

DA VINCI'S DEMONS

"THE BLOOD OF MAN"

EPISODE ONE

SHOOTING SCRIPT - YELLOW AMENDS

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DA VINCI'S DEMONS

## "THE BLOOD OF MAN"

1A OVER DARKNESS: DAY X 1A

We hear a crowd. CHANTING and ROARING in a foreign language. DRUMS and PAN PIPES driving a warlike, martial beat.

RIARIO (PRE-LAP)  
Do you have any regrets?

1 INT. INCA PRISON CELL - PRE-DAWN - DAY X 1

CLOSE ON LEONARDO DA VINCI, haggard and bloodied. He has clearly been through a hellish ordeal. And though his face is etched with remorse, he also seems calm.

DA VINCI  
I have nothing but regrets.

WIDEN to reveal RIARIO opposite Da Vinci. They are in a darkened cell of white granite, constructed in finely cut ashlar masonry. Both men are bare-chested, their backs propped against the wall. Between them are GOLD PLATES, heaped with maize and llama meat.

There are niches in the walls around them, inhabited by INCA MUMMIES. Above these, slit-like windows, which issue moonlight. And a ceiling grate with a DARK STAIN.

The conversation continues as Riario samples the food. We sense they have forged a respect for one another. Their shared journey has changed them. These are different men.

RIARIO  
Mmm. Llama meat. How considerate of our captors.

DA VINCI  
Wouldn't be a proper sacrifice without some fattening up.

Then, the chanting and music above crescendoes. We hear a MAN SCREAM and a CROWD ROAR as DARK FLUID drips from the grating, running through channels carved in the walls, which lead to the mummies. BLOOD feeding the Inca ancestors.

RIARIO  
As Count and Captain-General of the Holy Roman Church, I could receive your final confession, if you like.

(CONTINUED)

CONTINUED:

DA VINCI

I appreciate the offer. But I  
think I'll keep my sins to myself.

(MORE)

(CONTINUED)

1

CONTINUED:

1

DA VINCI (CONT'D)

(then)

You're not going to tell me who she was, are you?

RIARIO

(playing coy)

Who?

DA VINCI

Celia Lysimachus. The woman whose grave I spied you visiting in Rome.

RIARIO

If we survive this -- perhaps then.

Da Vinci nods. Fair enough. But it's clear they both think survival is unlikely. Then, FOOTSTEPS approaching.

RIARIO (CONT'D)

Do you remember what I said when we faced each other in that quarry?

DA VINCI

'You just want to know what's next. I do too.'

RIARIO

Yes. Well I suppose we'll get the chance now, won't we?

(beat)

Shame we never solved the Vault's final secret.

DA VINCI

There's still time.

RIARIO

Ever the optimist.

Their cell door is opened -- ROYAL INCA GUARD enter, faces daubed with ceremonial paint, armed with torches and bronze-tipped spears, armor made from padded cloth and wicker work. One of them thrusts a spear at Da Vinci.

INCA GUARD

(translated, in Quechua)

*It is time, k'ara runa. The House of Windows awaits.*

2

EXT. MACHU PICCHU - HOUSE OF WINDOWS - PRE-DAWN - DAY X

2

Da Vinci and Riario are marched onto a broad patio overlooking a complex of stone temples and terraced fields.

(CONTINUED)

CONTINUED:

We see the MUSICIANS; their pan pipes are carved from human bones, their drum surfaces made from stretched human skin.

(CONTINUED)

THOUSANDS OF INCA wait below, CHEERING as they come into view. We are facing East, where the horizon is brightening.

Da Vinci and Riario are surrounded by the VIRGINS OF THE SUN -  
- young, attractive women, who daub them with body paints.

Just before us is a large, stone table with indentations set along its edge and a series of drains ground into it. The indentations are slick with BLOOD.

As we watch, a SACRIFICIAL VICTIM is forcibly knelt, his neck pressed against one of the indentations. His throat is slit. BLOOD DRAINS, funneling into the corresponding patio grates (the source of the blood dripping into the cell). The victim is dumped into a trough where OTHER BODIES lay.

ANGLE ON TOPA INCA,

Supreme male ruler of the Inca, bedecked in a fearsome gold mask and headdress, clutching a golden staff, which he raises to further incite the crowd. Next to Topa Inca is --

IMA (30s), A FEMALE SHAMAN

Lithesome, wielding her sexuality like a weapon. Clad in feathers and gold. Upon seeing Da Vinci, her face broadens into a predatory smile. She turns to her people, shouting --

IMA

(in Quechua)

*This dawn, we offer the lives of  
the false shamans to our sun god,  
Inti, Giver of Life!*

The CROWD CHEERS again. Like the previous victim, Da Vinci and Riario are forced to kneel before the stone table. Riario shuts his eyes, mouthing a Latin act of contrition.

RIARIO

*DEUS meus, ex toto corde poenitet  
me omnium meorum peccatorum, eaque  
detestor, quia peccando, non solum  
poenas a Te iuste statutas --*

Ima bends alongside Da Vinci, flicking her tongue in his ear.

IMA

(in Quechua)

*My little dreamer. Any final words  
before you fly to the underworld?*

Da Vinci looks to the Eastern horizon, the stars still visible in the pre-dawn sky. And as he speaks in Quechua, we think he's going to say something profound --

(CONTINUED)

DA VINCI

(in Quechua)

*The truth is, Ima, and I've no reason to lie at this late hour -- sleeping with you was a tedious experience.*

Ima sneers at him, then signals to the Royal Guardsmen, who lift Da Vinci and Riario by their hair, exposing their necks as they ready sacrificial knives.

IMA

(in Quechua, taunting)

*You disappoint me, dreamer. No grand predictions? No more glimpses of the future?*

CLOSE ON Da Vinci, about to speak once more as we CUT TO --

A SERIES OF QUICK, ENIGMATIC MOMENTS

-- VANESSA, in the throes of childbirth, CRYING OUT as she fights through a contraction --

-- LUCREZIA, underwater, bound in chains as she sinks into darkness, bubbles escaping her lips as her breath escapes.

-- dozens of sets of HAUNTED EYES, staring out from the darkened hold of a slave ship.

-- a man we will come to know as BAYEZID (30s), riding a WAR ELEPHANT towards camera --

-- a woman we will come to know as IPPOLITA (30s), Duchess of Calabria, seductively slipping off her robes before a fire.

-- and finally, THE TURK, standing in a darkened cavern, assaulted by HOWLING WINDS and SOUND. He shudders, trying to remain upright as his nose and ears bleed from the onslaught.

The moments inter-splice, coming faster and faster now, like a shuffling deck of cards, as we suddenly find ourselves --

-- back in the past (*using footage from Episode 108*). Da Vinci crouches before Lorenzo, who clutches his wounded neck as the conspirators POUND on the sacristy doors. Lorenzo stares at Lucrezia's ring, strung around Da Vinci's neck.

CONTINUED:

LORENZO

Finish the job they've begun, Da  
Vinci. For if we survive, I swear,  
I'll kill you both.

SUPER TITLE: "ONE YEAR EARLIER"

(CONTINUED)

3

CONTINUED:

3

OFF Da Vinci himself, speechless as --

RIARIO (PRE-LAP)  
God's vengeance is upon you!

4

INT. DUOMO - OUTSIDE SACRISTY - DAY 1

4

-- Riario FIRES the culverin, blowing the doors of the sacristy wide open! (Also footage from Episode 108.)

5

INT. DUOMO - SACRISTY - DAY 1

5

Riario rushes in through SMOKE and FIRE, followed by Grunwald, Francesco and OTHERS. Mercuri comes last, shoving Lucrezia, having pinned an arm behind her back.

FRANCESCO  
It's over, Lorenzo! The House of  
Medici falls today!

But as the smoke clears, we see no sign of Lorenzo or Da Vinci. Francesco whirls about, brandishing his sword --

FRANCESCO (CONT'D)  
The windows are all intact -- where  
are they?!

Riario pushes past Francesco, following a TRAIL OF BLOOD across the marble floor -- to a METAL GRATING. He peers through the grating into the DARKENED CRAWLSPACE below.

RIARIO  
Beneath us.

And we DROP DOWN into the crawlspace, transitioning to --

5A

INT. SACRISTY/SEWERS - DAY 1

5A

-- a VFX PULL-BACK that swooshes down a series of twisting passageways to --

6

INT. SEWERS - DAY 1

6

Da Vinci drags Lorenzo along, supporting his weight, Lorenzo delirious from loss of blood.

LORENZO  
-- you betrayed me, Da Vinci, and I  
will see you dead for it--

(CONTINUED)

CONTINUED:

DA VINCI

-- and should we escape, I promise  
you every opportunity to settle the  
score --

(MORE)

(CONTINUED)

6 CONTINUED:

6

DA VINCI (CONT'D)  
(grunting from exertion)  
-- but for now, Magnifico, please,  
SHUT THE FUCK UP!

The SHOUTS of a FRANTIC MOB PRE-LAP as we CUT TO --

6A EXT. CAMP - DAY 1

6A

DUKE FEDERICO stands at a campaign table with advisors and generals looking at maps of Florence. Beyond them, tents of the Urbino camp and the city itself.

DUKE FEDERICO  
Station men at every gate with  
reinforcements in the trees here  
and here. Stand ready to march on  
my signal and no one else's,  
understood?  
(he raises his cup)  
Gentlemen, I give you Florence -- a  
pearl beyond price, which will be  
in our pockets by nightfall.

The officers raise their cups.

The SHOUTS of a FRANTIC MOB PRE-LAP as we CUT TO --

7 EXT. PONTE VECCHIO - DAY 1

7

A bird's eye view of Florence, smoke rising from the city, we tilt down to see the bridge which is full of citizens fleeing, some pushing wagons loaded with hastily assembled possessions.

7A EXT. MEDICI PALACE - FRONT GATES - DAY 1

7A

Medici guards have prepared their defences, crude barriers set up in two directions. BLACK MARTIN orders armored soldiers of the palace to line up across the wide street leading out the Duomo. Then he climbs up on to the barrier overlooking the narrow street and we see that it is full of fleeing citizens.

BLACK MARTIN  
They should be back by now.

He looks down from the barrier into the crowd --

7B

EXT. NARROW FLORENCE STREETS - DAY 1

7B

FIND CLARICE ORSINI amongst the madness, dragging her TWO OLDER DAUGHTERS behind her. DRAGONETTI, carrying Maddelena, the youngest, is ahead of them, using bulk to force a path through the crowd.

(CONTINUED)

CLARICE

We have to find my husband!

DRAGONETTI

Quattrone will look after him!

As he pushes forward he sees ahead of him

THE MERCENARY GIUSTINI

He is torturing a man in the road, who is bound to a plank being beaten with a hammer, four other MERCENARIES are holding back the crowd. Too late Dragonetti tries to step back but he has been spotted.

GIUSTINI

Gut the Captain and his Medici  
bitches!

Then he moves towards Dragonetti, still carrying his hammer. Dragonetti kicks one guard and skewers another's throat. BLOOD splashes on Maddelena's face. Giustini attacks Dragonetti with his hammer, as Dragonetti shoves Maddelena into the arms of the oldest girl, MARIA.

DRAGONETTI

(to Clarice)

You go on. I'll deal with this.

Dragonetti throws himself at Guistini and the other two MERCENARIES pile into him. Clarice pulls away tugging her daughters along behind her.

7bA

INT - SACRISTY - DAY 1 (CONTENT MOVED FROM SCENE 13)

7bA

A guard is lighting lanterns while another pries off the grating covering the culvert. At the other end of the room, Francesco is arguing with Riario watched by Mercuri and Grunwald, who holds Lucrezia.

FRANCESCO

We're wasting time, we should  
summon Duke Federico's army now!  
Florence is ours for the taking!

RIARIO

And I say it's not! If Lorenzo is  
still alive, he might yet rally his  
people --

(CONTINUED)

7bA

CONTINUED:

7bA

FRANCESCO

Lorenzo is dead or bleeding to  
death in the sewers. I cut his  
throat myself!

Riario grips Francesco by the throat, furious. The  
unraveling scenario is rapidly becoming a nightmare for him.

(CONTINUED)

RIARIO

He is alive thanks to your incompetence. Until he is proven dead, we have nothing! The people need to see a corpse.

LUCREZIA

(defiant)

And they won't, Riario. If anyone can save Lorenzo, it's Leonardo.

MERCURI

Why is this slattern still alive?

RIARIO

Da Vinci has eluded us. I require a bargaining tool.

(nearing Lucrezia)

But the instant I have the painter, I assure you her utility will have ceased.

Riario looks once more to Grunwald.

RIARIO (CONT'D)

Grunwald, ride to Duke Federico and make sure that hulking cyclops keeps to the plan. He cannot invade before our signal.

(re: Lucrezia, hateful)

Take her with you and I'll bring Da Vinci!

(Grunwald hesitates)

Now, Captain.

Grunwald drags Lucrezia out of the sacristy. Riario looks back toward the others --

RIARIO (CONT'D)

Give me a lantern!

Francesco and Mercuri hesitate.

RIARIO (CONT'D)

Follow me, you fools!

He disappears into the crawlspace and they follow.

THREE HORSEMEN charge across the bridge, sending townspeople scattering --

8 EXT. FLORENTINE STREETS - NARROW STREET - DAY 1 8

Clarice holding onto her children pushes through the crowd towards the barrier with the Palace beyond. In the melee, MADDALENA is separated from her mother!

9 EXT. MEDICI PALACE - DAY 1 9

A MOB carrying Pazzi banners and flags led by JACOPO PAZZI comes down the street from the square --

JACOPO  
Death to the Medicis! Long live  
the Republic!

The line of Medici soldiers face the mob as...

Clarice, Maria and Luisa clamber over the barrier helped by BLACK MARTIN and the guards, and run towards the heavy wooden doors of the Palace. More MEDICI GUARDSMEN run forward to help them.

JACOPO (CONT'D)  
Clarice Orsini, Medici whore!

10 INT. MEDICI PALACE - ENTRYWAY - DAY 1 10

Clarice and the children are hustled in, she looks around for her youngest as the Guardsmen bolt the doors behind them.

CLARICE  
Where's Maddalena?!  
(frantic)  
No, please! Maddelena's still out  
there!

10aA INT. SEWERS - DAY 1 (CONTENT MOVED FROM SCENE 13A) 10aA

Riario, then Francesco and Mercuri and two guards scramble down into the tunnel. Riario doesn't know which way Da Vinci and Lorenzo have fled, so --

RIARIO  
Mercuri, take a man that way!  
(to Francesco)  
You others, come with me!

They set off, Francesco holding the culverin.

FRANCESCO  
Da Vinci!

10A EXT. FLORENCE STREETS - NARROW STREET - DAY 1 10A

Young Maddalena tries to fight through the crowd.

10AA EXT. PONTE VECCHIO - DAY 10AA

Amid CITIZENS fleeing across the bridge, JACOPO strides toward a pair of pro-Pazzi CONSPIRATORS:

JACOPO

People are fleeing the city in fear  
-- Clarice and her brood scurry  
home -- time to close the fist.  
I'll lead the mob against the  
Medici Palace --  
(to one conspirator)  
When I give the order, send in our  
horsemen --  
(to the other)  
Send Giustini to hunt down Medici  
loyalists --

10B EXT. MEDICI PALACE - DAY 1 10B

The crowd led by Jacopo stand in front of the line of Medici soldiers shouting ''Death to the Medicis!'' On a signal from Jacopo, they part and make way for the horsemen.

10C OMITTED 10C

10D EXT. FLORENCE STREETS - NARROW STREET - DAY 1 10D

We see a bloodied Dragonetti kill Giustini and move off to find his charges.

10Da INT. SEWERS - DAY 1

10Da

Da Vinci and Lorenzo limp through a vaulted section of the tunnel, Lorenzo growing weaker. They stumble and collapse.

LORENZO

Just let me die, Da Vinci --

DA VINCI

And leave me to fix Florence on my own?

Straining, Da Vinci hauls him up from the floor. Lorenzo braces himself on the wall of the tunnel --

LORENZO

Get yourself out of here alive, you selfish bastard --

DA VINCI

Selfish?

With sad clarity, Lorenzo recalls his words from Ep 101 --

LORENZO

A clockwork loses its luster once one glimpses the gears beneath its face. I warned you once --

DA VINCI

This is not the time --

LORENZO

You didn't just use Lucrezia to get to me. No --  
(gasping)  
The war engineer manipulated us all.

Lorenzo's words sting. But the more pressing matter --

RIARIO (O.S.)

DA VINCI!

Da Vinci looks back, trying to spot the direction of the cry. Refusing to let it end here, Da Vinci puts Lorenzo's arm over his own shoulders, pulling him onward --

10E EXT. MEDICI PALACE - DAY 1

10E

The Three Horsemen come charging down the street swords raised to attack the line of Medici guards.

(CONTINUED)

10E CONTINUED:

10E

Maddalena is crawling under the barrier as the horses break through the line of guards and wheel round in front of the gate. From under the wagon she looks at the swirling hooves, then she makes a run for weaving between the horses hooves but she TRIPS.

Dragonetti, bloody from his fight with Giustini climbs the barrier and sees Maddelena. He dives into the melee -- scoops her up at the last moment and carries Maddalena towards the Palace doors --

10F INT. MEDICI PALACE - ENTRYWAY - DAY 1

10F

Dragonetti manages to gain entry, placing Maddalena in Clarice's frantic arms. The mother and daughter hug one another, crying.

10G EXT. MEDICI PALACE - DAY 1

10G

The angry Pazzi crowd surge against the palace gates, urged on by Jacopo.

10H INT. MEDICI PALACE - MAIN STAIRCASE - DAY 1 (CONTENT MOVED 10H FROM SCENE 14)

Clarice rushes up the stairs with her daughters. GUARDS and palace staff are making preparations for the defence of the palace. As Clarice reaches the upper landing she passes FABRIZIO, the majordomo, and the footman GUALBERTO.

CLARICE

Fabrizio, Gualberto will take the girls to Lorenzo's quarters. You shall allow no one to see them save myself.

Fabrizio beckons Gualberto to take the girls as Clarice kneels to speak to the oldest, MARIA (14).

CLARICE (CONT'D)

Maria. I need you to be strong for your sisters, do you understand?

Maria nods, feigning bravery. Clarice kisses her, smiling.

CLARICE (CONT'D)

Your father will be home soon. I promise. Now go with Gualberto.

(CONTINUED)

10H CONTINUED:

10H

As Clarice watches her led away by Gualberto, her face darkens. She makes a decision, turns to Fabrizio.

CLARICE (CONT'D)

Fabrizio, follow me --

10I INT. LORENZO'S STUDY - MEDICI PALACE - DAY 1 (CONTENT MOVED FROM SCENE 14A)

Clarice leads Fabrizio to Lorenzo's desk, unlocking a drawer with a key. She pulls out a SMALL VIAL, handing it to him.

CLARICE

Stay close to the children. If the palazzo is breached, I trust you to do the right thing. Mix it with honey. A teaspoon apiece should be sufficient.

FABRIZIO

(horrified)

My lady, I cannot --

CLARICE

Do you know what will happen to them if the Pazzis enter these walls? Can I trust you or not?

Fabrizio nods. Moves off. Clarice finds herself staring at Piero, who has also made it back through the crowd --

PIERO

My lady, I'm relieved to see you safe --

CLARICE

Signor Da Vinci. You took your time scurrying back here.

PIERO

Forgive me, I had my own family to look after as well --

CLARICE

Where is Lorenzo?

PIERO

No one knows.

CLARICE

Assemble every man we have to look for him. Lorenzo must be found.

(CONTINUED)

10I CONTINUED:

10I

PIERO  
(carefully)  
With respect, surely Lorenzo would never leave his property, his children, undefended?

CLARICE  
(accepting)  
Impeccably argued. What do you suggest?

PIERO  
Start boiling lamp oil to use against attackers. Ready molten lead after that. There are murder holes above the entry ways --we can position archers in the upper windows, drop stones if we run out of arrows. The wooden stairways can be set alight, if we have to.

CLARICE  
See to it.

As Piero leaves, we see Clarice weaken, the whole ordeal finally overwhelming her.

10J INT. SEWERS, WATERCOURSE - DAY (CONTENT MOVED FROM SCENE 10J 15)

Da Vinci and Lorenzo reach a long tunnel with a water course running down one side. Pylons prop up areas of the sewers against infrastructure decay.

DA VINCI  
We must be close to the river.

They head towards a water filled junction.

DOWN ANOTHER TUNNEL

Mercuri peers into the darkness.

MERCURI  
Riario? Francesco?

He goes on --

DA VINCI AND LORENZO --

-- stumble into a water course, and moving on, fall into deeper water. Lorenzo goes under and comes up spluttering.

(CONTINUED)

LORENZO

God's blood, I can't go on --

THE SOUND OF THE CROWDS ABOVE, RIOTING AND CALLING OUT "DEATH TO THE MEDICIS," CONTINUES UNDER THIS SCENE. Da Vinci drags Lorenzo onward and props him up against the wall of the tunnel, his eyes restlessly searching --

DA VINCI VISION

The scaffolding in the sewers points up WEAKNESSES IN THE STONWORK. His vision NARROWS, isolating a WEDGE-SHAPED KEYSTONE at the apex of the vault, which allows the surrounding arch to bear weight.

DA VINCI

(sotto, to Lorenzo)

Maybe I can get us through this if you can play dead.

LORENZO

(ruefully closes his eyes)

I am dead.

IN THE VAULTED AREA

Mercuri and his guard meet Riario and Francesco.

MERCURI

Nothing.

RIARIO

(loud)

Stand still.

Everyone freezes as Riario walks carefully around.

RIARIO (CONT'D)

They were here. He's dragging a  
body. Maybe you truly did kill  
Lorenzo.

He points in the right direction as a zealous Francesco steps  
into the lead --

IN THE WATER COURSE

Francesco rounds the corner followed by the others, seeing  
Lorenzo lying abandoned, seemingly dead --

FRANCESCO

There he is! I told you I killed  
him! The artista has abandoned his  
corpse!

MERCURI

I'll prepare to signal Duke  
Federico --

RIARIO

Wait -- the moment one seems to win  
can be the most treacherous --

Francesco carries the culverin forward as he runs ahead to  
confirm it's Lorenzo. He tips Lorenzo's head and LAUGHS as  
it lolls back limply.

FRANCESCO

I'll finish the job and decapitate  
him --

A DROP OF WATER falls on Francesco, makes him look upward --

ABOVE HIM IN A NOOK OF THE SEWERS IS -- DA VINCI -- !

Lorenzo suddenly grips Francesco's ankles, pulling him off  
balance as Da Vinci descends on Francesco, seizing the  
culverin --

(CONTINUED)

DA VINCI

Finishing the job falls to me, I'd  
say --

Da Vinci aims the culverin at his pursuers. Francesco  
scrambles backward toward his allies in panic, as Riario nods  
to the CONTINUING ROAR OF THE MOB ABOVE --

RIARIO

Surrender now! The Medicis are finished! Don't throw your life away for Lorenzo's!

DA VINCI

If Florence falls to you, I have nothing to lose.

RIARIO

(fury under control)  
Right. You'll have one blast to kill us all. Aim well.

DA VINCI

Oh, I will --

Da Vinci pulls back, dragging Lorenzo into the deeper water behind them. ANOTHER FLASH OF DA VINCI VISION as he targets the weakness in the arch --

But as they move into the deeper water, he trips and fights to keep the culverin above water --

Riario, Mercuri, Francesco and the others edge behind pillars, not knowing where Da Vinci will aim. Francesco looks to the guards --

But he's really prodding them into place to lift the culverin upward and FIRE AT THE KEYSTONE --

ITS EXPLOSIVE BLAST

COLLAPSING the arch, creating a wall of rubble between them --

AND RIARIO'S GROUP,

Who take the full BRUNT OF THE BLAST. Riario and Mercuri  
COUGH through the oily smoke. Riario looks to the rubble.  
He throws himself atop it, frantically trying to claw his way  
through. Francesco and Mercuri pull him away --

FRANCESCO

Your vendetta against Da Vinci  
blinds you. Forget him. We must  
move on the Palazzo Medici!

MERCURI

(agreeing with him)  
If we take the city, there will be  
nowhere left for him to run. Da  
Vinci will be trapped.

Riario is already thinking out his next move.

RIARIO

Gather your people, then,  
Francesco. We will see to Duke  
Federico.

Riario leads off and the others follow.

10J CONTINUED:

10J

ON THE OTHER SIDE OF THE FALLEN MASONRY,

Da Vinci and Lorenzo surface from the water, having survived the blast. Da Vinci searches in the deeper corner -- and extracts the keys from the water with relief.

11 EXT. FLORENCE - BANK OF THE ARNO RIVER - DAY 1

11

Zoroaster and Nico sit on steps overlooking the Arno River, anxiously looking towards the Duomo, where CHURCH BELLS are tolling. We also hear BLASTS, SCREAMS. Also visible is the barge they are meant to be boarding.

ZOROASTER

Smoke's coming from the Palazzo Medici.

NICO

My God -- has all Florence gone insane? We should go back.

Zoroaster looks back towards the Duomo, unsure. Then --

ZOROASTER

I say we go on. Leo was desperate to board the Basilisk. If we take this barge to Pisa, we can stall the ship there.

NICO

What about the Maestro?

ZOROASTER

He'll meet us before the Basilisk sails.

NICO

Are you sure?

ZOROASTER

Fuck no. But delaying the Basilisk is all we can manage.  
(heading to the barge)  
Let's find that dogsbreath who'll take us to Pisa --

After a torturous moment, Nico commits and follows Zo.

12 OMITTED

12

13 OMITTED (CONTENT MOVED TO SCENE 7bA)

13

13A OMITTED (CONTENT MOVED TO 10aA)

13A

(CONTINUED)

	Episode 201 Shooting Script Pink 2 (02/10/13)	16A.
11	CONTINUED:	11
14	OMITTED (CONTENT MOVED TO 10H)	14
14A	OMITTED (CONTENT MOVED TO 10I)	14A

(CONTINUED)

11	CONTINUED:	11
15	OMITTED (CONTENT MOVED TO 10J)	15
16	OMITTED (SOME CONTENT MOVED TO SCENE 16B)	16
16A	OMITTED	16A
16B	INT. MEDICI PALACE - GREAT HALL - DAY 1 (CONTAINS CONTENT 16B FROM SCENE 16 & SCENE 16C)	

The SERVANTS stoking the fires that are heating pots of BOILING OIL. Piero watches with BLACK MARTIN.

PIERO

What weapons do we have?

BLACK MARTIN

Backswords and boarspears, lantern shields, *bochiros*, *spada da latos*. It's not weapons, it's men that we lack, there is still no sign of Quattrone and his officers.

PIERO

Let us hope they are with Lorenzo -- meanwhile arm the servants, the maids, anyone who can carry a weapon.

The reach Dragonetti who is standing at a long table handing out weapons.

DRAGONETTI

(pointing to a YOUTH)

You! Enzo says you're a tolerable shot. Choose three others, take the longbows and position yourselves in the upper windows above the gate.

As the youth nods, Clarice enters with two maids adjusting her robe, she gestures to Dragonetti.

CLARICE

Capitano! A word.  
(to the servants)  
Leave us.

Dragonetti follows Clarice.

CLARICE (CONT'D)

Outside the Duomo, Riario said your true loyalty was to us -- implying it had once been otherwise. Did you know of this attack?

(CONTINUED)

16B

CONTINUED:

16B

Dragonetti pauses, unsure how to respond.

(CONTINUED)

CLARICE (CONT'D)

My husband would have had you  
killed just for that hesitation.

Dragonetti looks at her, recognizing the truth of this.

DRAGONETTI

My allegiance wavered, Signora, and  
when it did, Rome sought to buy it -  
- now I fear that Rome itself has  
strayed.

CLARICE

I have news for you, Captain. The  
Eternal City strayed some time ago.

(quietly)

I am in your debt for the life of  
my child but if you betray the  
Medici family again I will see you  
gutted like a pig. Who else was  
involved?

DRAGONETTI

The Pazzis. Bernardo Baroncelli.  
Giustini, Battista. Fathers Maffei  
and Bagnone, and obviously --

CLARICE

(interrupting)

My brother?

Dragonetti hesitates, knowing this is bound to hurt her --

DRAGONETTI

Cardinal Orsini was the one who  
first approached me.

The news hits Clarice like a slap.

CLARICE

Then the moment this Palazzo is  
secure and my husband is safe -- I  
want you to seek out the Cardinal.  
Is that understood?

DRAGONETTI

(misreading her)

Securing his grace's safety would  
be prudent --

CLARICE

(suddenly venomous)

Fuck prudence.

(MORE)

(CONTINUED)

16B

CONTINUED:

16B

CLARICE (CONT'D)

I want my brother rotting in the  
Bargello by nightfall!

(CONTINUED)

16B CONTINUED:

16B

CARDINAL ORSINI (PRE-LAP)

We were fools to align ourselves  
with the Pazzis!

16C OMITTED (CONTENT MOVED TO 16B)

16C

17 INT. ORSINI'S QUARTERS - DAY 1

17

Orsini and Father Maffei rush inside, shuttering the windows.  
Orsini spins on Maffei, looking down at their vestments,  
which are covered in blood.

CARDINAL ORSINI

My God, look at us -- blood on our  
vestments, the carnage we permitted  
in the House of the Lord --

Orsini starts to unravel, collapsing into a chair --

CARDINAL ORSINI (CONT'D)

*Heavenly Father, I know we have  
fallen short of your glory and our  
sins are ever before you. Wash me  
from iniquity, create in me a clean  
heart --*

Father Maffei SLAPS Orsini across the face.

FATHER MAFFEI

Take hold of yourself! The people  
need a cardinal's voice, not a  
coward's!

Orsini snaps his gaze back to Father Maffei, glaring at him.

CARDINAL ORSINI

My sister, Clarice, survived your  
knives. She knows of my complicity  
now --

FATHER MAFFEI

(forcefully)

You wanted this, Orsini. Just as  
much as any of us. Now the blood-  
letting has begun. You wanted to  
become Vice-Chancellor of the  
Vatican, as I wanted to be  
Archbishop of Florence. Be man  
enough to see it through!

(CONTINUED)

CARDINAL ORSINI

(realizing)

Until the Pazzis prevail, these  
quarters aren't safe. We must find  
somewhere else to hide!

18 INT. DA VINCI'S STUDIO - DAY 1

18

CLOSE ON a bookshelf abutting a brick wall. As a rope on a sandbagged counterweight rises upwards, the bookshelf slides right, revealing a HIDDEN PASSAGEWAY beyond the brickwork.

Da Vinci carries Lorenzo out from the passageway. Lorenzo is unconscious. Both men are bloodied, soaked to the bone. He sets Lorenzo on the worktable, PUSHES the bookshelf back so it hides the secret entrance, then turns, alarmed as -- FOOTSTEPS APPROACH!

-- Verrocchio BURSTS IN from the adjoining studio, sword in hand, with long battle cry. Upon seeing Da Vinci, Verrocchio pauses in mid sword-stroke, both astonished and aghast --

VERROCCHIO  
Leo?! I could've --

DA VINCI  
(smiling tiredly)  
-- killed me, I know.

And Da Vinci collapses to the ground, out cold.

19 EXT. MEDICI PALACE - GATES - DAY 1

19

The ATTACKERS led by Jacopo Pazzi have organized a battering ram and are attempting to breach the front doors. Jacopo encourages them. Francesco arrives leading supporters up the narrow street towards the gate.

FRANCESCO  
Uncle! How goes the battle?

JACOPO  
The Medicis cower in their holes like field mice. But the mob needs to see a body!

FRANCESCO  
Perhaps they require more incentive  
--

Francesco turns to the crowd raising his sword!

FRANCESCO (CONT'D)  
Citizens of Florence, Onward! For liberty! The tyrant Lorenzo is dead, mired in sin and filth. There are riches inside!  
(MORE)

(CONTINUED)

CONTINUED:

FRANCESCO (CONT'D)

Hoarded by the Medici moneylenders  
for years! Break down these doors!  
Take what is rightfully yours!

With renewed urgency, the men manning the battering ram  
assault the doors once more.

- 19A INT. MEDICI PALACE - ENTRYWAY - DAY 1 19A  
The doors are RATTLING, threatening to burst open as a result of the battering ram.
- 19B INT. MEDICI PALACE - GREAT ROOM - DAY 1 19B  
The servants are carrying cauldrons of BOILING OIL towards the sluice holes, tipping them over --
- 19C EXT. UPPER WINDOWS, MEDICI PALACE - DAY 19C  
Archers take position and fire. From above we see three men hit, and the rammers scatter.
- 19D EXT. MEDICI PALACE - DAY 1 19D  
-- JETS OF BOILING OIL come sluicing out the overhead drain pipes -- covering the ram and three of the rammers. One of them runs towards the camera, his face horribly scalded.
- 19E EXT. UPPER WINDOW, MEDICI PALACE - DAY 19E  
A torch is thrown and we see the ram and one of the rammers catch fire as the Medici guard make a sortie to push the ram away from the gate.  
  
We see the crowd running past as Francesco and Jacopo look on in horror from a doorway.
- JACOPO  
Fear not, nephew, the mob shall  
return, no siege is won in a day.  
They have no hope with Lorenzo  
dead.
- 20 EXT. CASTELLO DEL TREBBIO - DAY 1 20  
Riario rides up on his Andalusian, followed by Mercuri on his own mount. The men dismount.
- 21 INT. DUKE FEDERICO'S CAMPAIGN TENT - DAY 1 21  
Duke Federico is sitting with Captain Grunwald, and a few of his trusted advisors, a smiling Lucrezia sitting next to him as Riario and Mercuri approach.

(CONTINUED)

DUKE FEDERICO

My dear Count, your charming agent  
was just regaling us with details  
of your folly.

He crosses to Riario and Mercuri.

DUKE FEDERICO (CONT'D)

So Lorenzo still lives? Are you finally ready to put an end to this madness and send my men to take the city?

RIARIO

The uprising has to appear to have been motivated from within, which was why we allowed the Pazzi family to take the lead in the first place. We must stick to the plan and wait for our signal.

Federico takes his metal eyepiece is off to polish it, exposing the unsettling hole where his right eye used to be.

DUKE FEDERICO

It doesn't take two eyes to see what a dog's breakfast you've made of this affair.

RIARIO

(excusing)

Giuliano's arrival was unanticipated. Nevertheless I stand by my original directive.

DUKE FEDERICO

Really? According to Signora Donati, the problem is that Girolamo here is more preoccupied with finding Da Vinci than securing Florence.

Federico fits his eyepiece back onto the bridge of his nose, as Riario catches Lucrezia looking at him dryly.

RIARIO

(to Federico)

We need Da Vinci. You were with me during his incursion of the Secret Archives?

Riario looks to Mercuri, deciding whether to divulge more --

RIARIO (CONT'D)

He stole something during his foray. Something of great value which the Holy Father has entrusted me with retrieving.

DUKE FEDERICO  
(disbelieving)  
Greater value than Florence?

RIARIO  
A key --

MERCURI

One of two --

RIARIO

-- which will unlock a treasure worth a thousand cities. Da Vinci has them both now --

(to Lucrezia)

And, I believe, some knowledge I desire.

He crosses quickly to a suddenly frightened Lucrezia, pushes back her chair and stands over her.

RIARIO (CONT'D)

Where is the Vault of Heaven?

LUCREZIA

I have no idea, he didn't say.

RIARIO

But he did reveal something, didn't he? I can see it in your eyes. An indication of where he's heading?

DUKE FEDERICO

Give her to me. It would be my pleasure to make her talk.

RIARIO

That won't be necessary, Signora Donata knows very well what I am capable of.

He pushes her to the table, catches her as she reaches for a table knife that she'd use to attack him. He pressures her wrist until she releases the table knife, then holds the edge of the blade close to Lucrezia's face.

RIARIO (CONT'D)

Perhaps you would like to honour your new friend with a small gift of a rather personal nature. An eye for an eye, so to speak.

He holds the blade at Lucrezia's eye, ready to strike.

LUCREZIA

Wait.

RIARIO

(simply)  
For what?

LUCREZIA

He mentioned a ship in Pisa, that's  
where he's headed --

RIARIO

And the NAME of the ship.  
(as she hesitates)

The NAME. THE NAME OF THE FUCKING  
SHIP.

LUCREZIA

-- the Basilisk.

Riario rises as the others watch, shocked --

RIARIO

(to Mercuri)

The Basilisk. We ride for Pisa  
immediately.

He heads out, dragging Lucrezia with him.

RIARIO (CONT'D)

We'll take her with us.

(to Lucrezia, sotto)

If you're lying, you'll receive  
more than your father's finger. I  
can provide a hand just as easily.  
A forearm, multiple limbs.

Mercuri and the others do not move --

MERCURI

Your Grace, are you sure Pisa takes  
precedence right now --?

RIARIO

Da Vinci has the keys, Lupo. If he  
reaches the Vault of Heaven, the  
Book of Leaves is his to claim!

MERCURI

I want to know its secrets as much  
as you do. But the Holy Father was  
clear, secure Florence first.

RIARIO

(to Grunwald)

Gather your men, Captain, we are  
leaving --

GRUNWALD

The Holy Father fills our coffers.  
Not you. Florence must come first.

LUCREZIA

(quietly)

It seems you are on your own,  
cousin.

DUKE FEDERICO

We are mercenaries, Count. We follow the coin. And the coin made no mention of a key, a vault, or a book.

Riario turns back to Mercuri.

RIARIO

Lupo?

Mercuri is torn, but --

MERCURI

I'm sorry. I cannot.

RIARIO

You dare not.  
(accepts it)  
So be it.

As Riario turns to leave --

DUKE FEDERICO

I'll tell you what. If you want to chase phantoms and leave the riches of Florence to us, go! I'll even give you some trusted men to accompany you, and provisions for the journey.

RIARIO

Why would you possibly do that?

DUKE FEDERICO

Because I don't like you. I'm quite happy see you sail off the edge of the world. But if you somehow achieve your aims and return --

(shrugging)

-- you'll owe me, won't you?

Riario looks to Mercuri once more, then Grunwald. Finally, he straightens his back, mustering what dignity remains.

RIARIO

Very well, I accept.

Federico claps his shoulder, smiling like a serpent.

DUKE FEDERICO

Of course you do.

(beat)

(MORE)

(CONTINUED)

DUKE FEDERICO (CONT'D)

It's hard wanting something, isn't  
it, Girolamo?

(laughing)

(MORE)

21 CONTINUED: 21

DUKE FEDERICO (CONT'D)  
Don't worry, Da Vinci isn't going  
anywhere.

22 OMITTED (CONTENT MOVED TO SCENE 21) 22

22A OMITTED (CONTENT MOVED TO SCENE 23) 22A

23 INT. DA VINCI'S BEDROOM - NIGHT 1 23

Da Vinci lies in bed, a fire in the background, his eyes open  
to the horrific sight of --

Vanessa, DEAD, standing at the foot of the bed. She wears a  
simple lovely shift that she has worn before, but it almost  
makes her look like an apparition, because her throat is  
bruised and swollen, her face mottled as if she's long  
deceased. Strangled by the cord containing the TWO KEYS,  
wrapped tightly around her neck.

VANESSA'S VOICE

Was it worth it, Leonardo? My  
dying for you?

Da Vinci, horrified, sits up and reaches to touch her --

VANESSA

You're dreaming, Leo.

DA VINCI BLINKS AWAKE -- to realize he's still before  
Vanessa, THE REAL VANESSA NOW, wearing the bloodied dress  
from the Duomo.

DA VINCI

(disoriented)

What's going on?

VANESSA

The city is in chaos. There are  
rumors the Pazzis carry the day --

DA VINCI

Where's Lorenzo?

OFF Vanessa's very worried look, we --

23A INT. DA VINCI'S WORKSHOP - NIGHT 1 23A

Verrocchio hovers over Lorenzo on the table. He's stripped  
off his jacket and shirt in order to treat his wounds.  
Vanessa leads Da Vinci to the table.

(CONTINUED)

VANESSA

I applied a poultice of staunchweed  
and yarrow to stop the bleeding,  
but it hasn't helped. He's dying --

Da Vinci draws close, inspecting the wound on Lorenzo's neck. It's bad, the bandages are steeped in blood.

VERROCCHIO

His wounds are far too grave for us to treat. If he dies here, the responsibility is ours. We need to convey his Magnificence back to the Palace. Let his own physic tend to his final hours --

DA VINCI

(shaking his head)

There's no point. He won't survive the journey. He's lost too much blood.

VERROCCHIO

Then what do you propose?

DA VINCI

To be logical. Lorenzo's lost blood. He needs blood.

(then)

I'll give him some of mine.

Verrocchio and Vanessa stare at Da Vinci, aghast. Da Vinci's mind is already working out the problem.

VERROCCHIO

The Bible prohibits it. Leviticus is explicit. "You are not to eat any blood, either of bird or animal --"

Da Vinci finds a WOODEN PLANK, places it on the table.

DA VINCI

Damn your superstitions, Andrea! We're not going to feed it to him!

(to Vanessa)

Vanessa! There's a folio in my loft.

(as she goes)

Top shelf, West wall, beneath the boar's skull.

As Vanessa runs upstairs, Da Vinci starts pulling supplies from his shelves -- clamps, tubing, dissection tools. He finds some pens, starts plucking the metal nibs from them.

DA VINCI (CONT'D)

Red cover, embossed with an Islamic star. Ibn-al Nafis!

(MORE)

(CONTINUED)

23A

CONTINUED:

23A

DA VINCI (CONT'D)

Arab physician and scholar of the  
13th century.

(off Verrocchio's look)

(MORE)

(CONTINUED)

23A

CONTINUED:

23A

DA VINCI (CONT'D)

He disproved Galen's assertion that blood moves through invisible pores and argued that it travelw from heart to lungs through the veins and arteries, just as the canals of Venice bring provisions to the city. But his veins are running dry and we need to replenish them. So I'm going to cut open my arm and transfer blood from my body into his.

Vanessa has returned with the folio in question.

DA VINCI (CONT'D)

Here! *Sharh Tashrih al Qanoun* --  
'Commentary on the Anatomy of the Canon' --

Da Vinci furiously flips through its pages, pointing to a drawing of a man, complete with a crude map of arteries, veins, and heart divided into two chambers (*see reference*). He has inset a number of his OWN SKETCHES within the folio's pages, which he now thrusts forward, including a sketch of the HUMAN HEART and VENOUS SYSTEM (*see reference*).

DA VINCI (CONT'D)

You see? Nafis made the same discoveries I have. All those nights dissecting corpses are about to pay off.

23B

EXT. MEDICI PALACE - NIGHT 1

23B

For the moment, the crowd has moved on to a neighboring square, cavorting around a BONFIRE, looting shops. A number of DEAD BODIES litter the muddy street. Other bodies are loaded onto a wagon.

FIND COMMANDER QUATTRONE

-- creeping through the streets by TORCHLIGHT with his remaining men, some of them wounded.

24

INT. MEDICI PALACE - ENTRYWAY - NIGHT 1

24

Inside the front vestibule, Dragonetti barks orders to several men preparing to open the doors. Standing by the chain that operates the bolt is Gualberto the footman.

(CONTINUED)

DRAGONETTI

Gualberto, pull back the bolt on my  
signal, but only open the doors the  
width of a man. Now!

Gualberto operates the chain and the bolt is drawn back.

DRAGONETTI (CONT'D)

Open the doors!

They open the doors wide enough to allow COMMANDER QUATTRONE and the battle beaten men to stagger through. Once the final man is in:

DRAGONETTI (CONT'D)

Close them! Quickly!

They all leave except Gualberto, who looks out through the door as if waiting.

Hearing the commotion, Clarice bounds down the central staircase and approaches an exhausted Quattrone.

CLARICE

(eagerly)

Commander, where is he?

QUATTRONE

My Lady?

CLARICE

My husband?

QUATTRONE

Has he not returned?

CLARICE

He was with you.

QUATTRONE

We were separated during the attack. Lorenzo was wounded but managed to escape.

CLARICE

Escape where?

QUATTRONE

When last I saw him, he fled with the help of the artista Da Vinci.

CLARICE

(her spirits buoyed)

Then he's alive!

(then)

Why are you here, Commander?

QUATTRONE

My men are exhausted, trapped by  
the mob for hours.

CLARICE

And Lorenzo is out among them.  
None of us can rest; mount a search  
at once.

QUATTRONE

We barely survived our arrival.  
The men --

Clarice has reached the end of her rope. She explodes --

CLARICE

The men will not leave him  
defenseless against the Pazzi scum.  
Their duty -- your duty -- is his  
safety.

The room falls silent. Surprised that a woman, even one as  
exalted as Clarice, has dressed down Quattrone.

QUATTRONE

Milady, you are not empowered to  
give me orders. As a member of the  
Signoria, the City is my --

Clarice silences him by suddenly and shockingly reaching out  
and grabbing his testicles -- hard.

CLARICE

The city? Florence was nothing  
before the Medicis, now it is the  
jewel of Europe. This city owes  
everything to Lorenzo. Now go and  
find him or I will have your titles  
and your testicles removed.

Clarice turns from a stunned Quattrone and strides off.

Da Vinci, Vanessa and Verrocchio are raising a MAKE-SHIFT  
STRETCHER made from a wide plank of wood suspended by ropes,  
which are in turn threaded through pulleys to enable it to be  
raised and lowered.

Da Vinci glances at Lorenzo once again, who mutters, stirring  
weakly.

DA VINCI

Hold him still.

Vanessa and Verrocchio hesitate, unsure --

DA VINCI (CONT'D)

DO IT!!!!

Vanessa and Verrocchio rush to hold Lorenzo's wrists and  
ankles. He THRASHES, fevered --

LORENZO

COWARDS! I'll KILL YOU ALL!

He sends Verrocchio CRASHING against the shelving. Vanessa  
struggles to pin him down.

CONTINUED:

Then Da Vinci is beside them, unstopping a GLASS BOTTLE.  
Upon seeing Da Vinci, Lorenzo closes his mouth and redoubles  
his efforts --

(CONTINUED)

DA VINCI  
Keep him steady!

Da Vinci pinches Lorenzo's nostrils closed, forcing Lorenzo to open his mouth in order to breathe -- and pours the bottle's contents down Lorenzo's throat.

DA VINCI (CONT'D)  
(off Verrocchio's look)  
Tincture of opium. To keep him sedated.

As Da Vinci keeps his hand clamped over Lorenzo's mouth, Lorenzo's thrashing subsides. Then his body becomes still.

Da Vinci relaxes, dipping his hands into a water basin.

DA VINCI (CONT'D)  
Everyone, wash your hands.

VANESSA  
(going to do the same)  
Why?

DA VINCI  
The Eastern scholars believe  
ablution prevents contamination.  
It's part of their faith.

VERROCCHIO  
(scoffing at the idea)  
Now who's being superstitious?

DA VINCI  
Just do it, Andrea.

As Verrocchio and Vanessa comply, Da Vinci collects a jar from the shelf.

DA VINCI (CONT'D)  
(to Vanessa)  
Grab those clamps.

He pulls out a soaking piece of intestine.

VERROCCHIO  
What in God's name --

DA VINCI  
(plainly)  
Sheep's intestine.

Verrocchio looks on, disbelieving as Da Vinci climbs onto the suspended plank and takes a pair of pen nibs.

DA VINCI (CONT'D)

The Greeks used reeds for cannulas.

We'll use my pen nibs --

He clamps the nibs to the intestine, then rolls up his sleeve, reaching for a scalpel --

(CONTINUED)

VERROCCHIO

Leo, please. There are other Medicis to replace Lorenzo but Florence has only one Leonardo Da Vinci --

DA VINCI

Think what Florence would be like without Lorenzo. He believed in me when no one else would. He entrusted me with Florence's defense. And that's what I'm doing now. Defending the city.

(applying a tourniquet)

I believe I can save him, Andrea. I need you to believe that too.

Verrocchio reads the determination in Da Vinci's eyes and nods as Da Vinci locates the radial artery, SLICES it open with a GRUNT. BLOOD SPRAYS and Da Vinci inserts the nib-tipped tube into his artery. It's messy. He hands the other end to Verrocchio --

DA VINCI (CONT'D)

Now open the median basilic on Lorenzo's arm. It's anterior to his elbow, just near the surface --

Verrocchio complies, fretting a moment before he makes the cut. He commits and Lorenzo starts bleeding profusely, blood dripping on the floor.

VERROCCHIO

What have I done?

DA VINCI

Hold the wound tightly as I am.

Da Vinci pauses, swooning for a minute. He starts to lie down and dangles his arm downward, gripping Lorenzo's wrist.

DA VINCI (CONT'D)

(woozy)

-- now insert the other end of the nib into his vein and release the clamp --

As Verrocchio releases the clamp as Vanessa inserts the makeshift nib-cannula into the other end.

VANESSA

Is it working?

(CONTINUED)

DA VINCI  
Watch the tubing.

VANESSA  
(leaning in)  
No -- !

DA VINCI  
Raise me up.

Verrocchio and Vanessa raise the platform.

VERROCCHIO  
How long do we let it run its  
course?

DA VINCI  
Until Lorenzo regains his color and  
I lose mine. My breathing will  
become shallower --  
(slurring his words)  
-- you'll have to judge for  
yourself, Andrea --

Vanessa goes back to see -- the tubing RHYTHMICALLY  
PULSATING.

VANESSA  
It's moving!

DA VINCI  
(relieved, growing faint)  
Like canals in Venice, Andrea.

Verrocchio grips Da Vinci's free hand, clutching it. He's  
frightened. Da Vinci has been like a son to him.

VERROCCHIO  
Leo --

DA VINCI  
-- it's going to be alright,  
Andrea. Time is a river and and  
the Turk has walked upstream --  
(growing fainter)  
-- he assured me fate wasn't done  
with me yet --

Da Vinci sinks into unconsciousness, Vanessa and Verrocchio  
look to one another. What the hell is he talking about?  
And we rise up, looking down on these two as they hold silent  
vigil over Lorenzo and Da Vinci both.

26

INT. MEDICI PALACE - GALLERY - NIGHT 1

26

Clarice stands alone, staring at the painting of Lorenzo hung alongside the patriarchs of the Medici family. Her eyes wet with tears, as pressure of the day finally takes its toll. There are candles on either side of the painting, making it seem almost altar-like.

Piero approaches, keeping his distance until signaled to draw closer. Clarice does, but remains fixed on the painting.

CLARICE

This painting, it was my first glimpse of Lorenzo. Viewed only after our families had brokered our marriage. I pray it is not the last sight I have of him as well.

PIERO

I've become aware of Lorenzo's current circumstances.

CLARICE

It seems our hopes hang on your first born.

PIERO

You can imagine how much that thrills me.

(then)

Signora, I'd like to move you and the children to a different part of the city tonight. We've repelled the Pazzis for now, but without Lorenzo, they'll return.

\*  
\*  
\*

During this conversation, Gualberto and Vito have come up the stairway, and approach Clarice and Piero.

CLARICE

Gualberto?

GUALBERTO

This man has brought a message from Lorenzo.

CLARICE

(eager)

Is he safe?

Vito DRAWS A DAGGER and charges Clarice! Gualberto suddenly GRABS PIERO! Clarice freezes for a moment, managing only a whisper --

(CONTINUED)

CLARICE (CONT'D)

No --

At the last moment, Clarice moves, allowing Vito's blade to only catch her dress, and giving Clarice a chance to reach for a nearby CANDLESTICK. He LUNGES AT HER AGAIN, but she SMACKS AWAY THE BLADE with the candlestick.

During this, Gualberto has restrained Piero, also covering his mouth to prevent him calling for help. As Piero struggles to break free --

GUALBERTO

Let this happen! Too many have died already --

Clarice SWINGS THE CANDLESTICK at the unarmed Vito once again, but he grabs her arm and throws her to the ground! He kneels over her, beginning to STRANGLE HER!

Piero manages with all his might to wrestle his mouth free of Gualberto's hand --

PIERO

No! Guards!

With that, Piero's screams are once again muffled by Gualberto --

GUALBERTO

If the Pazzi's succeed, they'll be no more death --

As Clarice gasps for air, drawing what could be her final breath, Dragonetti arrives -- rushes over to Vito and without warning Dragonetti PLUNGES A DAGGER THROUGH VITO'S NECK!

Vito draws back, CHOKING UP BLOOD onto Clarice as he dies. Dragonetti and the Guard then turn their attention to --

Gualberto, having let go of Piero, facing off with Dragonetti, desperately pleading --

GUALBERTO (CONT'D)

I am only trying to save Florence.

A beat. Dragonetti brings his sword closer.

DRAGONETTI

So am I.

And with that, Dragonetti SKEWERS Gualberto right there.

(CONTINUED)

ANGLE ON Clarice, who wipes the blood from her face as Piero rushes to her side.

PIERO

Signora, you must leave tonight.

She composes herself, steely --

CLARICE

The Medicis do not run, Signor Da Vinci. We will fight until our last breath.

Off Clarice and Dragonetti, sharing a look --

The blood transfusion continues, Da Vinci and Lorenzo lie insensate beside each other. Da Vinci's skin tone has turned ashen as his blood flows into Lorenzo. In the time since we last saw them, Verrocchio and Vanessa have bound Lorenzo and Da Vinci's hands together.

A nerve-wracked Verrocchio leans over Da Vinci, pressing his ear close to Da Vinci's mouth, listening, relieved.

VERROCCHIO

He still breathes. Faint, but still there.

Vanessa stands nearby, concerned eyes focused on Lorenzo.

VERROCCHIO (CONT'D)

Damn you, Leo. There are limits even for you.

VANESSA

Maestro, do you believe Lorenzo can recover?

VERROCCHIO

Truthfully, I have no idea. This work is beyond me.

VANESSA

What will happen if he dies here with us?

VERROCCHIO

You mean if it's discovered that we -- and not the Pazzis -- succeeded in killing the ruler of Florence? I hesitate to guess --

VANESSA

(grave)

Would they hang a woman who is with child?

A beat. Verrocchio sees worry overwhelm her. Tears start to stream down her face. Verrocchio moves to console her.

VERROCCHIO

My dear --

VANESSA

(growing more anxious)

Or worse, what if the Pazzis discover my condition? Will they hang me in the piazza as a traitor? (re her womb)

Would they kill us both?

He grabs her tightly by both arms, forcing her close.

VERROCCHIO

No one will harm you or your child. Let us agree right now that the truth of his parentage will remain secret. It stays between us until we are sure all is safe. Agreed?

Vanessa NODS, her nerves beginning to calm until they hear --

DA VINCI (O.S.)

(barely audible)

What -- what are you?

Verrocchio and Vanessa jolt at the realization that Da Vinci's awake. Groggy, Da Vinci attempts to lift his head, only to have it immediately fall back to the table.

VERROCCHIO  
Leo, are you alright?

DA VINCI

Andrea -- I'm seeing things. I  
must -- I must tell you --

VERROCCHIO

What have you seen?

With this, we plunge into Da Vinci's open eye, following as he drifts into the recesses of his mind, to an image we've seen before.

EXT. UNDERWATER - NIGHT (A VISION)

Lucrezia, weighted down and bound in chains to an unidentified man as she sinks into the dark depths of the water, bubbles fleeing her lips as her breath escapes.

VERROCCHIO (PRE-LAP)

Leo!

INT. DA VINCI'S STUDIO - DAWN 2

Da Vinci eyes pop open as he's snapped back to consciousness.

VERROCCHIO

Leo, can you hear me?!

DA VINCI

Something's happening to me,  
Andrea. Perhaps my soul's become  
unmoored --

VERROCCHIO

Because you're drifting towards  
death. That's enough. I'm putting  
a stop to this.

Verrocchio attempts to pull the tube from Da Vinci's arm, only to be halted by Da Vinci's hand.

DA VINCI

No. Please don't. Not until  
Lorenzo recovers.

Verrocchio removes his hand, reluctantly nodding in agreement. Da Vinci drifts back into unconsciousness.

Verrocchio watches Da Vinci, still debating the request. He finally comes to a decision, and then begins to remove the tube from Da Vinci's arm.

VERROCCHIO

I'm sorry, my boy, but there's  
already been too much death this  
day.

29A INT. ALTAR ROOM - NIGHT

29A

CLOSE on Da Vinci, eyes fluttering open, as if from a long and peaceful slumber.

LUCREZIA (O.S.)

There you are.

His eyes adjust to the dim room and now he can make out --

LUCREZIA standing over him. At peace. Utterly beautiful. The focus is soft. The edges are blurred. She smiles.

LUCREZIA (CONT'D)

I feared I'd lost you.

She kisses her fingertips, touching her hand to his forehead. He runs a finger down her face, tender, sitting up to see --

The rest of the room. A torch-lit chamber where the stone walls are covered with mysterious (Inca) artwork. An ominous HUM. A CHILL in the air. This is not Italy.

DA VINCI

Where am I?

LUCREZIA

Where you belong, Leonardo.

(sweetly)

By my side.

A beat. He tries to orient himself, looks at her longingly --

DA VINCI

I pushed you away. I should have never done that.

(he means it)

I'm sorry.

She smiles, bittersweet. That's almost enough.

LUCREZIA

Why must you condemn yourself to walk this path alone?

DA VINCI

I'm not alone. And my friends are more loyal than most.

LUCREZIA

They admire your mind and fight at your side, but who among them truly knows you?

(CONTINUED)

Da Vinci can't answer. His eyes water.

LUCREZIA (CONT'D)

Tell me this feels anything less  
than perfect.

She kisses him, and for a second, he enjoys it, but something  
gets his attention --

SOMETHING MOVING IN THE DARKNESS.

DA VINCI

Who is that?

Lucrezia's demeanor hardens. Da Vinci releases her,  
curiously approaching the dark corners that surround them --

LUCREZIA

This is how it happens --

DA VINCI

(not turning)

What --

LUCREZIA

This is how you leave us.

He stops, turns back around, ready to defend himself, but he  
sees beyond Lucrezia, because behind her there is --

A ROOM FULL OF SILHOUETTES. Lorenzo. Riario. Verrocchio.  
Zoroaster. Nico. Vanessa. Piero. Sixtus. Dim lighting,  
but we can make out their blank expressions. A gallery of  
the people who will haunt him most.

And if that wasn't eerie and nightmarish enough, all at once,  
they take A STEP CLOSER.

Da Vinci turns to Lucrezia for some explanation, terrified --

DA VINCI

What do they want?

LUCREZIA

They want what we all want,  
Leonardo.

They take another step. Then ANOTHER.

LUCREZIA (CONT'D)

They want you.

And now, as they move closer into the light, Da Vinci sees  
one thing is common among them --

DOWN THEIR FACES, DRIED TRACKS OF BLOODY TEARS.

Da Vinci spins, terrified --

LUCREZIA (CONT'D)

Wake up.

30 EXT. CASTELLO DEL TREBBIO - ELSEWHERE - DAY 2

30

A bound Lucrezia sits on a horse with two mounted guards either side of her. Riario finishes packing and hurries toward his Andalusian. Around them the camp prepares to move in the early light.

ZITA (O.S.)

My Lord.

Riario turns, sees ZITA, his Abyssinian slave girl, approaching. She hands him another saddlebag of provisions. And it appears she's packed a bedroll of her own. Riario takes the saddlebag and moves on.

ZITA (CONT'D)

You are leaving Italy?

RIARIO

If I can commandeer the Basilisk in time, then yes.

ZITA

I am here to attend to your needs. Take me with you.

RIARIO

I plan to sail an ocean, Zita. To an unknown land. I may be forced to do terrible things there --  
(correcting himself)  
I have done terrible things.

ZITA

I don't care.

RIARIO

No. Your place is in Rome.

Zita stiffens at the idea.

ZITA

Only a mouse that wants to die goes to sniff the cat's nose. I serve you, my Lord. The Holy Father will simply use me, hurt me.

(CONTINUED)

Riario knows the bound Lucrezia watches this with fascination -- she's never seen Riario appear to care about someone.

RIARIO

Then I free you from servitude.

(he mounts his horse)

(MORE)

RIARIO (CONT'D)

The quartermaster will give you a horse, and you can ride away from all this --

ZITA

I am far from home, my Lord. In these lands, a woman of my color, alone --

(a sad smile)

You killing me now would be more merciful than freedom.

Riario takes in her plea -- mounts his horse.

RIARIO

(relenting)

You may live to regret this, Zita.

ZITA

I accept that.

RIARIO

Then take another horse and follow. The Holy Father has plenty of other amusements.

Riario rides off towards Lucrezia. OFF Zita --

SIXTUS stands before a pale white rosebush, PRUNING untidy ends with an almost pastoral demeanor. Behind him, Grunwald hastily approaches, stopping himself when he realizes he's about to interrupt Sixtus in an almost-meditative state.

SIXTUS

(without turning)

Believe it or not, I find it less unnerving for you to just interrupt me than for you to linger there like a vomitous stench.

GRUNWALD

I come from Florence, Your Holiness.

Recognizing the voice, Sixtus turns, eager for an update --

SIXTUS

With good news, I pray.

Grunwald shuffles. Not sure how to say this.

GRUNWALD

Giuliano de Medici is dead.

SIXTUS

And his brother?

GRUNWALD

Wounded.

A beat. Sixtus SNIPS another stem, thinking.

SIXTUS

I would have sent dogs if I wanted him wounded.

Grunwald eyes the sharp shears in Sixtus' hands. Shit.

GRUNWALD

The Pazzis strive to end the matter swiftly.

SIXTUS

And yet you are here and not by my nephew's side?

Grunwald swallows hard. It's a tightrope, this part.

GRUNWALD

Your nephew -- Count Riario is --

Sixtus stops, looking Grunwald in the eye. Could he actually be worried for Riario's life?

GRUNWALD (CONT'D)

He's no longer in Florence. As we speak, he's embarking on a journey across the sea.

(off Sixtus' look)

He's abandoned you to pursue some mysterious Book --

Sixtus absorbs this with still rage.

SIXTUS

The Book of Leaves. Yet another soul falls prey.

Grunwald braces for the worst. He expects those shears to end up in his stomach. But they don't. Instead, Sixtus grips a thorned stem tight in his closed fist.

SIXTUS (CONT'D)

(quietly)

Leave me.

CONTINUED:

Relieved, Grunwald does. Sixtus stares at the rosebush, his clenched fist still around the vine, as BLOOD starts to seep out and trickle down his hand, venom burning deep inside

32 INT. MEDICI PALACE - LORENZO'S STUDY - DAY 2

32

Piero sits at Lorenzo's desk, uncomfortable as Clarice dictates a letter with clear resolve.

CLARICE

Bona of Savoy. The Duchess of Milan.

(then; dictating)

My Most Illustrious Lady -- Our beloved Giuliano, has been slain and my city is under siege by forces who seek to undermine our alliance. I ask for your fidelity in Florence's time of need. Send as many men as you can with all speed, as you are, always, the shield of my state and the guarantee of her health. Your servant, Lorenzo de' Medici.

With this, Piero ceases writing, placing the pen down.

PIERO

My lady, this is forgery.

CLARICE

Is it? How can that be when I witnessed Lorenzo dictate these words to you in this very room?

PIERO

That is a lie, an illegal act, and a sin before God.

CLARICE

It's fallen on me to ensure the survival of the Medici family. No matter the cost. Our allies will disintegrate and our bank shall be looted by the very men we employ to manage it unless we make it clear that my husband is alive.

PIERO

He's dead, Signora.

CLARICE

Where is his corpse? Show it to me if he is dead.

(with finality)

Until I see Lorenzo's body, you and I will keep writing letters until our fingertips run red with blood.

(CONTINUED)

CONTINUED:

Piero NODS, and reluctantly continues writing.

33 INT. DA VINCI'S STUDIO - DAY 2

33

Da Vinci and Lorenzo remain unconscious on the worktable, however Verrocchio has removed the tubes from each of their arms, and Vanessa is bandaging up the points of entry.

Verrocchio sits vigil, feeling helpless to do any more, using a damp cloth to absorb the slight amount of blood that oozes from between the stitches.

VERROCCHIO

The bleeding has slowed, Vanessa.  
Your stitches seem to be holding.

VANESSA

Why don't they wake up?

VERROCCHIO

(fretting)  
Perhaps I waited too long.  
(moving to Da Vinci)  
I am to blame, when Leo was a boy I recognized his attraction to the mysterious, I encouraged it. Now, no matter what lunacy springs from his head, I can't stop him from pursuing it.

VANESSA

He's changed so many lives.  
Including mine. It's hard to  
imagine a world without him.

A moment, as they each wonder what else they could do. Then, Verrocchio has a thought --

VERROCCHIO

There's only one thing we can do,  
(suddenly determined)  
Fetch a bottle of wine, Vanessa.

VANESSA

Do you believe they're ready for  
that?

VERROCCHIO

The wine is for us.

34 OMITTED

34

34A OMITTED

34A

34B EXT. OCEAN - PISA - DAY

34B

A VFX establishing shot of THE BASILISK, a three-masted, fast-sailing CARRACK -- designed by the Portuguese to handle the rough Atlantic. A sturdy ship built for exploration.

35 EXT. THE BASILISK - DAY 2 - CONTINUOUS

35

As MARIO instructs OTHERS in loading cargo, Nico's gaze lingers towards the shore, his thoughts still with Da Vinci --

MARIO

Let's go, you laggards! We haven't got all day.

(indicating)

You two, Captain's in Aft Cabin --

Zo pulls Nico along the deck, heading aft with purpose --

NICO

Do you truly think we can convince him to wait for the Maestro?

ZOROASTER

Nico, I once convinced a woman I was the ghost of her late husband, back from the dead to help her conceive. Watch and learn.

Zoroaster and Nico head into --

36 INT. THE BASILISK - CAPTAIN'S QUARTERS - DAY 2 - CONTINUOUS 36

A dark wood room, filled with maps and navigational tools. Zoroaster takes a step forward, addressing CAPTAIN DE NOLI.

ZOROASTER

Captain De Noli, my employer, Leonardo Da Vinci, Lorenzo Medici's own war engineer, has sent me to humbly request that you delay your voyage by a few short hours.

A beat. No response. De Noli just stares back at them.

ZOROASTER (CONT'D)

It could be less. With artists, it's hard to know. But I am prepared to reimburse you for your time, and all you have to do is stand there. Like a mute.

Suddenly a chilling, yet familiar VOICE rises from behind.

RIARIO (O.S.)

Alas, I've already made my own agreement with the captain.

They turn to see Riario emerge from the shadows.

(CONTINUED)

ZOROASTER

Balls.

Zo and Nico turn to run, but FEDERICO'S SOLDIERS already flank the doors. The struggle is quick, but futile.

Riario steps toward the subdued duo. His gaze becomes piercing. He pulls out a DAGGER, runs it along Zo's neck.

RIARIO

I must say, it is good to see you both. Our last encounter left me so -- empty handed.

Riario SLICES the strap off Zo's satchel, catching it with the other hand.

RIARIO (CONT'D)

Now, let us see what gifts you bring, while the Captain fetches my own little trinket from the hold.

As De Noli exits, Riario opens the satchel, removes the MAP OF THE NEW WORLD that Da Vinci copied in Ep 108.

RIARIO (CONT'D)

Ah, the undiscovered land that hides the Vault. Remarkable.

He then takes out the map on the ABYSSINIAN'S skin.

RIARIO (CONT'D)

This skin is the Abyssinian's, no? The codes which complete the map, presumably. I wonder, did Da Vinci kill Solomon Ogbai himself to claim it?

Zo and Nico remain silent to these questions. Finally, Riario removes the ASTROLABE. He unfolds it. Smiles.

RIARIO (CONT'D)

An astrolabe. Unlike any I've seen before. A device to read the stars.

(then, more insistent)

And what of the Keys to the Vault?

NICO

(defiant)

Still in the Maestro's possession, you bastard.

RIARIO

(disappointed at that)

Pity. I shall have to improvise, then. Nevertheless, I thank you.

(MORE)

(CONTINUED)

CONTINUED:

RIARIO (CONT'D)

The keys remain useless without  
these tools to guide the way --

(CONTINUED)

De Noli returns with Lucrezia, emotionally exhausted. She looks at Zo and Nico, sees Riario studying the maps.

RIARIO (CONT'D)

And I thank you as well, dear cousin. Yet again your duplicitous ways have born fruit.

LUCREZIA

Leonardo will come for you.

RIARIO

But tragically, not for you.  
(to the soldiers)  
Chain her and the mongrel -- ready them to face God's judgment.

Zoroaster struggles, but a soldier PUNCHES him square in the jaw, knocking him out cold, and drags him away.

A soldier grips Lucrezia's arm. She burns him a look. He removes his hand as they move out.

Nico's left standing with the final soldier pointing a sword at his midsection. Terrified.

NICO

What about me?

RIARIO

Worry not, Nico.

Riario dismisses the soldier with a wave. He holds the astrolabe aloft. Studying it.

RIARIO (CONT'D)

I have faith you will prove your usefulness to me, in time.

Off Nico, not sure what that means, we --

CLOSE ON Da Vinci, his eyes open -- seemingly lifeless. We drift towards one of his dilated pupils, plunging into darkness and find ourselves --

AL-RAHIM (PRE-LAP)

Will you smoke with me, Da Vinci?

38 EXT. MITHRAEUM - NIGHT 2(A VISION)

38

We are back outside the flame-lit mithraeum, approaching it just as we did in Episode 101. Only now, it is --

(CONTINUED)

YOUNG DA VINCI (14),

Approaching the ruins. He looks warily behind him, then continues. (NOTE: We should match Adult Da Vinci's actions and the accompanying camera moves from 101, shot for shot.)

We hear the eerie, almost child-like BLEATING OF A SHEEP.

UP AHEAD, the BLACK SHEEP from Da Vinci's memory stands under the ruined archway, then trots further in.

INSIDE THE CIRCULAR RUINS,

Young Da Vinci comes upon the stairway leading down to the mithraeum proper. He pauses. Then descends.

INT. MITHRAEUM - NIGHT 2(A VISION)

Young Da Vinci comes down the stairs, finds the Turk (Al-Rahim) sitting cross-legged before the lion-headed statue. He just stares at Young Da Vinci, intense. The boy sits.

AL-RAHIM

You failed us, Da Vinci. You are not the one we hoped. This is a dark hour, and your arrogant belief that you are capable of anything has only made it darker.

ANGLE ON THE ADULT DA VINCI. Now seated where the boy was (INTERCUT between adult and boy during the sequence).

DA VINCI

(tortured by his decision)  
I couldn't abandon Lorenzo --

AL-RAHIM

So you abandoned your destiny? You've allowed your sympathy for others to blind you to the greater struggle, and in doing so, you may have lost everything.

(disgusted)

I told you there would be consequences. You can't even begin to grasp what your actions have wrought. Because of you the Book of Leaves will remain lost.

(beat)

Or worse, recovered by our enemies.

DA VINCI  
The Vatican --?

AL-RAHIM

I speak of agents far more ancient  
than the Church of St. Peter.

The Turk looks down, his anger receding into despair. All around him, the candles are DIMMING, GOING OUT ONE BY ONE. A low, dread-inducing RUMBLING is heard now, rising in volume.

AL-RAHIM (CONT'D)

The blood of man is on your hands  
now. The servants of the horned  
god will seize their opportunity.

The candles continuing extinguishing. DARKNESS is enveloping them both now. Da Vinci is suddenly afraid.

DA VINCI

Al-Rahim, wait --!

The Turk doesn't respond. All the flames go out. For a moment, Da Vinci is simply left in a void. Then --

THE CANDLES RE-IGNITE,

Only now, the FLAMES ARE BLUE. Unearthly. And the Turk, who was clearly lit, is just a CROUCHING SILHOUETTE, his features hidden. There's something ominous about him. He cradles a double-headed axe (a LABRYS) in his lap. Worse still --

THE MITHRAEUM ITSELF DARKENS --

39A INT. LABYRINTH - NIGHT 2 (A VISION)

39A

The lion-headed statue is gone. In its place is a DIFFERENT STATUE. A fearsome bull's head, with large horns. A man-like figure is strapped to the bull's horns, his body largely obscuring the bull's face.

DA VINCI

Al-Rahim --?

Seated in Al-Rahim's place, an OMINOUS, SILHOUETTED FIGURE.

SILHOUETTED FIGURE

(frightening, deep voice)

*Is no longer here.*

40 INT. CASTEL SANT'ANGELO - PRISONER'S ROOM - DAY 2

40

The PRISONER stands in the deep recess of his cell, directly below a barred window, looking out onto the rooftops of Rome.

(CONTINUED)

CONTINUED:

PRISONER'S POV

Someone appears to be standing on a roof opposite the Castel, FLASHING MESSAGES with a mirror.

ON THE PRISONER,

As the reflected sunlight plays over his face. He whispers to himself, almost as if he were decoding the message contained in the flashes.

Then, we hear a KEY in the lock of the chamber door and --

-- the Prisoner turns away from the window just in time to see Pope Sixtus enter. The Holy Father simmers as he paces, glaring deep into the cell.

PRISONER

Two visits in a week, brother. I must be blessed to receive such a "holy" honor.

SIXTUS

Perhaps I simply lack satisfactory entertainment.

The Prisoner remains in the darkened rear of the cell, the chain affixed to his arm, limiting his mobility.

PRISONER

Or perhaps your plans for Florence have fallen short of their aim.

The accuracy of this information surprises Sixtus.

SIXTUS

How is it possible you know this? Your guards? I shall remove their tongues.

PRISONER

Your face is mine, Alessandro. I know its every contour. What causes it to smile, to grimace. It reveals all.

Sixtus pulls the lever, forcing the prisoner towards the centre of the cell where he stands suspended from the chain running up to the roof.

PRISONER (CONT'D)

You should have foreseen this, efforts to win the hearts of Christians by force are never be blessed with God's favor.

(CONTINUED)

CONTINUED:

Sixtus opens the Prisoner's cell, studying him -- knowing full well that the Prisoner's chain would prevent him from reaching him.

(CONTINUED)

SIXTUS

You dare instruct me on God's wishes? Hubris, given your current situation.

PRISONER

Then it is a sin we both share. For pride created this dilemma you now face. If the Medicis remain in power, all of Florence will turn from Rome. Sympathy for their cause will spread through the Italian states like plague. Your only course is to quarantine the city before the disease can infect.

Sixtus remains silent a moment, then CHUCKLES.

SIXTUS

Do you truly expect me to accept your counsel?

PRISONER

You are here, are you not?  
(upon Sixtus' silence)  
I'm drawn to recall that day from our youth. When you held me under the icy water of the Orba as my breath abandoned me. You believed you were claiming your birthright.

SIXTUS

But sadly the Lord had other plans.

PRISONER

I've always believed your unwillingness to take my life stems from cowardice. But perhaps it's not that. Perhaps you know you need me.

A beat. Sixtus seethes.

SIXTUS

(simply)  
What do you suggest I do, Francesco?

The Prisoner thinks. Then:

PRISONER

Seek out a champion and put him to the cause.

(MORE)

(CONTINUED)

CONTINUED:

PRISONER (CONT'D)

If Riario's no longer capable,  
perhaps King Ferrante of Naples  
will serve you better. I've always  
found Ferrante's commitment  
wonderfully fanatical.

(CONTINUED)

Sixtus considers this.

PRISONER (CONT'D)

Do you doubt the logic of my proposal?

SIXTUS

It's your motives I have difficulty trusting.

PRISONER

A complication you must solve for yourself, no?

(then)

You must know by now that despite all that has transpired between us, I will always serve the best interests of Rome.

Sixtus considers this --

A dejected Lucrezia and Zoroaster stand on a PLANK over the sea. They're chained to one and other with cannonballs shackled to their ankles.

Duke Federico's soldiers, Captain De Noli, and several members of the crew are gathered around Riario, with a frightened Nico by his side, as he completes a prayer.

RIARIO

"Through my holy anointing, may the Lord bless you and pardon you whatever sins you have committed."

Riario offers the sign of the cross in closing. Nico takes the moment to beg for his friends' lives.

NICO

Please, don't do this. We'll tell whatever you want. Do whatever --

RIARIO

They have nothing to offer. Say farewell.

Nico's fear turns to rage as he suddenly attacks Riario -- KICKING and PUNCHING which Riario easily defends.

One of the men grabs Nico, who continues flailing until --

ZOROASTER

I demand a right to my last words!

Nico stops struggling, looking between Zo and Riario. Riario, quietly amused, smirks for Zo to go ahead --

ZOROASTER (CONT'D)

(re: Riario)

Nico -- the first time this snake lets down his guard, you sink a dagger and slice him balls to brains.

RIARIO

A touching sentiment. I would be profoundly curious to see him try.

(turning to Lucrezia)

And what of you, cousin? Silent when there's no one to seduce?

Lucrezia hates to ask anything of Riario, but in the end feels she cannot pass up this opportunity.

LUCREZIA

What will happen to my father?

RIARIO

I cannot say for certain. But I'm sure the Pontiff will eventually tire of his games.

LUCREZIA

Then what happens to you, Girolamo? When you remain the only person who knows your father's truth?

RIARIO

I shall be at his right hand, where I belong.

LUCREZIA

Even after you abandoned his plan for Florence?

RIARIO

The Book is too great a prize to ignore. Once I secure it, all will be forgiven.

LUCREZIA

You fool yourself. You're only a pawn to your father --

RIARIO

Could not the same be said of you?

This wounds Lucrezia -- the possibility that she's been manipulated by her father.

RIARIO (CONT'D)

Or of us all? Perhaps we're only pieces in God's great game. I suppose one day we'll know the truth. You much sooner than I.

Riario NODS to one of the soldiers who unsheathes his sword. Riario bows his head, saddened about what's to transpire.

RIARIO (CONT'D)

I do not say farewell without regret, Lucrezia. For what it's worth, I would've spared Amelia, if I could. I hope you know that --

LUCREZIA

(suddenly venomous)

Don't you dare speak her name!  
Don't you dare!

RIARIO

May God have mercy on both our souls.

Nico begins to sob as a soldier inches them closer to the edge. When they run out of room, Zo looks Lucrezia in the eyes, unsure what to say, then --

ZOROASTER

I regret never having fucked you.

Then to Zo's utter surprise, Lucrezia KISSES HIM, hard on the mouth. And as she does, she LURCHES backward, pulling them both into the dark waters of the sea.

And as they sink below the surface, we realize we've seen this moment before -- it's the very moment from the end of scene 2.

42 INT. DA VINCI'S STUDIO - DAY 2 42

Vanessa is slumped over on the table, having fallen asleep at Da Vinci's side. Suddenly, he utters a STRANGLED GASP -- and stops breathing. Vanessa stirs awake, alarmed --

VANESSA

Leo --?

Vanessa bends close. Da Vinci's chest has stopped rising and falling. Growing alarmed, Vanessa shakes him --

VANESSA (CONT'D)

Leo --?!

Vanessa looks to Verrocchio's adjacent studio, CRYING OUT --

VANESSA (CONT'D)

Andrea! He's stopped breathing!

There is no sign of Andrea so she runs in to the next room to find him. Lorenzo begins to wake from his drugged stupor. He looks about him and sees Da Vinci and reaches for a knife and begins to get up.

DA VINCI (PRE-LAP)

Who are you?

43 INT. LABYRINTH - NIGHT 2(A VISION) 43

-- we are back in the mysterious LABYRINTH, with Da Vinci and the dark figure seated before him.

DA VINCI

Who are you?!

SILHOUETTED FIGURE

We are the horns of the Increate.

(beat)

We are the shadow at the center of  
the Labyrinth.

The dark figure stands now -- and although its face is still obscured by shadow, it's clear it is not the Turk.

SILHOUETTED FIGURE (CONT'D)

And you will pay for the sins of  
Daedalus.

Da Vinci scuttles back. But it's too late --

(CONTINUED)

CONTINUED:

THE FIGURE SWINGS the double-headed axe, sinking it into Da  
Vinci's chest! PRELAP A WOMAN'S SCREAM --

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44

Vanessa SCREAMS with all her lungs can muster, as Verrocchio runs in to see--

LORENZO

-- surprisingly conscious, standing over Da Vinci's body, reaching for one of the blades used in the transfusion.

Da Vinci wakes from his dream state --

DA VINCI

Lorenzo --?

As Da Vinci attempts to rise, Lorenzo raises his blade.

VERROCCHIO

What in God's name is going on?

LORENZO

Stay back!

They obey, helpless to do anything else.

DA VINCI

Lorenzo, stop this. You're delirious--

LORENZO

--No! I promised you revenge if we escaped, Da Vinci, and now I shall fulfill my side of the bargain.

And as Lorenzo stabs the dagger down towards Da Vinci --

CUT TO BLACK.

END OF EPISODE 201