

## **Title: Mona Lisa's decoding revolutionises our knowledge on Psychology, Anatomy, Genetics and even A.I. -with 20 proofs**

**One Sentence Summary:** Mona Lisa was truly hiding an unknown to us today Natural Law, which may rebirth our natural sciences and accordingly our everyday life.

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**Abstract:** Mona Lisa is at last decoded. How far ahead was Da Vinci scientifically 500 years ago, in order to know that all beings are split into two different and separate halves; thus, we're all two completely different people united into one? One can easily prove it by comparing his own two different half faces in the mirror, and then one realises that they're looking as if they could have belonged to two completely different people. Now, for example, we may have to rewrite our psychology books since we've just found out that we're all dealing with the co-existence of two separated half-bodies and accordingly, two completely different personalities in one body, us. This new fact will probably also affect our fundamental knowledge on Biology, Anatomy, Genetics, Painting, Archaeology and even A.I. But, how did all these came into the surface and how it may dramatically affect our everyday life? The answers are right below!

**Main Text:** There have been hundreds of worthy theories and books concerning our most famous and most enigmatic painting, the Mona Lisa from the 1500s, by mastermind and polymath Lionardo da Vinci [or Leonardo, as he also signed himself], trying to find her alleged “secret code,” to pinpoint her identity, to prove why her smile is enigmatic, and why her gaze is kind of following you, among many other questions we have about the masterpiece. The day would one day arrive, when we would be able to decode Mona Lisa's secret identity and finally clear up the basics about the Mona Lisa. The big surprise though, comes from the results of her decoding, which reveal an astonishing new Natural Law, completely unknown to us 500 years later! The method used is Da Vinci's principle, proving a Natural Law by the direct observation of Nature. Meaning that: ***“What is depicted in the Mona Li-Sa is also depicted in us. We all have two anatomically different half-faces and bodies, which could have belonged to two completely different persons. Externally, as well as internally. Meaning that, we're all two completely different people united into one, seeking for their balance.”*** The internal unification of our selves is not only a powerful tool for our everyday balance and growth, and a possible landmark for many sciences, but also a logical way to become a complete person and, therefore, happy and wise. Presented here are the **20 proofs** of the **unknown to us** Mona Lisa's hidden **anatomical Natural Law**.

### **Step 1: The First Proof**

If one person knew of Lionardo's “secret code,” that would logically be the one closest to him, Salai, Lionardo's model, pupil, friend and lover. The First Proof about Mona Lisa's identity is found in the resemblance between the “Mona Lisa” by Da Vinci, and the “Monna Vanna,” the self-portrait by Salai, also called “The Naked Mona Lisa.”



**MONA LISA**  
**LIONARDO DA VINCI**

**MONNA VANNA**  
**SALAI**

Besides their common stature and perspective which clearly indicates “Monna Vanna’s” resemblance to the Mona Lisa, one must divide their faces in half vertically, and focus on the left half of the faces, in order to find the **First Proof** that Lionardo and Salai left for us, since, they are identical.



**Monna Lisa**

The resemblance of the features of their left half-faces is too impressive to be a coincidence. The lip has exactly the same curve and ending. The fleshy chin, the reddish cheeks, and the exact same playful look, and the “Salai” smile found in most of his portraits.

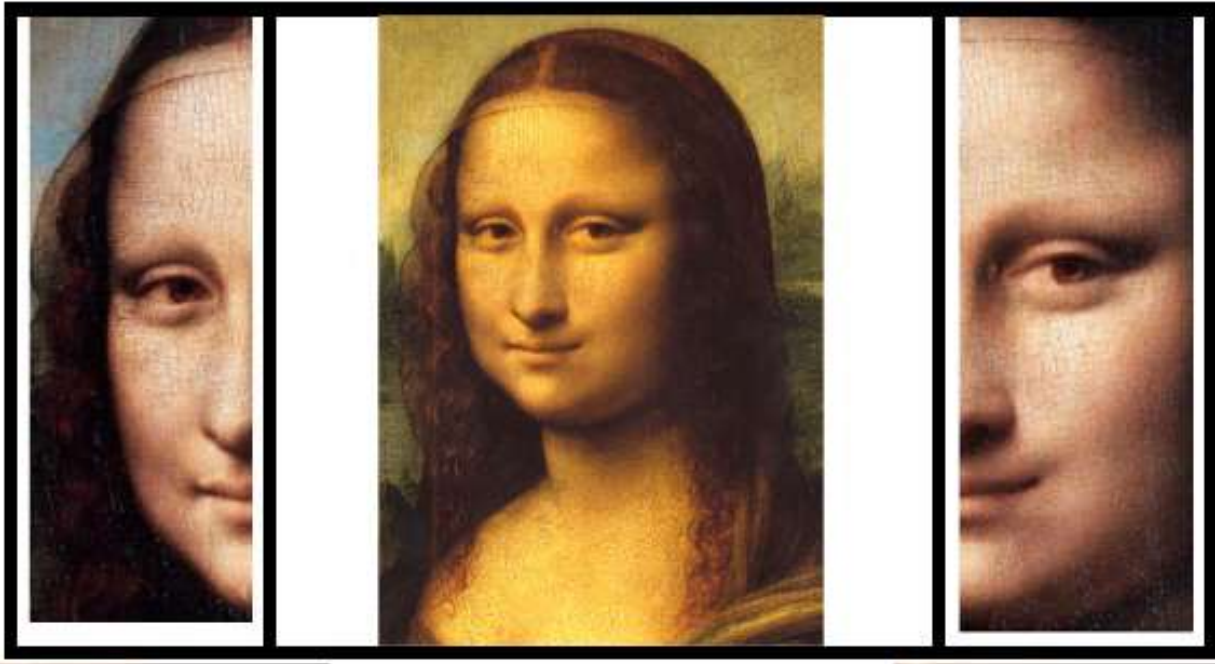


**Monna Vanna**

The resemblance of the features of their left half-faces is too impressive to be a coincidence. The lip has exactly the same curve and ending. The fleshy chin, the reddish cheeks, and the exact same playful look, and the “Salai” smile found in most of his portraits

Therefore, we've just identified the one half of Mona Lisa. **The left half of Mona Lisa's face is that of Lionardo's lover, Salai.** But, of course! Why would Lionardo be an exception and not express his love for his muse and beloved Salai in his favorite masterpiece? Now we know why Lionardo never parted from the Mona Lisa, so as to always have his beloved close to him.

To have a better view of the facial differences between Mona Lisa's two half-faces, you may **use the palm of your hand to cover one half** and try to imagine what the other half's whole face would look like. Then compare them, and you observe that they are two different half-faces, belonging to two clearly different men, divided vertically in half.



The left cheek is rounded, while the right, with the same skin, is tighter and slightly sucked in, as happened to artists who had to compromise way too much during the times of war they lived during the Renaissance. Her left side hair is curly, while her right side hair is straighter, more wavy than curly. Also, the left half face looks ambitious and smiling, while the right one is calm and a little bit detached. As if each one of them has its own ambitions, thoughts and dreams. Therefore, **the Mona Lisa is: “Two different half-faces united into one.”** And this is the much anticipated **first part of Mona Lisa's decoding**, as we'll try to prove right after.

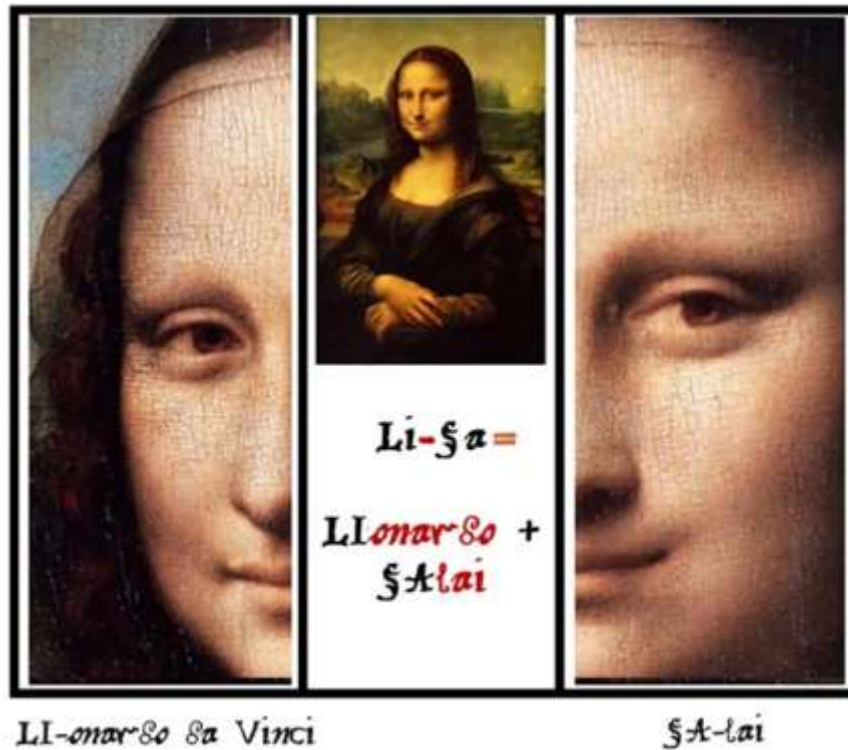
*But what about Mona Lisa's other half-face? Whose is it?*

## **Step 2: The Identity of Mona Lisa**

The one half is Salai, the other-half can't be anyone else but Lionardo himself, because it would be on the verge of the impossible to match his lover with anyone else but himself. Looking for **proof** of this theory, you realize how organized and what a genius Lionardo was, since, in order to overcome any doubt as to whether they are the Mona Lisa, he named her “Lisa.” And, if we follow the logic of the decoding and vertically divide her name in half, we clearly find our **Second Proof**. **“Li-Sa” is a combination of the first two letters of their names, divided in the**



exact same way as in the painting. LI-SA= **LI**-onardo + **SA**-lai! Therefore, the Mona Lisa is the unification of Lionardo and Salai in one body.



### Step 3: Is it Leonardo, or Lionardo?

Another Da Vinci's mystery concerns his real name, because he signed either as **Leonardo** or as **Lionardo**. What's his real name? Is it **Leonardo** or **Lionardo**?

The most reliable historian of the Renaissance, Giorgio Vasari, and Lionardo's heir, Francesco Melzi [or Melzo as he signs himself, and as in Da Vinci's will], though, call him only "**Lionardo**," and even Lionardo himself refers to himself as "**Lionardo**" in his manuscripts. The decoding of the Mona Li-sa, as proposed here, explains also why he confused the historians by signing either as **Leonardo** or as **Lionardo**. Not to expose the "**Li-Sa**" too fast and send them to prison, in times where being gay was illegal. The **Third Proof** of Mona Lisa's decoding.

*(To the right is the cover of Vasari's chapter about Lionardo da Vinci from 1550, calling him always Lionardo, and not Leonardo.)*





*Leonardo da Vinci's signature on the Vitruvian Man (c. 1490)*

The **Fourth Proof** is an enigma that Leonardo da Vinci circled in his manuscripts (c. 1488–1505), writing:



**“Don't reveal,  
if you love freedom,  
that my face is the Prison of Love”<sup>1</sup>**

His face is the Prison of Love between him and Salai. **He even wrote his code down.** Don't reveal it, because their freedom was at stake in the times of the Holy Inquisition, which outlawed erotic relationships between two males. **How poetic are Leonardo's thoughts?...** Love forever, even if they lose their freedom.

And that is how we've just found out Mona Lisa's true identity. **Lionardo and Salai in love are the enigmatic and in love Mona Lisa.** One half found the other and united to create the masterpiece of the Mona LiSa, connecting their names and their faces in one flesh. The glorification of the true love between Lionardo and Salai. At last, **the Mona Lisa's identity has been discovered.**

The Mona Lisa's decoding also explains **why Da Vinci hid his handsome and young face,** according to the historians of his time (Vasari and Anonimo Gaddiano, c. 1540-1550), in the middle of an era which glorified beauty: To be able to express himself without any restraint. The **Fifth Proof** of Mona Lisa's code.

#### **Step 4: How many times did Lionardo free them from the Prison of Love?**

The **Sixth and Seventh Proofs** of Mona Lisa's decoding come from two other Da Vinci paintings, as mentioned before: “John the Baptist” (c. 1508) and the most expensive painting of our times: “Salvator Mundi” (c. 1504) **In both of them Lionardo once more united himself**

**with his lover**, under everyone's noses, in times where being gay was punishable with imprisonment. That's how in love wise Lionardo was.

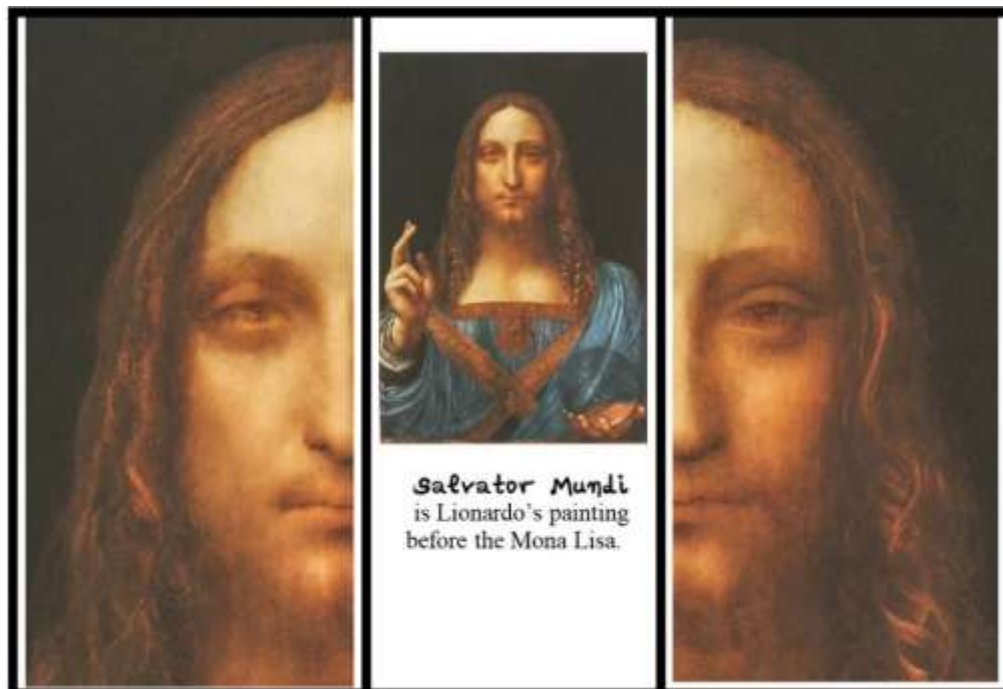


Leonardo da Vinci

Salai

The left side is Salai, the right can't be anyone else but the young and very handsome Lionardo, connected now also in age, just to see how they would look together if they were of the same age. Lionardo is truly very handsome. A very special masculine and feminine beauty which says more than it hides. Later on, one may see Lionardo growing up, via his paintings.

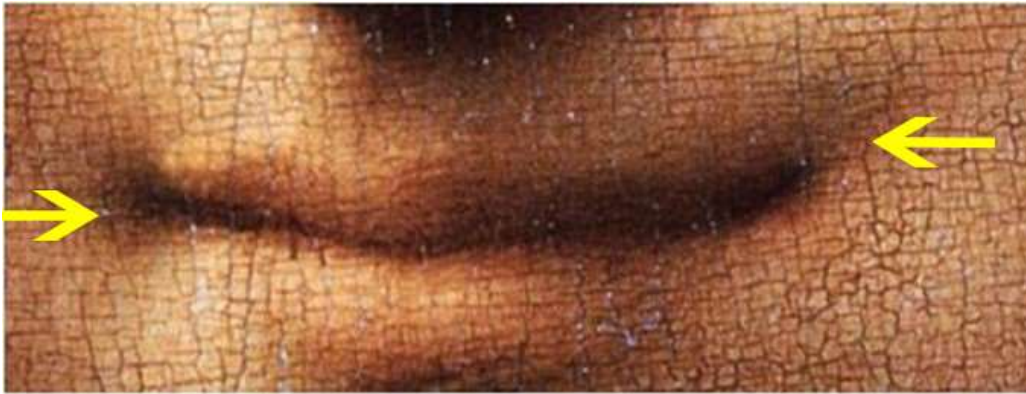
In the "Salvator Mundi" painting, Jesus is deep in concentration with both of their eyes in a trance and dreamy, while he holds the crystal bowl. Is "Salvator Mundi" the chance to show us the spiritual side of their relationship?





## Step 5: The “decoding” of Mona Lisa’s smile and gaze

Accordingly, **her smile confused us, because Salai’s left half-face is fully smiling, when Lionardo’s half is pretty serious.** And we can see that if we focus at where each smile stops. Salai’s half smile stops way higher than Lionardo’s. Therefore, **our impression of whether she’s smiling or not, changes according to which side of the lips we focus on.** If we look to the left we’ll think that she’s smiling, if we look to the right we’ll think that she’s not smiling, and if we focus on Mona Lisa’s centre we’ll be very confused. Because, **she’s literally half serious/half smiling.** A perfect way by Da Vinci to focus our attention and intrigue us, in order to one day solve the Mona Lisa enigma and reveal Da Vinci’s secret code and love. *Who could have guessed that it was the smile of two different people?*



*The enigmatic Mona Lisa's smile is at last explained.  
It's the smile of two different people.*

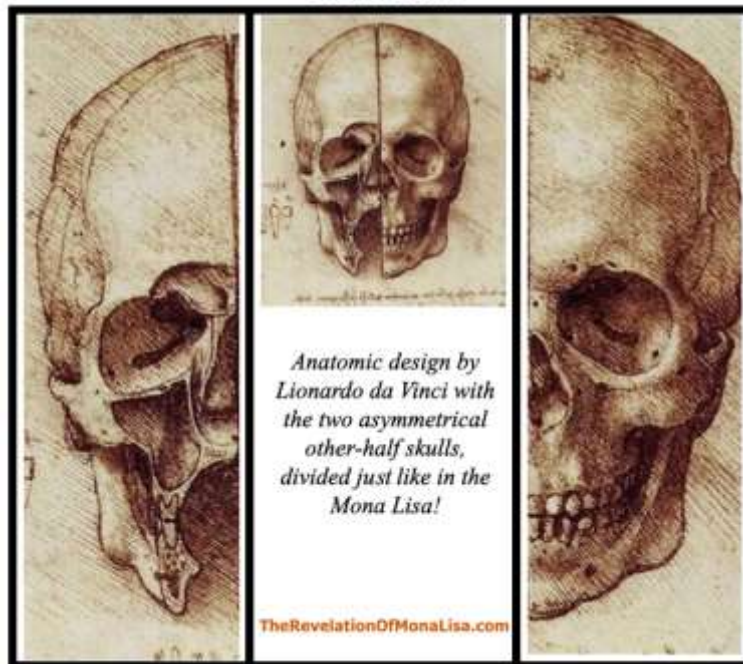


The same works for her **eyes and gaze.** We were confused because each of the pupils is looking at a different point on the horizon. Her left pupil [Salai] is looking straight at us, while her right pupil [Lionardo] is wandering. Therefore, Mona Lisa is cross-eyed, and our impression changes according to which eye, smile or half-face we focus on.

Thus, Mona Lisa’s identity isn’t Lisa Gherardini, nor “right half-male, left half-female,” since, as we can see with our own eyes, both of Mona Lisa’s halves are males: Lionardo and Salai. Also, we now understand that the “half” was very literal, as, in order to decode the Mona Lisa, we have to divide her face vertically in half.

## Step 6: The Mona Lisa Code was always right in front of us

The very impressive **Eighth Proof** of Mona Lisa's decoding is found in Lionardo's anatomical drawing of the human skull (c. 1499-1510). Because, when Lionardo designs **the anatomy of the human skull** he also divides it vertically in half, divided with a **clearly defined vertical line in the middle**, and both of the sides are clearly of a different type, just like the Mona Lisa. The Mona Lisa's code was always right in front of us.



*This is the Mona Lisa's blueprint, by Da Vinci's own hands.*

## Step 7: The Second Level of Decoding the Mona Lisa: "Are we all divided into two different half faces, as in the Mona Lisa?"

The answer to this crucial question comes from Da Vinci's manuscripts:

**"I may demonstrate the Nature of Man and his customs,  
in the way I describe his figure."**<sup>2</sup>

And when he describes his figure, he writes that:

**"The shape of bodies is divided into Two Parts."**<sup>3</sup>

Here, Lionardo reveals that it's not just Mona Lisa that is divided into two different parts. **All bodies are divided into two** anatomically **different parts**. And that includes ours. It's also the **Ninth Proof** of the Mona Lisa decoding. Do we really have two different half-faces and bodies, as Lionardo suggests, with "a line between our feet?" This is also the **Tenth Proof** of the Mona Lisa's decoding:

**"The hemispheres are infinite and are divided by an infinite number of lines,  
so that every Man always has one of these Lines between his Feet."**<sup>4</sup>



The easiest way to find irrefutable proof about the Second Level of decoding the Mona Lisa, is by using real life examples. For example, we can **divide vertically our own two half-faces in the mirror, as we did with the Mona Lisa, and then compare them.** Then one realizes that what is depicted in the Mona Lisa is also depicted in us. **We all have two anatomically, completely different half-faces,** which could have belonged to two different persons, so perfectly matched that not even we, the owners, had observed it. The **Eleventh Proof** of Mona Lisa's decoding.

Let's take as an example the most famous politician of our times: J.F. Kennedy. Is his face divided vertically into two different half-faces, which could have belonged to a different person?



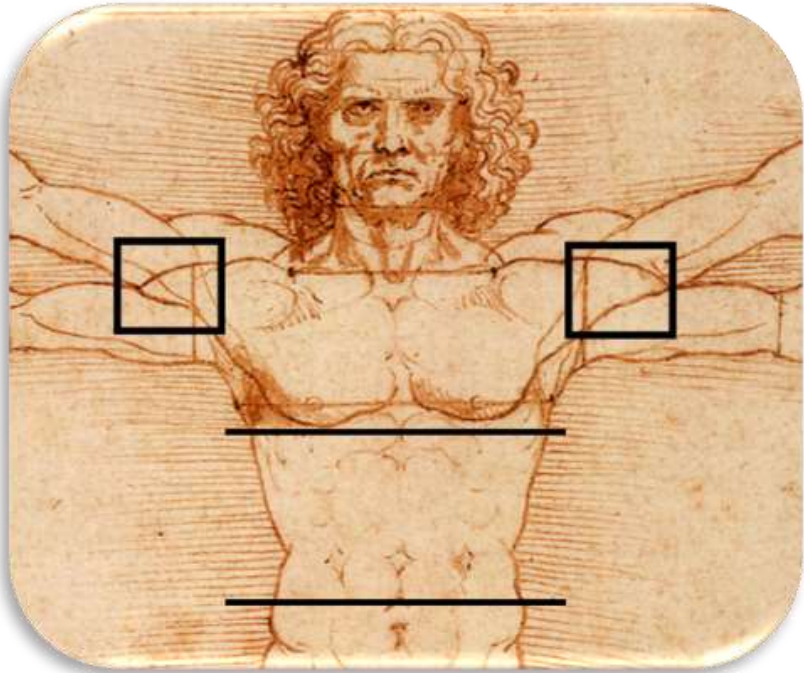
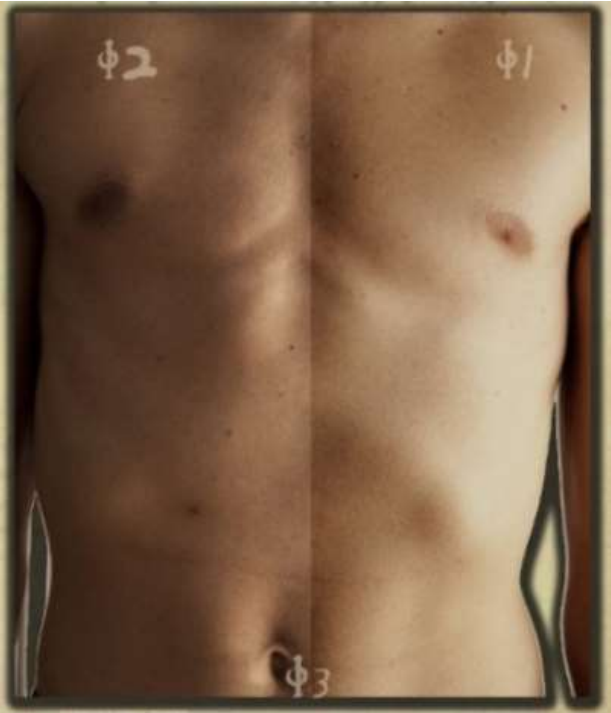
By dividing his face vertically we can clearly see that it is, without a doubt, split into two clearly different half-faces that could have belonged to two different people. His right half is the famous one, his left the unknown. Meaning that, if someone showed us his left half-face, and asked us to identify him, we wouldn't even recognize him. That's how different our two different half faces are.

*What about our bodies, though? Are they also split into two clearly different halves?*

## Step 8: What is our Anatomy, according to the new facts?

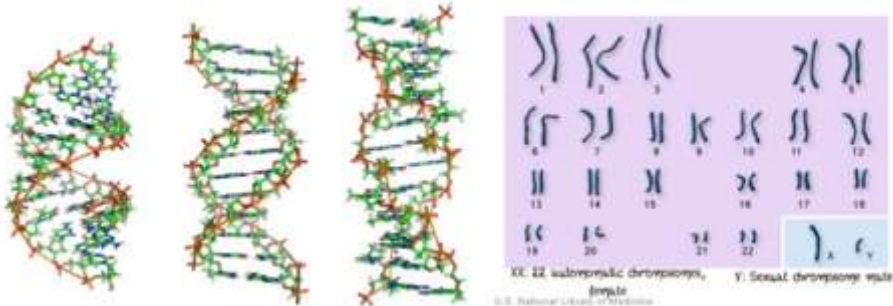
**Our Anatomy: Part I:** As one may imagine, it's not just our faces that are divided+united, **our whole body is divided vertically into two completely different halves.** As we can observe from the picture below, the two halves of the body look like they come from a different person. The left half-body is hard as stone, but the right one has more meat on it. The nipples are at a different height, and the abdominals naturally create different shapes, even though they belong to the same slim person. The **Twelfth Proof** of the Mona Lisa code.

The First Part of Mona Lisa's Code & Anatomy is that:  
 "We are All Split Anatomically into Two Completely Different Halves"

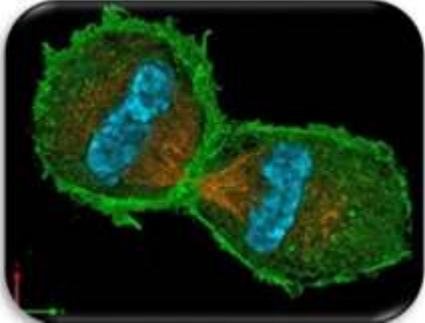


One may also observe the calculated natural asymmetries of the Vitruvian man by Da Vinci; for example, on his chest, shoulders and stomach.

And we can prove the first part of Mona Lisa's decoding & anatomy anyway we like, since we're two clearly different halves throughout our conception. For example, this is the anatomy of our clearly different **double D.N.A. helixes** and our clearly different **coupled Chromosomes**, **and of our divided asymmetrically Cells**, divided into two clearly different sides, and united. These are the **Thirteenth, Fourteenth and Fifteenth Proof** of the Mona Lisa decoding, with two clearly different sides united into one since birth, with a common purpose.



Asymmetrical Cell division



The Mona Lisa decoding may also be proven, for example, by our two clearly different brain hemispheres, whereas, up to now, we had no scientific evidence as to why we have **two brain hemispheres** and not one, which seemed to us much more rational. The **Sixteenth Proof** of Mona Lisa's code.

Meaning that our brain hemispheres don't serve different purposes, as we unofficially think today. We all have **two fully operational clearly different minds**, because we're all split anatomically into Two Completely Different Halves.

The Mona Lisa decoding may be proved also in **Optics**, where we have just learnt **why one may be cross-eyed**, as, up to now, we also had no clue why their eyes didn't follow the same pattern or brain signal. The **Seventeenth Proof** of Mona Lisa's code. Now we know that it's because we're anatomically divided from left to right, and each part of one's body has its own opinion, even if they're naturally related and interconnected.

**Therefore, the First Part of Mona Lisa's Code & Anatomy is that:  
"We are All Split Anatomically into Two Completely Different Halves"**

One must also notice that we're not half-male, half-female, because **our selves are always of the same sex**; otherwise one would have, for example, one chest and one breast in the same body. This hasn't ever happened.

**Our Anatomy: Part II:** If one may, once more, carefully observe Mona Lisa's face, one may come to the conclusion that the Mona Lisa's face doesn't look either like Lionardo or like Salai. The Mona Lisa has her own face. And that can only mean that **she's divided into three**:

The first half is Lionardo, the second half is Salai and the third one is their combination, the Mona Lisa. So distinct compared to each other that you add two male half-faces and there appears a... woman!

As in the Mona Lisa, **so are we divided into three**: The two different selves we saw in the mirror and the third one that combines them, their sum, the general impression we create: "The ever moving Mona Lisa."



*The human brain and its two clearly different hemispheres are connected with the corpus callosum, the decision maker and Third part, connecting them like a maestro, perfectly positioned in the middle of our brain's hemispheres, which one can't ignore anatomically.  
It's like ignoring the spine in our body's anatomy.*



As Lionardo describes the natural workings of the male genitals and of a mother and her child while still in her womb:

**“Here is how one soul,  
governs two bodies”<sup>5</sup>**

In total: Three Parts. One soul, plus the two bodies.

**Therefore, the Mona Lisa decoding concludes that:  
“We are All Split Anatomically into Two Completely Different Halves,  
and a Third One which Combines them.”**

*What is, though, the utter importance of realizing our other-half anatomy for our personal balance and growth?*

**Step 9: The Third Level of Decoding the Mona Lisa:  
Are we also divided into three internally?  
Is the Mona Lisa decoding Psychology’s Foundation Stone?**

Logically, **in the same way we’re anatomically divided externally, we’re also divided internally**. And that means that our physically different half-bodies carry their own physically different brain hemispheres and personalities, with the third part being their maestro, the decision maker, every time the two other-halves reach an agreement.

As Da Vinci writes about the way that our different Parts work:

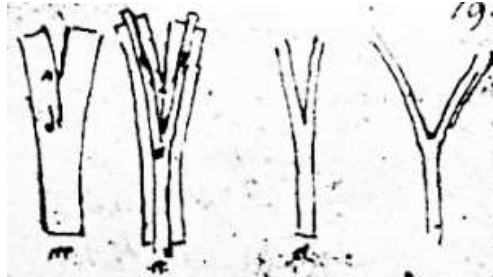
**“And so may it please our great Author,  
that I may demonstrate the Nature of Man and his customs,  
in the way I describe his figure.”<sup>2</sup>**

**“The shape of bodies is divided into two parts.  
That is, the proportion of the members to each other,  
which must correspond with the whole;  
and motion is expressive of what passes through the mind of the living figure.”<sup>3</sup>**

Here, Lionardo goes a **giant step further** and reveals that the way he describes man’s figure, **divided into two parts**<sup>1</sup>, is the Nature of Man and his customs. The **Eighteenth Proof** of the Mona Lisa’s decoding. Meaning that our Nature is divided into two parts. Therefore, we don’t have just one Nature, we have **Two Natures**.

Right after, Da Vinci writes about the workings of its different members, “which must correspond with the whole;” meaning that the two parts must correspond with “the whole,” their combination and third part of the anatomy of all earthly beings. Therefore, we all have Two Natures which must correspond with the whole, our **Third Nature**. Two divided Natures and their sum. Externally and Internally.

Meaning that, even if we have three natures and personalities, we share two different views and not three, because the Third one - “*the soul*” according to *Lionardo’s statement*, or “*the maestro*” according to *the writer*- is already covered by their views, since it’s the combination of the two views. And that means that we all have two clearly different views, two brain hemispheres, two wants, tastes, dreams and talents, **two of everything in one body.**



*The branches of a tree are also divided into three members [the two divided other-half branches and the trunk], and offer probably the best representation of the anatomical observation by Da Vinci. Because the trunk is divided by the two different halves of itself, while also being part of its halves. Therefore, even if it has three parts, it has two different point of views, since the third one includes both of their views, as their originator. (LDV drawing)*

Moreover, if we were just one self, then who do we talk to inside our heads for all our lives? Our **internal conflicts** are the **Nineteenth Proof** of Mona Lisa’s code.

The phrases we have already accepted for our second hidden voice/self are countless: “Little voice,” “A voice inside me told me to...,” “Ourselves,” “I’m trying to make amends with myself,” “I’m on good terms with myself.” To which **other** self are we referring? Logically, to **our Second Self who has its own mind and personality.** Our spontaneous everyday expressions are the **Twentieth Proof**.

Therefore, it’s logically, the first time we learnt any **Natural Law about our inner world.** And here’s why the **Foundation Stone of Psychology** is suggested. Meaning that, Psychologists and the Psychiatrists are from now on, accordingly, called to encounter the Second and hidden self inside themselves and their clients, since all three of our Selves are equally important, and only by finding their combination & balance will they cure their clients’ souls, or even their own. Now that we know about our Two Selves for a fact, our goal is to externalize them first and then to satisfy both of them.

**Therefore, the Revelation of Mona Lisa is that:**  
**“We are All Split Anatomically into Two Completely Different Selves,**  
**and a Third one which combines them,**  
**with the Goal of Uniting them”**

We can’t easily ignore the new anatomical fact, because we can now even see our other-half self with our eyes and our microscopes. The goal is to fully understand them. As Da Vinci writes, “**the members must correspond with the whole.**”<sup>3</sup> We better correspond our Two Selves with the whole, if we want to live a balanced, happy and fulfilled life.

**Step 10: Which ancient civilizations also knew about the two completely different halves of our anatomy?  
Which artworks of the past are divided vertically into two different halves?**

**A) The Two Natures of Jesus Christ- 6<sup>th</sup> century**

The oldest surviving panel icon of Jesus Christ Pantocrator from the 6<sup>th</sup> century, in the Sinai Monastery, aims to show Christ's Two Natures, the divine and the human. His face is clearly two different half-faces. But this division, according to Christian dogma, doesn't occur in humans.



**B) Plato's Symposium - The "other-half" theory- c. 385–370 BC**

From the 4<sup>th</sup> century B.C. Plato, in his famous story in "Symposium" about the "other-halves", and how the original men were split in two and from then on seek their other-half, also says that:

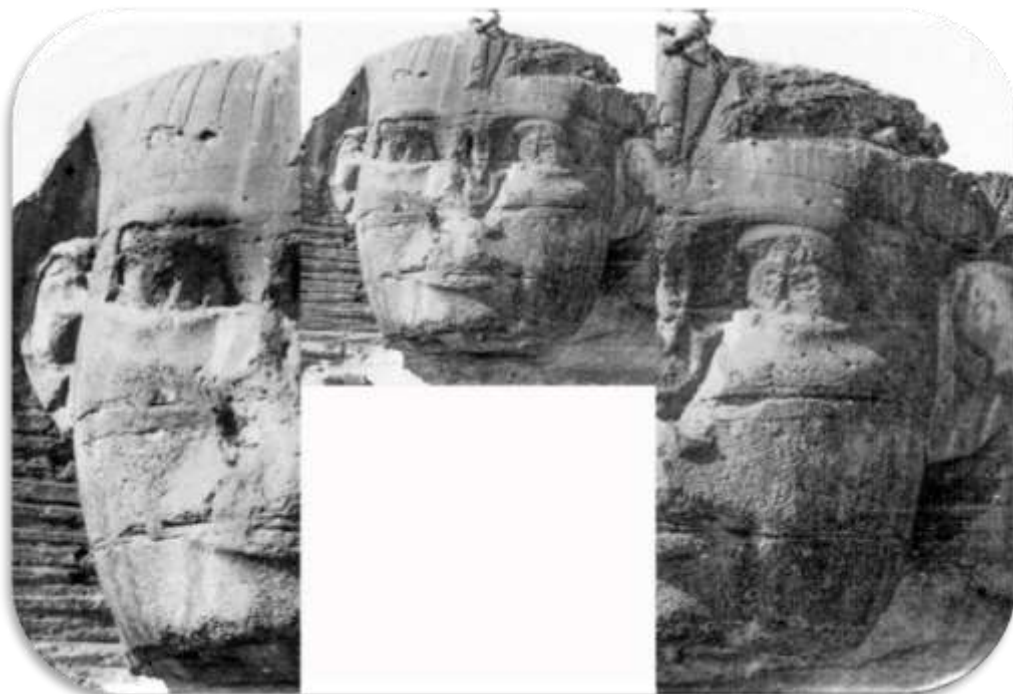
**"Each of us is the archetypal human, divided like tongues: 'From one, Two'"<sup>6</sup>**



And if one takes a close look at our tongues one will observe that our tongues are just like Lionardo's skull drawing, with a **clearly defined vertical line in the middle**. Two clearly different other-half tongues, united into one. **From one, Three.**

*Did the ancient Greeks know more about our anatomy and if it's related to our inner anatomy?*

**C) Great Sphinx of Giza- 2,500 B.C**





From 4,500 years ago comes the biggest surprise, because the Mona Lisa code is actually found in the biggest portrait and biggest statue in our history; in the face of the Great Sphinx in Giza. The Sphinx also has two completely different half-faces, as we can see in the picture by the Zangaki brothers, c. 1860. It's also worth noting that, if we're asked what the Sphinx looks like, we'll see the less damaged right-hand side as if it's the whole face. The left-hand side is the little unknown one... *What else did they know in the era of the Pharaohs that we, today, don't have a clue about? Which other ancient civilizations knew about our other-half anatomy and the knowledge deriving from it?*

## Step 11: Lionardo da Vinci growing up, through his paintings



Below is what looks to be the same right Lionardo's half-face on the Mona Lisa, at different ages, starting with "Mary's Annunciation," when Lionardo was just 28 years old, and growing up until his self-portrait in "late age."

*First row:*

*"Mary's Annunciation"*

*(c. 1473–74),*

*"The Virgin and Child with St. Anne."*

*(c. 1508–1517)*

*Second row:*

*"Salvator Mundi,"*

*(c. 1504–1507)*

*"St. John the Baptist"*

*(c. 1508–1516)*

*and "Mona Lisa."*

*(c. 1503–1516)*

*Third row:*

*A Lionardo drawing of*

*"The Virgin and Child with St. Anne,"*

*(c. 1508)*

*and his self-portrait in old age (c. 1512)*

LIONARDO  
dA VINCI  
3D

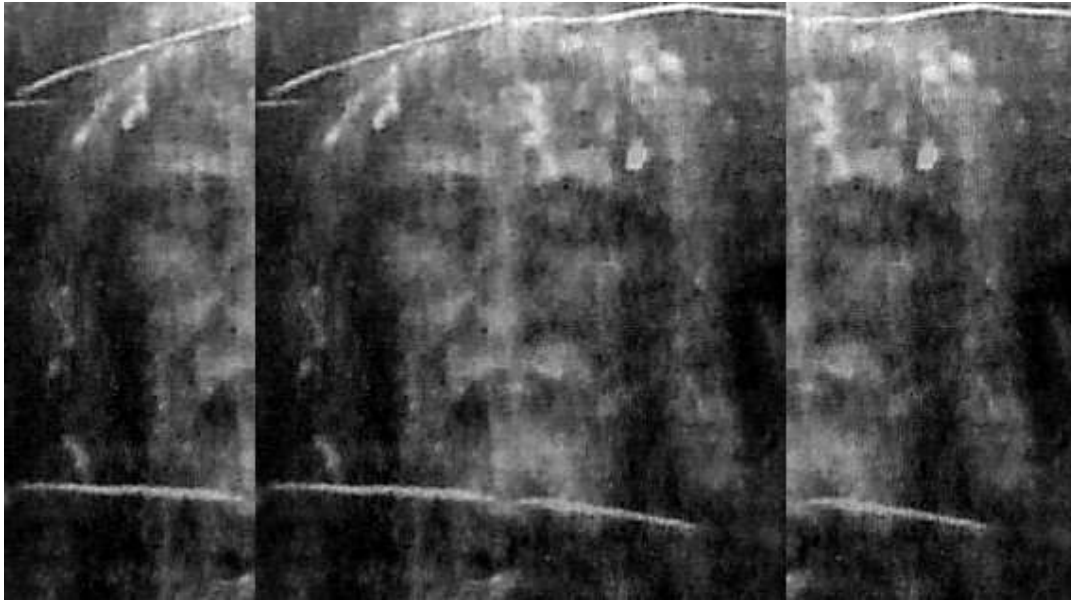


If one focuses on the black dot at the side of the left eye, one may observe that the unbelievable Lionardo has also designed the perspective to look diagonally at his lover forever: a three-dimensional Lionardo da Vinci.

## **Step 12: The Conclusions and After Effects of The Revelation of Mona Lisa**

This new fact also affects our fundamental knowledge on biology, genetics and A.I., since we've just learned that if we want to imitate the nature in creating clones or A.I., then we'll have to add two personalities, two A.I.'s, and teach them how to co-exist and how to co-operate. Thus, creating by themselves the unexpected. As we do.

Accordingly, the portraits painters from now will have to draw two different half faces if they want to be realistic, and in archaeology we can now tell if a copper mask used the person's real face, by comparing its two halves. For example, if we split the Turin's Shroud face in two, we see what we expect to see. It's clearly divided into two other-halves faces, therefore, it's not a painting for sure. Who does it depict though?



**The Mona Lisa's Revelation is that:  
"We are All Split Anatomically into Two Completely Different Selves,  
and a Third one which combines them,  
with the Goal of Uniting them"**

Meaning that, **the Nature of all beings is to learn how to balance two different sides fairly, from within!** What a relief... This means that it may actually be very possible to cooperate fairly with each other, because that is our Nature. The more you learn about nature, the more you learn to love nature.

The best of news is that we're all born by a very selective nature, which matches two other-halves mother and father, ovum and sperm, from hundred millions possible other-halves inside the uterus, in order to find the naturally matched. Meaning that our two halves are a natural match with each other; otherwise we wouldn't be able to make so many decisions and nature wouldn't have united us. The incompatible, don't get born.

**Our goal now is to get to know our equal and different **Second Self**, *but not opposite or dark, and then to externalize it.*** Then experience their common ground, and then teach your know-how to the ones you care for most. And that's how we may start to talk freely to each other, quitting the everyday polemics we all experience in our everyday lives, and as a domino effect, making a better life for everyone.

For example, if Doctor Jekyll had known that the answer he seeks lies in meeting Mister Hyde [hide] halfway, he would have written down for us their path of cooperation, and then we'd read about the often happy life, full of experiences, which they happily lived.

It also means that **all living things are asymmetrical**, and that we might have to rethink our belief that our world is symmetrical. Da Vinci just proved that it isn't.

**Mona Lisa's Code, Identity, Smile and Gaze, at last, has been decoded.** We now know who the Mona Lisa was and we also know that **we have a Second Self anatomically**, and it's about



time to externalize and unify our Second Self; or we'll continue on living unfulfilled and with eternal internal nagging. The uniting of our three selves is not only a powerful tool for our everyday balance and growth, and a possible landmark for many sciences -since it reveals a new knowledge about our anatomy which is at the top of the knowledge chain- but also a way to become a complete person and, therefore, fulfilled, happy and wise. *Will the new knowledge of having a Second Self anatomically, be able to set the beginning of a new, balanced and glorious life to everyone who combines themselves successfully?*

Now that we know that “collaborating two completely different sides is a biological need,” will we at last start seeing the common ground we share not only with our inner self, but with almost everyone, and finally quit the miserable facades most of us wear? The utmost goal of this new knowledge is to make our world much more balanced and peaceful. Internally, as well as in our interpersonal relationships, and why not, in our societies as a whole as a domino effect. Now, we have all the reason to.

### References and Notes:

1. Da Vinci, “*Paris Manuscripts*” (c. 1488–1505), I 2 17b, 18d and in J.P. Richter, [Personal Records] in the *VOL.II of “The Literary works of Leonardo da Vinci,”* (Samson, London, 1883), page 414.
2. Lionardo da Vinci, “*Codex Windstor*” (c. 1478–1518) IV 174a. And, J.P. Richter, [Anatomy] in the *VOL.II of “The Literary works of Leonardo da Vinci,”* (Samson, London, 1883), page 111.
3. John Francis Rigaud, [Proportion] in “*A Treatise on Painting by Leonardo da Vinci*” (Nichols, London, 1835), page 3, chapter V.
4. J.P. Richter, [Prophecies] in the *VOL.II of “The Literary works of Leonardo da Vinci,”* (Samson, London, 1883), page 363.
5. Da Vinci, “*Codex Windsor*” (c. 1478–1518) IV. 151b. And, Edward MacCurdy [Anatomy] “*The Notebooks of Leonardo da Vinci*” (Braziller, New York, 1955) pp. 173-174.
6. Plato, [Aristo’s speech] “*Symposium*” (c. 385–370 BC) chapter XVI. Until now the “tongues” were thought to be the flat-fish, which in Greek is also called “tongue.”

**Writer’s bio:** *Filippos Marinakis M.F.A., a Greek native, studied 4,500 manuscripts by Lionardo da Vinci and around twenty sciences in order to write the historical fiction novel: [“The Revelation of Mona Li-sa.”](#) Prior, he was a Development Executive for eight years, and responsible for some of the most well-loved [TV-Series in Greece](#). He graduated from [Athens College](#), the [Athens University of Economics and Business](#) and from the prestigious [A.F.I. in Los Angeles](#) for his Master’s Degree in filmmaking. He enjoys a very peculiar and unexpected life by travelling to more than 30 countries, in 4 continents; while he worked in two different continents. His great loves are the magic of love in general, the solving of mysteries, philosophy, humour, history, travelling, aesthetics, photography, filmmaking, sports, future scenarios, reverse thinking, the free expression of honest people, and a balance in society. Here is his [novel’s website](#), the list of the [shows he was part of](#), his [street photography](#) from around the globe, and [his resume](#).*

