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3 Mona Lisa

Andrea Wallace

FOR CENTURIES, BUSINESS models have been based on reproducing copyright-free works using the available technologies, often claiming new rights and commercializing the results. In part this is why the public domain exists: to copy or make new works that attract new copyrights, so long as they are sufficiently original. In the past two decades, however, new technologies have made this practice exponentially easier and its products much more available. Meanwhile, the role of copyright during the digitization of public domain works has become the focus of significant legal and social controversy.

There is no better artwork to illustrate how these phenomena have played out than Leonardo da Vinci's *Mona Lisa*, a painting recently valued at nearly one billion dollars, and said to be the most reproduced, written about, referenced, and parodied artwork in the world—a work that in its five centuries of existence has never once been protected by copyright.

When Leonardo set out to capture Lisa del Giocondo's likeness in 1503, copyright did not exist. Privileges, the precursor

to modern copyright, were granted as a means to protect investment in the technologies necessary for reproduction in the book trade and printing industry. When modern copyright debuted in England with the 1710 Statute of Anne, it inherited its rationale for protecting reproducible subject matter from the privileges system. Yet, paintings lacked protection for centuries—not until the end of the 18th century in France, the 19th century in Italy, and in some countries like the Netherlands not until the 20th century. Similarly, no legal protection would have been awarded to Leonardo's sketches of Lisa del Giocondo, had any been made. The irony is, therefore, that printed reproductions generally received some form of copyright protection centuries before the masterpieces they reproduced.

For a work as captivating as *La Joconde*, as she is called in France, or *La Gioconda* in Italy, this meant anyone with access to da Vinci's painting could attempt its reproduction—attempt, of course, being the operative word. Leonardo's masterpiece possessed a *je ne sais quoi* which artists

On the left: Salvador Dali in the studio beside his gallery of mustached personalities, including his own "Self Portrait Mona Lisa" (1973). (Getty Images)



found difficult to capture due to his *sfumato* (smoke-like) technique of rendering light and darkness in her flesh and fabric. This did not stop court artists and others from trying. The production of high-quality surrogates was a respected and lucrative industry, one through which aspiring artists could become well known via their copies. With each copy's completion, a new source entered the world that could be used to make subsequent *Mona Lisa* reproductions. And though many of the artists' names have long been lost to history, at the time their painted reproductions similarly received no legal protection.

Unlike painted copies, print-based images could be reproduced in multiples and sold to many, fetching a greater profit than a single painting. As technologies developed and reproduction became cheaper and easier, new print houses emerged, dedicated to slavishly copying the engravings realized through the labor of others. By the 18th century, legislative measures sought to protect this effort—the 1735 Engravers' Act in Britain, for example, awarded a 14-year copyright on the basis of the work's design to the designer who also engraved it.

Technology has come a long way since Leonardo's time, reducing the cost and creative input required to make an accurate reproduction; but so has copyright. Today, an original work receives protection for 70 years from the author's death.

And legal determinations of originality can hinge on a number of factors, including the geographical jurisdiction and the technology used—depending on where the reproduction is made, different treatment may exist for versions made with a copy machine, a scanner, or a camera.

But it was the *absence* of copyright—coupled with technology—that created the cultural artifact that we know as the *Mona Lisa*. Leonardo kept the painting with him at the Castle of Clos Lucé until his death in 1519, after which King François I purchased it from his heir. It moved from room to room at Versailles until the monarchy was abolished in 1792, and it was subsequently selected for inclusion in a new public museum at the Louvre. There, the painting caught the eye of Napoleon, who reportedly removed it to his bedroom and enjoyed its company until 1804, before permanently reinstalling it on the Louvre's walls.

By the end of the 19th century, Lisa Gherardini had returned the gaze of royalty, emperors, politicians, artists, authors, musicians, and many, many others. Her image had been reproduced and referenced in culture countless times by those enjoying her company personally or publicly. Yet, the image was not thus far the icon of public consumption it is today. It was *fin-de-siècle* technological advancements that were responsible for making this possible; but it

Above, left: A woman examines "Thirty Are Better Than One" (1963) by Andy Warhol. (Alberto Pizzoli / AFP / Getty Images)

Above, right: A woman examines "Double Mona Lisa, After Warhol (Peanut Butter and Jelly)" (1999) by Vik Muniz. (Gerard Julien / AFP / Getty Images)

was the remarkable theft of the painting in 1911 that has been credited for catapulting the *Mona Lisa* to international recognition. At 7:30 am on Monday, 21 August 1911, Vincenzo Peruggia walked through the Louvre's back door wearing a white smock, entered the gallery exhibiting the *Mona Lisa*, and unhooked it from the wall. He then slipped into a stairwell, removed the frame, and tucked the painting under his smock. Peruggia attempted to exit through the service door at the foot of the stairs, but it was locked. Along came a workman who, rather than catch the thief red-handed and become a hero, helped open the door.

It took two days for the Louvre to notice. Newspapers reported her disappearance, speculating on the motive. It must have been a blue-eyed visitor, who had been seen gazing at the painting, enamored. No, it was a wealthy American who took it to make a copy but would later return it. Suddenly everyone was an expert on the painting, spinning tales of the dancing jesters that the strikingly-handsome Leonardo had employed in his studio to keep Lisa's face in a perpetual smile. On the front pages of newspapers worldwide that smile could be admired; but on her wall at the Louvre *La Joconde's* place remained empty. A larger number of visitors than ever came to witness her absence, including Franz Kafka. Postcards and reproductions exploded through Parisian streets. Musicians wrote songs of her theft. A reward was offered, arrests were made—even Pablo Picasso was a suspect.

The mystery continued for two years, until Florence antique dealer Alfredo Geri received a letter signed by “Leonardo.” The sender claimed to have the painting and wanted to discuss a price. Inviting Leonardo to Florence, Geri and Uffizi Gallery curator Giovanni Poggi met with Peruggia and verified the painting's

authenticity using photographic reproductions. Peruggia was arrested.

Once again, front pages around the world reported *Mona Lisa's* recovery, the trial, and the painting's Italian tour, until she was restored to her wall in the Louvre. Another vandalism attempt in 1956 and subsequent world tours provided more reportable content in the following years. In 1963, the Kennedys paid homage to Lisa at the National Gallery of Art during her first trip outside Europe; afterward she traveled to the Metropolitan Museum of Art to greet more than one million visitors in less than a month. Ten years later, she visited Japan and Russia, accompanied this time by a massive merchandizing campaign, before returning to France to retire behind the bulletproof glass where she remains today.

Like the artists Marcel Duchamp, Salvador Dali, and Andy Warhol, we may all use the *Mona Lisa* without paying a copyright fee, just as we may use the majority of the historical reproductions of the painting fee-free. However—public domain or not—one cannot simply walk into the Louvre and remove the *Mona Lisa* from the wall to make a reproduction, and it remains no small feat to make one within the gallery. Those who travel to Paris and pay the admission fee will find difficulty getting close enough to capture her with any fidelity. Regardless, under the Louvre's visitor photography policy, any photograph is restricted to *private* use only.

Without the ability to make our own reproduction, we must rely on stewards of public domain works to make and release surrogates for others to use. This endeavor is easier than ever to accomplish, due to advancements in digital technologies and industry guidelines that have not only simplified the process but also eliminated many of the creative choices once

On the following pages:
 “Mona Lisa Mural,
 Columbus Ohio”
 (2009) by Carol M.
 Highsmith. (Carol M.
 Highsmith's America,
 Library of Congress,
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recognized as bestowing originality on the surrogate. Despite this, a new copyright is usually claimed during the transition from analog to digital, potentially restricting use of the surrogate unless permission is granted by the alleged rightsholder.

The internet provides few reliable alternatives. An extensive online search for copyright-free surrogates of the *Mona Lisa* and her reproductions made available by legitimate sources reveal that the majority come with copyright-strings attached, sometimes hidden among the many reproduction layers that a single image can hold. Even the image in Wikipedia's *Mona Lisa* entry is taken from a surrogate that is subject to a copyright claim, a detail that potentially exposes users to secondary infringement. Few institutions openly license the digital surrogates in their collection—an image that, in some cases, might be a surrogate of a surrogate of a surrogate. A visualization of this relationship and the difficulty in finding copyright-free surrogates online is illustrated across pages 44–51. In truth, the reproduction timeline should follow not a linear path, but that of

a family tree with each off-shoot spawning its own lineage of surrogates. Considering the lack of information about many reproductions—early and contemporary—such a reconstruction is likely impossible.

Despite this difficulty and uncertainty, it is impossible to escape the image of the *Mona Lisa* in modern culture. Over the years, reproductions have appeared on playing cards, cigarettes, coffee mugs, postcards, t-shirts, in advertising, and in various corners of pop culture. She provoked Théophile Gautier's cult of the femme fatale, and surfaced among the writings of authors like Oscar Wilde, Marcel Proust, Henry James, D.H. Lawrence, Jean-Paul Sartre, and Mary McCarthy. Sigmund Freud theorized Lisa's smile was Leonardo's attempt to reproduce his mother's. The film *THE THEFT OF THE MONA LISA* (1931) follows Vincenzo Peruggia's saga, and a fictional theft occurs in *GOOD MORNING BOYS* (1937). She makes a cameo in *THE PRIME OF MISS JEAN BRODIE* (1969) during an art history lesson with Maggie Smith. Both Lucile Ball in the *I Love Lucy Show* ("Lucy Goes to Art Class," 1963)

Above: "Mona Lisa Barn Art, Wisconsin" (1990) by Carol M. Highsmith. (Carol M. Highsmith Archive, Library of Congress, Prints and Photographs Division)



Above, left: The “Mona Lisa” handbag from Jeff Koons’s collection entitled “Masters” (2017) made in collaboration with Louis Vuitton. (Alamy)

Above, right: Marlon Brando sitting before Mona Lisa portrait in a scene from *ONE-EYED JACKS* (US 1961, Dir. Marlon Brando). (Getty Images)

On the following pages: “Mona Lisa: A Reproduction Timeline, ca. 1503–2017,” by Andrea Wallace.

and Elizabeth Montgomery in *Bewitched* (“Mona Sammy,” 1970) transform into Lisa del Giocondo before audiences. She has been serenaded by Nat King Cole, Bob Dylan, The Fugees, and will.i.am; her face has been plastered across surfaces from barns to luxury handbags.

Regardless of how far technology has come, the *Mona Lisa* cannot yet be cloned to satisfy public consumption—nor can we accurately predict how such a thing might be treated by copyright law. Still, imagine what we might learn by analyzing the historical, technological, and geographical path taken by Leonardo’s image, a task potentially achieved via meaningful online access to her surrogates (and their surrogates). A champion in the pursuit of knowledge, Leonardo gave us the ideal opportunity to study not only the generation of knowledge over five centuries from a single painting, but also an ideal example of the public domain’s potential once truly freed from copyright claims. ♦



Further Reading

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Susan M. Bielstein (2006) *Permissions, A Survival Guide: Blunt Talk about Art as Intellectual Property*. Chicago: University of Chicago Press.

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Andrea Wallace and Ronan Deazley (2016) *Display at Your Own Risk: An Experimental Exhibition of Digital Cultural Heritage*. Available at: displayatyourownrisk.org



Musée du Louvre, Paris
Leonardo da Vinci (1452-1519)
Mona Lisa
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1503-1516

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Mona Lisa: A Reproduction Timeline ca. 1503-2017

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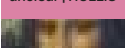
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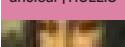
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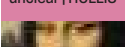
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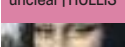
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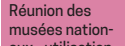
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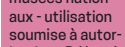
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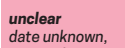
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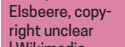
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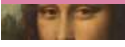
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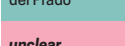
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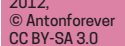
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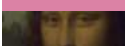
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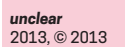
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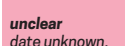
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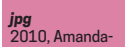
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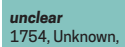
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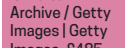
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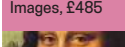
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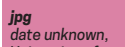
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Workshop of da Vinci, after Leonardo da Vinci, Earliest known copy
1503-1519

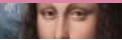
Based on extensive web research, this timeline depicts the online availability of digital surrogates of the Mona Lisa and her reproductions.

The timeline divides the source Mona Lisa from her surrogates: above the timeline is a representation of the painting, which cannot be accessed without visiting the Louvre in Paris and paying an €11 admissions fee. Below the timeline are her surrogates, starting with the earliest known copy, believed to have been painted alongside da Vinci by an unknown artist in his workshop.

Notably, each host institution or licensing organization maintains different information about each material surrogate and most claim copyright in the digital surrogate they make available online.

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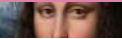
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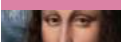


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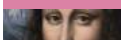
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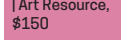
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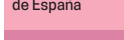
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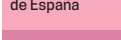


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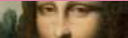


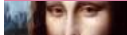
unclear
date unknown,
Leonardo da Vinci, Copia,
public domain







vidrio a la gelatina
date unknown,
Unknown, copyright unclear | Instituto del Patrimonio Cultural de España



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<p>2</p> <p>Private collection</p> <p>Unknown, after Leonardo da Vinci, <i>Isleworth Mona Lisa</i></p> <p>16th century</p> <p>oil on canvas unknown date, before WWI, Unknown, public domain</p> <p>jpg date unknown, Unknown, copyright unclear monalisa.org</p> <p>jpg 2012, Shakko, copyright unclear Wikimedia Commons</p> 	<p>3</p> <p>Private collection</p> <p>Unknown, after Leonardo da Vinci, <i>Flemish School Mona Lisa</i></p> <p>16th century</p> <p>unclear 16th century, Flemish School, public domain</p> <p>jpg date unknown, © Bonhams, London, UK / Bridgeman Images Bridgeman Art Library, £150</p> 	<p>4</p> <p>The State Hermitage Museum</p> <p>Unknown, after Leonardo da Vinci, <i>State Hermitage Mona Lisa</i></p> <p>16th century</p> <p>oil on canvas 16th century, Anonymous Artist, public domain</p> <p>jpg date unknown, © The State Hermitage Museum State Hermitage Museum, £0-70</p> 	<p>5</p> <p>Château du Clos Lucé</p> <p>Ambroise Dubois, after Leonardo da Vinci</p> <p>16th century</p> <p>oil paint and canvas XVIth century-2009, Ambroise Dubois, public domain</p> <p>jpg date unknown, Unknown, copyright unclear Google Arts & Culture</p> 	<p>6</p> <p>The Walters Art Museum</p> <p>Unknown, after Leonardo da Vinci, <i>Walters Mona Lisa</i></p> <p>ca. 1635-1660</p> <p>oil on canvas ca. 1635-1660, Copy after Leonardo da Vinci, public domain</p> <p>jpg date unknown, Unknown, copyright unclear Artstor Digital Library</p> <p>unclear sec. XVI, Anonimo, public domain</p> <p>gelatina ai sali d'argento ca. 1946-1976, Shirley Hobbs, copyright unclear Fondazione Federico Zeri, Università di Bologna</p> <p>jpg date unknown, © Federico Zeri Foundation, CC BY-NC-ND Fondazione Federico Zeri Online Photo Archive</p>   	<p>7</p> <p>Location Unclear</p> <p>Charles Errard (1606-1689), after Leonardo da Vinci</p> <p>1651</p> <p>unclear date unknown, Unknown, public domain location unclear</p> <p>jpg 2007, © Eric Vandeville / Gamma-Rapho via Getty Images Getty Images, £485</p> 	<p>8</p> <p>Private Collection</p> <p>Unknown, after Leonardo da Vinci, <i>Reynolds Mona Lisa</i></p> <p>17th century</p> <p>unclear probably early 17th century, French School, public domain</p> <p>jpg 2006, Unknown, copyright unclear Saatchi Gallery Website / Courtauld Photographic Survey</p> 
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<p>9</p> <p>Walker Art Gallery Unknown, after Leonardo da Vinci 17th century</p> <p>oil on poplar date unknown, Leonardo da Vinci (after), public domain</p> <p>jpg date unknown, © All Rights Reserved ArtUK.org</p> 	<p>10</p> <p>Location Unclear Unknown, after Leonardo da Vinci, <i>Vernon Mona Lisa</i> 16th–17th century</p> <p>olio su tela 1503–1599, Anonimo, public domain</p> <p>foto 1950–1979, Unknown, copyright unclear Fondazione Federico Zeri, Università di Bologna</p> <p>jpg date unknown, International Foundation for Art Research, Inc. (IFAR), © Alma Mater Studiorum Università di Bologna Artstor Digital Library</p> 	<p>unclear sec. XVI, 1503–1599, Anonimo, public domain</p> <p>gelatina ai sali d'argento 1950–1979, International Foundation for Art Research, Inc. (IFAR), copyright unclear Fondazione Federico Zeri, Università di Bologna</p> <p>jpg date unknown, © Federico Zeri Foundation, CC BY-NC-ND Fondazione Federico Zeri Online Photo Archive</p> 	<p>unclear sec. XVI, 1503–1599, Anonimo, public domain</p> <p>gelatina ai sali d'argento 1930–1950, Soichi Sunami, copyright unclear Fondazione Federico Zeri, Università di Bologna</p> <p>jpg date unknown, © Federico Zeri Foundation, CC BY-NC-ND Fondazione Federico Zeri Online Photo Archive</p> 	<p>11</p> <p>Portland Art Museum Unknown, after Leonardo da Vinci, <i>Portland Mona Lisa</i> 16th–18th century</p> <p>oil on canvas on panel 16th to 18th century, After Leonardo da Vinci, public domain</p> <p>jpg 2015, © Portland Museum of Art Portland Museum of Art Website</p> 	<p>12</p> <p>Alte Pinakothek Unknown, after Leonardo da Vinci 17th–18th century</p> <p>leinwand 17th to 18th century, Leonardo da Vinci (Kopie nach), public domain</p> <p>jpg date unknown, © Bayerische Staatsgemäldesammlungen, CC BY-SA 4.0 Sammlung, Alte Pinakothek</p> 
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13

Multiple
J.B. Rapael Urbain Massard (1775–1843), after Leonardo da Vinci
ca. 1803–1809

engraving
date unknown, Massard, public domain | Harvard University Library

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date unknown, © President and Fellows of Harvard College | HOLLIS



engraving
ca. 1803–1809, Massard, public domain | The British Museum

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engraving
late 18th to early 19th century, Massard, public domain | Victoria and Albert Museum

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14

Multiple
Constant Louis Antoine Lorichon (1800–1855), after Leonardo da Vinci
ca. 1804–1816

etching and engraving
ca. 1804–1815, Constant Louis Antoine Lorichon, public domain | The British Museum

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etching and engraving
ca. 1816, Constant Louis Antoine Lorichon, public domain | Philadelphia Museum of Art

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date unknown, © Philadelphia Museum of Art | Philadelphia Museum of Art Website



15

The British Museum
Zéphirin Belliard (1798–1861), after Leonardo da Vinci
ca. 1815–1861

lithograph
ca. 1815–1861, Zéphirin Belliard, public domain

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16

The British Museum
Louis Victor Jean Baptiste Aubry-Lecomte (1787–1858), after Leonardo da Vinci
1824

lithograph
1824, Louis Victor Jean Baptiste Aubry-Lecomte, public domain

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17

Multiple
Gustave Le Gray (1820–1884), after Aimé Millet (1819–1891), Millet's *Drawing of the Mona Lisa*
1849–1850

unclear
date unknown, Aimé Millet, public domain | location unclear

photographie
1855, Gustave Le Gray, public domain | Bibliothèque nationale de France

jpg
date unknown, Unknown, copyright unclear | BnF Gallica, €25



unclear
date unknown, Unknown, public domain | location unclear

photographie
19e siècle, Gustave Le Gray, public domain | Musée Gustave Moreau

jpg
1999, © Musée Gustave Moreau, © Direction des Musées de France, © René-Gabriel Ojeda | Joconde



drawing
date unknown, Aimé Millet, public domain | location unclear

albumen silver print
1854–1855, Gustave Le Gray, public domain | The J. Paul Getty Museum

jpg
2016, public domain | The J. Paul Getty Museum Website

18

Multiple
Luigi Calamatta (1801–1869), 1857 engraving of 1825–1826 drawing, after Leonardo da Vinci
1857

unclear
date unknown, Unknown, public domain | location unclear

engraving
1857, Luigi Calamatta, public domain | Philadelphia Museum of Art

jpg
2010, © Philadelphia Museum of Art | Philadelphia Museum of Art Website



unclear
date unknown, Unknown, public domain | location unclear

grafiek
1821–1869, Luigi Calamatta, public domain | Teylers Museum

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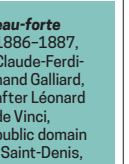




unclear
date unknown, Unknown, public domain | location unclear

etching and engraving
1857, Luigi Calamatta, public domain | Philadelphia Museum of Art

jpg
2010, © Philadelphia Museum of Art | Philadelphia Museum of Art Website



<p>19</p> <p>The British Museum Hermann Eichens (1813–1886), after Leonardo da Vinci ca. 1865–1871</p> <p>lithograph ca. 1865–1871, Hermann Eichens, after Leonardo da Vinci, public domain</p> <p>jpg date unknown, © Trustees of the British Museum, CC BY-NC-SA 4.0 The British Museum Collection Online, £63 + VAT</p>  <p>lithograph ca. 1865–1871, Hermann Eichens, after Leonardo da Vinci, public domain</p> <p>jpg date unknown, © Trustees of the British Museum, CC BY-NC-SA 4.0 The British Museum Collection Online, £63 + VAT</p> 	<p>20</p> <p>Multiple Laurent Hotelin, after Claude Ferdinand Galliard (1834–1887), Galliard's <i>Drawing of the Mona Lisa</i> 1867</p> <p>drawing date unknown, Gaillard, public domain location unclear</p> <p>engraving 1867, Hotelin, public domain Paris-Guide, Volume 1, Science-Art-Biblioteca Ambrosiana</p> <p>jpg 2016, © DeAgostini / Getty Images Getty Images, £485</p>  <p>drawing date unknown, C.F. Gaillard, public domain location unclear</p> <p>drzeworyt 1867, Laurent Hotelin, public domain Biblioteki Uniwersytetu Wrocławskiego</p> <p>djvu date unknown, Unknown, copyright unclear Digital Library of University of Wrocław</p> 	<p>21</p> <p>The J. Paul Getty Museum Goupil & Cie (1839–1860s), Leonardo da Vinci's <i>Mona Lisa</i> ca. 1870</p>  <p>albumen silver print about 1870, Goupil & Cie (French, active 1839–1860s), public domain</p> <p>tif 2016, public domain The J. Paul Getty Museum Website</p>	<p>22</p> <p>Rijksmuseum, Amsterdam Pompeo Pozzi (1817–1888), after Leonardo da Vinci ca. 1850–1880</p>  <p>drawing, sketch date unknown, unknown, public domain location unclear</p> <p>photograph ca. 1850–1880, Pompeo Pozzi, public domain</p> <p>tif 2011, Staeske Rebers, public domain / © Rijksmuseum, Amsterdam Rijksmuseum, Rijksstudio</p>	<p>23</p> <p>Multiple Claude Ferdinand Galliard (1834–1887), after Leonardo da Vinci 1886–1887</p> <p>etching 1886–1887, Claude-Ferdinand Galliard, public domain Louvre, (Museum), Paris, France</p> <p>jpg date unknown, Thierry le Mage, © RMN-Grand Palais / Art Resource, NY Art Resource, \$150</p>  <p>etching 1886–1887, Claude Ferdinand Galliard, public domain Musée du Louvre</p> <p>jpg date unknown, Réunion des Musées Nationaux / Art Resource, NY, copyright unclear Artstor Digital Library</p> 	<p>24</p> <p>Multiple Carlo Brogi, (1850–1925), Unknown (ca. 1503–1599), after Leonardo da Vinci's <i>Mona Lisa</i> ca. 1881–1900</p> <p>dipinto sec. XVI, Anonimo, public domain Roma - Galleria Corsino</p> <p>gelatina ai sali d'argento 1912, Brogi, public domain Fondazione Federico Zeri, Università di Bologna</p> <p>jpg date unknown, © Federico Zeri Foundation, CC BY-NC-ND Fondazione Federico Zeri Online Photo Archive</p>  <p>malerei date unknown, Unknown, public domain Roma, Galleria Corsini</p> <p>fotografie ca. 1881–1900, Carlo Brogi, public domain MK&G Hamburg</p> <p>jpg date unknown, public domain MK&G Hamburg Collection Online</p>  <p>dipinto sec. XVI, Anonimo, public domain location unclear</p> <p>gelatina ai sali d'argento ca. 1920, Brogi, public domain Fondazione Federico Zeri, Università di Bologna</p> <p>jpg date unknown, © Federico Zeri Foundation, CC BY-NC-ND Fondazione Federico Zeri Online Photo Archive</p> 
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1900

25

Harvard Art Museums

Augustin Fauchery, (1800–1843), after Leonardo da Vinci

19th century

engraving
19th century, Augustin Fauchery, public domain

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26

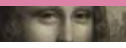
Harvard University

Albert Teichel (1822–1873), after Leonardo da Vinci

19th century

engraving
date unknown, Albert Teichel, public domain

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27

The British Museum

Léon Boisson (1854–1941), after Leonardo da Vinci

19th century

engraving
1891, Léon Boisson, public domain

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28

Saint-Denis

Augustin Bridoux (1813–1892), after Leonardo da Vinci

19th century

burin, eau-forte
19e siècle, Augustin Bridoux, d'après Léonard de Vinci, public domain | Saint-Denis, ateliers d'art des musées nationaux

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29

Multiple

Antoine-François Dezarrois (1864–1949), after Leonardo da Vinci

19th century

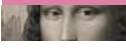
engraving
19th century, Antoine-François Dezarrois, public domain | Musée du Louvre, Paris, France

jpg
date unknown, © Thierry Le Mage, RMN-Grand Palais / Art Resource, NY | Art Resource, \$150



burin, eau-forte
19e siècle, Derrarois, public domain | Saint-Denis, ateliers d'art des musées nationaux

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date unknown, © RMN-Grand Palais (musée du Louvre) / Michel Urtado | RMN Photo



30

Multiple

Unknown, after Leonardo da Vinci

19th century

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unclear
1900, Unknown, public domain | Bettmann

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31

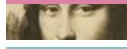
Trinity College Watkinson Library

Unknown, Leonardo da Vinci's *Mona Lisa*

ca. 1907–1914

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32

National Archives, The Hague




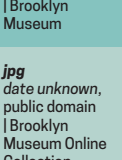

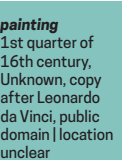
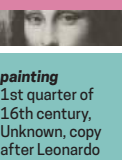
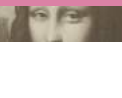

Unknown, Leonardo da Vinci's *Mona Lisa*

ca. 1911

photograph
1911, Spaarnestad Photo collection illustrated magazine Het Leven (1906–1941), copyright unclear

png
date unknown, copyright unclear | Memory of the Netherlands Website



<p>33</p> <p>Library of Congress</p> <p>Detroit Publishing Company, Leonardo da Vinci's <i>Mona Lisa</i></p> <p>ca. 1900-1915</p>  <p>glass negative between 1900-1912, Detroit Publishing Co., copyright claimant and publisher, no known restrictions on publication</p> <p>tif date unknown, public domain Library of Congress Website</p>  <p>glass negative between 1900-1915, Detroit Publishing Co., copyright claimant and publisher, no known restrictions on publication</p> <p>tif date unknown, public domain Library of Congress Website</p>	<p>34</p> <p>Multiple</p> <p>Timothy Cole (1852-1931), after Leonardo da Vinci</p> <p>1914</p> <p>wood engraving 1914, Timothy Cole, after Leonardo da Vinci, public domain Art Institute of Chicago</p>  <p>jpg date unknown, © Art Institute of Chicago Art Institute of Chicago Website</p> <p>wood engraving on Japanese paper 1892, Timothy Cole, Leonardo da Vinci (after), del Sarto, public domain Smithsonian College Museum of Art</p>  <p>jpg date unknown, © Smithsonian College Museum of Art Artstor Digital Library</p> <p>wood engraving date unknown, Timothy Cole, public domain Harvard Art Museums</p> <p>jpg date unknown, © President and Fellows of Harvard College HOLLIS</p> 	<p>35</p> <p>Biblioteca Berenson</p> <p>Unknown, Bernard Berenson's photos, of various Mona Lisas</p> <p>ca. 1920-1958</p> <p>painting 1st quarter of 16th century, Unknown, copy after Leonardo da Vinci, public domain location unclear</p>  <p>photograph ca. 1920-1959, Unknown photographer unknown, copyright unclear Biblioteca Berenson, Fototeca, Villa I Tatti</p> <p>jpg date unknown, copyright unclear HOLLIS</p>  <p>painting 1st quarter of 16th century, Unknown, copy after Leonardo da Vinci, public domain location unclear</p> <p>photograph ca. 1920-1959, Unknown photographer unknown, copyright unclear Biblioteca Berenson, Fototeca, Villa I Tatti</p> <p>jpg date unknown, copyright unclear HOLLIS</p> 	<p>36</p> <p>Library of Congress</p> <p>Unknown, Leonardo da Vinci's <i>Mona Lisa</i></p> <p>1936 or 1937</p>  <p>glass negative 1936 or 1937, Unknown, no known restrictions on publication</p> <p>tif date unknown, public domain Library of Congress Website</p>
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