



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.
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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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Donald Sassoon (2006) *Leonardo and the Mona Lisa Story: The History of a Painting Told in Pictures*. London: Duckworth.

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Musée du Louvre, Paris
Leonardo da Vinci (1452–1519)
Mona Lisa
€11
1503–1516

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Mona Lisa: A Reproduction Timeline ca. 1503–2017

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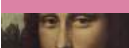
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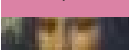
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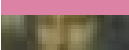
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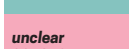
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**Museo
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Workshop of
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1503-1519

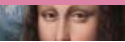
Based on extensive
web research, this
timeline depicts the
online availability of
digital surrogates of
the Mona Lisa and her
reproductions.

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
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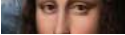
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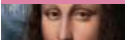


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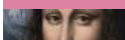
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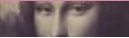



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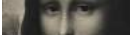


<p>9</p> <p>Walker Art Gallery Unknown, after Leonardo da Vinci 17th century</p> <p>oil on poplar date unknown, Leonardo da Vinci (after), public domain</p> <p>jpg date unknown, © All Rights Reserved ArtUK.org</p> 	<p>10</p> <p>Location Unclear Unknown, after Leonardo da Vinci, Vernon Mona Lisa 16th–17th 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 16th to 17th century, Unknown, public domain Louvre Museum</p> <p>unclear 1966, The World of Leonardo, Robert Wallace, Time-life Books, copyright unclear</p> <p>jpg 2010, Shakko, copyright unclear Wikimedia Commons</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 1970–1989, Anonimo, 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, Portland Mona Lisa 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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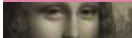



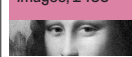




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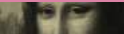






Although a material surrogate may exist as a single copy, multiple digital surrogates of the work may be found online, as with The Walters Mona Lisa (no. 6). The research revealed three organizations that make digital surrogates of the Walters painting available online, with two claiming copyright in their version.

Other institutions may permit reuse of a digital surrogate through the website terms and conditions or via an open license, yet continue to claim copyright in the digital versions (no. 4 & no. 12).

<div>13</div> <div><div>Multiple</div><div>J.B. Rapael Urbain Massard (1775-1843), after Leonardo da Vinci</div><div>ca. 1803-1809</div></div> <div><div>engraving</div><div>date unknown, Massard, public domain Harvard University Library</div></div> <div><div>jpg</div><div>date unknown, © President and Fellows of Harvard College HOLLIS</div></div> <div></div> <div><div>engraving</div><div>ca. 1803-1809, Massard, public domain The British Museum</div></div> <div><div>jpg</div><div>date unknown, © Trustees of the British Museum, CC BY-NC-SA 4.0 The British Museum, £63 + VAT</div></div> <div></div> <div><div>engraving</div><div>late 18th to early 19th century, Massard, public domain Victoria and Albert Museum</div></div> <div><div>jpg</div><div>date unknown, © Victoria and Albert Museum, London Victoria and Albert Search the Collections</div></div> <div></div>	<div>14</div> <div><div>Multiple</div><div>Constant Louis Antoine Lorichon (1800-1855), after Leonardo da Vinci</div><div>ca. 1804-1816</div></div> <div><div>etching and engraving</div><div>ca. 1804-1815, Constant Louis Antoine Lorichon, public domain The British Museum</div></div> <div><div>jpg</div><div>date unknown, © Trustees of the British Museum, CC BY-NC-SA 4.0 The British Museum Collection Online, £63 + VAT</div></div> <div></div> <div><div>etching and engraving</div><div>ca. 1816, Constant Louis Antoine Lorichon, public domain Philadelphia Museum of Art</div></div> <div><div>jpg</div><div>date unknown, © Philadelphia Museum of Art Philadelphia Museum of Art Website</div></div> <div></div>	<div>15</div> <div><div>The British Museum</div><div>Zéphirin Belliard (1798-1861), after Leonardo da Vinci</div><div>ca. 1815-1861</div></div> <div><div>lithograph</div><div>ca. 1815-1861, Zéphirin Belliard, public domain</div></div> <div><div>jpg</div><div>date unknown, © Trustees of the British Museum, CC BY-NC-SA 4.0 The British Museum, £63 + VAT</div></div> <div></div>	<div>16</div> <div><div>The British Museum</div><div>Louis Victor Jean Baptiste Aubry-Lecomte (1787-1858), after Leonardo da Vinci</div><div>1824</div></div> <div><div>lithograph</div><div>1824, Louis Victor Jean Baptiste Aubry-Lecomte, public domain</div></div> <div><div>jpg</div><div>date unknown, © Trustees of the British Museum, CC BY-NC-SA 4.0 The British Museum, £63 + VAT</div></div> <div></div>	<div>17</div> <div><div>Multiple</div><div>Gustave Le Gray (1820-1884), after Aimé Millet (1819-1891), Millet's <i>Drawing of the Mona Lisa</i></div><div>1849-1850</div></div> <div><div>unclear</div><div>1848, Aimé Millet, public domain location unclear</div></div> <div><div>photographie</div><div>1855, Gustave Le Gray, public domain Bibliothèque nationale de France</div></div> <div><div>jpg</div><div>date unknown, Unknown, copyright unclear BnF Gallica, €25</div></div> <div></div> <div><div>unclear</div><div>date unknown, Unknown, public domain location unclear</div></div> <div><div>photographie</div><div>19e siècle, Gustave Le Gray, public domain Musée Gustave Moreau</div></div> <div><div>jpg</div><div>1999, © Musée Gustave Moreau, © Direction des Musées de France, © René-Gabriel Ojeda Joconde</div></div> <div></div>	<div>18</div> <div><div>Multiple</div><div>Luigi Calamatta (1801-1869), 1857 engraving of 1825-1826 drawing, after Leonardo da Vinci</div><div>1857</div></div> <div><div>unclear</div><div>date unknown, Unknown, public domain location unclear</div></div> <div><div>engraving</div><div>1857, Luigi Calamatta, public domain Philadelphia Museum of Art</div></div> <div><div>jpg</div><div>2010, © Philadelphia Museum of Art Philadelphia Museum of Art Website</div></div> <div></div> <div><div>unclear</div><div>date unknown, Unknown, public domain location unclear</div></div> <div><div>grafiek</div><div>1821-1869, Luigi Calamatta, public domain Teylers Museum</div></div> <div><div>jpg</div><div>date unknown, © Teylers Museum, CC BY-NC Europeana</div></div> <div></div>
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<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 Corsinio</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>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> 	 <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>
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25	26	27	28	29	30	31	32
<p>Harvard Art Museums</p> <p>Augustin Fauchery, (1800–1843), after Leonardo da Vinci</p> <p>19th century</p>	<p>Harvard University</p> <p>Albert Teichel (1822–1873), after Leonardo da Vinci</p> <p>19th century</p>	<p>The British Museum</p> <p>Léon Boisson (1854–1941), after Leonardo da Vinci</p> <p>19th century</p>	<p>Saint-Denis</p> <p>Augustin Bridoux (1813–1892), after Leonardo da Vinci</p> <p>19th century</p>	<p>Multiple</p> <p>Antoine-François Dezarrois (1864–1949), after Leonardo da Vinci</p> <p>19th century</p>	<p>Multiple</p> <p>Unknown, after Leonardo da Vinci</p> <p>19th century</p>	<p>Trinity College Watkinson Library</p> <p>Unknown, Leonardo da Vinci's <i>Mona Lisa</i> ca. 1907–1914</p>	<p>National Archives, The Hague</p> <p>Unknown, Leonardo da Vinci's <i>Mona Lisa</i> ca. 1911</p>
<p>engraving 19th century, Augustin Fauchery, public domain</p> <p>jpg date unknown, © President and Fellows of Harvard College Harvard Art Museums Website</p>	<p>engraving date unknown, Albert Teichel, public domain</p> <p>jpg date unknown, © President and Fellows of Harvard College HOLLIS</p>	<p>engraving 1891, Léon Boisson, 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>burin, eau-forte 19e siècle, Augustin Bridoux, d'après Léonard de Vinci, public domain Saint-Denis, ateliers d'art des musées nationaux</p> <p>jpg date unknown, © RMN-Grand Palais / image RMN-GP RMN Photo</p>	<p>engraving 19th century, Antoine-François Dezarrois, public domain Musée du Louvre, Paris, France</p> <p>jpg date unknown, © Thierry Le Mage, RMN-Grand Palais / Art Resource, NY Art Resource, \$150</p>	<p>print reproduction 19th century, Unknown, public domain Hulton Archive</p> <p>jpg date unknown, © Hulton Archive Getty Images, £485</p>	<p>picture postcard ca. 1907–1914, Neurdein et Cie (publisher, French, act. 1860s–1919), public domain Trinity College Watkinson Library</p> <p>jpg date unknown, © Trinity College Watkinson Library Artstor Digital Library</p>	<p>photograph 1911, Spaarnestad Photo collection illustrated magazine Het Leven (1906–1941), copyright unclear</p> <p>png date unknown, copyright unclear Memory of the Netherlands Website</p>
							
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<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 Smith College Museum of Art</p> <p>jpg date unknown, © Smith 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 <i>Mona Lisas</i></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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