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Theme 1: Word Pictures

Lesson 4: The Most Famous Painting in the World

Part 1

Paradoxically, after Leonardo da Vinci's masterpiece the **Mona Lisa** was stolen from the Louvre Museum in Paris in 1911, the painting received more visitors than ever before. Thousands of people filed past the bare space on the wall where the painting had hung. What were they seeing there? According to eyewitness accounts, the somber procession resembled that of a state funeral. Two years later the painting was discovered in a hotel room in Florence, Italy, and was eventually returned to the Louvre.

For the whole time the **Mona Lisa** went missing, newspapers around the world closely followed the mystery. The art theft had occurred at exactly the right time to maximize public exposure. Innovations in printing, publishing, and mass distribution brought images of the stolen masterpiece day after day and week after week into the most humble of homes. Undeniably, the two years of sensational press added much to the mystique of Leonardo's **Mona Lisa**.

During the 19th century the painting had become a genuine masterpiece within the canons of Western art, according to a consensus of successful artists, art historians, curators, professors, cultural illuminati, and other high brows of society. It was during the 20th century, in part thanks to notoriety and mass media, that the **Mona Lisa** entered popular culture. Ordinary people adopted it as the epitome of unquestioned masterpieces, the paintings done by the Old Masters. High culture and popular culture thus meet in the **Mona Lisa**.

Part 2

In **Becoming Mona Lisa**, a cultural history of the painting, Donald Sassoon points out the interconnection between Western aesthetics and the institutions and systems of modern Western societies. "The Western origin of so many masterpieces suggests that they need, for their global development, appropriate political, ideological, and technological support. [...] The development of the mass media, magazines, cinema, radio, television, and the concomitant expansion of the advertising industry have diffused to an unprecedented extent this high culture—and, in so doing, have changed it. [...] The worldwide renown of the **Mona Lisa** makes it part of popular culture. Yet it is, unquestionably, the product of high culture, painted by one of the great masters of the Renaissance, bought by the King of France, held in the most famous museum in the world in one of the great cities of the world" (6-7).

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