

Chasing Aphrodite: The Hunt For Looted Antiquities At The World's Richest Museum

The J. Paul Getty Museum Journal has been published annually since 1974. It contains scholarly articles and shorter notes pertaining to objects in the Museum’s seven curatorial departments: Antiquities, Manuscripts, Paintings, Drawings, Decorative Arts, Sculpture and Works of Art, and Photographs. The Journal also contains an illustrated checklist of the Museum’s acquisitions for the previous year, a staff listing, and a statement by the Museum’s Director outlining the year’s most important activities. Volume 19 of the J. Paul Getty Museum Journal includes articles by Nicholas Penny, Ariane van Suchtelen, Thomas DaCosta Kaufmann and Virginia Roehrig Kaufmann, Frits Scholten, David Harris Cohen, and Dawson W. Carr. Offering a unique blend of thematic and chronological investigation, this highly illustrated, engaging text explores the rich historical, cultural, and social contexts of 3,000 years of Greek art, from the Bronze Age through the Hellenistic period. Uniquely intersperses chapters devoted to major periods of Greek art from the Bronze Age through the Hellenistic period, with chapters containing discussions of important contextual themes across all of the periods Contextual chapters illustrate how a range of factors, such as the urban environment, gender, markets, and cross-cultural contact, influenced the development of art Chronological chapters survey the appearance and development of key artistic genres and explore how artifacts and architecture of the time reflect these styles Offers a variety of engaging and informative pedagogical features to help students navigate the subject, such as timelines, theme-based textboxes, key terms defined in margins, and further readings. Information is presented clearly and contextualized so that it is accessible to students regardless of their prior level of knowledge A book companion website is available at www.wiley.com/go/greekart with the following resources: PowerPoint slides, glossary, and timeline Sappho was an Archaic Greek poet from the island of Lesbos. This volume which presents all the surviving poetry of Sappho, known for her lyrical poetry, written to be sung while accompanied by music.

The history of the Christian church is strewn with holy relics and artifacts, none more controversial than the Shroud of Turin, the supposed burial cloth of Christ. In The Holy Shroud Gary Vikan shows that the shroud is not the burial cloth of Jesus, but rather a photograph-like body print of a medieval Frenchman created by a brilliant artist serving the royal court in the time of the Black Death. It was gifted by King John II to his friend Geoffroi de Charny, the most renowned knight of the Middle Ages, who shortly thereafter died at the disastrous Battle of Poitiers while saving the King's life. Though intended as nothing more than an innocuous devotional image for Geoffroi’s newly-built church in the French hamlet of Lirey, it was soon misrepresented. Miracles were faked, money was made.Combining copious research and decades of art world experience with an accessible, wry voice, Gary Vikan shows how one of the greatest hoaxes in the history of Christian relics came into being.

Elgin’s Loot and the Case for Returning Plundered Treasure

Sacred and Stolen

Picture Titles

The Sumptuous Arts of Greece and Rome

The Medici Conspiracy

Ingri and Edgar Parin D’Aulaire’s Book of Greek Myths

Roman Mosaics in the J. Paul Getty Museum

Released from his prison of incarceration, having rested on the ocean floor for thousands of years, the bronze statue of an athlete stands in a quietly arrogant pose, having just placed an olive crown—the symbol of victory in the Olympic Games—on his head. In this monograph devoted to the Getty Bronze, Dr. Frel analyzes the technique and style that point to its attribution to the great fourth-century Greek sculptor Lysippos. The conservation of the bronze, its possible identity as a Hellenistic prince, and its place in Lysippos’s oeuvre are discussed.

Whether it’s the discovery of \$1.6 billion in Nazi-looted art or the news that Syrian rebels are looting UNESCO archaeological sites to buy arms, art crime commands headlines. Erin Thompson, America’s only professor of art crime, explores the dark history of looting, smuggling, and forgery that lies at the heart of many private art collections and many of the world’s most renowned museums. Enlivened by fascinating personalities and scandalous events, Possession shows how collecting antiquities has been a way of creating identity, informed by a desire to annex the past while providing an illicit thrill along the way. Thompson’s accounts of history’s most infamous collectors—from the Roman Emperor Tiberius, who stole a life-sized nude Greek statue for his bedroom, to Queen Christina of Sweden, who habitually pilfered small antiquities from her fellow aristocrats, to Sir William Hamilton, who forced his mistress to enact poses from his collection of Greek vases—are as mesmerizing as they are revealing.

A journey across four continents to the heart of the conflict over who should own the great works of ancient art Why are the Elgin Marbles in London and not on the Acropolis? Why do there seem to be as many mummies in France as there are in Egypt? Why are so many Etruscan masterworks in America? For the past two centuries, the West has been plundering the treasures of the ancient world to fill its great museums, but in recent years, the countries where ancient civilizations originated have begun to push back, taking museums to court, prosecuting curators, and threatening to force the return of these priceless objects. Where do these treasures rightly belong? Sharon Waxman, a former culture reporter for The New York Times and a longtime foreign correspondent, brings us inside this high-stakes conflict, examining the implications for the preservation of the objects themselves and for how we understand our shared cultural heritage. Her journey takes readers from the great cities of Europe and America to Egypt, Turkey, Greece, and Italy, as these countries face down the Louvre, the Metropolitan Museum, the British Museum, and the J. Paul Getty Museum. She also introduces a cast of determined and implacable characters whose battles may strip these museums of some of their most cherished treasures. For readers who are fascinated by antiquity, who love to frequent museums, and who believe in the value of cultural exchange, Loot opens a new window on an enduring conflict.

In contrast to other histories of ancient art that typically privilege well-preserved works of ceramics or stone, Luxus offers an integrated contextual analysis of artifacts fashioned from a wide variety of luxury materials, which survive in far greater number than is typically supposed. These include gold and silver, semiprecious hard stones, and organic materials, such as ivory, fine woods, amber, pearl, coral, and textiles. Examining some of the finest surviving examples of ancient craftsmanship, renowned expert Kenneth Lapatin approaches objects in these diverse media from a variety of viewpoints, providing a valuable model for a more pluralistic approach to visual culture with the greater goal of reinvigorating the study of ancient art and society. As its title implies, Luxus is richly illustrated, containing over 200 images of superb works located in collections throughout the world. Each plate is accompanied by extensive documentation and discursive commentary. An introductory chapter explores the ideologies and uses of the luxury arts in ancient Greece and Rome, considers ancient debates about their value, and traces their decline in modern historiography. The book then goes on to address a broad range of luxury goods, such as intaglios, cameos, vessels, and statuettes, providing a full and multifaceted account of luxury in the ancient world.

Tomb Raiders, Smugglers, and the Looting of the Ancient World

The Untold Stories of Notorious Art Heists

The Witch Trials in History, Fiction and Tourism

Art Held Hostage: The Battle over the Barnes Collection

The Promise of Museums and the Debate over Antiquities

One Marine’s Passion to Recover the World’s Greatest Stolen Treasures

The Everything Classical Mythology Book

Whether antiquities should be returned to the countries where they were found is one of the most urgent and controversial issues in the art world today, and it has pitted museums, private collectors, and dealers against source countries, archaeologists, and academics. Maintaining that the acquisition of undocumented antiquities by museums encourages the looting of archaeological sites, countries such as Italy, Greece, Egypt, Turkey, and China have claimed ancient artifacts as state property, called for their return from museums around the world, and passed laws against their future export. But in Who Owns Antiquity?, one of the world's leading museum directors vigorously challenges this nationalistic position, arguing that it is damaging and often disingenuous. "Antiquities," James Cuno argues, "are the cultural property of all humankind," "evidence of the world's ancient past and not that of a particular modern nation. They comprise antiquity, and antiquity knows no borders." Cuno argues that nationalistic retention and reclamation policies impede common access to this common heritage and encourage a dubious and dangerous politicization of antiquities--and of culture itself. Antiquities need to be protected from looting but also from nationalistic identity politics. To do this, Cuno calls for measures to broaden rather than restrict international access to antiquities. He advocates restoration of the system under which source countries would share newly discovered artifacts in exchange for archaeological help, and he argues that museums should again be allowed reasonable ways to acquire undocumented antiquities. Cuno explains how partage broadened access to our ancient heritage and helped create national museums in Cairo, Baghdad, and Kabul. The first extended defense of the side of museums in the struggle over antiquities, Who Owns Antiquity? is sure to be as important as it is controversial. Some images inside the book are unavailable due to digital copyright restrictions.

The goddess Artemis is best known today as a goddess of the hunt and of the new moon, yet to those who worshipped at her ancient temples and sanctuaries she was far more than just that. To them she was a powerful and complex goddess whose influence spread far and wide throughout the ancient world. She was worshipped and celebrated as a goddess of childbirth, women, song, dance and of wild animals. As the daughter of the Titan goddess Leto by the Olympian Fathre god Zeus, Artemis would prove herself from the moment of her own birth, by assisting her mother with the birth of her own twin brother, Apollo. Zeus, who fathered children with many other goddesses and mortals, had a special affection for ARtemis from the start and gave her all the gifts she asked for and more, making her one of the most powerful of the Olympian goddesses. Artemis, Virgin Goddess of the Sun & Moon by Sorita D'Este, explores the myths, powers and worship of this beautiful goddess. It is a thorough study with details of her temples and sanctuaries, the festivals which were held in honour of her, the roles she fulfilled in the myths, animals which were sacred to her, her relationship with her virgin attendants and other deities, as well as the many titles which were bestowed upon her. This groundbreaking book provides the most comprehensive study of this enduring goddess to date. ----- About the Author Sorita D'Este is a writer and researcher who lives and works in London, UK.She has a passion for the mysteries and gods of the western world and much of her work is focused on the spritual and magical practices of ancient Greece, Rome and Britian. She is the co-author of The Guises of the Morrigan and Circle of Fire. Additionally she is a regular contributor to magazines, part works and journals, including DeAgostini's Enhancing your Mind Body & Spirit and Llewellyn's Annuals.

The biggest question in the world of art and culture concerns the return of property taken without consent. Throughout history, conquerors or colonial masters have taken artefacts from subjugated peoples, who now want them returned from museums and private collections in Europe and the USA. The controversy rages on over the Elgin Marbles, and has been given immediacy by figures such as France’s President Macron, who says he will order French museums to return hundreds of artworks acquired by force or fraud in Africa, and by British opposition leader Jeremy Corbyn, who has pledged that a Labour government would return the Elgin Marbles to Greece. Elsewhere, there is a debate in Belgium about whether the Africa Museum, newly opened with 120,000 items acquired mainly by armed forces in the Congo, should close. Although there is an international convention dated 1970 that deals with the restoration of artefacts stolen since that time, there is no agreement on the rules of law or ethics which should govern the fate of objects forcefully or lawlessly acquired in previous centuries. Who Owns History? delves into the crucial debate over the Elgin Marbles, but also offers a system for the return of cultural property based on human rights law principles that are being developed by the courts. It is not a legal text, but rather an examination of how the past can be experienced by everyone, as well as by the people of the country of origin.

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The Judgment of Paris

The Curious History of Private Collectors from Antiquity to the Present

Luxus

Possession

Inside The Metropolitan Museum Of Art

The Lost Museum

Greek and Roman Gods, Goddesses, Heroes, and Monsters from Ares to Zeus

The art world has never seemed quite so treacherous, so beguiling- and so much fun What separates a masterpiece from a piece of junk? Thanks to the BBC's Antiques Roadshow and its American spin-off, everyone is searching garage sales and hunting online for hidden gems, wondering whether their attics contain trash or treasures. In The Art Detective, Philip Mould, one of the world's foremost authorities on British portraiture and an irreverent and delightful expert for the Roadshow, serves up his secrets and his best stories, blending the technical details of art detection and restoration with juicy tales peopled by a range of eccentric collectors, scholars, forgers, and opportunists. Peppered with practical advice, each chapter focuses on one particular painting and the mystery that surrounds it. Mould is our trusty detective, tracking down clues, uncovering human foibles and following hunches until the truth is revealed. Mould is known for his ability to crack the toughest puzzles and whether he's writing about a fake Norman Rockwell, a hidden Rembrandt, or a lost Gainsborough, he brings both the art and the adventure to life. The Art Detective is memoir, mystery, art history, and brilliant yarn all rolled into one.

Percy Jackson is about to be kicked out of boarding school...again. And that's the least of his troubles. Lately, mythological monsters and the gods of Mount Olympus seem to be walking straight out of the pages of Percy's Greek mythology textbook and into his life. Book #1 in the NYT best-selling series, with cover art from the feature film, The Lightning Thief.

Curator Jason Connor has a passion for antiquities, so the proposed acquisition of a mysterious ancient statue of Athena raises disturbing questions. What is its origin? Was it really in the family of an English lord, or is there a more sinister history behind it? As a former CIA officer, Jason is no stranger to the craft of intelligence. The leads he develops take him from Los Angeles to Sicily, then into an Italian prison and the private quarters of a London dealer. Soon he uncovers a deep conspiracy that extends closer to home than he could have imagined. Armed with his new knowledge and with colleague Kate Emerson at his side, Jason returns to his own museum, unaware that a heart-pounding pursuit and a deadly trap await him. Arthur Houghton draws on his background as curator of antiquities at the J.

Paul Getty Museum and his experience in the US foreign service to create an intricate, informed narrative. A thrilling novel with surprises at every turn, Dark Athena explores the meaning of authenticity, the similarities between art and human behavior, and the profound question of who should own mankind's cultural heritage.

Aphrodite. Zeus. Medusa. Hercules. You've heard their names. You thought you knew their stories... until now. Lose yourself in this collection of eleven young adult re-imaginings of Greek myths from the authors of Snowy Wings Publishing. From magical kingdoms under the sea to the halls of a modern high school, from Ancient Greece to the distant future, you will find romance, courage, fantasy, danger, and more. With each story bringing a twist on a classic legend, there is something for everyone to enjoy again and again. Across the ages, the Muses call: SING, GODDESS!

Volume 19, 1991

Who Owns Antiquity?

The Holy Shroud

The Nazi Conspiracy To Steal The World's Greatest Works Of Art

Art From Intuition

The Revolutionary Decade That Gave the World Impressionism

The Secret Story of the Lust, Lies, Greed, and Betrayals That Made the Metropolitan Museum of Art

The Salem Witch Trials of 1692 are a case study in hysteria and group psychology, and the cultural effects still linger centuries later. This critical study examines original trial transcripts, historical accounts, fiction and drama, film and television shows, and tourist sites in contemporary Salem, challenging the process of how history is collected and recorded. Drawing from literary and historical theory, as well as from performance studies, the book offers a new definition of history and uses Salem as a tool for rethinking the relationships between the truth and the stories people tell about the past.

From Marie Phillips, hailed by the Guardian Unlimited website as a “hot author” destined to “break through” in 2007, comes a highly entertaining novel set in North London, where the Greek gods have been living in obscurity since the seventeenth century. Being immortal isn’t all it’s cracked up to be. Life’s hard for a Greek god in the twenty-first century: nobody believes in you any more, even your own family doesn’t respect you, and you’re stuck in a dilapidated hotel in North London with too many siblings and not enough hot water. But for Artemis (goddess of hunting, professional dog walker), Aphrodite (goddess of beauty, telephone sex operator) and Apollo (god of the sun, TV psychic) there’s no way out... until a meek cleaner and her would-be boyfriend come into their lives and turn the world upside down. Gods Behaving Badly is that rare thing, a charming, funny, utterly original novel that satisfies the head and the heart.

A “thrilling, well-researched” account of years of scandal at the prestigious Getty Museum (Ulrich Boser, author of The Gardner Heist). In recent years, several of America’s leading art museums have voluntarily given up their finest pieces of classical art to the governments of Italy and Greece. Why would they be moved to such unheard-of generosity? The answer lies at the Getty, one of the world’s richest and most troubled museums, and scandalous revelations that it had been buying looted antiquities for decades. Drawing on a trove of confidential museum records and candid interviews, these two journalists give us a fly-on-the-wall account of the inner workings of a world-class museum, and tell a story of outlandish characters and bad behavior that could come straight from the pages of a thriller. “In an authoritative account, two reporters who led a Los Angeles Times investigation reveal the details of the Getty Museum’s illicit purchases, from smugglers and fences, of looted Greek and Roman antiquities. . . . The authors offer an excellent recap of the museum’s misdeeds, brimming with tasty details of the scandal that motivated several of America’s leading art museums to voluntarily return to Italy and Greece some 100 classical antiquities worth more than half a billion dollars.” –Publishers Weekly, starred review “An astonishing and penetrating look into a veiled world where beauty and art are in constant competition with greed and hypocrisy. This engaging book will cast a fresh light on many of those gleaming objects you see in art museums.”

Read Book Chasing Aphrodite: The Hunt For Looted Antiquities At The World's Richest Museum

–Jonathan Harr, author of The Lost Painting

"A range of sacred Khmer bronze images appeared during the third quarter of the first millennium CE unlike anything previously produced in the Kingdom of Cambodia. This cultural explosion developed during an elegant and glittering period of commerce and diplomacy in a Southeast Asian world related economically by trade and spiritually by faith. In *Khmer Bronzes: New Interpretations of the Past*, the authors explore this flowering of Khmer sacred art."--Publisher's description.

Sing, Goddess!

The History of Herodotus, Volume 4

The Lightning Thief

The Illicit Journey of Looted Antiquities-- From Italy's Tomb Raiders to the World's Greatest Museum

Making the Mummies Dance

Overcoming your Fears and Obstacles to Making Art

Adventures of an Antiques Roadshow Appraiser

Thieves of Baghdad is a riveting account of Colonel Mathew Bogdanos and his team's extraordinary efforts to recover over 5,000 priceless antiquities stolen from the Iraqi National Museum after the fall of Baghdad. A mixture of police procedural, treasure hunt, war-time thriller, and cold-eyed assessment of the international black market in stolen art, *Thieves of Baghdad* also explores the soul of a truly remarkable man: a soldier, a father, and a passionate, dedicated scholar.

Drawing on recently declassified government archives and other primary sources, a journalist describes how the Nazis systematically looted some of France's most important private art collections, tracing the fate of the art and revealing the location of stolen works never returned to their owners.

Discusses the colorful and sometimes scandalous history of the Metropolitan Museum of Art and the powerful benefactors and directors behind its operation.

The mosaics in the collection of the J. Paul Getty Museum span the second through the sixth centuries AD and reveal the diversity of compositions found throughout the Roman Empire during this period. Elaborate floors of stone and glass tesserae transformed private dwellings and public buildings alike into spectacular settings of vibrant color, figural imagery, and geometric design. Scenes from mythology, nature, daily life, and spectacles in the arena enlivened interior spaces and reflected the cultural ambitions of wealthy patrons. This online catalogue documents all of the mosaics in the Getty Museum’s collection, presenting their artistry in new color photography as well as the contexts of their discovery and excavation across Rome’s expanding empire—from its center in Italy to provinces in southern Gaul, North Africa, and ancient Syria. Reflecting the Getty's commitment to open content, Roman Mosaics in the J. Paul Getty Museum is available online at www.getty.edu/publications/romanmosaics and may be downloaded free of charge in multiple formats. For readers who wish to have a bound reference copy, this paperback edition has been made available for sale.

The publication of this online catalogue is issued on the occasion of the exhibition, Roman Mosaics across the Empire, on view at the Getty Villa from March 30 through September 12, 2016.

Khmer Bronzes

Stealing History

A YA Anthology of Greek Myth Retellings

Art Crime

Stiff: The Curious Lives of Human Cadavers

The Battle over the Stolen Treasures of the Ancient World

Confessions of a Museum Director

The fascinating new book by the author of Brunelleschi’s Dome and Michelangelo and the Pope’s Ceiling: a saga of artistic rivalry and cultural upheaval in the decade leading to the birth of Impressionism. If there were two men who were absolutely central to artistic life in France in the second half of the nineteenth century, they were Edouard Manet and Ernest Meissonier. While the former has been labelled the “Father of Impressionism” and is today a household name, the latter has sunk into obscurity. It is difficult now to believe that in 1864, when this story begins, it was Meissonier who was considered the greatest French artist alive and who received astronomical sums for his work, while Manet was derided for his messy paintings of ordinary people and had great difficulty getting any of his work accepted at the all-important annual Paris Salon. Manet and Meissonier were the Mozart and Salieri of their day, one a dangerous challenge to the establishment, the other beloved by rulers and the public alike for his painstakingly meticulous oil paintings of historical subjects. Out of the fascinating story of their parallel careers, Ross King creates a lens through which to view the political tensions that dogged Louis-Napoleon during the Second Empire, his ignominious downfall, and the bloody Paris Commune of 1871. At the same time, King paints a wonderfully detailed and vivid portrait of life in an era of radical social change: on the streets of Paris, at the new seaside resorts of Boulogne and Trouville, and at the race courses and picnic spots where the new bourgeoisie relaxed. When Manet painted Dejeuner sur l’herbe or Olympia, he shocked not only with his casual brushstrokes (described by some as applied by a ‘floor mop’) but with his subject matter: top-hatted white-collar workers (and their mistresses) were not considered suitable subjects for ‘Art’. Ross King shows how, benign as they might seem today, these paintings changed the course of history. The struggle between Meissonier and Manet to see their paintings achieve pride of place at the Salon was not just about artistic competitiveness, it was about how to see the world. Full of fantastic tidbits of information (such as the use of carrier pigeons and hot-air balloons during the siege of Paris), and a colourful cast of characters that includes Baudelaire, Courbet, and Zola, with walk-on parts for Monet, Renoir, Degas, and Cezanne, The Judgment of Paris casts new light on the birth of Impressionism and takes us to the heart of a time in which the modern French identity was being forged.

A large format reprint of an introduction to the gods and goddesses of ancient Greece includes all of the D’Aulaires’ original, detailed illustrations

The former director of the famed New York museum recounts his activities at the art world’s pinnacle, from wooing important patrons to battling for acquisitions.

Roger Atwood knows more about the market for ancient objects than almost anyone. He knows where priceless antiquities are buried, who is digging them up, and who is fencing and buying them. In this fascinating book, Atwood takes readers on a journey through Iraq, Peru, Hong Kong, and across America, showing how the worldwide antiquities trade is destroying what's left of the ancient sites before archaeologists can reach them, and thus erasing their historical significance. And it is getting worse. The discovery of the legendary Royal Tombs of Sipan in Peru started an epidemic. Grave robbers scouring the countryside for tombs—and finding them. Atwood recounts the incredible story of the biggest piece of gold ever found in the Americas, a 2,000-year-old, three-pound masterpiece that cost one looter his life, sent two smugglers to jail, and wrecked lives from Panama to Pennsylvania. Packed with true stories, this book not only reveals what has been found, but at what cost to both human life and history.

New Interpretations of the Past

Gods Behaving Badly

The J. Paul Getty Museum Journal

How and Why Western Paintings Acquired Their Names

Terrorists, Tomb Raiders, Forgers and Thieves

The Hunt for Looted Antiquities at the World's Richest Museum

A Brilliant Hoax in the Time of the Black Death

Lang's fairy books were childhood favorites of Tolkien.

The story begins, as stories do in all good thrillers, with a botched robbery and a police chase. Eight Apuleian vases of the fourth century B.C. are discovered in the swimming pool of a German-based art smuggler. More valuable than the recovery of the vases, however, is the discovery of the smuggler's card index detailing his deals and dealers. It reveals the existence of a web of tombaroli|tomb raiders| who steal classical artifacts, and a network of dealers and smugglers who spirit them out of Italy and into the hands of wealthy collectors and museums. Peter Watson, a former investigative journalist for the London Sunday Times and author of two previous exposés of art world scandals, names the key figures in this network that has depleted Europe's classical artifacts. Among the loot are the irreplaceable and highly collectable vases of Euphronius, the equivalent in their field of the sculpture of Bernini or the painting of Michelangelo. The narrative leads to the doors of some major institutions: Sothebys, the Getty Museum in L.A., the Museum of Fine Arts in Boston, and the Metropolitan Museum of Art in New York among them. Filled with great characters and human drama, The Medici Conspiracy authoritatively exposes another shameful round in one of the oldest games in the world: theft, smuggling and duplicitous dealing, all in the name of art.

#1 bestselling author Stephenie Meyer makes a triumphant return to the world of Twilight with this highly anticipated companion: the iconic love story of Bella and Edward told from the vampire's point of view. When Edward Cullen and Bella Swan met in Twilight, an iconic love story was born. But until now, fans have heard only Bella's side of the story. At last, readers can experience Edward's version in the long-awaited companion novel, Midnight Sun. This unforgettable tale as told through Edward's eyes takes on a new and decidedly dark twist. Meeting Bella is both the most unnerving and intriguing event he has experienced in all his years as a vampire. As we learn more fascinating details about Edward's past and the complexity of his inner thoughts, we understand why this is the defining struggle of his life. How can he justify following his heart if it means leading Bella into danger? In Midnight Sun, Stephenie Meyer transports us back to a world that has captivated millions of readers and brings us an epic novel about the profound pleasures and devastating consequences of immortal love. An instant #1 New York Times BestsellerAn instant #1 USA Today BestsellerAn instant #1 Wall Street Journal BestsellerAn instant #1 IndieBound BestsellerApple Audiobook August Must-Listens Pick

"People do not want to just read Meyer's books; they want to climb inside them and live there." -- Time "A literary phenomemon." -- New York Times

Since the Second World War, art crime has shifted from a relatively innocuous, often ideological crime, into a major international problem, considered by some to be the third-highest grossing criminal trade worldwide. This rich volume features essays on art crime by the most respected and knowledgeable experts in this interdisciplinary subject.

Artemis - Virgin Goddess of the Sun & Moon

The Brown Fairy Book

Chasing Aphrodite

The Making of Salem

The Poems of Sappho

Thieves of Baghdad

The Art Detective

“Money, pretension, horrid behavior by cultured people” (New York) —John Anderson’s tale delivers it all in fabulously juicy detail. This is the story of how a fabled art foundation—the greatest collection of impressionist and postimpressionist art in America, including 69 Cézannes, 60 MatisSES, and 44 Picassos, among many priceless others—came to be, and how more than a decade of legal squabbling brought it to the brink of collapse and to a move that many believe betrayed the wishes of the founder, Dr. Albert C. Barnes (1872—1951). Art Held Hostage is now updated with a new epilogue by the author covering the current state of this international treasure and the endless battle over its fate.

Full of action, romance, betrayal, passion, violence, and tragedy, the timeless ancient Greek and Roman myths make great reading. With a cast of unique characters and unbelievable story lines, classical mythology explains phenomena such as creation, weather, nature, and the universe with unparalleled drama. The Everything Classical Mythology Book is an entertaining and educational guide that explains all the great myths and explores how they have influenced language, art, music, psychology, and even today’s popular culture. The book tells the fascinating stories of the gods’ rise to power on Mount Olympus and of their frequent clashes with larger-than-life heroes. Rounded out with a helpful glossary, an index of characters, and many reading resources, this action-packed new addition to the Everything series brings classical mythology to life!

A spellbinding journey into the high-stakes world of art theft Today, art theft is one of the most profitable criminal enterprises in the world, exceeding \$6 billion in losses to galleries and art collectors annually. And the masterpieces of Rembrandt van Rijn are some of the most frequently targeted. In Stealing Rembrandts, art security expert Anthony M. Amore and award-winning investigative reporter Tom Mashberg reveal the actors behind the major Rembrandt heists in the last century. Through thefts around the world - from Stockholm to Boston, Worcester to Ohio - the authors track daring entries and escapes from the world’s most renowned museums. There are robbers who coolly walk off with multimillion dollar paintings; self-styled art experts who fall in love with the Dutch master and desire to own his art at all costs; and international criminal masterminds who don’t hesitate to resort to violence. They also show how museums are thwarted in their ability to pursue the thieves - even going so far as to conduct investigations on their own, far away from the maddening crowd of police intervention, sparing no expense to save the priceless masterpieces. Stealing Rembrandts is an exhilarating, one-of-a-kind look at the black market of art theft, and how it compromises some of the greatest treasures the world has ever known.

The international controversy over who "owns" antiquities has pitted museums against archaeologists and source countries where ancient artifacts are found. In his book Who Owns Antiquity?, James Cuno argued that antiquities are the cultural property of humankind, not of the countries that lay exclusive claim to them. Now in Whose Culture?, Cuno assembles preeminent museum directors, curators, and scholars to explain for themselves what’s at stake in this struggle—and why the museums’ critics couldn’t be more wrong. Source countries and archaeologists favor tough cultural property laws restricting the export of antiquities, have fought for the return of artifacts from museums worldwide, and claim the acquisition of undocumented antiquities encourages looting of archaeological sites. In Whose Culture?, leading figures from universities and museums in the United States and Britain argue that modern nation-states have at best a dubious connection with the ancient cultures they claim to represent, and that archaeology has been misused by nationalistic identity politics. They explain why exhibition is essential to responsible acquisitions, why our shared art heritage trumps nationalist agendas, why restrictive cultural property laws put antiquities at risk from unstable governments—and more. Defending the principles of art as the legacy of all humankind and museums as instruments of inquiry and tolerance, Whose Culture? brings reasoned argument to an issue that for too long has been distorted by politics and emotionalism. In addition to the editor, the contributors are Kwame Anthony Appiah, Sir John Boardman, Michael F. Brown, Derek Gillman, Neil MacGregor, John Henry Merryman, Philippe de Montebello, David I. Owen, and James C. Y. Watt.

Midnight Sun

The Getty Bronze

Who Owns History?

Rogues' Gallery

Stealing Rembrandts

Dark Athena

Whose Culture?

A look inside the world of forensics examines the use of human cadavers in a wide range of endeavors, including research into new surgical procedures, space exploration, and a Tennessee human decay research facility.

Sacred and Stolen is the memoir of an art museum director with the courage to reveal what goes on behind the scenes. Gary Vikan lays bare the messy underbelly of museum life: looted antiquities, crooked dealers, deluded collectors, duplicitous public officials, fakes, inside thefts, bribery, and failed exhibitions. These backstories, at once shocking and comical, reveal a man with a taste for adventure, an eagerness to fan the flames of excitement, and comfort with the chaos that often ensued. A Minnesota kid who started out as a printer’s devil in his father’s small-town newspaper, Vikan ended up as the director of The Walters Art Museum, a gem of a museum in Baltimore. Sacred and Stolen reveals his quest to bring the “holy” into the museum experience as he struggles to rec his passion for acquiring sacred works of art with his suspicion that they were stolen. The cast of characters in his many adventures include the elegant French oil heiress, Dominique de Menil, the notorious Turkish smuggler, Aydin Dikmen, his slippery Dutch dealer, Michel van Rijn, the inscrutable and implacable Patriarchs of Ethiopia and Georgia, and the charismatic President of Georgia, Eduard Shevardnadze—along with a mysterious thief of a gorgeous Renoir painting missing from a museum for over sixty years. When the painting suddenly shows up, it’s Vikan who tracks down the culprit. In his afterward Vikan explains his coming to grips with the realities of art dealing in our present dangerous world that includes the fanatical iconoclasm of the Islamic State. We know of the violent destruction and looting of precious treasures of antiquity and unscrupulous black market art dealers who take advantage of international conflicts to possess them. Sacred and Stolen is a truly eye-opening account of art dealing in the modern world.

How the practice of titling paintings has shaped their reception throughout modern history A picture’s title is often our first guide to understanding the image. Yet paintings didn’t always have titles, and many canvases acquired their names from curators, dealers, and printmakers—not the artists. Taking an original, historical look at how Western paintings were named, Picture Titles shows how practice developed in response to the conditions of the modern art world and how titles have shaped the reception of artwork from the time of Bruegel and Rembrandt to the present. Ruth Bernard Yeazell begins the story with the decline of patronage and the rise of the art market in the seventeenth and eighteenth centuries, as the increasing circulation of pictures and the democratization of viewing public generated the need for a shorthand by which to identify works at a far remove from their creation. The spread of literacy both encouraged the practice of titling pictures and aroused new anxieties about relations between word and image, including fears that reading was taking the place of looking. Yeazell demonstrates that most titles composed before the nineteenth century w work of middlemen, and even today many artists rely on others to name their pictures. A painter who wants a title to stick, Yeazell argues, must engage in an act of aggressive authorship. She investigates prominent cases, such as David’s Oath of the Horatii and works by Turner, Courbet, Whistler, Magritte, and Jasper Johns. Examining Western painting from the Renaissance to the present day

Picture Titles sheds new light on the ways that we interpret and appreciate visual art.

Practical self-help for artists who want to free their creativity. Art from Intuition offers artists everywhere a unique system for freeing their own creative intuition, the sixth sense that directs an artist’s drive and work. By letting go of the self-criticism, doubt, and insecurity that discourage artmaking, artists will be able to soar to new heights of creativity. More than 60 practical exercises take from the most basic intuitive art to more sophisticated techniques. Each exercise, supported by step-by-step instructions, is accessible to artists at every level, and the exercises can be done in any order. After each chapter, readers are encouraged to follow up by evaluating their drawings or paintings to see how they reflect their own personal goals. Works of art by students and contemporary artists exemplify how exciting and how productive a freer, more intuitive approach to making art can be.

Museums and the Battle over Our Ancient Heritage

A History of Greek Art

Loot