

Image Credits

Image Credits serves as an indispensable reference for the artworks mentioned throughout *The Art Thief*, offering readers an invaluable opportunity to explore the vast history of the visual art world. This chapter not only provides essential details about each work, such as the artist's name, title, year of creation, and the artwork's current location or collection, but also creates a deeper connection between the narrative and the artistic pieces that are central to the story. Through this meticulous catalog, readers gain access to the diverse worlds of creativity and history captured in the pages of the book, enabling a fuller appreciation of the art and its context. The chapter functions as a significant guide, giving insight into how art influences storytelling and adds layers of meaning to the plot.

The list begins with *Madeleine de France* by Corneille de Lyon, dating back to 1536, sourced from Bridgeman Images, and immediately sets the tone for the rich variety of artworks included. This initial entry is followed by other celebrated works such as *Adam and Eve* by Georg Petel from 1627, held in the Collection of the City of Antwerp, and a tobacco box crafted by Jean-Baptiste Isabey around 1805, now housed in the Valais History Museum. These pieces are more than just decorative; they tell the stories of their time and reflect the cultural, political, and societal influences that shaped their creation. The diverse geographical and temporal range of the works continues throughout the list, offering readers a window into the vast and varied world of artistic expression over centuries.

The chapter continues to engage with the work of celebrated artists, such as *Sibylle of Cleves* by Lucas Cranach the Younger and *Festival of Monkeys* by David Teniers the Younger. These pieces further deepen the narrative, reflecting their historical origins while simultaneously inviting modern-day interpretations of the themes they represent. The inclusion of such iconic works speaks to the breadth of artistic

expression present in *The Art Thief*, covering everything from portraiture to still life and even the fantastical, as seen in the whimsical depictions in *Festival of Monkeys*. The works mentioned are emblematic of the complex nature of human existence, bringing to light the interconnectedness between the past and present in visual storytelling.

Among the other masterpieces featured is *Allegory of Autumn*, which was initially attributed to Jan Brueghel the Elder but later reassigned to Hieronymus Francken II. This artwork, along with *Sleeping Shepherd* by François Boucher, draws attention to the continued influence of allegorical representation in art, with the natural world often symbolizing deeper, more abstract ideas. The works mentioned in this section also include *Pietà* by Christoph Schwarz and *The Apothecary* by Willem van Mieris, reinforcing the thematic connections between religious, personal, and social narratives through art. Each piece is significant not only for its aesthetic beauty but also for its capacity to transcend time, offering reflections on human experience that are as relevant today as they were in their respective eras.

In summary, the Image Credits chapter serves as a crucial reference point for anyone exploring *The Art Thief*, as it ties together the vast array of artworks with the narrative that surrounds them. It highlights the importance of art as a cultural artifact, preserving and interpreting the lives, struggles, and triumphs of humanity across centuries. The careful compilation of these works invites readers to engage more deeply with the text, offering a glimpse into the complexities of both historical context and personal interpretation in the world of art. As a testament to the rich legacy of human creativity, this chapter is not only a catalog of paintings and sculptures but also a celebration of the enduring power of art to speak across generations, bringing meaning and reflection to those who engage with it.