

Illustrations

Illustrations of stolen artworks are meticulously cataloged in the chapter, offering readers an insightful exploration into the history and implications of art theft. The detailed descriptions of each piece provide not only the name of the artist and the year of creation but also offer context regarding their origins, materials, and the museums or collections from which they were taken. This collection of stolen art represents some of the most significant works in the art world, emphasizing the tragic loss of cultural heritage. By recounting the stories behind these thefts, the chapter underscores the urgency of preserving art, as each stolen item symbolizes not just a loss for the museum or country, but also for global history.

One of the first notable pieces mentioned is *Madeleine de France*, a 1536 oil painting by Corneille de Lyon that was taken from the Museum of Fine Arts in Blois, France. This work is followed by an ivory sculpture titled *Adam and Eve*, created by Georg Petel in 1627, which was stolen from the Rubens House in Antwerp, Belgium. Additionally, a tobacco box crafted by Jean-Baptiste Isabey in 1805, made from gold, enamel, and ivory, was taken from the Valais History Museum in Switzerland. These early examples represent the theft of both paintings and artifacts, highlighting the variety of objects that have been targeted over the years. The inclusion of such works provides a snapshot of the range of stolen art, from large, imposing pieces to smaller, intricate objects, each with its own significance in art history.

The chapter delves further into the complexities of art theft by highlighting *Sibylle of Cleves*, an oil painting by Lucas Cranach the Younger from around 1540, which was stolen from the New Castle in Baden-Baden, Germany. The addition of Jan van Kessel the Elder's 1676 still life, also taken from the European Fine Art Foundation in Maastricht, Netherlands, deepens the exploration into how diverse artworks across different regions have been lost. These pieces, along with *Festival of Monkeys* by

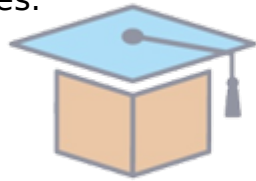
David Teniers the Younger from 1630, stolen from the Thomas Henry Museum in Cherbourg-en-Cotentin, France, show the variety in the types of art stolen and their widespread origins. The theft of these works brings to light how art theft is not a localized issue but a global one, with pieces being taken from different countries across Europe and beyond.

The final part of the chapter reveals even more profound examples of stolen art, including *Allegory of Autumn*, originally attributed to Jan Brueghel the Elder but later reattributed to Hieronymus Francken II. Stolen from the Museum of Fine Arts in Angers, France, this painting serves as a stark reminder of the fragility of cultural heritage. The loss of *Sleeping Shepherd* by François Boucher, taken from a museum in Chartres, France, and a flintlock pistol crafted by Barth à Colmar, stolen from Thann, France, both illustrate how even the smallest objects, alongside larger masterpieces, are targets in the world of art theft. These works are symbolic of the vast range of cultural artifacts lost to theft—items of both significant value and intricate craftsmanship, underscoring the vastness of the cultural void left behind by their disappearance.

Furthermore, *Pietà* by Christoph Schwarz, a 1550 sculpture, was stolen from Gruyères Castle, and *The Bishop* by Eustache Le Sueur was taken from the Museum of the Citadel in Belfort, France. These notable thefts are part of a larger narrative that also includes several chalices from Belgian museums and a commemorative medallion stolen from the History Museum in Lucerne, Switzerland. The mention of these works reinforces the idea that art theft continues to be a widespread issue, impacting not only paintings but sculptures, artifacts, and other items that hold cultural, historical, and financial value. The chapter concludes by reiterating the magnitude of the thefts and the loss of invaluable cultural treasures that result from these criminal acts. It serves as a reminder of the need for more robust international cooperation to combat art theft, recover stolen works, and ensure the protection of cultural heritage for future generations.

This extensive catalog of stolen works paints a detailed picture of how art theft disrupts both the art world and global cultural heritage. The variety of pieces stolen,

spanning different periods, styles, and materials, emphasizes that art theft is not limited to high-profile paintings but extends to all forms of cultural heritage. The chapter illustrates the ongoing struggle to protect and recover these priceless artifacts, highlighting the challenges involved in tracking down stolen pieces and the importance of preserving them for future generations. The theft of art not only diminishes the artistic landscape but also damages the collective memory of humanity, underscoring the need for stronger international efforts to prevent and address these crimes.



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