

Illustrations

The chapter illustrates a collection of significant artworks and artifacts, each with a brief description highlighting their creator, year of creation, materials used, and the location from which they were stolen.

The first notable piece is **Madeleine de France** by Corneille de Lyon, a 1536 oil painting stolen from the Museum of Fine Arts in Blois, France. Following this, an ivory sculpture entitled **Adam and Eve** by Georg Petel (1627) is listed, having been taken from the Rubens House in Antwerp, Belgium.

Another highlight includes a tobacco box crafted by Jean-Baptiste Isabey around 1805, made of gold, enamel, and ivory, which was stolen from the Valais History Museum in Sion, Switzerland. The chapter continues with **Sibylle of Cleves**, an oil painting by Lucas Cranach the Younger (c. 1540), stolen from the New Castle in Baden-Baden, Germany, and a still life by Jan van Kessel the Elder from 1676, taken from the European Fine Art Foundation in Maastricht, Netherlands.

Further artworks mentioned are **Festival of Monkeys** by David Teniers the Younger (c. 1630), vanished from the Thomas Henry Museum in Cherbourg-en-Cotentin, France, and **Allegory of Autumn**, attributed to Jan Brueghel the Elder (c. 1625), which was absconded from the Museum of Fine Arts in Angers, France.

The narrative goes on to depict **Sleeping Shepherd** by François Boucher (c. 1750), and a flintlock pistol crafted by Barth à Colmar (c. 1720), both of which were stolen from museums in Chartres and Thann, France, respectively.

The chapter emphasizes the historical significance of these pieces, including a **Pietà** by Christoph Schwarz (c. 1550), stolen from Gruyères Castle, and **The Bishop** by Eustache Le Sueur (c. 1640), which was taken from the Museum of the Citadel in Belfort, France.

The theft of these remarkable artworks not only represents a loss to cultural heritage but also stirs intrigue regarding their elusive whereabouts. The final entries feature items such as a commemorative medallion stolen from the History Museum in Lucerne, Switzerland, and several chalices from various Belgian museums, showcasing the chapter's focus on art theft across Europe.