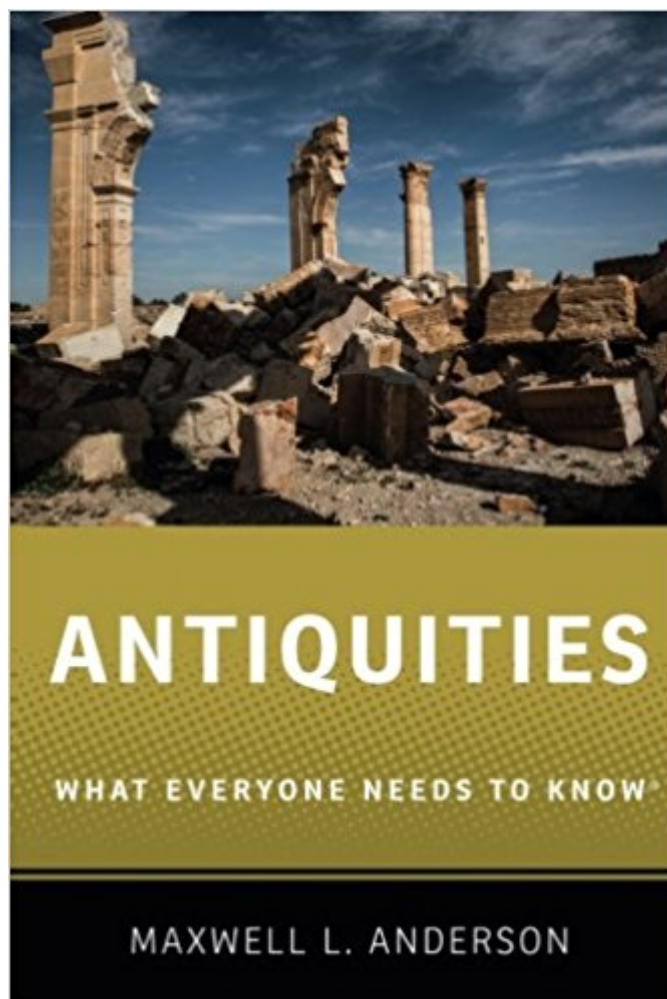


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# Antiquities: What Everyone Needs To Know<sup>®</sup>



## Synopsis

The destruction of ancient monuments and artworks by the Taliban in Afghanistan and the Islamic State in Iraq and Syria has shocked observers worldwide. Yet iconoclastic erasures of the past date back at least to the mid-1300s BCE, during the Amarna Period of ancient Egypt's 18th dynasty. Far more damage to the past has been inflicted by natural disasters, looters, and public works. Art historian Maxwell Anderson's *Antiquities: What Everyone Needs to Know*® analyzes continuing threats to our heritage, and offers a balanced account of treaties and laws governing the circulation of objects; the history of collecting antiquities; how forgeries are made and detected; how authentic works are documented, stored, dispersed, and displayed; the politics of sending antiquities back to their countries of origin; and the outlook for an expanded legal market. Anderson provides a summary of challenges ahead, including the future of underwater archaeology, the use of drones, remote sensing, and how invisible markings on antiquities will allow them to be traced. Written in question-and-answer format, the book equips readers with a nuanced understanding of the legal, practical, and moral choices that face us all when confronting antiquities in a museum gallery, shop window, or for sale on the Internet.

## Book Information

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## Customer Reviews

"Throughout his career, Max Anderson has sought to bring clarity and transparency to the complex and often confusing subject of antiquities and, more broadly, the stewardship of cultural property. Clear-eyed both in its understanding of the intellectual dimensions of the ongoing debate about this

issue and in its mastery of detail, this beautifully written book will serve not only as a lucid introduction to those unfamiliar with this complex and unfamiliar terrain, but also a valuable reference for collectors and museum professionals." -- Timothy Rub, The George D. Widener Director and Chief Executive Officer, Philadelphia Museum of Art "Well written, concise, informative, and timely; chock full of expert insider knowledge. This is must reading for all who are interested in the past and concerned about protecting our mutual heritage in the future." --Eric H. Cline, The George Washington University "Anderson's new book should be titled: 'Antiquities: What Everyone Needs to Know but is afraid to ask!' Anderson dares to try to illuminate the contested claims of ownership to humanity's collective past. This book is a must-read if you yourself care about being able to participate in these fascinating, and, indeed fateful discussions, in a fully informed way."--Selma Holo, USC Fisher Museum of Art "Maxwell Anderson has, for more than thirty years, suggested novel and constructive solutions for the perennial problem of conflicting claims for archaeological material. It is unlikely that the governments of source countries, archaeologists, private collectors, or public museum officers will ever see eye to eye on the vexing question of who owns antiquity, but for anyone with an interest in the matter, Anderson lays out the issues with refreshing clarity and informed insights."--Gary Tinterow, Director, The Museum of Fine Arts, Houston "Antiquities provides a most comprehensive and thoughtful guide to this vastly complicated subject, for collectors, students and scholars, museum professionals, and more. Anderson achieves a provocative balance between cosmopolitan and contextual arguments, between interests of archaeologists and art historians, and intrinsic and functional values of both ancient art and archaeological materials. Readers learn about the history of global trade, important legal cases and international treaties, and about the future of antiquities with drones, databases, and archaeogaming. Anderson's personal and longtime ardor for antiquities threads throughout the book, reminding us about the importance of the past, our common past, how it defines us all, and how it can help us make sense of our humanity and our present."-- Susana Smith Bautista, Director of Public Engagement, USC Pacific Asia Museum

Dr. Maxwell L. Anderson has researched, published, and presented exhibitions of ancient artworks for more than thirty years. He was a curator in the Department of Greek and Roman Art at The Metropolitan Museum of Art for over six years, held teaching positions in the field of Roman art history at the University of Rome II, Princeton University, and Emory University, and spent nearly three decades as an art museum director, most recently at the Dallas Museum of Art. In 2002, while President of the Association of Art Museum Directors, he formed a Task Force on Archaeological

Materials & Ancient Art, which he chaired for the better part of a decade, fostering responsible collecting practices among museums. He is now Executive Director of the New Cities Foundation.

This beautifully written book lays out the legal, moral and cultural arguments on both sides of the debates surrounding who really owns the important works of art and antiquities currently held by the world's greatest museums and richest collectors. It's respectful of the interests and arguments of all participants in the complex arena of ancient art and current law; archeologists and construction foremen, museum directors and cultural ministers, private collectors and the global public hungry for access to history's greatest artistic achievements. Written in a format that covers the larger issues and pinpoints the key questions, this is the perfect book for anyone seeking both information and insight. A five-star read.

My wife used this as a reference book for her class and she said it was easy to read. The seller was quick to send it and she would recommend it to others.

Few understand the issues of cultural heritage surrounding antiquities as well as Maxwell L. Anderson, who has long been an advocate of progressive museum policies. He addresses how ancient material culture is discovered, how it ends up in museums, and the legal ramifications of those processes. He does so in an accessible, and completely readable, way. For Anderson, and for archaeologists as well as many modern scholars, an antiquity is not just an old object of intrinsic value, but one with the ability to inform our understanding of the past. Anderson tells us where antiquity ends and the modern age begins, and what ancient cultures considered antiquities themselves. The frame of this narrative helps the reader understand how modern philosophies about collecting art came to be, and why they are not as simple as they may seem. He details here, perhaps better than any other recent publication, the nuances of the debate between museums, the art market, and archaeologists. This topic is especially relevant in political climates where cultural heritage is put at risk, and Anderson delineates the players and the stakes in these complex issues. This book is thoughtfully organized, and impressively comprehensive for its brevity. It would make a fantastic textbook or an enjoyable read for the lay-art historian.

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