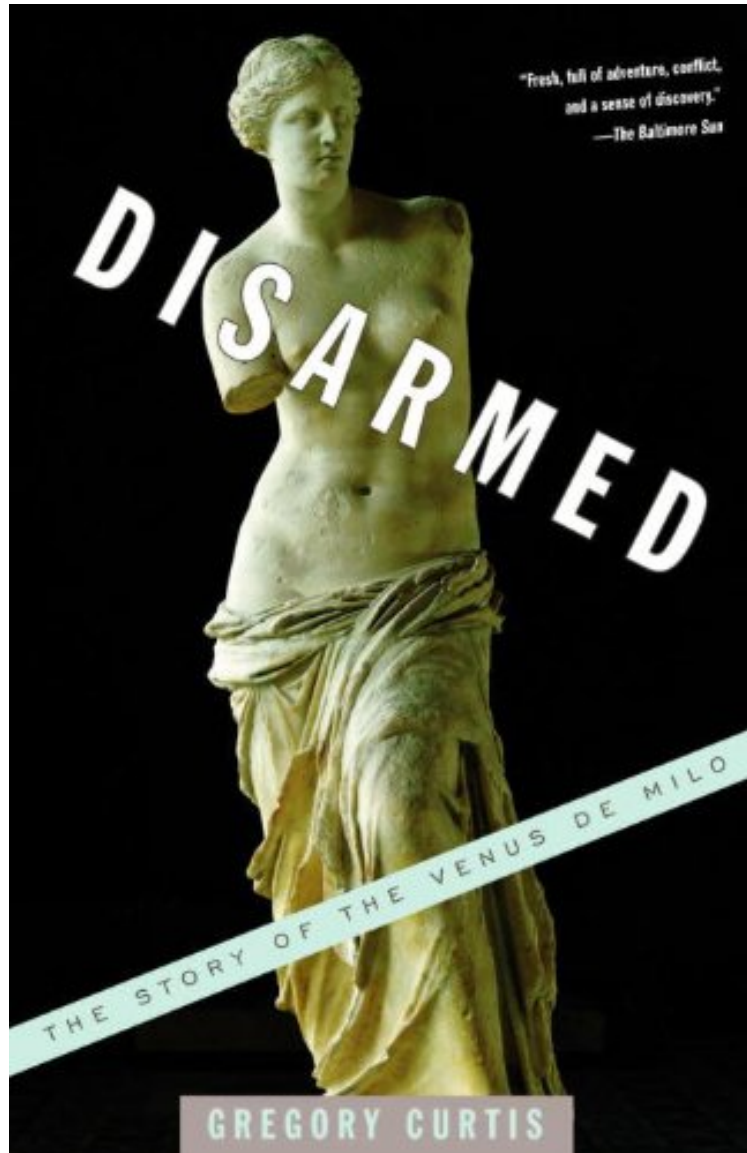


(Mobile library) Disarmed: The Story of the Venus de Milo

## Disarmed: The Story of the Venus de Milo

Gregory Curtis

*\*Download PDF | ePub | DOC | audiobook | ebooks*



 Download

 Read Online

#1262944 in eBooks 2012-07-18 2012-07-18 File Name: B003EJDG96 | File size: 38.Mb

**Gregory Curtis : Disarmed: The Story of the Venus de Milo** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Disarmed: The Story of the Venus de Milo:

0 of 0 people found the following review helpful. Venus de Milo - Her Backstory By Stanley Von Hagen This is a fascinating and well written history of the discovery and subsequent exhibition of the Venus de Milo. Not only the archeology, but the politics (both within France and outside) and the cultural impact and changing provenance (Was it a from the "Classic" or "Hellenistic" period? and why this was important). If you have been to the Louvre and seen her, this backstory will enlighten you. If you are planning a trip to Paris and want to see her, read this book first. The

author also wrote "The Cave Painters"—a wonderful book about the cave-artists at Lascaux, Altamira, Chauvet and more. If you are planning a trip to see the cave paintings of France and/or Spain, this is the book for you. (I actually came across this book first—at the new Chauvet-Pont D'Arc UNESCO World Heritage Site in France—and found it so enjoyable that I bought the Venus de Milo book and found it equally enjoyable and informative.) I look forward to more books by Mr. Curtis.

0 of 0 people found the following review helpful. Read this on your way to Greece to visit its sacred island

By Linda G. Kass

What an enthralling story! So well written, a non-fiction page turner. I read this on the way to Milos, the sacred and lovely island where the statue was found, and it put much of the visit in a wonderful context - especially looking up on a boat trip around the island to the spot where the statue was found and its close proximity to the excavated ancient temple. You will certainly enjoy the book. And try to plan your stopover on the way home to be in Paris where you can make your own newly informed walk around of the statue itself in the Louvre.

0 of 0 people found the following review helpful. Interesting, well-paced narrative that is also a great place for students to start studying the Venus de Milo

By Nom de Guerre

This is a really entertaining and educational book. I teach the Venus de Milo in university level courses and this book not only provides the students with an excellent understanding of the statue's history (especially regarding the French obsession with procuring it), it also points students in the right direction when it comes to further research. I highly recommend it as a starting point for students wishing to study or write papers about the Venus. I also think it makes great general reading. For those of you who wonder how this statue became so famous, this book contains a lot of answers.

In the spring of 1820, on the Aegean island of Melos, an unsuspecting farmer was digging for marble building blocks when he unearthed the statue that would come to be known as the Venus de Milo. From the moment of its discovery a battle for possession ensued and was won, eventually, by the French. Touted by her keepers in the Louvre as the great classical find of the era, the sculpture gained instant celebrity—and yet its origins had yet to be documented or verified. From the flurry of excitement surrounding her discovery, to the raging disputes over her authenticity, to the politics and personalities that have given rise to her mystique, Gregory Curtis has given us a riveting look at the embattled legacy of a beloved icon and a remarkable tribute to one of the world's great works of art.

From Publishers Weekly

In 1820 on the island of Melos, a young French naval officer and a local farmer discovered the hulking halves of an armless statue. The Venus de Milo has since graced car advertisements, adorned matchboxes and inspired artists from Dali to Jim Dine. Former Texas Monthly editor Curtis simply chalks up the Venus's omnipresence to its timeless beauty, and he impressively details an era when the statue seemed "less like a thing than an event." Relating how the French returned to Melos just in time to intercept a Russian boat bearing their treasure away, Curtis dismisses the mythic "fight on the beach" in which the Venus supposedly lost her arms; she had been found without them. Inspired by Johann Winckelmann's theories of Greek art, the Louvre's officials insisted on dating their acquisition to the classical age, rather than to the Hellenistic period of artistic decadence. Hence, the inscribed base that attributed the work to the Hellenistic sculptor Alexandros was conveniently "lost" for a time. For his part, Curtis ventures that the Venus once stood in the niche of a Greek gymnasium and held an apple, symbol of Melos and of the debate that launched the Trojan War. But more compellingly, his sense of a good anecdote revives the myriad characters (often shown among the 21 illustrations) who furiously debated the statue's origin, identity and even placement in the Louvre as late as the 20th century. Such scholars exuded "an enthusiasm for the statue, almost a gratitude for its presence in their lives." This enthusiasm, Curtis's work suggests, is what museum-goers maintain and contemporary critics too often forget; his judicious book may push them to remember.

Copyright 2003 Reed Business Information, Inc.

From Booklist

The Venus de Milo receives throngs of admirers every day in the Louvre, her white marble luminescent, her pose enigmatic since no one knows the position her missing arms once took. Every bit as iconic as the Mona Lisa, this powerful Greek statue has elicited far less modern research. This combination of ubiquitousness and invisibility inspired Curtis to take a fresh approach to the deliciously convoluted tale of the stone goddess' discovery by a French naval ensign on the unlovely Aegean island of Melos in 1820, and all the anxious and nefarious wrangling, debate, and controversy that followed, including the convenient disappearance of an inscribed base that attributed the statue not to one of Greece's golden age sculptors, as claimed, but rather to a "nobody" working in the civilization's declining years. His pleasure in his complex subject palpable on every sparkling page, Curtis parses nineteenth-century Europe's fervor for all things classical, provides gossipy profiles of amazingly eccentric officials and scholars, and, finally, renews our appreciation for a masterpiece as beautiful as it is mysterious.

Donna Seaman

Copyright copy; American Library Association. All rights reserved

Idquo; Fresh, full of adventure, conflict, and a sense of discovery.

rdquo; ndash; The Baltimore Sun

Idquo; Masterful. . . Entertaining. . . Interesting and anecdote-filled. . . A meaningful contribution to the legend of the stony seductress.

rdquo; ndash; Minneapolis Star Tribune

Idquo; Lively and engaging. . . Readable and enlightening. . . Filled with striking and compelling characters.

rdquo; ndash; The Dallas Morning News

Idquo; Absorbing. . . Enormously entertaining. . . Curtis is a writer of generous wit, who packs his book with delicious portraits of the scholars, writers, artists and politicians who contributed to the mythologizing of the Venus de Milo.

rdquo; ndash; San Jose Mercury News

Idquo; Fascinating. . .

Reads like a mystery. . . . The Washington Post Book World . . . Part thriller, part art history, part rumination on the Greeks. . . . Curtis writes faster and better than just about any academic art historian. . . . Newsweek . . . Absorbing. . . . Enormously entertaining. . . . Curtis is a writer of generous wit, who packs his book with delicious portraits of the scholars, writers, artists and politicians who contributed to the mythologizing of the Venus de Milo. . . . San Jose Mercury News . . . An engaging and engrossing book. It makes one want to head right off to Paris, to that long gallery in the Louvre, and have a look again. . . . Larry McMurtry . . . Curtis does a solid job of presenting art history as narrative non-fiction, moving the statue swiftly across many epochs and giving a taste of what it meant to each. . . . Chicago Tribune . . . Fascinating, scholarly, surprising, and extremely entertaining. . . . Jan Morris . . . Gripping. . . . [Curtis] disassembles each argument with the cranky urgency of a contemporary critic. And when he...