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The Looting of the Iraq Museum, Baghdad The Rape of Mesopotamia Iraq Beyond the Headlines Third-millennium Legal and Administrative Texts in the Iraq Museum, Baghdad Thieves of Baghdad The Destruction of Cultural Heritage in Iraq Joint Expedition [of the American School of Oriental Research in Baghdad] with the Iraq Museum at Nuzi Joint Expedition with the Iraq Museum at Nuzi Iraq Beyond the Headlines The Iraq Museum at Baghdad Third-Millennium Legal and Administrative Texts in the Iraq Museum, Baghdad Antiquities Under Siege A Museum in Baghdad Civilizations of Ancient Iraq Treasures of the Cradle of Civilization (Iraq) in World Museums Treasures of the Iraq Museum Archaic Reclaiming a Plundered Past Thieves of Baghdad Texts in the Iraq Museum: Cuneiform Texts: Texts of varying content, Baghdad Joint Expedition with the Iraq Museum at Nuzi [of the American School of Oriental Research in Baghdad] Publications of the Baghdad School Joint Expedition with the Iraq Museum at Nuzi Texts in the Iraq Museum. Publ. by the Directorate General of Antiquities, Baghdad Ruined Cities of Iraq Joint expedition with the Iraq Museum at Nuzi: Miscellaneous texts In Search of Iraq Excavations At Ur L'Iraq museum di Baghdad. Gli interventi italiani per la riqualificazione di un patrimonio dell'umanità Texts in the Iraq Museum. Publ. by the Directorate General of Antiquities, Baghdad Joint Expedition with the Iraq Museum at Nuzi Texts in the Iraq Museum: Cuneiform texts: texts of varying content, by J. van Dijk Joint Expedition with the Iraq Museum at Nuzi [of the American School of Oriental Research in Baghdad] Modernism and Iraq Catastrophe! Baghdad Plunder Joint expedition with the Iraq Museum at Nuzi. 2. Declarations in court Joint Expedition with the Iraq Museum at Nuzi Al-Mutanabbi Street Starts Here Unpublished Clay Figurines in the

Iraq Museum

With an introduction by Professor McGuire Gibson, this up-to-date account describes the state of the Iraq National Museum in Baghdad and chronicles the damage done to archaeological sites by illicit digging. Contributors include Donny George, John M. Russell, Katharyn Hanson, Clemens Reichel, Elizabeth C. Stone, and Patty Gerstenblith. Published in conjunction with the exhibit of the same name opening at the Oriental Institute April 10, 2008, this book commemorates the fifth anniversary of the looting of the Iraq National Museum. This book is to educate the people about the places of the treasures (antiquities) of Mesopotamia in World Museums Texts transliteration and translation into English from Sumerian and Akkadian. The looting of the Iraqi National Museum in April of 2003 provoked a world outcry at the loss of artifacts regarded as part of humanity's shared cultural patrimony. But though the losses were unprecedented in scale, the museum looting was hardly the first time that Iraqi heirlooms had been plundered or put to political uses. From the beginning of archaeology as a modern science in the nineteenth century, Europeans excavated and appropriated Iraqi antiquities as relics of the birth of Western civilization. Since Iraq was created in 1921, the modern state has used archaeology to forge a connection to the ancient civilizations of Mesopotamia and/or Islamic empires and so build a sense of nationhood among Iraqis of differing religious traditions and ethnicities. This book delves into the ways that archaeology and politics intertwined in Iraq during the British Mandate and the first years of nationhood before World War II. Magnus Bernhardsson begins with the work of British archaeologists who conducted extensive excavations in

Iraq and sent their finds to the museums of Europe. He then traces how Iraqis' growing sense of nationhood led them to confront the British over antiquities law and the division of archaeological finds between Iraq and foreign excavators. He shows how Iraq's control over its archaeological patrimony was directly tied to the balance of political power and how it increased as power shifted to the Iraqi government. Finally he examines how Iraqi leaders, including Saddam Hussein, have used archaeology and history to legitimize the state and its political actions. The world watched in shock as news was broadcast showing the break-in and the looting of the Iraq Museum in Baghdad in April of 2003. Priceless antiquities, spanning ten thousand years of human history, were destroyed or stolen. Reconstruction of one of the world's largest and most important museums of the history of ancient Mesopotamia. The catalogue of the Pavilion of Iraq at the 57th Venice Biennale, this book presents eight Iraqi artists of different generations Sherko Abbas, Sadik Kwaish Alfraji, Ali Arkady, Luay Fadhil, Shakir Hassan Al Said, Nadine Hatton, Jewad Selim, and Sakar Sleman together with work made by Francis Alÿs when he was embedded with a battalion of Peshmerga near Mosul, and a stunning collection of artefacts from the Iraq Museum of Baghdad. Tellingly, archaic is also the Western view of the other, of a war-torn land that is easier to view as such than anything else. Archaic is the approach of the visual arts, the overwhelming rich heritage of the past with the overbearing paucity of the present. All the work featured in this book draws out the tension in the term archaic, to emphasise its particular relevance to Iraq, a country where the existing political, administrative, social and economic reality is arguably as archaic as its ancient heritage. US forces invaded Iraq in March 2003. Simultaneous with the invasion the Iraq National Museum in Baghdad was ransacked and almost all of the world's greatest historical treasures of inestimable value were stolen...or were they? Baghdad Plunder is an addictive, page-turning, action-packed, thoroughly researched historical fiction novel that weaves fictional characters into the factual fabric of what actually happened to the vast treasures of the Iraq National Museum. It is either the largest robbery or the most heroic save the world has ever

experienced. At the beginning of the US military occupation of Baghdad Special Forces Captain Tom Murphy is given a secret order to commence Operation Guardian. The initial assignment is to escort the head curator of the Iraq National Museum to wherever he directs. From the moment the head curator leaves the museum events never go as anticipated and a web of suspenseful intrigue is created surrounding the greatest treasures the world has ever known. Jeff Prentice is jogging on the beach just before sunrise when his foot is snagged on the strap of a locked backpack buried in the sand. He decides to hide the backpack and return for it later. During breakfast with his best friend Bob, they are invited to attend a memorial service for a past acquaintance, Captain Tom Murphy, who was killed in action in Baghdad. At the memorial service Jeff meets beautiful Linda Murphy, the sister of deceased Tom Murphy. Jeff also meets Sergeant Tyler Murphy, the brother who escorted Tom's body back from Baghdad. Jeff and Linda find themselves intensely attracted to each other. The next day, during a drive along the Santa Barbara coast, Linda reveals to Jeff the details of a secret letter from her dead brother Tom. The details revolve around a backpack she was instructed first to hide and then to bury on the beach near the Murphy family home. Jeff is astonished, conflicted, and chooses to say nothing about the backpack he has found and hidden. Neither of them knows what is in the backpack. Early the next morning Jeff retrieves the backpack from where he hid it. When Jeff arrives at his home the police are there because two unknown men have just broken into Jeff's apartment. The tension notches up. Jeff arranges to safely store the backpack in a locked cellar at Bob's home. After Jeff, Bob, and Tyler play in a league basketball game they meet Linda and Teri (Bob's romantic interest and Linda's best friend) at The Brew House in Santa Barbara. When Jeff and Linda leave the bar two men follow them. Jeff discovers they are being followed, successfully evades them and calls Bob to arrange an emergency meeting. When Jeff, Linda, and Bob discover the contents of the backpack they are shocked and presented with a difficult life-changing dilemma. The action next rolls back six weeks to the day Special Forces Lieutenant Tom Murphy received his top secret assignment to Operation Guardian. He is to go to

the Iraq National Museum to rendezvous with the head curator, Mustafa, and safely escort him to wherever he directs. He is secretly known as The Guardian. It was previously arranged for Tom's brother, Tyler, to be assigned to patrol the museum area where Tom will rendezvous with Mustafa. When Mustafa exits the museum an attack erupts. The adventures continue to unfold as Tom attempts to save Mustafa's life, evade Hassan the Sunni terrorist, and discover the real mission objective of Operation Guardian. After several thrilling twists and turns of the unfolding mystery Tom concludes he must make the supreme sacrifice to complete Operation Guardian - he must die. Action segues from Baghdad to Santa Barbara, and then a return to Iraq with a surprise conclusion. The Iraq War significantly impacts each character and their integrity is challenged throughout the novel. The obsessive lure of vast riches blurs moral judgment as competing entities collide in the quest for possession of the contents of Captain Murphy's backpack. Thieves of Baghdad is a riveting account of Colonel Matthew Bogdanos and his team's extraordinary efforts to recover over 5,000 priceless antiquities stolen from the Iraqi National Museum after the fall of Baghdad. A mixture of police procedural, treasure hunt, war-time thriller, and cold-eyed assessment of the international black market in stolen art, Thieves of Baghdad also explores the soul of a truly remarkable man: a soldier, a father, and a passionate, dedicated scholar. This is about my responsibility. Doing what is right. Being where I'm needed. I've started a job and I must finish it. I owe it to the people of Iraq. In 1926, the nation of Iraq is in its infancy, and British archaeologist Gertrude Bell is founding a museum in Baghdad. In 2006, Ghalia Hussein is attempting to reopen the museum after looting during the war. Decades apart, these two women share the same goals: to create a fresh sense of unity and nationhood, to make the world anew through the museum and its treasures. But in such unstable times, questions remain. Who is the museum for? Whose culture are we preserving? And why does it matter when people are dying? A story of treasured history, desperate choices and the remarkable Gertrude Bell. This edition of Hannah Khalil's epic new play was published to coincide with the world premiere at the RSC's

The Other Place in 2019. First published in 2010. Routledge is an imprint of Taylor & Francis, an informa company. As Saddam Hussein's government fell in April 2003, news accounts detailed the pillage of Iraq's National Museum. The museum's looting grabbed headlines worldwide and public attention briefly focused on Iraq's threatened cultural heritage. Less dramatic, though far more devastating, was the subsequent epidemic of looting at thousands of archaeological sites around the country. Illegal digging on a massive scale continues to this day, virtually unchecked, with Iraq's ten thousand officially recognized sites being destroyed at a rate of roughly 10 percent per year. This book contains the first full published account of the disasters that have befallen Iraq's cultural heritage, and it analyzes why the array of laws and international conventions; the advocacy efforts of cultural heritage organizations; and the military planning and implementation of cultural protection operations all failed, and continue to fail, to prevent massive and irreversible loss. Looking forward, the book identifies new planning procedures, policy mechanisms, and implementation strategies capable of succeeding, so the mistakes of Iraq will not be replicated in other regions in crisis whose cultural heritage are at risk. Both archaeologists and policy-makers will benefit from this detailed study. In *Civilizations of Ancient Iraq*, Benjamin and Karen Foster tell the fascinating story of ancient Mesopotamia from the earliest settlements ten thousand years ago to the Arab conquest in the seventh century. Accessible and concise, this is the most up-to-date and authoritative book on the subject. With illustrations of important works of art and architecture in every chapter, the narrative traces the rise and fall of successive civilizations and peoples in Iraq over the course of millennia--from the Sumerians, Babylonians, and Assyrians to the Persians, Seleucids, Parthians, and Sassanians. Ancient Iraq was home to remarkable achievements. One of the birthplaces of civilization, it saw the world's earliest cities and empires, writing and literature, science and mathematics, monumental art, and innumerable other innovations. *Civilizations of Ancient Iraq* gives special attention to these milestones, as well as to political, social, and economic history. And because archaeology is the source of almost

everything we know about ancient Iraq, the book includes an epilogue on the discovery and fate of its antiquities. Compelling and timely, *Civilizations of Ancient Iraq* is an essential guide to understanding Mesopotamia's central role in the development of human culture. On April 10, 2003, as the world watched a statue of Saddam Hussein come crashing down in the heart of Baghdad, a mob of looters attacked the Iraq National Museum. Despite the presence of an American tank unit, the pillaging went unchecked, and more than 15,000 artifacts—some of the oldest evidence of human culture—disappeared into the shadowy worldwide market in illicit antiquities. In the five years since that day, the losses have only mounted, with gangs digging up roughly half a million artifacts that had previously been unexcavated; the loss to our shared human heritage is incalculable. With *The Rape of Mesopotamia*, Lawrence Rothfield answers the complicated question of how this wholesale thievery was allowed to occur. Drawing on extensive interviews with soldiers, bureaucrats, war planners, archaeologists, and collectors, Rothfield reconstructs the planning failures—originating at the highest levels of the U.S. government—that led to the invading forces' utter indifference to the protection of Iraq's cultural heritage from looters. Widespread incompetence and miscommunication on the part of the Pentagon, unchecked by the disappointingly weak advocacy efforts of worldwide preservation advocates, enabled a tragedy that continues even today, despite widespread public outrage. Bringing his story up to the present, Rothfield argues forcefully that the international community has yet to learn the lessons of Iraq—and that what happened there is liable to be repeated in future conflicts. A powerful, infuriating chronicle of the disastrous conjunction of military adventure and cultural destruction, *The Rape of Mesopotamia* is essential reading for all concerned with the future of our past. This book is a volume in the Penn Press Anniversary Collection. To mark its 125th anniversary in 2015, the University of Pennsylvania Press rereleased more than 1,100 titles from Penn Press's distinguished backlist from 1899-1999 that had fallen out of print. Spanning an entire century, the Anniversary Collection offers peer-reviewed scholarship in a wide range of subject areas. On March 5th,

2007, a car bomb was exploded on al-Mutanabbi Street in Baghdad. More than thirty people were killed and more than one hundred were wounded. This locale is the historic center of Baghdad bookselling, a winding street filled with bookstores and outdoor book stalls. Named after the famed 10th century classical Arab poet al-Mutanabbi, it has been the heart and soul of the Baghdad literary and intellectual community. This anthology begins with a historical introduction to al-Mutanabbi Street and includes the writing of Iraqis as well as a wide swath of international poets and writers who were outraged by this attack. This book seeks to show where al-Mutanabbi Street starts in all of us: personally, in our communities, and in our nations. It seeks to show the commonality between this small street in Baghdad and our own cultural centers, and why this attack was an attack on us all. This anthology sees al-Mutanabbi Street as a place for the free exchange of ideas; a place that has long offered its sanctuary to the complete spectrum of Iraqi voices. This is where the roots of democracy (in the best sense of that word) took hold many hundreds of years ago. This anthology looks toward al-Mutanabbi Street as an affirmation of all that we hope for in a more just society. Contributors include: Beau Beausoleil, Musa al-Musawi, Anthony Shadid, Mousa al-Naseri, Naomi Shihab Nye, Deena Metzger, Sam Hamod, Lutfiya Al-Dulaimi, Zaid Shlah, Persis Karim, Ayub Nuri, Marian Haddad, Sarah Browning, Eileen Grace O'Malley Callahan, Roger Sederat, Elline Lipkin, Esther Kamkar, Robert Perry, Gloria Collins, Brian Turner, Gloria Frym, Owen Hill, Abd al-Rahim, Salih al-Rahim, Yassin "The Narcicyst" Alsalman, Jose Luis Gutierrez, Sargon Boulus, Peter Money, Sinan Antoon, Muhammad al-Hamrani, Livia Soto, Janet Sternburg, Sam Hamill, Salah Al-Hamdani, Gail Sher, Dunya Mikhail, Irada Al Jabbouri, Dilara Cirit, Niamh MacFionnlaoich, Erica Goss, Daisy Zamora, George Evans, Steve Dickison, Maysoon Pachachi, Summer Brenner, Jen Hofer, Rijin Sahakian, Badr Shakir al-Sayyab, Jane Hirshfield, Jack Marshall, Susan Moon, Diana di Prima, Evelyn So, Nahrain Al-Mousawi, Ko Un, Joe Lamb, Katrina Rodabaugh, Mohammed Hayawi, Nazik Al-Malaika, Raya Asee, Gazar Hantoosh, Mark Abley, Majid Naficy, Lewis Buzbee, Ibn al-Utri,

Thomas Christensen, Amy Gerstler, Genny Lim, Saadi Youssef, Judith Lyn Suttton, Josh Kun, Dana Teen Lomax, Etel Adnan, Bushra Al-Bustani, Marilyn Hacker, Richard Harrison, Fady Joudah, Philip Metres, Hayan Charara, Annie Finch, Kazim Ali, Deema K. Shehabi, Kenneth Wong, Elmaz Abinader, Habib Tengour, Khaled Mattawa, Rachida Madani, Amina Said, Alise Alousi, Sita Carboni, Fran Bourassa, Jabez W. Churchill, Daniela Elza, Linda Norton, Fred Norman, Bonnie Nish, Janet Rodney, Adrienne Rich, Cornelius Eady, Julie Bruck, Kwame Dawes, Ralph Angel, B.H. Fairchild, Terese Svoboda, Mahmoud Darwish, Amir el-Chidiac, Aram Saroyan, Sholeh Wolpe, Nathalie Handal, Azar Nafisi, Dima Hilal, Tony Kranz, Jordan Elgrably, devorah major, Suzy Malcolm, Ibrahim Nasrallah, Rick London, Sarah Menefee, Roberto Harrison, Fadhil Al-Azzawi, Amaranth Borsuk, Lamees Al-Ethari, Shayma' al-Saqr, Meena Alexander, and Jim Natal. Thieves of Baghdad is a riveting account of Colonel Matthew Bogdanos and his team's extraordinary efforts to recover over 5,000 priceless antiquities stolen from the Iraqi National Museum after the fall of Baghdad. A mixture of police procedural, treasure hunt, war-time thriller, and cold-eyed assessment of the international black market in stolen art, Thieves of Baghdad also explores the soul of a truly remarkable man: a soldier, a father, and a passionate, dedicated scholar. Matthew Bogdanos has been an Assistant District Attorney in Manhattan since 1988-where New York tabloids call him "pit bull" for his relentless prosecution of criminals such as the 15-year-old "Baby-Faced Butchers" for their 1997 grisly Central Park murder and rappers Sean "P. Diddy" Combs and Jamal "Shyne" Barrows for their 1999 shootout. A colonel in the U.S. Marine Corps Reserves, middleweight boxer, and native New Yorker, he was raised waiting tables in his family's Greek restaurant in lower Manhattan and holds a classics degree from Bucknell University, a law degree and a master's degree in classics from Columbia University, and a master's degree in Strategic Studies from the Army War College. Commissioned a Second Lieutenant in the Marines in 1980, he served as a Judge Advocate until he left active duty to join the District Attorney's Office, rising to Senior Homicide Trial Counsel in 1996. Recalled to active duty after losing his apartment near

the World Trade Center on September 11, 2001, he joined a multi-agency task force in Afghanistan and received a Bronze Star for counterterrorist operations against al-Qaeda. He then served in Iraq and the Horn of Africa as the head of that task force and received a 2005 National Humanities Medal from President George Bush for his work recovering Iraq's priceless treasures. He has returned to the DA's Office where he still boxes for the New York City Police Department Widows & Orphans Charity and continues the hunt for stolen antiquities.

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From 1998 until the chaotic aftermath of the invasion, news reporter Richard Downes witnessed firsthand the changes that have overwhelmed the Iraqi people. In Search of Iraq goes far deeper into the environment than the daily news. Small events of ordinary life and whispered conversations in back alleys are as telling as the grand political statements. With a keen focus on the customs, religion, culture and historical diversity of all the communities in the region, Downes reveals the true impact of war, as well as the friendships that can blossom in a country torn to shreds. What emerges is a stunning memorial to a disintegrating nation isolated through international sanctions. Discussion of the issues surrounding the destruction of cultural property in times of conflict has become a key issue for debate around the world. This book provides an historical statement as of 1st March 2006 concerning the destruction of the cultural heritage in Iraq. In a series of chapters it outlines the personal stories of a number of individuals who were - and in most cases continue to be - involved. These individuals are involved at all levels, and come from various points along

the political spectrum, giving a rounded and balanced perspective so easily lost in single authored reports. It also provides the first views written by Iraqis on the situation of archaeology in Iraq under Saddam and an overview and contextualisation of the issues surrounding the looting, theft and destruction of the archaeological sites, the Iraqi National museum and the libraries in Baghdad since the war was launched in 2003. Beyond this, it examines our attitudes towards the preservation of cultural and heritage resources and, in particular, the growing political awareness of their importance. Although related to a single conflict, taking place at a specific time in history, the relevance of this work goes far beyond these self-imposed boundaries. PETER STONE is Professor of Heritage Studies and Head of School of Arts and Cultures at Newcastle University; JOANNE FARCHAKH BAJJALY is a Lebanese archaeologist and Middle East correspondent for the French magazine *Archéologia*. In the mid twentieth century, artists in the newly independent nation of Iraq experimented with a form of Modernism that they saw as a new and revolutionary artistic idiom for a secular national state. Combining ancient and Islamic forms and genres of art and with Western Modernist influences, these artists set out to create an art for the people. At the same time, they participated in what they saw of Western Modernism by bringing to it older forms of Islamic abstraction. In this way, they challenged both traditional indigenous forms and what they learned from modern art in Europe. Today these works continue to challenge the pervasive image of Iraq as a country with no modern artistic past. As the exhibition curators and authors of the catalogue, Zainab Bahrani, the Edith Porada Professor of Ancient Near Eastern Art History and Archaeology at Columbia University, and Nada Shabout, an associate professor of art history at the University of North Texas, make clear, there are several reasons Iraq's modern tradition remains little known abroad. Access to the artworks themselves is one problem: The Iraqi Museum of Modern Art was looted after the fall of Baghdad, and most modern and contemporary works are now in private collections. The catalogue offers an unprecedented overview of the work of several generations of Iraqi artists, from the mid-twentieth century to the

present, including paintings, sculpture, book arts, and videos by forty-five artists, among them Jawad Salim, Dia Azzawi, Hana Malallah, Nazar Yahya, Kareem Risan, Ghassan Gha'eb, Rafa al Nasiri, and Mohammed al Shammarey.

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