

## **BOOK NOTES**

# **Bibliography of Books Published in 2011 and of Some Books Published Earlier**

**Kurt Siehr\***

Allen, Stephen, and Alexandra Xanthaki (eds.). *Reflections on the UN Declaration on the Rights of Indigenous Peoples*. Oxford and Portland: Hart 2011. XII, 607 pp. ISBN 978-1-84113-878-7. £36.00. The adoption of the Declaration on the Rights of Indigenous Peoples by the United Nations General Assembly on 13 December 2007 has been acclaimed as a major success for the United Nations system given the extent to which it consolidates and develops the international corpus of indigenous rights. In this book, 22 papers in four chapters deal with this instrument with institutional, thematic, substantive, and regional perspectives of indigenous peoples and rights. Most interesting is the paper by Patrick Glenn of McGill University in Montreal on “The Three Ironies of the UN Declaration the Rights of Indigenous Peoples.” The first irony is the use of international law by the nonbinding Declaration. International law as it stand now is the law between nations and international bodies, and not groups of peoples as a minority of state citizens. We still have to wait for a more “humanizing” international law that also recognizes indigenous peoples. The second irony is the idiom of the declaration as “rights,” which, to common Western understanding, are individual rather than group rights. The Declaration is thus an “imperialist” instrument that had to use common terms of law to be understood by the states as addressees. The third irony is the opposition of those states—such as Australia, Canada, New Zealand, and the United States—that have done a lot for their indigenous inhabitants and that, by now, also signed the Declaration. There are 21 other very stimulating and well-written papers by specialists of international law and the rights of indigenous peoples.

Amore, Anthony M., and Tom Mashberg. *Stealing Rembrandts: The Untold Stories of Notorious Art Heists*. New York: Palgrave Macmillan 2011. XVII, 241 pp. with 14 b/w illustrations. ISBN 978-0-230-10853-0. \$25.00. There is a tally of 80-odd cases listed as known and reported thefts of Rembrandt (1606–1669) paintings or etchings (see pp. 205–210). Of these cases the authors go into detail with some of them: the heist from the Worcester Art Museum in Worcester, Massachusetts, in 1972; the thefts at the Dulwich Picture Gallery in London in 1966, 1973, 1981, and 1983; the robbery at the Taft Museum in Cincinnati in 1973; the heists from homes (not museums); the stealing from the Boston Museum of Art in 1975; and the 2000 Stockholm Blitz in which a self-portrait was stolen from the National Museum of Sweden. The theft in 1989 at the Isabella Stewart Gardner Museum in Boston is only shortly mentioned.

Asmuss, Kerstin. *Ansprüche indigener Völker auf Rückführung rechtswidrig ausgeführten Kulturgutes: Eine Untersuchung für Ansprüche aus Art. 5 UNIDROIT-Konvention 1995 und aus allgemeinem Völkerrecht [Claims of Indigenous Peoples for Return of Illegally Exported Cultural Property: An Investigation of Claims under Article 5 of the Unidroit Convention of 1995 and under General Public International*

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Law]. Baden-Baden: Nomos 2011. 260 pp. ISBN 978-3-8329-6538-9. €54.00. This is a doctorate thesis submitted and accepted by the University of Hamburg. The author discusses whether indigenous peoples can successfully ask for return of illegally exported cultural objects under Article 5 of the Unidroit Convention of 1995 and under customary public international law. She finally comes to the conclusion that at the time being there is no direct claim for indigenous peoples themselves to recover sacred objects from foreign owners or countries. Indigenous peoples have to rely on their host states and convince these states to protect and recover indigenous objects of their indigenous population. An English summary can be found at the very end of the book.

Bagnoli, Martina, Holger A. Klein, C. Griffith Mann, and James Robinson (eds.). *Treasures of Heaven: Saints, Relics and Devotion in Medieval Europe*. London: British Museum Press 2010. XVIII, 259 pp. with many, mostly colored illustrations. ISBN 978-0-7141-2330-1. £45.00. This book is a catalogue of an exhibition in the Cleveland Museum of Art (November 2010), the Walters Art Museum in Baltimore (2011), and the British Museum in London (2011). The catalogue examines the medieval cult of relics, that is, the veneration of the physical remains of holy men and women and the artifacts associated with them. Describing the role that relics played in the development of the visual arts from Byzantium to Western Christendom, the book also follows the story of relics and reliquaries in the wake of the Crusades, the Reformation, and the French revolution. Relics were believed to possess the same power that had animated the saints while they were alive; they bridged the gap between heaven and earth, connecting the faithful with the virtuous who had died, often as martyrs. Medieval craftsmen created elaborate reliquaries to enshrine them, using precious materials encrusted with gems, to reflect the sacredness of the objects within. Tracing the making of reliquaries from the earliest days of Christianity to the close of the Middle Ages, the book explores how medieval artists invented new ways to express the power of sacred remains. The editors, curators from Baltimore, Cleveland, London, and New York, provide fascinating insights into the iconography of saints and in introduction to a vast array of treasures still venerated today by Christians across the world.

Becker, Joëlle. *La vente aux enchères d'objets d'art en droit privé suisse: Représentation, relations contractuelles et responsabilité* [The Sale at Auction of Art Objects in Swiss Private Law: Representation, Contractual Relations and Responsibility]. Zürich: Schulthess 2011. XVI, 396 pp. ISBN 978-3-7255-6427-9. Sfr. 90.00. In this book, a thesis submitted and accepted by the University of Geneva, the author gives a profound survey of Swiss contract law of sale at auction of art objects. She correctly points out that, apart from specific stipulations by the parties, the Swiss Code of Obligations governs and the auction house acts as an indirect agent of the normally undisclosed owner and therefore assumes the obligations of the seller toward the buyer at auction. She goes into further details about the law of responsibility and of guarantees of various sorts and matters. Such responsibility may be excluded if it relates only to minor negligence.

Bew, John. *Castlereagh: Enlightenment, War and Tyranny*. London: Quercus 2011. XXX, 722 pp. with 19 colored illustrations. ISBN 978-0-85738-186-6. £12.88. Viscount Castlereagh (1769–1822), the British statesman, was responsible for foreign relations at the time when Napoleon was exiled and French kingdom was restored. Castlereagh pleaded for the return of art objects taken by Napoleon during his campaign to their states of origin, and the Duke of Wellington (1769–1852) answered him that the French people should be given “a great moral lesson.” See on this correspondence between Castlereagh and the Duke of Wellington Martens (ed.), *Nouveau Recueil des Traités*, vol. II, Göttingen 1818, p. 650. Nothing of this correspondence is mentioned in the biography of John Bew.

Blum, Gerd. *Giorgio Vasari: Der Erfinder der Renaissance. Eine Biographie* [Giorgio Vasari: The Inventor of the Renaissance. A Biography]. Munich: Beck 2011. 320 pp. with 43 b/w illustrations. ISBN 978-3-406-61455-2. €24.95. The 500th anniversary of Giorgio Vasari's (1511–1574) birth was celebrated in 2011. Born in Arezzo (which had about 5000 inhabitants at the time) into a family of handcrafters, he went to school in Arezzo and in 1524 to Florence, the capital of Tuscany at that time. Three years later, in 1527, Rome was sacked (*Sacco di Roma*) and had repercussions also in

Florence, his father died in Arezzo, and Giorgio had still to find a job in Florence under the rules of the Medici family. He became, for a short time, court painter of Alessandro Medici (1532–1537), who was murdered by his enemies. From 1537 until 1546, Vasari went to Venice, Naples, and Rome; painted for the Farnese; and became a close friend of Michelangelo (1475–1564). In 1550 Vasari published the first volume of his *Vite de' più eccellenti architetti, pittori et scultori italiani* (Lives of the Most Excellent Italian Architects, Painters and Sculptors), a book that has been translated into many languages and qualified by some people as the “birth of art history” and the work of the “father of art history.” In Rome, Vasari became the architect and painter of Pope Giulio III (1550–1555) and built the Villa Giulia (now the Etruscan Museum). In 1555 Vasari became court artist of Cosimo I of Florence (1537–1574), and in this capacity, he built the Uffizi (offices, now the Uffizi Art Gallery of Florence), he decorated the Palazzo Vecchio and the Duomo, rewrote the *Vite* and supervised art activities of the City. He passed away in 1574, but he still lives as at least as the “father of art history,” as the author of the *Vite*.

Braun, Johann. *Kunstprozesse von Menzel bis Beuys: 18 Fälle aus dem Privatrecht [Art Proceedings from Menzel to Beuys: 18 Cases of Private Law]*. 2nd ed. Munich: Beck 2009. X, 281 pp. ISBN 978-3-406-58901-0. €19.80. The author, professor of Law at the University of Passau, Germany, added four cases to the first edition of his book telling the story of important art proceedings that were dealt with in German courts during the last century. This is no casebook with the text of the cases and added comments and questions but rather amusing stories about some of the mayor German cases in matters of art and art disputes.

Brubaker, Leslie, and John Haldon. *Byzantium in the Iconoclast Era c. 680–850: A History*. Cambridge: University Press 2011. XXIV, 918 pp. with 70 b/w illustrations and seven maps. ISBN 978-0-521-43093-7. £104.50. Iconoclasm, the debate about the legitimacy of religious art that began in Byzantium around 720 (Emperor Leo III 717–741 CE) and continued for nearly 120 years (until Emperor Michael III 842–867) has long held a firm grip on the historical imagination. This is the first book in English for over 50 years to survey this most elusive and fascinating period in medieval history. It is also the first book in any language to combine the expertise of two authors (Leslie Brubaker is professor of Byzantine Art at the University of Birmingham and John Haldon is professor of History and Hellenic Studies at Princeton University) who are specialists in the written, archaeological, and visual evidence from this period, a combination of particular importance to the iconoclasm debate. They challenge many traditional assumptions about iconoclasm and set the period firmly in its broader political, cultural, and social-economic context. They stress the rising power of Islam, the fragile state of the early Byzantine Empire and the debate whether manmade icons should represent saints or provide only pictures of them. The authors also critically stress the apologetic writings of the iconophiles and the defense of the supporters of iconoclasm.

Bubenik, Ingo, and Evelin Bubenik. *Leonardo da Vincis wiederentdeckte Madonna Immaculata vom Altar der Kapelle der Unbefleckten Empfängnis aus der Kirche San Francesco Grande in Mailand [Leonardo da Vinci's Rediscovered Madonna Immaculata of the Altar of the Chapel of the Immaculate Conception in the Church San Francesco of Milan]*. 2nd ed. Wolnzach: Kastner 2011. 369 pp. with many colored and b/w illustrations. ISBN 978-3-937082-99-8. €39.50. This book tells the story of a painting held by the owners (the authors) as a painting by Leonardo de Vinci. It was given as a pledge to creditors of the authors and is now in a depot in Munich.

Bynum, Caroline Walker. *Christian Materiality: An Essay on Religion in Late Medieval Europe*. New York: Zone Books 2011. 408 pp. with 50 b/w illustrations. ISBN 978-1-935408-10-9. £21.80. In the period between 1150 and 1550, an increasing number of Christians in Western Europe made pilgrimages to places where material objects—among them paintings, statues, relics, pieces of wood, earth, stones, and Eucharistic waters—allegedly erupted into life, weeping, bleeding, or even walking about. Such phenomena posed a challenge to Christians, who, on the one hand, sought ever more frequent encounters with miraculous matters and, on the other hand, turned toward an inward piety that rejected material objects of devotion. By the fifteenth century, these aspirations, accompanied

by new anxieties and concerns, were at the heart of religious practice and polemic. The author, professor of Medieval European History at the Institute for Advanced Study and university professor emerita at Columbia University, discusses the problems they posed to both church authorities and the faithful, and probes the basic scientific and religious assumptions about matter that lay behind them. She also provides an analysis of the proliferation of religious art in the later Middle Ages. She argues that devotional objects called attention to their own materiality in sophisticated ways that help to explain both the animation of images and the hostility toward them on the part of iconoclasts.

Chapeaurouge, Donat de. *Gemalter Widerstand von der Romantik bis zur sowjetischen Zensur* [*Painted Opposition from the Romantic Era until the Soviet Censorship*]. Weimar: Verlag und Datenbank 2010. 147 pp. with 32 b/w illustrations. ISBN 978-3-89739-682-1. €16.80. The author, professor emeritus of the University of Wuppertal, describes how artists articulated their opposition to oppressive systems, censorship, and tyranny. He starts with Caspar David Friedrich and finishes with Kasimir Malevitch.

Christiansen, Keith, and Stefan Weppelmann (eds.). *Gesichter der Renaissance: Meisterwerke italienischer Portrait-Kunst für die Gemäldegalerie–Staatliche Museen zu Berlin und das Metropolitan Museum of Art, New York* [*Faces of the Renaissance: Masterpieces of Italian Art of Portraits for the Art Gallery–State Museums in Berlin and the Metropolitan Museum of Art, New York*]. Munich: Hirmer 2011. XII, 420 pp. with about 200 colored illustrations. ISBN 978-3-7774-3581-7. €47.50. This book is the catalogue of an exhibition in Berlin that was shown in New York in 2012. The exhibition concentrates on portraits of the Renaissance period and also shows busts and medals of the same period.

Cohen, Julie-Marthe, and Felicitas Heimann-Jelinek (eds.). *Neglected Witnesses: The Fate of Jewish Ceremonial Objects During the Second World War and After*. Crickadarn: Institute of Art and Law 2011. 400 pp. with many b/w illustrations. ISBN 978-190-3987-7216. \$120.00. This book is the result of international cooperation between the Jewish Historical Museum in Amsterdam along with its sister institutions in Budapest, Frankfurt, Los Angeles, Prague, Vienna, and Warsaw, and a number of scholars who have studied the theft of Jewish ceremonial objects during World War II and related events in the postwar period. In the Netherlands, innumerable Jewish ceremonial objects were looted by the German forces or confiscated by the Einsatzstab Reichsleiter Rosenberg in 1943 and shipped off to the German Institute zur Erforschung der Judenfrage (Institute for Research on the Jewish Question) in Frankfurt. In 1997 the Dutch Government launched an investigation into the provenance of a selection of looted art objects in the custody of The Netherlands. Also, Dutch museums became concerned about purchases of objects of dubious origin that had been made by some museums during the war years.

Craughwell, Thomas J. *Saints Preserved: An Encyclopedia of Relics*. New York: Image 2011. XVII, 313 pp. with some b/w illustrations. ISBN 978-0-307-59073-2. \$16.00. The author takes the reader on an exhilarating journey through the life and death of more than 300 saints (in alphabetical order), and along the way enlightens the reader about the sometimes strange bits and pieces that the saints left behind. Including entries on the famous (e.g., Saint Peter) and the not so famous (e.g., Saint Foy), the book also features information on such notable relics as the Holy House where Jesus, Mary, and Joseph lived; the Crown of Thorns; the Holy Grail; and the seven places that claim to possess the head of Saint John the Baptist. The book includes major relics in the United States—for example, the complete skeleton of the Roman martyr Saint Vibiana, enshrined in the Cathedral of Our Lady of the Angels in Los Angeles.

Ceriana, Matteo (ed.). *Il ritorno di Napoleone: Il gesso di Canova a Brera restaurato* [*The Return of Napoleon: The Plaster of Canova Restored in the Brera*]. Milan: Electa 2009, 113 pp. with many b/w and colored illustrations. ISBN 978-88-370-7096-0. €21.00. The Art Gallery in Milan, called the Brera, was founded and inaugurated on 15 August 1809. For the bicentenary celebration of the Brera, the plaster of Napoleon as bringer of peace (*Marte pacificatore*) was restored and exhibited again in the

gallery. A marble version of this statue is in London's Apsley House, and a bronze cast is in the courtyard of the Brera in Milan.

Dascher, Ottfried. *“Es ist etwas Wahnsinniges mit der Kunst.”—Alfred Flechtheim: Sammler, Kunsthändler, Verleger* [“There is Something Mad with the Art”—Alfred Flechtheim: Collector, Art Dealer, Publisher]. Wädenswil: Nimbus 2011. 511 pp. with many b/w and colored illustrations. ISBN 978-3-907142-62-2. €39.80. Alfred Flechtheim (1878–1937) was one of the most successful dealers in contemporary art in the early twentieth century in Germany. A descendant of merchants, he was sent to a boarding school in French-speaking Switzerland, where he later became an art dealer in Düsseldorf and then Berlin with branches in Frankfurt, Cologne, and Vienna. He specialized in trade in contemporary French art (Picasso, Gris, van Gogh, and others) and German expressionists and surrealists (Macke, Klee, and others), and he published art journals like *Der Querschnitt*. He arranged art exhibitions and produced catalogues for them. He was also an art collector who lost his treasures during the Nazi period, when he had to give up his offices and his profession as an art dealer, and then had to emigrate to London where he passed away in 1937. The appendix of this biography is a list of Flechtheim's private collection, which will be the basis of return claims; a bibliography of Flechtheim's publications; and genealogical family tree of the Flechtheims. This is a well-written and meticulously documented biography of a great art dealer during the first 30 years of the twentieth century in Germany.

David, Francine Marie. *Bei den Grabräubern: Meine Zeit im Tal der Könige* [With the Tomb Robbers: My Time in the Valley of the Kings]. Zürich: Unionsverlag 2011. 255 pp. with 24 b/w illustrations. ISBN 978-3-293-00426-9. €19.90. David is a Swiss journalist and photographer. She traveled to Egypt to study the country for a book she was writing and fell in love with an Egyptian man, Taya Mohammed Hussein Abd el-Rassul, of the family of famous tomb-robbers since the nineteenth century. So she became part of the tomb-robbing family and was told of the experiences of the family with Giovanni Battista Belzoni (1778–1823), Jean-François Champollion (1790–1832), Karl Richard Lepsius (1810–1884), Auguste Ferdinand François Mariette (1821–1881), Amelia Edwards (1831–1892), and Howard Carter (1874–1939). This is a well-written and entertaining story.

D'Elia, Diego. *Il falsario spagnolo. “Un pittore medievale del XIX secolo”: Il frammento New York, Columbia University, Rare Book and Manuscript Library, Plimpton Add. MS 18 del Falsario Spagnolo* [The Spanish Forger. “A Medieval Painter of the XIX Century”: The Fragment New York Columbia University, Rare Book and Manuscript Library, Plimpton Add. MS 18 of the Spanish Forger]. Manziana (Roma): Vecchiarelli 2011. 119 pp. with many b/w and colored illustrations. ISBN 978-88-8247-241-2. \$27.95. The Italian historian of chess Diego D'Elia examines the forgery of an ancient manuscript held by Columbia University. the author makes interesting remarks about the chess game depicted on this manuscript, in which a young couple plays chess and another young lady watches the players.

Esch, Arnold. *Zwischen Antike und Mittelalter: Der Verfall des römischen Strassensystems in Mittelitalien und die Via Amerina* [Between Antiquity and Middle Ages: The Decay of the System of Roman Roads in Middle Italy and the Via Amerina]. Munich: Beck 2011. 208 pp. with 184 colored illustrations. ISBN 978-3-406-62143-7. €38.00. Ancient Rome was famous for its roads built especially in Italy to connect, mainly for military reasons, all provinces outside of Rome with the capital. Today these roads hardly survive. The Via Appia Antica outside of Rome is an exception. The author, director of the German Institute of History in Rome, made a tour to all remnants and ruins of these Roman roads in Middle Italy and to the Via Amerina and inspected the ruins, the traces, and the still existing parts of these roads as surviving cultural treasures of Italian antiquity.

Fadiga, Maria Giovanna (ed.). *Protezione e recupero del patrimonio culturale durante i conflitti. Atti della Conferenza “I Lunedì della Crociera” Biblioteca di Archeologia e Storia dell'Arte di Roma 23 novembre 2009* [Protection and Recovery of Cultural Patrimony in Times of Conflict. Acts of the Conference “I Lunedì della Crociera” Library of Archaeology and History of Art in Rome on 16/217 November 2009]. Perugia: Ugucione Ranieri di Sorbello Foundation 2011. IX, 87 pp. with 35 colored illustrations.



tions. ISBN 978-88-87270-38-9. \$7.50. This booklet contains six papers given by the authors on the effect of war in Afghanistan, Pakistan and in Europe during World War II. The destruction of the Buddha of Bamiyan is mentioned, as is the theft of many items and the efforts of Italy to restore the losses and damaged objects.

Felch, Jason, and Ralph Frammolino. *Chasing Aphrodite: The Hunt for Looted Antiquities at the World's Richest Museum*. Boston and New York: Houghton Mifflin Harcourt 2011. VIII, 375 pp. with 18 b/w illustrations. ISBN 978-0-15-101501-6. \$28.00. The authors, investigating reporters of the *Los Angeles Times*, were first to report on the revelations that the Getty Museum had bought looted antiquities for decades. Now, drawing on a trove of confidential records and frank interviews, they give a fly-on-the-wall account of the Getty's dealing in the illegal antiquities trade, revealing the inner workings of one world-class museum and tracing the reverberations of the scandal on others—many of which have given up their finest pieces of classical art as a result of the upheaval, returning antiquities worth over half a billion dollars to the countries of origin Italy and Greece.

Fischer-Defoy, Christine, and Kaspar Nürnberg (eds.), *Gute Geschäfte: Kunsthandel in Berlin 1933–1945* [*Good Business: Art Trade in Berlin 1933–1945*]. Berlin: Aktives Museum Faschismus und Widerstand in Berlin 2011. 216 pp. with many b/w and colored illustrations. ISBN 978-3-00-034061-1. €23.50. This is the catalogue of an exhibition that was launched in 2011 in the Berlin Active Museum Fascism and Resistance. In the 1920s Berlin was a major place for art trade in Europe. Many art dealers established their headquarters or subsidiaries in Berlin. Many of these art dealers were Jewish. The first part of the catalogue gives a survey of the art dealers still active after 1933, such as Alfred Flechtheim, Paul Graupe, Karl Haberstock, and Karl Nierendorf. Many of them had to transfer their business to non-Jewish persons after 1933, had their collections confiscated, and were finally expelled from Germany. The second part deals with the social and political context of the art trade in Nazi times. The *Reichskulturkammer* (Governmental Chamber of Culture) was founded; art trade was supervised; “degenerate art” was sold, exchanged, or destroyed; Jews were prosecuted; and the Linz project of Hitler's museum was promoted. The last part of the book briefly describes the art trade in postwar Germany.

Fleckinger, Angelika (ed.). *Ötzi 2.0: Eine Mumie zwischen Wissenschaft, Kult und Mythos* [*Ötzi 2.0: A Mummy between Science, Cult and Myth*]. Stuttgart: Theiss 2011. 159 pp. with many, mostly colored illustrations. ISBN 978-3-8062-2432-0. €24.95. In 1991 the remains of a man, about 5000 years after his death (time of the early dynasties of Egypt) was discovered by mountain hikers in the Ötztaler Alps, part of the Dolomites of the Alp Mountains. Therefore the man was called “Ötzi.” As he was discovered on the Italian side of the mountains, the mummy was brought to Bolzano/Bozen in the Italian province of Alto Adige and exhibited in the newly built Archaeological Museum. This book, published more than 20 years after the discovery; tells the story of the man; the possible causes of his death; and the archaeological and scientific tests of the body, his clothing, and equipment.

Fleckner, Uwe, and Max Hollein (eds.). *Museum im Widerspruch: Das Städel und der Nationalsozialismus* [*Museum in Conflict: The Städel and National Socialism*]. Berlin: Akademie Verlag 2011. XI, 370 pp. with 127 b/w illustrations. ISBN 978-3-05-004919-9. €49.80. The Städel is the local art museum of Frankfurt on Main. It was founded and sponsored by Johann Friedrich Städel (1728–1816), a rich merchant, banker, and art collector of Frankfurt living there 20 years before Johann Wolfgang Goethe (1749–1832) was born in Frankfurt. From 1906 until 1937 Georg Swarzenski (1876–1957) was the director of the municipal gallery and had to step down in 1937. The book, edited by Uwe Fleckner (professor of Art History in Hamburg and managing director of the Hamburg Warburg House) and Max Hollein (present director of the Städel), tells the story of the museum during the Nazi period, including the acquisitions and heavy losses of “degenerate art” in the years 1933–1945. The last chapter is devoted to revision, restitution, and reopening of the Museum in postwar Germany.

Fleckner, Uwe, Maike Steinkamp, and Hendrik Ziegler (eds.). *Der Sturm der Bilder: Zerstörte und zerstörende Kunst von der Antike bis in die Gegenwart* [*The Storm of Pictures: Destroyed and Destroying Art from Antiquity to the Present*]. Berlin: Akademie Verlag 2011. IX, 256 pp. with 94 b/w illus-

trations. ISBN 978-3-05-004903-8. €69.80. This book reproduces 13 papers (four of them in English) of the International Warburg College in Hamburg, led and supervised by Uwe Fleckner of Hamburg University. All these papers deal with the destruction of art objects and destroying art. Today it is well recognized that the destruction of art or vandalism is not only a *damnatio memoriae*, an iconoclastic movement and the humiliation of the secular or religious enemy, but also the recreation of new artworks (e.g., of Marcel Duchamps), the adaptation of existing or destroyed art works to newly created pieces of art. The International Warburg College Hamburg studied this phenomenon and evaluated this aspect of vandalism and destruction of art.

Fortino, Francesco, and Claudio Paolini, *Firenze 1940–1943: La protezione del patrimonio artistico dalle offese della guerra aerea* [Florence 1940–1943: *The Protection of the Artistic Patrimony from the Dangers of Warfare in the Air*]. Florence: Edizioni Polistampa 2011. 90 pp. with many b/w illustrations. ISBN 978-88-596-0933-9. €6.00. This book tells us how the city of Florence saved its immovable art treasures against the risk and dangers of warfare. Statues and Ghiberti's bronze doors were removed; Orsanmichele and the Cathedral were strengthened by outside walls; and arcades (of the Spedale degli Innocenti; Loggia dei Lanzi) were protected.

Freeman, Charles. *Holy Bones, Holy Dust: How Relics Shaped the History of Medieval Europe*. New Haven and London: Yale 2011. XVIII, 306 pp. with 32 b/w illustrations. ISBN 978-0-300-12571-9. £17.97. Relics were everywhere in medieval society. Sainly morsels such as bones, hair, teeth, and clothes, and items like the Crown of Thorns (coveted by Louis IX of France), the corpse of Saint Mark (brought to Venice by the Venetians), or the Holy Shroud in Torino were thought to bring the believer closer to the saint, who then might intercede with God on his or her behalf—and they also attracted pilgrims to local and municipal sanctuaries. The author illustrates that the pervasiveness and variety of relics answered specific needs of ordinary people across a darkened Europe under threat of political upheavals, disease, and hellfire. But relics were not only venerated—they were also traded, collected, lost, stolen, duplicated, and destroyed. They were bargaining chips, good business, and good propaganda politically appropriated across Europe and were even used to wield military power.

Gschiel, Christina, Ulrike Nimeth, and Leonhard Weidinger (eds.). *Schneidern und sammeln: Die Wiener Familie Rothberger* [Tailoring and Collecting: *The Viennese Family Rothberger*]. Vienna: Böhlau 2010. 333 pp. with some, mainly b/w illustrations. ISBN 978-3-205-78414-2. €35.00. The family Rothberger consisted of the 12 children of Jacob Rothberger (1825–1899) and his wife Rosalia (1829–1914). The family had a leading department store in the center of Vienna opposite the Stephan Cathedral. Some of these children collected artworks and porcelain. After the Anschluss of Austria to the German Reich in 1938, the Rothbergers were expropriated and lost their business, and some of them were able to escape Austria. In 2002 the Austrian Commission on Provenance Research was founded. Art objects were returned to family members. Twenty articles are described in this volume, telling the story of the family Rothberger, their collections, their life in Vienna, the art objects they collected, and the return of some items after World War II.

Henning, Andreas, and Arnold Nesselrath (eds.). *Himmlischer Glanz: Raffael, Dürer und Grünewald malen die Madonna* [Heavenly Splendor: *Raphael, Dürer and Grünewald paint the Madonna*]. Munich: Prestel 2011. 128 pp. with many colored illustrations and a disk. ISBN 978-1-7911-5185-8. €24.95. In 1512, Raphael (1483–1520) was asked by Pope Giulio II (Giuliano della Rovere) (1503–1513) to paint the Madonna for the church San Sisto in Piacenza, which had a special relation with Pope Sisto IV (Francesco della Rovere) (1473–1484), Pope Julius's uncle who was famous for his nepotism. To celebrate this anniversary the State Art Collections Dresden, Germany, launched an exhibition in December 2011 and added other important artworks to the centerpiece of the Sistine Madonna of Raphael, which has formed part of the art collection of the Princes of Saxony since 1754. The main attraction of this exhibition of 23 works was Raphael's *Madonna of Foligno* (1512), on loan from the Vatican Museum in Rome on the occasion of the visit of Pope Benedetto XVI to Germany. Added to these famous works of the Madonna were a few paintings of contemporaries

such as Albrecht Altdorfer (ca. 1480–1538), Correggio (1489–1534), Lucas Cranach (1472–1553), Albrecht Dürer (1471–1528), Garofalo (1481–1559), and Matthias Grünewald (1475/80–1528).

Hershkovitch, Corinne, and Didier Rykner, with the cooperation of Antoinette Maget. *La restitution des œuvres d'art: Solutions et impasses* [*The Restitution of Art Works: Solutions and Dead Ends*]. Paris: Hazan 2011. 128 pp. with 14 colored illustrations. ISBN 978-2-7541-0388-6. €18.00. The seven chapters of this book deal with restitution in general, pillage of artworks during the Nazi period, restitution of Jewish art collections that had been looted by the Germans, cultural property in colonial times and conquests, pillages in Afghanistan and Iraq, human remains and scientific collections, and, finally, with circulation of artworks. All these chapters deal with concrete cases and art objects, the appendix contains the corresponding illustrations.

Hoeniger, Cathleen. *The Afterlife of Raphael's Paintings*. Cambridge: University Press 2011. 432 pp. with eight colored and 45 b/w illustrations. ISBN 978-0-521-19694-0. £50.83. The author, associate professor of Art History at Queen's University in Canada, describes the destiny of the paintings of Raphael (1483–1520). Raphael was one of the rare artists who never goes out of fashion. Acclaimed during his lifetime, he was imitated by contemporaries and served as a model for painters through the nineteenth century. Because of the artist's renown, his works have continuously been subject to care, conservation, and restoration. In this book, Cathleen Hoeniger focuses on the legacy of Raphael's art: the historical trajectory—or “afterlife”—of the paintings themselves. Appreciation of Raphael has been expressed and the restoration of his works debated in contemporary treatises, which provide a backdrop for probing the fortunes of his paintings. What happened to his panel-paintings and frescos (Napoleon's art units tried to remove them) in the centuries after his death? Some were lost altogether; others were severely damaged in natural disasters; some were sold in the eighteenth century (e.g., The Sistine Madonna to the King of Saxony); and many were affected by uncontrolled climatic conditions, by travel from one place to another (in Napoleonic times 16 paintings then attributed to Raphael were confiscated in Italy and brought to Paris), and by the not always cautious or careful hands of restorers. This book reveals the 500-year story of many of Raphael's best-known paintings.

Husemann, Dirk. *Schätze der Menschheit: Zerstört, Geraubt, Verschollen* [*Treasures of Mankind: Destroyed, Looted, Lost*]. Stuttgart: Theiss 2011. 192 pp. with many colored and b/w illustrations. ISBN 978-3-8062-2393-4. €16.95. Dirk Husemann, a scientific journalist of archaeology, tells the story of some treasures of mankind, still existing or vanished, destroyed or lost for centuries. In six chapters, “Lost Splendor,” “Forgotten Knowledge,” “Secrets of Tombs,” “Vanished Places,” “Disappeared Texts,” and “Fallen Gods,” he deals with treasures such as the *Amber Room* in Zarskoje Selo near St. Petersburg, Russia; the mummies of Egypt; the sunken palace of Vineta; the books of the Maya; and the Menora of Israel.

*International Meeting on Illicit Traffic of Cultural Property*. Rome 16–17 December 2009. Rome: Gangemi 2010. 222 pp. with 16 colored plates and many b/w illustrations. ISBN 978-88-492-2037-7. €30.00. The International Workshop held in Rome on 16–17 December 2009 during Italy's G8 Presidency offered an outstanding opportunity for experts, academics, and officials from various countries and international organizations involved in the cultural sector to meet and exchange news and views. Nowadays, an increasing number of countries is involved in the fight against illegal trafficking of cultural properties. According to the principles established by the UNESCO and Unidroit Conventions, the main issues addressed during the workshop in 22 papers of international specialists ranged from the organization of control systems and investigative tools to cooperation between the police forces and judiciaries of the various countries, as well as adaptation of national rules and regulations. Focus also came on the issue of identifying the necessary resources to institute legal claim proceedings, often long and costly due to the highly diversified regulatory systems of various states.

Kittlmann, Udo, Birgit Verwiebe, and Angelika Wesenberg (eds.). *Die Sammlung des Bankiers Wagener. Die Gründung der Nationalgalerie* [*The Collection of Banker Wagener. The Foundation of the Na-*



*tional Gallery*]. Berlin/Leipzig: Staatliche Museen zu Berlin/Seemann 2011. 156 pp. and 264 mostly colored illustrations and about 70 pp. appendix. ISBN 978-3-86502-274-5. €29.90. The Berlin banker Joachim Heinrich Wagener (1782–1861) was also a collector of fine art. In his will he bequeathed his private art collection consisting of 262 paintings to the Prussian King under the condition that a National Gallery should be founded and his paintings should part of it. The same year the first exhibition of the collection Wagener took place. To mark its 150th anniversary, the Alte National Gallery (built in 1871) is showing the jewels of Wagener's magnificent collection. Masterpieces of the Romantic and Biedermeier epochs and of landscape, architectural, and history painting testify to the banker's expert eye for art. The majority of these pictures were inaccessible to the public for many decades. The first part of this catalogue reprints the first catalogue of the 1861 exhibition, followed by pictures of the 262 paintings of the collection, of which 54 paintings were lost during World War II. The appendix in German and English is devoted to the history of the National Gallery, which, different from the National Gallery in London and the National Gallery in Washington, DC, does not exhibit ancient paintings. These are exhibited in the Berlin Gemäldegalerie.

Kulturstiftung der Länder (ed.). *“Würfelnde Kriegsknechte” aus dem Alabaster-Kalvarienberg: Dom und Domschatz Halberstadt* [*“Dice Playing War Servants” from the Alabaster-Calvary: Cathedral and Treasure of the Cathedral Halberstadt*]. Berlin: Kulturstiftung der Länder 2010. 147 pp. with many colored and b/w illustrations. ISSN 0941-7036 (Patrimonia no. 349). No Price. The Cathedral of Halberstadt, Germany suffered immensely from World War II. Many of its treasures were destroyed, were stolen, or disappeared. One of these treasures is the Calvary of Halberstadt, of which an important part, the “Dice Throwing War Servants,” was still missing. When this part surfaced in the art market, it was acquired by the Kulturstiftung der Länder (Cultural Foundation of States) and given to the Cathedral in order to add it to the Calvary of Halberstadt. This booklet tells the story of the piece of art, its disappearance, its acquisition, and its artistic importance for medieval sculpture.

Kulturstiftung der Länder (ed.). *Huldigungspräsente der Herzöge von Braunschweig und Lüneburg* [*Presents of Allegiance of the Dukes of Braunschweig and Lüneburg*]. Berlin: Kulturstiftung der Länder 2010. 106 pp. with many colored illustrations. ISSN 0941-7036 (Patrimonia no. 350). No Price. In the seventeenth century it was still the habit of townships to donate precious silverware to pay homage to the governing dukes or kings. Many of these treasures got lost or are still treasures of public museums. When the collection of Yves Saint Laurent and Pierre Bergé was sold at auction in 2009 in Paris, 14 of these presents to the Dukes of Braunschweig and Lüneburg, formerly owned the House of Guelfs, surfaced and could be bought at auction by the state of Lower Saxony and the Cultural Foundation of States. These cups of homage are now part of the local Bomann-Museum in Celle, Lower Saxony.

Kwall, Roberta Rosenthal. *The Soul of Creativity: Forging a Moral Rights Law for the United States*. Stanford: Stanford University Press 2010. 247 pp. ISBN 978-0-8047-6367-7. \$20.99. The author, professor of Intellectual Property at DePaul University College of Law in Chicago, takes Frederick Hart's (1943–1999) tympanum *Ex Nihilo* over the main entrance of the Washington National Cathedral and the violation of this work by Warner Brothers in its movie *The Devil's Advocate* as an example to call for recognizing moral rights in U.S. copyright law.

Lammertse, Friso, Nadja Garthoff, Michel van de Laar, and Arie Wallert. *Van Meegeren's Vermeers: The Connoisseur's Eye and the Forger's Art*. Rotterdam: Museum Boijmans van Beuningen 2011. 127 pp. with 62 b/w and colored illustrations. ISBN 978-90-6918-253-7. \$41.95. In 1937 the *Supper at Emmaus* was discovered in France. All the experts agreed that the painting was a masterpiece by the seventeenth-century artist Johannes Vermeer (1632–1675). The painting was considered to be as important as Rembrandt's *Night Watch*. By acting quickly, Museum Boijmans in Rotterdam was able to snap it up from under the noses of other interested parties for a record sum. Eight years later, there were astounded reactions when Han van Meegeren (1889–1947) announced that he had painted the work. It then emerged that he had been responsible for a number of other “Vermeers” and “Pieter de Hoochs,” which had meanwhile been bought by a number of Rotterdam collectors, the Rijks-

museum in Amsterdam, and Hermann Göring. This Boijmans study reconstructs the notorious story of the forgeries and tries to discover how the entire art-historical world could have been so misled.

Lenain, Thierry. *Art Forgery: The History of a Modern Obsession*. London: Reaktion 2011. 383 pp. with many b/w illustrations. ISBN 978-1-86189-850-0. \$55.00. The art world is becoming increasingly obsessed with verifying and ensuring artistic authenticity, especially since the recent advent of technologies that make detecting forgeries a more certain science. In this book, rather than suggesting new methods of detection, it is the genealogy of faking as well as the anxious, sometimes neurotic, reactions triggered in the modern world of art by these clever frauds that are examined. The author, a professor of Art History at the Université Libre de Bruxelles, Belgium, delves back into history by exploring the prevalence of forgery in the Middle Ages, when the issue of false relics and miracles often arose. During this time, if a relic gave rise to a cult, it would often be considered as genuine even if it obviously had been forged. Thierry Lenain's account charts the changing status of art forgery from the time of its appearance in the Renaissance, when it was initially hailed as a true artistic feat, to its condemnation as the art crime par excellence. Even Michelangelo copied drawings by other masters lent to him by unsuspecting collectors. Michelangelo would even keep the original for himself and return the copy in its place. The book also examines the work and attitude of modern master forgers, including Eric Hebborn (1934–1996), Thomas Keating (1917–1984), and Han van Meegeren (1889–1947), whose productions baffled the art world during their time.

Magri, Geo. *La circolazione dei beni culturali nel diritto europeo: Limiti e obblighi di restituzione* [*The Circulation of Cultural Objects in European Law: Limits and Obligations of Restitution*]. Naples: Edizioni Scientifiche Italiane 2011. IX, 153 pp. ISBN 978-88-495-2255-6. €17.00. This book discusses the problems of the European Council Directive 93/7/EEC of 15 March 1993 on the return of cultural objects unlawfully removed from the territory of a Member State and the implementation of this Directive by national parliaments, especially those of Germany, Great Britain, France, and Italy. At the end there are also proposals for a reform of the Directive, which will commence in 2012.

Matthes, Olaf. *James Simon: Die Kunst des sinnvollen Gebens* [*James Simon: The Art of Meaningful Giving*]. Berlin: Hentrich & Hentrich 2011. 80 pp. with many b/w illustrations. ISBN 978-3-942271-35-6. €8.90. James Simon (1851–1932) was a wealthy Jewish cotton-merchant of Berlin. He became one of the richest persons in Germany. But he did not squander his money. Besides his personal and financial engagement in social services, he was also one of the major patrons of the Berlin museums. He founded and subsidized the German Oriental Society, acquired the Nefertiti for the Berlin Museum of Egyptology, and donated many paintings to the National Gallery and the Museum Emperor Frederick. This booklet published within the *Jewish Miniatures* series recalls the merits of James Simon.

Mosimann, Peter, and Beat Schönenberger (eds.). *Kunst & Recht: Referate zur gleichnamigen Veranstaltung der Juristischen Fakultät der Universität Basel vom 18 Juni 2010* [*Art & Law: Papers Given at the Conference with the Same Name Organized by the Faculty of Law of the University of Basle on June 18, 2010*]. Berne: Stämpfli 2011. 129 pp. ISBN 978-3-7272-8755-8. SFr. 56.00. At the time of the fair *Art Basle* in June 2010, the editors of this book organized a conference on Art and Law. Seven papers were given and are reproduced in this volume. Peter Mosimann deals with copyright problems; Andrea Raschèr talks about money laundering with art objects; Marc-André Renold tells us about art as collateral; Markus Müller-Chen's paper is on evaluation of art works; Stephan Scherer and Thomas Henn write on inheritance taxes with respect to art objects; Beat Schönenberger deals with problems of art restitution; and Peter Raue, attorney of Berlin, makes some critical remarks on restitution cases in Germany and complains about the lack of any German statute on this issue.

Müller, Jürgen, and Thomas Schauerte (eds.). *Die gottlosen Maler von Nürnberg: Konvention und Subversion in der Druckgrafik der Beham-Brüder* [*The Godless Painters of Nuremberg: Convention and Subversion in the Graphic Work of the Beham Brothers*]. Nuremberg: Albrecht-Dürer-Haus. Museen der Stadt Nürnberg 2011. 285 pp. with many b/w illustrations. ISBN 978-3-942810-01-2. €19.95. In the sixteenth century in Nuremberg, one of the most important German cities at that time, three

graphic artists were accused of being “godless”: Sebald Beham (1500–1550), his brother Barthel Behams (1502–1540), and Georg Pencs (ca. 1500–1550). In 1525 they were indicted, and a court proceedings commenced against them because of blasphemy apparently based on pornographic pictures, graphic works, and speeches. This book is the catalogue of an exhibition of the works of the “godless” artists and their compatriots, launched in 2011 in Nuremburg. It also tries to reconstruct the trial of the artists and to evaluate the proceedings of the days of the Reformation, Anabaptists, and the German Peasants’ War of 1524–26.

Musial, Bogdan. *Stalins Beutezug: Die Plünderung Deutschlands und der Aufstieg der Sowjetunion zur Weltmacht [Stalin’s Raid: The Looting of Germany and the Rise of the Soviet Union as World Power]*. Berlin: List 2011. 507 pp. ISBN 978-3-548-61035-1. €10.99. The author, since 2007 research assistant of the Institute of National Memory in Warsaw, looked into documents in Russia, Poland, and Germany in order to find out to what extent Russia owed its rise as world power to the looting of Germany. He confirms his suspicion that this was the case. At the same time he summarizes in a few pages (pp. 315–330) the looting of German cultural treasures and their transportation to Russia where they still are to be found as “national treasures” qualified as “restitution in kind.”

Nairne, Sandy. *Art Theft and the Case of the Stolen Turners*. London: Reaktion Books 2011. 280 pp. with some b/w illustrations. ISBN 978-1-86189-851-7. \$29.00. On 29 July 1994 two important paintings by J. M. William Turner (value about £24 million), *Shade and Darkness—The Morning of the Deluge*, and *Light and Color—The Morning after the Deluge*, were stolen from the Schirn Gallery in Frankfurt while on loan from the Tate in London. Sandy Nairne, director of the National Portrait Gallery and previously director of Programs at the Tate, became centrally involved in the pursuit of the pictures and in the negotiation for their return. In this book he relates this complex cloak-and-dagger story of the theft, the many efforts to regain the paintings, and the final return of the pictures in 2002 to public display at the Tate. In addition to this story, Nairne examines other high-value art thefts, trying to resolve the puzzle of why thieves steal well-known works of art that cannot be sold, even on the black market. Nairne also discusses the theft and recovery of works of art, acknowledging that they form part of a much broader field of theft, looting, and illicit dealing with art and antiquities around the world. He debates how different concepts of value can be understood by examining episodes of art theft, questions of motivation, and surrounding ethical issues. How art theft is depicted in fiction is also considered, including the construction of the images of art theft, the specialist detective, and the mysterious figure of the criminal collector.

Noël Hume, Ivor. *Belzoni: The Giant Archaeologists Love to Hate*. Charlottesville and London: University of Virginia Press 2011. XIII, 303 pp. with many b/w and colored illustrations. ISBN 978-0-8139-3140-1. \$34.95. Noël Hume, the former director of Colonial Williamsburg’s archaeological program, tells the life of Giovanni Belzoni in the time of early nineteenth century. Belzoni (1778–1824), born in Padova, Italy, came as hydraulic engineer to Egypt. There he met Sir Henry Salt, the English consul in Cairo. In a few years (1815–1819) Belzoni amassed for the British Museum some of the largest and still awe-inspiring treasures. In 1819 Belzoni returned to England with his wife Sarah (1783–1870) and organized exhibitions in London and other English cities.

Örma, Simo, and Kay Sandberg (eds.). *Wolfgang Helbig e la scienza dell’antichità del suo tempo: Atti del Convegno Internazionale in occasione del 170° compleanno di Wolfgang Helbig. Institutum Romanum Finlandiae 2.2.2009 [Wolfgang Helbig and the Science of Antiquity of His Time: Acts of the International Conference Celebrating the 170th Birthday of Wolfgang Helbig. Roman Institute of Finland 2.2.2009]*. Rome: Institutum Romanum Finlandiae 2011. 239 pp. with many b/w illustrations. ISBN 978-88-7140-469-1. \$77.50. Wolfgang Helbig (1839–1915) was a German art historian and archaeologist who lived in Rome from 1862. The Finnish Institute in Rome, located in the Villa Lante al Gianicolo, the former residence of Helbig, convened a conference in Rome 170 years after his birth and celebrated this important person with several papers. Thirteen of these papers are reproduced in the original languages German and Italian. In 1866 Helbig married the Russian princess Nadejda Schahowskoy (1847–1922), had two children, and became second secretary of the German

Archaeological Institute in Rome from 1865 to 1887. Beginning in 1887 Helbig engaged in art trade and provided the Ny Carlsberg Glyptothek in Copenhagen with several valuable antiquities, wrote the still famous book *Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom* (Guide of the Public Collections of Classical Antiquities in Rome) in two volumes, and finally raised the debate on the Fibula Prenestina, which was finally decided in favor of Helbig, who held that it was a classical treasure and not a fake. This is a well-written book about a famous, but almost forgotten archaeologist.

Radnoti-Alföldi, Maria, Edilberto Formigli, Johannes Fried. *Die Römische Wölfin: Ein antikes Monument stürzt von seinem Sockel*. [The Lupa Romana: An Antique Monument Falls from her Pedestal]. Stuttgart: Steiner 2011. 161 pp. with 47 illustrations and three maps. ISBN 978-3-515-09876-2. €48.00. For a long time it was held that the Roman wolf, the *lupa* feeding Romulus and Remus, was an antique monument. In recent times, however, it was discovered that the bronze animal was a creation of the Middle Ages. The authors of this book discuss the problem, give convincing answers to the exact time of creation, and present convincing evidence gathered during the restoration of this monument in the years 1997–2000.

Reichelt, Gerte (ed.). *Denkmalschutz in Europa. Vergangenheit—Gegenwart—Zukunft* [Protection of Monuments in Europe. Past—Present—Future]. Vienna: Sramek 2011. X, 130 pp. with 5 b/w illustrations. ISBN 978-3-902638-40-3. €24.90. In June 2010 a conference was held in Vienna to discuss the problem of protection of monuments in Europe and especially the German-speaking countries of Austria, Germany, and Switzerland. This volume contains the papers delivered at the Vienna conference, including modern questions and answers to the problem of protection of monuments in these countries.

Renold, Marc-André. *L'entraide judiciaire internationale dans le domaine des biens culturels* [International Judicial Assistance in the Field of Cultural Property]. Zürich: Schulthess 2011. 122 pp. ISBN 978-3-7255-6006-6. SFr. 60.00. On 2 February 2009 a conference was held in Geneva on international legal assistance in cultural property law. This is the book reproducing the seven papers given at this conference. It is often forgotten that international instruments on legal assistance in criminal matters may also be an effective way to return stolen or illegally excavated objects to the state of origin. This can be shown by cases that explicitly apply conventions of the Council of Europe obliging state parties to these treaties to return objects that were taken by a criminal act to the state where the crime had been committed.

Reuther, Silke. *Georg Ernst Harzen: Kunsthändler, Sammler und Begründer der Hamburger Kunsthalle* [Georg Ernst Harzen: Art Dealer, Collector and Founder of the Hamburg Kunsthalle]. Munich: Deutscher Kunstverlag 2011. 319 pp. with 93 b/w illustrations. ISBN 978-3-422-07088-2. €48.00. Georg Ernst Harzen (1790–1863) was an art dealer, art collector, and founder of the city art gallery of Hamburg, the Kunsthalle. Already in early nineteenth century Harzen became interested in drawing and art history when Altona (today part of Hamburg) was still a major town of Denmark. He traveled to Italy, Vienna, and southern Germany. When back in Hamburg, he became a member of the Hamburg Kunstverein, founded in 1822 and still in existence. He became a famous art dealer in a free city without any royal or imperial collections. In 1847 he retired, kept in contact with friends of fine art, and finally engaged in creating the Kunsthalle of Hamburg. The book is a scholarly biography of Harzen and fills a gap in the history of Hamburg in general and the history of the Hamburg Kunsthalle especially.

Roe, Sue. *Das private Leben der Impressionisten* [The Private Lives of the Impressionists]. Berlin: Parthas 2011. 448 pp. with 47 b/w and colored illustrations. ISBN 978-3-86964-050-1. €19.80. This a German translation of a book published in 2006 in English. In seven parts it tells about the birth of impressionism in the time of Napoleon III, the time of the French-German war in 1870–71, the formal creation of a certain group of artists, the life around the Moulin de la Galette in Paris, the atmosphere on the boulevards of Paris, the dissolution of the impressionists, and the last years of impressionism in New York. The book is well written, based on reliable documents and the lives of

the artists is described against the background of social life and circumstances in France at their time.

Savoy, Bénédicte. *Kunstraub: Napoleons Konfiszierungen in Deutschland und die europäischen Folgen* [Looting of Art: Napoleon's Confiscations in Germany and the Effects in Europe]. Vienna, Cologne, Weimar: Böhlau 2011. 500 pp. with 64 b/w illustrations. ISBN 978-3-205-78427-2. €49.00. This is a German translation of the French original, which has already been reviewed in this journal in vol. 12 (2005) on p. 532.

Savoy, Bénédicte (ed.). *Nofretete: Eine deutsch-französische Affaire 1912–1931* [Nefertiti: A German-French Affair 1912–1931]. Cologne: Böhlau 2011. 229 pp. with 40 mostly b/w illustrations. ISBN 978-3-412-20811-0. €24.90. The author, professor of Art History in Berlin and specialist of the history of art looting, reveals the German-French affair concerning the bust of Nefertiti in the New Museum in Berlin. Nefertiti was discovered by the German archaeologist Ludwig Borchardt (1863–1938) in Egypt in 1912. In the partition proceedings, approved in 1913 by the French Superintendent of Antiquities, Gaston Maspero (1846–1916), the bust was given to Germany and transferred to Berlin where James Simon (1851–1932) had founded in 1898 the German Oriental Society (GOS) and financed the excavations of the GOS in Egypt. When World War I broke out, the French archaeologist and successor of Gaston Maspero, Pierre Lacau (1873–1963), tried to persuade the Egyptian and his colleagues to convince the Germans to return the bust of Nefertiti to Egypt because the partition in 1913 was unfair and fraudulent. In the estate of Lacau, Bénédicte Savoy found files of 21 documents about the bust of Nefertiti and the letters and documents of Lacau and others involved in the Nefertiti Affair. The files of the estate of Lacau are reproduced from the French originals accompanied by a German translation. The introduction of 88 pages by Savoy is written in German.

Schachner, Andreas. *Hattuscha: Auf der Suche nach dem sagenhaften Grossreich der Hethiter* [Hattuscha: Searching for the Legendary Empire of the Hittites]. Munich: Beck 2011. 364 pp. with 158 b/w illustrations and maps. ISBN 978-3-406-60504-8. €34.00. The kingdom of the Hittites was a major power (1650–1280 BCE) that vanished some 3000 years ago. Pharaoh Ikhnaton or Amenophis IV corresponded with the rulers of the Hittites, who had their capital in central Anatolia in Boğazköy/Hattusha. The site was discovered in 1834 by the French archaeologist Charles Texier (1802–1871). When the Germans became active in the Ottoman Empire and later Turkey, the site was maintained by German and other archaeologists. Since 2006 Schachner has been the head of active archaeologists in Hattusha. In his book he tells the story of the discovery, the early excavations, and the history of the Hittites. He describes the results of the excavation expeditions, daily life, reconstructing the monuments and palaces, and the end of the Hittite Empire.

Schaper, Rüdiger. *Die Odyssee des Fälschers: Die abenteuerliche Geschichte des Konstantin Simonides, der Europa zum Narren hielt und nebenbei die Antike erfand* [The Odyssey of the Forger: The Adventurous Story of Konstantin Simonides Who made a Fool of Europe and Discovered Antiquity Incidentally]. Munich: Siedler 2011. 206 pp. with 16 b/w illustrations. ISBN 978-3-88680-966-0. €16.99. The Greek citizen Konstantin Simonides (ca. 1820/24–1867) was the son of a Simon Simonides, a well-respected physician in Symi, an Aegean island north of Rhodes. Konstantin went to school in Aegina, the island in the bay of Athens. His father banned him from home and sent him to the Athos monasteries. There, Konstantin learned to copy manuscripts, ancient maps, and icons. From Athos he traveled to Athens, Istanbul, Paris, London, Oxford, and Leipzig and successfully tried to sell his forgeries of ancient texts and manuscripts to libraries, collectors, bibliomaniacs, and scholars. Finally he went to Alexandria where he passed away about 1867. Even now forgeries of Konstantin Simonides are still being found, for example, the papyrus of Artemidor of Ephesus, which surfaced in recent years and aroused bitter fights among experts.

Schuttwolf, Allmuth. *Verlustdokumentation der Gothaer Kunstsammlungen. Bd. II: Die Gemäldesammlung* [Documentation of Losses of the Art Collection of Gotha, Vol. II: The Collection of Paintings]. Gotha: Stiftung Schloss Friedenstein 2011. 131 pp. with many b/w illustrations. ISBN 978-3-940998-12-5. \$42.95. The art collection of Gotha, Thuringia, Germany, was opened to the public in 1879



and was famous for the collection of paintings dating to the sixteenth century. Many of the paintings of the collection of paintings were lost or destroyed during and after World War II. Many of the paintings were returned from Russia in 1958, but many of them are still exhibited in Moscow as Russian war loot. Volume II of this book on losses documents 435 paintings that were missing at the end of World War II. Some were given back, some are still in Russian museums, and some had to be recovered in expensive court proceedings (e.g., Joachim Wtewael's *The Holy Family with Saints and Angels*, recovered in London as a result of the lawsuit *City of Gotha v. Sotheby's*).

Schweizerische UNESCO-Kommission (ed.). *Die UNESCO-Konvention 1970 und ihre Anwendung: Standortbestimmung und Perspektiven. La Convention UNESCO de 1970 et sa mise en application: État des lieux et perspectives. Beiträge der Informations- und Austauschtagung vom 1. Juni 2010 in Bern. Les textes de la journée d'information et d'échange du 1 juin 2010 à Berne [The UNESCO Convention of 1970 and Its Application: Definition of Position and Perspectives. Contributions to the Meeting of Information and Exchange of 1 June 2010 in Berne]*. Zürich, Baden-Baden, and Vienna: Dike/Nomos/facultas 2011. XIII, 442 pp. ISBN 978-3-8329-7307-0. €72.00. Forty years ago the UNESCO Convention of 1970 on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property was opened for signature. Many states ratified the Convention but did not implement its obligations. The first part of this book, introduced by Pierre Lalive of Geneva, deals with the Convention in the international context and national enforcement. The paper of Marc-André Renold is devoted to the Convention and its application. The papers of five other authors deal with its international application, the work of Interpol, the Swiss implementation statute of 2003 on Cultural Property Transfer, the U.S.-American experience, and finally with the Unidroit Convention of 1995. The second part of the book is completely devoted to the Swiss Cultural Property Transfer Act, the new legal duties of care and codes of conduct, the financial aid to support the protection of cultural property, provenance research, the attitude of Swiss collectors, and the fight against illegal trade of archaeological objects by Internet auctions. All these papers are written in German or French with translations into French or German. The appendix of more than 200 pages contains text of 1970 UNESCO Convention, national statutes and regulations, and agreements of the Swiss government with four foreign states on the protection of cultural property (with Italy, Egypt, Greece, and Colombia). All of these texts are reproduced in French, German, and Italian, the three official languages of Switzerland.

Sgarbi, Vittorio. *Viaggio sentimentale nell'Italia dei desideri [Sentimental Traveling in Italy of Desire]*. Milan: Saggi Bompiani 2010. 349 pp. with 76 colored illustrations. ISBN 978-88-452-6591-4. €20.00. This book describes the beauty of Italian art to be found everywhere in Italy.

Shalem, Avinoam, and Gerhard Wolf. *Facing the Wall: The Palestinian-Israeli Barriers*. Cologne: König 2011. 191 pp. with many colored and b/w illustrations. ISBN 978-3-86560-948-9. €29.80. This book shows the paintings, graffiti, and inscriptions on the wall between Israel and the Palestine Authority.

Stamatoudi, Irini A. *Cultural Property Law and Restitution: A Commentary to International Conventions and European Union Law*. Cheltenham: Elgar 2011. VIII, 401 pp. ISBN 978-1-84844-661-8. £95.00. Irini Stamatoudi, in her scholarly and well-documented book, focuses on the protection of cultural property in times of peace and, especially, on the question of return and restitution of art objects to their place of origin. After a short introduction, mainly devoted to explain some terms and concepts, she deals in the remaining five chapters with international conventions, namely, the 1970 UNESCO Convention and the 1995 Unidroit Convention (chapter 2); the situation in the European Union with the principle of free movement of goods, with the exception for cultural treasure for which there are regulations; and the important Directive 7/93 of 15 March 1993 (chapter 3). In chapter 4 codes of conduct and their importance for art trade and the return of art objects are described. Before drawing her conclusions in chapter 6, the author discusses the problem of dispute resolutions and of cultural diplomacy as means of conciliation and compromise (chapter 5).

Stein, Vivien. *Heinz Berggruen—Leben und Legende [Heinz Berggruen—Life and Legend]*. Zürich: Edition Alpenblick 2011. 572 pp. with some b/w illustrations. ISBN 978-3-033-03022-0. €28.90. Heinz

Berggruen (6 January 1914–23 February 2007), born in Berlin and passed away in Paris, was one of the most important art dealers of modern art in Paris, New York, Geneva, and London. He donated paintings of Paul Klee to the Metropolitan Museum of Art in New York, and in 2000, when he resided in Berlin, sold his collection Heinz Berggruen to the City of Berlin. Since then the paintings have been located in the Museum Berggruen, Berlin-Charlottenburg. This book by Vivien Stein, who was born in New York and works in Paris, is a critical biography of Heinz Berggruen.

Strauss, Michel. *Pictures, Passions and Eye. A Life at Sotheby's*. 2nd ed. London: Halban 2011. XIV, 290 pp. with many b/w and eight colored illustrations. ISBN 978-1-90559-21-3. £21.25. Michel Strauss (born 1936 in Paris) tells the story of his life. He is the son of a wealthy French family of art collectors and art lovers. In 1941 he fled to the United States, and went to school there and in Oxford. In 1956 he enrolled at Harvard University, and from 1961–2000 he was employed by Sotheby's, later as head of the Impressionist and Modern Art Department. He tells about famous auctions, his friendship with art dealers in many countries, and the sale of important paintings, mostly of modern art.

Swennen, Frederik (ed.). *Kunst en recht [Art and Law]*. Antwerp and Oxford: Intersentia 2007. XXI, 388 pp. ISBN 978-90-5095-713-7. €49.00. This book describes many important aspects of art law in a specific country, Belgium. It contains the collection 15 articles on art and law, written in Dutch: freedom of art and its limits (Jan Velaers), art and criminal law (Joelle Rozie), protection of trade in works of art (Vincent Sagaert), problems of family law at the transfer of art collections (Renate Barbaix), art and insurance (Britt Weyts), legal relation between artist and owner of an art gallery (Alois Van Oevelen), well auctioned—but also sold? (Bert Demarsin), the evaluation of the income of an artist (Wim Putzeys), international aspects of the burden of income tax of authors and artists (Bart Peeters), artist of visual art and VAT (Luk Vandenberghe/Jan Souvereyns), the fiscal aspects of art ownership (Bruno Peeters and Chris Vanoverloop), social security of the artist (Daniel Cuypers), the payment and social security of artists and the payment for exploitation of copyright (Greet Souvereyns), critical analysis of the authority and working of the Commission of Artists (Anne Van Regenmortel), and the resale right (*droit de suite*) of the author of works of graphic and visual art (Hendrik Vanhees).

Sykora, Sandra. *Kunsturheberrecht: Ein Praxisleitfaden für Sammler, Kunstexperten, Kuratoren, Restauratoren und Juristen [Copyright of Art: An Practical Outline for Collectors, Experts, Curators, Restorers and Jurists]*. Zürich, St. Gallen, and Berne: Dike/Benteli 2011. XXXIV, 196 pp. with 59 colored illustrations. ISBN 978-3-03751-393-4. SFr. 51.70. The author, an attorney and art historian, is working for an art gallery in Zürich. She explains problems of copyright that may be important for all people dealing or holding art objects. In five chapter she deals with Swiss copyright law in general; copyright and the artist; the contents of copyright; limitations of copyright; and finally, transfer, time limits, and enforcement of copyright and sanctions of criminal law. All of these chapters are illustrated by examples, illustrations, and summaries at the end of each chapter.

Tacke, Andreas, and Franz Isigler (eds.). *Der Künstler in der Gesellschaft: Einführungen zur Künstler-sozialgeschichte des Mittelalters und der Frühen Neuzeit [The Artist in Society: Introduction to a Social History of Artists of the Middle Ages and the Early Modern Era]*. Darmstadt: Wissenschaftliche Buchgesellschaft 2011. 384 pp. with 35 b/w illustrations. ISBN 978-3-534-23959-7. €39.90. At the University of Trier in Germany a seminar was held on the position of German artists in society. The papers, delivered in 2006 and 2007, were published in this book edited by the supervisors of this seminar. Eighteen papers deal with four aspects of the artist's social life: artists as members of a guild and as independent artists; artists and their commissions and their payment; artists and their privileges and possessions; artists in their crises, death, and recollections. Most of these papers examine a specific artist of visual arts, use specific documents as sources, translate them into current German, and explain the meaning of this document for the problem discussed in the single contribution. One paper, for example, discussing the privileges of the painter Albrecht Dürer (1471–1528), presents the imperial document of Emperor Charles V (1519–1556) granting the privilege of 1528 against copying the drawings and carvings of Dürer by other people. This document, originally writ-

ten in ancient German, has been translated into modern German and explained for the student of current times, when we have a copyright of the artist still unknown in the sixteenth century. At the end of each article there is a bibliography of literature on the discussed problem. All papers are written in German.

Trimborn, Jürgen. *Arno Breker: Der Künstler und die Macht. Die Biographie* [Arno Breker: *The Artist and Power. The Biography*]. Berlin: Aufbau 2011. 712 pp. with 52 b/w illustrations. ISBN 978-3-351-02728-5. €29.99. This is the first biography of the sculptor Arno Breker (1900–1991), who was admired by the Nazis between 1933 and 1945. The author had to collect his own material because the heirs of Arno Breker refused to open their archives to him. After World War II, Arno Breker again worked as an reputable artist.

Waal, Edmund de. *Der Hase mit den Bernsteinaugen: Das verborgene Erbe der Familie Ephrussi* [The Hare with the Amber Eyes: A Hidden Heritage of the Ephrussi Family]. Vienna: Zsolnay 2011. 350 pp. with many b/w illustrations. ISBN 978-3-552-05556-8. €19.80. This book tells the story of the Ephrussi family, Austria Jews and bankers of Vienna. The original in English had the title *The Hare with Amber Eyes: A Hidden Inheritance*. One of the Ephrussis also collected Netsuke, small Japanese carvings, which were preserved in the hands of the author's great grandparents and which are held now by the author.

Weber, Annette, and Jihan Radjai-Ordoubadi (eds.). *Jüdische Sammler und ihr Beitrag zur Kultur der Moderne* [Jewish Collectors and Their Contribution to the Culture of Modern Art]. Heidelberg: Winter 2011. 355 pp. with many b/w and colored illustrations. ISBN 978-3-8253-5907-2. €45.00. This book contains 17 papers presented at a symposium held in 2007 by the Hochschule für Jüdische Studien in Heidelberg and by Center of European Art History at the University of Heidelberg. In four parts, the papers deal with Rothschild as a model for collecting (Rothschild, Camondo, American bankers, Krupp, and James Simon); Jewish collectors and patrons as cultural avant-garde (Hugo von Tschudi, family Cassirer, Hugo Simon); the international networking of Jewish collectors in South Africa, Vienna, Breslau, and Switzerland; and collecting as a strategy of self-assurance and nation-building (Alexander Haindorf [1784–1862], Frankfurt collectors, Heinrich Feuchtwanger, and collecting after 1945). Most papers are written in German, but eight papers were given in English. The lectures were presented by persons from Austria, France, Germany, Israel, Poland, the United Kingdom, and the United States. All of them stress that Jewish collectors contributed in modern times to cultural life and especially to modern art.

Wemhoff, Matthias. *Der Berliner Skulpturenfund: "Entartete Kunst" im Bombenschutt* [The Finding of Sculptures in Berlin: "Degenerate Art" in Bomb Rubble]. 2nd ed. Regensburg: Schnell & Steiner 2011. 48 pp. with many colored illustrations. ISBN 978-3-7954-2463-3. €9.60. In 2010, 13 sculptures of "degenerate art" were excavated in Berlin in front of the old town hall. They must have been stored in houses facing the town hall before these houses were destroyed during World War II. The sculptures were exhibited in Berlin, Hamburg, and other German cities. The catalogue describes the excavation, the sculptures and their fates, and the end of World War II in Berlin.

Wolf, Michael. *Real Fake Art*. Hong Kong: Asia One Book 2011. 110 pp. with many colored illustrations. ISBN 978-3-941825-20-8. €40.00. Palettes of Chinese copyists loaded with art history's famous masterpieces in oil on canvas are awaiting buyers in department stores for a mere fistful of dollars. Indistinguishable even for experts, they adorn private homes, hotel rooms, and restaurants, exuding that comfortable distinction that only true craftsmanship is able to achieve. At the same time there is something touching about them, for at work here is not actually a machine, but almost always an agile paintbrush in the more or less skilled hand of a Chinese painter for whom Renoir or Richter, Chagall or Waterhouse, Leonardo da Vinci or Caspar David Friedrich surely seem somewhat exotic. The painters mark the beginning of an age: We may still be living in the era of the original, but is this clearly coming to an end?

Wünsche, Raimund. *Kampf um Troja: 200 Jahre Ägineten in München* [Battle of Troy: 200 Years Sculptures of Aegina in Munich]. Lindenberg: Fink 2011. 280 pp. with 352 mostly colored illustrations. ISBN 978-3-89870-589-9. €20.00. Raimund Wünsche, the retired director of the Glyptothek in Munich, tells the story of the Greek sculptures of the temple of Aphaia on the island of Aegina in the gulf of Athens, the so-called Aegineten. They were discovered on 1811 by Carl Haller von Hallerstein (1774–1817), excavated by him, Charles Robert Cockerell (1788–1863), John Foster (1786–1846), and Jacob Linckh (1786–1841). In 1812 the sculptures were sold at auction to Martin von Wagner (1777–1858) in the name of King Louis I of Bavaria for 135,000 francs. They arrived in Munich in 1827 and were exhibited in the Glyptothek, designed by Leo von Klenze (1784–1864). The sculptures were “completed” by the Danish sculptor Bertel Thorwaldsen (1770–1844), and finally restored and exhibited after World War II again in the restored Glyptothek in Munich. The book finishes with an account of the colors of ancient sculptures as discovered in modern times.

Yusuf, Abdulqawi A. *Standard-Setting in UNESCO. Vol. I: Normative Action in Education, Science and Culture. Essays in Commemoration of the Sixtieth Anniversary of UNESCO*. Paris and Leiden: UNESCO/Nijhoff 2007. 430 pp. ISBN 978-90-06-16450-5. €125.00. In March 2007 the sixtieth anniversary of UNESCO was celebrated with a conference on Normative Action in Education, Science and Culture. This volume contains 25 papers that were given at this occasion, including papers by Wolfgang Benedek (Graz), Pierre-Marie Dupuy (Paris and Florence), Francesco Franconi (Florence and Siena), and Sabine von Schorlemer (Dresden).

Zeidler, Kamil. *Restytucja dóbr kultury ze stanowiska filozofii prawa: O trudnych przypadkach na granicy kultury i prawa* [Restitution of Cultural Property from the Standpoint of Legal Philosophy: Hard Cases Across Culture and Law]. Warsaw: Kluwer 2011. 356 pp. ISBN 978-83-264-1413-8. €33.50. This book, written by a scholar of the University of Gdansk, Poland, approaches the subject matter from a philosophical and legal point of view. The book gathers all the 23 arguments of protection and restitution of cultural property and discusses the international instruments of protection and restitution such as the EU Directive of 1993, the 1970 UNESCO Convention, and the Unidroit Convention of 1995. The book has an English summary at the end of the Polish text.

Züllig, Riccarda B. *Das Werk der bildenden Kunst im Urheberrecht* [The Work of Visual Arts in Copyright Law]. Zürich and St. Gallen: Dike 2011. 229 pp. with 24 colored illustrations. ISBN 978-3-03751-326-2. Sfr. 72.00. This study is a doctoral thesis submitted and accepted by the University of St. Gallen, Switzerland. The author deals with Swiss copyright law and, in particular, with the definition of “art” as protected by copyright. She stresses that art should not be defined objectively according to the individual character of the work, but rather subjectively by its particularity. This she demonstrates by several illustrated examples and their modification and alterations by other artists. An English summary is at the end of the study.