

BOOK NOTES

Bibliography of Books Published in 2010 and of Some Books Published Earlier

Kurt Siehr*

Advisory Committee on the Assessment of Restitution Applications for Items of Cultural Value and the Second World War (ed.). *Report 2009*. The Hague: 2010. 88 pp. No ISBN or ISSN. No price. This is the last annual report of the Dutch Advisory Committee on Restitution. The report informs the public of 16 applications in which the return of art objects have been demanded in 2009. In about 50% of cases, the objects were returned. The applications of the other 50% were rejected.

Anton, Michael. *Rechtshandbuch Kulturgüterschutz und Kunstrestitutionsrecht, Bd. 1: Illegaler Kulturgüterverkehr [Legal Handbook on Protection and Restitution of Cultural Property, Vol. 1: Illegal Trade in Cultural Objects]*. Berlin: De Gruyter 2010. XXXVI, 1301 pp., and 49 colored illustrations. ISBN 978-3-89949-722-9. €199,95. This voluminous book is the doctoral thesis of Michael Anton submitted and accepted by the University of Saarbrücken, Germany. In nine parts the author deals with “Illegal Art Trade as a Worldwide Business of Billions,” “Cultural Theft,” and “Illegal Traffic in Cultural Property and Private Law.” In this part he explains the legal problems of cross-border art trade violating the law of origin of the art object. The qualification as unmerchantable piece of art (*res extra commercium*) may not be recognized abroad because the state of destiny does not qualify the object as such and permits free trade. Also the problem of vested right is explained as applied in the English case *Winkworth v. Christie’s*. Parts 4 and 5 are devoted to “Looted Art,” that is, art looted during the Second World War and partially not returned by Russia, which claims German art objects as “restitution in kind” and keeps them. The author devotes more than 450 pages (pp. 489–954) to a discussion on special statutes of reparation of art objects stolen and nationalized by the Nazis. Switzerland is included because after World War II it was forced by the Allies to return art treasures that originated in occupied France and were illegally taken by the Einsatzstab Reichsleiter Rosenberg (EER) gang of thieves, who stole art treasures in Paris and elsewhere. Part 7 recalls the movement against “degenerate art,” and the author discusses whether “degenerate” pieces of art have to be given back to museums or private collectors who lent them to museums and which were taken, destroyed, or sold. Finally, the old question of looting, taking and illegally excavating and detaching during times of colonization and independence are dealt with. Part 9 summarizes the thesis without an English summary.

Anton, Michael. *Rechtshandbuch Kulturgüterschutz und Kunstrestitutionsrecht. Bd. 2: Zivilrecht—Guter Glaube im internationalen Kunsthandel [Legal Handbook on Protection and Restitution of Cultural Property, Vol. 2: Private Law—Bona Fides in International Art Trade]*. Berlin: De Gruyter 2010. XL, 1268 pp. and 45 mostly colored illustrations. ISBN 978-3-89949-724-3. €199,95. In his doctoral thesis, submitted and accepted by the University Saarbrücken Faculty of Law, Michael Anton delves into the obstacles to any return or restitution because the defendant is relying on good faith (*bona*

*University of Zürich Faculty of Law, Max-Planck-Institute, Hamburg. Email: siehr@mpipriv.de

fides) purchase, good faith prescription (*usucapio*), statutes of limitation, and laches. He finally summarizes the risks of international art trade and on 40 pages the outcome of his research. Not only does Mr. Anton look into German law, but he works on comparative and international bases. Cases from Austria, England, France, Germany, Italy, the Netherlands, Switzerland, and the United States are reported and discussed. All literature on good faith acquisition and statutes of limitation are gathered and cited in footnotes and bibliographies. This is the most comprehensive book on good faith purchase of artworks ever written.

Asutay-Effenberger, Neslihan, and Ulrich Rehm (eds.). *Sultan Mehmet II. Eroberer Konstantinopels—Patron der Künste [Sultan Mehmet II. Conqueror of Constantinople—Patron of the Arts]*. Köln: Böhlau 2009. 227 pp., with many black and white illustrations. ISBN 978-3-412-20255-2. €29,90. Mehmet II (1430–1481) conquered Constantinople in 1453 and thereby put an end to the East Roman Empire, the Byzantine Empire with the capital in this city. He is mostly known for his military role but not as a patron. In 2007 a colloquium was held in Berlin in honor of Arne Effenberger, the director of the Bode Museum-Collection of Sculptures and Museum of Byzantine Art, who had to retire. After a short introduction, 10 papers are reproduced in this volume and mainly deal with the interest of Mehmet II in art, architecture, and natural sciences: Mehmet even invited Gentile Bellini (1429–1507) to travel to Istanbul, as the capital is called now, and paint the portrait of Mehmet II that can now be admired in the National Gallery in London.

Bayerische Staatsbibliothek (ed.). *Die Fugger im Bild. Selbstdarstellung einer Familiendynastie der Renaissance. Begleitbuch der Schatzkammerausstellung anlässlich der Erwerbung des Ehrenbuchs der Fugger (Cgm 9460) und der Fuggerorum et Fuggerarum ... imagines (Cod.icon. 380) [The Fugger in Pictures, Images of a Family Dynasty of the Renaissance. Companion Guide to the Exhibition of the Chamber of Treasures at the Occasion of the Acquiring the Ehrenbuch of the Fuggers (Cgm 9460) and the Fuggerorum et Fuggerarum ... imagines (Cod.icon.380)]*. Luzern: Quaternio 2010. 215 pp., with many colored illustrations, ISBN 978-3-88008-003-4. €24,90. Two valuable manuscripts of 1545–49 and 1619 had been acquired by the State Library of Bavaria. At this occasion the companion guide illustrates the important family that subsidized emperors and kings.

Becker, Heinrich (ed.). *Schattengalerie. Symposium zur Beutekunst. Forschung, Recht und Praxis [Gallery of Shadows. Symposium on Looted Art. Research, Law and Practice]*. Aachen: Suermondt-Ludwig-Museum 2010. 203 pp., with many black and white and colored illustrations. ISBN 978-3-929203-74-5. €7,50. In January 2009 a conference took place in Aachen (Aix-la-Chapelle), Germany, that was devoted to problems of art objects taken or looted by the Russian Army at the end of World War II. At this conference 15 papers were given on cases of restitution (e.g., Dresden Gallery in 1955 and 1958, Gotha, Berlin, and other collections) and legal aspects of artworks taken in times of war and armistice. There was a strong argument against what the Russians call “restitution in kind.” If this were a principle of public international law, every state in war could keep artworks of the enemy for potential “restitution in kind” to be made at the end of warfare when the damage of the own national heritage can be fixed and determined.

Bergvelt, Ellinoor, Debora J. Meijers, Lieske Tibbe, and Elsa van Wezel (eds.). *Napoleon's Legacy: The Rise of National Museums in Europe 1794–1830*. Berlin: G + H Verlag 2009. 223 pp., with many black and white and colored illustrations. ISBN 978-3-940939-11-1. \$46.50. Titled after the conference that took place from 31 January to 2 February 2008 in Amsterdam, this book reproduces the 13 papers prepared for this conference. Art historians from France, Germany, the Netherlands, and the United States deal with three levels of museology: the looting process, Paris museums, and restitution. The French Revolution and the subsequent Napoleonic Wars had a major impact on European museums. Between 1794 and 1813 enormous quantities of artworks, natural specimens, scientific objects, books, and manuscripts from collections in the conquered areas in Germany, the Netherlands, Italy, Austria, and Spain were transported to Paris by the French armies. During a relatively short period of 15 years, the general public had the opportunity to admire an overview of what, for the first time in history, might be labeled “European heritage,” exhibited in the Louvre and the Musée

d'histoire naturelle. These outstanding French museums made a great impression on the visitors and museum officials from abroad. However, they simultaneously evoked criticism and strengthened the need for the countries that had been robbed of their artistic and scientific treasures to create their own national museums. In this atmosphere it was only logical that after Napoleon's final defeat at Waterloo (1815), the Allied Powers reclaimed their artistic and scientific collections. When some of the confiscated objects returned to their places of origin, their arrival back home formed an extra stimulus for the (re)institution of public museums, such as those in Berlin, Brussels, Madrid, Vienna, Rome, Milan, and Parma.

Bessler, Gabriele. *Wunderkammern. Weltmodelle von der Renaissance bis zur Kunst der Gegenwart* [*Wunderkammern. Models of the World from the Renaissance Period until Contemporary Art*]. Berlin: Reimer 2009. 251 pp., with many black and white and colored illustrations. ISBN 978-3-496-01402-7. €39,00. The author deals in her book with the development of Wunderkammern (chambers of wonders) from early times in the fifteenth century until modern times. It started with chambers as a vision of space. They turned into cabins, then into the world in chambers, into a vision in chambers, and finally it became a universal collection of objects of all kinds.

Bethausen, Peter. *Schule des Sehens. Ludwig Justi und die Nationalgalerie* [*School of Seeing. Ludwig Justi and the National Gallery*]. Berlin: Matthes & Seitz 2010. 393 pp., with several black and white illustrations. ISBN 978-3-88221-688-2. €29,90. Ludwig Justi (1876–1957) became the director of the National Gallery in Berlin (1909–1933, 1946–1957) and the successor of Hugo von Tschudi (1951–1911) as director (1896–1908). Justi, a specialist of Renaissance art (Dürer, Giorgione), was responsible for the expansion of the National Gallery until the Nazis took over and Hitler and his allies appointed directors of their taste. In 1946 Ludwig Justi was again director in East Germany. In 1955 he received the artworks saved and protected by Russia in Russia and returned to some extent in 1955 to East Germany.

Bignamini, Ilaria, and Clare Hornsby. *Digging and Dealing in Eighteenth-Century Rome*. New Haven/London: Yale University Press 2010. 2 volumes, XXVI, 408 pp., with many illustrations, and 214 pp. ISBN 978-0-300-16043-7. \$85.00. The life of the Italian scholar of history of art and member of the Department of History of Art at Oxford University Ilaria Bignamini (1952–2001) was comparatively short. These volumes are published posthumously by her colleague Clare Hornsby, research fellow at the British School at Rome. The book offers the first overview of all British-led excavation sites in and around Rome in the Golden Age of the Grand Tour in the middle to late eighteenth century. Based on research carried out by the late Ilaria Bignamini, the authors have undertaken the monumental task of tracing sculptures and other works of art that are currently in public collections around the world from their original find sites by way of the dealers and entrepreneurs to private collectors in Britain. In the first volume, which is extensively illustrated, approximately 50 sites, each located by maps, are analyzed in historical and topographical detail describing the site, informing about the digging license, mentioning the reports about the excavation, and enumerating the finds at the given site. These site reports are followed by 50 newly researched and written biographies of the major names in the Anglo-Italian world of dealing and collecting. Essays by Bignamini and Hornsby introduce the field of study and elucidate the complex bureaucracy of the papal administration. The second volume of the book is a collection of hundreds of letters from the dealers and excavators abroad to collectors in England, offering a rich source of information about all aspects of the art market at the time.

Blanning, Tim. *The Romantic Revolution*. London: Phoenix 2010. 248 pp., with 12 colored and many black and white illustrations. ISBN 978-0-7538-2865-6. £8,99. The historian of the University of Cambridge draws the line from Byron, Wordsworth to Beethoven, Rossini, and Liszt to Goya, Turner, and Blake and shows that the romantic brought about nothing less than a revolution when they tore up the artistic rule book of the old regime. It is from this period that almost all the cultural truths of the modern age were born: the dominance of music; the obsession with sexuality, dreams, and the

subconscious; the stress on genius and individual expression; the public as patron; the worship of art and artists.

Boll, Dirk (ed.). *Marktplatz Museum. Sollen Museen Kunst verkaufen dürfen? [Marketplace Museum. Are Museums Allowed to Sell Art?]*. Zürich: rüffer & rub 2010. 189 pp. ISBN 978-3-907625-52-1. SFr 38.90. Dirk Boll, head of Christie's International in Zürich, gathers five people laying the foundation for a discussion between 12 other persons giving their opinion to the title question of this book: Should museums be allowed to deaccession works of art? In the first part of the book, the difference between privately owned museums and state museums is pointed out with the inherent limitations of state museums to deaccession any piece of art. Yet, there are examples of deaccession, such as with the Museum of Art History in Vienna, as described by a Viennese lawyer. The discussion about deaccession tends mainly to prohibit any sale or exchange of art unless it is done openly and with a public discussion over whether the museum should sell a piece of art or not. Boll interviewed Austrians, Germans, or Swiss specialists of museology, art law, and art trade. Even the art traders seem reluctant to engage in selling museum pieces at auction. Whether this attitude even holds true in times of depression and little public money for state museums, remains to be seen.

Borromeo, Federico. *Sacred Painting: Museum. Edited and translated by Kenneth S. Rothwell, Jr., and Introduction and Notes by Pamela M. Jones*. Cambridge, Mass./London: I Tatti Renaissance Library, Harvard University Press 2010. XXVI, 298 pp. X plates. ISBN 978-0-674-04758-7. \$21.56. Federico Borromeo (1564–1631) was Cardinal Archbishop of Milan and known as a leading Catholic reformer and the founder of the Ambrosiana Library of Milan. He was a contemporary of Caravaggio (1571/72–1610) and Peter Paul Rubens (1577–1640). Borromeo wrote in 1624 “De pictura sacra” (Sacred Painting) and in 1625 “Museum.” In “Sacred Painting” he laid out the rules that artists should follow when creating religious art, a method that up to now is subscribed by some prominent person in the hierarchy of the Catholic church. In “Museum” Borromeo walked the reader through the Ambrosiana and commented on specific works of his collection. Here he already complained about the deteriorating fresco of Leonardo’s *Last Supper* in S. Maria delle Grazie, a monastery in Milan (p. 183 et seq.).

Bullinger, Winfried, Markus Bretzel, and Jörg Schmalfuß (eds.). *Urheberrechte in Museen und Archiven [Copyrights in Museums and Archives]*. Baden-Baden: Nomos 2010. 106 pp. ISBN 978-3-8329-5918-0. €34.00. This booklet is devoted to German copyright law and explains which objects of an exhibition or holding are still protected by copyright and what to do after expiration of the 70-year limit after the death of the author. Can museums exercise a property right to prohibit any exploitation of their treasure by private enterprises? What can be done to preserve this right of exploitation to the museum or the private owner of the art object? These and other questions are discussed in this booklet on the bases of German law.

Cavazzini, Patrizia. *Painting as Business in Early Seventeenth-Century Rome*. University Park: Philadelphia State University 2008. XV, 239 pp., with 71 black and white and colored illustrations. ISBN 978-0-271-03215-3. \$49,95. The book offers a new perspective on the world of painting in Rome at the beginning of the Baroque from both an artistic and socioeconomic point of view. Biased by the accounts of seventeenth-century biographies, which were often by academic painters concerned about elevating the status of their profession, art historians have long believed that in Italy, Rome in particular, paintings were largely produced by major artists working on commission for the most important patrons of the time. Cavazzini’s extensive archival research reveals a substantially different situation. The book reconstructs the complex universe of painters, collectors, the Accademia di San Luca (founded in 1593), and merchants and irrevocably alters our understanding of the business of painting during a key period in Italian art history.

Chapeaurouge, Donat de. *Gemalter Widerstand. Von der Romantik bis zur sowjetischen Zensur [Painted Opposition. From the Romantic Era to the Soviet Censorship]*. Weimar: VDG 2010. 147 pp., with 32 black and white illustrations. ISBN 978-3-89739-682-1. €16,80. Donat de Chapeaurouge (1853–1920) of Hamburg was an art historian at the time of Aby Warburg (1866–1929) and wrote in this

reprint about 16 painters who, from the early nineteenth century up to the Russian revolution painted in a way resisting and opposing the governing regimes at their time.

Charney, Noah. *Stealing the Mystic Lamb. The True Story of the World's Most Coveted Masterpiece*. New York: Public Affairs 2010. XIV, 318 pp., with 15 black and white and 12 colored illustrations. ISBN 978-1-58648-800-0. \$27.95. This book is about Jan van Eyck's *The Adoration of the Mystic Lamb* in the Cathedral S. Bavo of Ghent, Belgium. Since its completion in 1432, this 12-panel oil painting has been looted in three different wars, burned, dismembered, forged, smuggled, illegally sold, censored, hidden, attacked by iconoclasts, used as diplomatic tool, ransomed, hunted by Napoleon and the Nazis, rescued by Austrian double agents, and stolen a total of 13 times. Noah Charney, art historian at the American University of Rome, unravels each crime's story. He illuminates the whole fascinating history of art crime, and the psychological, ideological, religious, political, and social motivations that have led six centuries of art lovers, detectives, and thieves (the last one in 1934, who stole the extreme left panel of *Righteous Judges*, which has not yet been found) to cover this one masterpiece.

Chézy, Helmina von. *Leben und Kunst in Paris seit Napoleon I [Life and Art in Paris since Napoleon I]*. Berlin: Akademie Verlag 2009. 768 pp. ISBN 978-3-05-004628-0. €79,80. Helmina von Chézy (1783–1856), a German citizen and married to a French orientalist, was a journalist, poet, and politically orientated woman engaged in philanthropy. Apart from the libretto to Carl Maria von Weber's opera *Euryanthe*, her most important historical book (originally published in two volumes in 1805–1807) is the present reprint, edited by Bénédicte Savoy. Von Chézy describes the life in Paris under Napoleon, art, theatre, and music. Also the Musée Napoléon is treated carefully. Eleven younger historians comment on her reports.

Coignard, Jérôme. *Une femme disparaît. Le vol de La Joconde au Louvre en 1911 [A Lady Disappears. The Theft of La Joconde from the Louvre in 1911]*. Paris: Le Passage 2010. 360 pp., with some black and white illustrations. ISBN 978-2-84742-156-9. €18,00. On 21 August 1911, the *Mona Lisa* (in French *La Joconde*, in Italian *La Gioconda*) was stolen. It was finally recovered in 1913 from an Italian carpenter who had taken this painting because he thought that a painting of the Italian painter Leonardo da Vinci should both reside and be exhibited in Italy. The author tells the story of disappearance and reappearance of the painting with all its curiosities, jokes, and suspicions of the French police and detectives.

Conn, Steven. *Do Museums Still Need Objects?* Philadelphia: University of Philadelphia Press 2010. 262 pp., with some black and white illustrations. ISBN 978-0-8122-4190-7. \$28.76. At the turn of the twenty-first century, more people are visiting museums than ever before. There are now over 17,500 accredited museums in the United States, averaging approximately 865 million visits a year—more than two million visits a day. New museums have proliferated across the cultural landscape even as older ones have undergone transformational additions: from the Museum of Modern Art and the Morgan in New York to the High in Atlanta and the Getty in Los Angeles. If the golden age of museum building came a century ago, when the Metropolitan Museum of Art, the American Museum of Natural History, the Philadelphia Museum of Art, the Field Museum of Natural History, and others were created, then it is fair to say that in the last generation we have witnessed the second golden age. By closely observing the cultural, intellectual, and political roles that museums play in contemporary society, while also delving into their institutional histories, the historian Steven Conn demonstrates that museums are no longer seen simply as houses for collections of objects. The author ranges across a wide variety of museum types (from art and anthropology to science and commercial museums) asking questions about the relationship between museums and knowledge, about the connection between culture and politics, about the role of museums in representing non-Western societies, and about public institutions and the changing nature of their constituencies.

Cornu, Marie, and Vincent Négri (eds.). *Code du patrimoine 2010 [Code of Patrimony 2010]*. Paris: Litec 2010. XXXII, 1203 pp. ISBN 978-2-7110-0566-6. €60,00. This is a collection of French and international texts on cultural property, with comments by the editors as well as added bibliogra-

phies and case law. This is a standard collection of French legal texts on cultural property and their protection in France.

Cwitkovits, Andreas. *Kunstkriminalfälle [Cases of Art Crimes]*. Wien: Metroverlag 2008. 157 pp. ISBN 978-3-902517-76-0. €16,90. Attorney-at-law in Vienna and specialist in art law disputes, Cwitkovits tells the story of 11 famous thefts and robberies of art objects. He starts with the smuggle out of Egypt and ending with the Schultz trial in New York, tells the story of the theft from the Isabella Stewart Gardner Museum in Boston in 1990 and finishes with the theft of Cellini's Saliera from the Kunsthistorische Museum in Vienna in 2003. A chronology of art crimes from 1911 (theft of the *Mona Lisa*) until 2008 (theft in Vienna) concludes this readable book.

“Das schönste Museum der Welt”—*Museum Folkwang bis 1933 [The Most Beautiful Museum of the World]—The Museum Folkwang until 1933*. Göttingen: Edition Folkwang/Steidl 2010. 375 pp., with many black and white and colored illustrations. ISBN 978-3-86930-097-9. €38.00. The Museum Folkwang (a word of Germanic origin in order to symbolize that life and art can be reconciled) in Hagen, Westphalia, was founded in 1902 by the patron and collector Karl Ernst Osthaus (1874–1921). In 1922 the collection was sold to the City of Essen and fused with the Essen Art Museum to the Folkwang Museum Essen. In December 1932 Professor Paul J. Sachs of Harvard University and director of the Fogg Art Museum visited the Folkwang Museum and said, “This is the most beautiful museum of the world.” This quotation is used for the opening exhibition of the newly housed Folkwang Museum, which moved in 2010 to the new building designed by David Chipperfield and sponsored by the Alfried Krupp von Bohlen und Halbach Foundation presided by Berthold Beitz. The idea was to reunite the former collection of the Folkwang Museum of pre-Nazi times (when degenerated art had to be sold or removed from public display) and the artworks still preserved to show the splendor of the Folkwang art collection. This collection devoted to modern and contemporary art. Its exhibition exerted a considerable influence also in the United States because Alfred H. Barr visited the collection before he became director of the Museum of Modern Art in New York. This book is the catalog of the exhibition “Das schönste Museum der Welt: Museum Folkwang bis 1933,” which lasted from 20 March until 25 July 2010.

“Das schönste Museum der Welt”—*Museum Folkwang bis 1933. Essays zur Geschichte des Museums Folkwang [“The Most Beautiful Museum of the World”—The Museum Folkwang until 1933. Essays to the History of the Museum Folkwang]*. Göttingen: Edition Folkwang/Steidl 2010. 199 pp., with many black and white illustrations. ISBN 978-3-86930-098-6. €18.00. The companion guide to the just mentioned catalog tells the history of the Folkwang collection under the directorship of Ernst Gosebruch (1872–1953), who was director in Essen from 1909 to 1933.

De Maria, Blake. *Becoming Venetian. Immigrants and the Arts in Early Modern Venice*. New Haven/London: Yale University Press 2010. XI, 288 pp., with many, mostly colored illustrations. ISBN 978-0-300-14881-7. \$37,06. Few, if any, early modern European cities boasted a population as racially, ethnically, and religiously diverse as Renaissance Venice, from German merchants living in the *Fondaco dei Tedeschi* to the Jewish inhabitants of the Ghetto. Situated between the patriciate and popular orders, *cittadini* occupied the middle tier of Venice's tripartite social hierarchy. Unlike the nobility, the citizenry was not a closed caste, and foreign individuals not fortunate enough to be born in Venice could become naturalized citizen provided they met certain requirements. As newcomers to the city, immigrant merchant families had to acquire the material commodities necessary for everyday life. Housing had to be procured, *botteghe* opened, and income earned. The need to establish an appropriate spiritual identity proved equally pressing. Much of the documentation concerning their commercial interests, real estate development, household management, chapel decoration, and confraternity affiliations has not been previously published. Moreover, De Maria addresses the communal functions of this merchant clan, their social identity as naturalized citizens, their contribution to the fabric of early modern Venice, and their complex relationship with Venice's native population.

Detten, Urban von. *Kunstaussstellung und das Urheberpersönlichkeitsrecht des bildenden Künstlers [Art Exhibition and the Moral Right of the Author of Visual Art]*. Frankfurt/Main: Lang 2010. 2009 pp. ISBN 978-3-631-59914-3. €44.80. This is a doctoral thesis submitted and accepted by the University of Heidelberg Faculty of Law. The thesis tries to explain the relations between the organizer of an art exhibition and the artist as well as between the artist and the owner of his piece of art with respect to an exhibition of his or her works. The author suggests some changes in the German copyright law and pleads for the artist's right to be fully informed with whom he or she is going to be exhibited in an art exhibition not only devoted to the artist only. This is exemplified with the 1999 Weimar art exhibition, "Offiziell—inoffiziell—Die Kunst der DDR" (Official—Unofficial—Art in the German Democratic Republic) where some East German artists claimed they were derogatorily exhibited.

Doll, Nikola. *Mäzenatentum und Kunstförderung im Nationalsozialismus. Werner Peiner und Hermann Göring [Patronage and Promotion of Art in National Socialism. Werner Peiner and Hermann Göring]*. 2nd ed. Bonn: VDG 2010. 394 pp., with 82 black and white and colored illustrations. ISBN 978-3-89739-703-3. €54,00. Hermann Göring founded the Hermann-Göring-Master School of Painting in Kronenburg, Eifel, close to the Belgian border, which ran from 1937–1944. He was supported by the artist Werner Peiner (1897–1984), who designed tapestries for Karinhall (mansion of Göring) and Berlin. The book describes the Peiner's career supported by Göring and his policy and preference for the natural design of nude figures and realistic drawing.

Drachenberg, Thomas, Axel Klausmeier, Ralph Paschke, and Michael Rohde (eds.). *Denkmalpflege und Gesellschaft. Detlef Karg zum 65. Geburtstag [Care for Monuments. For Detlef Karg at the Occasion of his 65th Birthday]*. Rostock: Hinstorff 2010. 327 pp., with many illustrations. ISBN 978-3-356-01413-6. €29.90. Detlef Karg was the superintendent of Antiquities in Brandenburg and a well-known specialist in his field: protection of monuments and antiquities. At the occasion of his 65th birthday, 54 of his colleagues have contributed to this "Festschrift" dealing with five different topics: History and Theory of Protection of and Care for Monuments, Practical Aspects of Protection of Monuments, Protection of Public Gardens and Parks, Art History, and some personal accounts of contacts with Detlef Karg. All contributions are written in German.

Estrada-Rius, Albert (ed.). *La moneda falsa de l'antiguitat a l'euro [Forged Coins from Antiquity to the Euro]*. Barcelona: Museu Nacional d'Art de Catalunya 2010. 157 pp., with many illustrations. ISBN 978-84-8043-220-7. \$42,25. This exhibition catalog of the National Art Museum of Catalonia is devoted to forgery of coins from antiquity to modern times.

Fillitz, Hermann. *Thesaurus mediaevalis. Ausgewählte Schriften zur Schatzkunst des Mittelalters [Medieval Treasure. Selected Writings on the Art of Treasures in the Middle Ages]*, edited by Franz Kirchweger and Werner Telesko. Ostfildern: Thorbecke 2010. 270 pp., with many black and white and colored illustrations. ISBN 978-3-7995-0853-7. €54.00. Hermann Fillitz was born 1924 and this volume of his articles on the art of medieval treasures has been published in honor of his 85th birthday. Fillitz was director of the Vienna Schatzkammer and the Kunsthistorische Museum in Vienna. Twenty-four of Fillitz's papers are reproduced in this kind of Festschrift and give an impressive idea of the learned research of the author. Several papers are devoted to the Imperial Crown Treasure, which is now exhibited in Vienna after having moved from various places in Germany.

Forrest, Craig. *International Law and the Protection of Cultural Heritage*. London/New York: Routledge 2010. XXII, 458 pp. ISBN 10: 0-415-46781-0. £63.96. Reader in Law at the TC Beirne School of Law at the University of Queensland, Australia, Forrest treats, in great detail, five international instruments on the protection of cultural heritage: the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and the two Protocols of 1954 and 1999; the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property; the 1972 UNESCO Convention for the Protection of the World Cultural and Natural Heritage; the 2001 UN Convention on the Protection of the Underwater Cultural Heritage, and the 2003 UNESCO Convention on the Safeguarding of Intangible Cultural Heritage. These five chapters are preceded by a chapter that defines cultural heritage in

international law and a chapter about the international legal framework of conventions. The last chapter is devoted to the movement from conventions to an international law of cooperation. This is a well-written scholarly book on the efforts of the UNESCO for protecting the cultural heritage of mankind.

Galey, John. *Das Katharinenkloster auf dem Sinai [The Cloisters St. Catharine on the Sinai]*. Stuttgart: Belser 2010. 168 pp., with many colored illustrations. ISBN 978-3-7630-2561-9. €19.95. This is an opulently illustrated volume of the cloisters where Tischendorf found the original version of the New Testament (see infra book written by Gottschlich). In four chapters, three authors tell the history of the cloisters, the Sinai and the world religions, the church and the fortress of Justinian, and art of the St. Catharine cloisters, especially the collection of icons, mosaics, and books.

Giedion, Sigfried, and Gotthard Jedlicka, et al. *Pablo Picasso in Zürich—1932*. Edited by Piet Meyer. Bern: Piet Meyer 2010. 157 pp., with 25 black and white and colored illustrations. ISBN 978-3-905799-09-5. SFr 18.80. In 1932 Pablo Picasso (1881–1973) launched his first exhibition in Zürich. Last year the same exhibition was repeated, as far as possible, in the Kunsthaus Zürich, with the help of loans presented holdings. The present pocketbook reproduces many newspaper articles of 1932 on the Picasso exhibition and includes an extensive post scriptum by Piet Meyer. Not reproduced are letters by C. G. Jung who could not resist making his diagnosis of Picasso in 1932 and finding a kind of schizophrenia in him.

Gillman, Derek. *The Idea of Cultural Heritage*. Revised edition. Cambridge: University Press 2010. XII, 204 pp., 18 black and white illustrations, pp. ISBN 978-0-521-12257-3. £17.27. Gillman—since October 2006, executive director and president of the Barnes Foundation and former president of the Pennsylvania Academy of Fine Arts—publishes the revised edition of his ideas on three basic questions dealing with “Claims about Heritage,” “Narrative and Customs,” and “Regulation and Rights.” In the first part of his books, he takes the Bamiyan Buddha (destroyed by the Taliban in 2001), Pablo Picasso’s painting *Guernica* (since 1981 in the Prado of Madrid), the Parthenon or Elgin Marbles (since 1816 exhibited in the British Museum), and Gilbert Stuart’s portrait of George Washington (the Lansdowne Portrait, formerly owned by Lord Primrose of Scotland and now in Washington’s National Portrait Gallery) as examples of potential national treasures. He confronts such treasures with the policy arguments as “internationalism or nationalism” (Merryman), “cosmopolitanism and particularism” (Hegel, Herder), and “primitivism and world culture” (Quatremère de Quincy, Gombrich). In the final two chapters, the author discusses various means of protection of cultural property against destruction and export. Although pleading for a quite liberal cultural policy, he can imagine that certain cultural objects of national importance are correctly protected against illegal export. This “other way of thinking” may become a “minimal, but peaceful, *modus vivendi*.”

Gottschlich, Jürgen. *Der Bibeljäger. Die abenteuerliche Suche nach der Urfassung des Neuen Testaments [The Bible Hunter. The Adventurous Search for the Original Version of the New Testament]*. Berlin: Links 2010. 220 pp., with many black and white illustrations. ISBN 978-3-86153-594-2. €19.90. This book takes place in the cloisters St. Catharine in the Sinai desert at the foot of Mount Moses. In the cloister’s library, the *Codex Sinaiticus*, one of the most precious manuscripts of the British Museum, has been discovered in 1844 by the German theologian Constantin Tischendorf (1815–1873) of Leipzig University. In 1844 he first visited these lonely cloisters founded at the time of the Roman Emperor Constantine (324–337 AD). He lent some 43 pages of an old manuscript which turned out to be the original version of the New Testament. In 1859 he returned as an envoy of the Russian tsar, also an Orthodox Christian as the monks of St. Catharine. The rest of the *Codex* was given to Constantin Tischendorf, and these pages were later donated—under pressure—to the tsar. Russia sold the *Codex Sinaiticus* in 1933 to the British Museum to get money for Russian development. In 2005 a contract was concluded between the University of Leipzig, the British Library, the Russian National Library, and the cloisters St. Catharine to digitalize all remaining pages of the *Codex*, wherever they may be located. Since 2009 the *Codex Sinaiticus* can be visited on the web site. Now, one of the most spectacular objects of a “theft” is accessible for the public.

Güttler, Herbert. *Beutekunst. Ein kritischer Blick auf die deutsche Kulturpolitik [Looted Art. A Critical Glance at German Cultural Policy]*. Bonn: Bouvier 2010. 304 pp. ISBN 978-3-416-03294-0. €36,00. The author, an official of German federal ministries, recounts his experience with the endeavors of Germany to recover looted and lost art from Russia, Poland, Ukraine, France, Italy, and other countries, with very few exceptions these endeavors were in vain. Russian museum directors in Moscow and St. Petersburg opposed any sign of return and did not really cooperate as the treaty with Germany at least provides. Also discussions with Poland, now a Member State of the European Union, were not much better. Thousands of archives and manuscripts (the so-called Berlinska collection) are still in Poland and have not been returned after the existence of these treasures was discovered at the end of last century. Finally, Güttler is of the opinion that the German government did not try hard enough to recover looted art and did not dare to put pressure on the states still in possession of this booty.

Hänsel, Alix. *Schliemann und Troja. Die Sammlungen des Museums für Vor- und Frühgeschichte, Bd. 1 [Schliemann and Troy. The Collection of the Museum of Pre-History and Early History, vol.1]*. Regensburg: Schnell & Steiner 2009. 96 pp., with 81 black and white and colored illustrations. ISBN 978-3-7954-2270-7. €24,90. This is an official museum catalog of that part of the Schliemann Collection, which is still with the Museum of Pre-History and Early History in Berlin. The main part of this collection, the so-called Treasure of Priamos, is still in Moscow as war booty (German qualification) or “restitution in kind” (Russian qualification). This catalog exhibits the Berlin part of the collection and tells the story of the search and discovery of Troy, the life of Heinrich Schliemann (1822–1890), his excavations, the explanation of the site of Troy (since 1870) and the myth of Troy, the donation of the finds to Germany (1881 et seq.), the postwar destiny of the collection, and modern research results with respect to the collection. The Schliemann Collection is exhibited since 2009 in the Neue Museum on Museum Island in Berlin where it was comprehensively shown already before World War II.

Hartung, Olaf. *Kleine deutsche Museumsgeschichte. Von der Aufklärung bis zum früher 20. Jahrhundert [Short History of German Museums. From the Age of Enlightenment to the Early 20th Century]*. Köln: Böhlau 2010. VIII, 167 pp. ISBN 978-3-412-20536-2. €22,90. The author, Professor of Didactics of History and Museology in Giessen, describes the founding and later development of museums in Germany. He does not deal with special museums but with different types of museums as museums of art, applied art, art history, local character, ethnology, science and technology, and social matters and economy. A long list of literature is annexed and good for further information.

Heinz, Marianne, and Sabine Thümmler. *König Jérôme (1807–1813). Was er zurückliess, was er mitnahm [King Jérôme (1807–1813). What He Left, What He Took]*. Kassel: Museumslandschaft Hessen 2010. 108 pp., and many colored illustrations. ISBN 978-3-931787-55-4. €12,80. Napoleon Bonaparte (1769–1821), Emperor of France (1804–1814), only trusted the members of his family. His brother Joseph Bonaparte (1768–1844) became King of Naples and later King of Spain; Louis Bonaparte (1778–1846) was King of Holland; and Jérôme Bonaparte (1789–1860) became King of Westphalia (1807–1813). Jérôme was very fond of luxury and therefore was called “König Lustik” (King Jolly). He amassed a lot of artworks for his castle in Kassel, employed excellent painters, and after his return to Paris in 1813 took with him many art pieces listed in the annex of this booklet.

Henning, Andreas. *Die Sixtinische Madonna von Raffael [The Sistine Madonna of Raphael]*. Dresden/Berlin/München: Staatliche Kunstsammlungen/Deutscher Kunstverlag 2010. 80 pp., with 44 mostly colored illustrations. ISBN 978-3-433-07010-3. €15,00. The curator of Italian paintings of the Art Gallery of Old Master in Dresden wrote this booklet about the most important painting of the Dresden Kunstsammlungen: the *Sistine Madonna* of Raphael (1483–1520). This altar piece was painted in 1512–13 in Rome for the Cathedral San Sisto in Piacenza, Upper Italy, and a town that had recently joined the Papal State. The painting was ordered by Pope Julius II (1503–1513), born Giulio della Rovere. In 1753 electoral prince August III of Saxony and King of Poland (1733–1763) bought the painting for 25,000 Roman *scudi* from the cloisters in Piacenza and got the export license from

Duke Phillip of Parma. The painting has been in Dresden since 1754, and remains one of the main attractions of the Kunstsammlungen of Saxony. The book not only tells the story of creation and sale of the painting but also examines the theme of the master work and its growing admiration by art historians.

Hoffmann, Meike (ed.). *Ein Händler "entarteter" Kunst. Bernhard A. Böhmer und sein Nachlass [A Dealer of "Degenerate" Art. Bernhard A. Böhmer and His Estate]*. Berlin: Akademie Verlag 2010. XVIII, 488 pp., with 53 colored and 186 black and white illustrations. ISBN 978-3-05-004498-9. €79.80. Bernhard A. Böhmer (1892–1945), an artist and art dealer, joined the sculptor Ernst Barlach (1870–1938) in Güstrow and protected him against accusations of creating "degenerate" art. During the Nazi period, Böhmer established contacts with officials of the Nazi regime and became one of the principal art dealers who had to sell deaccessioned "degenerate" art to persons interested in this kind of art. Böhmer also exchanged old masters against works of contemporary and "degenerate" artists. He exchanged, for example, one painting by Carl Gustav Carus (1789–1869) against 48 works of "degenerate" art (p. 58). Before the collection of Böhmer can be reconstructed, 12 papers deal with the life of Böhmer, his friendship with Barlach, the sale of "degenerate" art, the suicide of Böhmer in 1945, and his collecting in East Germany after 1945. This book is another volume of the series *Schriften der Forschungsstelle "Entartete Kunst" (Studies of the Research Institute "Degenerate Art")*.

Howard, Jeremy (ed.). *Colnaghi. Established 1760. The History*. London: Colnaghi 2020. 67 pp., with many colored illustrations. No ISBN. \$26,00. In 1760 Colnaghi was founded by an enterprising fire-works manufacturer, Giovanni Battista Torre. The business operated in Paris and focus later turned to a print-selling business. Paul Peter Colnaghi (1751–1833) was chosen to be the manager of a new shop in the arcades of the Palais Royal. Colnaghi moved in 1785 to London and began as art dealer in the 1820s. The other chapters of this book deal with old master dealer and Otto Gutekunst (1865–1939) as director of Colnaghi; the business with Wilhelm von Bode (Berlin), with Isabella Gardner and Bernard Berenson; Knoedler and Henry Clay Frick of New York; and the Hermitage deal. The final chapters cover the takeover by Konrad Bernheimer and Karin Bellinger.

Huguenin-Bergenat, Yves. *Kulturgüter bei Staatensukzession. Die internationalen Verträge Österreichs nach dem Zerfall der österreichisch-ungarischen Monarchie im Spiegel des aktuellen Völkerrechts [Cultural Property and State Succession. The International Treaties of Austria after the Fall of the Austrian-Hungarian Monarchy in the Light of Actual International Law]*. Berlin: De Gruyter 2010 (Cultural Property Studies). XVI, 345 pp. ISBN 978-3-89949-765-6. €84.95. This is a doctorate thesis submitted and accepted by the University of Zürich Faculty of Law. The book examines the problems that have arisen after World War I and Austria's obligation under the Treaty of St. Germain of 10 September 1919 to restore cultural objects to successor states and foreign victorious powers. The author diligently analyzes the settlements with Italy, Czechoslovakia, Romania, Yugoslavia, Belgium, Poland, and Hungary. All these settlements were stipulated without any guidance by international instruments. These instruments came later, especially the Vienna Convention of 8 April 1978 on Succession of States in respect of State Property, Archives and Debts. With this convention, customary international law and soft law are compared afterward with the settlements of Austria with single states. The result of this comparison is that modern international law does not convincingly solve the problem of succession of states in respect to cultural property. The book concludes with an English and French summary.

Husslein-Arco, Agnes, and Veronika Pirker-Aurenhammer (eds.). *Gefährdet—Konserviert—Präsentiert Der Korbinianaltar von Friedrich Pacher [Endangered—Conserved—Presented: The Altar of Korbinian of Friedrich Pacher]*. Weitra: Bibliothek der Provinz 2010. 128 pp., with many black and white and colored illustrations. ISBN 978-3-90000086-8. €24.00. This is a catalog of an exhibition from 16 April until 18 July 2010 in Vienna. A small village in Tirol, Austria, once owned an altar devoted to St. Korbinian that was later revealed to have been painted about 1480 by Friedrich Pacher. This piece of art had been sold in the 1860s and was finally acquired in 1936 by Jacques Goudstikker, the famous art dealer in the Netherlands. After persecution and the fatal accident of Jacques Goudstikker,

the altar was sold to Hermann Göring, stored in the Alps during World War II, and brought to the Central Collecting Point in Munich in 1945. This agency gave it back to the Netherlands, and Dutch agencies finally returned the altar to the Goudstikker family. In 2007 the State Foundation Tirol bought the altar at an auction with Christie's of London. After diligent restoration to the Korbini-analtar of Friedrich Pacher the work could finally be presented in Vienna. It was eventually placed in the church St. Korbinian in Assling, East Tirol.

Hutt, Sherry, and David Tarler (eds.). *Yearbook of Cultural Property Law 2010*. Walnut Creek, California: Left Coast Press 2010. 284 pp. ISBN 978-1-59874-442-2. \$79.00. This useful Yearbook again provides the reader with eight "Practice Area Sections" comprising, for example, "State and Local," "Tribes, Tribal Lands and Indian Arts," "Marine Environment," "Art Market," "International Cultural Property," and "Enforcement Actions." These sections inform the reader about American legislation, case law, and disputes not yet resolved. Additionally, there are three papers: "New Jurisdictional Tools for Displaced Cultural Property in Russia" by Amelia Borrego Sargent, "Deaccessioning" by Melanie Greer, and "Duty under NAGPRA to Inform Repatriation Recipients of Potential Hazardous Substances" by Lydia Grunstra. The comment at the beginning deals with "The Fate of Private Collections" by Gillian Bearns. Extensive bibliographies and table of cases are helpful for quick orientation.

Iselt, Kathrin. *Sonderbeauftragter des Führers. Der Kunsthistoriker und Museumsmann Hermann Voss (1884–1969)* [*Special Agent of the Führer. The Art Historian and Museums Man Hermann Voss (1884–1969)*]. Köln, Weimar, Wien: Böhlau 2010. 516 pp. ISBN 978-3-412-20572-0. €59.90. This is a doctoral theses submitted and accepted by the University of Dresden Faculty of Philosophy. The subject matter of this book is Hermann Voss, the successor of Hans Posse (1879–1942) as agent for the "Sonderauftrag Linz" (Special Agency Linz) for the establishment of the Führer-Museum in Linz, Austria. It also covers the collection of art objects for this planned huge museum. Voss became director of the Dresden Art Collection in March 1943, and one week later he was named head of the "Special Agency Linz." Over the next two years he bought 881 paintings, 136 drawings, 174 graphic works, and many other pieces of art. He bought from dealers in Belgium, France, the Netherlands, and Switzerland. He also purchased from the Dorotheum in Vienna and local fiscal offices that had to sell looted art. After ceasefire he escaped to Wiesbaden, where he was once director of the Wiesbaden Art Gallery, but he was arrested by the Art Looting Investigation Unit of the United States. Released very soon, he engaged in finding and rescuing the looted treasures in Altaussee and other places promoted by the Monuments, Fine Art and Archives Restitution Branch of the Allies, which also established a Central Collecting Point in the Wiesbaden Art Gallery. In 1949 all investigations against him were abandoned, and Voss finished his life as a well-known and respected art historian. All this is collected, scholarly investigated, and critically told by the author in her book with almost 2000 footnotes and a huge list of sources she consulted.

Jakumeit-Pietschmann, Caprice. *Künstlerkonkurrenz in Antwerpen zu Beginn des 17. Jahrhunderts. Janssen, Jordaens & Rubens* [*Competition of Artists in Antwerp at the Beginning of the 17th Century: Janssen, Jordaens & Rubens*]. Weimar: Verlag und Datenbank für Geisteswissenschaften 2010. 237 pp., with 68 black and white and nine colored illustrations. ISBN 978-3-89738-680-7. €48.00. In her thesis, submitted and accepted by the University of Kassel Department of Art History, Caprice describes the situation in the Belgian city of Antwerp during the years from 1608 to 1620. In this rich merchant town there were at least four famous artists, Anthony van Dyck (1599–1641), Abraham Janssen (1573/4–1632), Jacob Jordaens (1593–1678), and Peter Paul Rubens (1577–1640). These and all other painters were members of the Saint Lucas Guild. It was taken for granted that there was heavy competition between these four famous painters. The author reveals that this can be hardly true. If there was any competition it was the younger painters who competed with their older masters. There was more a vertical competition between generations.

Johnston, Elliott, Martin Hinton and Daryle Rigney (eds.). *Indigenous Australians and the Law*, 2nd ed. London/New York: Routledge-Cavendish 2008. XVIII, 270 pp. ISBN 978-1-876905-39-2. £86.40. This book contains 16 papers on legal issues of Australian indigenous people, the Aborigines. These

papers deal with recent developments; the Royal Commission into Aboriginal Deaths in Custody; women's laws and lives; petrol sniffing; children in state care; cultural expression and intellectual property; Aboriginal customary law and common law; criminal law; water and land rights; letters patent and native title; human rights; conflict-handling mechanisms; self-determination; and the Aboriginal and Torres Strait Islanders Commission, their recognition, and representation. All these papers are written by highly specialized people, for example, by former and present justices of the Supreme Court of South Australia, of high officials, and of university professors. They critically survey the present legal situation and demand improvement and better execution of already existing law.

Jones, Jonathan. *The Lost Battles. Leonardo, Michelangelo and the Artistic Duel that Defined the Renaissance*. London: Simon & Schuster 2010. 360 pp., and 15 colored illustrations. ISBN 978-1-41652-605-6. £ 8,99. Leonardo da Vinci (1452–1519) and Michelangelo Buonarroti (1475–1564) found it painful to live in the same country, let alone in the same city, let alone work in the same room. When, at the start of the sixteenth century, they were both employed to create wall paintings of battles (Battle of Anghiari and Battle of Cascina) in the Great Hall of the Palazzo Vecchio in Florence, all hell broke out, and so did the story of art. Jones, an art critic for the *Guardian*, tells the gripping true story of the competition that pitted the two greatest artists of the Renaissance against one another. It is a story of burning genius, mutual hatred, and rivalrous passions that inspired the creation of two masterpieces.

Kempe, Michael. *Fluch der Weltmeere. Piraterie, Völkerrecht und internationale Beziehungen 1500–1900 [The Curse of the Seas. Piracy, International Law and International Relations 1500–1900]*. Frankfurt/New York: Campus 2010. 437 pp. ISBN 978-3-593-39291-2. €39,90. This book is written by an academic within a university research project and traces piracy from the early beginnings until today's piracy in the Indian Ocean. The author not only describes history and the events of piracy, he also deals with the reaction of public international law and the impact of piracy on international relations. Today piracy is forbidden and a crime under Articles 101 et seq. of the United Nations Convention of 1982 on the Law of the Seas.

Knott, Marie Luise, and David Heredia (eds.). *Hannah Arendt—Gershom Scholem. Der Briefwechsel [Hannah Arendt—Gershom Scholem. Letters]*. Berlin: Jüdischer Verlag 2010. 693 pp. ISBN 978-3-633-54234-5. €39,90. Hannah Arendt (Hannover 1906–1975 New York) and Gershom (Gerhard) Scholem (Berlin 1897–1982 Jerusalem) exchanged letter since letters since Arendt emigrated to Paris in 1939. Gershom Scholem had already left Germany in 1923 and had settled in Palestine. The 141 letters (with commentary) date from May 1939 to July 1964. This book is mentioned because it includes correspondence that mentions the collections of books of former Jewish owners and the distribution of these libraries to the National Library of Israel, Hebrew University, and the newly established Leo Baeck Institute in New York (p. 195 et seq.).

Kono, Toshiyuki (ed.). *The Impact of Uniform Laws on the Protection of Cultural Heritage and the Preservation of Cultural Heritage in the 21st Century*. Leiden/Boston: Martinus Nijhoff 2010. IX, 786 pp. ISBN 978-9004-18044-4. €215,00. In November 2008 the International Academy of Comparative Law launched the conference in Mexico City called “The Impact of Uniform Law on National Law. Limits and Possibilities.” One of the special problems concerned the impact of uniform laws on the protection of cultural heritage and the preservation of cultural heritage. The very detailed and extensive General Report is written by Toshiyuki Kono and Stefan Wrška (pp. 1–231) and is based on 15 national reports on Canada (Robert K. Paterson), Croatia (Igor Gliha and Tatjana Josipovi[/]c), Czech Republic (Pavel Sturma), Denmark (Ditlev Tamm and Anne Østrup), France (Marie Cornu), Germany (Kurt Siehr), Italy (Federico Lenzerini), Japan (Toshiyuki Kono), Mexico (Jorge Sánchez Cordero), Netherlands (Katja Lubina), New Zealand, Aoteroa (Paul Myburgh), Spain (Sofia de Sales), Switzerland (Eva Maria Belsler, Eva Rüegg and Eva Molinari), Taiwan (Ming-Yan Shieh and Chung-His Lee), United States (James A. R. Nafziger). They come to the conclusion that in many countries the 1970 UNESCO Convention exerted a considerable influence on national law on protection of

cultural property. This is different from the 1995 UNIDROIT Convention, which should be ratified by more countries in the future. With respect to intangible cultural heritage, however, much has to be done by national legislators implementing the 2003 Convention on Intangible Cultural Heritage and the 2005 Convention on Diversity of Cultural Expressions.

Koordinierungsstelle Magdeburg (ed.). *Die Verantwortung dauert an. Beiträge deutscher Institutionen zum Umgang mit NS-verfolgungsbedingt entzogenem Kulturgut [The Responsibility Continues. Essays of German Institutions in their Dealing with Art Objects which have been Seized as a Result of Nazi Persecution]*. Magdeburg: Koordinierungsstelle 2010, 483 pp., with 45 colored or black and white illustrations. ISBN 978-3-9811367-5-3. €24.90. This volume is the eighth in a series published by the Koordinierungsstelle Magdeburg, an institution of the German Federal Republic and the German States (Länder). It has a heavy name, but, in fact, this institution is the driving force of German efforts to return all art objects taken by the Nazis. It is a restitution agency where you may look into the web site www.lostart.de to locate your illegally seized property or consult the web site www.kulturgutschutz-deutschland.de for information about valuable and protected German artworks. The volume starts with some words of the state minister of cultural affairs explaining that since 2008 he has spent €1 million annually for provenance research to find works of art to be returned to the rightful owners. The idea to stop restitution is not well received in Germany. In the following 26 essays, each with an English and Hebrew summary, German specialists discuss their work to reconstitute books, paintings, and archives, inform of their experience as provenance researcher; and write about restitution activities in various places. Since 2000 Provenance Research Group (Arbeitskreis Provenienzforschung), with more than 80 members from all important countries, gathers and exchanges their experiences and try to solve the difficult problem of provenance research. The last essay is a summary by the head of the Koordinierungsstelle, Dr. Michael Franz, who explains the work of the Advisory Committee for the return of cultural property and points out the achievement of this committee. The 1998 Washington Conference Principles, the Guide Lines of Germany of 1999, and the 2009 Declaration of Terezin are reproduced in German at the end of the volume.

Kräftner, Johann (ed.). *Liechtenstein Museum Wien. Der Fürst als Sammler. Neuerwerbungen unter Hans-Adam II von und zu Liechtenstein [Museum Liechtenstein Vienna. The Prince Collector. New Acquisitions by Hans-Adam II von und zu Liechtenstein]*. Wien: Liechtenstein Museum/Brandstätter 2010. 319 pp., with many colored illustrations. ISBN 978-3-85033441-9. €29.00. To celebrate the 65th birthday of Prince Hans-Adam II (born 1945) an exhibition in Vienna showed the new acquisitions Hans-Adam added to his collection of artworks. The exhibition took place in the Museum Liechtenstein in Vienna, which returned from Vaduz to Vienna in 2004. This is the special catalog for the exhibition, which lists all the acquisitions by Hans-Adam II including famous pieces of art: the *Portrait of a Man* by Frans Hals (1580/85–1666), formerly collection of Louis von Rothschild, had been taken by the Nazis in 1938 and exhibited in the Art History Museum in Vienna before returned to Rothschild in 1999 and acquired by Hans-Adam II with Christie's of London; the Badminton Cabinet acquired with Christie's in 2004; and the "Girl with Straw Hat" by Friedrich von Amerling (1803–1887), formerly owned by Ernst Gotthilf, expropriated in 1938, exhibited in the Austrian Gallery in Vienna, returned to the former owner in 2007, and finally acquired with the Vienna auction house Dorotheum in 2008.

Kratz-Kesemeier, Kristina, Andrea Meyer, and Bénédicte Savoy (eds.). *Museumsgeschichte. Kommentierte Quellentexte 1750–1950 [History of Museums. Anthology Commentated 1750–1950]*. Berlin: Reimer 2010. 308 pp. ISBN 978-3-496-01425-6. €24.90. This a collection of 38 papers by journalists, politicians, architects, artists, and museum people of Austria (Christian von Mechel, 1737–1817), England (e.g., Kenneth Clark, 1903–1983), France (e.g., Antoine Chrysothème Quatremère de Quincy, 1755–1849), Germany (e.g., Alfred Lichtwark, 1852–1914), Italy (Filippo Tommaso Marinetti, 1876–1944), the Netherlands (Frederik Schmidt-Degener, 1881–1941), Russia (Kostjatin Grinewitsch, 1891–unknown), and the United States (Alfred H. Barr, 1902–1981). These papers are presented in German or German translation and commentated by young art historians of the Universities in Berlin. The book is divided into six chapters: "Order of Paintings," "Opening to the General Public," "Direction of

Museums,” “Critics and Visions. Thinking about the Institution Museum,” “New Types of Museums: Museum of Contemporary Art,” and “Museum in Times of Politics and Ideology.”

La Guardia di Finanza a tutela dell’Archeologia (ed.). *Dal Sepolcro al Museo. Storie di saccheggi e recuperi* [From the Grave to the Museum. Stories about Plunderings and Recoveries]. Rome: Gangemi 2010. 271 pp., with many colored illustrations. ISBN 978-88-492-1925-8. €28.00. This is a catalog of an exhibition that took place in the Complesso Vittoriano in Rome from 14 June to 12 September 2010. Shown were several pieces of archaeology recovered by the Financial Police for the Protection of Archaeology during the last years. Several articles in this catalog (some of them with an English summary) inform the public of the task and results of this special police squad. During 2008 and 2009, more 11,000 pieces of archaeology have been recovered, 416 paintings and 136,000 counterfeit works have been attached. The most spectacular works recovered were exhibited in Rome.

Martin, Dieter J., and Michael Krautzberger (eds.). *Handbuch Denkmalschutz und Denkmalpflege—einschließlich Archäologie. Recht—fachliche Grundsätze—Verfahren—Finanzierung* [Handbook Protection of and Care for Monuments—Including Archaeology. Law—Scientific Principles—Procedures—Financing]. 3rd ed., München: Beck 2010. LXIII, 997 pp. ISBN 978-3-406-60924-4. €79.00. This is one of the most important German books on the protection and care of monuments in Germany. Divided into 11 chapters, 40 authors write about basic principles of monument protection; the system of protection; the notion of monuments; the care for monuments; the organization, jurisdiction, and procedures in a federal state where the protection of monuments is within state jurisdiction; the planning and building rules; the owner of monuments; costs of protection and care; and archaeology and protection of archaeological items. Finally, a glossary and addresses conclude the volume.

Marx, Barbara, and Andreas Henning (eds.). *Venedig—Dresden. Begegnung zweier Kulturstädte* [Venice—Dresden. Encounter of Two Cities of Culture]. Leipzig/Dresden: Seemann/Staatliche Kunstsammlungen 2010. 410 pp., with many illustrations. ISBN 978-3-86502-211-0. €39.90. On 9–10 November 2007, the conference “Venice–Dresden. Ideal Projection and Cultural Modeling,” took place in Dresden. The 15 scholarly documented papers (given either in English, French, German, or Italian) given at this conference are reproduced in this book. In the four chapters are entitled, “Imitation of Venice in Dresden,” “Venetian Music in Dresden,” “Competing with Venice on the Elbe River,” and with “Venice as Market Place of Art.” King August II the Strong of Saxony (1697–1733), a contemporary of Tsar Peter I the Great (1689–1725), was an admirer of Venice and a passionate collector of art which forms now the main body of the State Art Collections of Dresden. Some papers are devoted to these art purchases, to art agents such as Francesco Algarotti (1712–1764), and to the exhibition of Italian art treasures in Dresden. All these paintings and statues were still acquired legally and can be admired in the picture gallery Alte Meister in Dresden.

Matthies, Volker. *Unternehmen Magdala. Strafexpedition in Äthiopien* [Enterprise Magdala. Punitive Expedition in Ethiopia]. Berlin: C. Links 2010. 195 pp., with many black and white illustrations. ISBN 978-3-86153-572-0. €24.90. In 1867/68 a British-Indian punitive expedition was launched against Tewodros II of Ethiopia, who had seized British envoys and a group of missionaries. The expedition aimed to release the captives. Robert Napier was the commander of the expedition and fought the battle of Magdala on 9–13 April 1868. The book tells the story of the expedition starting with its history, preparation (13,000 soldiers, 50,000 employees, 44 elephants, 5700 camels, and 18,000 mules transported by 75 steam boats and 205 sailing boats from India), the battle itself, and the return to England. The victorious army also brought looted objects to London where, until now, many objects were held by the British Museum and other collections. The Association for the Return of the Magdala Ethiopian Treasures (AFROMET) tries to have these treasures returned to Ethiopia and partially were successful (cp. this journal 2005, p. 142 [Book of Psalms], p. 477 [manuscript], p. 482 [Tabots on loan to church in London]). Also the plundering of art treasures is part of the well documented book.

Mayer-Deutsch, Angela. *Das Musaeum Kircherianum. Kontemplative Momente, historische Rekonstruktion, Bildrhetorik* [The Museum of Kircher. Moments of Contemplation, Historical Reconstruction, Rhetoric of Pictures]. Zürich: Diaphanes 2010. 336 pp., with many and mostly black and white illus-

trations. ISBN 978-3-03734-115-5. €29.90. This book is a thesis submitted and accepted by the Humboldt University Faculty of Art History in 2008. The author tries to reconstruct the famous Museum of Athanasius Kircher (Fulda, Germany, 1602–1680 Rome), who had lived as a Jesuit in Rome since 1633. First he taught mathematics, physics, and Oriental languages in the Collegium Romanum (Gregoriana). Later he was relieved from teaching and allowed to concentrate on research. He founded the museum or Wunderkammer in 1651, containing all sorts of interesting objects of natural history, art, and technical inventions. He wrote 44 books and was one of the last men who knew everything (Paula Findlen). Mayer-Deutsch effectively reconstructs the Museum of Kircher and explains the exhibited items.

McGregor, Neil. *A History of the World in 100 Objects*. London: Penguin 2010. XXVI, 707 pp., with 100 colored illustrations. ISBN 978-1-846-14413-4. £30.00. This book is the record of a series of *History of the World* programs on BBC Radio 4 broadcast in 2010, which are illustrated and explained by 100 objects of art preserved in the British Museum. Included in this record are treasures of the British Museum, such as the Parthenon Marbles and the Rosetta Stone, for which some countries raise restitution claims, because were taken out of the country of origin in times and circumstances of colonialism and dependence from foreign powers.

Meier, Mischa, and Steffen Patzold. *August 410—Ein Kampf um Rom [August 410—A Battle for Rome]*. Stuttgart: Klett-Cotta 2010. 259 pp. ISBN 978-3-608-94646-8. €19.95. The professors of history at the University of Tübingen, Germany, take the looting of Rome in 410 CE by the Goths under their commander Alarich (about 370–410) as the subject matter of their book. They then take 15 ancient and modern poets, historians, and storytellers and examine their description of the sack of Rome in 410. In 455 the Vandals under Geiserich (428–477) took Rome for a second time and in 1527 Rome was sacked another time.

Michels, Karen (ed.). *Aby Warburg. Mit Bing in Rom, Neapel, Capri und Italien. Auf den Spuren einer ungewöhnlichen Reise [Aby Warburg. With Bing in Rome, Naples, Capri and Italy. On the Track of an Exceptional Journey]*. Hamburg: Corso 2010. 141 pp., with many black and white illustrations. ISBN 978-3-86260-002-1. €26.90. In 1928 the art historian Aby Warburg (1866–1929) traveled to Italy with his assistant Gertrud Bing (1892–1964). The trip started in Bologna, Rimini, Perugia, and Assisi and led to Rome, Naples, and Capri. On their way back to Hamburg, the travelers also touched Florence, Mantua, Arezzo, and Verona. Warburg's diary is published now and introduced and explained by Karen Michels, an art historian and scholar at the Warburg-House in Hamburg. The diary is rich in history, art history, and deliberations.

Müller, Melissa, and Monika Tatzkow, *Lost Lives, Lost Art. Jewish Collectors, Nazi Art Theft, and the Quest for Justice*. New York: Vendome Press 2010. 248 pp., with many black and white and colored illustrations. ISBN 978-0-86565-263-7. \$40.00. This book, first published in German (see "Book Notes 2009" in *IJCP* 17(4)) tells the story of 15 Jewish collectors who lost their collection by confiscation and who, after World War II, tried to find and recover their appropriated art objects. The authors (one of Vienna, the other of Berlin, and both specialists in provenance research and "looted" art) discuss Lilly and Claude Cassirer (1876–1962) of Berlin, Paul Westheim (1886–1963) of Berlin, Alfred and Tekla Hess (1879–1931, 1884–1968) and Hans Hess (1908–1975) of Erfurt, Leo Bendel (1868–1940) of Berlin, Eleonora and Francesco von Mendelssohn (1900–1951, 1901–1972) of Berlin, Walter Westfeld (1889–1945) of Wuppertal-Elberfeld, Sophie Lissitzky-Küppers (1891–1978) of Hannover, Max Silberberg (1878–1945) of Breslau, Max Steinthal (1850–1940) of Berlin, Oscar Huldshinsky (1846–1941) of Berlin, Adele and Ferdinand Bloch-Bauer (1881–1925, 1864–1945) of Vienna, Karl Grünwald (1887–1964) of Vienna, Alma Mahler-Werfel (1870–1964) of Vienna, Alphonse Mayer and Louis Nathaniel de Rothschild (1878–1942, 1882–1955) of Vienna, and Jacques Goudstikker (1897–1940) of Amsterdam. Many of these collectors are familiar because their art treasures were returned (e.g., Kirchner's *Berliner Strassenszene* to the Hess family and Klimt's *Adele Bloch-Bauer* to Maria Altmann, both now in the Neue Gallery New York), reacquired (e.g., Kandinsky's *Improvisation X*, sold by the Lissitzky family to the Foundation Beyeler, Riehen, Switzerland), still withheld by bona fide purchasers,

or simply lost. This is a very informative and interesting yet sometimes depressing book. The foreword is written by Ronald S. Lauder, and a summary on Nazi-looted art is contributed by Gunnar Schnabel, attorney-at-law in Berlin and specialist in art law and return proceedings.

Müller, Nadine. *Kunst & Marketing. Selbstvermarktung von Künstlern der Düsseldorfer Malerschule und das Düsseldorfer Vermarktungssystem 1826–1860 [Art & Marketing. Self-Marketing by Artists of the Düsseldorf School of Art and the Düsseldorf System of Marketing]*. Regensburg: Schnell + Steiner 2010. 333 pp., with 30 colored illustrations. ISBN 978-3-7954-2342-1. €69.00. The Düsseldorf School of Art was a well-known school in the nineteenth century. In her thesis, submitted and accepted by the Heinrich-Heine-University of Düsseldorf, Müller describes the marketing strategies of the artists of this school. These artists already helped each other, collaborated, and had excellent contacts with art traders and art galleries in Düsseldorf and elsewhere. Modern marketing strategies that started in Düsseldorf very early on have spread as good experience for other schools and artists.

Müller-Chen, Markus, and Marc-André Renold. *Grundlagen und ausgewählte Fragen des Kunstrechts. Le droit de l'art et des biens culturels en Suisse: questions choisies [Bases and Selected Questions of Art Law. The Law of Arts and of Cultural Goods in Switzerland: Selected Questions]*. Zeitschrift für Schweizerisches Recht 129 (2010) part II, issue no. 1, Basel: Helbing & Lichtenhahn 2010. 220 pp. ISSN 0254-945X; ISBN 978-3-7190-3023-0. SFr 38.00. Every year a “Day of Jurists” (*Juristentag*) takes place somewhere in Switzerland. In September 2010 the *Juristentag* was celebrated in Davos and was devoted to art law and constitutional jurisdiction. The two papers on art law were delivered by Markus Müller-Chen, professor at the University St. Gallen, and Marc-André Renold, professor at the University Geneva. In his paper on the legal bases of art law, Markus Müller-Chen draws a lively picture of art and copyright of the artist including his moral right, art trade and trade in fakes, sale at auction and bona fide purchase, illegal art market with restitution of smuggled art, holocaust art, and stolen art. Marc-André Renold, as the usual French writing counterpart in every *Juristentag*, focuses on legal and illegal art trade and finally concludes with art law litigation or mediation as a means to settle disputes in a friendly and less litigious way.

Naredi-Rainer, Paul von (ed.). *Hauptwerke der Kunstgeschichtsschreibung [Principal Works of Art History]*. Stuttgart: Kröner 2010. XVIII, 532 pp. ISBN 978-3-534-23658-9. €39.90. This dictionary is an alphabetical collection of the authors of 166 principal works on art history. The authors include nationalities such as American, Austrian, Dutch, English, French, German, Hungarian, Italian, Polish, and others. They range from Michael Baxandall (1933–2008, *The Limewood Sculpture in Renaissance Germany*), Bernard Berenson (1865–1959, *Italian Painters of the Renaissance*), André Chastel (1912–1990, *Art et humanisme à Florence*), Lorenzo Ghiberti (1378–1455, *I Commentarii*), Arnold Hauser (1892–1978, *The Social History of Art*), Erwin Panofsky (1892–1968: *Studies in Iconology*), John Ruskin (1819–1900, *The Stones of Venice*), Aby Warburg (1866–1929, *Italienische Kunst im Palazzo Schifanoja*), and Martin Warncke (born 1937, *Hofkünstler*). The principal works of art history are summarized with bibliographies in the annex of each entry.

Nerdinger, Winfried (ed.). *Geschichte der Rekonstruktion—Konstruktion der Geschichte [History of Reconstruction—Construction of History]*. Munich/Berlin/London/New York: Prestel 2010. 512 pp., with many illustrations. ISBN 978-3-7913-5092-8. €69.00. An important exhibition was launched by the Technical University of Munich in cooperation with the Institute for Protection of Monuments and Building Research of the Swiss Technical University of Zürich under the name of this volume (which served as a catalog for this exhibition). In 16 essays and 10 parts of the catalog, the phenomenon of reconstruction of old or destroyed buildings is put into question, discussed, and lavishly illustrated. In almost every country you find reconstructed buildings: Belgium (e.g., University of Löwen), Estonia (e.g., Riga: Schwarzhäupter House), France (e.g., city walls of Carcassonne), Germany (e.g., Berlin: Concert Hall; Dresden: Castle, Semper Opera House, Cathedral Our Lady; Munich: Cathedral), Italy (e.g., reconstruction of the Tower of St. Mark's Place in Venice; Monastery of Monte Cassino), Poland (e.g., Warsaw: Market Place, Castle), Russia (e.g., Moscow: Savior Cathedral), and the United Kingdom (e.g., London: Globe Theatre). In all these cases it may be asked

whether the reconstruction was really necessary and publicly acceptable, or whether it a “construction of history.”

Ohlinger, Theo. *Die Museen und das Recht. Von der Öffnung der kaiserlichen Gemäldesammlung bis zum Bundesmuseengesetz [The Museums and the Law. From the Opening of the Imperial Art Collection to the Federal Act in Federal Museums]*. Wien: facultas 2008. 58 pp. ISBN 978-3-7089-0248-7. €7.80. This is a farewell lecture of Theo Öhlinger, emeritus professor of public law at the University of Vienna Faculty of Law. The Imperial Art Collection was opened to the public in around 1780, and the gallery building of the Kunsthistorische Museum (Museum of Art History) was inaugurated in 1867. After the First World War, a federal statute prohibited any export of art objects without government license. Then for a long time the federal museums were part of the government of culture subsidized by the federal government. The entrance fees were a part of the general budget. This changed in 1998 when the Federal Act on Museums was passed and made the federal museums—at the suggestion of the author—a sort of foundation (Anstalten des öffentlichen Rechts). The collections are held by the Republic of Austria and loaned to the independent museums that have their own budgets and acquire property in art objects only if they are donated. At the end the author complains of the loss of Klimt’s *Portrait of Adele Bloch-Bauer* (now in the Neue Galerie in New York).

Partsch, Susanna. *Tatort Kunst. Über Fälschungen, Betrüger und Betrogene [Scene of Art Crime. On Fakes, Deceivers and Deceived]*. Munich: Beck 2010. 236 pp., 24 black and white illustrations. ISBN 978-3-406-60621-2. €12.95. This pocket book tells the stories of famous art fakes such as those by Giovanni Bastiani (1830–1868), Alceo Dossena (1878–1937), Claude-Emile Schuffenecker (1851–1934), Han van Meegeren (1889–1947), Elmyr de Hory (ca. 1906–1976), Lothar Malskat (1913–1988), Eric Hebborn (1934–1996), and Edgar Mrugalla (born 1938). The author also discusses history and the old fakes as copies of originals and of personal works as antiquities to achieve reputation (Michelangelo). A detailed bibliography finishes this book by an experienced art historian.

Petter-Wahnschaffe, Katrin. *Hans Holbein und der Stalhof in London [Hans Holbein and the Stiliards in London]*. Berlin: Deutscher Kunstverlag 2010. 420 pp., and five colored and 136 black and white illustrations. ISBN 978-3-422-06952-7. €68,00. Hans Holbein (1497/98–1543) went to London in 1532 and became famous for his portraits of English kings, queens, and aristocrats. Also German merchants in London (long since centered at the Stiliards) wanted their portraits as businessmen and their achievements by drawing triumphs. This volume marks the first collection of all the artworks of Hans Holbein that have a connection with the German presence in London in the early sixteenth century.

Pfeifle, Florian. *UNESCO-Weltkulturerbe. Vom globalen Völkerrecht zur lokalen Infrastrukturplanung [UNESCO Common Heritage of Mankind. From the Global Public International Law to Local Planning of Infrastructure]*. Köln: Heymanns 2010. XIV, 309 pp. ISBN 978-3-452-27358-1. €74.00. The book is a thesis submitted and accepted by the University of Regensburg, Germany, Faculty of Law. The author presents in five parts the UNESCO Convention of 1972 on the Common Heritage of Mankind. In the last years, this convention became very controversial in the case of Dresden Waldschlösschen-Bridge, in which the Elbe valley in Dresden was removed from the World Heritage list because the bridge was built, thereby spoiling the Elbe valley. In the first three parts, the author lays the foundation of his work and explains the cooperation model of the 1972 UNESCO Convention. In part four Pfeifle discusses German law and complains that the 1972 UNESCO Convention has never been properly implemented by Germany. He goes on to comment that the preservation of World Heritage monuments and sites included in the policies have not been taken seriously when planning new buildings, bridges, and monuments. If Germany had done this, many debates and controversies could have been avoided. Therefore, the author pleads for a revision of German monument laws and building statutes.

Pollak, Marianne. *Vom Erinnerungsort zur Denkmalpflege. Kulturgüter als Medien des kulturellen Gedächtnisses [From Place of Recollection to Preservation of Monuments. Cultural Property as Medium*

of *Cultural Memory*]. Wien: Böhlau 2010. 149 pp., with 40 colored illustrations. ISBN 978-3-205-78478-4. €39.80. Written by a lady who has been responsible for the inventory of the archaeological heritage of Austria in the Federal Office of Monuments (Bundesdenkmalamt) since 1976, this book deals with the historical development of the protection of monuments since prehistory until modern times. She explains the emergence of protection since the Middle Ages (the Papal Constitution of Pope Pius II of 1462 *Cum aliam nostram* is reproduced in the annex together with a German translation); recounts theft, booty, and destruction; and finishes with a bibliography on her subject matter. Forty illustrations are annexed to illustrate the text.

Ring, Christian. *Gustav Pauli und die Hamburger Kunsthalle. Biographie und Sammlungspolitik [Gustav Pauli and the Hamburg Art Gallery. Biography and Policy of Collecting]*. München: Deutscher Kunstverlag 2010. 371 pp., with 86 black and white illustrations. ISBN 978-3-422-07033-2. €38.00. Gustav Pauli (1866–1938) was the director of the Hamburg Art Gallery (Kunsthalle) from 1914 to 1933. He was the successor of Alfred Lichtwark (1852–1914), who was director of the Kunsthalle from 1886 to 1914. This thesis submitted and accepted by the University of Kassel, Germany, Department Art Academy, diligently discusses the biography of an important art historian and museum director. He also describes his acquisitions of paintings of the nineteenth century, the addition of German and French impressionists to the museum collection, and finally his attitude toward expressionist paintings. In 1933 Pauli had to give up his directorship, and afterward many of the modern paintings he bought were thought to be “degenerate art” and sold to foreign museums and collectors. In 1931 the Kunsthalle lost many paintings in the fire of the Glass Palace in Munich. The author also describes the deaccession of art objects in the depot of the Kunsthalle and the sale by Pauli to acquire art objects for the collection of the Kunsthalle.

Ring, Christian (ed.). *Gustav Pauli und die Hamburger Kunsthalle. Reisebriefe [Gustav Pauli and the Hamburg Art Gallery. Letters from Travels]*. München: Deutscher Kunstverlag 2010. 925 pp., with 74 black and white illustrations. ISBN 978-3-422-07032-5. €78.00. As director of a local institution, Pauli had to write letters to the mayor of the City of Hamburg reporting on the experiences and impressions of his official travels to foreign countries or German places. Ring reproduces 166 letters of this sort with comments and explanations by the author in hundreds of footnotes.

Rush, Laurie (ed.). *Archaeology, Cultural Property, and the Military*. Woodbridge: Boydell Press 2010. X, 230 pp., with many black and white illustrations. ISBN 978-1-84383-539-4. £47.50. Drawing on 16 major contributions from members of armed forces (Austria, Great Britain, Netherlands, Switzerland, and the United States) and informed scholars, this publication by the International Centre for Cultural & Heritage Studies at Newcastle University aims to set out the obligations to protect cultural heritage under international conventions and domestic laws; provide case studies of current military practices with regard to cultural heritage; develop models for academic partnership for military education and planning; and offer insight into ways and means of working productively with the military for the benefit of achieving shared goals. Overall, the volume offers historical perspectives on the problems that warfare poses to archaeological sites, and the examples discussed will provide a basis for planning and undertaking future heritage stewardship worldwide. In the appendix the author reproduces the Hague Convention of 1954 on the Protection of Cultural Property in the Event of Armed Conflict and two Protocols of 1954 and 1999.

Sauerländer, Willibald. *Von Bildern und Menschen. Zu Besuch bei alten und neuen Meistern [On Paintings and People. Visiting Old and New Masters]*. München: Beck 2010. 198 pp., with 22 colored illustrations. ISBN 978-3-406-606-8. €22.95. This book, written by the retired director of the Zentralinstitut für Kunstgeschichte in Munich, is a collection of 23 reviews of art exhibitions that were held recently in Austria, Belgium, England, France, Germany, Italy, and the United States and reviewed from 1995 to 2009. Of particular interest is that all the reviewed spectacular and specialized exhibitions needed loans from local and foreign museums. This is interesting to note because local people come to know paintings, watercolors, and graphic art of museums unknown to them, and lending museums can make use of their treasures in hopes of getting future loans on the basis of reciprocity.

Savoy, Bénédicte, and Yann Potin (eds.). *Napoleon und Europa. Traum und Trauma [Napoleon and Europe. Dream and Trauma]*. Munich: Prestel 2010. 383 pp., and many black and white and colored illustrations. ISBN 978-3-7913-5088-2. €39,95. This is a catalog of an exhibition shown in Bonn, Germany, and later in Paris. Preceded by 12 essays, the 12 chapters cover different aspects of Napoleon and Europe. One essay and a chapter are also devoted to taking booty during the campaigns in Belgium, Egypt, Germany, Italy, and Spain.

Schmitt-Föllner, Rudolf (ed.). *Alfred Flechtheim: "Nun mal Schluss mit den blauen Picassos!" Gesammelte Schriften [Alfred Flechtheim: "Stop the Blue Picassos!" Collected Essays]*. Bonn: Weidle 2010. 276 pp. ISBN 978-3-938803-21-9. €23,00. Alfred Flechtheim (1878–1937) was a well-known Jewish art dealer in Düsseldorf and Berlin with special interest in modern French and German art. He also published essays in his journal *Der Querschnitt (The Cross-Section)*. Some of his essays are reproduced in this timely collection, which is published just when his heirs are looking for artworks stolen or taken during the Nazi period in Germany.

Schwarzmaier, Agnes (ed.). *Der "Brutus" vom Kapitol. Ein Portrait macht Weltgeschichte [The "Brutus" of the Capitol. A Portrait Makes World History]*. Berlin: Minerva 2010. 127 pp., and many colored and black and white illustrations. ISBN 978-3-938832-59-2. €19,80. An exhibition was launched from 24 February until 2 May 2010 in the Altes Museum of Berlin with the title of this booklet. The sculpture of *Brutus*, normally exhibited in the Musei Capitolini in Rome, is one of the most important sculptures of ancient origin. In 1797 Napoleon transferred the sculpture to Paris as stipulated in the Peace Treaty of Tolentino, and it was returned from the Musée Napoleon in 1815. *Brutus* has not left Rome since—except for the exhibition in Berlin in 2010. This is a sign of the excellent relations between German museums and their Italian colleagues. Seven papers are included in the catalog that scientifically explain the importance of the sculpture and its meaning.

Smith, Laurajane, and Natsuko Akagawa (eds.). *Intangible Heritage*. London/New York: Routledge 2009. XIII, 312 pp. ISBN 978-0-415-47396-5. £25,40. With the development and ratification of the UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage of 2003, there has been a significant increase in international debate about not only the nature and value of intangible heritage, but also the general meaning and character of heritage. Greeted with enthusiasm by many countries, the convention was also met with wariness and apprehension in much of the West, and the idea of "intangible heritage" is a relatively unexplored concept in many Western countries. The volume brings together authors from the United States, Europe (United Kingdom, Germany, and Iceland), Africa (Morocco and Zimbabwe), Japan, and Australia to document and analyze the development of the 2003 Convention and its consequences. The opening chapters identify the principles, philosophies, and assumptions underlying the convention and discuss their implications for the development of management and conservation/preservation practices as well as for the reexamination of the dominant ideas about the role and meaning of heritage in contemporary societies. Case studies documenting the material and cultural policies of intangible heritage are also presented, while other chapters explore the theoretical implications for existing definitions of heritage. The collection brings together a range of areas of expertise, including anthropology, law, heritage studies, archaeology, museum studies, folklore, indigenous studies, and ethnomusicology. Academics and heritage professionals discuss the theoretical and practical implications of intangible cultural heritage, and the very idea that we can talk about "heritage" and "intangible heritage" is challenged.

Spear, Richard E., and Philip Sohm. *Painting for Profit. The Economic Lives of Seventeenth-Century Italian Painters*. New Haven/London: Yale University Press 2010. XI, 384 pp., with 91 colored illustrations. ISBN 978-0-300-15456-6. £45,74. How did economic conditions influence painters in seventeenth-century Italy, especially in Rome, Naples, Bologna, Florence, and Venice? How much did they earn? Did they adjust their prices in response to market pressures, to costs of production, and to the rise and fall of their reputations? In this book five art historians team up with two economic and social historians to investigate the financial worlds of painters in Baroque Italy. Exploring the many variables that determined the prices asked or received by painters—including the status

of their patrons, the size of works and time spent making them, their subject matter, and their number of figures—the authors offers major insights into the social lives, psychological disposition, and economic circumstances of a wide range of major and minor artists.

Steinkamp, Maike, and Ute Haug (eds.). *Werke und Werte. Über das Handeln und Sammeln von Kunst im Nationalsozialismus [Works and Values. On Trade and Collecting of Art in National Socialism]*. Berlin: Akademie Verlag 2010 (Schriften der Forschungsstelle “Entartete Kunst,” Vol. V). XIII, 243 pp., with 61 black and white illustrations. ISBN 978-3-05-004497-2. €49.80. The book collects 11 papers written for “The Degenerate Art” Resource Center in Berlin. These papers clearly show that art trade with works of “degenerate art” and also private collecting of such works were possible during the Nazi period in Germany. This is shown in papers on the art dealers Karl Buchholz (1901–1992), Günter Franke (1900–1976), Hildebrand Gurlitt (1895–1956), and Ferdinand Möller (1882–1956) and in papers of art collectors as Robert Graetz (1878–1945) of Berlin, Josef Haubrich (1889–1961) of Cologne, and Bernhard Sprengel (1899–1985) of Hannover.

Tromp, Henk. *A Real Van Gogh. How the Art World Struggles with Truth*. Amsterdam: Amsterdam University Press 2010. 349 pp., with 66 black and white illustrations. ISBN 978-90-8964-176-2. £29.99. Vincent van Gogh’s paintings and drawings are fabulously expensive. Millions of people admire his work, but are all those masterpieces genuine? To this day the international art world struggles to separate the real Van Goghs from the fake ones. The key question of this book, written by a cultural anthropologist at Leiden University, is what may happen to art experts when they publicly voice their opinions on a particular Van Gogh or if they say nothing. The story starts with art expert J. B. de la Faille, who discovered—to his own bewilderment—that he had included dozens of fake Van Goghs in his 1926 *catalogue raisonné*. He wanted to set the record straight, but met with strong resistance from art dealers, collectors, critics, politicians, and others, marking the beginning of a fierce clash of interests that had seized the art world for many decades of the twentieth century. In his account of the struggle for the genuine Vincent van Gogh, Tromp shows the less attractive side of the art world. His reconstruction of many such confrontations yields a host of intriguing and sometimes mystifying insights into the fates of art experts when they bring unwelcome news and when they struggle with divergent interests in their own professions such as art experts and art dealers at the same time. The author also extensively discusses the trial of the faker Otto Wacker in Berlin of 1932 (pp. 129 et seq.).

Verwiebe, Birgit (ed.). *Verlust und Wiederkehr. Verlorene und zurückgewonnene Werke der Nationalgalerie [Lost and Return. Lost and Recovered Works of the National Gallery]*. Berlin: Nationalgalerie 2010. 40 pp., with many illustrations. ISBN 978-3-88609-692-3. €5.00. In World War II the National Gallery of Berlin lost almost 800 works of art—about a third of its entire holding. Since the end of World War II, several works of art have been found, given back, or discovered in the flea market. About 20 of these paintings were exhibited in a small exhibition since December 2010. These paintings are presented in this small catalog with some explanations and descriptions.

Wahl, Volker (ed.). *Das Staatliche Bauhaus in Weimar. Dokumente zur Geschichte des Instituts 1919–1926 [The State Bauhaus in Weimar. Documents of the Institute’s History 1919–1926]*. Köln: Böhlau 2009. 820 pp., with 36 illustrations. ISBN 978-3-412-20170-8. €89.90. This is valuable documentation of the influential school of art, architecture, and handicraft of Weimar founded by Walter Gropius (1883–1969) in 1919 with teachers like Lyonel Feininger (1871–1956), Wassily Kandinsky (1866–1944), and Paul Klee (1879–1940). Reproduced is also the Program of the State Bauhaus of April 1919 (p. 97 and illustration No. 9c-d). The documentation is edited by the director of state archives in Weimar.

Weller, Matthias, Nicolai Kemle, Thomas Dreier, and Peter Michael Lynen (eds.). *Kunst im Markt—Kunst im Recht. Tagungsband des Dritten Heidelberger Kunstrechtstags am 09. und 10. Oktober 2009 [Art in the Market—Art in Law. Proceedings of the Third Heidelberg Meeting on Art Law on 9 to 10 October 2009]*. Baden-Baden/Zürich/Wien: Nomos/Dike/facultas 2010. 231 pp., with some black and white illustrations. ISBN 978-3-8329-5471-0. €59.00. Every autumn the Institute of Art and Law in

Heidelberg, Germany, organizes a meeting on art law. In 2009, 13 papers were delivered. These papers are reprinted in this volume. The papers, all written in German, deal with the art trade and prices (Wolfgang Ullrich), art fairs (Ewald Karl Schrade), photography (Thomas Dreier), orphan works (Sylvie Fodor), copyright (Martin Senfleben), international litigation in art law cases (Burkhard Hess), the assessment of art objects in tax disputes and succession cases (Carl-Heinz Heuer), the prescription in art law like the Heidelberg collection of papyri (Erik Jayme and Andrea Jördens), trade in fakes (Kurt Siehr), discovery of fakes (Karin Berg), mediation in schools of art (Peter Michael Lynen), and finally restitution and bona fide purchase of a stolen sacred object (Michael Anton).

Wieseman, Marjorie E. *A Closer Look—Deceptions and Discoveries*. London: National Gallery 2010. 95 pp., with many illustrations. ISBN 978-1-85709-486-2. £6.99. From 28 June to 12 September 2010, the “Fakes, Mistakes and Discoveries” exhibition was held at the National Gallery London. This book is a companion guide to this exhibition. It offers 16 case studies of how works of art were discovered as fakes, copies, and pupil’s work or as originals and works of the master himself. The book begins with a full explanation of modern techniques for inspection and research.

Wittman, Robert K., John Shiffman. *Priceless. How I Went Undercover to Rescue the World’s Stolen Treasures*. New York: Broadway Paperbacks 2010. VIII, 325 pp., with 23 colored illustrations. ISBN 978-0-307-46148-3. \$15.00. The world’s top art sleuth, Robert Wittman, built a 20-year career that was nothing short of extraordinary. He went undercover—usually unarmed—to catch art thieves, scammers, and black-market traders around the world, rescuing some of history’s greatest treasures. By the U.S. Federal Bureau of Investigation’s accounting, these high-stakes gambits saved hundreds of millions of dollars’ worth of masterpieces and rare historic artifacts. Wittman, after retirement from the FBI Art Crime Team, began an art recovery and security consulting business. He says the statistics are not important. Which is worth more: a Rembrandt self-portrait or an American flag carried into battle?

Wolf, Norbert. *Beutekunst Transfers. Eine andere Kunstgeschichte [Transfers of Looted Art. A Different Art History]*. Wiesbaden: marixverlag 2010. 256 pp., with 32 colored illustrations. ISBN 978-3-86539-240-4. €19.00. The author, an art historian, tells another story of art history based on looted, stolen, and smuggled art objects. Taking examples of famous and well-known art objects, he explains that many artworks were formerly taken as war booty. They were demanded by royal collectors for securing the former owner from defeat, war, and murder. Other objects became artworks later after they had been stolen or looted as relics or sacred pieces of worship. Destroyed works of art and the spoils of them filled private museum, public places, and famous Wunderkammern. Until the nineteenth century, booty was taken and proudly exhibited as signs of victory. This was the case with Burgundy; the Heidelberg library “Palatina”; Napoleon’s booty in Italy, Germany, Netherlands, and Spain; and Hitler’s plans to build a big museum in Linz, Austria. Also in former colonies and dependent territories the colonizing powers took many of local items and filled their museums with them. Archaeologists and explorers sent objects home. Finally so-called primitive art was copied and inspired modern Western art. Truly, this is an interesting “other art history.”

Woudenberg, Nout van, and Liesbeth Lijnzaad (eds.). *Protecting Cultural Property in Armed Conflict. An Insight into the 1999 Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict*. Leiden/Boston: Nijhoff 2010. XVII, 243 pp. ISBN 978-90-04-18377-3. €85.00. On 26 March 2009 a conference was held in The Hague to celebrate the Second Protocol to the 1954 Hague Convention, which was adopted exactly 10 years ago. The 14 papers in this book were given at this conference. These papers deal with almost every aspect of the Second Protocol but also with the sad events in Yugoslavia and the Iraq. In these armed conflicts, the “sleeping beauty” of the instrument of enhanced protection of cultural property completely failed because the parties to these wars were unprepared and unwilling to protect cultural property of the enemy.

Zapperi, Roberto. *Abschied von Mona Lisa. Das berühmteste Gemälde der Welt wird enträtselt [Farewell to Mona Lisa. The Secret of the Most Famous Painting of the World Solved]*. Munich: Beck 2010. 160 pp. and 16 colored and some black and white illustrations. ISBN 978-3-406-59781-7. €19.95.

The historian Roberto Zapperi has his own ideas about the identity of the lady depicted by Leonardo da Vinci with the painting, called *La Gioconda*, *La Gioconda*, or *Mona Lisa*. He is convinced that Giuliano de Medici (1479–1516), brother of Giovanni de Medici (later Pope Leo X, 1513–1521) and cousin of Giulio de Medici (later Pope Clemente VII, 1523–1534), ordered Leonardo to do the painting in 1515 as a picture in memory of Pacifica Brandani, the mother of Giuliano's son Ippolito, born in Urbino in 1511.

Zografos, Daphne. *Intellectual Property and Traditional Cultural Expressions*. Cheltenham: Edward Elgar 2010. XVI, 242 pp. ISBN 978-1-84844-406-5. £65.00. This book is based on a doctoral thesis submitted and accepted by Queen Mary University of London. The volume examines the possibility of protecting the traditional cultural expressions (TCEs) with copyright laws on the one hand, and “origin related” intellectual property rights, such as trademarks, certification marks, geographical indications, and laws against misrepresentation on the other. In particular, it examines which rights are conceptually best suited for the protection of TCEs and appear more appropriate to meet the range of concerns raised by the holders of that knowledge and policymakers in culturally rich developing countries. The author, now lecturer in law at the University of Reading, UK, illustrated her ideas for protection by case discussions and case studies.