

BOOK NOTES

Bibliography of Books Published in 2002, 2003, and 2004

Kurt G. Siehr*

Adunka, Evelyn. *Der Raub der Bücher. Plünderungen in der NS-Zeit und Restitution nach 1945 [The Looting of Books. Looting in the Nazi Period and Restitution after 1945]*. Wien: Czernin 2002. ISBN 3-7076-0138-2. €26.50. In May 1945 the British army discovered a library of more than 500,000 volumes in the Austrian cloisters Tanzenberg in Kärnten. The library consisted of books looted by the Einsatzstab Reichsleiter Rosenberg (ERR) in countries occupied by the German Army and determined for the central library of the “High School” of the Nazis. The historian Adunka describes the Tanzenberg library and the provenance of many books once part of Austrian public and private libraries.

Anaya, S. James. *Indigenous Peoples in International Law*. 2nd. ed., Oxford: Oxford University Press 2004. XI, 396 pp. ISBN 0-19-517350-3. £11.99. The author is Professor of Human Rights Law and Policy James J. Lenoir at the University of Arizona, James E. Rogers College of Law in Tucson, Arizona. He demonstrates that although historical trends in international law largely facilitated colonization of indigenous peoples and their lands, modern international law’s human rights program has been modestly responsive to indigenous peoples’ aspirations to survive as distinct communities in control of their own destinies. Many documents and a comprehensive bibliography can be found in the appendix.

Anderson, John. *Art Held Hostage. The Battle over the Barnes Collection*. New York and London: Norton 2003. XV, 237 pp. ISBN 0-393-04889-6. \$25.95. This is a short history of the fabled and greatest collection of Impressionist and post-Impressionist art in America including 69 Cezannes (more than in all the museums of Paris), 60 Matisses, 44 Picassos, and no fewer than 180 Renoirs. The founder of this collection, Dr. Albert C. Barnes (1872–1951), was a physician and became rich by manufacturing pharmaceutical products (mainly the disinfectant Argyrol). His collection opened on March 19, 1925, in Philadelphia, and would have been a big success and major attraction if Dr. Barnes had opened it to the general public, entrusted the management to experienced persons, and provided sufficient funds for its permanent maintenance. But Dr. Barnes thought of his collection as a pedagogical, aesthetic, and philosophical institution that could not survive permanently after the founder passed away in 1951. The author also tells the story of the Barnes Foundation during the last 50 years when director Richard Glanton took the Barnes Collection on its celebrated worldwide tour from 1993 to 1995, renovated the galleries, and fought many court cases on behalf of the foundation. Today, the new board is seeking to move the collection into the city of Philadelphia and vacate Dr. Barnes’ indenture.

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Appel, Reinhard (ed.). *Das Neue Bernsteinzimmer [The new Amber Room]*. Köln: Lingen 2003. 109 pp. no ISBN. €20.00. This is a generously illustrated book on the reconstructed Amber Room of Zarskoje Selo/St. Petersburg. Donated by the Prussian King to the Russian czar in 1716, looted by the German army in 1941, and lost since 1945, the Amber Room has been reconstructed beginning in 1995 and was finished in 2003.

Archéologie. Textes mis à jour au 1er mars 2003 [Archaeology. Texts Updated until March 1, 2003]. Paris: Journaux Officiels 2003, 75 pp. ISBN 2-11-075532-6. €3.05. Collection of French legislative materials about archaeology including underwater and preventive archaeology.

Archéologie préventive [Rescue Archaeology]. Paris: Journaux officiels 2003. 303 pp. ISBN 2-11-075705-1. €11.00. Collection of French legislative materials about rescue or preventive archaeology.

Art et musées. Textes mise à jour au 1er mars 2003 [Art and Museums. Updated Texts until January 1, 2003]. Paris: Journaux officiels 2003. VII,195 pp. ISBN 2-11-075531-8. €7.50. Collection of French statutory and regulatory provisions on museums, expositions, patrons, public sale, and the protection of the national heritage against theft.

Assouline, Pierre. *Discovering Impressionism. The Life of Paul Durand-Ruel [English translation of the French original "Grâces lui sont rendues: Paul Durand-Ruel, le marchand des impressionnistes"]*. New York: Mark Magowan/Vendome 2004. 304 pp. ISBN 0-86565-241-4. \$27.50. Paul Durand-Ruel (1831–1922) is widely credited as the dealer who *made* the professional careers of Pierre-Auguste Renoir, Edgar Degas, Edouard Manet, Claude Monet, Alfred Sisley, Camille Pissarro, and other painters of *fin-de-siècle* Paris. In the face of outraged critics, public scorn, political upheaval, and financial ruin, Durand-Ruel understood and championed the work of the Impressionists for what it was—a true revolution in the history of art. Taking over the gallery of his father, Paul Durand-Ruel expanded the gallery and moved the Paris-based branch to the fashionable neighborhoods within the city, and opening branches in London, Brussels, and New York. By 1900 Durand-Ruel's gallery dominated the international market for Impressionism; and through his tireless support, the artists with whom he associated received the material means to continue their work.

Atwood, Roger. *Stealing History. Tomb Raiders, Smugglers, and the Looting of the Ancient World*. New York: St. Martin's Press 2004, 337 pp., 27 illustrations. ISBN 0-319-32406-5. \$25.95. This book cracks open the global trade in ancient artifacts and shows how grave robbers from Peru to Iraq and Cambodia supply the treasures that wind up in museums and private collections of the super rich. Using the astounding story of the Royal Tombs of Sipán in Peru (as important to the Americans as Tutankhamen's grave was to Egypt) and the widespread looting that followed the 2003 invasion of Iraq, journalist Roger Atwood takes readers through this underground world of gold and greed.

Baldacci, Valentino. *Il sistema dei beni culturali in Italia. Valorizzazione, progettazione e comunicazione culturale [The Italian System of Cultural Property. Exploitation, Planning and Cultural Communication]*. Florence/Milan: Giunti 2004. 239 pp. ISBN 88-09-03757-X. €12.50. The author discusses the Italian plans to use and exploit the Italian cultural treasures as if they were pieces of consumption or unbridled communication and visitation. He critically reviews this trend and offers alternatives.

Balzani, Roberto (ed.). *Per le antichità e le belle arti. La legge n. 364 del 20 giugno 1909 e l'Italia giolittiana [For the Antiquities and the Visual Arts. The Act no. 364 of 20 June 1909 and Italy under Giolitti]*. (Collana dei dibattiti storici in Parlamento, vol. 2). Bologna: Mulino 2003. 564 pp. Includes diskette. ISBN 88-15-09336-2. €38.00. This book collects all the documents that finally led to the first comprehensive Italian statute on the protection of cultural property.

Barkan, Elazar, and Ronald Bush (eds.). *Claiming the Stones/Naming the Bones. Cultural Property and the Negotiation of National and Ethnic Identity*. Los Angeles: Getty Research Institute 2002. IX, 371 pp. and 32 black and white illustrations. ISBN 0-89236-673-7. \$50.00. This book focuses on the interplay between ethnic or national identity and claims to cultural property. It contains 15 essays written for a 1998 conference at Saint John's College, Oxford, England. They address current controversies over the definition and use of cultural materials from the perspectives of archaeology,

physical anthropology, ethnobiology, ethnomusicology, law, history, and cultural and literary study. The objects of these disputes include tangible, unique items such as the Parthenon Marbles or the skeleton of Kennewick Man whose custody has provoked petitions for repatriation or restitution; intangible property such as the patterns of Maori tattoo or performances of traditional music whose appropriation has prompted calls for indigenous regulation; and figurative *representations* such as Mark Twain's portrayal of African Americans or Philip Roth's depictions of American Jewishness that have led to censure and censorship. At stake in these essays is not only how the past is formed but also how the control of cultural property may shape and consolidate group identity, both now and in the future.

Battles, Matthew. *Library. An Unquiet History*. London: Vintage 2004, X, 245 pp. ISBN 0-099-43707-4. £8.99. The author, rare-book librarian at the Houghton Library at Harvard University, takes the reader from Boston to Baghdad and Alexandria, from classical scriptoria to medieval monasteries, from the Vatican to the British Library. He explores how the library has served two contradictory impulses: to exalt canons of literature—to secure and celebrate the best writing—and the desire to contain all forms of human knowledge—to keep all the books.

Bazil, Christoph, Reinhard Binder-Kriegelstein, and Nikolaus Kraft. *Das Österreichische Denkmalschutzrecht [The Austrian Law on the Protection of Historical Monuments]*. Vienna: Manz 2004. 240 pp. ISBN 3-214-14563-0. €42.00. This book is a collection of annotated Austrian statutes and ordinances on the protection of historical monuments and cultural property.

Bazyler, Michael J. *Holocaust Justice: The Battle for Restitution in American Courts*, New York/London: New York University Press 2003. XIX, 411 pp. ISBN 0-8147-9903-5. U.S. \$31.45. The author, professor of law of the Whittier Law School, Costa Mesa, California, and fellow at the Center for Advanced Holocaust Studies in Washington, D.C., tells the story in which, for the first time in history, European and American corporations are now being forced to pay restitution for war crimes totalling billions of dollars to Holocaust survivors and other victims. He deals with the Swiss banks' attempt to hide dormant bank accounts belonging to Holocaust survivors or heirs of those who perished in the war; German private companies that used slave laborers during World War II, including American subsidiaries in Germany; Italian, Swiss, and German insurance companies that refused to pay on prewar policies; and the legal wrangle going on today in American courts over art looted by the Nazis in wartime Europe (pp. 202–268). With an eye to the future, Bazyler discusses the enduring legacy of Holocaust restitution litigation, which is already being used as a model for obtaining justice for historical wrongs on both the domestic and international stage.

Bennett, Tony. *Pasts Beyond Memories, Evolution, Museums, Colonialism*. London/New York: Routledge 2004. XV, 233 pp. ISBN 0-415-24747-0. £18.99. The author, professor of sociology at the Open University, UK, and author of *The Birth of the Museum* (1995), examines the relations between evolutionary theory, political thought, and museums in Britain, the United States and Australia in the late nineteenth and early twentieth centuries. He explores the evolutionary museum in relation to the earlier Enlightenment museum and cabinets of curiosity, illuminating the distinctive forms of visual knowledge associated with archaeological, ethnological, geological, and natural history evolutionary displays. He also considers the new forms of social authority that evolutionary scientists aimed for in pitting their ability to read the lessons of prehistoric times against the text-based authority of the humanities.

Bercé, Yves-Marie. *A la découverte des trésors cachés du XVI^e siècle à nos jours [On the Discovery of Hidden Treasures from the 16th Century until Today]*. Paris: Perrin 2004, 322 pp. ISBN 2-262-02195-3. €22.00. The author of this scholarly book, retired professor of modern history at the Sorbonne/Paris, describes the history of treasure hunting and acquisition of lost and abandoned objects on land and the high seas. She vividly describes the tension between the powers of the state to preserve treasures with their context and the individual freedom to make discoveries.

Bermúdez Sánchez, Javier. *El derecho de propiedad: Límites derivados de la protección arqueológica* [The Property Right: Limits Derived from the Protection of Archaeology]. Madrid: Montecorvo 2003. 180 pp. ISBN 84-7111-430-5. €19.00. This book deals with Spanish law of property and the limits of private property under the Spanish constitution and the Spanish Statute 16/1985 of June 25, 1985, on the Spanish Historical Heritage (Patrimonio Histórico Español).

Bischof, Ulf. *Die Kunst und Antiquitäten GmbH im Bereich Kommerzielle Koordinierung* [The Art and Antiquities Company in the Area of Commercial Coordination] (Cultural Property Studies). Berlin: de Gruyter 2003. XVI, 534 pp. ISBN 3-89949-048-7. €138.00. This is a well-written doctorate thesis of a young legal historian on a bizarre company founded in the German Democratic Republic. The company was established in 1973 to collect antiquities and museum objects for the export and the collection of hard western currency. This money was used for the purchase of high-quality goods without, at the same time or even later, purchasing new art objects for local or national museums. Private collections were “confiscated” under the pretense that the collectors owed taxes; taxes never before requested. Of course, the German Democratic Republic did not sell high-quality art treasures as did the Soviet Union in the 1920s when Mellon purchased master works from the Russians and donated them to the National Gallery in Washington. But the German Democratic Republic also set a sad example, proving that the state is not always the best keeper of the national heritage.

Blom, Philipp. *To Have and to Hold. An Intimate History of Collectors and Collecting*. Woodstock & New York: Overlook 2004. XIV, 274 pp. 53 black and white illustrations. ISBN 1-58567-561-X. \$15.95. The journalist and translator of Paris takes the reader on a captivating tour of collectors and their treasures from medieval times to the present, from a cabinet containing unicorn horns and a czar’s collection of teeth to the macabre art of embalmer Dr. Friedrich Ruysch, the fabled castle of William Randolph Hearst, and the truly preoccupied men who stockpile food wrappers and plastic cups.

Blom, Philipp. *Sammelwunder, Sammelwahn. Szenen aus der Geschichte Einer Leidenschaft* [German version of *To Have and to Hold*]. Frankfurt am Main: Eichborn 2004. 405 pp. with many illustrations. ISBN 3-8218-4537-6. €27.50.

Boesten, Eke. *Archaeological and/or Historic Valuable Shipwrecks in International Waters. Public International Law and What It Offers*. The Hague: Asser 2002. XVI, 256 pp. ISBN 90-6704-147-5. The author is an independent Dutch legal consultant in the fields of maritime cultural heritage and the Law of the Sea. Her book focuses on the search for a global legal framework that covers activities affecting archaeological and/or historic valuable shipwrecks in waters beyond national jurisdiction. Three regimes are investigated as to their applicability: the Law of the Sea Convention 1982, the system of admiralty law as adapted to these particular circumstances and used by U.S. courts, and the UNESCO Convention for the Protection of the Underwater Cultural Heritage 2001. When analyzing the relevant articles of the regimes, additional critical commentary is provided. In the case of the UNESCO Convention, this leads to an article-by-article commentary, which includes the background, negotiation history, and explanation of the articles.

Boch, Stella von. *Jacob Burckhardt’s “Die Sammler,” Kommentar und Kritik* [Jacob Burckhardt’s “The Collectors,” Commentary and Critique]. Munich/Berlin: Deutscher Kunstverlag 2004. 167 pp. ISBN 3-422-06432-X. €39.90. The essay “Die Sammler” by art historian Jacob Burckhardt (1818–1897) was published posthumously in 1898 and most recently in 2000 as part of volume 6 of *Jacob Burckhardt Werke’s Kritische Gesamtausgabe*, edited by Stella von Boch and Martin Warncke. In her thesis accepted by the faculty of cultural history and cultural science of the University of Hamburg, the author reveals that for a long time Jacob Burckhardt planned to arrange art history not according to style or school or country but according to special tasks, purposes, or functions. The artist had to respond to certain orders for altars, portraits, or objects for collectors. In this respect Jacob Burckhardt already described the early influence that collectors exerted on the development of art and style.

Bottari, Francesca, and Fabio Pizzicannella. *L’Italia dei tesori. Legislazione dei beni culturali, museologia, catalogazione e tutela del patrimonio artistico* [The Italy of Treasures. Legislation on Cultural

Objects, Museology, Cataloging and Protection of Artistic Patrimony] Milano: Zanichelli 2002. IX, 311 pp. ISBN 88-08-08803-0. €17.80. In three chapters the authors treat the legal protection of cultural property in Italy with reference to the history of protection of art objects and modern legislation (Testo unico of 1999) and the organization of protection. The museums are covered in chapter 2 and the last chapter is devoted to cataloging, restoration, and the control of the art market. All statements and explanations are illustrated and exemplified by actual examples and documents. The exercises at the end of each chapter show that the book is designed for students specializing in the protection of cultural property.

Brooks, Robin. *The Portland Vase. The Extraordinary Odyssey of a Mysterious Roman Treasure*. New York: Harper 2004. VI, 250 pp. with 8 illustrations. ISBN 0-06-051099-4. \$24.95. In 1582 the notorious tomb robber–archaeologist Fabrizio Lazzaro discovered the Portland Vase (time of Augustus, first century BC) outside of Rome, and sold it. It was later acquired by Pope Urban VIII (Maffeo Barberini), Sir William Hamilton, and eventually the Duchess of Portland in 1784. Josiah Wedgwood devoted a lifetime to trying to create a satisfactory reproduction; the vase was shattered in 1845, restored, and exhibited as a loan for a long time in the British Museum, which acquired it in 1945 from the Duke of Portland. The author conveys a fascinating story.

Brown, Michael F. *Who Owns Native Culture?* Cambridge, Mass./London: Harvard University Press 2003. XIII, 315 pp. ISBN 0-674-01171-6. \$29.95. The author, Lambert professor of anthropology and Latin American studies at Williams College (Williamstown, Massachusetts), documents the efforts of indigenous people to redefine heritage as a protected resource. He takes readers into settings where native people defend what they consider to be their cultural property: a courtroom in Darwin, Australia, where an aboriginal artist and a clan leader bring suit against a textile firm that infringes sacred art; archives and museums in the United States where Native American tribes seek control over early photographs and sound recordings collected in their communities; and the Mexican state of Chiapas, site of a bioprospecting venture whose legitimacy is questioned by native-rights activists. By focusing on the complexity of actual cases, Brown casts light on indigenous grievances in diverse fields—religion, art, sacred places, and botanical knowledge. He finds both genuine injustice and, among advocates for native peoples, a troubling tendency to mimic the privatizing logic of major corporations. Brown proposes alternative, balanced, flexible, and less legalistic strategies for defending the heritage of vulnerable natives without advocating any kind of “Total Heritage Protection” as advocated by the Daes Report of 1997. He favours the Bellagio Declaration of March 11, 1993, which demands the intellectual property protection of folkloric works, works of cultural heritage, and works of the biological and ecological “know-how” of traditional peoples.

Bumbaru, Dinu, Sheridan Burke, Jane Harrington, Michael Petzet, and John Ziesemer (eds.). *Heritage at Risk. ICOMOS World Report 2002/2003 on Monuments and Sites in Danger*, Munich: Saur 2003. 240 pp. ISBN 3-598-2424-5, €20.00. This is the third edition of reports edited by the International Council on Monuments and Sites (ICOMOS) with reports from about 60 countries with endangered monuments and sites.

Bundesinstitut für Kultur und Geschichte der Deutschen im Östlichen Europa (ed.). *Das Gemeinsame Kulturerbe im Östlichen Europa. Denkmalpflegerisches Engagement der Bundesregierung 1993–2003 [The Common Cultural Heritage in Eastern Europe. Preservation of Historical Monuments Supported by the German Federal Government 1993–2003]*. Oldenburg: Bundesinstitut, Johann-Justus-Weg 147a. D 26127 Oldenburg, 2004. No ISBN. 95 pp. Free of charge. Can be ordered at bkge@uni-oldenburg.de. This illustrated booklet summarizes the international cooperation of the German Federal Government with nine eastern European countries to preserve about 150 objects in these eastern European countries. This cooperation is based on the German Statute on Matters of Expelled Persons and Refugees of 1957. This is an interesting example of the protection of cultural property located abroad but closely connected with German settlements in eastern Europe during the last centuries.

Cammelli, Marco (ed.). *Il codice dei beni culturali e del paesaggio. Commento al decreto legislativo 22 gennaio 2004, n. 42 [The Code of Cultural Property and Environment. Commentary of the Legislative*

Decree No. 42 of 22 January 2004], Bologna: Mulino 2004. 767 pp. ISBN 88-15-09790-2. €42.00. This is a very useful article-by-article commentary of the recently enacted new Italian statute on the protection of cultural property.

Campbell, Stephen J. (ed.). *Artists at Court. Image-Making and Identity, 1300–1550*, Boston: Isabella Stewart Gardner Museum 2004. 268 pp. with illustrations. ISBN0-91-660-23-3. £31.10. Many artists in Renaissance Europe worked for rulers who maintained courts; not all of these artists, however, can be called *court artists*. Most of these essays were presented at “The Renaissance Court Artist” symposium held at the Isabella Stewart Gardner Museum in Boston, Mass., on March 2, 2002. These essays discuss famous artists like Raphael, Leonardo, Mantegna, Claus Sluter, and Albrecht Dürer for whom princely service made a real difference. They also address the makers of some less well-known but spectacular works of art produced for the poet Petrarch, the Duke of Savoy, the Farnese family in Rome, the Este of Ferrara, the Hapsburg Duchess Margaret of Austria, King Francis I of France, and the Bentivoglio rulers of Bologna.

Camurri, Daniela. *L'arte perduta. Le requisizioni di opere d'arte a Bologna in età napoleonica (1796–1815)* [*The Lost Art. The Requisitions of Pieces of Art from Bologna in the Time of Napoleon (1796–1815)*]. Bologna: Minerva Edizioni 2003. 219 pp. ISBN 88-7381-050-0. €29.00. When General Napoleon was about to start the Campaign in Italy, the French Directoire in Paris, in the instructions of May 7, 1796, asked him to procure art objects from Italy to France because the time had come for the French National Museum in Paris to exhibit the most famous pieces of art, to confirm and enrich the Reign of Liberty. Napoleon followed these instructions. Having taken Bologna (part of the Papal States) on June 21, 1796, he required the pope—in the Armistice of Bologna of June 23, 1796, confirmed by the Treaty of Tolentino of February 19, 1797—to deliver hundreds of paintings, busts, and other art objects to be chosen by the French Commission for Tracking Objects of Science and Art (Commission pour la recherche des objets des Sciences et de l'Art). From Bologna 31 paintings were taken to Paris (e.g., Raffaello's *L'estasi di Santa Cecilia*) and only 16 returned to Italy 20 years later. When in 1805 Napoleon became King of Italy and the Brera of Milano was founded as National Gallery of the Kingdom of Italy with Milano as the capital, another 35 paintings were removed between 1808 and 1812 and exhibited in the Brera of Milano. Eleven of these art objects returned later to Bologna and the local Pinacoteca. The author presents these events in a scholarly text accompanied by 15 illustrations, 14 documents, 3 catalogs, and a detailed bibliography. Andrea Emiliani, professor of art history of the University of Bologna and superintendent of artistic and historical objects (Beni Artistici e Storici) of the Italian province Emilia Romagna, welcomes this study in his introduction.

Cappelli, Rosanna. *Politiche e poetiche per l'arte [Political and Poetical Arguments on Art]*. Milano: Mondadori Electa 2002. 166 pp. ISBN 88-370-2060-0. €12.00. The author, an Italian archaeologist, discusses the former Italian plans to privatize radical art objects and historical monuments, what once became the slogan, “Colosseum and Uffizi for sale!” She analyzes these plans, reduces them to reasonable measures, and describes manageable cooperation between the state as the protector of national cultural property and private investors, collectors, and benefactors.

Chamberlain, Kevin. *War and Cultural Heritage. An Analysis of the 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict and its Two Protocols*. Leicester: Institute of Art and Law 2004. XII, 333 pp. ISBN 1-903987-06-7. In April 2003 the world was shocked by scenes of the Iraq National Museum looting. In fact, throughout the past decade, the world has witnessed many scenes of cultural vandalism—the destruction of the Neretva Bridge of Mostar and the destruction of the giant Buddhas of Bamiyan being just two such examples. Against this background the author—barrister in London specializing in public international law and for more than 30 years legal adviser in the Foreign and Commonwealth Office—wrote this book. It commences with a general introduction to the laws and customs of war as well as the historical background to the development of international law as it relates to the protection of cultural property. Reference is also made to a number of other international instruments of relevance to the protection of cultural

property in armed conflict. The remainder of the work consists of an article-by-article analysis of the 1954 Convention, the Regulations for its Execution, the 1954 Protocol and the 1999 Second Protocol. The text of all relevant international instruments, or extracts thereof, are included in the annexes.

Cleri, Bonita, and Claudio Giardini (eds.). *L'arte conquistata. Spoliazioni napoleoniche dalle chiese della legazione di Urbino e Pesaro* [The Conquered Art. Spoliations of Napoleon from Churches of the District of Urbino and Pesaro]. Modena: Artioli Editore 2003. 287 pp. ISBN 88-7792-088-2. €75.00. The district of Urbino and Pesaro of the Italian province Marche was part of the Papal States when General Napoleon invaded it in February 1797 on his way to Ancona, Tolentino, and Rome. Twelve paintings were chosen and taken to Paris, and only three of them returned to Italy in 1815. Most losses in the district of Urbino and Pesaro were suffered when more than 70 paintings were brought to Milano in 1811 to be exhibited in the Brera, the National Gallery of the capital of the Kingdom of Italy. Most of these spoliations are still to be seen in Milano. The history of these events is treated in 14 illustrated and fully documented scholarly articles by various authors. A catalog of 55 paintings, diligently described and excellently reproduced, is annexed together with an exhaustive bibliography and indexes.

Code du patrimoine (Partie législative) [Code of Patrimony. Legislative Part]. Paris: Journaux officiels 2004. ISBN 2-11-075791-4. €5.60. Text of the French Ordinance No. 2004-178 of February 20, 2004, on the legislative part of the code of patrimony. This is the basic text of French cultural property legislation.

Conseil de l'Europe (ed.). *Patrimoine culturel Européen (volume I). Coopération intergouvernementale: Recueil de textes* [European Cultural Heritage (Volume I). Intergovernmental Cooperation. Collected Texts]. Strasbourg: Editions du Conseil de l'Europe. 501 pp. ISBN 92-871-4863-5. €39.00. French version of the English edition of the Council of Europe (cp. *infra*).

Council of Europe (ed.). *European Cultural Heritage (Volume I). Intergovernmental Cooperation: Collected Texts*. Strasbourg: Council of Europe Publishing 2002. 479 pp. ISBN 92-871-4864-3. €39.00. This volume contains a substantial body of the Council of Europe reference texts developed in the field of cultural heritage covering a range of subjects, including identification and inventory, scientific research, legal protection, physical conservation, dissemination, awareness-raising and teaching, heritage management, organization, and training. There are also detailed thematic and alphabetical indices and a selective bibliography, which allow readers to find topics quickly and to explore the issues further.

CRIDEAU-CNRS/CIDCE (eds.). *Les monuments historiques, un nouvel enjeu?* [The Historical Monuments, a New Stake?]. Paris/Budapest/Turino: Harmattan 2004, 2 vols. 263 and 282 pp. ISBN 2-7475-6574-2 and 3-7475-6575-0. €22.00 and €24.00, respectively. On October 29–30, 2003, the “Centre de recherches interdisciplinaires en droit de l'environnement, de l'aménagement et de l'urbanisme” (CRIDEAU) of the “Centre national de la recherche scientifique” (CNRS), and the “Centre international de droit comparé de l'environnement” (CIDCE) held an international colloquium in Limoges, France on the protection of historical monuments under French law. The two volumes contain 26 papers delivered at this colloquium that discuss the present situation and the future development of protection of the French cultural heritage.

Cuno, James (ed.). *Whose Muse? Art Museums and the Public Trust*. Princeton, Oxford, and Cambridge: Princeton University Press/Harvard University Art Museums 2004. 208 pp. ISBN 0-691-03215-7. \$29.95. The book is based on a lecture series of the same title held in 2001/2002 by the Harvard Program for the Art Museum Directors. Lecturers were six directors of leading American and British art museums: James Cuno, (then Courtauld Institute of Art, London; today Art Institute, Chicago), Glenn D. Lowry (the Museum of Modern Art, New York), Neil MacGregor (British Museum, London), Philippe de Montebello (Metropolitan Museum, New York), John Walsh (J. Paul Getty Museum, Los Angeles), and James N. Wood (Art Institute, Chicago). After expansion and affluent public support in the 1990s, museums have become increasingly complex and costly to man-

age. As government support has waned, the temptation is great to follow policies driven not by a mission but by the market. “We all agree,” summarized James Cuno in the round table discussion reprinted at the end of the book, “that a big part of our job today is to respect and reinvigorate the public trust in our museums, in museums as public institutions.” Or, as Philippe de Montebello put it, “In our largely prosaic and materialistic world . . . it is the mystery, the wonder of art, that is our singular distinction and that our visitors seek.”

Curtis, Gregory. *Disarmed. The Story of the Venus of Milo*. New York: Knopf 2003. XVIII, 247 pp. ISBN 0-375-41523-8. \$24.00. In 1820 the Venus of Milo was unearthed by a farmer digging for marble building blocks on the Aegean island of Melos when a young French officer and amateur archaeologist looking for “relics” passed by. Excited by the Frenchman’s offer of money, the island’s elders argued with their Turkish overlords (10 years later Melos became part of liberated Greece) about who owned her. We learn how the French pressed their claim and then, outwitting other suitors, brought her to the Louvre in Paris where she became an immediate celebrity. The author also sketches a tale of rich historical intrigue revealing just how far the Louvre was prepared to go to prove that it had the greatest classical find of the era. He tells us how this resulted in two magisterial scholars, the French archaeologist Salomon Reinach (1858–1932) and the German archaeologist Adolf Furtwängler (1853–1907), battling over the statue’s origins and authenticity for decades. Finally, the author offers his own ideas of who carved the Venus and when and how she appeared in her original setting on the island of Melos.

Davis, Deborah. *Strapless. John Singer Sargent and the Fall of Madame X*. New York: Tarcher/Penguin 2004. 311 pp. with 11 colored illustrations. ISBN 1-58542-336-X. \$14.95. The American painter John Singer Sargent (1856–1924) born in Florence and trained in Rome, Florence and Paris, caused a huge scandal in Paris when his painting *Madame X* (now in the New York Metropolitan Museum of Art) made its debut in 1884. *Madame X* (Madame Pierre Gautreau, née Amélie Avegno of New Orleans) was painted in a black gown with a fallen strap on the right shoulder. The author takes this scandal as an inspiration to explore the biography of Amélie Avegno Gautreau and the Paris years of John Singer Sargent who moved to London very soon after the scandal of 1884.

Dell’Arte, Salvo. *Fotografia e diritto [Photography and Law]*. Forli: Experta 2004. XXI, 668. ISBN 88-88158-56-1. €42.00. This study discusses all legal problems of photography, especially those of copyright, protection of personality rights, and of competition law. He deals also with the transfer of rights and the legal aspects of international conventions. Brief remarks on comparative law (the United Kingdom, France, Germany, and the United States) are added at the end of this comprehensive study.

Derème, François (ed.). *La fiscalité des oeuvres d’art et antiquités [Tax Law of Works of Art and Antiquities]*. Bruxelles: Larcier 2004. 429 pp. ISBN2-8044-1309-8. €68.00. Nine tax specialists treat Belgian law for taxation of art transactions and art collections comprehensively.

Duret-Robert, François. *Droit du marché de l’art [Law of the Art Trade]*. 2nd ed. Paris: Dalloz 2004. XVII, 563 pp. ISBN 2-247-05438-2. €78.00. Comprehensive study of French law of art trade including the sale, experts, guarantees, objects causing special problems (e.g., fakes stolen goods), and state intervention (e.g., export prohibitions).

Eckert, Astrid M. *Kampf um die Akten. Die Westalliierten und die Rückgabe von Deutschem Archivgut nach dem Zweiten Weltkrieg [Struggle for the Files. The Western Allies and the Return of German Archives after World War II]* (Transatlantische Historische Studien, Veröffentlichungen des Deutschen Historischen Instituts, Washington, DC, vol. 20). Stuttgart: Steiner 2004. 534 pp. ISBN 3-515-08554-8. €68.00. After World War II hundreds of tons of records of German archives, ministries, and military offices were taken by the Allies and shipped abroad. Since 1949 German parliamentarians asked for the return of these materials. What could have been a footnote in a historical study on postwar politics became a struggle of almost 20 years and a book about this struggle with 534 pages and almost 2000 footnotes.

Ehrenzeller, Bernhard (ed.). *Aktuelle Rechtsfragen der Denkmalpflege [Current Legal Problems of the Preservation of Historical Monuments]* (Schriftenreihe des Instituts für Rechtswissenschaft und Rechtspraxis, vol. 26). St. Gallen: 2004. 155 pp. ISBN 3-908185-47-5. SFr. 65.00. This is a collection of six papers presented at a conference in St. Gallen/Switzerland in 2003 on the preservation of historical monuments in Switzerland. These papers discuss financial problems, influences of other countries, the importance of experts, and their opinion and the interaction with the law on construction of buildings and city planning.

Eichhorn, Maria. *Restitutionspolitik—Politics of Restitution*. Köln: König 2004. 288 pp. ISBN 3-88375-848-5. €30.00. In this bilingual study in German and English, the art historian Eichhorn investigates the provenances of 15 oil paintings and 1 water color of the collection of Munich's Städtische Galerie im Lenbachhaus. She is not interested in a purely documentary approach but in developing an artistic method that illuminates the heterogeneous levels of meaning a work of art can possess as an object of real history and as the subject of conflicting ownership claims. Historically speaking, all 16 works selected by the author for her investigation are "tainted" in the sense that they have been (or still are) suspected of having been illegally confiscated from their owners by the Nazis, and thus being looted art. Fifteen of these works are on permanent loan from the German state. They come from the residual stocks of the Munich Central Collecting Point, which was set up by American occupying forces at the end of World War II.

Eizenstat, Stuart E. *Imperfect Justice. Looted Assets, Slave Labor, and the Unfinished Business of World War II*. New York: Public Affairs 2003. XI, 417 pp. ISBN 1-58648-240-8. \$16.00. In the second half of the 1990s, Stuart E. Eizenstat had perhaps the most controversial assignment of any U.S. foreign policy official in Europe: to provide justice—albeit belated and imperfect justice—for the victims of World War II. This book is his personal account of how the Holocaust became a political and diplomatic battleground 50 years after the war's end, as the issues of dormant bank accounts, slave labor, confiscated property, looted art (pp. 187–204), and unpaid insurance policies convulsed Europe and America.

Elen, Albert J. (ed.). *German Master Drawings from the Koenigs Collection. Return of a Lost Treasure*. Rotterdam: NAI Publishers, Netherlands Ministry of Education, Culture and Science 2004. 160 pp. ISBN 90-5662-417-2. €20.00. This lavishly illustrated book, carefully edited by Albert Elen (senior curator of the Print Room at Museum Boijmans Van Beuningen, Rotterdam), marks the return of a lost treasure to the Netherlands. As part of the renowned Koenigs Collection in Rotterdam's Museum Boijmans Van Beuningen, 139 drawings and 3 prints were unlawfully obtained by the Nazis during the Second World War, together with an additional 389 drawings. During the aftermath of the war, this part of the collection disappeared. After a long quest, a substantial share of the missing drawings was eventually found in Kyiv, capital of Ukraine. Subsequently, the Ukrainian authorities, recognizing the Netherlands' claim of ownership, decided to return these works of art to the Netherlands. The drawings are now reunited with the Koenigs Collection in Museum Boijmans Van Beuningen as a loan from the Netherlands Institute of Cultural Heritage.

Enchiridion dei beni culturali della chiesa. Documenti ufficiali della pontifica commissione per i beni culturali della chiesa [Handbook of the Cultural Property of the Church. Official Documents of the Papal Commission for the Cultural Property of the Church]. Bologna: Edizioni Dehoniane 2002. 682 pp. and 51 pp. indices. ISBN 88-10-24108-8. €35.00. This is a collection of documents on cultural property of the Catholic Church.

Ficowski, Jerzy. *Regions of the Great Heresy, Bruno Schulz. A Biographical Portrait* (translation of the Polish original *Regiony wielkiej herezji*). New York and London: Norton 2003. 255 pp. with about 40 illustrations. ISBN 0-393-32547-4. \$15.95. Sixty years after his murder by the Nazis, Bruno Schulz (1892–1942) remains one of the twentieth century's most enigmatic and magical writers. Jerzy Ficowski, the world's foremost authority on Schulz, reconstructs the author's life story and evokes the fictional vision of his best known works: *The Street of Crocodiles* and *Sanatorium Under the Sign of the Hourglass*. Included are many of Schulz's paintings and letters as well as new information on the

removal of his murals from his hometown Drohobycz (formerly Poland, since 1945 part of Ukraine) by people of Yad Vashem in Jerusalem in June 2001 (cp. *Chronicles in IJCP* 2001, p. 341).

Fitschen, Thomas. *Das Rechtliche Schicksal von Staatlichen Akten und Archiven Bei Einem Wechsel der Herrschaft über Staatsgebiet [The Legal Status of State Records and Archives at the Change of Government of State Territory]* (Saarbrücker Studien zum Internationalen Recht, vol. 25). Baden-Baden: Nomos 2004. 366 pp. ISBN 3-8329-0532-4. €68.00. This is an important scholarly thesis of public international law on the law of records and archives in times of war and in cases of succession of states. After having defined the terms *records* and *archives*, the author (official of the German Ministry of Foreign Affairs) deals with the development of archives, the archive sciences, and the dislocation of archives from the Middle Ages until the end of the nineteenth century. The central part of the study is devoted to the law of war and state succession to archives in the twentieth century. In order to find some guiding principles for the problem of state succession to archives, the author examines the effect of peace treaties after the First World War (Treaties of Versailles, St. Germain, and Trianon), the looting of foreign archives by German authorities during the Second World War and the return of this booty after 1945. Since that time the law on the protection of records and archives has become important also for non-European countries in times of decolonization and national independence in Africa and Asia. The Vienna Convention of April 8, 1983, on Succession of States in Respect of State Property, Archive, and Debts tried to solve several problems; but it has not yet found support of at least 15 states ratifying the convention necessary for it to enter into force. Also, state practice is not abundant, except for some minor problems of temporarily removed or stolen or looted archives; and apart from duties to preserve, grant access, and avoid dismemberment of coherent archives, the only principle emerging from state practice is that parties are obliged to negotiate, abstain from unilateral action, and try find a compromise.

Forté, Francesco, and Michela Mantovani. *Manuale di economia e politica dei beni culturali [Manual of Economy and Politics Concerning Cultural Objects]*. Soveria Mannelli: Rubbettino 2004. 838 pp. ISBN 88-498-0744-9. €35.00. Specialist in arts and economics, the authors treat all aspects of economy with respect to art objects. They discuss the exploitation of historical monuments, the economic aspects of international art trade in countries with a liberal and more restrictive attitude toward art exports, and the economic situation of artists. They do not limit themselves to theories and bold recommendations but illustrate their papers by reference to certain examples of mainly Italian cultural policy.

Freeman, Charles. *The Horses of St. Mark's. A Story of Triumph in Byzantium, Paris and Venice*. London: Little, Brown 2004. XV, 298 pp. with about 50 illustrations. ISBN 0-316-86118-9. £16.99. The horses of St. Mark's are among art's finest creations. In ancient times they were taken to Constantinople from where they were looted by the Venetians in the Fourth Crusade in 1204. The horses remained in Venice for almost 600 years. In 1797 Napoleon seized the horses and 1 year later, in a triumphant procession, they made their way through the streets of Paris. In 1815 they were returned to Venice and placed in front of St. Mark's Cathedral. In recent years they were placed in a museum to protect them against smog and pollution. Copies replace them in front of St. Mark's Cathedral. Freeman reveals not only the horses' artistic and historical value, but also their symbolic nature: how the motif of the *quadriga* has resonated since classical times.

Frier, Pierre-Laurent (ed.). *Le nouveau droit de l'archéologie préventive [The New Law on Rescue Archaeology]*. Paris/Budapest/Torino: Harmattan 2004. 275 pp. ISBN 2-7475-6548-3. €24.00. The French basic act on rescue archaeology of January 17, 2001, has been changed by Act No. 2003-707 of August 1, 2003. The volume collects 10 papers given in December 2002 at the University of Paris I (Panthéon-Sorbonne) discussing the new act of 2001 and the necessary amendments passed 2 years later.

Galinou, Mireille (ed.). *City Merchants and the Arts 1670–1720*. London: Oblong for the Corporation of London 2004. XII, 216 pp. ISBN 0-9536574-4-2. £16.50. This publication considers the impact of the arts in the aftermath of the Great Fire of London of 1666, when recovery from the

catastrophe breathed new life into the lives and aspirations of London's merchant class. This book challenges our traditional assumption of the philistine merchant. The arts mattered to the Restoration mercantile community—and not simply the artistic taste championed by the aristocracy. Twelve essays show how the arts shaped the lives and dreams of London's wealthy merchants, from painting to sculpture and architecture to furniture, costume, and the decorative arts.

Generaldirektion der Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg (ed.). *Zerstört · Entführt · Verschollen. Die Verluste der Preußischen Schlösser im Zweiten Weltkrieg. Gemälde I [Destroyed · Carried off · Missing. The Losses of the Prussian Castles in World War II. Paintings I]*. Potsdam: Stiftung Preußische Schlösser und Gärten Berlin—Brandenburg 2004. 728 pp. €49.90. This illustrated catalog lists more than 3,000 art objects missing in the Prussian castles since 1945. Rubens' painting *Tarquinius and Lucrezia*, stolen by Russian soldiers, recently surfaced in Russia; it has not yet been returned, and is one of these missing art objects.

Greffe, Xavier. *Arts and Artists from an Economic Perspective* (translation of the French original: *Arts et artistes au miroir de l'économie*). Paris/London: UNESCO/Economica 2002. X, 312 pp. ISBN 92-3-103834-6. €29.00. The author, professor of economics of arts at the University of Sorbonne Paris, identifies the economic factors that can affect the emergence, success, and disappearance of artistic activities. He begins with an analysis of artistic markets where the players cannot be measured by standard economic yardsticks. The cast of characters includes users, who are initially unaware of the kind of satisfaction they can gain from unknown works of art; producers, who do not know whether their upfront costs in the commissioning of new art and design will be covered; and the artists, who are more interested in letting the creative muse guide their endeavors than in creating specifically defined works on demand. The book then explores the various dynamics that influence the development of the artistic sector: a revolving compromise between heritage and creation, a continuous passage between an original work of art and the products of cultural industries, and a constant shift between for-profit and nonprofit institutions.

Guarnieri, Luigi. *Das doppelte Leben des Vermeer [The Double Life of Vermeer]* (German translation of the Italian original *La doppia vita di Vermeer*, Milano 2004) München: Kunstmann 2005. 223 pp. ISBN 3-88897-381-3. €18.90. The Italian author tells the story of the Dutch artist Han van Meegeren (1889–1947), who created paintings in the style of Jan Vermeer (1632–1675) and sold them as Jan Vermeers to such buyers as the German minister and Nazi Hermann Göring. In 1945 he was arrested and accused of having collaborated with the enemy. Finally, this charge was given up after he painted a “Vermeer” in court. In 1947 he was sentenced to 1 year in prison for fraud and falsification. Van Meegeren died 1947 in the prison hospital.

Guerzoni, Guido, and Silvia Stabile. *I diritti dei musei. La valorizzazione dei beni culturali nella prospettiva del rights management [The Rights of the Museums. The Evaluation of Cultural Objects in the Perspective of the Rights Management]*. Milano: Etas 2003. XIV, 272 pp. ISBN 88-453-1242-9. €19.00. Italy recently underwent some profound changes in the management of cultural property. On one hand, Italy tries her best to open the art treasures to the public and to preserve these treasures. On the other hand, art treasures should contribute to their own costs of presentation, preservation, and restoration as far as possible. This also includes the sale of national treasures, the improvement of rights management (copyright, museum shops, exhibitions, and renting museum facilities for social meetings and gatherings). The authors discuss all these problems and try to combine both trends and to achieve an integrated policy.

Guzzo, Pier Giovanni (ed.). *Pompei 1998–2003. L'esperienza dell'autonomia. [Pompeii 1998–2003. The Experience of Autonomy]*. Milano: Mondadori 2003. 270 pp. ISBN 88-370-2411-8. €16.00. In 1997 the Italian parliament passed Act No. 352 of October 8, 1997, on cultural property and provided in Article 9 the autonomous administration of archaeological superintendence of Pompeii. The volume edited by the archaeologist Gozzi collects 13 papers telling about the practice and experience with the autonomous administration of the vast archaeological area of Pompeii.

Hahn, Anja V. *Traditionelles Wissen Indigener und Lokaler Gemeinschaften Zwischen Geistigen Eigentumsrechten und der Public Domain [Traditional Knowledge of Indigenous and Local Communities between Intellectual Property Rights and the Public Domain]* (Beiträge zum ausländischen öffentlichen Recht und Völkerrecht, vol. 170). Berlin, Heidelberg, New York: Springer 2004. XXV, 415 pp. ISBN 3-540-22319-3. €84.95. This doctorate thesis submitted and accepted by the Heidelberg University Faculty of Law discusses whether, under the existing law, traditional knowledge of indigenous communities may be protected as an intellectual property right. This is not possible under the present system of law in which common knowledge cannot be protected. There is, however, an emerging principle of public international law according to which indigenous communities must have the opportunity to participate in the exploitation of their traditional knowledge. How this can be achieved is discussed at length by the author.

Hall, Murray G., Christina Köstner, and Margot Werner (eds.). *Geraubte Bücher. Die Österreichische Nationalbibliothek Stellt sich ihrer NS-Vergangenheit [Looted Books. The Austrian National Library takes up its National-Socialist Past]*. Wien: Österreichische Nationalbibliothek 2004. 189 pp. ISBN 3-01-000035-9. €33.85. After 1938 the Austrian National Library in Vienna dismissed many Jewish employees, got a National-Socialist director, and became the beneficiary of thousands of books, which were confiscated with Jewish collectors and Jewish libraries. The history of these events and the confiscation with six prominent private libraries were the subject matter of an exhibition in Vienna, and this book served as a catalog for the exhibition. Fourteen essays deal with all these problems and with the restitution of the books to former owners in recent years.

Hart, Matthew. *The Irish Game. A True Story of Crime and Art*. New York: Walker & Co. 2004. XIII, 220 pp. with 4 colored and many black and white illustrations. ISBN 0-8027-1426-9. \$24.00. The author, an English journalist, tells the story of the thefts at Ireland's Russborough House, owned by Sir Alfred and Lady Beit, where in 1974 and 1986 valuable paintings, including Vermeer's *Lady Writing a Letter with Her Maid* (now as gift by Lady Beit in the National Gallery of Ireland in Dublin), were stolen. He also devotes two short chapters to the 1990 theft at the Isabella Stewart Gardner Museum in Boston where 13 works of art (i.e., Vermeer's *The Concert*) were taken away, and to the theft of Edvard Munch's *The Scream* at the National Gallery in Oslo in 1994.

Heide, Birgit, and Andreas Thiel (eds.). *Sammler—Pilger—Wegbereiter. Die Sammlung des Prinzen Johann Georg von Sachsen [Collector—Pilgrim—Path-Finder. The Collection of Prince Johann Georg of Sachsen]*, Mainz: von Zabern 2004. XII, 323 pp. ISBN 3-8053-3447-8. €20.00. Prince Johann Georg of Sachsen (1869–1938) was the brother of the King Friedrich August III of Saxony (1865–1932; King, 1904–1918). He travelled in western Europe, Russia, Greece, and in the Near East (Syria, Palestine, Egypt). He collected many art objects and also several pieces of daily life of the countries he visited. His collection was bought in 1949–1950 by the German State Rheinland-Pfalz and finally integrated into the Landesmuseum Mainz. For the exhibition of the collection of Prince Johann Georg, this illustrated book (almost 500 illustrations) was prepared and the exhibited objects commented.

Heilmeyer, Wolf-Dieter, and J. Cordelia Eule (eds.). *Illegale Archäologie? [Illegal Archaeology?]*. Berlin: Weißensee 2004. 244 pp. ISBN 3-89998-040-9. €24.80. In 1988 the Thirteenth International Congress of Classical Archaeology met in Berlin and passed the Berlin Declaration of 1988 on Loans and Acquisitions of Archaeological Objects by Museums (German text on p. 227). Fifteen years later the State Museums in Berlin convened in May 2003 the International Conference on Future Problems with Illegal Transfers of Antiquities. The editors of the Antikenmuseum Berlin collected the 26 papers read at the conference and published the German translations of these papers covering all aspects of illegal archaeology: status of excavations, codes of ethics, acquisitions by museums, legal questions, and developments in different countries (United Kingdom, Switzerland, Germany, Austria, Greece, Turkey, Ukraine, Pakistan, Syria, Mexico, and Iraq). The Berlin Resolution of May 25, 2003, which was passed at the end of the conference, urges all states to ratify the UNESCO Convention of 1970 and the 1995 Unidroit Convention and to fight illegal archaeology (German text on p. 236, et seq.).

Hensbergen, Gijs van. *Guernica. The Biography of a Twentieth-Century Icon*. New York/London: Bloomsbury 2004. 373 pp. with many illustrations. ISBN 1-58234-124-9. \$38.00. Of all the great paintings in the world, the story of Pablo Picasso's *Guernica* may tell us more about the last century's history than any other. In this book the author, lecturer in architecture and specialist of Antonio Gaudí, explores the life of this cultural icon from its birth (1937) to the present day. He tells the story of the painting's beginnings, amid the turmoil of the Spanish Civil War and the bombing of Basque city of Guernica on April 26, 1937, and of its use as a weapon in the propaganda battle against Fascism. The painting traveled overseas to become the nucleus of the Museum of Modern Art collection in New York City (1939–1981), influencing such artists as Jackson Pollock and becoming the catalyst for American abstract expressionism. Finally, the author describes how *Guernica* takes on a new role as a symbol of reconciliation for Spain after the death of Franco, and it returns to that country as democracy is re-established and in 1992 became part of the collection of the Reina Sofia Gallery in Madrid.

Heuberger, Georg, and Monika Grütters (eds.). *Verehrt—verfemt. Chagall und Deutschland. [Adored—Condemned. Chagall and Germany]*. München, Berlin, London, New York: Prestel 2004. 192 pp. ISBN 3-7913-3069-1. €49.80. This is the illustrated catalog of the 2004 exhibition devoted to Marc Chagall (1887–1985) in the Jüdisches Museum Frankfurt am Main, and in the Max Liebermann Haus Berlin. The better title would have been, “Respected—Condemned—Adored,” because there are three different stages in Chagall's relationship to Germany. Between 1913 and 1933, more than 200 works of Chagall were in German private collections and museums, including most of the works created in Paris between 1910 and 1914. Publishers Herwarth Walden und Paul Cassirer in particular, as well as art galleries such as Flechtheim, ordered illustrations and sold Chagall's works to a growing number of admirers of the Russian artist. Yet, Chagall felt uncomfortable in Germany and said, “was born a second time in France.” During the Nazi regime, Chagall's art was condemned as “degenerate art” by the drawer of postcards who later became a “Führer” and was banned from public museums or sold abroad. After World War II Chagall became one of the most popular artists in Germany. The stained glass windows for the choir of Mainz cathedral St. Stephen is one of the last works of art created by Marc Chagall.

Hofacker, Emanuel C. *Rückführung Illegal Verbrachter Italienischer Kulturgüter Nach dem Ende des 2. Weltkriegs. Hintergründe, Entwicklung und Rechtliche Grundlagen der Italienischen Restitutionsforderungen [Return of Illegally Removed Italian Cultural Objects after World War II. Background, Development and Legal Bases of Italian Claims for Restitution]*. (Schriften zum Kulturgüterschutz, Cultural Property Studies), Berlin: de Gruyter 2004. XXXI, 222 pp. with Italian and English summaries. ISBN 3-89949-167-X. €80.00. This *summa cum laude* thesis of the University of Zürich/Switzerland traces the history of art treasures given to German Nazis during the time of German-Italian alliance and looted during the last years of World War II. The author consulted unpublished documents in Rome, Florence, Koblenz, and Berlin to find out the circumstances under which Italy, represented by Rodolfo Siviero (1911–1983), recovered almost all art objects allegedly illegally removed from Italy.

Hook, Judith. *The Sack of Rome 1527*, 2nd ed., Houndmills and New York: Palgrave Macmillan 2004. XIV, 343 pp. with illustrations. ISBN 1-4039-1769-8. €30.10. The sack of Rome shocked the Christian world. In the year following the battle of Pavia (1525), Pope Clement VII joined the French-led League of Cognac to resist the threatened Habsburg domination of Europe. Emperor Charles V appealed to the German diet for support and raised an army, which entered Italy in 1527 and joined the imperial forces from Milan, commanded by the duke of Bourbon. This army marched on Rome, hoping to detach Pope Clement from the league. The many Lutherans in its ranks boasted that they came with hemp halters to hang the cardinals and a silk one for the Pope. Rome fell on May 6, 1527, Bourbon was killed in the first assault. Discipline collapsed, and the city was savagely pillaged for a week before some control was restored. Judith Hook is Lecturer in history at the Universities of Aberdeen and Edinburgh.

ICOM Österreich (ed.). *Bedrohte Museen: Naturkatastrophen—Diebstahl—Terror. Bodenseesymposium in Bregenz 19.—21.5.2003 [Endangered Museums: Natural Desasters—Theft—Terror. Lake Con-*

stance Symposium in Bregenz 19–21 May 2003] Wien: ICOM Österreich 2004. 138 pp. ISBN 3-9501882-0-7. €24.75. ICOM Austria convened a conference in 2003 of the national committees of the German-speaking countries Austria, Germany, and Switzerland. Eleven papers were presented and reproduced in this publication. The papers deal with all aspects of natural and human dangers threatening museums.

Il nuovo Codice dei Beni Culturali e del Paesaggio in vigore dal 1. maggio 2004 [The New Code on Cultural Goods and the Landscape, in Force since May 1, 2004]. Venezia: Laguna 2004. 114 pp. ISBN 88-8345-160-0. €9.00. This is the text of the new Italian legislative decree of January 22, 2004, passing the Codice Urbani of July 6, 2002.

Institut suisse de droit comparé/Centre du droit de l'art (eds.). *Liberté de l'art et indépendance de l'artiste. Kunstfreiheit und Unabhängigkeit der Kunstschaffenden [Freedom of Art and Independence of Artists]* (Etudes en droit de l'art, vol. 16). Zürich: Schulthess 2004. 181 pp. ISBN 3-7255-4904-4. SFr. 38.00. This volume reproduces 10 papers given at the colloquium held on November 27–28, 2003, in Lausanne, Switzerland. These papers (written in English, French, or German) deal with state encouragement of artistic activities, with the freedom of art in modern times and in various religions and with the *droit de suite*.

The International Bureau of the Permanent Court of Arbitration (ed.). *Resolution of Cultural Property Disputes*, The Hague/Zürich: Kluwer/Schulthess 2004. XX, 437 pp. and 61 pp. for a copy of the U.S. Supreme Court case *Republic of Austria v. Altmann*, ISBN 90-411-2288-5 or 3-7255-4802-1. €100.00. This volume collects 19 papers prepared for the 7th International Law Seminar, held in the Peace Palace in The Hague on May 23, 2003. The authors note and examine from various angles cultural property claims run up against differing and sometimes prohibitive limitation periods and evidentiary standards, not to mention competing claims of good-faith acquisitions of property. Several authors note that traditional legal norms are often incapable of addressing the special problems of cultural property and recommend the institution of special arbitral regimes equipped with unique substantive and procedural rules capable of handling such cases.

Junz, Helen B., Oliver Rathkolb, Theodor Venus, Vitali Bodnar, Barbara Holzheu, Sonja Niederacher, Alexander Schröck, Almerie Spannocchi, and Maria Wirth. *Das Vermögen der Jüdischen Bevölkerung Österreichs. NS-Raub und Restitution nach 1945. [The Fortune of the Jewish Population of Austria. NS-Booty and Restitution after 1945]* (Veröffentlichungen der Österreichischen Historikerkommission. Vermögenszug während der NS-Zeit sowie Rückstellungen und Entschädigungen seit 1945 in Österreich, vol. 9). Wien, München: Oldenbourg 2004. 233 pp. ISBN 3-7029-0490-5. €29.00. This volume is published by the Austrian Commission of Historians established in 1998 to investigate the expropriations that have taken place in Austria during the Nazi period and to find out whether the victims have been restored or compensated. In a short chapter this book also addresses the taking of art objects and their restitution (pp. 175–185).

Kantor, Sybil Gordon. *Alfred H. Barr and the Intellectual Origins of the Museum of Modern Art*. Cambridge, Mass./London: MIT Press 2002. XXIII, 472 pp. 83 with black and white illustrations. ISBN 0-262-11258-2. \$17.05. Growing up with the twentieth century, Alfred Barr (1902–1981), founding director of the Museum of Modern Art (opened 1929), harnessed the cataclysm that was modernism. In this book—part intellectual biography, part institutional history—Sybil Gordon Kantor, independent scholar living in Columbus, Ohio, and Lugano, Switzerland, tells us the story of the rise of modern art in America and the man responsible for its triumph.

Karsten, Arne. *Künstler und Kardinäle. Vom Mäzenatentum Römischer Kardinalnepoten im 17. Jahrhundert [Artists and Cardinals. On Patronage of Roman Nephews of Cardinals in the 17th Century]* Köln, Weimar, Wien: Böhlau 2003. 258 pp. 54 black and white illustrations. ISBN 3-412-11302-6. SFr. 42.30 This historical study on Rome of the time from Pope Paul V (Borghese) until Pope Alexander VII (Chigi) clearly shows that the Roman aristocratic families engaged artists to contribute by their work to the reputation and standing in Rome and the Vatican.

Knopp, Guido, and Peter Hartl. *Das Bernsteinzimmer. Dem Mythos auf der Spur. [The Amber Room. Getting onto the Myth]*. Hamburg: Hoffmann und Campe 2003. 244 pp. with many illustrations. ISBN 3-455-09396-5. €35.00. The journalist Knopp reproduces a television program on the history of the Amber Room in St. Petersburg/Zarskoje Selo, the removal by the German army in 1941, its disappearance in 1945, and the search for it since that time. In the meantime the Amber Room has been reconstructed by Russian artisans paid by German Ruhrgas Corporation.

Kohl, Karl-Heinz. *Die Macht der Dinge. Geschichte und Theorie Sakraler Objekte [The Power of Objects. History and Theory of Sacral Objects]*. Munich: Beck 2003. 304 pp. 24 illustrations. ISBN 3-406-50967-3. €29.90. In his learned study the author, professor of historical ethnology at the University of Frankfurt and guest professor at the New York New School for Social Research, describes the origins of fetishism in African colonies and the Christian equivalent of religious relics. He deals with the popularity of reliquaries, the ban of such practices, the fashion to collect strange and unique objects in cabinets of curiosities, and their final end in the founding of public museums.

Koldehoff, Stefan. *Van Gogh. Mythos und Wirklichkeit [Van Gogh. Myth and Reality]* Köln: Dumont 2003. 303 pp. ISBN 3-8321-7267-X. €34.90. Soon after his death, Dutch painter Vincent van Gogh (1853–1890) became the typical artist: underestimated during his life, living in poor conditions for his artistic mission, and passing away in despair and in ruined health. Such a myth was created especially by the German art historian, author, and art dealer Julius Meier-Graefe (1867–1935) who published four books on van Gogh early in the twentieth century. These publications may have increased van Gogh's popularity to the extent that some people started to produce fakes and sell them to museums and collectors. The author extensively deals with the Wacker affair. Otto Wacker (1898–1970) ran an art gallery in Berlin and in the late 1920s sold several paintings as originals of Vincent van Gogh accompanied by expert opinions of Meier-Graefe and the Dutch art journalist Jacob-Baart de la Faille (1886–1959). In 1932 Wacker was convicted in Berlin of fraud. All the fakes sold by Wacker are reproduced in the study, and the Berlin trial has been diligently reconstructed. Additionally, the author disproves many of the myths about van Gogh spread by Meier-Graefe and others: The artist sold more than one painting; he tried to earn his living by selling his works; he never cut his entire ear; he did not pass away as an insane person. The book concludes with many reproductions of van Gogh paintings owned by private collectors.

Koldehoff, Nora, and Stefan Koldehoff. *Aktenzeichen Kunst. Die Spektakulärsten Kunstdiebstähle der Welt [Reference Art. The Most Spectacular Art Thefts of the World]*. Köln: Dumont 2004. 257 pp. ISBN 3-8321-7435-4. €29.90. The well-known art law journalists tell about 15 art thefts in all parts of the world, especially in Europe and the United States, from 1911's theft of the *Mona Lisa* in Paris to the 2003 theft of Cellini's *Saliera* in Vienna. Additionally, detectives, an insurer, and an archivist discuss problems of art thefts from their perspective.

Kowalski, Wojciech W. *Restitution of Works of Art Pursuant to Private and Public International Law*, in: 288 *Recueil des Cours* 9-244 (2001) The Hague: Nijhoff 2002. ISBN 90-411-1609-5. €60.00. The Polish law professor of the University of Silesia at Katowice, Kowalski held a special course at The Hague Academy of International Law in 2001. This publication reproduces his lectures. Starting with a historical introduction, he continues with a discussion of the recovery of stolen art objects under national rules of private international law and under the 1995 Unidroit Convention. He also deals at length with the restitution of works of art looted in times of war, especially during World War II.

Kühl, Isabel. *Der Internationale Leihverkehr der Museen [International Loans between Museums]* (Bucerius Law School, Schriften zum Kunstrecht, vol. 2). Köln: Heymanns 2004. X, 163 pp. ISBN 3-452-25800-9. €58.00. This well-written doctoral thesis submitted to the University of Kiel, Germany, analyzes the legal problems of international loans of art objects. Starting with problems of jurisdiction and the law governing loans, the author discusses the problems of copyright and insurance of the art objects lent to foreign institutions.

Kyrieleis, Helmut (ed.). *Deutsches Archäologisches Institut. Olympia 1875–2000. 125 Jahre Deutsche Ausgrabungen [German Archaeological Institute. Olympia 1875–2000. 125 Years German Excavations]*. Mainz: von Zabern 2002. 376 pp. and 117 colored and 182 black and white illustrations. ISBN 3-8053-2989-X. €45.00. This volume reproduces the 23 papers given at the international symposium of November 9–11, 2000, celebrating the 125th anniversary of the Treaty of April 13–25, 1874, between Germany and Greece on archaeological excavations on the territory of Ancient Olympia, ratified in 1875. The papers are written in German or English. The treaty is remarkable insofar as it fixes the first time that title in all excavated objects will be vested in the State of Greece. It is up to Greece to give duplicates of cultural objects to Germany, which finances the excavations in exchange for the Greek permission for excavations.

Landais, Benoit. *Vincent avant Van Gogh. L'affaire Marijnissen [Vincent before Van Gogh. The Marijnissen Affair]*. Paris/Bruxelles: Impressions nouvelles 2003. 198 pp. ISBN 2-906131-67-9. €19.50. Benoit Landais, the author of *L'affaire Gachet* published in 1999, deals with a recent affair about some 250 early works of Vincent van Gogh (1853–1890) discovered in the Netherlands and exhibited for the first time in the museum of Breda in 1952. A central figure of the story is Adrianus Marijnissen of Breda. He pretends that Vincent van Gogh left many of his early works at his atelier in Nuenen (Netherlands) when he went to Belgium and France in 1885. These works were stored, later sold, and finally discovered. Submitted to experts of various state museums these works “before van Gogh” have never been recognized as true van Goghs by any serious expert.

Landais, Benoit. *Van Gogh: Original oder Fälschung? Der Streit um die Sammlung Marijnissen [Van Gogh: Original or Fake? The Dispute Concerning the Marijnissen Collection.] [German translation of the French Original of Landais, “Vincent avant van Gogh,” supra]*. Hamburg: Rogner & Bernhard 2004. 239 pp. ISBN 3-8077-0149-4. €10.00.

Landesdenkmalamt Baden-Württemberg (ed.). *UNESCO-Welterbe: Lust und Last?! [UNESCO-World Heritage: Pleasure and Burden?!]*. Stuttgart: Theiss 2004. 154 pp. ISBN 3-8062-1883-8. €23.00. The study group of the four countries (Austria, Germany, Italy, and Switzerland) of the region of the Alps (Arge Alp) met in March 2003 in Germany (Island of Reichenau) to discuss the urgent problems for preservation and protection of historical monuments in these countries. Many papers are concerned about the dangers of mass tourism attracted by monuments declared to be part of the UNESCO World Heritage. There are also arguments for a reasonable compromise between the conservation of historical monuments and the changes necessary for daily life in the vicinity of these monuments.

Laveissière, Sylvain (ed.). *Napoléon et le Louvre [Napoleon and the Louvre]*, Paris: Fayard 2004. 255 pp. 307 illustrations. ISBN 2-213-62089-1. €52.00 Napoleon wanted to turn the Louvre from the royal palace into the treasure house of France to exhibit all the treasures of all parts of the French empire in one museum of global importance. For this purpose the building and its neighborhood was adjusted to this new function and many artists and specialists (Denon, Visconti, Percier, Fontaine, David) contributed to achieve Napoleon’s vision and to serve for the “Musée Napoléon.” Even after the collapse of Napoleon’s empire in 1815 and the return of many treasures to their places of origin, the Louvre remained an important museum and still is one of the best museums of the world. In 1804 Napoleon became emperor of France and, to celebrate the second centenary of this event, this lavishly illustrated book was published.

Leopold, Diethard. *Rudolf Leopold. Kunstsammler [Rudolf Leopold. Art Collector]*. Vienna: Holzhausen 2003. 302 pp. with many illustrations. ISBN 3-85493-064-X. €29.00. The son of the art collector Rudolf Leopold (born 1925) tells how his father became an art collector with special interest in the Austrian artist Egon Schiele (1890–1918). Eventually, his art collection became the Leopold-Museum in the new “Wiener Museumsquartier” close to the Kunsthistorisches Museum. The Leopold collection became known worldwide in 1998 when at the end of its exhibition in the New York Museum of Modern Art the painting *Portrait of Wally* was seized by the New York attorney general because of alleged restitution claims of former Jewish owners who had been expropriated in or after 1938 in Vienna.

Le patrimoine culturel immatériel. Les enjeux, les problématiques, les pratiques [The Intangible Cultural Heritage. The Commitment, the Problems, the Practices] (Internationale de l'imaginaire, nouvelle série no. 17). Paris: Babel. Maison des Cultures du Monde 2004. 255 pp. ISBN 2-7427-4632-3. €13.80. Collection of papers given at the colloquium held under the same title in Morocco in 2003. Fifteen experts from all over the world present their views on intangible cultural property. In the annex the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage of October 17, 2003, is reprinted.

Lewinski, Silke von (ed.). *Indigenous Heritage and Intellectual Property. Genetic Resources, Traditional Knowledge and Folklore*. The Hague/London/New York: Kluwer 2004. XVII, 409 pp. ISBN 90-411-2218-4. €150.00. The genetic resources and traditional knowledge of indigenous cultures, in the broad sense, belong to them. Yet, the market-driven industries of the developed world do not hesitate to exploit indigenous "raw" materials, from melodies to plants, using intellectual property law to protect derivatives thereof. Existing intellectual property law, for the most part, allows industries to use indigenous knowledge and resources without asking for consent and without sharing the benefits of such exploitation with the indigenous people. It should be no surprise that indigenous people object. Recognizing that the commercial exploitation of indigenous knowledge and resources takes place in the midst of a genuine and significant "clash of cultures," the eight contributors to this book explore ways for intellectual property law to expand to accommodate the rights of indigenous people to their traditional knowledge, genetic resources, indigenous names and designations, and folklore. In so doing they touch on the following fundamental issues: collective rights to the living heritage; relevant human rights norms; bioprospecting and biopiracy; benefit sharing in biological resources; farmers' rights; the practical needs of documentation, assistance, and advice; the role of customary law; and public domain.

Lillie, Sophie. *Was Einmal War. Handbuch der Enteigneten Kunstsammlungen Wiens [What Once Was. Handbook of the Expropriated Art Collections of Vienna]*. Wien: Czernin 2003. 1440 pp. ISBN 3-7076-0049-1. €69.00. This is an extraordinary book about 148 art collections of Jewish collectors expropriated in 1938, driven out of Austria, or deported to concentration camps. The Austrian art historian Sophie Lillie—engaged by the Jewish Community Vienna (Israelische Kultusgemeinde Wien) for restitution research—gives a short family history of every collector and reproduces catalogs of the collections, inventories of the expropriator, and catalogs of any sale of Jewish art collections at auction. The volume also deals with the art collection of Ferdinand and Adele Bloch-Bauer with several paintings of Gustav Klimt that are exhibited in the Österreichische Galerie in Vienna and are now the object of Maria V. Altmann's lawsuit against the Republic of Austria (Republic of Austria v. Altmann, 541 U.S. 677). These paintings are reproduced in Lillie's book on p. 202 and 204.

Lucassen, Ariane. *Der Künstler im Internationalen Steuerrecht [The Artist and International Tax Law]*. Wiesbaden: Deutscher Universitäts-Verlag 2004. XXIX, 242 pp. ISBN 3-8244-8057-3. €49.90. This is a thesis accepted by the Ruhr-University in Bochum and deals with income and sales tax with respect to internationally engaged artists.

Martin, Dieter J., and Michael Krautzberger (eds). *Handbuch Denkmalschutz und Denkmalpflege—Einschliesslich Archäologie—Recht, Fachliche Grundsätze, Verfahren, Finanzierung [Handbook on Protection and Preservation of Historical Monuments—including Archaeology—Law, Technical Principles, Procedure, Financing]*. Munich: Beck 2004. XLIII, 672 pp. ISBN 3-406-51778-1. €54.00. This is one of the leading studies on German problems of the protection of historical monuments. Almost 30 specialists in this field deal with all aspects of historical monuments; legal problems, organization, and procedural questions; and with the relation to private owners, the costs of preservation, tax issues, and the protection of archaeological objects and sites.

Mason, Christopher. *The Art of the Steal. Inside the Sotheby's-Christie's Auction House Scandal*. New York: Putnam 2004. IX, 406 pp. ISBN 0-399-15093-5. \$26.95. The New York journalist deals with one of the most fascinating big-business trials of the new century, proceedings that grew out of the price-fixing scandal that rocked the auction world and led to conviction of A. Alfred Taubman, for-

mer chairman of the board of Sotheby's Holdings. On December 5, 2001, a New York jury found the billionaire tycoon Taubman guilty of conspiring in the 1990s with rival auction house Christie's International to fix sellers' commissions at auction (cp. *IJCP* 2002, p. 347).

Mauries, Patrick. *Cabinets of Curiosities*. London: Thames & Hudson 2002, 256 pp. 272 illustrations, 139 in color and 133 in duo tone. ISBN 0-500-51091-1. \$65.00. The cabinets of curiosities (Wunderkammern) contained unicorn's horns, minerals, corals, fossils, plants, seashells, crocodiles, jewelry, ivory carvings, and many other curiosities. These items were collected by archdukes and kings (e.g., Emperor Rudolf II), rich merchants, and scholars like the Jesuit Athanasius Kircher (1602–1680). Their collections ranged from a single overcrowded room to whole palatial suites. But their motives were fundamentally the same, “to contribute a whole library into a single book.” The author, a Paris-based art historian, traces the history of these cabinets of curiosity.

McCumley, Nicholas J. *Saving Britain's Art Treasures*, Barnsley: Cooper 2003. XII, 156 pp. with several illustrations. ISBN 0-85052-918-2. £19.95. With the Second World War looming and the awful certainty that Hitler would use the Luftwaffe to attack London and other cities, a far-sighted and dedicated group was required if the nation's historic and irreplaceable collection of paintings and other artifacts was to be preserved. The immensity of this undertaking was huge. Not only were many suitable places of safety required and the numbers of items prodigious, but the safe handling and movement of these priceless items was a major challenge. Initially, owners of stately homes within easy reach of London were delighted, even honored, to help; but the novelty soon wore off. As the range of German bombers increased, the situation had to be drastically reassessed and more remote, less glamorous havens, such as slate quarries in North Wales, found and prepared. All these efforts were successful. The British art treasures were saved.

Meller, Harald (ed.). *Der Geschmiedete Himmel. Die Weite welt im Herzen Europas vor 3,600 Jahren [The Forged Sky. The Broad World in the Center of Europe 3,600 Years Ago]*. Stuttgart: Theiss 2004. 205 pp. with many illustrations and charts. ISBN 3-8062-1907-9. €29.90. In 2002 an extraordinary discovery was made in central Germany: A bronze disc depicting the sky with sun, moon, and stars was excavated in the forest of the town Nebra. This discovery has been an opportunity to exhibit several prehistoric art objects of Germany and Scandinavia in the city of Halle (Germany, native place of the composer Georg Friedrich Händel), later in Copenhagen, Denmark, and Mannheim, Germany.

Merryman, John Henry, and Albert E. Elsen. *Law, Ethics and the Visual Arts*. 4th ed. London, The Hague, New York: Kluwer 2002. XVIII, 1,342 pp. ISBN 90-411-9914-4. \$247.50. In the fourth edition of this leading textbook on cultural property, John Henry Merryman, professor of law at the Stanford University Law School and founder of the *International Journal of Cultural Property*, has added the latest developments in the field of art, ethics, and the law: the Washington Conference Principles on Nazi-Confiscated Art (1998), the Vilnius Declaration (2000), and the new UNESCO Convention on the Protection of the Underwater Cultural Heritage (2001). These documents are no longer scattered among 8 chapters (the former chapter 2 has been divided into two chapters) but may now be found in the documentary appendix. In his final note John Henry Merryman summarizes: “The law and ethics applicable to the visual arts world represent a consensus that will continue to evolve. Many users of this book, as citizens and lawyers with special knowledge of the art world; as advisors to artists, collectors, museums, and the art trade; and as museum trustees; will be influential participants in that continuing process and some of you will become important art world players. We would like to think that we have helped prepare you to enjoy, love, respect, and protect ‘the cultural heritage of all mankind.’” Yes, John Henry Merryman and Albert E. Elsen (1927–1995; to whom the memory of the edition is dedicated) certainly help, and thus achieve their goal.

Meschini, Marco. *1204: L'incompiuta. La quarta crociata e le conquiste di Costantinopoli [1204: The Unfinished. The Fourth Crusade and the Conquest of Constantinople]*. Milano: Ancora 2004. 256 pp. some illustrations in color. ISBN 88-514-0183-7. €18.50. The author is professor of history at the Catholic University of Milan and a specialist of the history of the crusades. He analyzes the siege,

capture, and sack of Constantinople in 1204 by the crusaders under the command of the Venetian Navy. The book is well documented and illustrated.

Meyers, Mary Ann. *Albert Barnes and the Science of Philanthropy. Art, Education, & African-American Culture*. New Brunswick/London: Transaction Publishers 2004. XIII, 452 pp. with 13 black and white illustrations. ISBN 0-7658-0214-7. \$44.95. Mary Ann Meyers, secretary and director of the American Academy of Political and Social Science, examines Albert Barnes's (1872–1951) background and career and the development and evolution of his enthusiasm for collecting pictures and sculpture, exhibited since 1925 in the gallery of the Barnes Foundation in Lower Merion of Philadelphia, Pennsylvania. She shows how Barnes's commitment to breaking down invidious distinctions and his use of the uniquely arranged works in his collection became a backdrop for endless feuding. A gallery requiring renovation, a trust prohibiting the loan or sale of a single picture, and the efforts of Lincoln University, known as the "black Princeton," to balance conflicting needs and obligations all conspired to create a legacy of legal entanglement and disputes that remain in contention.

Ministerium für Kultur der Russischen Föderation, Staatliche Bibliothek für Ausländische Literatur Rudomino, Moskau, S.E.C.co—Gesellschaft zur Förderung des internationalen Informationsaustausches, Berlin (eds.). *Das Schwierige Schicksal von Kulturgütern. Трудная судьба культурных ценностей. Materialien der Internationalen Konferenz Privatrecht und Probleme des Restitution von Kriegsbedingt Verbrachten Kulturgütern, Moskau, 27. und 28. Mai 2002 [The Hard Fate of Cultural Objects, Materials of the International Conference Private Law and Problems of Restitution of Cultural Objects Removed in Times of War, Moscow, 27 and 28 May 2002]*, Berlin: BWV-Berliner Wissenschafts-Verlag 2002. 400 pp., XXIV pp. illustrations. ISBN 3-8305-0354-7. €74.00. This volume publishes the materials of the international conference on "Private Law and the Restitution of Cultural Property Removed in Times of War" in Moscow on May 27–28, 2002. Twenty articles by experts from Belgium, Estonia, Germany, Poland, Russia, the United Kingdom, and the United States and written in German and Russian deal with problems relating to cultural property taken during World War II and still kept by States or individuals outside the countries of origin.

Ministerium für Kultur der Russischen Föderation, Staatliche Bibliothek für Ausländische Literatur Rudomino, Moskau, Secco—Pontanova—Stiftung zur Förderung des Dialogs in Wissenschaft und Kultur, Berlin (eds.). *Kulturgüter: Möglichkeiten und Perspektiven einer Gesamteuropäischen Zusammenarbeit. Materialien der Internationalen Konferenz "Kulturelle Zusammenarbeit in Europa: Fragen der Erhaltung und des Schutzes von Kulturgütern" St. Petersburg, 12 Mai 2003 [Cultural Objects: Chances and Perspectives of a Pan-European Cooperation. Materials of the International Conference "Cultural Cooperation in Europe: Questions of Preservation and Protection of Cultural Objects" St. Petersburg, 12 May 2003]*. Berlin/Moscow: BWV—Berliner Wissenschafts-Verlag/Verlag Rudomino 2004. 376 pp. ISBN 3-8305-0819-0. €74.00. Twenty papers in German and Russian deal with the import and export of cultural objects in the European Union, with the application of the Russian statute on German cultural objects removed after World War II to Russia, with temporarily imported cultural property, the preservation of libraries and archives and with the restoration of the Amber Room in Zarskoe Selo.

Montella, Massimo. *Musei e beni culturali, verso un modello di governance [Museums and Cultural Objects, Towards a Model of Governance]*. Milan: Electa 2003, 439 pp. ISBN 88-370-2543-2, €20.00. The author, in charge of the museums and cultural property of Umbria since 1975, develops a model for the Italian museums of the future dealing with all problems of running a museum efficiently.

Mottola Molfino, Alessandra, and Cristiana Morigi Govi. *Lavorare nei musei. Il più bel mestire del mondo [Working in Museums. The Best Profession in the World]*. Torino: Allemandi 2004. 143 pp. ISBN 88-422-1270-9. €17.50. This pocket book is written by two museum directors for young scholars who want to know what has to be done in museums and what sort of work they must expect if they want to become a museum employee.

Mühlen, Ilse von zur. *Die Kunstsammlung Hermann Göring ein Provenienzbericht der Bayerischen Staatsgemäldesammlungen [The Art Collection of Hermann Göring. A Report on Provenance of the*

Bavarian State Picture Collections], Cologne: Dumont 2004. 292 pp. 148 illustrations. ISBN 38-321749-82, €29.80. Hermann Göring, minister in Nazi Germany, was an ambitious art collector who tried to get hold of as many art objects as possible in Germany and occupied France. The Göring art gallery, consisting of nearly 3,000 art objects with up to 1,800 paintings, was hidden in 1945, discovered, and eventually stored with the Collecting Point in Munich. When this collecting point was dissolved, the Göring Collection became property of the Federal Republic and the Federal Republic lent it to the Bavarian State Picture Collections in Munich. The author diligently deals with the provenance of 125 paintings of the Göring collection to find out whether they have been illegally acquired by Göring.

Muller, Eelke, and Helen Schretlen. *Betwist Bezit. De Stichting Nederlands Kunstbezit en de Teruggave van Roofkunst na 1945 [Contested Possession. The Foundation of the Netherlands's Art Possessions and the Return of Looted Art after 1945]*. Zwolle: Waanders 2002. 320 pp. and 93 illustrations. ISBN 90-400-8703-2. €24.95. The authors, a historian and an art historian, tell the story of the return of cultural objects looted by the Nazis in the Netherlands or acquired by them under dubious circumstances. After 1945 the art objects were returned to their owners and, if they could not be identified, stored with the Stichting Nederlands Kunstbezit (SNK) created in 1945. In four chapters the authors deal with the history of the SNK, the legal status of returned art objects, the return to identified owners, and finally the objects that could not be returned. They were either transferred to the Dutch national art possessions (Nederlands Kunstbezit [NK]) or they were sold.

Nagel, Susan. *Mistress of the Elgin Marbles: A Biography of Mary Nisbet, Countess of Elgin*. New York: Morrow 2004. XIX, 294 pp. and 16 pp. with black and white illustrations. ISBN 0-06-054554-2. \$24.95. Mary Nisbet (1778–1855) was the richest heiress in Scotland and in 1799 married the accomplished diplomat Thomas Bruce (1766–1841), the seventh Earl of Elgin. She travelled to Turkey when Elgin was appointed the ambassador extraordinaire to the Ottoman Empire. She financed the removal and safe passage to England of the classical Parthenon marbles. These achievements were overshadowed by scandal when Mary's passionate affair with her husband's best friend Robert Ferguson (1769–1840) flamed into the most lurid and salacious divorce trial (1807) in London's history.

Natter, Tobias G. *Die welt von Klimt, Schiele und Kokoschka, Sammler und Mäzene [The World of Klimt, Schiele and Kokoschka. Collectors and Patrons]*. Köln: Dumont 2003. 303 pp. ISBN 3-8321-7258-0. €49.90. The Austrian painters Gustav Klimt (1862–1918), Egon Schiele (1890–1918) and Oskar Kokoschka (1886–1980) were the modern artists in pre-war Vienna until 1918. The art historian Natter evokes this time and describes the keen interest in wealthy Viennese collectors in the provocative style of the younger generation of artists. He finally wrote a lavishly illustrated handbook on the art collecting and patronizing society of Vienna at the beginning of the last century.

Noce, Vincent. *Descente aux enchères. Les coulisses du marché de l'art [Descent] to the Auctions. The Scenery of the Art Market*. Paris: Lattès 2002. 431 pp. ISBN 2-7096-2153-3. €20.00. The collection of 34 essays on the French art market covers the last decades of the Hotel Drouot where the art auctions take place in Paris. Among these essays Vincent Noce, journalist of the paper "Libération" and specialist on art market and national heritage, also recalls famous art law cases such as the battle concerning Vincent van Gogh's painting "Jardin à Auvers" thought to be a fake but in fact an original of van Gogh.

Paas, Sigrun, and Sabine Mertens (eds.). *Beutekunst unter Napoleon. Die "französische Schenkung" an Mainz 1803 [Looted Art under Napoleon. The "French Donation" to Mainz in 1803]*. Mainz: von Zabern 2003. XVI, 390 pp. 182 color and 154 black and white illustrations. ISBN 3-8053-2950-4. €39.00. This is the illustrated catalog of an exhibition in Mainz (Germany) in celebration of the second centenary of the "French Donation" of 1803. The French Décret Chaptal of September 1, 1801, instituted a commission that should select 15 shipments of paintings from the stock of the Louvre and the Castle of Versailles to be exhibited in 15 provincial museums of France and neighboring countries and provinces occupied by the French army. Also Mainz, the capital of the new French department "Mont Tonnerre," got 36 paintings including those of Paolo Veronese, Jacob Jordaens, Philippe

de Champagne, and Jean-Marc Nattier. The first of these paintings arrived in Mainz in 1803. The catalog reproduces these paintings and includes 19 articles written by specialists on Napoleon's looting of art treasures in Europe (also in France) and the exhibition of these treasures in museums.

Pallas, Nadine Christina. *Maritimer Kulturgüterschutz [Maritime Protection of Cultural Property]*. (Schriften zum Völkerrecht, vol. 154). Berlin: Duncker & Humblot 2004. 518 pp. €98.00. This is a German doctorate thesis submitted and accepted by the University of Augsburg Faculty of Law. In four chapters the author deals with the definition of cultural objects, the cultural heritage and the underwater cultural property. The main chapters are devoted to a detailed analysis of the 1982 UN Convention on the Law of the Sea and the 2001 Convention on the Protection of the Underwater Cultural Heritage.

Paret, Peter. *An Artist against the Third Reich. Ernst Barlach, 1933–1938*. Cambridge: Cambridge University Press 2003. XVI, 191 pp. and 38 illustrations. ISBN 0-521-82138-X. \$30.00. The author, Mellon professor in the Humanities Emeritus of the Institute for Advanced Study in Princeton, deals with the conflict between Ernst Barlach (1870–1938), the most important German sculptor of the time, and the Third Reich as a remarkable episode in Hitler's war against modern art. Rather than accept repression passively, Barlach denounced the confiscation and destruction of his work as ideologically inspired and continued on his independent course. The author's discussion of Barlach's art and of his insistence on creative freedom is joined to an analysis of his opponents' motives and tactics.

Phillips, Jonathan. *The Fourth Crusade and the Sack of Constantinople*. London: Jonathan Cape 2004. XXVI, 374 pp. with illustrations and maps. ISBN 0-224-06986-1. £20.00. In 1202 the Fourth Crusade, aflame with religious zeal, set out to free Jerusalem from the grip of Islam. Two years later, in April 1204 the armies of western Christendom turned their weapons against the Christian city of Constantinople, the heart of the Byzantine Empire and the greatest metropolis in the known world. The crusaders spared no one in their savagery. They murdered old and young, and they raped women and girls in their frenzy. They also desecrated churches and plundered treasuries, which, to a large extent, were transferred to Venice (e.g., the *Horses of St. Mark*) and much of the city was put to the torch as punishment of the effeminate, treacherous Greeks. The author, senior lecturer of medieval history at Royal Holloway, University of London, follows the fortunes of the leading figures and explores the conflicting motives that drove the expedition to commit the most infamous massacre of the crusading movement.

Pienkny, Ronald. *Das Kulturgütergesetz der Russischen Föderation und Seine Völkerrechtliche Vereinbarkeit. Eine Abhandlung unter Besonderer Berücksichtigung der Deutsch-Russischen Beziehungen mit Eingehender Darstellung des Kulturgüterschutzes bei Bewaffneten Konflikten [The Statute on Cultural Property of the Russian Federation and its Compatibility with Public International Law. A Study with Special Consideration of the German-Russian Relations and with a Detailed Account of the Protection of Cultural Property in Times of Armed Conflicts]*. Thesis University of Potsdam 2003, XVII, 370 pp. ISBN 3-89825-744-4. €53.00. This is a doctorate thesis submitted and accepted by the University of Potsdam, Germany. The author focuses on the Statute of the Russian Federation on cultural property removed during World War II to the Soviet Union and at present located in the Russian Federation of April 15, 1998, and changed on May 25, 2000, because of the decision of the Russian constitutional court of July 20, 1999 (in German translation on p. 313 et seq.). The statute violates, according to the author's research, public international law, which unconditionally protects cultural property in times of war and does not allow any unilateral policy of restitution in kind.

Piqué, Francesca, and Dusan C. Stulik (eds.). *Conservation of the Last Judgment Mosaic. St. Vitus Cathedral, Prague*. Los Angeles: Getty Conservation Institute 2004. XVII, 228 pp. ISBN 0-89236-782-2. £50.00. Cultural property discussions are often rather nationalistic and narrow minded. This book is one of the outstanding and encouraging examples documenting international and altruistic efforts to preserve a unique historical monument for everybody interested in art and history. The St. Vitus Cathedral in Prague (Czech Republic) is still decorated with the Last Judgment Mosaic dating from the times of Emperor Charles IV of the fourteenth century. This rare example of medieval

glass mosaics urgently needed competent and efficient restoration. This was done in an international cooperation between Czech institutions and the Getty Conservation Institute that commenced in 1992. When the conservation was completed in 2001, an international symposium was held in June 2001 marking the completion of the 10-year project. The papers written for this symposium are published in this magnificent volume.

Popa, Opritsa D. *Bibliophiles and Bibliothieves. The Search for the Hildebrandslied and the Willehalm Codex* (Cultural Property Studies). Berlin and New York: de Gruyter 2003. XVI. 265 pp. ISBN 3-11-017730-7. €58.00. Ms. Popa, distinguished librarian at Shields Library, University of California at Davis, has, as Winder McConnell writes in his preface, “documented what might justifiably be described as [one of] the most celebrated cases of looting of two German cultural treasures by a member of the U.S. Army at the end of World War II and their subsequent odyssey across both an ocean and a continent: the pilfering from a cellar in Bad Wildungen of the ninth-century *Liber Sapientiae*, containing the two leaves of the oldest extant German heroic poem, the Old High German *Hildebrandslied*, along with the fourteenth-century illuminated *Willehalm* codex, both of which had been removed from the State Library in Kassel (Germany) for protection from bombing raids.” The book “is, simultaneously, a story of the book-collecting world of the United States in the first half of the twentieth century and of some of its most prominent representatives, foremost among them A. S. W. Rosenbach of New York, who bought both the *Liber Sapientiae* and the *Willehalm* codex from Bud Berman, a former lieutenant in the U.S. Army. It is to Opritsa Popa’s credit that we know the identity of the individuals who brought these priceless manuscripts to the United States from occupied Germany. She has fully documented the efforts . . . to ensure that works stolen from Germany were restored. . . . in 1955 and 1972 to the library in Kassel.”

Probst, Bettina, and Michael John (eds.). *Katastrophenschutz für Museen [Protection of Museums against Disasters]*. Dresden: Staatliche Kunstsammlungen 2003. 94 pp., 41 colored and several other illustrations. ISBN 3-932264-33-9. €9.80. In August 2002 the city of Dresden was flooded by the Elbe River and its tributaries. The famous art collections of Dresden were in danger of being destroyed. Fortunately, 23,000 art objects could be saved. Only a few objects were lost or damaged. In November 2002 the State Art Collections of Dresden convened the conference “Tagung Katastrophenschutz” and invited persons from the Czech Republic, Germany, the United Kingdom, and the United States to lecture and discuss the protection of museums against disasters of fire, water, and earthquakes. Three lectures are given in English. An English summary is added.

Protection du patrimoine historique et esthétique de la France. Textes législatifs et réglementaires. Edition mise à jour au 5 février 2003 [Protection of the Historic and Aesthetic Patrimony of France. Statutory and Regulatory Texts, Updated Edition until February 5, 2003]. Paris: Journaux officiels 2003. XXXI, 934 pp. ISBN 2-11-075446-X. €38.60. Comprehensive compilation of all French legislation with respect to immovable and movable cultural property, including the *Fondation du patrimoine*.”

Redmond-Cooper, Ruth, and Charlotte Woodhead (eds.). *Cultural Heritage Statutes*. 2nd ed., Leicester: Institute of Art and Law 2004 VI, 456 pp. ISBN 1-903987-03-2 (pb.). £30.00. The new edition of this collection reproduces British statutory materials and international instruments dealing with issues of cultural property.

Renna, Mauro, Valentina M. Sessa, and Maria Vismara Missiroli (eds.). *Codice dei beni culturali di interesse religioso [Code of Cultural Objects of Religious Interest]* (Fonti di diritto ecclesiastico e canonico). Milano: Giuffrè 2003. VIII, 939 pp. and diskette. ISBN 88-14-10424-7. €78.00. This collection of legal sources has been prepared for the “Centro studi sugli enti ecclesiastici” (CESEN) at the Catholic University of Milan. It compiles all state and regional sources on the protection and care of religious objects of cultural property in Italy as well as the legal provisions of the Catholic church of Italy. The collection is updated as of May 31, 2003.

Renold, Marc-André, and Pierre Gabus (eds.). *Claims for the Restitution of Looted Art. La revendication des œuvres d’art spoliées*. (Studies in Art Law, vol. 15). Zürich: Schulthess 2004. 290 pp.

ISBN 3-7255-4769-6. SFr. 63.00. This volume reproduces the 13 papers given at the conference "Claims for the Restitution of Looted Art" held on November 4, 2000, in Geneva. After having stated the facts and the legal background of confiscations, looting, and displacements by Mikhail Piotrovsky (St. Petersburg), Constance Lowenthal (New York), and Stephen Clark (New York), five papers deal with specific problems of looted art in public international law (Manlio Frigo, Milan), private international law (Kurt Siehr, then Zürich), American case law (Stephen Urice, Philadelphia), French law (Leila Anglade, Paris and Dublin), and Switzerland (Andrea Raschèr, Bern). Three papers are devoted to loans and the immunity from seizure (Kirk Reeves, Paris; Erik Jayme, Heidelberg; Wallace Stuart, Washington, D.C.), and the two final papers discuss indemnity programs for loans (Alice M. Whelihan, Washington, D.C.; Andrea Raschèr/Claudia Christen, Bern). There are two appendices: a chronological checklist of significant developments, publications, and cases regarding Holocaust-period art in the United States by Stephen Clark, Constance Lowenthal, and Stephen Urice (updated until 2003); and resolved stolen art claims, such as claims for art stolen during the Nazi era and World War II, including Nazi-looted art and trophy art, prepared by the attorneys Herrick, Feinstein LLP, New York, covering cases in all countries resolved in the years 1998–2003.

Röhling, Kerstin. *Restitution Jüdischer Kulturgüter nach dem Zweiten Weltkrieg. Eine Völkerrechtliche Studie [Restitution of Jewish Cultural Property after the Second World War. A Study of Public International Law]*. (Saarbrücker Studien zum Internationalen Recht, vol. 26). Baden-Baden: Nomos 2004. 248 pp. ISBN 3-8329-0893-5. €48.00. This doctoral thesis submitted to the faculty of law of the University of Saarbrücken (Germany) begins with an account of the destruction and expropriation of cultural property held by Jews and Jewish institutions in Germany, Austria, France, the Netherlands, and central and eastern Europe. A second part of the first chapter is devoted to the restitution of these objects to their owners after World War II. The second chapter of the book deals with the problem of Jewish cultural property not claimed by individuals (*herrenlose jüdische Kulturgüter*). The Jewish Restitution Commission and the Jewish Restitution Successor Organization took care of them and distributed them to Jews, Jewish institutions, and Israel. By doing this they deviated from normal practice in public international law, because they did not return the objects to the states of origin but to representatives of the persecuted Jewish people. The national territorial approach was given up in favour of a cultural and ethnic personal approach. A final part of the book discusses the actual problems of cultural property in central and eastern Europe, the Jewish property located in Austria, and the development since the 1998 Washington Conference on Holocaust-Era Assets and museums' ongoing quest to discover the provenance of dubious acquisitions during and after World War II.

Röver-Kann, Anne (ed.). *Albrecht Dürer. Der heilige Johannes—aus Tallinn zurück! Der heilige Onuphrius und andere Eremiten [Albrecht Dürer: Saint John—Back from Tallinn! Saint Onuphrius and Other Eremites]*. Bremen: Hauschild 2004. 48 pp. and 50 illustrations. ISBN 3-89757-255-9. €18.50. During World War II the Kunsthalle Bremen lost the painting of Albrecht Dürer "Der heilige Johannes Baptista Eremita" of 1503/05. The painting was finally discovered in the depot of the Kadriorg Art Museum in Tallinn, Estonia. In December 2003 the painting was restored by the state of Estonia and the Kadriorg Art Museum Tallinn to Germany and the Bremen Museum. The volume is the catalog of the exhibition of the recovered painting in Bremen, which lasted from May 23 to July 4, 2004.

Rowland Ingrid D. *The Scarith of Scornello. A Tale of Renaissance Forgery*. Chicago, London: Chicago University Press 2004. X, 230 pp. ISBN 0-226-73036-0. £16.00. The Italian Curzio Inghirami (1614–1655) forged an array of ancient Latin and Etruscan documents and, for authenticity's sake, stashed them in scarith (capsules made of hair and mud) near the Tuscan village of Scornello. These documents should serve as evidence of the glorious past of the Etruscan people. The author, an expert of Renaissance history, traces the history of this forgery.

Sánchez Cordero Dávila, Jorge A. *Les biens culturels précolombiens leur protection juridique [The Pre-Columbian Cultural Objects and their Legal Protection]*. (Bibliothèque de droit privé, vol. 404). Paris: Librairie Générale de Droit et de Jurisprudence 2004. XIX, 472 pp. ISBN 2-275-02412-3. €38.00. This is a doctorate thesis of a Mexican scholar submitted and accepted by the Université Panthéon-

Assas (Paris II). The author considers in great detail the cultural property legislation and protection in Mexico, he explains the importance of the Mexican statute of April 28, 1972, on the Monuments and Archaeological, Artistic, and Historical Sites and the implementing regulation of September 20, 1975 (both instruments are reproduced in the appendix in French translation). The second part of the book is devoted to the international protection of Mexican cultural property under multilateral conventions (Hague Conventions of 1899 and 1907 as well as 1954; the 1970 UNESCO Convention, and the 1995 Unidroit Convention), bilateral treaties (especially that with the United States), and under general rules of private international law. The thesis is the most important publication on the legal protection of Mexican cultural property.

Sandmann, Melanie. *Die Strafbarkeit der Kunstfälschung [The Punishment of Faking Pieces of Art]*. (Augsburger Rechtsstudien, vol. 28). Baden-Baden: Nomos 2004. 197 pp., ISBN 3-8329-0664-9. €54.00. The doctorate thesis of the University of Augsburg (Germany) deals with aspects of criminal law of art fakes. Mainly dealing with German criminal and copyright law, she also includes arguments of comparative law. One such law proposes to introduce in Germany a provision similar to section 106A of the U.S. Visual Artists Rights Law of 1991, according to which authors have the right to prevent the use of their names as authors of any works of visual art that they did not create.

Saujot, Colette. *Le droit français de l'archéologie [The French Law of Archaeology]*. Paris: Cujas 2003. 381 pp. ISBN 9-8722540400-18. €38.00. The author is an archaeologist and lecturer of the University Panthéon-Assas (Paris II). Her student book on the French law of archaeology is divided into three parts: the search for antiquities, their legal status, protection of antiquities. Under French law antiquities found fortuitously or in excavations are not state property *ex lege*. The finds are divided between the land owner and the person discovering the object. The state may appropriate the discovered objects and compensate the owners. Also the new regime of 2001/2003 on preventive excavations is treated. In the annex a bibliography as well as basic statutes and regulations are added.

Savoy, Bénédicte. *Patrimoine annexé. Les biens culturels saisis par la France en Allemagne autour de 1800 [Annexed Patrimony. The Cultural Objects Taken by France in Germany Around 1800]* (Passages/Passagen. Centre allemand d'histoire de l'art/Deutsches Forum für Kunstgeschichte, vol. 5). Paris: Maison des sciences de l'homme 2003. 2 vols. XV, 404 pp. and XXII, 482 pp. ISBN 2-7351-0988-7. €94.00. Between 1794 and 1811, revolutionary and later imperial France confiscated several thousand art objects and precious books in the European countries occupied by the French army. France justified this policy of appropriation by the bold doctrine that all works of art and science are consequences of the genius of freedom and therefore must be located in the country of freedom. These art objects were exhibited in French national museums for public education and for improvement of the visual arts. After the fall of the French Empire in 1815, most of the art objects were returned to their previous owners. Bénédicte Savoy, well-known art historian and professor of art history in Berlin, describes these confiscations and their effects in Germany in the first volume devoted to history and art history. She tells about the person involved in the appropriation and the return of the art objects to Germany, especially about Dominique-Vivant Denon (1747–1825), first director of the Musée Napoléon, Jacob Grimm (1785–1863), professor of German literature, and the brothers Wilhelm and Alexander von Humboldt (1767–1835 and 1769–1859), politicians and professors in Berlin. Ms. Savoy also deals with the consequences of the French appropriations on the growing awareness of Germanic people of their own national cultural heritage. The second volume is devoted to the illustrated catalog of the spectacular exhibition in the Louvre of 1807–1808 of the art objects of North German collections confiscated by Vivant Denon. More than 700 art objects are described according to their provenance and their final location. These are precious volumes of excellent research.

Schack, Haimo. *Kunst und Recht. Bildende Kunst, Architektur, Design und Fotografie im Deutschen und Internationalen Recht [Art and Law. Visual Art, Architecture, Design and Photography in German and International Law]* (Schriften zum Kunstrecht vol. 1). Köln: Heymanns 2004. XVII, 381 pp. ISBN 3-452-25829-7. €88.00. This treatise deals with almost all aspects of art law, including sales, transfer

of title, copyright, fraud, social security of artists, art trade and art associations, museology problems, and criminal law. Almost three-quarters of the book are devoted to visual arts and all problems of this kind of art. Anyone who wants to be well informed about German art law must read and consult this treatise.

Schmid, Wolfgang. *Dürer als Unternehmer. Kunst, Humanismus und Ökonomie in Nürnberg um 1500* [Dürer as Entrepreneur. Art, Humanism and Economy in Nürnberg around 1500] (Beiträge zur Landes- und Kulturgeschichte, vol. 1). Trier: Porta Alba 2003. XII, 639 pp. ISBN 3-933701-05-8. €94.55. Albrecht Dürer (1471–1528) was a citizen of Nürnberg, which, at Dürer's time, was one of the most important cities in northern Europe. Here the German *Reichstag* held its first meetings, the imperial treasures were deposited in Nürnberg castle, and wealthy merchants (e.g., Tucher) gave credit to emperors and other clients. In a scholarly researched and illustrated study, the historian Wolfgang Schmid describes the economic success of one of the first artists in northern Europe who emerged from a handicraft master to an artist and became the court painter of the emperors Maximilian I and Charles V. In later years Dürer concentrated his work in producing engravings and sold by Mrs. Dürer in a stall of the Nürnberg market and by agents travelling around in Germany and Austria. These art objects made more money than paintings.

Schnapper, Antoine. *Le métier de peintre au Grand Siècle* [The Profession of Painters during the Grand Century]. Paris: Gallimard 2004, 397 pp. ISBN 2-07-077043-5. €21.50. Antoine Schnapper, retired professor of art history at the Sorbonne, passed away in 2004 after having finished this book on the professional, legal, and economic working conditions of French artists (i.e., Vouet, Poussin, Le Nain, Philippe de Champaigne) during the seventeenth century. This has never been done before, and Schnapper did it meticulously with many appendices with the regulations of the French Academy, the fortune of artists, and inventories of deceased painters and sculptors.

Schochow, Werner. *Bücherschicksale. Die Verlagerungsgeschichte der Preußischen Staatsbibliothek. Auslagerung, Zerstörung, Entfremdung, Rückführung* [Destiny of Books. The History of the Transfer of the Prussian State Library. Evacuation, Destruction, Alienation, Return] (Veröffentlichungen der Historischen Kommission zu Berlin, vol. 102). Berlin, New York: de Gruyter 2003. XV, 328 pp. ISBN 3-11-017764-1. €48.95. Schochow, historian and retired librarian of Berlin, diligently describes how the Prussian State Library of Berlin (holding about 3 million printed materials and, in addition to this, a famous collection of manuscripts, Orientalia, and scores) was evacuated during World War II, lost about a quarter of its stock, and still waits for the return of thousands of books and manuscripts stored in Polish and Russian libraries. The author visited almost all places of former evacuation and meticulously traced the destiny of all shipments. Illustrations and a map of places of former deposits can be found in the appendix.

Schwarz, Birgit. *Hitler's Museum. Die Fotoalben "Gemäldegalerie Linz": Dokumente zum "Führermuseum"* [The Photograph Albums "Art Gallery Linz": Documents to the "Führer Museum"]. Wien, Köln, Weimar: Böhlau 2004. 500 pp. about 900 illustrations. ISBN 3-205-77054-4. €99.00. Hitler wanted to build a huge museum in Linz, Austria (close to his birthplace, Braunau), the "Führer Museum." For the collection of this museum, Hitler instituted the "Special Order Linz," according to which art objects were selected from the art treasures looted in Austria and occupied territories and from expropriated Jewish collections, and art objects were purchased in the art market. Photographs of the selected art objects were put into big photograph albums and presented to Hitler in regular intervals. Of the entire 31 albums, only 19 have been preserved in the Oberfinanzdirektion (Supreme Tax Authority) of Berlin. The contents of these 19 albums are reproduced in Ms. Schwarz's book as well as the catalogs of the paintings fully described and provenanced. It is interesting to learn that Hitler only selected about 1,000 masterpieces for Linz and not 5,000 as assumed for a long time. In her introduction of about 80 pages, Ms. Schwarz fully describes the entire history of Hitler's plans for Linz and the Führer Museum. There is no better publication so far.

Scott-Clark, Catherine, and Adrian Levy. *The Amber Room. The Untold Story of the Greatest Hoax of the Twentieth Century*. London: Atlantic Books 2004. XXX, 386 pp. 58 illustrations. ISBN 1-84354-

035-5. £17.99. The Amber Room of the Catherine Palace at Tsarskoye Selo near St. Petersburg, Russia, is famous throughout Europe as “the eighth wonder of the world.” Its vast and intricately worked amber panels were sent in 1717 by King Frederick William I of Prussia (1713–1740) as a gift to Czar Peter the Great of Russia (1689–1725). For more than 200 years the room remained in the Russian palace; but with the outbreak of the Second World War, Hitler laid claim to it as a showpiece for the Third Reich. When the Nazis swept into Tsarskoye Selo, it was wrenched from the walls, packed into crates and disappeared from view, never seen again. The authors, internationally renowned investigative journalists, try to solve the 50-year mystery about the fate of the legendary Amber Room, and hold it very likely that the Amber Room was destroyed when the Königsberg castle was bombed by the Russian army in 1945. A copy of it, sponsored by the German Ruhrgas Company, was rebuilt and opened to the public on May 31, 2003.

Scovazzi, Tullio (ed.). *La protezione del patrimonio culturale sottomarino nel mare Mediterraneo [The Protection of the Underwater Cultural Heritage in the Mediterranean]*. Milan: Giuffrè 2004. VIII, 447 pp. ISBN 88-14-10772-6. €35.00. This book publishes the 14 papers given at the 2003 conference on “Cooperation in the Mediterranean with Respect to the Protection of the Underwater Cultural Heritage” in Siracusa/Sicily. Six papers are written in English, two are in French, and six are in Italian. They cover the 2001 UNESCO Underwater Cultural Heritage Convention, special problems of the Mediterranean, and national experiences with the protection of underwater cultural property. Seven documents in Italian are reprinted in the annex.

Secrest, Meryle. *Duveen. A Life in Art*. New York: Knopf 2004. XXII, 517 pp. with illustrations. ISBN 0-375-41042-2. \$35.00. This book is the first major biography in more than 50 years about the twentieth century’s supreme international art dealer Joseph J. Duveen (1869–1939). It is the first to make use of the enormous Duveen archive that spans a century and has, until recently, been kept under lock and key at the Metropolitan Museum of Art. The story begins with Duveen’s father, Joel J. Duveen (1843–1908), a Dutch Jew immigrating to Britain in 1866 who established a business in London. He became a leading art dealer with an uncanny ability to spot hidden treasures; this talent came to be known as “the Duveen eye.” His son Joseph grew up in this atmosphere and turned to the lucrative business of dealing with old masters. Seeing the demand for such paintings growing in America and fuelled by the new *quillionaires* at the moment when British aristocrats with great art collections were losing their fortunes, Duveen concluded that Europe has the art and America has the money. Duveen convinced Americans such as Morgan, Frick, Huntington, Mellon, and Kress that ownership of great art would ennoble them. The author also explains that Duveen was as generous as he was acquisitive, giving away hundreds of thousands of pounds to British institutions (including the Duveen Gallery for the Elgin Marbles in the British Museum), organizing exhibitions for young artists, and playing a major role in the design of the National Gallery in Washington.

Shaw, Wendy M. K. *Possessors and Possessed. Museums, Archaeology, and the Visualization of History in the Late Ottoman Empire*. Berkeley/Los Angeles/London: University of California Press 2003, XI, 269 pp. 43 with black and white illustrations. ISBN 0-520-23335-2. \$60.00. The author, assistant professor of near eastern languages and cultures at Ohio State University, Columbus, analyzes how and why museums emerged in the late-nineteenth-century Ottoman Empire. In contrast to late-nineteenth-century Euro-American museums, which used organizational schema based on positivist notions of progress to organize exhibits of fine art, Ottoman museums featured military spoils and antiquities long before they turned to the “Islamic” collections with which they might have been more readily associated. The development of these various modes of collection reflected shifting moments in Ottoman identity production. Shaw shows how Ottoman museums were able to use collection and exhibition as devices with which to weave counter-colonial narratives of identity for the Ottoman Empire.

Solé, Robert. *Le grand voyage de l’obélisque [The Great Voyage of the Obelisk]*. Paris: Seuil 2004. 286 pp. ISBN 2-02-039279-8. €20.00. Solé, born in Egypt, tells the story of the obelisk of the Place de la Concorde in Paris. This monument was part of the temple at Luxor built by Ramses II (1279–

1213 BC). In 1830 Viceroy Mohammed Ali, who as an Albanian did not care about Egyptian antiquities, donated the two obelisks in front of the Luxor temple to France in 1830. France could only take one of them (chosen by Jean-François Champollion) in 1831, transported it to Paris in 1832–1833, and installed it on October 24, 1834. In 1998 the obelisk was topped by a pyramidion of metal at the occasion of President Mubarak's visit to Paris. Since 1831 the "imposing pylon gate [of the Luxor temple] will always have the bereft appearance of an elephant with one tusk missing" (Leslie Greener, *The Discovery of Egypt*, 1989, p. 160).

Spencer, Ronald D. (ed.). *The Expert versus the Object. Judging Fakes and False Attributions in the Visual Arts*. Oxford: University Press 2004. XVIII, 241 pp. with illustrations. ISBN 0-19-514735-9. £21.50. The 18 essays in this book clarify the nature of the methods to determine authenticity and explain on case law, the present status of authentication issues in court. Contributors include experts from Christie's, London; Sotheby's, New York; and the former director of The Frick Collection; as well as leading art historians and art dealers; an art conservator; a forensic graphologist; a philanthropist and collector; and a specialist in French art law.

Sprecher, Jörg. *Beschränkungen des Handels mit Kulturgut und die Eigentumsgarantie [Limitations of Trade with Cultural Objects and the Guarantee of the Right of Property]* (Cultural Property Studies). Berlin: de Gruyter 2004. LII, 255 pp. ISBN 3-89949-132-7. €84.00. With an English summary. In his *summa cum laude* doctorate thesis submitted to and accepted by the University of Zürich Faculty of Law and honored with the Hug-Price for excellent theses, the author concludes that export restrictions for privately owned cultural objects interfere with the constitutional guarantee of property rights. The refusal of an export licence may entitle the owner to compensation as already adjudged in the French *Walter* case concerning the export of Vincent van Gogh's *Le Jardin à Auvers* (Cass. February 20, 1996, J.C.P. 1996 II 22672; Ramier, *IJCP* 1997, p. 337). There are also problems when the state exercises a right to acquire art objects to be removed at a price that never amounts to the market value of the object. Also dilatory procedures to get an export licence may lead to compensation claims as the European Court of Human Rights has decided in the case *Beyeler v. Italy* of January 5, 2000 (cp. case note of I. Seidl-Hohenveldern, *IJCP* 2001, p. 70). [These financial burdens of cultural retentionism had already consequences.] Some states (especially Austria and France) repealed some disproportionate export provisions and more restrictively exercise their right of pre-emption. All this is carefully explained on a comparative law basis taking into account the law of Austria, France, Germany, Italy, Switzerland, and the United Kingdom and of the European Union.

Stiftung Weimarer Klassik und Kunstsammlungen und Thüringische Landeszeitung (eds.). ". . . auf dass von dir die nach-welt nimmer schweigt". *Die herzogin Anna Amalia Bibliothek in Weimar nach dem brand* [" . . . in order that posterity never keeps quiet about you." *The Duchess Anna Amalia Library of Weimar after the Fire*]. Weimar 2004. 122 pp. with many illustrations. ISBN 3-7443-0127-3. €12.00. On September 2, 2004, the Anna Amalia Library in Weimar went up in flames, and hundreds of rare books were destroyed or seriously damaged. This well-illustrated book tells about the history of the library, the fire of September 2, 2004, and calls on contributions for the reconstruction of the heavily damaged library building and the restoration of books. The book title is taken from a poem of the eighteenth century praising the Weimar library and its founder Duke Wilhelm Ernst. The editors hope that this wish proves to be valid also today.

Stokes, Simon. *Art & Copyright*. Oxford: Hart 2003. Revised paperback edition. XXXVII, 246 pp. ISBN 1-84113-385-X. £19.99. Solicitor Stokes, specializing in art law and copyright, discusses many problems of copyright and related rights with respect to visual arts, including photographs, modern art (e.g., ready-mades, minimalist art, appropriation art), and aboriginal art. The book is extensively documented and illustrated by discussing important cases of English and American courts. It is one of the few books that concentrate the discussion of copyright problems to visual arts.

Syssoeva, Elena. *Kunst im Krieg. Eine Völkerrechtliche Betrachtung der Deutsch-Russischen Kontroverse um Kriegsbedingt Verbrachte Kulturgüter [Art in War. A Public International Law Study of the German-Russian Controversy concerning the Cultural Property Displaced because of War]* (Schriften zum Völk-

errecht, vol. 152). Berlin: Duncker & Humblot 2004. 431 pp. ISBN 3-428-11318-7. €92.00. This doctorate thesis submitted and accepted by the Free University of Berlin deals with the German cultural property “taken as booty” (German version) or “displaced because of war” (Russian version), transported to Russia, sometimes hidden until now, and ultimately confiscated as “restitution in kind” by Russia. The author, without diligent analysis of public international law, subscribes to an already existing principle of “restitution in kind” and devaluates the treaties with the successor states of the Soviet Union in which cultural property taken during World War II should be returned. She qualifies this obligation as an obligation only to continue talks about the repatriation.

Tamiozzo, Raffaele. *La Legislazione dei Beni Culturali e Paesaggistici [Legislation on Cultural and Environmental Property]*. 3rd ed. Milan: Giuffrè 2004. XXII, 599 pp. ISBN 88-14-11094-8. €28.00. This is a comprehensive study of the Italian law of cultural property with the original version of the new Test Unico of January 22, 2004, in the appendix.

Tesche, Doreen. *Ernst Steinmann und die Gründungsgeschichte der Bibliotheca Hertziana in Rom [Ernst Steinmann and the History of the Foundation of the Bibliotheca Hertziana in Rome]* (Römische Studien der Bibliotheca Hertziana, vol. 15). München: Hirmer 2002. 307 pp. ISBN 3-7774-8130-0. €60.00. There are many foreign cultural institutions in Rome. One of them is the Bibliotheca Hertziana, the German Max-Planck-Institute for Art History located in the Palazzo Zuccari, and Palazzo Stroganoff above the Spanish Steps. Henriette Hertz (1846–1913), daughter of a wealthy citizen of Cologne and close friend of Frida and Ludwig Mond (1839–1909; founder of the English chemical plant ICC) bought the Palazzo Zuccari and in 1912 donated it and the neighboring Casa dei Preti to the Kaiser-Wilhelm-Gesellschaft zur Förderung der Wissenschaften (forerunner of the Max-Planck-Society). She nominated the art historian Ernst Steinmann (1866–1934) of Schwerin as the first director for life. In her illustrated doctorate thesis, Ms. Doreen Tesche wrote the history of the Bibliotheca Hertziana until 1934 when Steinmann was succeeded by Leo Bruhns. This history of an institution and research center for many art historians (i.e., Aby Warburg, Rudolf Wittkower, Richard Krautheimer, Theodor Hetzer) is, at the same time, a history of art history and cultural life in Rome in the first decennia of the twentieth century.

Trentini, Antonella. *Codice dei beni culturali e del paesaggio. Commentario ragionato del d.lgs. 22 gennaio 2004, n. 42 [Code of Cultural Goods and Landscape. Explicating Commentary to the Legislative Decree No. 42 of 22 January 2004]*. Santarcangelo: Maggioli 2004. 313 pp. Diskette with case law and supplemented legislative texts. ISBN 88-387-2026-6. €28.00. The volume reproduces the text of the new statute, Urbani, which entered into force on May 1, 2004, and explains the chapters of the statute.

Urbani, Giuliano. *Il tesoro degli Italiani. Colloqui sui Beni e le Attività culturali [The Treasure of the Italians. Talks about Cultural Objects and Activities]*. Milan: Mondadori 2002. 137 pp. ISBN 88-04-51585-6. €15.00. The former Italian minister of cultural objects and activities and promoter of the new Italian law of 2004 on cultural property (called *Codice Urbani*) explains his ideas about the protection and exploitation of Italian cultural treasures.

Vasco Rocca, Sandra. *Beni culturali e catalogazione. Principi teorici e percorsi di analisi [Cultural Objects and Cataloging. Theoretical Principles and Ways of Analysis]*. Roma: Gangemi 2002. 238 pp. ISBN 88-492-9320-9. €25.00. For the protection of cultural property, it is essential that the protecting authority knows exactly the treasures to be protected. This should be done by inventories and catalogs as required also by international conventions (cp., e.g., Article 5 lit. b of the UNESCO Convention of 1970). In Italy the first catalogs of cultural objects were commissioned by collectors or communities. Antonio Maria Zanetti (1706–1778), for example, was asked by the Venetian government in 1773 to prepare an inventory of Venetian art. Presently, statutes create offices for the cataloging of cultural objects as did Italy since the Royal Decrees no. 916 of July 28, 1911, and no. 1889 of June 14, 1923. Ms. Vasco Rocca, director of the Italian Central Institute for Cataloging and Documentation and professor at the University of Udine, describes in her illustrated treatise the various types of cultural property and how to catalog them. Finally, she presents 58 illustrated examples of objects included in the national catalog of cultural objects.

Wanckel, Endress, and Kai Nitschke. *Foto- und Bildrecht [Law of Photos and Pictures]*. Munich: Beck 2004. XIII, 284 pp. ISBN 3-406-51472-3. €34.00. An attorney-at-law and a judge, both of Hamburg/Germany, deal almost exhaustively with all aspects of copyright and other legal aspects of photographs under German law.

Wieser, Charlotte. *Gutgläubiger Fahrnisserwerb und Besitzrechtsklage unter Besonderer Berücksichtigung der Rückforderung "Entarteter" Kunstgegenstände [Bona Fide Purchase of Movables and Claim for Recovery of Possession with Special Emphasis on the Recovery of Pieces of "Degenerate" Art]* (Basler Studien zur Rechtswissenschaft, Reihe A: Privatrecht, vol. 73). Basel/Geneva/Munich: Helbing & Lichtenhahn 2004, XXII, 382 pp. ISBN 3-7190-2347-8. Swiss Francs 78.00. This doctorate thesis submitted and accepted by the University of Basel Faculty of Law (Switzerland) deals with the historical and statutory legislation of bona fide purchase under Swiss law and comparative law. Special emphasis is laid on the bona fide purchase of "degenerate" art during and after World War II. According to the author, it seems doubtful whether the purchaser acted in good faith and could obtain good title by prescription. In addition to these arguments, the Unidroit convention of 1995, the 1970 UNESCO Convention, and the Swiss Federal Act of June 20, 2003, on the International Transfer of Cultural Property implementing the UNESCO Convention

Wolf, Lorenz. *Kirche und Denkmalschutz. Die Päpstliche Gesetzgebung zum Schutz der Kulturgüter bis zum Untergang des Kirchenstaates im Jahr 1870 [Church and Preservation of Monuments. The Papal Legislation on the Protection of Cultural Property until the End of the Papal States in 1870]*. (Kirchenrechtliche Bibliothek, vol. 7). Münster: LIT 2003, 260 pp. ISBN 3-8258-6313-1. €24.90. The author is a Catholic priest and official with the archbishop of Munich and Freising (Germany, Bavaria). His doctorate thesis submitted and accepted by the Papal Lateran University (*Pontificia Universitas Lateranensis*) in Rome deals with the history of cultural property legislation in the Papal States, which until 1870 included large areas of central Italy. The first source seems to come from the third century. But systematic legislation started with Maffeo Barberini (1568–1644) who became Pope Urban VIII (1623–1644) and with the Editto Aldobrandino of 1624. Modern legislation started as a reaction to Napoleon's plundering Italian and Papal art collections. The Editto Doria Pamphilij of 1802 was superseded by the Editto Pacca of 1820, which became the model for many European legislators for statutes protecting national cultural property against theft, destruction, and exportation.

Zan, Luca. *Economia dei musei e retorica del management [The Economy of Museums and the Rhetoric of Management]* Milano: Monadori Electa 2003. 206 pp. ISBN 88-370-2684-6. €16.00. The author, a museum expert and manager, deals critically with an excessive and poorly informed management of museums. He presents case studies on the management of the British Museum, on the transformation of the Turin Egyptian Museum into a foundation, and describes the experience with the management of the public museums of Venice during the years 1991 to 2000.

Zweig, Ronald W. *The Gold Train. The Destruction of the Jews and the Second World War's most Terrible Robbery*. London: Penguin 2002. XXIII, 312 pp. ISBN 0-14-100075-9. U.K. £8.99. In 1944, as the Soviet army closed in on Budapest, a train rolled out of the station. On that train were carriage after carriage of loot—gold, diamonds, furs, wedding rings—plundered in one of the most shameful crimes of the century. Commanded by Árpád Toldi, key organizer of the Hungarian Holocaust, and harboring a desperate group of fascist ideologues, soldiers and thieves, the gold train was destined for a Nazi stronghold in the Alps. It would never arrive. Along its crazed journey, the train's contents were pilfered, fought over, hidden, and scattered, until they became the stuff of legend. Ronald Zweig, professor of modern Jewish history at Tel Aviv University, reveals the full story of one of the most terrible mysteries of the Second World War.