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COURSE MANUAL

Name of the Elective Course: Art & Cultural Heritage Law

Course Instructor: Prof. Amalash Prasad

Elective

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This document is prepared by the course instructor and contains basic information relevant to the execution of the course. It is the official record for all intents and purposes as far the elective course, *Art & Cultural Heritage law*, is concerned.

This course manual is not exhaustive. The reading material may be supplemented and/or modified (with additional readings and/or assignments) during the semester by the course instructor. The instructor will provide the students with reasons for such changes.

Part I

Course Title: Art & Cultural Heritage Law

Course Code:

Course Duration: **One Semester (15 Weeks)**

No. of Credit Units: **4 Credits**

Level:

Medium of Instruction: **English**

Pre-requisites:

Equivalent Courses:

Part II

Course Description:- *This course will deal with a developing jurisprudence that involves international treaties, laws, ethics, and policy considerations relating to the art market, cultural property and heritage. Theft and trafficking of cultural property objects is a major issue, which is a unique feature of debate at national and international level as well. Growing demand and limited supply creates a fertile ground for illegal practices, ranging from counterfeiting, illegal acquisition and clandestine excavation to illegal export, import and transfer of ownership of art and cultural objects. The majority of antiquities in private collections were taken from source nations without documentation and often without export permits. These antiquities were likely derived through clandestine excavation encouraged and supported by an international network of dealers. European museums are filled with artifacts looted from other countries and European governments have long been reluctant to repatriate these objects. This module intends to give an overview of the legal framework of the illicit trade of art at international and national level and investigate the role of private international law in the trade of stolen art especially the legitimization of illicit goods through manipulation of private international law.*

This course further aims to define art and cultural property; to discuss great works of art in their historical context, learn about art appreciation and preservation, and to look into the historical, religious or environmental information that surrounds a particular work of art, consider its aesthetic and cultural value to society and to identify the need for national and international regulation of the art trade both in time of peace and in time of war as well as the issue of restitution or repatriation of wrongfully displaced objects. In this context we shall delve into great detail on Nazi looted artworks as well as their return and restitution - returning objects to their 'rightful owners. It will also explore areas of the art trade that need regulation such as dealers (auction houses and private dealers), museums (role and collection management as well as carrying out due diligence and provenance research), the domestic implementation of various conventions among market & source nations; look at countries domestic cultural property laws, patrimonial laws and answer questions on jurisdiction, choice of laws principle as well as the

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procedure for prosecution for dealing in stolen art and antiquities , process of criminal and civil forfeiture as well as evaluate the model of criminal behavior in this trade .

Finally, the module shall address the essential questions of law, to accommodate the specific needs of protection of cultural heritage and it aims to give coherence to a complex body of rules at the intersection of civil law, property law, criminal law, public law, private international law, public international law & arbitration in settlement of disputes by means of case law study . Concepts such as cultural nationalism & cultural internationalism, sovereignty, jurisdiction, and standing will be considered, as well as the basic rights of both nations and individuals to their art and their cultural property.

- **2. Course Aims:** - At the end of the course student should be able to :-
 - Have the knowledge and expertise to apply legal principles to issues that frequently arise in the art world
 - Be familiar with the ethical issues that arise when acquiring art by private buyers, as well as by museums and galleries
 - Have an understanding of the patrimonial laws in this regard, as well as the larger international rules that exist to protect cultural heritage and prohibit its illicit trade.
 - Have a methodological approach to provenance research and the use of this process as an integral component of due diligence within the art market.
 - To contribute to the debate about the relationship between the social construction of the cultural heritage in the professional field and the social construction of cultural heritage as it actually exists.
 - Construct and defend coherent and persuasive arguments about the legal and ethical implications of decisions involving cultural heritage, have a newfound appreciation for art & antiquities and work diligently towards cultural heritage protection.
 - Undertake and present interdisciplinary research in a critical and thoughtful manner.
 - Demonstrate an ability to enter into informed and critical debate through written work, oral presentations and group discussions.
 - Critically evaluate the implications of provenance research for cultural history.
 - Identify and engage in an informed analysis of contemporary themes, current debates and trends in art & cultural Heritage protection through law and policy tools in a comparative context.

3. Teaching Methodology: - A combination of essential and recommended readings, videos, application-based group exercises, site visit and guest lecture would be deployed as part of a shared learning approach. Prior reading of course materials and interaction in the class and beyond the class would be highly encouraged and valued. This combination of lectures, class presentations, and class discussions aims to inculcate close reading of foundational texts and analytical habits as well as cooperative learning.

4. Course Intended Learning Outcomes: -

Course Intended Learning Outcomes	Teaching and Learning Activities	Assessment Tasks/Activities
<p>Explain, analyse, critique and constructively employ (in general and in specific contexts) the prescribed writings and ideas.</p>	<p><i>Reading of textbooks and research articles</i></p> <p>A. Students will acquire knowledge of the perspectives pertaining to the topics to be covered in the syllabus.</p> <p>B. Preparation outside the class</p> <p><i>Lectures/seminar</i></p> <p>C. Students will be given guidance on their reading and their research for the lectures and tutorials</p> <p>D. Students will, by responding to questions and performing exercises, develop their analytical and critical capabilities</p> <p><i>Research and Writing</i></p> <p>E. Students will research and participate in class discussions on selected topics as well as watch informative videos pertaining to the subject, read scholarly articles, engage in case study, prepare a personal reflection etc. This course is highly reliant on student interaction & class discussion sessions and the student needs to be prepared with supplementary research to have a productive discussion.</p>	<p><i>End of course research paper/ presentation</i></p> <p><i>Class assignment and assessment/ student led seminars/activities</i></p> <p><i>Class participation and tutorial/discussion/ response paper</i></p> <p><i>Field visit reports/discussions</i></p> <p><i>Presentation/ Viva</i></p> <p><i>* If field visits are not possible these marks shall be adjusted in other components.</i></p> <p><i>*Any other changes in the assessment shall be at the discretion of the course instructor and the students shall duly be informed of the same.</i></p>

Grade Sheet¹

Percentage of Marks	Grade	Grade Value	Grade Description
80 and above	O	8	Outstanding – Exceptional knowledge of the subject matter, thorough understanding of issues; ability to synthesize ideas, rules and principles and extraordinary critical and analytical ability
75 – 79	A+	7.5	Excellent - Sound knowledge of the subject matter, thorough understanding of issues; ability to synthesize ideas, rules and principles and critical and analytical ability
70 – 74	A	7	Very Good - Sound knowledge of the subject matter, excellent organizational capacity, ability to synthesize ideas, rules and principles, critically analyse existing materials and originality in thinking and presentation
65 – 69	A-	6	Good - Good understanding of the subject matter, ability to identify issues and provide balanced solutions to problems and good critical and analytical skills
60 – 64	B+	5	Fair – Average understanding of the subject matter, limited ability to identify issues and provide solutions to problems and reasonable critical and analytical skills
55 – 59	B	4	Acceptable - Adequate knowledge of the subject matter to go to the next level of study and reasonable critical and analytical skills.
50 – 54	B-	3	Marginal - Limited knowledge of the subject matter and irrelevant use of materials and, poor critical and analytical skills
Below 50	F	0	Fail - Poor comprehension of the subject matter; poor critical and analytical skills and marginal use of the relevant materials. Will require repeating the course



NEW COURSE LETTER GRADES AND THEIR INTERPRETATION			
Letter Grade	Percentage of Marks	Grade Points	Interpretation
P1	45 - 49	2	Pass 1: Pass with Basic understanding of the subject matter.
P2	40 - 44	1	Pass 2: Pass with Rudimentary understanding of the subject matter.
F	Below 40	0	Fail: Poor comprehension of the subject matter; poor critical and analytical skills and marginal use of the relevant materials. Will require repeating the course.
P	Pass		'P' represents the option of choosing between Pass/Fail grading system over the CGPA grading system in the COVID 19 semester in Spring 2020. The option is provided when students attain a minimum of 40 percentage marks under the current grading structure in a given subject.
I	Incomplete		Extenuating circumstances preventing the student from completing coursework assessment, or taking the examination; or where the Assessment Panel at its discretion assigns this grade. If an "I" grade is assigned, the Assessment Panel will suggest a schedule for the completion of work, or a supplementary examination.

¹Under extraordinary circumstances, the JGU Academic Council or the JGU Deans' Council can suspend the grading criteria or make it optional. If the grading criteria are suspended, the policy which will be framed by the School based on the decision of the said bodies will prevail over the grading criteria. However, whether a situation is extraordinary or not will be decided by the said bodies only.

Part III

Course/Class Policies

Academic Integrity and Plagiarism

Learning and knowledge production of any kind is a collaborative process. Collaboration demands an ethical responsibility to acknowledge who we have learnt from, what we have learned, and how reading and learning from others have helped us shape our own ideas. Even our own ideas demand an acknowledgement of the sources and processes through which those ideas have emerged. Thus, all ideas must be supported by citations. All ideas borrowed from articles, books, journals, magazines, case laws, statutes, photographs, films, paintings, etc., in print or online, must be credited with the original source. If the source or inspiration of your idea is a

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friend, a casual chat, something that you overheard, or heard being discussed at a conference or in class, even they must be duly credited. If you paraphrase or directly quote from a web source in the examination, presentation or essays, the source must be acknowledged. The university has a framework to deal with cases of plagiarism. All form of plagiarism will be taken seriously by the University and prescribed sanctions will be imposed on those who commit plagiarism.

Disability Support and Accommodation Requirements

JGU endeavors to make all its courses accessible to students. All students with any known disability needing academic accommodation are required to register with the Disability Support Committee dsc@jgu.edu.in. The Committee has so far identified the following conditions that could possibly hinder student's overall well-being. These include: physical and mobility related difficulties; visual impairment; hearing impairment; medical conditions; specific learning difficulties e.g. dyslexia; mental health.

The Disability Support Committee maintains strict confidentiality on the matters under its purview. Students should preferably register with the Committee during the month of June/January as disability accommodation requires early planning. DSC will coordinate all disability related services such as appointment of academic mentors, arranging infrastructural facilities, and course related requirements such as special lectures, tutorials and examinations.

All faculty members are requested to refer students with any of the above-mentioned conditions to the Disability Support Committee for getting them disability-related accommodation. Faculty members are also requested to be sensitive to the needs of such students and cooperate with Disability Support Committee and the School, extending students the necessary support by maintaining utmost confidentiality of the matter.

Safe Space Pledge

This course may discuss a range of issues and events that might result in distress for some students. Discussions in the course might also provoke strong emotional responses. To make sure that all students collectively benefit from the course, and do not feel disturbed due to either the content of the course or the conduct of the discussions. Therefore, it is incumbent upon all within the classroom to pledge to maintain respect towards our peers. This does not mean that you need to feel restrained about what you feel and what you want to say. Conversely, this is about creating a safe space where everyone can speak and learn without inhibitions and fear. This responsibility lies not only with students, but also with the instructor.

P.S. The course instructor, as part of introducing the course manual, will discuss the scope of the Safe Space Pledge with the class.

Cell Phones, Laptops and Similar Gadgets Cell phones must be kept on 'silent mode' in class. The class will follow a strictly no cell phone policy. This means that you cannot receive or make phone calls or use your phone in any way while in class. Anyone found violating these rules would be asked to leave the class. Frequent violators will be penalized. Laptops are welcome if you need them to take notes or engage with course material but if it becomes apparent that you are using it for any other purpose, you will be asked to shut them down. Please have respect for your instructor and your fellow students.

Part IV

Keywords Syllabus :- *Cultural heritage, Cultural Genocide ,Repatriation, Restitution, Return, Nazi looted artworks, Archaeological context, Art Appreciation & Preservation, Cultural property protection , Res in Commercio, Res Extra Commercio, Art History, Art Business, Lex Situs, Lex originis, Customary law, Provenance research, Due diligence, Patrimony Laws, Code of ethics ,Art forgery.*

Course Design and Overview

Week	Topic and Description	Reading/Course Materials
1-5	<ul style="list-style-type: none"> -Introduction to Art & Heritage Law -Archaeological Context -Art Appreciation & Preservation -Art History -Art Theft; A study of Criminal & Victim Profiles in Art theft -Art Forgery -Art ;Perception of Value -Art Business; dynamics -Looting;A Historical Perspective -Subsistence looting -Trade in Cultural Objects: from Market to Regulation 	<p>Module I</p> <p>-We will start by examining important terminology pertaining to the subject and give a general outline of what constitutes looting both from a modern as well as historical context , how looting leads to loss of contextual evidence , look closely at the looting of archeological sites and the sale of looted artifacts in the black market , how looting destroys not only cultural sites but also heritage of cultural groups. How looting results in the irreversible loss of archaeological data which could have been retrieved through controlled archaeological excavations. Look into the aesthetic and cultural value of art and what dictates the value of artwork in the market in the context of antiquities. Further we will discuss the broad contours of archaeology: what constitutes the discipline and why it is important; the emergence of archaeological ethics; and the competing concerns of</p>

	<p><i>-Repatriation, Restitution and Return</i> <i>- Who Owns the Past?</i> <i>-Art Crime</i> <i>-The Nature of the Problem of the Black Market</i> <i>-Tangible&IntangibleCultural Heritage</i> <i>- Heritage management practices</i> <i>-What is Art?</i> <i>-Modern day loot; Indian Perspective</i></p>	<p><i>archaeologists, collectors of artifacts, and other stakeholders, most notably cultural groups, the relevant factors of concern when cultural groups lay claim to ownership rights in archaeological artifacts, including special concerns with respect to human remains . Arguments have been offered advocating the inalienability of certain types of cultural property due to their constitutive nature over the identity of the group that created them we will discuss this view further. This trade in illicit antiquities cannot be studied outside the context of vastly unequal global power relations dividing the nations into the so called 'source nations' and ' market nations'. Further we will discuss the intricate trade in illicit Indian antiquities by international dealers such as Subhash Kapoor & Vaman Ghiya .</i></p> <p><i>-Art appreciation & preservation ; This will look into great works of art , its physical attributes and formal construction, their cultural connections across historical periods , study of art history ; historical, religious or environmental information that surrounds a particular work of art, consider its aesthetic and cultural value to society , its historical context, race & gender representation in the art world, art forgeries, art business; regulation and art preservation.</i></p> <p><i>-This section will provide an introduction to the complex and often confusing web of principles and systems that constitute International law. The following major conventions regarding the protection of art and cultural property will be addressed: the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects, the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, the UNESCO Convention on the Protection of the Underwater Cultural Heritage, Hague Conventions , the Lieber Code 1863, Convention Concerning the Laws and Customs of War on Land 1899,1907 (Hague IV), The Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict, The categories of international norms and conventions mentioned so far relate to cultural property, movable or immovable, but invariably of a material character. This preference for material heritage is the result of the then prevailing view in Western culture that the expression of human creativity must take a built, monumental and, in any event, tangible character. But this is not true particularly in Asia and Africa, cultural heritage is represented to a large extent by oral traditions, practices, performances and representations of an intangible character and hence we shall look further at UNESCO convention for the Safeguarding of the Intangible Cultural Heritage 2003, World Heritage Convention 1972 .</i></p> <p><i>-Introduce students to aspects of the histories of collecting art and artifacts as a global phenomenon in the 18th, 19th and early 20th centuries. It is designed to provide students with an historical framework which looks at the interplay of 'demand' and 'source' countries in the formation of collections and the extension of knowledge.</i></p>
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<p>5-7</p>	<ul style="list-style-type: none"> -<i>Violation of Umbrella Retention Laws/Patrimony Laws</i> -<i>Bonafide Purchaser laws</i> - <i>Nemo dat quod non habet principle</i> -<i>Internationalist approach and Nationalist approach to cultural property</i> -<i>National Law and International Law in the Settlement of Cultural Property Disputes</i> -<i>United States Courts' Enforcement of Foreign National Patrimony Laws</i> -<i>Antiquities Law: Greece, India, Egypt , Turkey etc.</i> -<i>Sovereign Immunity; Concept</i> -<i>Lex Rei Sitae Rule, Lex Originis rule shifting of burden of proof</i> - <i>Statutes of limitations</i> 	<p>Module II</p> <ul style="list-style-type: none"> -<i>We will look into Patrimony laws prevailing in different countries . These laws generally provide that the government owns all antiquities as of the effective date of the law, even if the artifacts have not been discovered and are not yet excavated. Retention statutes make ownership and export of such artifacts illegal.</i> -<i>We will look into the background functioning of the art market. And investigates the role of private international law in the trade of stolen art how bonafide purchaser laws in countries like Switzerland, Japan etc. which help in purging of tainted title of illicit antiquities and including its legitimization through manipulation of choice of law principles as well as consider conditions which facilitate transfers of stolen property. London and New York are perhaps the two largest destination markets for antiquities in the world. The consequences that the law now imposes on traders and purchasers of looted antiquities in both the United Kingdom and the United States will be looked into from a legal perspective by help of case laws. We will identify some problems posed in cases where a lawsuit over restitution of cultural property is filed in a domestic court, and suggests new judicial principles to solve the problems.</i> - <i>United States Courts' Enforcement of Foreign National Patrimony Laws</i> - <i>United States v. McClain, 551 F.2d 52, (5th Cir. 1977)</i> - <i>United States v. Schultz, 333 F.3d 393 (2d Cir. 2003)</i>

		<p>- <i>Government of Peru v. Johnson</i>, 720 F. Supp. 810 (C.D. Calif. 1989)</p> <p>-<i>Attorney-General of New Zealand v. Ortiz</i> [1984] AC 1; [1984] 2 WLR 809; [1983] 2 All ER 93; [1983]</p> <p>-<i>Government of the Islamic Republic of Iran v. The Barakat Galleries Ltd</i> [2007] E.W.H.C. 705, Q.B., rev'd, [2007]</p> <p>-<i>Winkworth v. Christie, Manson Woods Ltd</i> [1980] 1 Ch 496, [1980] 1 All E.R. 1121, [1980] 2 W.L.R. 7</p> <p>-<i>O'Keeffe v. Snyder</i> - 83 N.J. 478, 416 A.2d 862 (1980)</p> <p>- <i>Banco Nacional de Cuba v. Sabbatino</i>, 376 U.S. 398</p>
<p>7-10</p>	<p><i>-Museum codes of ethics as a regulatory mechanism</i></p> <p><i>-Provenance research & Due Diligence</i></p> <p><i>-Modern Repatriation movement</i></p> <p><i>-War; International Law Principles in a modern as well as historical context.</i></p> <p><i>-The Law of War ; Protection of Cultural Property and taking of "Spoils of war"</i></p> <p><i>--International Customary Law</i></p> <p><i>-Auctions houses; How do they work</i></p> <p><i>-ICOM code of ethics for museums</i></p> <p><i>-Art & Taxation</i></p>	<p><i>Module III</i></p> <p><i>-Discussion on how a major portions of the collections of the world's great museums are the product of looting during time of war or colonial occupation, such as the Napoleonic occupation of Egypt and Britain's colonial period in India . Some of the world's most well-known museums have also been implicated in the acquisition and display of loot. A number of objects have been located in the possession of museums and private collectors as well as in the catalogues of various dealers and auction houses. The museums where, so far, such objects have been discovered include the Paul Getty Museum in Malibu, the Metropolitan Museum in New York, the Museum of Fine Arts in Boston, the Cleveland Museum of Art and auction houses such as Christie's & Sotheby's to name but a few . A large number of which are objects are sold without original provenance, eventually may acquire a new & authoritative provenance once listed in exhibition or sales catalogs or discussed in scholarly papers or in many cases a fake paper trail is created . Given the reality that many ultimate purchasers, such as museums, acquired looted objects in good faith at some point in the past or under norms and legal circumstances that made such transactions permissible, there are significant legal and factual burdens to surmount in any effort to dispossess such purchasers of these artifacts.</i></p> <p><i>- Modern repatriation movement does favor the return of cultural property to nations of origin, none of these developments has been applied to the return of items taken during the distant past by an occupying power or has it ? So should the Kohinoor be returned to India? Should the Elgin Marbles be returned to Greece? Should the Rosetta Stone be returned to Egypt by the British Museum? What is the legal context? Were they part of so called 'plunder & conquest' the so called 'spoils of war'? Whether the law of war at the time entitled Napoleon to take war booty in the form of objects of Egyptian cultural Heritage? Were they war reparations or contributions as France described them? Whether the law of war entitled Britain to subsequently seize such items from the French or whether Britain was required under international law to</i></p>

		<p><i>repatriate the objects to Egypt? Do occupying powers merely have the right of usufruct? Does the seizure of "trophies of war" violated principles of international customary law as then construed? Can subsequent developments in international law pertaining to war booty, which provide unambiguous protections for cultural property in time of war, have retroactive application and further bolster a claim for the repatriation of cultural property? What body of International law should apply? The International legal principles shall be looked upon from a modern as well as historical context.</i></p> <p><i>- Can cultural property, part of a national collection, which had been removed from the national patrimony of another state, may by virtue of its incorporation into that collection be deemed to have been integrated into the national patrimony of the second state? Could most of the colonial power claim the same?</i></p> <p><i>-Whether Museums & Auction houses are following a more consistent due diligence and provenance study while dealing in antiquities and the ethical boundaries that should regulate museums and their procurement of historical artefacts and works of art. It shall highlight the importance of verifying provenance prior to trading in art and cultural objects. It explores the links between provenance research (i.e. provenance is the history of ownership of a valued object, such as a work of art), the aspiration of society to guard against the illicit trade and trafficking of culture, and the highest standard of due diligence which is required in the trade.</i></p>
<p>10-13</p>	<ul style="list-style-type: none"> -<i>Restitution of Nazi Looted Art</i> -<i>Cultural Genocide</i> -<i>Crimes against Cultural Heritage</i> - <i>Cornelius Gurlitt collection/hoard</i> - <i>Intertemporal law; A discussion</i> - <i>Art and Vandalism</i> -<i>The Monuments Men and the Post-World War II Legal Perspective on Looted Art</i> - <i>Who owns burial sites and human remains?</i> -<i>The Monuments, Fine Arts, and Archives program</i> - <i>Repatriation of sacred objects</i> -<i>Postwar Cultural Restitution and Reparation</i> -<i>Supremacism; A study</i> -<i>Race and Art</i> -<i>Who owns culture and who decides?</i> 	<p><i>Module IV</i></p> <p><i>-The Nazi program for the confiscation of highly valuable art, often referred to as "Nazi plunder," from within Germany, from virtually all of the conquered European territories, and from their Jewish inhabitants, in particular, has accurately been recognized as the greatest systematic displacement of art, if not the largest property crime, in human history. Under the Nazi regime, modern art was disparaged as "entartete Kunst" ("degenerate art"). Nazi governmental policy was to have their soldiers' and/or their civilian sycophants loot and plunder art and to destroy any "alternative" culture. Indeed the Nazis unabashedly referred to the need to eradicate all forms of Jewish culture in a form of 'cultural genocide' in Europe. The confiscation of cultural property by the Axis Powers during the war exceeded any previous wartime seizures. The Allied Powers, which had enjoined their own forces to respect and protect cultural property, flatly refused to acknowledge the legality of the plunder. We shall look at various Conventions, Statutes which are being used to return the loot to the rightful heirs and the legal issues pertaining therein. One of the difficulties is tracing these thefts is the varying ultimate destinations of the looted art.</i></p> <p><i>- Republic of Austria v. Altmann, 541 U.S. 677 (2004) will be discussed and the movie 'Woman in Gold' which is based on</i></p>

		<p><i>this case shall be shown in class.</i></p> <p><i>-A discussion on the huge scale protection and repatriation work carried out by the so called 'Monuments men' under the banner of 'Monuments Fine Arts and Archives program' set up by the civil affairs and military government sections of the Allied armies. Their discovery of the hidden repositories of artworks, many of which were a result of looting by the Nazis, is considered by many as the 'greatest treasure hunt in history'. The movie 'The Monuments Men' based on these heroic acts shall be viewed in class.</i></p> <p><i>- In recent decades, the public debate in Germany has often focused on restitution by public museums and other public bodies. The recent case of Cornelius Gurlitt has raised the issue of restitution of Nazi-looted art by private individuals and private entities. Does it constitute Raubkunst or looted art in its entirety?</i></p> <p><i>- Washington Principles on Nazi-Confiscated Art , 1998</i></p> <p><i>-Holocaust Expropriated Art Recovery (HEAR) Act of 2016</i></p>
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Part V Recommended Further Readings and Resources

- Clemency Coggins, Archaeology and the Art Market
- J Cuno. Who Owns Antiquity?: Museums and the Battle over Our Ancient Heritage, Princeton University Press: Princeton, NJ
- An Examination of Archaeological Ethics and the Repatriation Movement Respecting Cultural Property (Part Two), 28 Environs: Env'tl, L. & Pol'y J. 1 (2004).
- David Gill & Christopher Chippendale, The Trade in Looted Antiquities and the Return of Cultural Property: A British Parliamentary Inquiry, 11 int'l j. of cultural prop. 50, 53 (2002)
- Peter France, the Rape of Egypt: how the Europeans stripped Egypt of its Heritage (1991)
- The Monuments Men: Allied Heroes, Nazi Thieves and the Greatest Treasure Hunt in History by Robert M. Edsel and Bret Witter
- Jeanette Greenfield, The Spoils of War, in the Spoils of War, World War II and its aftermath: the Loss, Reappearance, and Recovery of Cultural Property (Elizabeth Simpson ed., 1997)

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- Department of State and Foreign Affairs, American Commission for the Protection and Salvage of Artistic and Historic Monuments in War areas, report 48 (1946).
- Susan Ronald, *Hitler's Art Thief* 174 (St. Martin's Press 2015)
- <https://www.dw.com/en/nazi-looted-art-why-are-restitutions-still-the-exception/a-46507241>; nazi looted art why are restitutions still the exception
- <https://qz.com/103091/high-end-art-is-one-of-the-most-manipulated-markets-in-the-world>
- Neil J. Brodie, 'Historical and Social Perspectives on the Regulation of the International Trade in Archaeological Objects: The Examples of Greece and India', 38 *Vand. Transnat'l L. Rev.* 1051, 1057 (2005).
- *Monuments Men: On the Front Line to Save Europe's Art, 1942-1946*: James Rorimer and Rose Valland, *The Smithsonian*, <https://www.si.edu/spotlight/monumentsmen/monumentsmen%3Arorimerandvalland> [<https://perma.cc/FU54-TK59>].
- Alan Riding, *and the show went on: cultural life in Nazi occupied Paris* 164 (Knopf 2010)
- Partha Mitter. 2001. *Indian Art*. Oxford History of Art
- Neil Brodie., M. Kersel, C. Luke, and K. W. Tubb (eds.). 2008. *Archaeology, Cultural Heritage, and the Antiquities Trade*, University Press of Florida: Gainesville.
- *Republic of Turkey v. OKS Partners*, 1994 U.S. Dist. LEXIS 17032, *3 (D. Mass. 1994)
- Peter Watson, 'The Investigation of Frederick Schultz', 10 *Culture Without Context* 21 (2002)
- *City of Gotha v. Sotheby's*, [1998] 1 W.L.R. 114 (Q.B. 1998)
- *SOTHEBY'S: THE INSIDE STORY* BY PETER WATSON
- Neil Brodie and Colin Renfrew 'Looting and the World's Archaeological Heritage. The Inadequate Response' (2005) 34 *Annual Review of Anthropology*
- John Alan Cohan, *An Examination of Archaeological Ethics and the Repatriation Movement Respecting Cultural Property (Part One)*.
- Noah Charney et al., *Protecting Cultural Heritage from Art Theft: International Challenge, Local Opportunity*, FBI law enforcement bull. (u.s. dep't of justice, d.c.), Mar. 2012, <https://leb.fbi.gov/2012/march/protecting-culturalheritage-from-art-theft-international-challenge-local-opportunity>.
- Noah Chamey, *How did the Modigliani Forgeries Make it into an Exhibition?* (January 2018); <http://observer.com/2018/01/how-did-the-modigliani-forgeries-make-it-into-the-palazzo-ducaleshow>
- BONNIE BURNHAM, *THE PROTECTION OF CULTURAL PROPERTY: HANDBOOK OF NATIONAL LEGISLATIONS* (1974)
- Andrew Lawler, *Afghani Restoration Lags: Looting Proceeds Apace*, *Sci.*, Sept. 26, 2003, at 1825.
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