

TABLE OF CONTENTS

Letter from the Editor	1
Letter from Rome: CEO Lynda Albertson	2
ACADEMIC ARTICLES	
Imperfect Doubles: The Forger and the Copyist <i>Aviva Briefel</i>	4
Enhancing the Art of Seeing – A Leonardo Case Study <i>Hasan Niyazi</i>	18
Flouting the Law through Fine and Decorative Art Appraising <i>John Daab</i>	28
The Pillaging of the Abandoned Spanish Countryside <i>Leila Amineddoleh</i>	38
REGULAR COLUMNS	
The Empty Frame “Cerveteri: a Vulnerable Ancient Masterpiece” <i>Derek Fincham</i>	50
Context Matters “Compliance and the Antiquities Market” <i>David Gill</i>	52
The Flap Over Scrap: Theft and Vandalism in Exterior Sculptures <i>Christopher A. Marinello and Jerome Hasler</i>	57
Art Law and Policy <i>Donn Zaretsky</i>	60
EDITORIAL ESSAYS	
What the Lady Has Wrought: The Ramifications of the Portrait of Wally Case <i>Howard N. Spiegler</i>	62
Are Penal Procedures Only a Last Resort? <i>Paolo Giorgio Ferri</i>	65
Archaeology and the Problem of Unauthorized Excavation in Italy <i>General B(a) CC Giovanni Pastore</i>	68
Lessons from the History of Art Crime <i>Noah Charney</i>	73
REVIEWS	
Nathaniel Herzberg “Le Musée Invisible: Les Chefs-d’oeuvre volés” <i>Diane Joy Charney reviews</i>	89

Terence M. Russell “The Discovery of Egypt: Vivant Denon’s Travels with Napoleon’s Army” <i>Diane Joy Charney reviews</i>	91
Vivant Denon “No Tomorrow” <i>Diane Joy Charney reviews</i>	91
Sandy Nairne “Art Theft and the Case of the Stolen Turners” <i>Noah Charney reviews</i>	93
EXTRAS	
Q&A with Sandy Nairne <i>Noah Charney</i>	95
Q&A with Stuart George <i>Noah Charney</i>	97
The Art We Must Protect: Top Ten Must-See Artworks in Florence <i>Noah Charney</i>	100
Synopsis of ARCA’s Third International Art Crime Conference <i>Catherine Schofield Sezgin</i>	104
2011 ARCA Award Winners	120
Contributor Biographies	121
Acknowledgements	124