

## TABLE OF CONTENTS

Letter from the Editor	1
<b>ACADEMIC ARTICLES</b>	
Forging a Double Life: Creating an Artist for the Purpose of Fraud <i>Charlotte Rebecca Britton</i>	3
Forging Culture: A Closer Look at What Culture is and Why it is Falsely Created <i>Lizzie Lockard</i>	19
Cultural Differences between the United States and Europe: How it Affects Art Crime <i>Dr. Colleen M Clarke &amp; Eli J Szydlo</i>	31
Sleeping Beauty – The State of the Romanian Art Market <i>Irina Negoita</i>	37
Can Cultural Property Protection Be an Effective Counter-Terrorism Instrument? <i>Steffen W. Groß</i>	47
<b>REGULAR COLUMNS</b>	
Lessons from the History of Art Crime “Art in the Age of Digital Reproduction” <i>Noah Charney</i>	61
Context Matters “Horse Trading: Museum Exhibitions and Cultural Property” <i>David W. J. Gill</i>	63
<b>EDITORIAL ESSAYS</b>	
Leonardo da Vinci’s <i>Salvator Mundi</i> : Recently Authenticated Treasure <i>Jehane Ragai</i>	71
But is it a Leonardo? How Newly-Discovered Masterpieces are Authenticated (and What Happens When the Experts Get it Wrong) <i>Noah Charney</i>	73
Plundering Rome <i>Arthur Tompkins</i>	77
Carrying the Torch <i>Suzette Scotti</i>	85
The Case of the Patan – Brahma Brahmani’s Return <i>S. Vijay Kumar</i>	87
Giovanni Baglione v. Michelangelo Merisi da Caravaggio <i>Clayton Schuster</i>	101

## REVIEWS

Walter Isaacson Leonardo da Vinci: The Biography <i>Katy Blatt reviews</i>	105
--	-----

## EXTRAS

Countering Antiquities Trafficking in the Mashreq: A Training Program for Specialists Working to Deter Cultural Property Theft and the Illicit Trafficking of Antiquities <i>Samer Abdel Ghafour</i>	107
Acknowledgements	109
Contributor Biographies	115