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Many priceless

works have been

stolen, yet the

thieves can

never realize them

for their full value.

Who Steals Art Masterpieces?

by Jerry Rabe

THE theft of a small drawing from the Milwaukee Art Institute not long ago is proof that, where works of art are concerned, crime certainly does not pay. The thief can't very well eat the drawing—and trying to turn it into any sizable amount of cash would be about as safe as shaving with a buzz-saw!

The stolen drawing, about two feet square, is called “After the Bath” and is considered a prime example of the work of the 19th-century artist, Edgar Degas. Worth about \$6,000, it shows a red-haired woman emerging from her bath.

There hasn't been a clue to its whereabouts since it vanished, but chances are that it is now resting on the wall of some light-fingered art lover whose enthusiasm got the best of him.

Like other thieves who specialize in Old Masters, this culprit must have the lofty, sensitive soul of an artist—but the lowly mind of a criminal. Why else would he risk capture to steal a work of art for which he can never get full value?

Jewels, furs, and television sets may be turned into cash easily. But let a well-known painting or statue be stolen, and no art dealer will touch it.

Pride of ownership, then, must be the only motive in stealing masterpieces, for many a work of art has been stolen, some of them never to be seen again.

The famous Mona Lisa by Leonardo da Vinci is an exception. This painting of a 16th-century charmer has vanished more than once from the Louvre in Paris, but it's always been returned by the remorseful robber.

However, most museums are not so

These paintings were stolen from a Kentucky cathedral.



lucky. The Wadsworth Atheneum in Hartford, Conn., for example, was robbed of a small Roman statue two years ago. There were several clues, one of which led to a ten-day search of the city dump, but the figure is still missing.

One of the world's greatest art robberies occurred in 1927 when someone broke into the Moscow Museum of Fine Arts and took paintings by Rembrandt, Titian, and Correggio. They've not been seen since.

The musical world has produced its “loot” songs, too, with the disappearance of rare instruments such as the 17th-century violin belonging to the Belgian master, Eugene Ysaye. A culprit broke into Ysaye's dressing room in the Maryinski Theater in St. Petersburg, Russia, and stole his priceless Stradivari. That was in 1908, but every Stradivari is carefully catalogued, and this one hasn't turned up since.

Another precious Stradivari was stolen from the Vienna hotel room of Bronislaw Huberman in 1919, but within a few hours the burglar offered it to a dealer in fine musical instruments. Of course, the dealer immediately recognized the violin, and police arrested the culprit.

A second burglar—perhaps a more sensitive sinner—took the same violin from Huberman's dressing room at Carnegie Hall in 1936. This time the robber apparently kept his loot, for no trace of the instrument ever was found, and Huberman collected the \$30,000 insurance. But musicians are sure that the Stradivari still exists, hidden somewhere in America, and being fondled affectionately by some criminal with an artistic—but twisted—personality.