

The Linz File Hitleraas Plunder Of Europeaas Art

Enjoying the Track of Appearance: An Psychological Symphony within **The Linz File Hitleraas Plunder Of Europeaas Art**

In a world used by displays and the ceaseless chatter of immediate conversation, the melodic beauty and psychological symphony produced by the published word often diminish in to the backdrop, eclipsed by the persistent noise and disruptions that permeate our lives. Nevertheless, located within the pages of **The Linz File Hitleraas Plunder Of Europeaas Art** a stunning fictional prize overflowing with raw thoughts, lies an immersive symphony waiting to be embraced. Constructed by a wonderful composer of language, that fascinating masterpiece conducts readers on a mental trip, well unraveling the concealed tunes and profound affect resonating within each carefully crafted phrase. Within the depths of this touching review, we can discover the book is key harmonies, analyze their enthralling publishing style, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

Washington Conference on Holocaust-era

*Assets, November 30-December 3, 1998 J. D.
Bindenagel 1999*

Research Guide to European Historical Biography, 1450-present: Coo-Khr James A. Moncure 1992

Law, Ethics, and the Visual Arts John Merryman 1998-07-10 What happens when the art world encounters the law and vice versa? This book describes these collisions with a critical eye through a combination of primary source materials, excerpts from professional and art journals, and extensive textual notes. Topics analysed include the fate of works of art in wartime, The international trade in stolen and illegally exported cultural property, artistic freedom, censorship and state support for art and artists, copyright, droit moral and droit de suite, The artist's professional life and death, collectors in the art market, income and estate taxation, charitable donations and works of art, and art museums and their collections. *Law, Ethics, And The Visual Arts* is unique in its description of the origins and development of major areas of art and practice; its analysis of

international problems, applicable public and private international law, and different national approaches to similar problems; and its critical evaluation of the implications of laws, legal decisions, and art world practices. The authors are recognised experts in the field who have defined the canon in many aspects of art law. Art world professionals, including practising and academic lawyers, trusts and estate lawyers and others dealing with art as an asset, those in the art trade, art administrators, The museum trustees and staff, art historians, archaeologists, and art collectors will appreciate the unmatched features of *Law, Ethics, And The Visual Arts* and find it of great value in their work.

The AAM Guide to Provenance Research Nancy H. Yeide 2001 "The AAM Guide to Provenance Research is a much-needed contribution for scholars, professional researchers, and those who shape policy. Here in one volume is a historical overview, description of current methodology, invaluable indices, inventories,

and lists of current databases-in-progress." --
Back cover.

The Linz File Charles De Jaeger 1981

Archaeology, Cultural Property, and the Military Laurie Rush 2012 Timely essays from experienced contributors examine the damage recent conflict has caused to cultural heritage, and how it may best be safeguarded in future.

Black Sun Nicholas Goodrick-Clarke 2003-07
The Unpredictable Constitution brings together a distinguished group of U.S. Supreme Court Justices and U.S. Court of Appeals Judges, who are some of our most prominent legal scholars, to discuss an array of topics on civil liberties. In thoughtful and incisive essays, the authors draw on decades of experience to examine such wide-ranging issues as how legal error should be handled, the death penalty, reasonable doubt, racism in American and South African courts, women and the constitution, and government benefits. Contributors: Richard S. Arnold, Martha Craig Daughtry, Harry T. Edwards, Ruth

Bader Ginsburg, Betty B. Fletcher, A. Leon Higginbotham, Jr., Lord Irvine of Lairg, Jon O. Newman, Sandra Day O'Connor, Richard A. Posner, Stephen Reinhardt, and Patricia M. Wald.

International Humanitarian Law Hilaire McCoubrey 2019-07-16 First Published in 1998, this book presents an analysis of international humanitarian law, the law governing and seeking to mitigate the conduct of armed conflict. Since the first edition of this work came out in 1990 there have been important developments in the law and, sadly, a continuing experience of armed conflict and the humanitarian crises which it represents. As a result, this is not so much an 'updating' as the offering of a new book. International humanitarian law is here taken as coterminous with the jus in bello and covers both its 'Geneva' and 'Hague' elements dealing, respectively with the humanitarian protection and assistance of victims of armed conflict and the controls and

restrictions placed upon methods and means of warfare. The rules and principles of international humanitarian law are presented and analysed in the context of their practical application in warfare, with emphasis upon recent experience. The Work is Primarily dedicated to the law relating to international armed conflict but also includes discussion of the relevant law applicable to non-international and 'low level' conflict.

Temple international and comparative law journal 1995

Polish-German relations and the effects of the Second World War Witold M. Góralski (ed.) 2006

The Faustian Bargain Jonathan George Petropoulos 2000 Profiles five key figures in the art world of Nazi Germany who plundered art masterpieces from museums and private collections across Europe at the behest of Adolf Hitler's Third Reich--museum director Ernst Buchner, art critic Robert Scholz, dealer Karl

Haberstock, art historian Kajetan Muhlman, and sculptor Arno Breker.

Mission: Alpine Redoubt Alexander Molnar Jr 1999-06-08 In late 1944/early 1945 the Nazi government began to earnestly shift its records, funds and key personnel into the Alps of southern Germany. Massive amounts of looted treasures and art were shifted into nearby caves, tunnels, and other hideouts, while some 60,000 Nazis swarmed into the region. It was here, in the Alpine Redoubt, constructed with the sweat and lives of thousands of concentration camp victims that our story begins; It was here, the Werewolves were attempting to slow the Allied advance by killing Eisenhower and other leaders; It was here, that a lone Allied agent discovered the unthinkable, Hitler is alive and in the Alpine Redoubt; It was here, that the remnants of the collapsing Reich would fight the advancing Allied armies for another 2-3 years, costing the lives of an additional 300,000 Allied soldiers; It was here, beneath the ashes of the

old Reich, that the dreams and fortunes of a new Reich would spring forth when the time was ripe.

Operation EBENSBURG: SOE's Austrian 'Bonzos' and the rescue of looted European art
 Bernard O'Connor 2018-04-16 Some captured German and Austrian personnel were brought to Britain as prisoners of war. Those who were identified as anti-Nazi were 'turned' and, codenamed 'Bonzos', were trained in paramilitary and clandestine warfare to be sent back into occupied Europe on top secret missions. The British Special Operations Executive arranged the infiltration of four Austrians, Albrecht Gaiswinkler, Joseph Grafl, Karl Standhartinger and Karl Lzicar, into the Salzkammergut area of northwestern Austria. This book tells the story of Operation EBENSBURG, their mission to kidnap or assassinate Joseph Goebbels, the Reich's Minister of Propaganda, to organise resistance groups before the arrival of American forces and

to protect the looted works of art hidden in the Altaussee salt mine.

Collected courses of the Hague Academy of International Law Hague Academy of International Law 1994

[The Fate of the Masterpiece](#) Noah Charney 2014-02-01 This short e-book, adapted from Noah Charney's book *Stealing the Mystic Lamb*, tells the dramatic story of the rescue of The Ghent Altarpiece from Nazi pillagers. As the Nazis stormed across Europe during the Second World War, hundreds of thousands of artworks disappeared in their wake. A group of Allied officers set off on the trail of Europe's vanished art treasures—they were known as the Monuments Men. The investigations of the Monuments Men combined old-fashioned detective work, personal bravery, ingenuity, and a dose of good fortune. This is perhaps best exemplified in the story of the race to save the 12,000 stolen masterpieces that were kept in a secret art warehouse hidden deep inside a

converted salt mine in the Austrian Alps. There awaited the treasures destined for Hitler's planned "super museum," which would contain every important artwork in the world. The prize of the collection, and the painting most desired by the Nazis, was Jan van Eyck's 1432 masterwork, The Adoration of the Mystic Lamb, also known as The Ghent Altarpiece. This massive masterpiece is considered the most influential painting ever made, and it is also the most-frequently stolen. This e-book single is adapted from Noah Charney's acclaimed book *Stealing the Mystic Lamb: the True Story of the World's Most Coveted Masterpiece*. It contains all of the material from that book on the Monuments Men and Nazi art theft during the Second World War, as told through the story of two Monuments Men, Robert Posey and Lincoln Kirstein, as they raced to save the Mystic Lamb and the other works in the salt mine from an SS officer who was determined to destroy all 12,000 masterpieces.

Stealing the Mystic Lamb Noah Charney
2010-10-05 Jan van Eyck's Ghent Altarpiece is on any art historian's list of the ten most important paintings ever made. Often referred to by the subject of its central panel, The Adoration of the Mystic Lamb, it represents the fulcrum between the Middle Ages and the Renaissance. It is also the most frequently stolen artwork of all time. Since its completion in 1432, this twelve-panel oil painting has been looted in three different wars, burned, dismembered, forged, smuggled, illegally sold, censored, hidden, attacked by iconoclasts, hunted by the Nazis and Napoleon, used as a diplomatic tool, ransomed, rescued by Austrian double-agents, and stolen a total of thirteen times. In this fast-paced, real-life thriller, art historian Noah Charney unravels the stories of each of these thefts. In the process, he illuminates the whole fascinating history of art crime, and the psychological, ideological, religious, political, and social motivations that have led many men to covet this one

masterpiece above all others.

Canadian Book Review Annual 1983

The Linz File Charles De Jaeger 1982-03-01

Describes the Nazis' theft of European works of art for a museum planned by Hitler for the town of Linz and the efforts of the Allied Art Officers to recover the art

The Destruction of Art Dario Gamboni

2007-05-15 "This is the first comprehensive examination of modern iconoclasm. Dario Gamboni looks at deliberate attacks carried out - by institutions as well as individuals - on paintings, buildings, sculptures and other works of art in the nineteenth and twentieth centuries. Truly international in scope, "The Destruction of Art" examines incidents, some comic and others disquieting, in the USA, France, the former Soviet Union and other eastern bloc states, Britain, Switzerland, Germany and elsewhere. Motivated in the first instance by the recent destruction of many monuments in Europe's former Communist states, which challenged the

assumption that iconoclasm was truly a thing of the past, the author has discovered just how widespread the destruction of art is today, manifested in explicable and inexplicable vandalism, political protest and censorship of all sorts. Dario Gamboni examines the relationship between contemporary destructions of art, older forms of iconoclasm and the development of modern art. His analysis is illustrated by case studies from Europe and the United States, from Suffragette protests in London's National Gallery to the controversy surrounding the removal of Richard Serra's Tilted Arc in New York and the resultant debate on artists' moral rights. "The Destruction of Art" asks what iconoclasm can teach us about the place of works of art and material culture in society. The history of iconoclasm is shown to reflect, and to contribute to, the changing and conflicting definitions of art itself." -- BOOK JACKET.

The Vranitzky Era in Austria Gunter Bischof

2018-04-24 Franz Vranitzky, the banker turned

politician, was chancellor during the ten years (1986-96) when the world dramatically changed in the aftermath of the cold war. Among postwar chancellors, only Bruno Kreisky held office longer. The Austrian Social Democratic Party has been in power since 1970. Such longevity is unique in postwar European politics. The dominance of Social Democracy in particular is noteworthy when compared to the general decline of traditional leftist politics in Europe. The chapters in this volume try to assess Vranitzky's central role in recent Austrian and European history. Richard Luther presents the general European political context in which Vranitzky operated. Eva Nowotny, Vranitzky's former principal foreign policy adviser and Austria's current ambassador to the United Kingdom, analyzes his struggle over joining the European Union as well as Austria's security dilemmas following the cold war. Fritz Plasser looks at the changing electoral behavior of Austrians and the ascendancy of new parties.

Irene Etzendorfer concentrates on the long hegemony of Austrian Social Democratic leadership by comparing Vranitzky's and Kreisky's leadership styles. Other contributors include Sonja Puntscher-Riekmann, Brigitte Unger, Peter Rosner, Alexander van der Bellen, and George Winkler. A forum on postwar Austrian memory of World War II from a comparative perspective, which continues the theme of previous volumes in this series, is also included. Jonathan Petropoulos demonstrates how Swiss middlemen were in the center of dealing with stolen Nazi art during and after the war, while Olive Rathkolb describes the shameful legacy of the Austrian government's procrastination in resolving the issue of Jewish "heirless art." Peter Utgaard shows how in Austria's postwar high school textbooks the American bombing of Hiroshima often figured more prominently than the Holocaust. Review essays and book reviews complete the volume. The Vranitzky Era in Austria is a compelling

work for political scientists, historians, and Austria studies scholars. Gnter Bischof is associate director of Center Austria and associate professor of history at the University of New Orleans, and former visiting professor at the University of Salzburg. Anton Pelinka is director of the Austrian Institute of Conflict Research in Vienna, professor of political science at the University of Innsbruck, and former visiting professor at Stanford University. Ferdinand Karhofer is associate professor of political science at the University of Innsbruck and former visiting professor at the University of New Orleans.

Hitler's Art Thief Susan Ronald 2015-09-22
The sensational story of a cache of masterpieces not seen since they vanished during the Nazi terror—a bizarre tale of a father and aged son, of secret deals, treachery and the search for truth. The world was stunned when eighty-year old Cornelius Gurlitt became an international media superstar in November 2013 on the

discovery of over 1,400 artworks in his 1,076 square-foot Munich apartment, valued at around \$1.35 billion. Gurlitt became known as a man who never was - he didn't have a bank account, never paid tax, never received social security. He simply did not exist. He had been hard-wired into a life of shadows and secrecy by his own father long before he had inherited his art collection built on the spoliation of museums and Jews during Hitler's Third Reich. The ensuing media frenzy unleashed international calls for restitution, unsettled international relations, and rocked the art world. Susan Ronald reveals in this stranger-than-fiction-tale how Hildebrand Gurlitt succeeded in looting in the name of the Third Reich, duping the Monuments Men and the Nazis alike. As an "official dealer" for Hitler and Goebbels, Hildebrand Gurlitt became one of the Third Reich's most prolific art looters. Yet he stole from Hitler too, allegedly to save modern art. Hitler's Art Thief is the untold story of Hildebrand Gurlitt, who stole more than art-he

stole lives, too.

Hitler's Salon Ines Schlenker 2007 From 1937 to 1944 the National Socialist regime organised a series of art exhibitions, Grosse Deutsche Kunstausstellung, in Munich. This book traces the history of the exhibitions, characterises the artists and artworks shown and investigates how the local Munich tradition of displaying art was reinvented for national purposes.

Holocaust-era Assets United States. National Archives and Records Administration 1999

Canadian Review of Studies in Nationalism 1986

The Third Reich, 1933-1945 Louis Leo Snyder 1987 An annotated bibliography of books and articles published during the 1930s-80s. 850 items, mostly English. See especially section 12 (pp. 221-246), "Anti-Semitism and the Holocaust," containing 83 items.

The SAGE Handbook of Diplomacy Costas M. Constantinou 2016-06-20 The SAGE Handbook of Diplomacy provides a major thematic

overview of Diplomacy and its study that is theoretically and historically informed and in sync with the current and future needs of diplomatic practice. Original contributions from a brilliant team of global experts are organised into four thematic sections: Section One: Diplomatic Concepts & Theories Section Two: Diplomatic Institutions Section Three: Diplomatic Relations Section Four: Types of Diplomatic Engagement

Adolf Hitler Sherree Owens Zalampas 1990 Zalampas applies the psychological model of Alfred Adler to Adolf Hitler through the examination of his views on architecture, art, and music. This study was made possible by the publication of Billy F. Price's volume of over seven hundred of Hitler's watercolors, oils, and sketches."

Goering's Man in Paris Jonathan Petropoulos 2021-01-01 A charged biography of a notorious Nazi art plunderer and his career in the postwar art world "[Petropoulos] brings Lohse into

sharper focus, as a personality and axis point from which to explore a network of art dealers, collectors and museum curators connected to Nazi looting. . . . What emerges from Petropoulos's research is a portrait of a charismatic and nefarious figure who tainted everyone he touched."--Nina Siegal, New York Times "Readers of art history and WWII biographies will appreciate this engrossing deep dive into one of the world's most prolific art looters."--Publishers Weekly Bruno Lohse (1911-2007) was one of the most notorious art plunderers in history. Appointed by Hermann Göring to Hitler's art looting agency in Paris, he went on to help supervise the systematic theft and distribution of more than thirty thousand artworks, taken largely from French Jews, and to assist Göring in amassing an enormous private art collection. By the 1950s Lohse was officially denazified but was back in the art dealing world, offering masterpieces of dubious origin to American museums. After his death, dozens of

paintings by Renoir, Monet, and Pissarro, among others, were found in his Zurich bank vault and adorning the walls of his Munich home. Jonathan Petropoulos spent nearly a decade interviewing Lohse and continues to serve as an expert witness for Holocaust restitution cases. Here he tells the story of Lohse's life, offering a critical examination of the postwar art world.

Austria today 1982

The Amber Room Adrian Levy 2009-05-26 The history of art has produced few works as ambitious and as valuable as the Amber Room. Famous throughout Europe as "the eighth wonder of the world," its vast and intricately worked amber panels were sent in 1717 by Frederick I of Prussia as a gift to Peter the Great of Russia. Erected some years later, they quickly became a symbol of Russia's imperial might. For more than two hundred years the Amber Room remained in its Russian palace outside St. Petersburg (Leningrad), but when the Nazi army invaded Russia and swept towards Leningrad in

1941, the panels were wrenched from the walls, packed into crates, and disappeared from view, never to be seen again. Dozens of people have tried to trace the whereabouts of the Amber Room, and several of them have died in mysterious circumstances. Adrian Levy and Catherine Scott-Clark have gone further along the trail of this great lost treasure than anyone before them, and have unraveled the jumble of evidence surrounding its fate. Their search catapulted them across eastern Europe and into the menacing world of espionage and counterespionage that still surrounds Russia and the former Soviet bloc. In archives in St. Petersburg and Berlin, amid boxes of hitherto unseen diaries, letters, and classified reports, they have uncovered for the first time an astounding conspiracy to hide the truth. In a gripping climax that is a triumph of detection and narrative journalism, *The Amber Room* shows incontrovertibly what really happened to the most valuable lost artwork in the world, and

why the truth has been withheld for so long.
Handbook on the Law of Cultural Heritage and International Trade James A R Nafziger 2014-04-25
 This Handbook offers a collection of original writings by leading scholars and practitioners in the exciting, rapidly developing field of cultural heritage law. The detailed essays are the product of a multi-year project of the Committee on Cultural H

European Leaders Reese T. Moore 2001
 This up-to-date bibliography gathers materials on ten leaders from 20th century Europe. Access is provided via subject and author indexes.
 Contents: Charles DeGaulle; Winston Churchill; Adolf Hitler; Benito Mussolini; General Francisco Franco; Adenauer Konrad; Margaret Thatcher; Helmut Kohl; Francois Mitterand; Josip Broz Tito.

UCLA Journal of International Law and Foreign Affairs 1998

ART THEFT AND FORGERY

INVESTIGATION Robert E. Spiel 2000-01-01

The goal of this unique manual is to arm criminal investigators with tools and weapons that are suitable and effective against art theft and forgery. The author, with over 25 years' experience in the art theft investigation field, presents comprehensive techniques, tips, and ideas to help diminish the level of frustration experienced by criminal investigators required to handle the growing number and magnitude of art crimes. The structure of the manual is simple and direct. The first part guides the reader in the use of the text and introduces the art world environment. The second part discusses the investigator's interaction with the victim, including interviewing, crime scene investigation, and identifying and developing suspects. Part three deals with offenders and covers such topics as art theft methods, forgery techniques, methods of distribution, and investigative countermeasures. The final section presents a comprehensive review of solutions and recoveries, including chapters on legal

weapons, insurance and rewards, the use of experts, universal and variable contact group classifications, object bulletins, art criminal photo albums, informant development, undercover methods, unidentified victims, and recovery and seizure of stolen or fake art. In addition, the book is complemented by an extensive glossary and bibliographic resources. This exceptionally unique manual is intended to function at an intensely practical level and is intended for both study and immediate reference.

Visions of Victory Gerhard L. Weinberg
2005-04-11 Visions of Victory, first published in 2005, explores the views of eight leaders of the major powers of World War II - Hitler, Mussolini, Tojo, Chiang Kai-shek, Stalin, Churchill, de Gaulle, and Roosevelt. He compares their visions of the future in the event of victory. While the leaders primarily focused on fighting and winning the war, their decisions were often shaped by their aspirations for the future. What

emerges is a startling picture of postwar worlds. After exterminating the Jews, Hitler intended for all Slavs to die so Germans could inhabit Eastern Europe. Mussolini and Hitler wanted extensive colonies in Africa. Churchill hoped for the re-emergence of British and French empires. De Gaulle wanted to annex the northwest corner of Italy. Stalin wanted to control Eastern Europe. Roosevelt's vision included establishing the United Nations. Weinberg's comparison of the individual portraits of the war-time leaders is a highly original and compelling study of history that might have been.

The Encyclopedia of Diplomacy, 4 Volume Set
Gordon Martel 2018-04-30 The Encyclopedia of Diplomacy is a complete and authoritative 4-volume compendium of the most important events, people and terms associated with diplomacy and international relations from ancient times to the present, from a global perspective. An invaluable resource for anyone interested in diplomacy, its history and the

relations between states Includes newer areas of scholarship such as the role of non-state organizations, including the UN and Médecins Sans Frontières, and the exercise of soft power, as well as issues of globalization and climate change Provides clear, concise information on the most important events, people, and terms associated with diplomacy and international relations in an A-Z format All entries are rigorously peer reviewed to ensure the highest quality of scholarship Provides a platform to introduce unfamiliar terms and concepts to students engaging with the literature of the field for the first time

Recueil des cours. 243 Academie De Droit International de la Haye 1994-11-30 The Academy is an institution for the study and teaching of public and private international law and related subjects. Its purpose is to encourage a thorough and impartial examination of the problems arising from international relations in the field of law. The courses deal with the

theoretical and practical aspects of the subject, including legislation and case law. All courses at the Academy are, in principle, published in the language in which they were delivered in the "Collected Courses of the" "Hague Academy of International Law." This volume contains: International Art Trade and the Law by K. SIEHR, Professor at the University of Zurich. La cooperation transfrontaliere regionale et locale, par M. BERNAD y ALVAREZ DE EULATE, professeur a l'Universite de Saragosse. To access the abstract texts for this volume please [click here](#)

The Lost Masters Peter Harclerode 2000 "The Nazis systematically looted Europe's treasurehouses to accumulate a magnificent hoard of important and priceless art collections. Much loot was recovered at war's end, but vast quantities disappeared again, pillaged by Stalin's Red Army and other Allies alike. To this day, many of those who suffered the loss of their collections remain impoverished and empty-

handed." "The Lost Masters is an account of the tragic looting of Europe and the victims' attempts to reclaim the precious art heritage in the face of indifference from governments and the international art trade. It also includes the story of how courage possibly saved from destruction the most famous painting in the world, Leonardo da Vinci's Mona Lisa."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Nazi Looting Gerard Aalders 2004 The Nazi looting machine was notoriously efficient during the Second World War. In the Netherlands, 8.5 million citizens suffered losses estimated at 3.6 billion guilders. Approximately one-third of these losses were borne by Jews, who comprised only 1.6% of the total population. In today's terms, the German occupiers stripped the Jewish population of assets worth \$7 billion. *Nazi Looting* offers a comprehensive history of the Dutch experience and demonstrates how

reputable indigenous institutions acted as willing collaborators. Beginning with a survey of international law and various definitions of 'looting', the author shows how the Germans systematically robbed Dutch Jewry through a variety of means that gave the outward appearance of honest trading. Forced to sell under duress and at unreasonably low prices, few dared refuse the German on the doorstep when threatened with prison or incarceration in a camp. The plundering was total and systematic. In May 1940, a team of highly trained art historians, linguists, musicologists and literary experts arrived immediately behind the victorious German troops to catalogue the vast collections for Hitler. From 1941, Jews were compelled to deposit all their money into a bank called Lippmann, Rosenthal Co. The name of the bank itself was a cynical ploy since it was taken from a respected, Jewish-owned Amsterdam bank and presented as a new branch. This bank, however, simply channelled money into the

Third Reich with the help of the Amsterdam Stock Exchange, insurance brokers and other well-established Dutch banks. Once the Jews were deported, their houses were emptied and the contents used to re-furnish bombed out areas of the Reich. In common with many other formerly Nazi-occupied countries in Europe, the Netherlands has been unable to retrieve many of its pre-war assets. More than fifty years after the wars end, 20% of its most important pre-war museum exhibits and approximately 80% of the less important works remain untrace

Adolf Hitler and the Nazi Epoch Paul Madden 1998 A comprehensive reference source designed to identify all English-language works that relate to the Nazis and the Third Reich. Included in this bibliography are monographs, biographies, pamphlets, and journal articles, as well as more general histories of the time period.

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