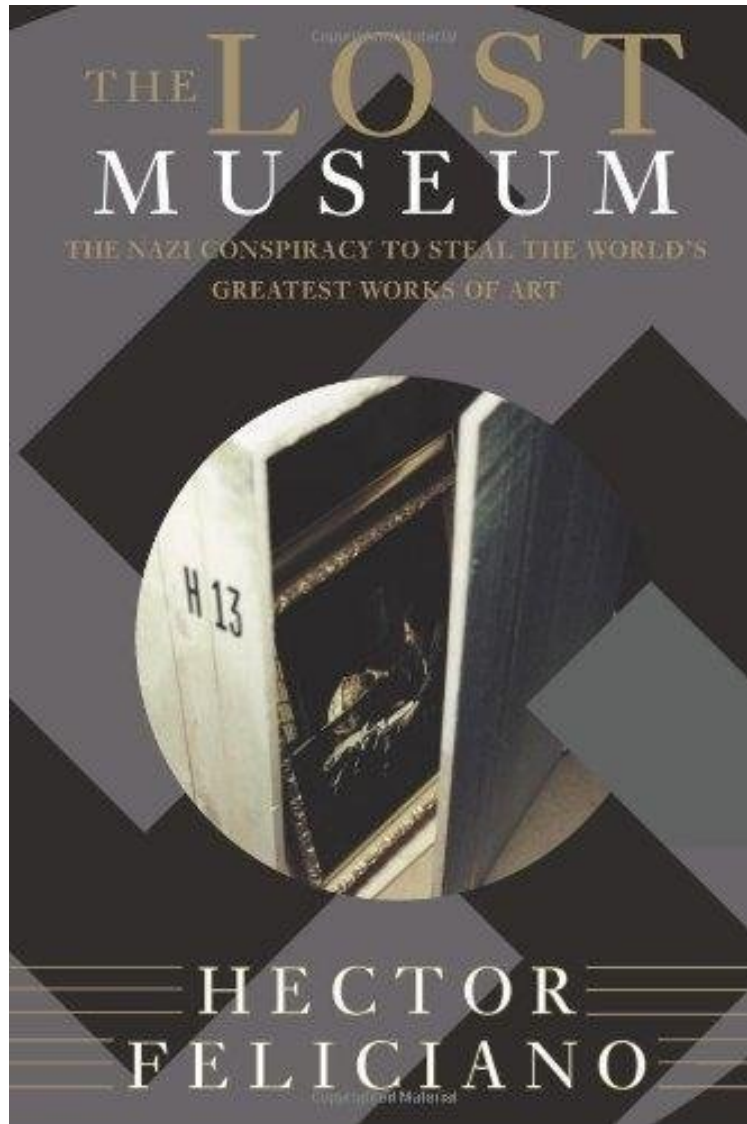


The Lost Museum: The Nazi Conspiracy To Steal The World's Greatest Works Of Art

Hector Feliciano

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before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Lost Museum: The Nazi Conspiracy To Steal The World's Greatest Works Of Art:

5 of 5 people found the following review helpful. HeartbreakingBy KatThis is a very well written book, it does a great job of allowing you to follow the train of events and understand who the players were, even though it was easiest to

follow when talking about well known families (ie: the Rothschilds) it also follows in how devastated the collections were. With the Rothschilds being kept mainly together whereas various dealers had degenerate collections thrown to the wind. The only issue I had, was it spoke about researching an overall plan but mainly spoke only to the art theft in Paris, specifying that would have been nice, but didn't really change how I viewed the book. The epilogue was honestly the best part of the book, and was heartbreaking, as he goes through explaining how to identify the paintings is MRA and how little would be needed to fix some of these wrongs and even looking into why the museums would be hesitant to do so. I almost wish more of the book had focused on this, even if it is not quite in the scope of his thesis.

3 of 3 people found the following review helpful. Provocative and Insightful
By Monique Roy
This interesting book unveils intricate details of the systematic pillaging of Jewish-owned art during World War II. You will learn about five families and the fate of their valuable art as the pieces passed through the hands of Nazi officials, art agents, and others in the corrupt art world. The books provides an investigative perspective into the happenings of the art world in Paris under occupation. You can view many photos of art that was stolen by the Nazis and some that are still missing to this day. This story is a superb look at the Nazi conspiracy to steal the world's greatest art!

4 of 4 people found the following review helpful. An excellent book on a sad chapter in human history.
By Renaissance Woman
We all know of the terrible tragedy of the Holocaust in World War II. ([...]) What is less familiar is the systematic stripping of art from the Jews and any person considered undesirable to the Nazis, as well as plain old Nazi greed. The Lost Museum is an in depth look at the looting from personal and public collections and the fate of the artworks. A terrible, moving story that needs to be told. Recommended.

Between 1939 and 1944, as the Nazis overran Europe, they were also quietly conducting another type of pillage. The Lost Museum tells the story of the Jewish art collectors and gallery owners in France who were stripped of rare works by artists such as Vermeer, Rembrandt, Degas, Cézanne, and Picasso. Before they were through, the Nazis had taken more than 20,000 paintings, sculptures, and drawings from France. The Lost Museum explores the Nazis' systematic confiscation of these artworks, focusing on the private collections of five families: Rothschild, Rosenberg, Bernheim-Jeune, David-Weill, and Schloss. The book is filled with private family photos of this art, some of which has never before been seen by the public, and it traces the fate of these works as they passed through the hands of top German officials, unscrupulous art dealers, and unwitting auction houses such as Christie's and Sotheby's.

.com Pillage is one of the traditional perks of warfare. But it took Adolf Hitler to systematize the decimation and despoiling of cultures, and it took Hector Feliciano seven years to track five famous art collections stolen by the Nazis. He uncovered not only Nazi schemes but also a well-oiled machine of collaborators, informants, moving companies, and neighbors, all with their fingers in the pie. The Lost Museum reads like a good detective story. Inspired by a fascination with the theft of five prominent Parisian Jewish families' art collections, it focuses on the beneficiaries of the thefts and justice for its victims. Filled with family photos of the art, some never before seen by the public, The Lost Museum tracks the pieces as they passed through the hands of German officials, unscrupulous art dealers, and unsuspecting auction houses. That the network was so deviously intricate illustrates the enormous challenge of restitution. The relationship between Nazi higher-ups, keen to advance their own collections, and non-Jewish dealers bodes well for the Parisian art scene. A Picasso for a Titian; two classics for eleven late-19th-/early-20th-century moderns? Such wheeling and dealing reduces art to tug-of-war commodities, and Feliciano's The Lost Museum at times seems to question nothing less than what art serves, and who profits from it. If you like a good detective story and can tolerate the frustration of justice impaired by greed, then this thoroughly documented dark tale is for you.

From Library Journal
The systematic looting of Europe's art treasures by Nazi Germany was on a scale rivaled since Napoleon's time. Tracing Germany's methodical confiscation of French collections, journalist Feliciano tells a compelling story. He focuses on French private collections that were either appropriated outright by the German government or "purchased" at fire-sale prices. Though many of these works were returned at the close of the war, Feliciano carefully tracks a number that have yet to be restored. Feliciano does a good job of keeping the various collections, works, and German governmental agencies distinct. Well written and thoroughly documented, the book is a useful addition to the growing literature on this subject. In a work that is part mystery, part crime thriller, and part art history, New York Times reporter Honan tells how he helped track down the priceless medieval treasures of Quedlinburg, missing since the end of World War II. The treasures? jewel-encrusted manuscripts and reliquaries? were last seen shortly before the end of the war and were suspected stolen by an American soldier. Following leads from a German cultural agent, Honan methodically tracks the treasures to a small Texas town. Unraveling the mystery of how they got there and who the culprit was makes for page-turning reading. His account, unlike Feliciano's, is of a relatively isolated incident. Their shared story? the loss of cultural heritage in wartime? is, however, too common. For a more scholarly history of Nazi German cultural theft, see Lynn H. Nicholas's *The Rape of Europa* (LJ 5/1/94). Both reviewed works are highly recommended for public and academic libraries with an interest in art or World War II.

?Martin R. Kalfatovic, Smithsonian Inst. Libs., Washington, D.C.
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... meticulously researched account of the wartime trade.... [an] important and instructive book. -- The New York

Times Book , Richard BernsteinThe foundations of a Nazi conspiracy to steal the world's great works of art is revealed in an intriguing blend of art and world history. While Feliciano's is difficult to categorize, this coverage should be read by a wide audience - anyone interested in World War II events or art history. -- Midwest Book