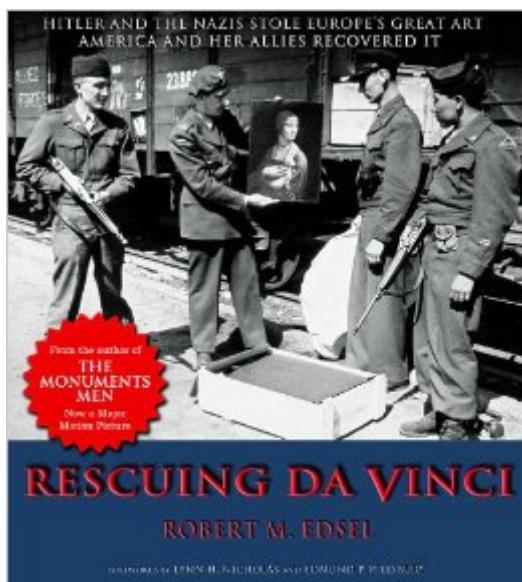


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# Rescuing Da Vinci: Hitler And The Nazis Stole Europe's Great Art - America And Her Allies Recovered It



## **Synopsis**

From the #1Â New York Times bestselling author of The Monuments Men, which is now a major motion picture directed by and starring George Clooney, Rescuing Da Vinci uses 460 photographs to tell the story of the Monuments Men.Â Â The Monuments Men were a group of 345 or so men and women from thirteen nations who comprised the Monuments, Fine Arts, and Archives section during World War II. Many were museum directors, curators, art historians and educators. Together they worked to protect monuments and other cultural treasures from the destruction of World War II. In the last year of the war, they tracked, located, and ultimately returned more than 5 million artistic and cultural items stolen by Hitler and the Nazis. Their role in preserving cultural treasures was without precedent.

## **Book Information**

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## **Customer Reviews**

"Rescuing Da Vinci" by Robert M. Edsel. Subtitled: Hitler And The Nazis Stole Europe's Great Art, America And Her Allies Recovered It". Laurel Publishing, LLV, Dallas, 2006. After borrowing this book from the Plymouth Public Library, I was initially disappointed when I opened the book. It seemed that the book was all pictures and NO text! The book has some 300 pages and I would estimate that there are some 25 full pages of text, including the index and bibliography in the back of the book. Having said all this, it is my opinion, after having read the book that all those pictures were required to tell the complete story. Page after page, photo after photo, I would find a painting or sculpture that I recalled from my art history classes, which was a long time ago. The book would

show the 1940s picture on one page, with a person, perhaps in a period German uniform, "collecting" the item. And, then, on the facing page, often in full color, would be a present day view of the object. See, for example, pages 204 and 205, were Jan Vermeer's "The Artist's Studio, 1665-1666" is displayed on page 204 in black and white and in full color on page 205. This mixture of historical fact and present day view is carried out throughout the book. The book begins with an explicit condemnation of the Nazi conquest. It is shown that the Nazi Germans prepared rather extensive documents identifying the art works of various nations and earmarking those works for transportation to the Third Reich. This is an amazing example of the arrogance of the Teutonic thoroughness of Hitler, Göring and the rest of the Nazi leadership.

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