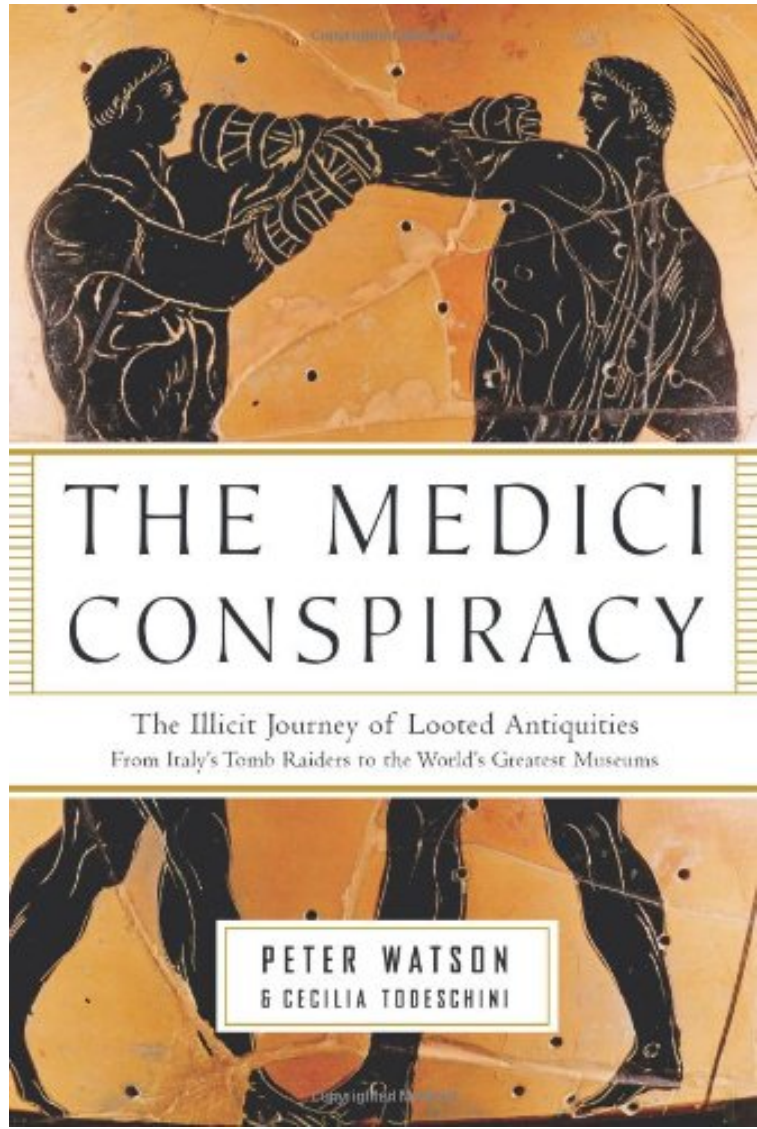


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The Medici Conspiracy: The Illicit Journey of Looted Antiquities--From Italy's Tomb Raiders to the World's Greatest Museums

Cecili todeschini, Peter Watson : The Medici Conspiracy: The Illicit Journey of Looted Antiquities--From Italy's Tomb Raiders to the World's Greatest Museums before purchasing it in order to gage whether or not it would be worth my time, and all praised [The Medici Conspiracy: The Illicit Journey of Looted Antiquities--From Italy's Tomb Raiders to the World's Greatest Museums](#):

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mystery but is a true story. For anyone interested in antiquities, art or Italy, or just likes a good book, this is for you!⁴
of 5 people found the following review helpful. Medici Conspiracy is amazing!By BARBARA OFARRELLThe Medici Conspiracy by Peter Watson is an amazing account, thoroughly researched, beautifully written, with marvelous photographs. It is literally a fascinating mystery, revealed and solved. I applaud the Italians and commend Oscar White Muscarella for his life-long good fight.⁴ of 7 people found the following review helpful. The Medici ConspiracyBy Atsuko M. BrewerThe book deals with a fascinating subject and has a lot of details. It does not, however, read too smoothly. I've enjoyed his other books better.

The story begins, as all stories do in good crime thrillers, with a botched robbery and a police chase. Eight Apulian vases, of the fourth century BC, were discovered in the swimming pool of a German-based art smuggler. More valuable than the recovery of the vases, however, was the discovery of the smuggler's card index detailing his deals and fellow dealers. It revealed the existence of the furtive tombaroli -tomb raiders-who stole classical artifacts, and a clandestine network of dealers and smugglers who spirited them out of Italy and into the hands of wealthy collectors and museums. Peter Watson, a distinguished former investigative journalist of the London Sunday Times and author of two previous exposes of art world scandals, traces the networks and names the key figures who have depleted Europe of its classical treasures. Among the looted items are the irreplaceable and highly collectable vases of Euphronios, the equivalent in their field to the sculptures of Bernini or the paintings of Michelangelo. Their journey takes them through the doors of some of the world's greatest institutions: Sotheby's auction house, the Getty Museum, the Museum of Fine Arts Boston, the British Museum, the Berlin Museum of Classical Antiquities, the Miho Museum in Japan and the Metropolitan Museum of Art in New York City. When the news networks around the world began to broadcast the events of the trial of a former curator at the Getty Museum in Los Angeles in 2005, they stumbled across the corner of a thirty-year conspiracy. Filled with colorful characters and hum drama. The Medici Conspiracy completely and authoritatively exposes the latest version of one of the oldest cons in the world: theft, smuggling, and duplicitous dealing-all in the name of art. With this definitive revelation of the chain of corruptions, the world of antiquities dealing and museum collections will never be the same again.

From Publishers WeeklyIn light of the Metropolitan Museum of Art's recent decision to return a rareand by the Italian government's contention, stolenvase painted by the Greek master Euphronios, Watson and Todeschini's colorful account of Giacomo Medici, an antiquities dealer found guilty of looting last year, and his illegal business dealings, is wonderfully prescient. Making sense of a lengthy catalogue of legal, artistic and forensic documentation, the authors meticulously map out Medici's underground network of middlemen and tombaroli, or tomb robbers, and link them to corrupt dealers such as Robin Symes as well as to established cultural institutions including Sotheby's, the John Paul Getty Museum and the Metasserting that Medici supplied most, if not all, of the major collections of classical antiquities that have been established since WWII. Though Watson (Sotheby's: The Inside Story) and Todeschini often become overly indignant when decrying their story's villains and frequently bog down the narrative with long-winded dialogue and paper trail excerpts, they are at their best when chronicling the international adventures of various investigators, such as the Carabinieri Art Squad's raids on various Italian criminals to recover lost loot. (May) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.From BooklistThe sense of wonder experienced when contemplating the beauty and miraculous survival of an ancient Greek vase will be profoundly altered by this vigorous expose of criminal antiquities dealing. Investigative reporter and art crime specialist Watson and researcher Todeschini chronicle the astonishing exploits of Giacomo Medici, a nefarious Italian antiquities dealer and mastermind, as they accompany Colonel Roberto Conforti, head of the Carabinieri Art Squad, over the course of a complicated eight-year investigation. Writing with the zest and seduction of the finest crime novelists, Watson and Todeschini meticulously explicate every phase of Conforti's operation as he and his dedicated agents gradually unveil a well-organized circle of tomb raiders, smugglers, dealers, and, most shockingly, their scandalously complicit high-profile customers, including renowned collectors, premier auction houses, and world-class institutions such as the Metropolitan Museum of Art. The authors offer an invaluable primer in antiquities, describe the looting of thousands of ancient tombs and the loss of irreplaceable archaeological sites, skewer disreputable curators, and decry the fate of "some of the finest objects ever produced by humankind" in a dramatic, fascinating, and rightfully indignant report on outrageous avarice and crimes against civilization. Donna SeamanCopyright American Library Association. All rights reserved "...even the timing of this book is a work of art." -- Time Magazine"You'll never again look at some lovely painted pot in a museum...without a sharp stab of unease." -- Art Quarterly