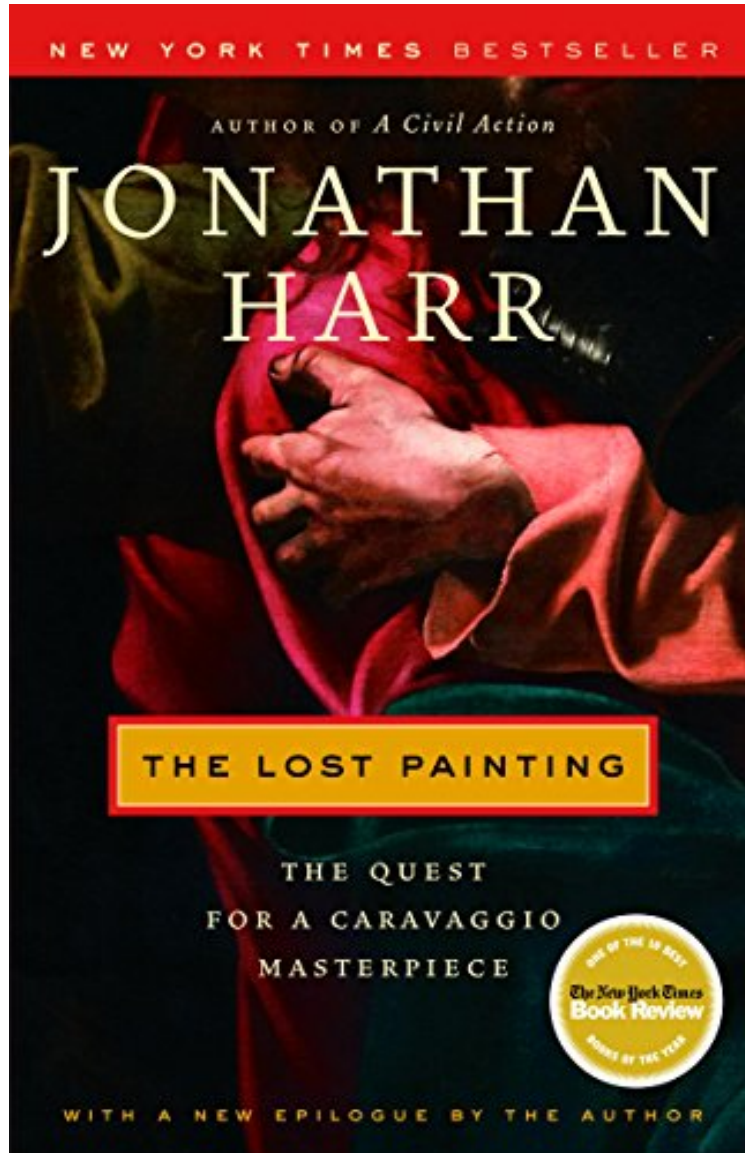


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The Lost Painting: The Quest for a Caravaggio Masterpiece

Jonathan Harr

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Jonathan Harr : The Lost Painting: The Quest for a Caravaggio Masterpiece before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Lost Painting: The Quest for a Caravaggio Masterpiece:

3 of 3 people found the following review helpful. Reads Like a Detective Mystery By Joan C. Curtis Jonathan Harr wrote a very intriguing book about the discovery of a long-lost Caravaggio, The Taking of Christ. If you are an art lover who also loves Italian art, this book will entertain you. I qualify. I was fascinated to learn more about Caravaggio's rather rakish life as well as the way lost art is discovered. Harr put the reader in the role of detective. We

explored the documents along with his two young art historians, Francesca and Laura. I felt as if I was there plowing through the old letters and ledgers. I sneezed from the dust and shivered from the cold. That's how intimate the writing was. We also learned how hard it is to restore a piece of work painted in the early 17th Century. Four hundred years of dirt, grime, and much more had to be carefully removed. The professional hands of Benedetti delicately guided us through this process. Even after he, a compulsively careful restorer, made a near-fatal error, the painting survived. But, was it really the lost Taking of Christ or simply a well-done copy? That's the question that both the reader and those who discovered it pondered. Many of Caravaggio's disciples copied his work. They did it on commission and their skill level was almost as good as the Master's. So, how to determine if this one was a genuine Caravaggio? Read the book to find out. 2 of 2 people found the following review helpful. Well Worth The Price! By "T" For it being a used book it was in great shape, had a couple of bent corners of the book, but other than that it looks new. This is a good interesting story. I actually know the priest (Father Barber) who was instrumental in finding this painting and mentioned several times throughout this book. I had previously read this book a few years ago, but it was a borrowed book and I wanted my own hard bound copy as I wanted Father Barber to sign it; but, hard bound is not being printed any longer so I decided to purchase this through . I'm glad I did. My volunteer helper, also knows Fr. Barber and wanted a book too so I ordered another one for her. Her book was a little more used looking but still in good shape; however, she received a First Edition book. She was pleased with her book also. 0 of 0 people found the following review helpful. Fascinating look inside the world of the art historian.... I know I know it doesn't sound so thrilling does it? By Kindle Customer This is a real life detective mystery, at its best. Taking place in 3 countries and spanning centuries, personal dramas and age old rivalries culminate in searches through dusty castles and modern science labs to hopefully, possibly give the world back a masterpiece lost for centuries.

An Italian village on a hilltop near the Adriatic coast, a decaying palazzo facing the sea, and in the basement, cobwebbed and dusty, lit by a single bulb, an archive unknown to scholars. Here, a young graduate student from Rome, Francesca Cappelletti, makes a discovery that inspires a search for a work of art of incalculable value, a painting lost for almost two centuries. The artist was Caravaggio, a master of the Italian Baroque. He was a genius, a revolutionary painter, and a man beset by personal demons. Four hundred years ago, he drank and brawled in the taverns and streets of Rome, moving from one rooming house to another, constantly in and out of jail, all the while painting works of transcendent emotional and visual power. He rose from obscurity to fame and wealth, but success didn't alter his violent temperament. His rage finally led him to commit murder, forcing him to flee Rome a hunted man. He died young, alone, and under strange circumstances. Caravaggio scholars estimate that between sixty and eighty of his works are in existence today. Many others—no one knows the precise number—have been lost to time. Somewhere, surely, a masterpiece lies forgotten in a storeroom, or in a small parish church, or hanging above a fireplace, mistaken for a mere copy. Prizewinning author Jonathan Harr embarks on an spellbinding journey to discover the long-lost painting known as The Taking of Christ; its mysterious fate and the circumstances of its disappearance have captivated Caravaggio devotees for years. After Francesca Cappelletti stumbles across a clue in that dusty archive, she tracks the painting across a continent and hundreds of years of history. But it is not until she meets Sergio Benedetti, an art restorer working in Ireland, that she finally manages to assemble all the pieces of the puzzle. Told with consummate skill by the writer of the bestselling, award-winning *A Civil Action*, *The Lost Painting* is a remarkable synthesis of history and detective story. The fascinating details of Caravaggio's strange, turbulent career and the astonishing beauty of his work come to life in these pages. Harr's account is not unlike a Caravaggio painting: vivid, deftly wrought, and enthralling." . . . Jonathan Harr has gone to the trouble of writing what will probably be a bestseller . . . rich and wonderful. . . in truth, the book reads better than a thriller because, unlike a lot of best-selling nonfiction authors who write in a more or less novelistic vein (Harr's previous book, *A Civil Action*, was made into a John Travolta movie), Harr doesn't plump up his tale. He almost never foreshadows, doesn't implausibly reconstruct entire conversations and rarely throws in litanies of clearly conjectured or imagined details just for color's sake. . . if you're a sucker for Rome, and for dusk. . . [you'll] enjoy Harr's more clearly reported details about life in the city, as when—one of my favorite moments in the whole book—Francesca and another young colleague try to calm their nerves before a crucial meeting with a forbidding professor by eating gelato. And who wouldn't in Italy? The pleasures of travelogue here are incidental but not inconsiderable." --The New York Times Book Review "Jonathan Harr has taken the story of the lost painting, and woven from it a deeply moving narrative about history, art and taste—and about the greed, envy, covetousness and professional jealousy of people who fall prey to obsession. It is as perfect a work of narrative nonfiction as you could ever hope to read." --The Economist From the Hardcover edition.