

[Ebook pdf] Girl in Hyacinth Blue (RosettaBooks into Film) (English Edition)

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Von Susan Vreeland

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Von Susan Vreeland : Girl in Hyacinth Blue (RosettaBooks into Film) (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Girl in Hyacinth Blue (RosettaBooks into Film) (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. A Lost Vermeer Portrait?Von Nancy R. KatzIn her book, Girl in Hyacinth Blue, the author Susan Vreeland presents her subject matter in a unique way. Focusing on an unknown Vermeer portrait, the author takes her readers from the present back to the time when the painting was actually done. But this premise isn't conveyed in the traditional manner of a flashback but rather as a series of inter-related stories as the painting goes backwards from the previous owner's hands to the next previous owner's hands.Who knows what treasures lurk in an ordinary home? When an art professor is invited to a to the home of a colleague, he is shown what the owner says is an original Vermeer which nobody

knows anything about. How did this professor get the portrait, wonders the art professor and why is there no provenance or mention of it anywhere in the art world? Could this in fact be the 36th portrait done by Vermeer which somehow became lost over the centuries? And now the author has set us on a course as we head backwards in time. And among the periods of time we travel to are the early days of the rise of Hitler, then to the court of a count, to flooded areas of Holland and finally to Delft where we first meet Vermeer in the home of the man who has bought most of his paintings so that Vermeer can feed his 11 children. And finally we are there as Vermeer begins to paint his daughter Magdalena. And it is up to Magdalena to tell the story of what happens to Vermeer, her family, herself and what happens to this very portrait in the future. While I enjoyed this book, I did have some reservations. Close on the heels of reading *Girl With a Pearl Earring* by Tracy Chevalier which also focuses on Vermeer, I felt that *Girl in Hyacinth Blue* lacked some of the wonderful descriptions of the artist and his craft. Whereas in Tracy Chevalier's book one could smell the paints and see Griet who served as Vermeer's model for the portrait with the pearl earrings and turban, *Girl in Hyacinth Blue*, seemed to gloss over these aspects concentrating on the characters in each story. And while the characters were well drawn, some of the stories failed to hold my interest as much as the others. But all in all, these were minor reservations and I would recommend this book to others who also enjoyed *Girl With the Pearl Earring*, the movie *The Red Violin* and even Jerry Seinfeld's episode which also began with the end. 1 von 1 Kunden fanden die folgende Rezension hilfreich. This novel is a masterpiece. Von Ein Kunde This is truly fantastic collection of stories. The fact that Susan Vreeland focuses not on technique or the actual process of painting allows the reader to focus on the emotions and actions of each of the painting's owners. The slightly disjointed nature of the stories and variations in writing style reflect the variations in characters themselves. The most wonderful thing about this entire book lies in the fact that all our questions are not answered and every thing does not tie up into a nice, neat little package. As a result, this novel a reflection of real life. 1 von 1 Kunden fanden die folgende Rezension hilfreich. Dismal. Von Vermeer fan While each of the vignettes suggests a possibly interesting story, none really lives up to the promise of the book. I think we all understand by now that morally unappealing people can and do own and enjoy beautiful works of art. I'm just sorry I had sit through Vreeland's novel to be reminded of it--I kept hoping it would finally get better, or there would be something to bring it all together, but there wasn't. Very disappointing.

Kurzbeschreibung A Dutch painting of a young girl survives three and a half centuries through loss, flood, anonymity, theft, secrecy, even the Holocaust. This is the story of its owners whose lives are influenced by its beauty and mystery. Despite their unsatisfied longings, their own and others' flaws, the girl in hyacinth blue has the power to engender love in all its human variety. This luminous story begins in the present day, when a professor invites a colleague to his home to see a painting that he has kept secret for decades. The professor swears it is a Vermeer--but why has he hidden this important work for so long? The reasons unfold in a series of events that trace the ownership of the painting back to World War II and Amsterdam, and still further back to the moment of the work's inspiration. As the painting moves through each owner's hands, what was long hidden quietly surfaces, illuminating poignant moments in multiple lives. Susan Vreeland's characters remind us, through their love of this mysterious painting, how beauty transforms and why we reach for it, what lasts and what in our lives is singular and unforgettable. ABOUT THE AUTHOR Susan Vreeland is the internationally known author of art-related historical fiction. Her newest, *Clara and Mr. Tiffany*, as well as three earlier books, are New York Times Best Sellers. *Luncheon of the Boating Party* reveals Renoir's masterpiece, the personalities involved in its making, and the joie de vivre of late nineteenth century Paris. *Life Studies* is a collection of stories of Impressionist painters and contemporary people encountering art. *Girl in Hyacinth Blue* traces an alleged Vermeer painting through the centuries. *The Passion of Artemisia* illuminates Italian Baroque painter Artemisia Gentileschi. *The Forest Lover* follows rebel British Columbia painter Emily Carr in her encounters with native peoples and cultures. *What Love Sees* is a love story of a blind couple who refuse to accept limitations. Three of these books have been winners of the Theodor Geisel Award, the highest honor given by the San Diego Book Awards. Vreeland's novels have been translated into twenty-six languages, and have frequently been selected as Book Sense Picks. She was a high school English teacher in San Diego for thirty years. There are only 35 known Vermeers extant in the world today. In *Girl in Hyacinth Blue*, Susan Vreeland posits the existence of a 36th. The story begins at a private boys' academy in Pennsylvania where, in the wake of a faculty member's unexpected death, math teacher Cornelius Engelbrecht makes a surprising revelation to one of his colleagues. He has, he claims, an authentic Vermeer painting, "a most extraordinary painting in which a young girl wearing a short blue smock over a rust-colored skirt sat in profile at a table by an open window." His colleague, an art teacher, is skeptical and though the technique and subject matter are persuasively Vermeer-like, Engelbrecht can offer no hard evidence--no appraisal, no papers--to support his claim. He says only that his father, "who always had a quick eye for fine art, picked it up, let us say, at an advantageous moment." Eventually it is revealed that Engelbrecht's father was a Nazi in charge of rounding up Dutch Jews for deportation and that the picture was looted from one doomed family's home: That's when I saw that painting, behind his head. All blues and yellows and reddish brown, as translucent as lacquer. It had to be a Dutch

master. Just then a private found a little kid covered with tablecloths behind some dishes in a sideboard cabinet. We'd almost missed him. By the end of "Love Enough," this first of eight interrelated stories tracing the history of "Girl in Hyacinth Blue," the painting's fate at the hands of guilt-riddled Engelbrecht fils is in question. Unfortunately, there is no doubt about the probable destiny of the previous owners, the Vredenburg family of Rotterdam, who take center stage in the powerful "A Night Different From All Other Nights." Vreeland handles this tale with subtlety and restraint, setting it at Passover, the year before the looting, and choosing to focus on the adolescent Hannah Vredenburg's difficult passage into adulthood in the face of an uncertain future. In the next story, "Adagia," she moves even further into the past to sketch "how love builds itself unconsciously ... out of the momentous ordinary" in a tender portrait of a longtime marriage. Back and back Vreeland goes, back through other owners, other histories, to the very inception of the painting in the homely, everyday objects of the Vermeer household--a daughter's glass of milk, a son's shirt in need of buttons, a wife's beloved sewing basket--"the unacknowledged acts of women to hallow home." Girl in Hyacinth Blue ends with the painting's subject herself, Vermeer's daughter Magdalena, who first sends the portrait out into the world as payment for a family debt, then sees it again, years later at an auction. She thought of all the people in all the paintings she had seen that day, not just Father's, in all the paintings of the world, in fact. Their eyes, the particular turn of a head, their loneliness or suffering or grief was borrowed by an artist to be seen by other people throughout the years who would never see them face to face. People who would be that close to her, she thought, a matter of a few arms' lengths, looking, looking, and they would never know her. In this final passage, Susan Vreeland might be describing her own masterpiece as well as Vermeer's. --Alix Wilber.com

There are only 35 known Vermeers extant in the world today. In Girl in Hyacinth Blue, Susan Vreeland posits the existence of a 36th. The story begins at a private boys' academy in Pennsylvania where, in the wake of a faculty member's unexpected death, math teacher Cornelius Engelbrecht makes a surprising revelation to one of his colleagues. He has, he claims, an authentic Vermeer painting, "a most extraordinary painting in which a young girl wearing a short blue smock over a rust-colored skirt sat in profile at a table by an open window." His colleague, an art teacher, is skeptical and though the technique and subject matter are persuasively Vermeer-like, Engelbrecht can offer no hard evidence--no appraisal, no papers--to support his claim. He says only that his father, "who always had a quick eye for fine art, picked it up, let us say, at an advantageous moment." Eventually it is revealed that Engelbrecht's father was a Nazi in charge of rounding up Dutch Jews for deportation and that the picture was looted from one doomed family's home: That's when I saw that painting, behind his head. All blues and yellows and reddish brown, as translucent as lacquer. It had to be a Dutch master. Just then a private found a little kid covered with tablecloths behind some dishes in a sideboard cabinet. We'd almost missed him. By the end of "Love Enough," this first of eight interrelated stories tracing the history of "Girl in Hyacinth Blue," the painting's fate at the hands of guilt-riddled Engelbrecht fils is in question. Unfortunately, there is no doubt about the probable destiny of the previous owners, the Vredenburg family of Rotterdam, who take center stage in the powerful "A Night Different From All Other Nights." Vreeland handles this tale with subtlety and restraint, setting it at Passover, the year before the looting, and choosing to focus on the adolescent Hannah Vredenburg's difficult passage into adulthood in the face of an uncertain future. In the next story, "Adagia," she moves even further into the past to sketch "how love builds itself unconsciously ... out of the momentous ordinary" in a tender portrait of a longtime marriage. Back and back Vreeland goes, back through other owners, other histories, to the very inception of the painting in the homely, everyday objects of the Vermeer household--a daughter's glass of milk, a son's shirt in need of buttons, a wife's beloved sewing basket--"the unacknowledged acts of women to hallow home." Girl in Hyacinth Blue ends with the painting's subject herself, Vermeer's daughter Magdalena, who first sends the portrait out into the world as payment for a family debt, then sees it again, years later at an auction. She thought of all the people in all the paintings she had seen that day, not just Father's, in all the paintings of the world, in fact. Their eyes, the particular turn of a head, their loneliness or suffering or grief was borrowed by an artist to be seen by other people throughout the years who would never see them face to face. People who would be that close to her, she thought, a matter of a few arms' lengths, looking, looking, and they would never know her. In this final passage, Susan Vreeland might be describing her own masterpiece as well as Vermeer's. --Alix Wilber