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like to go back in time to the 15th century Venice. And imagine what it would be like to meet your lifelong hero, Michelangelo. And imagine what it would be like if,

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on first meeting, you spill a tray of pasta and wine on that very same hero. Well, that's what happens to serious young artist Mark Breen. As the result of a drunken bet,

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very wealthy man. Soon, images of his toilet bowls are on more t-shirts, mugs, and calendars than Edvard Munch's *The Scream*. His friend and mentor, Hugh Connelly,

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afraid that Mark is in danger of losing his "artistic soul," advises him to go back to Italy and reacquaint himself with the "old masters." In Venice, Mark falls in love

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with Alexandra, a beautiful art restorer, but it's a one-sided affair. One night, hoping to win her over, he climbs up on a roof to find out who painted her favorite

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fresco. He falls off the roof and wakes up in 15th century Venice where he meets an innkeeper named Francesca, who looks exactly like Alexandra. And it gets curiouser and

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curiouser from there. During his stay-which is sometimes zany and sometimes frightening-he meet his hero, Michelangelo, who teaches him the true meaning of



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family. And tear apart her friendship with Forbes. Coming home is never easy-especially after twelve years. Forbes isn't the same young man. He found his adventure-and more. Weary, he's ready to settle into a slower,

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together the life of his mother, Roberta Reinhardt Harvey, who committed suicide when he was eleven, out of the 406 letters she left behind. Before he read the letters

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his mother had become little more than her death to him, but while writing her story he discovered a woman who, despite her vulnerability to depression, had a large

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capacity for wonder and a love of familiar things, legacies that she passed on to him. The book tackles subjects of recent fascination in American culture: corporate life



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and sexism in the fifties, mental illness and its influence on families, and art and learning as a consolation for life's woes, but in the end it is the perennial theme of

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abiding love despite the odds that fuels the tale. As the memoir unfolds, his mother changes and grows, darkens and retreats as she gives up her chance at a career in nursing,

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struggles with her position as a housewife, harbors paranoid delusions of having contracted syphilis at childbirth, succumbs to a mysterious, psychic link with her

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basketball on a lonely court, going on long solitary bicycle rides, walking away from his family to the edge of a mountain overlook, and working daily at his

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writing desk—where he might feel her presence. In the end, the loss cannot be repaired. Her death, like a camera flash in the dark, blotted out all but a few lingering



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memories of her in his mind, but the triumph of the book is in the creative collaboration between the dead mother, speaking to her son in letters, and the writer

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piecing together the story from photographs, snatches of memory, and her words so that he can, for the first time, know her and miss her, not some made up idea of her. The letters

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do not bring her back—he knows the loss is irrevocable—but as he shaped them into art, the pain, that had been nothing more than a dull throb, changed in

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character, becoming more diffuse and ardent, like heartache.

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