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Laura Marx Fitzgerald

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From the Mixed-Up Files of Mrs. Basil E. Frankweiler meets *Chasing Vermeer* in this clever middle-grade debut.

When Theodora Tenpenny spills a bottle of rubbing alcohol on her late grandfather's painting, she discovers what seems to be an old Renaissance masterpiece underneath. That's great news for Theo, who's struggling to hang onto her family's two-hundred-year-old townhouse and support her unstable mother on her grandfather's legacy of \$463. There's just one problem: Theo's grandfather was a security guard at the Metropolitan Museum of Art, and she worries the painting may be stolen.

With the help of some unusual new friends, Theo's search for answers takes her all around Manhattan, and introduces her to a side of the city—and her grandfather—that she never knew. To solve the mystery, she'll have to abandon her hard-won self-reliance and build a community, one serendipitous friendship at a time.

Under the Egg Details

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From Reader Review Under the Egg for online ebook

Anmiryam says

Voila, I am ten years old again.

As a newly minted ten year old, this book is great. It's got everything I love -- A mystery involving art, museums, WWII history. There's a real feel of NYC with people in the neighborhood who might seem mean or strange at first glance, but are really interesting, concerned and friendly.

Add to that a heroine with a house (in NYC) with chickens. Chickens are cool.

So my grown-up self may not think this book is perfect, but my ten year-old self does and I think there are some real ten-year old that will also love this. I hope that turns out to be true.

Regan says

3.5

Under the Egg follows 13 year old Theo who upon the untimely death of her grandfather, finds a priceless piece of art. This discovery sends Theo on a world wide journey as she searches for the history and the story behind it. However, as Theo unlocks the past of the painting she also finds out about her grandfathers secrets.

This book was a lot of fun, as an art geek myself I couldn't help but LOVE all the art references. This is book is a really fast read being only 240 pages, and the story is simple and just very enjoyable. It is not overly complicated and would be enjoyable to all audiences. I really didn't have any problems with the story overall, but I couldn't give it anymore than a 3.5 because I wasn't necessarily "wow"ed by anything.

Pamela says

If you generally steer clear of the juvenile section when in the bookstore or library, you're missing out on some really great reads. Literature need not be loftily written with a PhD vocabulary to be resourceful, compelling, inspiring, informative, memorable, and/or noteworthy; and entertaining too. Under the Egg is case in point. This delightfully charming story, set in the urban jungle of NYC, narrated by a wonderfully eccentric and youthful protagonist, is equal parts mystery, art appreciation, holocaust and WWII mini history lesson - with elements celebrating friendship, family anomalies, and perseverance against the odds.

From the first page, I was hooked. I absolutely fell in love with thirteen-year-old Theodora Tenpenny; from her scavenged retro wardrobe, to the chickens and garden in back of her grandfather's house, her love of art, and her streetwise urban maneuverings, plus the wise and gentle way in which she handles her mother's delicate genius - make her simply awesome. Not the overused cliché. The true definition of the word: Awe inspiring.

Yes, and she's quite a spunky gal, with touches of whimsy and a good bit of humor.

I will admit, though, some parts of the story were generously embellished with a bit of fanciful youthful-

empowerment. But nothing radically extreme. Fitzgerald doesn't depict every adult character as a bumbling dolt. Moreover, the historical and fine arts elements were aptly utilized and accurately presented. Besides, when we put aside adult practicalities and all the stress that comes with it, let our minds travel back to the carefree days of our youth, we are reminded of all the reasons we fell in love with reading in the first place. And that is a most delightful thing! And this is a most delightful good read.

FOUR **** History, Mystery, and Art - Young At Heart **** STARS

Another Art-Mystery book I've enjoyed (with a bit of whimsy) but on an adult level:
The Art Whisperer

Betsy says

Let me ask you a question. You seem like an intelligent individual. Have you ever read *From the Mixed-Up Files of Mrs. Basil E. Frankweiler*? And, if your answer is yes, did you love it? At the very least, do you remember it? I think it fair to say that for significant portions of the population the answer to both these questions would be yes. But before we go any further, consider for a moment precisely WHY you love the book. I'm going to go out on a limb here and suggest that it's most probable that what you remember from the title was the whole kids-running-away-to-live-in-a-museum aspect. What you might have forgotten was that there was also a mystery at the heart of the book. The mystery had to do with a statue and had a solution that, let's face it, was a bit contrived for its young audience. If you ever felt that *Konigsburg* could have done better in the whole solving-an-art-mystery department, allow me to lead you by the elbow over here to where I'm showing off my latest delight *Under the Egg* by Laura Marx Fitzgerald marks a strong debut, daring to take the reader from contemporary New York City to WWII and back again without breaking so much as a sweat. It's gutsy and ambitious by turns,

Things could be better. A lot better. When Theodora's grandfather Jack was alive, the family didn't have a ton of money but at least they got by pretty well on his salary as a guard at the Metropolitan Museum of Art. It was after Jack died in a freak accident that things took a downward slide. With a mother incapable of dealing with reality (and addicted to pricey tea), Theo knows their money is coming to an end. Soon they won't have enough to live on. It's when things look particularly dire that Theo accidentally spills rubbing alcohol on one of her grandfather's favorite paintings. And as strange as it sounds, beneath his plain picture of an egg lies an incredibly old image of Madonna and Child. The more Theo starts to look into the painting and its history, the more determined she is to track down its story. Now with the help of the daughter of a pair of acting celebrities, a punk librarian, an Episcopalian priest, a guy selling nuts on the street, and more, Theo's about to peel away not just the mystery behind the painting, but also her own grandfather's role in one of the greatest WWII capers of all time.

The crazy thing about the mystery at work here is that Fitzgerald honestly makes you believe that a pair of 12-year-olds, with a whole summer of nothing to do, could indeed successfully identify a Renaissance painting and, with a little research and intelligence, determine its origins. There's one moment that involves an x-ray machine that strains a bit of credulity, but the strength of the other elements more than make up for it. The professional reviewer at *Kirkus* also had a problem with a coincidence that arrives at the end of the book like a kind of *Deus Ex Machina*. Personally, this didn't disturb me in the least, mostly because Fitzgerald does a pretty dang good job of justifying why it happens. It's a little pat, but hardly a deal breaker.

As for the writing itself, I grew very fond of it. You'd have to have a pretty hardened heart not to enjoy lines like "Mother Nature had draped a wet wool sweater around the city's shoulders that day." As a character, Theo's in a pretty nasty position. As caregiver and pseudo parent to a mother who can't break out of her own

brain, the stakes are fairly high. They've been selling this book on the premise that it's about a loner who finds ways to connect with the characters, oddballs, and generally good people who've surrounded her all this time and that she never noticed before. That's true to a certain extent, but I always found the relationship between Theo and her grandfather Jack to be the most interesting relationship in the book. He may be dead, but his character points are loud and clear, even from beyond the grave.

This book also managed to fulfill for me personally a wish I've harbored for about 10 years now. In that time I've been a children's librarian and I've seen a lot of middle grade novels set in NYC. From time to time these books will mention libraries in the city. If they mention any library in particular, it tends to be the main branch of NYPL. This is understandable, but my first library job was in a branch of NYPL that I still to this day consider the best of them all. Called the Jefferson Market Branch, I served as its children's librarian for about two years. During that time I became obsessed with the building and yearned to see it mentioned in a book for kids. I came closest when *Kiki Strike: Inside the Shadow City* by Kirsten Miller was released, but was thwarted at the last minute when the author, for some ungodly and unknown reason, chose to MAKE UP a branch rather than have her characters walk over to Jefferson Market. Now, in the year 2014, I am happy to report that for the first time in my own memory, the branch has appeared in a book. And not just as a sly mention either. *Under the Egg* gives Jefferson Market the credit it has been long due. So if I sound a little gushy about this book, you can probably safely assume that my loyalty was, one way or another, kind of compromised along the way.

In terms of timing, *Under the Egg* could not be better situated. In February of this year (2014) our movie theaters will feature the film *The Monuments Men* with an all-star cast, based on a true bit of little known history. A bit of history that was SO little known, in fact, that I'd never seen it mentioned in a world of children's books, whether fiction or informational. Now, practically on top of *The Monuments Men*, we have a title for 9-12 year olds that uses this bit of history as a pivotal plot point. Well timed, Ms. Fitzgerald!

It's difficult to write a tense thriller of a middle grade mystery without a good antagonist. In this book, that part is played by one "Uncle" Lyndon, a man whose greatest crime is his desire to get art into museums. This is a bit of a tough sell for a reader who grew up with Indiana Jones's cry of "It belongs in a museum!" ringing in her ears throughout her youth. To read this book in the way the author intends, you are put in the position of wondering who should own great art. The book, surprisingly enough, makes the argument that famous works of art can indeed belong to individuals and they can do whatever they want with them. If that person wants to hide the art away from the rest of the world, that is their right. And if that art is taken from that person by force and circumstance allows that the former owner can be tracked down, to procure it for a museum would be an immoral act. This is a bit of a stretch, to be sure. It is, however, excellent fodder for book discussion groups. The *Under the Egg* mentality versus the Indiana Jones mentality. Who should win?

When they tell you that the book is "*From the Mixed-Up Files* meets *Chasing Vermeer*" I suggest you not believe them. Yes, there is a famous piece of art and yes there is a mystery, but the mystery in this book is so much stronger than any art-related children's book mystery I've read before that everything else just pales in comparison. If there's a coincidence or two in this storyline, it has a strong justification beside it. Interesting from start to finish, even when it's discussing the personal lives of 16th century painters, this won't make every kid that reads it into an art fanatic, but what it may do is cause a whole bunch of them to start researching the painter Rafael on their own. Uniquely readable, entirely charming, and a pleasure from start to finish. Debuts this good are meant to be discovered.

For ages 9-12.

Michael Fitzgerald says

This could have been a really good book. The underlying background is excellent and the author has put together an engaging story that captivates the reader. The problems are in the details, little things that better editing could have fixed without really altering the story.

The two 13-year-old stars manage to overcome their being merely trite bundles of contrasting character traits (one rich, one poor; one traditional, one techie; one public schooled, one unschooled, etc.) and work well together, but there seem always to be pointless details added. Why do we need to know that an overdue library book is Franny and Zooey? Why do we need to know what Benny Goodman record is playing (or even that it's Benny Goodman)? It's just oh-I'm-so-hip-look-at-me namedropping. Even fictitious names like "OnDa1," a famous hip-hop artist friend who is mentioned twice to zero significance. I wish the author and/or editor had been a little more in tune with the Chekhov's Gun concept (remove everything that has no relevance to the story).

Secondary characters are caricatures of the worst sort: The tattooed hipster librarian (who plays in a "thrash ska" band - do we care? do we need to know? Nope, they're just pointless buzzwords.) The "plump" woman priest (Episcopal) who wears Birkenstocks - could this be any more of a cliché? The food cart vendor who taught chemistry back in India. The diner owner who is Greek (what else?) - the sole word of Greek he utters is "popos." The old Jewish guy who says "tuchuses" and "bubkes" (dropped pretty much just to meet the stereotype quota).

There are also all kinds of scattered names of artists (including as names of chickens) that I supposed are designed to educate or inspire (or prove that the author has some background in the subject). Also names of teas. And various advanced mathematics concepts. Unfortunately, there are also invented authors and books - why name something specific if it's made up? Is there really no actual scholarly book about Raphael's portraits?

Then there are the coincidences that move much of the story along - these just are not believable and give me awful flashbacks of the dreaded Chasing Vermeer. I believe that with some effort, the author could have done without these. They are just cheap ways to cheat instead of working harder to write a better book. It's not just one or two - all the big action is driven by incredible coincidence.

The bending-over-backwards that children's writers do to appeal to librarians really irks me. In this book, it's all about breaking those old stereotypes (e.g., shushing spinster with bun who is all about the rules - she's mentioned in there, by the way, complete with liver spots), but now we have to go way too far in the opposite direction. In this book, the annoyingly overeager Eddie with his "MLIS, Master's of Library and Information Science - with an emphasis of information" not only waives lost book fines without a supervisor's override, but is also willing to look the other way (somehow) as our heroine, whom he's just met, "smuggles" a "For Reference Only monograph" out of the library. Really? No alarms at this Jefferson Market Library? Such things just don't happen in real life, and it's clearly there for the sole purpose of establishing a "cool rule-breaking guybrarian" character. Honestly, it doesn't contribute at all to the story. (Incidentally, the damn kid then proceeds to spill tea on the book. I'd like to see Eddie explain how that reference book got damaged to his branch manager, hopefully the liver spotted one who will promptly terminate him while he's still in his probationary period.)

So, through what I perceive as a misguided attempt to pacify the gods of "diversity" by avoiding the old stereotypes, we have been left with even more one-dimensional characters that are simply new stereotypes with perhaps even *less* truth to them than the old ones. We also see diversity trotted out in the various ethnic interactions (though again, they are more like hackneyed stock characters). And then there are our heroines' names: Theodora and Bodhi. Egads.

Incidentally, there are slight whiffs of anti-Catholicism in references to Pope Julius II, in describing a Nazi butcher as "a devout Roman Catholic," and, of course, implied in introducing the woman priest idea. There's also some religious confusion in general ("I'd read enough mystery novels to know that they [priests] have to keep whatever you tell them secret."). Even if this particular 13-year-old is confused on this matter, it would be nice if the misconception were corrected at some point, but it isn't.

This book has a lot of great potential, but too many problems that drag it down.

Marjorie Ingall says

I am LOVING this. Have to stop for three weeks because Maxie is going to camp and its our bedtime read-aloud. It's so SMART. And quirky. And tense and upsetting and funny. And tightly edited and not too long. I love an art-world mystery! I hate to say the only reason I'll miss my kid at camp is because I have to wait to find out how this book ends, but....

UPDATE: Maxie is home! We finished it last night. Trying not to let the convenient, deux-ex-machina-y, coincidence-riddled ending sour my feelings about what came before. For me, the conclusion, which is dependent on not one but THREE major strokes of fate/luck/stumbling on accidental-but-essential discoveries, cast a pall over the whole book. Up until the ending, though, I was utterly compelled, as was Maxie. And the convenience of the ending didn't bother her.

UPDATE UPDATE: Couple weeks later. Still so mad about the ending. Cannot forgive.

Kimk says

Amid a sea of dystopian and romance novels for the middle grade reader, I was excited and refreshed to read *Under the Egg*. Age appropriate and enticing, it follows the summer journey of quirky, self-sufficient and academic Theodora Tenpenny as she attempts to solve her grandfather's art mystery, while at the same time learning how to make connections and friendships in order to escape her lonely childhood. Laura Marx Fitzgerald does an excellent job weaving World War II history and art history into a mystery format. As a 41 year old teacher, I found the book to be quite interesting and engaging, yet I wonder how much my 6th-8th graders would agree. The publisher lists ages 8-12 as the target audience, but the in-depth discussion of Renaissance art and iconography and the realities of World War II makes it seem that the audience should be a bit older...11 would be the youngest I would go with this. I could definitely see using this book with my students when we study World War II, but I would read it along with them in order to help them focus on the historical context with which they might not be familiar. The ending was too neatly wrapped for my taste, but I think that many students would feel comfortable with the resolution. I appreciated the opportunity to preview this book with a free copy in its Advanced Review Copy form as a First Reads reader from Goodreads. It is certainly unique and was interesting from the first to last page.(less)

Ms. Yingling says

When Theo Tenpenny's elderly grandmother is killed by a car in New York City, she is bereft for many reasons. He was not only her link to the outside world, but also the only person supporting her and her (possibly autism spectrum) mother financially, apparently with a veteran's benefit, which is odd because

Theo didn't think he served in WWII. Before he died, Jack did say that Theo should look "under the egg" and "for a treasure". In Jack's studio, there has always been a picture of an egg, and when Theo is looking all around it, she manages to spill rubbing alcohol on the painting, which removes a layer of paint to reveal an older painting of a Madonna and child. Theo sets off to investigate the painting with the help of new neighbor Bodhi, being careful because she thinks Jack may have stolen the painting from an art museum where he worked as a guard. With the help of a hipster librarian, Episcopal priest, and various others, Theo uncovers an even bigger mystery, which she ultimately solves so that she and her mother can stay in the family home and not be destitute.

Strengths: This had a huge amount of research into several areas, such as the paintings of Raphael, as well as the artwork taken by the Nazis, ala The Monuments Men. Bodhi and Theo work well together, and enlist the support of the right people. There were lots of twists in this that I didn't see coming.

Weaknesses: Theo's family circumstances were unnecessarily dire. Her grandfather would have been about 90, so didn't need to be hit by a cab and leave a bloodstain on the pavement, and she could have had a mother who was at least trying to make ends meet. All I could think was "Where are social services?" My biggest problem with this, and the reason I'm not entirely sure I'm going to buy this, is that it is very slow paced. Not a lot of action, and a lot of details about the paintings that are interesting but which make the story drag a bit. Still, a good mystery, so I am debating.

I can see this being a very strong Newbery contender because other teachers and librarians really, really like it. I did, too, but the number one complaint about middle grade books from my students is always "Nothing happened!" This almost always means that there was little action.

Nafiza says

Laura Marx Fitzgerald's middle grade debut novel, *Under the Egg*, deals, in its short length, with many pertinent and contemporary issues that affect children's today. The novel focalizes on Theodora Tenpenny who is entirely self-sufficient and takes care of the house and her mother while battling the ever encroaching threat of poverty and foster care.

The novel is an ode to art as Fitzgerald skillfully weaves art history and thought into the narrative as Theodora and her newly made friend, Bodhi, find a painting and then try to investigate who the painting is by, who it belongs to and whether it is worth any money. I liked how poverty is portrayed with such finesse and delicacy which does not downplay its seriousness. The constant reiteration of the decreasing amount of money in the jar works to keep the issue primary in the readers' minds. I was also surprised by the twist which leads to a discussion about war and the Holocaust and then goes on to a discourse about possessions and need versus want. The novel accomplishes these discussions in a lighthearted tone that requires a bit of a suspension of disbelief. The novel is careful not to be too graphic or explicit with matters of death but it does not shy away from including death in the narrative.

I enjoyed the novel thoroughly but I found it rather indulgent where the parent is concerned. Theodora's mother is criminally neglectful and I am not sure whether her grandfather's wishes that Theodora be the one to take care of her adult mother at her young age is entirely something I agree with. I felt that there needed to be a discussion with the mother because at the end of it all, Theodora is a child. There is no discussion and that's where the adult authorship is most visible. Unless the mother was suffering from some mental disorder or any other debilitating disease, I do not think her actions or rather lack of actions make her a suitable mother. I could not excuse her lack of attention and care about her child and I thought it irresponsible of the grandfather to foist so heavy a burden on Theodora's young shoulders. I wanted there to be resentment, some

kind of blow up at the mother's lack of mothering and I was quite frustrated that the novel did not go there.

That said, I did enjoy the novel to an extent and would recommend it to parents looking for books that deal with serious issues in a not-so-serious way.

Lisa Vegan says

As I was reading this, most of the way through, no matter how much I was enjoying it, and I was, particularly my 10 year old self, I was thinking how I couldn't give the book 5 stars. Unlike some middle grade books, it felt very middle grade, so I had to suspend disbelief quite a few times, and there were just too many unbelievable coincidences, but the story and characters are great, the writing is very good, the reader is likely to learn a lot about the Holocaust and art history and art, and it's such a unique NYC story, taking place in NYC but with some highly unusual lifestyle details for that location. Also, everything came together so nicely by the end, which was very satisfying for my 9-12 year old self. So, I'm deducting only ½ star for its flaws. 4 ½ stars

Theo is a delightful character, and most of the characters are very interesting. I really enjoyed the historical parts of the story, and the non-fiction information about art, and I found it interesting how some of the events covered have been the subject of recent (for adults and teens, not kids) movies.

This would have probably been a favorite of mine if I'd read it between the ages of 9 and 12. I highly recommend this book to girls ages 9 or 10 through 12, especially those interested in art, art history, history, the Holocaust, WWII, and NYC. It's great fun, poignant, and suspenseful.

Donalyn says

Think Mixed-Up Files meets Monument Men--a wonderful art mystery. A few plot coincidences that made me question the reasonableness of the ending, but the writing and the unique nature of the story make this a standout. Theo is a great heroine for kids--smart and resourceful.

Rane says

Reading 'Under the Egg' I had to check once in awhile to see that this was a middle-grade book. Because at really no point did it feel like was reading something middle-grade but something beautifully profound for all ages.

Theo has been making her way through life after the death of her grandfather, the best way she can. Slowly saving the little bit of money left. While taking care of her mother, who while a genius slowly drifts father away from social interaction. Theo is pretty much left on her own in a house that needs major work and the painting her grandfather left behind. Until one day she happens to spill rubbing alcohol on one painting, an egg, he always favor, and under the egg lays a hidden painting that puts Theo on a course of a lifetime.

From the first page, Fitzgerald grabs a hold of me, from the summer heat that steams off the New York

pavement, to the thoughts Theo has she tries to decode her grandfather's last words "Under The Egg". I was truly immersed in the journey of uncovering the truth behind this hidden painting. As we journey through a time of WW2 the now famous Monument Men and the lives the war effects that ripples through time. Some of the events this book covers may not be for all young children (maybe more 11 and up?) but the message of not giving up is loud and clear.

I loved Theo's character who was very mature for her age, but still a kid who had her doubts but she gets a boost of get-go from her new friendships. But front and center through it all his her Grandfather's memory and words.

While there was some moments where one had to suspend ones disbelief, this didn't hinder it for me because the story just kept rolling along and a nice pace.

This was an amazing story that crosses time and places. An adventure and mystery for all ages.

Cheryl says

Definitely not as light or as "Juv" as I expected, given the vibe the cover gives me, and the shelving. If your child (boy *or* girl!) is interested in it, read it yourself, too, especially if they're 9 or younger, or sensitive.

Otherwise, I agree with just about everything my friends Lisa Vegan and Michael Fitzgerald say in their reviews. Lots of potential, worth reading if you're interested, but not quite classic.

Dov Zeller says

There are several fantastic GR reviews out there for this book already, so I'm not sure this will be a meaningful contribution. But, here I am, writing as a way to record my experience of it and also process through it a bit.

This book seems to be a favorite of librarians (there are several library scenes and a lot of librarian love) and lovers of The Mixed Up Files... Me? I am embarrassed to say I've not read The Mixed Up Files, and though I have worked in libraries I am not and haven't been a librarian. I found the book to be uneven--at times quite compelling, at times frustrating, at times questionable, at times just *meh*.

This is a middle grade mystery, with a female protagonist and a friendship between two girls central to the plot Their odd-couple friendship in a nutshell: one worldly, tech-savvy rich girl, daughter of celebrities, pursues a friendship with one seriously independent, hard-core-survivalist, under-resourced New Yorker who's not traveled so far from home, is eating a lot of food from her own garden and gathering eggs from the chickens and pickling and canning and on and on (it was hard to picture all this. Where in NY is it really possible to have that much garden space?).

The characters have some depth and their dynamic is often engaging and pleasantly comical, though also

sometimes annoying and stretches the imagination. The circumstances of Theo's life and the mystery that falls into her lap feel a bit beyond plausibility, but still often charming and interesting. The world of the book is small on one hand, mostly Theo's house, her back yard with the Garden and the chickens; and the library; the museum; the tea shop... But the book spans a few generations and also involves stories of World War II, so in that sense, it's scope is broader.

I think what I liked most in this book is the solving of the mystery of the painting at the center of the story. Going on a Renaissance art adventure connected to the history of art plunder during WWII. (A few months ago I watched a documentary or two on the topic. *Monuments Men* is the feature film out a year or two ago, which I haven't seen. I believe I saw this one <http://www.rapeofeuropa.com/aboutTheS...> and maybe another one?) It was all very cleverly done.

I also for the most part enjoyed the relationships. The one between Theo and her grandfather Jack. And Theo and her new friend Bodhi. People are far from perfect in here, but still loving and endearing, and that's nice. Theo's relationship with her mother is much more complicated. And while I appreciate the whole question of Theo's care-taking of her mother and being very self-sufficient, I found that narrative wasn't explored or addressed maybe with enough structure or follow-through. And some of the coincidences were a little overboard and the plot can be heavy-handed at times. But that is often the nature of mystery books, and I suppose books in general. There is a lot of stereotyping in here, too. Rut roh.

So, as I said in the beginning, this quality of the book is a bit uneven in my experience. But, I'm glad I read it.

At times this book felt like a two and at times like a five in terms of stars. So, hmmm. 3.5?

Isabel Allende says

For 8 to 12 year olds but adults will enjoy it too.

Theodora lives in a 200-year-old townhouse with her fragile mother and her grandfather's legacy: \$463 and a rather mundane painting of an egg. When Theo discovers that there is a masterpiece hidden behind the picture of the egg, she realizes grandfather, who was a security guard at the Metropolitan Museum of Art, wasn't who she thought he was. This adventure into the secret world of art will fascinate kids and make them want to take you to the museum.
