



## The Nautical Chart

*Arturo Pérez-Reverte , George Guidall (Narrator) , Margaret Sayers Peden (Translator)*

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**The Nautical Chart** Arturo Pérez-Reverte , George Guidall (Narrator) , Margaret Sayers Peden (Translator)  
A treasure hunt for a Jesuit ship sunk by pirates off the coast of Spain is the plot on which Perez-Reverte's new novel turns, but a love story is the real heart of this nicely crafted, carefully told adventure. A suspended sailor happens on a maritime auction in Barcelona, where he meets the beautiful Tanger Soto, a museum curator whose winning bid buys her a 17th-century atlas that may reveal the final resting place of the *Dei Gloria*. Coy, the sailor, is totally smitten, so it's no surprise that he signs on to help Tanger track the sunken ship to its grave in waters he's sailed since childhood. Enlisting the aid of a diver friend, Coy and Tanger stay a few steps ahead of the crooked salvagers who've been trying to get the atlas, outmaneuvering the attempts on their lives and the efforts to keep them from the treasure. Perez-Reverte (*The Fencing Master*, *The Club Dumas*) is better at plumbing the mysteries of the human heart than those of the sea, but *The Nautical Chart* manages to combine history, suspense, and obsessive love in a slow-paced but ultimately engrossing read. --  
*Jane Adams*

### The Nautical Chart Details

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Author : Arturo Pérez-Reverte , George Guidall (Narrator) , Margaret Sayers Peden (Translator)

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### Miltos Sideras says

Θ?λασσα, περιπ?τεια, Μεσ?γειος, βιβλ?α, μυστ?ριο, κακο?, μοιρα?ες γυνα?κες, χαμ?νοι θησαυρο?.  
?λα τα στοιχε?α που για μ?να θα συν?θεταν το απ?λυτα συναρπαστικ? μυθιστ?ρημα ε?ναι εδ?.  
Τ?τε τι ?ταν αυτ? που ?κανε αυτ? το βιβλ?ο τ?σο βαρετ? - δυσκολε?τηκα π?ρα πολ? να φτ?σω μ?χρι  
τη μ?ση του, μετ? το π?γα λ?γο πιο γρ?γορα - και τελικ? μ?λλον μ?τριο?  
?σως απλ?ς να πρ?κειται για ?να απ? τα βιβλ?α που το τελικ? αποτ?λεσμα ε?ναι κατ?τερο απ? το  
?θροισμα των επιμ?ρους στοιχε?ων του. Υπ?ρχουν και τ?τοια.  
Οφε?λω π?ντως να δ?σω 4 αστ?ρια, για τη θεματολογ?α, για το ψ?ξιμο που ?χει κ?νει προφαν?ς ο  
συγγραφ?ας σχετικ? με τη ναυτικ? επιστ?μη, αλλ? και γιατ? πιστε?ω ?τι υπ?ρχουν αρκετ? σημε?α  
στο βιβλ?ο που ο Reverte δ?νει μαθ?ματα λογοτεχνικ?ς γραφ?ς.

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### Elizabeth (Alaska) says

On the cover of this edition is a blurb from *The Washington Post*: "A Swashbuckling Tale of Mystery." Just another lie from WP. There is not a whit of swashbuckle herein - and I was looking forward to just that.

Unfortunately, swashbuckling isn't the only thing missing. There is also so little characterization that Pérez-Reverte should be embarrassed. His prose is still interesting. The story line was organized in such a way as to make what could have been a thriller almost predictable. I guess it should be acknowledged that even good authors strike out now and then.

So, just a dud. Not 100% awful, but I may be being generous giving this 3-stars. It certainly sits at the bottom of that pile. Still, it won't deter me from picking up another by this author.

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### Ευθυμ?α Δεσποτ?κη says

?να απ? τα πιο βαρετ? βιβλ?α του Ρεβ?ρτε (που συν?θως μου αρ?σει απ?στευτα). Ο κλασικ?ς  
ρεβ?ρτιος ?ρωας, ?νας κακομο?ρογλου που τον μπλ?κουν επιτ?δειοι και ?να αντικε?μενο-σ?μβολο,  
απλ? δικαιολογ?α για να ξετυλιχτο?ν χαρακτη?ρες. Μαρτ?ρησα να το τελει?σω και φαντ?σου, το  
θυμ?μαι ακ?μα αυτ? το μαρτ?ριο, δ?κα χρ?νια μετ?.

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### Penny says

#### DNF

I asked for the book as a present from my parents when it came out back in 2000 so that I could take it with me on my vacation.

This was nearly 15 years ago but I remember stubbornly giving it three different, very separate tries before

finally giving up for good. I was determined back then to finish every single book I started, more so with this book since it came from my parents at my request, but I couldn't manage.

I only have one word to describe how my younger self felt while reading it back then:

**BOOOORED**

I don't recommend reading this book.

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**?????? ?????? says**

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<http://knigolandia.info/book-review/m...>

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**Sara says**

Typically I love the writing and style of Arturo Perez-Reverte, but this novel started a bit slooowww—not my favorite novel of his. Still the writing is beautiful despite the exhaustive beginning.

Coy is a typical sailor who is living lost on the land. He is going stir-crazy and wanders aimlessly through the streets, a sailor with no ship. Feeling nostalgic, he sits through an auction in which an antique nautical chart rises through the bids to go for an outrageous sum. He can't help but wonder why someone would pay so much money for an old nautical chart and of course he is intrigued by the blond beauty who won the bid.

Tanger is attractive and smart, one of those women who always gets her way. When she is being threatened by the other bidder outside the auction, she is surprised when Coy steps in as her defender. She turns to assess this poorly dressed, not so handsome man.

Soon she has aligned Coy to her cause, to help her find a sunken ship, the Dei Gloria, one that sank over 200 years ago. She won't disclose why she wants to find the ship; just that she needs Coy and his sailing and diving skills. She has all the knowledge about the ship and the ship's location. While Coy knows she must be after some kind of treasure, he doesn't know what it could be. Drawn to her beauty, Coy will deny her nothing.

Meanwhile, the bad guys follow and find and threaten both Coy and Tanger. Tanger is cool and composed while Coy is a street fighter. The bad guys know there is a treasure but don't have all the information, they don't know where the treasure is—they will have to follow Coy and Tanger.

The last 100 pages are thrilling, fast-paced, wonderful and surprising. I just wish that beginning had half the depth and intrigue as the last few pages.

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## Mary says

I was looking forward to this books as the author is one of my favourites. I wasn't disappointed.

This is a treasure hunting tale. With all the mystery, intrigue and dangers you'd expect from such a story.

The thing that struck me most about this book is the pacing. It's very slow, compared to similar stories. This is never a problem though. You feel your way through the story as the main character, Coy does. You discover things when he does and figure things out as he does. He is the reader's companion. The pacing makes you feel as if you're living the tale alongside Coy.

The beauty of this book is the description it gives throughout of the sea and life at sea. You feel the passion Coy has for her and even a seasoned landlubber like myself feels like they're understanding it by the end of the book. The amount of research the author must have done must be massive and the book is all the better for it.

It is interesting to get a view of English seafarers past and present from the Spanish side. Needless to say, it is quite different from the one I'm used too!

I don't want to say anything more about the book as it needs to be discovered for one's self. I do heartily recommend it. As do I some of his other titles - The Fencing Master, The Flanders Panel and especially The Dumas Club. The man is a wonderful storyteller. The good news is I have plenty more of his still to read :-)

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## Rodrigo Oliveira says

Depois de ter lido a sinopse, parti para a leitura deste livro com uma enorme expectativa. A procura de um tesouro afundado, que repousa no Mediterrâneo há mais de duzentos anos era assunto suficiente para me deixar ávido pela leitura. Infelizmente, essa avidez foi dando lugar a um tédio enorme conforme ia avançando. Avançando só mesmo no número de páginas porque nas primeiras duzentas, o autor não nos consegue transportar para lado nenhum nem fazer avançar a história de forma a agarrar o leitor.

Apesar de na sinopse se transmitir uma ideia de acção, "... Barcelona a Madrid, de Cadiz a Gibraltar, ao longo das costas de Cartagena...", durante as 443 páginas do livro pouco ou quase nada é transmitido sobre Madrid, Barcelona, Cadiz, Gibraltar ou Cartagena. De Madrid, ficamos a saber que existe um museu Naval perto do Museu do Prado; de Barcelona, cidade de Coy, que existe uma casa de leilões que Coy frequentava regularmente; de Cádiz, que era uma cidade por onde, antigamente, passava a linha de meridiano 0, usada pelos espanhóis nas suas cartas de navegação e de Gibraltar ou Cartagena, niente! Não reti absolutamente nada acerca destas duas cidades ... Quer isto dizer que o autor passa a maior parte do tempo (ou das páginas) a divagar pelos pensamentos de Coy e pelo modo de vida no mar e pela sensação de desconforto que sente um marinheiro quando está em terra. Sinceramente, não aguento 443 páginas nisso ...

O final também é de um desconsolo brutal! Muito fraquinho, fraquinho ...

## Kelly says

I've made no secret of my love for Arturo Perez-Reverte on this site. I even love that I once sleepily read his name as "Arthur in Reverie." Which, oddly enough, I think this dreamy author in love with the past might have appreciated.

The Nautical Chart follows the same pattern as many of his other books- the woman who lures our unsuspecting, unassuming man into a mystery, his unfortunate life before that, the strong link to and nostalgia for the past, the promise of redemption, all woven into a beautifully done character study. I will admit that this is the most unabashedly formulaic and predictable of his books, which is why I give it only three stars. However, his formula is one that is ideally built to please me (aside from my past described issues with his "dark lady" complex, but I have much less of an issue with that than with drowning Ophelias, so), so I don't take issue with it.

The protagonist of this piece is a down and out sailor, who ends in helping a mysterious woman find maps that will supposedly lead to buried treasure. Our protagonist is somewhat subdued, more inclined to watch the world than participate in it, due to past trauma. I appreciated his return to "living," as slowly and painfully drawn from him as it was. The female character is obviously a stereotypical dark lady, and she's quite easy to predict, but her journey is still touching, and I was still able to become absorbed in the book, however slow it might be to others. I found it more thoughtful than enthralling, which is certainly not what I generally expect from a Perez-Reverte, but that doesn't make it a bad thing. I read this so long ago, I would have to read it again to recall the subtle details that I liked specifically, but I do generally remember that Reverte's deft atmospheric touch was there, his ability to make the gothic seem every day, his way of making his character seem to step out of 19th century dreams without being overly campy about it, his ability to draw a well done character study into an adventure story.

I would recommend this to those who already love Reverte's work, not to newcomers. He's capable of much better, and I wouldn't want anyone to walk away thinking that this is his best.

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## Margarida says

Uma narrativa fascinante com um final surpreendente. Um autor que se tornou num dos meus favoritos.

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## Brooke says

I tried, I really did. But after 119 pages, I had to put it down and move onto some more exciting books. And then I came back for another 60 pages only to dread the idea of trudging on for another 300.

*Nothing happened.* A woman is looking for a shipwreck. She recruits a man to help her. They talk about the ship. They talk about the sea. The man muses to himself about the sea. He finally does punch someone, but even that manages not to be very exciting.

I've liked all of the other books by Pérez-Reverte that I've read, and it bugs the completionist in me not to finish this, but I will be reading this for the next three months if I keep trying.

## Vonia says

This was actually quite the disappointing novel. This is my third from Perez-Reverte, and the other two were significantly better. His voice is definitely there. As soon as I began reading, I recognized his voice. His writing transports the reader into another time and place, accompanied by a mysteriously intriguing aura that his words produce; an apprehensive, curious, but always with a tinge of the medieval. The problem here was the plot. It was not really interesting at all, did not really seem to go anywhere, and was pretty much completely predictable from the beginning of the book. In fact, it would have been completely predictable by synopsis alone.

To summarize this in a couple paragraphs. Coy is a dedicated, heartfelt, relentless, and seasoned sailor, more comfortable at sea on the high water than on land socializing with others. As a consequence of some negligence on a previous expedition, he has been grounded to land for a few years. Living off of savings, unemployed, and at a loss with what to do with his days, he fortunately (unfortunately?) meets a beautiful woman by the name Tanger Soto (by her father, whom sailed the seas near Tangier in South Africa). He becomes knowingly have sex with her, which leads to him knowingly being foolish enough to be willing to follow her to the ends of the earth, simply for the possibility of spending more time with her. This is despite the less than ideal treatment he receives from her, which in a word, is bitchy. He follows after her as if he has no power over his own mind, pretty much doing anything he is told.

As for Tanger, despite her past that may contribute to the way she uses coping mechanisms to defend herself from the weekend and am is society, she had no call to be so fearless toward those being genuinely unselfish in their "relationship" with her. Worst yet, she offers no apologies for the way she acts. She is the unspoken leader of this expedition, in search of the sunken ship, Dei Gloria. It is supposedly full of clear cut emeralds, worth somewhere in the hundred millions. Tanger has had her heart set on this since she was a little girl, and clearly willing to do whatever it takes. She unashamedly manipulates Coy into taking her there, purposefully withholding the cards she finds most valuable, revealing others intermittently. But only by her agenda. And when she showed some vulnerability, reaching out to him, Coy "has never before felt like he was raped by a woman". She makes love to him, someone she is fully aware is in love with her, without even looking at him, but through him. Selfishly. This, among so many other things, makes her a completely unlikeable protagonist, which does not bode well for a reader trying to connect with the characters.

Other characters are a couple treasure hunters trying to stop the two of them (a subplot of violence), scholars and professors in cartography and nautical studies, and El Piloto, the captain of the Sailboat they take. The rest of the many hundreds of pages is full of nautical terms, cartography vernacular, and fictional historical information on the Jesuit ship. Read: uninteresting. Unless one is very familiar with the terms, or has a higher than average interest in both fields. Even then, they are not explain to the reader are very well. It was like academic writing, where it was assumed the reader was already knowledgeable in the basics. Like most of the population, I know close to nothing about these fields, and my excitement to learn more about it and be immersed in the world so that I would have a better grasp on the subculture was defused rather quickly. Most of it went over my head. I began to be greatly relieved whenever the specific discussions of longitude, latitude, knots, ships, etcetera ended and returned to story narration. But it was not long before the academic discussions began again in earnest.

A few hundred pages later, the team of three is still searching. Whether they actually find the sunken ship full of emeralds in the end is actually irrelevant. Each of the characters has their own reasons for being on the expedition, none of which the riches from The Dei Gloria can fulfill for them. As soon as the three amigos commenced with their final expedition- their final attempt- to uncover the lost ship, I thoroughly loved what

I was reading. If only the rest of the book was not lackluster in comparison. Things moved along for these last thirty or so pages at a satisfying pace, with substantial suspense, and concluded with an ending that I really appreciated. Many may have seen this as an unsatisfactory, sad ending. On the contrary, I found it not only inevitable, but one of the books where a fairy tale ending of any sort would have only made it that much worse.

Although much of the writing and story conclusion compensated for other less stellar aspects, readers would be better served trying another of his works. Unless a reader has an abnormal affinity for the nautical, try Perez-Reverte's "The Fencing Master".

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### **Miranda says**

This novel is one of the BEST books I read this year. I thought CLUB DUMAS by the same author was superb, but THE NAUTICAL CHART is five, six, ten times better -- if I could give it seven stars, I would. Besides getting lost in Perez-Reverte's sentences -- they are so well constructed -- there would be times, I would reread a passage for the pleasure of rereading it. Other times I would read a passage out loud because of Reverte's descriptions needed to be shared. The cast of characters in this novel come alive as they travel through this story. Coy, our protagonist, wants to live his life like heroes in ancient epics and classic movies, but he is reminded that novels and movies do not always end happily. More importantly, he understands there are rules (or laws) to every game, to every encounter, and it is only at sea --where he truly belongs -- that he feels grounded (the irony!) because he innately knows the laws of the water. The melancholy dwarf is eerie and malicious, but what a character! Come on. A melancholy dwarf -- how funny the description sounds. Tanger, the love interest, is tough, cruel, and at times so broken, I understand why Coy wants to take her in his arms and protect her to the very end. Speaking of the end: Yea, Coy. You shocked me, and you became my hero. Funny, sad, dramatic, adventurous, tightly constructed, and beautifully written -- this is a must read book for all of my friends. A must must must read.

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### **MTK says**

Πολύ καλή βιβλιο. Ήσως όχι το καλύτερο του Περν-Ρεβέρτε, αλλά έχει πολύ ενδιαφέρουσα πλοκή. Θα του βάζα τσσερα αστέρια, αλλά βρήκα την ηρωίδα αντιπαθή και τα κίνητρα της ανεξήγητα.

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### **Carl R. says**

My first encounter with Arturo Perez-Reverte was The Fencing Master, with which I was quite taken. After The Nautical Chart, however, I don't think I'll go seeking another. This was one of those last-minute-pick-something-up-for-the-plane choices. It has its moments—a well-set-up ending twist, for example—but for the most part, it makes a vice of its virtues.

The virtues in question include an admirable integration of jazz into the narrative, a deft connecting of back story with the main narrative, and the skillful use of the omniscient narrator, a self-proclaimed Conradian Marlowe, who knows and sees all.

However, Perez-Reverte gets so caught up in all the tales of the past that the “present” loses its punch. It almost seems that every time a new event happens, it triggers a series of memories and concomitant emotions in the protagonist that takes us far off the main trail. A certain amount of this is effective. It gives

the book texture and perspective and a sort of nineteenth century feel. After a time, though, the technique becomes formulaic, and we wish we could just get on with the story.

One thing you can't take away from Perez-Reverte, though. He does his research. I remember that one aspect of the *The Fencing Master* I admired was the depth of his knowledge of fencing technique, terminology, process—art. Here, somewhat (though not to such a great degree) that one could use *Moby Dick* as a textbook about whaling, *The Nautical Chart* could serve as a handbook of cartography. I think I can guarantee that you'll learn more about the history and use of longitude and latitude in this book than in any other work of fiction.

You'll also find a more blatant use of the siren/femme fatale motif than you'll find in most modern literature. It's not something I think we need more of.

In the end, what I finished with is an overly-long story of some interesting characters caught in a situation that would have been much more absorbing if I could have spent more time in that situation than in all the situations that came before.

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