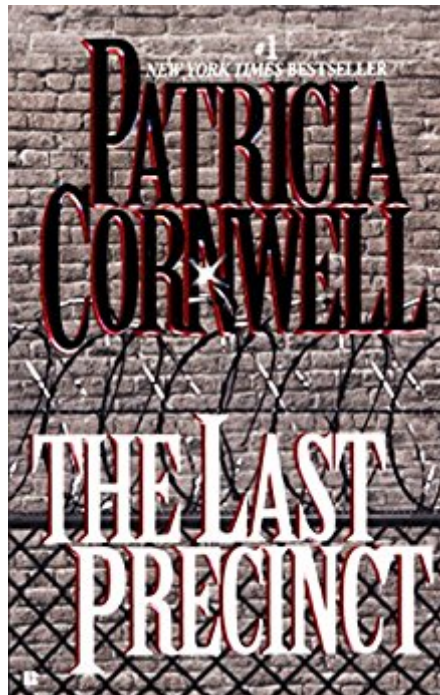


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The Last Precinct: Scarpetta (Book 11) (Kay Scarpetta)



Synopsis

Now Patricia Cornwell brings her millions of readers a novel concerning crimes with roots in a murder from the distant past. When Kay Scarpetta is mandated to investigate the 400 year-old violent death of one of America's first settlers at Jamestown, Virginia, it seems like the perfect match: modern technology's savviest avatar versus an age-old crime. Kay's involvement in the case attracts headlines, and more-the unwelcome ire of a person or persons unknown. Kay and those closest to her soon find themselves the targets of vicious hate crimes that are clearly inspired by her connection to the archaeological excavation. At first more nuisance than assault, the nature of the attacks quickly escalates to violence. Worse still, those sworn to protect prove to be the enemy, forcing Scarpetta, her niece Lucy, and detective Peter Marino to take matters into their own hands- torquing the rule of law and changing their lives forever. In a case ranging from an 18th-century murder to mortal risk in present day, *The Last Precinct* pits Kay Scarpetta against a rogue enemy who will stop at nothing to stop her.

Book Information

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Customer Reviews

By the time I had read *The Last Precinct*, I had already seen Patricia Cornwell give several

interviews about it, so I had a certain expectation about what kind of book this would be. For the most part, her descriptions were accurate, which is unfortunate. From the beginning, this is a completely different Kay Scarpetta than we've read about before. Cornwell claimed in her interviews that this could be a stand-alone book, that it wasn't necessary to read the previous books to understand this one, but I disagree strongly. It literally picks up where the last one left off, and if you didn't read *Black Notice*, chances are you won't have a clue what's going on. There are half-hearted attempts to bring the reader up to speed on the various characters, but they seem forced and uncomfortable. The storyline is much the same as in previous books, despite Cornwell's assertion that this is the first time we see Kay in professional jeopardy. There's a bad guy, Kay gets personally involved, Lucy goes off on some weird tangent, Kay's professional judgement is called into question..the bare bones of this story are the same as the others. What bothered me most about this book was the extremely sudden and startling change in the way we see Kay, and through her, all the other characters. She suddenly analyzes every thought, every emotion; we see all of the characters in a new light, and it is almost without exception, unflattering. Suddenly we are literally forced to consider Kay's sexual orientation, Marino's weird attraction to her; even the deceased Benton is re-examined and somehow comes off looking the worse for it. Cornwell said in the interviews I saw that she doesn't model Kay after herself, but there are several aspects of this book that almost feel voyeuristic.

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