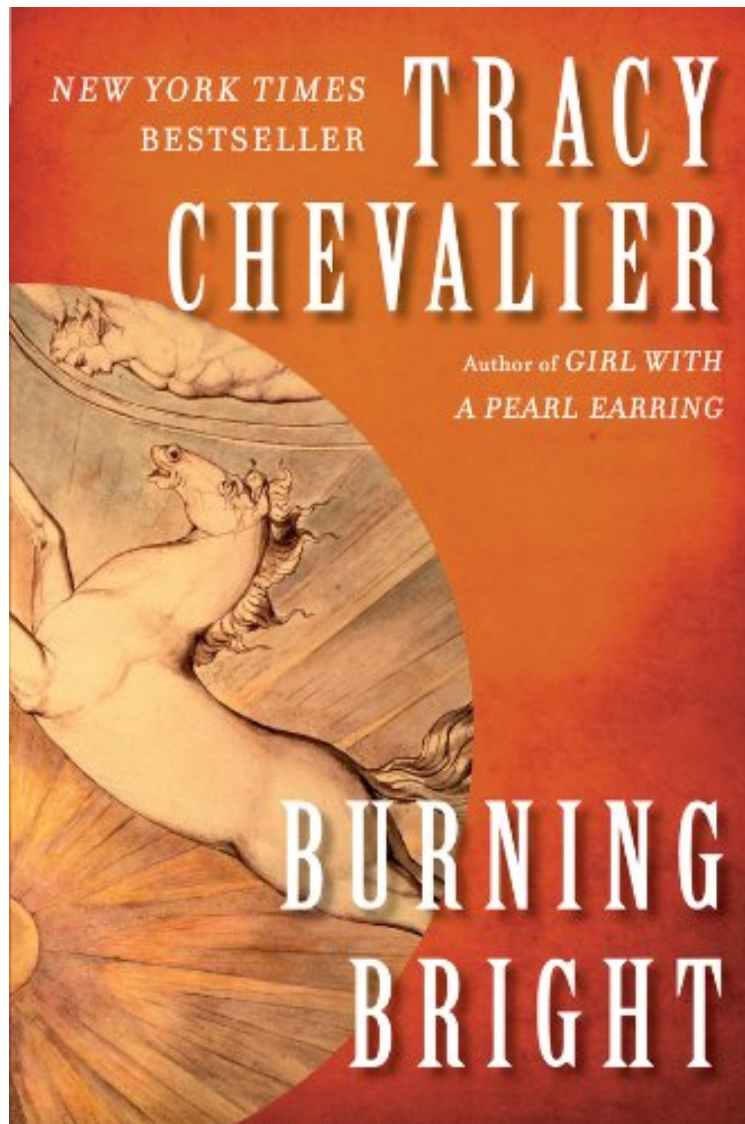


[Download] Burning Bright: A Novel

## Burning Bright: A Novel

Von Tracy Chevalier

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**Von Tracy Chevalier : Burning Bright: A Novel** before purchasing it in order to gage whether or not it would be worth my time, and all praised Burning Bright: A Novel:

KundenrezensionenHilfreichste Kundenrezensionen12 von 13 Kunden fanden die folgende Rezension hilfreich. The Underbelly of London with William Blake in the BackgroundVon Donald MitchellI suspect that if you have never read any of Tracy Chevalier's work, you'll like this book better than if you are a fan. Burning Bright intensely develops London with a sense of place that you won't find exceeded in too many novels based in the 1790s. But with London

being such a big part of the book, you may find the plot and the characters pale by comparison. That's why I rated the book at three stars. If you loved *Girl with a Pearl Earring* and carry with you the joy that you gained from learning about Vermeer and painting, I suspect you'll think that *Burning Bright* is more like a two-star book. Other than his sympathies for the French Revolution, you won't know much more about Blake when the book ends than when it began (except for a few glimpses of his personal quirks). Those who will love this book best will be those who want to know about Philip Astley and Astley's Circus. Astley was the founder of the modern circus and cut quite a colorful figure in English society at the time. Ms. Chevalier's fictional characters are intimately tied to Astley, his son, and the circus. You'll spend most of your time following the Kellaway family (father, Thomas, a maker of fine chairs; mother, Anne, a button maker and homemaker; daughter, Maisie, apprentice button maker; and Jem, son, apprenticed to his father) as they leave rural Dorset to follow up on Astley's promise of sponsorship for their chair making if they come to London. Astley, with prodding, makes good and the Kellaways are soon tenants in an Astley building. We see London through their fresh eyes. To draw the contrast between rural people and Londoners, Ms. Chevalier develops another fictional family, the Butterfields, whose father, Dick, runs scams, whose son, Charlie, is an unenthusiastic scamster in training, whose mother, Bet, is a washerwoman, and whose daughter, Maggie, works in factory jobs and as a washerwoman, too. The families are mainly connected through Jem and Maggie who become friends. William Blake and his wife are neighbors of the Kellaways. The two mostly make cameo appearances except for a few occasions where Blake discusses philosophy with Jem and Maggie. As the book ends, Blake has become attached to the two and provides a valuable gift for each. William Blake is the poet I most often quote in my books. He has a timeless ability to capture the essence of modern ironies . . . especially the way that our perspective captures our ability to perceive and enjoy. Knowing his poetic works quite well, I looked forward to gaining a deeper appreciation. Just the opposite happened; there was so little Blake, the poet, in the book that I felt him disappearing from my perception. This tyger needed to burn a lot brighter than it did.

1 von 1 Kunden fanden die folgende Rezension hilfreich. Bisschen wenig Blake ... sonst eine schne Lektüre Von Valentine Nach dem Unfalltod eines Sohnes zieht der Stuhlmacher Thomas Kellaway mit seiner Frau Anne und den beiden jüngsten Kindern Jem und Maisie nach London, weil besonders Anne einen Tapetenwechsel brauchen kann. Für die Kinder, besonders den neugierigen Jem, ist die Großstadt uerst faszinierend, haben sie doch bisher nur beschauliches Dorfleben auf dem Lande gekannt. Bald findet Thomas Arbeit bei einem Zirkus, der in Lambeth zu Hause ist, und die Kinder freunden sich mit Maggie an, die zwar keinerlei Bildung verfügt, sich dafür aber in den Straßen bestens auskennt. Die französische Revolution liegt nur wenige Jahre zurück, und ganz England ist auf der Hut vor Sympathisanten der Jakobiner und bedroht sie mit schweren Strafen. Dem Nachbarn der Kellaways scheint das jedoch egal zu sein. William Blake heit er und luft keck mit roter Jakobinermtze durch die Straßen. Auch sonst ist er ein Freigeist, der zu Jems Begeisterung nicht nur Gedichte und Lieder schreibt, sondern sie auch illustriert und druckt. Jem, Maggie und Maisie sind wie gebannt von dieser Persönlichkeit. Ein hbsches kleines Sittengemälde von London im Jahre 1792. Tracy Chevalier entführt uns in dsteren Gassen und volle Zirkuszelte, verrufene Schenken und berflulte Plätze, in den bescheidenen Haushalt der braven Kellaways und das Künstlerleben der Blakes. Leider spielt William Blake hier nur eine Nebenrolle - ich hätte mir etwas mehr über ihn zu lesen gewünscht, der den wunderbaren "Tyger" und andere große Gedichte verfasst hat. Die Kellaways und die freche Maggie sind zwar allesamt recht sympathische Protagonisten, deren Lebensweg wohl oder bel eng mit dem Zirkus verknüpft ist und über die ich durchaus gerne gelesen habe, doch gegen den schillernden Blake wirken sie ein wenig fade. Vielleicht bin ich auch angesichts von Titel und Klappentext mit zu hohen Erwartungen herangegangen, was Blakes Beteiligung angeht ...

2 von 2 Kunden fanden die folgende Rezension hilfreich. Burning dim Von B. Schwarz Eigentlich bin ich ein großer Fan von Tracy Chevalier, doch diesmal hat sie mich enttäuscht. Weder der Sprachstil noch die Story sind mitreißend und detailliert. Die Charaktere verlieren sich im gregorianischen London, aufgepeppt mit ein bisschen Zirkus, Herzeleid und französischer Revolution. Richtig spannend wurde es eigentlich nie und ich müte mich durch das Buch echt durchkämpfen. Fazit: Tracy Chevalier: Das können Sie wirklich besser!

**Kurzbeschreibung** From the author of the international bestseller *Girl With a Pearl Earring* and *At the Edge of the Orchard*, comes a stirring eighteenth-century coming-of-age tale In the waning days of eighteenth-century London, poet, artist, and printer William Blake works in obscurity as England is rocked by the shock waves of the French Revolution. Next door, the Kellaway family has just moved in, and country boy Jem Kellaway strikes up a tentative friendship with street-savvy Maggie Butterfield. As their stories intertwine with Blake's, the two children navigate the confusing and exhilarating path to adolescence, and inspire the poet to create the work that enshrined his genius. From the Trade Paperback edition. From Publishers Weekly Author of *Girl with a Pearl Earring*, set in the home/studio of Vermeer, and other novels, Chevalier turns in an oblique look at poet and painter William Blake (1757-1827). Following the accidental death of their middle son, the Kellaways, a Dorsetshire chair maker and family, arrive in London's Lambeth district during the anti-Jacobin scare of 1792. Thomas Kellaway talks his way into set design work for the amiable circus impresario Philip Astley, whose fireworks displays provide the same rallying point that the

guillotine is providing in Paris. Astley's libertine horseman son, John, sets his sights on Kellaway's daughter, Maisie (an attention she rather demurely returns). Meanwhile, youngest surviving Kellaway boy Jem falls for poor, sexy firebrand Maggie Butterfield. Blake, who imagined heaven and hell as equally incandescent and earth as the point where the two worlds converge, is portrayed as a murky Friar Laurence figure whose task is to bind and loosen the skeins of young love going on around him that is, until a Royalist mob intrudes into his garden to sound out his rather advanced views on liberty, equality and fraternity. While the setting is dramatically fertile, there's no spark to the dialogue or plot, and allusions to Blake's work and themes are overbaked. (Mar.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist

Chevalier made a considerable popular and critical splash with her 2000 novel *Girl with a Pearl Earring*, based on seventeenth-century Dutch painter Vermeer's model for his painting of that name. It was a precise, elegant evocation of Renaissance Delft, and readers who expect the same kind of atmospheric reconstruction of place in her new novel will not be disappointed; eighteenth-century London, from its shadier neighborhoods to its more elegant areas, arises from these pages in all its cacophony. But where the previous novel moved speedily, this one bogs down in plot inertia. The premise: a family of very modest means moves to the British capital from the countryside; the father of the family, a chair maker, has impressed circus impresario Philip Astley, during his tour of the counties, with his abilities and consequently received an invitation to come to London to join the circus as builder of all sorts of things. This family tale settles for the most part on the shoulders of the two youngest children, a boy and a girl, and a girl they befriend, who introduces them to the byways of the great metropolis. A neighbor of the new-to-the-city family is the famous real-life poet William Blake, but his role in the story never seems to gel. Regardless of its drawbacks, expect considerable demand. Brad Hooper

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