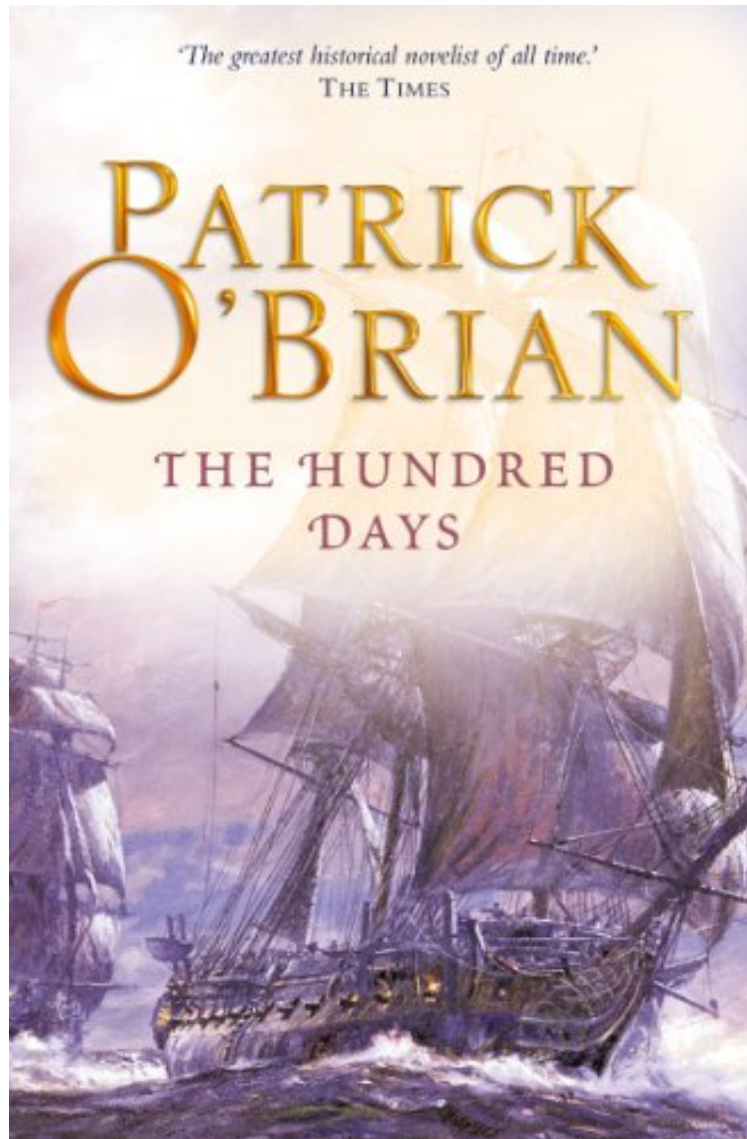


(Ebook free) The Hundred Days (Aubrey/Maturin Series, Book 19) (Aubrey Maturin series)

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Von Patrick O'Brian

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Von Patrick O'Brian : The Hundred Days (Aubrey/Maturin Series, Book 19) (Aubrey Maturin series) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Hundred Days (Aubrey/Maturin Series, Book 19) (Aubrey Maturin series):

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. Earlier books in the series are 5+ stars - this is notVon Ein KundeThis book just doesn't compare with the rest of the series.

The quality of the prose is, as usual, excellent, however O'Brian's treatment of his characters leaves a lot to be desired. It is almost as if his publisher has pressured him into producing the book to a deadline. To someone who has not read all the others the book would seem excellent (and rate a higher number of stars). To a diehard fan of Aubrey and Maturin this novel just doesn't cut it. While we are, as usual, treated to a good deal of the two principal character's thoughts and feelings it is done in solitary isolation. In addition O'Brian falls down in his treatment of many old friends such as Bonden and Diana. As another reviewer says above it is absurd that their characters (who we have learned to know so well from the excellent in depth description in his other novels) are rubbed out in approximately one line each. It is also wholly inconsistent with the prior volumes in the series. How can O'Brian expect us to believe that Jack Aubrey showed no reaction whatsoever to the death of Bonden, his loyal coxswain over whose injuries we see him fretting in earlier volumes. Essentially O'Brian has lost the fantastic level of analysis of the many intertwined relationships between the characters that made the earlier novels so superb. The story is still exciting and very well written, but to any new readers contemplating dipping into the series DON'T start with this book. Buy the other nineteen, read them four times over (like I have) and then enjoy this as a good book in isolation. I sincerely hope that the last novel returns to the standard we (perhaps unfairly) have come to expect - perhaps O'Brian can dream up some believable way to reincarnate Diana (Bonden was probably too decisively cut out of the picture in a colourless one liner). Maybe, Mr O'Brien, you can use your wonderful skill to rectify this state of affairs. I have no problem with characters being killed off but let's hope that the author brings back his wonderfully sensitive treatment of the characters and their relationships with each other in the 20th book. It is the character treatment combined with the authenticity, great writing and the setting that makes these books so delightful. 1 von 1 Kunden fanden die folgende Rezension hilfreich. Is this Roman-Fleuve running out of flow? Von Ein Kunde To those who have followed this series from the first novel, as I have, *The Hundred Days* is curiously affronting. We have followed Jack and Stephen down the years and learned to love not only the author's erudition and grasp of historical detail, but also the delicate web of human relationships he has constructed with such a deft touch. Now, suddenly, with half a paragraph, he disposes of Diana Maturin, the guiding star of Stephen's life thus far, and with two half sentences passes Barret Bonden, Jack's coxswain since the early days, into glory. This abruptness is all the more shocking as in the recent novels O'Brian had been examining the relationships of his principal characters with greater depth and reflection. What we have left is the finely crafted and researched plot that is the O'Brian hallmark, with the human touch strangely attenuate. I pray that the final volume we are promised will recapture the magic which another reviewer so well described as "putting a spark into the sawdust of history" 1 von 1 Kunden fanden die folgende Rezension hilfreich. Entertaining as always Von Ein Kunde I love great historical fiction and O'Brian's Napoleonic era novels, although not as timely as more recently set novels like the Civil War's "Cold Mountain" or WWII's "The Triumph and the Glory", capture the era in magnificent fashion. But no matter what type of fiction you like you should read the Aubrey/Maturin novels, they are wonderful, finely-crafted examples of the story-telling art. If you want to learn how to write a novel, read Patrick O'Brian, If you love to read great novels, he's your man too.

Kurzbeschreibung Patrick O'Brian's Aubrey-Maturin tales are widely acknowledged to be the greatest series of historical novels ever written. Now, for the first time, they are available in electronic book format, so a whole new generation of readers can be swept away on the adventure of a lifetime. This is the nineteenth book in the series. Following the extraordinary success of *The Yellow Admiral*, this latest Aubrey-Maturin novel brings alive the sights and sounds of North Africa as well as the great naval battles in the days immediately following Napoleon's escape from Elba. Aubrey and Maturin are in the thick of the plots and counterplots to prevent his regaining power. Coloured by conspiracies in the Adriatic, in the Berber and Arab lands of the southern shores of the Mediterranean, by night actions, fierce pursuits, slave-trading and lion hunts, *The Hundred Days* is a masterpiece. O'Brian is far and away the best of the Napoleonic storytellers and *The Hundred Days* is one of the best of the series: a classic naval adventure, crammed with incident, superbly plotted and utterly gripping. This is O'Brian at his brilliant, entertaining best and when he is on this form the rest of us who write of the Napoleonic conflict might as well give up and try a new career. Fans of the series will need no encouragement to buy this book, but if you are new to Aubrey and Maturin then this is as splendid an introduction as you could wish for. Bernard Cornwell.de The year is 1815, and Europe's most unpopular (not to mention tiniest) empire-builder has escaped from Elba. In *The Hundred Days*, it's up to Jack Aubrey--and surgeon-cum-spy-master Stephen Maturin--to stop Napoleon in his tracks. How? For starters, Aubrey and his squadron have been dispatched to the Adriatic coast, to keep Bonapartist shipbuilders from beefing up the French navy. Meanwhile, one Sheik Ibn Hazm is fomenting an Islamic uprising against the Allies. The only way to halt this manoeuvre is to intercept the sheikh's shipment of gold--because in the Napoleonic era, as in our own, even the most ardent of mercenaries requires a salary. *The Hundred Days* is the 19th (and, we are told, the penultimate) instalment of O'Brian's epic. Like many of its predecessors, it features a swashbuckling plot, complete with cannon fire, exotic disguises and Aubrey's suspenseful, slow-motion pursuit of an Algerian xebek. Yet it never turns into a mere exercise

in Hornblowerism. In part, this is due to O'Brian's delicate touch with character--the relationship between extroverted Aubrey and introverted Maturin has deepened with each book, and even Aubrey's reunion with his childhood companion Queenie Keith is full of novelistic nuance: "They sat smiling at one another. An odd pair: handsome creatures both, but they might have been of the same sex or neither." Nor does the author focus too exclusively on his dynamic duo. Indeed, *The Hundred Days* is very much a chronicle of a floating community, which Maturin describes as "his own village, his own ship's company, that complex entity so much more easily sensed than described: part of his natural habitat." Finally, O'Brian shows his usual expertise in balancing the great events with the most minuscule ones. Other authors have written about battles at sea, and still others have recorded the rapid rise and fall of Napoleon's fortunes after his escape from confinement. But who else would give equal time--and an equal charge of delight--to Maturin's discovery of an anomalous nuthatch? --James Marcus.co.uk

The year is 1815, and Europe's most unpopular (not to mention tiniest) empire-builder has escaped from Elba. In *The Hundred Days*, it's up to Jack Aubrey--and surgeon-cum-spy-master Stephen Maturin--to stop Napoleon in his tracks. How? For starters, Aubrey and his squadron have been dispatched to the Adriatic coast, to keep Bonapartist shipbuilders from beefing up the French navy. Meanwhile, one Sheik Ibn Hazm is fomenting an Islamic uprising against the Allies. The only way to halt this manoeuvre is to intercept the sheikh's shipment of gold--because in the Napoleonic era, as in our own, even the most ardent of mercenaries requires a salary. *The Hundred Days* is the 19th (and, we are told, the penultimate) instalment of O'Brian's epic. Like many of its predecessors, it features a swashbuckling plot, complete with cannon fire, exotic disguises and Aubrey's suspenseful, slow-motion pursuit of an Algerian xebek. Yet it never turns into a mere exercise in Hornblowerism. In part, this is due to O'Brian's delicate touch with character--the relationship between extroverted Aubrey and introverted Maturin has deepened with each book, and even Aubrey's reunion with his childhood companion Queenie Keith is full of novelistic nuance: "They sat smiling at one another. An odd pair: handsome creatures both, but they might have been of the same sex or neither." Nor does the author focus too exclusively on his dynamic duo. Indeed, *The Hundred Days* is very much a chronicle of a floating community, which Maturin describes as "his own village, his own ship's company, that complex entity so much more easily sensed than described: part of his natural habitat." Finally, O'Brian shows his usual expertise in balancing the great events with the most minuscule ones. Other authors have written about battles at sea, and still others have recorded the rapid rise and fall of Napoleon's fortunes after his escape from confinement. But who else would give equal time--and an equal charge of delight--to Maturin's discovery of an anomalous nuthatch? --James Marcus