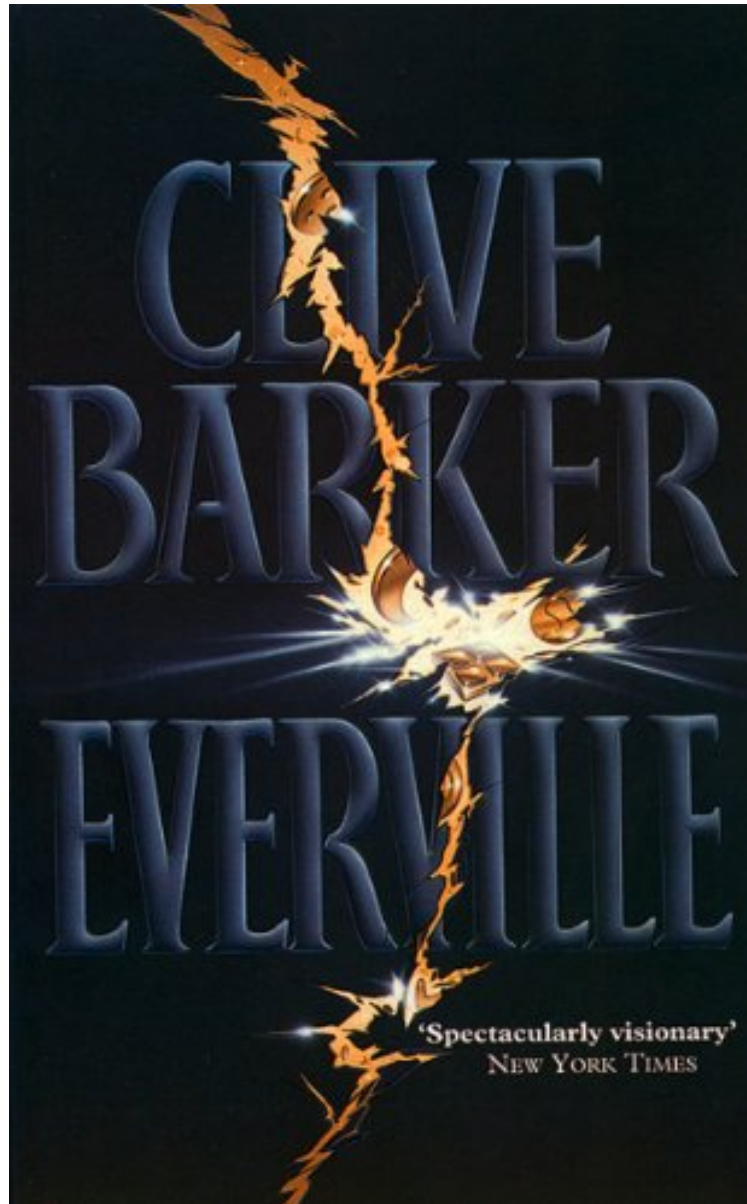


[Free download] Everville: The Second Book of the Art

## Everville: The Second Book of the Art

*Von Clive Barker*

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**Von Clive Barker : Everville: The Second Book of the Art** before purchasing it in order to gage whether or not it would be worth my time, and all praised Everville: The Second Book of the Art:

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. A successful departure for BarkerVon Will Errickson"Galilee" is a strange one, since it mixes the horrible cliches of

romance fiction and celebrity magazines with Barker's visionary and majestic style. Was he winking at us at times, tongue in cheek? I hope so! On a purely aesthetic level, I think this is Barker's best written novel--and yes, I've read everything--with passages of such poetic grace and lyricism I had to put the book down to catch my breath. And the current of eroticism that runs through this book--! Barker, bless him, has always been interested in the power sexuality plays in our lives, more so than any other genre writer; some of the scenes here gave me quite a thrill, even sitting in a coffeeshop filled with people! OK--as for the story, it's obvious Barker's going for the American angle, going after those old warhorses the Kennedys. I loved the fact that Garrison Geary was such a deeply perverted man, and is growing in perversity and power as the novel ends. I think the Civil War stuff was dead brilliant and truly horrifying in places. I do wish some of the characters had been fleshed out. Maddox was an interesting character, despite being somewhat passive. Actually, I think this novel is fun in a way Barker's books never have been. He's playing with all those corny conventions of crappy pop fiction, yet presenting us with fables and visions and ideas about divinity and spirituality you don't find anywhere. That's what makes Barker so unique in contemporary fiction. I find his metaphysics to be really thought-provoking and exciting, and he seems to be growing with every book (and I thought he'd said it all with "Imajica"!)

And as a male reader, I love the way he puts women at the forefront--wait till you meet Cesaria, the Mother Goddess! Great descriptions of her. some people disliked the "soft" climax, but I didn't mind it. I don't always like big "slam-bang" endings, and the conflict between the Barbarossas and the Gearys is not over. BUT--what the heck is up with all the typos??? Who does! the proofreading at HarperCollins? Come on! I've never read a book with so many errors. I wish Barker got more attention from so-called "mainstream" press--he is totally underrated as a writer; I know lots of well-read people who still think he's simply a horror writer. Arggh, I hate that! And I've met lots of novelists (I worked in a bookstore that specialized in author readings) who don't have nearly Barker's intelligence, curiosity, or just simply his talent--what other writer can you name who's an accomplished playwright, painter, sketch artist, short story writer, novelist, and filmmaker? If any of you ever get the chance to hear him lecture--GO! Oh, "Galilee"--just fantastic. Sometimes melodramatic and silly, but always captivating. Great summer read, and one worthy to be put next to "Imajica" and "Weaveworld."

I can't wait for the next part.0 von 0 Kunden fanden die folgende Rezension hilfreich. a real dudVon Bruce KendallI've enjoyed several of Clive Barker's novels, including Weave Worldand Sacrament, so I had at least moderate expectations approachingthis book, particularly in light of the reviews (I should know better by now). The Kirkus reviewer likened this to an amalgam of John O'Hara, Faulkner and Cartland. I don't know about O'Hara, having never been interested in reading him, and the only thing I know about Barbara Cartland is what I gleaned from a 60 Minutes episode. But I have read everything I could ever find by Faulkner.... About the only thing remotely resembling that esteemed author is a southern setting. I have to admit I gave this novel a swift burial half way through the book. When hot-house Rachel discovers Galilee washed ashore at Maui or wherever it's supposed to be, I threw the book in the trash and said "I can't take anymore of this!" I don't care if it's passed off as tongue-in-cheek or not. It's still soap-opera dreck. It's worse than Harlequin romance because it's affected. At least Harlequin writers make no bones about their intentions. This is just disingenuous drivel. And the guy wants to write a sequel? Please, Mr. Barker, spare us. Find something worthy of your talents.0 von 0 Kunden fanden die folgende Rezension hilfreich. Not the sum of its parts.Von Paul LegerskiGALILEE is an epic-long (582 pps) novel of a very broad scope, chronicling the lives of 2 families; one mythical the other secular. The mythical family are the Barbarossas', whom reside in a magical house built by Thomas Jefferson. The leader of this clan is Cessaria, the mother "who had no parents", intimating that she has been here for a great long while, even before Christ. Her son, Galilee was thrown out of the house and family for an idescretion that is not fully known until the last section of the book, but is the catalyst for this story. Galilee's story is intertwined with the family Geary, America's richest family (kind of like the Kennedy's). Starting in the Civil War, both families were forever linked by sordid detail after sordid detail. And then comes Rachel, a "common girl" who is swept off her feet by Mitch Geary and they marry. But after a few tragic incidents, their marriage is over and she's off to the island of Kauaii to visit "The Geary womens' sanctuary", a house that is visited by Galilee when the women need servicing. But this time, more than that happens and it puts into place the battle the two families have been inching towards for centuries. This is all told through the journal entry-type eyes of Eddie, a half-breed Barbarossa. It's a very effective style that allows the reader to experience various points of view without losing the narrative's electric prose and action. I found the novels breadth to be vast and was more of a character study than a novel. Clive masters the poetry of prose to stimulate feelings and emotions about many characters so you don't know who to root for or against. The only problems I had with this work was that I felt a war was going to result with all of the layering Barker does through the first 400 pages. But the climax is but a peep, resulting in a overly simplistic ending to the threat of the Geary's. Also, Mr. Barker seems to have lost the need for explicitness, be it in describing one characters pred! ilection for bedding women who pretend to be dead or in scenes of ultra-violence. He seems to have joined the group that believes the diatribe: less is more. The novel is great, don't get me wrong. It just could have been and should have been more than it is. Recommended.

Kurzbeschreibung On the borderland between this world and the world of Quiddity, the sea of our dreams, sits Everville. For years it has lived in ignorance of the gleaming shore on which it lies. But its ignorance is not bliss. On a mountain peak, high above the city of Everville, a door stands open onto the shores of the dream-sea Quiddity. And there is not a soul below who will not be changed by that fact. Phoebe Cobb, once a doctor's receptionist, is about to forget her old life and go looking for her lost lover Joe Flicker in the strange, sensual wonderland on the other side of that door. Tesla Bombeck, who knows what horrors lurk on the far side of Quiddity, must solve the mysteries of the city's past if she is to keep those horrors from crossing the threshold. Harry D'Amour, who has traced the ultimate evil across America, will find it conjuring atrocities in the sunlit streets of Everville. From Publishers Weekly Horror's wunderkind returns with a spectacular sequel to his masterpiece of dark fantasy, *The Great and Secret Show*. As before, the saga of how our world commingles with the dream-sea world of Quiddity—and the wondrous, sometimes malevolent lands and beings that lie beyond its shores—provides the British author with a vast canvas on which he paints a riot of Boschian images. So complex are Barker's imaginings—from a celestial hierarchy that toys with human affairs; a geometry in which a pyramidal city can balance on its tip—that readers new to his cosmos could use a glossary or map that, alas, the publishers do not provide. Still, most will be swept away by his marvels, beginning with the horrific decimation of a party of Old West pioneers by an interloper from the parallel world of Quiddity. Grotesqueries, dazzlements and titanic battles between humans and nonhumans abound as, in the present, several men, women and creatures, many returning from the prequel, are caught up in the attempt by two corrupt men to attain the "Art," the power by which they can manipulate time and space. Meanwhile, the Iad, a sentient force of immense destructiveness, breaks into our world on a mountaintop above the town of Everville, Oregon. But for all his facility at apocalyptic wonders, Barker's greatest strength remains his grasp on the yearnings of the heart and spirit. At times profoundly moving as flawed heroes and heroines martyr themselves to love or goodness, this novel confirms the author's position not only as one of horror's most potent and fertile minds but also as one of modern fiction's premier metaphysicians. BOMC and QPB alternates; Harper Audio. Copyright 1994 Reed Business Information, Inc. From Booklist The second of Barker's Books of the Art is a quest tale of several overlapping searches all taking place in and between the parallel worlds of the Cosm (i.e., reality as we know it) and the land that is bordered by a sea called the Quiddity. That body of water lies right on the other side of a door between worlds situated on a mountain above Everville, Oregon. Opened during the nineteenth century, the portal has never quite shut; indeed, malevolent forces on the other side will soon come pouring through to wreak havoc but will also afford the opportunity for several otherworld exiles to go home. Those exiles and some humans who've learned about the other side want to get control of the Art, the ultimate source of power over there and the object of many characters' quests. But Phoebe Cobb just wants to be reunited with her lover, Joe Flicker, who went through the door while trying to escape the sheriff, who thinks he killed Phoebe's husband (he didn't). Does this sound like what we have here is a very busy book? It should. Although he keeps the action—which includes lots of gory stuff and a few graphic sexual encounters both male-female and male-male—humming, Barker fails to establish just what the sense of it all is. We readers wind up confused but also entertained. Ray Olson