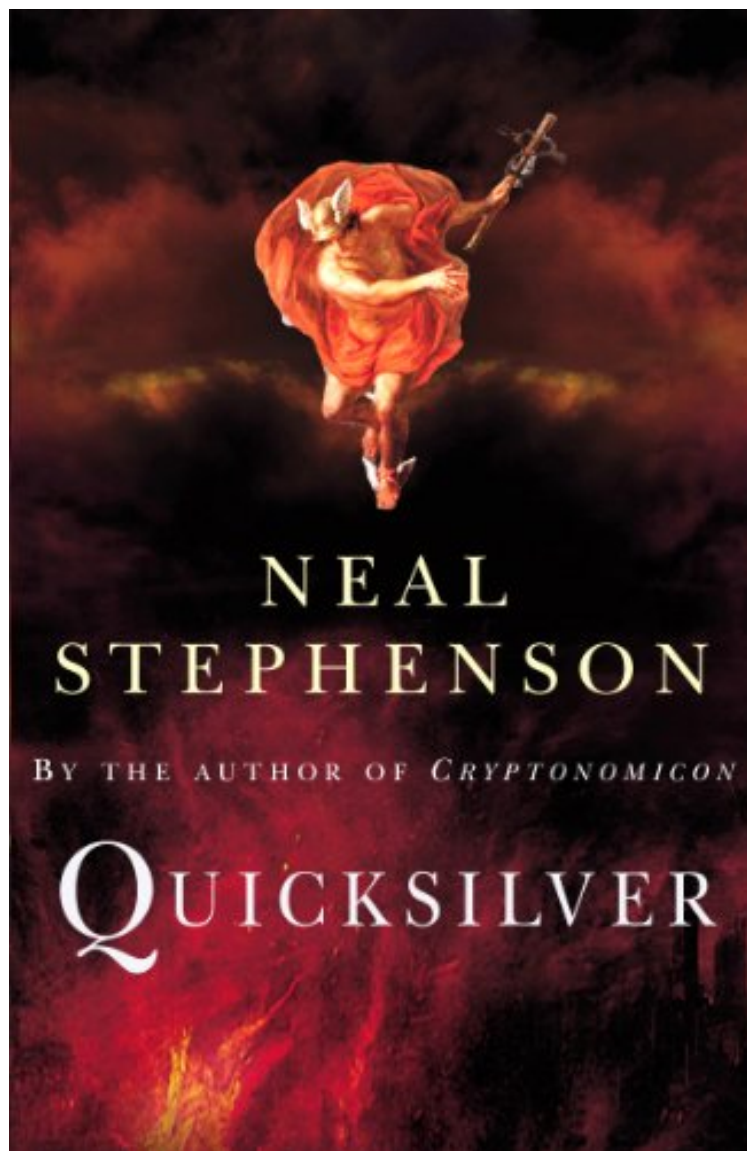


[Mobile book] Quicksilver: The Baroque Cycle

Quicksilver: The Baroque Cycle

Von Neal Stephenson

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Von Neal Stephenson : Quicksilver: The Baroque Cycle before purchasing it in order to gage whether or not it would be worth my time, and all praised Quicksilver: The Baroque Cycle:

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. ZeitgeschichteVon Victor ClaussAbsolut top. Spannend Geschichte aus dieser Perspektive zu lesen. Schnur kann kein Geschichtsunterricht sein. Kann ich nur neugierigen jeden empfehlen.3 von 21 Kunden fanden die folgende Rezension hilfreich. Zeitverschwendung!Von jdkuchenDas Buch wurde in den Staaten als publishing event" angekündigt, und

genau das ist es: weder ein besonders guter, noch sonderlich interessanter Roman, sondern ein Marketingereignis. Dabei ist der 900-seitenschwere Trstopper nur der erste Teil einer auf 3000 Seiten angelegten Trilogie über die "Scientific Revolution" unter Isaac Newton. 900 Seiten klingen nach viel, doch sie klingen nach noch viel mehr, wenn man "Quicksilver" liest. Kein erkennbares Plot (das Buch setzt sich eigentlich aus drei separaten Romanen zusammen, deren Storylines erst spät eher schlecht als recht zusammengeführt werden), flache Charaktere und ermüdende Beschreibungen von Settings und Kleidung lassen das Buch wie eine schlechte Version der Victorian Novels erscheinen. Wahlweise liest es sich aber auch wie Pynchon für Arme: enzyklopädisch, monumental und laaaaaangweilig. Wahrscheinlich wollte Stephenson jeden Archivschnipsel, den er recherchiert hat, auch in die Geschichte "einbauen" und daher verluft er sich in unendlichen Exkursionen, die aber weit weniger interessant sind als z.B. in "Cryptomonicon." Kurzum: "Quicksilver" wäre gerne eine unglaublich clevere postmoderne Dekonstruktion narrativer Konventionen im Sinne von "Ulysses" oder "Gravity's Rainbow," ist aber letztendlich nichts weiter als ein 900-seitenlanges Protokoll eines erzählerischen Versagens. Nach diesem Buch wird der Autor den schweren Beweis liefern müssen, dass er mit "Cryptomonicon" sein kreatives Zenit noch nicht überschritten hat. Ich kann mir jedenfalls nicht vorstellen, dass auch nur ein Drittel der Leser bereit sein wird, Geld und vor allem Zeit in die nächsten beiden Teile zu investieren. John Irving hat einmal geschrieben, dass ein guter Roman auf Seite 300 immer besser ist als auf Seite 30. Im Falle von "Quicksilver" macht es keinen Unterschied, wo man zu lesen anfängt oder aufhört. Dieses Nachschlagewerk-Flair mögen fanatische Fans postmoderner Literatur vielleicht reizvoll finden, für mich können aber auch die schlauesten Wortspiele einen guten Plot nicht ersetzen. Jedenfalls nicht, wenn damit 900 Seiten gefüllt werden sollen. 4 von 4 Kunden fanden die folgende Rezension hilfreich. Wirklich gelungen, wenn die Länge nicht abschreckt. Von Peer Sylvester. Man mag es zwar für eine kleine Albernheit halten, die Hauptcharaktere des "Cryptomonicon" - Shaftoe, Waterhouse und Enoch Root (der hier Enoch der Rote heißt) ins ausklingende 17. Jahrhundert zu verlegen - aber diese Verlegung ist runderum gelungen! Der Zeitpunkt und die Nebenfiguren (u.a. Isaac Newton, Louis der XIV und Leibniz) sind wunderbar gewählt und alles ist toll recherchiert. Man lernt eine Menge über die Zeit und die Charakteristiken der Person und was noch wichtiger - man wird blendend unterhalten. Stephenson spielt dabei nicht nur mit dem Setting sondern zeigt sein ganzes Können, wenn es um Stilfragen geht - so sind einige Kapitel als Schelmenroman geschrieben, einige in Briefform und einige "normal" - hervorragend! Zwei Anmerkungen aber: "Quicksilver" ist lang - ähnlich wie das "Cryptomonicon" weiß man nicht, worauf alles hinauflaufen soll. Das mag nicht jedermanns Sache sein. Und: "Quicksilver" endet zwar, aber es bleibt bei vielen losen Enden. Man muss also auf den nächsten Band (gerade in Amerika raus) warten. Mit dieser Einschränkung - runderum gelungen!

Kurzbeschreibung
As extraordinary an achievement as "Cryptomonicon," "Quicksilver" is Neal Stephenson's first novel in his acclaimed Baroque Cycle. Neal Stephenson follows his international bestseller, the WWII thriller "Cryptomonicon," with a novel set in the 16th and 17th centuries, in a world of war, scientific, religious and political turmoil. With a cast of characters that includes Newton, Leibniz, Christopher Wren, Charles II, Cromwell and the young Benjamin Franklin, Stephenson again shows his extraordinary ability to get inside a place and time; as he did for the futures of his science fiction ("Snowcrash," "The Diamond Age") and for WWII ("Cryptomonicon"), here he does for the England of the Civil War and the Europe of the Wars of Religion and the Scientific Revolution. "Quicksilver" is yet another tour-de-force from a writer who is simply unique. "Quicksilver" is a massive, exuberant and wildly ambitious historical novel that's also Neal Stephenson's eagerly awaited prequel to "Cryptomonicon"--his pyrotechnic reworking of the 20th century, from World War II codebreaking and disinformation to the latest issues of Internet data privacy. "Quicksilver," "Volume One of the Baroque Cycle", backtracks to another time of high intellectual ferment: the late 17th century, with the natural philosophers of England's newly formed Royal Society questioning the universe and dissecting everything that moves. One founding member, the Rev John Wilkins, really did write science fiction and a book on cryptography--but this isn't history as we know it, for here his code book is called not Mercury but "Cryptomonicon." And although the key political schemers of Charles II's government still have initials spelling the word CABAL, their names are all different... While towering geniuses like Newton and Leibniz decode nature itself, bizarre adventures (merely beginning with the Great Plague and Great Fire) happen to the fictional Royal Society member Daniel Waterhouse, who knows everyone but isn't quite bright enough for cutting-edge science. Two generations of Daniel's family appear in "Cryptomonicon," as does a descendant of the Shaftoes who here are soldiers and vagabonds. Other links include the island realm of Qwghlm with its impossible language and the mysterious, seemingly ageless alchemist Enoch Root. As the reign of Charles II gives way to that of James II and then William of Orange, Stephenson traces the complex lines of finance and power that form the 17th-century Internet. Gold and silver, lead and (repeatedly) mercury or quicksilver flow in glittering patterns between centres of marketing and intrigue in England, Germany, France and Holland. Paper flows as well: stocks, shares, scams and letters holding layers of concealed code messages. Binary code? Yes, even that had already been invented and described by Francis Bacon. "Quicksilver" is crammed with unexpected incidents, fascinating digressions and deep-laid plots. Who'd believe that

Eliza, a Qwghlmian slave girl liberated from a Turkish harem by mad Jack Shaftoe (King of the Vagabonds) could become a major player in European finance and politics? Still less believable, but all too historically authentic, are the appalling medical procedures of the time--about which we learn a lot. There are frequent passages of high comedy, like the lengthy description of a foppish earl's costume which memorably explains that someone seemed to have been painted in glue before "shaking and rolling him in a bin containing thousands of black silk doilies". This is a huge, exhausting read, full of rewards and quirky insights that no other author could have created. Fantastic or farcical episodes sometimes clash strangely with the deep cruelty and suffering of 17th-century realism. Recommended, though not to the faint-hearted. --David Langford.co.uk

Quicksilver is a massive, exuberant and wildly ambitious historical novel that's also Neal Stephenson's eagerly awaited prequel to *Cryptonomicon*--his pyrotechnic reworking of the 20th century, from World War II codebreaking and disinformation to the latest issues of Internet data privacy. *Quicksilver*, "Volume One of the Baroque Cycle", backtracks to another time of high intellectual ferment: the late 17th century, with the natural philosophers of England's newly formed Royal Society questioning the universe and dissecting everything that moves. One founding member, the Rev John Wilkins, really did write science fiction and a book on cryptography--but this isn't history as we know it, for here his code book is called not *Mercury* but *Cryptonomicon*. And although the key political schemers of Charles II's government still have initials spelling the word CABAL, their names are all different... While towering geniuses like Newton and Leibniz decode nature itself, bizarre adventures (merely beginning with the Great Plague and Great Fire) happen to the fictional Royal Society member Daniel Waterhouse, who knows everyone but isn't quite bright enough for cutting-edge science. Two generations of Daniel's family appear in *Cryptonomicon*, as does a descendant of the Shaftoes who here are soldiers and vagabonds. Other links include the island realm of Qwghlm with its impossible language and the mysterious, seemingly ageless alchemist Enoch Root. As the reign of Charles II gives way to that of James II and then William of Orange, Stephenson traces the complex lines of finance and power that form the 17th-century Internet. Gold and silver, lead and (repeatedly) mercury or quicksilver flow in glittering patterns between centres of marketing and intrigue in England, Germany, France and Holland. Paper flows as well: stocks, shares, scams and letters holding layers of concealed code messages. Binary code? Yes, even that had already been invented and described by Francis Bacon. *Quicksilver* is crammed with unexpected incidents, fascinating digressions and deep-laid plots. Who'd believe that Eliza, a Qwghlmian slave girl liberated from a Turkish harem by mad Jack Shaftoe (King of the Vagabonds) could become a major player in European finance and politics? Still less believable, but all too historically authentic, are the appalling medical procedures of the time--about which we learn a lot. There are frequent passages of high comedy, like the lengthy description of a foppish earl's costume which memorably explains that someone seemed to have been painted in glue before "shaking and rolling him in a bin containing thousands of black silk doilies". This is a huge, exhausting read, full of rewards and quirky insights that no other author could have created. Fantastic or farcical episodes sometimes clash strangely with the deep cruelty and suffering of 17th-century realism. Recommended, though not to the faint-hearted. --David Langford