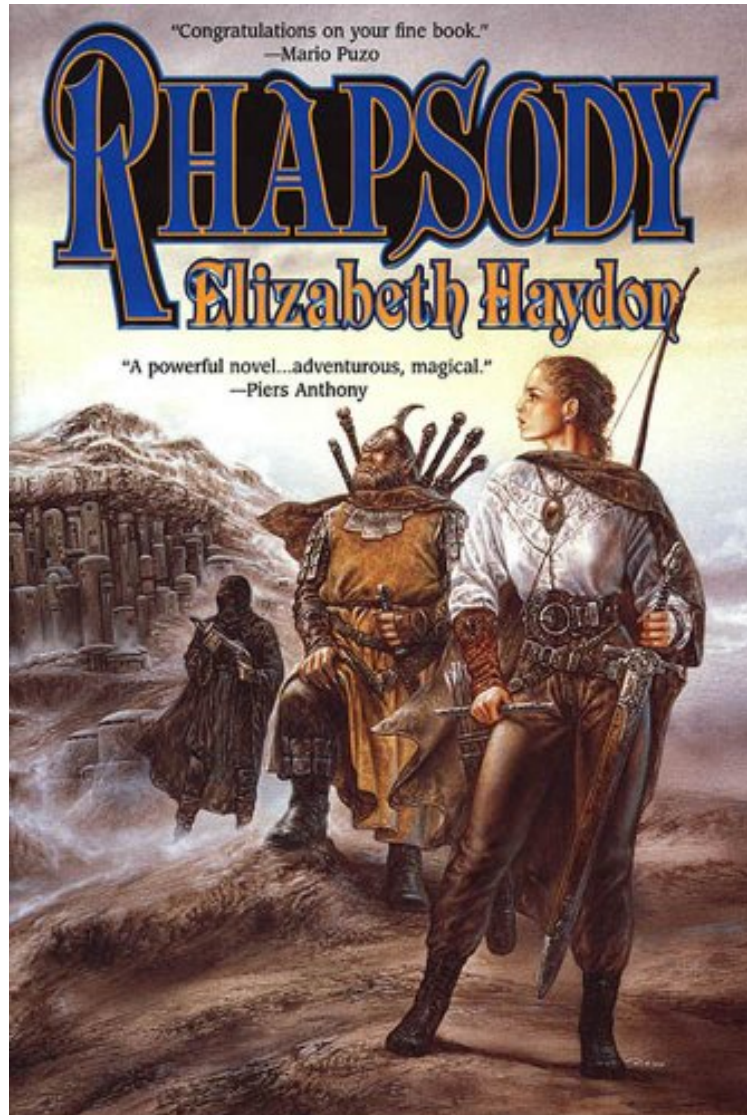


(Download free pdf) Rhapsody: Child of Blood (The Symphony of Ages)

## Rhapsody: Child of Blood (The Symphony of Ages)

Von Elizabeth Haydon

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**Von Elizabeth Haydon : Rhapsody: Child of Blood (The Symphony of Ages)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Rhapsody: Child of Blood (The Symphony of Ages):

KurzbeschreibungRhapsody, n, (1542) 1: a portion of an epic poem adapted for recitation 2 archaic: a miscellaneous

collection 3 a (1): a highly emotional utterance (2): a highly emotional literary work (3): effusively rapturous or extravagant discourse b: Rapture, Ecstasy 4: a musical composition of irregular form having an improvisatory character.

Elizabeth Haydon is a major new force in fantasy. Equipped with a quick wit, Haydon has a sharp ear for dialogue, panache with characters, and that essential ability to transport her readers into her own fantastical world—a world so real you can hear the sweet music of Rhapsody's aubade and smell the smoldering forges within the Cauldron. Rhapsody is a woman, a Singer of some talent, who is swept up into events of world-shattering import. On the run from an old romantic interest who won't take no for an answer, Rhapsody literally bumps into a couple of shady characters: half-breeds who come to her rescue in the nick of time. Only the rescue turns into an abduction, and Rhapsody soon finds herself dragged along on an epic voyage, one that spans centuries and ranges across a wonder-filled fantasy world. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Rhapsody is high fantasy, descended from Tolkien's *Lord of the Rings* through Eddings's *Belgariad* and *Malloreon* series, complete with an elf-like people, cannibalistic giants, fire-born demons, and dragons. Inquiring fantasy readers will wonder whether it can live up to such distinguished predecessors. The answer is yes. Haydon's first fantasy is a palpable hit. The three protagonists are well-realized characters whose adventures are by turns hilarious, horrific, and breathtaking. Best of all, though elements are drawn from familiar sources ranging from Norse myth to Mozart's *The Magic Flute*, Haydon's magic worldbuilding is convincing, consistent, and interesting. Rhapsody, a young woman trained as a Namer, can attune herself to the vibrations of all things, tap the power of true names, and rename people, changing their basic identities. Her magic lies in music: "Music is nothing more than the maps through the vibrations that make up all the world. If you have the right map, it will take you wherever you want to go," she tells her adoptive brothers. They are "the Brother," a professional assassin able to sense and track the heartbeats of all natives of the doomed Island of Seren, their homeland, and his giant sidekick Grunthor, a green-skinned Sergeant Major who enjoys making jokes, using edged weapons, and honing his cannibalistic palate. Inadvertently, Rhapsody has renamed the Brother Achmed the Snake, breaking his enslavement to Tsoltan the F'dor (a fire-born demon). Tsoltan sends minions in pursuit to rebind Achmed. The three escape into the roots of a World Tree, Sagia, emerging transformed into another country and century. But have they truly escaped the F'dor's evil? And how does all this relate to the prologue's story of Gwydion and Emily, two young lovers brought together across history and then separated by the mysterious Meridion? Like most first volumes, Rhapsody contains a lot of background information and foreshadowing, though Haydon ties up numerous plot lines at the end. The dislocations in time can be confusing, and some readers may find that the very 1990s dialogue clashes with the epic storytelling of the descriptive passages. Overall, however, Rhapsody is a smashing debut that delivers hours of great reading and will have you impatient to read the rest of the series.

--Nona Vero.co.uk

There is a freshness and inventiveness to Elizabeth Haydon's first novel Rhapsody that is not especially common in quest fantasies any more. Manipulated by a time-editing savant in her far future, minstrel Rhapsody escapes from the sinister love-making of a brutal warlord to the almost equally threatening companionship of a tusked, giant warrior and his hideous assassin companion. Plunging beneath the earth, among the roots of the world-tree, she finds herself singing to sleep a dragon whose awakening would crack the world like an egg-shell. When she and her companions emerge, it is on the other side of the world, and centuries away from home--their adventures are just beginning. The occasionally foolish, sometimes sluttish Rhapsody, and her power, literally to remake the world by changing the name and rhythm of things, is one of the most interesting heroines of recent years, and her companion, the hulking Grunthor and the sinister charming Ahmed, long enslaved to the worse of evils and hardly believing his new freedom, are fascinating variations on some old themes. Haydon's inventiveness, and preparedness to push things to the limit, make her one of the more delightful discoveries of recent years.

--Roz Kaveney