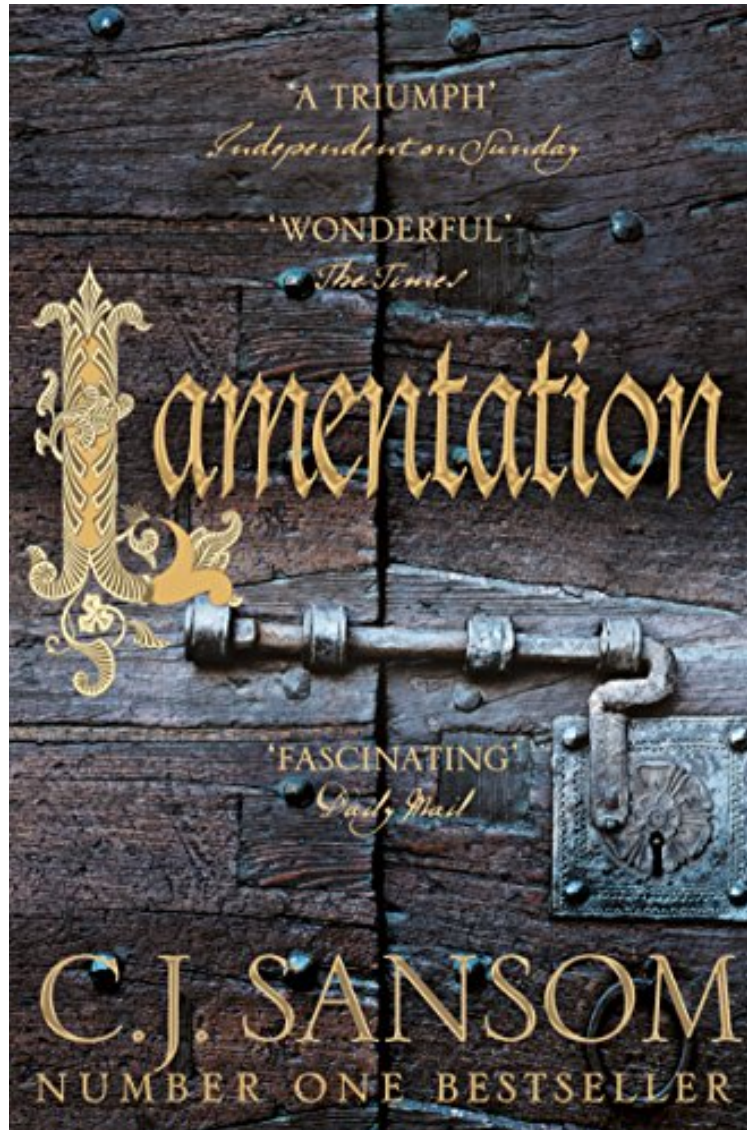


[Pdf free] Lamentation (The Shardlake Series)

Lamentation (The Shardlake Series)

Von C. J. Sansom

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Von C. J. Sansom : Lamentation (The Shardlake Series) before purchasing it in order to gage whether or not it would be worth my time, and all praised Lamentation (The Shardlake Series):

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich. Wieder einmal spannendVon Claudia S-AAAls Fan der Tudor-Zeit sind fr mich die Bcher von Sansom rund um Shardlake eine echte berraschung gewesen.Wenn mir vorher jemand gesagt htte...Du liest dicke Bcher ber einen Rechtsanwalt! Nie htte ich geglaubt, dass man so gefesselt sein kann.Also zurck zu diesem Buch:die Stimmung und Atmosphre der

damaligen, schwierigen und für jeden einzelnen, gefährlichen Zeit ist hervorragend eingefangen. Gleichzeitig ist es auch wieder aktuell! Heinrich VIII ist noch König und seine letzte Ehefrau, Catherine Parr, hat Notizen über ihre Einstellung zum Glauben in Buchform aufgeschrieben, alleine darin bestand schon die Gefahr, dass der König sie als nicht loyal betrachtete. Nun wird dieses Buch gestohlen und Shardlake soll diesen Diebstahl aufklären, ohne dass die Königin Schaden nimmt, wobei es klar wird, dass auch er und seine Helfer aufpassen müssen, um der Gefahr selbst zu entkommen. 5 von 6 Kunden fanden die folgende Rezension hilfreich. Tudor history at its very best! Von nigma

Zum Inhalt
Im Sommer des Jahres 1546 mehren sich die Anzeichen für eine Wiederannäherung des schwerkranken Königs Henry VIII an die Katholische Kirche, ein päpstlicher Bote soll sich auf dem Weg nach London befinden. In der Stadt ist zur "Ketzerjagd" auf radikale Reformer geblasen worden, die am 16. Juli einen schrecklichen Höhepunkt mit der Verbrennung von Anne Askew findet. Shardlake, der gegen seinen Willen der Hinrichtung beiwohnen muss, wird von Königin Catherine Parr um Hilfe gebeten. Die traditionalistische Fraktion am Hof unter Stephen Gardiner versucht schon seit geraumer Zeit, die protestantische Königin zu Fall zu bringen. Der König hat Catherines Engagement in religiösen Angelegenheiten, das einer Frau nicht ansteht, mit Missfallen zur Kenntnis genommen, aber noch hat die Liebe zu seiner Gemahlin den Sieg über die Mächte der Intriganten davongetragen. Allerdings ist der Führungsstil des kranken Königs sehr wetterwendisch, niemand kann sich darauf verlassen, dass er Catherine und ihren protestantischen Hofstaat weiterhin schützt. Die Königin hat ohne Wissen des Königs ein Buch mit dem Titel "The Lamentations of a sinner" geschrieben, in dem sie extrem reformerisches Gedankengut ausbreitet. Dieses Manuskript ist ihr aus ihrer verschlossenen Truhe gestohlen worden. Wenn dieses Buch in den Druck geht und dem König vorgelegt wird, könnte das den Tod der Königin und den Fall ihrer ganzen Familie bedeuten. Shardlake und sein Assistent Barak sowie der junge Anwaltsgehilfe Nicholas Overton sollen das Buch finden, bevor irreparabler Schaden entsteht. Ein Drucker, zu dem eine Spur führt, wird brutal ermordet, er bleibt nicht der Einzige, der bei der Suche nach dem Manuskript sein Leben lassen muss... Beurteilung Erneut beschreibt der Autor zuerst kenntnisreich und anschaulich die beklemmende Atmosphäre im London des letzten Regierungsjahres des todkranken Königs Henry VIII. Die Mächtigen des Landes kreisen wie die Aasgeier am Hof, um sich nach dem absehbaren Tod des Königs die Vormundschaft über den unmündigen Thronfolger Edward und damit die Regentschaft zu sichern. Damit ist auch der religiöse Kurs des Landes verbunden: Wird das Land in den Schoß der Kirche zurückkehren oder weiterhin protestantisch bleiben? Auch die Protestanten sind keine homogene Menge, der Autor erklärt gut verständlich, welche Gruppierungen (Wiedertäufer, "Sacramentarians" - Leugner der Transsubstantiation während der Messe) als ketzerisch gelten und welche Kontakte diese Leute zu Gleichgesinnten auf dem Kontinent unterhalten. Die gründliche Recherche des Autors, der Historiker ist, wird auf jeder Seite deutlich. Trotz der anspruchsvollen Thematik gelingt es ihm, das neueste Abenteuer von Shardlake und Barak nach einem etwas behibigen Beginn mit viel Spannung zu versehen. Die Charakterisierung der Romanfiguren ist gut ausgearbeitet, es gibt keine Helden und keine Erzschorlen, die Vertreter beider religiöser Fraktionen haben nachvollziehbare Gründe für ihr Handeln. Die Beschreibung des Königspaares, die der Autor aufgrund zeitgenössischer Quellen und moderner Biographien vorgenommen hat, liest sich sehr authentisch. Das Zusatzmaterial dürfte es auch einem Leser mit wenigen Vorkenntnissen ermöglichen, den Zusammenhängen zu folgen, dennoch ist die Einhaltung der korrekten Reihenfolge bei der Lektüre dieser Reihe empfehlenswert, zumal auch die Geschichte um das Privatleben der Protagonisten fortgesetzt wird. Dieser ausgezeichnete historische Krimi begeistert ebenso durch den gut aufbereiteten Inhalt als auch durch den flüssigen Sprachstil, der dem Leser den Ich-Erzähler Shardlake ans Herz wachsen lässt, aber es ist kein Roman zur leichten Unterhaltung. Man sollte Interesse für die Thematik und Ruhe zum Lesen mitbringen. Fazit Tudor history at its very best! Man kann nur hoffen, dass es bald eine deutsche Ausgabe geben wird. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Spannend und gut geschrieben

Von Verandi
Lamentation war mein Einstieg in die Shardlake- Serie, erst später wurde mir klar, dass es schon der sechste Band einer Reihe um einen Anwalt in der Tudorzeit ist. Da die Stories in sich abgeschlossen sind, machte das aber gar nichts und ich habe die anderen fünf Bücher anschließend nachgeholt. Eine Geschichte kann noch so gut sein, wenn der Autor nicht über eine schöne Sprache verfügt, ist das Lesevergnügen für mich eingeschränkt. Hier ist das gar nicht der Fall, zumindest im englischen Original ist das Lesen an sich ein reines Vergnügen und die Geschichte spannend und mit überraschender Auflösung. Sehr zu empfehlen!

Kurzbeschreibung Matthew Shardlake is back in Lamentation, from the number one bestselling author C. J. Sansom. Summer, 1546. King Henry VIII is slowly, painfully dying. His Protestant and Catholic councillors are engaged in a final and decisive power struggle; whoever wins will control the government of Henry's successor, eight-year-old Prince Edward. As heretics are hunted across London, and the radical Protestant Anne Askew is burned at the stake, the Catholic party focus their attack on Henry's sixth wife, Matthew Shardlake's old mentor, Queen Catherine Parr. Shardlake, still haunted by events aboard the warship Mary Rose the year before, is working on the Cotterstoke Will case, a savage dispute between rival siblings. Then, unexpectedly, he is summoned to Whitehall Palace and asked for help by his old patron, the now beleaguered and desperate Queen. For Catherine Parr has a secret. She has written a

confessional book, *Lamentation of a Sinner*, so radically Protestant that if it came to the King's attention it could bring both her and her sympathizers crashing down. But, although the book was kept secret and hidden inside a locked chest in the Queen's private chamber, it has - inexplicably - vanished. Only one page has been found, clutched in the hand of a murdered London printer. Shardlake's investigations take him on a trail that begins among the backstreet printshops of London but leads him and Jack Barak into the dark and labyrinthine world of the politics of the royal court; a world he had sworn never to enter again. Loyalty to the Queen will drive him into a swirl of intrigue inside Whitehall Palace, where Catholic enemies and Protestant friends can be equally dangerous, and the political opportunists, who will follow the wind wherever it blows, more dangerous than either. The theft of Queen Catherine's book proves to be connected to the terrible death of Anne Askew, while his involvement with the Cotterstoke litigants threatens to bring Shardlake himself to the stake. The previous books in the bestselling Shardlake series are *Dissolution*, *Dark Fire*, *Sovereign*, *Revelation* and *Heartstone*.

This gripping new novel by the inventive C. J. Sansom shows that, when it comes to intriguing Tudor-based narratives, Hilary Mantel has a serious rival. Mantel isn't the only novelist to keep the Tudor flag flying in the bestseller lists. The first two novels in her Thomas Cromwell trilogy - *Wolf Hall* (2009) and *Bring Up the Bodies* (2012) - have won phenomenal acclaim as well as two Man Booker prizes. But years before she began that enterprise C. J. Sansom had embarked on a brilliantly inventive Tudor fiction sequence, whose five novels have brought him an enormously enthusiastic and widespread readership, too. Like Mantel's, Sansom's first two novels - *Dissolution* (2003) and *Dark Fire* (2004) - are set during Cromwell's time as Henry VIII's chief minister. But, in contrast to her mannered approach and enthralled fixation on Cromwell, his fiction has a far faster narrative pace and fans out across a much broader field. Ingeniously, it achieves this by combining a keen scholarly intelligence with the suspense and surprises of the detective genre. A Scottish historian who had a career in law before turning to fiction, Sansom finds an ideal protagonist in Matthew Shardlake, the humane hunchbacked lawyer-sleuth in his Tudor novels. He also finds the Tudor period intensely congenial to his imagination. Atmospheres of oppression and wariness, in which careless words or an ill-advised allegiance can be fatal, engross Sansom. Exploring different types of fiction, he has published two non-Tudor novels - *Winter in Madrid* (2006), a spy story located in the traumatised Spanish capital after the civil war, and *Dominion* (2012), an "alternate history" set in a 1952 Britain which is a dingy satellite of the Third Reich. Franco and Hitler loom over terrorised societies in both these books. In his Tudor novels, Henry VIII does so. A 16th-century portrait of Catherine Parr: Sansom is fascinated by Henry VIII's sixth wife. Sansom likes to vary his fiction's forms, and the Shardlake novels range from a closed-community whodunit in a snowbound monastery (*Dissolution*) to the quest for a deadly weapon of war (*Dark Fire*), a political thriller (*Sovereign*, 2006), a serial-killer story (*Revelation*, 2008) and a legal thriller (*Heartstone*, 2010). What unites them is the havoc wreaked by Henry VIII's brutal ideological vacillations, as the nation is ripped apart by sectarian fanaticism and splendours of ecclesiastical architecture are reduced to rubble . . . Partly a detective story as Shardlake solves the how and why of the theft, partly a thriller with casualties mounting in the search for the book's whereabouts, partly a panoramic re-creation of the turbulent London of 1546, from the court's gilded warren of intrigue to publishers' makeshift huts in the shadow of St Paul's, *Lamentation* is sure to give Sansom's many fans further cause for jubilation. (Sunday Times) Shardlake's back and better than ever . . . The plot and pacing make this the best Shardlake yet . . . it is a vision of how individuals find the moral courage to fight injustice which links the Shardlake novels to Sansom's other fictions, *Winter in Madrid* and *Dominion*. *Lamentation*, like its predecessors, is a triumph both as detective fiction and as a novel . . . Sansom's deep feeling for the psychology of religious faith and for the defenceless, makes him, in my view superior to Hilary Mantel. (Independent on Sunday) *Lamentation* starts with the burning of heretics, and the smell of fear and dissent infuses the whole novel . . . Sansom is highly skilled at weaving together the threads of his plot with the real and riveting history . . . *Lamentation* is a wonderful, engaging read. The atmosphere of fear and suspicion is brilliantly rendered. Shardlake is always convincing, and he is endearingly battle-scarred and weary from his earlier adventures. The real characters are well drawn, especially Catherine Parr and the young Elizabeth, who makes a striking cameo appearance. Sansom cleverly keeps the king just off stage for most of the novel. We can sense him lurking in the shadows - a monstrously obese and malevolent presence. As the plot draws to a clever and satisfying conclusion, Sansom gives us a clue about where the king's death will take Shardlake; and it is a spine-tingling prospect. (The Times) As always, Sansom conjures the atmosphere, costumes and smells of Tudor London with vigour, from the gilded halls of Whitehall Palace to the dungeons of the Tower . . . once Shardlake finds himself in real jeopardy [the novel] quickly picks up pace, all the way to a shocking climax that promises to mark a new chapter for Shardlake, and for England. (Observer) Sansom brilliantly conveys the uncertainty of the time when a frail young prince would ascend the throne with different factions fighting for regency . . . Sansom has the gift of plunging us into the different worlds of the period: the premises of a struggling young printer whose only asset is his press, a dangerous possession when this newfangled invention could implicate the printer in treason and heresy . . . There is a sadness about this novel which suggests that Shardlake's own world is breaking up - his great companion, Barak, who provides the physical strength the disabled lawyer lacks, gets into fearful straits - but it ends on a hopeful note for the many followers of this splendid series, which combines the imaginative insights of fiction with scholarly research. We see Shardlake carried safely downriver to join the budding court of the young

Elizabeth, auguring well for his future. (Independent) So engrossing is the tale that I didn't pause long enough to take a note. Even when judged by the high standards of the earlier Shardlake novels, this one stands out - not least because it successfully maintains suspense for over 600 pages . . . It is a mark of authorial self-discipline that Sansom wears his considerable historical research lightly, subordinating it to character and action. As in the earlier volumes, historical figures such as Richard Rich and the young William Cecil are successfully evoked without typecasting or self-indulgence disguised as empathy. There are also some memorable minor characters, such as the tragic and vexatious litigant, Isabel Slanning, who contribute to the sinuously-unfolding story in often unexpected ways. The orchestration of plot over 600 pages, and the final twist, is literary craft of a high order. Historical fiction - especially historical crime fiction - has often been regarded as a literary branchline, interesting and picturesque but not quite the real thing. This now is changing, and rightly, since the qualities required to evoke imagined historical worlds are precisely those involved in rendering the present. With the Shardlake series, and with this volume in particular, Sansom has surely established himself as one of the best novelists around. (Spectator) This is a terrific book . . . It is a convincing account of a cruel and fascinating period and a very exciting read. (Literary)...the Tudor Holmes finds himself plunged into crisis at the English Court...Sansom recreates a fascinating era as he carries the reader along with Shardlake on his diligent and perilous quest, criss-crossing medieval London from the luxury of the royal palaces at Whitehall to the filthy backstreets of the city. (Daily Mail)...a dark and atmospheric story... Shardlake deserves his wide and rapturous readership. (Antonia Senior The Times) Sansom has an extraordinary gift for atmosphere: he immerses the reader in the sights, sounds, smells and dreadful paranoia of life in the last days of Henry VIII . . . Utterly gripping (Marian Keyes Irish Times, Books of the Year) Chosen as one of Antonia Fraser's Books of the Year. (Antonia Fraser) This, the sixth of CJ Sansom's Shardlake novels, unsurprisingly went straight to the top of the bestseller list as soon as it was published. Such is their reputation. Every book is a delight, and each one that little bit better than the last... Sansom's skill as a writer, coupled with his exhaustive research, makes readers feel as if they are living in the period he is writing about. Hilary Mantel may gobble up the big literary prizes for her explorations of the complex mind of Shardlake's old boss, Thomas Cromwell, but when it comes to recreating the authentic atmosphere of 500 years ago Sansom wins hands down. (Nigel Nelson Tribune) Packed with accurate and atmospheric historical detail... In a crowded Tudor field, this novel finds Sansom again at the top of his game. (Daily Telegraph) Sansom's inventive Tudor fiction sequence combines a scholarly intelligence with the suspense and surprises of the detective genre... Lamentation is sure to give Sansom's many fans further cause for jubilation. (Peter Kemp Sunday Times) Highly intelligent historical fiction and a guaranteed chart-topper (Daily Express) Sansom cleverly keeps the king just off stage for most of the novel but we can sense his monstrously obese and malevolent presence lurking in the shadows. The threads of Sansom's plot are skilfully woven together with real and riveting history (Antonia Senior The Times) Werbetext The eagerly anticipated Shardlake novel from the number one bestselling author.