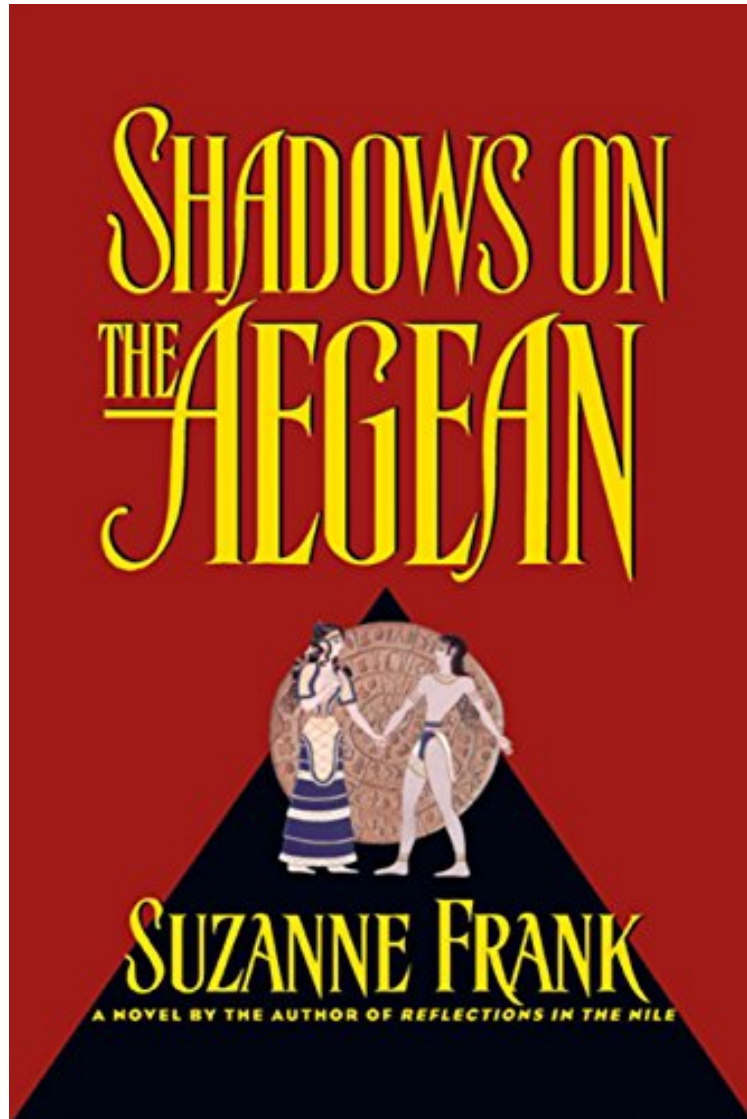


(Read now) Shadows on the Aegean (English Edition)

Shadows on the Aegean (English Edition)

Von Suzanne Frank

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Von Suzanne Frank : Shadows on the Aegean (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Shadows on the Aegean (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. no culinary artistVon Mary FentumMy mom can take the most mundane of ingredients and conjure up some great eats. A friend I have can take the choicest of foods and create an unpalatable mess. Sadly, in terms of authorship, I am afraid Suzanne Frank is of the latter category of chefs.I wanted to like Shadows on the Aegean. The premise of someone eye-witnessing the fabled Atlantis is an intriguing, if historically unstable idea for a novel. It gets off to a good start with a

quick dive into the lives of ancient "Aztatlans" and a fairly imaginative glimpse into their culture. Then those irritants, Chloe and Cheftu muscle their way into the story, and that's when the whole thing starts to taste awful. Frank has a definite talent. She captures the essence of place with true artistic ability. She does do SOME research, but not enough to lend much credence to the theories presented in her novels. I also think Frank might also be a good storyteller, but all too often, she brings the reader right up to the climax of a situation, then skitters away from it before it fully develops. For example, throughout "Shadows," many volcanic eruptions occur. For an author who is so adept at physical description, Frank's representation of vulcanism at its most violent is pretty anaemic and disappointing. The volcano erupts (the bull's nostril snorts...chortle), the people run around in an oddly unconcerned way, a little lava flows, entire villages are wiped out, ho hum, some people lose a body part or two, and Chloe and Cheftu ponder why God has sent them to this place at this time. Apparently, as represented by Frank, entire swaths of history were created just so two annoying idiots, Chloe and Cheftu, can use honey, mud, paint (which more than likely was highly toxic, by the way) lava, or whatever other inexplicable marital aid they smear around to seduce one another. It's also obvious that God loves Chloe and Cheftu, but God doesn't love many of the ancients. I myself feel much more affection for many of the wicked sinners that deserve to die in Frank's novels than I do for tedious, somewhat moronic Chloe and Cheftu. AND- what was the point of including two clickity-clacking stones (sort of a set of jumping beans of mineralogy named something like Ingum and Thingum) into the whole underdone concoction? 0 von 0 Kunden fanden die folgende Rezension hilfreich. Great idea falls short Von Ein Kunde Finding the lost civilization of Atlantis and actually becoming a part of its community should make for tantalizing reading, but somehow this is not the case for this book. Cheftu and Chloe are interesting characters, but you would have thought that after their adventure in the first book of this series that they had learned to trust one another. Not so--through a series of misunderstandings, the two characters continue to make faulty, illogical moves that, I suppose, enable the author to write extra steamy love scenes that detract rather than add to the plot. Otherwise, the ideas of connecting Atlantis with the Aztecs and Stoker's obscure Scholomance reference in Dracula, while having the pantheon of Greek gods and goddesses rely on an immortality elixir invoked by the Mormon Urim and Thummim are intriguing ones, but they are presented as almost asides, not the mind-boggling conundrums they should represent. The author does not flesh them out enough, but instead concentrates on exemplifying Chloe's running and emergency skills and Cheftu's prowess in bed. For me, the last straw was expecting me to think it was cute that Chloe, great artist that she is, was responsible for the famous boxer boy painting found by Marinatos in the tephra covered ruins of Akrotiri on Santorini. Come on, give me a break! 0 von 0 Kunden fanden die folgende Rezension hilfreich. A 6! This book is pure magic Von Ein Kunde After reflecting on the Nile during the Exodus, time traveler Chloe Kingsley is elated to be going back to the future accompanied by her Egyptian lover Cheftu. However, she quickly realizes that this is not Kansas, let alone Dallas, as she finds herself occupying the body of an Atlantis priestess at the Cybele Oracle in Crete with Cheftu nowhere in sight. Though she is not sure why she is here, Chloe knows that a catastrophe is soon going to destroy the most advanced civilization of the ancients. Cheftu arrives as an Egyptian emissary in what is either a cosmic joke or a great coincidence. However, unbeknownst to the chronological-crossed lovers, they are intimate players in what will ultimately become the world's mythos. The second novel, SHADOWS ON THE AEGEAN, in J. Suzanne Franks' time travel trilogy is a great novel that brings to life the legend of Atlantis in a creditable and most logical manner. Like its predecessor, REFLECTIONS ON THE NILE, the story line is fast-paced, action-packed, and loaded with legendary prose that turns the book into a sure classic. Throw in two fabulous protagonists and a wealth of wonderful support players and readers of historical romance will frankly demand the final book in the trilogy see the sunrise in 1998 rather than wait another year. Harriet Klausner

Kurzbeschreibung Time traveller Chloe Kingsley thinks she's returning from the splendour of ancient Egypt to her artist's life in Dallas. But she wakes up in ancient Crete as the seer of a sensual empire whose fall she foresees in visions of blood and fire. From Booklist The follow-up to Frank's popular Reflections in the Nile (1997), this imaginative time-travel romance is meticulously researched and lavishly told. The heroine, twentieth-century American artist Chloe Kingsley, is thrust from ancient Egypt into the lost civilization of Atlantis where she encounters gods and goddesses known from Greek mythology walking the earth as living rulers and priests in a society veering toward violent self-destruction. This is not a world for the meek of heart or the weak of stomach. The decadent setting provides ample opportunity for richly described licentious behavior of all kinds, as well as nauseating rituals involving cannibalism, raw meat, and sex-charged bloody baptism. Although the dialogue seems strained at times and much of Chloe's cynical twentieth-century commentary comes off as being more contrived than irreverent, Frank does create a fascinating world. And the love story of Chloe and her time-traveling husband, Cheftu, adds depth to this stimulating interpretation of myth and history. Catherine Sias From Library Journal Shadows on the Aegean marks the return of time-travelers Chloe Kingsley and her husband, Cheftu. Waking up in the persona of the oracle and priestess Sibylla, Chloe finds herself stranded in the decadent island civilization of ancient Aztlan (a.k.a. Atlantis) during the time of

Joseph's sojourn in Egypt. Neither rumbling volcanoes nor a mysterious plague can separate her for long from her beloved Cheftu, but can they manage to save the people of Aztlan from impending destruction? Frank somewhat randomly mixes Greek mythology, the Old Testament, and her knowledge of Minoan civilization to create the mystical world of Aztlan. Her characters are passionate and exuberant, but the narrative flow suffers from frequent changes in point of view. Worth buying only if your public library has her first book (*Reflections in the Nile*, Warner, 1997). Otherwise, the time-traveling novels of Diana Gabaldon are preferable in their more believable settings, suspenseful plots, and plausible, likable characters. ?Laurel Bliss, New Haven, CT Copyright 1998 Reed Business Information, Inc.