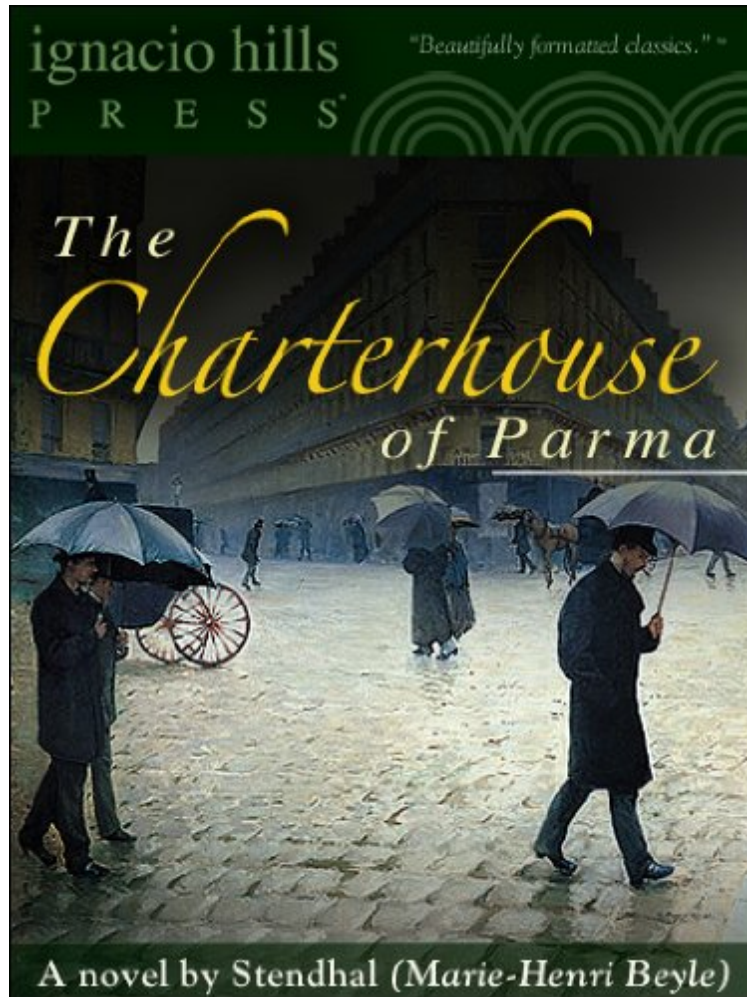


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## The Charterhouse of Parma (The classic romantic thriller!) (English Edition)

Von Stendhal, Marie-Henri Beyle, C. K. Scott-Moncrieff  
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**Von Stendhal, Marie-Henri Beyle, C. K. Scott-Moncrieff : The Charterhouse of Parma (The classic romantic thriller!) (English Edition)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Charterhouse of Parma (The classic romantic thriller!) (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Love, sex, politics, violence and death in a French romanceVon Ein KundeFabrizio del Dongo is unjustly hunted by the police. His eventual capture is a highlight in his life because he falls in love with Clelia, the warden's daughter. The author isn't too kind to the loving couple. Their separations are for moronic reasons, and their meetings have moronic restrictions. The ending isn't exactly like popping the cork on a bottle of French champagne. If you like tragic, frustrating endings you will love this one.0 von 0 Kunden fanden die folgende Rezension hilfreich. BlissVon Rafi

Zabor! I'm a longtime fan of this wonderful novel which until recently almost no one seemed to read. There is nothing like it in the whole of literature, and the good reader is exhilarated and refreshed by the blast of Stendhal's sustained burst of inspiration: done in six and a half weeks and he lopped off the last 150 pages at the publisher's request (and realized his mistake but couldn't find the sheets: keep looking, folks). New readers are advised to plow through the first 50 pages, which are just as good as the rest of the book but from which it is very difficult to catch the book's unique tone; the great set-piece of the Battle of Waterloo will set you straight. I'm not sure that the vaunted new Richard Howard translation is better than the reliable old waddle of the Penguin, but that might just be my hankering for a familiar flavor. But what a book! Bliss to read it, and the Duchessa Sanseverina might well be the most magnificent woman in the whole of literature; she's certainly the only woman of such stature in 19th century fiction who doesn't have to pay the price for it by a suicide in the last chapter. Much of the book's inimitable energy derives from the enjambment of a whole range of incompatibles: a story out of renaissance Italy set in post-Napoleonic times; characters simultaneously seen from the perspective of great worldly experience and that of an enthusiastic adolescence conceiving them as larger than life (Mosca and the Duchessa primarily, but also demi-villains like the Prince and the hilarious Rassi); and so on. Fabrizio is a dashing cipher, is occasionally idiotic, the very archetype of impassioned inexperience. All right, Clelia Conti is irredeemably dull in a book suffused by the Duchessa's nearly superhuman radiance, but her stint as the bird-woman of the Farnese Tower raises to the pitch of inspired looniness Stendhal's sense of the world as a place in which all essential thought and emotion are sentenced to a fugitive life and an interminable series of codes and disguises. Fabrizio's terror of engaging with his auntie the Duchessa generates the subsequent phantasmagoria of prisons, intrigues, revolutions; and yet the tone is that of some crazed, inspired operetta, the characters speak in recitative, and the multiple ironies of character and tale serve not to distance us from life, as our modern irony usually does, but to embrace an astounding range of living contradictions. A last one such: notice that despite the utter scarcity of physical description, the sensory world comes to you crystal clear, vivid as can be. Major magic working here. The book is a source of joy for anyone who enters it whole, and nothing this side of Shakespeare is as bracing. I'm so glad it's being taken up and read again.0 von 0 Kunden fanden die folgende Rezension hilfreich. Unbelievably good! Von Ein Kunde Once in a while -- if you are lucky -- you encounter a book that makes you think "This is how life is." Charterhouse of Parma is such a book. This book will surprise anyone who sits down expecting a typical historical romance or swashbuckler. This novel is full of surprises, all good. I don't mean "plot twists." Stendhal manages to change the direction of the entire book -- not just the plot -- several times, without betraying the reader's trust. The characters are unreal -- like no one you've ever encountered -- yet entirely credible. I've read this book twice already and I don't think it will ever leave my "must read" list.

Kurzbeschreibung NOTE: This edition has a linked "Table of Contents" and has been beautifully formatted (searchable and interlinked) to work on your e-book reader, Desktop Reader and your ipod e-book reader. Marie-Henri Beyle (January 23, 1783 March 23, 1842), better known by his penname Stendhal, was a 19th-century French writer. Known for his acute analysis of his characters' psychology, he is considered one of the earliest and foremost practitioners of realism. The Charterhouse of Parma is often cited as an early example of realism, a stark contrast to the Romantic style popular while Stendhal was writing. It is considered by many authors to be a truly seminal work; Honor de Balzac considered it the most significant novel of his time, Andr Gide thought it the greatest French novel ever. The Charterhouse of Parma tells the story of the young Italian noble Fabrizio del Dongo and his misadventures during the age of Napoleon. The events center in the town of Parma and a castle on Lake Como, both in Italy, but other sites across Europe are also featured, including the Battle of Waterloo, at which Fabrizio fights for Napoleon. Fabrizio's aunt, the femme fatale Gina, Duchess of Sanseverina, and her innamorato, the scheming Prime Minister, Count Mosca, concoct a plot to advance Fabrizio's career in the court of Parma. Gina is subject to the unwelcome advances of the obnoxious Prince Ranuce-Erneste IV, which she is engaged in repelling. It could easily be argued that Gina and Count Mosca are the true heroes of the novel. Fabrizio is arrested for murder and imprisoned in the Farnese tower, from which he escapes with a rope; he also has a difficult love affair with his jailer's daughter, Clelia. Ostensibly a romantic thriller, interwoven with intrigue and military episodes, the novel also features Stendhal's acute grasp of human nature and psychology. A well-written, thrilling suspense story--a must-have for classic literature fans!. de Officer, diplomat, spy, journalist, and intermittent genius, Marie Henri Beyle employed more than 200 aliases in the course of his crowded career. His most famous moniker, however, was Stendhal, which he affixed to his greatest work, The Charterhouse of Parma. The author spent a mere seven weeks cranking out this marvel in 1838, setting the fictional equivalent of a land-speed record. To be honest, there are occasional signs of haste, during which he clearly bypassed *le mot juste* in favor of narrative zing. So what? Stendhal at his sloppiest is still wittier, and wiser about human behavior, than just about any writer you could name. No wonder so meticulous a stylist as Paul Valry was happy to forgive his sins against French grammar: "We should never be finished with Stendhal. I can think of no greater praise than that." The plot of The Charterhouse of Parma suggests a run-of-the-mill potboiler, complete with court intrigue,

military derring-do, and more romance than you can shake a saber at. But Stendhal had an amazing, pre-Freudian grasp of psychology (at least the Gallic variant). More than most of his contemporaries, he understood the incessant jostling of love, sex, fear, and ambition, not to mention our endless capacity for self-deception. No wonder his hero, Fabrizio de Dongo, seems to know everything and nothing about himself. Even under fire at the Battle of Waterloo, the young Fabrizio has a tendency to lose himself in Napoleonic reverie: Suddenly everyone galloped off. A few moments later Fabrizio saw, twenty paces ahead, a ploughed field that seemed to be strangely in motion; the furrows were filled with water, and the wet ground that formed their crests was exploding into tiny black fragments flung three or four feet into the air. Fabrizio noticed this odd effect as he passed; then his mind returned to daydreams of the Marshal's glory. He heard a sharp cry beside him: two hussars had fallen, riddled by bullets; and when he turned to look at them, they were already twenty paces behind the escort. The quote above, a famous one, captures something of Stendhal's headlong style. Until now, most English-speaking readers have experienced it via C.K. Scott-Moncrieff's superb 1925 translation. But now Richard Howard has modernized his predecessor's period touches, streamlined some of the fussier locutions, and generally given Stendhal his high-velocity due. The result is a timely version of a timeless masterpiece, which shouldn't need to be updated again until, oh, 2050. Crammed with life, lust, and verbal fireworks, *The Charterhouse of Parma* demonstrates the real truth of its creator's self-composed epitaph: "He lived. He wrote. He loved." --James Marcus.com

Officer, diplomat, spy, journalist, and intermittent genius, Marie Henri Beyle employed more than 200 aliases in the course of his crowded career. His most famous moniker, however, was Stendhal, which he affixed to his greatest work, *The Charterhouse of Parma*. The author spent a mere seven weeks cranking out this marvel in 1838, setting the fictional equivalent of a land-speed record. To be honest, there are occasional signs of haste, during which he clearly bypassed *le mot juste* in favor of narrative zing. So what? Stendhal at his sloppiest is still wittier, and wiser about human behavior, than just about any writer you could name. No wonder so meticulous a stylist as Paul Valry was happy to forgive his sins against French grammar: "We should never be finished with Stendhal. I can think of no greater praise than that." The plot of *The Charterhouse of Parma* suggests a run-of-the-mill potboiler, complete with court intrigue, military derring-do, and more romance than you can shake a saber at. But Stendhal had an amazing, pre-Freudian grasp of psychology (at least the Gallic variant). More than most of his contemporaries, he understood the incessant jostling of love, sex, fear, and ambition, not to mention our endless capacity for self-deception. No wonder his hero, Fabrizio de Dongo, seems to know everything and nothing about himself. Even under fire at the Battle of Waterloo, the young Fabrizio has a tendency to lose himself in Napoleonic reverie: Suddenly everyone galloped off. A few moments later Fabrizio saw, twenty paces ahead, a ploughed field that seemed to be strangely in motion; the furrows were filled with water, and the wet ground that formed their crests was exploding into tiny black fragments flung three or four feet into the air. Fabrizio noticed this odd effect as he passed; then his mind returned to daydreams of the Marshal's glory. He heard a sharp cry beside him: two hussars had fallen, riddled by bullets; and when he turned to look at them, they were already twenty paces behind the escort. The quote above, a famous one, captures something of Stendhal's headlong style. Until now, most English-speaking readers have experienced it via C.K. Scott-Moncrieff's superb 1925 translation. But now Richard Howard has modernized his predecessor's period touches, streamlined some of the fussier locutions, and generally given Stendhal his high-velocity due. The result is a timely version of a timeless masterpiece, which shouldn't need to be updated again until, oh, 2050. Crammed with life, lust, and verbal fireworks, *The Charterhouse of Parma* demonstrates the real truth of its creator's self-composed epitaph: "He lived. He wrote. He loved." --James Marcus