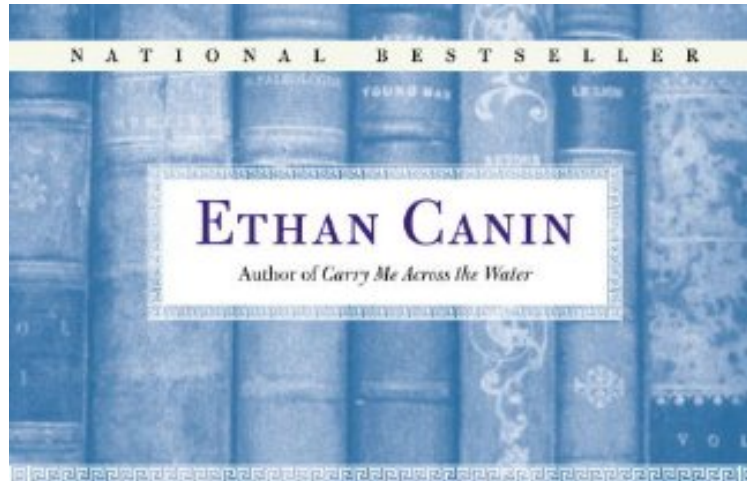


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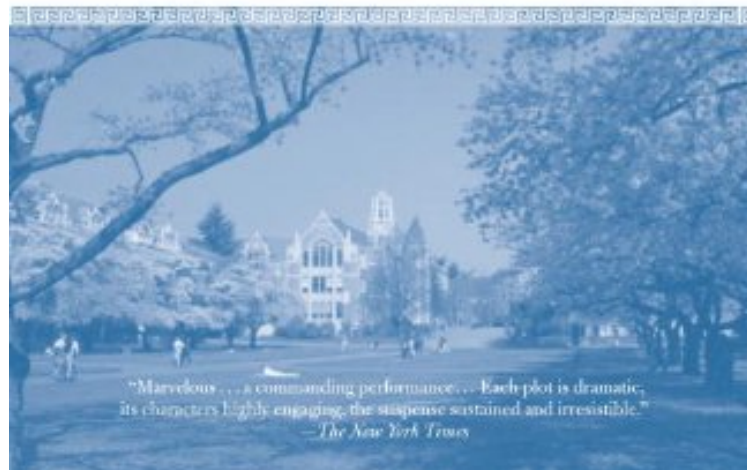
The Palace Thief: Stories

Von Ethan Canin

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Von Ethan Canin : The Palace Thief: Stories before purchasing it in order to gage whether or not it would be worth my time, and all praised The Palace Thief: Stories:

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. How does Ethan Canin know?Von Ein KundeHow does Ethan Canin know so much? Not just facts, although there are plenty in here (the title story reveals a stunning familiarity with ancient civilizations). No, what really impresses me is that Canin knows people. He knows how the accountant feels as he tries to reel in new clients, and how the retiring

history teacher feels as he chats with one of his favorite alums. Simple situations, but in Canin's hands they show depths to characters other writers might not have thought twice about (except to stereotype). I don't know where Ethan Canin learned all this, but I'm glad he took the time to write it down. --Marc Chernoff

0 von 0 Kunden fanden die folgende Rezension hilfreich. THE ACCOUNTANT MEETS WILLIE MAYS AND QUESTIONS HIS LIFE

Von Ein Kunde I ESPECIALLY ENJOYED THE SHORT STORY "THE ACCOUNTANT" ABOUT A MAN WHO CONSIDERS HIMSELF MODERATELY SUCCESSFUL LIVING A METHODICAL LIFE. HE CONSTANTLY COMPARES HIMSELF TO A FLAMBOYANT AND HIGHLY SUCCESSFUL OLD FRIEND WHO HE GREW UP WITH. AT THE END HE SURPRISES US WITH HIS IMPETUOUS ACTIONS, HIS CONFESSION TO HIS DAUGHTER AND HIS QUESTIONING OF THE CHOICES HE MADE DURING HIS LIFE. I ENJOYED THE RELAXED WRITING STYLE OF THE AUTHOR AND HIS INSIGHT INTO HOW A MAN TRAPS HIMSELF IN A LIFESTYLE AND WONDERS HOW HE GOT THERE.

0 von 0 Kunden fanden die folgende Rezension hilfreich. Compelling and unforgettable

Von Sir Gerald Wordsmith This writer was recommended to me by a writing coach. I started with *The Palace Thief* and can't wait to read the rest of Ethan's books. He creates unforgettable characters, fully realized and interesting, in situations that we can all identify with. I usually read non-fiction, but this is one writer who has given me a good reason to go back to well-written fiction. I'm glad to see that the art of the carefully chosen word is not forgotten.

Kurzbeschreibung Extraordinary for its craft and emotional effect . . . [Ethan Canin is] a writer of enormous talent and charm.

The Washington Post Character is destiny, wrote Heraclitus and in this collection of four unforgettable stories, we meet people struggling to understand themselves and the unexpected turns their lives have taken. In *Accountant*, a quintessential company man becomes obsessed with the phenomenal success of a reckless childhood friend. *Batorsag and Szerelem* tells the story of a boy's fascination with the mysterious life and invented language of his brother, a math prodigy. In *City of Broken Hearts*, a divorced father tries to fathom the patterns of modern relationships. And in *The Palace Thief*, a history teacher at an exclusive boarding school reflects on the vicissitudes of a lifetime connection with a student scoundrel. A remarkable achievement by one of America's finest writers, this brilliant volume reveals the moments of insight that illuminate everyday lives.

Captivating . . . a heartening tribute to the form . . . an exquisite performance.

The Boston Sunday Globe A model of wit, wisdom, and empathy. Chekhov would have appreciated its frank renderings and quirky ironies.

Chicago Tribune From Booklist If one were to diagram Canin's fictional form, it would have to be of classical proportions: clean, noble, and golden. His latest book presents us with four beautifully told long short stories. In each, a man muses over his past and realizes how little control he has had over pivotal moments in his life. "Accountant" is a gripping variation on the turtle and the hare fable. The turtle, and narrator, is Abba Roth, a serious student turned dutiful accountant. The hare is Eugene Peters, Roth's academically disinclined boyhood friend who was able to parlay his enthusiasm for auto mechanics into a hugely lucrative business. Now solidly middle-aged, they have a showdown of sorts at a fantasy baseball camp overseen by none other than the great Willie Mays. As Roth surprises everyone with his able performance on the field and incredible awkwardness everywhere else, he finally gives into his deeply buried "impulse for uproar and disorder." The title story also tells the tale of a methodical, even fussy man brought up short by the bold, unscrupulous acts of richer and more powerful figures. In each story, Canin proves himself adept at articulating moments of profound embarrassment followed by flashes of self-knowledge that are either invigorating or demoralizing. Moving and memorable.

Donna Seaman From Kirkus s Canin's return to short fiction should be a cause for welcome--yet isn't, disappointingly. In four adipose, rhetorical, quite forced long stories, he continues--as in his unfortunate last book, the novel *Blue River* (1991)--to strive for "wise" adult tonalities. But these rich, deep voices all but neglect the small flashes of humaneness and helpless knowledge that made Canin's debut collection, *Emperor of the Air* (1988), remarkable--turning him into a writer who builds high, fussy, false ceilings without walls to support them. Upon an unstartling theme--that we repeat as adults what we do as children--each story here plays out a variation. In the baldest, the title piece, a powerful captain of industry still is moved to impress his elderly prep-school teacher with his temerity and moral sleaze. In "Accountant," an old friend's later-life success throws a careful man to the edge of his rectitude. In "City of Broken Hearts," a middle-aged father learns something about trust and love from his college-aged son. And in "Batorsag and Szerelem," a boy observes in his elder genius brother what seem like signs of schizophrenia but are instead sexual misapprehensions. It's here that the book is most ragged but also most genuine-seeming: the younger boy has available to him an X-raying psychology no grown-up character in Canin ever does (Canin must be the ultimate "kid-brother" writer)--and it's frustrating that this quicksilver perceptiveness is given so little play in the stories, which are bulked-up instead with grown-up characters that are invariably slow, large, and overwrought. The stories thus always seem to be wearing their parent's clothes--an effect that reaches into the prose itself, a simulacrum of Cheeverian and Peter Tayloresque modulation that in Canin's hands is just pomp and circumstance. -- Copyright 1993, Kirkus Associates,

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