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The time is the 1950s; the place, Barcelona. Daniel Sempere, the son of a widowed bookstore owner, is 10 when he discovers a novel, The Shadow of the Wind, by Julián Carax. The novel is rare, the author obscure, and rumors tell of a horribly disgruntled man who has been burning every copy he can find of Carax's novels. The man calls himself Lain Coubert—the name of the devil in one of Carax's novels. As he grows up, Daniel's fascination with the mysterious Carax links him to a blind femme fatale with a "porcelain gaze," Clara Barceló; another fan, a leftist jack-of-all-trades, Fermín Romero de Torres; his best friend's sister, the delectable Beatriz Aguilar; and, as he begins investigating the life and death of Carax, a cast of characters with secrets to hide. Officially, Carax's dead body was dumped in an alley in 1936. But discrepancies in this story surface. Meanwhile, Daniel and Fermín are being harried by a sadistic policeman, Carax's childhood friend. As Daniel's quest continues, frightening parallels between his own life and Carax's begin to emerge. Ruiz Zafón strives for a literary tone, and no scene goes by without its complement of florid, cute and inexact similes and metaphors (snow is "God's dandruff"; servants obey orders with "the efficiency and submissiveness of a body of well-trained insects"). Yet the colorful cast of characters, the gothic turns and the straining for effect only give the book the feel of para-literature or the Hollywood version of a great 19th-century novel. Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. Call it the "book book" genre: this international sensation (it has sold in more than 20 countries and been number one on the Spanish best-seller list), newly translated into English, has books and storytelling—and a single, physical book—at its heart. In post-World War II Barcelona, young Daniel is taken by his bookseller father to the Cemetery of Forgotten Books, a massive sanctuary where books are guarded from oblivion. Told to choose one book to protect, he selects The Shadow of the Wind, by Julián Carax. He reads it, loves it, and soon learns it is both very valuable and very much in danger because someone is determinedly burning every copy of every book written by the obscure Carax. To this book—Zafón's Shadow of the Wind—old-fashioned is to mean modern is the best way. It's big, chock-full of unusual characters, and strong in its sense of place. Daniel's initiation into the mysteries of adulthood is given the same weight as the mystery of the book-burial. And the setting—Spain under Franco—injects an air of sobriety into some plot elements that might otherwise seem soap operatic. Part detective story, part boy's adventure, part romance, fantasy, and gothic horror, the intricate plot is urged on by extravagant foreshadowing and nail-biting tension. It is rich, lavish storytelling, very much in the tradition of Ross King's Ex Libris (2001). Kirk Graff/Copyright © American Library Association. All rights reserved."If you thought the true gothic novel died with the nineteenth century, this will change your mind...This is one gorgeous read." —Stephen King"Gabriel Garcia Marquez meets Umberto Eco meets Jorge Luis Borges for a sprawling magic show...We are taken on a wild ride that executes its hairpin bends with breathtaking lurches." —The New York Times Book Review"Once again I have encountered a book that proves how wonderful it is to become immersed in a rich, long novel...This novel has it all: seduction, danger, revenge, and a mystery that the author teases with mastery. Zafón has outdone even the mighty Charles Dickens." —The Philadelphia Inquirer"Anyone who enjoys novels that are scary, erotic, touching, tragic and thrilling should rush right out to the nearest bookstore and pick up The Shadow of the Wind. Really, you should." —Michael Dirda, The Washington Post"Wonderous . . . masterful . . . The Shadow of the Wind is ultimately a love letter to literature, intended for readers as passionate about storytelling as its young hero." —Entertainment Weekly, Editor's Choice Carlos Ruiz Zafón was one of the world's most read and best-loved writers. His work has been translated into more than forty languages and published around the world, garnering numerous international prizes and reaching millions of readers. He was the author of The Shadow of the Wind, The Angel's Game, The Prince of Mist, The Midnight Palace, The Prisoner of Heaven, and, most recently, The City of Mist, published posthumously.Lucia Graves is the author and translator of the Spanish-language editions of the poetry of her father, Robert Grattara. Critics describing a new work will sometimes resort to a particularly seductive formula: "If Judith Krantz had written 'Ulysses' " or "Half Georgette Heyer, half H. P. Lovecraft." or "If you enjoyed A Dog of Flanders, you'll just purr over The Cat's Pajamas." This is a seductive formula because it's easy to use (too easy, most of the time) and because it can quickly convey something of the range and complexity of a new book without going into a lot of detail.But such shortcuts also remind us that novels, like most literature, build on earlier books as much as they do on life or on a writer's personal traumas. Indeed, one loose definition of modernism might be writing that is actually rewriting.The Shadow of the Wind provokes such thoughts because it is a long novel that will remind readers of a good many other novels. This isn't meant as criticism but as an indication of the story's richness and architectonic intricacy. Before everything else, Carlos Ruiz Zafón's European bestseller is a book about a mysterious book, and its even more mysterious author. Try to imagine a blend of Grand Guignol thriller, historical fiction, occasional farce, existential mystery and passionate love story; then double it. If that's too hard to do, let me put it another way: If you love A.S. Byatt's Possession, García Márquez's One Hundred Years of Solitude, the short stories of Borges, Umberto Eco's The Name of the Rose, Arturo Pérez-Reverte's The Club Dumas or Paul Auster's "New York" trilogy, not to mention Victor Hugo's Hunchback of Notre Dame and William Hjortsberg's Falling Angel, then you will love The Shadow of the Wind. "I was raised among books," writes Daniel Sempere, "making invisible friends in pages that seemed cast from dust and whose small I carry on my hands to this day." Young Daniel's father runs a used bookstore in Barcelona; his mother died when he was 4, and he misses her desperately. One afternoon in 1945 the older Sempere informs his not quite 11-year-old son that he is taking him to the Cemetery of Forgotten Books. "You mustn't tell anyone what you're about to see today." They wander through narrow winding streets, then finally stop before "a large door of carved wood, blackened by time and humidity. Before us loomed what to my eyes seemed the carcass of a palace, a place of echoes and shadows." Inside "a labyrinth of passageways and crammed bookshelves rose from base to pinnacle like a beehive with tunnels, steps, platforms, and bridges that presaged an immense library of seemingly impossible geometry." Daniel's father tells him that "according to tradition, the first time someone visits this place, he must choose a book, whichever he wants, and adopt it, making sure that it will never disappear, that it will always stay alive." Daniel chooses — or perhaps is chosen by — "The Shadow of the Wind," by Julián Carax. Daniel loses himself in the book — we are never told too much about its gothic-thriller plot — and soon asks for other works by Carax, who seems to have been a Spaniard living in Paris during the 1920s and '30s. He learns that his works are virtually impossible to find. Rumor has it that over the past 10 years or so a dark figure with a limp has bought up every Carax available, and that libraries and private collections have had their Carax titles stolen. It's hinted that all the copies — never plentiful to begin with — have been burnt and that the man with the limp goes by the name of Lain Coubert. Daniel knows this man. In "The Shadow of the Wind" it is the one used by the devil.About this same time, our young bibliophile comes to know a well-to-do bookseller and his gorgeous blind niece, who dresses all in white. The boy takes to visiting Clara in the evenings to read to her, naturally falling in love with the young woman. Meanwhile, he keeps trying to find out more about Julián Carax. Time passes. Then, one night, the now adolescent Daniel is unable to sleep, and he looks out into the night. "A motionless figure stood out in a patch of shadow on the cobbled street. The flickering amber glow of a cigarette was reflected in his eyes. He wore dark clothes, with one hand buried in the pocket of his jacket, the other holding the cigarette that wove a web of blue smoke around his profile. He observed me silently, his face obscured by the street lighting behind him. He remained there for almost a minute smoking nonchalantly, his eyes fixed on mine. Then, when the cathedral bells struck midnight, the figure gave a faint nod of the head, followed, I sensed, by a smile that I could not see. I wanted to return the greeting but was paralyzed. The figure turned, and I saw the man walking away, with a slight limp." This passage occurs on page 37, and the real story of The Shadow of the Wind has just begun. Gradually, Daniel learns that Carax was born in Barcelona, the son of a beautiful French piano teacher and the owner of a local hat shop. It's said that someone other than Antoni Fortuny was Julián's actual father but that Sophie Carax, even when beaten and abused, would never reveal his identity. When Julian grew to adolescence, he joined a group of four other boys — one later becoming a priest, another a cold-blooded government assassin, another the financier of his books. He also fell desperately in love with the fourth boy's sister, Penelope. Meanwhile, the reader notices that Daniel himself — now 18 or 19 — is oddly replicating the life of Julian. As he delves into Carax's past, he meets people who casually mention that he looks a little like the novelist. Daniel eventually discovers that Carax fled Paris after a duel on the day he was to marry a wealthy and elderly woman. His body was found in an alley in Barcelona a month later, just as the Civil War broke out. Virtually all those who befriended Carax appear to have ended up impoverished, crazed or dead. The house of his beloved Penelope has been long abandoned and is said to be haunted. As the reader tries to figure out the links between modern Spanish history, two passionate and forbidden love affairs and an enigmatic novelist, Carlos Ruiz Zafón periodically lessens the tension of his dark melodrama by introducing humorous interludes or eccentric secondary characters. The Sempere's give work to a beggar who claims to have been a secret agent and many other things. Fermín is worldly, tough, shrewd, utterly loyal and overly flighty. "For the life of God, I hereby swear that I have never lain with an underage woman, and not for lack of inclination or opportunities. Bear in mind that what you see today is but a shadow of my former self, but there was a time when I cut as dashing a figure as they come. Yet even then, just to be on the safe side, or if I sensed that a girl might be overly flighty, I would not proceed without seeing some form of identification or, failing that, a written paternal authorization. One has to maintain certain moral standards."Zafón — at least in the fine English of Lucia Graves — can also turn a witty phrase: Describing a learned priest, he writes, "Years of teaching had left him with that firm and didactic tone of someone used to being heard, but not certain of being listened to." Some of the wit — or is it symbolism? — can be subtle: When Fermín happens to mention the Four Horsemen of the Apocalypse on one page, on the next he is knocking over a set of the novels of Vicente Blasco Ibáñez, whose best known book is the once wildly popular bestseller The Four Horsemen of the Apocalypse. Not least, like his partial model Sancho Panza, Fermín also specializes in peasant wisdom: "Look, Daniel. Destiny is usually around the corner. Like a thief, like a hooker, or a lottery vendor; its three most common personifications. But what destiny does not do is home visits. You have to go for it."And so, in a sense, Daniel does go for it, plunging deeper and deeper into the enigma of Julián Carax and his accused books, and along the way risking the lives and happiness of all those he loves. It grows ever more apparent that much that has seemed random or mad or unlucky — the burning of Carax's novels, sudden disappearances, the blighting of so many lives — may be part of a larger insidious plan, that there are wheels within wheels.I'd like to say more about this superbly entertaining book but don't dare to hint any more about its plot twists. Suffice it to say that — and here's yet another critical formula — anyone who enjoys novels that are scary, erotic, touching, tragic and thrilling should rush right out to the nearest bookstore and pick up The Shadow of the Wind. Really, you should. Copyright 2004, The Washington Post Co. All Rights Reserved. A secret's worth depends on the people from whom it must be kept. My first thought on waking was to tell my best friend about the Cemetery of Forgotten Books. Tomás Aguilar was a classmate who devoted his free time and his talent to the invention of wonderfully ingenious contraptions of dubious practicality, like the aerostatic dart or the dynamo spinning top. I pictured us both, equipped with flashlights and compasses, uncovering the mysteries of those bibliographic catcombs. Who better than Tomás to share my secret? Then, remembering my promise, I decided that circumstances advised me to adopt what in detective novels is termed a different mood operandi. At noon I approached my father to quiz him about the book and about Julián Carax—both world famous, I assumed. My plan was to get my hands on his complete works and read them all by the end of the week. To my surprise, I discovered that my father, a natural-born librarian and a walking lexicon of publishers' catalogs and oddities, had never heard of The Shadow of the Wind or Julián Carax. Intrigued, he examined the printing history on the back of the title page for clues. "It says here that this copy is part of an edition of twenty-five hundred printed in Barcelona by Gabestany Editors, in June 1936—"Do you know the publishing house?" "It closed down years ago. But, wait, this is not the original. The first edition came out in November 1935 but was printed in Paris...Published by Galiano & Neuvail. Doesn't ring a bell." "So this is a translation?" "It doesn't say so. From what I can see, the text must be the original one." "A book in Spanish, first published in France?" "It's not that unusual, not in times like these." my father put in. "Perhaps Barceló can help us..."Gustavo Barceló was an old colleague of my father's who now owned a cavernous establishment on Calle Fernando with a commanding position in the city's secondhand-book trade. Perpetually affixed to his mouth was an unlit pipe that impregnated his person with the aroma of a Persian market. He liked to describe himself as the last romantic, and he was not above claiming that a remote line in his ancestry led directly to Lord Byron himself. As if to prove this connection, Barceló fashioned his wardrobe in the style of a nineteenth-century dandy. His casual attire consisted of a cravat, white patent leather shoes, and a plain glass monocle that, according to malicious gossip, he did not remove even in the intimacy of the lavatory. Flights of fancy aside, the most significant relative in his lineage was his begetter, an industrialist who had become fabulously wealthy by questionable means at the end of the nineteenth century. According to my father, Gustavo Barceló was, technically speaking, loaded, and his palatial bookshop was more of a passion than a business. He loved books unreservedly, and—although he denied this categorically—if someone stepped into his bookshop and fell in love with a tome he could not afford, Barceló would lower its price, or even give it away, if he felt that the buyer was a serious reader and not an accidental browser. Barceló also boasted an elephantine memory, allied to a peevishness that matched his demeanor and the solemnity of his voice. If anyone knew about old books, it was he. That afternoon, after closing the shop, my father suggested that we stroll along to the Els Quatre Gats, a café on Calle Montsió, where Barceló and his bibliophile knights of the round table gathered to discuss the finer points of decadent poets, dead languages, and neglected, moth-ridden masterpieces. Els Quatre Gats was just a five-minute walk from our house and one of my favorite haunts. My parents had met there in 1932, and I attributed my own-way ticket into this world in part to the old café's charms. Stone dragons guard a lamplit façade anchored in shadows. Inside, voices seemed shaded by the echoes of other times. Accountants, dreamers, and would-be geniuses shared tables with the specters of Pablo Picasso, Isaac Albéniz, Federico García Lorca, and Salvador Dalí. There any poor devil could pass for a historical figure for the price of a small coffee. "Sempere, old man," proclaimed Barceló when he saw my father come in. "Hail the prodigal son. To what do we owe the honor?" "You owe the honor to my son, Daniel, Don Gustavo. He's just made a discovery..." "Well, then, pray come and sit down with us, for we must celebrate this ephemeral event," he announced. "Ephemeral?" I whispered to my father. "Barceló can express himself only in frilly words." my father whispered back. "Don't say anything, or he'll get carried away." The lesser members of the coterie made room for us in their circle, and Barceló, who enjoyed flaunting his generosity in public, insisted on treating us. "How old is the lad?" inquired Barceló, inspecting me out of the corner of his eye. "Almost eleven," I announced. Barceló flashed a shy smile. "In other words, ten. Don't add on any years, you rascal. Life will see to that without your help." A few of his chums grumbled in assent. Barceló signaled to a waiter of such remarkable decrepitude that he looked as if he should be declared a national landmark. "A cognac for my friend Sempere, from the good bottle, and a cinnamon milk shake for the young one—he's a growing boy. Ah, and bring us some bits of ham, but spare us the delicacies you brought us earlier, eh? If we fancy rubber, we'll call for Pirelli tires." The waiter nodded and left, dragging his feet. "I hate to bring up the subject," Barceló said, "but how can there be jobs? In this country nobody ever retires, not even after they're disabled. Just look at El Cis. I bet he's blind, and he's sucking on his cold pipe, eyes already gone blind in his hands. Despite his pretentious façade and his verbosity, Barceló could smell good prey the way a wolf scents blood. "Let me see," he said, feigning disinterest. "What have we here?" I glanced at my father. He nodded approvingly. Without further ado, I handed Barceló the book. The bookseller greeted it with expert hands. His pianist's fingers quickly explored its texture, consistency, and condition. He located the page with the publication and printer's notices and studied it with Holmesian flair. The rest watched in silence, as if awaiting a miracle, or permission to breathe again. "Carax. Interesting," he murmured in an inscrutable tone.I held out my hand to recover the book. Barceló arched his eyebrows but gave it back with an icy smile. "Where did you find it, young man?" "It's a secret," I answered, knowing that my father would be smiling to himself. Barceló frowned and looked at my father. "Sempere, my dearest old friend, because it's my own and because of the high esteem I hold you in, and in honor of the long and profound friendship that unites us like brothers, let's call it at forty duros, end of story." "You'll have to discuss that with my son," my father pointed out. "The book is his."Barceló granted me a wolfish smile. "What do you say, laddie? Forty duros isn't bad for a first sale..."Sempere, this boy of yours will make a name for himself in the business." The choir cheered his remark. Barceló gave me a triumphant look and pulled out his leather wallet. He ceremoniously counted out two hundred pesetas, which in those days was quite a fortune, and handed them to me. But I just shook my head. Barceló scowled. "Dear boy, greed is most certainly an ugly, not to say morally, sin. Be sensible. Call me crazy, but I'll raise that to sixty duros, and you can open a retirement fund. At your age you must start thinking of the future." I shook my head again. Barceló shot a poisonous look at my father through his monocle. "Don't look at me," said my father. "I'm only here as an escort." Barceló sighed and peered at me closely. "Let's see, junior. What is it you want?" "What I want is to know who Julián Carax is and where I can find other books he's written." Barceló chuckled and pocketed his wallet, reconsidering his adversary. "Goodness, a scholar. Sempere, what do you feed the boy?"The bookseller leaned toward me confidentially, and for a second I thought he betrayed a look of respect that had not been there a few moments earlier. "We'll make a deal," he said. "Tomorrow, Sunday, in the afternoon, drop by the Altavista library and ask for me. Bring your precious find with you so that I can examine it properly, and I'll tell you what I know about Julián Carax. Quid pro quo." "Quid pro quo?" "Latin, young man. There's no such thing as dead languages, only dormant minds. Paraphrasing, it means that you can't get something for nothing, but since I like you, I'm going to do you a favor." The man's oratory could kill flies in midair, but I suspected that if I wanted to find out anything about Julián Carax, I'd be well advised to stay on good terms with him. I proffered my most saintly smile in delight at his Latin outpourings. "Remember, tomorrow, in the Ateneo," pronounced the bookseller. "But bring the book, or there's no deal..."Fine."Our conversation slowly merged into the murmuring of the other members of the coffee set. The discussion turned to some documents found in the basement of El Escorial that hinted at the possibility that Don Miguel de Cervantes had in fact been the nom de plume of a large, hairy lady of letters from Toledo. Barceló seemed distracted, not tempted to claim a share in the debate. He remained quiet, observing me from his fake monocle with a masked smile. Or perhaps he was only looking at the book I held in my hands. Carlos Ruiz Zafón has written a masterful novel of love, mystery, and love, made more superb on audio. Originally written in Spanish, the story begins when young Daniel no longer remembers his mother's face, and his father takes him to the Cemetery of Forgotten Books. There he finds THE SHADOW OF THE WIND, a novel by Julián Carax. Enchanted by the book, Daniel embarks on a search for other works by Carax, and eventually for Carax himself. During his quest, Daniel becomes enveloped in murder, intrigue, and love. Jonathan Davis's reading is brilliant, and the book is a certain Audie Award nominee. Davis uses a light, but effective, Spanish accent, offering the listener a remarkable sense of authenticity. Davis imbues Daniel with a mix of reverence and innocence that shines through every word. The audiobook also contains periodic musical accompaniment, composed by Zafón, that works surprisingly well. THE SHADOW OF THE WIND has been translated into 20 languages, with its translation into English, American readers can share the beauty of what is destined to be a literary classic. D.J.S. Winner of AudioFile Earphones Award & AudioFile 2004, Portland, Maine. Copyright © AudioFile, Portland, Maine.aines alises Bernarda edit descriptions of this character Carlos Ruiz Zafón ¿Qué tanto le ha gustado este libro? ¿De qué calidad es el archivo descargado? Descargue el libro para evaluar su calidad. ¿Cuál es la calidad de los archivos descargados? Un amanecer de 1945 un muchacho es conducido por su padre a un misterioso lugar oculto en el corazón de la ciudad vieja: El Cementerio de los Lobos Olvidados. Allí, Daniel Sempere encuentra un libro maldito que cambiará el rumbo de su vida y le arrastrará a un laberinto de intrigas y secretos enterrados en el alma oscura de la ciudad. «La Sombra del Viento» es un misterio literario ambientado en la Barcelona de la primera mitad del siglo XX, desde los últimos esplendores del Modernismo a las tinieblas de la posguerra. Tipo de Contenido: Libros spanish, 2001 pdf, 2.24 MB El archivo se enviará a su dirección de correo electrónico durante el transcurso de 1-5 minutos. La conversión a la fallado También le puede interesar edit descriptions of this character The Gumshoe Awards are an American award for popular crime fiction literary works. The Gumshoe Awards are awarded annually by the American Internet magazine Mystery Ink (not to be confused with Mystery Inc.) to recognize the best achievements in crime fiction. The nominated books were chosen from those published for the first time in the United States in English (or English translation). 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