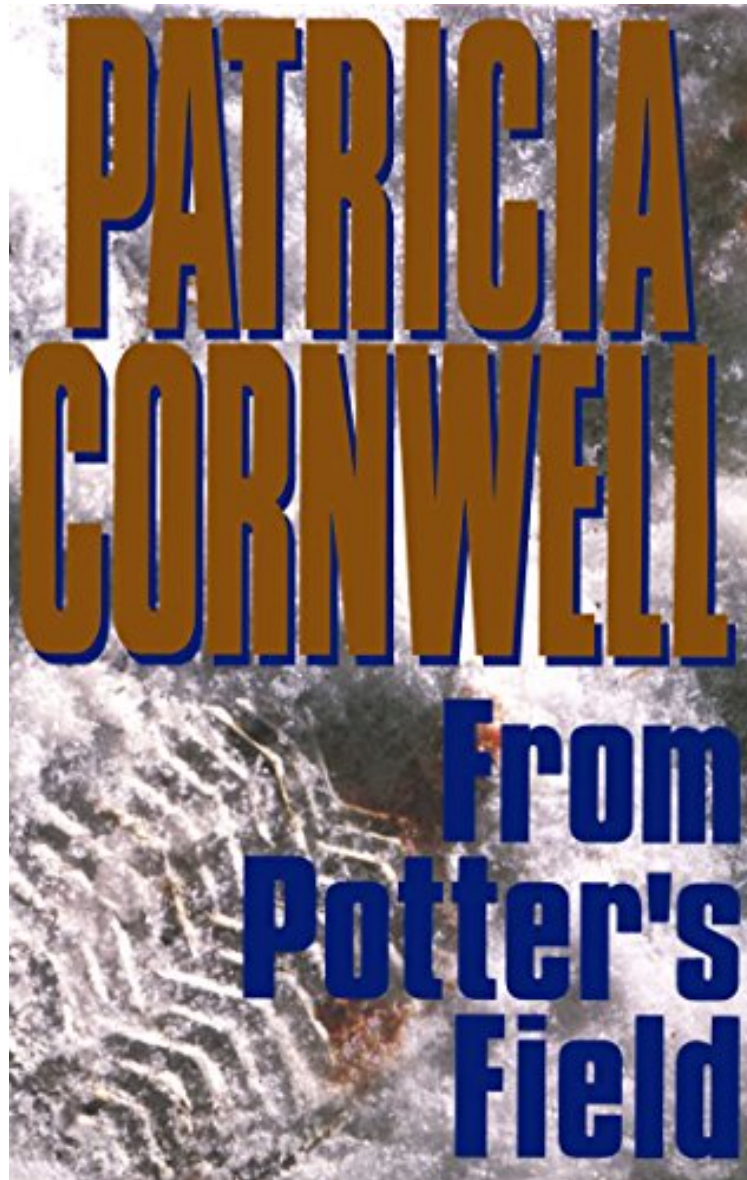


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From Potter's Field: Scarpetta 6 (Kay Scarpetta) (English Edition)

Von Patricia Cornwell
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Produktinformation -Verkaufsrang: #104261 in eBooksVerffentlicht am: 1995-08-02Erscheinungsdatum:
1995-08-02File Name: B001D202NO | File size: 35.Mb

Von Patricia Cornwell : From Potter's Field: Scarpetta 6 (Kay Scarpetta) (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised From Potter's Field: Scarpetta 6 (Kay Scarpetta) (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen1 von 1 Kunden fanden die folgende Rezension hilfreich.
spannender Roman - englische Ausgabe von "Die Tote ohne Namen"Von Melli"From Potter's Field" von Patricia

Cornwell ist die englischsprachige Originalausgabe von "Die Tote ohne Namen" ist der sechste Teil aus der Reihe um die Gerichtsmedizinerin Dr. Kay Scarpetta. Inhaltszusammenfassung: Stille ist eingekehrt im nechtlichen New York, der Central Park ruht unter einer dicken Schneeschicht - eine Szenerie, wie sie idyllischer kaum sein knnte. Wre da nicht die Frauenleiche, die in eben diesem Park an einem eingefrorenen Brunnen lehnt. Die Handschrift der Tat ist unverkennbar: Serienmrder Temple Brooks Gault hat wieder zugeschlagen. Er wird noch weiter morden, doch bald wird klar, dass er es eigentlich nur auf ein Opfer abgesehen hat: Chief Medical Examiner Kay Scarpetta. Obwohl ich den direkten Vorgnger aus der Scarpetta-Reihe nicht gelesen habe, kam ich schnell und problemlos in die Handlung. Das Buch ist gut aufgebaut und spannend geschrieben. Der Leser trifft wieder auf bekannte und liebgewonnene Charaktere wie Pete Marino, Benton Wesley, Lucy und natrlich Kay Scarpetta. Aus der Perspektive der Gerichtsmedizinerin wird die Geschichte um den Mord in New York und die Jagd auf den Serienmrder Temple Brooks Gault als Ich-Erzhlung in der Vergangenheitsform erzht. Mir hat der Roman recht gut gefallen, ich fand ihn spannend und angenehm zu lesen. Empfehlenswert nicht nur fr Scarpetta-Fans. 1 von 1 Kunden fanden die folgende Rezension hilfreich. Meeting the Parents of a Serial Killer Von Andrea Egger, author of Grave Accusations Another great book from Madame Medical Investigator Author Patricia Cornwell. Always well-researched, this time the book causes Dr. Kay Scarpetta, Marino and of course, FBI Agent Benton Wesley to investigate the death of a frozen naked woman propped openly in Central Park. Their path leads them to the parents of a psychotic serial killer, one of whom can see nothing wrong about her son and the other parent who would only see his if pointing a shotgun at the son's face. The woman's identity is a shock, as is Scarpetta's handiness with a side-arm. A must-read! 0 von 0 Kunden fanden die folgende Rezension hilfreich. More of a "yawn" than a "scream", really... Von Ein Kunde Usually I read "general fiction", but I also like to read "crime novels" from time to time. Of course that good "crime novels" also qualify as literature. Take Graham Greene, for instance, or James Ellroy, the Tinseltown Dostoyevsky. Of course that it's a very tricky business, that of writing crime novels. And unfortunately, Ms. Cornwell's "From Potter's Field" falls a little bellow the mark. Let's take the character development, for instance. Or rather, let us not take it, since there isn't any. Scarpetta continues to be a paranoid b***h who simply cannot stop moralising for a second (I like strong women characters; unfortunately, this one is just irritating). Lucy, whose very existence should be considered a crime, manages to be more annoying than Jar Jar Binks. Gault barely manages to be ONE-dimensional, let alone be terrifying (he's about as scary as Dr. Evil from "Austin Powers". Minus the jokes.) Marino is his usual amusing cardboard self and everyone else is just walking backdrop. But let us forget character for a while. How about the plot? After all, a good plot can save a crime novel, can't it? Well, not always, but in this case there is no plot. None that Cornwell hasn't written before, that is. Think about it: someone is out on a killing spree, Scarpetta takes on the case, Scarpetta goes here and there and finally, some name is pulled out of the filofax and thrown into the page, only to have him/her shot dead (usually by Scarpetta) at the end. The only difference here is that this time we *know* who the killer is, so the plot becomes quite obvious after the first twenty pages! Not that there weren't enough intriguing possibilities around: say, what has the Army got to do with everything? Or who exactly is Gault's father? (It would be interesting if Cornwell did a "Chinatown" here - you know: the scene where Evelyn (Faye Dunaway) reveals who is the father of her daughter - and came up with some really nasty solution to the question of Gault's parentage. Instead, it appears that Peyton Gault's brother was shagging his wife - duh!) But unfortunately, none of this leads anywhere. The "plot" merely goes on undeterred in its path towards Trite-city, Predictable-land. The only thing that starts out by being vaguely arousing is the scene where Scarpetta meets the Gaults. We aren't usually treated to this kind of viewpoint in the over-simplistic Scarpetta novels, so my hopes were high. What a major disappointment, considering that that scene is handled with all the subtlety of a demolition ball wrecking a building. I know that scenes like that are very difficult to write, but surely Cornwell could have come up with something better? After some time I came to realise that the purpose of that scene was to remind us how much "The Sweet Hereafter" was brilliant in its handling of the reactions of parents towards their wayward - or their lost - children. Also, since we are talking about Scarpetta meets the Gaults, let us pose a question: why, pray tell, is there no explanation concerning Gault's fixation on Scarpetta? And consider the following situation: two twin siblings, very similar genetic traits, very similar upbringing... so why was Jayne Gault such an angel and Temple Gault such a demon? Should we start calling for father Merrin here? (OK, so he snorts about six lines of coke a day, but so did Drew Barrymore before her reinvention and never was she seen indulging in a killing spree.) Also, if it was so obvious from such an early age that Temple Gault had some serious problems, why didn't his parents commit him to an institution? Did they hope that he would grow out of it? In a word, Cornwell's tidbits concerning Gault are pure and simply bizarre. It's so ironic that I re-read the brilliant "The Talented Mr. Ripley" by Patricia Highsmith before I picked up "From Potter's Field" - what a glaring contrast. Gault the classical Anti-christ? Compared to the wonderfully textured Tom Ripley he is just a complete ninny. There were some other things that left some bitter aftertaste in my mouth, such as the ever-present pro-death penalty stance (alright, Patricia, we know what your opinion is... enough already, OK?) and characters being fans of Ayn Rand's books (eek!!!). But considering the former, doesn't Cornwell know that the US is the only industrialised Western country to still have the death penalty? (Here in Portugal we got rid of that *in the late 1800s*.) Doesn't she realise that her arguments either mean absolutely nothing to the other countries where this is being sold or simply irritate lots of

people there (myself included)? Also, why does Cornwell insist in portraying Scarpetta mates as defenders of a featureless society against criminals that are portrayed as "complete outsiders"? Is she afraid to face the real texture of a corrupt society, such as in "Seven", for instance, and deal with the underlying problems? Since crime has been a feature of almost all human societies from the dawn of time, how about devoting some pages to that issue, instead of brushing it under the carpet? But I see this is getting too long, and I believe that I have stated the reasons to why "From Potter's Field" was a complete waste of time and money. If you want to read an interesting crime novel - a *real* novel - from the female perspective, read "Smilla's Sense of Snow". If you insist in reading "From Potter's Field" go ahead, but don't say you haven't been warned. As for me, this was not the first Cornwell novel I read, but it will certainly be the last.

Kurzbeschreibung#1 bestselling author Patricia Cornwell returns to the chilling world of gutsy medical examiner Kay Scarpetta in this suspense classic. An unidentified nude female sits propped against a fountain in Central Park. There are no signs of struggle. When Dr. Kay Scarpetta and her colleagues Benton Wesley and Pete Marino arrive on the scene, they instantly recognize the signature of serial killer Temple Brooks Gault. Scarpetta, on assignment with the FBI, visits the New York City morgue on Christmas morning, where she must use her forensic expertise to give a name to the nameless difficult task. But as she sorts through conflicting forensic clues, Gault claims his next victim. He has infiltrated the FBI's top secret artificial-intelligence system developed by Scarpetta's niece, and sends taunting messages as his butchery continues, moving terrifyingly closer to Scarpetta herself. Upon examining a dead woman found in snowbound Central Park, Kay Scarpetta immediately recognizes the grisly work of Temple Gault, a bold and brilliant killer from her past. Now she must hunt down a psychopath whose string of horrible murders is leading inexorably to his ultimate prey: Scarpetta herself. Even with the help of the FBI, Scarpetta knows the endgame is hers alone to play -- and it will be played on Gault's home turf, the subway tunnels beneath New York City. Upon examining a dead woman found in snowbound Central Park, Kay Scarpetta immediately recognizes the grisly work of Temple Gault, a bold and brilliant killer from her past. Now she must hunt down a psychopath whose string of horrible murders is leading inexorably to his ultimate prey: Scarpetta herself. Even with the help of the FBI, Scarpetta knows the endgame is hers alone to play -- and it will be played on Gault's home turf, the subway tunnels beneath New York City.