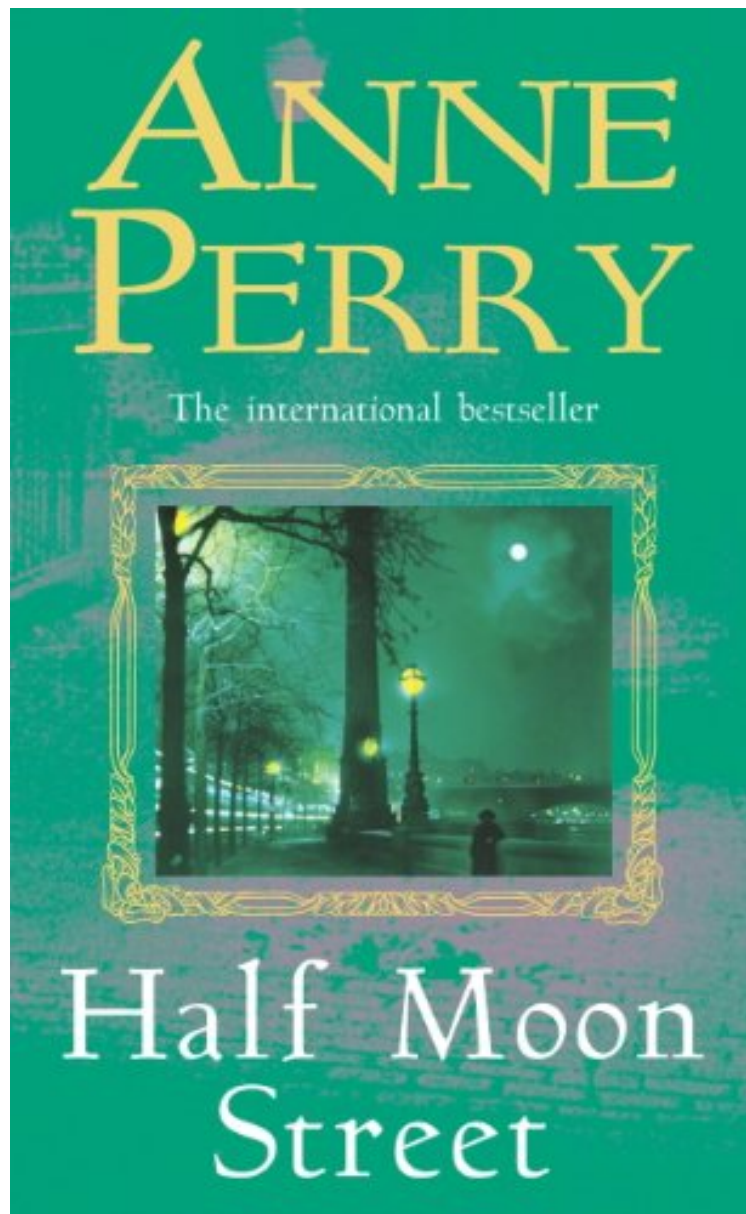


[Mobile ebook] Half Moon Street (Thomas Pitt Mystery, Book 20): A thrilling novel of murder, scandal and intrigue (Charlotte Thomas Pitt series)

## **Half Moon Street (Thomas Pitt Mystery, Book 20): A thrilling novel of murder, scandal and intrigue (Charlotte Thomas Pitt series)**

*Von Anne Perry*

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**Von Anne Perry : Half Moon Street (Thomas Pitt Mystery, Book 20): A thrilling novel of murder, scandal and intrigue (Charlotte Thomas Pitt series)** before purchasing it in order to gage whether or not it would be worth my

time, and all praised Half Moon Street (Thomas Pitt Mystery, Book 20): A thrilling novel of murder, scandal and intrigue (Charlotte Thomas Pitt series):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Good, but not her bestVon Andrea MillerAs usual, Perry writes about Victorian England and its culture. A male photographer is found dead, wearing in a velvet dress and chained to a boat. Pitt investigates, but this time without Charlotte. Charlotte is such a part of Pitt that her presence is missed, but it is nice to read about Pitt in action by himself.Perry uses this book to discuss censorship and pornography. Perry knows she is dealing with explosive issues and handles them with care. She doesn't try to find easy solutions to every topic. She explores the ins and outs of censorship and free speech, and shows how damaging pornography can be. Thoughts to ponder.Perry has a gift for peering into the human soul and pulling out the the darkest and most secret emotions. She successfully uses them time and again to write compelling stories with sympathetic characters, both victim and murderer, with whom we can all relate. With just a little push, we know we could all become the one on the wrong side of the law.I also like the book because it developed the characters of Charlotte's grandmother, mother and stepfather more. These compelling characters further the plot instead of staying on the sidelines as usual.Also, this story has less of the usual too-good-to-be-true coincidences that Perry has used a lot lately.I do have some gripes with the book though. 1) Perry doesn't seem to have learned that sometimes less is more when it comes to driving a point home. It's not as bad in this book, but it's still irritating. 2) There was a distracting sideline about a 'missing' French diplomat. I guess it was supposed to be a red herring, but it was totally unnecessary and added nothing to the plot.0 von 0 Kunden fanden die folgende Rezension hilfreich. One of Perry's bestVon Ein KundeHis wife Charlotte accompanied by her sister and brother-in-law are vacationing in Paris and his children are at the shore with their nanny. Bow Street police Superintendent Thomas Pitt feels a bit empty and lonely.That changes when a murdered male corpse is found floating on the Thames. The victim's arms are chained to the boat's sides and he is wearing a dress. The case is difficult because the victim's name remains unknown. Eventually, Pitt learns the deceased is famous photographer Delbert Cathart, an artist known for capturing the essence of his subjects. The placement of the body, a parody of sexual fulfillment, suggests this is a crime of passion, the perpetrator one of the many individuals who have posed for Delbert or have been affected by his work. The diligent Pitt continues his investigation seeking a motive that hopefully will lead him to the perpetrator.Anne Perry is one of the giantesses of the mystery genre as her works constantly reach readers on different levels, many of which are emotionally charged. Victorian London is vigorously brought to life as a place where men struggle to keep the power that women want for themselves. The who-done-it of HALF MOON STREET is entertaining and puzzling as Ms. Perry continues to be the leading light of the Victorian mystery.Harriet Klausner0 von 0 Kunden fanden die folgende Rezension hilfreich. Definitely not her best!Von K. L SadlerI usually enjoy the no-brainer historical mystery which Anne Perry is one of the better writers. She has built some believable characters with plots and twists that are believable from the Victorian Era in England. In this book though, like many shows such as MASH that have been on TV too long, she is less concern about her characters and her plots then presenting her own philosophy about pornography. Not that I disagree with her, but this book was difficult to read because there were two different storylines, one extremely preachy, and one that was the basis for the mystery, yet was not built up properly. I hate to go back and forth between plots, and though she ties them up at the end, it didn't satisfy me or what I expect of her as a writer. Maybe it is like other people have written about characters or series which have gone on too long, the author is more concerned with meeting a deadline, then developing plot and character. I may go back and read some of her older books that I have not yet read, but I am not sure I will pick up any future ones. It becomes a waste of the reader's time. Karen Sadler, Science Education, University of Pittsburgh, klsst23@pitt.edu

Kurzbeschreibung A case reeking of scandal before the body is even cold... Half Moon Street is the twentieth crime novel in the bestselling Thomas Pitt mystery series, by the master storyteller of Victorian society, Anne Perry. Perfect for fans of C. J. Sansom and Sarah Perry.'A splendidly plotted yarn' - Publishers Weekly For Superintendent Thomas Pitt, the sight of the dead man riding the morning tide of the Thames is unforgettable. He lies in a battered punt drifting through the morning mist, his arms and legs chained to the boat's sides. He is clad in a torn green gown and flowers bestrew his battered body.Pitt's determined search for answers to the victim's identity leads him deep into London's bohemia - to the theatre where beautiful Cecily Antrim is outraging society with her bold portrayal of a modern woman - and into studios where masters of light and shadow are experimenting with the fascinating new art of photography. But only Pitt's most relentless pursuit enables him to identify the wildfire passions raging through this tragedy of good and evil, to hunt down the guilty and protect the innocent. What readers are saying about Half Moon Street: 'I found the plot suspenseful and fascinating'"Half Moon Street is cleverly plotted and comes to a satisfying and surprising conclusion"Five stars'.deSecrets and lies, calumnies and evasions: in Anne Perry's Victorian mysteries, these elements, rather than a hat or gloves, a bustle or a watch fob, are the usual accoutrements of refined ladies and

gentlemen. Half Moon Street marks the return of Inspector Thomas Pitt (20 novels now, beginning with *The Cater Street Hangman* and still going strong) to the cobblestoned streets and elegant drawing rooms of 19th-century London. The inhabitants of those drawing rooms aren't usually thrilled to see him, because he always comes bearing bad news. This time, a body has turned up in a boat on the Thames: Delbert Cathcart, a talented portrait photographer with a taste for blackmail. Clad in a velvet dress, wrists manacled, legs spread grotesquely, skull crushed, Cathcart reminds Pitt of a perverse echo of the Lady of Shalott, or perhaps a debased Ophelia. Which of Cathcart's clients could have been pushed so far as to retaliate in such hideous fashion? Pitt's official investigation is usually combined with another more idiosyncratic approach to the crime; this secondary analysis gives Perry free rein to dissect the manners and morals of Victorian society. In *Half Moon Street*, the genteel inquisition falls to Caroline Fielding, Charlotte's mother (Charlotte, who must need a bit of rest after so many outings, has been packed off to Paris for a vacation; her presence in the book is restricted to letters marveling, rather tediously, at the scandalous iniquities of the Moulin Rouge dance hall). Perry's readers will no doubt remember that Caroline scandalized society by marrying a much younger actor, Joshua. *Half Moon Street* introduces Caroline to his theatrical world, and to Cecily Antrim, a beautiful actress with liberal politics. Cecily poses both a personal and philosophical threat to Caroline, who is disturbed by her willingness to expose the realities of female sexuality on stage: "Should such things be said? Was there something indecent in the exposure of feelings so intimate? To know it herself was one thing, to realize that others also knew was quite different. It was being publicly naked rather than privately." This fear of exposure resonates through the worlds of theatrical and photographic art, as actors, diplomats, and genteel citizens race to hide their secrets from Pitt and Caroline. While Perry evokes the London atmosphere with her usual skill, her narrative lacks its usual finesse. Rather than balancing Pitt's and Caroline's investigation, the novel lurches between them so that it seems all too often that Perry, in pursuit of one story, has forgotten the other. Additionally, Caroline's reaction to feminist politics and sexuality is inexplicably repetitive; her turgid expressions of horror seem the result of an overly eager copy-and-paste procedure. One hopes that this is a momentary lapse in an otherwise solid series. --Kelly Flynn.com

Secrets and lies, calumnies and evasions: in Anne Perry's Victorian mysteries, these elements, rather than a hat or gloves, a bustle or a watch fob, are the usual accoutrements of refined ladies and gentlemen. *Half Moon Street* marks the return of Inspector Thomas Pitt (20 novels now, beginning with *The Cater Street Hangman* and still going strong) to the cobblestoned streets and elegant drawing rooms of 19th-century London. The inhabitants of those drawing rooms aren't usually thrilled to see him, because he always comes bearing bad news. This time, a body has turned up in a boat on the Thames: Delbert Cathcart, a talented portrait photographer with a taste for blackmail. Clad in a velvet dress, wrists manacled, legs spread grotesquely, skull crushed, Cathcart reminds Pitt of a perverse echo of the Lady of Shalott, or perhaps a debased Ophelia. Which of Cathcart's clients could have been pushed so far as to retaliate in such hideous fashion? Pitt's official investigation is usually combined with another more idiosyncratic approach to the crime; this secondary analysis gives Perry free rein to dissect the manners and morals of Victorian society. In *Half Moon Street*, the genteel inquisition falls to Caroline Fielding, Charlotte's mother (Charlotte, who must need a bit of rest after so many outings, has been packed off to Paris for a vacation; her presence in the book is restricted to letters marveling, rather tediously, at the scandalous iniquities of the Moulin Rouge dance hall). Perry's readers will no doubt remember that Caroline scandalized society by marrying a much younger actor, Joshua. *Half Moon Street* introduces Caroline to his theatrical world, and to Cecily Antrim, a beautiful actress with liberal politics. Cecily poses both a personal and philosophical threat to Caroline, who is disturbed by her willingness to expose the realities of female sexuality on stage: "Should such things be said? Was there something indecent in the exposure of feelings so intimate? To know it herself was one thing, to realize that others also knew was quite different. It was being publicly naked rather than privately." This fear of exposure resonates through the worlds of theatrical and photographic art, as actors, diplomats, and genteel citizens race to hide their secrets from Pitt and Caroline. While Perry evokes the London atmosphere with her usual skill, her narrative lacks its usual finesse. Rather than balancing Pitt's and Caroline's investigation, the novel lurches between them so that it seems all too often that Perry, in pursuit of one story, has forgotten the other. Additionally, Caroline's reaction to feminist politics and sexuality is inexplicably repetitive; her turgid expressions of horror seem the result of an overly eager copy-and-paste procedure. One hopes that this is a momentary lapse in an otherwise solid series. --Kelly Flynn