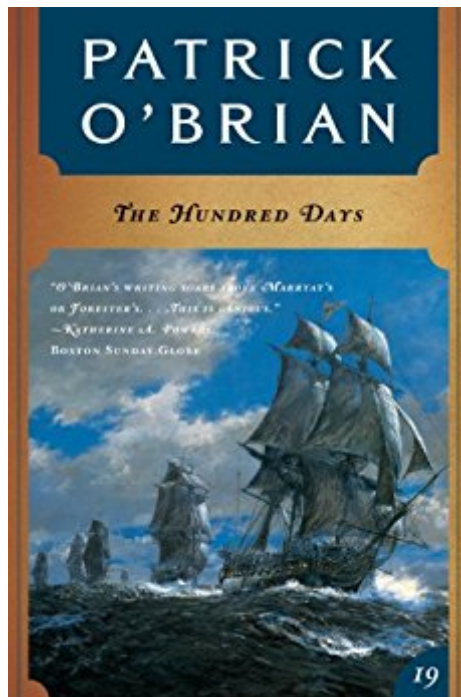


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# The Hundred Days (Vol. Book 19) (Aubrey/Maturin Novels)



## Synopsis

"One of the best novelists since Jane Austen....The Hundred Days may be the best installment yet....I give O'Brian's fans joy of it."â "Philadelphia Inquirer  
Napoleon, escaped from Elba, pursues his enemies across Europe like a vengeful phoenix. If he can corner the British and Prussians before their Russian and Austrian allies arrive, his genius will lead the French armies to triumph at Waterloo. In the Balkans, preparing a thrust northwards into Central Europe to block the Russians and Austrians, a horde of Muslim mercenaries is gathering. They are inclined toward Napoleon because of his conversion to Islam during the Egyptian campaign, but they will not move without a shipment of gold ingots from Sheik Ibn Hazm which, according to British intelligence, is on its way via camel caravan to the coast of North Africa. It is this gold that Jack Aubrey and Stephen Maturin must at all costs intercept. The fate of Europe hinges on their desperate mission. "The Hundred Days is certain to delight O'Brian's fans, for whom happiness is an unending stream of Aubrey/Maturin books....[It] is a fine novel that stands proudly on the shelf with the others."â "Los Angeles Times

## Book Information

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## Customer Reviews

Scanning through the other customer reviews of "The Hundred Days", I am struck by the chasm between those who condemn the book (sometimes in startlingly harsh terms) and those who applaud it. I count myself firmly among the latter, but acknowledge that this volume differs significantly from earlier entries in the series. What some readers apparently view as an absence of skill and spirit on O'Brian's part, I find instead to be the product of a subtle and masterful command of the literary art. Death is a central theme, Death is a chief character of "The Hundred Days", and I find it not surprising at all that O'Brian has elected to use a style in keeping with that particular focus. I have seen numerous comments from dissatisfied readers decrying O'Brian's "failure" to deal with the deaths of major characters at length. With all due respect, I think that view misses the whole point of what and how O'Brian has written. The cheapest, most false piece of writing produced by any hack would have lavished sorrow upon these deaths; shedding shallow tears would have been the easy thing to do. The abruptness of these deaths, even the absence of healing mourning, heightens the pain and the sense of loss we feel. O'Brian has not written a book to make us "feel good". Instead he has painted for us a portrait of emotional constraint, the hues of the world washed over with the grey of an unexpressed grief. Only at rare moments are we permitted to see the black gulf beneath Stephen's determined insistence to continue on after Diana's death. He is a man who is hiding even -- or, especially -- from himself the depth of his loss, while we see that grief has dulled his usual acuity.

I confess I peeked at the reviews of this book before settling in to read it and was a bit worried by the rather harsh remarks by a number of readers. Shouldn't have been. This is a novel of real power. Witty (often darkly humorous), intelligent and beautifully written it is completely at a piece with rest of the series. Still puzzled by those reviewers who claim this was ghosted and a bit troubled by one writer who complained Villier's death was a problem because she was such a strong female character. Well yes, but this isn't Oprah nor is this about consciousness raising as we know it at the end of the twentieth century. Rather, this work is a fantastically imagined glimpse into the very early nineteenth century-a time quite different from our own. I had heard of O'Brian first in the mid-1970's but couldn't rally much interest. Napoleonic Wars? Royal Navy? So? Then, for some reason or another, I picked up 'Master and Commander' over the New Year's Holiday. Three months later, I had read each of the nineteen novels in sequence. One of the great reading experiences of my life. 'The Hundred Days' is an altogether tougher work than those which precede it. Aubrey and Maturin have been at this for a great long while. The war with Napoleon drags on and on. Fortunes are made and lost. Friends and family die. There indeed is very little of the joy to be

found in the earlier books. Choices available to a person were far fewer in number in the early 1800's. Societal constraints, class strictures, duty-any number of factors conspired to grind a person down. By the end of 'The Hundred Days' Aubrey seems tired and spiritless. And why not? Good friends killed. Endless political intrigue.

Some critics have referred to the Aubrey/Maturin books as one long novel united not only by their historical setting but also by the central plot element of the Aubrey/Maturin friendship. Having read these fine books over a period of several years, I decided to evaluate their cumulative integrity by reading them consecutively in order of publication over a period of a few weeks. This turned out to be a rewarding enterprise. For readers unfamiliar with these books, they describe the experiences of a Royal Navy officer and his close friend and traveling companion, a naval surgeon. The experiences cover a broad swath of the Napoleonic Wars and virtually the whole globe. Rereading all the books confirmed that O'Brien is a superb writer and that his ability to evoke the past is outstanding. O'Brien has numerous gifts as a writer. He is the master of the long, careful description, and the short, telling episode. His ability to construct ingenious but creditable plots is first-rate, probably because he based much of the action of his books on actual events. For example, some of the episodes of Jack Aubrey's career are based on the life of the famous frigate captain, Lord Cochrane. O'Brien excels also in his depiction of characters. His ability to develop psychologically creditable characters through a combination of dialogue, comments by other characters, and description is tremendous. O'Brien's interest in psychology went well beyond normal character development, some books contain excellent case studies of anxiety, depression, and mania. Reading O'Brien gives vivid view of the early 19th century. The historian Bernard Bailyn, writing of colonial America, stated once that the 18th century world was not only pre-industrial but also pre-humanitarian (paraphrase).

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