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The Lies Of Locke Lamora



Synopsis

In this stunning debut, author Scott Lynch delivers the wonderfully thrilling tale of an audacious criminal and his band of confidence tricksters. Set in a fantastic city pulsing with the lives of decadent nobles and daring thieves, here is a story of adventure, loyalty, and survival that is one part Robin Hood, one part Oceanâ€™s Eleven, and entirely enthralling. An orphanâ€™s life is harsh and often short in the island city of Camorr, built on the ruins of a mysterious alien race. But born with a quick wit and a gift for thieving, Locke Lamora has dodged both death and slavery, only to fall into the hands of an eyeless priest known as Chains a man who is neither blind nor a priest. A con artist of extraordinary talent, Chains passes his skills on to his carefully selected family of orphans a group known as the Gentlemen Bastards. Under his tutelage, Locke grows to lead the Bastards, delightedly pulling off one outrageous confidence game after another. Soon he is infamous as the Thorn of Camorr, and no wealthy noble is safe from his sting. Passing themselves off as petty thieves, the brilliant Locke and his tightly knit band of light-fingered brothers have fooled even the criminal underworldâ€™s most feared ruler, Capa Barsavi. But there is someone in the shadows more powerful and more ambitious than Locke has yet imagined. Known as the Gray King, he is slowly killing Capa Barsaviâ€™s most trusted men and using Locke as a pawn in his plot to take control of Camorrâ€™s underworld. With a bloody coup under way threatening to destroy everyone and everything that holds meaning in his mercenary life, Locke vows to beat the Gray King at his own brutal game or die trying. | --This text refers to an out of print or unavailable edition of this title.

Book Information

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Customer Reviews

Fantasy meets The Great Con - I'd like to say that the MCs of the story rob from the rich to give to the poor like Robin Hood. But they don't. I'd like to say the people he is stealing from are jerks and deserve it. But they don't. I'd like to say they are really good people and just got a bad start in life. But that isn't entirely true either. What is true is that Locke and the Gentleman bastards steal from the wealthy because they were trained to do it, they are great at it and they have a good time doing it. ****"But nobody" and I mean nobody" has ever been hungry for it like this boy. If he had a bloody gash across his throat and a physiker was trying to sew it up, Lamora would steal the needle and thread and die laughing. He steals too much. Steals too much," the Eyeless Priest mused. "Of all the complaints I never thought I'd hear from a man who trains little thieves for a living. It isn't necessarily about the money but more about the challenge and excitement of the con itself. This is one reason why I had a good time in this story. Locke Lamora is pretty likeable overall. He has a quick tongue and the dialogue and banter in the book is some of the best I've read in fantasy. The group of Gentlemen Bastards together is fantastic and I loved how they teased and taunted one another. You could tell they were like a family. " It's perfect! Locke would appreciate it. Bug, Calo said, "Locke is like a brother to us, and our love for him has no bounds. But the four most fatal words in the Therin language are "Locke would appreciate it. " Rivalled only by "Locke taught me a new trick," added Galdo. "The only person who gets away with Locke Lamora games" is Locke Lamora" because we think the gods are saving him up for a really big death. Something with knives and hot irons" And that was easy to believe as the story jumps around from present to past so that you get a glimpse of how Locke started out stealing with the Thief Maker and ended up becoming a priest of the 13th God. The God that everyone has forgotten about and all the other gods tolerate for some sort of balance. Growing up he escaped so many close calls that you know whatever his demise will be it will be grandiose. The time jumping took a little getting used to but the tie in between the story and interludes were always really interesting. You'd get a glimpse of a lesson Locke learned when a child and then you would see how that lesson grew and transformed and became a way of life he was living in the present. The biggest lesson learned is that Revenge is a dish best served cold. There are plenty of twists and

turns in this and I loved the world building involved. This seemed to be the biggest area of contention in my group read of the book as most loved the dialogue but there were vary degrees of how much everyone like the flowery descriptions of things in the world. I live for all the extra little details like oranges that had liquor infused into them alchemically or gladiator type battles for criminals in the water with giant fish creatures. It all worked for me but a few others started skimming descriptions to get to the meat of the story. Still I was surprised more than once in this and found all the characters, extra stories and world to be very enticing. Looking forward to continuing on in the series. P.S. if this was a little too slow and flowery for you but you like fantasy and con/heist books IÃ¢ÂÂd recommend The Palace Job

This fantasy tale is clever and diverting from its opening pages, and remains clever and diverting throughout. The setting is distinctive rather than generic. The characters are flamboyantly memorable. The plot is intricate and well-executed, switching back and forth in time without ever losing my interest in either of the two main story threads. I am looking forward to reading more by Scott Lynch. That said, it took 145 pages before I warmed to the main character, Locke Lamora. I am the kind of reader who much prefers to like the protagonist, yet who doesn't give them the benefit of the doubt and like them purely by default. I need a reason, even a slight one, to like them. (I read the start of the book in a somewhat distracted state during a long plane flight, so it's possible that I overlooked a moment when Locke Lamora helped an injured baby rabbit--or some such--before page 145.) Thereafter I enjoyed the book a lot. I was gripped when I should be gripped, sad when I should be sad, and I am now tempted to push the sequel close to the top of my huge to-read stack.

It's probably as entertaining reading the reviews of this book as actually reading the book. It's a light, fun read reminiscent of a more classic genre of storytelling. It has a blend of antiquity in the writing as well as a lot of modern colloquialisms that make it an easier read. The story has a lot of twists and turns, and although its not the most original story, it keeps you guessing. The characters are developed enough to care about, but are secondary to the plot line (in that you could change the characters completely and the book would play out about the same). Anyway, I enjoyed the book. Some of the negative reviews here are comparing it to actual classic works of literature or giving it poor reviews for not guiding them on a philosophical exploration of the meaning of life.

Lots of fun to read! The story's main protagonist is a clever thief who rises from a lowly pick-pocket

to quickly become the scourge of the city's nobles. The story bounces back and forth between Locke (and his gentleman bastards) formative years, and the more advanced capers of the present day. The writing itself is relatively fast paced (if you'll excuse the occasional drawn-out visual set-ups.) If you're looking for a true swords and sorcery fantasy novel, this isn't your story. Aside from a few interesting elements that could only take place in the book's fantasy setting, the fantasy element itself is almost entirely secondary to the novel and, with some creative tweaks, could take place in the modern day. That said, still a great time!

This book is excellent. A thrilling crime caper with an unexpected twist. Lynch uses an easy-to-follow writing style to portray a group of mischievous, light-hearted protagonists. The plot stays focused all throughout. My only complaint is that, intermittently, the author will jump back 15 years to reveal more of the main character's past; but it's annoying when the plot of the present time gets really good, then the reader is suddenly plunged off a cliff into the distant past. Outside of that, it's an outstanding read with good plot mechanics, story telling, and even some decent character development. You get to see the characters' emotions displayed in their actions, rather than the author writing: "And then he felt sad because sadly sadness was TEH SADZZ! Boo hoo-ness," like so many other fantasy writers do. Just like good acting, the audience should be able to distinguish how a character feels on their own by drawing on context and the language (verbal or nonverbal) of that character. While this book is not the model example of the aforementioned literary mechanic, it does handsomely avoid any pitfalls or novice mistakes in that area. Fair warning to parents, this is a vulgar and sometimes gory book. Fine for young adults though.

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