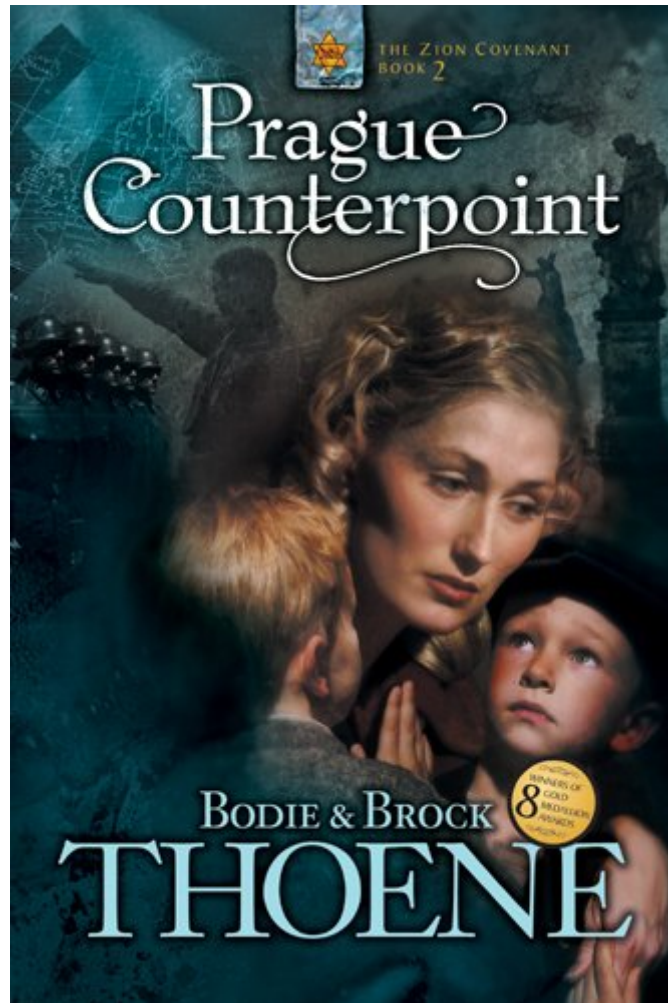


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Prague Counterpoint (Zion Covenant Book 2)



Synopsis

DISCOVER THE TRUTH THROUGH FICTION There is no middle ground. . . . March 12, 1938, is a dark day. Hitler's evil sweeps across Austria, destroying all in its path. Although violinist Elisa Lindheim is safe in Czechoslovakia "for the moment" she grieves over her beloved Vienna. Swastika flags now wave from every window. Jewish shops are destroyed. Neighbors' houses stand empty. The Jews and those who try to defend them are arrested or killed. The clock is running out for those the Nazis consider enemies of the state, such as journalist Walter Kronenberger and his five-year-old son, Charles. If Elisa agrees to help Charles and his twin brother, Louis, she could become useless to the Jewish Underground. Yet how can she stand by and watch two children fall into the clutches of the Nazis?

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Customer Reviews

I'm not ashamed to admit it--I'm hooked on this outside-my-demographic novel series. I'm still a bit disillusioned with myself over it, too, so I guess I'll make a good reviewer for the books. First of all, this is a series, so you don't want to start with this one--go to Vienna Prelude. In terms of the series'

strengths and weaknesses, I'd have to say all the main areas are genuinely strong. For example, the plot is consistently interesting, somewhat unpredictable and satisfying. The author knows how to throw in some amusing poetic justice here, some authentic moments of warmth and kindness there, and a few twists. The occasional 'Deus ex machina', such as at the end of Danzig Passage (volume 5) is endurable, especially considering: characters--she shows a genuine love for her creations and allows them to act consistently; for example, in PC, Elisa is growing through stress, Otto is strong throughout, but perhaps a bit questionably characterized toward the end; Murphy is well-developed; Theo is good; others even in cameo roles are the kind of characters whom an actor could enjoy playing. setting--the Thoenes have chosen a wonderful setting for a novel series, namely pre-WWII Europe, and it's treated well, enhancing the effect. Personally, I find few authors who can do this very well. Take the Victorian novelists, Dickens, Eliot, Thackeray, Austen, or take even Tolstoy--rarely do you find yourself feeling caught up in the romance of a certain setting--contrast Wuthering Heights, on the other hand, for a novel where setting is almost like another character; or the Great Gatsby or the Grapes of Wrath from 20th century Americana. Well, there are definite, if not 100% consistent touches here where you feel caught up in the places as well as the action.

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