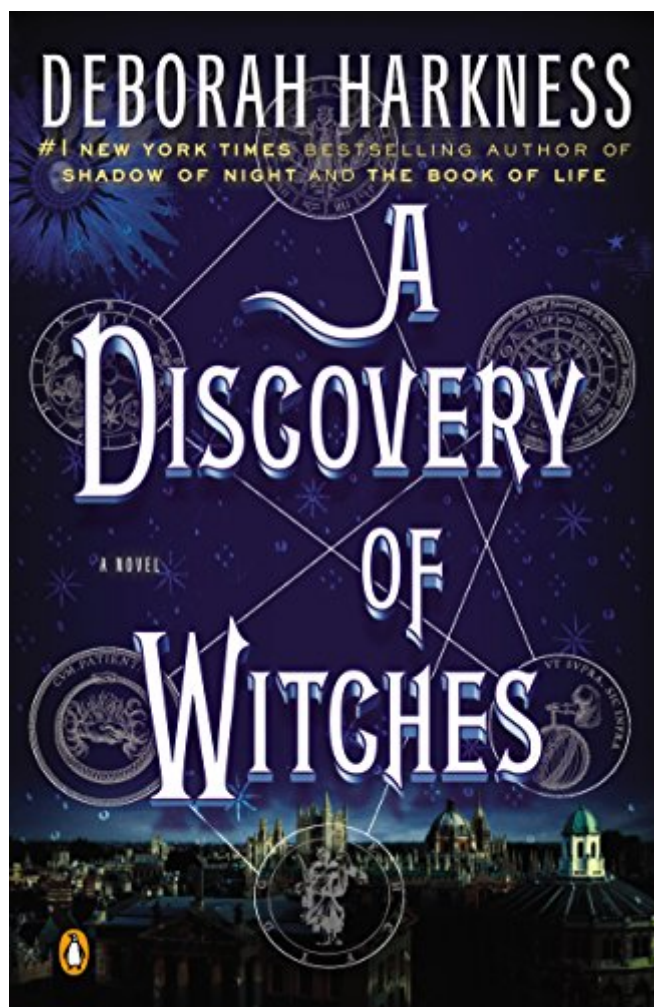


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A Discovery Of Witches: A Novel (All Souls Trilogy, Book 1)



Synopsis

Book one of the New York Timesâ “bestselling All Souls trilogy” a wonderfully imaginative grown-up fantasy with all the magic of Harry Potter and Twilight • (People) Deborah Harknessâ™s sparkling debut, *A Discovery of Witches*, has brought her into the spotlight and galvanized fans around the world. In this tale of passion and obsession, Diana Bishop, a young scholar and a descendant of witches, discovers a long-lost and enchanted alchemical manuscript, Ashmole 782, deep in Oxford’s Bodleian Library. Its reappearance summons a fantastical underworld, which she navigates with her leading man, vampire geneticist Matthew Clairmont. Harkness has created a universe to rival those of Anne Rice, Diana Gabaldon, and Elizabeth Kostova, and she adds a scholar’s depth to this riveting tale of magic and suspense. The story continues in book two, *Shadow of Night*, and concludes with *The Book of Life*. From the Trade Paperback edition.

Book Information

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Customer Reviews

In *A DISCOVERY OF WITCHES* Harknes takes all the urban fantasy romantic tropes and...uses them. Main PoV character Diana is smart, orphaned, stubborn, beautiful-though-she-doesn't-know-it, and a powerful witch. Her vampire love interest Matthew is

almost perfectly thoughtful, impeccably dressed, brilliant, rich, and well connected. The antagonists resent their blossoming romance because vampires and witches 'just don't mix' (Really! It's never happened before!). There's the trendy locales (Oxford, France, upstate New York), the wine/books/artifacts only a centuries old vampire could have, the tension between the supernatural races. If you've read your share of urban fantasy, you've seen all this many times over. The issue isn't that Harkness uses these tropes over again--they are tried and true for a reason--it's that it's her first novel and you can tell. Her foreshadowing lacks subtlety. Last-minute contrivances fix issues. Too much time is spent on the minutiae of eating/traveling/clothing. Expository conversations are used to forward the plot. And the plot itself is bogged down with irrelevant information. You know, the kinds of things any writer's workshop would explain are problems because they affect flow and readability. But do these problems ruin the story? For most urban fantasy readers, those are issues that won't impede their enjoyment of the love story. However, while I enjoyed Harkness' blending of ideas and the magic, even if they aren't exactly groundbreaking, the execution made it hard for me to enjoy it on a level that would make me give an unhesitating endorsement. The story starts off with a problem: why does everyone want Ashmole 782? Diana is a Ph.D.

I've been trying to read "A Discovery of Witches" -- it looked fun and had come highly recommended by someone I thought I trusted -- but here's a paraphrased, conglomerated conversation between the main character, Diana, and her love interest:~~~~~
"Oh, Matthew de Clairmont! You must remember that I'm an independent and strong 35-year-old, tenured, Oxford professor! I don't need your help just because you are a thousand-year-old vampire who looks like a 30-something and smells of spices and has long elegant fingers and a chiseled jaw and broad shoulders and mesmerizing eyes and such masculine energy and impeccable taste in wine and cheese and mushrooms and *swoons*oh, all that MONEY!""I know, Diana, my love, my goddess. You are the strongest witch I've ever known! You row and run every day and your body is just...SCHUH-WING! You are so much stronger than I am! I tried so hard not to love you, but I am drawn to your power and your light! NO! Wait! I mustn't! I am sodangerous...so dark...! I can't bear the thought of accidentally attacking you.""Oh Matthew, you know I will love you no matter what. I know I can handle your wild beastliness!""No, Diana, I am telling you I could kill you if I lose control! I am so broooooody and daaaaaark!""Oh, you silly! I know you love me! We've known each other almost 3 weeks now and I just KNOW you could never, ever give me the hurtsies and booboos! And will you please show me how to use my magic that I have always known was there

but just couldn't awaken without you? *simper* NO! No, WAIT! I don't WANT to be a witch! I've always known I have such power and I'm the most special witch that ever was, but I'm just too afraid to use my vast powers!

This is not your ordinary story about witches, vampires and daemons! Diana Bishop's famous ancestor was executed for being a witch. As a heart-rending consequence of Diana's parents' mysterious deaths, Diana has vowed she will live totally as a human, denying her identity as a witch with both usual and unusual powers. Dedicating her life to logic and ordinary living, she is now a history scholar doing research on alchemy texts in the Bodleian library at Oxford. Upon receiving a requested text called Ashmole 782, she realizes either the book is spellbound or there is something about this book that connects with her hidden witch powers. Add to that the reactions of suddenly appearing witches, vampires, and daemons whose animosity and threatening looks and words make Diana's wish for normalcy an illusion she can no longer ignore. Into the midst of this reality arrives a handsome, extremely intelligent and old vampire, Matthew Clairmont, who is supposedly pursuing his own research as a geneticist. Initially disliking and avoiding his presence, Diana finally begins to realize he is protecting her from direct attack by the hordes of persons appearing daily in the library who are insisting she recall the text they are desperate to obtain. Then he begins to appear during her running and rowing exercises which seem to be the only way she can stop her natural abilities from emerging with perilous effects on herself as well as others. Why is Matthew so attracted to Diana and what is behind the interest so many have in this mysterious text lost for centuries which has appeared and again disappeared after Diana's innocent unbinding of its pages?

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