



## Twilight of Avalon

*Anna Elliott*

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**She is a healer, a storyteller, a warrior, and a queen without a throne. In the shadow of King Arthur's Britain, one woman knows the truth that could save a kingdom from the hands of a tyrant...**

Ancient grudges, old wounds, and the quest for power rule in the newly widowed Queen Isolde's court.

Hardly a generation after the downfall of Camelot, Isolde grieves for her slain husband, King Constantine, a man she secretly knows to have been murdered by the scheming Lord Marche -- the man who has just assumed his title as High King. Though her skills as a healer are renowned throughout the kingdom, in the wake of Con's death, accusations of witchcraft and sorcery threaten her freedom and her ability to bring Marche to justice. Burdened by their suspicion and her own grief, Isolde must conquer the court's distrust and superstition to protect her throne and the future of Britain.

One of her few allies is Trystan, a prisoner with a lonely and troubled past. Neither Saxon nor Briton, he is unmoved by the political scheming, rumors, and accusations swirling around the fair queen. Together they escape, and as their companionship turns from friendship to love, they must find a way to prove what they know to be true -- that Marche's deceptions threaten not only their lives but the sovereignty of the British kingdom.

In *Twilight of Avalon*, Anna Elliott returns to the roots of the legend of Trystan and Isolde to shape a very different story -- one based in the earliest written versions of the Arthurian tales -- a captivating epic brimming with historic authenticity, sweeping romance, and the powerful magic of legend.

## Twilight of Avalon Details

Date : Published May 5th 2009 by Touchstone (first published January 1st 2009)

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Author : Anna Elliott

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## From Reader Review Twilight of Avalon for online ebook

### SarahC says

Twilight of Avalon was one of the best books I have read in months. It is a very readable, lightly-paced story in the tradition of 20th century Arthurian literature. If you like Mary Stewart, Nancy McKenzie or Rosemary Sutcliff, you may like Anna Elliott.

This book has a mystical feel without having a heavy fantasy storyline. In this volume so far, we see Merlin, Morgan and Isolde with the power to "see," but is that magic or simply a gift? Isolde questions this herself as she also struggles with an unclear past. She has blocked away the view into her own history. She is a complicated woman born of a complicated plot -- Arthur's granddaughter, but born to his unfaithful wife Gwynefar. Her father was Arthur's son and enemy Modred. As you can see, Elliott put no stops on the possibility that life among these Dark Age legends was more complicated than we thought. Isolde knows the sorrow of events past, but she also has fleeting memories of happiness around her father.

Elliott's Isolde story varies from tradition, but her departure is unique and the plot doesn't seem forced. We find out some important things about Trystan, but not much so far. There is a connection between him and Isolde from the past and we see a brief glimpse that their stories will be woven together. I like the location and circumstance of their first meeting here in volume one.

This story also gives a feel of Isolde's isolation. She is 20 years old, orphaned, a political bride, and she learns that the untrustworthy are all around. Men turn their loyalties to overtake a country and women from above and below stairs greedily seek power from these men. She also struggles to understand her magic and the faith of the Christian world, and has lived with the label of witch.

This is a great first installment in the series. It carries enough substance and doesn't feel like a wasted prelude as some parts of a series can do. The story holds your attention as mysteries are still to be solved and Isolde will still in some way battle the evil Marche in the story to come.

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### Melissa says

It is no wonder I could not finish this book, even though I trudged through 60% of it... I had to let it go. Life is too short to waste time on plodding lousy plots, weak characters, and ZERO passion. I don't just mean romantic passion - these characters were empty. Over 50% of the book is ad-nauseum coverage of her being a misunderstood possible witch, woe is me, flashback, flashback, etc etc-- and when her and Trystan meet they are asexual, uninteresting dead fish for so long, it adds to the boredom of the story and lost me as a reader entirely.

The plot was empty of any soul or interest.

You are suckered in by the "changed names" of Camelot, Merlin, etc. but there is no meat to those lures.

Worst, the epic characters of Trystan & Isolde are dull and literally going nowhere. If I am forced to read a 2nd book just to find out what happens to their abysmally spread over too thin plot line.... I'll just imagine it. My imagination is richer than this repetitive waste of good title and cover image.

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## **Mary M says**

I just read Marion Zimmer Bradley's "The Mists of Avalon" for the first time about six months ago, and "Twilight of Avalon" was the perfect complement. It came just at the right time, just as I was missing "Mists." It picks up after Morgan's death and imagines the next generation struggling with the fallout of Arthur's death and the continuing Saxon invasions.

But this book is not merely another add-on to "Mists" - Elliott creates her own story and her own characters here. They're all interesting, except perhaps the somewhat one-dimensional villain. I particularly liked Isolde, who risks all by deliberately fostering her reputation as a witch in order to maintain her power and independence. Good writing & a quick read. I'm looking forward to a potential romance in the next book in the series.

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## **Amy Bruno says**

Sculptured from one of the earliest tellings of the legend of King Arthur, Geoffrey Monmouth's History of the Kings of Britain, author Anna Elliott weaves an enchanting and spell-binding tale of Trystan and Isolde in her debut novel *Twilight of Avalon*.

Isolde's family tree is quite bewildering. She is the daughter of Gwnefar, who betrayed Arthur with Modred, Arthur's son with his step-sister Morgan. After Isolde's birth, Gwen flees to a convent where she dies. Her father Modred is often away fighting his father Arthur for the throne, so she is left in the care of her grandmother Morgan. Morgan is a known healer and seer, though some call her a witch and she passes on her knowledge to Isolde, though the gift of sight has all but left Isolde as the novel opens.

Isolde's husband and the High King of Britain, King Constantine, has been murdered and rather than give way to grieving she is plotting a way to save her country and herself from the clutches of the new High King, Lord Marche, whom she believes brought about Con's death. She meets Trystan after they are both able to escape from Marche and combine forces if you will to warn others of Marche's plans on deceiving Britain to the Saxons. Along their journey they naturally become close and as flashes of Isolde's memories that she has hidden for so long start to resurface, she begins to remember her past.

This is actually my second time reading *Twilight of Avalon* and I didn't think it possible, but I liked it even more this time around! I think the first time I was so eager to keep those pages turning and know what was happening next and this time I was able to slow down and savor it more. Anna Elliott is a remarkable storyteller and has created a world that I could get lost in on a daily basis! Not only are Isolde and Trystan fantastic characters, but I also adored Trystan's loyal friends Kian and Hereric. With great writing, a strong woman protagonist, a hunky, but broken hero and one really nasty villain you've got the perfect formula for one fabulous book!!!

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## **Erika says**

The wonderful thing about Arthurian legends is they're all so different. Some versions want to approach characters, that are by now well familiar to many of us, from a historical perspective, as if they really existed.

The creative license to execute such a fiction is left to assembling their dialogue, their mannerisms and behaviors--the idea that Arthur, Guinevere, Merlin, and Morgan le Fay need only the imaginative coaxing of an Author's talent to be released once again into a world they inhabited long ago. Other versions take great advantage of the legend as a fairy tale, something that at one point may have been based in reality, but has now risen above the mundane and into the powerfully magical and fantastical.

I enjoy reading both types of Arthurian legends. Each side has something to offer, something new to share, some other perspective to explore, or some new twist to alter the way we may have thought about the turn of events or the roles we've come to expect of the characters. Anna Elliott's *Twilight of Avalon*, the first in a new Twilight of Avalon Trilogy, is a book that takes its cue from the historical, and one might say cynical, perspective. Like every other author, Elliott shows us a new way to spell everyone's names (although Arthur's is woefully always the same): Mordred is Modred; Guinevere is Gwenyfar; Merlin, like most versions, is a title, the real name being Myrddin. This, though, is a novel about Trystan and Isolde. As we are reminded several times in the narrative, "Camlann was over. Arthur and Modred, Myrddin and Morgan and Gwynefar lingering now only as voices in the wind. One age is ended...And another, perhaps, begun." (p. 425)

Camlann, mind you, isn't referring to Camelot (albeit here is Camelerd). It's the rumored historical site of the battle between Arthur and Mordred--Arthur's final resting place. When the narrative begins, it's been seven years since Arthur and Camelerd's demise. Isolde, daughter of Gwynefar and Modred--Arthur's son with his half sister Morgan--is mourning the sudden death of her husband, and Arthur's heir after Modred, Constantine. Britain is without a leader and in danger of being overrun by Saxons eager to take over the countryside. Stuck in the middle is Isolde and Camelerd, all that she has left of her family. War is ongoing and now, thrown into the bid for power is Isolde and her land. As the smaller kings fight amongst themselves to win the High Kingship, Isolde is fearful of the man who may win the battle. Even worse than Marche's temperament and penchant for torture, is the easy way he has with his soldiers. Marche's ability to persuade and to lead are dangerous when combined with his ambition: Camelerd is not safe, nor does he have its best interests at heart.

*Twilight of Avalon* is a dark, brooding novel. The magic that's come to be understood as an integral part of Arthurian legend is instead the stuff of stories. As Coel relates to Isolde, "There are plenty of tales about Arthur these days. But I doubt any of us who knew the man himself would find much to recognize in the stories you hear told and retold." (p. 138) Magic and witchcraft and very feared things and the people of Britain are nothing if not terribly superstitious here. There are frequent references from the characters themselves to the tall tales already being told of people they once knew, of what they would delight in having said of them when they are gone.

The land has changed and so has Isolde. She has lost her Sight, her ability to see into the past and future at will--oddly enough, this is the only magic that's even remotely referred to as real. Instead her visions come to her sporadically and function narratively to fill in the gaps of a willed amnesia that has blocked out a good portion of Isolde's painful past. Elliott's writing is enchanting and lyrical, the kind that slows a reader down to absorb the pages in at length and gorge on the richness and beauty of the narrative. Nothing particularly happens, except one or two things, over and over again: Isolde runs free and is captured, twice; Isolde is held on trial for witchcraft, twice; Trystan is beaten, many times.

I felt pretty bad for Trystan. He was never without bruises, lash wounds, or blood. Isolde was constantly referred to as the "Witch Queen" and made to suffer under the obstinate ignorance of the men around her who used her as a scapegoat for many deaths, and accusations of witchcraft over what they could not do or did not understand. Like always, Isolde's "witchcraft" is presented as a very feminine thing woven tightly

together with healing. For all intents and purposes to the men of Constantine's remaining army, the two are inseparable; Isolde's bedside ministrations are a highly suspicious thing to behold under the utmost scrutiny and wariness. These characters clearly had their assigned roles and little would be done to tear them free, until the end of the novel that is. In less than the course of a week, so much despair and frustration made Isolde's mission appear hopeless. Combined with her inability to cope with the tumult of misfortune she's experienced in a short period of time, save for pushing it all to the back of her mind, there's something depressingly urgent fueling the momentum of the story. We want to see Isolde succeed, if only to allow her time to breathe, time to mourn.

While she isn't a terribly dynamic character, I have to remind myself this is the first in a trilogy. Isolde has to go through her trials here in order to--hopefully--grow in the next book. She heals others and tells stories now to push back the time when she has to remember to heal from her own stories. She's a wounded animal. I think with the novel being as dark and despairing as it is, there's still a beauty found in Isolde and the other character's efforts to continue fighting for a cause greater than themselves as everything dies off around them. In their perseverance is found something of the grandness of Arthur's court. There is hope.

I do want to say one last thing, before anyone walks away wanting to pick this up. The jacket copy refers to this book in passing as something of a romance novel. Let me clear this up for you: it's nowhere near a romance novel. If there is romance, it waits on the other side, in the pages of the second or third book, but not here.

Overall, I really, really enjoyed this novel. Plus, the cover is a gorgeous John William Waterhouse painting (*Boreas*; he also did the infamous *Lady of Shalott* painting). Who doesn't love John William Waterhouse? His artwork is so hauntingly beautiful and this one in particular fits the novel well. But of the book, I think Anna Elliott has a talent suited well for this type of historical-mythological novel and I can't wait for *The Dark Moon of Avalon* and *Sunrise of Avalon* to be released. Arthur, Mordred, Morgan, and Merlin are all larger than life figures that loom out of their place in history to affect even the characters they once walked alongside, lingering like ghosts. While Elliott did approach *Twilight of Avalon* from a historical perspective, she also pays tribute to the fairy tale. For that, I think, she did a wonderful job! My thanks go out to Ally Glynn at Simon & Schuster UK for generously providing me with this review copy.

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## Patrícia says

Existem lendas que perduram para além das vidas e do tempo, que se alteram pelos valores e ideias que a época presente lhe adiciona. Mas há coisas como os ideais que não mudam para assim puderem continuar a ensinar e encantar todas as gerações vindouras. A lenda de Artur, com tudo o que ela representa, é assim. Alterável mas intemporal. E por mais adaptações que lhe sejam feitas, perdurará no imaginário de muitos por vários séculos.

A adaptação de Anna Elliott passa-se após a queda de Artur em Camlaan, numa época em que a Bretanha está dividida. Os seus protagonistas têm uma lenda só deles, que inspirou autores por todo o Mundo a escrever sobre o amor nascido do ódio. Tristão e Isolda. A autora une as duas lendas e torna Isolda a descendente de Morgana e Artur, e assim, conta-nos uma nova história repleta de espadas e magia.

Primeiro tenho de fazer o reparo que este livro é originalmente o primeiro de uma trilogia, sendo que os restantes volumes ainda não foram publicados em Portugal e, por isso, vou tratá-lo assim e não como um standalone, o que iria afectar a minha opinião deste livro.

A união das duas histórias foi uma das razões porque queria ler este livro mas acabou por me confundir um bocado talvez porque não conseguia enquadrar estas personagens no imaginário arturiano ou não conseguia

associar as ligações pessoais umas às outras e talvez porque me fez muita confusão ser o Modred o pai de Isolda e não o Lancelot. Mas no fundo a ideia é boa e acaba por sair dos cânones habituais, trazendo-nos uma novidade num tema já tão debatido.

Uma das coisas que eu gostei é a autora situar na época histórica e no tema da cavalaria, dando-nos um livro que representa aquilo em que acabou por se tornar a história da Bretanha aos nossos olhos e em que houve um certo respeito pela pouca parte histórica que sabemos ser possivelmente real na altura de Camelot. Por falar na parte histórica, a escritora comete um erro na parte final em que refere que se sabe quem era o Rei Artur. Para aqueles que leram o livro, essa é uma das hipóteses e o livro referido é uma das obras de referência para o estudo do Ciclo Arturiano mas é datado de vários séculos depois e foi escrito com uma intenção especial por isso, tenham em conta que não se sabe quem era Artur e que existem dezenas de hipóteses ainda por comprovar.

Como volume inicial este é o livro onde tudo começa mas o seu desenvolvimento não tem um ritmo certo, ora sendo muito apressado, ora sendo muito lento, e se estão a contar com uma história de amor esqueçam porque neste volume não se passa nada quanto a isso. Sinceramente acabei por me sentir confusa porque a situação da protagonista é deveras estranha e eu não estava a conseguir conciliar as coisas. Acho que a escritora devia ter sido mais detalhada e explicativa porque acaba por se passar muita coisa que não se chega a perceber.

Quanto às personagens estão bem construídas, representativas da época em que vivem mas houve algumas surpresas que pareceram um bocado irreais que foi o caso do Merlin e da Heda. Já as restantes foram plausíveis e gostava e ter visto um pouco mais de todas elas.

Estava a espera de outra coisa deste livro e sinto que se o resto da trilogia não for editado que li este livro para nada mas pode ser que para aí apareçam. Se vão ler o resto em inglês ou gostam muito de ambas as lendas, leiam que não perdem nada e acabam por conhecer outra vertente das duas histórias.

<http://girlinchaiselongue.blogspot.co...>

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### **Michele says**

For centuries past the Arthurian legend has been passed down from generation to generation. Thankfully, the myriad of variations of the tale have been keeping modern day authors as busy in the retelling as the ancients bards were.

The latest version to hit bookstores is Anna Elliott's *Twilight of Avalon*, the first of what will eventually be a full trilogy recounting one of the earliest known versions of Arthurian legend, that of Trystan and Isolde.

For those aficionados of the genre, it seems only fair that we give you a brief sketch of Elliott's take on the Arthurian soap opera:

King Arthur is not the chivalrous ideal of courtly love here. In a fit of passion, he allegedly rapes his sister Morgan, a woman steeped in the old religion in a time when the encroaching Christian priests are quick to brand any non-converting woman a witch. The accusation usually sticks. Morgan gives birth to Arthur's son, Mordred who later, as heir to Arthur's throne, betrays his father, steals Arthur's wife Gwynefar and begets a girl-child with his step-mother. The child is named Isolde. Arthur and Mordred meet in one last epic battle for the High Kingship of Britain and end up killing each other off, leaving Britain in chaos and ripe pickings for the encroaching Saxons, while Isolde is married off to the next High King of Britain, Constantine.

And this is where Elliott's story begins. King Constantine is betrayed and murdered, leaving Isolde alone to

battle charges of witchcraft, political intrigue, and a mythical past. To do so and save Britain from destruction from within, Isolde turns to a former Saxon slave, Trystan. The unlikely pair develop a tenuous friendship in a time when trust and loyalty are rare commodities in the world.

I loved every single word!!

Isolde is one of the most real and heroic characters we've encountered in a long time, a woman fighting for what she believes in within the confines of her gender and time. This is not, we repeat, NOT a love story. At this point in time, there is no room for romance or love in Trystan and Isolde's world. This is a world overflowing in violence, plague and survival. Trystan and Isolde's bond is, at this point in the story, a thread of friendship and mutual respect.

And yet this is not a story of despair, it is a story of hope. A rich cast of supporting characters is the icing on the cake here, providing touches of humor just when you least expect it and sharp insights into the psyche of the time period.

Whether you are a fan of the Arthurian lit or looking for a good introduction to the genre, I wholeheartedly recommend *Twilight of Avalon*!

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### **Misfit says**

Not a real review, just stating why I gave up with only 50-60 pages left. I liked the premise a lot, but the execution failed, at least for me. I didn't find any chemistry between the two, and while I understand it wasn't written as a love story I still wanted to see something. I didn't get why Trystan was calling her by her first name on practically the first meeting (worse yet, but a nickname "Isa") when they are strangers and she's the High Queen FGS. I couldn't ascertain whether Trystan was Pagen or Christian, but either way I couldn't see someone in that period cursing by saying "Jesus Mary and Joseph" and "Christ" to name two. By the end I was beginning to feel I was in an action/adventure movie with Butch, Sundance and Etta (who were really really good) battling the bad guys (who were really really bad).

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### **Carina says**

I was very excited to read this book because I've enjoyed stories with similar themes by Juliet Marillier and Marion Zimmer Bradley. Oh, and I also love the tale of Tristan and Isolde!

In theory this book had all the elements that would make me love it... but the execution ultimately failed.

The book dragged on too much. I could have cut out one third of its pages by removing all the boring unnecessary stuff. It took a long time for me to find an emotional thread to the story and that's something that should have happened right away. I felt cold reading the entire first half.

Usually I pick up a book and read it until the end right away. In 1 or 2 days I read it from start to finish. But with this book I could barely get through a couple of pages before putting it down and going something else. It took me over 20 tries over the past couple of months for me to finish reading it.

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### **Jayne says**

At first, I had trouble getting in to this book. After the first chapter though, I had trouble putting it down. Elliot's writing style is beautiful. It reminded me of stories people would tell each other in that time period (which I think is what she was going for so that was awesome). I thought she did a wonderful job developing her characters and you really understood the struggles in the novel.

Isolde is by far one of the best female protagonists I have ever come across. She is so strong but you can see how she has to struggle to find that strength and anyone can connect with that. I can't wait to see how she develops further.

Trystan was the mysterious one. I know this book is suppose to be about the legend of the romance between Isolde and Trystan but I didn't find much romance in this book. Trystan came off as a jerk at times and a friend at others. I think I will understand him better once he has developed more in the next two novels.

I can not wait for the sequels.

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### **Nikki says**

Twilight of Avalon was sent to me when I won a giveaway done by a friend, and I've been meaning to read it for quite a while before that. It's a version of the story of Tristan and Isolde, with a mostly historical background -- based on bits from Geoffrey of Monmouth's history, and the few snippets we may know about the "real" Tristan -- and with a few hints at what may or may not be magic. It's very different to most other Arthurian interpretations I've read, starting with the family tree. Isolde is the daughter of Mordred and Guinevere. Mordred is the son of Morgan, after she was raped by Arthur. Isolde's husband is Constantine, Arthur's successor -- or was, since as the story opens, Constantine has already died.

The story mostly focuses on Isolde's attempts to get away from the traitor in the council, who forces her to marry him. The plot is kind of repetitive, in that sense: she has to escape, gets caught, has to escape, gets caught... Still, it flows along smoothly and is easy to read -- I'd read two hundred pages without stopping, when I first picked it up.

Tristan is not a fully developed character in this book, with only Isolde really clear as a character to me, I think. There are certainly glimpses at others, both bad and good, but Isolde is the only one who is really developed. It's a pretty interesting process, as she has caused herself to forget a part of her life, and therefore in a way she has to learn herself as well.

One warning: rape is a plot device here. If there's a woman, she's probably been raped, going to be raped, or threatened with rape. Which may well have been true enough, historically, but it can grate and/or be upsetting.

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## Kara says

WARNING: Book contains a lot of sexual assault.

Overall impression: depressing

*Think All Quiet on the Western Front meets The Crucible.*

There's nothing I can really fault with the author's technique – but the sheer deluge of just the worst parts of the Dark Ages assaulting the main character left me feeling seriously depressed.

Maybe I'll go watch *Camelot* and sing-a-long with Mordred about 'The Seven Deadly Virtues.'

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## David Pimenta says

*O Crepúsculo de Avalon* é um romance histórico, tendo como raiz a lenda do rei Artur. A história começa sete anos depois da sua morte quando Isolda chora a morte do seu rei e marido Constantino. Toda a acção tem como protagonista Isolda, filha da traição de Mordred e Ginevra (esposa de Artur).

Depois desta morte é necessária a escolha de um Rei Supremo e aos poucos são apresentadas personagens ambiciosas por este lugar, especialmente Marche. Toda a história se desenrolará, recheada de acção e também alguns (poucos) pontos mortos.

O livro está dividido em três partes ou livros, a primeira não me cativou, cheguei a achá-la aborrecida e só a partir da segunda é que comecei a agarrar-me freneticamente à história, apaixonando-me por esta perspectiva da autora sobre a história de Isolda e Tristão. Surpreendi-me por não haver nenhum ponto romântico na história já que na capa está a seguinte descrição "Isolda e Tristão, um amor intemporal". Talvez na sequela se desenvolva um romance entre os dois.

Este livro contém um livro abertíssimo e por isso esperarei pela sequela ansiosamente!

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## Jennifer says

"All about them, the dusk was drawing in. Twilight, the time of changing, when the selkies swam in from the ocean and shed their sealskins to become the fairest of men."  
pg. 240

Take most of what you know about King Arthur and Camelot and forget about it. This is a grim and gritty story about the struggle for power during one of Britain's most turbulent times. Change is a constant theme in this story. It takes place in 6th century Britain, a time of great change. There is the continual threat of Saxon invasion, accompanied by the usual burning and pillaging of villages. The ruling class is in upheaval, due in no small part to what happens between Arthur, Gwynefar, and Modred. Isolde, the last of this ruling family, is not looked upon very kindly, even though she is married to the current High King, Constantine.

Isolde must learn to deal with her family's legacy to Britain. In doing so, Isolde eventually becomes as strong and independent as she can be. It's the 6th century, women can only do so much because they don't have any rights. Bear in mind that strong women tend to be labeled as witches also, whether there is truth to it or not. Isolde fights back against persecution and injustice, not only for herself but for Britain as well. Isolde becomes a leader, reminding the other feudal kings of their responsibility to the land and their people. In doing so, Isolde gradually wins some people to her cause.

With respect to the tragic love story between Isolde and Trystan, there are hints of it towards the end of the story. Maybe by book two or three this may be explored. Trystan also has some issues of his own to sort through, and this will probably be further delineated in the future as well. Right now there is too much upheaval occurring for a romance to develop, although there may have been some feelings between these in the past. It's at least hinted at.

Elliott's writing brings all of her characters to life, both the principal and supporting cast. You despise the ones you should, and empathize with the ones who need the most love and understanding. There are a few scenes which were emotional for me, but remember these were brutal times. Elliott never forgets that and describes it as such.

Overall this was a very enjoyable book. This is book one of a planned trilogy, therefore most of this story is laying the groundwork for Books two and three. Regardless, the story moved quickly and was quite interesting. This is not a romance story, at least not yet. This is an epic and tragic retelling of turbulent times in Britain's long history, with an extremely strong and accomplished young woman at its center. According to Elliott this story is a blend of legend and truth, and she is quite right. Isolde is certainly legendary in her own right.

"The stars will shine tomorrow, whatever happens to me here." pg. 15

My Rating: 95/100 I thoroughly enjoyed this darker re-telling of these legendary characters.

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### **Karen says**

I went 85 pages. Here is what I learned. Something happened SEVEN years ago. They only tell us that about once a page. The only interesting part was the prologue, featuring Morgan. The whole family tree is whacked, but hey, if someone wants to tie Isolde to Pendragon and Constantine, it seems to be very creative. The worst part was that people DON'T TALK LIKE THAT. She's got these illiterate peasants speaking volumes in prose. I think I encountered an unnamed Tristan around page 90, but I couldn't take it anymore. And since it's a trilogy in waiting, I just don't have that kind of patience.

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