



Fenrir

M.D. Lachlan

[Download now](#)

[Read Online](#) ➔

Fenrir

M.D. Lachlan

Fenrir M.D. Lachlan

The Vikings are laying siege to Paris. They want the Count's sister, in return they will spare the rest of the city. Can the Count really have ambitions to be Emperor of the Franks if he doesn't do everything he can to save his people? Can he call himself a man if he doesn't do everything he can to save his sister?

Fenrir Details

Date : Published July 1st 2011 by Gollancz (first published 2011)

ISBN : 9780575089631

Author : M.D. Lachlan

Format : Hardcover 443 pages

Genre : Fantasy, Historical, Historical Fiction, Shapeshifters, Werewolves, Fiction

 [Download Fenrir ...pdf](#)

 [Read Online Fenrir ...pdf](#)

Download and Read Free Online Fenrir M.D. Lachlan

From Reader Review Fenrir for online ebook

Rebecca says

MD Lachlan is proving to have as deep an imagination as Tolkein showed in Lord of the Rings, with his mind blowing sequel to Wolfsangel with Fenrir.

The sequel may still feature more brotherhoods of Vikings but he has taken the reader into the world of the early medieval French dukes, knights and princesses and most notable of all, monks and prophets. But to add a little to the rabble of viking armies around Paris MD Lachlan introduces some fascinating characters of Munin and Hugnin, a brother and sister who worship the All Father and his madness through some very dark magic.

The over all story is riddled with patches of shadow, twilight, horror and glorious blood but in such a way as to not be overwhelming but always used to make particular characters at particular moments in the plot develop into something the reader never ever expects. And that is the true beauty of this dark tale of mad gods, powerful runes and never ending love - that even though the reader may think they know how things will work out having read Wolfsangel but Lachlan always proves those expectations to be false. The reincarnations of the two brothers, one wolfman, another werewolf are never who you expect them to be and in this one we get the surprise of the original Witch returning in a very unlikely place and it goes even more so for the form Odin chooses to live and die by.

My favourite parts of this new blood fuelled saga has to be the scenes where certain characters evoke the power of Odin's runes. Lachlan describes them so beautifully I can't help but wonder that the way he describes them is the same magic that flows within his imagination. The way the runes are called upon and used seems so natural it strengthens the reader's mind view of the scene. And what makes it even more special is that such runes weren't used in such ways in the first book but in this sequel it seems all aspects of the doomed gods and lovers and the magic that binds them together has increased ten fold with dramatic and stunning effects in the fictional world and upon the reader.

And on that note the only thing left to say is that MD Lachlan has succeeded in making a sequel that dwarfs the original, showing the strength of his imagination in more ways than one. And making it a good bet that the third in this series will undoubtedly be fantastic.

dbaskls says

Fenrir is the follow up to M.D. Lachlan's Wolfsangel. Wolfsangel tells the story of wolves, the gods Odin and Loki and battle between them. It is set in Anglo-Saxon times. Fenrir tells the same story, its characters being reincarnations of those from Wolfsangel and is set in medieval Europe. The magic and mysticism of Norse mythology was better explained in Fenrir which helped to keep the reader engaged. The harsh landscape of medieval Europe was described beautifully and the characters were well developed, making the reader want to know more, even about the unlikable characters. Fenrir is a violent book but the violence is in keeping with the period in which it is set and does not distract from the story. I read Fenrir over the Christmas week and I'm glad I did as there were moments when I couldn't put it down. I think readers would benefit from reading Wolfsangel first as it makes understanding the context of Fenrir easier.

Jess (freaks over books) says

It is very rare that I consider a book to be worth five stars, but this book definitely deserves it. It has everything I was looking for and more in a historical fantasy/werewolf novel. The accurate portrayal of the Viking invasion of Paris in the 8th Century mixed with the enchanting and bloody undertones of Norse mythology, religious warfare, forbidden love, and gruesome battles, (not to mention the anticipation and horror that accompanies the transformation of an innocent boy into a savage and brutal wolf) was almost over-whelming in all its transcendence. It evokes every emotion you would want from a good read; immense sadness, anger, passion, disbelief, surprise, even humor. The characters are well-developed and are easy to relate to, and the detail and description is so intense and divine you almost feel like you have stepped into a whole other world where mad gods and fearless warriors stalk your every move. I would suggest reading *Wolfsangel* before reading this one, Fenrir is a different time period but the characters are all reincarnations of the people from the first book, and you can relate better to their emotions and their actions if you read that one before tackling Fenrir. Any time a part of the book makes you pause and think "This is sort of confusing, have I missed something?" do not fret, everything will fall into place as the story unfolds (also keep in mind that we are dealing with the likes of Loki, the god of lies and mischief, and with him, anything is possible!)

Adam Whitehead says

AD 886. Paris is under siege by the Vikings under King Sigfred, but the city's tall walls and outlying towers are preventing them from carrying the city by assault. The reasons for the siege are curious: the Vikings want a noblewoman, the Lady Aelis, and will leave if she is given to them. But she is unwilling to sacrifice herself to save her city. Jehan, a crippled monk held to be a living saint, is called upon to convince her to do the honourable thing...but Jehan worries that the Vikings don't want Aelis as a wife or hostage, but as a sacrifice, and surrendering her to pagan murder could imperil the defenders' souls.

But the truth of the matter is far stranger. Decades ago Odin, Loki and the wolf known as Fenrir fought a battle of wits and wills revolving around the lives of three mortals. The mortals died, Odin was thwarted and Loki triumphant...but the wheel has since turned and the mortals' souls have been reborn. And now the game has begun anew.

Fenrir is the follow-up to M.D. Lachlan's splendid *Wolfsangel*, a sequel which picks up the story with the same souls but now incarnated in different bodies. Whilst some blurbs suggest that Fenrir can be read independently of the earlier book, this is not really the case. Callbacks to the earlier book are fairly subtle at the start, but become increasingly overt as the novel continues, until specific events from the first book are being referred to. For this reason I recommend reading *Wolfsangel* before proceeding with this book.

Wolfsangel was interesting in that it alternated prose styles between the more straightforward action-adventure part of the narrative and the mystical, spiritual side of things. Fenrir is more ambitious as it combines the two sides of the story into a more cohesive whole, which works well. The book also expands its scope, with a larger cast, a greater geographic spread (the second half of the book is effectively an epic journey from France to Ladoga, near modern-day Saint Petersburg) and also explores more themes than the first novel. Religion is particularly prominent, since Jehan is a Catholic monk and his faith clashes with that of the Vikings he comes into contact with. This leads to one of the book's rare humorous tangents, as

initially the Vikings are uninterested in Jehan's religion, but a series of freak events deliver them riches and victories after they allow Jehan to preach, leading to them wanting to convert because they think Jesus will make them rich, which Jehan considers an unworthy motivation.

Characterisation is pretty good. Aelis, Jehan, Leshii and Ofaeti are particularly well-drawn protagonists, but Hugin and Munin are harder to pin down. Hugin's character in particular shifts during the course of the novel, but the fact we only see him through other characters' eyes makes him tricky to get a handle on. Some of the shifts in character, as 'flashes' from the earlier incarnations break through to the present, are also difficult to understand unless you've read *Wolfsangel* and know which character from that book has been reincarnated in this.

The dark, visceral horror of the situation is portrayed starkly, and there are moments of raw terror and bloody mysticism which Lachlan handles well. The first half of the novel also unfolds at a terrific pace. Unfortunately, things bog down a little after that: there's maybe a little too much running around in circles in the woods outside Paris or on the beaches of the North Sea before the plot gets going again. The plot also hinges on some awfully big coincidences which the reader may find hard to swallow, divine intervention or not.

Lurking over everything, however, is the notion that the gods have set in motion a series of events that will be fulfilled despite the wishes of mortals, but that mortals will fight against that fate no matter the cost. Again and again the book reinforces that desperate heroism, and in doing so captures something mythic and powerful.

Fenrir (****) is a dark, brooding story of violence, mysticism and death, but it's also a story of hope and faith.

Ash says

AT LAST I FINISHED IT!! I thought I would never ever finish this book.

The setting of this story was good but not as good as the first one. This one was far more darker and dull which didn't please me, only some terrifying disgusting details made this book cool.

The characters. Oh my I didn't like any of the characters and I can't believe the first book characters incarnated to what they are in Fenrir UGH that was just terrible!!! I only liked Oefeti but the rest were meh and Odin's witch servant was SCARY which I loved but the rest as I said didn't like them at all they were flat, nothing deep and no connection to them.

The plot. I found the whole thing as chasing chasing everyone is chasing the other and the end was just like re telling what happened in the first book.

This book went down hill if you compared it to *Wolfsangel* (I really loved that book) Last book left Lord of Slaughter which ofc I will read to conclude this series and see if they can succeed this time to escape their destiny.

Div says

To be honest, I haven't finished this book, and I don't think I will. I had high hopes going in, and I did enjoy

most of the first half. After a while, the story began to feel repetitive. I found it hard to focus, character motivations seemed to change from one paragraph to the next without proper explanation, and questions that bubbled up in the beginning remembered unanswered. To be fair, I haven't read *Wolfsangel*, and although some reviews have said *Fenrir* can stand alone without its prequel, it's possible that I've missed crucial information. My personal grievances with this book begin with (view spoiler) I just...found a lot of issues with this book. And the plot wasn't exciting enough to distract me from them.

Ranting Dragon says

<http://www.rantingdragon.com/fenrir-b...>

Fenrir is the sequel to M. D. Lachlan's brilliant fantasy debut, *Wolfsangel*, and the second installment in his unnamed Norse werewolf series. Now, many readers will have but one question regarding this book: "Is it as good as *Wolfsangel*?" The answer, in my opinion, is an emphatic "yes." While the two novels are quite different in a number of ways, *Fenrir* lives up to the high expectations set by its predecessor, and, in many cases, exceeds them.

A struggle throughout the ages

Fenrir is set approximately 100 years after the events of *Wolfsangel*, in an early medieval Paris set alight by the torches of Viking invaders. The hordes lay siege to the city, yet strangely their leaders demand not slaves or riches, but the Count's sister, Aelis. They are not alone in seeking the young woman—the raven priests of Odin also hunt her, as does a mysterious wolfman lurking in the shadows. Unbeknownst to Aelis, her role in these events is due to no mere machination of politics but serves a greater, more sinister purpose. The crippled and blind living saint, Jehan, is given the task of speaking to the girl and perhaps convincing her to accept her fate. However, Aelis and Jehan are about to become pawns in a mad god's schemes. In their future lies death, madness, dark magic, and the monstrous *Fenris* wolf, fated to kill Odin at Ragnarok.

A new perspective on the familiar

Once again, Lachlan delivers a dark and thrilling tale incorporating Norse gods and monsters, historical detail, and sinister magic into a tragically human struggle against fate. It is these human elements that stand out in this book when compared to the last. The characters are more developed and their relationships are more complex. Some old characters reappear (e.g. Loki), and we are introduced to many new ones, as well as some that are simultaneously new and familiar—the reincarnations of those in *Wolfsangel*. This in and of itself is one of the most interesting aspects of the novel, as we learn more about each of the major players from an entirely different perspective. We see who they have become and how they react in vastly different circumstances. For instance, Adisla is no longer a farmer's daughter but the highborn lady Aelis, and as a result, she acts quite differently in some regards while still retaining certain characteristics from her previous incarnation. In other cases, the differences are even more pronounced, and Lachlan keeps the reader guessing who is actually who in relation to the previous novel. Often he manages to surprise in this respect.

Enhanced characterization

While the characters in *Wolfsangel* were already believable and human, Lachlan takes his characterization to a whole new level in *Fenrir*. Each character develops as an individual, has their own flaws, and almost every one displays some degree of moral ambiguity. The protagonists are never completely irreproachable, while the antagonists never come across as wholly evil or without motivation for their actions. In many cases you may well find yourself sympathizing with a character you initially wrote off as irredeemable.

Another noteworthy improvement regards the female protagonist Aelis/Adisla, who takes on a much greater role than she did in *Wolfsangel*. She evolves from being possibly the least developed of the protagonists to one of the most well characterized. In addition, she displays greater agency and is much more proactive character instead of being a hapless victim dragged into a struggle not of her own making. Personally, I found this made her much easier to relate to and a much more well-rounded character than she was previously. There is also a much greater focus on the feelings and internal struggles of the characters in this book, as they come to understand much of what is happening to them, and endeavor to fight against their fates. Can they really rebel against the inevitable and defy a god? There's only one way to find out...

Evocative prose and an immersive atmosphere

Lachlan's writing, already proficient in *Wolfsangel*, is further perfected in *Fenrir*, fully immersing the reader in this strange world of gods and monsters. There were moments when I could almost hear the dripping of moisture in a dark cave or see the light streaming down through the canopy of a forest. Lachlan excels at creating atmosphere and pays great attention to historical detail, effortlessly evoking a bygone age. Although lyrical and flowing, the writing never distracts from the story and the historical aspects are incorporated seamlessly into the plot. For instance, we are not told about the differences and conflicts between Christian and Norse religion, but come to understand them through Jehan's interactions with his companions. In fact, some of the more amusing moments in what is otherwise quite a dark novel involve the Vikings pragmatism in response to Jehan's attempts to convert them (they'll believe in his god if his god brings them a shelter or makes them fiercer warriors) or misinterpretation of each others customs.

A dark and brutal tale

Fenrir is even darker and more intense than its predecessor, and includes a few somewhat disturbing and rather graphic scenes that I would not recommend to anyone with a weak stomach. Nevertheless, these scenes are used in context with the rest of the story and often play important roles in the progression of the narrative. Though many of the events depicted throughout the novel are undeniably violent and often horrific, they are never depicted in an overly gratuitous manner or included purely for shock value with no relation to the plot. The novel is set in a brutal age and Lachlan does not try to sugarcoat this, provide an idealized version of history, or glorify bloodshed. Often, I felt this added to the authenticity of the story and made the fantastical elements more believable. Additionally, the juxtaposition of the more tender human moments with the gory or violent scenes increased the impact of the story as a whole.

A more linear, character driven plot

Fenrir is a longer book (by around 200 pages) than *Wolfsangel*, and the plot unfolds in a primarily linear fashion, without as many jumps between time-frames. Some readers have mentioned the pacing of *Fenrir* is also marginally slower; however, I see this an inevitable by-product of the greater focus on character development. Personally, I felt getting to know the characters better—and, as a result, caring more about what happens to them—more than compensated for a slower pace. All things considered, the plot is still thrilling, the world still fascinating, and the pace quite fast compared to many other novels.

When reading *Fenrir*, one must keep in mind that this is but the second book in a longer series (the exact number of installments is not yet finalized), and as such may not offer the reader the closure they may desire. Those hoping for a decisive conclusion to the overall storyline are setting themselves up for disappointment. Personally, I am thrilled that there are to be more books after *Fenrir* and was quite satisfied with the ending. It provides a conclusion to this chapter in an ongoing struggle and hints at how circumstances may change in the books that follow.

Why should you read this book?

If you haven't already done so, I would strongly suggest you read *Wolfsangel* before picking up *Fenrir*. In

fact, if you haven't read *Wolfsangel*, why are you wasting time reading this review? Stop immediately, go get your hands on a copy, and read that instead. If you read and loved the first book like I did, I would definitely recommend you read this one as well, as, in my opinion, it is even better. While *Fenrir* is an engrossing and well-written story in its own right, it is an excellent second book in what is shaping up to be a brilliant multi-volume series. Honestly, the worst thing about this novel is the fact I now have to wait for the next one.

Michelle says

Author interview: <http://bit.ly/qBFcit>

Also published under The Ranting Dragon

Fenrir is the sequel to M. D. Lachlan's brilliant fantasy debut, *Wolfsangel*, and the second installment in his unnamed Norse werewolf series. Now, many readers will have but one question regarding this book: "Is it as good as *Wolfsangel*?" The answer, in my opinion, is an emphatic "yes." While the two novels are quite different in a number of ways, *Fenrir* lives up to the high expectations set by its predecessor, and, in many cases, exceeds them.

A struggle throughout the ages

Fenrir is set approximately 100 years after the events of *Wolfsangel*, in an early medieval Paris set alight by the torches of Viking invaders. The hordes lay siege to the city, yet strangely their leaders demand not slaves or riches, but the Count's sister, Aelis. They are not alone in seeking the young woman—the raven priests of Odin also hunt her, as does a mysterious wolfman lurking in the shadows. Unbeknownst to Aelis, her role in these events is due to no mere machination of politics but serves a greater, more sinister purpose. The crippled and blind living saint, Jehan, is given the task of speaking to the girl and perhaps convincing her to accept her fate. However, Aelis and Jehan are about to become pawns in a mad god's schemes. In their future lies death, madness, dark magic, and the monstrous *Fenris* wolf, fated to kill Odin at Ragnarok.

A new perspective on the familiar

Once again, Lachlan delivers a dark and thrilling tale incorporating Norse gods and monsters, historical detail, and sinister magic into a tragically human struggle against fate. It is these human elements that stand out in this book when compared to the last. The characters are more developed and their relationships are more complex. Some old characters reappear (e.g. Loki), and we are introduced to many new ones, as well as some that are simultaneously new and familiar—the reincarnations of those in *Wolfsangel*. This in and of itself is one of the most interesting aspects of the novel, as we learn more about each of the major players from an entirely different perspective. We see who they have become and how they react in vastly different circumstances. For instance, Adisla is no longer a farmer's daughter but the highborn lady Aelis, and as a result, she acts quite differently in some regards while still retaining certain characteristics from her previous incarnation. In other cases, the differences are even more pronounced, and Lachlan keeps the reader guessing who is actually who in relation to the previous novel. Often he manages to surprise in this respect.

Enhanced characterization

While the characters in *Wolfsangel* were already believable and human, Lachlan takes his characterization to a whole new level in *Fenrir*. Each character develops as an individual, has their own flaws, and almost every one displays some degree of moral ambiguity. The protagonists are never completely irreproachable, while the antagonists never come across as wholly evil or without motivation for their actions. In many cases you may well find yourself sympathizing with a character you initially wrote off as irredeemable.

Another noteworthy improvement regards the female protagonist Aelis/Adisla, who takes on a much greater role than she did in *Wolfsangel*. She evolves from being possibly the least developed of the protagonists to one of the most well characterized. In addition, she displays greater agency and is much more proactive character instead of being a hapless victim dragged into a struggle not of her own making. Personally, I found this made her much easier to relate to and a much more well-rounded character than she was previously. There is also a much greater focus on the feelings and internal struggles of the characters in this book, as they come to understand much of what is happening to them, and endeavor to fight against their fates. Can they really rebel against the inevitable and defy a god? There's only one way to find out...

Evocative prose and an immersive atmosphere

Lachlan's writing, already proficient in *Wolfsangel*, is further perfected in *Fenrir*, fully immersing the reader in this strange world of gods and monsters. There were moments when I could almost hear the dripping of moisture in a dark cave or see the light streaming down through the canopy of a forest. Lachlan excels at creating atmosphere and pays great attention to historical detail, effortlessly evoking a bygone age. Although lyrical and flowing, the writing never distracts from the story and the historical aspects are incorporated seamlessly into the plot. For instance, we are not told about the differences and conflicts between Christian and Norse religion, but come to understand them through Jehan's interactions with his companions. In fact, some of the more amusing moments in what is otherwise quite a dark novel involve the Vikings pragmatism in response to Jehan's attempts to convert them (they'll believe in his god if his god brings them a shelter or makes them fiercer warriors) or misinterpretation of each others customs.

A dark and brutal tale

Fenrir is even darker and more intense than its predecessor, and includes a few somewhat disturbing and rather graphic scenes that I would not recommend to anyone with a weak stomach. Nevertheless, these scenes are used in context with the rest of the story and often play important roles in the progression of the narrative. Though many of the events depicted throughout the novel are undeniably violent and often horrific, they are never depicted in an overly gratuitous manner or included purely for shock value with no relation to the plot. The novel is set in a brutal age and Lachlan does not try to sugarcoat this, provide an idealized version of history, or glorify bloodshed. Often, I felt this added to the authenticity of the story and made the fantastical elements more believable. Additionally, the juxtaposition of the more tender human moments with the gory or violent scenes increased the impact of the story as a whole.

A more linear, character driven plot

Fenrir is a longer book (by around 200 pages) than *Wolfsangel*, and the plot unfolds in a primarily linear fashion, without as many jumps between time-frames. Some readers have mentioned the pacing of *Fenrir* is also marginally slower; however, I see this an inevitable by-product of the greater focus on character development. Personally, I felt getting to know the characters better—and, as a result, caring more about what happens to them—more than compensated for a slower pace. All things considered, the plot is still thrilling, the world still fascinating, and the pace quite fast compared to many other novels.

When reading *Fenrir*, one must keep in mind that this is but the second book in a longer series (the exact number of installments is not yet finalized), and as such may not offer the reader the closure they may desire. Those hoping for a decisive conclusion to the overall storyline are setting themselves up for disappointment. Personally, I am thrilled that there are to be more books after *Fenrir* and was quite satisfied with the ending. It provides a conclusion to this chapter in an ongoing struggle and hints at how circumstances may change in the books that follow.

Why should you read this book?

If you haven't already done so, I would strongly suggest you read *Wolfsangel* before picking up *Fenrir*. In

fact, if you haven't read Wolfsangel, why are you wasting time reading this review? Stop immediately, go get your hands on a copy, and read that instead. If you read and loved the first book like I did, I would definitely recommend you read this one as well, as, in my opinion, it is even better. While Fenrir is an engrossing and well-written story in its own right, it is an excellent second book in what is shaping up to be a brilliant multi-volume series. Honestly, the worst thing about this novel is the fact I now have to wait for the next one.

Ole Imsen says

This is a continuation of the story in Wolfsangel, but it is not the usual direct sequel we are so used to from fantasy. Instead it is the next installment in the cycle of the story. And the cycle is also the central theme of Lachlan's fantasy series. The protagonists here are not the same as in Wolfsangel, but they are aspects of them. The story is moving on with different players, and I found this worked well. Lachlan maintains the saga-like quality of his prose, which is a good thing. It worked very well in Wolfsangel, and if anything it works even better here.

The story is really fast-paced. There's quite a lot of action, and even in quieter parts of the novel the story is moving along steadily. I can't think of any part of the book that was really a "rest-period", and this makes it a book that can be difficult to put down.

There's a lot of magic in this book. But Lachlan doesn't use this as a prop, it is integral to the story he is telling, and it never feels like it is out of place. As with Wolfsangel there is also a presence of gods here, the dark and fallible Viking variety that will be familiar to students of Norse mythology.

The characters we encounter in the book have their separate tales to tell, and all of them are interesting. There are several main characters here that could easily have carried a novel by themselves, and they are propped up with supporting characters that are interesting in their own right. Lachlan makes use of several points of view. This can be annoying in some stories, but here they add up to giving a much greater whole than the sum of the individual viewpoints. The different protagonists are used to great effect to draw the story together and form a single narrative.

This time the location is outside the Scandinavian homeland of the Vikings, mostly in modern day France, but we also get to go to Russia. As someone who is Norwegian and interested in history I think it was really refreshing to see these lesser known locations for Viking activity used to great effect here. And it also makes me excited to find out where we are heading next in Lachlan's saga.

I can't think of anything I disliked in this book, it is very close to a perfect novel. For anyone who feels that modern fantasy is getting a bit stale this will be the perfect antidote. And if you have any interest in Vikings or Norse mythology Lachlan has created an excellent fantasy for you. This is a perfect read for dark winter evenings.

Review originally published on my blog: <http://weirdmage.blogspot.com>

Kiera says

I wanted to like this, I really did, but I couldn't. It felt like M.D. Lachlan was trying too hard to be mysterious

and cryptic and it sort of just didn't work for him, I mainly felt confused. There was little character development and I felt the characters lacked any depth. The last few chapters were probably the best because he finally got to the point.

Sydney says

I didn't realize this was part of a series! Despite that I still loved the mythos behind it, but maybe I would be less confused if I started on book 1? Very bloody.

Chris says

The book has an interesting premise and there is some good action, but it drones on and on. The obscure mythical references are repeated over and over and plot lines are duplicated. I got close to the end and finally gave up.

Tanabrus says

Ottimo secondo volume per questa saga ambiziosa.

Il libro si apre con Parigi assediata dai Vichinghi, e veniamo introdotti poco a poco ai personaggi che ci accompagneranno per tutto il viaggio. Il Confessore Jehan, ritenuto un Santo, cieco e storpio, incapace di muoversi ma solo di parlare; Lady Aelis, sorella del Duca che governa su Parigi, che ritiene di essere inseguita da un lupo diabolico; Sindre, l'uomo lupo vichingo giunto dal lontano est per rapire Aelis e portarla dal Re Helgi, noto come il Profeta; Hugin, il Corvo, sciamano vichingo misterioso e potente, che vuole uccidere Aelis; Sigfried, re vichingo che tiene sotto assedio Parigi per prendere Aelis per sé; Munin, sorella di Hugin e dotata di enormi poteri magici; Leshii, un povero mercante in rovina partito assieme a Sindre per recuperare Aelis.

Per buona parte del libro, oltre a seguire le vicende narrate, staremo a ragionare su ogni indizio e accenno che i personaggi si lasceranno sfuggire, per capire chi sia chi.

Chi è la reincarnazione di Odino? Chi è Vali, il licanthropo, l'incarnazione del lupo Fenrir? Chi è Feileg, l'uomo lupo fratello di Fenrir, destinato a morire per mano del fratello e per amore di Adisla? Adisla invece è abbastanza chiaro chi sia... e in questo secondo libro è lei la protagonista.

Mentre in Wolfsangel era rimasta sullo sfondo, servendo da motore primario per tutta la trama di Vali e per tirare dentro anche Feileg, qui invece assume il ruolo incontrastato di protagonista, con gli altri a ruotarla intorno.

Lei è il punto centrale di tutte le vicende, ancor più di Odino.

Ed è lei che conosciamo meglio, nella sua incarnazione attuale ma anche come psicologia.

Se buona parte della lettura la passiamo a indagare sulle reincarnazioni dei protagonisti, non manca però l'apprezzamento per gli incastri perfetti della profezia e di come tutto riporti sempre a quello scontro finale, cercando di capire e anticipare gli sviluppi della trama, le motivazioni dei vari personaggi e quelle più nebulose di Odino e di Loki.

E poi ovviamente abbiamo le descrizioni del periodo storico in oggetto, la brutalità e la cupezza di un mondo in cui la morte era sempre vicinissima, le guerre costanti e la civiltà un'illusione.

Siamo passati dalle terre dei Vichinghi alla Francia, incontriamo re vichinghi e nobili francesi, la religione cristiana si scontra con la mitologia norrena.

E poi, per fortuna, nell'ultimo capitolo l'autore e Loki ci regalano la spiegazione degli eventi relativi a questo libro, con la rivelazione dei piani attuati in questa situazione, dell'identità di un personaggio che rimaneva fino alla fine abbastanza misterioso, e con la dichiarazione di intenti di Loki per quanto riguarda la serie.

E la curiosità di vedere dove sarà ambientato il prossimo volume, che aspetto e ruoli avranno i nostri protagonisti, se riusciranno ad avanzare lungo la loro lotta per liberarsi da questo ciclo di sofferenze, e se Feileg riuscirà finalmente ad avere un minimo di giustizia e pace (visto che per ora è il personaggio più sfortunato, poveretto!) è enorme.

***Absorbed in Countless Worlds* says**

Fabulous gritty ride! Such an improvement from Book One!

Susan says

This was an amazingly well-crafted blend of historical fiction and Norse legend. It's not an easy task to imagine, much less vividly convey, the mindset of cultures that flourished over a thousand years ago, but the author does that in a believable way, with language that is both poetic and brutally realistic at the same time. For a while, in the middle of the story, I wondered if my confusion of who was who might have been less for having read the first book (which is going on my to-read list), but I realized at the end that the confusion was the essence of the story, and that true enjoyment of it required letting go of my 21st century insistence on logic, and simply following the flow.

An excellent novel and highly recommended!
