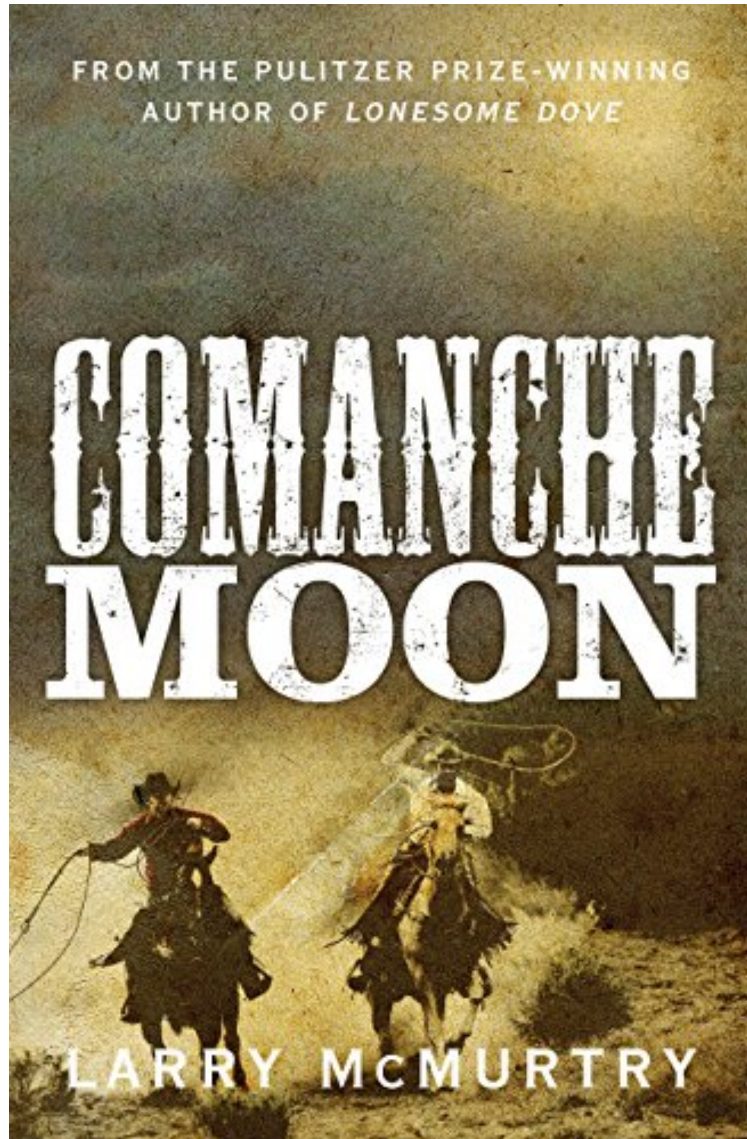


(Download free pdf) Comanche Moon (Lonesome Dove)

Comanche Moon (Lonesome Dove)

Von Larry McMurtry

**Download PDF / ePub / DOC / audiobook / ebooks*



[Download](#)

[Read Online](#)

Produktinformation -Verkaufsrang: #156103 in eBooksVerffentlicht am: 2015-02-12Erscheinungsdatum: 2015-02-12File Name: B00N4UYWEI | File size: 79.Mb

Von Larry McMurtry : Comanche Moon (Lonesome Dove) before purchasing it in order to gage whether or not it would be worth my time, and all praised Comanche Moon (Lonesome Dove):

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. A worthy prequel to the classic Lonesome DoveVon Bruce Trinque"Comanche Moon" is described as the final volume of the "Lonesome Dove" saga although chronologically it is the second of the four novels, taking place between "Dead Man's Walk" and "Lonesome Dove". Readers of the other volumes in series will encounter familiar names here:

Woodrow Call and Gus McCrae, of course, but also Jake Spoon and Pea Eye Parker and Deets of "Dove", Long Bill Coleman and Buffalo Hump of "Walk", Famous Shoes and Charlie Goodnight of "Streets of Laredo" and others. As has become increasingly evident in his novels, McMurtry is not concerned with presenting a story of the West correct in all the minor historical details. For example, in "Comanche Moon" we find one character armed with a Winchester rifle 10 years before that weapon's introduction. Instead, his aim appears to be to create a story of about four parts gritty realism and one part romantic myth - and in "Comanche Moon" he achieves success. The novel abounds with characters more extravagant, larger-than-life personalities, yet these people are true to the story McMurtry is telling. Captain Inish Scull of the Texas Rangers and his wife, Inez, and the "Black Vaquero" Ahumado are unlikely to have had close real-life models, but in "Comanche Moon" they are forceful, fascinating figures. As is usual, McMurtry's characters are driven by their own obsessions. If I might sum up the theme of this novel, and much else of McMurtry's fiction, I would say that it would be "times change, people don't" - and not just "people" in the larger sense, but people as individuals, holding true to their own particular, narrow view of how they should live their lives. Characters like Woodrow Call and Inish Scull and Buffalo Hump are admirable because of their great integrity, no matter what destruction they seed while pursuing their individual visions of what is right. In "Comanche Moon", McMurtry's Indian characters - the Comanche Buffalo Hump and Kicking Wolf and the Kickapoo Famous Shoes - are perhaps more finely drawn than in any of the other Lonesome Dove books. They are not merely white men wearing paint and feathers. They live and die by their own logic, as alien as that system of belief may seem to a late Twentieth Century reader. Although any judgment must be subjective, I would rate "Comanche Moon" as at least the equal of "Streets of Laredo" and better than "Dead Man's Walk", although not so high as the magnificent "Lonesome Dove". I know that part of my enjoyment of the novel is my familiarity with several of the major characters, and my advice to any reader new to the "Lonesome Dove" saga would be to read the books in their order of publication rather than their chronological order of internal dates.

0 von 0 Kunden fanden die folgende Rezension hilfreich. Not another "Lonesome Dove", but then again, what is? Von Ein Kunde "Comanche Moon" is a very good read, second in chronological order in the series, and third in quality to my way of thinking. One thing that bothers me in all the 'Lonesome Dove' books is how in the world Gus and Woodrow ever earned their reputations as top-knotch Rangers? It must be because they survived so long, because they rarely are successful in ANY of their missions. The books are all competent in showing us frontier life as it was, lots of boredom broken up with a rare burst of violent conflict. I realize that the Real West wasn't all shoot-em-ups, but it would have been nice to see Gus and Woodrow go out on a mission and bring it to a successful conclusion once or twice, in order to allow us to see why they were so 'legendary.' Regardless, they are fascinating men in themselves, and "Comanche Moon" does fill in some gaps in their personal histories. I wish this book had been written earlier, though, because it seems as if McMurtry just got tired of those two characters and gave us a few pieces of gristle and little meat. If he'd have written this soon after "Dove", when he was still excited by the characters, we may have had another epic on our hands. I have a bone to pick with his adherence to history and realism, as he has characters firing repeating rifles long before it was possible, but these books are more character-driven anyway. All in all, this novel was not a major disappointment, and it held my interest all the way through. It was good to see the early development of the other 'Dove' characters such as Newt, Jake Spoon, Deets, and Pea Eye, and blue pigs. We'll miss these characters, but perhaps it is best to put them to rest. Bob Johnson

0 von 0 Kunden fanden die folgende Rezension hilfreich. Wanted: Woodrow Call and Gus McCrae? Von mdevaney@attmail.com In January, I heard Larry McMurtry speak briefly about COMANCHE MOON and his prevailing emotion was relief -- relief that he had finally finished the beautiful monster he had created with LONESOME DOVE. In fact, the author openly expressed weariness with Woodrow Call and Augustus McCrae. While I can understand the unfortunate dilemma of a writer becoming enslaved by his own characters, as an ardent fan of McMurtry's work, I could not help but notice that his exhaustion with Call and McCrae comes through in COMANCHE MOON, the novel I had expected to take us through their most daring exploits. Indeed, COMANCHE MOON is not about Woodrow and Gus. Instead it is McMurtry's sad, revealing fictional depiction of the impact Western expansion had on Comanche warrior culture. Most of the novel is devoted to non-white characters: Buffalo Hump, Blue Duck, Kicking Wolf, Three Birds, Famous Shoes and Ahumado. What's great about COMANCHE MOON is McMurtry's ability to show his readers, ostensibly 20th Century white readers, the other side of those people our culture has deemed as the "other," the red and black-skinned villains lurking on the fringes of white civilization. What COMANCHE MOON reminds us of is that American progress transfigured such strong characters by placing them on "our" fringe and that their actions against our historical movement is the stuff of legend and tragedy. Ironically, Buffalo Hump emerges as the tragic hero of this novel. McMurtry paints him so vividly that by story's end we are more upset over his death, than by his massacre of the citizens of Austin. One clever technique McMurtry uses to pull this off is slightly shifting the point of view during attack scenes: an Indian shoots three arrows into Clara's parents impaling them to the floor of their store (later we learn it was Buffalo Hump); and it's nameless faceless Texans who charge into a Comanche camp killing several women (later we learn it was Call, McCrae, and some soldiers). Other new characters, Harvard scholar-cum Texas Ranger Inish Scull and his "slutty" southern wife Inez work well until they reach levels of excessive absurdity. Particularly disappointing considering McMurtry's gift for developing powerful female characters is Inez, a surprisingly one-

dimensional woman who, after uttering an insightful observation to Woodrow Call that cuts to the core of his character, resumes her carefree existence as a frontier dominatrix. Her lack of evolution becomes silly and tedious. Also, tedious was the action in *COMANCHE MOON*, especially the Rangers' sojourns, which by and large prove uneventful. Perhaps McMurtry is trying to show that the allure of ranger life was just that, more fictional heroism than anything else, which would propel Gus at least to seek fulfillment in a whiskey jug in *Lonesome Dove*. But what of Call? His blind obedience to the governor's mandates produce little good for the commonwealth he seeks to protect. It has been stated many times that Call's relentless pursuit of outlaws is unmatched, but if you're looking for an example of that quality in *COMANCHE MOON*, you're bound for a let down. Basically, he and his partner (and Pea Eye, Jake Spoon and Deets) don't do much good in *COMANCHE MOON*. What's missing is at least one successful mission that would justify the admiration and respect flung at Call and McCrae by virtually every character they encounter in *LONESOME DOVE*. To claim disappointment over *COMANCHE MOON* is disappointing, but that's only because the legend of Woodrow and Gus as rangers in their prime McMurtry created in *LONESOME DOVE* in turn created certain expectations within the reader. What I didn't count on was McMurtry growing tired of the two characters we his fans can't seem to get enough of. So if you're a fan of McMurtry read *COMANCHE MOON*, but if you're a fan of Gus and Call you already read the book about them -- it was *LONESOME DOVE*.

Kurzbeschreibung On the wild Texas frontier where barbarism and civilization come in many forms, Rangers Gus McCrae and Woodrow Call are pitched into the long, bitter, bloody fighting under the command of Captain Inish Scull. When Scull's favourite horse is stolen by the Comanches, he decides to track him down, leaving Gus and Call in charge. However, on their return to Austin, Gus is greeted by the news that his sweetheart is to marry another man and Call finds that the town's most notorious woman is desperate to settle down with him and become respectable. When Scull's wealthy wife demands that her errant husband be brought home, with feelings akin to relief the two men set off once more into the vast, untamed plains . . . *Comanche Moon*, which follows on from *Dead Man's Walk* and prequels *Lonesome Dove*, follows Gus and Call in their bitter struggle to protect the advancing West frontier against the defiant Comanches, courageously determined to defend their territory and their way of life, and showcases McMurtry's strong affinity for the landscape and its inhabitants with a deeply felt lyrical intensity..de In a book that serves as a both a sequel to *Dead Man's Walk* and a prequel to the beloved *Lonesome Dove*, McMurtry fills in the missing chapters in the Call and McCrae saga. It is a fantastic read, in many ways the best and gutsiest of the series. We join the Texas Rangers in their waning Indian-fighting years. The Comanches, after one last desperate raid led by the fearsome-but-aging Buffalo Hump, are almost defeated, though Buffalo Hump's son, Blue Duck, still terrorizes the relentless flow of settlers and lawmen. As Augustus and Woodrow follow one-eyed, tobacco-spitting Captain Inish Scull deep into a murderous madman's den in Mexico, their thoughts turn toward the end of their careers and the women they love in remarkably different ways back in Austin. What's amazing about McMurtry's West is that he sees beyond the romance. Neither his Indians, his cowboys, his gunslingers, nor his women act the way they did in either Zane Grey novels or John Wayne movies. Incredible beauty and lightning-quick violence are the bookends of his West, but it is the in-between moments of suffering and boredom where McMurtry shines. The suffering is poignant and heart-rending; the boredom tempered with doses of Augustus McCrae's sharp humor. Don't be surprised if you find yourself crying and laughing on the same page. From Kirkus s McMurtry returns to reliable form in this follow-up to *Dead Man's Walk* (1995) that serves as a second prequel to his Texas epic *Lonesome Dove* (1985). As the great Comanche warrior Buffalo Hump slowly succumbs to weakness and old age, a younger generation both of Texans and Comanches rises to power. Buffalo Hump's son, Blue Duck, breaks away from his father to form a band of renegades who prefer the Texans' guns to the bow and arrow and their own whims to traditional ways. Events are set in motion by the theft of a great warhorse belonging to Harvard-educated adventurer and Texas ranger, Captain Inish Scull. The thief, a Comanche, resolves to undertake a mad display of heroism by presenting the animal to the Mexican warlord Ahumado (the "Black Vaquero") renowned for the creative methods of torture he visits on anyone foolish enough to cross him. Captain Scull, unhinged by the incident, sets off in pursuit and falls into Ahumado's hands. A brutal Comanche raid on Austin at the same time spurs the rise of two tough, bright, experienced young rangers: affable, whiskey- and whore-obsessed Augustus McCrae, who's nevertheless steadfast in his devotion to Clara Forsythe, an independent-minded shopkeeper who breaks his heart by marrying a more stable man; and dour, sensible, lethal Woodrow Call, who can't quite bring himself to acknowledge his illegitimate son or marry the sweet-natured prostitute with whom he has a longstanding relationship. The two battle-hardened friends sort out their troubles with women, tangle with the Comanches and Ahumado, and quietly become (reluctant) legends on the frontier. While the last third turns workmanlike in its efforts to set up the opening situation of *Lonesome Dove*, McMurtry nevertheless delivers a generally fine tableau of western life, full of imaginative exploits, convincing historical background, and characters who are alive. (Book-of-the-Month Club main selection/Literary Guild alternate selection/Quality Paperback Book

Club selection) -- Copyright 1997, Kirkus Associates, LP. All rights reserved.