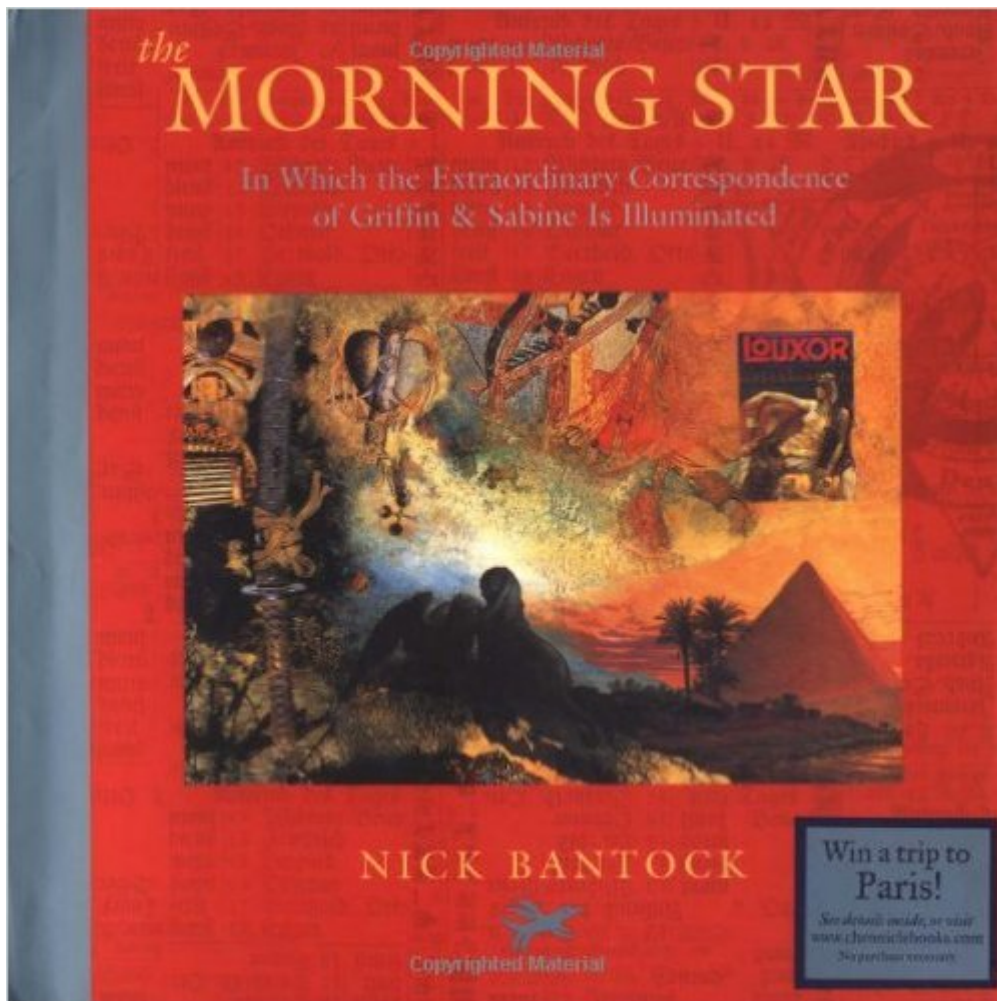


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The Morning Star: In Which The Extraordinary Correspondence Of Griffin & Sabine Is Illuminated



Synopsis

The mystery that began with a single enigmatic postcard reaches its dramatic conclusion in *The Morning Star*. Three million readers the world over await this last chapter of the best-selling Griffin & Sabine series, a volume of gorgeous artwork and passionate correspondence that crosses oceans and transcends realms. In these sumptuous pages lies not only the fate of Matthew Sedon and Isabella de Reims, but that of their unexpected kinship with Griffin and Sabine, as the long-distance lovers are drawn ever further from the safe haven of logic into a magical maze beyond the certainty of experience. Author and artist Nick Bantock draws on myth, memory, and his limitless imagination in a saga that has resonated with readers and lovers everywhere. *The Morning Star* marks the final destination on a journey across fabled landscapes and the uncertain terrain of the human heart—one to be savored and remembered long after the last page is turned. Visit griffinandsabine.com!

Book Information

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Customer Reviews

This book (and the second trilogy, for that matter) is neither as visually arresting nor as emotionally involving as the first one. Of course, it could be that the novelty of the gimmick (reading someone else's mail) is wearing off, but I think it is also because Matthew and Isabella are simply not as interesting as Griffin and Sabine. As for the art, it's still lavish, but it lacks the sort of dream-/nightmare-like quality that made the first series so compelling. In other words, there doesn't seem to be much spirit in this series. And unless Nick Bantock has plans of coming up with a 3rd trilogy, I'm afraid the question will linger in my mind is: "What was THAT all about?" I wish he'd stopped at *The Golden Mean*--at least there were so many interesting theories about the series at

that point (my personal favorite is that Sabine was a malevolent force that drove Griffin to madness). But now, there are no good theories. Hardcore fans of Bantock's art will no doubt enjoy this series. But those hoping for a story worthy of the first series may be disappointed, as I was.

Frankly, I'm disappointed. The original Griffin and Sabine series had a wonderful spark of originality. This series is just too derivative. I wanted to like this new trilogy. I like Bantock's art. There is so much in each picture that I can barely pull myself away for the text. I like the new plot elements that Bantock introduced. The cat with a name, Isabella's roar - these could have been rich new elements in the G&S mythology. They never went anywhere though, and left us re-reading the G&S story in somewhat different words. If you're new to Bantock, the first G&S trilogy is your best bet. It's fresh, mysterious, and exciting. I just wish that this series could have deepened the mystery or sustained the excitement.

...either that or Bantock just forgot to hit the light switch. I must admit, despite the enigmatic characters, intriguing plot twists and refreshingly exotic artwork I've come to love from this series, what I was really holding my breath for with this final installment was clarification. Alas, it didn't deliver. I have no gripes with the story, or the whole second series for that matter, up until the final two postcards. After six books and twelve years, did Bantock just write himself into a trap? Could it be that he lost direction in the end and saw no way out but to flash-cook up a conclusion in the guise of another puzzle for us to figure out? I doubt it, but I can't help feeling shortchanged. What exactly was Frolatti, and why was he so intent on keeping Griffin and Sabine subdued (wherever the heck they were)? After so much time, why was Matthew and Isabella's reunion so vague? I love cliffhangers as much as the next person, but not when there's nothing more to look forward to. Disappointing.

As always, the artistic value is great, but what happened to the story? Although I did not find *The Gryphon & Alexandria* as compelling as the original trilogy, it still had a decent story line to follow. I have to say that I was deeply disappointed with how the story concluded. There was no real closure, and it seemed that the ending was rushed and not really well planned out. I basically felt like this book was strictly to showcase the art rather than the text content. Such a sad thing. It had the making of being something so classical and great, but fell flat on its face. I would recommend that readers stick with the original Griffin & Sabine trilogy and stop there.

I think I am disappointed. Not really sure. Can't be certain. I may, no I will, have to reread volumes 4, 5 and 6 just to make sure I didn't miss any subtleties. Otherwise Nick, I need you to explain a few things.

This is the concluding volume to the second Griffin and Sabine series, and is the final book to date. Told in the same format as the previous books in the series, the artwork continues to be rich and luscious, and the letter format keeps the suspense going. You enter this book wondering if Matthew and Isabella will get together, wondering if they will be caught by Frolatti, and if they will ever meet Griffin and Sabine. Some of these questions are answered, some eluded to, and some are left hanging. We meet the cat from Griffin and Sabine who is obviously more than an ordinary cat. A diversion is planned for Frolatti that revolves around a supposed hidden artifact which gives the main characters some breathing room. While I won't go into the ending, I found it dissapointing and was hoping for more. Overall, I found this trilogy to be not as strong as the prior trilogy. The first set may have set my expectations too high. I did purchase *The Venetian's Wife* and will see what else Bantock can do.

Curious - this trilogy (a sequel to the Griffin & Sabine trilogy) was in many ways a more exciting story than the first. And the format and artwork was comparable, but somehow, this final volume in the second trilogy did not seem to have the overall impact. This seems solely due to the amount of information Bantock hints at without ever revealing. If you're used to your novels ending in a nice tidy package, this isn't it. However, the overall storyline, the presentation, and the artwork are enough to encourage me to re-read the first trilogy (which I don't recall as well as I should) and then re-read the second, taking a bit more time and dwelling on the hints and symbols. In doing so, one may get a better idea of what exactly happened.

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