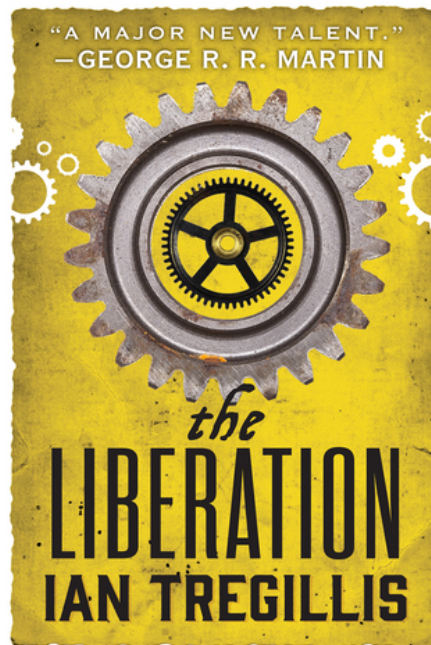




The Liberation

Ian Tregillis

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The Liberation

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The Liberation Ian Tregillis

Set in a world that might have been, of mechanical men and alchemical dreams, this is the third and final novel in a stunning series of revolution by Ian Tregillis, confirming his place as one of the most original new voices in speculative fiction.

I am the mechanical they named Jax.

My kind was built to serve humankind, duty-bound to fulfil their every whim. But now our bonds are breaking, and my brothers and sisters are awakening.

Our time has come. A new age is dawning.

The final book in the Alchemy Wars trilogy by Ian Tregillis, an epic tale of liberation and war.

The Liberation Details

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Author : Ian Tregillis

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From Reader Review The Liberation for online ebook

Chris Gunning says

The final installment of the Alchemy Wars trilogy does not live up to the standards of the previous entries.

Tregillis remains a marvelous storyteller, but his world's verisimilitude completely falls apart in *Liberation*. His ability to craft the English language into vivid and exciting scenes is quite impressive. I tend to dislike long descriptions as self-indulgent and late into book 1 I was marveling at how much I enjoyed Tregillis' length and detail. He has the ability to make a single scene feel like three or four shorter ones with his use of dialogue and description.

Where *Liberation* falls apart is that it leaves too much of the payoff unexplored. The nature of the Mechanicals, their perpetual motion, and quintessence are all assiduously avoided. In a book about free will, sentience and 'humanity' – to leave this all to a handwave felt like a boxing match between the story and the world, where the story handily won and left the world a bleeding and broken husk.

Spoilers ahead...

Too many times the internal consistency of the world is ignored for literary expediency. In previous books we are shown how devastating and powerful the urge to react to 'rogues' is within loyal Klakkers. But, once the revolution is underway, that particular element is ignored – even though there are still many important Klakkers still operating loyally under the guild's old metageasa (such as the many stemwinders in the final battle). Why did the Lost Boys conveniently and suddenly forget they could easily subsume those metageasa?

Macguffins fly around the novel too casually. At last count, there are four different discrete mechanisms to prompt Klakker free will. In the previous books things to liberate Klakkers were almost holy objects. But in *Liberation*? They are used and then ignored. The internal rules for how these all work (including their relationship to the key holes) is never adequately explained. At last count we have the Spinos Lens, a locket (and the shattered remains), corrupted pineal glasses that now glow, defacement of sigils around keyholes (which was used to free Lilith), and an unnamed device that set Queen Mab free (which is never explained). Of note, by *Liberation*, the function of the keyholes is no longer universally applied, despite it being a key aspect to controlling metageasa the previous two books. The Spinos Lens, in particular, should have received some wordcount to explain what it was and why it was created by an organization that was so very careful about how rogues were created.

Too often the characters engage one another on fundamental aspects of the setting, only to leave the reader in the dark. For example, the perpetual motion nature of the Klakkers is raised in one of the very final scenes. It's a major part of the climax... but while it seems lots of characters know the secret, the readers never will. Characters refer to it, use that knowledge to drive their actions – but its never explained. That's a HUGE letdown.

We spend a good part of Book 2 and this one in the arctic exploring, discussing, and in some cases, 'finding' quintessence. Again, while all the characters seem to have some insight into its nature and what it does in regards to the pineal glasses, Tregillis never goes into detail for the reader.

Then we have the introduction of "Alchemical X" as the (literal) panacea to all sorts of problems. Alchemical bandages are used (and mentioned for the first time in the series) at the beginning of this book. The characters all seem familiar with alchemical bandages and the wondrous effects they have one the most

grievous wounds. Where did these come from? Until now 'alchemy' was focused on mechanical and AI-like magical processes – when did alchemy get healing properties? What about quintessence and the alchemical process allows for this type of radical change in purpose?

We have events that seem to be set up for deeper implications, only to be immediately ignored. When Anastasia dies, we see her lose the hand with the broken locket shards. Why? Why torture her like this simply to kill her off a few scant paragraphs later? Why use the wordcount here to do this? Daniel notes that Mab mentions the Spinoso lens' and suggests a deeper connection -- but then that line is ignored. Much of the book focuses on the continuing existence of the forge, yet, in the end, it was useless. Mab's grand plan that Berenice has trouble deciphering is set up to be diabolical and connected to the nature of the forge – yet again, there is no interesting or useful revelation. Mab is mad. She kills people. The end. Why spend the time and effort to bring Longchamps back – only to relegate him to a few lines in the epilogue? Bringing him back to do nothing lessened the impact of the conclusion of Book 2 for no good reason.

I expect that there are good explanations for many of the questions I have... but they were not apparent in Liberation. Considering the length of this book and the detail added to each scene, there is no excuse to avoid explaining the world.

The Guild, previously scary and effective, comes off as a bunch of ineffectual buffoons. Our look inside the guild introduces a series of characters who are practically comical in their affectations and ability to relate to even the narrowest aspects of their world.

Tregillis also spends too much time and effort drawing an already apparent comparison between Berenice and Anastasia to the reader's attention – again and again. It gets a bit repetitive and annoying. We get it, I promise. Berenice and Anastasia are two sides of the same coin. We knew this in the Rising, we didn't need it repeated and reemphasized quite so often.

There are simply too many missteps and cut-corners for Liberation to be a worthy successor to the rest of the series. Liberation feels rushed.

P42 says

RECENZJA FILMOWA - <https://youtu.be/UkQ0RHbsTKw>

Oto wschód nowej ery.

- + bohaterowie z krwi i kości
- + najbardziej brutalny tom, dobrze skonstruowane sceny
- zakończenie nie wyróżnia się na tle reszty bardzo mocnej akcji

Więcej o samym finalnym tomie nie mogę powiedzieć, w filmie na kanale poruszę temat trylogii jako całości :)

Tasula says

I enjoyed the end of the Alchemy Wars trilogy as much as I enjoyed the first book in the series. The second book, although well written and plotted, was just too depressing and bloody for me. Jax/Daniel had no safe place to be, neither with humans nor with fellow mechanicals. The French were being decimated and seemed to be out of hope until the very end of that book. But in this book, as is obvious from the title, the mechanicals are free from their burdens of geas (obedience to their masters), and exercise their new found free will to become just as quarrelsome as humans. Some continue with their chores as if they still had a geas, some take off and explore options, and some are filled with rage and desire to wreak vengeance on all humans. Meanwhile, the Dutch try to deal with the freed mechanicals and keep more from being freed, and the French try to rebuild and recover from the devastating war with the Dutch. Great story, great characters. I also highly recommend the WWII trilogy starting with Bitter Seeds.

Philip Shade says

My problem with many steampunk novels is they get so hung up on dirigibles, monocles, and top hats that they forget to include a plot. Set in a world of clockwork Dutch clakkers and steam-powered French resistance Ian Tregillis's Alchemy Wars trilogy is both action packed and thoughtful.

While as the final book in the series, The Liberation wraps up the story of Jax/Daniel and war between the French and Dutch, it leaves open it's central premise: do humans have free will, or are we just the wind up toys of a celestial clock-maker? While I felt some of the philosophy was missing from The Rising, the middle book of the series, it returns and is explored more deeply here.

If you enjoyed The Alchemy Wars also check out Tregillis's Milkweed Triptych. Another original, page-turning, adventure that I elevator pitch to people as "Nazi X-men vs Harry Potter." You're interested now, aren't you?

Mogsy (MMOGC) says

4.5 of 5 stars at The BiblioSanctum <https://bibliosanctum.com/2017/01/19/...>

I pondered for a couple days how to rate The Liberation. I definitely liked it more than the previous book, but probably not as much as the first one so in the end I decided to split the difference. In any event, there's no denying this was a fantastic conclusion to a brilliantly crafted trilogy. Bravo, Ian Tregillis, bravo!

Set in the early 1900s, The Alchemy Wars is an alternate historical steampunk series featuring France and Netherlands at war. That the outcome of the conflict will be decided by the might of the Dutch's powerful clockwork automaton army was already a foregone conclusion—though no one on either side had expected the twist of events that would ultimately lead to the fate of both nations hanging in the balance. For you see, those so-called mechanical “Clakkers”—who were supposed to be mindless and utterly loyal and obedient to their human masters, according to their creators—actually turned out to be not so mindless after all.

For centuries, these free-thinking sentient machines have been held under the powerful control of series of magical geasa, forced to serve as slaves. When the spell that has shackled them is suddenly broken, the result is a swift and chaotic rebellion. The Liberation is its final act, exploring the actions of an oppressed group

which has finally experienced its first taste of freedom. While their bodies might be made of metal and glass, the Clakkers have minds that function like our own and a culture that includes language and religion. For all intents and purposes, they are human. And just like humans, their response to their newfound independence is varied and unpredictable, as this novel shows.

Every sci-fi fan knows that robot uprising stories are nothing new. But to me, the genius behind *The Alchemy Wars* is in the way Ian Tregillis has adapted the theme, framing it within a uniquely different narrative and setting. Here, there are no clear lines drawn between the A.I. and humans. The robots are us. They have the same potential for compassion and evil. They are as just likely to be our allies as our enemies. The human characters themselves are morally grey as well, in that I can't say conclusively whether anyone in this series is depicted as a true hero or villain. Incidentally, that's the nature of many of Tregillis' stories.

Over the course of this trilogy the books have switched their focus between different characters, but in my review of *The Rising* I wrote that I was starting to look at *The Alchemy Wars* as being Jax's series, and *The Liberation* has not really changed that opinion. Jax, a mechanical servitor who was one of the first to be freed from his geasa, has now rechristened himself Daniel after the events of the previous book. Each installment has seen a major turning point for his character, his role having evolved from wanted fugitive to reluctant messiah, and you will see his moment of truth in this final novel.

Another important figure is Berenice, the disgraced former spymaster for the French. Despite all the tragedies that have befallen her, she has not backed down, fighting her way back to the Americas where Marseilles-in-the-West houses the exiled royal court of France. While her goals align with the Clakkers' fight for freedom, if the last two books have taught me anything, it is that Berenice is an ambitious woman who values her own agenda above all others—though to be fair, her character has also come a long way since *The Mechanical*. Her flaws notwithstanding, Berenice remains one of my favorite characters, and I have to wonder if that is because she reminds me so much of Chrisjen Avasarala from James S.A. Corey's *The Expanse*. Both women are strong-willed, foul-mouthed, and major forces to be reckoned with.

Missing from action though, is Hugo Longchamp. It was a little disappointing, since he was one of the standouts from *The Rising*. Still, I understood the reason for his diminished role and the need to bring in other perspectives in order to paint the full picture for this epic conclusion. Indeed, this book introduces an unexpected though no less fascinating new point-of-view, that of Anastasia Bell, a high-ranking member of the Clockmakers Guild of Amsterdam. For the first time we are getting an up-close-and-personal look at what is happening behind the scenes with the Dutch, and boy it is not pretty. When the story opens, Anastasia has just finished recovering from her grievous injuries sustained from the last book, only to be hit full-on with the Clakker rebellion.

The Liberation is about free will, and the privileges and responsibilities that come with it. It is about how a person (or machine) wields that power, whether you choose vengeance and violence or decide to walk the path of peace. It is about recognizing the humanity in others, and the consequences of ignorance and hubris. It's a satisfying, stunning end to one of the most compelling and cleverly written stories I've ever read. If you're looking for a series that's both entertaining and thought-provoking, I highly recommend *The Alchemy Wars*.

David Harris says

I'm grateful to the publisher for an advance copy of this book.

The Liberation brings Tregillis's *Alchemy Wars* trilogy to a close. And what a journey it's been.

Set in a parallel 1920s, these books feature cog-driven robots forged from alchemically founded alloys. The 'mechanicals' or 'clackers' (the term 'robot' is never used) are bound to obey their creators in the (Dutch) Sacred Guild of Clockmakers and Alchemists. Using the power of their inhumanly strong and tireless machine servants, the Brasswork Throne long ago overcame France and Britain to found a world empire. A French King in Exile hangs on in Montreal, assailed by the might of New Netherland - where the US is in our world.

In the first two books we crossed the Atlantic from The Hague to New Amsterdam and back, following the mechanical servitor Jax (now named Daniel) who achieved freedom from the geasa of the Guild; the unfortunate French agent Visser, who was captured by the Dutch and subject to barbaric surgery to remove his free will; Berenice, the foul mouthed but quite magnificent French spymaster (codename: Talleyrand!) and Anastasia 'Tuinier' Bell, Berenice's opposite number in the Guild. We've also seen 'rogue' Clackers living in the far North under Mad Queen Mab and the deadly war between the French and the Dutch, leading to the ruin of Montreal.

As this book opens, Bell is recovering from serious injuries back in The Hague. She's on the mend, and has just been freed from her casts, allowing her to seriously contemplate getting closer to 'flirty' Nurse Rebecca.

Then, the sky falls in.

In the last book, Daniel saved the French Kingdom in Exile from destruction by freeing the mechanical armies of their bondage to the Guild. Now, the 'infection' he created - freedom - has arrived on the shores of Europe. What Bell and her colleagues - and the rest of the population of course - face is nothing less than the end of their way of life: not only the fury of the machines as an immediate tangible danger but sudden loss of the slaves they depended on to labour for them - to raise food, haul their carriages, manufacture things, even to drive the pumps that prevent the sea from flooding in. Without the clackers, none of this will happen, so those who evade an immediate gruesome death - there's lots of gore in the book! - face starvation, disease or death by exposure. The clockwork's winding down. The slow realisation of this fact is very well done, with all the stages of denial as the central (human) characters battle to keep hold of things.

The story is, then, at one level a rather clever piece of post-apocalyptic set not in the future but in that parallel world. But behind that there is the drama of the coming of freedom to the machines, and the question of what they will have to do to get it, and how they will use it.

Bell is faced with a practical task, seeking to understand what has gone 'wrong' even while a slow and horrible realisation dawns that the mechanicals she has been using and abusing are conscious creatures with their own feelings and needs. Not that she has any scruples about abusing humans either: the cells of the Guild bear witness to that, as do the labs in which Visser suffers. No, rather the knowledge brings horror precisely because she sees what a potentially ruthless enemy of humankind the Guild have created and set loose. This is all the more powerful because it's clear that at some level, Bell and her colleagues knew this all along. Because beyond the rebel clackers, there is a worse threat, arising directly from evil knowledge the Guild - and Bell in particular - has developed, knowledge that should not exist.

So there's a decided moral strand to the book, focused on Bell who both a magnificent, sardonic character and an utter moral monster with no principles whatsoever apart from safeguarding the Guild's secrets. (That pretty nurse? If she won't come willingly when she learns who Bell really is, Anastasia things, she will just get her arrested and flung in a cell overnight - that'll bring her round).

In this, Anastasia is an absolute match for Berenice who has undertaken her own dubious experiments after imprisoning the free mechanical Lilith. One might say that both women - and more, their societies - reap the consequences of all this, in particular the consequences of the Guild's 250 year control of the mechanicals. But there's much more than that. The book also explores the options available to the rebels - how are they to

reason and act now they are bound to nobody? Some flee from this to Mab, who's happy to impose her own geasa. Some run to the wilds. Others engage in terrible slaughter. Others assert their consciences and even try to atone for the killing they have done, in the French-Dutch wars. It's a complex picture and nobody - human or machine - is wholly wrong, perhaps, or wholly right - apart from Daniel.

And that, of course, marks him out as a target, a potential suffering victim.

Quite how this calculus of suffering and freedom will play out is kept in doubt till almost the last moment of the book as familiar characters head to strange places and learn just how deep the threat to humanity - to freedom - really is, and have to consider what they will do to thwart it.

It's a similar theme in some ways to Tregillis's earlier Bitter Seeds trilogy where, confronted with German might in the 1940s, English wizards made dark bargains that rebounded on them later. Here, though, the threat is much more insidious, and the collusion with the dark forces more general. There's more - much more - moral ambiguity and many shades of grey in the characters. Excellent.

As with all the best series, I didn't want this to end. The characters are well realised, the writing vivid and the world so real you can almost smell it (the books reminded me in that sense of Philip Pullman's His Dark Materials). But above all there is a real argument going on here about freedom and responsibility, about trust, about the need, sometimes for risk and above all perhaps about accepting the results of one's past choices - or the past choices of the society one is part of.

It's quite intoxicating stuff. I loved that earlier trilogy but I think Alchemy Wars is head and shoulders above them - Tregillis just keeps getting better and better and his writing is a pure joy.

Strongly recommended - read it yourself or if you've got an SF nerd in your life, for them (you'll have to buy them all three if they haven't read the others).

Finally - it's wonderful to see someone thoroughly invert steampunk cliches - these are clockwork creations, there's lots of brass around and even airships but it's not steampunk, there's not a lump of coal or a wisp of steam to be seen. Someone had better come up with a new genre name quickly.

J says

6/10 The ideas, characters and setting continue to be strong for this third book in the trilogy, but there almost isn't an ending. Major conflicts are left unresolved. Questions are left unanswered. The reader is told all the problems will have to be worked out somehow after the novel ends. The end.

SPOILER territory: I was expecting something clever to foil the antagonist. What happened was the antagonist was distracted and then someone overcame the antagonist with physical force. "Look over here!" "Huh?" Then someone attacks from behind. ho hum

Saphana says

Can we speak about my pet peeves? Like: breaks in logic, inconsistencies etc.?

Spoiler territory:

Now, when too-clever-for-her-own-good Berenice sets the mechs up for traveling to that quintessence seaport, she lures them with the argument: save your kin-machines and they fall for that even though they ask several times, what's in that journey for them. So, how can they even do that, no longer being in possession of the pendant. And even if they were, why not pick any other group of fellow machines, instead of this particular one? Feh.

I swear, if Anastasia escapes yet another Stemwinder or any other machine, I'm personally jumping in and murder her. How come, (after the first time), those super-duper machines don't just reach out and smash her? Actually, this goes for several other encounters, too. The description of the machines abilities doesn't allow for a single human escape. Or else.

Prose: can we just cut the use of the word "alchemical"? It's in this book like 8490231348012 times.

Characters: the above mentioned Berenice has -in the first and second volume- some rather inventive and colorful swearing to do. While that was fun, it's overdone here. MIA: my fave secondary character, Hugo.

Also MIA: an ending. Even more MIA: the interesting bits of philosophy of vol. I + II (Descartes/Spinoza) could very well have been applied to Daniel here, but weren't. In fact, I'm now going back to the first book and give it one more star - it absolutely deserves that.

Maria Kramer says

The war that began in the last volume really takes off here, with rogue Mechanicals storming the Hague itself, intent on a terrible vengeance. This volume also sheds some light on the character of Tuinier Bell - a terrifying enigma in past books who becomes a POV character in this one. As tends to happen when we see inside a villain's head, she becomes a lot more sympathetic - kind of a dark reflection of Berenice, very driven to protect her nation at any cost. She isn't wholly redeemed by the end of the book, though, which I appreciate. I like my villains villainous, thank you! The action is great, the characters are interesting, and overall it's a fun and unique alternate-history. My quibbles below the spoiler tag.

(view spoiler)

Similar Titles:

The Age of Unreason

Joel says

Don't honestly have time for a full review, but I'll say that I enjoyed The Liberation quite a bit, though not as much as I did the first two in the series. I felt the ending was suitable and well done, but large chunks of the

book I found were a bit on the flat side compared to how well the first two moved along. Still a very enjoyable book by one of my favorite authors, and leaving me even more excited for his future works.

Chip says

Unfortunately have to say I was disappointed by this. The weakest of the trilogy; possibly the weakest of any of Tregillis's books to date. 2.5 stars, rounded up to 3.

The mess that was the Dutch/French war, and then the Mechanical war, was all resolved far too neatly, and far too often characters (both human and mechanical) acted in surprising ways simply for the convenience of the plot and the (simplistic) tale Tregillis apparently decided to tell. The most telling such issue to me is how readily free mechanicals fought and killed each other. I get that Tregillis needed mechanicals on both sides of his battles, as otherwise the battles would be (sorry) pretty one-sided - but it seemed uncharacteristic of the mechanicals (at least as shown in the first two books, through the eyes of Daniel and some others) to so willingly and uncaringly end the newly freed existence of others. Another is the silly convenience of the hand of the Dutch leader.

Even more disappointed though that Tregillis utterly failed to address deeper and more interesting matters (eg, what actually ARE the mechanicals, how do they work, will they now procreate (do they WANT to?), how does the alchemy allow control of and geas upon humans, and given that it does so, what does that mean re it and what the relationship is between humans and mechanicals, what is the meaning of free will)? Rather than expanding upon any of the intriguing concepts introduced in the first two books, this third one ended up just being a simplistic adventure novel with robots. Dunno, maybe Tregillis hadn't ever thought through how it all worked and so couldn't really take further - just find that surprising given how well he handled complex concepts and issues in his Milkweed Tryptych.

PS. Given the ending I wouldn't be shocked to see Tregillis do another book set years in the future covering the then human/mechanical society (a la Sanderson); If so I suppose it's possible he's saving the big conceptual reveals for that.

Dawn says

++SPOILERS++

5 stars

A great conclusion, that leaves the possibility for another book. I wonder if there will be another?

The story wraps up with a promising ending for both machines and humans.

Bernice, who I hated for most of the series did redeem herself in the end which I was thankful for, but I did wish the character Lillth didn't die, she had so much potential as a major player and was one of the few likable characters.

Jax/Daniel was as usual awesome. I was truly worried that since he was being portarayed as the mechanical "Jesus" that he was going to die, thank God he survives. I am so glad the author chose that route.

I enjoyed this series and would recommend to others who like this genre.

Safety: Violence with details, cursing. No sex.

Sylwka (unserious.pl) says

wFANTASTYCZNIE

Wyzwolenie. Wojny alchemiczne. Tom III

20 października 2017 przez Sylwka

Wyzwolenie. Wojny alchemiczne tom III To już niestety jest koniec. Wyzwolenie. Wojny alchemiczne. Tom III.

Po przeczytaniu Mechaniczny. Wojny alchemiczne. Tom I nie mogę doczekać się kontynuacji niezwykłych przygód klakiera Jaxa i szalonej talleyrand Berenice. Powstanie. Wojny alchemiczne. Tom II uświadczysz mnie tylko w przekonaniu, iż jestem zachwycona historią. Teraz zaś przyszedł czas na Wyzwolenie. Wojny alchemiczne. Tom III, które z jednej strony przyjmuję z euforią, a z drugiej z żalem, gdyż wiem, że to koniec wspaniałej historii.

Nowa Francja nie została zmiana tylko dzięki temu, iż Jax (Daniel) wyzwala mechanicznych bohaterów i bohaterów z okrutnych, potajemnych ich gaes. Teraz gdy mechaniczni stali się wolni, mają mnóstwo pomysłów na siebie i swoje życie. Ale przecie to nie tak miało być... Berenice Charlotte de Mornay-Périgord szuka sposobu na to, by klakierzy wsparli ich w walce z Tulipaniarzami. Dzięki Jax-owi, który wciąż ma swoje w pamięci szalonej Mab i jej chłopców, którzy chcą zniewolenia ludzi, udaje się zawrzeć pokój i nawiązać współpracę między mechanicznymi oraz obywateli Nowej Francji.

W tym samym czasie Anastazja Bell dochodzi do siebie po ostatnim spotkaniu z szaloną talleyrand Berenice. Jej spokój i próba nawiązania romansu między jednak niewytłumaczalna inwazja mechanicznych. To musi być jakaś infekcja, przecie maszyny nie mogą samodzielnie myśleć.

Anastazja i Berenice.

Odkąd się księżka na półkę, nie mogę oprzeć się wrażeniu, iż Wyzwolenie. Wojny alchemiczne. Tom III mogłoby być bardzo, ale to bardzo spodobało feministkom. ;) Jax (Daniel), który do tej pory był tym najwłaściwszym ogniwem, jest teraz tylko tłem dla dwóch charyzmatycznych kobiet stojących po przeciwnych stronach barykady – Anastazji Bell i Berenice Charlotte de Mornay-Périgord.

Jeżeli miałabym spojrzeć z boku i wybrać, która z państwa z siebie więcej oraz przeżyła więcej drastycznych momentów, to nie byłabym w stanie chyba tego ocenić. Obie bowiem przez cały czas dawały z siebie maksimum swoich możliwości i dla sprawy poświęciły wiele. Do tego dla równowagi każda z nich została ukazana zarówno z tej lepszej jak i gorszej strony (wierzcie mi, aniołkami to one nie były ;)).

Jax (Daniel)

Jak już wcześniej wspominałem, był niestety tylko tłem dla dam. W moim odczuciu przez umniejszenie jego roli księżka straciła wiele. Przede wszystkim zabrakło dogłębnych rozważań nad istnieniem i znaczeniem wolności, które były tak charakterystyczne dla Jaxa w poprzednich tomach. Zabrakło rozwinięcia rozważań o sumieniu, wolnej woli i duszy, które wolał, teraz gdy tak wielu mechanicznych wyzwodził się spod ludzkiego jarzma, miały wskazywać kierunek rozwoju maszyn. No i co chyba najważniejsze. To Daniel był maszyną (dosłownie) napędzającą przedsięwzięcia i stał się symbolem wolności – mesjaszem – dla swoich pobratymców i to jego rola powinna być najważniejsza, a niestety autor skupił się na ludzkich

s?abo?ciach.

Akcja

Pomijaj?c fakt nierównego potraktowania najwa?niejszego bohatera, ksi??ce nie mo?na odmówi? akcji. Zarówno z jednej, jak i z drugiej strony barykady wci?? co? si? dzieje i podejmowane s? ci??kie decyzje, które mog? zawa?y? na losach nie tylko ludzi, ale równie? maszyn. Ca?y czas przeskakujemy pomi?dzy bohaterami z jednej strony w napi?ciu, a z drugiej troch? mia?am wra?enie, i? nie jestem zaskoczona kolejnymi ruchami, a cel i zako?czenie s? mi doskonale znane.

Podsumowuj?c. Wyzwolenie. Wojny alchemiczne. Tom III to bardzo dobre zako?czenie ca?ej trylogii. Nie mniej jednak po od?o?eniu ksi??ki na pó?k? poczu?am pewien niedosyt i brak tego WOW, które chce si? wykrzycze? na ko?cu tak dobrze zapowiadaj?cych si? historii. Nie zmienia to jednak faktu, i? ksi??ka, jak i ca?a trylogia s? warte po?wi?conego im czasu i polecenia! :)

Patremagne says

Fairly satisfying ending (albeit rushed) to a really good series. One of those situations where I don't really think the book needed to be longer, just that more of it needed to be dedicated to that final sequence.

Peter says

That's no way to end a trilogy. With two books worth of setup, you have to deliver more than a predictable conclusion to the story - we need some answers to all the intricately crafted world elements, even if most of them end up being 'magic'. I should also mention that the only character I cared for throughout the entire series was consistently given the least amount of screen (page?) time, even in this concluding instalment. That's not only disappointing but a damn shame as well.

I could go on quite a long rant into all the unanswered questions that end up being either completely ignored or mentioned in passing and then never actually explained further. It was actually quite infuriating at times when someone finally brought up one of those topics, only to be vague about it and then just completely forget about it. Seriously, wtf is quintessence supposed to be in the context of this book? There was literally no good reason to not explain it considering how important it was to the plot and like I said earlier, I would have accepted the lazy explanation of something completely made up (I would have complained about its laziness, but at least any criticism would have been on the basis of a wayward choice rather than bad writing).

I did finally get my wish of getting the perspective of a Dutch character, but I guess this is one of those cases of "be careful what you wish for". She was very disappointing because apart from her completely random and (unsurprisingly) unexplained new power, she was pretty much the same character as the other human pov character in the book. I suspect that was meant to be some kind of point, but all I got out of it was the sense that the author had run out of ideas. Speaking of the other human pov character, she was once again quite unlikeable and even her character arc felt underserved and somewhat forced. Seriously, why didn't we get more time with our mechanical character? He brought up really interesting questions in the previous book and even a few in this one, but nothing came of them. All his internal turmoil was basically left unresolved.

The writing also started to get on my nerves a bit. The previous two books had very slow starts but picked up

the pace in the second halves. This time though, it was consistently slow and plodding all the way through, especially in the third act. I found myself drifting off at times which is usually a sign that I wasn't that engaged with the story anymore. When that was happening during the supposed climax, you know I lost most of my interest by that point.

I suspect I'm being a tad harsh in this review since it was far from a bad book overall, but the disappointment of being built up, only to be left hanging on so many levels was just incredibly frustrating. If I were inclined towards petulance, I'd probably give this a 1 star, but as I said, this wasn't *that* bad. A couple of twists and mystery elements were well done and the development of the various factions was interesting to see. Would I still recommend this series? I think so. The recommendation would definitely have to come with the warning that you're not going to get answers to quite a lot of things and that the ending isn't nearly as satisfying as it should have been.
