



The Girl on the Liar's Throne

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In a castle that is, itself, reminiscent of Gormenghast in its size and brooding presence a collection of young, flawed but resilient outsiders find their way in a dangerous society teetering on the brink of dramatic change, even as it learns the fantastical secrets of its past.

Anea is the Silent Queen and she is struggling to bring change to the ancient society of Landfall. Vested interests and dark magics alike are determined to hold onto power and in a society where the loyalties of many are fluid and the true nature of the players is hidden the game of politics can be a lethal one even for those close to the throne.

The Girl on the Liar's Throne Details

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From Reader Review The Girl on the Liar's Throne for online ebook

Mark Redman says

This has been one of my favourite series of the last few years. This volume nicely ties up the series. The writing is fast paced. The characters are Machiavellian, with pinch of the Borgias. I love the Italian style influences, overall a real pleasure to read. I can only hope we have some more books set in this world.

Shane Kiely says

Enjoyable conclusion to a trilogy that doesn't really feel like a trilogy, as the story arcs of the individual titles feel quite self contained (though there is an underlying connection between everything). This time around the book does carry on from the events of its predecessor, though with a shift of protagonist there it still feels like something of a reset. The plot follows in the tradition of the series so far with a mix of Italian Renaissance inspired palace intrigue and a strange fusion of fantasy with an underlying (though never explicitly alluded to) science fiction element. What sets this book apart from its predecessors is its use of character perspective with chapters alternating between protagonist and (nominal) villain. This allows adds an extra layer to events especially as the two strands Coke together in later chapters. In its a very solid story that doesn't outstay its welcome.

josbookblog says

The Girl on the Liar's Throne is the third and final instalment of Den Patrick's Erebus sequence which began with The Boy with the Porcelain Blade and continued in The Boy Who Wept Blood. Needless to say, you'll get so much more out of these novels if you read them all, and in order. I'll give a brief synopsis, but won't say too much, as I'd hate to spoil this wonderful series for you.

The Erebus sequence is set in the darkly gothic Landfall, and much of the action occurs in and around the capital, Demesne. Within the capital, there are a small handful of "orfano" – mysterious orphans of unknown origin who, by the King's decree, are taken in by the leading families to be trained and educated as any of their own noble born children would be. Strangely disfigured, the orfano always stand apart, alienated by their unusual appearance and unknown heritage.

Three resilient orfano – Lucien, Dino and Anea – have, throughout the series, sought to bring about change (and peace) to the nation, and yet political intrigue and the mysterious Erebus may undo all of their hard work and ruin the nation. In this final novel, we find out whether or not our intrepid orfano have what it takes to beat the corruption that has marred Landfall, and to bring about the changes they've sought for so long.

The Erebus Sequence is a wonderful addition to the genre, and I can't wait to see what Patrick goes on to do next.

My full spoiler free review can be found at:
[https://josbookblog.co.uk/2016/04/07/...](https://josbookblog.co.uk/2016/04/07/)

Richard Webb says

The Girl on the Liar's Throne follows on from The Boy Who Wept Blood, and completes Den Patrick's Erebus Sequence trilogy which began with The Boy with the Porcelain Blade, published in 2014.

All of the qualities of the previous books are retained:

The Italianate secondary world setting of Landfall; the rich and elegant prose; plenty of action and well-realised characterisation.

Again, the book chooses a different lead character to focus on, preferring to allow only cameo appearances for the main protagonists of the previous two books, (Lucien and Dino, respectively). This time, Anea, the veil-wearing 'Silent Queen' is the primary point of view. Like both Lucien and Dino, Anea is also an 'Orfani,' a person with a unique physical mutation that endows some aspect of heightened capability. In Anea's case, this is high-functioning intelligence, with a particular inclination towards the sciences; in Dino's case, a superior skill with blades. Whatever the mutation, the Orfani are equally revered and reviled so some choose not to reveal this aspect of themselves, and the trilogy makes much use of this notion of suppressed identity and fear of acceptance.

Having become reclusive to the point of absenteeism in the previous book, Anea is queen no longer, having been secretly deposed, an imposter in disguise having replaced her on the throne, (hence the book's title). She is displaced in body and mind, being cast into the cruellest of dungeons, her memories and sense of self having been erased. The main thrust of the book is her struggle to return from this isolation, gather allies and undo those who plotted against her.

For the most part the drama centres round the high baroque castle-complex of Demesne, (pronounced 'Demeyne'), a labyrinthine series of interlocking grand and not-so-grand houses which almost comprises a town in its own right. Each house is the historical seat of a family of the nobility, and has a traditional remit of responsibility (read: 'power'), to provide an elite of scholars, or soldiers or financiers, for example. This provides a backdrop for various interwoven and internecine schemes as families plot to usurp one another to gain influence or status, all the while maintaining a thin pretence of collaboration.

Because of this, trusting anyone is a challenge for Anea, who cannot really trust herself either, tormented as she is by half-recollections of her previous life. Ultimately, the foundations of this society are too weakened by self-interest to endure a coup d'état, but the allegiance between would-be usurpers is also shown to be similarly challenged. Will the familial bonds of love and trust between individuals be enough to effect a rebellion against the new regime? You'll have to read the book to find out.

And doing so is a joy. Whilst the previous two instalments in The Erebus Sequence do not lack for action, the last entry ups the ante in terms of swordplay and chase sequences through Demesne's vast, claustrophobic and hazardous interior. All of which drives the book to a high-stakes climax. All ramped up is the depiction of the horrific, malevolent monstrosities at the heart of the plot, giving the book a strong element of body-horror John Carpenter would be proud of. Staying true to the mantra of film sequels, in which 'More, and darker,' is demanded by the audience, this, the series finale, delivers on both counts.

If there is a slight quibble, it is that there was more value to be derived from some of the minor characters,

particularly those outside of Demesne; several are nicely sketched but without full development--leaving open the hope that there might be opportunity for them to feature in side-quests/short stories in the future.

But all in all, The Girl on the Liar's Throne knows what it is doing: it wraps up a trilogy by kicking into overdrive and never letting momentum drop, even in the reflective moments. A definitive denouement to well-crafted and entertaining series.

Beth Madden says

Fell in love with Book 1, love was deeply intensified by Book 2, waited an anxious year for Book 3 ... there's that slight emptiness you get when a great series ends. But this ended well. As always, the Orfani are beautiful, wonderful characters I was desperate to know were okay, the support cast are exquisite, the world deep and convincing, and the writing a work of art, descriptions so detailed while the constant action pulls you on - pulled me straight into an all-nighter. That hasn't happened in a while. Wish there could have been more with the end - just a few more tastes - but things do have to finish somewhere. And, as above, it ended in a good place. Had a little difficulty keeping said exquisite and rather massive support cast in order - I'll have to read 1 through 3 in an unhurried fashion, I think, to make all the connections and double-check that's who that was and that's right I remember them from that time in Book 1/2/3. But no complaints here. Very much looking forward to the big re-read and compelling fellow fantasy readers to be captured as completely by this book and series as I am.

Nina says

Finishing the series and seeing the bigger picture made me enjoy the story more, specially an ending I wasn't expecting. I liked how every tome focuses on different characters and how it shifts the attention to their mysterious backgrounds and inner motivations. And the plots, so many plots! Yes, they grew on me, The Orfani, their traits, their development. I saw it coming, and I don't regret it.

Becky says

This book is the last in the Erebus sequence trilogy and provides a really fitting conclusion. The plot is fast-paced with plenty of twists and turns and the story-telling is excellent.

I really enjoyed the different points of view and that this trilogy, which began as Lucien's story ends centring in women, especially Anea, Eris and Medea. I liked how the storylines were tied together and that the characters were shown with realistic flaws. My only criticisms would be that in the middle part of the book some characters made some very stupid decisions that put themselves in danger and that I would have liked a little more Lucien in the end, but overall this was a very entertaining read.

Carole-Ann says

OK apart from having an apocalyptic fit on pg 304 - when someone I'd mourned from the end of *The Boy Who Wept Blood*, and who I'd missed in these previous 304 pages, suddenly re-appeared (OK, I'd had my suspicions, but Mr Patrick magnificently denied me proof!!) - this is a fantastic conclusion to the series.

So, so concerned about Anea and how she copes with everything; scarily aware of Erebus and his scheming (OMG how can anyone get the better of him??); wonderful Virmyre who is the epitome of valour; and gentle Simonetti who gets himself entrapped regardless.

Wonderful characters; entrancing storyline; and feeling really, really satisfied at the conclusion of a brilliant series! And huge, sloppy, loveable reminiscences of Lucian and Dino :)

Chris says

What an incredibly satisfying ending to one of the most underrated fantasy trilogies of the last few years. Den Patrick has again shifted up everything we loved about the preceding book to create an entirely new experience, while still tying together all three parts beautifully. I honestly thought there was no way this book would be able to match the brilliant and tragic "*The Boy Who Wept Blood*", which had me in tears like nothing in the genre has been able to do so far. While this isn't quite the emotional heavyweight that was, it makes up for it with a compelling plot, amazing cast of characters and a few of the coolest "hell yeah" moments ever.

What makes this such a great trilogy is how unique each book is. A lot of series in fantasy have books that bleed together and fail to stand on their own. The *Erebus Sequence* stands out by taking such a huge risk by changing up the main character in each book, especially because of how character driven these are. I was completely invested in Lucien after book one and initially hated the idea of him disappearing from the plot. By the end of the second book I couldn't imagine not reading about Dino again.

Now the focus shifts to Anea, a major side character from the other two books. There's also a second point of view character for the first time with Eris, who is impersonating Anea as queen. It doesn't take long to become as invested in this as I was for the first two. Any doubt that the final book wouldn't live up to its predecessors or offer up a satisfying conclusion is immediately gone. With "*The Girl on the Liars Throne*" Den Patrick has again wrote a book that is complete and satisfying ON ITS OWN yet still part of a larger story. I truly wish there were more of these series out there.

John McDermott says

A brilliant conclusion to this trilogy which brings the horror elements of this story to the fore. All three books read like a mash up of *Gormenghast*, Renaissance Italy and John Carpenter's *The Thing*. Den Patrick is an excellent writer who deserves a wider audience. Breathtakingly original, I wholeheartedly recommend this book and its' predecessors to all fantasy fans.

Liz says

Beautiful conclusion. I love Anea as a protagonist and hope there's going to be more in the same world

Beau says

One thing I hate about reading books before the whole series is out is forgetting what happens at all. That being said I picked up the story quickly and got back into the groove.

The ending was satisfying and I sort of feel like this isn't the last I've seen of some characters. Maybe we will see book4 soon??

Paul says

At the heart of each novel in this series, Den Patrick has focussed his attentions on a different orfano (orphan). Book one, The Boy With The Porcelain Blade, was very much Lucien's story. Book two, The Boy Who Wept Blood, saw attention shift onto Dino (I'm still pained by how that book ended), while book three brings Anea to the forefront.

Anea, the Silent Queen, has changed quite considerably over the course of her journey. From a relative innocent, she has metamorphosed into shrewd political operator. Each new day as the reigning monarch has brought new challenges that Anea has been forced to try and overcome. She remains steadfast to her convictions throughout. She realised that the society in Landfall was broken and could only be fixed with a series of fundamental changes. Needless to say, there were those who were more than happy with the status quo. They were prepared to do anything they could to stop her implementing her new policies, including usurping her crown. Through all this upheaval Anea remains resolute. As her grip on the throne slips further and further away, rather than giving in, she gets back up, dusts herself off and goes on the offensive. There are some brilliant scenes where she grabs the initiative that made me want to cheer out loud. With a combination of her growing skill, grim determination and yes, even occasionally pure dumb luck, she continually manages to outwit those around her. Just as well, most of them are an entirely loathsome bunch.

The highlight of this novel for me has been the constantly shifting allegiances that the author has created. In Landfall, the factions within the noble class are in a constant state of flux, they rise and fall only to rise again. Witnessing that ebb and flow, and how various characters are forced to adapt to an often sudden seismic shift in their status is great fun. Patrick also manages to be pretty sneaky in this regard. He does a fine job of tugging at the reader's emotional heartstrings. People's motivations are as fluid and fragile as the alliances and there are some nice revelations that turn pivotal scenes squarely on their head. I always enjoy when an author pulls these sorts of complex plot acrobatics off and manage to make it look easy.

I'm glad to say the moment I had been hoping for finally arrived. Erebus, the enigmatic mastermind behind all of the scheming in Landfall is revealed in all of his hideous glory. Powerbroker, puppet master and manipulator extraordinaire, he has been hiding in the shadows for far too long. I've so enjoyed his Machiavellian wheeler dealing.

With plenty of action, a plethora of intrigue and more verbal and physical sparring than you could shake a big pointy stick at, the resolution to this trilogy has been great fun. At first glance there is an evocative decadence to the world that Den Patrick has created. Everything looks positively opulent, perhaps even a little over the top, but when you dig a little deeper you realise that there is a rot eating away at this society. There is a corruption consuming all from within. It's always impressive when world building is so well established, carefully planned out and can offer such insight.

There is part of me that hopes that it won't be too long before the nobility of Landfall will be up to their old tricks again. There will be more schemes, more plots and counterplots. It feels like many of the characters relish the thrill of political cat and mouse far too much. Peace might be the ultimate goal for some but for others scrabbling to gain power is too enticing to resist.

Booniss says

Set six months after the second book in the Erebus Sequence, *The Girl on the Liar's Throne* focuses on Anea, The Silent Queen and her desire for a republic.

Usurped by an imposter and thrown into theoubliette, Anea forgets much of who and what she was until she is able to escape and try to reclaim her throne.

She and the imposter both form their own D&D style teams in their struggle for the throne. It's really interesting to follow the different alliances that form. However it's not all politics and intrigue; this part of the story doesn't last nearly as long as I expected, and then it's a swift descent into blood, monsters and the madness that has always lurked behind Landfall.

It's a great end to the trilogy with lots of surprising twists and turns, and I really loved the banter between various characters which both relieved and highlighted the increasing horrors which unfold. Combining gothic horror with swashbuckling fantasy, this is a fresh and original trilogy.

Brad says

[Glad that Dino isn't really dead. I guess the Hollywood rule is true--if you don't see the body
