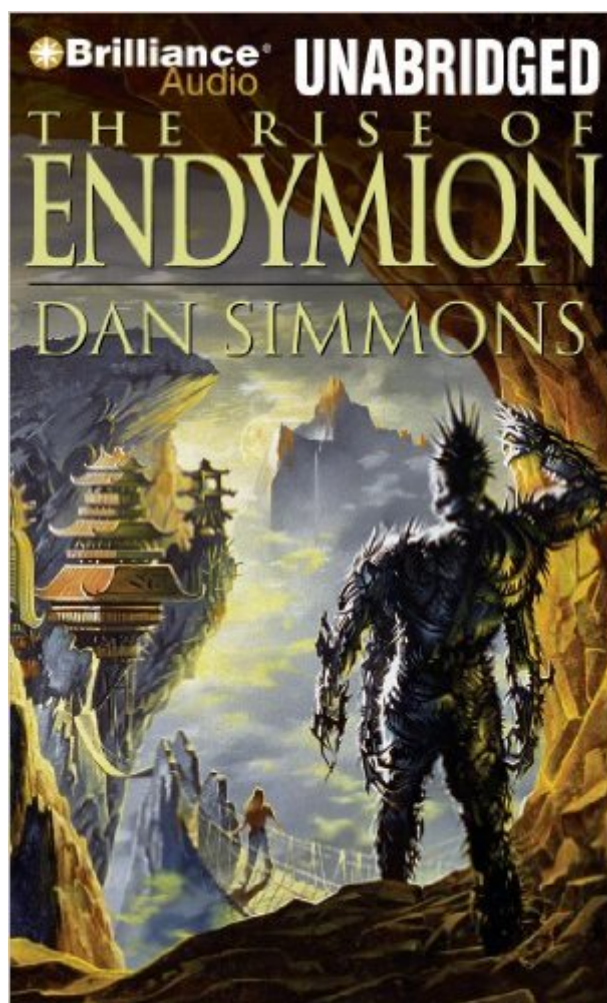


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# The Rise Of Endymion (Hyperion Cantos Series)



## Synopsis

The time of reckoning has arrived. As a final genocidal Crusade threatens to enslave humanity forever, a new messiah has come of age. She is Aenea and she has undergone a strange apprenticeship to those known as the Others. Now her protector, Raul Endymion, onetime shepherd and convicted murderer, must help her deliver her startling message to her growing army of disciples. But first they must embark on a final spectacular mission to discover the underlying meaning of the universe itself. They have been followed on their journey by the mysterious Shrike—a monster, angel, killing machine—who is about to reveal the long-held secret of its origin and purpose. And on the planet of Hyperion, where the story first began, the final revelation will be delivered—an apocalyptic message that unlocks the secrets of existence and the fate of humankind in the galaxy.

## Book Information

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Fantasy

## Customer Reviews

Start with an appreciation of what Simmons is trying to do in this fourth book in the Hyperion Cantos:- He is finishing the story of a messiah-like heroine who has known from the day she was born the exact, gruesome manner, date and time of her death.- He is using - with full credit - the ideas of Tielhard de Chardin and John Keats and others, ideas and even writers of whom the majority of his readers are mostly unaware.- He is advocating the powers of humanity, and especially the power of love, over the powers of technology. In a science fiction novel.- He has

chosen as one theme crucifixion: individual's crucifixion by the Shrike, humanity's crucifixion by the cruciform parasite, and Aenea's horrifying death. Crucifixion is at the heart of the West's most prominent religion.- Like any writer of a series, he is constrained by the myriad loose ends from the three earlier books. Simmons meets all of these challenges. He writes a suspenseful, emotionally engaging novel that takes all of these ideas and constraints and deals with them fairly, consistently and pretty completely. Not many writers have the wit and courage to attempt these ideas; only a fraction of those who have the wit and courage also have the talent to bring it off. Simmons not only makes the attempt; he mostly succeeds. The criticisms and negative reviews, it seems to me, stem from those who don't understand this is a novel of ideas, and those who give little credit to the breadth of what Simmons is trying to do. Aenea's final months and messy death is nothing less than a technologically rationalized replay of Christ's, recast and rethought in very impressive ways. Raul's rebirth is Saul's re-birth, isn't it?

This book is worth reading as a conclusion to the Hyperion series, but was clearly written at a point where the author no longer bothered with editors. As usual there are a lot of interwoven subplots, and some interesting ideas and intrigue. But there is a lot of filler. The previous novel seemed like an endless series of "going places" for not much payoff. And guess what, this book features more of the same. There are subplots in the first part (namely the rivalries and intrigue with the Pax merchants) that basically get dropped. We never find out much about the motivation of certain key players. There is a lot of repetitive dialog between Raul and Aenea. A lot of repetitive descriptions of people and places. Long boring sections (I found much of the middle section on T'ien Shan, with all of their many friends to be really dull!) Many instances of Deus ex Machina to keep the plot moving. And then we have overflowing pseudo-profound gobbledygook and ice cream koans that ultimately lead us to the true nature of life, the universe, and everything. Perhaps it is expecting too much from this novel to really hang together, when the whole universe appears to consist of multiple timelines where past and future, and cause and effect, are rather muddled; where a character who dies in one novel or one scene might appear again in another, etc. When used to excess these sorts of "timeline" plot elements can bring down a novel into a confused hot mess. This is not quite that bad, but teetering on the edge. And yet despite that, I guessed most of the big reveals anyway.

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