



The Tenth Chamber

Glenn Cooper

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Abbey of Ruac, rural France: A medieval script is discovered hidden behind an antique bookcase. Badly damaged, it is sent to Paris for restoration, and there literary historian Hugo Pineau begins to read the startling fourteenth-century text. Within its pages lies a fanciful tale of a painted cave and the secrets it contains - and a rudimentary map showing its position close to the abbey. Intrigued, Hugo enlists the help of archaeologist Luc Simard and the two men go exploring.

When they discover a vast network of prehistoric caves, buried deep within the cliffs, they realise that they've stumbled across something extraordinary. And at the very core of the labyrinth lies the most astonishing chamber of all, just as the manuscript chronicled. Aware of the significance of their discovery, they set up camp with a team of experts, determined to bring their find to the world. But as they begin to unlock the ancient secrets the cavern holds, they find themselves at the centre of a dangerous game. One 'accidental' death leads to another. And it seems that someone will stop at nothing to protect the enigma of the tenth chamber ...

The Tenth Chamber Details

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From Reader Review The Tenth Chamber for online ebook

Paige Turner says

In an abbey in rural France a medieval script is discovered hidden behind an antique bookcase. Badly damaged, it is sent to Paris for restoration, and there literary historian Hugo Pineau begins to read the startling fourteenth-century text. Within the pages lies a fanciful tale of a painted cave and the secrets it contains, including a rudimentary map showing its position close to the abbey. Intrigued, Hugo enlists the help of archaeologist Luc Simard and the two men go exploring.

The men discover a vast network of prehistoric caves, buried deep within the cliffs and they realise that they've stumbled across something extraordinary. As they begin to unlock the ancient secrets the cavern holds, they find themselves at the centre of a dangerous game.

One 'accidental' death leads to another and it seems that someone will stop at nothing to protect the enigma of the Tenth Chamber.

Also have a look at Glen Cooper's other two books 'Book of Souls' and 'Library of the Dead' – fantastic reads. All three are fascinating reads for those who enjoyed Dan Brown's "Da Vinci Code"!

Janice says

This was an ambitious story that turned silly rather quickly. I say it was ambitious because it was a story depicting three different time periods that connected "the secret".

The people guarding this secret claimed to be doing so out of patriotism for France, that they were protecting her treasures. What treasure could be more important than the discovery of a cave with pre-historic paintings? What could require such fervent protection in the name of patriotism? It wasn't worth finding out.

I think I lost a few brain cells in the process of reading this one.

Nerine Dorman says

While this isn't the most earth-shattering read to land on my desk, Glenn Cooper nonetheless delivers an entertaining novel. Mixing historical periods (with a less raunchy nod to Jean M Auel's Earth's Children) Cooper presents us with Luc Simard, a dashing cad of an archaeologist. When a mysterious illuminated manuscript is discovered, Simard is discovers a cave that rivals the splendors of Lascaux. While the story is well told, I felt at times that the many disparate arcs that were combined verged on being contrived. Too many ingredients and not enough layering. This story would be better served as a screenplay for a thriller than a novel. That being said, it's the kind of easy read that should appeal to a wide readership. On a personal level, I just didn't relate to the characters save for Odile, whom I feel could have been developed further as she was by far the most intriguing of the people one encounters in the novel.

Patrick Carroll says

Please, no more Dan Brown knock offs, I must learn not to buy anything that has religious or southern France in the jacket cover. If you like DB buy and read this, you'll never tell the difference but clearly the publishers felt "there's always room for one more, let's mine that seam".

Marie says

In *The Tenth Chamber*, a heavily-damaged fourteenth century script is found behind a bookcase in an abbey. The map inside points at a cave with primitive, but astounding, paintings on its walls. The book is sent to Paris for restoration and that's where Hugo Pineau, a literary historian, first sees the book. He enlists the help of archaeologist, Luc Simard, to find the cave and decipher its secrets. Soon after the team assembles at the cave and the work begins, it's apparent that this discovery is extraordinary. However, all is not well as one accidental death becomes two and the team is put in harm's way. As the bodies pile up, it's up to the survivors to race against time to save the cave, preserve its secret while trying to stay alive.

I really enjoyed this book. The story is engaging, extremely interesting and mostly plausible. Like his other books, Cooper jumps around to different time periods to tell the whole story. In this one, the story mainly takes place in the 12th century, 30,000 BP, and the present, with little forays into 1307 and 1899. While he doesn't present the story chronologically, it's pretty easy to follow. I love how the little clues add up to one stunning conclusion revealing the ancient secrets.

The characters in this book were excellent. I really liked Luc, Hugo and Sara (from the present), but my favourites were from 30,000 BP. I don't think I've ever read a book where the characters were from that long ago. Cooper did a great job of depicting them and their lives. I did have a little trouble keeping track of some of the minor characters in the story, but after I made a list of them, it was much easier.

My only complaint is that in a couple of places the book sometimes read like a history textbook rather than a novel. I know getting the background and history information in is necessary, but for me it doesn't make interesting reading. Remembering dates and events for those dates reminds me too much of school where history was not my forte. That didn't stop me from really enjoying the book.

New words:

scapular (page 6): a loose sleeveless garment worn by Christian monks

caldarium (page 11): Roman hot bath

sibilant (page 45): producing a hissing sound

propitious (page 107): favourable

desiccating (page 133): remove the moisture from something

comity (page 142): courteous behavior

BP (240): used in archaeology it means years before the present as in 30,000 BP. Much like BC or BCE.

maquisard (page 291): same as maquis, which is the French Resistance in WWII

I've also read Cooper's two other books:

Library of the Dead(my review) and Book of Souls(my review). I'd highly recommended both of these books. I think this is the weakest of the three, but still very entertaining and readable.

Highly Recommended. Despite the fact that at times I felt like I was reading a text book, the rest of the book more than makes up for that.

For more information about this book or to browse inside, please visit the HarperCollins Canada website.

For more information about the author and his other books, please visit Glenn Cooper's website.

I'd like to thank those nice people at HarperCollins Canada for this review copy.

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This review is also available on my blog, Daisy's Book Journal.

Michael Moore says

This is a poor example of jumping on the band wagon. Join Clan of the Cave Bears with the Second World War Nazi sack of treasures, a 'lost cave' and a mysterious government interest. I read the first two chapters, worked out what the result would be and lo and behold..jump to the last couple and I was right. Generic and boring apart from the detail of the scientific angle...I really expected better. Two stars is generous.

Graham says

One of those Dan Brown cash-ins you seem to see everywhere around.

This one started off strongly but soon deteriorated. Cooper builds up the mystery surrounding the ancient cave very strongly, then adds in some Ten Little Indians-style murders which ratchet up the tension no end. Unfortunately, about halfway through the book that plot comes to an end, and then the author seems at a loss what to write about.

Annoyingly, he chooses to incorporate two other elements of history relevant to the contemporary story. One involves primitive man, the other some medieval priests. Both of these accounts are dry, dull and written like a boring history book. They add absolutely nothing to the story and could have been easily excised.

The modern-day thrills become increasingly unbelievable until Cooper shows his hand with a twist that's been pretty much obvious since the beginning anyway. The ending boils down to simple, well-worn components and a ton of contrivances. As a whole the book is far from impressive. I can't fault the research, but the whole thing seems to have been written on the fly.

Luca Masera says

Classica lettura estiva da "sotto l'ombrellone" quando il livello di attenzione è quello di Homer Simpson nel paese del cioccolato (<https://www.youtube.com/watch?v=mJZo...> trama scialba, personaggi monocromi, colpi di scena scontati al limite del ridicolo e lettura nemmeno tanto fluida (che dovrebbe almeno essere il

contraltare per tanta semplicità). Ora, è vero che non tutti i romanzi di questo tipo devono ambire ad essere il nuovo "Q", senza ovviamente nominare "Il nome della rosa", ma qualcosa in più dal primo libro di Glenn Cooper della mia vita in tutta onestà me l'aspettavo.

A.M. Dean says

I walked into Glenn Cooper's *The Tenth Chamber* a bit unknowing, not having read his other works, and I'll admit I was leery. Ancient cave art? Modern-set historical fiction that involves . . . St Bernard of Clairvaux, with Abelard and Heloise?

But something compelled me to pick up the book despite my worries, and I'm profoundly happy I did. It turns out, *The Tenth Chamber* is one of the most enjoyable reads I've had this summer, commanding my attention for a solid 24 hours as I simply couldn't put it down.

Cooper has artfully woven together a modern plot, a medieval historical thread (that brings some rather famous figures into a storyline that I rather suspect would surprise them!), as well as a second historical track that's far, far older. The story that results is mysterious, compelling, exciting, and a little bit haunting -- all adjectives that are only to be desired in a book of this genre.

There are plenty of deaths and even explosions in *The Tenth Chamber*, but it isn't a book that relies on its 'action' to keep up its pace. What had me hooked was the sense of mystery, of time and secrecy: these are the things that had me turning the pages with such addictive speed and intensity.

Cooper paints beautiful scenes, weaves together nicely suspenseful chapters, and tells a very good story. Highly, highly recommended and worth each of its five stars.

John says

Finished this book, but I am not sure what it was about. Is it a story of the discovery and preservation of prehistoric art in a French cave? Is it a story about French resistance ambushing a German train loaded with stolen WWII currency and artifacts? Is it a story about man's search for eternal life? Actually, it touches on all of these, and the end result is a high body count, a shadowy French intelligence agency, and a lot of questions.

Julie says

I think I got a bit obsessed with Glenn Cooper this fortnight, after reading his first two earlier books about the Vectis Library.

So in *The Tenth Chamber*, we are taken to remote caves in rural France where a great new discovery is made of early cave paintings. As a team descend to uncover its secrets the someone is not happy about them being made public.

The beginning was interesting and I enjoyed learning a little about the Lascaux paintings Aurignacian period,

32,000 years ago. Somewhere in the middle though I could sense where it was heading, and watched it descend into Dan Brown silliness. Still it is harmless fun, and better than the TV.

Rusty Dalferes says

This was an enjoyable book, at least plot-wise. I would recommend it to anyone who likes thrillers, mysteries, or historical fiction (especially fiction that bounces among multiple different time periods in history).

But I'll start with the mechanics. I can't say I'm a great fan of the writing, and only part of that is attributable to the fact that it comes from a British publisher. There's an almost pathological aversion to commas which can't merely be explained by differences in English usage between Americans and Brits. Cooper doesn't use the Oxford comma (which can be excused by difference in style), but he also almost never uses change-of-subject commas, and is inconsistent in his use of commas when introducing names (e.g., "my student, Pierre") - and this causes a lot of confusion when multiple of these comma errors appear in the same sentence. I cringed a lot at the misuse of direct or indirect objects (e.g., "smarter than her") and the use of phraseology like "purposely" (vs. "purposefully") or "very unique" (there is ALWAYS only one degree of "unique," since it means "singular, only"). Other editorial and typesetting mistakes were there, but not so widespread as the others.

That said, it was a good read. The action was fast-paced, the historical interludes were well-timed, and the plot progressed well. There was a good mixture of historical, scientific, and even theological research that was apparent, and I came away from this novel having learned a few things that I didn't previously know.

My favorite quote: "There is but one road to righteousness, but many paths converge on that road."

All in all, it's a solid 3-star book that would have been a 4-star book but for my (at times overly picky) ID of grammar issues. I will definitely give more of Cooper's books a read.

Pili says

Tenía ganas de "reconciliarme" con este autor. Lo descubrí con su trilogía *Will Piper* - que disfruté enormemente - pero después cometí el error de leer *La Piedra de Fuego*. Con *La Llave del Destino* recupera los elementos con los que me conquistó: manuscritos antiguos, el arte de la restauración de libros, monjes escribanos... y con ellos recupera también a una fan.

Neeuqdrazil says

This was an interesting read, jumping around in time from present-day to the 12th century to the distant past. It took me a while to get into it, but once I did, it was a quick read.

Luc (the protagonist) is not a likable character. He's obnoxious, misogynistic (which he blames on his father having mistresses when he was growing up), and actually, the whole book seemingly treats women as there to be used or rescued by men. There are only four women named more than once in the entire book - Sara

(scientist, ex-lover of Luc's, has to be rescued), Odile (villager, has to be rescued), Oboas (wife, barely earns a mention), and Heloise (wife/nun, used and discarded).

The more I think about it, the more this is bothering me. The other women are either mistresses (one scene starts with a character having sex with his mistress, who 'storms out' when he answers his phone during sex,) secretaries (consistently described as pretty) or wives who don't even merit more than single mentions.

I was going to give this a 3, but on review, it only deserves a 2.

LettriceAssorta says

Glenn Cooper l'ho scoperto un po' di anni fa per caso. Stavo cercando come al solito un libro da leggere quando dallo scaffale della libreria vedo occhieggiare un titolo interessante: *La Biblioteca dei Morti*. L'ho subito acquistato ed è stato amore fin dalla prima pagina: la storia mi ha preso a tal punto che ho divorziato il libro e mi sono procurata gli altri della trilogia. Inutile dire che di questo autore ho letto tanto e ci tengo a precisare che alcuni libri mi sono piaciuti maggiormente, come per esempio quelli relativi al ciclo dei Dannati, altri meno, come *il Segno della Croce*. Questa settimana mi sono dedicata con curiosità e grande aspettativa, ad un romanzo di Cooper che ancora non avevo avuto l'occasione di leggere: *La Mappa del Destino*. Qui di seguito vi lascio le mie impressioni.

La storia, cattura fin da subito e segue una formula ben oliata che si sviluppa attraverso il prologo, un consueto espediente volto ad attrarre il lettore nelle spire narrative e avvilupparlo in una rete sapientemente ordita per stupire e creare tensione. In questo caso però, un particolare non mi ha convinta. Prima di svelarvi quale, voglio specificare che si tratta di una mia considerazione e come tale potrebbe non trovare tutti d'accordo, ma così è e, come diceva qualcuno, io in quanto soggetto, sono soggettivo, se fossi un oggetto sarei oggettivo. A parte gli scherzi, nel prologo si parla di una stupefacente scoperta archeologica assolutamente casuale, ad opera di un'insegnante e di suo cugino. I due decidono successivamente di recarsi in un bar per prendere qualcosa da bere e da mangiare e in quel contesto, il cugino spiazzella la scoperta ad un gruppo di rozzi bifolchi e al lugubre e poco rassicurante gestore del bar, andando così incontro ad una tragica fine. Sinceramente, ho trovato l'incipit improbabile. L'insegnante, per quanto ingenuo, appartiene al mondo accademico e come ben si sa, gli accademici sono piuttosto gelosi delle scoperte che potrebbero farli balzare agli onori e alla gloria. Dunque mi sembra strano che il suddetto insegnante e suo cugino, entrino in un bar trafelati come due sempliciotti e senza un minimo scrupolo, l'incauto parente dia fiato alle trombe! Va bé, per una come me reduce dalla lettura di *Cercatori di Ossa* di Michael Crichton, nel quale si racconta di accademici avventurosi che si scannano vicendevolmente per l'attribuzione della scoperta di alcune ossa di dinosauro, è un pochino inverosimile...

La storia nel complesso è avvincente, la divisione in capitoli è perfetta e arricchisce il romanzo poiché contribuisce a creare suspense, a suddividere le varie vicende, a cadenzare con il giusto ritmo, a conferire respiro. Anche in questo romanzo Cooper riprende un tema evidentemente a lui caro che è quello della morte. In molti dei suoi romanzi infatti, l'autore porta alla luce quelle che sono le paure e le debolezze più ataviche dell'uomo. Ne *L'ultimo giorno* l'autore propone una trama avvincente che ci porta ai confini della vita e ritorno, cosa che viene riproposta in salsa dantesca anche nella trilogia Dannati. Ne *La Mappa del Destino* invece, si sofferma sul tema dell'elisir di lunga vita, un liquido ricco di acido lisergico contenente sostanze non identificate che conducono ad un'estrema longevità. Sia ne *L'Ultimo giorno* che ne *La Mappa del destino*, si racconta di bevande, ottenute a caro prezzo, che donano potere ma hanno anche tremendi effetti collaterali. Insomma, argomenti evergreen che smuovono le acque scure dei nostri timori più

reconditi, quali la morte e le malattie e convergono con sapienza in una formula vincente a base di qualche elemento di storia, archeologia, religione e restituendo una trama intensa e coinvolgente. Bellissima la descrizione della scoperta della caverna e delle sue immagini relative all'arte rupestre policromatica, simili per fattura e stile a quelle delle grotte Lascaux. Nel libro trovano spazio, anche piccoli momenti di introspezione del personaggio principale, il quale in un momento di particolare sconforto, fa autocritica e si interroga sulla causa del suo atteggiamento frivolo con le donne, forse da ricercare nel rapporto conflittuale con il padre e con un maldestro tentativo di emularlo che sfocia in una drammatica dissonanza cognitiva: Luc rimane come cristallizzato, oppresso dal peso della decisione di aver lasciato Sara ma nello stesso tempo, si sente impantanato nell'impossibilità di tornare indietro.

Una lettura interessante, anche se a mio parere, distante anni luce dai fasti della saga relativa alla Biblioteca dei Morti. La scrittura è come al solito superlativa ma non sufficiente a sopperire alla mancanza di completa originalità del romanzo. Nel complesso, una lettura da non disdegnare. Aspetto con ansia di leggere l'ultimo lavoro.

Buona lettura www.ilviziodelleggereblog.wordpress.com
