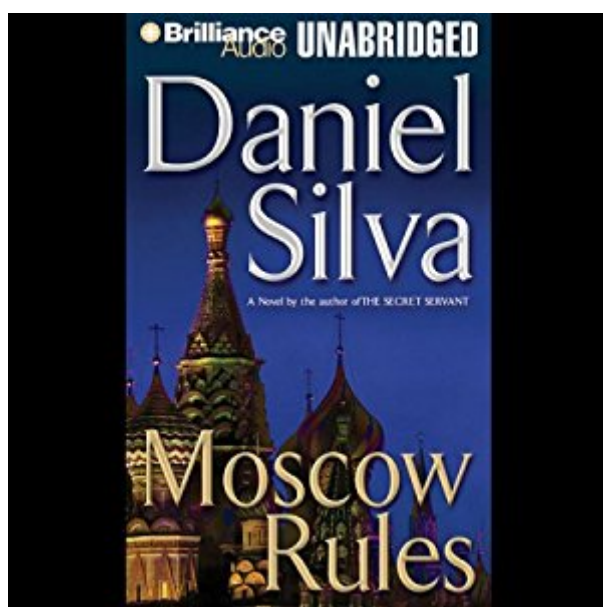


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Moscow Rules



Synopsis

Over the course of ten previous novels, Daniel Silva has established himself as one of the world's finest writers of international intrigue and espionage – a worthy successor to such legends as Frederick Forsyth and John le Carré (Chicago Sun-Times) and Gabriel Allon as one of the most intriguing heroes of any thriller series (The Philadelphia Inquirer). Now the death of a journalist leads Allon to Russia, where he finds that, in terms of spycraft, even he has something to learn. He's playing by Moscow rules now. It is not the grim, gray Moscow of Soviet times but a new Moscow, awash in oil wealth and choked with bulletproof Bentleys. A Moscow where power resides once more behind the walls of the Kremlin and where critics of the ruling class are ruthlessly silenced. A Moscow where a new generation of Stalinists is plotting to reclaim an empire lost and to challenge the global dominance of its old enemy, the United States. One such man is Ivan Kharkov, a former KGB colonel who built a global investment empire on the rubble of the Soviet Union. Hidden within that empire, however, is a more lucrative and deadly business. Kharkov is an arms dealer and he is about to deliver Russia's most sophisticated weapons to al-Qaeda. Unless Allon can learn the time and place of the delivery, the world will see the deadliest terror attacks since 9/11 and the clock is ticking fast. Filled with rich prose and breathtaking turns of plot, Moscow Rules is at once superior entertainment and a searing cautionary tale about the new threats rising to the East and Silva's finest novel yet. --This text refers to an out of print or unavailable edition of this title.

Book Information

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Customer Reviews

(4.5 stars) In his eighth Gabriel Allon espionage thriller, Daniel Silva moves from investigating the historical crimes of the past, often related to the Holocaust, and their effects on the present, to crimes of the present and their possibly catastrophic effects on the future. In this intense and absorbing novel about uncontrolled arms sales, the biggest threat to the future comes from Russian arms dealers, aided by Russia's president and former KGB operatives who are now unimaginably wealthy independent brokers and contractors. These arms merchants operate with impunity, selling all manner of weapons to terrorist organizations throughout the Middle East and Africa. Gabriel Allon, formerly with the Israeli Mossad, is on his honeymoon in Italy when he is contacted by Ari Shamron, the grand old man of Israeli security. Allon, a trained art restorer, has been working for the Pope, but the recent assassination of a Russian journalist who may have had information he wanted to reveal to the West brings him out of retirement and back into action. When the murdered man's Russian editor-in-chief is also murdered, Allon travels to Russia, where he learns the name of a Russian arms dealer, Ivan Kharkov, who has been supplying Hezbollah, and who now appears close to selling sophisticated weapons to al-Qaeda. Kharkov and his wife are collectors of Mary Cassatt paintings, and the fascinating art world which has added so much life to other Gabriel Allon thrillers in the past is also a major aspect of this novel. Art dealers, down-in-their-luck gentry who own prized artwork, and, in the case, of Allon, restorers, all play unexpectedly major roles in this effort to prevent Kharkov from selling advanced weapons to al-Qaeda.

Kind of fun in its right wing way. Jews & Christians = good, Muslims = terrorists. He should have have offset things with a more positive Muslim figure ---- I've traveled some of the Islamic world, and Muslims are just human. I finally took a sheet of paper to note holes in the plot. It starts in late December. An apparent a few weeks pass, the hero is in Saint Petersburg; it is White Nights. The book is has a lot of weirdnesses like that. A speaker of "fluent Russian" not knowing the meaning of the Russian word "silovik" is simply nonsensical, as is the AK 47 (the "47" means "1947") winning the war for the Soviets against the Germans ---- I don't know how much of a role the AK-whatever had in the Soviet win. The writing style was at times rather verbose, and I felt like it was pounded out in a hurry to make a quick buck, often thinking version of, "Why did you use ten words to say what could be said in six?" Thus could use a major, heavy application of "The Elements of Style." While often improbable, if you want a fun quick beach read or something when stuck at the airport, I might recommend it. There are some truly good moments of humor between the gore, and I credit the author with brutal honesty about the criminal-ocracy now running Russia ---- when I

traveled Russia, whenever I bought something I wondered, "Are a cut of these rubles going to a criminal organization?" It was also nice that he gave his far-right hero a certain artiness. Characters were nicely drawn; one came to "know" them, know what to expect. But the ending had a feeling of "I'd better wrap this up quick" ---- too improbable, too tidy. I felt kicked off a cliff. The main baddie survives, doubtless to wreak havoc in the next novel. Overall, a three-star.

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