



# Through the Door

*Jodi McIsaac*

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## **Through the Door** Jodi McIsaac

It's been seven years since the love of Cedar McLeod's life left with no forwarding address. All she has left of him are heart-wrenching memories of happier times and a beautiful six-year-old daughter, Eden. Then, one day, Eden opens her bedroom door and unwittingly creates a portal that leads to anywhere she imagines.

But they're not the only ones who know of Eden's gift, and soon the child mysteriously vanishes.

Desperate for answers, Cedar digs into the past and finds herself thrust into a magical world of Celtic myths, fantastical creatures, and bloody rivalries. Teaming up with the unlikeliest of allies, Cedar must bridge the gap between two worlds and hold tight to the love in her heart...or lose everything to an ancient evil.

The first in the Thin Veil series, *Through the Door* is a pulse-pounding adventure that takes readers across the globe and deep into the hidden realms of Celtic lore.

## **Through the Door Details**

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Author : Jodi McIsaac

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# From Reader Review Through the Door for online ebook

## Tracey says

Usually as I read I make notes, either on the Word doc I write my reviews on or on actual paper with an actual pen. But on going through my list of books read this year, trying to see just how far behind I was with reviews, I suddenly realized that not only had I not reviewed *Through the Door* (which, I'm afraid, is not a reach-out-and-grab-you sort of title), I hadn't even added it my "read" list or to the body of the page with a space under it to remind myself to start a review. It's not that I don't remember the book; I do recall the plot and characters. It's just that ... well ... I just looked at the few updates I posted on Goodreads while reading, and two of the five are about how I had to push myself to finish it. It was a LibraryThing Member Giveaway, so I felt obliged; I also feel rather badly about a low rating. (And I kind of hope Ms. McIsaac isn't kin on my mother's side...I'll just feel worse.) But it can't be helped. My last update was: "I realized last night that I didn't read - actually open a book or the Kindle and read - all weekend, just listened to audiobooks. I never do that. And I realized I was unconsciously avoiding this book, close as I am to the end. I just need to finish it..." I just ... found it very easy to put it out of my mind. I didn't care for the characters, the plot was messy and convoluted and a bit hard to swallow, and I just couldn't summon up much bother about how it would all work out. It only took me about a week to read it, but it felt like forever.

The sum-up: Cedar is an art student when she falls in love with a young man named Finn, a wonderful musician. On one day which starts out wonderful, she plans on breaking the news to him that she is pregnant, but before she finds the right time to spill it he seems to see someone or something in a crowd, reacts strongly, and before Cedar or the reader knows it he's disappeared, apparently for good.

Fast forward about six years, and we find Cedar no longer the idealistic Artiste (with an "e" and a beret), but a nine-to-fiver using her talent for some soulless corporation while trying to raise her daughter, Eden, alone (with a great deal of help from her mother, and occasional assistance from her friend Jane, who doesn't like children, which was a nice and unusual touch). On one day which does not start out particularly wonderful, Eden shocks both herself and her mother by opening the door to her bedroom – to find on the other side not the little-girl-pink room but Egypt. As the (really awful) Goodreads synopsis says, "Suddenly, Cedar realizes her daughter is anything but normal." Not a particularly pleasant way to put it, but accurate in the main. Her first thought is to go try to track down Finn, which leads her to his parents living not far away – which is interesting, because Finn told her they were dead. They're pretty active for dead folk who aren't zombies, and they're stunned by the news of Eden (since Finn never knew about her), and they begin to help her without really helping her, by which I mean they glom onto her, refuse to let go, take her to meet some very odd people in a very odd place, and overall decline to tell her anything. Any thing. At all. Including anything about Finn and where he is and why he left and where he's been all Eden's life long.

From there it gets hairier as it turns out Eden is a valuable piece in a chess game being played by the immortal fae of Ireland, who have been ejected from Tir na N'og, of whom Finn happens to be one (see? Eden = not "normal"), and Cedar's mother hates them for some reason, except she doesn't, and refuses to help Cedar if she's going to hang out with Those People, except not really, and there's a turncoat in their midst, and there's a kidnapping and a little globe-hopping as everyone tries to get or keep their claws on Eden and either get into or prevent someone else from getting into Tir na N'og.

There are some nice ideas in *Through the Door*. The portals Eden – and only Eden – can open are a fun idea (though I object to their being called "sidhe" – from what I can find the word means "people of the (fairy) hills", so how does this work?). The modernization of the fae, passing for human in the world, was generally

pretty well handled; specifically I don't think it was tremendously successful, but, again, nice idea. The overall plot is original and solid and has a lot of promise.

Execution, though, is what makes a book worth reading. And it just wasn't there.

First I have to say that character names annoyed me thoroughly. The So-Irish names were one thing – considering most of the characters' origin stories – but "Cedar" and "Eden" just made me a little queasy. And then in the middle of all of it was "Jane". Ermph.

Secondly, characterization. Cedar annoyed me even more than simply her name did. I just could not like her. She was weak; she was strong; she was hysterical; she was determined; she was ... annoying. And then she lost her memory and it was unintentionally funny. Everything she knows or thinks she knows is turned inside out, and her reaction to all of it is just ... off. Her daughter was not, thanks be to Brighid, as annoying as I feared she would be; she was actually a pretty decent child character, and never lapsed into either twee adowableness or I'm-so-precocious-you-will-hope-I-die. The book would have been deleted from my Kindle very quickly had she done so. Cedar's mother Maeve ... what a bizarre enigma. I like that she had a whole back-story and that that was why she did all of what she did. I did not like that the back-story got dumped on me in one huge dense clod of flashback and "and then I did this and then he said that". And I most of all did not like what she did do – it was absurd. It made no sense whatsoever, as a Woman With a Past or as a mother or as a grandmother. Cedar isn't about to win any Mother-of-the-Year awards – unless she's in the running against her own mum (or the fae woman whose name I can't remember who when all's said and done kind of caused a lot of the rest of the mess), in which case Cedar takes the prize by default.

The bad guy (gal) was kind of a hot mess. She was completely trusted by the others, not so much because she was a good actress but more that the others were completely oblivious; her talent (because all the fae have one) was kind of evil, but that's okay, 'cause they trusted her; her personality reminded me of one of those movie villains in something like Home Alone, foiled by the darn-you-clever-kids. All histrionically bad attitude and not quite knowing what to do with the child.

Finn ... I don't even know what to say about Finn. To avoid spoilers I'll keep it minimal, but ... He was flat. There was so little to him, and for the most part he accomplished so little (with one major exception), that he's the character I think I have the vaguest memory of. Cedar's friend was more vivid. (view spoiler)

The secondary characters, the fae ... I wanted to like them. (It always feels like the kiss of doom when I say that.) But they were ...also flat. In one of the struggles over Eden, someone is killed, and the reaction is ... minimal. No spoilers, but there is a tiny flare-up of grief, and then ... nothing, not even from the person's family. This death is tangential to the main story – but then a while later a major character is killed, and there doesn't seem to be a whole lot of impact from that, either.

Speaking of impact, something that I couldn't keep out of the back of my mind as I read was the question of what was going on about Cedar's job. As mentioned, it's a standard office drone job, only artistic – but the Soulless Corporation she works for sounds like one or two of those I've worked for. They tolerated some of the early goings-on – barely; when she just up and takes off altogether, I don't think her desk will be there waiting for if she decides to go back. Which she probably won't. But still, she could have called in or heard she was fired or something. It matters to the plot not at all, but it was a practical detail that niggled at me for having been overlooked.

The plot... It kind of became a bit of a mess, to be honest. The fantasy elements don't play well with the mundane – they seem a little ridiculous as they begin to take over Cedar's very commonplace life. And then

there's the whole >BAM< aspect of the sheer number of revelations dropped on Cedar's head, and incidentally on the reader's. Characters refuse to reveal information to a point that it becomes not only cruel to Cedar but to the reader as well, or at least very frustrating, and this refusal also tends to result in large infodumps when all the information finally has to come out. New elements – often entirely unrelated to everything that has gone before – keep popping up out of the blue. Mermaids. New characters who are vital to the plot yet have never been mentioned before (related to the mysterious past of Cedar's mother, which itself pops up unheralded more than halfway through the story). The bigger bad guy, who's just terrible, yet (view spoiler). Brand new abilities for people, to the tune of "Wait, you could do THAT and didn't mention it before?" Seven-league boots, for heaven's sake, just to obviate the need for conventional travel; that felt a lot like deus ex machina.

Mainly, though, it was the writing that kept this from being very good. What's the Mark Twain quote, about the difference between the right word and the almost right word? It's like the difference between the lightning and the lightning bug? There were a lot of lightning bugs flitting about in this book. The one example I made note of: "She whirled her head around at the sound of approaching footsteps". I – just – ow. It's a really good example, actually, of the general style of the writing, as if throughout the author had a thesaurus open beside her and was conscientiously trying to avoid the obvious phrasings for any given sentence; that one couldn't just be "Cedar heard footsteps approaching and looked around quickly" or "and whirled to face that direction" or something simple. Sometimes, though, the obvious is best. You just can't transform a lightning bug into lightning by force.

While, again, this was not outright awful, it was all kind of a textbook example for mistakes to avoid in writing. Keep it simple. Don't overuse the thesaurus. Avoid infodump. Show, don't tell. It's best to give some sort of foundation for new elements of the story which pop up partway through.

Also? Get a good synopsis written.

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## **Beth says**

Cedar McLeod lost the love of her life. Finn disappeared without a trace over 7 years ago, but he gave her a wonderful gift...her daughter Eden. When Eden starts to exhibit a very unique ability, which could only be described as magic, Cedar realizes she needs to find Finn.

When others discover Eden's abilities, she is kidnapped. Cedar must dive head first into a world filled with magic and myths while swimming through the lies, omissions and outright deceptions to save Eden.

I loved Cedar's devotion to Eden. Facing uncertain heart break to help her child navigate her portal opening talent, Cedar still searches for the man that abandon her. I did have some trouble reconciling Cedar's ability to forgive all the lies, omissions and outright betrayal especially when it was about Eden.

*Through The Door* was a gripping story of a mother's love and her fight to save her child. Jodi McIsaac paints a vivid world inside your mind. There were lots of unexpected twists, turns and flips will keep you guessing till the end. This was an easy, enjoyable read that will fascinate all those Fae loving readers out there.

This copy of *Through the Door* was given to me by Jodi McIsaac in exchange for a honest review. This book is set for republication on April 23, 2013.

**You could win a print copy of *Through the Door* April 20 - May 5, 2013 on Tome Tender.**

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### **Caroline says**

[young girl heir-to-throne (hide spoiler)]

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### **Tracy says**

This book cover is what got me to buy the book! A really ancient looking door! Makes you want to know what's behind the door! I really liked how the book started. It held my attention up until a bit before 50%. After that it was hit and miss. Parts were good, some parts were annoying and I found myself a little agitated and wanting to be done. However I did want to know what happened and so I kept going. It's a good story. The end picked up a bit and I'm glad I read it. I think it just needs some work in terms of the writing so that it holds your attention.

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### **Simply Sam ? says**

There's a lot I want to say about this book but I honestly don't really feel it's worth the time. Does that make me a bad person? Rrrr....okay, so here's a few things.

- 1.I hate that the actions of 3 of the main female characters revolved partly/mostly around pining after a man. Why?!
  - 2.I also hate when authors intentionally withhold information from the protagonist. That played a major, MAJOR role in this book and it drove me crazy.
  3. And I hate when everything just conveniently works out. Like everything is super convenient.
  4. I hate the whole "I did this super douche baggy thing for your own good!" trope. Which is, again, basically every thing in this book.
  5. Despite those four BIG gripes, surprisingly enough I didn't hate the book. It was well narrated (Kate Rudd always does a good job in my book) and for some reason it was strangely addictive.
  6. This is the first in a series but has a pretty decent conclusion at the end of book 1. I'll probably stop here.
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## **Andor says**

The book started off nicely and I thought it would be an enjoyable quick read, but my enthusiasm broke down fast.

The story isn't really gripping, and the thousand questions we have in the beginning are ridiculously held back. Everyone seems to know everything except the lead character, and nobody says anything to her. They pass seemingly significant references to all kind of things over her head, and Cedar is left out from the party, everyone acts like an ass towards her. Her mother is the most annoying. At one point she thinks how disappointed she is with her daughter that she went to "those people", blah blah. I couldn't decide whether to laugh or cry. My state of mind was kind of like this, in caps: Who are "those people" and why are they "those" and not just "people", who is SHE and what is her place in this, and what was Cedar supposed to do instead, and anyway, what the fuck is going on?

We get the big picture after a while, but I still didn't find the world very interesting. Cedar's plan in the end was expected and I thought it would be a cool ending, but that, too, was ruined by a cheesy twist. And people were generally acting dumb the whole time.

Meh.

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## **Elsbeth says**

I received this book through Netgalley for an honest review.

Disclaimer: Contains Spoilers

I am going to start off in this review and say this book wasn't written badly, or was the story all that bad. Mostly the low rating is due to the book just not being for me. It has a couple instances that just put me off so much that drove the rating down.

The first, and largest one being when the main characters mother being so sure that she can do everything, leaves her daughter with the people she hates so much.

Nice one mum, leave your seriously distraught daughter with her missing boyfriends parents after her daughter has been kidnapped. You hated her boyfriend, you instantly hate his parents, but just because she wants their help as well as yours you pull a bitch fit toss out an ultimatum.

I hate ultimatums.

So when your daughter does not bow down to your demands instantly you take off in a snit leaving her with said hated parents. It's not liked you explain anything, you just say you can help and that is the end of it.

At this point the main character, Cedar, is slightly aware that there is something mystical about her in-laws. So Mum, when you get all belligerent and SAY you can help, but don't EXPLAIN anything you don't have any right to be all put out and pissy. To your daughter you are completely mundane, so when you get all butt hurt with her "betrayal" you can take that and shove it up your hypocritical ass.

This is all annoying, but still not what REALLY pissed me off and lowered the rating; It's what her mother does when she runs off with her panties in a twist, unbeknownst to Cedar, but her mother is a Druid. I know

Druids in past times were all blood and guts, and they sacrificed pretty much anything they could get their hands on, but Mum did you have to choose a cat. That ended my enjoyment of this book, done, gone, poof into thin air it goes. Maybe there is something is wrong with me, but I could have dealt with live stock being gutted, but please leave house hold pets out of it.

The rest of the things that bugged me were all minor, just issues with the main character forgiving her boyfriend for ditching her for seven years. Oh and the Huzzah magic ending is magic, but not explained all that thoroughly.

It was mostly brushed over in a this is what happened moment.

So if you are looking for a dark Urban Fantasy where emotions run high, and events unfold quickly then maybe this book is for you, but not for me.

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### **Trisha says**

I have to say I am a bit perplexed by the number of 5 star reviews this book got. I had high expectations going into it, but was disappointed in it as a whole. I was able to finish the book, although there were a few times I wanted to just stop. It wasn't really bad, it just didn't really compel me to read on like it should have, if that makes sense. I did want to see how it ended, though, which is why I pressed on. \*SPOILER ALERT\* I just didn't find it believable that Cedar's mom would just offer to help the enemy so easily throughout the book... not the actions of a normal person, in my opinion. And the "fairies" really weren't all that likeable. I found them abrasive and pushy, which made me not want to care about if they saved their world or not. The story kind of dragged on at times and I found myself scanning the pages rather than really reading and enjoying them at certain parts.

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### **Michelle says**

Through the Door was a fairly engaging, quick read. This book popped up as a recommendation for me because I'm a fan of Diana Gabaldon's Outlander series. Perhaps I've been spoiled by the level of historical detail and richness of character in the Outlander books, but I must say, that while McIsaac writes an enjoyable story, she is no Gabaldon. This is the first book of an upcoming trilogy and I'm not sure I'll continue with the others.

Definitely read it if you're a fan of fantasy, magic, and celtic lore. Just don't expect too much more than a pleasant diversion.

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### **Madeline says**

This is the first time I've ever accepted an offer for a free book from a new author - and the only reason I accepted *Through the Door* was because Jodi McIsaac offered to send me a physical ARC instead of an ebook. (I do not own an ereader, because I am eighty) Going into this review, I wondered if I should try to sugar-coat things, focus on the good aspects of the book rather than listing the bad ones, be nice. It seemed

like a good course of action, especially given the recent clusterfuck over reviewers apparently targeting poor defenseless authors. But as I've said before, my reviewing philosophy is that, like Lester Bangs, you have to make your reputation on being honest, and unmerciful."

So, the story: Cedar McLeod has a seven-year-old daughter, Eden. Cedar's dirtbag baby daddy, Finn (we'll get to him, don't worry), left without warning one day before Cedar could tell him she was pregnant. Now Eden has developed an ability - when she opens a physical door, she can turn that door into a portal that opens anywhere she wants. Then, of course, Eden disappears, and Cedar is forced to attempt to track Finn down in order to get some answers about Eden. She meets Finn's entire family and friend group, who are all Celtic gods, sort of. They're ancient magical beings who were *called* gods, anyway, and their official name is the Tuatha De Danann, but I'm going to go ahead and refer to them as the Celtic Cullens for brevity's sake. Anyway, Cedar teams up with the Celtic Cullens and her dirtbag ex-boyfriend to find Eden, and we get a nice walking tour through Celtic mythology (mermaids! druids! thousand-league boots! motherfucking *leprechauns!*) while they look for the kid. Evil is confronted, bonds are forged, magic magic power of a mother's love etc. Also we get to go to Fairyland, which is fun.

Look, it's not terrible. It's very clearly a first novel, with clunky exposition dialogue and convoluted similes (my favorite, which unfortunately I forgot to mark so I can't quote it exactly, describes a character's thoughts bouncing around her head like children in a bouncy castle, I shit you not) and the Celtic Cullens spend way too long refusing to explain anything to Cedar in an attempt to draw out the tension, and they also have a very frustrating habit of muscling her out of the action, always telling her to go home or wait here or hide there so they can deal with this themselves. Even Cedar's own mother is constantly dropping hints that she knows way more than she's telling about the magical goings-on, and then she's like, "I have to go right now, I'll explain later!" and running away. But these are all minor issues. On to the big issues.

The first issue: McIsaac can't stick to her own rules. So each of the Celtic Cullens has a special ability, like one of them can communicate telepathically with people, and one has the power of persuasion (I told you they were the Celtic Cullens). Simple, right? Nope. Okay, so one of them can persuade people to do whatever she wants. Except some of the Celtic Cullens are immune to her power. And sometimes her power doesn't work. Finn has one power, but then halfway through the book he goes, "Oh, and I can also shapeshift, because I'm the firstborn, and we get *two* powers!" And the Big Bad, Lorcan, can absorb people's powers after he kills them (man, wasn't *Heroes* a good show?). Except sometimes he can't. Because reasons. It's like McIsaac kept writing herself into a corner with the rules she had created, so she just starts inventing loopholes to justify her characters sidestepping the established parameters of the story, and it was frustrating as hell.

The second issue, a much bigger one, is the god-awful gender politics of this book. As I mentioned before, Finn is a fucking dirtbag who makes the dads on *Teen Mom* look like stellar human beings. So he and Cedar are dating for like two years, and then one day he just packs up and *leaves* for no reason. We find out that he was only abandoning Cedar to protect her, of course - because the best way to make sure your significant other won't come looking for you is to move away without explanation. His reasons for leaving weren't even that good - it's like, Jesus, you can't leave a fucking *note*? We eventually find out that Finn was sort of engaged to one of the other Celtic Cullens at the time, and she was a jealous bitch who wanted to kill Cedar for stealing her man, so Finn abandoned Cedar to protect her. Because bitches be crazy, amirite? To her credit, when they're first reunited Cedar immediately rips him a new one for getting all self-righteous and possessive of the daughter he *just learned existed*, but that all goes out the window later when she forgives him for everything and they have sex. (I'm not making this up: somebody puts a spell on Cedar that makes her forget Eden exists, and Cedar breaks the spell by making out with her deadbeat baby daddy, and there are so many things wrong with it I can't even talk about it right now)

Cedar isn't the only woman to get jerked around by the Celtic Cullens. We learn that another one of the human characters once had an affair with the High King of the Celtic Cullens when she was young, and by "affair" I mean he would show up a few times a year and they'd have sex. Then he shows up and is like, "Hey, you what would be fun? If you abandoned your friends and family and went to live in the middle of nowhere and learned to be a druid! Here, I picked out a teacher and an abandoned cabin for you already! Pack your stuff!" I was in no way joking that these guys are the Celtic Cullens. And *then*, after this woman has altered the *entire course of her life* to do what this guy wants, he shows up again and goes, "Hey, so I was actually married this entire time, and I have to go back to my wife because people are super mad at me. But it was real, yo." And THEN (view spoiler). And this character is never, ever mad at this raging asshole for what he's done. There's even a line about how "she knew that he owned her" and it made me have a small rage-stroke.

All the female characters' actions are influenced or even controlled by the actions of the male characters. Cedar doesn't do anything until one of the male characters acts first, and she's often merely reacting to something Finn does, rather than having agency of her own. Even the female villain is just a subordinate of the Big Bad, a guy we don't meet until the very end of the book (where he has to compensate for his utter absence in the rest of the story by tenting his fingers and delivering Bond-villain-worthy monologues about how THE WORLD WILL BE MINE and it's underwhelming). Cedar's one proactive move comes at the final confrontation with the villain, when she heroically (view spoiler) It was disheartening to read a story with a female protagonist and a mostly female cast of characters, and watch every single one of them be overridden by the male characters, fawn over them constantly, and be generally treated like dirt.

One last thing, and then I'll put this book out of its misery: Jodi McIsaac, you should probably ask your publishers to remove the bit before this book's plot synopsis where it says the story has "the wondrous imagination of Neil Gaiman" because all that's going to do is make your readers compare your writing to his, and that's not the effect you want.

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## **Heather Ann says**

I intended to read this over the next 2 weeks or so. It went a bit faster than that! More like 4 hours, with periodic breaks to refill my wine glass. :)

Through the Door is the first book in a trilogy, which is fortunate because I'm not nearly satisfied with my quick journey into its world yet.

The basic plot is that of a single mother (Cedar) raising a daughter (Eden) in Halifax. Eden, it turns out, has some odd abilities that start to show up when she's 6. Odd abilities like being able to open a door to anywhere she wants to go. Her bedroom door becomes a gateway to Egypt, the family cottage, or a Disneyland castle. Cedar is skeptical of such things, but this is in-your-face real magic. Suddenly a lot of family secrets start coming out of the woodwork, turning her worldview upside-down.

I'm still trying to put my finger on the thing that's different about the way Cedar is written, but I think it's this: Cedar is a mother of a young girl written by a mother of young girls. The book touches on family pressures, work/life balance, and the desire to be a great mom with a satisfying career. The conflict between being home with your child and working to pay for that home. The stress of raising a young kid and trying to figure out how to tell your kid that you adore them AND this might not actually be the most awesome chapter of your life. And no matter what, ancient gods be damned, no one's making decisions about your kid

without your say-so.

It may be that I'm not used to reading fantasy novels written by women. It almost feels like a mash-up between Neil Gaiman and Alice Munro, which CLEARLY needed to happen.

The other thing I like is that the characters are complicated. We do have a clear hero and villain, but most of the characters are neither (or both?). Nuala is the main example of this. For the first half of the book, she seems like a fairly classic villain, but then things start shifting and getting more complicated. She has her reasons for what she's doing, and they don't mesh very well with Cedar's reasons. I can't decide how I feel about her and that's a very good thing.

Five stars! And I can't wait for the rest of the trilogy.

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## So, I Read This Book Today says

*In Flanders fields the poppies grow  
Between the crosses, row on row,  
That mark our place, and in the sky,  
The larks, still bravely singing, fly,  
Scarce heard amid the guns below.*  
~John McCrae

*What connects two thousand years of genocide? Too much power in too few hands.* - Simon Wiesenthal

*...the Tuatha De Danann or Sidhe, the 'Gentry', the 'Good People', and the 'People of Peace' are described as a race of invisible divine beings eternally young and unfading. They inhabit fairy palaces, enjoy rare feasts and love-making, and have their own music and minstrelsy. They are essentially majestic in their nature...Mythologically they are gods of light and good, able to control natural phenomena so as to make harvests come forth abundantly or not at all. — W. Y. Evans-Wentz; The Faerie Faith in Celtic Countries, 1911 (quoted by Michael Tsarion)*

Millennia. Millennia beyond counting, the *Tuatha De Danann* graced the lands of *Tír na nÓg*. *Tír na nÓg*, where fields of flowers . . . caress those who walked past, waterfalls of crystal nectar, trees that sang and danced and hung heavy with fruit. . . And yet, though they despise the humans that drove them from *Ériu* and back to the lands of *Tuatha De Danann*, the lands of plenty and peace.

*Ériu*

And yet, even the *Tuatha De Danann* are not immune to war. And war there is, a war of hatred and greed, a war led by a psychopath. For sometimes, living forever is dangerous in the extreme. Long years of thought, of jealousy and avarice, and bitter blackness of the heart. Those who are undying can be killed – and the slaughter is beyond comprehension.

Many years later, we meet Cedar McLeod as she enjoys a busker fair with her beloved Finn, her boyfriend of two years, and the love of her life. Having a wonderful time with Finn, she is also excited for another reason – for she has a secret, of the baby sort, and she is trying to find the right moment to tell him during this wonderful day. Just as she begins to impart her news, however, Finn suddenly tenses up, then rushes Cedar

to her apartment and leaves. The next morning, Cedar walks into Finn's apartment only to discover it empty and he is gone without a trace . . .

Forward seven years, and though Cedar is an exhausted, overworked single mother, she has her own mother for support and a deep and abiding love for her daughter, Eden. Oh, yes, it is hard to look upon her sweet face at times, for Eden is the spitting image of her father. But her great love for her child lays all those pains aside, to be pulled out only in the dark of the night, alone in her bed. Life isn't wonderful, but with Eden's presence, life is good.

But things are about to change. For Eden is more than she seems. So very, very much more. A single open door will send Eden and Cedar on a terrifying slide into horror and despair, as the teachings of Cedar's mother, to not ever tell Eden of her father, push a child to make a devastating error – an error which will cost lives, and lead Cedar and Eden on a trip across seas, and across time and space, in a desperate bid to return Eden home.

Through the Door is a modern day urban fantasy of the very best kind. Filled with fantasy creatures, of course, this isn't just a fantasy. It has deeply embedded strands of thriller and suspense, mystery and terror that step this up from just fantasy to something so much more. War and death, psychopathy and greed, power and politics play a strong role, for even the gods themselves are not perfect. Add to that the fact that Jodi McIsaac has done a stunning job of research into the world of Tír na nÓg and the Tuatha De Danann, and the writing itself is beautifully done, and this is a highly recommended read.

About Jodi:

I grew up in New Brunswick, Canada. After stints as a short-track speed skater, a speechwriter, and fundraising and marketing executive in the nonprofit sector, I started a boutique copywriting agency and began writing novels in the wee hours of the morning. I currently live with my husband and two feisty daughters in Calgary, Alberta.

I love to connect with readers, so come say hello on Facebook, Twitter, or Goodreads!

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I received this book from the publisher, 47North, in return for a realistic review. All thoughts are my own and are not influenced by this fact. If you enjoyed my review, please click "This review was helpful" at Rate my Reviews at Amazon!. Thank you!

So, I Read This Book Today

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♥ Unaeve ♥ says

I like the Celtic mythology and i think this book has a nice potential to develop into something better in its sequels.

As for book one it didn't quite cope with me,i couldn't connect to the characters,I think they can be explored more as same as there actions,

because some of it wasn't really plausible enough to go with the logic of the story.

But as i mentioned,the theme is great and the idea of the story as well so i am curios will the flaws be worked out in the sequels and expand into something more.

A copy was provided via Netgalley by :

## **Cardmaker says**

I'll admit that I bought this book because I read a very positive review of it in our local newspaper. I was also intrigued because the author was born and brought up here in my home Province of New Brunswick (in Eastern Canada, for those not familiar with my country).

I'm very happy to tell you that the book is well written and the story held my interest right to the end. It's not a big book (288 pages) and I read it in a day and a little. It's an easy read as far as the story goes but there are a few killer words in there that hurt my head. They're such killer words that the author (rightfully) put a pronunciation guide at the front of the book for us. Sure made things a lot easier. lol

The blurb on the back of the book reads: "Cedar McLeod lives an ordinary life, raising her six-year-old daughter Eden on her own. Everything seems normal until the day Eden opens her bedroom door and finds herself half a world away - and then goes missing.

In a desperate search for answers, Cedar tries to track down Eden's father, who mysteriously disappeared from her life before Eden was born. What she discovers is far beyond anything she could have imagined. As she joins unlikely allies in the hunt for her daughter, Cedar is thrown into a world where ancient myths are real, the stakes are impossibly high, and only the deepest love will survive."

This is, hard to believe, the author's first book. She's listed it as "Book 1 of The Thin Veil series" though so it won't be her last, I'm happy to know. I'll recommend this one with no hesitation. Oh, and the story in this book stands alone quite well. I'm sure follow-up books in the series will be great but you don't feel like you're left dangling at the end. That's a definite positive in my mind. :)

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## **Shelly says**

I originally posted this review, complete with the the book trailer, on my blog {Dive} Under the Cover.

I really loved this book! I am not going to try to summarize it, because the synopsis is perfect. It's exactly what a synopsis should be, in fact. I am also going to keep this spoiler free so this may be a short review, but in this case it's not a bad thing at all.

I was pulled into the story immediately and I couldn't put it down. It didn't take me long to finish this book and I will be anxiously waiting for the next book in the trilogy to come out. I am a sucker for any kind of story with Celtic lore in it. I always have been drawn to it ever since I started reading Nora Roberts Celtic Trilogies over 10 years ago. The world that Jodi has started to build in the series is a fresh new take, at least for me. She does such a wonderful job with her descriptions that you are pulled right into the story along with Cedar.

I would be hard-pressed to tell you which character is my favorite. I think that I would have to say Eden, she really steals the story. She is such a sweet girl and I can't wait to see how she grows as the trilogy continues. I don't really think of this as a love story, there are elements of a love story in it, but it's more centered on the "fae" aspect. They aren't called fae in the series, that's just how I tend to classify them since it's easier to say that Tuatha De Dannan!

This book has a nice pace to it, there is a lot of action, but it's not all action from the get go. It has a good balance and well thought out plot and pacing. Reading this, I would never have guessed that this is Jodi's first book. The characters are also very well developed and were very real to me as I was reading. I was sad when they were sad, happy when they were happy, etc...

Overall, I really loved it, just in case that wasn't clear! It's always a treat to come across the start of a new series like this. Especially one from a new author. This isn't one of those underdeveloped, poorly edited releases that have become so common since Amazon publishing has become so accessible. Don't let the lower eBook price fool you!

I recommend this book to anyone who likes a good paranormal read, especially if you like Celtic Lore. I am sure that when the 2nd book is released I will be re-reading this one to prepare for it.

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