



Temple of the Winds

Terry Goodkind , Dick Hill (Narrator)

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Book Four of The Sword of Truth returns listeners to the world of Richard Cypher, a simple woods guide who never dreamed he would be named the Seeker of Truth and become caught up in magic, war, and dangers so extraordinary that the fate of his entire world would hang on his actions and decisions.

The dangerous, fanatical Imperial Order, under the leadership of the power-mad Emperor Jagang and his multitude of demonic underlings, unleashes a deadly plague. To find a cure Richard Cypher and his beloved Kahlan Amnell must seek out the legendary Temple of the Winds, a fortress of evil sealed away for three thousand years. But the path of the Seeker of Truth is never an easy one—even if he can reach the Temple at all, there is no guarantee he'll ever return.

Temple of the Winds Details

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Author : Terry Goodkind , Dick Hill (Narrator)

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From Reader Review Temple of the Winds for online ebook

Eric says

The characters in this installment get even dumber, I know, you are asking yourself "how is that possible?" But they do. I cannot believe that there are these great stories that could be told in this rich and varied world, that just aren't happening.

Also, why is Terry so obsessed with violent sexual acts? Everything in this world hinges around sex and rape as a stand-in for sex.

The only character with half-a-brain is Zedd, and i suspect that is only because we only see Zedd for like seven chapters.

As for the story, the Emperor releases a magical plague he stole from the temple of the winds, and Richard has to figure out how to get in there to save the day. He does.

****Spoiler****

I think the story would improve immensely if Richard would actually get punished for making such horrible decisions. Last time I told a woman, "You have betrayed me forever and I cannot love you any more." It put an end to the relationship in a damn hurry, and we didn't get back together as though nothing had happened a week later.

****End Spoilers****

But I promised to read this whole series of books, so I am going to. I just hope they get better.

J.G. Keely says

It is always curious to see fantasy authors who don't consider themselves to be fantasy authors. Case-in-point: Terry Goodkind. The former landscape painter has told us how he isn't a fantasy author in every interview he's ever given:

"The books I write are first of all novels, not fantasy, and that is deliberate; I'm really writing books about human beings."(1)

"To define me as a fantasy writer is to misunderstand the context of my books by misidentifying their fundamentals."(2)

"The stories I'm telling are not fantasy-driven, they're character-driven, and the characters I want to write about could be set in any world. I'd like to address a broader audience."(3)

""What I have done with my work has irrevocably changed the face of fantasy. In so doing I've raised the standards. I have not only injected thought into a tired empty genre, but, more importantly, I've transcended it showing what more it can be . . ."

Then the interview usually devolves into a discussion of Ayn Rand and 'the meaning of art', just in case you missed the pretension of declaring fantasy books 'not fantasy!'

The guy certainly has a chip on his shoulder, but it makes me wonder whether he has *actually read any fantasy*. He doesn't seem to realize that the things he claims separate him from fantasy are fundamental parts of how modern fantasy works. A novel that's fundamentally about character interactions with a magical setting? How droll. Goodkind doesn't reinventing the novel; he doesn't even reinvent the fantasy novel, he just twists the knobs to get a little more steam out of it.

Michael Moorcock critiqued Tolkien as a false romantic, which is rather apt considering that his love story takes place almost entirely in absentia (prompting Peter Jackson to infuse some extra loving with a hot, elven, psychic dream sequence). Most fantasy authors rectify this by having the girl come along for the journey. Goodkind likes to keep the separation for much of the story as our hero tries to seek her out across a continent (though she is often just in the next room! Oh! What a tragic coincidence!)

Actually, after the first time it's just an annoying and painfully artificial way to try to hold off the conclusion for another hundred pages. It's a good thing Terry doesn't have to rely on magical or artificial means to keep his stories fresh!

The rest of the time, the hero finds the girl and lovingly transfixes her on his mighty sword. No, really. I'm not sure why these authors always end up feeling as if they have to dump their sex fetish issues at this particular juncture: *"Huh, I dig BDSM. Maybe I should confide my fantasies in a book for mass publication"*.

I cannot think of a single female character in the entire series who isn't either raped or threatened with rape. If you want to give me an example of one, remember: I'm counting magical psychic blowjob rape as rape. I wish I never had the opportunity to qualify a statement with 'don't forget the psychic blowjob rape'.

I don't mind actual BDSM literature, but I'd rather have my own reaction to it than be told "isn't it totally dirty and wrong!?" (but still super sexy, right?)" Porn for porn's sake is fine, but remember, Goodkind isn't some escapist fantasy author, these are 'real stories about real people' so he has to act like his magic porn is somehow a reflection of real life.

Goodkind's books are cookie-cutter genre fantasy, but the first few aren't that badly done, and if you like people narrowly missing one another, bondage, masochism, rape, and dragons, it might work for you, but the series dies on arrival part-way through, so prepare for disappointment.

If you are enjoying the series, you should probably avoid reading any of his interviews, as he rarely misses an opportunity to claim that he is superior to all other fantasy authors, and never compare him to Robert Jordan, because

"If you notice a similarity, then you probably aren't old enough to read my books."(4)

Goodkind truly lives in his own fantasy world if he thinks his mediocre genre re-hash is 'original' or 'deep'.

Then again, I've never met an adherent of Ayn Rand who didn't consider themselves a brilliant and unique snowflake trapped in a world of people who 'just don't understand'. The Randian philosophies are also laid on pretty thickly in his books, but at least he found a substitute grandmother figure to help him justify his Gorean sex-romp as 'high art'.

All in all, he's just another guy who likes to hear himself talk. Despite what he says, nothing separates his work from the average modern fantasy author, and like them, his greatest failing is the complete lack of self-awareness that overwhelms his themes, plots, and characters.

My Fantasy Book Suggestions

Blake says

Yes, folks, this book is very hard to read. But there is redemption...

Any part with Zedd is pretty good. But he's a pretty decent character, so that is to be expected.

Kahlan cries some more. No surprise here.

Lots of people start dying. And there is a bit of sex. Oh la la.

Trudge through it. The other books are better.

Ashley says

Definitely the worst of these books yet. I almost one-starred it, but the main thing that was making me angry was semi-addressed by the end, so I don't think this series has *quite* reached the point of untenable badness just yet. (And I want to save the one star, because I'm pretty sure there is much worse to come.)

So, seriously, this book was very, very bad.

It's pretty rare that I say a book is "bad." Most books have redeeming qualities, or maybe just aren't my thing. Actually, there are a lot of books that people have loved that I hate. But just because I hate them, doesn't mean they're bad. One does not necessarily follow the other. It drives me absolute BONKERS when I see reviewers say books are BAD when really what's going on is that *they just don't like them*. There's a difference between quality and preference. I feel like it's a really subjective difference, but it is there. *The Temple of the Winds* has SO MANY THINGS wrong with it that I don't feel uncomfortable at all just straight up saying it was bad. And yet, it was entertaining for the most part. But even that redeeming quality was mostly outweighed for me by the juvenile writing, terrible dialogue, the blatant sexism, the lazy plotting, and awful character work.

The only part of this book I have no complaints with is the fantasy setting. I mean, it's generic, but some of it is genuinely cool and/or interesting when separated from that other stuff. Like, I love the idea of the

Confessors. And the way Goodkind handles prophecy in general is interesting in a way I've never seen another fantasy novel handle it. (Prophecy can only be interpreted by other prophets because the prophecy isn't just the written words, but images and feelings that come with it that normal people can't interpret, or even perceive.) I say "in general," because there is a scene I'm going to talk about below involving prophecy that made me want to throw this damn book across the room.

So, let's break it down. Spoilers all up in here:

Drefan Rahl and the "Mysterious" Prostitute Murderer

There's a lot of stuff going on in this book. It's 800 something pages. Drefan Rahl is one of those things, and since he connects in a major way to three storylines, I'm starting with him. So famous Richard Rahl, Lord of D'Hara and lover of Kahlan, at the end of the last book declared himself ruler of the known world or whatever, you know, for people's safety. This involved forcing all the provinces and countries that used to make up the Midlands (a confederacy, ruled by the Mother Confessor, who is Kahlan) to declare loyalty to Richard and join the D'Haran Empire, giving up their sovereignty in exchange for protection. If they don't do this, Richard will consider them an enemy, aligned with the anti-magic Emperor who is coming to kill them all. Richard has assumed that he was an only child until now, but it seems his father Darken Rahl, the old Lord Rahl, had lots of bastard children, most of whom he had killed, but one survived. That one is Drefan, who shows up in the middle of all these provinces and countries declaring themselves for Richard. He also happens to show up right when Emperor Jagang makes a new move by sending his agents into the city to cause chaos, by starting a plague outbreak with magic.

You as a discerning reader will pretty much know right away that Drefan is trouble. He pretends to be the leader of a group of healers, a "nice guy" who is out to protect people and live down his awful father's reputation. And then the first thing he actually does completely wipes that from your head. Cara, one of Richard's Mord-Sith bodyguards, is attacked by Jagang, who is possessing this guy Marlin's body (sigh), and Marlin escapes their custody, harming Cara in the process. Drefan just happens to show up right at that moment and "heals her". I mean, he does heal her, but he gets up to some sketchy as hell rapey shit while doing it. During the healing, he gropes her naked breasts, and then puts his hands down her pants and up her lady business. He says he's doing this to check JUST IN CASE the bad guy put her in a state of continuous orgasm. You know, because that is a thing he thinks LIKELY. Either this world is way more fucked up than we thought, or this guy is an asshole. Even Kahlan balks at his behavior. She dwells on it for the rest of the novel, but is horribly passive about it. She never tells anyone about her misgivings, even though Richard is trying to decide whether or not to trust his newfound brother, and that would have been helpful information. She is a doormat. (Sidenote: It was at this point that I just started writing "WTF" all over the book every time something like this happened. And it happened a lot. I should count the WTFs.)

So while all the city is going to hell with the plague, a rash of extremely violent prostitute murders start happening. We get to witness the first one via the "anonymous" POV of a new male character, who is the murderer. I knew immediately this murderer was Drefan. It was blindingly obvious. And yet, Goodkind wastes time trying to trick us into thinking it's this other red herring guy. And I don't know if Goodkind hates prostitutes or not (my guess is yes based on reading this book), but Drefan certainly does. His mother was a prostitute, so he thinks all of them are drunks and degenerates and generally horrible people. He murders them to cleanse the city. It's predictable, and disgusting. He also continually, stupidly, and without proof, blames the spreading of the plague on the prostitutes, even though none of the victims we meet have ever even met a prostitute.

We also get this gem from him to Richard:

“Kahlan is beautiful. You are a fortunate man to have a woman of such substance and noble character. A woman like that only comes along once in a lifetime, and then only if the good spirits smile on you.”

Yeah, the rest of us are crap. (But really, to Drefan, we are.)

And then after all this awfulness, we have to deal with Drefan and Kahlan being a key part of the prophecy that is set to save everyone. But more on that later.

The Plague

Segueing into the plague, seriously, fucking Drefan is OBSESSED with blaming the spreading of the plague on prostitutes. This is how he introduces himself:

“I’m Drefan Rahl, High Priest of the Raug’Moss community of healers. I’ve had some experience with the plague. I suggest that you confine yourself to your room and avoid contact with strangers. Especially prostitutes.”

I mean, WHAT!?????

Here’s him again, referring to Richard:

“You’d think he’d be worried about the plague, if not getting caught. The plague is running wild among the prostitutes, more so than among the populace at large.”

Drefan. Learn science. Then punch yourself in the face.

Also, like everything to do with the plague, this is just lazy writing. I knew going into this book that the plague would be the main threat, but it’s honestly barely in this, aside from a scene near the middle where we see several children die from the plague. After that, we only get periodic updates from random characters telling us things like “more people are dying” and “oh that plague thing is still happening.” But we never SEE it. Particularly since I just read a plague book that was great (*Doomsday Book*), this felt extra bad to me. The plague never feels like a real threat by itself, only ever in the actions of Richard and Kahlan, who do some truly melodramatic things as a result. Only ONE character that we care about actually gets sick, so of course she is also the only one to die. She also happens to be a lesbian, who literally dies with a chipmunk eating from her hand. I’m telling you, I can’t make this up.

It also annoys me that this plague is the same as ours. This part may be just my personal preference, but I feel like it’s lazy writing. This is a made up world. That plague could be *anything*, and he went with something that is from our world (which also seems unlikely).

(P.S. TO DREFAN: THE PLAGUE STARTED WITH A CHILDREN’S GAME, AND ITS FIRST VICTIMS WERE ALL KIDS, SO HOW EXACTLY IS IT SO PROMINENT WITH PROSTITUTES AGAIN? OH WAIT IT’S NOT SHUT UP I HATE YOU.)

The Hot Mess of Nadine

Guys, Nadine. Just GUYS. NADINE. Nadine is the reason I started to think that Drefan wasn't the only man who has a problem with women.

So Nadine is a young woman from Richard's hometown who randomly shows up at the palace, declaring she's, well. This is what she says:

"I'm on my way to my love. He's been gone since last autumn. We're to be wed, and I'm on my way to him."

Stellar in every way, those sentences. It turns out her "love" is Richard Rahl, nee Cypher, and Shota the witch woman has told her she's going to marry Richard. Nadine crosses a HUGE country to marry Richard, who she has not seen in years, and even before that, they barely spoke because of something awful Nadine did, just because this rando told her to. They weren't even dating before that awful thing happened! (I promise I'll tell you about it in a sec.) So for this completely moron to travel all that way on the word of someone she doesn't even know, who tells her she's going to marry Richard, for that to translate to, *Oh I'm going to marry Richard, he must love me and I must love him and we're going to be married despite literally everything telling me that's not going to happen!* you just know she has to be incredibly stupid.

Upon finding Richard and a bunch of people she doesn't know, she:

- Continually tells them, including Richard, that they are going to be married, even after Richard tells her they're not, he doesn't love her, treats her like he doesn't even LIKE her, introduces her to Kahlan, and tells her that he loves Kahlan NOT HER and he is marrying Kahlan NOT HER.
- Accuses Richard of tricking everyone in the room into thinking he's a Lord and tells everyone in the room that obviously Richard can't be Lord Rahl, because "Richard is a nobody." This is an excellent way to woo a man. Especially one with a huge ego! Nadine, you complete idiot.
- Insists on inserting herself into everything, even though everyone keeps telling her to go away.
- Alters her dress overnight so that it's tighter, so as to entice Richard, and then prances around in it.

She also continually says things like this to Kahlan:

Nadine looked Kahlan in the eye. "And you're so beautiful. It doesn't seem fair. You even have beautiful green eyes; I just have dumb brown eyes. You must have had men lined up around the palace your whole life, wanting you. You must have had more suitors than most women can even dream of. You have everything. You could have your pick of any man in the Midlands . . . and you pick a man from my home."

And this:

"Any other woman in your place would've had me shaved bald and sent me out of town in the back of a manure wagon."

NO, THEY WOULDN'T!!

Look, aside from Nadine being the worst, the fact that Goodkind thinks this is what happens between two women who want the same man says a lot about him. Men like Richard are SO DREAMY so we all must lose our minds at the possibility of being with him, ignoring any and all common sense, and behaving like

cats fighting in an alleyway over whatever it is cats fight over. (My cat ate her own vomit this morning.)

And this is Kahlan's reaction to Nadine:

“She wanted this tempting, dangerous, beautiful young woman away from Richard.”

Just, no. Why would an intelligent woman like Kahlan, who is supposedly marrying a man she trusts and loves, give two shits about Nadine? I mean, maybe be annoyed with her and wish she would leave, but treat her like a legitimate threat? No effing way. Kahlan isn't stupid enough, or petty enough, for that. Or, she shouldn't be, if Goodkind knew how to write his own character.

The pinnacle of the Hot Mess of Nadine comes when Nadine details to Kahlan why Richard and she never got together, and it turns out Nadine's version of getting a man is just as bad and stupid as she is. She tries to snag Richard by *seducing his brother, and planning for Richard to catch them*. You should really read this whole page in its full glory to get the whole effect:

[[link HERE](#) if you can't read the smaller copy]

At least Goodkind takes the opportunity at this point to have Kahlan say this:

“Nadine, as the good spirits are my witness, you have got to be just about the stupidest woman I have ever met.”

All the Nonsense With Richard and Kahlan

Maybe this next thing has always been an issue and I just didn't realize it. I did watch the TV show in between reading the last book and this one, and that show has none of the problems the book series does, particularly the sexism and characterization problems. So maybe the contrast between the TV versions of Richard and Kahlan—who are awesome—and the versions found here is what really brought this to my attention. Or this book just really really sucks, even more than the last three, at being good to these characters. It's probably both.

Anyway, this book assassinates both of its lead characters. Kahlan becomes a doormat who dissolves into weeping fits at every provocation, instead of being the strong badass that she was. Richard is rude to everyone, even cruel, tries to control people in the name of keeping them safe, and loses his temper every five seconds. I guess the lesson here is that we women turn into emotional basket cases as soon as we fall in love, and men turn into controlling bags of dicks when given power over something, and the best part, that's the way it SHOULD BE! That's the IDEAL!

For example, here's our hero seeing Nadine for the first time in years:

This wasn't a deadly rage that gripped his eyes, or a lethal commitment. This was somehow worse. The depth of that disinterest, in that empty smile, in his eyes, was frightening.

The only way Kahlan could imagine it being worse would be if such a gaze were directed her way. That look, so devoid of fervor, if directed at her, would have broken her heart.

THIS is the guy?? This is the guy we're supposed to see as the rightful ruler? As the paragon of goodness? Richard is a good name for him, because he sure is a Dick. (I almost feel bad about writing that, because my little Italian grandfather's name was Dick, and he was adorable.)

Richard enters Dick Mode frequently in this book, including to Kahlan, the supposed love of his life. He is a huge dick to Nadine as previously discussed. He and Kahlan have a confrontation after the stupid prophecy is revealed, and Kahlan starts crying, of course, OH RICHARD I WOULD NEVER BETRAY YOU (the prophecy says that she will betray him), and Richard just gets mad at her for going after the guy who brought the plague to the city, but really he's not mad that she went, but that she DISOBEYED him. UGH IT MAKES ME MAD. Here's the thing. Kahlan is a queen, a LITERAL queen. She is a warrior and has been for her whole life. Richard has been whatever he is for less than two years. Kahlan is also the Mother Confessor. Why are his wishes the only ones that are important? And how does he possibly think that he can keep her safe? Or that he even needs to? Kahlan defies Richard again when she goes to find Shota the witch woman and figure out WTF is up with Nadine. Of course, she feels bad for doing so, and takes the time to (literally) cry over her wedding dress before she goes.

In any other story, Richard is the bad guy.

As mentioned previously, Kahlan suddenly turns into the weeping willow and there's the doormat thing, but there's also a new and unpleasant development where she decides to suddenly turn into Regina George. While talking to Richard, Kahlan calls Nadine "a whore," and then later, after Nadine expresses a particularly vile opinion, she says again, "Out of the mouths of whores." WTF. First of all, that is an insult to actual whores. Second, since when is Kahlan so vile? And that moment, we're meant to empathize with her. It's so out of the blue and awful, I actually sided with Nadine for a second. And that's saying something, because as I already told you, she's the worst.

THAT SCENE

The absolute worst part of this book is the end, when the prophecy finally shows up. "The Winds" tell Kahlan that in order for Richard to find the Temple of Winds (the magical McGuffin where Richard will supposedly find the cure to the plague), she will have to marry Drefan and Richard will have to marry Nadine. This plot development is so moronic and contrived and pointless, I'm not even going to waste any more time on explaining why it is all of those things. What I AM going to waste time on is what happens next.

They go to the top of a stupid hill, and then they stupid get married to the wrong stupid people for no stupid reason. THEN the Temple tells them the Temple will only open once they consummate their marriages. Why? I don't know. Maybe the temple is sentient. Maybe it's a voyeur. Maybe getting people to stupid marry each other and then watch them have sex is like the Temple's porn. BUT IT GETS EVEN BETTER! Kahlan basically gets suicidal because the Temple will know if the marriage is false, meaning they can't just get married to get into the Temple. It has to stick (because of course it does). Meaning she can never be with Richard . . . not until they're both dead. Then if you start thinking, oh yeah, she can't have sex with Drefan! Her Confessor powers will take over! Nope. The Winds take away her power so she can have sex with him no prob. And. AND! For the cherry on top of the perverted sundae, he writes it so that Kahlan is on her period, and makes sure to mention it (this also fulfills a part of the prophecy, that she will betray him in her blood . . . sigh). Oh, and they can't talk OR ELSE. Then she has sex with Drefan. In the complete dark. She doesn't enjoy it. Nothing happens. She figures the Temple wants her to enjoy it. She decides to enjoy it the second time, because what the hell.

But SURPRISE! The guy she had sex with was Richard! And he's pissed that she enjoyed herself while thinking it was Drefan! And he storms off and abandons her!

I hated it so much. This book does not understand love or jealousy or betrayal. This book thinks it can have it both ways. It thinks it can be a book with two soulmates who love each other and know each other truly. And it thinks it can have those same characters do things that are in direct opposition. It betrays its own characters just for drama, and it manufactures conflict out of nothing. Richard believes so little that Kahlan loves him that he has a hissy fit over something he knew she had to do. And then he blames her for making the best of it.

The only reason I'm not giving this book one star out of complete disgust is that Richard apologizes and makes it clear that Goodkind is not completely oblivious. He tells Kahlan:

"I have come to beg your forgiveness. I am the one who was wrong. I am the one who caused the true pain. I am the one who betrayed our hearts, not you. It is the worst sin I could commit, and I alone am guilty of it."

Fucking finally.

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I only have about 250 characters left in the Goodreads review space, so you can click through to the full review for some miscellaneous notes I made as well.

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And that's all I got folks, until next time.

[1.5 stars]

Benjamin says

Once again, a story line that would be inconsequential if the main characters would only talk to one another instead of rushing headlong into danger (to cause more problems). I stopped reading the series after this book.

Ben Babcock says

The only part of this book that truly aggravated me was the end. Once again (and I can say this without spoiling it, because I won't reveal any details), Richard manages to avoid the consequences of the tragedy introduced during the rising action. Maybe I'm just sick. Maybe it's wrong of me to want characters to suffer. But this guy's luck is incredible.

The redeeming aspect of the end is that there are sort of consequences (the chimes), but they won't make an appearance until the next book. I guess that's okay. But this reveals Goodkind's heavyhanded writing style

that mars the previous books.

I must say that from a philosophical standpoint, the books are actually getting easier to stomach, not worse. Almost everything I read about them told me to expect the opposite. Instead, the amount of exposition is now tolerable. Maybe it's because Richard's character has evolved to the point that the philosophical arguments Goodkind is trying to espouse actually make sense from Richard's perspective. He has the whole "burdened hero" motif. Or perhaps I'm just too naive (or maybe too jaded) to actually pay attention enough to pick out the philosophy Goodkind is apparently attempting to impress upon his readers.

Compared to the last book, however, this book is rather slow. It reminds me of *The Stone of Tears*, although I'll admit that this one has more action in it.

Goodkind struggles with portraying all of his characters and putting them in interesting situations. Some authors pull this off well (i.e., George R.R. Martin). Others, like Goodkind, are very good at creating a lot of characters and giving them important roles in certain parts of the story, but then later they fade into the background. This is also noticeable in the next book when it comes to Verna and Warren. This is a shame, because many of those characters are interesting. Some of them get less page time than the villains. The books are already rather long, but maybe a different editing approach would have allowed our favourite recurring characters some more time to shine.

Nick says

This book was the nail in the coffin for my interest in reading this series. While the first offering was an alright read, the events that occurred in the following books got more ludicrous. Add in a cheesy romance story that's so over-the-top and this rubbish became almost unbearable to finish. I don't know how so many people can recommend this series. I feel that it is utter garbage. If I could give less than one star (read: zero) I would.

Justin says

Ok, I give up this series is terrible. I don't know why I was punishing myself getting this far into the series, I guess it was because I was too lazy to try to find another fantasy series to read (which I have been in the mood for)

I only got about 40 pages into this one, and found myself skipping over half the words. His writing style seemed to have degraded to the level of a fifth grade essay; first this happened, then that happened because this other thing happened...Jesus, it was like having my brain removed through my nasal cavity, this man should be shot.

For fun I think I'm going to look for people who like this series and ridicule them in my journal, aren't I evil.

Lauren says

A while ago, I was surfing for books on my Kindle, and decided I wanted a Fantasy novel. Remembering a series that my friends were going batshit for when I was living in Florida, I downloaded Wizard's First Rule by Terry Goodkind. Now, since I have what I could consider mild OCD when it comes to finishing series, I

have plowed through the books and am on the... 4th? book, Temple of the Winds. That leaves me with 7 to go in the series.

I'm in it for the long haul people. So here are my thoughts.

While the first book was mindless fun, in the following books I have read ad nauseum about Richard's Raptor Gaze, the word TRUTH pressing into his palm, his anger rising and magical RAAAGE surging, simply wanting to be a woodsman, oh I'm a War Wizard but can't use magic, convoluted morals, and some other shit that my numbed brain can't quite recall at the moment.

Instead of an 11-book series, I'm fairly certain it could have been cut to about 6. The amount of pointless descriptions of shit we've read over and over (Kahlan's green eyes, Richard's golden WAR WIZARRRD cape, Mord-Sith red leather...) is truly stunning. When a character walks into a room in the series, my eyes glaze over as their outfits are described for the eighth time in as many chapters.

Richard is a prick. I really dislike him. "Hello, I know everything, I'm the ubermensch even though I grew up in the boonies. Allow me to dissolve your alliances and demand your loyalty. I'm incredibly good looking, women who were tortured and trained to be sadistic bitches like it when I teach them to feed chipmunks. I'm charming and intimidating when you consider the fact that everyone else apparently has the willpower of a vegetable."

Female characters are frustrating as well. All of them. It probably has to do with Mr. Goodkind's horrible case of being a misogynist, but I digress. Kahlan, the Mother Confessor, the woman who is feared by peasants and queens alike, can't function once she omgluvs Richard. When apart from him, she... paints herself and a thousand soldiers white, and attack an army as ghosts, and she almost gets raped. She goes to her Confessor's Palace of wonder, tries to stop the evil Commie er... Imperial Order, and almost gets raped.

Mord-Sith are women given red phallic symbols that they use to torture men they have captured by using their magic against them. It's convoluted. Anyway, Richard gets captured, tortured for 40 pages, then totally busts right out of that shit, 'cause he's the Seeker of Truth and doesn't afraid of anything (sorry to use a meme, it almost hurt to type).

Mord-Sith worked for an evil testicle-eating bad wizard ('til Richard RAGED and killed him OOPS SPOILER) who— you guessed it— raped them. A similar fate happens to just about every 'strong female character' in the book. Men are only cut in half before they die; women are raped, have their bodies (read: breasts) mutilated, are raped while bleeding after being mutilated, then they die. It's nauseating, and shocking when you realize these books are for immature boys (I refuse to believe he wrote slow-motion violence for adults to read) which explains why all those morons I lived in a dorm with loved the series.

Plot points.... Kahlan and Richard almost get married, but something makes them split up, and then Kahlan almost gets raped, Richard does some shit by running around with roid rage powers and they miraculously do what they need to and then almost bang but something makes them split up and then Kahlan almost gets raped and Richard used Strength and it was super effective and the bad guy fainted and then they reunite in time for the new bad guy to show up....

I do enjoy some of the Characters. Obi-Wan Zeddnobi, Adie the bone witch, Verna the Sister of the Light, Ann the Prelate. I don't mind reading about them, they have some shit moments, but for the most part them being old and witty makes them enjoyable enough to read about.

Amber says

Terry Goodkind is a superb author, and in my opinion, his "Sword of Truth" series is the best I have ever read. So good, in fact, that I have read the entire series three times in a row, back to back, non-stop. This series is *not* for children. The series covers many aspects of the dark side of humanity, in great detail, as the heroes try to overcome the evils in the world. Goodkind is not afraid to show his readers just what evil *really* is, that is, most often, people who perform acts of evil feel justified in their minds as to why they are doing so, if for illogical reasons, and will that those that oppose them are the evil ones. Goodkind shows his readers that the only way to overcome evil in ourselves and in the world is through use of Reason. The series is *not* light reading, but if one is not afraid to confront the reality of evil (even within ourselves), and how to really defeat evil, the one will find this series extremely rewarding.

Jenna says

The first time I read this book was in 2011 after I had plowed through the first three books in the series and I LOVED IT. The plot was so riveting, and obviously I adore the characters, I just could not get over how amazing it was.

This time, I reread it after having stopped reading the next book because of reasons. I wanted to reread this so I could just jump into book 5 with the love I remembered from book 4. Naturally I was nervous that I wouldn't enjoy it as much or I wouldn't devour it like the first time...THANK GOD FOR SLAYTHATSERIES YALL. Sara and Chami asked me to be a Twitter host and I reluctantly said yes because I'm AWFUL at readathons. They're so annoying to me because I never make any progress on anything and I usually feel like a failure. This time I gave myself a hefty TBR (books 4 and 5 of SOT) hoping that I would make some kind of progress in this reread and maybe rekindle my love for Richard and Kahlan. PRAISE BLESS IT HAPPENED AND I READ THE LAST 520 PAGES THIS WEEK. I haven't read this much in this short of a time in I don't know how long and it just BLEW MY MIND.

THIS BOOK WAS JUST AS AWESOME THE SECOND TIME AS IT WAS THE FIRST TIME. I don't think I've ever reread a truly adult fantasy book (mainly mass market paperbacks because gross) and for some reason this was just a breeze. I will admit that coming at it again five years later was a bit different than the first time because I was anticipating a lot, but by midway through I was still going "HOW THE HELL DOES THIS RESOLVE" so my memory must not be improving at all. I will admit that by the end of this I was reading a few SOT comments about sexual violence and rape (which are hella prevalent in the books), but I think we all know that that's awful and stupid and unacceptable...although I will admit, Terry Goodkind has a way with torture. (I would not want him to become a serial killer because yikes)

I'm not going to say this book is unproblematic because it isn't, but I am choosing to look past those major flaws because of my own personal entertainment and because of the unbelievably rich characters. Even though George R R Martin does have some kick ass ladies in his books, I have always appreciated Goodkind's characters more because they feel...I guess nicer, but I think they have much better values than Martin's. Kahlan and Richard are so...pure? I mean not innocent, but they seem so inherently GOOD that it gives me hope. And then there's all the amazing women from Kahlan to Shota to Ann to Verna to CARA to Raina and Berdine to Denna and Clarissa...they're all so strong and amazing in their own ways and I love them all so much.

This series started out as the TV show for me when I was a sophomore in high school, and to this day I cannot get these characters out of my head. I know this isn't the best series ever, and it isn't necessarily my favorite fantasy world ever, but the story is so rich and the characters are so meaningful (not to mention the joy ride that is a Terry Goodkind book) that I can't get over it. And I love ASOIAF, don't get me wrong, but personally I think Goodkind's writing is not only easier to read, but also more enjoyable and more fun. Whenever I read a SOT book I know there's hope. Even when things are most dire (THE CLIMAX OF THIS BOOK OH MY FREAKING GOODNESS), I know good things will come. Whereas ASOIAF could literally end in the entire cast dying and I would not be surprised.

I don't think this series is for everyone (STILL VERY MATURE), but I'm amazed that I came out of this reread still enthralled with this book, this series, and these characters. Even though the series now extends to fifteen gloriously long books, I'm going to spend the rest of my life working towards reading everything I can about Richard and Kahlan. OTP FOR LIFE MAN.

Ricardo Portillo says

My OCD is forcing me to wade through this series. I've resorted to Audiobooks now, the equivalent of putting a Dunce cap on this pile of crap. It's not that Goodkind is a terrible writer, I venture to say he is competent enough and even has his moments now and then. But the distastefulness of the author himself permeates his writing and it's making this a huge ordeal for me. If I hadn't read Robert Jordan's Wheel of Time series I would have perhaps not even noticed that he was unequivocally plagiarizing that series. And no, I don't mean his Sword of Truth series is "influenced" by the Wheel of Time, I don't mean it is a "tribute" or a "riff" of WoT, or that it is in the "tradition" of the genre. He literally takes the mythology and stories that are very specific to the Wheel of Time, and lazily changes the names and dynamics just enough so he doesn't get sued. Strike number one.

Next, the misogyny. What. The. Fuck. To say that the violence is lopsided towards women is a gigantic understatement. If you're a man in a Goodkind book, you're lucky, nobody even takes a swing at you most of the time. If you're a woman, oh boy, you'll get ten to a hundred detailed and agonizing pages of how you are tortured and raped over and over again, and then maybe you get to die. And there's no message behind it! There's no "hey, I'm writing this to help fight violence against women yada yada". He just constantly hurts women as a plot device to provoke the reader and/or titillate him. And the icing on the crap cake? That is his only go-to when he wants to increase the tension. And I mean this literally so I'll write it again, that is the *only* plot device that he uses to create tension. Strike number two.

And finally, strike number three. The guy is a jerk. Read about him, read the interviews. He is a colossal douchebag. Enough said.

Steve says

This book was both a struggle and hard to put down. I found it hard to get into for the first few pages after picking it up back up, but then some tendrils of the story would grab me, and I would keep reading. The action seemed to stop and start during the book, and it was quite difficult to figure out where certain characters' loyalties lie. The climax was protracted and rather delicious, and while the resolution was a little shorter than I would have liked, it will do.

Danny says

This book is so bad I couldn't finish reading it. The only reason I made it all the way through on my second attempt is because a friend told me the series gets better, and that the middle few books are rough. Goodkind needed to get laid because he takes out his sexual frustration with his characters.

Stephen says

2.5 stars. Big drop off from the first three books but still a decent, if underwhelming, novel. The scope of the threat posed by the Imperial Order continues to increase.

Eric Allen says

An Opinionated Look At:

Terry Goodkind's Temple of the Winds

By Eric Allen

Thinking back on the series, I never really remember much about this book. It wasn't one of the ones that I read multiple times because of how good it was. When I was choosing a book from this series to read, I'd always pick others. I remember liking it back in the day, but at the same time, I don't remember liking it as much as the first three books, or some of those that came later in the series, like Faith of the Fallen, and the Chainfire trilogy. (Yes, I do remember enjoying the Chainfire storyline. We'll see if it still holds up when I get to it.) However, coming back to Temple of the Winds, I started to see why I didn't remember enjoying this book as much as others almost immediately. All of the criticisms I've had about Terry Goodkind's later books are present in this one, if not quite as bad as they are in the Richard and Kahlan series. Lazy and repetitious writing, generally likeable protagonists turned into utter douche canoes, a silly, inconsequential new villain, and so on. All of these things are here in this book. Temple of the Winds seems a herald of the bland, repetitious, soulless mediocrity to come. In my review of The Omen Machine, I made a joke about there being two Goodkinds. The one that writes well and tells good stories, and the sell out. This book was written by the sell out.

You can see something wrong in the way that this book is written right from the very first paragraph. Kahlan and Cara are talking about something as though it is important without bothering to let us, the readers, in on it. This is what I like to call False Tension. False tension is when the author doesn't really know how to introduce dramatic tension to a situation and either a.) tells you outright that it's tense, or b.) withholds information from the readers that the characters clearly already have. In this case the latter. And let me add in right here about that: The characters are a surrogate in the story for the readers. It is through the characters that the readers experience what is happening. When the characters know something, and continuously talk about "IT" without saying what "IT" is, it makes it impossible for a reader to project themselves into the story. The author is actively working to keep the reader on the outside. AND THAT IS A VERY STUPID THING TO DO WHILE WRITING A STORY!!!

Anyway, a Wizard from the Imperial Order walked right into the audience chamber of the Confessor's Palace as a petitioner, claiming to be an assassin sent by Jagang to kill Richard. BUT, we do not learn of this until MUCH later. The entire first chapter is basically a waste of space. Why? Because we don't know what's happening, but the characters do. They keep talking about it, and talking about it, and talking about it, without ever actually saying what "it" is, and it's completely meaningless, because we, the readers, have no idea WHAT THE HELL THEY ARE TALKING ABOUT!!! This isn't tense. This isn't dramatic. It's boring and pointless instead. The entire thing could have easily been fixed with a single paragraph added in at the very beginning.

Something like:

"Mother Confessor," Captain So-n-so of the D'haran forces reported. "We've captured a man claiming to be an assassin from the Imperial Order sent to assassinate Lord Rahl amongst the day's petitioners. Would you care to question him personally now, or would you like us to soften him up first?"

Add that in as the very first paragraph of this book, and suddenly, all of that false tension transforms magically into ACTUAL TENSION!!! Why? Because the readers know what's at stake, and WHY the characters are on edge right from the beginning, instead of trying to piece together what's happening from purposely vague dialog. Good GOD! Whatever editor worked on this book needs a good kick in the ass for letting that one slide past.

Uhg, I just ranted for four entire paragraphs about what is wrong with the first paragraph of this book... this is going to be a long one, I can tell already. *sigh*

So, once we finally get let in on what's happening... ACTION SCENE!!! Which is actually a pretty cool action scene as Kahlan and soldiers chase the Wizard down through the sewers. But I do have to point out the clumsy transition from false tension to chase this guy and kill him before he can do anything worse.

ANYWAY, with that utterly unimportant to the plot beginning out of the way, we finally get on with the main plot of the book. Richard's half brother Drefan Rahl, the leader of an order of healers, shows up at the exact moment that Nadine, a woman Richard was once semi-romantically involved with, claiming that Shota sent her to marry Richard, does. These two new characters are both horribly contrived. They're clearly just here to be points of contention and NOTHING MORE. And Goodkind isn't even trying to hide it either. Richard and Kahlan both repeatedly say "well this is just a little too convenient." Yeah, Goodkind, quit winking at me, will ya? I get it already. Nadine especially is one of the most contrived non-characters I've ever had the displeasure to read about. Everything about her is just so fake and forced. Nothing she does makes any sense, because, Terry Goodkind, apparently, has never actually met a real woman before. You think I'm exaggerating? Wait until you read the chapter where Nadine explains why Richard doesn't love her anymore. Seriously. Read that chapter and tell me Goodkind has ever actually met a woman before in his life. Actually, forget women. Has he ever met another human being at all before? What planet is he from? Because it sure as hell isn't Earth if he thinks this is something that ANYONE, much less any woman, would do. (I direct you to my rant about how women are people too in my previous review of this series.)

And then conveniently enough just as Richard's completely sane and totally not evil half brother the healer shows up, the black death, and yes, Goodkind literally calls it the black death, shows up in town. What a coincidence... It sure is lucky that this completely sane and totally not evil healer happened to arrive exactly when he was needed. (And YES, I know that he hears voices in his head that are actually real that told him to come here, but you don't find that out until book 7. And I'm pretty sure that Goodkind hadn't actually come up with the explanation when he wrote this character.)

Okay, here's the problem with this plague. First of all, it's too contrived. As a plot device it feels really forced in, and not natural to the world of the Sword of Truth. It's the same as the Black Death from medieval times. That complete lack of originality took me out of the story somewhat. It really feels like Goodkind crowbarred this side plot in because the plot said so, and not for any other real reason. Which brings me to my next point. It never really becomes the malevolent driving force behind the story that Goodkind obviously believes it to be. Why? Because we never actually see it at work. It's never really present in the story. The plot says there's a plague, so there's a plague. But how much of it do we really see? So little that it might as well not even be there. There's one chapter where Richard and pals go around visiting children stricken with the plague, and one single character that we've seen before dies of it. However, that's it. That's all we see of it. Every now and then a character will lean into the room and say something like "Hey, remember that plague thing? Yeah, that's still going on. Just thought you'd like to know." It's a really lazy way of creating drama, because we're TOLD that the drama is happening, rather than being SHOWN that it's happening. It's basically the first rule of fiction. Show, don't tell. How am I supposed to care, when all I hear about the people who are dying is how many of them are dying? I don't know these characters. They're nameless, faceless people that I've never been shown, and don't care about. When you don't care about characters that are experiencing horrors, there's no dramatic tension. And when there's no dramatic tension, it's boring and pointless to read about. Look at Stephen King's *The Stand*. A new plague spreads across the world, killing more than 99% of the population. Not only is it not an already existing disease in our world, but it's so frightening because it looks like nothing more than a common cold at first, something that most people don't even bother going to a doctor for. We see the plague at work through the eyes of about a dozen different characters. We see them watch helplessly as their friends and loved ones die. We see them trying to make sense of all of the death. We see people looting and rioting. We see hospitals filling up. We see military men burning bodies because there's so freaking many of them. We see scientists trying to find a cure. The plague, in that book, is almost like an actual character in the story. It has a personality. It's very present, and very integrated into the lives of the characters who survive it. *Temple of the Winds* has NONE of that. And so, the plague fails as a driving force for the story.

Oh yes, and somewhere in there a nameless serial killer, who is totally not Drefan because he's completely sane and totally not evil, is brutally murdering prostitutes because reasons. Literally, because reasons. There is absolutely no reason whatsoever for these chapters to exist in the story, ESPECIALLY when you don't learn that it actually is Drefan who, surprise surprise, is completely insane and totally evil, until later in the story. (Not that it was hard to guess who it was almost immediately, which makes these chapters even more stupid and pointless.) Being told who the killer is early on would have made all of Richard's interactions with Drefan so much more tense and meaningful to the story. Instead, we get a point of view character that doesn't even have a name. Here's a little object lesson to anyone looking to write a good story on exactly why you don't do something this stupid in a story. If you tell part of a story from a character's point of view, that character better have a name. You do yourself and your story no favors by keeping the identity of a viewpoint character secret. And in the end, you pretty much end up looking like a hack amateur for it. Case in point. Terry Goodkind looks like a hack amateur in this book.

Anyway, so the plot finally plods along to the point where some sort of resolution is supposed to happen, thank god, and it's revealed that Richard must marry Nadine, and Kahlan must marry Drefan to end the plague, because reasons. Literally, because reasons. No reason is given. It just happens because reasons. I guess Goodkind had to go out and kick that love that can never be dead horse one last freaking time.

Hilarity ensues, and yes, the end of this book is freaking hilarious in how absolutely inept it is, and the book FINALLY ends with Richard and Kahlan kissing and making up.

Oh yeah, and Nathan is running around doing really sexist things, while Zedd and Anne are off doing silly

things, none of which are really all that important to the plot... if you can even call it a plot.

The Good? There were a couple good action scenes in the book. And when you look at it as an unintentional comedy, a parody of the Sword of Truth as we've known it before this book, it is actually quite funny. But the other side of that coin is that this book is an absolute joke.

The Bad? Anything having to do with Drefan or Nadine is just plain ridiculous and terrible. These two characters are just so fake and forced into the story. AND THEY ARE NEVER MENTIONED AGAIN, EVEN ONCE, IN THE ENTIRE REST OF THE SERIES. Nadine is probably the most insultingly sexist piece of garbage character I've ever read. The sheer stupidity and ignorance that Goodkind displays with writing her is monumental. And Drefan is far too much like a cartoon villain who is evil because the plot says so, and doesn't really have much in the way of character or motivation. He's just there to be over the top silly, and evil because the story needs someone to be over the top silly, and evil.

The Ugly? The more of Goodkind's earlier books I read these days, the more I find myself convinced that Goodkind may have heard about these people called women, but has never actually met one in person. So, I got to thinking to myself, at about halfway through this book, that I couldn't think of any times that it actually passed the Bechdel Test. For those of you who are unaware of the test, it's very simple. You take a work of fiction and you ask three questions. Does it have more than one woman in it? Do they talk to each other? About something other than a man? If you can't say yes to all three questions, it fails the test. And you would be surprised how few works of fiction, even those written by women, actually pass this test. So I got to thinking, well, hey, there's like a good dozen or so female characters in this book, and they've all had speaking parts, but I can't remember any of them talking to each other about anything other than Richard, or some other man, or with the subtext of a man somewhere in the conversation. So I flipped back through the book, looking for any single conversation between two female characters that would pass the Bechdel Test, and I couldn't find any. Oh, they talk to each other plenty. But they're always talking to each other about men. I found one instance where Kahlan and Cara talk about Nadine, but in the context of protecting Richard from her, so it's the next best thing to them talking about a man, and doesn't count in my opinion. And there is a part where Nadine gives Kahlan a forced apology, but it's an apology forced by Richard, a man, and so I'm not counting that either. You'd think that a book that has 30% more female characters than male characters with speaking parts in it would easily pass the Bechdel Test by the halfway point, but it doesn't even come close. Furthermore, throughout the rest of the book, there is still not a single conversation between two women that doesn't at least have an unspoken subtext in it about men.

This book is a pretty good illustration of what many, many men think of women. Well, news flash, women can occasionally say more than two words to one another without mentioning a man. It does happen. I've seen it. I'm sitting right next to a lovely lady named Kaye at this very moment who has been talking for the last straight hour on her phone with one of her friends, and the one thing she said about a man was "hold on for a sec while I kick Eric, he's being obnoxious." The lives of women don't revolve around men. Seriously. Don't believe me? There's a good three and a half billion of them out there. They're not exactly rare, unknowable creatures. Having trouble writing believable conversations between women? All you have to do is ask one. "Hey, um, so I'm writing this story. You think you could give me a hand with these two characters? I'm not really sure what they should have in common and talk about with each other. Maybe you can help." Or, "Hey, can you read this and tell me how I'm doing with my female characters? I'm trying to make them realistic and all, but I could really use your input on how well I'm doing." I've learned throughout my life that a pretty good motto to live by is "When in doubt, ask a woman. When not in doubt, ask one anyway." No one knows how women think, act, and what they talk about with each other better than a woman, and in my experience, many of them are more than happy to give you advice on the subject when asked.

And that isn't even bringing up Nathan's absolutely sexist storyline either, where he saves a woman who is honored--YES, I SAID HONORED!!!--to be thought pretty enough to be a sex slave. Who needs a man to tell her that she's worth anything. And then spends the entire rest of the book fucking him and telling him how much better he is than her because he's a great and powerful man, and she's just a lowly woman. God, this book makes my head hurt.

Oh, and I never really thought of Richard as the kind of guy that would throw a defenseless village girl against a wall with his hand around her throat and scream threats at her. Guess I just sort of blocked that out of my memory of this book. One of the things that a protagonist can do that really pisses me off is if he abuses a woman. Yes, she said some very hurtful things to Kahlan. Yes, she's trying to break them up for her own gain. Yes, she hurt him in the past. But any man who resorts to violence against her for that should be required to return his man card immediately, along with his tiny little dick. It's so small, he probably won't even miss it.

All in all, this book is absolutely terrible. It's long. It's boring. It's absolutely nonsensical. It's views on women would be hilarious if they weren't so damned offensive. Pretty much the only thing of note that actually happens in the book, happens in the final chapter. As characters are where they need to be for the next part of the story, and certain things happen that should have happened far sooner in the series, but Goodkind just had to go out and kick that love that can never be dead horse one last time. Honestly, you can pretty much skip the entire book except the last chapter and be all the better for it. It is utterly ridiculous and the only enjoyment I can see anyone possibly getting from it is by looking at it as a comedic parody of itself, rather than the next great book in an awesome fantasy series. It gets two stars because I know that it is far from the worst of the series. At least I can laugh at this one. And yet, this book is rated **HIGHER** on Goodreads than *Blood of the Fold*, which was a **MUCH** better, and far less offensive book.

And the worst thing is... the next book is even worse, if I remember correctly. I'll probably take another 6 months to work up the resolve to plod my way through it again. Especially since I discovered Big Finish Who take the actors who have played previous incarnations of the Doctor from Doctor Who, and make full cast audio dramas to continue their adventures. Their 50th anniversary story with Doctors 4-8 with old recordings of the actors who played 1-3 added in, was **SO MUCH BETTER** than the actual, official BBC 50th anniversary. Gawd, I love old school Doctor Who. The new stuff just cannot compare. If you're a fan, check it out, because all of the new stuff with older Doctors I've listened to so far have been just incredibly good. Especially Colin Baker's run. His stories in the old series were often not all that great due to circumstances far beyond his control, but his Big Finish series is sooooo good. They even did an actual regeneration story for him.

...I am such a nerd... *sigh*

Check out my other reviews.

Jostalady says

Um, Terry, I think it is time we went our separate ways. You have your good qualities as a writer, but I spent this entire book cringing, keeping down my food, wanting to fight and murder your vile characters, even wanting to kill you for putting me through this. I suffered the horrible psychological pain as Kahlan, Richard, Warren, those children, their mothers, as Berdine, as Cara...you are one sick man.

I went through all the torment of the dis-chord, and kept going hoping that at any moment you would let a resolve chord ring. To release me from the tension and horror. I waited and waited. You kept piling it on, and I felt more and more ill. By page 500, I hated everything. I wanted to go back before you were born and punch your mother in the stomach.

I read some of the other reviews on here for this book and people are actually appreciative of your dark exploration of evil. Sir, it is not an exploration, and I am not religious...you embody the most hateful things ever put on paper. To have read them has poisoned me somehow. The reviews say, keep going, the other books are better. I have to take a serious, long break from you before I could even consider such an idea.

Randy says

Temple of the Winds is a place you wish you were, because that way, you'd be far, far away, in a fantasy world, and *not reading this worthless abortion*.

Note to Goodkind haters: Before you call Terry a misogynistic piece of shit for turning Kahlan into a hypocritical whore, read Laurell K. Hamilton's Anita Blake, Vampire Hunter series. Female authors treat their female characters no better. Besides, there are a million better reasons to call Terry Goodkind a misogynistic piece of shit.

Jennifer says

This is the one that made me stop reading the series. In fact, I set the book down without even finishing it. Goodkind just keeps rehashing the same old stuff over and over and it's not fresh any more. He's also downright fixated on sex and I just felt too disgusted to continue. I don't have a problem with reading about sex (I read the Kushiel series by Jacqueline Carey, for crying out loud!) - it's not the sex, it's the intent that creeped me out. I haven't picked up another Goodkind book since putting this one down.

Substance says

currently reading this, and compared to book 3, this one is rubbish.

i do not like kahlan how she keeps crying

richards character is quite boring and two faced, he is trying to be mr perfect...his acceptance as the ruler was just to sudden, i felt there was no good flow between woods guide and ruler.

the story line is concentrated in that damn confessors castle

there is to much about fighting some plague and not enough action trying to find a solution.

very slow story line, and every time the romance comes up, i just skim thru the text until its finished cause it makes me want to burn the book.

from the first 4 books, this is by far the worst one.

i have almost finished it, but i have to say that im struggling to maintain any intrest in it.

i am taking a break from terry goodkinds books and going to read something else.

i will one day come back when i have nothing else to read.

edit: i have decided to stop reading this book as i just couldnt handle anymore of the crap. after reading some of the reviews here looks like i am making the right choice.

i am going to move onto George R R Martin's books as his series got some crazy reviews!
