



From the Corner of His Eye

Dean Koontz

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His birth was marked by wonder and tragedy.
He sees beauty and terror beyond our deepest dreams.
His story will change the way you see the world.

On the heels of his #1 bestseller False Memory, Dean Koontz brings together his most compelling themes and an unforgettable cast of characters to create what is perhaps the most thrilling and emotionally powerful work of his critically acclaimed career.

Bartholomew Lampion is born on a day of tragedy and terror that will mark his family forever. All agree that his unusual eyes are the most beautiful they have ever seen. On this same day, a thousand miles away, a ruthless man learns that he has a mortal enemy named Bartholomew. He embarks on a relentless search to find this enemy, a search that will consume his life. And a girl is born from a brutal rape, her destiny mysteriously linked to Barty and the man who stalks him.

At the age of three, Barty Lampion is blinded when surgeons remove his eyes to save him from a fast-spreading cancer. As he copes with his blindness and proves to be a prodigy, his mother counsels him that all things happen for a reason and that every person's life has an effect on every other person's, in often unknowable ways.

At thirteen, Bartholomew regains his sight. How he regains it, why he regains it, and what happens as his amazing life unfolds and entwines with others results in a breathtaking journey of courage, heart-stopping suspense, and high adventure.

From the Corner of His Eye Details

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From Reader Review From the Corner of His Eye for online ebook

Renee Gwinn says

The beginning was shocking and twisted.... which I loved. But then the story got bloated and complicated and at the end died a quick death (fortunately). Why did the author spend all that time (and pages) developing the evil Enoch Cain only to have him evaporate in one sentence!? And in the beginning the reader was subjected to painfully articulate hour by hour, day by day accounts of 3 story lines. Then at the end it was rushed to decades by decades. This was truly a story I couldn't wait to finish, but only because I had to justify all the time I spent turning pages! I am a deep lover of science fiction anything, but this book was, to say the least, disappointing!

Gloria Piper says

JC could stand for Jesus Christ, and one might get that impression at the novel's beginning. We think we sense a sweetness in Junior Cain's character, until it takes an unexpected turn.

Junior Cain isn't a religious man. Instead he bases his life on a particular set of volumes, a particular philosophy. We are treated to his attempts to follow this philosophy throughout his adventures. He is a man on a quest for self perfection while believing that life is for pleasure, ungoverned by the concept of right or wrong. Even as he envisions a future of perfection and pleasure, his choices lead him down the twisted and thorny path of evil and suffering. With every act that he thinks will bring pleasure, he finds himself immersed in misery. Apparently certain people are the roadblocks to his perfection, he thinks. He must remove them. His targets? A minister whose famous sermon haunts Junior, a child of unusual abilities, a detective who can't be fooled,...

The minister: To the background of Reverend Harrison's famous sermon, Junior Cain has committed his first crime, never realizing the effect the sermon will have during his downward slide.

The child: As a child, Bartholomew loses his sight, but he sees in other ways, and Cain is hunting for him, seeking to murder him before he can expose Cain's crime.

The detective: Detective Tom Vanadium knows, knows without proof, what Cain is and relentlessly pursues that proof. Even he is not immune to Cain's treachery.

Directly or indirectly Junior Cain influences individuals and families whose lives at first are stray strands that eventually meet and combine. These are the beautiful people, not because they are physically beautiful. Some are wounded in spirit or in body, but their beauty comes from within. They are warmhearted, intelligent, easy to love, forming a contrast to the evil that is Cain. They provide a goodness of heart like a cleansing rain. We pull for them, feel for them, and want to protect them from the guy with twisted thoughts and purposes.

Good versus evil. Belief in the divine versus belief only in self. God versus demon. A theme flows through the story. We see it in the names of the characters—Celestina, Jacob, Angel,... We see it in the names of places—Mount Diablo, Sacramento, San Francisco...In addition, what appears as miraculous, what appears as spiritual can be explained scientifically through quantum mechanics. All possible worlds exist together

simultaneously.

Upon this theme, a child of unusual abilities and a man of special talents gain plausibility, and through their abilities they are able to overcome the killer who seeks to destroy them.

Koontz's writing is poetic and in this novel perhaps a bit too beautiful for the attention it calls to itself. The tone, which I love about Koontz's writing, is upbeat with a lot of humor. I love the warmth of his characters. The novel is long, perhaps a bit too long. Nevertheless it is satisfying and insightful.

William Dalphin says

Alright, I went on a "Koontz binge" last spring, and of all the stuff of his that I read, *From The Corner Of His Eye* has got to be one of the WORST, most godawful pieces of "literature" (using the term loosely) that I've ever read.

I grew quite used to Koontz's style of writing... plastering excessive detail onto every description, taking five pages to detail the wallpaper on a house, etc. So when I read the jacket for *FTCOHE* and it said the story was about a boy who loses his sight and then regains it, I thought, "okay, so he regains his sight magically, and the book revolves around something to do with this." I then read the first chapter, and the first paragraph said that this boy lost his sight, and then he regained it. I thought "holy crap, this is the briefest I've ever seen Koontz detail anything! yay!" Boy, was I fooled.

The book then went on to detail the boy being born and growing up (all before he loses his sight). It also switches to the story of this psycho who vomits profusely after killing his wife and ends up being hospitalized, where some bizarro detective starts stalking him. We're supposed to think this detective is all badass because he does coin tricks. The psycho learns from the detective that he muttered some name in his sleep, but he has no idea why he did. He decides (being psycho) that he must find the person with this name, and kill them to protect himself. He then proceeds to kill the detective and a nurse, and leave for California.

Meanwhile, this boy reveals that he somehow has some crazy super power dealing with alternate realities, and he can avoid being rained on, etc. He then loses his sight. Yay!

Psycho discovers that a girl he once raped gave birth to a baby, and determines that this baby must be the boy whose name he muttered in his sleep (logical, yes?). He finds out that the girl's sister is raising the child in California, and he starts stalking her. Of course, it turns out that the child is actually a girl, but that doesn't stop psycho from trying to kill her and her mom and her soon to be step-dad. They flee the psycho, only to end up being taken care of by.... **the mom of blind boy!** So now the boy is linked to the psycho, and just so happens to have the name that psycho is searching for. So, when psycho comes along, looking to once again try to kill the little girl, he stumbles upon her playing with blind boy.

Here comes the big climax, right? Yes! This is it! Oh, except that when psycho comes up to kill blind boy, the little girl (who just so happens to ALSO have super powers-- crazy) shoves him, and he falls through their little hole in reality, and is gone forever. The end.

Yes, seriously, that is the end. Oh, except that YEARS LATER, blind boy gets his sight back. That's right, him regaining his sight had absolutely nothing to do with the events in the book. Yay!

It's the literary equivalent of Dean Koontz coming to your home and kicking you repeatedly in the nuts. Thanks, Koontz.

David says

From The Corner Of His Eye Bantam Books, 2000, 729pp., \$7.99

Dean Koontz ISBN 0553582747

Imagine being in labor, with your husband lying dead beside you. "Urgency gripped the paramedics. The rescuers' equipment and the pieces of car door were dragged out of the way to make a path for a gurney, its wheels clattering across pavement littered with debris." You don't know if your kid has survived the accident or if he will be as normal as all the others. As you look out from the back of the ambulance you see your husband, not alive, but not dead- slightly transparent with a very worried face. You expect to see an infant standing next to him, but you don't. Worse than you worst nightmares, you are left paralyzed as jolts of pain surge through your swollen, bruised body. Dean Koontz thought up this terrible scene- among others- in one of his great page-turners, From the Corner of His Eye.

At first this story seems bland and confusing because of its two seemingly separated plots. In under a page the beauty that was the first few chapters becomes the hell that is the rest of the book. Two lovers on a hike ends with the wife dead, murdered by her husband who is in the hospital after puking violently after the incident. Millions of thoughts flood his head, whether he was poisoned by his wife, how he will get away with this crime, but most of all- that he is free to date who he wishes.

I couldn't help but like this book. It flowed extremely well, and the pages just flew by. It still seems like a long read though, it being 700+ pages. The pages are small though, and it's a great accomplishment once you finish it. Unlike other books of this length, Dean Koontz doesn't go on and on about one thing. His descriptions are detailed, but do not drag on for paragraphs. Simply put, Dean Koontz has the ability to sense where detail is necessary, and where it is not.

While reading this book, you will have your heart torn from you multiple times, and your sense of emotional pain will be dulled. You may find that your friends are surprised at your plain, dull reactions to some very horrid things, and you can do nothing but blame it on Dean Koontz. Reading terrible stories is for some, but not for others. If you're unsure if you like them, then read this book, and you won't be able to live without them.

- David Xerri

Jennifer says

I guess I would give this a 1.5 if I could. It's readable but you kind of regret spending the time on this. Maybe

if it was half the size it wouldn't have pissed me off - but 768 pages? And I felt like it was doing some preachy religious allegory crap at me. What the hell is your point with this book Dean Koontz?

I feel like there were huge holes in the plot on this one and it was just the weakest thing I had read by him. There really wasn't the pay off you want when you get to the end either. Argh. WTF DEAN KOONTZ?

John says

From the Corner of His Eye

by Dean Koontz

Bantam, 729 pages, paperback, 2001; reissue of a book originally published in 2001

Dean Koontz is probably, right now, the most underestimated writer at work in the field of fantastic literature. The reasons are not hard to fathom. Unlike most authors, who go through the learning process before they ever see print, Koontz had the misfortune — although of course it must have seemed far from that to him at the time — to find publishers for his early, clumsy attempts, which, again unfortunately for his status within the field, sold pretty well; one of them, *Demon Seed* (1973), an sf novel of risible implausibility, was successfully made into an even worse movie (1977). His movie novelization *The Funhouse* (1980; initially published as by Owen West) is another to be recalled with the wrong sort of shudder. Through these and other books he gained a dubious reputation — and good sales figures — as a sort of poor man's Stephen King, a reputation that ignored the fact that he was slowly carving out his own individual and quite distinctive niche: his novels, which got steadily better, grew less like horror novels and less even than like dark fantasies, instead becoming what might best be described as dark technofantasies. Horrors there might be aplenty, and they might seem to be rooted in the fantastic, but almost always there was a sub-sciencefictional rationalization somewhere. By the time of a book like *Mr. Murder* (1993) — which is not far short of a fine novel — he had more or less mastered his art. It can be read as a technofantasy response to Stephen King's *The Dark Half* (1989): in both books the central character is a writer being persecuted by a doppelganger, but in Koontz's novel the doppelganger has been *manufactured* rather than generated from the psyche.

Bestsellerdom greeted many of his novels of the later 1980s and especially the 1990s, but by that time many readers of fantastic literature had given up on him, having been more than once bitten by his earlier efforts. This was a great shame.

And it would be a great shame were such readers to miss *From the Corner of His Eye*, because, although not blemish-free, this is a good novel by anybody's standards. Although not as elegantly polished, it has the air of the novel that John Irving, perhaps, might write were he ever to stray into Dean Koontz territory.

Most of the book is set in the latter part of the 1960s. Harrison White, a black preacher, writes a long and powerful radio sermon based on the little-regarded disciple Saint Bartholomew. This sermon provides important motivation for much of the plot, as is slowly revealed. For example, a rehearsal of it is playing in the background as psychopath Junior Cain is brutally raping the younger of White's two virginal daughters, Seraphim; she dies bearing the resultant child, a girl who, christened Angel, is adopted by her elder sister Celestina. Although Cain barely listens to the tape, the name Bartholomew imprints itself upon his subconscious. Elsewhere, at about the time of Angel's birth, the broadcast sermon much affects Joe Lampion, whose wife Aggie is expecting their first-born; he dies in a car smash while taking her to hospital for the birth, his dying wish being that the baby, if a boy, be called Bartholomew.

Cain does not stop his psychopathic career at the rape of Seraphim. Less than a year later he moves on to murder, the victim being his fairly recent bride; he fakes her death as an accidental fall from a rickety tower and is awarded millions in an out-of-court settlement by the authorities whose task it should have been to keep the tower in a proper state of repair. Not all are entirely convinced by Cain's explanation, among them his lawyer, Simon Magusson — seemingly seedy but in fact with a moral core — and most particularly a maverick homicide detective, Thomas Vanadium, who can make coins (quarters) disappear in a seemingly sleight-of-hand trick that in fact is real: he has accidentally learned the knack of flicking the coins into parallel universes. (As an aside, this offers a wry counter-explanation of the celebrated Randi-Geller dispute: what if it's not Geller who's doing conjuring tricks but Randi who's performing paranormal feats?) Vanadium hears Cain talking in his sleep, and discovers that the murderer has a subliminal fixation on the name Bartholomew — a fixation that he begins to exploit after Cain has very nearly killed him. Cain, you see, believes that he *has* killed Vanadium, rather than, in actuality, putting him into a months-long coma; and it is because

of this false assumption that Cain's psychopathic career begins to unravel; tormented by occasional, deliberately staged glimpses of Vanadium's "ghost", by incongruously "materializing" quarters and by snatches of a meaningful song "spectrally" broadcast into his luxury apartment, he becomes obsessed with the notion that the child born of his rape must have been a boy called Bartholomew, the murder of which infant will bring him release from all the "paranormal" persecution he is suffering.

As they grow through infancy, both Bartholomew — who proves to be a child prodigy — and Angel discover they have Vanadium's ability to interact with parallel universes, only much more so; in Bartholomew's case this becomes even more pronounced after, at the age of three, he must have his eyes surgically removed to halt the spread of retinal cancer. To help him move about without accident, he can let his mind briefly camp in closely similar realities where he was never stricken by the cancer and so still possesses his sight.

Cain is the star of the show. Koontz is obviously irritated by the fallacy perpetuated in almost all serial-killer chillers that serial killers are phenomenally intelligent — all Hannibal Lecters. In real life this is total nonsense: serial killers are almost always pretty dimwitted but their psychopathy leads them to *believe themselves to be* more intelligent by untold orders of magnitude than the "common herd"; this false belief is what leads them to getting caught, usually through repeated acts of thundering stupidity. Koontz, going against the literary trend but more accurately reflecting reality, portrays Junior Cain as an exceptionally stupid and gullible, if at the same time cunning and certainly lucky, psychopath, and he does so through often hilarious, laugh-out-loud satire. Cain has pretensions to Culture, and is completely hoodwinked by the stances of the bad modern-art cliques of the late 1960s: no painting is acceptable to him unless it is utterly hideous, preferably stomach-churningly so, and thus he squanders much of his ill gotten gains on the dire but fashionable artworks produced by idiot poseur Sklent. In his sexual life, Cain, physically handsome but affectingly vile, is convinced of his magnificence as a lover and that he is completely irresistible to women; he is perplexed by the fact that so few of his ex-lovers ever plead with him for a reconciliation and by the way so many of the women lusting after him play the game of pretending to resist, but chooses to dismiss these facts as just quirks of happenstance. And throughout everything he is guided by the ludicrous but bestselling self-help writings of the crackpot guru Cyrus Zedd, which have titles like *Act Now, Think Later* and which advise that one should live always in the future, never in the present or the past. As example, Zedd's prescription for

the recovery of lost memories is to stand in a cold shower for as long as it takes, tightly pressing a fistful of ice cubes to the genitalia. Cain discovers that the technique does indeed eventually help him recover a specific lost memory, and thereafter, for some reason, he becomes generally much *better* at not forgetting things. There are other books in Cain's library — almost all purchased from the Book of the Month Club, of which he is inordinately proud to be a member — but somehow he has never quite had the time to read more than a page or two of any of them, obviously believing that, through their very possession, he has transformed himself into Literary Man through some sort of osmotic process.

But Cain is not the only character in this long and much-woven novel to leap out of the page and permanently imprint on the mind. Celestina White is another delightful discovery. A highly talented artist, she becomes successful creating paintings of the type that Cain has learnt to detest and despise: only morons could like paintings that uplift the heart and display brilliant technique, after all. More to the point, having initially, briefly hated the baby whose birth "killed her sister" — the newborn who, while half the offspring of the loved Seraphim must also be half the offspring of the deservedly loathed (but unidentified) rapist — takes her in and sacrifices much to be an ideal mother to her. It might sound as if Celestina could read as a nauseatingly good goodie (and the portrayal of Agnes Lampion does on occasion veer this way), but in fact she emerges as a charming and extremely intelligent woman, someone one wishes one had as a best friend. While it is hard to control a grin of derision, if not outright laughter, when Cain is at centre stage, in Celestina's case it is hard to control a warm grin of affection.

As noted parenthetically, the depiction of the one-woman charity movement Agnes Lampion is less successful, and, oddly, the same can be said for the unkillable cop and retired priest Thomas Vanadium, who really should be the tale's Immutable Force of Good. Perhaps part of it is to do with the name. As will be obvious, there's quite a lot of coding going on in terms of the book's names: Cain, the black Whites, Simon Magusson, Angel, Bartholomew, and so on, and this is by no means limited to the central characters. But Vanadium — harder, of course, than steel þ? It's a highly artificial surname, and the effect is a bit hokey, damagingly so in that it colours our perceptions of the rest of Vanadium's characterization, which would be just on the verge of clichéd caricature even without the name, which pulls it (only slightly) too far in that direction. It's possible, of course, that this was a deliberate gambit on Koontz's part — to set a caricatured Force of Good against

his inspiredly caricatured Force of Evil — and certainly in the rest of the novel Koontz displays a sufficiently attuned intelligence that this may very well be the case, but in this instance, at least for this reader, it is a minor irritation rather than an effective literary stratagem.

Fantasy, technofantasy, science fiction, chiller thriller or comedy of manners? *From the Corner of His Eye* is all of these, to a greater or lesser extent. Although it has occasional clumsinesses (almost inevitable in such a very long novel) — the final, inevitable despatch of Junior by the kids is, for example, hurriedly and rather flatly done — these are just about irrelevant in the context of the whole, which is a splendid achievement. Do not be deceived by the book's trumpeted bestseller status, or by the bizarrely misleading blurb, or by any memories you might have (no need for cold showers and ice cubes here) of early experiences with Koontz's novels: give this one a try.

This review, first published by *Infinity Plus*, is excerpted from my ebook *Warm Words and Otherwise: A Blizzard of Book Reviews*, to be published on September 19 by Infinity Plus Ebooks.

Jessica says

You ever wonder where Koontz comes up with these stories? Most of them are brilliant, engaging plots with lots of twists and turns that keep you on the edge of your seat. Some of them are plain strange and make you wonder what he was smoking when he sat down that day...and why he wasn't sharing.

This book had the benefit of being both brilliant in many ways, and of being one of the stories that makes you scratch your head and wonder.

I loved the separate yet slowly intertwining stories of all the characters. The abilities of Barty and Angel were interesting enough to keep me engaged, yet strange enough to not make me go, "Ooo! I want to do that, too!"

Some of the delusional characters that Koontz writes up, man...like Junior, in this one...wow. It makes me wonder if there are people that f'd up out there. And then it makes me realize I don't really want to know. Koontz is able to capture the "crazy", though, and writes it out so that the reader is at once entrapped and horrified by the descriptions of their delusions.

One last note - I loved the introduction of Dr. Jonas Salk in this book. I love that he was written into the story and given such a pivotal, though small, part. He was an amazing man who was written as the hero he was in a book that you'd never expect to see him in.

Jim C says

Actual rating is 3.5 stars.

In this novel, we have three different stories that will eventually come together. The first one is about Agnes and her husband. They are expecting their first child when tragedy hits this couple. The second story is about Junior who is out with his wife and is content with his life. The third is about a teenager who was raped and never told anyone about this crime. She is pregnant from this incident.

This was a difficult novel to rate. I loved the characters and I definitely had an emotional connection with the characters. In fact, out of all the books I have read this book is in my top five for emotional impact. I felt like I was with them when they suffered from tragedy. One of the messages of this novel is that life has its ups and downs but the ball still continues to roll. You have to bear on. This message is so true and I can relate to it. With the previous sentiments about this book why not a five star rating? I don't think this is the author's tightest book. There were incidents to characters that did not add anything to them. I believe this book could have been trimmed down. My biggest gripe was the climax. We had all this build up and the climax just happened. The author could have written some more pages about the climax (ironic since I just said this book needed to be trimmed) and my fulfillment would have been satisfied.

Emotionally, I adore this book. This is my second time reading and it still affected me. Story wise, it did have its weak points. That being said, I still enjoyed it and it is worth a read.

Maciek says

Massive, massive, MASSIVE disappointment.
Obvious spoilers ahead.

The premise for this book is amazing; a boy named Bartholomew loses his sight at the age of three, when surgeons remove his eyes to save him from fast spreading cancer, and then, though eyeless, regains it at the age of thirteen.

Thinking that it could be a fun, fast paced daredevil-like story, with quantum theory involved, I was setting my hopes high. Boy, was I let down.

When a reader opens the book he reads how Barty loses his sight at the age of three...and then regains it at the age of thirteen. The fact has absolutely nothing to do with the factual story. If you thought the novel would revolve around the boy regaining his sight, you're dead wrong.

The book begins with the details of the boy growing up (before he loses his sight). There's an evil killer who murders his own wife and then is stalked in a hospital by a mysterious detective, who is mysterious because he can do coin tricks. The killer learns that he muttered the name "Bartholomew" in his sleep and of course decides that Bartholomew is his worst enemy, and that he must kill him.

He decides to kill the detective (who wouldn't). He assaults him with a candlestick, puts him in a car and then drowns the car in a pond. However, the skull bashed, unconscious detective doesn't care about the killer's plans and just...swims up from the drowning car. Hooray for logic ! Viva la plausibility !

Meanwhile, on the other side of the galaxy, Bartholomew discovers that he has some superpowers dealing with alternate worlds (the quantum theory bit), that he can walk in the rain without getting wet, and loses his sight. And, of course, he's a child prodigy. He calculates the distance and curves in his calculator head, so blindness aint' a problem because he can add 2 + 2 and calculate his way through the world.

The killer learns that a girl he once raped gave birth to a baby, and decides that the baby must be Bartholomew, so he goes on in a search to find the boy and kill him. The child turns out to be a girl, and she and her mother flee the evil killer only to end up being taken care by...AGNES, THE MOM OF BARTHOLOMEW. So when the killer finds them, he finds the girl (who is a brave prodigy too, though she has eyes) and the boy enters the scene.

BIG CLIMAX: The killer is ready to kill the boy, but...the girl pushes him into an alternate reality because, it turns out, she has superpowers too. All in about three sentences. He's gone forever.

BOOL ! THE END.

The remaining twenty or so pages serve to wrap up loose ends, and on the last page the boy regains his sight. Yes, the fact had **NOTHING** to do with the actual plot.

Koontz's characters have gone from naively charming (in a way) to simply naive. The melodrama is on the TV soap opera level. He spends paragraph after paragraph describing how brave and good Agnes is, how she delivers pies around the town to people who need pies and help. When her boy is born, he doesn't cry, doesn't take a poo, he isn't a kid; he's a robot.

Some might say that Koontz doesn't want to show the reader "unnecessary" information about growing-up of children, but if he constantly abuses the "show, don't tell" writing method and devotes page after page to stuff like this:

"Week by week, the slender sapling of frustration had grown into a tree and then into a forest, until Tom began every morning by looking out through the tightly woven branches of impatience" - what stops him ? One might guess that he's just lazy and decides to take the easy way out and create perfect, ideal children for one simple reason - they're easier to write, they never cry, never argue, and according to him are the dream of every parent.

WRONG. Who wants to have a damn machine ?

Koontz makes a point by clearly showing which characters are good or bad. Here he gives his heroes the biblical names of the saints (Bartholomew, Grace, Celestina, Seraphim, Thomas and even **Paul Damascus**, hell, one girl is named...**ANGEL**). The sole bad guy here is named **Enoch Cain**. Get it ? Enoch Cain. Talk about metaphors and implied meaning.

The good guys are so saintly that the reader can't connect with them - it's quite hard to connect with a deity that drives around in a van and gives away pies. So the reader ends up rooting for the bad guy - who of course is present as stupid, bad, vile and disgusting person.

All of the characters are of course so well stocked on cash that they don't have anything better to do but just go and have adventures.

Koontz can't write kids; he just can't get them right. He deprived kids from all things that make them kids: emotions. His kids are too perfect, too smart, to ideal. He made **both** kids in the novel child prodigies, excelling at basically everything and pooping pure gold. Here's an excerpt.

"Each life," Barty Lampion said, "is like our oak tree in the backyard but lots bigger. One trunk to start with, and then all the branches, millions of branches, and every branch is the same life going in a new direction."

If you can imagine a three year old, who still uses potty, saying this in a pre-pubescent, pre-breaking, lisping chipmunk voice, without shedding tears of laughter I salute you.

It's even funnier when he reagins his sight. The boy realized at the age of three that he can walk in the *idea* of rain, so he won't get wet. At the age of thirteen, he realized that he can use the *idea* of sight to see again. He spent **TEN LONG YEARS** without realizing that simple fact.

Guess the prodigy turned out to be a fool after all.

However, he has to do something to see and that would be to hard for him, right ? So he gets married with the little girl from before, and they have a daughter...who has superpowers too, and gives her dad his sight back, permanently. And to top the cake, they have a...**golden retriever**. I actually laughed at that, because of the sheer fact that when the book has over 800 pages there just has to be a dog in it, since it's a Koontz book, and boom ! t h e r e i t i s !

I could go on and on but honestly, if a man writes eight hundred pages about a killer hunting down the good guys and then eliminates him in 15 words, he doesn't know how to quit.

I do.

Stay away from this book.

Tracy says

I am a huge Koontz fan but this just did not do it for me.

Janet Forster says

I really enjoyed this Koontz book. Yes, it got a bit overly sentimental at times, but on the whole I preferred it to some of the other Koontz books I've read lately, which have been hugely formulaic and so very predictable! I enjoyed the multiple universe aspects (not sure how a few of the explanations would go with real scientists, but I'm not one of them, so no problem there) and the twists and turns. I thought Enoch Cain one of his more interesting villains. Of course, if you don't enjoy drama, detail, deep character development, a bit of a spiritual journey, and, of course, a dog - isn't there always a dog somewhere in a Koontz novel?? - thrown in with everything else that goes with this genre, then you're probably better off looking else where.

Rick says

NOTE: I am a HUGE Dean Koontz fan, but I'm also objective. Within the horror/suspense genre, Koontz

generally writes two types of novels: 'government conspiracies', or 'madman chasing an innocent man/child/woman/dog/couple/ all of the above.' The gov't ones are fine, as a matter of fact, it was "Strangers" that got me hooked on DK. But there's only so much you can do with 'black ops' and 'the government within the government.'

While "From the Corner of His Eye" DOES have a madman chasing innocent people (WHAT? no dog?), it's a very different type of Koontz novel. If you read the cover notes, you pretty much have most of the 'life and death suspense' figured out. You've been told, within the first couple of chapters, almost everything (but not quite) about who's going to die and who will live on.

But for ME, that was okay, because in THIS novel, the story of the characters--each beautifully written and fleshed out--IS the journey. "From the Corner of His Eye" is far more than suspense (and there IS still plenty of it)...it is a deep, powerful SPIRITUAL book.

The characters are some of Koontz's best. The villain is deliciously loathsome, yet such a sociopath that you almost feel...not SORRY for him, but just find yourself saying "what a pathetically deluded creep!"

Mark Tilbury says

This is the second time I've read this book. The first time being about 15 years ago. I remember it being a good read but it was even better this time. Koontz's writing style, dark humour and excellent descriptive passages are a joy to read. The characters are a varied mix that combine well together.

The story combines two different threads that are interwoven in a way that avoids confusion and makes you wonder how they are connected. The character Enoch (Junior) Cain is one of the best characters ever created. His ways of thinking, how he justifies his actions and how he thinks about himself had me sometimes laughing out loud. He's the antagonist, evil personified, yet thinks he's God's gift.

Covering aspects of religion, faith, love, family and quantum physics, may at first glance, seem a strange mix, but it works really well. The physics side of things is explained well so is easy to understand and see why it was used.

There's a line towards the end of the book that says, "More often than not, God weaves patterns that become perceptible to us only over long periods of time, if at all." Koontz has woven patterns throughout the book, which does take a long period of time to read, but I think everyone should.

Jeffery says

I was disappointed by this one. Koontz's initial idea was brilliant, and I love the quality of his prose. I enjoy the way he writes because it's so vivid and detailed; at his best moments he paints with words. However, at his worse moments he comes up with great ideas but does nothing with them. Ultimately, he does not achieve an interesting narrative with this book. I liked the characters for the most part but the story was just kind of lame to me. I found the villain disgusting but not necessarily intimidating, and I agree with other reviewers that it was hard to sympathize with the hero. The action was both slow and silly, and the villain dispatched too easily after a great build up. The connection between God and quantum physics was

introduced but not fleshed out very well. I don't know if he wanted us to feel stupid by not explaining why he introduced these concepts, or awed by the child prodigy hero. I disliked writers who introduce ideas then don't flesh them out. In the Corner of his Eye was an interesting but disappointing read.

Tom says

In a Dean Koontz book, if there's someone he describes as particularly good, gracious, or appealing; you can be sure that something very bad is about to happen to them.

There's plenty of that in this book, which tells a number of stories, all tied together by the actions of the villain. There are good number of biblical references, with most characters having a biblical corollary; especially Bartholomew, one of the heroes of the story, who has as his namesake one of the lesser known Apostles.

In the end, it's clear that Koontz is mixing a good stalker-murder-thriller with an interesting theory about religion and quantum physics... namely, that religion and quantum physics can not only coexist but actually support each other.

If none of that makes sense, you probably just need to read the book.

Tara says

Favorite Quotes

She lived for others, her heart tuned to their anguish and their needs.

His blue eyes were seas where sorrow sailed.

Not one day in anyone's life is an uneventful day, no day without profound meaning, no matter how dull and boring it might seem, no matter whether you are a seamstress or a queen, a shoeshine boy, or a movie star, a renowned philosopher or a Down's-syndrome child. Because in every day of your life, there are opportunities to perform little kindnesses for others, both by conscious acts of will and unconscious example. Each smallest act of kindness—even just words of hope when they are needed, the remembrance of a birthday, a compliment that engenders a smile—reverberates across great distances and spans of time, affecting lives unknown to the one whose generous spirit was the source of this good echo, because kindness is passed on and grows each time it's passed, until a simple courtesy becomes an act of selfless courage years later and far away. Likewise, each small meanness, each thoughtless expression of hatred, each envious and bitter act, regardless of how petty, can inspire others, and is therefore the seed that ultimately produces evil fruit, poisoning people whom you have never met and never will. All human lives are so profoundly and intricately entwined—those dead, those living, those generations yet to come—that the fate of all is the fate of each, and the hope of humanity rests in every heart and in every pair of hands. Therefore, after every failure, we are obliged to strive again for success, and when faced with the end of one thing, we must build something new and better in the ashes, just as from pain and grief, we must weave hope, for each of us is a thread critical to the strength—to the very survival of the human tapestry. Every hour in every life contains such often-unrecognized potential to affect the world that the great days and thrilling possibilities are

combined always in this momentous day.

In the healing ways of women that remained mysterious to [him] even as he watched them do their work, tears were followed by reminiscences that brought a smile and soothed, and hope was always found to be the flower that bloomed from every seed of hopelessness.

Diane says

Ok read! intriguing and twisted but a little rushed with the storyline (paperback!)

Johnny says

After a lifetime of thrillers, (semi-)horror stories, conspiracy tales, etc. Koontz finally comes with a story so different from everything he has written before, yet at the same time is a culmination of all the good versus evil themes he has always incorporated in his books. I've read "From the Corner of His Eye" about half a dozen times and each time it's like I'm seeing new things in it.

It's an enormous task to summarize this book in a single paragraph. I've tried several times but I just can't do it. Basically, the essence is this: While Agnes Lampion gives birth to Bartholomew, and Seraphim White gives birth to Angel, Seraphim's rapist (and thus Angel's father) pushes his wife off a lookout tower. Detective Thomas Vanadium is certain of Junior Cain's guilt and follows him around, even after Cain supposedly kills him. When he hears Cain mutter the name Bartholomew in his sleep, he sets off a series of events that will change the lives of many.

I know it sounds confusing, but in the book it all makes perfect sense – if you're willing to accept the reality of divine intervention here and there. It's a book which introduces us to many different characters in many different places, and in the end it all comes together.

Koontz has hinted at his fascination with quantum theory and the possibility of other worlds in parallel dimensions in his Chris Snow books, and here he takes it one step further by introducing characters that have some kind of special sense about the way things are, and who can also manipulate those dimensions. Thomas Vanadium can throw quarters into other worlds; little Bartholomew can sense those other worlds and is able to keep dry during rain by walking into the idea of a dry world; Angel has a more visual perspective on the whole issue but only develops her own power at the novel's climax – and their offspring at the end of the novel is actually able to step into those other worlds herself. In the Frankenstein novels, Koontz will kind of combine Vanadium's quarter throwing and Mary Lampion's power of teleportation for Deucalion.

I read this novel for the first time after reading "Timeline" by Michael Crichton and a non-fiction work by David Deutscher about "The Fabric of Reality", mentioned in the "Timeline" bibliography. This gave me an immediate understanding of what was going on in "From the Corner of His Eye" and Koontz's ideas pretty much altered my own view on the world and the possible afterlife. The book really resonates with me, which is probably the reason why I often place it on my number one spot of favourite Koontz books.

The most intriguing character in the novel is the villain, Junior Cain. Self-proclaimed God's gift to women, we never really get a handle on him. He's heavily disturbed in more ways than one, self-delusional at best,

acutely obsessive, eerily cunning at times but also very clumsy in his execution. Even though he comes over as a bumbling idiot more than once, personally I believe he's the more dangerous of Koontz's villains, somewhere in the same category as Edgler Vess in "Intensity". While Cain's antics are responsible for a huge part of the novel's humor, he's also a very sad character. Villainous, sure, but also a pitiful victim of a self-fulfilling prophecy. If there's one Koontz villain I certainly wouldn't want to meet in real life, it's him.

The main story takes place over the course of three years in the mid sixties. I often wonder why, since all other Koontz books take place in the time they were written. Is it because at the end of the novel, we have several flash forwards and finally end up in modern times, and if the story had started there, it would end thirty years into the future? Or is it because, in this day and age, Junior Cain probably wouldn't be able to get away with everything he does because of better techniques in crime scene investigations? No doubt Koontz had a more profound reason.

"From the Corner of His Eye" is an immense novel, over 600 pages, with a plethora of characters, which must have been a huge writing task. I'm sure the book pretty much wrote itself when it comes to content, but putting everything in the right order looks to have been one hell of a mind job.

Lisa Mccurdy says

MY VERY FAVORITE KOONTZ WORK OF ALL TIME!!! (I would also like to note that it is his favorite accomplishment as well.) This book was recommended to me when I was 17 by my husband to-be and was the first Dean Koontz book I ever read. It is the PERFECT example of his superiority to other authors of his time and made me an absolute obsessed fan. I then became a collector and this is what started it all. It is a complex tale of vivid characters and includes every emotion you could think of while incorporating many genres of literature. I don't know how a person fits so many dimensions into one book but Dean pulls it off like it's child's play. The writing style is so fluid you almost forget you are reading and the pages turn by themselves. This is my all-time favorite book and a MUST READ!

Mike (the Paladin) says

A good example of what some are calling the "new Koontz". Maybe, I know I like this book. There are several of his more recent offerings that I have really enjoyed and this is one.

Also he has one of his more "interesting" villains here. I can't say anymore without giving a spoiler, but this is one of those horrible yet laughable evil killers. You can't laugh at the evil bloody acts, but the interesting "mental gymnastics" of this guy are well done.

Koontz moves into the realm of science fiction/science fantasy here and it's an interesting "take". The female protagonist/ mother in the story is a nice woman...even a good woman yet at times she drives me crazy...up the wall so to speak. Each character is pretty fully formed and the story's "hook" (view spoiler) is handled well.

As mentioned the story very much circles around the many (somewhat esoteric) characters. But by far our Villain (Enoch Cain Jr) is one of Koontz's more weird and fairly original creations. To call him a psychopath is to just scratch the surface of his personality.

The villain's evil, the kids are cute. The story has redemption, pathos, and quite a few twists and turns.

Enjoy.
