



Descendants of Darkness, Volume 3

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The business of death is never simple. Booked on a cruise ship headed for Hong Kong, Asato Tsuzuki finds himself entangled in yet another one of Dr. Muraki's nefarious schemes. There's a killer on the loose and corpses are piling up at an alarming rate. Tsuzuki immediately suspects his old nemesis is somehow involved. But his theory falls apart when Muraki unexpectedly becomes one of the murderer's victims.

Descendants of Darkness, Volume 3 Details

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From Reader Review Descendants of Darkness, Volume 3 for online ebook

Shannon Fay says

This volume is great, but also tough to read, mostly for Hisoka's sake.

I find his backstory moving, and compelling, but it hurts, and it sucks, and I feel for the poor kid. But on the same note, I'm really glad that he has Tsuzuki now and that there's someone he can trust, because he needs it, he definitely needs someone who can fight for him, and make him feel safe, and hey, in the last volume, he was there for Tsuzuki, so good on them.

The creepy Dr. Muraki makes his return, and that guy is just downright evil and sociopathic. Although I will say he's well written, because I love to hate him.

This volume ought to have a trigger warning for sexual assault though, and while it doesn't take up a HUGE part of the story, the creepy subtext is there as long as Muraki is, which is the whole time basically, and with the tarot murders it makes for a rather macabre feeling plot this time around.

I will say also, that towards the end, I really like the direction that Hisoka and Tsuzuki's relationship is heading (I ship them), because I think Hisoka needs someone to rely on, to trust who can help him heal and get over the pretty recent trauma of his human death and the circumstances thereof, and Tsuzuki needs someone to protect and care for who can help him forgive himself for HIS past shit. So I think together, they can make each other better, and I'd like to see that.

Cathryn Ferrara says

Not as good as the first to, the art is just very jumbled I have a hard time distinguishing the characters especially in the action frames. Also there are some odd over done elements to the nemesis Muraki story line I think I prefer one shot stories about Tsuzuki and Hisoka than the bigger plot line.

Anastasia says

AMAZING!!

Lissibith says

Warning for sexual assault and attempted sexual assault apply heavily on this one.

The base story is a good one - a mysterious ghost, questions of class and rank privilege, the way different people can view the same person differently based on their history and how that can cause conflict, all aboard the claustrophobic setting of an ocean liner at sea.

It's not that well played, however. The mangaka still seems to have some problems winding things down and whatever some of the side notes earlier might have said, this is a very yaoi book, and it serves that aspect of itself over a non-awkward resolution to a gory and sometimes really interesting crime story.

Kati says

The whole manga consists of one story only, King of Swords, and it all takes place on a fancy liner. Until now, I always put YnM in the "non-yaoi" shelf but this one really crossed the line into BL and the subtext between Muraki and the boys became text, even though not overly graphic. Though it surprised me a bit how casually the mangaka treats sexual assaults...

Samantha says

This has my second favorite story arc so far!

Jody Mena says

Suspenseful, funny thrilling, sexy and beautifully drawn! My favorite volume yet - Muraki is so evil, but I think he's got to be my favorite at this point; he's so compelling! I'm really looking forward to reading more!

Ellen says

This is the volume where the author used the term "depraved bisexual" to justify having a "sexy" rapist villain.

regrets, regrets

Miriam says

[organ transplants (hide spoiler)]

Samantha Bustos-Hubeny says

I really dislike the fact they don't fight Muraki when they see him. Cover be damned. If I couldn't kill him I would still try. I guess they aren't exactly ghost cops but it just seemed too calm and silly when they saw him.

Elyse says

The 3rd volume only have one main arc. This time, the story takes our favorite pair (plus the Gushoshin) on board of the Queen Camellia, a luxury cruising ship. Hisoka is pretending to be the son of a rich C.E.O, while Tsuzuki is a card dealer in the boat casino. It also the return of Dr.Muraki (who is up to no good). Murders start to happen and the victim is left with a tarot card. Tsubaki, the daughter of the ship owner also starts to receive cryptic letters from an admirer.

Muraki is still a creep and totally obsessed with Tsuzuki. It is a good thing that Hisoka is there to the rescue. The young Shinigami is much more emotional here. I like the fact that we him in a vulnerable state. The prove that the boy is not always harsh and cold.

The finale was beautiful. The partnership between Hisoka & Tsuzuki is slowly growing and the two finally start to realize that they need each other.

Leila Anani says

Wow this is a seriously dark and twisted volume. Tsuzuki and Hisoka are sent onto a casino cruise-ship bound for Hong Kong to investigate the high volume of humans dying before their time in HK. Evil Dr. Muraki (yes the guy who murdered and raped Hisoka) is onboard, but what is his involvement?

Not quite as good as the previous volume in terms of both art and story there's still a lot to enjoy. Muraki is a creepy sadistic villain and really steals the show. His pervy obsession with Tsuzuki is disturbing as is his bloody relationship with Hisoka. One of the best and most interesting villains I've come across in a manga for ages. Some nice slashable (though not blatant) relationship moments with our two heroes towards the end.

Serial murder, torture, rape, black market organ trafficking - it's all here. If you like your supernatural dark check this out.

Brianna says

pretty good.

earthy says

Artwork still deteriorates at times, and this storyline is less interesting than the Devil's Trill from vol. 2. However, there's some great character development for Hisoka, and his relationship with Tsuzuki has some great highlights toward the end of the book. Muraki also reappears, creepier than ever (insert violence/sexual assault/shounen ai warning here).

This is an engaging series, but I wish the artwork were more consistently high quality, and I was very disappointed to learn that the mangaka has put the series on hiatus (read: it will probably never be finished) as of volume 11.

And I get that it's plot and all, but Muraki is truly, TRULY creepy. The non-con subtext (or, in Hisoka's case, the blatant rape, murder, and continued sexual harrassment) is extremely disturbing. Hopefully Hisoka and Tsuzuki will continue to be endearing and interesting enough to make up for it, or else the squick factor will win out....

Kari Trenten says

People are going missing from Hong Kong. They're not dying when they're supposed to. These discrepancies are connected with a cruise line which travels between Japan and Tokyo, the Queen Camellia. Shinigami Asato Tsuzuki and Hisoka Kurosaki are sent on board to investigate, undercover.

The situation becomes more complex when a series of murders begins, involving Tarot cards and messages addressed to a young girl, Tsubaki, daughter of the cruise ship's owner. To make matters even more complicated, her personal doctor is none other than Tsuzuki and Hisoka's old nemesis, Kazutaka Muraki. Reawakening Hisoka's nightmarish memories of him and doing all he can to crawl into Tsuzuki's bed by fair means or foul, Muraki seems capable of anything. More than capable of committing the murders on the ship. Only he adds to the mystery by dying in a bed of roses, left with a Tarot card himself.

What is going on the Queen Camellia? Which one of the elite passengers is the killer? How can Hisoka keep himself detached when his own dark intimacy with Muraki mingles with Tsubaki's love for her doctor, binding the two of them closer together? What can Tsuzuki do for his partner when he's in such emotional turmoil?

Artwork, plot, and character development all reached a new level in this volume. Hisoka's strength, vulnerability, and his curse at Muraki's hands were all beautifully depicted. The meld of his memories and emotions with Tsubaki's, their feelings about Muraki showed the tragic side effects of Hisoka's powers in action, deepening the bond between them. Hisoka's own response to Muraki, how he first sensed Muraki on board the ship, and the power of Muraki's curse were some of the most darkly sensuous panels shown in this series yet. Equally dark and sensual were the moments between Tsuzuki and Muraki, where Muraki reveals just how much he desires Tsuzuki's body and life force. The angelic/demonic elements of Muraki, even when lying dead, his relationships with certain characters symbolized by flowers (roses for Tsuzuki, sakura blossoms for Hisoka, and camellias for Tsubaki) added an additional level of depth to the artwork. The murders were gruesomely aesthetic, providing a menacing background against which Tsuzuki and Hisoka could shine, Muraki presiding over all like an angel, a demon, a ghost, a vampire, and a master sorcerer all at once. Throughout the plot, Tsuzuki and Hisoka's bond grew, becoming more tender until the last panels, which left the impression of the ultimate love story of the entire sequence was between the two of them.

For beautiful, complex artwork, playing out a symbolic storyline in time with a tight, main plot, developing and deepening the characters in the process, this gets four stars.
