



John Saturnall's Feast

Lawrence Norfolk

[Download now](#)

[Read Online](#) 

John Saturnall's Feast

Lawrence Norfolk

John Saturnall's Feast Lawrence Norfolk

A beautiful, rich and sensuous historical novel, *John Saturnall's Feast* tells the story of a young orphan who becomes a kitchen boy at a manor house, and rises through the ranks to become the greatest Cook of his generation. It is a story of food, star-crossed lovers, ancient myths and one boy's rise from outcast to hero.

Orphaned when his mother dies of starvation, having been cast out of her village as a witch, John is taken in at the kitchens at Buckland Manor, where he quickly rises from kitchen-boy to Cook, and is known for his uniquely keen palate and natural cooking ability. However, he quickly gets on the wrong side of Lady Lucretia, the aristocratic daughter of the Lord of the Manor. In order to inherit the estate, Lucretia must wed, but her fiance is an arrogant buffoon. When Lucretia takes on a vow of hunger until her father calls off her engagement to her insipid husband-to-be, it falls to John to try to cook her delicious foods that might tempt her to break her fast.

Reminiscent of *Wolf Hall* and *Jonathan Strange & Mr. Norrell*, *John Saturnall's Feast* is a brilliant work and a delight for all the senses.

John Saturnall's Feast Details

Date : Published September 4th 2012 by Grove Press (first published 2012)

ISBN : 9780802120519

Author : Lawrence Norfolk

Format : Hardcover 409 pages

Genre : Historical, Historical Fiction, Fiction, Food and Drink, Food, Fantasy, European Literature, British Literature

 [Download John Saturnall's Feast ...pdf](#)

 [Read Online John Saturnall's Feast ...pdf](#)

Download and Read Free Online John Saturnall's Feast Lawrence Norfolk

From Reader Review John Saturnall's Feast for online ebook

Lydia Presley says

It's interesting, because I've come across a controversial subject two days in a row in reading. John Saturnall's Feast, while being a fabulous story (and one that had me drooling), carries the honor of being a historical novel and as such, will get a little more leeway from me.

So what is that controversial subject? It's rape, folks. It happens in books, I get it. My issue is when it happens and we're supposed to just forget about it and move on, much like the women characters who experience it in the books. Now, I know in the time period this book is set in, rape happens. It happened then, and I know for sure those women then did not have the resources and information we have today about it's lasting effect. They were just affected, and then they moved on. So this paragraph is all I'll say on the subject. I wish Lawrence Norfolk had given Lucretia a bit more respect and had her maybe, I dunno, wait a little while longer to move forward on any sort of physical relationship, but that's my modern sensibilities kicking in.

As for the rest of the book? It was fantastic. Each chapter began with 17th century (I believe?) writing about the preparation of a feast. People, I didn't know half of the ingredients as they were being described, but my mouth was watering. And then there came whatever gelatin concoction John made - it sounded MAGNIFICENT. And it was probably something gross like old ladies marshmallow salad at church pot lucks. But anyway, the description of the food was amazing and I was so caught up in the happenings and the vivid images that I could see everything coming to life.

I think this would be a fabulous book club read. There's so much discuss-able material and quite a few historical events are touched on that really centered the story and brought it to life.

Kate Mayfield says

Lawrence Norfolk's elegantly written JOHN SATURNALL'S FEAST is utterly captivating. An interest in history or the 17th century is not necessary to become completely swept away by the story - a testament to Norfolk's magic. One needs only a desire to read a beautifully constructed story of a boy who desperately struggles to stay alive in his young life. He is the boy who emerges from a tragedy in ancient woods only to be thrown into the kitchen of Buckland Manor where he must earn the right to use his talent. We cheer him on as he labours to become the greatest chef, to create the most complicated and magnificent dish, to oversee the most important feast. John Saturnall is the boy who becomes a man in the face of another struggle for the love a forbidden woman and their survival amidst his enemies and the backdrop of the Civil War.

This is an artful, carefully wrought novel. The extraordinary descriptiveness on each page is a joy. Each character is authentic. Norfolk has written a book that lingers and enthrals.

Martha says

This is one of the books I got for the cover and in that aspect I don't regret buying it for the full price which is almost the same as a hard cover. For the cover and overall packaging alone I'd give this a five-star rating. Alas, you should never judge a book by its cover. Lol.

I'm not saying this is not a good book. It is. I liked that it was ambitious in a way that it talked about religion and that it's a historical fiction but I thought it had a weak ending. I suppose it was my fault because the plot and the blurb (and the cover!!!) was so promising I expected way too much from it. Especially when John's mother said ... "there's more." I waited (!!!) for that more! Lol. John and Lucy's love story dragged too. I get the whole it's a family thing but ... Yeah. Haha! I also thought there were too many characters here and I can understand the part that the story ran for years but some were probably unnecessary?

Overall, the book had a good start ... and that was it. The most I can give this is a 3.5.

Jenny (Reading Envy) says

Basically, i just don't have enough patience for books like this. The idea of a magical feast that saves the princess is interesting but I'm 200 pages in and nothing has happened yet... Lots of imaginary food descriptions.

Maya Panika says

This is a delightful book that I liked very much, but not without reservation. The premise of a universal Feast, the feast of life that dates back to a time before the Romans was a fascinating one, but it got lost in the welter of detail about the many more mundane feasts of a great house in the seventeenth century. The everyday story, of John's slow rise from scullery boy to head cook and his unrequited love for the spoiled and wilful lady of the house was slow to unfold, but quietly fascinating. For a while, I became completely enveloped in the gentle pace of these lives, lived by the seasons and the days of feast and fast.

But the pacing is odd. It starts out very slow, with John's early life, as he learns to read, learns of meadow herbs and seasonings and how to cook - from his mother and from a near-sacred book, learning about 'The Feast'. There's an almost aching attention to detail, but so beautifully described that the lack of a solid story hardly seems to matter. This slow pace continues as John leaves his home to learn how to cook in the kitchens of the great house where his mother learned her art, then everything suddenly speeds up as we race through the Civil War and John leaves to fight for the king, then hits breakneck speed; John leaves the house for - who knows where? His years away are omitted completely. And then he returns for something of a predictable end.

Maybe the pace is meant to reflect the times? The daily round for the people in those days must have been as predictable, as un-changing as the seasons and holy calendar that confined and consumed their lives. The

sudden advent of war – and such a cruel war, bringing with it unimaginable destruction, undreamed of change – must have come like a bolt of cruel lightning, burning everything ever-known and replacing it with harsh religion and cold misery. If this was Lawrence Norfolk's intention, I have to say, I don't truly think it works. I personally loved the slow un-folding of the pre-war chapters with all their fine-worked details, the sudden change of pace and omitting of important chapters in his protagonist's life was just confusing.

For all its fine-crafted beauty, there is something empty at the heart of this book. There's a wealth of detail about the things that go on, but very little depth of feeling because the characters never really came alive - and there are some marvellous characters: the childhood sweetheart subsumed into the church, the manic puritan priest, the foppish wastrel suitor, and Heron Boy! Who was heron boy? Where did he come from, what was his story? I would have loved to know. All of the characters could have been magnificent, but none of them came fully fleshed, they all seemed devices to hang the story and the details on. John Saturnall was the most nebulous of all, he seemed somehow colourless and ghostly; at times I felt I could see right through him. So much happens to this man, but there's never any sense of anticipation, of wondering or conjecturing what might happen next, because he never felt like a real man to me and so nothing he said or did could move me.

And after all my moaning, you're probably wondering why I've given this book 4 stars. Three stars would simply not do it justice; there's a beauty in the language and a depth of intricate detail that's astonishing and lovely. I did enjoy it very much, but couldn't love it.

Susanne says

Ein grandioses Leseerlebnis! Kurzweilig, detailverliebt, spannend. Wie erwartet, handelt es sich um einen historischen Roman. Die Hauptfigur John wächst in einem kleinen, abgelegenen und furchtbar ärmlichen Dorf im Norden Wales in der ersten Hälfte des 17. Jahrhunderts allein mit seiner Mutter auf. Susan ist die Kräuterkundige und Hebamme des Dorfes. Sie wird solange akzeptiert, bis ein religiöser Eiferer das Dorf nach einer Epidemie gegen sie aufwiegelt und sie in die Wälder vertreibt. Erst jetzt wird das Hauptthema deutlich: Auf der Flucht erfährt John von seinem spirituellen Erbe. "Das Festmahl" ist eine heidnisch-gälische Vorstellung, deren Geheimnis John auf Anweisung seiner Mutter nachgeht. Die Suche nach seiner Identität verwickelt ihn in den englischen Bürgerkrieg, eine nicht standesgemäße Liebe und in die Intrigen und Künste, die eine herrschaftliche Küche der Zeit zu bieten hatte. "Das Festmahl des John Saturnall" ist damit eher ein Entwicklungsroman, in dem die historischen Ereignisse als Hintergrund für die innere und äußere Entwicklung des Helden dienen. Zu meinem Lesevergnügen hat beigetragen, dass John ein überaus sympathischer Protagonist ist, neugierig, engagiert, loyal, empathisch, ein bisschen hitzköpfig, dem ich auf seinem abenteuerlichen Weg gerne gefolgt bin. Norfolk gelingt es, sowohl das ärmliche Tal von Buckland als auch dessen Herrenhaus und seine Bewohner so lebendig zu beschreiben, dass man es gar nicht verlassen möchte. Details über die Kochkunst, die Organisation einer Großküche des 17. Jhs. haben mich fasziniert, könnten andere natürlich langweilen, vor allem, weil der Großteil der Handlung in der Küche von Buckland Manor angesiedelt ist und nicht auf den Schlachtfeldern des Bürgerkrieges. Für mich ein eindeutiges Plus! Ich bin vom Eintauchen in die Alltagsgeschichte, in diesen Mikrokosmos begeistert. Um jetzt nicht völlig unglaubwürdig zu wirken, will ich wenigstens einen problematischeren Punkt erwähnen. Manche Handlungsstränge lässt Norfolk ins Leere laufen, es gibt Fragen, die aufgeworfen werden und bis zum Ende offen bleiben. Aber auch das hat für mich das Leseerlebnis nicht geschmälert. Absolute Leseempfehlung für Freunde von historischen Entwicklungsromanen mit Schwerpunkt Alltags-/Küchengeschichte.

Knjigomanijak says

Ne znam zašto sam uopće ovu knjigu uzela u knjižnici, iako nisam pročitala niti njen kratak sadržaj. Iskreno, privukla me njena naslovnica, te pisac o kome sam nedavno čitala. I što reći na sve to? Nisam nimalo požalila, jer je ova knjiga zaslužila svaki minut mog uložnog vremena.

Radnja romana događa se u Engleskoj u 17. stoljeću, to nije priča počinje 1625. godine i vodi nas kroz razdoblje vladavine Karla I, opisuje engleski građanski rat, te obnovu monarhije.

Glavni lik romana je dječak John Saturnall, koji živi s majkom koja je travarica, vidarica i koja poznaje trave i različite biljke, a uz to umije i čitati, te je zbog svega toga smatraju vješticom. Budući da žive u malom, engleskom selu i u vrlo pobožnoj sredini, njihov način života ne odgovara visokomoralnim ljudima na položaju, te je zbog svega toga John osuđen na maltretiranje lokalne djece, a kasnije i odraslih. Kada u selu izbije epidemija bolesti, John i njegova majka budu protjerani, a njihova koliba spaljena.

Te hladne zime u Bucklandovoj šumi, majka mu umire od gladi i hladnoće. Prije smrti ostavlja mu knjigu koju je ponijela sa sobom, a u kojoj je opisana drevna Saturnova Gozba, drugim riječima rajaska gozba, koju su štivali i pripremali sljedbenici Adama i Eve. Johnu daje zadatak da nastavi veličati Gozbu.

Nakon toga, dječak odlazi u dvorac Buckland gdje od običnog perača posuša, postaje izvrstan kuhar zbog iznimnog talenta koji on naziva svojim "demonom na dnu nepca". To je prepoznavanje mirisa hrane i istančan ukus za jela. I ne samo to: njegov talent da od ničega stvori sve, jednom riječju, umjetnik kulinarstva i samog kuhanja.

Naravno, postoji tu još jedna ljubavna priča koja me od samog početka zaintrigirala i tjerala na daljnje čitanje da vidim kako će se završiti. Ne kaže se badava da ljubav ide kroz želudac, ovdje sam puno puta na to pomislila, bez obzira na sam tijek događaja u knjizi. Ono što me fasciniralo u samom romanu je umijeće pisca da poveže povijesne događaje sa kulinarskim umijećem i hranom. Isto tako svaka cjelina počinje sa jako zanimljivim receptom, koji su specifični svaki na svoj način, jer govore o načinu spravljanja hrane u davnom 17. stoljeću. Moram priznati da sam se nekim receptima baš nasmijala. (Npr. "riba se kuha koliko je dovoljno da izmoliš Zdravomariju", ili "zatim uzmi hladno vrhnje, topli med i ljestve...") Sve je to popraćeno bogatim crtežima.

Ova knjiga je jedno pravo malo bogatstvo mirisa i okusa, na koje dok ga čitate nikako nećete ostati ravnodušni. Završiti ju sa jednim zanimljivim citatom iz samog kraja knjige: "Jabuka je bila sve što je Eva poslužila Adamu. Ali i to je bila Gozba."

Tuck says

despite some predictable romancey stuff, there is enough surprises, grit, and historical atmosphere that i just loved this book. i coulda swore i already did this review once. i think gr:s is eating my reviews. anyway, can you imagine washing the dishes in a huge castle kitchen in 1620? it werent pretty.

Aimee says

This book had all of the elements that I love in historical fiction, the most important being that as I read the story I felt like I was there in the 17th century kitchen beside John watching him and all of the other workers prepare the food. I love it when I become so engrossed in a story that I feel I am right there with the

characters and Norfolk does a wonderful job of bringing this story to life.

Each chapter begins with a recipe written by John that he prepared for the feasts. They were fun to read and the descriptions of the food prepared throughout the book were some of the best I have ever read, and I have read a lot of books about food. It was interesting to read about how the kitchens were run in a large manor and all of the different jobs there were to do.

The other part of the book I enjoyed was the love story between John and Lady Lucretia. Both characters were strong and likable and they had lots of chemistry together which made the book all the more enjoyable.

This is a great book for any historical fiction fan. It is beautifully written, complex, and has a rich setting full of interesting characters. I am very glad that I picked this one to read, I think it will be on my list of favorite books of the year.

Helle says

Who would have thought a book about food could be so exciting?

Exciting might not be the right word. The novel builds up slowly, and it took me a while to get caught up in the story, but when I finally did, it was a sensory, aesthetic feast that awaited me, intoxicating the senses but also giving me an insight into the time before and surrounding the Restoration in England.

Occasionally, it read a bit like a young adult novel (overcoming small obstacles and conquering enemies, making new friends, falling in love for the first time), although never in a superficial, naïve kind of way but rather as befits a historical novel of literary rather than popular leanings.

I've read that one's vocabulary is challenged/expanded when reading Norfolk, but that isn't so much the case in this book given that the main character, whom we follow throughout the book, is only 11 when we first meet him, and he becomes an adult only towards the end. This was a good choice, however. I really got to like John Saturnall. (And it's not quite true about the vocabulary in this book: There is an immense amount of words to do with medieval food that I'd never heard of before. And when, in a friend's Danish translation of the book, *bukkenade* becomes *bukkenade*, *camelade* becomes *camelade*, I'm really none the wiser).

I might have liked some more introspection on the part of the characters, so the four-star rating is for the aesthetic feel of the story, for the world in the kitchen, for John Saturnall and for the Heron Boy.

Vit Babenco says

“Kings raise their Statues and Churchmen build Cathedrals. A Cook leaves no Monument save Crumbs. His rarest Creations are scraped by Scullions. His greatest Dishes are destined for the Dung-heap.”

John Saturnall's Feast is a witch's brew of a novel...

With its plenitude of culinary adventures and the mystery of the fatherhood it lies somewhere between Wilhelm Hauff's fairytale Dwarf Long-Nose and *The Quincunx* by Charles Palliser...

Also it is a story of the forbidden love... The forbidden fruit from the tree of the knowledge was the only

dish that Eve served Adam.

““But their enemies came,’ his mother continued. ‘They worshipped a different god. A jealous god. His priests called him Jehovah. They condemned Saturnus as a false idol who had led his people into sin. Their amity was lust, the priests said. Their ease was sloth. The Feast was greed.’”

So now it’s time to reclaim amity, ease, joy and Feast...

Laurie says

‘John Saturnall’s Feast’ is set near the start of the English Civil War. John is the child of a woman who is a sort of outcast; an herbalist and midwife, she lives on the outskirts of the village and doesn’t go to church. Of course this means she is thought of as a witch. When a plague runs through the village, she is blamed and they are run out of town. They take up living in a deserted house in the woods, living on late season fruit and chestnuts. She is dying, of both starvation and disease, but before she dies, she teaches John to read from a book about a strange feast held in Buccla’s Wood. It encompasses every form of food; fish, fowl, vegetables, sweets, mammals are all included, and the feast is for everyone, not just the rich as is the way of the land at the time. At her wish, after her death, he is taken to Buckland Manor where he is put to work in the vast kitchens.

John’s life changes totally. Used to being alone or with only a couple of people, he is now constantly pressed by people on all sides. He works every minute of the long day and falls directly into a sleep that never seems to be long enough. Still, given the time and place, it’s a good situation. Food is abundant here, he’s living inside, and after awhile he gets to learn cooking. He’s in a better place than a lot of people.

This is primarily a love story; a love that crosses classes and is forbidden- preserving estates and titles takes precedence over love. It’s also an adventure story; the kitchen staff marched with the lord of the manor when he went to war supporting King Charles, and they were expected to fight with the soldiers. I liked the characters. They are not likable all the time; they do stupid, human, things sometimes. But, in the end, it’s a story about food.

We might think that cooking back in those days was fairly primitive, but it wasn’t. It was actually very sophisticated. One of the culinary trends back then was to create dishes that looked like something else – parts of animals and birds sewn together to create a mythical beast, meat in pastry to look like a bird, sugar creations in the shape of just about anything. Cooks vied to create the most elaborate and surprising dishes- a sort of Iron Chef, Stuarts edition. Most of the year, the diet was rich and varied; the manor supplied fish from its own ponds, poultry, eggs, dairy products, pork, honey, wheat, fruit and vegetables (they did eat their ‘sallets’) and much was stored for winter. A stable trade system meant the upper classes enjoyed sugar and spices. The sheer amount of person power it took to feed a manor was incredible- most workers were specialists, turning the spits in the kitchen, washing the endless stream of dirty dishes, plucking fowl, managing the fish ponds, the dove cote, the hen houses, the spice room, making the salads, cutting up the meat... and all those people had to be fed, too. You can see how a book can be created around a kitchen of the era! The food, and John’s relationship to it and how he uses it to speak to the lady of the manor, is lovingly detailed, much more so, really, than the people.

Food was not always plentiful, however. It was easy to starve back then. The stark difference between the incredible plenty of the start of the story versus what they have to deal with when the Roundhead soldiers steal the food from the manor and destroy what they cannot take shows how dramatically life can change. John falls back on how he and his mother lived in the woods, and on what he learned from the book of the

Feast. He is the hero of the tale, for all the people living on the manor.

What the Feast was is never made clear. It's like a myth of a Golden Age, when all were equals and food was plentiful. Was it a pagan community that had existed in the woods before Christians arrived? Was it a myth to comfort the reader, a dream to hold onto? Did it have a direct bearing on John's ancestors? Was the book a semi-magical teaching aid that allowed John to excel in the manor kitchens later? In the end, it doesn't matter. It allowed John to hold on and to save the manor.

'John Saturnall's Feast' is a story of cycles and renewals, both earthly as the wheel of the year turns and spiritually, as human hope and happiness comes up again and again.

Elvina Barclay says

Reading that this book was about food and history I was intrigued have a copy to read. I had not read anything by this author before. I was quickly captivated by the language and descriptions of plants, animals and the life lived by the main characters.

Young John Sandall lives with his mother in the village of Buckland in early 17th century England. He is an outcast as others in the village believe his mother to be a witch, but they still come to her for cures and advice. As young children begin to die, John and his mother are run out of the village and they go far into the woods to live in an abandoned garden. There John's mother teaches him to read her book of recipes and tells him the story of a great feast. John is orphaned and goes to live in Buckland Manor house and begins his journey from lowly kitchen boy to become John Saturnall, one of the greatest cooks known. His unique palate and natural skills take him to lead the household kitchens. He eventually must coax Lucretia, the daughter of the Manor's Lord to eat when she refuses to wed to keep her inheritance. Amidst the Civil War between the King's Cavaliers and Cromwell's Roundheads that threatens the lives of all in the household, John and Lucretia's story unfolds with descriptions of the way people lived and worked and ate. A brilliant work that was over 12 years in the making from a great storyteller.

Issicratea says

The merits of this book first. It really is quite evocative in its descriptions of a cornucopian, heavily populated seventeenth-century kitchen. A lot of research has gone into this, but you don't get the 'dead hand of research effect' so common in historical novels: the details of food preparation, ingredients, recipes, arcane kitchen roles and duties are brought together in a convincing and imaginatively compelling brew (it's impossible to avoid food metaphors talking about this book). I felt that this was probably the heart of the author's vision for the book, and he brings it off superbly.

The problem for me was that this frankly isn't enough to make a novel, or not a novel of this conventional kind, anyway. A plot is needed. Norfolk does supply us with one, of a fairly conventional ilk (protagonist emerges from hideous childhood bearing the odd scar; love triumphs across class barriers; the undeserving get their dues; the deserving live happily ever after) but it's all fairly formulaic and not especially engaging. I never at any point reading this novel felt a strong desire to find out what happened next, which has to be a bad sign.

The characterization is especially weak. There are a lot of characters, but quite large numbers of them, especially in the Fremantle household in which the bulk of the novel is set, never really establish themselves as anything more than names. Of the more worked-up characters, none struck me as especially memorable. Lucretia is particularly underdeveloped, in a way that is problematic for the whole romantic element. She seems to me entirely a cipher, doing exactly what is needed for the plot at any given moment, but without any coherent character that I could discern. Some elements of her story are simply laughable, such as the supposed climactic moment near the end where she deliberately masquerades as a whorish seductress in order to put Saturnall off her and hence spare his feelings (at least, I think that's supposed to be what happens ... I must say I had rather given up on the novel by that point).

The villains are also a weak point: Clough, Marpot, Piers Callock. I didn't think anyone did completely unregenerate 'baddies', without a hint of redemptive complexity any more - or at least not three of them in a single novel. Frankly, they are clichés. Marpot is even given the arch-villainous characteristic of 'cold blue eyes' at one point, just in case we were in any doubt of his general iniquity.

I found it interesting that Norfolk's endnote spoke of the book having had a 'long and strange' route to publication, and wonder whether the very mixed quality of the resulting work has anything to do with that. It IS genuinely mixed - there are some very good things amid the less good, as I said. To be honest, though, I wouldn't say the language or the evocation of seventeenth century life were any stronger at their best than what is found in Maria McCann's *As Meat Loves Salt*, for example, and I found that a far superior novel to this in terms of character and plot. The Civil War background is also better exploited in McCann. It seemed rather perfunctory here.

Liviu says

Since his very notable debut some 20 years ago with *Lempriere's Dictionary*, Mr. Norfolk has written only one another major novel, *Pope's Rhinoceros* which was what I expected and more - I read it only twice across the years, but I am rereading it too now starting when I heard a few days ago about his upcoming new novel, this one, *John Saturnall's Feast*; as for *Lempriere*, maybe this time (it's at least my 10th try at it) I will manage to get into it...

Anyway, I saw the upcoming *John Saturnall's Feast* a few days ago on Net Galley and I obtained a review copy which I expected to take me a while to read (see above why, noting that *Pope's Rhinoceros* is also a pretty dense and almost 700 pages long though quite a rewarding novel that makes one understand life in Europe ~1520's better than many historical treatises, such is its superb atmosphere and the powerful style of the author).

To my surprise I almost breezed through *John Saturnall's Feast* as it was very hard to put down, but also it stood at about "only" 400 pages and was written in a much more accessible style - a pretty straight forward and more or less chronological narrative interspersed by fanciful "feast recipes" according to particular events of importance in the book. Actually, the style is almost sensuous in a way, though the grime and harsh realities of England from around 1630's till 1662 (with an epilogue set a decade or so later) are very much in evidence also.

The book is clearly John's story and the blurb is generally accurate, but despite that the main hero is only a "cook" rather than a knight or such, there is adventure, heroism, seduction, battles, fanatics...

The novel is also very visual - I was picturing quite a lot of it as a Peter Greenaway movie, more precisely the mixture of the period of Draughtsman's Contract and the feasting of The Cook, the Thief, His Wife and Her Lover - both movies I've watched a number of times...

Though now the cook is the lover too and he does not end on the dinner table...

Anyway a highly, highly recommended novel and a top 25 of mine for this year, while i expect I will reread it quite a few times to enjoy its atmosphere...

I also expect this one to appear on this year Booker prize longlist at the least.
