

THE DEVIL'S LARDER

AN ADAPTATION ON LOCATION IN 17 SCENES

"There are no bitter fruits in heaven
Nor is there honey in the Devil's larder" *Visitation 7.11*

We are approaching again our favourite subject, the impact of food on human society. After *Gargantua* (1998), which celebrated a carnivalesque weekend of feeding, constrained by the tyranny of the nine-five working week (staged in an abandoned bank and its vaults, which we christened the Underbelly), and *Fermentation* (2002), the study of a pregnant woman haunted by erotic dreams fuelled by her craving for cheeses (staged in an abandoned fish market and again in the Underbelly); we tackle, with great relish, Jim Grace's bewitching novella *The Devil's Larder*.

"We mean, at last, to cross the barriers of taste"
'Curry No.3', *The Devil's Larder*

What I found so extraordinary about his book was the extent to which it moves beyond the clichés inherent in the subject and interrogates food as if it is a language in its own right, though an extraordinarily flexible language that adapts itself to the widest possible variety of situations. Perhaps, anyway, food is the most intercultural and international language there is, more so even than sex. Unfortunate hotel guests, mothers and daughters, bored friends at a dinner party in desperate need of excitement, the unexpected disappointment of champagne, the culinary afterlife of the produce of an old man's guts, the ritual of eating the old year out... and many more angles on the subject make up Grace's tapestry of stories. We have selected seventeen chapters of the sixty-four in the book which seemed to us most appropriate for the creation of this location theatre piece.

"Beware the chilling phrase: "This calls for some champagne!"
'Champagne', *The Devil's Larder*

Grace's novella unleashes all the human passions and conflicting emotions: feelings of revenge, lust, hope, anger, empathy, disappointment, chagrin and love which seethe and surge beneath such seemingly everyday items as the shopping list, the menu and the recipe book.

"You can't eat grief. It's far too strong and indigestible...you have to let the sorrow swallow you." *'Ashes to Ashes', The Devil's Larder*

Grace's work, teasing, sometimes erotic and sometimes unexpectedly tender and moving, has inspired a team which unites previous Grid Iron collaborators with several guest artists from Cork, where the show was created; as the company, in the spirit of Corcadorca's Relocation event of which it is a part, relocated its entire operation to the city.

"Jerusalem artichokes. The gift of a patient. He grew them himself."
'The Old Man's Artichoke', *The Devil's Larder*

The two sites: in Cork, the building which contains the old City Morgue and in Edinburgh, Debenhams on Princes Street, could hardly be more diverse. Each site has framed the text in a different way. Often, the building has proved the final dramaturg, the final editor and certainly the final sequencer of these stories. Grace's work, which looks at the uncanny beneath the surface of the everyday, the genteel lone of his major themes in *The Devil's Larder* seems to be an attack on the small-mindedness of small towns, the seething jealousies, rivalries and even latent violence of those who have perhaps become too cosy and comfortable for their own good, finds different but complimentary resonance in the two contrasting spaces.

"His water is quite clear. Not salty either. His kidneys have removed the salt." *'Piss or Brine', The Devil's Larder*

In a way, the project unites two strands of our location work, the work in hidden, abandoned or forgotten spaces on the one hand (underground vaults, a derelict house, abandoned bank offices, the foundations of a weir) and the very public spaces whose primary and on-going use is not theatre (a hospital, a children's playground, a department store) on the other. The fetid cupboards of our site in Cork and the everyday shop floor of our Edinburgh location have made us interrogate and re-assess the text in ways we could never have dreamed of.

"He should not miss this second opportunity to recreate himself with food" *'Unique Shopping Fingerprint', The Devil's Larder*

BEN HARRISON, THEATRE DIRECTOR, GRID IRON

NB The titles for the stories or chapters referred to in this programme are the invention of Ben Harrison and were used for the adaptation. In Grace's original the chapters are simply numbered 1-64.



The Devils Larder

Wolfgang Guggemos



The Devils Larder:

The Devil's Larder Jim Crace, 2001-10-07 A sumptuous scintillating stew of sixty four short fictions about appetite food and the objects of our desire All great meals it has been said lead to discussions of either sex or death and The Devil's Larder in typical Cracean fashion leads to both Here are sixty four short fictions of at times Joycean beauty about schoolgirls hunting for razor clams in the strand or searching for soup stones to take out the fishiness of fish but to preserve the flavor of the sea or about a mother and daughter tasting food in one another's mouth to see if people really do taste things differently and at other times of Mephistophelean mischief about the woman who seasoned her food with the remains of her cremated cat and later her husband only to hear a voice singing from her stomach you can't swallow grief she was advised or the restaurant known as The Air Light the place to be in this small coastal town that serves as the backdrop for Crace's gastronomic flights of fancy but where no food or beverage is actually served though a 12 percent surcharge is imposed just for just sitting there and being seen Food for thought in the best sense of the term The Devil's Larder is another delectable work of fiction by a 2001 winner of The National Book Critics Circle Award

The Devil's Larder Jim Crace, 2008-09-04 One night when there are guests and all the wine has gone they put the can into the candlelight amongst the debris of their meal and play the guessing game An aphrodisiac perhaps Let's try Bursting with delightfully subversive ingredients and mischievous behaviour The Devil's Larder is a sensuous portrait in sixty four parts of a community in which meals cater not for taste buds but to satisfy the imagination This is a book about our loves and hates our appetites and desires rendered with startling beauty and devilish invention

New Directions in Cognitive Linguistics Vyvyan Evans, Stephanie Pourcel, 2009 Nearly three decades since the publication of the seminal *Metaphors We Live By* Cognitive Linguistics is now a mature theoretical and empirical enterprise with a voluminous associated literature It is arguably the most rapidly expanding school in modern linguistics and one of the most exciting areas of research within the interdisciplinary project known as cognitive science As such Cognitive Linguistics is increasingly attracting a broad readership both within linguistics as well as from neighbouring disciplines including other cognitive and social sciences and from disciplines within the humanities This volume contains over 20 papers by leading experts in cognitive linguistics which survey the state of the art and new directions in cognitive linguistics The volume is divided into 5 sections covering all the traditional areas of study in cognitive linguistics as well as newer areas including applications and extensions Sections include Approaches to semantics Approaches to metaphor and blending Approaches to grammar Language embodiment and cognition Extensions and applications of cognitive linguistics

Arctic Oil Clare Duffy, 2018-10-09 We're dirty We're messy We die That's life On a remote Scottish island an estranged mother and daughter are at loggerheads over how best to save their children While Ella fights for her son's future her mother Karen is terrified that Ella's environmental activism will get her killed Trapped together until one of them gives in or lashes out it quickly becomes clear that not all mothers know best Around them at the mercy of the brutal North Sea and Mother Nature

their close knit community is being pushed to the brink in a world which is changing too fast for them to survive Written by the award winning 2015 IASH Traverse Theatre Creative Fellow Clare Duffy and directed by Traverse Associate Director Gareth Nicholls *Ulster American Arctic Oil* grapples with how trying to save the world could end up destroying those closest to us and even ourselves *The Works of Peter Pindar* Peter Pindar,1835 *The Laughing Philosopher* ,1825 *Rantin* Kieran Hurley,2014-01-31 A retired American steps off the plane at Prestwick hoping to discover the land of his fathers A beleaguered politician in Edinburgh dips her feet into a hot bath An old drunk man in Peterhead has a mystical vision at the harbour A supermarket checkout girl in Port Glasgow approaches work with a baseball bat Part living room gathering part play part gig session Rantin draws on storytelling live music and an unapologetically haphazard take on Scottish folk tradition in an attempt to stitch together fragmented stories to reveal a botched patchwork of a nation **The Twenty-ninth of May** William Henry Pyne,1825 *The Devil's Playground* Robert C. Bartsch,2015-10-01 From tyrannized foreign lands broken armies ruined dreams and religious persecution they came allured by the freedom of an untrammelled land and gold in the gulches Here a man could strike it rich then lose it all to murdering highwaymen or find his scalp decorating a warrior's shield Follow this group almost a family in their quests for fame and fortune over a decade long quest to explore the trapper's world of boiling rivers and glass mountains the world of the great Jim Bridger that finally led to the quest to preserve its wonders for unborn generations Historical novels generally herald the lives of heroes with superhuman feats and success beyond wildest imagination The characters of this novel came early to the goldfields led danger filled extraordinary lives on the frontier but only Jake Smith and Jay Cooke attained the gold ring of Eldorado Even Bill Fairweather the snake charmer and discoverer of Alder Gulch had empty pockets when he was found shot to death in his San Francisco hotel room But these courageous pioneers left future generations something of immense value Yellowstone National Park This debut work is a historically authentic storyline brought to life and instilled with the atmosphere and geography of old Montana Relive those freewheeling days in this last vast wilderness and the most harrowing survival ordeal of the Great American West *Fun for the Million, Or, The Laughing Philosopher* ,1835 *The Works with Acopious Index* Peter Pindar,1823 **The Twenty-Ninth of May: Rare Doings at the Restoration. L.P.** William Henry Pyne,1825 *A Dictionary of Miracles* Ebenezer Cobham Brewer,1894 *The beauties of Pindar, selections, by A. Howard John Wolcot*,Peter Pindar,1833 **Phroso** Anthony Hope,2019-12-04 In Phroso Anthony Hope weaves a gripping narrative that combines elements of adventure romance and political intrigue Set against the backdrop of a fictional Balkan kingdom the story follows the protagonist a resourceful and charming hero as he navigates treachery and moral dilemmas Hope's literary style is characterized by sharp dialogue and vibrant characterizations which craft a tale reminiscent of the popular adventure novels of the late 19th century This work reflects the zeitgeist of its time capturing the allure of exotic settings and the challenges of imperialism engaging readers in a multifaceted exploration of bravery and love in tumultuous times Anthony

Hope born in 1863 emerged as a prominent figure in English literature during the late Victorian era largely known for his contributions to the adventure genre His experiences with the theater and journalism imbued his writing with a lively dynamism and an inherent sense of pacing and dramatic tension Phroso allows Hope to explore themes of identity and loyalty drawing upon the socio political climate of his era which was marked by shifting national borders and the romanticism of foreign lands Readers seeking an enthralling tale that deftly intertwines adventure with profound moral questions will find Phroso a captivating choice Hope s intricate plot and well developed characters invite exploration of both personal sacrifice and the complexities of human relationships against a backdrop of geopolitical turmoil This novel stands as a testament to Hope s literary prowess and remains a compelling read for those interested in classic adventure narratives

Contemporary Literary Criticism ,1973 *Phroso: a Romance* Anthony Hope,1925 **The Devil** Alida Degeler,1917 **Caper-sauce** Fanny Fern,1872 Short essays on a variety of topics by the nation s first female newspaper columnist (Selected works of A. Hope) Anthony Hope,1925

The Enigmatic Realm of **The Devils Larder**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **The Devils Larder** a literary masterpiece penned with a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting impact on the hearts and minds of those that partake in its reading experience.

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