

# 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 Crace'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 Crace'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*

Crace'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*

Crace'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. Crace's work, which looks at the uncanny beneath the surface of the everyday, the genteel (one 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 Crace's original the chapters are simply numbered 1-64.



# The Devils Larder

**Fanny Fern**



## **The Devils Larder:**

**The Devil's Larder** Jim Crace, 2002-09-07 Winner of the 2000 National Book Critics Circle Award for Fiction for Being Dead Crace is known for his finely honed style Here he gets to work really close to the bone producing 60 brief flights of fantasy on appetite food and objects of desire *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 her get 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 *Fun for the Million, Or, The Laughing Philosopher*, 1835 **The Works with Acopious Index** Peter Pindar, 1823 *A Dictionary of Miracles* Ebenezer Cobham Brewer, 1894 *The Devil* Alida Degeler, 1917 *The Works of Peter Pindar, Esq. [pseud.]* Peter Pindar, 1812 Satires in verse mainly political **The beauties of Pindar, selections, by A. Howard** John Wolcot, Peter Pindar, 1833 *The Works of Peter Pindar* Peter Pindar (pseudonyme), 1812 **Contemporary Literary Criticism**, 1973 *Caper-sauce* Fanny Fern, 1872 Short essays on a variety of topics by the nation s first female newspaper columnist *Phroso: a Romance* Anthony Hope, 1925 **(Selected works of A. Hope)** Anthony Hope, 1925 *Adventure*, 1921 **Phroso** Anthony Hope, 1897 *Arts & Humanities Citation Index*, 2002 *The Wide World Magazine*, 1915

## **The Devils Larder** Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the energy of words has be more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such could be the essence of the book **The Devils Larder**, a literary masterpiece that delves deep into the significance of words and their impact on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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