



Devil's Day

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Every autumn, John Pentecost returns to the Lancashire farm where he grew up to help gather the sheep from the moors. Generally, very little changes in the Briardale Valley, but this year things are different. His grandfather - known to everyone as the Gaffer - has died and John's new wife, Katherine, is accompanying him for the first time.

Every year, the Gaffer would redraw the boundary lines of the village, with pen and paper but also through the remembrance of folk tales, family stories and timeless communal rituals which keep the sheep safe from the Devil. This year, though, the determination of some members of the community to defend those boundary lines has strengthened, and John and Katherine must decide where their loyalties lie, and whether they are prepared to make the sacrifices necessary to join the tribe...

Gripping, unsettling and beautifully written, Andrew Michael Hurley's new novel asks how much we owe to tradition, and how far we will go to belong.

Devil's Day Details

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Author : Andrew Michael Hurley

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From Reader Review Devil's Day for online ebook

Paromjit says

Andrew Michael Hurley is an extraordinarily gifted writer with his lyrical and atmospheric prose, with his eye for details, inundated with beautiful descriptions. There is a subtle tone of portentous menace within the narrative, set in Briardale Valley, Endlands in Lancashire. In this gothic novel, there is much that is reminiscent of *The Loney*, whilst providing us with a different tale. Looming large throughout is the isolated bleak, harsh, wild and ravaged landscape, battered by extreme winds, heavy rains and snow blizzards, a bitter place that takes no prisoners, where the struggle to survive and make a living demands everything. In a narrative that goes back and forth in time, John Pentecost is a schoolteacher, working at a Suffolk public school, with a pregnant new wife, Katherine. He returns home with Kat, for his grandfather, aka The Gaffer's, funeral and to join in bringing the sheep down from the moors. Locals gather for the ritual tradition of celebrations, and storytelling from local folklore, known as the Devil's Day. This harks back to tales of the Devil coming to Endlands, infiltrating and cursing the place, brewing an epic snowstorm where 13 locals die, devastating the tiny community. The festival is intended to ameliorate the curse with their songs and by redrawing the boundaries. This is a dark story of secrets and family, of memories, of Endlands, a historical anomaly, separate from the rest of the world, clinging to and mired in the timeless past and its superstitions.

With his grandfather dead, John has the responsibility of redrawing the boundaries, an act fraught with difficulties amidst the tensions and feuds. John feels a strong, instinctive attachment and pull to stay with his memories overflowing. For Kat, this was meant to be a visit, she feels uncomfortable, out of place, unable to comprehend or connect with the locals who view her with the suspicions that an outsider merits. They have different visions of their future, but a frightened Kat succumbs to John, who brooks no opposition. The only person who seeks Kat's company is psychic teenager Grace Dyer. Strange accidents and arson occur, as the levels of unease rise with these ominous signs as people wonder if they have let the Devil in. John's memories, of his bullying, his inability to connect with his father, are part of his history as secrets in his family and those of the locals are slowly revealed.

This may not be a book that appeals to everyone, some people are likely to be frustrated by the slow pace and insufficient action, it demands patience from the reader. However, I adored it, I particularly relished and savoured the language, the sense of claustrophobia, ambiguity, timelessness and anxiety within the novel. The unsettling depiction of Endlands leaves an indelible impression on the reader, a brutal landscape that exacts a terrible price from the inhabitants. A fantastic read which I recommend highly! I cannot wait to read Hurley's next offering. Many thanks to John Murray Press for an ARC.

Rachel says

Also posted on my blog, Serpent Club.

"Look for an animal trying to be an animal, Johnny lad, and it's probably him. He can't always get it right. That's why he likes to hide himself in a flock so no one notices."

Devil's Day is a horror novel set in The Endlands, a rural community where a few farming families cling to their traditions and rituals.

John Pentecost and his newly pregnant wife, Kat, return to the Endlands after John's grandfather, The Gaffer, passes away. John has been absent from his family and the community for a while and harbors guilt

because of it. When John and Kat arrive at the Endlands, John has already decided that Kat and himself will move back to take over the family farm and raise their family there. Kat, of course, is not privy to these plans, and it's clear from the beginning that she is not comfortable there.

Their arrival to the Endlands is shortly before the annual Devil's Day ritual. Devil's Day commemorates an incident that happened generations ago, when the community survived what they call "The Blizzard": a supernatural event where the devil arrived. He killed a sheep and disguised himself among the flock, tearing through the land and by the end, killing 13 people. The ritual of Devil's Day first attracts the devil, who is referred to as "Owd Feller", with the slaughtering of a lamb, feasting, and singing. Then it casts him out.

While the families prepare to bury the Gaffer and to get everything in order for Devil's Day, tensions build. Through a mix of flashback, the story is told through John. We learn more about the family history and the conflicts between the Endlands locals and the slaughtermen from the nearby village. John is an unreliable narrator, which contributes to the creepy undercurrent running through the story. His memories are shared in pieces, but it's clear that sometimes, information is omitted or it's not the truth. As I was reading, I was a bit fearful of John, and not quite sure that I could trust him.

What also makes the story creepy is the build up of seemingly supernatural events. Mysterious and sinister actions take place, but is it really the work of the Owd Feller?

The writing is beautiful and slow. This is a book that requires patience. Savor the descriptions; the environment is basically a secondary character. Hurley absolutely nails atmosphere and tension. Fans of Hurley's first novel, *The Loney*, will appreciate the style of *Devil's Day*. And anyone who is interested in folk horror needs to add this to their list.

Dannii Elle says

Actual rating 4.5/5 stars.

What an absolutely mesmerising read! This has the seemingly simple synopsis of following John Pentecost make his annual trip to his family home in the Endlands. This year, however, is different. He is accompanied by a new wife and one face is missing when he returns.

This is a very slow tale. The reader is drip-fed the action in-between long bouts of inactivity. But instead of feeling stalled, this gentle and slow unfurling of events allowed suspense rather than action to reign supreme. There was enough plot to keep me intrigued but it was the little details that held me captivated.

The power of this was in the telling of it, and each minute facet of this harsh and bleak landscape was transcribed to fully ensure the reader lived in and understood this world. Only then could they truly understand how beholden the characters were to it. The Endlands felt separated from the rest of humanity. It was a place that acted a reminder of a different time and its occupants lived a largely isolated life, relegated from the laws that governed the rest of the world and, instead, ruled by superstition and the surroundings. The atmosphere was evoked by an abundance of detail and depiction, until the landscape itself became the central character in this piece and denoted all of the events that followed with its swiftly changing moods.

I found myself enthralled with this setting and this quiet cast of characters. Sublimely beautiful writing and vivid depictions of time and place brought the reader to what this book was ultimately about: the interplay between man and nature. There is a power in simplicity and this book is dedicated to that.

I received a copy of this book in exchange for an honest review. Thank you to the author, Andrew Michael Hurley, and the publisher, John Murray, for this opportunity.

Blair says

After the unexpected success of *The Loney*, high expectations surround Andrew Michael Hurley's second novel. Can it possibly live up to his award-winning debut? In my opinion, it certainly does (and then some), but it is a very different animal. Readers hopeful that Hurley would continue to mine the seam of folk horror and weird fiction he so effectively employed in *The Loney* might be a little disappointed. Owing much to its rural setting, *Devil's Day* is a story about family and nature, imbued with unrest and tragedy; a bucolic tale that may owe a greater debt to Hardy than Aickman.

John Pentecost belongs to a Lancashire sheep farming family. Though he's moved away to Suffolk and married Kat, he feels a deep connection to his home community, the Endlands (the small cluster of farms, kept by the same families since time immemorial, can hardly be called a town). Yet the place also holds difficult memories: of being bullied as a boy, his mother's death, the strained relationship he has with his taciturn father. When his grandfather – a colourful local character known to all the Endlands as 'the Gaffer' – passes away, John is compelled to return home.

The road had always been at the mercy of the weather and he remembered the Cutting being nothing more than a dirt track that softened to butter in the autumn, and in the summer kicked up dust that marked its meander in a thick brown haze. After even the briefest of rainstorms, the top layer of it would run like a river and horses would have to trudge the miles knee-deep, dragging the carts like sledges. In the worst winters the valley could be cut off for days. After the Blizzard, it was weeks before anyone got in or out. By that time, what had happened there, what the Devil had done, was already fable.

To this day there's no road sign to the village of Underclough or the few houses of the Endlands. Anyone who needs to come to the Briardale Valley knows where they are, and if a stranger asks for directions then they're told to turn between the abattoir and the three beech trees that keep that part of the lane in permanent shade.

Local legend has it that a hundred years ago, the Devil disguised himself among the farmers' flocks and brought a terrible snowstorm to the valley. Thirteen people died – a catastrophic loss for such a small community. In the aftermath, a number of odd customs sprang up, and the Endlanders still observe them. Devil's Day falls around the same date as Halloween, and takes place the night before the Gathering, when the sheep are rounded up and brought down from the moors. The prize ram is crowned with a handmade wreath; there's a bonfire, and a stew made with the first lamb of spring; everyone is expected to dance and sing along to traditional rhymes. The Endlanders regard Kat with suspicion; for her part, she finds the apparent sincerity of their superstitious beliefs bemusing. John is more cautious. He doesn't necessarily believe in Devil's Day, but seems to find it wise to participate... just in case.

Needless to say, the Endlands is remote and old-fashioned. It seems almost to exist outside time. My craving for the macabre dissolved as I found instead a more subtle evocation of dread in which attention to detail, the authenticity of the context, is key. Every moment of *Devil's Day* feels genuine; Hurley's restraint and ability to pace his story are awe-inspiring. There are quirks of language that recall *The Loney*. John's parents are always 'Mam and Dadda'; the Endlanders often refer to the Devil as 'the Owd Feller'. The place names are

redolent of history and folklore – Fiendsdale Clough, Archangel Back, Reaper's Walk. The setting, its otherness, emerges as inherently uncanny. (For John, literally: this place is his home, yet he is forced to see it through the eyes of an outsider, his wife.)

At its heart, this is a novel about the relationship between man and nature. One might conclude that there is no God here, only the fruits of the land; no Devil, only the whims of the weather. 'Nothing was ever settled,' says John: 'Everyone here died in the midst of repairing something.' The 'corrosive urges of nature' are always trying to reclaim the farms. When we glimpse anything unnerving, unnatural, those moments are all the more powerful and strange for being contained within this pastoral diorama. Even the closing scene, ostensibly hopeful, is not without an underlying note of horror.

I enjoyed *The Loney*, but Hurley's sophomore novel is better in every way. I wanted to turn back to page one and start all over again the moment I finished it. For me, *Devil's Day* is one of the finest books of the year.

I received an advance review copy of Devil's Day from the publisher through NetGalley.

TinyLetter | Twitter | Instagram | Tumblr

Emma says

As with *The Loney*, it is the writer's ability to so effectively evoke a sense of place and time that sets it apart, yet this offering has a stagnant, suffocating feeling. Centred on a sheep farming family in a rural and insular setting in Lancashire, the Endlands, the book follows John Pentecost as he returns home after the death of his grandfather, The Gaffer.

Local life is a swirl of old resentments, local traditions, superstition, and the power of nature; all of which would have made for a interesting book if the pacing hadn't been so glacial. Nothing significant seems to happen until the last quarter and the reader is trapped here for what seems like a very long time. This an essential characteristic of the book; the gradual building of unease, the insular and secretive community forced together by place and circumstance, but, for me, the people were not engaging enough to overcome my inclination to indifference.

ARC via Netgalley

Rebecca says

(3.5) In Hurley's Lancashire farmland setting, *Devil's Day* is a regional Halloween-time ritual when the locals serve up the firstborn lamb of spring as a sacrifice to ward off the Devil's shape-shifting appearance in the human or animal flock. Is it all a bit of fun, or necessary for surviving supernatural threat? We see the year's turning through the eyes of John Pentecost, now settled back on his ancestral land with his wife, Kat, and their blind son, Adam. However, he focuses on two points from his past: his bullied childhood and a visit home early on in his marriage that coincided with the funeral of his grandfather, "the Gaffer". The Endlands is a tight-knit community with a long history of being cut off from everywhere else, which makes it an awfully good place to keep secrets.

The first and last quarters of the book flew by for me, while the middle dragged a bit. The rural atmosphere

and the subtle air of menace reminded me of Elmet and Bellman and Black. I'll certainly seek out Hurley's acclaimed debut, *The Loney*.

Favorite lines:

“Nothing changed in Underclough. Nothing happened. Not really. ... elsewhere was always a place where the worst things happened. ... The world outside the valley might well collapse but we wouldn't necessarily feel the ripples here.”

Originally published in a Halloween spooky reads roundup on my blog, Bookish Beck.

Mandy says

This is a book set in a part of Lancashire called Briardale Valley. The main character, John, has returned to the farm in which he grew up to help bring the sheep down off the moors for the winter. He does this every year but this year he brings his new wife, Kat, who has just discovered she is pregnant, and also John's grandfather, who everyone called Gaffer, has just died.

The local families gather the sheep, and also partake in a ritual called Devil's Day, where they sing songs and eat food and reminisce about the year long ago when the devil came to the Endlands and killed sheep and people.

First of all, this book is beautifully written. The main character is actually the landscape in which the story is set, a bleak, unforgiving place, where life is hard and unremitting. I did not understand why John wanted to return to live there, and I couldn't see why he expected his wife to live there either.

The characters were all a little flat for me, and I think that had any of the book been from Kat's point of view the reader may have had more of an idea why it was so important to live and work there.

By the end of the book I was more than a little frustrated with John, and I was left wondering what the point of the book was.

There were some instances of animal killings that did upset me a little. It isn't glamorised in any way, and fits in with the mood of the plot well, but I thought I would just mention it in case anyone's sensitive to that.

Many thanks to NetGalley and the publishers for letting me read this book.

Jessica Woodbury says

If you're looking for a novel with a deep sense of place with mythology so woven into the fabric of it that the tales people tell are meant more literally than metaphorically, then you can't really go wrong with DEVIL'S DAY. Set in a remote part of Lancashire in Northern England called the Endlands, this is a place where people refer to the devil as an everyday kind of being, where their rituals to call him forth and shut him out are done for show but are absolutely necessary to survive.

John Pentecost grew up in the Endlands with his father and grandfather (it took me nearly half the book to realize that the character referred to only as "the Gaffer" was John's grandfather), and was happy to escape for the regular world as a young adult. Now after the Gaffer's death, with his newly pregnant wife, he returns to help the shorthanded family farm through gathering on the sheep farm. As John tells the story he moves fluidly from this time on the farm to his childhood and into the future with his son. The prose is singular, deep with tradition, unhurried and lush, with a distinct rhythm.

The devil is just as real as the characters in the book, and nothing really feels at all supernatural since there is

so much accepted history that all the characters accept as the devil's doing. The only one who doesn't see it that way is Kat, John's wife, who doesn't understand why John is suddenly so connected to this place after he's always told her he would never want to live there permanently.

Now. With all that said. This is a book where there is a truly ridiculous man who is acting ridiculously. And there is a perfectly rational woman who everyone treats as if she is an idiot. This is ALWAYS a hard thing for me to read and in most other books I would have tossed it across the room and been done with it. There were still some things that made me quite wary (the maleness of it in particular) but there seemed a clear design behind all of it instead of just casual misogyny so I continued on. The things I worried about most did not come to pass and I was able to get past my own frustration with the character by reminding myself that this was not a real world in the way I am used to. I gave myself over to the book, I let it be what it clearly wanted to be, and in the end it worked out.

More atmospheric than actually scary, there are a few very unsettling moments.

SueLucie says

With thanks to John Murray Press via NetGalley for the opportunity to read this.

I remember from reading his first novel, *The Loney*, that the author has a talent for creating atmosphere and was delighted to see more of the same here. The open moorland, vulnerable to extremes of weather, the often brutal life of farmers in these hills and valleys, the superstitions clinging on in an isolated setting - all come together to make a striking impression. Added to this is a creeping sense of foreboding and danger, fuelled by unexplained incidents, scary folklore and guarded secrets. Tension is high, not least between John and Kat and their very different ideas of 'home' and community. Terrifically well done.

To give a flavour of the tone:

'Living on the farms was one endless round of maintenance. Nothing was ever finished. Nothing was ever settled. Nothing. Everyone here died in the midst of repairing something. Chores and damage were inherited.'

'But a farmer in the Endlands was only ever a custodian. Nothing ever belonged to anyone, but was always in the act of being handed on.'

If I have a niggle at all, it's in the pacing of the story. The first half and more progresses very slowly. I loved all the detail of day-to-day life and preparations for annual celebrations, so much so that I was rather taken aback by the speed of events towards the end. I also felt a little cheated by some of the characters' development. The tensions between them that so dominated most of the novel seemed just to vanish on the wind. I would recommend, though, especially as winter approaches for us all.

Caidyn (SEMI-HIATUS; BW Reviews; he/him/his) says

This review can also be found on my blog!

Thanks to Edelweiss for the ARC! This will be published October 2nd.

1.5/5 – DNF at 35%

CW: family death, pregnancy, and bullying

What this book comes down to is that it's all atmosphere and nothing else of substance.

It follows the story of John Pentecost going home to his small town near the moors after the death of his grandfather, affectionately called the Gaffer. He goes to see his father, Dadda, with his new wife, Katherine, who is also pregnant.

It's told in that old, longing for the old times way. Very quiet. Very soft. You have to read close to catch everything that's unsaid or casually mentioned because the good and bad can come in the same sentence if you're not careful.

And with that writing style comes my biggest issue. I got over 30% into the book with nothing happening. There was all this talk about Devil's Day — which they celebrate in this town and the Gaffer led every year — but nothing was going on about it. I'm pretty sure that I learned more about the day by reading the synopsis on Goodreads than reading as much as I did of the book.

It distinctly reminded me of *Cast a Cold Eye* by Alan Ryan. I read that earlier this year and DNFed it as well because it had the same writing style. Lots was written but nothing said. Perhaps it's something about the setting — both were in quiet, northern British villages — but it doesn't work for me.

So, sadly, a DNF. There was nothing drawing me to keep reading it.

Lucy Banks says

I received a copy of this book from Netgalley, in exchange for an honest review.

Evocative, powerful writing, but didn't move me quite as much as I'd expected.

Set a story in the Northern moors, add a remote community and The Devil himself, and you've got a recipe for sure-fire success, wouldn't you think? Well, for the most part, the author delivers (and delivers with exceptional confidence and skill), but there were a few parts that I felt strangely unmoved by, without really understanding why.

The eerie start of the book sets the tone - the story of The Devil visiting the Endlands, and the curse he lay on the land.

Returning to modern day, we meet John, a school teacher, who has just returned to the bleak place where his family live; struggling to survive on their farm. He takes his pregnant wife Kat with him, and from the start, we get a strong sense of their 'otherness' - that this slim, soft-handed couple are not built to cope with the harshness of the moors.

Throw in Grace, a sinister teenager who acts in an eerie, occasionally downright freaky way, plus the recently departed Gaffer, who clearly has secrets to hide, and you've suddenly got a novel that's fraught with suspicion and a sense of the unsettling.

For the most part, I was totally immersed in the landscape that the author creates. It's as rich and believable as the dialogue itself, and every page dips the reader headfirst into this rough, harsh world. The characters too were absolutely wonderful; again, totally believable and artfully depicted, with no needless fluffy description.

The only criticism I'd level at it is that it took a while (after that fab opening) to get going, and for about the first 15%, I was confused as to where it was leading. There were also a few parts in the book that I shut off a little, only to be sucked right back in at a later date. It was definitely a book that ebbed and flowed, much like the hilly landscape that the story is set in!

Overall, I'd say this is an example of an exceptionally strong writer, who really knows how to create atmosphere, and whose turns of phrase are often exquisitely lovely. Where it falls short on occasion, is its flow - but this can be overlooked based on the book's other considerable strengths.

Nancy Oakes says

a 3.5 and no apologies for it.

Andrew Michael Hurley is a gifted author; there is absolutely no doubt in my mind that I will be reading every book this man writes. He has this uncanny ability to bring nature and landscape to life to the point where they are inextricably bound to plot and characters. *The Loney* is a perfect example of how he does this, and he's managed it once again here, in *Devil's Day*, set in a remote farming village in Northern Lancashire.

The book starts out with a bang. As the back cover blurb reveals, "All stories in the valley have to begin with the Devil," and this one is no exception:

"One late October day, just over a century ago, the farmers of the Endlands went to gather their sheep from the woods as they did every autumn. Only this year, while the shepherds were pulling a pair of wayward lambs from a peat bog, the Devil killed one of the ewes and tore off her fleece to hide himself among the flock."

As we will also learn, there are hundreds of stories that can be told about this place, but as our narrator, John Pentecost, reveals,

"The problem is that in the Endlands one story begs the telling of another and another and in all of them the Devil plays his part."

If you need plot outline, I've posted about this at my reading journal.

I can't really explain in writer or reviewer terms (because I'm neither -- just an average reader person) the depth that this man can reach in his writing but his ability to get there is, for me, what sets him apart from a number of writers these days. Now, having said that, I felt that the pace of this novel was just plain dragging in parts -- it starts out so well and is so lovely, and then it slows to where a snail could have traveled the distance of the Endlands before things picked up again. And then there's the constant telegraphing of the future (no surprise there) and as I'd waited for an explanation of how all that came about, I was rather disappointed that it was all tied up in a few paragraphs. To add to my disappointment, the story of the main character's boyhood was rather obvious in how things were all going to turn out -- it was almost to the point where I'm just like "get it over already, since I know what's going to happen." On the other hand, the big

secret that lies at the bottom of what happens in this book was well done, and completely unexpected, and added a new dimension to several questions I had while reading.

I'm really torn on my reactions to this novel. I love the writing as a whole, I love the central focus of this book, I love the landscape. I wasn't exactly enamored of parts of this book, which I thought could have been handled better. What can I say? I'm a picky audience. However, yes to recommending this book, because this man is an author to keep an eye on, and no one should bypass the first two novels or any that he plans to write in the future. I don't often find new novelists I admire this much, and even though I had issues with *Devil's Day*, in the long run it's all about the writing for me.

Susan says

I was very impressed by, "The Loney," and so I was interested to read Andrew Michael Hurley's latest offering, "Devil's Day." Again, we have a bleak and isolated community; in this case, The Endlands, where John Pentecost grew up as a boy. Now he is returning, with his pregnant wife, Kat, for the funeral of his grandfather, 'the Gaffer.'

One hundred years ago, the locals believe that the devil got into a sheep in the Endlands. Those in the local village of Underclough blamed the farmers for the bad luck that befell them. Shortly after the Gaffer's funeral, it is the Gathering, when the Gaffer would reset the boundaries of the land and locals would celebrate 'Devil's Day,' with their own songs, superstitions and celebrations. For Kat, feeling out of her depth and unused to the locals, this is a time she is looking forward to just passing, so she can get back to normal life. However, for John, the land, the place and the memories of the Endlands are calling him home...

This is a dark and disturbing tale of secrets, both past and present. As the novel progresses and you begin to get insights into the locals lives, their feuds, past and present, their motivations, their self sufficient lifestyle, their history and their protective secrecy, you have a sense of unease which only grows as the book progresses. This is beautifully written, well realised and I am full of admiration for Hurley as an author. Without doubt, this would be an excellent choice for a reading group, with lots to discuss. I received a copy of this book from the publisher, via NetGalley, for review.

Lily S. says

Feeling a little underwhelmed by this book, I decided to leave 2.5 stars as a final rating.

The premise is very exciting, John Pentecost goes back to the place where he grew up to help gather the sheep from the moor. In the small, highly conservative village there are tales of the Devil and each year they proceed with their own rituals and celebrations to prevent the 'Owd Feller' from infiltrating the community. While things hardly ever change that year John's grandfather died and he takes his wife for the first time with him.

Hurley's writing very precisely portrays the brooding surroundings and the bleakness of the place, however a lot of times it felt like there is nothing really going on in the book. For me painting an elaborate backdrop now matter how compelling it might be is not enough if there's nothing meaningful and it remains just device to set the atmosphere. A lot of people wrote it's eerie but it just came off as dull instead of creeping me out.

I didn't really get to know the characters, they almost seemed to be secondary compared to the descriptions of nature around them. It might have been on purpose, to show how living in a remote area like that hollows people out, but it still made me feel the book is lacking in this sense. Even more of a problem was that I didn't really see the motivation of the characters, for example, why did it become so important to keep the place running for John when he practically fled from there when he was younger.

Things rarely happen in the book, and whenever something does happen it becomes completely fragmented because of the frequent time skips in the narrative. I know it is a frequently used way of storytelling but after a while, it has become frustrating. There are a lot of things that felt unfinished or unanswered leaving me unsatisfied in the end.

I received a review copy from Edelweiss in exchange for a honest review

Diane S ? says

3.5 This is one of those books that is not only hard to rate, but hard to describe. A book that because of it's slow pace will not appeal to everyone. The writing though is wonderful, the descriptions so vividly detailed that it allows the reader to see, feel and hear what the characters are thinking and feeling. The limited amount of characters, let the reader notice the things that change, and what changed them. Local lore, superstitions, a devil that skips from person, to animal, farmers that attempt to draw lot lines away from him. Is he real?

A friend of mine at work read this book before me and he gave me some good advice. Don't skim or skip, because needed information is imparted amongst the details. So true, things would appear innocent with the significance only noted later by this reader. The more one recognizes what is happening, the deeper the dread. A strange book, but one so fitting for the Halloween season.

ARC from Edelweiss.
