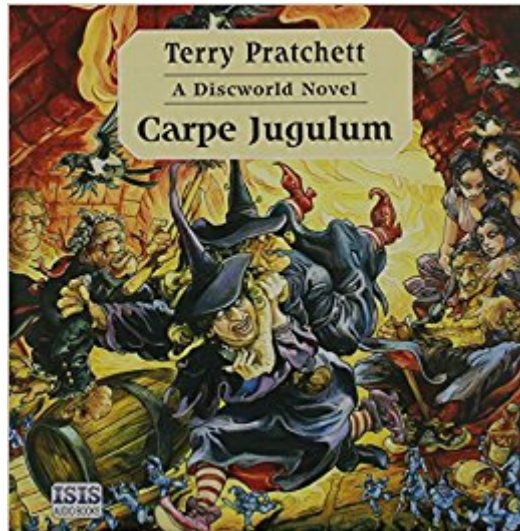


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Carpe Jugulum: A Discworld Novel



Synopsis

Mightily Oats has not picked a good time to be priest. He thought he was there for a simple little religious ceremony. Now he's caught up in a war between vampires and witches, and he's not sure there is a right side. There's the witches – Agnes, Magrat, Nanny Ogg, and the formidable Granny Weatherwax – And the vampires: the stakes are high but they're intelligent – not easily got rid of with a garlic enema or going to the window and saying – I don't know about you, but isn't it a bit stuffy in here? – They've got style and fancy waistcoats. They're out of the casket and want a bite of the future. --This text refers to an out of print or unavailable edition of this title.

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Customer Reviews

Carpe Jugulum is the 23rd Discworld novel, and with it this durable series continues its juggernaut procession onward. Pratchett is an author who inspires such devotions that his fans will fall on the novel with cries of joy. Nonfans, perhaps, will want to know what all the fuss is about; and that's something difficult to put into a few words. The best thing to do for those completely new to Pratchett is to sample him for themselves, and this novel is as good a place to start as any. But fans have a more precise question. They know that Discworld novels come in one of two varieties: the quite good and the brilliant. So, for instance, where Hogfather and Maskerade were quite good, Feet of Clay and Jingo were brilliant. While true fans wouldn't want to do without the former, they absolutely live for the latter. And with Carpe Jugulum, Pratchett has hit the jackpot again. This novel

is one of the brilliant ones. The plot is a version of an earlier Discworld novel, *Lords and Ladies*, with the predatory elves of that novel being replaced here by suave and deadly vampires, and the tiny kingdom of Lancre being defended by its witches. But plot is the least of Pratchett's appeal, and *Carpe Jugulum* is loaded with marvelous characters (not least the witches themselves, about whom we learn a deal more), comic touches and scenes of genius, and even some of the renowned down-to-earth Pratchett wisdom (about the inner ethical conflicts we all face and the wrongness of treating people as things). Pratchett's vampires are elegant Bela Lugosi types, and they come up against an unlikely but engaging alliance of witches; blue-skinned pixies like Rob Roy Smurfs; a doubting priest with a boil on his face; and a magical house-size Phoenix in a seamless, completely absorbing, and feel-good-about-the-universe mixture. Highly recommended. --Adam Roberts, .co.uk

--This text refers to an out of print or unavailable edition of this title.

Carpe Jugulum is the motto of the family of "vampyres" who attempt a hospitable takeover of the kingdom of Lancre in Pratchett's 23rd Discworld novel. When the goodhearted king invited the Magpyrs to celebrate the birth of his daughter, he couldn't know that these modern bloodsuckers would have no intention of leaving. By controlling everyone's mind, they try to turn Lancre into a sort of farm, and no one can think straight enough to stop them. That is, until the vampyres meet up with the local witches: Granny Weatherwax, Nanny Ogg, Magrat Garlick and Agnes Nitt (who is literally of two minds about everything). The perplexing skirmishes that ensue will leave readers shaking their heads in hearty dismay even as they groan at the puns and explanatory notes that pepper the tale. Death (scythe and all) and Igor (of Frankenstein film fame) provide the best gags. The novel exudes the curious feel of old-fashioned vampire and Frankenstein legends. A full of holy water, religious symbols, stakes through the heart, angry mobs, bad pronunciation and garlic. The vampyres, however, have risen above these clichés even if their servant, Igor, still has a taste for dribbly candles and squeaky hinges. Pratchett lampoons everything from Christian superstition to Swiss Army knives here, proving that the fantasy satire of Discworld "still ain't dead." Copyright 1999 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

The story begins with the christening ceremony of King Verence and Queen Magrat's baby girl, Princess Margaret Note Spelling. A family of modernist vampires from Uberwald attend the ceremony and quickly and painlessly take over the castle, in part by using mind control on all in attendance. But two people couldn't be controlled: one was the priest who performed the

christening, the other was Agnes Nitt/Perdita, she of two minds, neither of which could be controlled by the vampires. Meanwhile, Granny Weatherwax has gone missing, and the three junior witches: Magrat, Nanny Ogg, and Agnes/Perdita (wait--isn't that technically 4?) have to work out for themselves how to conquer the vampires. They can't be killed in the usual way--they have trained themselves to overcome the effects of religious symbols, holy water, garlic, sunlight, and other traditional methods. It's not long before the witches know they're in over their heads, and have to find Granny Weatherwax. But when they do find her, she refuses to come with them. She cannot get into the vampires' minds, but they can get into hers, and the only way she feels safe is to hide out in a cave. Of course, the reader knows that won't last long. She figures out a way to store part of herself in someone else--but whom? But this weakens her and when she finally faces down the vampires, she cannot resist them, and one of them bites her. At this point, I was wondering how Pratchett could pull off the plot resolution without it seeming terribly contrived, but he succeeded. If you want to find out how, you'll have to read the book. It's the usual pace of the Discworld books: seemingly disparate plot lines plod along, start to converge halfway through the book, then there's an action-packed crisis, and then he ties up the loose ends in the last few pages. We get some great insights into Granny Weatherwax's character. A very satisfying read.

Carpe Jugulum. Seize the throat. It's a Terry Pratchett book about vampires, controlling the thoughts of the masses - and when monsters do image management to appear more modern and progressive. Terry maintains often people need kings to act like kings, and monsters to act like monsters. Love Granny Weatherwax!

I'm a huge Pratchett fan, but this one is among his weakest. Action sequences are garbled and confusing. Long unfunny ramblings and jokes that fall very flat.

This is the second time I read the novel. My paperback edition is sitting on a shelf in a convalescence ward of a hospital somewhere near Columbus Circle. I bought a new copy knowing my first copy went to use. Nanny Ogg is a favorite character of mine. She's a battle horse disguised as a sweet old lady who loves kegs of ale and garlic sausages, and she always gets to bed early, sometimes as early as four in the morning. The story wanders a bit, unfortunately. But I love it.

Full of the usual surprises and delights. Somehow the interactions of the witches and the vampires gets a bit uneven. Also, although we expect Granny will win in the end, the device used seemed a

bit too stretched. A good read, but with the nagging feeling that the book was a bit rushed and Sir Terry could have improved it quite a bit given more time.

Those of us who grew up watching Hammer films know better than to invite a vampire into our castle. But suppose you are the new jester-turned-king of a small principality on Discworld, and you want to be friends with all of your neighbors, even if they happen to be undead. (Hint: always check to see if a country has a disproportionate number of 24-hour Walgreens before issuing your invitations). Not only does King Verence invite a family of vampires to his daughter's christening, his invitation to the powerful witch, Granny Weatherwax goes mysteriously astray. Foopahs abound. Granny Weatherwax closes up her cottage as though she never means to return. Her friend and fellow-witch, Nanny Ogg is upset by King Verence's choice of a priest of Om as the official baptizer--a priest who relies on bits of strategically placed paper to jog his uncertain memory--which is how the little princess ends up with the name 'Esmerelda Margaret Note Spelling of Lancre.' Of course, Lancre did once have a king named, 'My God He's Heavy the First.' This is obviously going to shape up as one of the most disastrous christenings since Sleeping Beauty got the shaft (or more correctly, the spindle) from the thirteenth fairy godmother. Then events take a turn for the worse when the vampires happily chow through Nanny Ogg's special garlic dip without a single rumble of indigestion. I love all of the Granny Weatherwax/Nanny Ogg Discworld novels, and even though "Carpe Jugulum" tackles some unusually serious themes (its vampires are truly evil, unlike the loveable, teetotaling Otto in "The Truth"), it is still vintage Pratchett and vintage Granny. It is amazing how an author of such absurd fantasies can still convey such a bone-chilling description of evil. Pratchett is much more than a 'simple' comic novelist.

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