



Cannonbridge

Jonathan Barnes

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Something has gone wrong with history in this gripping novel about a lie planted among the greatest works of English fiction.

Flamboyant, charismatic Matthew Cannonbridge was touched by genius, the most influential creative mind of the 19th century, a prolific novelist, accomplished playwright, the poet of his generation. The only problem is, he should never have existed and beleaguered, provincial, recently-divorced 21st Century don Toby Judd is the only person to realise something has gone wrong with history.

All the world was Cannonbridge's and he possessed, seemingly, the ability to be everywhere at once. Cannonbridge was there that night by Lake Geneva when conversation between Byron, Shelley and Mary Godwin turned to stories of horror and the supernatural. He was sole ally, confidante and friend to the young Dickens as Charles laboured without respite in the blacking factory. He was the only man of standing and renown to regularly visit Oscar Wilde in prison. Tennyson's drinking companion, Kipling's best friend, Robert Louis Stevenson's counsellor and guide - Cannonbridge's extraordinary life and career spanned a century, earning him a richly-deserved place in the English canon.

But as bibliophiles everywhere prepare to toast the bicentenary of the publication of Cannonbridge's most celebrated work, Judd's discovery will lead him on a breakneck chase across the English canon and countryside, to the realisation that the spectre of Matthew Cannonbridge, planted so seamlessly into the heart of the 19th Century, might not be so dead and buried after all...

Cannonbridge Details

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Author : Jonathan Barnes

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From Reader Review Cannonbridge for online ebook

Nikki says

In some ways, I think the ending of this book spoiled the build-up. Unlike a lot of other readers, I found the build-up quite interesting, especially the mounting uncanniness. There were only a few authors I didn't know mentioned in the story, though it took me a few moments to identify some of them when they appeared as characters. The whole conspiracy, the sense of mystery — it worked well for me, and I found the figure of Cannonbridge interesting, especially in his earlier appearances.

I was less enamoured of what, in the story, gives rise to him: I'd rather he was unexplained than this rather heavy-handed Money Is Bad stuff at the end. And I'm not sure about the way the final chapter goes, either — the revelation about a particular character, the meta-fiction there. It doesn't feel right. It's like two elements are sitting awkwardly together in this book, at least for this reader. I can certainly understand why others have found it so disappointing.

Originally posted here.

Bob Milne says

Disclaimer: I received an ARC of this title from the publisher in exchange for review consideration. While I make every attempt to avoid spoilers, please be aware that an ARC synopsis, press release, or review request may disclose details that are not revealed in the published cover blurb.

I wanted to like this, I really did. Reading the cover blurb of Cannonbridge for the first time, it immediately sparked my interest as both a fan of imaginative fiction and as an English major well-steeped in the classics around which the story seemed to be built. Unfortunately, I found Jonathan Barnes' narrative rather weak, pedestrian even, and really had a hard time settling into the tale. The pacing was slow, as in glacial erosion slow, and the constant jumping around between the stories of Judd and Cannonbridge did nothing to provide a spark.

On that note, the Cannonbridge pieces were too clever by half, coming across like a last-minute, late-night University essay that attempts to name drop as many authors as it can, in an attempt to disguise its lack of substance. Everything depends on the wildest of coincidences and, what's worse, there don't seem to be any consequences to Cannonbridge's influence on the literary world. Given all the people he interacted with, I really expected to see some demonstrated proof that "the most influential creative mind of the 19th century" really had . . . well, influence.

To make matters worse, the contemporary portion of the tale is no stronger, with Judd really nothing more than a plot device. He had no personality to speak of and no charisma to draw us into the tale. He was neither an overexcited grad student nor a flabbergasted professor — he was just a guy with a feeling that something was off. As for that, there's absolutely no justification provided for his sudden 'feeling' that Cannonbridge is a hoax. I was looking forward to a Dan Brown level deconstruction of the classics, filled with meticulous research into clues hidden within the literature, but I was left wanting.

Admittedly I skimmed a lot of this, just to see where it was going, but at no point did I find myself getting pulled back into the text. What's more, I didn't feel like I really missed anything by skimming, and I think that tells you all you need to know about Cannonbridge. Maybe my expectations were off. Maybe I was looking for something that was never supposed to be there. All I know is that a 'good' story generally needs 2 of 3 core elements to work, but the narrative, the characters, and the plot all came up lacking for me.

Originally reviewed at Beauty in Ruins

Chris Apolant says

I am still trying to figure out how something that started out so promising could have by the midway point turned into such a complete and utter train wreck. It was not merely that Cannonbridge, a mysterious figure who makes random appearances to famous authorial personages of the 19th century, develops an abrupt personality change that twists a protagonist into an antagonist. It was more that what the entire premise of the book was based around turned out to be so much smoke and mirrors, an intriguing idea that was never fully developed. Perhaps if the author spent less time on constructing prose and more on the mechanics of writing - dialogue, characterization, plot, plausible scenarios, etc., this could have been salvagable. As it was, the situations, particularly those taking place in the modern day, grew more and more implausible, absurdity personified. With each ensuing chapter, it threw itself further downhill, the ending compelling me to permanently strike this author off my list.

Magdalena aka A Bookaholic Swede says

One day Toby Judd realize that something is wrong with history; Matthew Cannonbridge, the novelist should never have existed. Now he must find out the truth about Matthew Cannonbridge whilst being chased throughout the country.

After a bit of a slow start, the story in this book really took off. The mystery of whom or what Matthew Cannonbridge was really made this book exciting to read and made this book into a real page turner and the ending were interesting and peculiar (I think I have it figured out at least). Although the last couple of pages, when something was revealed wasn't really a surprise, I saw that coming. I liked the jump between the past and the present, it was interesting to follow Toby Judd in the present trying to figure out the truth about Matthew Cannonbridge, while in the past famous authors like Charles Dickens, Edgar Allan Poe and Oscar Wilde encounter Matthew Cannonbridge and often these famous authors sense that something is wrong with him. But what? Who is he? Read and find out...

I want to thank the publisher for providing me with a free copy through NetGalley for an honest review!

Beatrice says

I received an e-arc of this book from the publisher via NetGalley in exchange for an honest review.

I really didn't like this book, which makes me feel bad, because I really wanted to. That, and I hate writing

negative reviews. I am NOT happy about this, people. But that may be the subject of another post. Someday. Maybe. For now, I'll just go on being unhappy about this situation.

So, anyways, back to the book. I went in thinking it would be a mystery/thriller about a literary hoax. Here I was, expecting a fast-paced, exciting journey across England as our insightful academic searches for clues to uncover the secret of Matthew Cannonbridge and how he got to be England's most famous author. Great story, right? Well, not quite. Turns out, there's a whole lot of supernatural forces involved in the creation of Cannonbridge. Now, I don't usually have a problem with the presence of supernatural elements in a story. In fact, most of the time, I quite like it. But in order for that to happen, I have to *understand* what is happening. With this book, I just went from confused to more confused. I just could not make sense of what was happening, and that really frustrated me. Of course, that may just be me, and someone else reading it could actually make sense of the whole thing much better than I did.

The characters were also very unrelatable and generally unlikeable. The story jumped back and forth between the modern day, where Toby Judd starts his investigation into Cannonbridge, and the past, where Cannonbridge himself goes on to meet a wide variety of important authors, like Mary Shelley, Charles Dickens and Oscar Wilde. I was actually quite intrigued by this idea, of seeing the hoax take place while at the same time following the present-day investigation. That was back when I thought this story revolved around a hoax. As the story progressed, I started to doubt the usefulness of this device, and actually became very annoyed with it at one point. My excitement at the idea that we would see Cannonbridge influence the greats of English literature just vanished, as I felt these chapters to read more like an endless parade of big names with ~~almost~~ ~~no~~ very little weight on the story. The characters' motivations, and even most of their actions, made very little sense to me, and I had a very hard time seeing where they were coming from.

Even though this wasn't a long book (less than 300 pages), I found it extremely difficult to go through with it. I actually considered DNFing at several points, but just kept going hoping that it would get better later on, or that it would have a wonderful conclusion that would just blow my mind. It didn't. I was left just as disappointed at the ending as I had been throughout the whole read. I was really sorry about this, because this book had so much potential. But, for me, it failed. It failed as a thriller and it failed as a supernatural. I wasn't thrilled at all! I was just bored for the most part, and confused for the rest. Now, I'm glad I finished it, and I'm ready to move on.

Originally posted on Book For Thought.

Ionia says

If you are a fan of the literary giants in history then this book will likely appeal to you, especially if you like novels that are a bit outside the normal range.

This book is a little confusing when you first begin it. There is a lot of jumping around between time periods and an abundance of characters to meet right away, but as it progressed and things began to make more sense, I found that I quite enjoyed it.

The premise for this book is unique and I thought the author did a good job of following through with a strong story capable of making good on that premise. The feeling that you never know exactly what to expect next stays with you during the course of this story and the ending was done very well, without coming across as cliched.

The main character is interesting and keeps growing throughout the story, revealing more hidden aspects of himself as the chapters increase in number. I liked the chase in this book.

Overall, This was a pretty exciting read that clearly took a lot of thought to write. A good book-- recommended.

This review is based on a complimentary copy from the publisher and provided by Netgalley. All opinions are my own.

Johan Haneveld says

Close to 3,5 stars, but as more reviewers on here have noted, it all falls apart a bit at the end. Even though the revelations are well thought out, they don't have real impact. The book wants to be smarter, more intelligent, than it really is. Also, the conclusion does not fulfill the promise inherent in the start of the book, as the careening tour through the 19th century literary landscape (visiting some other well known unsavory figures of almost legendary status on the way) turns out to be pretty inconsequential. Yes, there is some connection in the fact that the power of writing to change perceptions of history and the future plays an important role in the end, but the 19th century fragments are not about that and we don't get a sense of what these authors wrought with their works, no lasting influence. Even the eponymous Cannonbridge is said to be the most influential author of the 19th century, but nothing of his influence is shown. In the end Cannonbridge could have been anything, his being an author revealed as nothing more than an authors' fancy. As a reader of 19th century literature as well as SF and fantasy this feels like a squandered opportunity to me, as the idea of a grand conspiracy involving Lord Byron, Mary Shelley, Charles Dickens, Karl Marx, et cetera et cetera is inspiring to say the least. It could have been a mind blowing tour through their works and lives, but instead it turns out to be a well written, in places Lovecraftian chiller, diverting, even exciting and in places horrifying, but well ... not more than that. That being said: the contemporary protagonist is sympathetic and I enjoyed following him around on his (mis)adventures, his sense of paranoia convincing, and the descriptions of for example conceited fellow authors to be worthy of a hearty chuckle. And did I mention the almost 19th century gothic writing style (including authorial asides)? I liked that. Also the final page contains a whopper of a gut punch to finish the book with. And it turns out to have been a horror novel hidden in the pages of a 19th century literature text book. If you enjoy world literature and are in the mood for some light entertainment, this will certainly hit the spot.

The Bookend Family says

Film-maker David Lynch once said that he spent a great deal of time sitting in a chair and staring off into the middle distance. He also said that while it looked like he was doing nothing, that those were the times he was going after what he called “the really big fish.”

Which brings me to Cannonbridge, by Jonathan Barnes. This novel seems like it is going to be another literary thriller, with academics chasing leads from one scenic or historic destination to another, searching for a lost manuscript. It morphs, however, not once, but many times, and ends up being something quite different, and quite unique.

The story starts with Toby Judd, a professor of literature who wife has left him for a colleague who has just

published a best-seller, a guide to one of the greatest and most popular English writers of all time, one Matthew Cannonbridge. Now not only is Cannonbridge noted as an author, but during his life he was also a kind of Fifth Business for other writers, showing up in the lives of writers and changing their fortunes, for both good and ill. We witness him besting both Lord Byron and the Shelley's, (where Mary first started on Frankenstein), at the Lord's Villa at Geneva. He also appears to a young Dickens at the boot-black factory, and Poe right before his last fatal debauch.

In a fit of drunken despondency which produces unusual clarity, Toby decides that something is distinctly wrong with both the life and works of Cannonbridge. Marshalling his sources he decides to give a lecture denouncing Cannonbridge and his canon as a fake. His lecture is a flop, and Toby gets the hook after only a few minutes, but a seedy man who spoke to Toby beforehand catches the whole thing on his phone. Without his knowledge, the video goes viral. Toby has other problems, however. The seedy man is found dead, an apparent suicide, and the police come and question Toby. Later, one of the inspectors come back to speak to Toby, and tells him that the death is probably a murder, and he thinks it best for Toby to take it on the lam. Later, that detective ends up dead as well, and Toby is wanted as a person of interest.

This is where things begin to get really strange.

On the run Toby runs onto a waitress, Gabriella, who gives him an enormous amount of help. The fact that she used to be a soldier is also very handy. Together the two of them begin to unlock a sinister conspiracy that drifts from Academia, to politics, and, (after a particularly hallucinatory trip to a private island), a place that is not of this world.

The latter parts of this novel are tough for me, because the plot is rife with spoilers that I will not divulge, and the narrative shift ends up placing the reader firmly in a place that feels a bit like Lovecraft and a bit like American Gods, by Neil Gaiman. A move like that requires a lot of skill, and Mr. Barnes has it. His sense of plot and character is sure, and his prose, fluid and supple, keeps the reader grounded. While his imagination took me farther and farther afield his grasp of story kept me with Toby the whole time. In the end, as Toby grapples with the nature of reality and creation, I found myself guessing just what strange and wonderful place Mr. Barnes was taking me. It was a trip I enjoyed the whole time.

Review by: Mark Palm

Full Reviews Available at: <http://www.thebookendfamily.weebly.com>

Cindy says

Review at Draumr Kopa Blog: [https://draumrkopablog.wordpress.com/...](https://draumrkopablog.wordpress.com/)

‘Cannonbridge’ is one of those few books that demand a lot of thinking and are still very compelling. It tells the tale about Dr. Toby Judd, a man whose life crashes and burns around him at the very beginning of the book. In his state of mental instability he starts obsessing about Matthew Cannonbridge, one of the most famous authors in English history. Dr. Judd has a feeling that something isn’t right about his work. Something just doesn’t fit. When he decides to investigate the infamous author, he stumbles across a lot of mystery, death and secrecy. He makes it his mission to find out what is going on with Cannonbridge and what secret is so important that people would kill for it.

I loved the writing; it had sometimes bordering poetic or lyrical. It might be a bit too much for some people, but for me personally it really fit the story rather well. A large part of this book focusses on authors of the 19th Century in England and this writing style seemed to fortify the feeling of that age and that subject.

The story jumps from present to past, with the flashbacks showing famous English authors at a certain point in their life. Each and every one meets Cannonbridge and we can see the evolution of Cannonbridge's character through these flashback. The man who started out as a polite, benign stranger ends up a weird and threatening man.

It was very interesting to have these flashbacks to other famous English authors. Most of them I knew (Oscar Wilde, Mary Shelley, Charles Dickens...), but some I had never heard of. It was fascinating to take a look online to find out about their background and the works they wrote. It helped me understand their parts in the story better.

The fantastical aspect to the story only became apparent later on in the book, but it intrigued me. It's not something that's easy to wrap your head around and it demands quite a lot of imagination. I thought it was very imaginative and original and I loved finding out how everything really worked. It still remains very complicated and though that has it's charm, it might take away some of the punch, the impact of the big reveal.

Our main character Dr. Judd is that kind of character I like to read about. Very flawed, with a life in tatters. Smart, but still baffled by what he encounters during his journey to find out more about Cannonbridge. There are a few secondary characters that didn't really leave that much of an impression, but still kept the story going and most of the times also gave the main character the means or the incentive to go on with his investigation.

The very end is heart wrenching, but somehow I'd felt it coming. I'm a bit disappointed that it was this transparent; it could have really been a shocker to end the book with. It's also interesting to think what this will do in the future to the main character, how he will cope with it. Interesting, but like I said, you could see it coming from miles away.

I ultimately really liked this book; the mystery was tangible throughout the entire book, only revealing the full extent of the scheme towards the end. I could never entirely guess what was going on and I absolutely love it when a book can keep me in the dark like that. It maybe has its flaws and it won't appeal to everyone, but I enjoyed reading 'Cannonbridge' very much.

Chelsea says

Cannonbridge has the atmosphere of a modern action-mystery combined with Lovecraft. I thought this was the book's greatest strength - it has this really ominous, impending-doom atmosphere that absolutely made me think of Lovecraft. Many of the characters we meet - particularly in the historical context - become aware of a horrible truth that the reader is not let in on until the climax of the story. Instead, the reader - or at least *I* had a sense that something horrific was right around the corner through the entire book.

The book shifts back and forth from the present day to the nineteenth century. In the present, we follow Toby Judd, an academic whose wife has just left him for a leading scholar of Cannonbridge. Toby soon has an epiphany - Cannonbridge is an elaborate hoax! When he shares his observation with the world, he's forced to go on the run, egged on by other conspiracy theorists and threatened by a very lethal, very mysterious

unknown aggressor. I found these sections quite interesting as this is when the story, it felt to me, is really unfolding.

In the sections from the nineteenth century, we're witnessing moments in time when Cannonbridge surfaced - always in relation to other well-known authors. I thought these were kind of neat at first, but the novelty quickly worn off. While a few of these scenes are integral to developing the tension of the story, and to providing the reader with clues about the truth, I thought that many of these scenes were ultimately unnecessary. They tended to slow the pace of the story down, and I felt that they taunted me by emphasizing all of these characters who knew the secret, while I did not. Frustrating!

There's a really clever idea here, and as the reveal does happen, it becomes clear why Cannonbridge is written the way it is. Unfortunately, there was too much build for me, too much pressure on that clever reveal. I was letdown - yes, it does really wrap things up nicely, but the pacing of the book was so often so very slow, and if I'd been slightly less committed to finishing the book? I don't know that my faith in the story really coming together would have sustained me through to the end. Cannonbridge would have worked better for me as a short story or novella, requiring less commitment to get to that clever reveal.

Bottom line:

Cannonbridge is a modern day action-mystery that delves into the historical, and while it hit so many of my sweet spots - history and academia with an emphasis on literature and authors - I just did not get hooked. The atmosphere is great - very Lovecraftian, I thought - but ultimately it took too long for the big reveal to make clear why everything was written the way it was. I would have preferred this story in a shorter length, I think!

3 stars

For fans of historical fiction, conspiracies, Lovecraft

Received in exchange for an honest review.

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Sue says

This was one amazing ride of a book. The plot is quite original and glides seamlessly between the present and the 19th century. Both eras are convincing and both plot strands compelling--I could have read a whole novel about Maria and Cannonbridge. My one real criticism of the novel was neatly twisted around to form part of the very satisfying ending. This guy is good. Very much for fans of Victorian literature, Jasper Fforde--although this is much darker--really just highly recommended. Thanks to Netgalley and the publisher for my copy.

Harris says

Nope. Sorry. Just could not like this one.

By all accounts, it should've been right up my alley. There's a lot about the concept that reminds me of Tim Powers' Anubis Gates and, as an English major in college, I'm always interested in the combination of academia, mystic conspiracies and that fateful night at the Villa Diodati. But this just bored the everloving crap out of me.

First: a stylistic issue. The writing style of the book actively kept me from enjoying it. Writing a book in the present tense is one thing - I've read plenty of books where the authors made it work. However, the present tense and the oddly affected cod-literary style just kept annoying me. I realize it's supposed to reflect the narrative style of so many writers in the late 1800s but when it's overlaid in the 21st century segments it just grates. That's a personal thing.

But then there's the overarching plot. Look, if you're going to be telling the story of an ordinary person who gets caught up in the midst of a sinister, seemingly all-powerful conspiracy, you need to sell me on it. You need to give me an everyman character I can relate to and empathize with, a growing sense that something is wrong and a feeling of how he's stumbled into things. Having a strange old man show up and say "Whoops, you're fucked" and then expecting me to care isn't going to do it. The police showing up at the protagonist's house to say "hey, remember that mysterious old man? Well, we felt obligated to inform you that someone killed him. Better run for your life because there're clearly shadowy people out there who have it out for you" is the opposite of dramatic build up. It comes as the author telling us we should care because REASONS, not because we've grown to empathize with the character and have noticed the growing dark clouds in his life.

Which brings me to the main character. Toby Judd is a pile of meh. I have no reason to care for him. As soon as we meet him, we're supposed to feel sorry for this sad-sack whose wife leaves him within pages of our having been introduced to him. Sucks for him, sure, but why do I give a damn? I've not seen their relationship together, there's no feeling of loss or the pain of betrayal because I have absolutely no relationship to either of them. I don't have anything invested in them. It smacks of "you should like him because I say so", with misfortune standing in for actual characterization. The fact that he's the protagonist of the story doesn't automatically mean I give a shit; give me a REASON to empathize with him when he finds himself cuckolded by an academic peer beyond "it happened and that's sad."

Same with Cannonbridge. OK, so we're getting a tour the 19th century's literati as this mysterious figure keeps popping up - at Villa Diodati, in Charles Dickens' childhood, at the Bronte sisters' house (becoming the inspiration for Heathcliffe in the process...). Yay. Give me a reason to be interested in him. Don't make him feel like this bizarre Mary-Sue character (even though that's clearly intentional), make him *compelling*. Similarly, if you're going to make him a mysterious figure, don't keep dropping anvils in the dialogue about how mysterious he is. It's annoying and feels like bad X-Men comics in the 90s where Wolverine could never have a line of dialogue that didn't somehow revolve back to "And I still know nothing about my mysterious past".

Show me. Don't tell me. And don't freaking BORE me.

Pass.

Camly Nguyen says

DNF 45%

Nop. Nop. Nop. Nop. Nop.

This book jumps back and forth in time between the stories of Matthew Cannonbridge and Toby Judd.

Matthew is a prolific novelist and a great poet. He has touched the lives of many authors and famous people back in his time. Cannonbridge's extraordinary life and career spanned a century, earning him a richly-deserved place in the English canon.

As bibliophiles everywhere prepare to toast the bicentenary of the publication of Cannonbridge's most celebrated works, Toby Judd claims that Cannonbridge is a scam and will do anything to prove his point...but some people just don't want the truth to come out. What happens next? I was too bored to find out.

272 pages. It's not a long book, but for me it felt like I was reading a 2720 paged book. It was so slow that after 35% of the book, nothing was going on. Actually, I take that back. Yes, things were going on but it was so unimportant that I just couldn't give a fuck. The writing was over-exaggerated and extremely heavy. Connection was missing.

Bleh. Don't read this.

✿ Aimee ✿ Just one more page... says

If you're a fan of classic literature and history, you may enjoy parts of this book. The book initially felt eerie and mysterious. At some point I felt like I just wanted to get on with the ending already. There were so many authors of classic literature crammed throughout the pages, it could have done with a few less. I did learn a lot about these authors because I kept looking up their history whenever one popped up.

Personally, I wasn't satisfied with the conclusion of the book. I came away feeling bogged down. This book just wasn't for me.

Thank you Netgalley for a free digital copy in exchange for an honest review.

Absinthe says

Single Sentence Summary: Everything is an allegory for corporations taking over the world.

Characterization: 10/10 S

Characters are wonderfully thought out, and each person serves a very distinct purpose in the story. Even the radical shift between Cannonbridge's personality is very well done, as are the snapshots of characters like Charles Dickens and Mary Shelley. It takes a great author to capture an entire character's personality in just a few pages.

Favorite Character: Cannonbridge. Like everyone else in the story I am just as enchanted with our savior/villain. You sympathize with him at first and greatly dislike him at the end, just as Barnes intended.

Writing Quality: 9/10 A

Overall, the writing is superb! The mood of the story is wonderfully conveyed, and I really only mark this story as horror because it feels like a horror story, even though many of the elements aren't really typical horror story tropes. I did notice some typos and repetitive word choice from time to time, but the rest of the writing more than makes up for that.

Overall Plot: 8/10 B

I really loved the idea of the allegory that Barnes is going for, but I think that because he tries to keep you guessing until the end, some of the allegory stutters in translation. If you take some time to really think about it afterwards, you can fit some pieces into place that aren't fitted for you, but there are times where, especially with Cannonbridge himself, the allegory is weak. I didn't particularly like the ending, but I understood why it was done, and it honestly makes putting the rest of the story together an easier task.

Diversity: 3/10 F

Definitely not a diverse cast here. I gave the book one point for having some strong female characters which were written well. There is a brief mention of a bisexual character (but because it's brief I didn't give the usual points I would for bi inclusion), and also veterans are included. Other than that, it is pretty exclusively white (and I'm not making an assumption about that, all of the historical characters referenced were white). The protagonist is a middle aged (white) guy in a middle-class neighborhood.

Delivery of Message/Impact: 9/10 A

Again, the allegory is a great one, and honestly it is so rare these days to find contemporary prose fiction that is allegorical. There are several stories that share important messages, yes, but this is a book that can be analyzed. It is a modern *Fahrenheit 451*. Jonathan Barnes, in my humble opinion, is himself a modern day Ray Bradbury, as his writing tends to run toward the allegorical political commentary.

Overall: 39/50 C

Triggers: Cheating

Tags: Alternate History, Victorian, Sci-fi, Political Commentary, Corporations, Male Protagonist

Similar Books: *The Somnambulist* (and pretty much anything else by Jonathan Barnes)
