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# The Hanging Tree (Rivers Of London)



## Synopsis

Ben Aaronovitch's bestselling Rivers of London urban fantasy series is the perfect blend of CSI and Harry Potter. Suspicious deaths are not usually the concern of Police Constable Peter Grant or the Folly London's police department for supernatural cases even when they happen at an exclusive party in one of the flats of the most expensive apartment blocks in London. But the daughter of Lady Ty, influential goddess of the Tyburn river, was there, and Peter owes Lady Ty a favor. Plunged into the alien world of the super-rich, where the basements are bigger than the houses, where the law is something bought and sold on the open market, a sensible young copper would keep his head down and his nose clean. But this is Peter Grant we're talking about. He's been given an unparalleled opportunity to alienate old friends and create new enemies at the point where the world of magic and that of privilege intersect. Assuming he survives the week |

## Book Information

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## Customer Reviews

In the alternate reality that is 2017, I need good escapist reading but it has been surprisingly difficult to find. I've started many good books like Joe Hill's The Fireman.

and had to set them aside as a little too reminiscent of our current reality. So I have to say that I was overjoyed when *The Hanging Tree* was (finally) released :) I've been a huge fan of Aaronovitch's Rivers of London series since I discovered *Midnight Riot* a few years ago. In addition to extremely likable characters- especially narrator Peter Grant- the blend of fantasy, mystery, British police procedural and clever humor are tailor made for me. We get the added bonus of a detailed London setting with excursions into London's different cultures- both real and imaginary. After the bucolic diversion of *Foxglove Summer* I was happy to see Peter return to his London stomping grounds and the key story of the Faceless Man in *The Hanging Tree*. It is an engrossing story with the introduction of new characters along with old favorites. Several story lines took a while to converge and once again police work plays a key role. At several points there were references to cases and events that I didn't remember from previous books. Understandable since *Broken Homes* was released three years ago (and *Foxglove Summer* almost two). While that was fine since it gave me an excuse to re-read the entire series, here's a tip- Aaronovitch also has a series of Rivers of London graphic novels. Most of what I thought I had forgotten comes from those. Nothing is lost if you haven't read them (I haven't, not really my thing) but if you enjoy graphic novels, they are available. Individually I might have said that other than *Midnight Riot* I merely strongly liked each book. But cumulatively- I absolutely love this series and have to say it is one of my favorites.

I had a lot of trouble with reading this one, kept finding it confusing about what was happening in the story and had to keep re-reading some passages and dialogue attempting to clarify what the action was and what the characters were doing and saying. I'd found the numerous acronyms more mystifying in this book than in prior books, and also kept getting the impression that I must have missed a book in the series too--though that hadn't been the case. Perhaps it was due to there being a long gap between this book and the previous one, or maybe some refer to the other series, but I'd had trouble following some of the action in this book and had only somewhat hazy recollections of some of the references being made in it to certain earlier books, too. For all the activity and action in this one, though, it didn't really seem to amount to anything of importance or to move the story along much, if at all, and the characters seemed a bit flat compared to usual too--not quite as likable, compelling, enchanting, or interesting as usual. Leslie, the faceless guy, and hints of Punch have become a bit of a yawn, and seemed to have been plonked into this one without much purpose, really. Might be time to either redeem or dispose of those, in favor of more amusing

and compelling plots, twists, and enchantments, perhaps? A little more fun to balance the intensity, as in earlier books, maybe? Well, this one certainly wasn't my favorite in the series, but that is par for the course when reading any series, of course, since some books will be hits and others not so much. A longer wait for a next book often causes people to expect more from a book, too, but I'm not as disappointed as some readers seem to be, and will definitely read the next book.

Enough with the forced grammar errors, Ben. With every book, you introduce new systemic grammar problems with the protagonist's speech to make him seem more down-to-earth (along with the original use of backwards multiple objects in place of multiple subjects, we now have incorrect subjunctive, use of a subject in place of an object, and incorrect use of prepositions). Basically, we're down to protagonist grammar errors every couple of pages. It doesn't make Peter Grant any more "common," since his vocabulary and other use of the language is beyond multi-disciplinary post-doctorate levels (and you even have other characters comment on that in the stories). It just irritates me, the reader. I don't read these books because Peter Grant is a believable copper. I read them because Peter Grant IS erudite, his phrasing IS clever, and the stories are darn well done. And, come to that, worrying about Peter being believable as an officer of the law because of his grammar is silly when the whole premise of these books is that he uses magic as a police officer. So, just stop dumbing down Peter. Anyway, Ben Aaronovitch's "The Hanging Tree (Rivers of London)" is the 6th in his "PC Peter Grant" series and is right in there with the rest of the series, i.e., it's darn good. Besides the above mentioned grammar issue, the only other complaint I have is that the long-term story arc (i.e., the Faceless Man) isn't really going anywhere. That's a bit frustrating. Still, I'm happy to rate the book at a Very Good 4 stars out of 5.

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