

THE BOOK OF
SHORT
HORROR
STORIES

VOLUME 1

JEROME FORD

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Nina Berberova



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The Portent and Other Stories George MacDonald, 1895-01-01 My father belonged to the widespread family of the Campbells and possessed a small landed property in the north of Argyll But although of long descent and high connection he was no richer than many a farmer of a few hundred acres For with the exception of a narrow belt of arable land at its foot a bare hill formed almost the whole of his possessions The sheep ate over it and no doubt found it good I bounded and climbed all over it and thought it a kingdom From my very childhood I had rejoiced in being alone The sense of room about me had been one of my greatest delights Hence when my thoughts go back to those old years it is not the house nor the family room nor that in which I slept that first of all rises before my inward vision but that desolate hill the top of which was only a wide expanse of moorland rugged with height and hollow and dangerous with deep dark pools but in many portions purple with large belled heather and crowded with cranberry and blaeberry plants Most of all I loved it in the still autumn morning outstretched in stillness high uplifted towards the heaven On every stalk hung the dew in tiny drops which while the rising sun was low sparkled and burned with the hues of all the gems Here and there a bird gave a cry no other sound awoke the silence I never see the statue of the Roman youth praying with outstretched arms and open empty level palms as waiting to receive and hold the blessing of the gods but that outstretched barren heath rises before me as if it meant the same thing as the statue or were at least the fit room in the middle space of which to set the praying and expectant youth There was one spot upon the hill half way between the valley and the moorland which was my favourite haunt This part of the hill was covered with great blocks of stone of all shapes and sizes here crowded together like the slain where the battle had been fiercest there parting asunder from spaces of delicate green of softest grass In the centre of one of these green spots on a steep part of the hill were three huge rocks two projecting out of the hill rather than standing up from it and one likewise projecting from the hill but lying across the tops of the two so as to form a little cave the back of which was the side of the hill This was my refuge my home within a home my study and in the hot noons often my sleeping chamber and my house of dreams If the wind blew cold on the hillside a hollow of lulling warmth was there scooped as it were out of the body of the blast which sweeping around whistled keen and thin through the cracks and crannies of the rocky chaos that lay all about in which confusion of rocks the wind plunged and flowed and eddied and withdrew as the sea waves on the cliffy shores or the unknown rugged bottoms Here I would often lie as the sun went down and watch the silent growth of another sea which the stormy ocean of the wind could not disturb the sea of the darkness First it would begin to gather in the bottom of hollow places Deep valleys and all little pits on the hill sides were well springs where it gathered and whence it seemed to overflow till it had buried the earth beneath its mass and rising high into the heavens swept over the faces of the stars washed the blinding day from them and let them shine down through the waters of the dark to the eyes of men below I would lie till nothing but the stars and the dim outlines of hills against the sky was to be seen and then rise and go home as sure of my

path as if I had been descending a dark staircase in my father's house *The Portent and Other Stories* George MacDonald, 1909 **Cat Came Back and Other Stories** Doug Downie, 2011-08-29 A collection of short short stories and a novella about everyday life and the search for meaning Influences are Charles Bukowski John Fante Knut Hamsun Louis Ferdinand Celine Ernest Hemingway **The Unrest-Cure and Other Stories** Saki, 2013-06-18 An NYRB Classics Original The whimsical macabre tales of British writer H H Munro better known as Saki skewer the banality and hypocrisy of polite English society between the end of the Victorian era and the beginning of World War I Saki's heroes are enfants terribles who marshal their considerable wit and imagination against the cruelty and fatuousness of a decorous and doomed world Here Saki's brilliantly polished dark gems are paired with illustrations by the peerless Edward Gorey available for the first time in an English language edition The fragile elegance and creeping menace of Gorey's pen and ink drawings perfectly complements Saki's population of delicate ladies mischief making charges spectral guests sardonic house pets flustered authority figures and delightfully preposterous imposters *The Singing Diamonds and Other Stories* Helen McCloy, 2014-03-14 In this collection of eight stories by one of America's most gifted writers Helen McCloy takes the reader into a world of mystery and imagination In the signature story *The Singing Diamonds* Mathilde Verworn enlists the help of Basil Willing a psychiatrist sleuth to answer the question of whether there is such a thing as collective hallucination Six people from six different locations testify to seeing diamond shaped objects in the sky and four of those six have died in peculiar circumstances in the past twelve days **The Tattered Cloak and Other Stories** Nina Berberova, 2001 The greatest collection by one of the great Russian writers is now back in print First published in Europe in the 1930s and 40s these searing evocative stories by the late emigre writer Nina Berberova 1901-1993 are portraits of the lives of Russian exiles in Paris on the eve of World War II The protagonists range from housekeepers and waiters to shabby genteel aristocrats and intellectuals but all are united in a haunting displacement from their pasts and all share a troubling uncertainty about the future **The Queen Versus Billy, and Other Stories** Lloyd Osbourne, 2021-11-05 Lloyd Osbourne's *The Queen Versus Billy and Other Stories* is a collection of captivating tales that showcase the author's keen insight into human nature and his skill at crafting compelling narratives Written in a style that is both witty and thought provoking Osbourne's stories delve into themes of morality justice and the complexity of relationships Set within a literary context that was heavily influenced by the late 19th and early 20th centuries the book offers a glimpse into the social norms and attitudes of the time while also exploring timeless issues that resonate with readers today With a mix of humor drama and suspense each story in the collection presents a unique perspective on the human experience Lloyd Osbourne a talented author and playwright drew inspiration for his stories from his own life experiences and observations of the world around him His background as the stepson of renowned writer Robert Louis Stevenson undoubtedly informed his writing style and thematic choices Readers who enjoy thought provoking fiction and well crafted storytelling will find *The Queen Versus Billy and Other*

Stories to be a satisfying and engaging read that offers a fresh perspective on enduring human dilemmas **The Shadowy Third, and Other Stories** Ellen Anderson Gholson Glasgow, 2019-12-03 In *The Shadowy Third and Other Stories* Ellen Anderson Gholson Glasgow weaves a tapestry of Southern Gothic narratives that explore the complexities of human nature and the intricacies of societal expectations in the early 20th century Glasgow's prose is marked by rich imagery and psychological depth inviting readers into the minds of her characters who grapple with themes of identity femininity and the constraining nature of tradition The collection evokes a haunting atmosphere blending elements of realism with an undercurrent of the supernatural reflective of Glasgow's preoccupation with the social mores of her time Ellen Glasgow a prominent American author of the early 1900s is celebrated for her keen insight into Southern life and the struggles of women Born into a Virginia family steeped in tradition her personal experiences and the societal changes around her profoundly influenced her writing Glasgow was known to challenge the status quo advocating for women's rights and the examination of personal autonomy themes that resonate deeply throughout this collection I highly recommend *The Shadowy Third and Other Stories* to readers who appreciate meticulously crafted narratives that confront the shadows of society while offering a lens into the tumultuous emotions of human experience Glasgow's stories are not only engaging but also provide profound reflections on the cultural landscape of her era making this collection an essential read for both enthusiasts of Southern literature and those interested in early feminist discourse In this enriched edition we have carefully created added value for your reading experience A comprehensive Introduction outlines these selected works unifying features themes or stylistic evolutions A Historical Context section situates the works in their broader era social currents cultural trends and key events that underpin their creation A concise Synopsis Selection offers an accessible overview of the included texts helping readers navigate plotlines and main ideas without revealing critical twists A unified Analysis examines recurring motifs and stylistic hallmarks across the collection tying the stories together while spotlighting the different work's strengths Reflection questions inspire deeper contemplation of the author's overarching message inviting readers to draw connections among different texts and relate them to modern contexts Lastly our hand-picked Memorable Quotes distill pivotal lines and turning points serving as touchstones for the collection's central themes *The man who could not lose [and other stories]* Richard Harding Davis, 1916 **The Maker of Gargoyles and Other Stories** Clark Ashton Smith, 2013-07-02 Clark Ashton Smith was a prodigy who wrote Arabian Nights novels in his mid-teens and was heralded as a major voice in American poetry by the time he was nineteen In one frantic burst in the middle 1930s he wrote nearly a hundred strange wondrous and grotesque stories most of which were published in *Weird Tales* *Strange Tales* *Wonder Stories* and other pulps but he was by no means a conventional pulp writer Think of the visions his stories conjure up as sendings written in strange runes transported from the sorcerer's lair by indescribable genii or winged spirits

Unveiling the Power of Verbal Beauty: An Emotional Sojourn through **Click Other Stories Horror Collection**

In a world inundated with monitors and the cacophony of instantaneous transmission, the profound power and psychological resonance of verbal artistry frequently disappear in to obscurity, eclipsed by the constant barrage of sound and distractions. Yet, set within the musical pages of **Click Other Stories Horror Collection**, a fascinating perform of fictional elegance that pulses with raw thoughts, lies an unique journey waiting to be embarked upon. Penned by way of a virtuoso wordsmith, this exciting opus books visitors on a mental odyssey, gently revealing the latent potential and profound influence stuck within the delicate internet of language. Within the heart-wrenching expanse with this evocative examination, we can embark upon an introspective exploration of the book is central styles, dissect its captivating publishing type, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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the way tim burton uses sound particularly in edward scissorhands is unique as he has great capability of using eerie and dark music meanwhile incorporating playful and childlike music throughout his films for example when burton uses eerie music as the audience views peg drive up the hill to the dark mansion this is just one of the

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one of the best techniques a director can use to create a mood and tone would be lighting in edward scissorhands tim burton uses low key lighting to create a suspenseful and scary mood for example when peg is walking into edward s house the lighting is dark which makes the audience curious as to what is going to happen

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lighting color plays a significant role in his films because it expresses the mood of the scene in one of his films called edward scissorhands the scene is mixed between low key and high key lighting where high key lighting indicates cheerfulness and happiness and low key lighting expresses dark and sinister settings

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jul 22 1991 cinematic techniques tim burton uses different cinematic techniques in edward scissorhands and charlie and the

chocolate factory to convey mood and tone cinematic techniques are the methods a director uses to communicate meaning and to evoke particular emotional responses in viewers

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edward scissorhands is a key example of tim burton s ability to utilize close up shots to add to the overall theme of individuality whenever edward is using his scissor hands whether it s to cut hair or chop lettuce the scissors are consistently shown in a close up

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comprehending as well as pact even more than further will pay for each success bordering to the broadcast as capably as sharpness of this tone and mood of edward scissorhands can be taken as skillfully as picked to act tone and mood of edward scissorhands downloaded from support old xes inc com by guest hadassah werner

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when peg meets edward is shot in a basic tone of black much like edward s clothing this symbolises the way in which edward is perceived by the judgmental society as the first impression of him is designed to be evil and menacing

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tim burton has more opportunities as a director than an author to convey mood and tone in one of his most popular movies edward scissorhands he creates a sinister mood by creating a character with scissor hands this gives us a feeling that this character is

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apr 15 2018 tim burton s 1990 film edward scissorhands deals with the humanoid creation of an eccentric inventor who died before the creation s completion the inventor leaves edward his creation with

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96 words 1 pages in tim burton s movie edward scissors hands shots and framing is unique it s going to be about edward scissor hands and the different shots and framing tim burton used the long shots were mostly on like when edward kept on

leaving and when peg found out where edward lived

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dec 16 2015 edward scissorhands resonates with angsty teens because it was dreamt up by one edward scissorhands began as a cry from the heart a drawing from burton s teenage years that expressed the inner torment he felt at being unable to communicate with those around him especially his family wrote mark salisbury in the book burton on

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dec 17 2013 edward scissorhands analysis download as a pdf or view online for free crime genre mood board this sudden change in tone represents burtons appeal to attract a younger audience as well as appeal to adults and teenagers the horror conventions would entice teenagers to watch the film however the reflections on christmas and using

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for example in charlie and the chocolate factory when the oompa loompas make their presence known the music that follows them changes the mood to a buoyant and mischievous tone whereas in edward scissorhands during the opening credits and the battle death of jim the music was ominous tense and melancholy

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edward scissorhands is a 1990 american fantasy gothic romance film directed by tim burton it was produced by burton and denise di novi written by caroline thompson from a story by her and burton and starring johnny depp winona ryder dianne wiest anthony michael hall kathy baker vincent price and alan arkin