



A Book of Horrors

Stephen Jones , Ramsey Campbell , Reggie Oliver , Robert Shearman , Angela Slatter , Michael Marshall Smith , Lisa Tuttle , Peter Crowther , more... Dennis Etchison , Elizabeth Hand , Brian Hodge , Caitlín R. Kiernan , Stephen King , John Ajvide Lindqvist , Richard Christian Matheson ...less

[Download now](#)

[Read Online](#) ➔

A Book of Horrors

Stephen Jones , Ramsey Campbell , Reggie Oliver , Robert Shearman , Angela Slatter , Michael Marshall Smith , Lisa Tuttle , Peter Crowther , more... Dennis Etchison , Elizabeth Hand , Brian Hodge , Caitlín R. Kiernan , Stephen King , John Ajvide Lindqvist , Richard Christian Matheson ...less

A Book of Horrors Stephen Jones , Ramsey Campbell , Reggie Oliver , Robert Shearman , Angela Slatter , Michael Marshall Smith , Lisa Tuttle , Peter Crowther , more... Dennis Etchison , Elizabeth Hand , Brian Hodge , Caitlín R. Kiernan , Stephen King , John Ajvide Lindqvist , Richard Christian Matheson ...less
Antologia di 14 racconti horror a cura di Stephen Jones (titolo originale: 'A Books of Horrors', 2011), opera finalista al World Fantasy Award e al British Fantasy Award, tradotta in Italiano per la prima volta. Contiene i seguenti racconti: IL PICCOLO DIO VERDE DELL'AGONIA di Stephen King; FIGLIA DEL FUOCO di Caitlín R. Kiernan; FANTASMI CON I DENTI di Peter Crowther; LA FIGLIA DEL FABBRICANTE DI BARE di Angela Slatter; COLUI CHE CAMMINA NEI BOSCHI di Brian Hodge; DIMMI CHE TI RIVEDRO' di Dennis Etchison; LA MUSICA DI BENGT KARLSSON, ASSASSINO di John A. Lindqvist; RISPOSTA SBAGLIATA di Ramsey Campbell; ALICE ATTRAVERSO IL FOGLIO DI PLASTICA di Robert Shearman; L'UOMO NEL FOSSO di Lisa Tuttle; UN GIOCO DA BAMBINI di Reggie Oliver; UNA TRISTE COSA OSCURA di Michael Marshall Smith; VICINO A ZENNOR di Elizabeth Hand; ULTIME PAROLE di Richard Christian Matheson.
?Introduzione di Stephen Jones, Illustrazione di copertina di Saber Core.

A Book of Horrors Details

Date : Published September 29th 2011 by Jo Fletcher Books (first published January 1st 2011)

ISBN : 9780857388087

Author : Stephen Jones , Ramsey Campbell , Reggie Oliver , Robert Shearman , Angela Slatter , Michael Marshall Smith , Lisa Tuttle , Peter Crowther , more... Dennis Etchison , Elizabeth Hand , Brian Hodge , Caitlín R. Kiernan , Stephen King , John Ajvide Lindqvist , Richard Christian Matheson ...less

Format : Hardcover 400 pages

Genre : Horror, Short Stories, Fiction, Anthologies

 [Download A Book of Horrors ...pdf](#)

 [Read Online A Book of Horrors ...pdf](#)

Download and Read Free Online A Book of Horrors Stephen Jones , Ramsey Campbell , Reggie Oliver , Robert Shearman , Angela Slatter , Michael Marshall Smith , Lisa Tuttle , Peter Crowther , more... Dennis Etchison , Elizabeth Hand , Brian Hodge , Caitlín R. Kiernan , Stephen King , John Ajvide Lindqvist , Richard Christian Matheson ...less

From Reader Review A Book of Horrors for online ebook

Kealan Burke says

I'm a big fan of Stephen Jones' anthologies. In fact, I was weaned on them, and discovered many of the authors I still read today through his BEST NEW HORROR series. This one, however, was curiously uneven. For a collection whose sole purpose (according to the intro by Jones) is to make horror horror again, there's a distinct absence of scares, or indeed, much horror at all. Standouts include "Ghosts With Teeth" by Peter Crowther, which, while not particularly original, manages under Crowther's always capable hand to be extremely well-developed and frightening, "Roots and All" by the always reliable Brian Hodge, "Getting it Wrong" by Ramsey Campbell, "The Man in the Ditch" by Lisa Tuttle, "Sad, Dark Thing" by Michael Marshall Smith", and "Last Words" by Richard Christian Matheson. Entries by some of the biggest names fall flat, especially King's "The Little Green God of Agony", which reads like a Tales from the Crypt story, which would have been more acceptable back in the Night Shift era, but just seems weak here. Dennis Etchison, perhaps one of the finest practitioners of the short form, delivers an uncharacteristically disappointing entry too with "Tell Me I'll See You Again", which aims to be poignant, but ultimately fails to be anything but confusing.

Overall, not a bad anthology, but far from the stellar volume I've come to expect from one of the best editors in the genre.

Neal Litherland says

The intro of this book, and leading off with "The Little Green God of Agony" really sets readers up for a hard and disappointing tumble. The intro, as other reviewers have mentioned, talks up the collection as "reclaiming the monsters" and taking back beasts and bogeys from the romance genre. It promised readers gut wrenching horrors, and terrors from beyond the grave. Then it opened with a haymaker from Stephen King, and it seemed like a solid knock out. Then the book sprained its wrist.

Out of the dozen and change stories between these pages only King's "The Little Green God of Agony" and "the Coffinmaker's Daughter" would get my recommendation. Both of them were beautifully paced, with characters you could follow, and solid world setups. Most of all though, they had punch to them. They reached into the reader's guts and found that place that sent a shiver through your bowels with the implications of what was in them. The other stories... not so much.

Rather than bemoaning the state of horror as a genre though, this likely comes due to the reviewer being a bit of a book snob. However, while lots of the stories held good promise, they felt like horror blue balls. There was foreplay, a flash of a beast here or a ghost there, and then they ended with a "well, that's that. You're not scared?" Even the last story, which deals with the reflections of a serial killer, couldn't quite get back up off the mat to finish strong. Overall it felt like a collection trying really hard to be scary, but that broke it's leg a few steps out of the gate. There was no visceral punch, and most of the tales were just confusing rather than frightening.

Randolph says

I'm not sure why this anthology isn't rated much higher on average. People must be expecting some sort of berserk maniac monster mayhem but this collection features a lot of excellent subtle weird little horrors. The book is very literate (as in literature) as well. There wasn't a stinker in the batch. Even in the longer stories, there was so much interesting going on and the writing was so good, I didn't mind that there wasn't any severed jugular edge-of-my-seat horror going on. It was just damn fine writing.

If you like your horrors literate, quiet, and genre bending this is a good book for you.

Nerine Dorman says

For those of you who despair that an antidote for all the glittery vampires and torture porn won't be found, look no further than this superb collection that Stephen Jones has put together. I appreciated the fact that I saw a few familiar names like Stephen King Caitlin R Kiernan and Ramsey Campbell, but was pleased to find new favourites among them, such as Reggie Oliver, Elizabeth Hand and Angela Slatter, whose other published works will eventually find their way onto my kindle. This one's a keeper, and I'm glad I own the paperback. It's staying on my bookshelf.

Kimberly says

This was a very strong short story collection, in my opinion. Most of the stories were good-to-very good, with 7 of them making it my personal "definitely want to read again" category. Overall, there were only a few very "weak" inclusions that I didn't get into at all. Notable favorites of mine (personally speaking) were "A Child's Problem", by Reggie Oliver, "Getting It Wrong", by Ramsey Campbell, "Sad, Dark Thing", by Michael Marshall Smith, "Roots and All", by Brian Hodge, and "The Music of Bengt Karlsson Murderer", translated by Marlaine Delargy (written by John Ajvide Lindqvist).

As I stated above, there are many other stories that I found well written and original, but these are among those that really stuck with me.

Recommended!

Zafir Zafirov says

????????? ?????? ?????? ??? ?????? ?? ?????? ??????. ??? ?? ?? ?????? ? ?????? ?????????, ?
?????? ?? ?????? ???, ?????? ?? ?????????? ??????????????. ????????????? ??????, ??? ?? ???, ?? ??? ??,
????????? ?? ?? ??? ? ??? ????? ??????. ????????? ?????? ?? ??, ? ????? ??????? ?? ????? ??????????. ?????????
?? ?? ?????????? ??? ????? ?????????????????? ? ?????????? ??????. ?? ?? ??????, ?? ?????? ?? ? ??????
????????????, ?? ?????? ? ?????????? ? ?? ?? ?????, ?????? ?? ?? ?????????? ??? "??????", ?? ?? ? ???.
„????? ???????“ ?? ????? ?????? ??? ???, ?????? ?? ?????????? ?????? ?????????? ??????????. „????? ?
????????????? ???“ ?? ?????? ??????? ??? ?? ??? ???-????? ?? ?????? ?????????.
? ?? ??? - ?????????? ? ?????? ?????? ?? ??-?????, ?????? ?????? ? ?????? ?????? ?? ??????????. ??????

Nevertheless, the entire book was enjoyable to an extent.

Colin Leslie says

In the introduction to this collection Stephen Jones makes an impassioned plea to reclaim the horror genre from the gathering hordes of vapid vampires and clichéd zombies "for those who understand and appreciate the worth and impact of a scary story", well dear reader, that sounds like me and you, lets explore further.

We start with a certain Mr Stephen King and a brand new story *The Little Green God Of Agony* which proves that he can still thrill the reader in less than thirty pages. It's an excellent story about a rich businessman seeking release from pain and is a powerful start. *Charcoal, Firesteel and Flint* is the next story and Caitlin R. Kiernan is given the difficult task of following in the King's rather large footsteps. Luckily she meets the task head on with another wonderful tale which in vivid prose explores the fascination and fear of fire. Imbued with history and mythology this is a powerful story.

Ghosts With Teeth almost manages to out King, King with it's small town American setting and wonderful gory Halloween story. *The Coffin-Maker's Daughter* by Angela Slatter is a timeless story as a daughter continues the family business with a little help from a ghostly presence. It's emotional without being twee and the unanswered questions add to the richness.

Roots and All by Brian Hodge is a melancholic tale of a grandmother's death and the revelations she was hiding. Emotional and engaging and rooted (ahem) in old folk tales this is a really engaging tale. *Tell Me I'll See You Again* by Dennis Etchison has a similarly melancholic feel with more than a passing resemblance to a Ray Bradbury *Green Town* tale with it's shimmering summer sunshine and pathos.

Getting It All Wrong taps into Ramsey Campbell's love of movies in this tale of outsiders and film fanatics. It has Campbell's usual commendable quality of unsettling reality as a misanthropic worker is asked to help a colleague. *Alice Through The Plastic Sheet* by Rob Shearman is in direct contrast to Campbell's unsettling reality, this time the setting is a mixture of the mundane and the surreal. It's equally effective though and injects a welcome dose of black humour to proceedings.

The Man In The Ditch by Lisa Tuttle has a rich darkness throughout as it examines a couples strained relationship as they move into a remote cottage and strange visions begin to haunt them. Reggie Oliver's *A Child's Problem* is one of the longer story in here but doesn't outstay it's welcome. In typically classic style we are transported to a world of public schools, stately homes and dodgy relatives. *Sad, Dark Thing* by Michael Marshall Smith is an extremely dark and unsettling tale as a lonely man's driving expeditions lead him to a terrible discovery.

Near Zennor by Elizabeth Hand is the longest story here. It's another excellent tale of ancient history and folk myths set amid the ancient stones and gnarled oaks of Cornwall where old mysteries are hidden round every corner. *Last Words* by Richard Christian Matheson finishes off the collection with a strange little monologue.

Eagle eyed readers will have noticed I missed a story but I did it deliberately. For me *The Music Of Bengt Karlsson, Murderer* by John Ajvide Lindqvist is the standout tale of this collection and among the many strong tales and writers on display that is no mean feat. This story is special though, it has everything, supernatural threat, gory murder, pathos, emotion and above all Lindqvist's fantastic sense of "otherness".

The plot seems simple enough as a widower tries to connect with his teenage son through music only to find a darker force intervening. I must admit, with this and the recent review of Little Star I seem to be becoming an embarrassing fanboy but what the hell, with writing this good Lindqvist deserves all the praise he gets and it's particularly gratifying to note that this is the author's first story written with an English speaking market in mind. That doesn't mean it loses any of the author's telltale Scandinavian wildness though.

An outstanding tale from an outstanding collection. I said a while back when reviewing The Eighth Black Book Of Horror that if you only buy one horror collection this year buy that, well I was wrong. Yes you should still buy that but you should also raid the children's piggy bank and buy this. Stephen Jones has put horror back on the bookshelves in fine style, buy this book and make sure it stays there.

Genny Shafer says

I've been on a short story kick for a little while now, I like short stories because you don't have to commit to a long book to still enjoy a tale. If the story sucks, it's OK, you've only got a few more pages to go till it's finished, and you haven't wasted much time. I find that some authors tend to get ridiculously creative when writing short stories...not all short stories have to have a definitive end. I enjoyed quite a few of the stories in this collection, probably only one that I wasn't crazy about at all, and one that I REALLY enjoyed called A Child's Problem.

George says

This anthology contains contributions by some of the best known modern horror writers, but strangely I found their offerings the weakest of the collection.

I am a great fan of King, Campbell and Lindqvist, and have read nearly everything they have produced, so I was really looking forward to reading their stories. The story by Stephen King failed to grip, scare, enthrall or even really hold my interest, although the characters were well drawn and the dialogue convincing. The Campbell story was just not original, the premise of a ghastly game show has been done before, so it was far too easy to predict where this story was headed. The novella by Lindqvist was better, but when he veered away from the psychological chills that he does so well, and launched into an overblown and unpleasant account of child torture, I was disappointed.

The stories I enjoyed most, were by authors I have never encountered before. The Reggie Oliver novella "A Child's Problem" was an excellent piece of gothic fiction, that reminded me of some of the great Victorian and Edwardian masters of the genre. "Near Zennor" by Elizabeth Hand (another novella) was set in modern times, and was atmospheric, creepy and full of suspense. Brian Hodge's "Roots and All" took an American backwoods setting and created a disturbing intertwining of rustic superstitions with the problems of a spreading culture of drugs dependency and production.

I will definitely be seeking out further stories and novels by Oliver, Hand and Hodge, and their offerings should merit a 5 star rating, but unfortunately the rest of the anthology is fairly mediocre. I appreciate that everybody has different tastes in horror, and that this anthology is trying to appeal to a wide audience, but the poor contributions by some of my favourite authors dragged down my overall enjoyment of this book.

Trudi says

I really, *really* wanted to love this collection. I was so stoked to get my hands on it (as excited as I get about short story anthologies anyways). It contains an original story by Stephen King for heaven's sake, not to mention other original contributions from some of the genre's heaviest hitters including: Ramsey Campbell, John Ajvide Lindqvist and Dennis Etchison.

I think what frustrated me the most about this collection is that the majority of the stories have *great* beginnings but fizzle out on underwhelming, *meh* endings. Regardless of how pregnant with potential the *premise*, none of the authors really nail it, hit it out of the park, stick the landing (pick your metaphor, I got plenty).

That's not to say I didn't enjoy myself, because I did. I just expected *more*. I wanted that punch to the solar plexus, that tingly feeling of dread or shivery sensation of creep. Instead, I was moderately entertained and mildly amused.

Not surprisingly, one of the strongest is Stephen King's "The Little Green God of Agony", which carries a Twilight Zone or Creepshow vibe. A master of suspense, King controls the mounting tension on this one near perfectly. Anyone who is aware of King's long road to recovery after his near fatal accident won't be surprised to see him turn his writer's eye to the subject of excruciating pain. A pain so intolerable, one can only imagine the body has been possessed by an evil entity that feeds off the agony. While the ending is not that surprising really, it sure is sweet getting there.

King may be my sentimental favorite of the collection, but Swedish writer John Ajvide Lindqvist (author of Let the Right One In) offers the most original and beautifully executed story. "The Music of Bengt Karlsson, Murderer" is a darkly imagined ghost story about grief that resonates with sadness and desperation. A mother dies suddenly, and in the vacuum of a father and son's loss a ghost finds its way in. Not just any ghost. A murderer of children. This one actually wormed its way in and unnerved me. The writing is *very* good. It's really hard to believe that the same country that exported ABBA, has given us Lindqvist. Both are fantastic, but one of these things is not like the other.

[image error]

The story idea I was most excited about came from horror legend Ramsey Campbell called "Getting It Wrong". It's a deadly games premise whereby a radio quiz show called *Inquisition* requires its contestants to answer questions correctly ... or bad things happen. I love the set-up on this one. Imagine taking a show like "Who Wants to be a Millionaire" and amping up the stakes so it's not money you're winning or losing, but the right to keep limbs intact, or eyeballs in your head. Now you're *really* in the hot seat. You have a life line, literally. So, idea? Perfect. Set-up? Pretty damn fine. Final denouement? Meh. This story could have been *so much more*, with just a little more meat on its bones.

Finally, Elizabeth Hand's novella "Near Zennor" just sucked me in and kept me turning the pages. It takes place on the English moors and has a very Gothic vibe. A man loses his wife suddenly and finds some old letters she wrote when she was just a girl to the author of a series of children's books. It becomes a mystery that he wants to investigate and he travels to the place where she spent one summer in 1971. This is an odd story that I couldn't quite make up my mind about as I was reading it, but still, it's very strong and I couldn't

put it down even when there didn't seem to be anything really happening.

Overall, a fair collection with a couple of pieces worth the price of admission.

Absinthe says

Overall I give the collection three stars as there were some stories that were awesome, some that were eh, and some that I could barely finish.

"The Little Green God of Agony" - Stephen King **

I'm only giving this one two stars as I did not find it particularly enticing. I've personally never thought that Stephen King did a good job at developing mood...or maybe I just am not partial to his kind of writing style. Anyway, this is definitely one of those stories that brings the whole book down...such a shame its the first.

"Charcloth, Firesteel, and Flint" - Caitlin R. Kiernan *****

Caitlin R. Kiernan, on the other hand, is an author whom I absolutely adore. I can't say that her story should really be placed in a horror anthology, however that's more due to her delightful habit of straddling the line between horror and philosophy. This tale was a wonderful read and definitely kept you wanting to read more.

"Ghosts With Teeth" - Peter Crowther ***

The third star I gave Crowther was something of an B for effort. The dialogue is awkward and the premise sloppily executed, however I found that the bones of the story are good. I like that it combines the two branches of horror (supernatural and serial killer/psychopath) as it adds a bit of depth to the story. I believe Crowther is probably the breed of author who writes longer stories well, but just barely hits the mark on short stories.

"The Coffin-Maker's Daughter" - Angela Slatter *****

This story did not blow my mind, however, I really did find it enjoyable. The Diabolical Ballantynes make a wonderful pair for a horror story. I was also vaguely, yet pleasantly, surprised that the main character is at least a lesbian (potentially bi or pan) and I greatly enjoyed that the whole story doesn't have to be about the protagonist's sexuality. (There's nothing wrong with that, but I personally feel that non-heterosexual sexualities should be treated as if they're nothing out of the norm instead of spotlighting it).

"Roots and All" - Brian Hodge *****

Hodge brings us a fairly good story about country folktales and the balance of right and wrong, death and life. I liked it well enough and found Hodge's wording to be beautiful. He's a good short story writer (something that I believe takes quite a bit of talent) but I'm afraid the story just wasn't to my personal taste. I would still highly recommend it though.

"Tell Me I'll See You Again" - Dennis Etchison *

One of the shortest short stories in this book, "Tell Me I'll See You Again" has the sort of sappy title one would expect in a mystery or bad romance anthology, not in the horror genre. This might earn brownie points if the story is especially clever and well-written; what a shame that it is not the case for this short story. I don't believe this could even truly be classified as horror. Spoiler alert: a teenage boy has the ability to die and come back to life...too bad he wasn't in the car when his mom and little brother died in a wreck. Boo-hoo. The story doesn't even have the poignancy to make it tug at the heart-strings. If you read this anthology I would advise skipping over this one.

"The Music of Bengt Karlsson, Murderer" - John Ajvide Lindqvist *****

If you know horror, you know Lindqvist, a true master of a dying breed, something of a modern day Poe. This story does not disappoint. It comes equipped, surely, with many of the standards of the horror genre: death in the family, unknowingly moving into the house of a murderer, child-like wraiths, ghostly music. And yet it is executed beautifully and in such a way that you can't stop reading it. One of the most memorable stories in the anthology.

"Getting It Wrong" - Ramsey Campbell - ***

I'm only giving this story three stars for execution and timing. I can admire the way the story comes full circle, and how because the protagonist is so unlikeable you can imagine how in the end he will earn just suffering. Even still, the story lacks the essential spark of possibility that horror stories need in order to hold its audience in doubt. To make them falter in their surety that it is only a story. This story has none of that, and honestly I can barely believe I made it to the end.

"Alice Through the Plastic Sheet" - Robert Shearman ***

This gets three stars for sheer bizareness. I think the story could be a commentary on the absurdity of capitalist societies...but I really can't be sure. The whole thing was a giant what the fuck. And the ending, while unsatisfactory, added to the element of strangeness the whole story emanates. It's not creepy strange though, which makes me doubt its placement in this book.

"The Man in the Ditch" - Lisa Tuttle **

Tuttle gets two stars for effort. It had a fairly decent set-up, but the ball was dropped so hard. The ending was just awful and I think that's all I can say about that.

"A Child's Problem" - Reggie Oliver *****

In wonderful contrast to "The Man in the Ditch", "A Child's Problem" is amazing. The writing puts in mind the era of the setting. And you can't help but love the clever, sassy protagonist. In fact the robustness of all the characters' personalities is astounding considering that this is only a short story. Oliver is a master of their craft and I would highly recommend this anthology just for this story.

"Sad, Dark Thing" - Michael Marshall Smith *****

Another well spun tale, "Sad, Dark Thing" is short and bittersweet. Perhaps the greatest thing about it is you never do figure out what the sad, dark thing is, at least literally speaking. It is pretty clear what it represents symbolically. Very poignant, very elegant, very much a grand horror story.

"Near Zennor" - Elizabeth Hand ***

I really liked the premise of the story. The set-up was wonderful and the possibilities for the story looked quite promising. I was very disappointed in the ending and I left with the feeling that there were several loose strings left to dangle. The writing was decent and the mood quite effective for a ghost story.

"Last Words" - Richard Christian Matheson ****

Pretty decent, "Last Words" is more of a philosophical manifesto written by a serial killer with daddy issues than a horror story. It was still pretty good, and I feel that it was a nice way to end the anthology.

H. Anne Stoj says

Overall, a really nice collection of horror stories, and all of them new to me. It was a pleasure to read Caitlin R. Kiernan's Charcloth, Firesteel, and Flint. Near Zennor captured all of Elizabeth Hand's brilliant descriptions and mood that I've found in her other work. But the story that I particularly liked was The Coffin-Maker's Daughter, which gives a great twist on the idea of mirrors and death. The one story I just couldn't make it through was Peter Crowther's Ghosts with Teeth. I'm not sure what the issue was other than I couldn't figure out what was going on (not always a bad thing in a horror story) and felt like I was reading something written while drunk. Aside from that piece, though, very entertaining.
