



The Arthur Machen MEGAPACK ®: 25 Classic Works

Arthur Machen , Vincent Starrett (Introduction)

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To anyone interested in supernatural fiction, the work of Welsh master Arthur Machen (1863-1947) is a fundamental starting point. In 2008, Stephen King called Machen's "The Great God Pan" (included here) "Maybe the best [horror story] in the English language" in an interview. And H.P. Lovecraft wrote: "Of living creators of cosmic fear raised to its most artistic pitch, few if any can hope to equal the versatile Arthur Machen, author of some dozen tales long and short, in which the elements of hidden horror and brooding fright attain an almost incomparable substance and realistic acuteness."

"The Arthur Machen Megapack" presents 25 Classic Works by Arthur Machen, ranging from supernatural to war stories, including 3 poems and a critical essay by Vincent Starrett. Almost 1,200 pages!

Included are:

ARTHUR MACHEN: A NOVELIST OF ECSTASY AND SIN, by Vincent Starrett

THE REMEMBRANCE OF THE BARD

THE PRAISE OF MYFANWY

A FRAGMENT OF LIFE

THE WHITE PEOPLE

THE GREAT GOD PAN

THE SHINING PYRAMID

THE INMOST LIGHT

THE HILL OF DREAMS

THE THREE IMPOSTORS

THE RED HAND

THE SECRET GLORY

THE HAPPY CHILDREN

MUNITIONS OF WAR

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THE SOLDIERS' REST

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The Arthur Machen MEGAPACK ®: 25 Classic Works Details

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From Reader Review The Arthur Machen MEGAPACK ®: 25 Classic Works for online ebook

Lara Giesbers says

Want to know what the best part of reading H.P. Lovecraft is? Discovering Arthur Machen. Born the son of a Welsh clergyman, he solidifies what I have been saying about the Roman Catholic Church for years. It is the haven for all that is creepy, arcane, and downright horrifying when it comes to movies, weird tales, and stunning horror fiction that stays with you all night and doesn't necessarily disappear with daybreak. If you don't believe me, just watch *THE OMEN* with Gregory Peck and *THE SINEATER* with Heath Ledger back to back and see if you understand. Machen brings you weird tales from seemingly innocent hills of Gwent through stories like "The Hill of Dreams", "The White People" and "The Great God Pan". He shows us that when the order of hierarchy of creation is up-heaved, even for a short season, man can be at the mercy of the beasts very easily in his tale "The Terror". Unveiling arcane horror is what Machen does best in some of his tales such as "The Red Hand" and "The Pyramid". Just as Lovecraft writes of the "horror for which there are no words" Machen paints even creepier pictures. If you ever considered yourself a Stephen King or H.P. Lovecraft fan, you need to read this man's work. Personally, I would totally recommend the megapack, it gives you everything imaginable in one volume, no matter how extensive the reading is.

Derek Davis says

There may be three general schools of horror: gore-and-evisceration, so-evil-it-can't-be-named-or-described, and gut psychological terror. Machen's range of styles and approaches is huge. He pretty much invented the second category in its modern incarnation and excelled in the third. But I like him best in unique tales that flow with ambivalence, presenting real life as a shadowed side entrance to an uncertain "other" which is simultaneously wonderful and hideous. These latter go beyond horror to examine the uneasy core of existence.

Whatever their tone, his stories and novels reflect and repeat his Welsh childhood: recurring character names, descriptions and incidents; repetition of plot elements; even reappearance of specific houses, hills and streams. The main male character is usually from a poor, country background, bright but unable to afford a university education.

Machen interweaves history, landscape, ancient religions and personal obsessions, often creating an indefinite dreamland heightened by his apparent synesthesia.

He merges character, author and scene.

He loves and hates London, especially its turn-of-the-20th-century suburban blankness.

He loves and fears the Welsh hills of home.

He is torn between the internal and the external, the imagined and the real, reason and intuition, solidity and the ephemeral. Every aspect of life is simultaneously good and bad, incorporating the beauty of ugliness and the ugliness of beauty.

Writing (especially literature) he extols and condemns as sublime and smothering, with words heard as sounds beyond meaning, leading to ecstasy.

In the indescribable-horror category, especially "The Great God Pan," he is considered the godfather of H.P. Lovecraft and his jolly crew.

The Hill of Dreams, generally considered his best work, swirls with the escalating madness of a collapsing young mind.

Whichever of his pieces hit you hardest may depend on whether you prefer mucus-filled adjectives to

unhinged internal visions. Personally, I like him best when his (and his characters') assumptions are understated, almost unstated. For this, read "A Fragment of Life," just what its title states – the slow disjointing (or is it rejoining?) of a London couple who encounter very little yet find their life reformed by that very smallness.

Mcf1nder_sk says

Arthur Machen was a Welsh horror writer in the late 19th and early 20th centuries. His tale "The Great God Pan", originally released in 1894, is considered by many to be the greatest horror story ever written.

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Unfortunately, I did not really take to this collection like I had hoped. The style is very formal, understandably, considering the time it was written. The stories themselves, even with the supernatural elements involved, seemed slow and plodding. I may have been spoiled by modern-day horror writers, but this book did not succeed in maintaining my interest, and I could only read one tale at a time before I put it down to read something else. I am glad to say I have read "the greatest horror tale ever written", but I respectfully don't agree. This book may be fine for the antiquarians of horror, but for me, I'll take King, Cutter or Newman.

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My Rating: 2.25/5 stars

James Davis says

Too old a style of prose for me to finish. No opinion one way or the other.
