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The King in Yellow is a classic collection of outstanding horror fiction by Robert W. Chambers. Some of the tales include references to a play known as "The King in Yellow" which has given the fictitious play a spot on the I Wish This Were Real bookshelf with The Necronomicon, among others. No true fan of horror should be without a copy of this collection. This Large Print Edition is presented in easy-to-read 16 point type. A beautiful gift edition of the supernatural horror cult classic that inspired H.P. Lovecraft and the HBO hit series True Detective The weird tales in this slim volume are all linked by a play, the second act of which reveals truths so terrible and beautiful

that it drives all who read it to despair: The King in Yellow. These four macabre, uncanny and unsettling stories are some of the most thrilling ever written in the field of weird fiction, and since their first publication in 1895 have become a cult classic, influencing many writers from the renowned master of cosmic horror H.P Lovecraft to the creators of HBO's True Detective. The King in Yellow is a book of short stories by American author Robert W. Chambers, first distributed by F. Tennyson Neely in 1895. The book is named after a play with a similar title which repeats as a theme through a portion of the stories. The primary portion of the book includes profoundly regarded odd stories, and the book has been depicted by pundits, for example, E. F. Bleiler, S. T. Joshi, and T. E. D. Klein as an exemplary in the field of the supernatural. There are ten stories, the initial four of which ("The Repairer of Reputations", "The Mask", "In the Court of the Dragon", and "The Yellow Sign") notice The King in Yellow, a taboo play which actuates gloom or franticness in the individuals who read it. "The Yellow Sign" propelled a film of a similar name discharged in 2001. The King in Yellow is a book of short stories by the American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895. The book is named after a play with the same title which recurs as a motif through some of the stories. The first half of the book features highly esteemed

weird stories, and the book has been described by critics such as E. F. Bleiler, S. T. Joshi and T. E. D. Klein as a classic in the field of the supernatural. There are ten stories, the first four of which ("The Repairer of Reputations", "The Mask", "In the Court of the Dragon", and "The Yellow Sign") mention The King in Yellow, a forbidden play which induces despair or madness in those who read it. "The Yellow Sign" inspired a film of the same name released in 2001. The King in Yellow is a book of short stories by the American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895.[2] The book is named after a play with the same title which recurs as a motif through some of the stories.[3] The first half of the book features highly esteemed weird stories, and the book has been described by critics such as E. F. Bleiler, S. T. Joshi and T. E. D. Klein as a classic in the field of the supernatural.[3][4] There are ten stories, the first four of which ("The Repairer of Reputations", "The Mask", "In the Court of the Dragon", and "The Yellow Sign") mention The King in Yellow, a forbidden play which induces despair or madness in those who read it. "The Yellow Sign" inspired a film of the same name released in 2001. The elusive, mysterious play 'The King in Yellow, ' weaves through several of the stories in this collection. It was Chambers' ability to integrate dread suspense, while alluding to supernatural events, that became influential in defining the tone of 20th century horror and fantasy. The King in Yellow

by Robert W. Chambers - with its dashes of fantasy, mystery, mythology, romance, and science fiction - has been described by critics as a classic in the field of the supernatural and is a staple of the early gothic and Victorian horror genres. The King in Yellow is a book of short stories by the American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895. The book is named after a play with the same title which recurs as a motif through some of the stories. Don't miss bonus pages at the end!! The King in Yellow is a book of short stories by the American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895. The book is named after a play with the same title which recurs as a motif through some of the stories. The first half of the book features highly esteemed weird stories, and the book has been described by critics such as E. F. Bleiler, S. T. Joshi and T. E. D. Klein as a classic in the field of the supernatural. There are ten stories, the first four of which ("The Repairer of Reputations", "The Mask", "In the Court of the Dragon", and "The Yellow Sign") mention The King in Yellow, a forbidden play which induces despair or madness in those who read it. "The Yellow Sign" inspired a film of the same name released in 2001. Here it is The King in Yellow The King In Yellow is named after a fictional play with the same title as this book which recurs as a theme through the stories. This book is a collection of short stories by American writer Robert W. Chambers. The first half of the

book features very strange stories. There are ten stories, the first four of which ("The Repairer of Reputations", "The Mask", "In the Court of the Dragon", and "The Yellow Sign") mention The King in Yellow, a forbidden play which induces despair or madness in those who read it. The book has been described by critics as a classic in the field of the occult fiction. Robert W. Chambers, The King In Yellow falls in the lines of weird fiction such as H.P. Lovecraft and Clark Ashton Smith. The book The King In Yellow is also to have some kind of occult power to those who read it. Those who read this fictional work are to driven into insanity, much like that of the Necronomicon. Apparently a coven of witches put a spell on the actually book The King In Yellow written by Chambers. The book, according to sources in the occult underworld is cursed with a plague of demons, who haunt the book and relive its story until they repent and get right with God. The King In yellow does have a paranormal energy, and has been used as a kind of astral realm for soul traveling with witchcraft, much as H.P. Lovecraft's works have been used with magick. This being said, The King In Yellow is here to take your soul on a journey, going Mad while reading it may be overrated, but that is the story that has been passed into occult circles. Baphomet Giger 2015 The utter desolation of the scene began to have its effect; I sat down to face the situation and, if possible, recall to mind some landmark which might aid me

in extricating myself from my present position. If I could only find the ocean again all would be clear, for I knew one could see the island of Groix from the cliffs. I laid down my gun, and kneeling behind a rock lighted my pipe. Then I looked at my watch. It was nearly four o'clock. I might have wandered far from Kerselec since daybreak. Standing the day before on the cliffs below Kerselec with Goulven, looking out over the sombre moors among which I had now lost my way, these downs had appeared to me level as a meadow, stretching to the horizon, and although I knew how deceptive is distance, I could not realize that what from Kerselec seemed to be mere grassy hollows were great valleys covered with gorse and heather, and what looked like scattered boulders were in reality enormous cliffs of granite. "It's a bad place for a stranger," old Goulven had said; "you'd better take a guide;" and I had replied, "I shall not lose myself." Now I knew that I had lost myself, as I sat there smoking, with the sea-wind blowing in my face. On every side stretched the moorland, covered with flowering gorse and heath and granite boulders. There was not a tree in sight, much less a house. After a while, I picked up the gun, and turning my back on the sun tramped on again. There was little use in following any of the brawling streams which every now and then crossed my path, for, instead of flowing into the sea, they ran inland to reedy pools in the hollows of the moors. I

had followed several, but they all led me to swamps or silent little ponds from which the snipe rose peeping and wheeled away in an ecstasy of fright. I began to feel fatigued, and the gun galled my shoulder in spite of the double pads. The sun sank lower and lower, shining level across yellow gorse and the moorland pools. As I walked my own gigantic shadow led me on, seeming to lengthen at every step. The gorse scraped against my leggings, crackled beneath my feet, showering the brown earth with blossoms, and the brake bowed and billowed along my path. From tufts of heath rabbits scurried away through the bracken, and among the swamp grass I heard the wild duck's drowsy quack. Once a fox stole across my path, and again, as I stooped to drink at a hurrying rill, a heron flapped heavily from the reeds beside me. I turned to look at the sun. It seemed to touch the edges of the plain. When at last I decided that it was useless to go on, and that I must make up my mind to spend at least one night on the moors, I threw myself down thoroughly fagged out. The evening sunlight slanted warm across my body, but the sea-winds began to rise, and I felt a chill strike through me from my wet shooting-boots. High overhead gulls were wheeling and tossing like bits of white paper; from some distant marsh a solitary curlew called. Little by little the sun sank into the plain, and the zenith flushed with the after-glow. I watched the sky change from palest

gold to pink and then to smouldering fire. Clouds of midges danced above me, and high in the calm air a bat dipped and soared. My eyelids began to droop. Then as I shook off the drowsiness a sudden crash among the bracken roused me. I raised my eyes. A great bird hung quivering in the air above my face. For an instant I stared, incapable of motion; then something leaped past me in the ferns and the bird rose, wheeled, and pitched headlong into the brake. The King in Yellow is a book of short stories by American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895. The book is named after a play with the same title which recurs as a motif through some of the stories. The first half of the book features highly esteemed weird stories, and the book has been described by critics such as E. F. Bleiler, S. T. Joshi and T. E. D. Klein as a classic in the field of the supernatural. There are ten stories, the first four of which ("The Repairer of Reputations", "The Mask", "In the Court of the Dragon", and "The Yellow Sign") mention The King in Yellow, a forbidden play which induces despair or madness in those who read it. "The Yellow Sign" inspired a film of the same name released in 2001. The King in Yellow is a book of short stories by the American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895. The book is named after a play with the same title which recurs as a motif through some of the stories. The first half of the book features highly esteemed

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fiction by Robert W. Chambers. Some of the tales include references to a play known as "The King in Yellow" which has given the fictitious play a spot on the I Wish This Were Real bookshelf with The Necronomicon, among others. No true fan of horror should be without a copy of this collection. "Rich in plot twists, byzantine intrigues and hidden secrets, Imajica is a Chinese puzzle box constructed on a universal scale...Barker has an unparalleled talent for envisioning other worlds." — Washington Post Book World

From master storyteller Clive Barker comes an epic tale of myth, magic, and forbidden passion Imajica is an epic beyond compare: vast in conception, obsessively detailed in execution, and apocalyptic in its resolution. At its heart lies the sensualist and master art forger, Gentle, whose life unravels when he encounters Judith Odell, whose power to influence the destinies of men is vaster than she knows, and Pie 'oh' pah, an alien assassin who comes from a hidden dimension. That dimension is one of five in the great system called Imajica. They are worlds that are utterly unlike our own, but are ruled, peopled, and haunted by species whose lives are intricately connected with ours. As Gentle, Judith, and Pie 'oh' pah travel the Imajica, they uncover a trail of crimes and intimate betrayals, leading them to a revelation so startling that it changes reality forever. Toward the end of the year 1920 the Government of the United States had

practically completed the programme, adopted during the last months of President Winthrop's administration. The country was apparently tranquil. Everybody knows how the Tariff and Labour questions were settled. The war with Germany, incident on that country's seizure of the Samoan Islands, had left no visible scars upon the republic, and the temporary occupation of Norfolk by the invading army had been forgotten in the joy over repeated naval victories, and the subsequent ridiculous plight of General Von Gartenlaube's forces in the State of New Jersey. The Cuban and Hawaiian investments had paid one hundred per cent and the territory of Samoa was well worth its cost as a coaling station. The country was in a superb state of defence. Every coast city had been well supplied with land fortifications; the army under the parental eye of the General Staff, organized according to the Prussian system, had been increased to 300,000 men, with a territorial reserve of a million; and six magnificent squadrons of cruisers and battle-ships patrolled the six stations of the navigable seas, leaving a steam reserve amply fitted to control home waters. The gentlemen from the West had at last been constrained to acknowledge that a college for the training of diplomats was as necessary as law schools are for the training of barristers; consequently we were no longer represented abroad by incompetent patriots. The nation was prosperous; Chicago, for a moment

paralyzed after a second great fire, had risen from its ruins, white and imperial, and more beautiful than the white city which had been built for its plaything in 1893. Everywhere good architecture was replacing bad, and even in New York, a sudden craving for decency had swept away a great portion of the existing horrors. Streets had been widened, properly paved and lighted, trees had been planted, squares laid out, elevated structures demolished and underground roads built to replace them. The new government buildings and barracks were fine bits of architecture, and the long system of stone quays which completely surrounded the island had been turned into parks which proved a god-send to the population. The subsidizing of the state theatre and state opera brought its own reward. The United States National Academy of Design was much like European institutions of the same kind. Nobody envied the Secretary of Fine Arts, either his cabinet position or his portfolio. The Secretary of Forestry and Game Preservation had a much easier time, thanks to the new system of National Mounted Police. We had profited well by the latest treaties with France and England; the exclusion of foreign-born Jews as a measure of self-preservation, the settlement of the new independent negro state of Suanee, the checking of immigration, the new laws concerning naturalization, and the gradual centralization of power in the executive all

contributed to national calm and prosperity. When the Government solved the Indian problem and squadrons of Indian cavalry scouts in native costume were substituted for the pitiable organizations tacked on to the tail of skeletonized regiments by a former Secretary of War, the nation drew a long sigh of relief. When, after the colossal Congress of Religions, bigotry and intolerance were laid in their graves and kindness and charity began to draw warring sects together, many thought the millennium had arrived, at least in the new world which after all is a world by itself. A milestone of American supernatural fiction, *The King in Yellow* created a sensation upon its 1895 publication. Since then, it has markedly influenced writers in the genre, most famously, H. P. Lovecraft. Author Robert W. Chambers has been hailed as a writer of remarkable imaginative powers and the historic link between Edgar Allan Poe and Stephen King. This edition features 12 of his gripping stories and was edited by a noted authority on supernatural fiction, E. F. Bleiler, who provides an informative introduction. *The King in Yellow* is a book of short stories by American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895. The book is named after a play with the same title which recurs as a motif through some of the stories. The first half of the book features highly esteemed weird stories, and the book has been described by critics such as E. F. Bleiler, S. T. Joshi and

T. E. D. Klein as a classic in the field of the supernatural. There are ten stories, the first four of which ("The Repairer of Reputations," "The Mask," "In the Court of the Dragon," and "The Yellow Sign") mention *The King in Yellow*, a forbidden play which induces despair or madness in those who read it. "The Yellow Sign" inspired a film of the same name released in 2001. "The Street of the First Shell" by Robert W. Chambers. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format. *The King in Yellow* is a collection of tales of the supernatural by Robert W. Chambers, named after a fictional play with the same title that recurs as a leitmotif through some of its stories. The book contains 10 stories, the first four of which, "The Repairer of Reputations", "The Mask", "In the Court of the Dragon" and "The Yellow Sign", mention *The King in Yellow*, a forbidden play which induces despair or madness in those who read it. Robert W. Chambers wrote this seminal work of Weird horror in 1895, creating a horrifying prediction of the 1920s and a mythology

that introduced the world to *The King in Yellow*, an entity heralded by a book of the same name that drives its readers insane. H. P. Lovecraft, the author of "At The Mountains of Madness" and "The Colour Out of Space", lauded the work saying that it "achieves notable heights of cosmic fear," and it has inspired or been referenced in numerous films and shows, including the first season of HBO's *True Detective*. This new slim and distinguished volume with a black leatherette cover and gold foil embellishments is a limited edition of 150 hand-numbered copies. It contains the four stories that make up the *Carcosa Mythos*, "The Repairer of Reputations," "The Mask," "In The Court of The Dragon," and "The Yellow Sign," featuring new cover and interior art in the Art Nouveau style of the time, interpreting the *Yellow Sign* and the *King in Yellow*. It also contains a new essay on the haunting and enduring power of the stories by Brian Callahan, co-director of the H. P. Lovecraft Film Festival®. A masterful adaptation of one of the most important works of American supernatural "weird" fiction *The King in Yellow*: a play that brings madness to all who read it. Irresistible and insidious, it lures the reader with its innocence and dooms them with its corruption. In a series of interlinked stories, Robert W. Chambers's classic work of weird fiction shows the creeping spread of the play's macabre touch. I.N.J. Culbard's deft and unsettling adaptation, newly reissued, breathes life

into Chambers's influential masterpiece, expertly revealing the malice and mayhem that await those unlucky enough to turn the wrong page. *The King in Yellow* is a book of short stories by American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895. The book is named after a play with the same title which recurs as a motif through some of the stories. The first half of the book features highly esteemed weird stories, and the book has been described by critics such as E. F. Bleiler, S. T. Joshi and T. E. D. Klein as a classic in the field of the supernatural. There are ten stories, the first four of which ("The Repairer of Reputations," "The Mask," "In the Court of the Dragon," and "The Yellow Sign") mention *The King in Yellow*, a forbidden play which induces despair or madness in those who read it. "The Yellow Sign" inspired a film of the same name released in 2001. The first four stories are loosely connected by three main devices: A play in book form entitled *The King in Yellow* A mysterious and malevolent supernatural entity known as the King in Yellow An eerie symbol called the Yellow Sign These stories are macabre in tone, centering, in keeping with the other tales, on characters that are often artists or decadents, inhabitants of the demi-monde. The first and fourth stories, "The Repairer of Reputations" and "The Yellow Sign," are set in an imagined future 1920s America, whereas the second and third stories, "The Mask" and "In the Court of the Dragon," are set in Paris.

These stories are haunted by the theme: "Have you found the Yellow Sign?" The weird and macabre character gradually fades away during the remaining stories, and the last three are written in the romantic fiction style common to Chambers' later work. They are all linked to the preceding stories by their Parisian setting and their artistic protagonists..... Robert William Chambers (May 26, 1865 - December 16, 1933) was an American artist and fiction writer, best known for his book of short stories entitled *The King in Yellow*, published in 1895. He was born in Brooklyn, New York, to William P. Chambers (1827-1911), a corporate and bankruptcy lawyer, and Caroline Smith Boughton (1842-1913). His parents met when Caroline was twelve years old and William P. was interning with her father, Joseph Boughton, a prominent corporate lawyer. Eventually the two formed the law firm of Chambers and Boughton which continued to prosper even after Joseph's death in 1861. Robert's great-grandfather, William Chambers (birth unknown), a lieutenant in the British Royal Navy, was married to Amelia Saunders, (1765-1822), the great grand daughter of Tobias Saunders, of Westerly, Rhode Island. The couple moved from Westerly, to Greenfield, Massachusetts and then to Galway, New York, where their son, also William Chambers, (1798-1874) was born. The second William graduated from Union College at the age of 18, and then went to a college in Boston, where

he studied to be a doctor. Upon graduating, he and his wife, Eliza P. Allen (1793-1880), a direct descendant of Roger Williams, the founder of Providence, Rhode Island were among the first settlers of Broadalbin, New York. His brother was architect Walter Boughton Chambers. Robert was first educated at the Brooklyn Polytechnic Institute, and then entered the Art Students' League at around the age of twenty, where the artist Charles Dana Gibson was his fellow student. Chambers studied at the Ecole des Beaux-Arts, and at Academie Julian, in Paris from 1886 to 1893, and his work was displayed at the Salon as early as 1889. On his return to New York, he succeeded in selling his illustrations to *Life*, *Truth*, and *Vogue* magazines. Then, for reasons unclear, he devoted his time to writing, producing his first novel, *In the Quarter* (written in 1887 in Munich). His most famous, and perhaps most meritorious, effort is *The King in Yellow*, a collection of Art Nouveau short stories published in 1895..... The *King in Yellow* is a book of short stories by American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895. The book is named after a play with the same title which recurs as a motif through some of the stories. The first half of the book features highly esteemed weird stories, and the book has been described by critics such as E. F. Bleiler, S. T. Joshi and T. E. D. Klein as a classic in the field of the supernatural. There are ten stories, the first four of

which ("The Repairer of Reputations", "The Mask", "In the Court of the Dragon", and "The Yellow Sign") mention *The King in Yellow*, a forbidden play which induces despair or madness in those who read it. "The Yellow Sign" inspired a film of the same name released in 2001. That evening I took my usual walk in Washington Park, pondering over the occurrences of the day. I was thoroughly committed. There was no back out now, and I stared the future straight in the face. I was not good, not even scrupulous, but I had no idea of deceiving either myself or Tessie. The one passion of my life lay buried in the sunlit forests of Brittany. Was it buried forever? Hope cried "No!" For three years I had been listening to the voice of Hope, and for three years I had waited for a footstep on my threshold. Had Sylvia forgotten? "No!" cried Hope. I said that I was not good. That is true, but still I was not exactly a comic opera villain. I had led an easy-going reckless life, taking what invited me of pleasure, deploring and sometimes bitterly regretting consequences. In one thing alone, except my painting, was I serious, and that was something which lay hidden if not lost in the Breton forests. It was too late now for me to regret what had occurred during the day. Whatever it had been, pity, a sudden tenderness for sorrow, or the more brutal instinct of gratified vanity, it was all the same now, and unless I wished to bruise an innocent heart my path lay marked before me. The fire and

strength, the depth of passion of a love which I had never even suspected, with all my imagined experience in the world, left me no alternative but to respond or send her away. Whether because I am so cowardly about giving pain to others, or whether it was that I have little of the gloomy Puritan in me, I do not know, but I shrank from disclaiming responsibility for that thoughtless kiss, and in fact had no time to do so before the gates of her heart opened and the flood poured forth. Others who habitually do their duty and find a sullen satisfaction in making themselves and everybody else unhappy, might have withstood it. I did not. I dared not. After the storm had abated I did tell her that she might better have loved Ed Burke and worn a plain gold ring, but she would not hear of it, and I thought perhaps that as long as she had decided to love somebody she could not marry, it had better be me. I, at least, could treat her with an intelligent affection, and whenever she became tired of her infatuation she could go none the worse for it. For I was decided on that point although I knew how hard it would be. I remembered the usual termination of Platonic liaisons and thought how disgusted I had been whenever I heard of one. I knew I was undertaking a great deal for so unscrupulous a man as I was, and I dreaded the future, but never for one moment did I doubt that she was safe with me. Had it been anybody but Tessie I should not have bothered my head about

scruples. For it did not occur to me to sacrifice Tessie as I would have sacrificed a woman of the world. I looked the future squarely in the face and saw the several probable endings to the affair. She would either tire of the whole thing, or become so unhappy that I should have either to marry her or go away. If I married her we would be unhappy. I with a wife unsuited to me, and she with a husband unsuitable for any woman. For my past life could scarcely entitle me to marry. If I went away she might either fall ill, recover, and marry some Eddie Burke, or she might recklessly or deliberately go and do something foolish. On the other hand if she tired of me, then her whole life would be before her with beautiful vistas of Eddie Burkes and marriage rings and twins and Harlem flats and Heaven knows what. As I strolled along through the trees by the Washington Arch, I decided that she should find a substantial friend in me anyway and the future could take care of itself. Then I went into the house and put on my evening dress for the little faintly perfumed note on my dresser said, "Have a cab at the stage door at eleven," and the note was signed "Edith Carmichael, Metropolitan Theater, June 19th, 189—." *The King in Yellow* is a book of short stories by the American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895. *The King in Yellow* is a book of short stories by American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895. The book is

named after a play with the same title which recurs as a motif through some of the stories.[The first half of the book features highly esteemed weird stories, and the book has been described by critics such as E. F. Bleiler, S. T. Joshi and T. E. D. Klein as a classic in the field of the supernatural. There are ten stories, the first four of which ("The Repairer of Reputations", "The Mask", "In the Court of the Dragon", and "The Yellow Sign") mention The King in Yellow, a forbidden play which induces despair or madness in those who read it. "The Yellow Sign" inspired a film of the same name released in 2001. Between the covers of this small, unassuming book lies a tale one hundred years in the making. Banned by the governments of Europe upon its publication, burned by the zealots of religion and sanity, its very name only whispered in the shadows by decadent artists: THE KING IN YELLOW, a play for the damned and the lost.Armitage House is proud to present this notorious work of occult literature for the first time in paperback. The King in Yellow: a play that brings madness to all who read it. Irresistible and insidious, it lurs the reader with its innocence and dooms them with its corruption. In a series of interlinked stories, Robert W. Chambers' classic work of weird fiction shows the creeping spread of the play's macabre touch. I.N.J. Cubard's deft and unsettling adaptation breathes new life into Chambers' influential materpieces, expertly revealing the malice and mayhem that

await those unlucky enough to turn the wrong page. The King in Yellow is a book of short stories by the American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895.The book is named after a play with the same title which recurs as a motif through some of the stories.The first half of the book features highly esteemed weird stories, and the book has been described by critics such as E. F. Bleiler, S. T. Joshi and T. E. D. Klein as a classic in the field of the supernatural.There are ten stories, the first four of which ("The Repairer of Reputations", "The Mask", "In the Court of the Dragon", and "The Yellow Sign") mention The King in Yellow, a forbidden play which induces despair or madness in those who read it. "The Yellow Sign" inspired a film of the same name released in 2001. The first four stories are loosely connected by three main devices: A play in book form entitled The King in Yellow A mysterious and malevolent supernatural and gothic entity known as the King in Yellow An eerie symbol called the Yellow Sign. These stories are macabre in tone, centering, in keeping with the other tales, on characters who are often artists or decadents, inhabitants of the demi-monde. The first and fourth stories, "The Repairer of Reputations" and "The Yellow Sign", are set in an imagined future 1920s America, whereas the second and third stories, "The Mask" and "In the Court of the Dragon", are set in Paris. These stories are haunted by the theme: "Have you found the

Yellow Sign?" The weird and macabre character gradually fades away during the remaining stories, and the last three are written in the romantic fiction style common to Chambers' later work. They are all linked to the preceding stories by their Parisian setting and their artistic protagonists. From the fictional land of Carcosa that inspired the HBO show True Detective to H. P. Lovecraft's accursed New England hills, this collection features some of the most legendary landscapes of the cosmic horror genre. The collection includes the following twelve stories: Edgar Allan Poe, "MS. Found in a Bottle" Bram Stoker, "The Squaw" Ambrose Bierce, "Moxon's Master" Ambrose Bierce, "The Damned Thing" Ambrose Bierce, "An Inhabitant of Carcosa" R. W. Chambers, "The Repairer of Reputations" M. P. Shiel, "The House of Sounds" Arthur Machen, "The White People" Algernon Blackwood, "The Willows" Henry James, "The Jolly Corner" Walter de la Mare, "Seaton's Aunt" H. P. Lovecraft, "The Colour Out of Space" "The true weird tale has something more than a secret murder, bloody bones, or a sheeted form clanking chains. An atmosphere of breathless and unexplainable dread of outer, unknown forces must be present; a hint of that most terrible conception of the human brain—a malign and particular suspension or defeat of those fixed laws of Nature which are our only safeguard against the assaults of chaos and the daemons of unplumbed

space.”—H. P. Lovecraft

The King in Yellow is a book of short stories by American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895. The book is named after a play with the same title which recurs as a motif through some of the stories. The first half of the book features highly esteemed weird stories, and the book has been described by critics such as E. F. Bleiler, S. T. Joshi and T. E. D. Klein as a classic in the field of the supernatural. There are ten stories, the first four of which ("The Repairer of Reputations", "The Mask", "In the Court of the Dragon", and "The Yellow Sign") mention The King in Yellow, a forbidden play which induces despair or madness in those who read it. "The Yellow Sign" inspired a film of the same name released in 2001. The King in Yellow is a book of short stories by the American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895. The book is named after a play with the same title which recurs as a motif through some of the stories. The first half of the book features highly esteemed weird stories, and the book has been described by critics such as E. F. Bleiler, S. T. Joshi and T. E. D. Klein as a classic in the field of the supernatural. There are ten stories, the first four of which (The Repairer of Reputations, The Mask, In the Court of the Dragon, and The Yellow Sign) mention The King in Yellow, a forbidden play which induces despair or madness in those who read it. The Yellow Sign inspired a film of the same name released in

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induces despair or madness in those who read it. The King in Yellow is a book of short stories by the American writer Robert W. Chambers, first published by F. Tennyson Neely in 1895. The book is named after a play with the same title which recurs as a motif through some of the stories. The first half of the book features highly esteemed horror stories, and the book has been described by critics such as E. F. Bleiler, S. T. Joshi, and T. E. D. Klein as a classic in the field of the supernatural.[3][4] There are ten stories, the first four of which ("The Repairer of Reputations", "The Mask", "In the Court of the Dragon", and "The Yellow Sign") mention The King in Yellow, a forbidden play which induces despair or madness in those who read it. "The Yellow Sign" inspired a film of the same name released in 2001. Stories The first four stories are loosely connected by three main devices: A play in book form entitled The King in Yellow A mysterious and malevolent supernatural and gothic entity known as the King in Yellow An eerie symbol called the Yellow Sign These stories are macabre in tone, centering, in keeping with the other tales, on characters who are often artists or decadents, inhabitants of the demi-monde. The first and fourth stories, "The Repairer of Reputations" and "The Yellow Sign", are set in an imagined future 1920s America, whereas the second and third stories, "The Mask" and "In the Court of the Dragon", are set in Paris. These stories are haunted by the theme: "Have you found the

Yellow Sign?" The macabre character gradually fades away during the remaining stories, and the last three are written in the romantic fiction style common to Chambers' later work. They are all linked to the preceding stories by their Parisian setting and their artistic protagonists. Robert W. Chambers published *The King in Yellow* in 1895 as a collection of supernatural tales that interrelated and connected to each other through an interesting conceit that prefigured the rise of postmodernism by a good half century or more. The connective tissue tying the stories together is the alleged existence of a quaint and curious volume of forgotten lore. That volume is considered to hold such great and dreadful power that anyone who dares read it set down upon a path toward insanity. The composition of this unusual work was undertaken by Chambers following a trip to Paris as an art student in which he immersed himself in the horrific imagery of Bohemian and Decade art movements. The result is a book that contains ten self-contained short stories and a fictional play also titled "The King in Yellow" from which excerpts are introduced throughout the stories.

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