



The Ultimate Weird Tales Collection - 133 stories - Clark Ashton Smith (Trilogus Classics)

Clark Ashton Smith

[Download now](#)

[Read Online](#) 

The Ultimate Weird Tales Collection - 133 stories - Clark Ashton Smith (Trilogus Classics)

Clark Ashton Smith

The Ultimate Weird Tales Collection - 133 stories - Clark Ashton Smith (Trilogus Classics) Clark Ashton Smith

133 Weird Tales-era works of horror, science fiction and fantasy have been gathered here into one volume, all written by Clark Ashton Smith, who was the third member of the literary circle that included authors Robert E. Howard and H.P. Lovecraft. Excluding only fragmentary notes, excerpts and synopses he never finished during his lifetime, this is perhaps the largest single collection of all his published and unpublished fiction.

The Ultimate Weird Tales Collection - 133 stories - Clark Ashton Smith (Trilogus Classics) Details

Date : Published January 17th 2011 (first published January 12th 2011)

ISBN :

Author : Clark Ashton Smith

Format : Kindle Edition 1698 pages

Genre : Horror, Fantasy, Short Stories, Lovecraftian, Science Fiction, Weird Fiction

 [Download The Ultimate Weird Tales Collection - 133 stories - Cla ...pdf](#)

 [Read Online The Ultimate Weird Tales Collection - 133 stories - C ...pdf](#)

Download and Read Free Online The Ultimate Weird Tales Collection - 133 stories - Clark Ashton Smith (Trilogus Classics) Clark Ashton Smith

From Reader Review The Ultimate Weird Tales Collection - 133 stories - Clark Ashton Smith (Trilogus Classics) for online ebook

Ronald says

Clark Ashton Smith was one of the prominent writers of Weird Tales magazine. Clark Ashton Smith is not as well known as his friends and fellow writers H. P. Lovecraft and Robert E. Howard, but he should be. Clark Ashton Smith was an excellent prose stylist and his best stories are highly imaginative.

This is a complete collection of his stories. While many were good to great, I found others to be minor. The main reason this gets a four star rating is that there are some typographical errors in this production. All in all though, at \$1.99 for the Nook or Kindle, it is a great value.

Jakk Makk says

Stories

- 1 A Copy of Burns
- 2 A Good Embalmer
- 3 A Night in Malneant
- 4 A Platonic Entanglement
- 5 A rendezvous in Averoigne
- 6 A Star-Change
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
- 19
- 20
- 21
- 22
- 23
- 24
- 25
- 26
- 27
- 28
- 29
- 30
- 31

32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83

84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99
100
101
102
103
104
105
106
107
108
109
110
111
112
113
114
115
116
117
118
119
120
121
122
123
124
125
126
127
128
129
130
131
132
133

Amy Wolf says

Still really like Clark Ashton. His "weird tales" are always infused with creepiness, as with sentient plants & mysterious portals to other worlds. He has a bit of a Latinate style, but definitely worth reading. Beware The Goat With A Thousand Young!!

Evgeny says

Lichen, mistletoe, aloft
In the dying croft,
Leaf the winter trees.

Abandoned Plum-Orchard
Clark Ashton Smith

Clark Ashton Smith was a poet (see above),
sculptor,

painter,

and writer.

Speaking about Clark Ashton Smith the writer, he was one of the three major contributors to *Weird Tales* magazine; the other two being H.P. Lovecraft and Robert E. Howard. For those completely unfamiliar with his works they can be compared to horror and bizarre offerings from the latter two.

This is a **full** collection of his prose; to be really hardcore I even included his unfinished fragments and synopses - yes I read all of them; my ebook has 2000+ pages. I need to be fair and mention that I read two books of the author before so I skipped about 45 of the short stories.

To try to give some outline of the stories, or even the most general idea for a book of such length would be an exercise in futility. The short stories belong to multitude of genres: horror - first and foremost, science fiction, fantasy, historical (leaning more to alternative history), romance, mystery, and any combination of these. Heck, I even found a story which can be loosely qualified as a spanking erotica.

All of his work took quite a lot of imagination to create and this is probably the only thing in common they all have. Imagination is something Smith had in spades - just read his descriptions of weird and bizarre alien worlds or ancient wonders of forgotten civilizations; he never repeats himself. Something else really stands up because of this - the sense of wonder. I forgot the last time I had it reading a book. It can be horrific and strange, but it is still wonder nonetheless. Modern literature does not aim for wonder substituting it by shock value.

His writing style might be described as that of Lovecraft, but I found Smith to be easier read as he does not use as many archaic or exotic words as his better known colleague and friend.

At this point the most obvious and natural question comes up: if Smith is such a good writer how comes he is not as popular as his contemporaries and peers I mentioned above: Lovecraft and Howard? I pondered on

this for a really long time. My only - and most probably not completely true - explanation would be in creating interesting recurring characters. Howard had Conan the Barbarian who practically became a household name. Lovecraft had Cthulhu and all the related mythology that once again practically became a household name. Smith had none.

This is not to say his characters are completely flat and lacking any depth. He created some good ones that get development - as much as it can be done in a short story and that feel 3-dimensional. They still feel like throwaways because none of them appear twice in different stories - I can only recall one exception and in this case the same three guys appeared in only two connected stories. I would really like to see what other reasons for lesser fame of Smith people can think of.

The rating for such a diverse and huge set of stories is equally hard to do. There are some really great ones as well as some forgettable ones. I think that on the average it is fair to give 4 stars to his complete prose writings. Sufficient to say I did not get bored reading this mammoth of a book - I read it with only minor interruptions too. I strongly recommend any of his tales to all the fans of H.P. Lovecraft: run, do not walk to get a sample of them.

All of his works - poetry, prose, paintings, sculptures, etc. - are available from his official page <http://www.eldritchdark.com/>. Give his a try if you have not done so before.

Michael J. Martens says

CAS is my absolute favorite of the Weird Tales writers and I've read most of them!

Heidi Ward says

I won't even pretend to have read all 133 stories in this collection, but I did read perhaps 33 -- enough that it started to feel repetitive. A small number were quite good, and a few will stick with me, because some of Clark Ashton Smith's ideas are just that weird and decadent. A vengeful dwarfish necromancer unleashes a colossal version of himself made from hundreds of reanimated corpses. An ancient statue of Venus is unearthed at a Benedictine monastery, and her sensual pagan power corrupts the brothers, and lures one monk to a gruesome death. The secretary to an overwrought esoteric scholar assists with an ancient Arabic translation, and later witnesses the return of the man's brother -- in several pieces. In fact, after reading this last story, "The Return of the Sorcerer," in an anthology of weird fiction, I was impressed enough to seek out more; hence, this collection.

What will stick with me longer, however, is the fact that CAS is even purpler and more abstruse than his buddy Lovecraft. His indulgence in overwrought, arcane imagery makes much of his work difficult to take seriously, and I frequently laughed aloud when I was meant to be uneasy. In one story, "the gloom was clogged with intangible fear, with webs of stifling oppression." In another, characters drink "a strange wine that was red and dark as if with disastrous sunsets of lost years." And if he can find an archaic synonym, he'll play it; among the gems I highlighted: divagate, enmewed, veridical, energumen and invultuation. Also? The almost entirely extinct adverb "ruthfully." (I once had a professor who jokingly promoted the "Society for Underused Positives," of which "ruthful" was one, so you can see how that might crack me up.)

Also problematic for me is that CAS doesn't develop a strong mythology of his own; though there are some

locations and rare magical texts that appear in many of the tales, they don't aggregate into even one proper mystery-shrouded cult. Instead he relies on a vague Orientalism, and the more standard fare of ghouls, madmen, necromancers, vampires and "satanic" worshipers to wreak most of the havoc. Granted, he daringly goes to darker and more ghoulish places than many of his contemporaries, even as far as to suggest cannibalism and necrophilia among the nameless blasphemies in his stories, but it doesn't feel particularly original. It feels like somebody put early Lovecraft and The Monk in a blender and then garnished it with Poe. In the end, any fan of weird fiction should probably be familiar with some of the tales in his prodigious output, but I fear a little bit of Clark Ashton Smith goes a long way.

D.M. Dutcher says

Massive collection of stories from a writer who is unique, but not particularly good. An awesome value, but the stories are even more repetitive than HP Lovecraft.

Clark Ashton Smith writes weird tales of science fiction and fantasy, but what is unique is the air of decadence that tends to waft through his work. It's most apparent in his sword and sorcery fiction, but even his science fiction and his mundane tales have it. His tales tend to fall into types though, and maybe illustrating one might help.

His fantasy tends to star necromancers or other sorcerers, both light and dark, either trying to get their revenge on others, or prevent a horrible revenge on themselves or the world. Very rarely do sword-wielding barbarians or pious priests have any role to play, and sometimes only evil can stop evil, or good win based on evil destroying itself. Sometimes evil wins no matter what, and it would have been better not to do anything at all.

That fantasy can be incredibly compelling with some weird and beautiful imagery. A giant white worm floats from the frozen north on a giant iceberg to kill all of humanity; our only salvation is one of the sorcerers it has enslaved. A dwarfish necromancer seeks revenge on the kingdom who persecuted him by animating a gigantic colossus with his soul. In vaguely arabic lands, lamia and vampires prey on the living, cults that devour the dead are merciful to the living but deadly to their foes. Cursed lands abound, and woe to anyone who enters them, for they will not survive the night. Debauched kings and dead loves combine with drugs, necromancy, black sorcery, and fate to make dark and weird tales.

These themes run through even his science fantasy tales. On another planet, a God-plant rules supreme. Woe to the people who try to slay it, for they might lose more than they gain. A particularly chilling tale is just the story of what happens to three mutineers that are exiled on a new planet, and the horrors they face. A man can discover an entirely new dimension, but his first thought is to use it to dispose of the body of a man he murders; getting out may be tougher than he thinks. A gigantic plant on Mars selects some men to spread its gospel, and the price of refusal may be more than anyone can bear.

However, this is pulp work, and Ashton Smith doesn't have the style of Lovecraft. His fantasy has a lot of ponderous medievalisms and weird names, and he's not a particularly skilled writer. His strength is in the weird idea and the indolent atmosphere, but beyond that his work is mostly junk. He also lacks the unified mythos of Lovecraft, so as you read the repetition builds a lot faster and the characters blur together. This is definitely an anthology you want to sample instead of read chronologically. There's also some out of place stories which are prosaic, and mostly centered around cheating wives and husbands-possibly early work for more realistic pulps.

It's still a good value, and while there are formatting and editing mistakes, the sheer number of stories in the book tend to make such understandable. However, keep in mind this is an uneven collection of a pulp author a bit below Lovecraft, Howard, or Burroughs and adjust your expectations accordingly.

Brendan says

Plugging a hole in my knowledge of weird fiction. I kind of doubt I'll get through all 133 stories in the collection. At this point, I've read three. So far so good!

So, yeah, it turns out 133 is just too many for me to digest, so having read 30 or so, I'm calling it quits for now. But I really enjoyed the stories I read--very imaginative, very action-packed, and way less racist than I feared from a pulp writer working in the 30's.

Pearce Hansen says

If you don't buy this for your Kindle you're missing out.
