



The House on the Borderland

Richard Corben (Illustrator) , Simon Revelstroke (Adapter) , Lee Loughridge (Illustrator) , Alan Moore (Introduction) , William Hope Hodgson (Novelist)

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This adaptation of William Hope Hodgson's timeless 1908 horror classic gains new depth and realism through its graphic storytelling in the comic book genre. In this tale of fantasy, science fiction, and occult horror, two backpackers discover the decaying diary of an elderly man in the ruins of an old Irish manor. As they read aloud from the manuscript, they witness Byron Gault's haunting adventures in a hidden cavern beneath his house. Battling cloven-hoofed half-humans and journeying to a parallel reality, Gault, along with his sister and faithful canine, lead a life of horrific supernatural occurrences and eternal terror. SUGGESTED FOR MATURE READERS

The House on the Borderland Details

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Author : Richard Corben (Illustrator) , Simon Revelstroke (Adapter) , Lee Loughridge (Illustrator) , Alan Moore (Introduction) , William Hope Hodgson (Novelist)

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From Reader Review The House on the Borderland for online ebook

Trevor Kroger says

All hail Pig Jesus!

Sooraya Evans says

A pointless graphic novel.
Even with color, the lousy artwork is a pain to decipher.
Hard to follow what's going on most of the time.

Patrick says

This is about as good a horror comic as you'll find. Well-paced storytelling with some interesting cosmic weirdness.

Paul says

Hate to admit that I had never even heard of William Hope Hodgson before reading this. Basically it's a Lovecraftian slash Poe-genre story with the appropriate horror, gore and incest (and even some beastiality thrown in for "good" measure) usually found in these types of stories. One of those stories within a story that merge together in the end. It does have the redeeming quality of having a sympathetic mastiff dog named Pepper, and stories are always better with "good" dog heroes :-)

Corben is true to form in this adaptation and it was fun to read something with his art in it that turns out to be more than a few pages long. Seems to me that most of what Corben has done in the past couple of years have always been too short. Not so this book, he gives us some 90 pages of glorious Corben-esk art.

I do regret buying the trade paperback instead of the hardcover... I came upon the trade bought it, then found out there was also a hardcover edition available afterwards. Ah well, maybe when budget permits. This also needed to be done on larger size pages as in the classic Corben books of Den, New Tales of the Arabian Knights and Neverwhere.

Very good story, with very good art.

???? says

Once again, Richard Corben presents a very fine - yet quite forgotten - piece of weird fiction. William Hope

Hodgson's *The Houser on the Borderland* was written in 1908. Even before Lovecraft. The language is rather old, even in the comic adaptation, but it seems Fear is a cosmic language easily understood, especially through art like Corben's.

Chris says

One of my favorite things about this adaptation is the artwork - the style reminds me quite a lot of old EC Comics (*The Vault of Horror*, *Tales from the Crypt*, and so on). I read those comics frequently as a kid, having been given subscriptions to them from my uncle; I must say, for all my dislike of said uncle and his family (this being my dad's ex-wife's family), this was one gift that I really appreciated. Reading excerpted adaptations from classics like *The Martian Chronicles* was a profoundly formative experience for me, I think, and made a big impression on my artistic preferences to the current day. I have a deep love and respect for the horror genre, and works like *The House on the Borderland* clearly demonstrate that the genre is worthy of literary acclaim. Too often is horror overlooked as being trite and lacking in artistic merit - unfortunately, horror has evolved in such a way that such criticisms are largely accurate and true. Whenever I stumble across something different and exceptional, like this very adaptation, it's something of a window in to what horror could and should be.

Also note that Alan Moore's introduction, in this edition, is fantastic - while I am a fan of *Watchmen* and *Swamp Thing*, I'm always a little bit surprised whenever I see another glimpse in to the depth and breadth of the man's intelligence and influence. He's obviously a very well-read guy, and offers some interesting insight in to the reasons why horror and sci-fi/fantasy from the 19th and 20th centuries is largely absent today, at least in wider circulation. Very interesting, to say the least - the perception in the literary world of horror as being shallow and pointless seems to be an enduring one. As is obvious, I find this to be quite unfortunate.

Regardless: if you enjoy a bit of Lovecraft, you may love *House on the Borderland*. If you enjoy any kind of horror, you might also love it. I liked it quite a bit and do recommend it.

Kereesa says

Weeeeeeeiiiiirrrrrddddd.

But definitely encourages me to read the actual text. Without the semi-obvious add-ons etc...

Oscar says

No puedo ser magnánimo con una obra que dice ser una adaptación de la obra del genial e imprescindible William Hope Hodgson, 'La casa en el confín de la Tierra' (*The House on the Borderland*, 1908), y se queda únicamente en lo superficial y escabroso, en lo más llamativo de la obra original, el acoso y ataque de los hombres-cerdo. Más que una adaptación, diría que se trata de un homenaje. El dibujo está bien, pero la historia es muy floja.

La trama comienza en 1952, cuando dos amigos se encuentran de viaje en tierras irlandesas. Al llegar a una aldea, se meten en problemas, y en su huida dan con unas ruinas al borde de un acantilado. En estas,

encontrarán un antiguo diario del propietario de la mansión en cuyas páginas se narran los extraños sucesos que le sucedieron tanto a él como a su hermana.

Personalmente, no me ha gustado nada. Son apenas 90 páginas, y se me ha hecho largo.

J K says

Well, this doesn't have the endless tripping balls through time and space as the original text which can only be a good thing. Also the swine things are far more, er, molesty than inferred by the novel. The sister gets a bit more to do, which can only be a good thing - even if it's as a filter to his insanity (or IS it?!!)

This version focuses around the core of the original book - a plucky narrator under siege by swine men on an isolated house told second hand by an unreliable narrator - and adds an extra dollop of gruesome on top. Personal taste here, but I found some of the artwork actually made parts of it tricky to interpret.

I would love to know what actually happened in that house....this book makes the reality of it much less ambiguous, though. Unless it's just a very bad place that sends you utterly mad if you even visit...

Cail says

Richard Corben doing his thing and nailing it, once again. A surprisingly deep and accessible adaptation of this classic (so says Alan Moore) weird fiction novel.

Orrin Grey says

Though I'm a big fan of William Hope Hodgson, this is actually my first direct exposure to his most famous work. I've got a copy of the actual novel coming to me as well, but this one got here first.

I've seen a lot of people mark this one down, but I thought it delivered beautifully. Richard Corben, as I've said before, is an artist who works better in some instances than others, and I think this is a pretty nearly perfect venue for his particular style. The crumbling ruins, the clutching brambles, the swine-things, and, perhaps most of all, the towering cloud-monster, all are rendered absolutely perfectly.

I'll probably have to revisit some of the story's actual contents once I've read the original novel, but for now, I think this is a perfect crossover of classic weird fiction and Corben's weird art.

L.R. Diaz says

Probably my favorite Richard Corben illustrated story. I don't know how this one kind of hid from me for so long, but I bought it and read it and was taken on a nice trip with some of the best art by Corben I have ever seen. Occasionally his storytelling is a little off, but not so much in this story. The story is nicely adapted

from the original material with a nice Alan Moore introduction. I plan to visit this story again in the future. Cover is a little off, but most of Corben's covers are that way as is usual with his art. He's got a unique vision and it works so well in this particular story.

Tiffany Lynn Kramer says

As a long standing fan of horror I feel that it is only right to make an effort to read the classics. Often times I find them to be overdramatic and so choked on flowery language that I give up. Hodgson's short novel definitely walked a fine line at times but something kept me interested enough to push through and finish it. By the end *The House on the Borderland* had made a place for itself among my favorite novels and even after so many years and hundreds of books later my mind still wonders back to that story.

Remembering how I felt after finishing the original work it is a shame that I didn't enjoy this take. Even having my memory of the story dulled by time I feel that far too much of it was omitted, leaving this take to feel rushed and confusing.

As for the art no matter how often I see it Corben's style will never be to my taste. His long faces and sharp lines simply do not work for me and I personally felt the main characters were drawn far younger than they should have been.

I also found the inclusion of implied incest totally unnecessary. Again I know I've forgotten a good deal of the story but I don't recall ever getting that impression from the siblings relationship. Honestly I can't help but feel like it was used as an excuse to draw the stories only female character nude.

The only positive I can find that allows me to give this more than one star is the desire it has awoken in me to finally revisit the original story.

Ken says

First off, let me explain that the reason I read the graphic novel version is because that is what my library network had. The story is great - I would bet that the original novel is 5 stars. The graphic version is a bit tough to follow in places, and I'm not crazy about some of the artwork, particularly how the main characters are drawn. I feel like the artist is fantastic at drawing the monsters and beasts, but not so much the people. I'll definitely be hunting down the original novel.

Chibineko says

I picked this up the other day at my favorite comic book store, which only cements how awesome I think that place is.

I'll be honest and say that I've never read the original book, so I have nothing to compare it to. (Although it is now something I feel I must read!) This probably helps and hurts my experience, to be honest.

The artwork in this volume is nicely done. It has this nice funky feeling to it, making it fit the strangeness of the story. I love the nice, slick artwork you see in the more mainstream stuff, but that just wouldn't have fit this tale. The more bizarre points in the book are very well brought across, which is a plus.

The story is of course, awesome. It's easy enough to follow along with and twisted enough that fans of

Lovecraft will find it an engaging read. I do have to say that I felt like I missed out on a little, as I hadn't read the original story. Don't worry- the story is complete, but the problem with adaptations is that so often the smaller details of the book get dropped/lost/missed along the way.

If you like strange reads, horror, or just anything by Vertigo, you'll have to read this comic. It's well worth the cover price.
