*Ghostographs: An Album,* by Maria Romasco Moore rev. by Liliana Hernandez Rose Metal Press

The author Maria Romasco Moore is a graduate of the Clarion West Writers Workshop and Southern Illinois University with an MFA. She currently resides in Columbus, Ohio with her partner and cat. Her works have appeared in various publications such as *DIAGRAM*, *Hobart, Interﬁctions, Lady Churchill’s Rosebud Wristlet*, and the Lightspeed anthology *Women Destroy Science Fiction*. The up-and-coming author tells a riveting story in *Ghostographs: An Album* compiled of short stories and vintage black and white photographs.

In *Ghostographs*, Moore gives another life and meaning to these once forgotten photos. It changes the reader's perspective on one's memories, photographs, and selves. The use of imagination and diction adds even more depth and impact to the world and character-building that the author is doing throughout her stories. The stories are being told through the innocent, unsuppecting eyes of a child. This perspective takes us on a journey of what it is like to witness one’s childhood dying in order to grow up. For example, this section from “The Castle”, which is the story of a child finding out the tricks that our imaginative young eyes can play on us:

“The problem was that the castle was shrinking. Every summer I got a little bit smaller. The moat had once rivaled the river, but by the time my sister turned five it was merely a trickle...Mother said that the castle was never that large to begin with. She said it only looks that way. A trick of the light.”

This shows the mysterious, yet childlike tone that is being presented throughout each story. Most of the tales in the beginning do not end with the character taking off their rose-colored lenses that childhood left behind. This is because as the story progresses, we are watching as the main character slowly grows up and learns that life is not all that it seems.

Each story has a photograph to reflect the tale that is being told. The harrowing and mysterious photography enriches the feeling of eerie forgottenness that the author is striving to achieve. Each story from beginning to end leaves the reader haunted with the reflective existential dread of one’s existence and life. Here, a passage from “Aunt Millie” illustrates the author’s eerie yet dreadful tone in this story about a child’s aunt dying:

“The nurses were forced to admit that perhaps she was dying after all. *I can't believe it, cried my mother, she's fading away before our very eyes.* My mother was wrong, though. When I looked at my great aunt I did not see something diminishing, but something emerging from where it had long been buried. The nurses quit soon after, and the family had Millie sent away to a state-run place. I think they all saw it, too. I think they were afraid.”

Behind every story is a darker and more harrowing truth, never knowing whether to trust the perspective of storytelling from its main character. But regardless of the true truth behind these tales, the tone is evidently meant to leave one with an unsettling feeling.

Moore’s book, *Ghostographs: An Album,* is truly a beautiful display of ephemera, nostalgia, and reminiscence of the forgotten past. The best way to describe the reading journey that this book takes us through is put best by the author herself, we are merely taking a look through “tiny windows into other worlds”, whether they are our own, make-believe, or simply just ghost stories.