

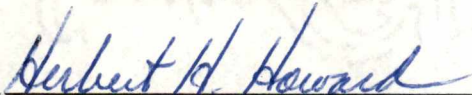
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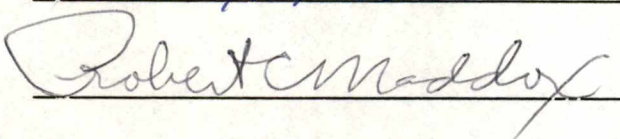
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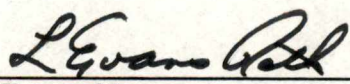
Darrel W. Holt, Major Professor

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MORE OF THE SAME: A PLAN FOR WRITING TO A TARGET AUDIENCE
USING A PASTICHE BASED ON THE MACABRE FANTASIES
OF H. P. LOVECRAFT AS A MODEL

A Thesis
Presented for the
Master of Science
Degree
The University of Tennessee, Knoxville

S. David Williamson

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ABSTRACT

Much of the business of communications is concerned with target audiences. Once one of these groups has been identified, it is a relatively easy matter to aim television programs, motion pictures, books, et cetera, at that particular target. In fact, this is done with increasing frequency. The purpose of this thesis is to present a plan for writing to a target audience of readers who enjoy the macabre fantasies of H. P. Lovecraft.

After an introduction which explains the importance of target audiences and sets forth reasons for using Lovecraft as a subject for study, a biography is presented. Because there is often a firm link between an author's life and his work, as there is in this case, the short biography and character sketch of Lovecraft are included to promote understanding of his writing.

Content analysis of eight of Lovecraft's stories was used to arrive at a group of devices which seemed to be unique to his writing. These devices were then "salted" through an original macabre fantasy to give it a Lovecraftian flavor. This was done to demonstrate that the general effect of Lovecraft's style could be reproduced based on literary content analysis. Though a full-scale test of the original fantasy was beyond the scope of this thesis, an informal presentation was made, with encouraging results.

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CHAPTER I

INTRODUCTION AND PERSPECTIVE

Ian Fleming . . . may not have hit precisely upon the infallible recipe for producing highly successful novels--the formula that so many serious students of literature have been seeking for so long, and have been failing to find--but he knows most of the ingredients (Snelling, 1964, p. 15).

"Encore" means "Do it again!" Mr. Fleming knew how to do it again and again and again. In 1953, he introduced James Bond in Casino Royale. It was the first of what was to be a series of twelve novels based on the adventures of that character which sold millions of copies. Most of them were made into motion pictures which were seen by millions of people.

This James Bond phenomenon is a prime example of the idea that if one kind of product is appealing, another which is very much like it might be too. A group of people who "like that," whatever "that" may be, become a good target, if it is possible to determine what elements need to be retained to insure success the next time 'round. Once one has a good recipe, the hard part is already done. The making of Roots was a highly successful gamble; its sequel, The Next Generation, went after the same audience. No doubt the next sequel will too, when Alex Haley gets around to writing it. "If at first you should succeed, try the same thing again!" may not be an axiom in the media business, but it can be very good advice.

The motion picture industry has never hesitated to dish out more of the same if it looked profitable to do so. Variety compiled a list of the all-time top ten box-office champs up through January 1, 1980. Admission prices have increased so much in the 1970's that eight of the

ten are 1970's films. (In any event, the following is Variety's list, as quoted in Parade:)

Star Wars (1977)	\$ 175,849,013
Jaws (1975)	133,429,000
Grease (1978)	93,292,000
The Exorcist (1973)	88,100,000
The Godfather (1972)	86,275,000
Superman (1978)	81,000,000
The Sound of Music (1965)	79,000,000
The Sting (1973)	78,889,000
Close Encounters (1977)	77,000,000
Gone With The Wind (1939)	76,700,000

(Parade, 1980, p. 8)

Of the top five, three have sequels. Star Wars, retitled Star Wars: Episode IV, will be followed by The Empire Strikes Back (Clarke, 1980, p. 69). Jaws was followed by Jaws II. The Godfather is somewhat unusual in that the movie which followed was based on action which took place before The Godfather rather than after, giving currency to the new word, "prequel." As for Superman and Close Encounters, time will tell. Book publishers and movie producers clearly recognize that one good thing often can lead to another.

Television producers have always remained attuned to what their viewing public wanted. For example, the first police procedure show which caught the public fancy led to a respectable string of variations on the theme: Police Woman, Police Story, The Blue Knight, Kojak, Adam-12, CHiPS, Starsky and Hutch, just to name a few.

All of the foregoing has been iteration and reiteration of the basic proposition that one good trick deserves another, as much like the first as possible. Much of the business of communications is the identification of target audiences and any notable success has the same effect on media planners that a gold nugget has on a prospector. If there is any gold here, there must be more nearby! It may seem

mercilessly crass, but MacDonald's didn't get where it is by making every hamburger unique. Perhaps certain extraordinary works in any medium enjoy a quality which is inimitable, but it will not be the purpose of this thesis to argue whether A Tale of Two Cities II is possible or even desirable. The lesser works of popular culture, however, may be imitated in form, often in spirit, and yield a considerable lode of media nuggets--to be watched, listened to, or read.

Imitation and permutation are necessary facts in all of the popular media. The sheer volume of the demand requires alloyed originality. Yet, there is no discussion of this matter in the literature. The steps involved have not been examined, so, this writer intends to demonstrate such thinking in a clear and, it is hoped, enjoyable form.

In order to develop the idea of identifying a target audience and providing it with what it wants, the field must be narrowed. Because the writer of this thesis is strongly interested in science fiction and fantasy, that will be the general area in which the target audience will be located. There are still some snickers when science fiction is mentioned among certain of the deadly serious students of literature and it may be possible that the merits of the genre are debatable. The importance, however, is not. "Publication of science fiction books in the United States is approaching 1,000 volumes annually. Courses on science fiction appear in catalogs of over 250 colleges and universities" (Menville and Reginald, 1977, p. 198). Three of Variety's top ten films were science fiction: Star Wars, Superman, and Close Encounters. At this point, a definition of science fiction and fantasy is in order. The following is by a noted author in the field, L. Sprague de Camp.

I divide fiction into two main genres: realistic fiction and imaginative fiction. Realistic fiction consists of stories that could have happened: tales of ordinary people doing realistic things in a known setting, either in the present or in the known past. Imaginative fiction comprises stories that could not have happened, being laid in the future, or on another world, or in the prehistoric past of which no details are known.

Imaginative fiction can be subdivided into science fiction and fantasy. In science fiction, the story is based upon a scientific or pseudo-scientific assumption, such as travel in interstellar space or in time, or the effect of a new invention or discovery, or the prediction of a future world.

In fantasy, on the other hand, the story is based upon a supernatural assumption, such as the existence of gods, demons, ghosts, or other supernatural beings, or magic that works.

(de Camp, 1975, pp. 332, 333)

Under the category of fantasy, the most important subcategory is probably horror. Here, again, the obvious medium is motion pictures. Horror films are released to catch the leisure audience in the summer. Last summer's scary pieces include Alien, Halloween, Phantasm, Prophecy, Nightwings, The Amityville Horror, The Shining, and a trio of efforts based on that most faithful of old faithfuls, Dracula. Horror is big business.

"People are fixated with horror," says Orion Pictures executive vice president Mike Medavoy. "We're digging deep in their Freudian psyche." Where else but at the movie house can one feel so frightened--and simultaneously so safe? "It's an escape from reality; for some people, maybe reality is boring," offers H. R. Giger, the Swiss artist who designed the brilliantly perverse "Alien" monster. "It's like taking a drug. If there's an accident in the street, everyone goes to look at it, even if it gives you a heart attack." But on the screen, a mere car accident--or slow-motion shoot-out--is no longer sure-fire stuff. The collective macho of the youth audience demands ever sterner tests, and these new movies up the ante in titillation by offering supernatural violence.

(Ansen, Kasindorf, and Ames, 1979, p. 54)

There are places where science fiction and horror overlap, as they do in Alien. Horror fantasy and the supernatural cross in The

Exorcist. Other mixtures and combinations may be worked out, but the areas where science fiction, fantasy, horror, and the supernatural all combine are relatively rare, as well as highly sought after. One place where this four-faceted combination may be found is in the writings of Howard Phillips Lovecraft.

The supernatural horror story—from Washington Irving through Poe and Hawthorne and Henry James to such a modern master of the genre as H. P. Lovecraft—has never enjoyed a greater popularity, or brought a "witching hour" kind of enchantment, to a wider reading audience.

It has often been said that we are living in a materialistic age. This view is supported by so much evidence, it can hardly be dismissed as mistaken. And yet, paradoxical as it may seem, no previous age has ever been quite so enthralled by the darkly mysterious and the inexplicable, and those high, crag-shadowed mountain peaks that tower, in somber, imaginative splendor, when the portals of the Unknown stand ajar.

(Long, 1978, p. vi)

Although Lovecraft died more than forty years ago, his works are far more freely available in print today than they were in his lifetime. He is not only popular, but the subject of serious study. The bibliography of Lovecraft At Last lists no fewer than nine books relating to some aspect of his life or work, not including itself. A study involving Lovecraft has many features to recommend it. His life and works are sufficiently far back in time for there to have accumulated a reasonable amount of literature about him, both biographical and critical. Nearly all of his works are in the short story form, which makes it possible to deal with a significant number of them fairly easily. There are enough to pick and choose among, if the student finds it necessary. His important pieces are all in print and currently available because Jove Publications, Inc., Beagle Books, and Ballantine Books have perceived enough of a demand to bring them out again in paperback. So, because of the foregoing points, the macabre

fantasies of H. P. Lovecraft will be used to demonstrate that a target audience can be given what it wants: more of the same.

CHAPTER II

MASTER OF THE MACABRE: A SHORT BIOGRAPHY

AND CHARACTER SKETCH¹

Howard Phillips Lovecraft was born August 20, 1890, in Providence, Rhode Island. His father, Winfield Scott Lovecraft, became violently insane before Lovecraft was three. He was committed to a mental institution, where he died five years later, probably of tertiary syphilis. His mother, Sarah Susan (Phillips) Lovecraft, pampered, spoiled, protected, and dominated Lovecraft's life until her death, following a complete mental breakdown, in 1921. She had always wanted a daughter and made every attempt to bring Lovecraft up as a delicate, Victorian girl. He never overcame the prissy, fastidious behavior which resulted from her influence and throughout his life remained trapped by an unworkable ideal of "gentlemanliness" which completely prevented his coming to grips with the realities of a professional author's life. Lovecraft was a man of considerable charm and had many genuine and admiring friends, but the financial security he should have enjoyed from the fantasies he created was made impossible by the fantasies that he lived.

His father's mental powers began to fail with what must have been terrifying swiftness. He collapsed while on a business trip to Chicago in April 1893, and was returned to Boston, where the Lovecrafts

¹In the interest of brevity, direct quotations are cited parenthetically. All other factual information, which this writer clearly would not have personal knowledge of, may be found in L. Sprague de Camp's Lovecraft: A Biography (Garden City, New York: Doubleday and Company, Inc., 1975).

were then living, under restraint. Very shortly thereafter, young Lovecraft and his mother moved in with his maternal grandfather, Whipple Phillips. The great, roomy house at 454 Angell Street, Providence, was his beloved home until Phillips' death and the financial reverses which followed forced the family to seek far more humble accommodations.

At Angell Street, his enchantment with The Arabian Nights led to the creation of "Abdul Alhazred" as a childish play-name. Later, "Abdul Alhazred" became the mythical author of the dreadful Necronomicon, a book of unmeasured evil which runs through Lovecraft's work like a Wagnerian leit-motiv. It should come as no surprise that the Necronomicon and other fictional tomes served as important devices in Lovecraft's stories. His grandfather's house contained a library of some two thousand volumes, some of them centuries old. But, it was a literary heritage with mixed blessings. Whereas the library acquainted the precocious child with The Arabian Nights, Grimm's Tales, and the Odyssey, it also provided seventeenth and eighteenth century works of letters and poetry which so absorbed the young mind that he, like some latter-day Don Quixote, became forever fascinated with the eighteenth century British Empire. He fancied himself such a Tory that in later life he was seen to turn over one-dollar bills because he could not bear the sight of George Washington's likeness--a traitor who had ripped America from her rightful sovereign, King George III. The same works provided him with a technical basis for his self-deception that he was a propertied gentleman with noble ancestors.

It would be entirely unkind, however, to criticize his childhood fantasies without recognizing some of the factors which were responsible for them. First, Lovecraft's gifted imagination would naturally be expected to show itself early. Second, his grandfather's house was large

and staffed with servants; the stable housed a carriage with the horses to pull it. In fact, he wanted for nothing until he was fourteen, when the death of his grandfather made the Angell Street address too costly for his mother and her sisters to maintain. Yet, even more importantly, perhaps, Lovecraft was a lonely child. When he did have a chance to play with children his own age, childish games seemed to bore him.

His onetime wife said of him that "his love of the weird and mysterious, I believe, was born of sheer loneliness." By the time that Lovecraft had perfected his style the world of the macabre was integral to his being; that it was born of his childhood loneliness and the solitude in which he lived is entirely credible.

(Derleth, 1963, pp. xvi-xvii)

If that weren't enough, he was troubled with odd dreams, as he himself expressed in the following quotation from his poem, "Night Gaunts."

Out of what crypt they crawl, I cannot tell,
But every night I see the rubbery things.
Black, horned, and slender, with membraneous wings,
And tails that bear the bifid barb of hell.
They come in legions on the north wind's swell
With obscene clutch that titillates and stings,
Snatching me off on monstrous voyagings
To grey worlds hidden deep in nightmare's well.

(de Camp, 1975, p. 25)

H. P. Lovecraft displayed his bent for writing about age five with a brief adventure yarn called "The Little Glass Bottle." Three years later, he encountered the writings of Poe, which darkened his dreams of Greece and Araby with "the miasmal exhalations of the tomb!" (de Camp, 1975, p. 31). Although most of the poetry and letters of the first half of his life were deformed by antiquated Georgian mannerisms, strangled by Victorian affectation, the true center of gravity of his talent has been found. It was the horror story. All of the works for which he is now well known are of that genre. However, he was in his late twenties before his enduring fictions were written. The first of them, "Dagon," was written in 1917. It was published in Weird Tales in 1923.

Whipple Phillips died when Lovecraft was fourteen. The family fortunes, which had declined somewhat before then, took a bad turn for the worse. He and his mother were forced to move into a boarding house. It was the beginning of a lifetime of poverty for Lovecraft. Yet, there were so many things a "gentleman" did not do, it is difficult in the extreme to sympathize to any great extent. He and his mother resigned themselves to eking out a living from the revenues which came from the ever diminishing estates left by his father and grandfather, supplemented in later years by his scanty earnings as a ghost writer, reviser, and author. The change in station hit him so hard that he contemplated suicide for a while, yet he never made the resolve, as impoverished youths sometimes do, to overcome his financial difficulties. The few occasions when he obtained employment were both inconsequential and brief.

Although his education was quite good in some respects, it was erratic. Lovecraft was out of school often as a child because of illnesses, real or imaginary. He never finished high school and hadn't the money for college. Youthful interests in chemistry and astronomy were behind his hectographed publications, the "Scientific Gazette" and "Rhode Island Journal of Astronomy." However, he never went beyond the level of amateur. The only profession he seemed to have aptitude for was writing or the idle fantasies of a landed country gentleman, if that may be thought of as a profession. In fairness, he worked very hard in his later years and his poverty was the result of ineptitude in handling his time and his business affairs rather than a consequence of youthful idleness.

Among his professional shortcomings, he never learned to touch-type and the drudgery of typing held him back many times in his life. Once, he even failed to sell a novel because he couldn't face the odium of typing the thing and he had no money to hire the job done.

There was one illness, a rare one, which plagued him. The condition was poikilothermia, the inability of the body to maintain its proper internal temperature. His hands were always like ice and temperatures below 80° Farenheit were not comfortable for him. Any length of time out of doors in winter would send him into a coma. It was ironic that he suffered from such a condition because he loved Providence, Rhode Island, never wishing to live anyplace else or happy anyplace else.

One of the facets of his life which seems most difficult to explain was his dedication to amateur journalism. Between 1915 and 1925 he published over a hundred essays in amateur periodicals. His years as president of two amateur societies cost him thousands of letters, meetings, editing chores, and unaccountable time-consuming efforts, all without pay. He seemed never to have accepted the idea that he had to earn a living, if at all, as a writer. One whose sole stock in trade is words is foolish in the extreme to give them away, especially in such prodigious quantities as Lovecraft did. Yet, his concept of who and what he was would hardly have permitted him a "professional" attitude. Amateur, to him, meant a gentleman who did something for the love of it. His life-long stand was clearly stated in an extraordinary letter to J. C. Henneberger, founder of Weird Tales, April 1923.

My dear Sir:

Having a habit of writing weird, macabre, and fantastic stories for my own amusement, I have lately been simultaneously hounded by nearly a dozen well-meaning friends into deciding to submit a few of these Gothic horrors to your newly founded periodical. . . .

Of these the first two are probably the best. If they be unsatisfactory, the rest need not be read. . . .

I have no idea that these things will be found suitable, for I pay no attention to the demands of commercial writing. My object is such pleasure as I can obtain from the creation of certain bizarre pictures, situations, or atmospheric effects; and the only reader I hold in mind is myself.

My models are invariably the older writers, especially Poe, who has been my favorite literary figure since early childhood. Should any miracle impel you to consider the publication of my tales, I have but one condition to offer; and that is that no excisions be made. If the tale cannot be printed as it is written, down to the very last semicolon and comma, it must gracefully accept rejection. Excision by editors is probably the one reason why no living American author has any real prose style. . . . But I am probably safe, for my MSS, are not likely to win your consideration. "Dagon" has been rejected by _____ [name, probably Black Mask, deleted by Baird], to which I sent it under external compulsion--much as I am sending you the enclosed.

(de Camp, 1975), p. 178)

While Lovecraft was known to assume a pose just for fun, he was entirely serious in this case. There is no indication that he ever changed his mind on this particular topic.

There were some who admired him mightily for his selfless devotion to amateurism. Those same people were beneficiaries of his generosity, so they may have been biased on that account. One of them was W. Paul Cook. He was president of two amateur societies and published some distinguished magazines. Well they might be distinguished, because one of his unpaid contributors was Howard Phillips Lovecraft. Notable among Lovecraft's submissions was a piece Cook talked him into doing called "Supernatural Horror." It was a research plan which consumed eight months of writing time. Cook, who admired those who did not write for vulgar money, said of Lovecraft:

And Lovecraft was an amateur. He never wrote a line with the publisher or the public in view. He had refused to alter a story when if changed to suit an editor, it would have been accepted and paid for. If his work as done according to his own inclinations would sell, it was well and good. If not, he had the satisfaction of refusing to subordinate his art to mammon. If he had thought it fitting to keep his stories short, he could have sold everything he cared to write. But his art grew, or his ideas of his work expanded, and he needed larger and larger canvasses, until it was practically impossible to find a market for his later work.

(de Camp, 1975), p. 246)

When the Great War came, Lovecraft signed up. His sentiments, however, were more on the order of defending the British Empire from the Hun than any feelings about America. It didn't last. In a few days, his mother persuaded him to terminate his enlistment because of his health. He deferred to her, as usual. When his mother died in 1921, he was deeply depressed, lapsing into a torpor which lasted for months. That was the only real chance he ever had to break away from the pampering domination of women and develop independence. As it happened, his aunts, Mrs. Lillian Clark and Mrs. Annie Gamwell, persuaded him to live with them. He stopped being his mother's little boy only to become his aunts'. But, when he was away from them, as Rheinkart Kleiner said in "A Memoir of Lovecraft,"

It has always seemed to me that Lovecraft's fundamental instincts were entirely normal. Removed from the repressive sickroom atmosphere of his home and the attendance of his mother or his aunts, he blossomed out astonishingly.

(Derleth, 1948, p. 220)

A complete biographical sketch of H. P. Lovecraft should include some mention of his amatory behavior, which was highly unusual, not for what it was, but for what it was not. Whether Lovecraft possessed no sexual desire or merely repressed it can only be guessed at. But, his attitude toward sex was an important reason for his divorce from Sonia. He met Sonia Haft Shifirkin Green through his work in amateur journalism. They were married March 3, 1924, with every prospect for happiness. Although Lovecraft was living on his legacies, with an income of some \$780 per year, Sonia was making \$10,000 as a saleswoman and workshop manager for Ferle Heller's clothing shop in New York. Yet, she went to great lengths to make it seem as if he were the head of the house. All indications suggest that she loved him a great deal. Certainly, he was fond of her, but he never used the word "love." Any conjugal unions they

shared were her idea. She was, in all the important ways, another mother for him. The two years they lived together were shared in New York, where she was employed. When she found it necessary to follow her profession elsewhere, Lovecraft found any number of excuses not to go with her. He longed to return to Providence. Unfortunately, there was nothing for Sonia to do in Providence. Mrs. H. P. Lovecraft couldn't be seen working for a living. April 17, 1926, Lovecraft went home to his beloved New England and his aunts, without Sonia. She had failed. Sonia stated later, in a monograph called "Lovecraft As I Knew Him":

Our family nicknames of "Socrates" and "Xantippe" were originated by me. I saw in Howard a Socratic wisdom and genius. I had hoped in time to humanize him further, to lift him out of his abysmal depths of loneliness and psychic complexes by a true, wedded love. I am afraid my optimism and excessive self-assurance misled us both. . . .

I had hoped, in other words, that my embrace would make of him not only a great genius but also a lover and husband. While the genius developed and broke through the chrysalis, the lover and husband receded into the background until they were apparitions that finally vanished.

(Derleth, 1948, p. 242)

They weren't divorced until March 25, 1929. Sonia made a number of attempts to re-interest him in their marriage, but he wanted companionship, not matrimony. His two aunts liked Sonia well enough and would have been happy to have her come to Providence with Lovecraft, if she were willing to live as they did, in genteel poverty. There were the two reasons for the split: sex was too sordid for him and being broke was too inconvenient for her. But, they parted friends.

Some observers have felt that Lovecraft's lack of interest in women and his almost exclusively male characters were indications that he was homosexual, or at least latent. The passive, fatherless boy, ruled by his mother, unable to look after himself, and the very picture of a straight-laced Victorian sissy, would make such a suggestion seem reasonable. It

is entirely true that he had a number of homosexual friends, among them Robert Barlow. Yet, people with such propensities have never been uncommon in the literary field. Those who knew him best felt that he wasn't interested in any sexual experience at all.

In any case, he grew up with so powerful an anti-sexual inhibition that for most of his life it swamped any sexual proclivities, normal or otherwise. He carried his anti-sexual puritanism to ludicrous extremes. When Cook published a harmless story about an artist's model who posed in the nude, Lovecraft wrote a long, sizzling letter, castigating Cook for this "horrifying example of decadence in thought and morals." He also wrote: "Eroticism belongs to a lower order of instincts, and is an animal rather than a nobly human quality." "As for Puritan inhibitions, I admire them more every day. . . .

(de Camp, 1975), p. 192)

As a writer, Lovecraft felt that the three most important influences on his fantasy writing were Poe, Dunsany, and Machen. In his turn, he influenced other writers, but none more thoroughly than August Derleth. Derleth was responsible for finishing many of Lovecraft's fantasies which were still incomplete at the time of the author's death. He was responsible for the publishing of one of Lovecraft's few long works, The Dream-Quest of Unknown Kadath, which might otherwise have been lost entirely. The present-day success of Lovecraft's fiction is due in no small part to Derleth's efforts. Also, the financial successes were nearly all posthumous. However, Darleth cannot be faulted for that.

After 1923, Lovecraft began to enjoy a measure of critical acclaim. Publisher Edward J. O'Brian triple-starred "The Colour Out of Space" and "The Dunwich Horror" in his Weird Tales. He was beginning to rid himself of mannerisms and affectations which marred the writings of the first half of his life. Unfortunately, his insensitivity to commercial demands never changed. Then, as now, publishers would buy short story collections only from authors who were widely known and well established. Even so, they

have always had a marked preference for novels. Lovecraft wasn't inclined to write novels. Although, if he had lived long enough, his trend toward longer and longer works might have matured into the production of novels. He was getting near to real novel length with The Dream-Quest of Unknown Kadath at 38,000 words and At the Mountains of Madness at 42,000. Either of the works would have made a slim volume, just enough to get it in "over the limit." The Dream Quest of Unknown Kadath, a remarkable, if flawed narrative, was nearly complete in January 1927. It needed only final revision. The insuperable barrier to its completion was the typing, a task far beyond Lovecraft's willingness and nearly beyond his ability. Furthermore, he didn't think it was very good. If it had not been for Derleth's zeal, his readers would have never had the chance to decide about the novella for themselves. The somewhat longer At the Mountains of Madness made it all the way through to typed copy. However, Lovecraft sent it to Weird Tales where it was rejected. He was terribly affected by that rejection, especially since he had gone to the supreme effort, for him, of typing it. The rejection had nothing to do with quality. A work of that length would have had to have been broken into a serial, something which the editor of the financially shaky magazine feared to do because his readers were not accustomed to serials and because he didn't feel secure enough to experiment.

G. P. Putnam's Sons had asked Lovecraft for something to publish about this time. He sent them a battered collection of short stories and novelettes, which they considered, but rejected. These two experiences were nearly enough to make Lovecraft give up writing. There is no record of why he didn't send G. P. Putnam's Sons his novel--which is what they really wanted--and save his short works for these magazines which bought them consistently. It is this kind of perversity which makes an examination of Lovecraft's life a frustrating event.

Even though it is a pity to have to discuss Lovecraft's racism, it was a part of his life and it affected his success, as will be seen. To an extent, it was a natural consequence of the way most people thought in white, middle-class, turn-of-the-century America. In that respect, he was a man of his place and time. As he grew older, however, the intensity of it was a result of his isolation and financial failure. Only near the end of his life did he begin to mellow.

For most of his life, one's place in society in Providence depended upon two main factors: ancestors and what kind of money one had. Lovecraft had forbearers who were in New England before the Revolutionary War, so he was well enough placed in that respect. One of them had pretensions to the petty nobility, something he was so proud of that he was able to persuade himself that his blood was more blue than it actually was. He did not have a great, inherited fortune behind him, which was the very best kind of money, nor a recently-earned fortune, the second best kind. His comfortably well-off family lived on earned income, still good, but a very bad third to the preceding. He was just high enough in society to feel the need to keep up a front. He was also just high enough to look down on Jews, Negroes, Irishmen, and so forth. When hard times came when he was fourteen, "the fall" did not liberalize him. He clung ever more stubbornly to his standards, his pretensions, and his prejudices. The fact that so many of them were inconsistent seemed not to matter. For example,

. . . He rhapsodized on "the infinite superiority of the Teutonic Aryan" and "the lusty battle-cry of a blue-eyed, blond-bearded warrior," although he himself was as unlike a stalwart Viking marauder as one can imagine.

(de Camp, 1975, p. 5)

He developed the idea quite fully in the first issue of his own amateur paper, The Conservative, April 1915.

That the maintenance of civilization rests today with that magnificent Teutonic stock which is represented alike by the two hotly contending rivals, England and Germany, as well as by Austria, Scandinavia, Switzerland, Holland, and Belgium, is as undeniably true as it is vigorously disputed. The Teuton is the summit of evolution. That we may consider intelligently his place in history we must cast aside the popular nomenclature which would confuse the names "Teuton" and "German" and view him not nationally but racially. . . .

.
In the lands whose whole population is mainly Teutonic, we behold a striking proof of the qualities of the . . . race. England and Germany are the supreme empires of the world. . . . United States history is one long pangyric of the Teuton, and will continue to be such if degenerate immigration can be checked in time to preserve the primitive character of the population.

(de Camp, 1975, pp. 89-90)

Such opinions were entirely respectable at the time, except that he drifted into admiring Hitler and Mussolini with all of the baggage that went with them. To his credit, however, his racism was not completely impervious to change. When family friend Alice Sheppard returned from a severely curtailed trip to Germany in 1935-36 with stories of the brutality and cruelty to the Jews, he was cured. In the last years of his life, he even found it possible to compliment a Negro.

As was pointed out earlier, his ideas were not unusual and would not warrant comment here if his racism had not harmed him in a most important way. First, although he spent two years in New York when he was married to Sonia, his intense dislike of any ethnic group but his own helped to rule out any possibility of his settling in New York, washed, as it was, in a vast tide of immigrants. The contrast was too painful to be borne. Here, the mongrel hordes from South Europe, Central Europe, and the Middle East were prospering mightily. He, the perfect Anglo-Saxon,

scion of a good New England family, doer of the "right things," and thinker of the "right thoughts," could scarcely feed himself. Rather than meet the challenge, he turned inward, to isolation. It was easier to hate than to compete. The pity was that New York was the center, apex, and foundation seat of the publishing business, as it still is. His unwillingness to confront reality drove him away from his natural home back to Rhode Island, where it was easier to live in a fantasy.

His racism, one of the two horns of the Lovecraftian Dilemma, ultimately eased. His anti-commercialism did not.

For all his changes of front in his last years, Lovecraft never wavered in his anti-commercialism. If anything, even as he became more friendly toward ethnic groups, he became more dogmatically opposed to the competitive business spirit. . . .
(de Camp, 1975, p. 412)

Despite the Great Depression, readership for science fiction grew. There were four main magazines: Weird Tales, Lovecraft's most important market; Amazing Stories; Wonder Stories (later Thrilling Wonder Stories); and Astounding Stories (later Astounding Science Fiction). Lovecraft didn't care much for "straight" science fiction, preferring to blend elements of it into his macabre fantasies. The nearest he came to real science fiction was At the Mountains of Madness. It was near enough, however, and it is intriguing to speculate what he might have done had he moved further in this direction. For one thing, he would have been writing for a larger audience.

It was during the Depression, ironically, that Lovecraft enjoyed his greatest financial successes. In 1935, his acquaintance with literary agent Julius Schwartz led to the sale of At the Mountains of Madness to Astounding Stories, netting him \$315. Donald Wandrei sold "The Shadow Out Of Time" to Astounding Stories for \$280. The sudden income of \$595 put

him in a cheerful humor. He suggested that he might have Schwartz sell a few more of his things for him. His brightening attitude at this point leads to the suspicion that further commercial successes might possibly have altered his anti-commercial pose.

At this time, Lovecraft was the honored guest of Robert Barlow's family, staying, at their behest, three and a half months at their home in Florida. It was his second visit to Florida, part of a spate of travelling he did in the last years of his life. When he returned North, fit and tanned, there was a tantalizing chance that Lovecraft might be growing out of his self-imposed limitations at last. His slowly developing digestive problems didn't seem to matter.

Present-day physicians have speculated that if Lovecraft had been examined and the problem diagnosed, he might have been saved by surgery, even in 1935. His characteristic approach to a problem, however, was to endure it. In this case, it was cancer. When the discomforts became unbearable, it was far too late. He died of carcinoma of the intestines and chronic nephritis at the Jane Brown Memorial Hospital in the early morning hours of March 15, 1937. He was 47 years old.

A complete examination of Lovecraft's work is impossible and will probably remain so for several reasons. Much of his writing consisted of letters. He enjoyed writing letters, but it was a great pitfall for him because he felt obligated to answer any and all mail. Consequently, he spent much of his writing time grinding out one letter after another, by hand, for free. It has been estimated that he wrote over ten million words in this manner. Although much remains, an unknown percentage is lost. Three substantial works are known to be missing, among them a 15,000-word piece on Roman architecture. More troublesome was his habit of using pen names. Thirteen are known. How many unknown?

After 1918, revisions and ghost writing were his major sources of income. He was strangely humble about that kind of work. He asked far less than his services were worth, often settling for even less than he asked for or nothing at all. He was inclined to let his customer set the rate--often to his loss--thinking it to mercantile for a gentleman to haggle. Some of his more notorious customers are matters of record, but an unguessable number are not. Then, too, it is known that he produced essays, poems, and stories for a number of one-shot or rare publications which are so obscure that even his dedicated collaborator, August Derleth, was unable to dig them out. The vast majority of his poems were written in the eighteenth century style anyway and weren't worth the effort. Nonetheless, his known works later made him a powerful influence on his genre of literature, contrasting with the meagre recognition accorded him in his lifetime.

When Lovecraft died, he was almost unknown outside a small circle of friends, correspondents, and connoisseurs of fantastic fiction. Not a single book of his stories had been professionally published, although friends had made abortive amateur efforts to print such books. . . . Lovecraft deemed himself an utter failure, a "total loss."

Yet, thirty-odd years later, Lovecraft's works are selling by the hundreds of thousands.

(de Camp, 1975, p. 4)

In view of Howard Phillips Lovecraft's long-held anti-commercial opinions, his profound commitment to art for the sake of it, it would be callous to dub him a success because his books and stories are selling in large numbers, at last. He may be thought of as successful for a much more dignified reason.

The very existence of continuing consideration of H. P. Lovecraft on any terms is proof that his work cannot be ignored, and that, a quarter of a century after his death, his place as major writer in the minor macabre division of literature is secure.

(Derleth, 1963, p. xx)

CHAPTER III

INTRODUCTION TO THE ANALYSES

If it is possible to analyze H. P. Lovecraft's works with the intention of using the results to guide the writing of a "Lovecraftian" tale, as is postulated, then there must be sufficient commonality among them to produce an outline which can be followed. In this case, Lovecraft himself has provided valuable assistance.

All my stories, unconnected as they may be, are based on the fundamental lore of legend that this world was inhabited at one time by another race who, in practicing black magic, lost their foothold and were expelled, yet live on the outside, ever ready to take possession of this earth again.

(de Camp, 1975, p. 271)

As if it were not enough for him to have stated his connecting thematic link, Lovecraft has described his principle locale. He wrote fine stories which took place elsewhere. "Cool Air," one of his finest, for example, is sited in New York. But one-third of his short stories and one of his three short novels take place in New England. Lovecraft's New England, however, is not so much a place as a state of mind. It is as much a part of the story as the chorus was a part of an ancient Greek play. "Cool Air" arguably could have taken place in Chicago. "The Dreams In The Witch House" could have taken place nowhere else in the world. The following is an excerpt from Lovecraft's fantasy, "The Picture In The House."

But the true epicure in the terrible,¹ to whom a new thrill of unutterable ghastliness is the chief end and justification of existence, esteems most of all the ancient, lonely farmhouses of backwoods New England; for there the dark elements of strength,

¹ Lovecraft is using "terrible" and "hideous" as if they were nouns.

solitude, grotesqueness and ignorance combine to form the perfection of the hideous.

(Derleth, 1963, p. 36)

For his New England stories, Lovecraft used real locations and fictive ones with nearly equal frequency. Providence, Rhode Island, was selected for three short fantasies and the novel, The Case of Charles Dexter Ward. Boston was used twice and backwoods Vermont once. "Arkham" appears four times, "West of Arkham" twice, "Kingsport" three times, "Dunwich" once, and "Innsmouth" once. Except from being a bit gloomier, perhaps, the imaginary places aren't too different from the real ones. This should be expected because they are based on real places, sometimes in such specific detail that the real location can be determined by one who is knowledgeable. "Arkham" corresponds to Salem, Massachusetts, "Dunwich" to the territory around Wilbraham, Monson, and Hampton. Innsmouth, it seems, is the only one which is really imaginary. "Kingsport" is a stand-in for Marblehead (Derleth, 1963, p. xv). Among the four fictional locations, "Arkham" is the most important (Shreffler, 1977, p. 76).

I. ON THE SELECTION OF THE STORIES

Of foremost importance is the determination of which stories to choose for analysis. The only formal grouping of Lovecraft's stories is that called the "Cthulhu Mythos."

Mention of either Alhazred's name or that of his forbidden book is one of the criteria that critics use in determining whether a Lovecraft story belongs to the Mythos cycle or not.

(Shreffler, 1977, p. 110)

However, simple inclusion in a list of Mythos stories does not serve as much of a descriptive purpose as might be desired.

A point to take into consideration here is the naming of the Cthulhu Mythos. Actually, Lovecraft never used this term, referring instead only to his "Cthulhuism" or "Yog-Sothothery." The term "Cthulhu Mythos" was only invented, or at least came into popular use after his death. This was largely the doing of his literary friends and disciples. We ought to remember, however, that in the pantheon of gods that Lovecraft incorporated into his Mythos, Cthulhu was only the sea god who dwelt in the submarine depths of R'lyeh, an Atlantis-like setting. Other gods include Yog-Sothoth (hence "Yog-Sothothery"), Shub-Niggurath, Azathoth, and Nyarlathotep.

All of these creatures are mentioned in one or more stories, but it is only in "The Call of Cthulhu" that Cthulhu actually appears. The reason, then, for naming the myth cycle after Cthulhu is a bit of a mystery. And it is really a trifle unfortunate, since it not only underplays the importance of the others (like Yog-Sothoth, whose offspring rips up the countryside in "The Dunwich Horror") but also tends to distract us from one truly significant element that most of the stories have in common--the New England setting.

(Shreffler, 1977, p. 24)

This writer has taken Shreffler's observation on the New England countryside as the basis for the primary criterion for selecting Lovecraft stories for analysis. They will all be located in New England, "real" and "imaginary." In the H. P. Lovecraft Companion, Shreffler lists 54 short fictional works by Lovecraft and three novels: At The Mountains Of Madness, The Case Of Charles Dexter Ward, and The Dream Quest Of Unknown Kadath. In The Tomb And Other Tales, selected by Derleth, Lovecraft himself lists a complete chronology of 51 works (Derleth, 1965, pp. 189 and 190). The differences may be accounted for because none of the novels was published during his life time and Lovecraft listed only published, mature works. In his list, Lovecraft did not include "The Alchemist," written in 1909, a prose poem "The Street," or a collaboration, "Poetry And The Gods." Shreffler did. Both agree on 51 short macabre fantasies, of which 17, one-third, comprise the sub-group which this writer will examine. These 17 stories are of two basic types, according to L. Sprague de Camp's definition: science

fiction and fantasy. There are five of the former and twelve of the latter. If a sample of eight stories, about half of the total, is acceptable, then the breakdown should be almost two to one. This writer has selected six fantasies and two science fiction pieces. These were chosen because they offered the clearest guidelines and a tighter structure to follow in writing to a target audience. Obviously, the clearer the guidelines to follow and the tighter the structure, the better the potential result will be.

Whereas a case may be made for analyzing all seventeen of the New England stories, it would not have yielded a desirable result for this exploration. From the common point made by the importance of the locale, the seventeen stories divide themselves into a discontinuous series of tales which were unlike in enough respects to indicate that an "averaging" of their Lovecraftian features would produce an unusable result. Consequently, certain stories were left out for specific reasons. "The Whisperer In Darkness" was not included because it transpires in the woods of Vermont, a unique place in a group of pieces otherwise situated in Massachusetts or Rhode Island. "The Dreams In The Witch House" was eliminated because it was based on an actual historical incident. "Pickman's Model," "The Shadow Out Of Time," "The Shadow Over Innsmouth," and "The Shunned House," upon examination, did not seem to have plots which were sufficiently compatible with the Dunwich /Arkham stories. Since they weren't much like each other either, they could not be treated as a subgroup. The subject of other dimensions was handled so well in "The Haunter Of The Dark" that it was thought unnecessary to add "From Beyond" to the analyses. "The Tomb" was left out for the same reason; its theme, transmigration of the soul, was dealt with much better in "The

Thing On The Doorstep." "The Strange High House In The Mist" wasn't added to the analyses because it was more of a well described atmosphere than a story. Eight stories were then left.

The direction of the analysis itself is one of searching for commonality. What items or devices appear often enough to form a pattern? Unfortunately, there does not seem to be any fast and neat method of running through eight stories to make up a list of thematic devices on the basis of frequency. The only obvious method was to read one story, compose a list of likely looking items, and then compare it while studying a second. After comparison with a second story, the list had to be modified, re-checked with the first story, then applied to a third, and so on. After considerable iteration and reiteration, the check list analysis system emerged. This was a list of the following fifteen points: writing style, principal character, principal character's familial relations, development of principal character's attitude, survival or not, locale, architectural observations, atmosphere, papers used as plot devices, remarks by subordinate characters, mention of certain cursed families which are associated with particular places, appearance and dealings with certain non-human monsters, method of describing the monsters, mention of person or place names appearing in other stories, and a listing of evil grimoires referred to. Figure 1 shows a blank sample.

II. ANALYSIS

Figure 2 is a detailed check list analysis of each of eight works by H. P. Lovecraft relevant to the the purpose of this thesis. There are fifteen main items. A checkmark by any of the entries listed under any item indicates that that feature appears in the story given in the heading. Each story is also labeled "science fiction" or "fantasy."

1. Writing Style:
 - a. First Person
 - b. Third Person
 - c. As Related By A Manuscript
 - d. Mixed
2. Principal Character:
 - a. Young Male
 - b. Middle-Aged Male
 - c. Both
3. Principal Character:
 - a. Is Related To Deceased Who Carried Out Horrible Practices
 - b. Is Not Related To Deceased Who Carried Out Horrible Practices
4. Principal Passes Through These Stages:
 - a. Pays No Serious Attention To Any Strangeness
 - b. Regards Warnings As Superstition
 - c. Confusion
 - d. Growing Uneasiness
 - e. Realization And Fear
 - f. Resolving Action
5. Principal Comes Face To Face With The Horror:
 - a. Survives
 - b. Does Not Survive
6. Locale:
 - a. General New England
 - b. Providence, Rhode Island
 - c. North Central Massachusetts
 - (1) Arkham
 - (2) Dunwich
 - (3) Innsmouth
 - (4) Kingsport
7. Notable Architecture:
 - a. Gambrel Roofs
 - b. Crumbling Georgian Facades
8. Atmosphere:
 - a. Decay, Rottenness, Decadence
 - b. Gloom and Veiled Menace
9. Letters, Diaries, Notes Left By Deceased Which Contain:
 - a. Instructions/Commands
 - b. Requests
 - c. Warnings
 - d. Materials Which The Writer May Not Intended To Have Found
10. Subordinate Characters:
 - a. Make Cryptic Comments To The Principle, Refusing To Explain
 - b. Are Willing To Explain Themselves
11. Mention of Cursed Families:
 - a. Whateleys/Dunwich
 - b. Bishops/Dunwich
 - c. Billingtons/Dunwich
 - d. Marshes/Innsmouth
 - e. Waites/Innsmouth
12. Dealings With Evil Non-Human Beings:
 - a. The Great Old Ones
 - b. Cthulhu
 - c. Nyarlathotep
 - d. Yog-Sothoth
 - e. Others
13. Monsters Are:
 - a. Indescribable
 - b. Some Variation On Frogs
 - c. Alien
14. Linkage With Other Stories Through Mention Of:
 - a. Names
 - b. Places
15. Evil Books Mentioned:
 - a. Necronomicon
 - b. Cultes Des Goules
 - c. Liber Ivonis
 - d. Book of Eibon
 - e. Unaussprechlichen Kulten
 - f. De Vermis Mysteriis
 - g. Phakotic Manuscript
 - h. R'lyeh Text
 - i. Others:

Figure 1. Blank Sample of Check List Analysis System.

1. Writing Style:
 - ✓ a. First Person
 - b. Third Person
 - c. As Related By A Manuscript
 - d. Mixed
2. Principal Character:
 - ✓ a. Young Male
 - b. Middle-Aged Male
 - c. Both
3. Principal Character:
 - a. Is Related To Deceased Who Carried Out Horrible Practices
 - b. Is Not Related To Deceased Who Carried Out Horrible Practices
4. Principal Passes Through These Stages:
 - ✓ a. Pays No Serious Attention To Any Strangeness
 - b. Regards Warnings As Superstition
 - ✓ c. Confusion
 - ✓ d. Growing Uneasiness
 - ✓ e. Realization And Fear
 - f. Resolving Action
5. Principal Comes Face To Face With The Horror:
 - ✓ a. Survives
 - b. Does Not Survive
6. Locale:
 - a. General New England
 - b. Providence, Rhode Island
 - ✓ c. North Central Massachusetts
 - ✓ (1) Arkham
 - (2) Dunwich
 - (3) Innsmouth
 - (4) Kingsport
7. Notable Architecture:
 - ✓ a. Gambrel Roofs
 - b. Crumbling Georgian Facades
8. Atmosphere:
 - ✓ a. Decay, Rottenness, Decadence
 - ✓ b. Gloom and Veiled Menace
9. Letters, Diaries, Notes Left By Deceased Which Contain:
 - a. Instructions/Commands
 - b. Requests
 - c. Warnings
 - d. Materials Which The Writer May Not Intended To Have Found
10. Subordinate Characters:
 - a. Make Cryptic Comments To The Principle, Refusing To Explain
 - ✓ b. Are Willing To Explain Themselves
11. Mention of Cursed Families:
 - a. Whateleys/Dunwich
 - b. Bishops/Dunwich
 - c. Billingtons/Dunwich
 - d. Marshes/Innsmouth
 - e. Waites/Innsmouth
12. Dealings With Evil Non-Human Beings:
 - a. The Great Old Ones
 - b. Cthulhu
 - c. Nyarlathotep
 - d. Yog-Sothoth
 - ✓ e. Others
13. Monsters Are:
 - a. Indescribable
 - b. Some Variation On Frogs
 - ✓ c. Alien
14. Linkage With Other Stories Through Mention Of:
 - a. Names
 - b. Places
15. Evil Books Mentioned:
 - a. Necronomicon
 - b. Cultes Des Goules
 - c. Liber Ivonis
 - d. Book of Eibon
 - e. Unaussprechlichen Kulten
 - f. De Vermis Mysteriis
 - g. Pnakotic Manuscript
 - h. R'lyeh Text
 - i. Others:

(a) "The Colour Out of Space"—Science Fiction
(Lovecraft, 1978, pp. 7-35)

Figure 2. Check List Analysis of Eight Works by H. P. Lovecraft.

1. Writing Style:
 - a. First Person
 - ✓ b. Third Person
 - c. As Related By A Manuscript
 - d. Mixed
2. Principal Character:
 - a. Young Male
 - ✓ b. Middle-Aged Male
 - c. Both
3. Principal Character:
 - a. Is Related To Deceased Who Carried Out Horrible Practices
 - b. Is Not Related To Deceased Who Carried Out Horrible Practices
4. Principal Passes Through These Stages:
 - a. Pays No Serious Attention To Any Strangeness
 - b. Regards Warnings As Superstition
 - c. Confusion
 - ✓ d. Growing Uneasiness
 - ✓ e. Realization And Fear
 - ✓ f. Resolving Action
5. Principal Comes Face To Face With The Horror:
 - ✓ a. Survives
 - b. Does Not Survive
6. Locale:
 - a. General New England
 - b. Providence, Rhode Island
 - ✓ c. North Central Massachusetts
 - (1) Arkham
 - ✓ (2) Dunwich
 - (3) Innsmouth
 - (4) Kingsport
7. Notable Architecture:
 - ✓ a. Gambrel Roofs
 - b. Crumbling Georgian Facades
8. Atmosphere:
 - ✓ a. Decay, Rottenness, Decadence
 - ✓ b. Gloom and Veiled Menace
9. Letters, Diaries, Notes Left By Deceased Which Contain:
 - a. Instructions/Commands
 - b. Requests
 - c. Warnings
 - d. Materials Which The Writer May Not Intended To Have Found
10. Subordinate Characters:
 - a. Make Cryptic Comments To The Principle, Refusing To Explain
 - b. Are Willing To Explain Themselves
11. Mention of Cursed Families:
 - ✓ a. Whateleys/Dunwich
 - b. Bishops/Dunwich
 - c. Billingtons/Dunwich
 - d. Marshes/Innsmouth
 - e. Waites/Innsmouth
12. Dealings With Evil Non-Human Beings:
 - ✓ a. The Great Old Ones
 - b. Cthulhu
 - c. Nyarlathotep
 - ✓ d. Yog-Sothoth
 - e. Others
13. Monsters Are:
 - a. Indescribable
 - b. Some Variation On Frogs
 - ✓ c. Alien
14. Linkage With Other Stories Through Mention Of:
 - ✓ a. Names
 - ✓ b. Places
15. Evil Books Mentioned:
 - ✓ a. Necronomicon
 - b. Cultes Des Goules
 - c. Liber Ivonis
 - d. Book of Eibon
 - e. Unaussprechlichen Kulten
 - f. De Vermis Mysteriis
 - g. Pnakotic Manuscript
 - h. R'lyeh Text
 - i. Others: Daemonolatrea

(b) "The Dunwich Horror"--Fantasy
(Lovecraft, 1963, pp. 160-202)

Figure 2 (continued)

1. Writing Style:
 - ✓ a. First Person
 - b. Third Person
 - c. As Related By A Manuscript
 - d. Mixed
2. Principal Character:
 - ✓ a. Young Male
 - b. Middle-Aged Male
 - c. Both
3. Principal Character:
 - ✓ a. Is Related To Deceased Who Carried Out Horrible Practices
 - b. Is Not Related To Deceased Who Carried Out Horrible Practices
4. Principal Passes Through These Stages:
 - ✓ a. Pays No Serious Attention To Any Strangeness
 - b. Regards Warnings As Superstition
 - c. Confusion
 - ✓ d. Growing Uneasiness
 - ✓ e. Realization And Fear
 - ✓ f. Resolving Action
5. Principal Comes Face To Face With The Horror:
 - ✓ a. Survives
 - b. Does Not Survive
6. Locale:
 - a. General New England
 - b. Providence, Rhode Island
 - ✓ c. North Central Massachusetts
 - (1) Arkham
 - (2) Dunwich
 - (3) Innsmouth
 - ✓ (4) Kingsport
7. Notable Architecture:
 - ✓ a. Gambrel Roofs
 - b. Crumbling Georgian Facades
8. Atmosphere:
 - ✓ a. Decay, Rottness, Decadence
 - b. Gloom and Veiled Menace
9. Letters, Diaries, Notes Left By Deceased Which Contain:
 - ✓ a. Instructions/Commands
 - ✓ b. Requests
 - c. Warnings
 - d. Materials Which The Writer May Not Intended To Have Found
10. Subordinate Characters:
 - ✓ a. Make Cryptic Comments To The Principle, Refusing To Explain
 - b. Are Willing To Explain Themselves
11. Mention of Cursed Families:
 - a. Whateleys/Dunwich
 - b. Bishops/Dunwich
 - c. Billingtons/Dunwich
 - d. Marshes/Innsmouth
 - e. Waites/Innsmouth
12. Dealings With Evil Non-Human Beings:
 - a. The Great Old Ones
 - b. Cthulhu
 - c. Nyarlathotep
 - d. Yog-Sothoth
 - ✓ e. Others
13. Monsters Are:
 - ✓ a. Indescribable
 - b. Some Variation On Frogs
 - c. Alien
14. Linkage With Other Stories Through Mention Of:
 - ✓ a. Names
 - ✓ b. Places
15. Evil Books Mentioned:
 - ✓ a. Necronomicon
 - b. Cultes Des Goules
 - c. Liber Ivonis
 - d. Book of Eibon
 - e. Unaussprechlichen Kulten
 - f. De Vermis Mysteriis
 - g. Pnakotic Manuscript
 - h. R'lyeh Text
 - ✓ i. Others: Marvella of Science
Saducismus Triumphatus
Daemonolatrea

(c) "The Festival"--Fantasy

Figure 2 (continued)

1. Writing Style:
 - a. First Person
 - ✓ b. Third Person
 - ✓ c. As Related By A Manuscript
 - ✓ d. Mixed
2. Principal Character:
 - ✓ a. Young Male
 - b. Middle-Aged Male
 - c. Both
3. Principal Character:
 - a. Is Related To Deceased Who Carried Out Horrible Practices
 - ✓ b. Is Not Related To Deceased Who Carried Out Horrible Practices
4. Principal Passes Through These Stages:
 - a. Pays No Serious Attention To Any Strangeness
 - b. Regards Warnings As Superstition
 - c. Confusion
 - ✓ d. Growing Uneasiness
 - ✓ e. Realization And Fear
 - f. Resolving Action
5. Principal Comes Face To Face With The Horror:
 - a. Survives
 - ✓ b. Does Not Survive
6. Locale:
 - a. General New England
 - ✓ b. Providence, Rhode Island
 - c. North Central Massachusetts
 - (1) Arkham
 - (2) Dunwich
 - (3) Innsmouth
 - (4) Kingsport
7. Notable Architecture:
 - ✓ a. Gambrel Roofs
 - ✓ b. Crumbling Georgian Facades
8. Atmosphere:
 - a. Decay, Rottenness, Decadence
 - b. Gloom and Veiled Menace
9. Letters, Diaries, Notes Left By Deceased Which Contain:
 - a. Instructions/Commands
 - b. Requests
 - c. Warnings
 - ✓ d. Materials Which The Writer May Not Intended To Have Found
10. Subordinate Characters:
 - ✓ a. Make Cryptic Comments To The Principle, Refusing To Explain
 - b. Are Willing To Explain Themselves
11. Mention of Cursed Families:
 - a. Whateleys/Dunwich
 - b. Bishops/Dunwich
 - c. Billingtons/Dunwich
 - d. Marshes/Innsmouth
 - e. Waites/Innsmouth
12. Dealings With Evil Non-Human Beings:
 - a. The Great Old Ones
 - b. Cthulhu
 - ✓ c. Nyarlathotep
 - ✓ d. Yog-Sothoth
 - e. Others
13. Monsters Are:
 - a. Indescribable
 - b. Some Variation On Frogs
 - ✓ c. Alien
14. Linkage With Other Stories Through Mention Of:
 - a. Names
 - b. Places
15. Evil Books Mentioned:
 - ✓ a. Necronomicon
 - ✓ b. Cultes Des Goules
 - ✓ c. Liber Ivonis
 - d. Book of Eibon
 - ✓ e. Unaussprechlichen Kulten
 - ✓ f. De Vermis Mysteriis
 - ✓ g. Phakotic Manuscript
 - h. R'lyeh Text
 - ✓ i. Others:

(d) "The Hunter of the Dark"--Science Fiction
(Lovecraft, 1963, pp. 98-120)

Figure 2 (continued)

1. Writing Style:
 - ✓ a. First Person
 - b. Third Person
 - c. As Related By A Manuscript
 - d. Mixed
2. Principal Character:
 - ✓ a. Young Male
 - b. Middle-Aged Male
 - c. Both
3. Principal Character:
 - a. Is Related To Deceased Who Carried Out Horrible Practices
 - b. Is Not Related To Deceased Who Carried Out Horrible Practices
4. Principal Passes Through These Stages:
 - a. Pays No Serious Attention To Any Strangeness
 - b. Regards Warnings As Superstition
 - c. Confusion
 - ✓ d. Growing Uneasiness
 - ✓ e. Realization And Fear
 - ✓ f. Resolving Action
5. Principal Comes Face To Face With The Horror:
 - ✓ a. Survives
 - b. Does Not Survive
6. Locale:
 - ✓ a. General New England
 - b. Providence, Rhode Island
 - c. North Central Massachusetts
 - (1) Arkham
 - (2) Dunwich
 - (3) Innsmouth
 - (4) Kingsport
7. Notable Architecture:
 - a. Gambrel Roofs
 - b. Crumbling Georgian Facades
8. Atmosphere:
 - ✓ a. Decay, Rottness, Decadence
 - ✓ b. Gloom and Veiled Menace
9. Letters, Diaries, Notes Left By Deceased Which Contain:
 - a. Instructions/Commands
 - b. Requests
 - c. Warnings
 - d. Materials Which The Writer May Not Intend To Have Found
10. Subordinate Characters:
 - a. Make Cryptic Comments To The Principle, Refusing To Explain
 - b. Are Willing To Explain Themselves
11. Mention of Cursed Families:
 - a. Whateleys/Dunwich
 - b. Bishops/Dunwich
 - c. Billingtons/Dunwich
 - d. Marshes/Innsmouth
 - e. Waites/Innsmouth
12. Dealings With Evil Non-Human Beings:
 - a. The Great Old Ones
 - b. Cthulhu
 - c. Nyarlathotep
 - d. Yog-Sothoth
 - ✓ e. Others
13. Monsters Are:
 - a. Indescribable
 - b. Some Variation On Frogs
 - c. Alien
14. Linkage With Other Stories Through Mention Of:
 - a. Names
 - b. Places
15. Evil Books Mentioned:
 - a. Necronomicon
 - b. Cultes Des Goules
 - c. Liber Ivonis
 - d. Book of Eibon
 - e. Unaussprechlichen Kulten
 - f. De Vermis Mysteriis
 - g. Pnakotic Manuscript
 - h. R'lyeh Text
 - ✓ i. Others: Regnum Congo

(e) "The Picture In The House"--Fantasy
(Lovecraft, 1963, pp. 121-129)

Figure 2 (continued)

1. Writing Style:
 - a. First Person
 - ✓ b. Third Person
 - c. As Related By A Manuscript
 - d. Mixed
2. Principal Character:
 - a. Young Male
 - b. Middle-Aged Male
 - c. Both
3. Principal Character:
 - a. Is Related To Deceased Who Carried Out Horrible Practices
 - b. Is Not Related To Deceased Who Carried Out Horrible Practices
4. Principal Passes Through These Stages:
 - a. Pays No Serious Attention To Any Strangeness
 - ✓ b. Regards Warnings As Superstition
 - c. Confusion
 - ✓ d. Growing Uneasiness
 - ✓ e. Realization And Fear
 - f. Resolving Action
5. Principal Comes Face To Face With The Horror:
 - a. Survives
 - ✓ b. Does Not Survive
6. Locale:
 - a. General New England
 - b. Providence, Rhode Island
 - c. North Central Massachusetts
 - (1) Arkham
 - (2) Dunwich
 - (3) Innsmouth
 - ✓ (4) Kingsport
7. Notable Architecture:
 - a. Gambrel Roofs
 - b. Crumbling Georgian Facades
8. Atmosphere:
 - a. Decay, Rottenness, Decadence
 - ✓ b. Gloom and Veiled Menace
9. Letters, Diaries, Notes Left By Deceased Which Contain:
 - a. Instructions/Commands
 - b. Requests
 - c. Warnings
 - d. Materials Which The Writer May Not Intended To Have Found
10. Subordinate Characters:
 - a. Make Cryptic Comments To The Principle, Refusing To Explain
 - b. Are Willing To Explain Themselves
11. Mention of Cursed Families:
 - a. Whateleys/Dunwich
 - b. Bishops/Dunwich
 - c. Billingtons/Dunwich
 - d. Marshes/Innsmouth
 - e. Waites/Innsmouth
12. Dealings With Evil Non-Human Beings:
 - a. The Great Old Ones
 - b. Cthulhu
 - c. Nyarlathotep
 - d. Yog-Sothoth
 - e. Others
13. Monsters Are:
 - a. Indescribable
 - b. Some Variation On Frogs
 - c. Alien
14. Linkage With Other Stories Through Mention Of:
 - a. Names
 - b. Places
15. Evil Books Mentioned:
 - a. Necronomicon
 - b. Cultes Des Goules
 - c. Liber Ivonis
 - d. Book of Eibon
 - e. Unaussprechlichen Kulten
 - f. De Vermis Mysteriis
 - g. Pnakotic Manuscript
 - h. R'lyeh Text
 - i. Others:

(f) "The Terrible Old Man"—Fantasy
(Lovecraft, 1963, pp. 278-280)

Figure 2 (continued)

1. Writing Style:
 - ✓ a. First Person
 - b. Third Person
 - c. As Related By A Manuscript
 - d. Mixed
2. Principal Character:
 - ✓ a. Young Male
 - b. Middle-Aged Male
 - c. Both
3. Principal Character:
 - a. Is Related To Deceased Who Carried Out Horrible Practices
 - b. Is Not Related To Deceased Who Carried Out Horrible Practices
4. Principal Passes Through These Stages:
 - a. Pays No Serious Attention To Any Strangeness
 - ✓ b. Regards Warnings As Superstition
 - c. Confusion
 - ✓ d. Growing Uneasiness
 - e. Realization And Fear
 - ✓ f. Resolving Action
5. Principal Comes Face To Face With The Horror:
 - ✓ a. Survives
 - b. Does Not Survive
6. Locale:
 - a. General New England
 - b. Providence, Rhode Island
 - ✓ c. North Central Massachusetts
 - ✓ (1) Arkham
 - (2) Dunwich
 - (3) Innsmouth
 - (4) Kingsport
7. Notable Architecture:
 - ✓ a. Gambrel Roofs
 - b. Crumbling Georgian Facades
8. Atmosphere:
 - ✓ a. Decay, Rottness, Decadence
 - ✓ b. Gloom and Veiled Menace
9. Letters, Diaries, Notes Left By Deceased Which Contain:
 - a. Instructions/Commands
 - b. Requests
 - c. Warnings
 - ✓ d. Materials Which The Writer May Not Intend To Have Found
10. Subordinate Characters:
 - a. Make Cryptic Comments To The Principle, Refusing To Explain
 - b. Are Willing To Explain Themselves
11. Mention of Cursed Families:
 - a. Whateleys/Dunwich
 - b. Bishops/Dunwich
 - c. Billingtons/Dunwich
 - d. Marshes/Innsmouth
 - e. Waites/Innsmouth
12. Dealings With Evil Non-Human Beings:
 - a. The Great Old Ones
 - b. Cthulhu
 - c. Nyarlathotep
 - d. Yog-Sothoth
 - ✓ e. Others
13. Monsters Are:
 - ✓ a. Indescribable
 - b. Some Variation On Frogs
 - c. Alien
14. Linkage With Other Stories Through Mention Of:
 - a. Names
 - b. Places
15. Evil Books Mentioned:
 - a. Necronomicon
 - b. Cultes Des Goules
 - c. Liber Ivonis
 - d. Book of Eibon
 - e. Unaussprechlichen Kulten
 - f. De Vermis Mysteriis
 - g. Pnakotic Manuscript
 - h. R'lyeh Text
 - i. Others:

(g) "The Thing On The Doorstep"--Fantasy
(Lovecraft, 1963, pp. 281-303)

Figure 2 (continued)

1. Writing Style:
 - ✓ a. First Person
 - b. Third Person
 - c. As Related By A Manuscript
 - d. Mixed
2. Principal Character:
 - ✓ a. Young Male
 - b. Middle-Aged Male
 - c. Both
3. Principal Character:
 - ✓ a. Is Related To Deceased Who Carried Out Horrible Practices
 - b. Is Not Related To Deceased Who Carried Out Horrible Practices
4. Principal Passes Through These Stages:
 - ✓ a. Pays No Serious Attention To Any Strangeness
 - b. Regards Warnings As Superstition
 - c. Confusion
 - ✓ d. Growing Uneasiness
 - ✓ e. Realization And Fear
 - ✓ f. Resolving Action
5. Principal Comes Face To Face With The Horror:
 - ✓ a. Survives
 - b. Does Not Survive
6. Locale:
 - a. General New England
 - b. Providence, Rhode Island
 - ✓ c. North Central Massachusetts
 - ✓ (1) Arkham
 - (2) Dunwich
 - ✓ (3) Innsmouth
 - (4) Kingsport
7. Notable Architecture:
 - ✓ a. Gambrel Roofs
 - ✓ b. Crumbling Georgian Facades
8. Atmosphere:
 - ✓ a. Decay, Rottenness, Decadence
 - b. Gloom and Veiled Menace
9. Letters, Diaries, Notes Left By Deceased Which Contain:
 - a. Instructions/Commands
 - b. Requests
 - c. Warnings
 - d. Materials Which The Writer May Not Intended To Have Found
10. Subordinate Characters:
 - a. Make Cryptic Comments To The Principle, Refusing To Explain
 - b. Are Willing To Explain Themselves
11. Mention of Cursed Families:
 - ✓ a. Whateleys/Dunwich
 - b. Bishops/Dunwich
 - c. Billingtons/Dunwich
 - ✓ d. Marshes/Innsmouth
 - ✓ e. Waites/Innsmouth
12. Dealings With Evil Non-Human Beings:
 - a. The Great Old Ones
 - ✓ b. Cthulhu
 - c. Nyarlathotep
 - d. Yog-Sothoth
 - e. Others
13. Monsters Are:
 - a. Indescribable
 - ✓ b. Some Variation On Frogs
 - c. Alien
14. Linkage With Other Stories Through Mention Of:
 - ✓ a. Names
 - ✓ b. Places
15. Evil Books Mentioned:
 - ✓ a. Necronomicon
 - b. Cultes Des Goules
 - c. Liber Ivonis
 - ✓ d. Book of Eibon
 - ✓ e. Unaussprechlichen Kulten
 - f. De Vermis Mysteriis
 - g. Pnakotic Manuscript
 - h. R'lyeh Text
 - i. Others:

(h) "The Unnamable"--Fantasy
(Lovecraft, 1973, pp. 99-106)

Figure 2 (continued)

III. TERMS AND OBSERVATIONS

Throughout his works, there are unusual words, and colorful phrases which seem to be as important to Lovecraft's writing as are the aforementioned devices. The following words, phrases, names, and so forth, were identified by the writer as seeming to be highly useful in setting the proper mood.

<u>Words</u>	<u>Phrases</u>
tenebrous	dream tormented sleep
lich	malign chaotic perversion
foetid	a morbid blasphemy
degenerate	against nature
eldritch	hysterical, delirious monstrosity
repellent	racous, stridently piping bullfrogs
demoniac	not reassuring
abhorrent	armagenerous families
noxious	that monstrous blasphemy
nefendous	pandaemoniac cachinnation
gibbous	blinked with bleared windows
miasma	The Elder Sign
	noxious stench
	charnal odor

Although he did not use the device consistently, Lovecraft would often employ unusual names for odd characters or evil characters who are part of the past, sometimes both. It is interesting that most of them are Biblical. "Good" characters almost invariably have ordinary Christian names. The surnames are of English origin, with exceptions only rarely. Some of the more unusual Christian names are Nabby, Merwin, Ammi, Thaddeus, Nahum, Septimus, Ephraim, Asenath, Tobias, Abijah, Alijah, and Zenas. The appearance of such a Christian name was certain proof that something nasty wasn't far behind.

Lovecraft often used a simple device to herald the appearance of one of the monsters. Loud calls of whipporwills, clouds of fireflies, raucous croaking of frogs, a charnal stench, or the strong, even violent, aversion of animals, such as dogs or horses, indicate that one of the horrors is near. But, Lovecraft always mentioned one of these devices, with an explanation for the reader's benefit, on two or three "dry runs" to ensure maximum effect.

The direct influence of the horror involved loud cries in the alien language, which some observers feel resembles Welsh. These cries were used to summons the horror or indicate its immediate presence. They were intended to be the nearest possible representation of the alien language written in a human tongue. The following is a composite and not a direct quotation:

N'gai, n'gha'ghaa, bugg-shogg, y'hah, y'hah;
 Iä! Iä! N'ghaa, N'N'ghai-ghai! N'yah!
 Waf! pthaghn Yog-Sothoth!
 Iä! Iä! Nyarlo-to, Nyarlathotep!

Whereas the items in this section do not appear often enough specifically to merit inclusion in the analytical check list, they are scattered in such profusion as to make a general impression and, therefore, must be considered in the construction of a Lovecraftian tale.

The frequency chart (Figure 3), which takes the same form as the check list analyses, indicates the sum of all of the incidences occurring in the eight analyses of Lovecraft's stories. In general, the various devices chosen for inclusion in "The Shards" (Figure 4) were chosen from among the most frequently occurring incidences. For example, Figure 2, item 1, indicates that Lovecraft wrote most often in the first person singular. Accordingly, "The Shards" was written in the first person singular.

1. Writing Style:
 - 5 a. First Person
 - 3 b. Third Person
 - 1 c. As Related By A Manuscript
 - 1 d. Mixed
2. Principal Character:
 - 6 a. Young Male
 - 1 b. Middle-Aged Male
 - 1 c. Both
3. Principal Character:
 - 2 a. Is Related To Deceased Who Carried Out Horrible Practices
 - 1 b. Is Not Related To Deceased Who Carried Out Horrible Practices
4. Principal Passes Through These Stages:
 - 3 a. Pays No Serious Attention To Any Strangeness
 - 2 b. Regards Warnings As Superstition
 - 1 c. Confusion
 - 8 d. Growing Uneasiness
 - 7 e. Realization And Fear
 - 5 f. Resolving Action
5. Principal Comes Face To Face With The Horror:
 - 6 a. Survives
 - 2 b. Does Not Survive
6. Locale:
 - 1 a. General New England
 - 1 b. Providence, Rhode Island
 - 6 c. North Central Massachusetts
 - (1) Arkham
 - (2) Dunwich
 - (3) Innsmouth
 - (4) Kingsport
7. Notable Architecture:
 - 5 a. Gambrel Roofs
 - 1 b. Crumbling Georgian Facades
8. Atmosphere:
 - 7 a. Decay, Rottenness, Decadence
 - 6 b. Gloom and Veiled Menace
9. Letters, Diaries, Notes Left By Deceased Which Contain:
 - 1 a. Instructions/Commands
 - 1 b. Requests
 - c. Warnings
 - 2 d. Materials Which The Writer May Not Intended To Have Found
10. Subordinate Characters:
 - 2 a. Make Cryptic Comments To The Principle, Refusing To Explain
 - 1 b. Are Willing To Explain Themselves
11. Mention of Cursed Families:
 - 2 a. Whateleys/Dunwich
 - b. Bishops/Dunwich
 - c. Billingtons/Dunwich
 - 1 d. Marshes/Innsmouth
 - 1 e. Waites/Innsmouth
12. Dealings With Evil Non-Human Beings:
 - 1 a. The Great Old Ones
 - 1 b. Cthulhu
 - 1 c. Nyarlathotep
 - 2 d. Yog-Sothoth
 - 4 e. Others
13. Monsters Are:
 - 2 a. Indescribable
 - 1 b. Some Variation On Frogs
 - 3 c. Alien
14. Linkage With Other Stories Through Mention Of:
 - 3 a. Names
 - 3 b. Places
15. Evil Books Mentioned:
 - 4 a. Necronomicon
 - 1 b. Cultes Des Goules
 - 1 c. Liber Ivonis
 - 1 d. Book of Eibon
 - 2 e. Unaussprechlichen Kulten
 - 1 f. De Vermis Mysteriis
 - 1 g. Pnakotic Manuscript
 - h. R'lyeh Text
 - 6 i. Others:

Figure 3. Frequency Chart: A Listing of the Frequency of the Foregoing.

1. Writing Style:
 - ✓ a. First Person
 - b. Third Person
 - c. As Related By A Manuscript
 - d. Mixed
2. Principal Character:
 - ✓ a. Young Male
 - b. Middle-Aged Male
 - c. Both
3. Principal Character:
 - ✓ a. Is Related To Deceased Who Carried Out Horrible Practices
 - b. Is Not Related To Deceased Who Carried Out Horrible Practices
4. Principal Passes Through These Stages:
 - ✓ a. Pays No Serious Attention To Any Strangeness
 - ✓ b. Regards Warnings As Superstition
 - c. Confusion
 - ✓ d. Growing Uneasiness
 - ✓ e. Realization And Fear
 - ✓ f. Resolving Action
5. Principal Comes Face To Face With The Horror:
 - ✓ a. Survives
 - b. Does Not Survive
6. Locale:
 - a. General New England
 - b. Providence, Rhode Island
 - ✓ c. North Central Massachusetts
 - ✓ (1) Arkham
 - ✓ (2) Dunwich
 - (3) Innsmouth
 - (4) Kingsport
7. Notable Architecture:
 - ✓ a. Gambrel Roofs
 - ✓ b. Crumbling Georgian Facades
8. Atmosphere:
 - ✓ a. Decay, Rottenness, Decadence
 - ✓ b. Gloom and Veiled Menace
9. Letters, Diaries, Notes Left By Deceased Which Contain:
 - ✓ a. Instructions/Commands
 - b. Requests
 - ✓ c. Warnings
 - d. Materials Which The Writer May Not Intended To Have Found
10. Subordinate Characters:
 - ✓ a. Make Cryptic Comments To The Principle, Refusing To Explain
 - b. Are Willing To Explain Themselves
11. Mention of Cursed Families:
 - ✓ a. Whateleys/Dunwich
 - ✓ b. Bishops/Dunwich
 - c. Billingtons/Dunwich
 - d. Marshes/Innsmouth
 - e. Waites/Innsmouth
12. Dealings With Evil Non-Human Beings:
 - ✓ a. The Great Old Ones
 - b. Cthulhu
 - ✓ c. Nyarlathotep
 - ✓ d. Yog-Sothoth
 - ✓ e. Others
13. Monsters Are:
 - a. Indescribable
 - b. Some Variation On Frogs
 - ✓ c. Alien
14. Linkage With Other Stories Through Mention Of:
 - ✓ a. Names
 - ✓ b. Places
15. Evil Books Mentioned:
 - ✓ a. Necronomicon
 - ✓ b. Cultes Des Goules
 - c. Liber Ivonis
 - d. Book of Eibon
 - ✓ e. Unaussprechlichen Kulten
 - ✓ f. De Vermis Mysteriis
 - g. Pnakotic Manuscript
 - ✓ h. R'lyeh Text
 - i. Others:

Figure 4. Check List Analysis of "The Shards."

IV. COMMENTS ON CHECK LIST ANALYSIS SYSTEM

1. H. P. Lovecraft did not consistently use first person singular or third person singular in his writings. He often employed the device of having his story unfold itself in the form of a manuscript, presumably found by the reader or some other agency. The manuscript could be in either person and it could be "set" with prologue and epilogues which could be in either person or simple narrative. The only clear preference was for first person.

2. All of Lovecraft's important characters were male. Even Asenath, in "The Thing On The Doorstep," is a male in a woman's body. Most principals are young. Their youth, however, is relative to certain characters whose ages are given and who seem to be considerably older. "Youth," then, is not specific. It seems to be anywhere from mid-twenties to mid-thirties.

3. Although there are exceptions, the principal is most frequently a descendant of a person, now dead, who was engaged in dreadful deeds, the delayed consequences of which motivate the story.

4. At no time does a principal enter a story knowing much, if anything, of what is going on. One of the most important plot devices that Lovecraft uses is the gradual realization of what is happening. In certain cases, such as "The Festival," it may be the only plot device.

5. The principal always comes face to face with the horror.

6. Because a New England locale was the primary criterion, this serves only to distinguish where in New England.

7. Lovecraft's use of architectural description was a method of setting a mood. Gambrel roofs were features of the period of Cotton Mather and mention of them could easily be extended to some discussion of witches or other awful things. The Georgian period was also noted.

8. The landscape played a role very like the Greek chorus in classical drama. As a rule, decay was introduced first, then the descriptions which conveyed menace.

9. Because the principal knew nearly nothing, or entirely nothing, about the dreadful doings to come, Lovecraft devised a way for him to be informed. The principal would be given letters addressed to him in which his dire condition would be explained, or he would discover notes or diaries in which the deceased-person-who-carried-out-dreadful-practices would reveal himself, or set the stage for the arrival of the horror.

10. A cryptic comment made to an ignorant principal is an important method of Lovecraft's to tighten suspense. In one notable case, however, nearly all the principal knows comes from the mouth of a subordinate character, e.g., "The Colour Out Of Space."

11. If Lovecraft was going to confine himself to a New England locale, it would naturally follow that certain families would have their names crop up more than once. Lovecraft chose to use this as a minor theme. First, the countryside was a gloomy and dreadful place; then, it was populated by gloomy and dreadful people, of which the Whateleys of Dunwich were the worst.

12. According to Lovecraft, the earth was once possessed by certain powerful beings in some remote period. They lost it, but wish to regain it. These are their most frequently listed names.

13. In two cases, Lovecraft didn't really attempt to describe the horror. He has used some variation on frogs, but in the main, he half-describes some dreadful combination of octopus and other unpleasant features and allows the imagination to do the rest. This is the reason for the category, "Alien."

14. Lovecraft almost invariably finds some occasion to mention a place or a name which refers to another story. Whether originally intended or not, this develops a growing familiarity with his fictional New England and, if one reads several of his stories, lends a sense of reality.

15. This is a list of evil, occult books. The ones listed are the most common, but different ones were listed on thirteen occasions. So often is the Necronomicon used and discussed, the very mention of it is enough to signal an acceleration of plot leading to the entrance of the horror.

V. THE FORMULA

Based on findings from the content analysis, the writer's Lovecraftian tale, "The Shards," will include: seven selections from the preceding list of words, eight selections from the list of phrases, Biblical Christian names for strange or wicked characters, ordinary Christian names for the "good" characters, and English surnames throughout. Horrors will be heralded by whippoorwills, frogs, fireflies, and charnal stench, and there will be one scene where a dog displays aversion. Some combination of the cries in the alien language will appear, and they will be based clearly on the foregoing example. The story will take

place in New England and will follow the composite check list (Figure 3, page 38). The check list for "The Shards" is Figure 4, page 39.

VI. LOCATION OF LOVECRAFTIAN DEVICES

What follows is a page-by-page list of the locations of each of the Lovecraftian devices which were used in "The Shards," which is given in the Appendix. First, the page number will be given; then, an identification of which line the items appears on. Next, the item number will appear, followed by the letter or number designated plus the word or phrase indicated.

Page 50

Line 1:	Item 6.c	North Central Massachusetts
	(1)	Arkham
Line 5:	Item 7.a	Gambrel Roofs
Line 7:	Phrase List	Blinked With Bleared Windows
Lines 10,11:	Item 7.b	Crumbling Georgian Facades
Line 12:	Item 1.a	First Person
Line 12:	Word List	Repellent
Line 17:	Item 3.a	Is Related to Deceased Who
		Carried Out Horrible Practices
Line 20:	The Formula	Biblical Christian Names For
		Strange or Wicked Characters

12 Page 51

Line 1:	Item 11.b	Bishops/Dunwich
Lines 18-20:	Item 4.b	Regards Warnings As Superstition
Line 21:	Item 2.a	Young Male (Implied)

Page 52

Lines 18-19:	Item 9.a	Instructions/Commands
		(Given on Page 53, Lines 14-37)

Page 53

Page 54

Lines 15-16:	Item 4.a	Pays No Attention To Strangers
Line 18:	Item 14.b	Places

Page 55

Page 56

Line 4:	Item 15.a	<u>Necronomicon</u>
Lines 5-6:	Item 14.a	Names

Page 51 (continued)

Line 9:	Item 14.a	Names
Line 15:	Item 15.b	<u>Cultes Des Goules</u>
Line 16:	Item 15.c	<u>Unaussprechlichen Kulten</u>
Line 16:	Item 15.f	<u>De Vermis Mysteriis</u>
Line 16:	Item 15.h	<u>R'lyeh Text</u>
Line 21:	Item 6	North Central Massachusetts
	c	Dunwich
Lines 25-27:	Item 8.b	Gloom And Veiled Menace

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Lines 1-16:	Item 8.b	Gloom And Veiled Menace
Line 1:	Word List	Tenebrous
Line 2:	Word List	Abhorrent
Lines 4-5:	Item 8.a	Decay, Rottenness, Decadence
Line 8:	Phrase List	A Morbid Blasphemy (Used In The Plural)
Line 11:	Word List	Degenerate
Line 20:	Item 11.a	Whateleys/Dunwich

Page 58

Line 1:	The Formula	Ordinary Christian Names For The "Good" Characters
Lines 8-11:	Item 4.d	Growing Uneasiness

Page 59

Lines 1-7:	The Formula	Dog Displays Aversion
Line 12:	Word List	Foetid
Line 16:	The Formula	Whipporwills
Line 17:	The Formula	Fireflies

Page 60

Line 5:	Phrase List	The Elder Sign (In Dialect: Tha . . .)
Lines 5-10:	Item 10.a	Made Cryptic Comments To The Principals, Refusing to Explain Themselves
Line 15:	The Formula	Frogs
Lines 12-18:	Phrase List	Raucous, Stridently Piping Bullfrogs

Page 61

Line 1:	Word List	Demoniac
Lines 2-3:	Phrase List	Pandamonal Cachinnations
Lines 14-37:	Item 9.a	Instructions/Commands
Lines 14-37:	Item 9.c	Warnings
Lines 23-24:	Item 12.a	The Great Old Ones
Line 35:	Item 12.d	Yog-Sothoth
Line 25:	Item 12.e	Others: Shub-Niggurath
Line 25:	Item 12.e	Others: Things Which Giggle And Scream In The Dark

Page 62

Line 12	Word List	Miasma
Line 12:	Phrase List	Charnal Odor
Lines 24-27:	Item 4.e	Realization And Fear

Page 63

Lines 1-11:	Item 4.e	Realization And Fear
Line 2:	The Formula	Charnal Odor (Also Unbearable Stench)
Line 4:	Phrase List	Malign Chaotic Perversion
Line 6:	Item 12.c	Nyarlathotep
Lines 5-8:	The Formula	Alien Cries: "Iä! Iä! Nyarlathotep! . . . N'gai. N'gh'a ghaa, N'Ngha ghai N'yah! Iä! Nyarlathotep! Iä!"
Lines 9-11:	Item 13.c	Alien
Lines 13-16:	Item 4.f	Resolving Action
Line 16	Phrase List	Hysterical Delirious Monstrosity
Lines 17-18:	Item 5.a	Survivors (Implied)

VII. CONCLUSIONS

In presenting a plan for writing to a target audience using a pastiche based on the macabre fantasies of H. P. Lovecraft, the writer of this thesis has demonstrated that it is possible to write a story in the Lovecraftian style using the common ingredients resulting from a literary content analysis of some of Lovecraft's stories to form the foundation of an original work.

The ideas and propositions which this thesis offers can be tested and an experimental method can be devised to do so. But, the demands of a genuine survey, which would need to be based on the rigorous terms required to produce scientifically reliable results, would greatly exceed the scope of this thesis. And, of course, the "essence" of H. P. Lovecraft, that which made his writing uniquely his, could hardly be quantified. However, some indication of validity was obtained in an informal presentation to the Science Fiction and Fantasy Writers' League, May 14, 1980, at their regular meeting place in the Claxton Education Building, The

University of Tennessee, Knoxville. Of the eight members present, six were familiar with the works of H. P. Lovecraft. All of these six stated that the elements were indeed Lovecraftian and were combined into "The Shards" to create a result which was not identical to Lovecraft's writing, but clearly recognizable as similar, marked with many of Lovecraft's features, particularly the conclusion. The results of this ad hoc testing of "The Shards" indicated that it was a successful Lovecraftian attempt.

With regard to the broader sweep of literature, it has been this writer's experience that distinctive styles can be imitated, sometimes merely in play: offstage actors often banter with one another in "Shakespearean" during slack moments in a production of one of William Shakespeare's plays. In one notable case, an entire novel was written by one author in the style and with the characters of another. Michael Shea's epic fantasy, A Quest for Simbilis, was, with Jack Vance's permission, written to be a sequel to Vance's The Eyes Of The Overworld (Shea, 1974, p. 4). Reproduction of literary styles, or at least their general effects, is possible and there are cases where it is entirely desirable. The writer of this thesis has demonstrated such a possibility and presented a plan for doing so.

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APPENDIX

"THE SHARDS"

Grim with too many centuries, Arkham sits near the last great bend of the Miskatonic River, only a few miles from the sea. Memories of the Puritans lie heavy in the air where once the prayers of pious fiends were mixed with dying screams and unheard pleas for
5 mercy. Houses, hooded with their gambrel roofs press hard on crooked streets where mobs have gathered, brooding on their recollections of the stake. In days far past, they blinked with bleared windows on pillory and whip and even yet would seem to see the shadows of that age of darkness. Too old by far, weighted with the dust of
10 ancient horror, the pressure of their presence made the crumbling Georgian facades of a later day serve as moments of relief.

I did not like that repellent city from the first and cared for it less as afternoon drew on into evening. My overlong stay was a result of several factors, the most important having to do with
15 Foster, Baker, and Smith, Attorneys at Law. Originally, my plans were to stop in Arkham just long enough to visit their offices, hear the reading of my great uncle's will, if they insisted upon reading it to me, then attend to any minor business which might be required before I left for the farm. Estate was probably a better word,
20 although I had never seen it. Uncle Ezekiel was not my mother's favorite uncle. She never explained why she didn't like him and I probably wouldn't have known of him at all, if our family hadn't had a three-generation spate of only children or childlessness altogether. As a result, I found myself the heir of relatives I barely knew or,

as in the case of Ezekiel Bishop, had never even met. The will itself was more brief than I had expected, but old Foster had to have his say, which I had not expected.

Once introductions were out of the way, we proceeded to the
5 will itself. By twenty minutes past two, I knew that Uncle Ezekiel had left me everything. The "farm" was, in fact, an estate. Darkwood House and the five hundred acres it sat on, near Dunwich, was mine. He also left me a large quantity of cash, substantial interests in Arkham's First National Bank, almost three thousand
10 shares of the Massachusetts Provident Insurance Company, all of his personal goods and chattels, as well as the contents of a safety deposit box. In short, I had been made very comfortable by Uncle Ezekiel Bishop. Consequently, I thought of him in gracious terms. I was even planning to provide him with a fine head-stone as soon
15 as I could determine where he was laid. His attorney, however, did not share my kind thoughts. For more than an hour, I listened to his ever more strident insistence that my wisest course was to sell Darkwood and go home. If he had not been the only person in Arkham that I knew was able to give me directions, I probably wouldn't have
20 put up with his superstitious nonsense.

"My boy," he said, his gleaming pince-nez quivering precariously on the bridge of his great beak of a nose, "I will not speak disrespectfully of the dead, but your Uncle Ezekiel did not have the best possible reputation. It is said" He gathered himself up,
25 as if to force the words out against his will. "It is said that he dabbled!"

"Dabbled," I repeated dryly. I knew perfectly well that he

intended to say in witchcraft, only his sense of decorum forbade it. I have never put much stock in the occult and the old buzzard was so serious, it was all I could do to keep from baiting him. In a city that reeks even yet of a foulness from the burnings, some of them
5 still feared they missed a few. I couldn't decide whether to be disgusted with him or laugh out loud.

"Alright!" slapping both hands on the desk, palms down, in a gesture of finality. "I have done my duty and I have said all that I am going to say." He rummaged in a heavy manila envelope, pro-
10 ducing a map and two keys. "The number of the box which this fits is stamped on it. First National Bank. I suppose you will want to go over and see the place anyway, since you own part of it." He dropped the long, flat key back into the envelope. "This one fits the front door at Darkwood," showing me a heavy brass key of ancient
15 design, before he placed it with the other. "The map should be clear enough," stuffing it back in the envelope with the two keys. He handed it to me with another envelope of fine rag paper which was sealed with a drop of scarlet wax. "This is a letter to you from your uncle. You are supposed to read it in privacy. Now, my offer
20 still stands. If you want me to dispose of that place. . . ."

The rest of the afternoon was spent at the bank. There was enough marble and polished brass about to put my mind at ease, though not as much as to indicate that the directorship was spend-
thrifty with the profits. I registered my signature and was given
25 a supply of temporary checks. They promised to mail my permanent ones as soon as the printer supplied them. My main interest was the safety deposit box. I approached it feeling like a child nearing

hidden treasure. It probably didn't contain anything half the value of the bank stock I took so casually, yet bank stock lacks mystery. Locked compartments are full of it.

Its contents did not disappoint me. I found a thick sheaf of bonds
5 and a collection of antique family jewelry which would have dazzled Ali Baba. There was also a peculiar box which looked as if it were made of bronze, or some such metal. In size and shape, it resembled the kind of file box used to store 3x5 cards, only it was a little bigger. The thing was strangely heavy and when I lifted it to see
10 how it could be opened, the contents shifted, making an odd, clattering sound. Its surface was heavily chased in some noisome design resembling an octopus, only one which would come to haunt a sick and delirious dream. I decided to take the thing with me, even though it was pretty gruesome. Its key might be somewhere at Darkwood. If
15 not, a locksmith could deal with it. I was almost ready to close the lockbox when I noticed the ring. Unlike the other jewelry, it had no case of its own and was wrapped in a bit of dark cotton cloth. In the dim light, I nearly overlooked it.

Except for a wristwatch, I don't customarily wear jewelry.
20 I am a large man and any ring big enough to fit me is also heavy, often banging into things making a nuisance. However, I liked this ring well enough to slip it on for a fit. To my surprise and pleasure, it sat my left little finger as if it had been made for me, a plain gold mounting set with a round, greenish gray stone I couldn't
25 identify. Its low, unpolished cabochon surface was deeply carved with a figure which looked like a five-pointed star.

They nearly stopped me as I left with my newly inherited loot.

It seemed there was a question of appraisal for taxes to be paid.

My argument that the little brazen box must be opened before its contents could be examined probably carried less weight than their

5 sure knowledge that I now owned a respectable percentage of the business which employed them.

When I saw that my plans for departure were not going to work out, I secured quarters at the Arkham House, a pleasant enough hotel with a view of the river, which spared me further sight of the fore-
10 boding, witch-haunted town. Room service had just wheeled out the supper cart and I was ready to settle down with a pot of coffee and an evening of going over Uncle Ezekiel's papers when I was notified of a man who had come to see me. Without even thinking about it, I quickly slipped the wierd box, with its strange, heathen markikngs,
15 into a drawer, out of sight. Much later, I recalled that that was the first time it

"My name is Chambers. Lucien Chambers," he said diffidently. "I'm the Librarian at Miskatonic University. I'm . . . really very sorry to barge in on you like this, but I"

20 "That's all right," going to his rescue. "This evening is the only chance there is. I'm leaving tomorrow. Come in."

"May I ask where you are going?" leaning heavily on his cane.

"Darkwood."

"Yes. That's what I came to speak to you about."

25 "I hope you're not going to tell me some take about it being haunted and all."

Chambers sat, silent for a moment. I could tell that my remark had caused him to change his approach. Finally, he smiled.

"No," he answered me. "There aren't any ghosts at Darkwood. I came with the librarian's ancient request . . . for books." He
5 looked at me shyly. Under normal circumstances, he probably would have shown me the library while graciously beating around the bush. However, he didn't have time to be anything but blunt. I supposed old Foster might have called him.

"Well, I could arrange a contribution, I guess," I said weakly,
10 misunderstanding him completely.

"Oh no, no," he laughed, pulling a wooden-tipped cigar from his coat pocket and unwrapping it. "We can always use money, but what I have in mind is a little different." He fired up a massive silver lighter and ignited his smoke, pulling deeply. "I knew your
15 Uncle Ezekiel." He tapped off a fragment of ash, a more confident look on his face. After all, had I not offered money, unasked?

"Did you know him very well?"

"Only in my professional capacity," he replied. "Your uncle was involved in certain studies, certain occult studies, as you will
20 find out soon enough from his papers. He visited the library several times, seeking my help. You . . . don't have any interest in such things?" Put more as a statement than as a question.

"No. Not really." I began to toy with the ring. It was new on my hand; my fingers sought it curiously.

25 "Good! Then perhaps you can help me," pulling a slip of paper from his vest pocket. "He had a respectable library of his own.

Among the books that I know he had were a few exceptionally rare volumes I would like to secure for the library, or at least copy."

He smiled again. "There would be certain tax advantages, of course.

An appraisal on the Necronomicon, for example, would be quite high

5 and I believe he has the complete English translation by Dr. John Dee, which is nearly priceless!"

"The Necro . . . what?"

"Necronomicon. That's its Greek title. It was written in Damascus about 730 AD by the mad Arab, Abdul Alhazred. Originally,
10 it was called Al Azif, but the Arabic version is long vanished. He has a few others of considerable value. If they have certain connotations . . .," he shrugged.

"Perhaps we can put a dent in the taxes."

"A big dent," looking at his list. "I would be extremely
15 interested in any copy you might have of the Cultes Des Goules, the Unaussprechlichen Kulten, De Vermis Mysteriis, the R'lyeh Text, or anything else that looks unusual," handing me the list. When I reached to take it, he stared very hard at my ring, but said nothing of what he thought.

20 Aylesbury Pike took me past Dean's Corners to the junction where I was to turn off for Dunwich. Until then, I had enjoyed the drive; it was nice scenery and I was putting miles between myself and rotting, decadent Arkham. I had not anticipated the change which the simple turn-off brought.

25 Where the road forks to Dunwich, the pavement narrows, changing from a broad, well-travelled highway into a serpentine ribbon of pitted tarmac which winds about the foot of ever steepening

hillsides until it sinks into tenebrous shadows cast by Round Mountain's brooding bulk. The forest seemed to take on an abhorrent lushness, the trees thicker, older, more luxuriant than they should be. Here and there, crumbling farm houses showed through scrubby

5 trees, new grown in former fields, dwellers in a land abandoned. Well could it be, as scientists now suggest, that naked Celts from the Ireland of a thousand years ago did roam these woods and practice morbid blasphemies before those dreadful stones which stand yet on Sentinel Hill. It took no trick of the imagination to see white-

10 robed Druids among the oaks, nor to hear upon a windy night their chanting of some degenerate, murderous accompaniment to a young girl's mortal cries on Altar Stone. Tangled undergrowth pressed hard against the sides of the narrow road, clutching at the wheels of infrequent vehicles, gathering itself as if to pounce from monstrous thickets.

15 Hoary covered bridges spanned the gaps made by stream beds, their dark, yawning apertures unreassuring.

My map was accurate, gloomy twist by cheerless turn to the place where seamed and weathered pillars mark the entrance to Dark-wood, ancient home of the Bishops. Waiting by the gate was Uncle

20 Ezekiel's bailiff, Verlin Whateley. I didn't learn until later that his stooped shoulders, chinless face, and watery blue eyes were characteristic of the worthless branch of the Whateley family, a group once well off, but partly ruined by inbreeding and a general tendency toward shiftlessness. I couldn't guess how long he had stood

25 there waiting, staring off into space, with a scruffy hound sitting beside him.

"Be ye Richard Kent?" he rasped through stained and broken teeth.

"That's right. You must be Verlin Whateley." I caught a whiff of him and decided against inviting him and his dog into the
5 car. I was wondering how I could avoid the courtesy when I noticed his horse tied back in the trees.

"Aye." He turned and walked to the gate, spitting mightily. Motioning me forward, he pushed the huge, groaning valves apart. I came close to having second thoughts as I guided my machine through
10 that lowering portal and onto the rarely trafficked private road which led to Darkwood House.

As I had feared, the family seat had been founded too early for a Georgian facade. When Josiah Bishop reared that vast, gloomy pile, Cotten Mather was terrifying New England with his sermons.
15 The narrow, diamond-paned windows placed at widely spaced intervals couldn't allow much light to enter the place, I thought. Then, I remembered the Indians. I was out of the car, looking over the grim, intimidating building without a scrap of enthusiasm when Whateley trotted up. He dismounted without grace and tied his swaybacked
20 gelding to a nearby sapling stump.

"Air ye been inside yit?" hitching up his faded jeans.

"No. I guess that's next." I stood there for a moment, fumbling in my pockets for the key while his hound sniffed furiously at my cuffs. When I found it, I returned to my car, completely
25 without thinking, to pick up that offensive little box, so that I could take it in with me. That was the second time. . . .

Verlin's dog must have decided he didn't like me. As a rule, I'm very fond of dogs, but that one was too flea bitten for me to care when he began backing away, although it was the strangest combination of fear and aggression I have ever seen in an animal.

5 He snarled, baring his teeth, yet his tail was between his legs. Hackles up, he whined pitifully until he was about ten feet away, then he broke and ran.

"What's gotten into your dog, Verlin?"

"Don't know. Hit ain't nach'ral," looking after the fleeting
10 beast with a puzzled expression. He offered to help carry my baggage inside and I accepted.

The foetid odor which greeted us when I opened the door was probably a result of the house being closed for two months after my uncle's death, I thought. I began opening windows to let in some
15 fresh evening air after I carefully sat the strange metal box on a Jacobean table in the shadowy entrance hall. Whippoorwills were beginning to call and the first fireflies were coming out.

"I like whippoorwills," I said, apropos of nothing. "You really know you're out in the country when you hear them."

20 "Hit don't never mean nuthin' good when they calls like that," he retorted, lighting a pair of oil lamps. "Ye don't never know what they's a tryin' ta tell ye, but hit don't mean nuthin' good." He glanced at me with suspicion in his eyes when he noticed my ring. I must have been twisting it, as people often do when they're unused
25 to wearing anything on their fingers. "At air Zek'l's ring," he said flatly.

"Yes," I answered. I felt a strange unwillingness to show it to him.

"Hit's the one with the Sign on hit!"

"The Sign?"

5 "Tha Elder Sign!" real fear entering his voice. He began to move toward the door. "Ye ain't a-gonna start a-callin' Hit air ye?" Beads of sweat broke out on his face.

"I'm not going to call anything, Verlin," my annoyance putting an edge in my voice. "What are you talking about?"

10 "Zek'l called Hit . . . an' Hit done et his soul." Verlin headed for the door, with me following, trying to make sense of his yammering. It was no use. The terrified man was on his horse and gone as fast as he could manage.

I returned to the house, closing the door behind me.

15 The wood frogs were beginning to start up. After they really got going, I wondered if there was a pond nearby. There must be! It sounded like a whole army of raucous, stridently piping bullfrogs. They were nearly drowning out the whippoorwills. As I walked past the box, I picked the horrid thing up. I was careful
20 not to jostle the contents as I started to . . . to carry it to . . . to . . . I stopped, puzzled. To where. That, I remember, was the third time. I clutched it tightly in one hand while I picked up an oil lamp with the other. A little exploring was in order if I wanted to find a bed to sleep in that night.

25 The next room I entered was old Ezekiel Bishop's library. It was a windowless room in the heart of the house and, although it was stuffy, I closed the doors behind me to shut out some of the

demoniac racket the wildlife outside was making. I had never imagined the woods could be so noisy. I feared their pandamoniachinnations would keep me up all night, even though I was tired. Perhaps it's because it's Midsummer's Eve, I thought. Animals are

5 sensitive to the times of the year.

I sat at an enormous Chippendale desk, which crouched on claw and ball feet near the fireplace. The books were as Ezekiel had left them. I noticed that one was a huge, leather bound copy of the Necronomicon. I set the increasingly hateful box on it,

10 out of the way, while I rummaged for a key. When I found one which looked as if it would fit, I was suddenly overpowered with reluctance to open the thing. Instead, I pulled the sealed envelope from my coat pocket. I had not had the time to look at it.

Dear Richard,

15 My time is growing short and I cannot explain as fully as I would wish, but I want you to believe everything that I say is true. Your life and more depends upon it. I have experimented with powers you cannot imagine. There are Things in a dimension conterminous with this one which are more horrible than words

20 can describe, yet I know of these Things. I have spoken with Them. They are abominations and I hope you are sensible enough to avoid my footsteps. Give my books away or burn them, as I intended to do. No good can come from doings with the Great Old Ones. I have seen Kadath in the Cold Waste. I have seen

25 Shub-Niggurath and the Thing Which Giggles And Screams In The Dark. These Beings are utterly evil, yet you will be safe from their power, even in spite of the Gate, if you do a few, simple things. First, do not bring the orichalcum box to Darkwood House for any reason. It contains The Shards. Leave

30 them in Arkham, or better, throw them into the sea. Second, do not light the tapers by the altar in the pit on Midsummer's Eve or on the Autumnal Equinox, for the merest mention of Their Names will summons Them. Because this is our ancient home, I would like you to live here. But, if you cannot follow my

35 instructions for your safety, go. Yog-Sothoth is always at the Gate. Yog-Sothoth is the Gate.

Ezekiel Bishop

I stared at the letter in the flickering light of my oil lamp, a churning in my stomach. The house pressed close about me with a hungry expectancy and I began to wish I were any place but where I was. Then I saw the ring mounted in a recessed niche in the floor. It had been hidden by a rug, which I must have kicked
5 aside when I came in. There was a trapdoor in the floor!

If I had been a wise man, I would have left Darkwood House there and then. But curiosity prevented it. Curiosity and . . . Something Else. I needed to yank up that ring. Yes, I needed to,
10 because It would be pleased if I

The trapdoor groaned open without difficulty as a dreadful miasma assailed my nostrils. A charnel odor billowed up from below with frightening strength, but I could not stop! It was waiting. The key seemed to jump into my hand as I reached for the orichalcum
15 box. Within were shards of greenish gray stone, fragments carved with shuddersome figures. I knew that I must fit them together. They must be together.

Tenderly, I carried the open box down those dank, reeking steps into the Stygian dark. Near the bottom of that hateful
20 staircase, the box began to emit a sickly glow, enough to guide my steps to the rude, stone altar, caked with ruddy encrustations I dared not to guess at. It squatted between a pair of long tapers, mounted in crude brass sockets.

My swiftly growing fear wasn't strong enough to fight the
25 terrifying compulsion to place the shards on the altar, pushing them together like the pieces of a puzzle. A weird piping filled the air. I must light the tapers. I must. . . .

As the fire flared up, I almost caught hold of myself. The shards had fused, seeming to emit an unbearable stench as It began to form, the hideous abomination that had pulled me all the way from Arkham to be here on Midsummer's Eve. The malign chaotic perversion
5 had manipulated me. . . .

"Iä! Iä! Nyarlathotep!" Unbidden, the foul syllables filled my mouth. I fought against them in vain! "N'gai, n'gh'a ghaa, N'N'gha ghai N'yah! Iä! Nyarlathotep! Iä!"

Churning in the air before me, a hideous shape began to
10 form . . . a three lobed eye . . . a hotness . . . an indescribable tentacled Thing from utter, reeking Chaos!

In one final convulsion of horror, I regained enough control to knot my hands together into a single fist. Acting on instinct alone, I brought all the force of my body down on that abhorrent
15 bas relief, striking it with my ring carved with the Elder Sign and smashing it into a thousand pieces.

Without a glance behind me, I fled the vile pit, out into the night, hoping to God that hysterical delirious monstrosity was back in Hell, where it belongs!

VITA

Sherwood David Williamson, Jr., was born in Middlesboro, Kentucky, on May 8, 1942. He attended elementary schools in that city and was graduated from Middlesboro High School in June 1960. He attended Union College, Barbourville, Kentucky, then transferred to The University of Tennessee, Knoxville. He left the University of Tennessee for a four-year tour of duty with the United States Navy and returned to complete his studies. He received a Bachelor of Music in Fine Arts degree in 1968. In 1975, he began study toward a Master of Science degree in Communications. He received this degree in June 1980.

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