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## Libros de hp lovecraft

H.P. Lovecraft

For other uses, see H. P. Lovecraft (homonym).
Howard Phillips Lovecraft Image by H. P. Lovecraft, taken in June 1934 by Lucius B. Truesdell.Personal InformationBirthal August 20 1890 Providence (USA) Died March 15, 1937 (46 years)Providence (USA) Cause of Death Small Bowel Cancer Sepultura Swan Point American Cemetery NationalityAlected Atheism Family Padres Winfield Scott Lovecraft Sarah Susan Phillips Spouse Sonia Greene (1924-1926) Educated Education at Hope High School ProfessionalRec Informationovner , poet, journalist, science fiction writer, essayist and writer Active years since 1897Generos Mystery, fantasy, Gothic novel, Science fiction, cosmism, horror literature, mysticism, lovecraftian terror and body horror Notable works Cthulhu's callThe shadow of another timeln the mountains of madnessThe case of Charles Dexter WardThe cats of UltharThe other side of the sleep barrierThe dream search for dreams of the ignota KadathThe shadow over Insmouth Signature WebSite www.hplovecraft.com Rhode Island; August 20, 1890-Providence; March 15, 1937.[1] better known as H. P. Lovecraft, was an American writer, author of novels and horror and science fiction stories. He is considered a great innovator of the horror tale, to which he contributed his own mythology - the myths of Cthulhu - developed in collaboration with other authors, currently in force. His work is a classic of cosmic horror, a narrative line that departs from traditional stories of supernatural terror — satanism, ghosts — including elements of science fiction such as alien races, time travel or other dimensions. His family comes from a distinguished bourgeois tradition unless, a reason that largely marks the elitist personality of the author of Providence. Her father died when he was still very young and her mother overprotected him by trying not to relate to people she considered inferior. In 1921, when the author was thirty-one years old, his mother's death deeply affected him. She then met writer and merchant Sonia Greene, with whom she married and moved to New York, but failed in her marriage. After feeling a deep aversion to New York life, where their racism grew, Lovecraft decided to return to his native Providence where he lived with his aunts for the rest of his life. During his time in New York, Lovecraft continued to exchange correspondence with authors such as Robert E. Howard, Robert Bloch, Clark Ashton Smith and August Derleth, for whom as a ghostwriter with some of them forming what was later called the Lovecraft Circle. These authors collaborated greatly in the development of their own literature and saved Lovecraft's work from oblivion. He took long walks at night and was overwhelmed by a deep sense of loneliness and frustration. During this time he developed his most representative works such as The Call of Cthulhu (1926), At the Mountains of Madness (1931) and The Case of Charles Dexter Ward (1941). As for his political thinking, Lovecraft has always remained an ultraconservative, although an advocate of Franklin Delano Roosevelt's democratic policies in his support of the New Deal. He expressed clear anti-communist sentiment, but he believed that English Labour was far from Bolshevik temptations. He believed more in marx and Engels' communism than in the American capitalist system of his time. He published several of his works in life through the American magazine Weird Tales of pulp genre, the first of which was Daton. Lovecraft also cultivated poetry, essays and epistolary literature. He was sent to his colleagues for years and wrote a correspondence amounting to one hundred thousand missives. A thousand of them were published in five volumes by Arkham House, the publisher founded by two Lovecraft fans, August Derleth and Donald Wandrei. His literary style is imitable and very personal. It is characterized by the excess of polysylabe words and cult adjectives such as atavic, numinous, immemorial, arcane. His always serious and solemn tone has been copied countless times by many horror writers, such as the authors of the Lovecraft Circle. His creations have become very popular, such as the gods Cthulhu, Nyarlathotep, Azathoth, the fictional book Necronomicon or characters like Erich Zann or Herbert West, who have appeared in various film adaptations. Lovecraft's legacy is vast, encompassing literature, essays, comics, movies, music, board games and video games. Some of the most notable examples are, in the literature, Stephen King's stories based on Lovecraft mythology, such as the Jerusalem Lot and Nightmares and Hallucinations; [15] the essay written by Brother P. Lovecraft himself, The Supernatural Horror in Literature- which is also one of the best considered on the genre of literary terror; Some comics scripted by writer Alan Moore, such as Providence; [17] rock and roll and heavy metal bands such as Metallica or Iron Maiden, who mentioned the name of the Providence author in his main albums; Role-playing games such as The Call of Cthulhu, published by Chaosium,[19] or video games such as Alone in the Dark or Prisoner of Ice, which based their themes on the mythology of Cthulhu myths. In addition, the seventh art has brought Lovecraft's work to the big screen on numerous occasions, including Stuart Gordon's Re-Animator (1985), Richard Stanley's The Color of Outer Space (2019), and even director Guillermo del Toro has wanted to adapt the novel In the Mountains of Madness since 2006. Barely recognized in life, to date his work has been translated into more than twenty-five languages and his name is one of the most relevant in terms of fictional horror. He died in 1937, practically in poverty, of intestinal cancer. Beyond his work, he is considered a genius of horror literature and one of the most influential writers of the fantasy genre of the twentieth century. [23] Sembanza Psychiatrist, essayist and translator Rafael Llopis, Lovecraft's principal spreader in Spain,[24] wrote of the author: Educated in a holy fear of humanity — with the exception of good families of Anglo-Saxon origin — he believed that no one is capable of understanding or loving anyone and felt like a stranger in his homeland. [25] For him human thought .... it's perhaps the funniest and most intimidating show in the world. The Encyclopedia of Horror Penguins and the Supernatural collects the writer: Some have criticized his works for his ampular style, full of adjectives, but harmony and balance in its best stories fully justify this practice as deliberate Lovecraft begins a new literary style by reformulating many clichés of the genre of horror and giving them a new meaning in their particular way of telling [He put a great dedication and dedication to it , from his aesthetic ideas on horror stories, his essay The Supernatural Horror in Literature (1927, revised in 1936), was born, which is a rigorous and fundamental study on the principles of the supernatural theme narrative. In this, the author of Providence defines that in any horror story there must have been some atmosphere of deadly unexpected terror to unknown external forces, describing the development of the Gothic novel through the works of Walpole, Radcliffe, Lewis and Maturin. In his studio Danse Macabre (1981), the writer Stephen King declared that Lovecraft was the dark and baroque prince of the horror story of the 20th century. [28] In addition, as opposed to internal or psychological ill-how, the concept of external evil has more it's more impressive. Lovecraft understood this way, and that's what makes their stories extraordinary, cyclopea bad, so effective when they're good. [His best stories] make us feel the weight of the universe hanging above our heads, suggest sinister forces capable of destroying us all simply by growing in dreams. First page of the original manuscript of In the Mountains of Madness. For his biographer S. T. Joshi, Lovecraft was not a stranger in this century, as the protagonist of his short story The Stranger declares of himself. If their stories are carefully studied, more than the escape dreams of a deciduous antiquarian will be observed in them: we soon find data such as the discovery of Pluto, quoted in The Whisperer in Darkness (1930), or the then still controversial theory of continental drift, in the novel At the Mountains of Madness (1931). And by delving deeper into later fiction, we have fallen several times and significantly into Albert Einstein, Max Planck and Werner Heisenberg. Also, metaphors on the future aesthetic, political and economic development of humanity, they are transparent in foreign civilizations that appear in The Mound (1929-1930; published in 1940 as the work of Zealia Bishop). In the Mountains of Madness (1931; published in 1932) and The Shadow of Time (1935; published in 1936). According to the American writer Joyce Carol Oates, Lovecraft's mystical identification with its rural Massachusets and the former colonies of Salem, Marblehead and Providence suggests a paradoxical transcendentalism in which the spirit resides everywhere except, perhaps, humans. Lovecraft, in short, as with Edgar Allan Poe since the 19th century, exerted an incalculable influence on successive generations of writers of terrifying fiction. French novelist Michel Houellebecq said: I discovered H.P.L. at sixteen thanks to a friend. As an impact, it was one of the strong. I didn't know literature could do that. Besides, I'm still not sure I can. There is something in Lovecraft that is not entirely literary [the author's underlining]. [31] First biography Sarah, Howard and Winfield Lovecraft in 1892. It is common for Lovecraft's childhood photographs to appear dressed as a child due to a traditional ceremony known as Breeching. Howard Phillips Lovecraft was born on August 20, 1890 at 9 a.m. in the family home at 194th, now 454—Angell Street in Providence, capital of the state of Rhode Island. The house was demolished in 1961. H.P. was the only child of Winfield Scott Lovecraft (1853-1898) — representative of sales of the Gorham Silver Company, dedicated to the trade in silver, precious metals and jewellery — and Sarah Susan Phillips (1857-1921), the second of four children of Whipple Van Buren Phillips and rhoby Alzada Place. For both, it was their first marriage, although the two had passed the age of thirty when they signed their affair. Lovecraft comes from distinguished ancestors: As for their maternal lineage, the Phillips, their lineage could be traced almost to the Mayflower, as maternal ancestors dating back to the arrival of George Phillips in Massachusetts in 1630. When the author visited some of his ancestors' lands east of the state of Rhode Island, Phillips' surname was remembered with love and respect. [n. 1] His paternal lineage was also of British origin and the writer was able to trace his surname — Lovecraft or Lovcroft — until the 15th century. [33] Portrait of Lovecraft at the end of childhood. The lonely little Howard liked to frequent strange and isolated places to unleash his exalted imagination. In these places — caves, isolated groves, etc.— he recreated historical situations or was locked in the observation of small details that went unnoticed by other people, but which fascinated him, such as stopping to listen to the woods or imagining what might exist in space. Perhaps one of the reasons he liked to avoid so much was because of the strict bond his mother put in, telling him that he should not play with lower-class children or insisting that he was ugly and that he would never succeed. When Lovecraft was almost three years old, his father suffered a nervous breakdown in the room of a Chicago hotel, where he was staying for professional reasons. He was admitted to Butler Hospital, Providence Psychiatric Center, and was legally unable due to a number of neurological disorders. From that time on and for the next five years he remained admitted to this hospital, where he died on 19 July 1898 with the diagnosis of general paresis, a terminal phase of neurosyphilis. Although some biographers claim that the lovecraft fact was informed that his father was paralyzed and in a comatose state during this period, all the evidence seems to show that he was not. With the death of Lovecraft's father, the boy's upbringing rests on his mother, his two aunts, Lillian Delora Phillips and Annie Emeline Phillips, and especially his maternal grandfather, a prominent businessman named Whipple Van Buren Phillips; [4] they all resided in the family home. Lovecraft was a child prodigy. [36] He recited by the age of two he was reading at three and began writing at the age of eight, and by the age of eight he had already read a large number of books from his grandfather's private library. One of the genres he was most passionate about as a child was crime novels, which even led him to form the Providence Detective Agency at the age of thirteen. At the age of fifteen, he wrote his first story as such, The Beast in the Cave, an imitation of Gothic horror stories. At sixteen, he wrote an astronomy column for the Providence Tribune. Because of his mother's high alcurmy, which did not want little Howard to mingle with children inferior to him, Lovecraft's primary education was eminently self-taught. His maternal grandfather encouraged him to read, which was one of his favorite nicknames. In his grandfather's vast library, he discovered Greco-Latin paganism and the Thousand and One Nights with a copy of the Lyad for children in his hands, although at a very young age — at the age of five — he declared himself an atheist, a conviction he maintained until his death. [39] This helped his imagination to develop rapidly compared to the rest of the boys his age, which led to a lack of adaptation with them. When they wanted to play with swords or fundamentally physical games, he preferred to perform quieter and imaginative entertainment, such as historical performances. His lack of perseverance and health meant that Lovecraft did not go to school until he was eight years old and had to leave after one year. During his absenteeism, he continued to read voraciously. He acquired knowledge of chemistry and astronomy, even writing as an amateur in some scientific journals. He published several limited-edition journals, beginning in 1899 with The Scientific Gazette. Four years later, he returned to Hope Street Public School, where he attended two and a half years in high school, until he finally dropped out. [38] Early Youth and Chess Phillips Whipple, Lovecraft's grandfather. In 1904, his maternal grandfather, Whipple Van Buren Phillips, died, greatly affecting the 14-year-old Lovecraft. The mismanagement of the family's property and money left the family in such poor economic conditions that they were forced to move to 598 (now a duplex at 598-600) on Angell Street. Lovecraft was so affected by the loss of his grandfather and the house where he was born, that he planned to commit suicide for a while. In 1908, before graduation, he suffered from a nervous breakdown and did not graduate. S. T. Joshi, Lovecraft's biographer, suggests that this collapse could to his difficulties with mathematics, a subject he needed to master to become a professional astronomer. This failure in his education — Lovecraft wanted to study at Brown University — was a source of shame and disappointment for the rest of his life. Although his mentality responds to empirical rationalism, the author of Providence is attracted to imaginative literature, surely influenced by his skepticism; locked in the pessimism of loneliness and considering that human thought is the most fun and intimidating spectacle on Earth. Lovecraft 1915. From 1908 to 1913 he was mainly involved in poetry, but it was at this time that Lovecraft discovered the gothic literature of Edgar Allan Poe and wrote some fictional stories strongly influenced by this author, especially his short story The Tell-Tale Heart. He lived like a hermit and had little contact with the outside world, except for his mother and aunts. This changed in 2011, but he was warned about how he was the victim of an ersit at the end of the year. The debate between Jackson and Lovecraft's advocates in the opinion column caught the attention of Edward F. Daas, president of the United Amateur Press Association (UAPA), who invited him to join them in 1914. The AUPA breathed a new vigor into Lovecraft, taking him out of his voluntary isolation and encouraging him to contribute to his poems and essays. Some time later, he became president of the AUPA, and even became interim president of the National Amateur Press Association (NAPA), the rival of the AUPA, from 1922 to 1923. In the same years, he published his own amateur magazine, The Conservative. In 1917, at the request of a few friends, he returned to fiction with much more polished stories, such as The Tomb (1922) and Dagon (Dagon) (1919). The latter was his first professionally published work, in Weird Tales in 1923. At that time, a vast network of admirers and friends gradually began to form, including Robert Bloch, Clark Ashton Smith and Robert E. Howard, the latter creator of Conan the Barbarian. The extent and frequency of his mistakes with these friendships made him one of the most prolific writers of the epistolary genre. According to his biographer L. Sprague de Camp, throughout his life, Lovecraft wrote about a hundred thousand letters. Lovecraft and his mother The Death of His Father had little impact on the Boy Lovecraft, because he was virtually unable to meet him. However, his mother's in 1921 was a strong shock to him, as it occurred after a long illness. biographers often link her to her father's syphilis. In all cases, the immediate cause was a bad postoperative after gallbladder surgery. She was admitted, like her husband before her, to Butler Hospital. During this time she frequently wrote letters to her son, with whom she remained closely united until his death on 21 May 1921. Lovecraft adored his mother and when he died he was thirty-one. [46] Many critics considered Lovecraft's mother to be the cause of all the writer's particular and somewhat bizarre behavior during his lifetime. It seems that after the death of her husband Winfield, Sarah, a traditional and puritanical woman, unloaded all the frustrations of a bourgeois coming to unless her only child, who overprotected to wild limits and treated as if she were her only good on earth. In this way, he promoted the development of certain personally characteristics, common in these cases, that conditioned his pattern of behavior as he lived. [34] Among other highlights, he preferred human relations with his small environment, which offered him greater security, before a broader and unknown social environment that he did not control, because of this lack of optimal social skills due to the lack of adequate learning during his childhood and adolescence. Boda and New York Lovecraft and Sonia Greene on July 5, 1921, the only woman known to have a romantic relationship. The death of his mother and the exhaustion of what remained little in the family wealth led him to abandon the idea of living an idle life forcing him to work on small commissions as a ghost writer and style conceiver for the writings of other authors. Through this type of work, he met many of those who would later form the so-called Lovecraft Circle.[47] including Robert E. Howard, Clark Ashton Smith, Robert Bloch, Frank Belknap Long, August Derleth and others. For these writers and friends, Lovecraft presented a big difference between his solitary personality introverted and learned through letters and his way of being in person. They defined him as enthusiastic and generous, creative, a prodigy of intelligence and with a racist side that he only gave up in the last months of his life. The second of two New York residences in which Lovecraft lived, located at 169 Clinton Street, Brooklyn Heights, after moving from 259 Parkside Avenue, where he lived with Sonia Greene. As for women, Lovecraft had not led a life of many relationships with the opposite sex. In fact, the author is known for his apparent anque of masculinit as explained by the filmmaker Guillermo del in the documentary about his life and play Lovecraft: Fear of the Unknown. The director's portrayal of the providence author is that of an Anglophile who seemed to have come to America at the Mayflower: a weird guy who didn't sleep with many women. Two months after his mother's death, Lovecraft attended an amateur writers' convention in Boston, where he met Sonia H. Greene. Born in 1883, the daughter of Jewish immigrants from Ukraine, she was a widow and seven years her senior. They married in 1924 and settled in Brooklyn County, New York. Lovecraft's very traditional aunts didn't see this marriage with good eyes, because their spouse was an independent woman, a hat shop owner and an amateur writer at the United Amateur Press Association. H. P. L. was initially engelled with New York, but soon the couple were immersed in financial difficulties. Sonia lost her shop and Lovecraft couldn't find a job. Added to his wife's health problems, he had to move to Cleveland because of a job that arose, while he stayed in the red hook neighborhood of Brooklyn, where he began to feel a deep aversion to New York life. [n. 2] Indeed, the intimidating reality of the impossibility of finding a job in a place where the majority population was an immigrant, has entered into an irreconcilable conflict with the opinion of himself, to be a privileged Anglo-Saxon gentleman, so that his racism galvanized to the point of fear. In 1926, still living separately, they agreed to a friendly divorce, in which the writer alleged the great differences between the two and the economic problems, although it never took place. Because of the failure of his marriage, some biographers speculated that Lovecraft was asexual, although Sonia said years later about him that he was a suitable and excellent lover. Returning to Providence On April 17, 1927, he lived with his aunts for the next few years in a large brown Victorian wooden house at 10 Barnes Street —Dr. Willett's address in The Case of Charles Dexter Ward —until 1933. It is there that he is overwhelmed by the sense of failure that pervades him, surrendering to loneliness and frustration. Right now, he loves night walks, which have an impact on his personal shipwreck, and create an invisible sphere of fears that will never allow him to recover, although, at the same time, they contribute to his maximum literary splendor. During these fruitful years, he wrote the vast majority of his best-known works, such as The Call of Cthulhu (1926), At the Mountains of Madness (1931) or Charles Dexter Ward, composed in 1927 but not published before 1941, published in paste magazines such as Weird Tales and Analog Science Fiction and Fact. During these years, he visited several anti-children living in Quebec, Philadelphia and parts of New England, such as Vermont and Massachusetts, while maintaining his enormous correspondence. To his old friends he added many other young writers, such as D. W. Rimmel, R. H. Barlow and Robert Bloch, to whom he advised and supervised works. He expressed concern about the political and economic situation in his country. During the Great Depression, he showed his support for Roosevelt and became a moderate socialist.[11] abandoning his conservatism, while continuing to study a wide variety of subjects, from philosophy to literature to the history of architecture. Last year, Lovecraft's last residence from May 1933 to March 10, 1937. The last two or three years of his life were very financially rushed. Despite his hard work and efforts as a writer, the poverty in which he lived increased. In 1932, her beloved aunt, Mrs. Clark

died of being forced to move in 1933 to a small rental room with her other aunt, Mrs. Gammell, located at 66 College, behind the John Hay Library, the current address of this house is 65 Prospect Street. Moreover, his close friend Robert E. Howard, whom he never met in person, committed suicide on June 11, 1936, leaving him perplexed and deeply sorry. His latest works are increasingly long and complex, making selling difficult to sell, as paste magazines reject long texts. For this reason, Lovecraft found himself in the need to return to work as a ghost writer for other authors such as William Lumley's The Diary of Alonzo Typer (1938), Zealia's The Mound (1940) and Hazel Heald 1940s. On the economic problems that the writer suffered throughout his life, the French novelist Michel Houellebecq writes: As for his works, they brought him almost nothing. In any event, he did not think it was convenient to make literature a profession. In his own words: A gentleman does not try to make himself known, he leaves the selfish artists and the little ones. Of course, it can be difficult to appreciate the sincerity of this statement; it may seem to us to be the product of a huge tissue of inhibitions, but at the same time we must consider it as the strict application of a code of conduct with deciduous leaves to which Lovecraft clung through their strength. He always wanted to look like a sweet provincial man, who cultivates literature as one of the fine arts, to his own pleasure and that of some friends, regardless of the tastes of the general public, fashionable themes or something like that. Such a character no longer has a place in our societies... In an era of crazy commercialism, it is comforting to find someone who so stubbornly refuses to sell. Michel Houellebecq[53] H. P. Lovecraft's Memorial Tombstone at Swan Point Cemetery where his famous phrase I am Providence can be read. In his later years, his aile nature and malnutrition undermined his health. His abnormal sensitivity to any temperature below 20oC sharpened to the point where he felt really sick at such temperatures. In the last year of his life, his letters were full of allusions to his discomfots and ills. In late February 1937, when he was forty-six, he entered the Jane Brown Memorial Hospital in Providence. There he died in the early hours of March 15, 1937, of complicated bowel cancer from what is known as Bright's disease. Although this term is not currently used, it refers to a number of inflammatory kidney diseases. That is, it appears that Lovecraft had a complication of his intestinal tumor disease with severe kidney failure that caused his death. The diagnosis of his illness took place just one month before his death. He was buried three days later in his grandfather Phillips' pantheon at Swan Point Cemetery; although his name was inscribed in the central column, no sn s s s ed pointed to his grave. Several years after his death, on the headstone given to him by a group of amateurs, a sentence from one of the thousands of letters he wrote to his correspondents: I am Providence can be read. Creative Background Cover of the March 1942 issue of the American magazine Weird Tales, where H. P. Lovecraft publishes most of his stories. Lovecraft Broadcast was an almost unknown writer in his day. Although their stories have become a place in paste genre publications such as Weird Tales, only fans of this type of literature knew their names. Among them, he maintained a prolific correspondence with other contemporary writers, such as Clark Ashton Smith and August Derleth, with whom he forged a great friendship, even without ever having met in person. [ I t is estimated that during his lifetime he wrote a hundred thousand letters, as L. Sprague de Camp points out. On some occasions they dated them two hundred years before the date on which they had been written, which the colonial times, before the American War of Independence (a war that hurts him in her Angliophilia). He explains that, in his opinion, the 18th and 20th centuries had been the best; the first being the century of nobility and grace and the second of science, while the 19th century, especially the Victorian era, would have been a mistake. This rich group of writers is known as the Circle of Love.[55] as they borrowed elements from the stories of H. P. L. - mysterious books with disturbing names, pantheons of extraterrestrial gods, such as Cthulhu and Azathoth, and places like Miskatonic and Arkham for use in their own stories, with the blessing and encouragement of the author himself; even sometimes with his help, who went too far from the role of editor to rework the stories. It was the Efforts of the Circle, especially those of August Derleth and Donald Wandrei, that prevented Lovecraft's name and stories from disappearing completely into darkness after his death. To do this, they created Arkham House with which they published most of the work of the writer of Providence. [8] With regard to Derleth, the Lovecraftian scholar, Rafael Llopis, defines this author as [...] not only the sampablo of the Cthulhian religion, but also the one that sells relics from the vicinity of the great official shrine. After his death, the Lovecraft Circle continued to contribute to its legend. August Derleth was probably the most prolific of all, as he expanded and expanded the writer's vision. Derleth's contributions have been the subject of much controversy, for while Lovecraft never considered his pantheon of extraterrestrial gods more than as part of the plot, Derleth created a complete cosmology with a war between the Ancients or the Archetypal Gods - like Hypnos or Ulthar - and the Primal Gods - such as Cthulhu, Dagon, or Nyarlathotep. In addition, he associated the Primal Gods with the four elements. Some Lovecraft followers have not seen such changes with good eyes, as they seem to contradict the author's vision of a disorderly and flat universe, where less malevolent beings simply did not care about humanity. [58] Many fans wondered whether H. P. L. himself would have approved of Dellet's extensions. It is assumed that he was very understanding of these kinds of additions and amendments, so he would probably have given Derleth the green light, but he would not have adopted it for his own stories. If there was a Lovecraft Circle, then the version of Derleth would be an interesting addition, but it wouldn't be a part of it. [59] Classification of his work Lovecraft has grouped into three categories by some critics. While Lovecraft preferred not to refer to these categories himself, he once wrote: There are my Poean works and my Dunsanian works [but] where are my Lovecraftian works? Original manuscript of The Beast of the Cave belonging to his works of macabre stories. Macabre Stories[61] (c. 1905-1920) Stories of the Dream Cycle[62] (c. 1920-1927) Myths of Cthulhu / Lovecraft[63] (c. 1925-1935) Some critics do not see the difference between the dream cycle and the myths of Cthulhu, often pointing to the recurrence of the necronomicon and the following gods. An often argoid explanation is that the dream cycle belongs more to a fantasy genre than the Cthulhu myths correspond to science fiction. [64] The nightmares of Lovecraft influences inspired him directly for his work, and perhaps a direct vision of his unconsciousness and symbolism explains his continuing upheaval and popularity. All these interests led him to appreciate in a particular way the work of Edgar Allan Poe, who strongly influenced his early stories, the macabre atmosphere and the hidden fears that lurk in the darkness. Lovecraft's discovery of the stories of Edward Plunkett, Lord Dunsany, took his literature to a new level, which gave rise to a series of fantasies in the land of dreams. It was probably the influence of Arthur Machen's tales on the survival of ancient evil and his mystical beliefs in hidden mysteries behind reality, which ultimately helped inspire Lovecraft to reunite from 1923. Another uninspired source came from an uninspired source: scientific advances in fields such as biology, astronomy, geology and physics, which reduced man to something insignificant, impotent and doomed in a mechanical and materialistic universe, a small point in the infinite vastness of the cosmos. [25] These ideas contributed decisively to a movement called Cosmism[66] and provided Lovecraft with compelling reasons for its atheism. On this subject, Rafael Llopis, probably the best connoisseur of Lovecraft's figure and work in the context of the Spanish language, states in the foreword to the fundamental anthology The Myths of Cthulhu: The fundamental element of myths, their raw material, both generic and structurally, is the cosmic anguish of the atheist Lovecraft and its symbolic dreamlike expression. It is obvious, says George W. Wetzel, that behind the formation of Cthulhu myths there was a deep psychological motivation. (...) Discovering that religion was a there was a void in it that he tried to fill with an imaginary mystical world. This frustrated religious desire, determined by the circumstances of his real life, ... acts as a total project around which various, even contradictory, elements will be structured to give rise to myths. Llopis later notes how he recalls the sinister mysticism of Lovecraftian myths, Biblical style, sonic and exotic names, dreamlike unrealism, the numerous background of archaic religion that permeates Poan stories such as Silence, A Sonnet or Shadow, A Parable (Shadow, a parable, or A Dreamer's Tales (Tales of a Dreamer). In this regard, Llopis, also a psychiatrist, states in his Natural History of Tails of Fear (2013) that: Thus, Lovecraft's work contains the seed of a primitive, barbaric and cruel religion, full of primordial horror. And this horror also derives from the dialectical play between the fascination that has exerted with the chaos of prehuman subconscious and its own rationalistic terror to the regression of the mind, to the loss of conscious control of one's thoughts and actions. In his rigid and strictly logical mind, chaos represented a mortal danger, but at the same time it was the liberation of a tyrannical supereyad and its surrender to an intimate and ancestral world that drew it as a forbidden abyss. Another important contradiction, intimately related to the previous one, is that which arises in Lovecraft between his love and his horror in the past. [69] The origin of the myths of Cthulhu Cthulhu form a pantheon of extradimensional extraterrestrial deities and horrors that feed on humanity and have traces of ancient myths and legends. The term Cthulhu myth was received by the author August Derleth after Lovecraft's death, while the author of Providence referred to his artificial mythology as Yog-Sothothera. His stories create one of the greatest influence on the genre of horror: the Necronomicon, the secret writing of the Arab Abdul Alhazred. The impact and strength of the myth concept have led some to conclude that Lovecraft based his work on pre-existing myths and occult beliefs. Apocryphal editions of The Necronomicon have also been published over the years. His prose is outdated, and he frequently used archaic vocabulary or depreciated spelling, as well as unusually used adjectives such as gibosa, cyclopean or atavic, with frequent attempts to transcribe dialects, which have been described as inaccurate. His work, being Lovecraft an Angliophile, is embodied in British English Anachronistic. Steps Various stages marked by the influence of his favorite authors at these times are often noted in the literary evolution of Lovecraft. [71] Each phase has had its apogee, but it is not possible to specify an exact start date and term as they overlap. From top to bottom, Edgar Allan Poe (Gothic scene), Lord Dunsany (dream scene) and Arthur Machen (Cthulhu myths), successive representatives in the creative context of Lovecraft. Gothic scene (1905-1920).[73] in which Edgar Allan Poe's magisterium prevailed. Compose tales with the classic elements of horror: great ancient and ancient castles, distant and desolate moors, at night as the liberator of evil. Highlights include The Beast in the Cave (1905) or The Outsider (1921). Dream scene (1920-1927).[73] deeply influenced by Lord Dunsany. Their stories now take place in the fantastic Dreamlands, detailing the dreamscapes visited. [74] Following the Lord, Lovecraft and his friend and correspondent Clark Ashton Smith (1893-1961) created stories set in ancient and magical worlds, close to Mediterranean culture and legends, before which he reinvented Nordic mythologies and tales, the highest representative of which would be J. R. Tolkien (1892-1973). The Cats of Ulthar (1920) , The Silver Key (1926) or , its peak, The Dream-Quest of Unknown Kadath (1926-1927; published in 1943). Myths of Cthulhu (1927-1937).[73] in which Arthur Machen's imp dessuss is perceived. In the accounts of this period, he develops the myths of his imagination around the primordial gods and describes countless creatures that prow the Earth. Highlights include The Call of Cthulhu (1926). The Dunwich's Horror (1928) and The Shadow over Innsmouth (1931), among others. On the other hand, other authors distinguish between narrative cycles or more specific projects grouped by themes rather than bringing them together chronologically, as is the case above. The various thematic cycles are: Dream Cycle,[71] stories based on the Land of Sleep, like The White Ship, New England Cycle,[71] where we find stories like The Colour Out of Space, Cycle of Lost Civilizations,[71] as The Nameless City, Randolph Carter's cycle,[71] recurring character in some of the author's works as in Randolph Carter's Statement. Cthulhu's Cycle of Myths,[71] accounts containing a large cosmogony of and primal created by Lovecraft as well as his cohort followers, such as Robert Bloch, in stories such as Dagon (Dagon). Themes in Lovecraft literature are: stories, novels and novelettes - are usually repeated themes that are characteristic in his work. For example, forbidden knowledge, the influence of atavic cats, atavic guilt, the inability to escape fate, racism[5], a certain dislike of women, although not to be confused with misogind feelings - and the growing interest in the occult, even contemporary magicians. These themes are discussed in more detail below. The science fiction of H. P. Lovecraft is unique, Rhode Island, sculpted by artist Gage Prentiss. There is no haunted fortune in the world. I think that the inability of the human spirit to relate to such other worlds in it. We live on an island of placid ignorance, surrounded by the black seas of infinity, and it is not our destiny to undertake long journeys. The sciences, which follow their own path, have not done much damage so far; but one day, the union of this dissociated knowledge will open us to reality, and to the position of disbarment that we occupy there. Of the prospects of a terrible, but which we will have to go mad in the face of revelation, or flee this terrible, late refuge in the security and peace of a new era of darkness. H. P. Lovecraft. The Call of Cthulhu (1928) The protagonists of Lovecraft's stories are always led to the union of this dissociated knowledge, and thus begin many of their stories. When such a thing happens, the mind of the protagonist or researcher is usually destroyed by the abysmal enormity of discovery, being unable to assimilate such knowledge. Those who cross the living manifestations of the incomprehensible go mad. Characters who try to use this knowledge are invariably condemned. Sometimes his work attracts the attention of malevolent beings; sometimes they are wiped out by monsters of their own creation. [4] Extraterrestrial influences on humanity Cthulhu pencil drawings by Lovecraft in 1934 of his forehead, profile and rear view, respectively. Lovecraft Myths are often used by humans. Cthulhu, for example, is reverred under different names by various cults around the world, such as Greenland Inuit and Louisiana voodoo practitioners. Worshipers are used by Lovecraft for narrative reasons to help tell the story. Sometimes they intervene directly in the action. Most myths are extremely powerful to be defeated by humans, and their means directly, normally, that the victim goes crazy. When an agreement is reached with them, Lovecraft needs a way to provide a dramatic structure to build the tension thread without prematurely ending the story. Worshipers offer you a way to reveal information about your ax in small doses, and allow the protagonists to win temporary battles. Lovecraft, like his contemporaries, imagined wild closer to supernatural knowledge, unknown to civilized man. [76] In the same line, for the author, the gods he embodies in his works are older than humanity itself and even the earth itself and observe the human being with indifference and, in most cases, cruelty. [77] Atavic's Guilt Another recurring theme in Lovecraft's stories is the idea that descendants in a lineage can never escape the crimes committed by their ancestors, if they were rather obnoxious. Descendants may be removed in time and space - and also in guilt - from the act itself, but blood will reveal it to them. Stories featuring this theme are The Rats in the Walls (1924), The Lurking Fear (1923), Facts Regarding the Late Arthur Jermyn and His Family (1921), The Alchemist (1916), The Shadow over Innsmouth (1936) and The Case of Charles Dexter Ward (1927) , published in 1941). Examples of crimes that Lovecraft considers abhorrent enough to have such consequences are examples of cannibalism in The Picture in the House (1921) and The Rats on the Walls. Impossibility of escaping the original Manuscript fate of The Shadow of another time. Often, in Lovecraft stories, the protagonist is unable to control his own actions, or finds that it is impossible to change the course of events. Many of these characters would escape danger if they simply ran in the opposite direction, although this possibility never arises or is somehow submitted by an outside entity, as in The Colour Out of Space (1927). Often these subjects are under the influence of a malevolent being or other beings. With the same fatality as the fate of the ancestor, fleeing or committing suicide does not provide complete security to escape as in The Thing on the Doorstep (1937), The Outsider (1926), Charles Dexter Ward's Case, and so on. [13] In some cases, this late manifests itself for the whole and there is no escape possible as in The Shadow Out of Time (1936) and in The Shadow Over Innsmouth. In stories such as The Dreams in the Witch House (1933), Lovecraft's poetry underscores the impossibility of triumphing over popular and scientific knowledge — legends and science — in the face of the horror of the unknown. [13] The endangered lovecraft civilization often plays with the idea of civilization fighting painfully against the barbaric and primitive elements. In some stories, this struggle is at the individual level; most of its protagonists have a high culture and studies, but are gradually corrupted by a bad influence. [78] In these stories, the curse is usually hereditary, or because it crosses paths with non-human beings as in the deeds concerning the late Arthur Jermyn and his family and The Shadow on Innsmouth or by a magical influence as in the case of Charles Dexter Ward. [78] Physical and mental degradation appear together. The theme of corrupt blood could represent Lovecraft's concern about his family's history, especially the death of his father because Lovecraft suspected he was because of a siphilitic disorder. [80] In other stories, an entire society is threatened by barbarism. Sometimes such barbarism is represented by an external threat, with a civilization destroyed by war as in Polaris (1920). Occasionally, a small group of people fall into decline and an atavism emerges spontaneously as in The Fear That Hides. Much more often, such stories involve a civilized culture that is gradually undermined by a marginal lower class, without education or rights, which is influenced by inhuman forces. [n. 3] Racism A common component in Lovecraft's original work is to associate virtue, intellect, high class, civilization and rationality with the White Race, which he often contracted with the corrupt, intellectually inferior, uncivilized and irrational, who associated with low-class people, racially unclean, and/or non-European, with the dark skin that were often the dark-skinned. Some of his bloodiest racist views can be found in his early poems written in his youth, particularly in On the Creation of Niggers and New England Fallen, both from 1912. In On the Creation of Niggers, Lovecraft captures his prejudices in a very crude way, explicitly characterizing blacks as subhumans:[81] When, long ago, the gods created the Earth: In the right image of Jove, man was shaped at birth. The beasts for the lower parts were designed; Yet we were too humanity. To fill the void, and join the rest of Man, Man, design an intelligent plan. A beast they forged, in a semi-human figure, filled it with vice, and called the thing a. When long ago, the gods created the Earth: In his father's image and resemblance to the nascent Man, they cast. For minor tasks, the animals were created; Although of the human species away, they were. To fill the void and unite them with the rest of Humanity, the hosts of Olympus have devised a cunning plan. A beast was forging, a semi-human figure, full of vices, and oi, was called: In Cthulhu's The Call of Cthulhu (1928), Lovecraft describes a group of Métis worshippers from Cthulhu:[81] Examined at police headquarters, after a grueling journey, the prisoners turned out to be very weak and mentally weak. They were mostly sailors, and there were some blacks and mulates, almost all from the Cape Verde Islands, who gave some voodoo nance to this heterogeneous cult. But he didn't take many questions to see that it was something older and deeper than an African fetish. Although degraded and ignorant, the prisoners remained faithful, with surprising coherence, to the central idea of their odious worship. Lovecraft also once expressed racist and ethnocentric beliefs in his personal letters. In a letter dated January 23, 1920, he wrote: For the evolved man, the pinnacle of organic perfection on Earth, which branch of thought corresponds better than that which conquers the highest and most exclusive human faculties? The primitive savage, or monkey, simply searches through the jungle to find a companion; The eminent Aryan must look up at the worlds beyond and consider his relationship to infinity! In Herbert West-Reanimator (Herbert West: Resuscitator), Lovecraft describes an African-American man who has just died: He was a disgusting being, like a gorilla, abnormally long arms that inevitably seemed to me to be in the foreground, and a face that desperately reminded me of congo's irresponsible secrets and tam-tam calls under a mysterious moon. The body must have looked worse in life, but the world contains a lot of ugliness. In The Horror at Red Hook (1927), a character is described as an Arab with an abhorrent black-mouthed man. In The Hair of Medusa, written for Zearia Bishop, the last survivor of the story, after revealing that the villain of the story is a vampiric jellyfish, it she ... he was weak, and subtly, even in the eyes of genius, the indisputable of Zimbabwe's early settlers. No wonder she had a connection with the old witch Sophonisba... Since a diluted proportion, Marceline was black. In the case of Charles Dexter Ward, an African-American couple is condescendingly introduced to the African-American couple.[86] I knew the black family who lived in the house and was politely invited to visit the interior by the former Asa and his strong wife, Hannah. In an obvious contrast with the owner, apparently foreign:[86] ... a man of more fancies and a guttural accent. ... Mushstone's conceptual art based on the short novel The Shadow over Innsmouth, in which some anti-Semitic feelings may be intuited. Narrators on The Street (1920), Herbert West: Resuscitator, He (1926), Cthulhu's Call, The Shadow over Innsmouth, The Horror of Red Hook, and in many other stories, express feelings that could be considered hostile towards Jews. He married a Ukrainian woman of Jewish ancestry, Sonia Greene.[4] who later remarked that he had to constantly remind her of her roots when making anti-Semitic comments. Every time we were on the streets of New York, crowded with people of different nationalities and beliefs, Greene wrote after his divorce, Howard was livid with rage. It seemed like I was going to lose my mind. To some extent, Lovecraft's ideas about race reflected common attitudes at the time. In particular, racial segregation laws have been enforced in most U.S. territories, and many states have passed eugenic laws and bans against mestizaje, which were also common in non-Catholic regions of Europe. A popular movement in the 1920s led to a drastic restriction of immigration to the United States, culminating in the Immigration Act of 1924, which revealed expert testimony to the U.S. Congress on the threat to American society by the assimilation of low-culture epuls from Eastern and Southern Europe. Lovecraft was originally an avowed Angliophile and argued that English culture was the comparative pinnacle of civilization. He regarded the descendants of the early Englishmen in America as a second-class branch, and everyone below them, for example, his poem An American to Mother England. His love of English history and culture is often reflected in his work, such as King Kuranes' nostalgia for England in The Dream-Quest of Unknown Kadath (1927, published in 1943). [n. 4] Lovecraft's ideas about eugenics often extend to his white characters. He showed greater sympathy for the Caucasian race and cultural groups The narrator of Cool Air (1928) speaks with contempt of the poor Hispanic Americans in his neighborhood, but respects the rich and aristocratic Dr. Muoz, for his Celtic Iberian origins, and because he is n cradle man, worship and good taste. The degenerate descendants of Dutch immigrants in the Catskill Mountains, which correspond exactly to the white waste in the south, as they say in Beyond the Wall of Sleep (1919), are common elements. In The Temple (1925), the narrator is captain of a First World War submarine whose faith in his unwavering German will and the superiority of his homeland lead him to machine gun survivors who were in lifeboats; he later murders his own team, while blinding him with the curse he has drawn upon him. In fact, according to Lovecraft: A Biography, by L. Sprague de Camp, the providence writer was horrified by reports of anti-Semitic violence in Germany — before World War II, which he would not live to see — suggesting that the writer nevertheless opposed the extermination of those he considered inferior. Lovecraft's racism has always been a subject of academic and interpretive interest. S. T. Joshi, one of Lovecraft's early researchers, notes that there is no denial of racism in Lovecraft, nor simply be interpreted as ypiqu of his temp because it seems that Lovecraft expressed his views more pronounced - but generally not for publication - than many other contemporaries. It is also absurd to deny that racism is part of its fiction. Michel Houellebecq argues that racial hatred has provided strength and emotional inspiration for many of Lovecraft's best works. [89] Notes from the original plot of In the Mountains of Madness showing sketches of organic specimens found in prospecting. Lovecraft's racist antagonism is a corollary of his nihilistic notion of biological determinism: in the mountains of madness, where explorers discover evidence of an entirely alien race — ancient — that treated human beings through bioengineering, but was eventually destroyed by its brutal slaves, the Shoggoth. Even after the death of several members of the expedition at the hands of the Ancients and Shoggoth, one sees some sympathy of the narrator towards these beings:[90] Poor Lake, poor Gedney, and the poor Primordial! Scientists until finished. What did they do that we wouldn't have done instead? Holy God, what intelligence and tenacity! What a way to deal with the incredible, just like the parents and ancestors of yours who had also with things almost just as strange! Radiated animals, plants, monsters, star seeds, I don't know what they had been, but now they were men. These lines of thought in Lovecraft's worldview — racism and a romantic reactionary defense of the cultural order in the face of the degeneration of the modern world — have led some scholars to establish a particular affinity with the aristocratic, anti-modernist and traditionalist Julius Evola: Certainly, the Dream Search of the Ignota Kadath, with its grandiose representation of his city, Onyx, radiates the spirit of the , which comes as opposed to what in many stories is the well of decadence, Innsmouth, whose inbred population is composed in part of the offspring of the contranatura conception of lustful sailors with sea monsters; the negative force of Tradition. The eternal struggle between the titanic force of light and the teluric forces of chaos is reflected in his work and racism. On the other hand, some authors consider Lovecraft's racism to be more than something cultural and intellectual, passive and introverted, as evidenced by the fact that the poet Samuel Loveman, one of his best friends, who was Jewish and homosexual, will not learn from Lovecraft's anti-Semitism and homophobia until several years after Lovecraft's death through Sonia Greene ., more than brutally biological, proactive and extroverted - like that of the Nazis of the time who already encouraged hatred and aggression to other races in an active and ruthless way - being that Lovecraft expresses in some of his stories a certain admiration for people of different origins who have assimilated Anglo-Saxon customs, good manners and the arts and for the fact that he married a Jew whom he considered an extremely intelligent and assimilating woman. In his later years, Lovecraft's antipathy for specific races and cultures was sublimated in contempt of ignorance, the pride and selfishness of the human species in general, including the Saxons, and the laughable and ironic insignificance of humanity and its vices in the face of the magnificence and mystery of the inky universe, evident in the development and outcome of most of its last cosmic horror works. The Women Asenath Waite, one of the few female characters played by Lovecraft in The Being of the Threshold, illustrated by Paco Rico Torres. Women in Lovecraft's work are rare and often neither compassionate, understanding, nor kind. [78] The few female characters in his stories, such as Asenath Waite, although in fact he was a wicked sorcerer who had seized the body of a innocent girl - in The Being of the and Lavinia Whately in The Dunwich's Horror (1929) are invariably the servants of the forces of evil. Romance is almost absent from his stories; when love appears, it is usually platonic—The Tree, Ashes. His characters live in a world where sexuality has negative connotations; if it is reproductive, it usually gives births of subhuman beings, as in The Horror of Dunwich. In this context, it may be useful to pay attention to the magnitude of Lovecraft's horror, which is often described as cosmic horror. Operating on cosmic scales, as these stories operate, they attribute to humanity an insignificant role,[4] so that it is not female sexuality that these stories deny their positive and vital role, it is human sexuality in general. [99] In addition, Lovecraft argues in a private letter, sent to one of its poet writers and friends, that discrimination against women is an Oriental superstition, from which the Aryans should be released. Leaving aside racism, the letter seems to exclude conscious misogyny, as in fact seems to be excluded from his private life. The science of Lovecraft and the risks of resignation have accepted the realities that science revealed during the early 20th century. The Earth and the human race occupied an infinitesimal and insignificant place in the cosmic scheme of the universe. Among the various responses to modern and nascent scientific cosmology, Lovecraft chose the path of horror. He instilled metaphysical uncertainty in his work and generated a powerful emotional burden on the whole, close to hysteria. Lovecraft took advantage of the gaps, the gaps in the knowledge of the universe, and turned them into dark swamps of horror. The color of space reveals the inability of science to understand a strange meteorite, leading to a demented paroxysm. So immersed in his stage of maturity, he definitively abandons superstition to adopt a scientific language. Two opinions were raised about his relationship between science and literature: [13] H. P. L.'s narrative strategy as defending the supernatural and rejecting science, identified as a simple exchange of theories and controls through theanths. On the contrary, the new Lovecraftian monsters, from various spaces and eras, have been approved precisely from new scientific discoveries. Lovecraft showed an early interest in science, starting with chemistry at only nine years old, followed by astronomy three years later, the main influence in the first stage of his life. In fact, between 1902 and 1903, he published his own text in both disciplines as well as a scientific journal among his close friends, riveting in 1906 as a columnist on astronomy, already in local newspapers. Gradually, he expanded his encyclopedic knowledge, stemming from Darwinism and psychoanalysis, and was up to date with the scientific discoveries of the time. The list of his scientific interests mentioned in Lovecraft's work is numerous: classics, such as Euclid, chemists Van Helmont, Lavoisier, Bercher or Stahl, astronomers Servius and De Sitter, geologists and geomorphologists Einstein, Planck, Wegener and Heisenberg, mathematicians Riemann, Weierstrass and Cantor, neurologists Watson and Pavlov, psychologists Watson and Pavlov, as well as paleontologists Quatreflor, Taylor, Ball or Keith or the aforementioned paleontologists Elliot Smith, Woodward or Sir Arthur Keith. [100] In a letter dated November 9, 1929 to Harris Woodburn, Lovecraft speculated about the comfort of science and the risk it could cause to collapse. More than that, at a time when humans saw science as extremely powerful and limitless, Lovecraft realized its alternative potential and dark results. Einstein's scientific advances of the theoretical physicist Albert Einstein are implicit in the work of H. P. Lovecraft. Lovecraft was well aware of new and revolutionary scientific discoveries, including and mentioning in his work many scientific representatives of the time, including Albert Einstein. Allied in 1920 in a letter to a group of correspondents, three years later, H. P. L. would react with horror, bewilderment and stupidity to his theory of relativity. On May 26, 1923, he wrote these words to James F. Morton:[102][13] My cynicism and skepticism are on the rise and all motivated by something completely new. Einstein's theory [...] Everything is casual, fortuitous, an ephemeral illusion... However, from 1929 he forged his naïve views on Einstein, admitting that relativity and curved space are immutable realities, without which it would be impossible to form a true conception of the cosmos and acknowledging his precious support for materialism. Appreciated as the scientist par excellence among the authentic brains of the modern world, he would mention this in several of his stories: The House Avoided, The Case of Charles Dexter Ward, The Whispering in the Dark, In the Mountains of Madness, Dreams in the House of the Witch and The Shadow of Another Time. However, while accepting general relativity, the treatment of it in his work was divergent, appearing ranscent, upset, mixing the einsteinian laws with extensions and/or violations of your imagination. [13] a conception of fantasy, as an authentic art form, is an extension beyond a denial of reality. [13] Cthulhu's call refers to the geometry of the place dreamed by him being abnormal, not euclidian, and of spheres and dimensions disgustingly different from ours. [103] Non-Euclidian geometry is the mathematical language and background of Einstein's general theory of relativity, which Lovecraft refers to several times during the exploration of extraterrestrial archaeology. Freud Sigmund Freud, circa 1921. Lovecraft was a detractor of Freudian ideas about the interpretation of dreams. H.P. Lovecraft did not take in high esteem the ideas of the father of psychoanalysis, especially his dream interpretation system. All mentions of the Viennese quack in his accounts and correspondence were pejorative in nature. Lovecraft read Freud extensively and concluded in a rejection of his theoretical framework. Well known in the world of dreams, they are in part his hunting ground. H. P. L. has made systematic and extensive use of both in terms of experience and translated in his works, especially in his second stage of dreams. As his biographer Houellebecq condemns, Lovecraft classifies [dream] material, employs it: sometimes he gets excited and writes the story on the fly, without even waking up at all. This is the case with Nyarlathotep; at other times, it retains only a few elements to insert into a new frame; but, whatever it is, he takes dreams very seriously. [104] I have often wondered if most of humanity ever stops to reflect on the immense importance that dreams sometimes have, and the dark world to which they belong. While most of our nocturnal visions are perhaps nothing more than vague and fantastic reflections of our experiences when we are awake — contrary to Freud's assertions with his childish symbolism — there are, however, others whose extra-worldly and ethereal character does not permit an ordinary interpretation, and whose vaguely exciting and disturbing effect suggests possible fleeting glimpses of a sphere of mental existence no less important than physical life, but separated from it by an almost insurmountable barrier. [107] In this quote at the beginning of On the Other Side of the Sleep Barrier (1919), Lovecraft then added (1934) the clause concerning Freud, because he did not know the work of the Viennese until 1921, when he mentioned it for the first time in his article La Défense reopens! [108] However, the American writer held psychology in high esteem, especially the psychology of dreams. It's true has, however, accused of a superficial understanding of Freudian theories. S. T. Joshi, a craftsman, notes that it is not clear what Freud's (if any) lovecraft work had actually read; in fact, you've more likely read many of your explanations in books or magazines. In a lovecraft letter to Elizabeth Toldridge, written in 1930, the author of Cthulhu's Call concluded by saying that there is no love in a unified, permanent or important sense, as evidenced by Freud's work and analysis of contemporaries in the field of psychology such as Pavlov, Jung, Adler or Watson. In the same missive, he states that taking into account these conclusions, coupled with the lack of scientific knowledge and poetic and mystical-religious delusions, talking about soft does not make sense because it is totally illusory. Carl Gustav Jung, circa 1935. Unlike Freud, the similarity between Jung's analytical psychology and Lovecraft's work was noted. Other interpretations refer to the fact that, although Lovecraft categorically rejected the psychological role played by psychoanalysis, it is clear that it is contrary to these conceptions on the configuration and mechanisms of the human mind, arguing that the processes of the psyche are much more complex than those described by psychoanalysis, compressing that the intrinsic possibilities and riches of the unconscious. [111] He was also accused of an incisive critique that appealed to the necessary validation of the then nascent assumptions - early twentieth century - of Freud and Einstein himself. In fact, while he is pejorative on the other side of the sleep barrier (1919) and also in From Beyond (1920): Have you heard of the pineal gland? I laugh at superficial endocrinological science, on which freudian false and upstarts are based[112].n. 5] Freudian concepts disappear and/or reappear later, especially in collaborative works, but already with greater acceptance without criticism. To the gradual maturation and verification of psychological science, it was also added that Lovecraft has entered a new stage already far from the dreamy infancy. In addition to Freud, Lovecraft also frequently quotes Watson, Pavlov, Jung and Adler in his letters, among others. Lovecraft mentions Jung by name and occasionally cites controversial ideas adopted by him, although he does not directly credit Jung. Unlike Freud, the similarity between Jung's analytical psychology and Lovecraft's work was noted. William the Bull Exhibition Style At Home with Monsters, Minneapolis Institute of the Arts, 2017. Lla Lovecraft is very personal and unmistakable, characterized by a tone always serious and solemn. Compared, for example, to another master of the horror genre, Mr. R. James, he lacked irony and created atmospheres from the beginning, unlike the previous one, which gradually lifted them up. On the contrary, however, Lovecraft was a master in tone; he used many adjectives and polysyllabic words and a slow and detailed narrative tempo. He also used a certain lexicon to gradually predispose the reader's sensitivity to the atmosphere of the story, with words such as atavistic, numinous, arcane ... [13] Text included in the case of Charles Dexter Ward. He used to tell his stories in the first person and from the point of view of a scholar using archaic English who served him to firmly establish an environment according to his idiosyncrasy e, even a fictitious bibliography of grimoires was invented in Latin, Arabic and Hebrew-Necronomicon Abdul Alhazred.[115] De Vermis Mysteris, the Liber Ivonius contribution of his disciple Robert Bloch , Count D'Erlette's Cults of Ghoulis, etcetera. On his use of the first person, he founded the reader and the protagonist, but with the peculiarity that the latter used to be an individual distant from society, without ordinary life or social needs or confessional pleasures, a tool that Lovecraft used for the reader to assimilate his tormented psychology and thus increase his fear. He described everything carefully, but never, except at the end of his career, the monster, that he let work on a much more disturbing abstract plan. He liked to spread vague and indefinable sensations to create effects of insecurity and transcendence, disordering the reality of space-time. His writing tended to a kind of ritual religiosity of pagan but repentant echoes, for the author was an atheist: Lovecraft consciously excluded religion. Another feature of the Lovecraftian style, as the master of literary horror Stephen King noted, is that Lovecraft placed his horror stories in everyday situations and placed them at the same time — most of them took place in the 1920s and 1930s — where the dreadful ones emerge in the ordinary lives of its protagonists, who leave their daily lives to penetrate the unknown. The references made by the author to the past were in a somewhat vintage way. Realism in Lovecraft's work, although it may seem a contradiction, Lovecraft's literature is considered to best reflect the realism of its time. [117] This is underlined by one of his disciples and friends, Robert Bloch, in one of his quotations: E realism in the work of H. P. Lovecraft? Of course! Who, as he described it with precision and and convincingly rural areas of your state? Who, but he was able to paint very clearly the decline of the peoples and customs of this region? Robert Bloch[117] S. T. Joshi, one of the greatest biographers and devotees of the Providence author's work, specifically describes the role of realism in Lovecraft's style: Realism is therefore not a goal but a function in Lovecraft. It facilitates the perception that something that could not happen in any way actually happens. The same goes for his style. This one is dense and rich in textures that tends to help create this tmosphere that he worked so hard to create. His style, of course, was heavily criticized, and there is no doubt that his early works were urethricated in a way he later despised. But the prose of lovecraft's late is precise, musical, and as evocative as any work written by Dunsany or Machen, his examples to follow in the stylistic field. Of course, we have total freedom, like Edmund Wilson or Jacques Barzun, but he doesn't like it. But condemning an Assyan style simply because it is Assyan (and that is, frankly, all I can deduce from most of these criticisms) does not seem to me to be a particularly solid methodology. S. T. Joshi[118] According to Graham Harman in his book Weird Realism: Lovecraft and Philosophy, in which he conducts a detailed study of realism in the work of the author of providence, if there is anything essential that encloses the term lovecraftian is the idea that reality is much stranger and more frightening than what is possible to understand and , moreover, which can be described. Harman speaks of strange realism, since the idea of realism itself in Lovecraft literature is, in fact, immeasurable. According to Harman, the access to realism described by Lovecraft can only be done obliquely to reality itself. Lovecraft's political thinking was ultraconservative throughout his life, which is evident in his correspondences with other colleagues by profession. [9] The same writer, in several of his letters, talks about his political ideas and how they evolved gradually, and comments on the political and social situation of his time. From a political point of view, Lovecraft, from a family of very strong Republican ideas, embraced the Republican and Democratic sides. [120] Among the reasons for this change were the consequences of the crisis that affected the United States in the late 1920s and early 1930s. [9] He expressed clear anti-communist sentiment; however, he believed that English work was far from Bolshevik temptations. [121] in the 1932 U.S. presidential election, Lovecraft voted for Democrat Franklin Delano Roosevelt, and then supported the New Deal. In the letter, he states that Roosevelt was certainly better than Hoover, he probably understood reality more than others, but much of his program was reckless. Giving great decision-making powers to the masses is absurd, I say is inastre, underscoring the need for new regulations on mechanization in employment. On November 27, 1933, she wrote a letter to Natalie H. Wooley in which she claimed to believe that the Western world was doomed to decline, in accordance with Oswald Spengler's thesis. In the same letter, he gives a pessimistic view of the future of human civilization, believing that war and other negative situations are the result of permanent and unre eradicated human impulses and that, at the end of the day, it will be possible, through ingenuity and common sense, to reduce only the number of major armed conflicts and to exert greater control over political thefts. Lovecraft agreed with the political ideas of Republican Robert M. La Follette. In photography, La Follette in 1908. For most of his life, his idea of an ideal government was represented by a model close to socialism, because he believed that American capitalists enriched and accumulated profits by mechanization, which brought unemployment and, therefore, poverty. In this idea, the author of Providence is close to the progressive political ideas of Robert M. La Follette. Lovecraft was therefore closer to the communist ideas of Marx and Engels than to those of the American capitalist politicians of his time. On these communist ideas, the author of the Myths of Cthulhu said: The great intelligence of Marx and Engels and their ability to look to the future are beyond doubt, as well as the fundamental importance of the economic principles they discovered and formulated. The real mistake is to think that every branch of their thought, every conclusion they reach is infallibly accurate and such that it must be applied rigidly and literally in any situation. H. P. Lovecraft[10] However, he warned against the rigidity of communism where, at worst, they manifest themselves as fascist policies. That's why Lovecraft is intellectually betting on the third way as a possible vision of ideal government. The work of the author of Legacy Providence has been translated into twenty-five languages around the world, and the name Lovecraft, to date, is one of the most relevant in terms of fictional horror, despite the fact that he practically died being an unknown author. His writings, especially the Myths of Cthulhu, have influenced fictional authors around the world since the 1960s, and Lovecraft's own elements can be found in novels, movies, music, video games, comics and cartoons. For example, Gotham City villains in the Batman universe are imprisoned at Arkham Asylum in the fictional town of Arkham, a Lovecraftian invention. Many modern horror writers such as Stephen King,[15] Bentley Little[126] or Joe R. Lansdale,[127] to name a few, cited Lovecraft as one of his most important influences. Lovecraft Literature is considered one of the most influential authors of 20th century fantasy literature and a master of horror literature. Over the years, Lovecraft's work has inspired many writers who, sometimes with the approval of the Providence author, have published news somehow related to his subjects, often included in collections called Cthulhu Myths. Direct inspiration Clark Ashton Smith in 1941, one of the first disciples of Lovecraft. August Derleth was lovecraft's principal disciple and one of those who saved his legacy from oblivion. In the early 1920s, Clark Ashton Smith had a close relationship with Lovecraft, which lasted until the mid-1930s. This connection has often led them to collaborate in the creation of place names and fantastic deities for their stories; Weird Tales magazine has published some of Ashton Smith's tales that have been directly influenced by Lovecraft's work, such as Ubbo-Sathia, The One Who Walks in the Dust, The Revenge of the Sorcerer and The Undescribed Spawn. Even August Derleth was a correspondent and friend of Lovecraft, largely based on his literary output in the grandfather's worldview — one of the many nicknames used by Howard in his epistolary exchange — such as The Habitant of Darkness, The Keeper of the Threshold, The Attic Wind, and The Thing That Entered the Wind. Later, after the death of his fellow writer Providence, he founded Arkham House with Donald Wandrei to safeguard Lovecraft's literary legacy. In addition to Smith and Derleth, Robert E. Howard, Robert Bloch and Fritz Leiber stand out. [131] Later, the inspiration Stephen King, photographed in 2011, is admired for the literary work of H. P. Lovecraft. Many authors, although not directly related to H.P.L., have also used some of the characteristics of their works; among them science fiction writer Ray Bradbury, horror writer Stephen King, the latter with Tales: Jerusalem's Lot, published in the collection The Threshold of Night, and Crouch End, part of Nightmares and Hallucinations,[133][133] writer and artist Clive Barker,[134] or the author of several novels by the Elders Brian Keene. [135] In the Illuminatus trilogy] by Robert Shea and Robert Anton Wilson, allusions to Lovecraft's works are common, both in characters (e.g. Robert Harrison Blake and Henry Armitage), in creatures (Tsatohogua and Yog-Sothoth), and in books (Necronomicon, Unnamed Cults). Jorge Luis Borges wrote the short story There Are More Things, included in the volume The Sand Book, in homage to Lovecraft; however, the Argentinean author described providence as poor. French contemporary writer Michel Houellebecq has written a literary biography of Lovecraft entitled H. P. Lovecraft: Against the World, Against Life. The prolific American writer Joyce Carol Oates wrote an introduction to a collection of Lovecraft stories. [139] French philosophers Gilles Deleuze and Félix Guattari refer to Lovecraft in Mille Plateaux: Capitalism and Schizophrenia, calling their short story through the key silver doors as one of his masterpieces. Essay Fear is one of humanity's oldest and most powerful emotions, and the oldest and most powerful fear is fear of the unknown. (H. P. Lovecraft[140] In 1927, H. P. Lovecraft published his essay The Supernatural Horror in Literature,[140] which is considered one of the most valuable studies on the genre of horror. It was written between November 1925 and May 1927 and was first published in The Recluse magazine. In 1965, it was included in Lovecraft's storybook entitled Daton and other macabre tales. During the essay, the providence author reviews references to supernatural fiction in ancient times, starting with the Gothic novel and, more specifically, the figure of the writer Edgar Allan Poe, whom he considers the true initiator of a totally innovative current in horror stories. From Bram Stoker to its most influential authors such as Algeorn Blackwood and Lord Dunsany, Lovecraft discusses, chapter after chapter, the mechanisms of literary terror. Many critics have called it the most important essay on horror literature. Comics Starting in the 1960s, Lovecraft's work, in addition to benefiting from more or less reliable adaptations to comics, inspired original works. In this case, one of the most famous (1966), whose author, Philippe Druillet, said it was very lovecraftian, except that it human protagonists of self defeated while one Joane is still well-lived. Apparently, he passive, but it's the one who actually drives the game. Many of his works, such as Joseph Archa's Bear's Hybris (1919-1976), are also debates on the subject of the human condition. The first of the original stories based on Lovecraft's work, The Assian, was written by Alan Moore, for example, of Watchmen, or the example of Watman's original comic book, The Killing Joke, written by Alan Moore and Brian Breen, which was published by Avatar Press between 2015 and 2017. In addition, in the popular Batman comic, the antagonist's enemies are imprisoned in the Arkham Asylum in Gotham City, the name the result of the inspiration of his cartoonist Danny O'Neil by referring to the city of Arkham, stemming from the imagination of Lovecraft. Cinema In the world of cinema, especially in horror films, Lovecraft's cosmology has been a source of continuous inspiration in many films, such as Roger Corman's The Haunted Palace (1963), which was one of his first film adaptations and the short novel written The Case of Charles Dexter Ward; Enigma of another world (1951) Howard Hawks , John Carpenter's remake of The Thing (1982) or Ridley Scott's Eighth Passenger (1979), including Prometheus by the same director, and the artist involved in H. R. Giger's two films[147] based on the novel In the Mountains of Madness; [149] Stuart Gordon's Re-Animator (1985) based on the lovecraftian story Herbert West: Revivor; Sam Raimi's The Army of Darkness (1992) with numerous references to Richard Stanley's famous Necronomicon[151] or The Color of Outer Space (2019), an update to his eponymous account. [151] or The Color of Outer Space (2019), an update to his eponymous account. It highlights as a pending film project the adaptation of Lovecraft's novel In the Mountains of Madness from a 2006 script by director Guillermo

The Dunwich Horror (1970), réalisé par Daniel Haller et avec Sandra Dee, Dean Stockwell et Ed Begley[169]. Basé sur la nouvelle du même nom, Re-Animator (1985), réalisé par Stuart Gordon et avec Jeffrey Combs, Bruce Abbott, Crampton and David Gale. Adapted from Herbert West: Rescisor. [171] From Beyond (1986), directed by Stuart Gordon and starring Jeffrey Combs, Barbara Crampton and Ken Foree. Based on the afterlife. The Curse (1987), directed by David Keith and with Wil Wheaton. Based on the color of the space. [173] The Unnamable (1988), directed by Jean-Paul Ouellette and starring Mark Kinsey Stephenson. Based on the ininnomable. The Resurrected (1991), directed by Dan O'Bannon and starring John Terry, Jane Sibbett and Chris Sarandon. Based on The Case of Charles Dexter Ward. The Unnamable II: The Statement of Randolph Carter (1992), directed by Jean-Paul Ouellette and starring Mark Kinsey Stephenson. The film combines elements from the story of The Unsnominable and The Testimony of Randolph Carter. Necronomicon (1993), an anthology of three stories based on The Rats of the Walls, Cold Air and The Whispering in the Dark, with an enveloping story starring a novel by H. P. Lovecraft[Castle Freak(1995), directed by Stuart Gordon and starring Jeffrey Combs and Barbara Crampton. Inspired by The Stranger. Dagon (2001), directed by Stuart Gordon and starring Ezra Godden, Francisco Rabal and Raquel Meroof based on The Shadow over Innsmouth. The Call of Cthulhu (2005), a black-and-white silent film designed to appear to have appeared in the late 1920s, when the short story The Call of Cthulhu was published. [180] Cthulhu (2007), directed by Daniel Gildark and starring Jason Cottle, Cara Buono and Tori Spelling. Based on The Shadow over Innsmouth. The Whisperer in Darkness (2011), a black-and-white film designed to resemble its release in the 1930s. Based on the news of the same name. Color Out of Space (2020), directed by Richard Stanley and with Nicolas Cage. Based on the color of the space. [183] See also Full chronological list of short stories and novels by H. P. Lovecraft Appendix:Deities of Cthulhu Myths References Notes - It is recommended to see Selected Letters 2.81f. This situation has a very close parallel with the semi-autobiographical work Lui, as Michel Houellebecq showed in H. P. Lovecraft: Against the World, Against Life. See Lovecraft's distinction between degenerate and non-degenerate branch in The Horror of Dunwich, as well as the after-World War I society undermining a community of immigrants who plan to destroy the system on U.S. Independence Day on the streets. A recalcitrant Anglophile, Lovecraft wanted to visit England, but he could never do so for lack of resources. On the 24th in 1923 he wrote to James F. Morton: Honestly, if he saw his venerable oaks and abbeyes, his mansions and rose bushes, his rural paths and hedges, his meadows and his medieval villages, he would never be able to return to America [Selected Letters I[1911-1924], p. 210]. This sentence also does not appear in the original manuscript, added on the occasion of publication in Fantasy Fan, as it was said Lovecraft did not read Freud until 1921. Baldwin quotes Matthew. H.P. Lovecraft, author, is dead. Morning News. Excerpted August 19, 2020. b) Yog-Sothothery. Sff.net, October 28, 2019. Archived from the original of September 30, 2007. a b Oates, Joyce Carol (October 31, 1996). The King of Weird. The New York Review of Books 43 (17). Excerpted december 7, 2012. a b c d e f h i j k l m n n -Woodward, 2008. a b c d Things you didn't know about H.P. Lovecraft. Excentrya. June 17, 2016. Excerpted December 24, 2019. a b Baltrusis, Sam (2019). Ghost Writers: The Hallowed Haunts of Unforgettable Literary Icons. 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