

THE COSMOLOGY OF H. P. LOVECRAFT*

by
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In addition to treatment of matters of existence on conscious and unconscious levels, H.P. Lovecraft presents in his short novels and stories an imaginative interpretation of unseen phenomena and the total cosmic universe which his fictional characters view primarily through dreams. Through this approach, Lovecraft creates his own special brand of literature, neither weird nor scientific but rather cosmic in nature, an occult fantasy of sorts. The manner in which Lovecraft manifests his expanded cosmic order throughout his work has proved to be a fascinating study.

In abstract terms, Lovecraft describes the state of harmony which encompasses his total cosmology as "an All-in-One and One-in-All" of limitless being and self, not merely a state of one time-space continuum, but one allied to the ultimate animating essence of existence's whole unbounded sweep. This last utter sweep has no confines and it outreaches fancy and mathematics alike ("Through the Gates of the Silver Key," 1939; p. 193).¹ Yet, for Lovecraft, even this description provides a concept which is still only a fraction of the wholeness of this state of being. One may conceive infinity in the vast number of dimensions which this state holds. Time is motionless and without beginning or end but the axiom that time has motion and is the cause of change is for this author an illusion.

In fact time is itself an illusion, for except to the narrow sight of beings moving in limited dimensions, there is no past, present or future. Men think of time only because of what they call change, yet that too is an illusion, says Lovecraft. All that was, and is, and is to be, exists simultaneously ("Through the Gates of the Silver Key," 1939; p. 198). Consequently, all descended lines of beings in the finite dimensions and all stages of growth in each being are merely manifestations of what Lovecraft sees as "one archetypal and eternal being in the space outside dimensions." Thus each local being -- son, father, grandfather -- and each stage of being -- child, boy, man -- is merely one of the infinite phases of that same archetypal and eternal being. The changes in the local beings are caused by a variation in the angle of a type of consciousness-plane which cuts the phase. Each person and his

ancestors become part of an ultimate eternal self: phantom-type projections differentiated by the angle of plane of consciousness which cuts or slices the eternal archetype. Thus, a change of angle could turn the student of today into the child of yesterday. And these projections are not restrained to one consciousness-type. Perhaps the archetype has at one time had a four-dimensional consciousness, for example. If life and the brain become some sort of energy or energy level, then asks Lovecraft, why restrict thought to essentially mythological and poetical images that are in essence a product of allegory and what Lovecraft terms absolute metaphysics? Perhaps, suggests Lovecraft, the most rational and God-like of all beings is an invisible gas (Letter of August 8, 1916; p. 24).² In fact, if energy is being then all energy could possess consciousness.

Consequently, in this state of harmony, should a person choose to enter by whatever means possible, he can be automatically carried to a time eons ago when he was the same spirit, or to a time far in the future. He will then, in his transfers, be in the mainstream of the universe. This transfer permeates nearly all of Lovecraft's work. In **The Case of Charles Dexter Ward**, for example, the main character apparently achieves the spirit of an ancestor through the use of black magic and the strange mystical writings and rites within the **Necronomicon** and other books. In "The Shadow Out of Time," and "The Whisperer in Darkness," men also experiment in travelling into the All-in-One state. In "The Shadow Out of Time," for example, the main character becomes aware that he has had other "identities." In the course of the story he sets out to discern the whereabouts of his true self during the years that another consciousness had held his body. Through his dreams and nightmares he discovers that the other entities had demonstrated the same preoccupations he had for knowledge in science, history, art and anthropology. As his dreams progress, he finds visions of stone corridors and visions from great round windows that view long, barren stretches of land. Finally, through these visions, the main character finds the cult of the Great Ones. He manages to eradicate memories so as to be carried back to the time of the first encounter with these beings. Through his dreams, and the great freedom of wandering, he sees the horror beyond the "mountains of madness:" those entities with consciousness that consist of gas or strange figures and proportions. In the "disembodied" state of consciousness which left him free to wander, the character begins to resent the ordinary confines of movement. He submerses his waking state and enters dreams and fears which wend in and out of Lovecraft's writing.

In considering the All-in-One state and the characters who drift in and out of the state, it is important to each character that he knows how to go about this strange movement. It is necessary, for example, that the characters are able to return from the state. Here is a good example of the duality of Lovecraft's actuality and essence. Within what is envisioned in the dreams is a state of being that is "seen" only because the mind chooses to record some sort of sensory data on the brain. What is seen may be seen because the mind chooses to do so, or what is seen does exist outside the brain and must be interpreted within the experiences, brain waves or whatever constitutes thought. Thus one may become lost in nightmares, crawling to climb out of the abysses of sleep into waking reality, or one may actually encounter "outside" forces within the state. Either way, one must know **how** to return. Charles Dexter Ward is constantly being warned not to bring up something he cannot put down and in the story of the silver key, the user is not to handle the key unless he has all the answers.

This return may be interpreted differently. As one enters the state, he is in a timeless, dimension-ful existence. Thus perhaps he must know how to regain the essence of the mind's existence, or thought patterns, in the time-space continuum. But he is also in a state where he can find the projections of all the archetypal patterns cut merely by differences in consciousness. Thus this state may be one which cannot be held by the body that houses the mind -- in other words, the man may find he is locked within his dreams because when he returns to waking he has exceeded the time-space limitations and need no longer cope with them. Or, he may be unable to fit the dregs of the dream-consciousness into waking. Either way, he may go "mad." Perhaps from choice many of Lovecraft's characters find themselves in a state of madness for one or other of these reasons: either from the dissatisfaction with the waking or the inability to return from the dream-reality.

There are several examples of the strange consequences and states of movement in and out of the dream state. In "The Horror in Clay," the principal character states he will never again sleep calmly thinking of the horrors that lurk ceaselessly behind life in time and space that are inherent in his dreams or nightmares ("The Horror in Clay," 1927; p. 28). This is only one mild consequence. In **The Lurker in the Threshold**, the writer comes in contact with the same evil that had destroyed his cousin. As he attempts to discern the evil, he feels the force as a tangible power infiltrating the nethermost chasms of the soul with loathsomeness ("Manuscript of Stephen Bates," 1945; p. 73). The oppression and fear within the mind of the character become a tangible

net of evil which encircles his "dwelling." Consequently, his struggle comes up against something invisible which in his perception had twice the force of a physical opponent ("Manuscript of Stephen Bates," 1945; p. 73). Most significant, because of Lovecraft's view of dreams, the character fears this evil most of all in sleep.

In the "Manuscript of Stephen Bates," Lovecraft presents the theory of psychic residue, or the lingering of evil in places where evil flourished. In this view, the evil of the cousin from **The Lurker at the Threshold** could have manifested itself to enter the soul of the other man. Here, in a form termed "evil," is the energy Lovecraft describes which has consciousness. The view of good and evil will be discussed later. The significant view here is that not only does the energy enter the soul of the character through dreams, and become a reality, but the character is dealing with some apparently external force from within.

Within "The Dreams in the Witch-House" from **At the Mountains of Madness**, the subject of probes into the Einsteinian space-time continuum is brought up. Lovecraft shows that a step from earth to any other celestial body, including transatlantic gulfs, would involve two stages. First, there would be a passage out of the three-dimensional sphere we know: and, second, passage back into the same sphere but at another point, perhaps of infinite remoteness. The secret of this motion, derived in close and thorough analysis, in brief consists of a mutation from dimension to dimension. The knowledge of this mutation would come from a human or pre-human consciousness whose knowledge of the cosmos is greater than our own.

The consciousness of this human or pre-human creation manifests itself in various ways throughout Lovecraft's writing. One of the ways in which one can be certain of the existence of this consciousness is through an acceleration of sound that leaves no doubt as to its existence. The sound carries with it a monstrous burst of rhythm that contains such a cosmic timbre one is certain, says Lovecraft, that it concentrates all the primal space-time seethings behind the spheres of matter which we know. These rhythms sometimes break forth in reverberations that penetrate to every layer of entity of which we are aware. And, these sounds give significance and meaning to consciousness beyond that of waking man. One particularly good example of the manifestation of this sound is to be found in "The Dreams in the Witch-House," from **At the Mountains of Madness**.

The external phenomena usually coincide with the facts of movement in and out of the state of harmony. When Billington, the principal

character in "The Narrative of Winfield Phillips," goes into his circle of stones, and opens the "door" to his travels, his body always disappears. Weeks or months later, according to the tale, he reappears under strange, but repetitive conditions. Upon his return he is apparently possessed by some strange influence gathered in the course of his dreams ("Narrative of Winfield Phillips," 1945; p. 145).

Through his letters Lovecraft reflects the same thoughts that are within his fiction. He states that he has travelled to strange places which are not upon the earth or any known planet. Rather, says Lovecraft, these worlds are beyond the "rim of Space" which no man has seen in waking (Letter of May 21, 1920; p. 115). These worlds, in the description Lovecraft gives, are not round or of any shape, but rather **alive**. As discussed earlier, Lovecraft believes harmony to be found in merging with dreams and illusions. He does not stop, though, with this concept. He states that nightmares are the punishment meted out to the soul for sins committed in previous incarnations, perhaps millions of years ago (Letter of November 8, 1917; p. 51).

Lovecraft's aspirations exceed the desire for oblivion; he also wishes to become as he was in the eternity before he was born (Letter of June 1, 1921; p. 134). These feelings are throughout his letters and reflect his desire to travel into the timeless dimension-filled existence beyond consciousness.

As Lovecraft looks with his readers and his characters through the round rose-coloured windows, he discerns the abstract notion of a state of being, and also the various manifestations of energy. He reflects that the view to be seen may be splendid or it may be horrible. Within these splendid and horrible views, Lovecraft often has given names, illustrations and feelings emanating from the manifestations inherent in his visions. In creating his visions, then, Lovecraft has established the Cthylu legends, one of the best-known and most popular of his imaginative creations. This basic mythic pattern gives concrete manifestations to the reader, provides a pantheon of gods, various creatures and some basic explanations for his various phenomena.

Lovecraft gave the Cthylu Mythos substance, form, and meaning, but he did not invent the basic premise. Lovecraft says that he gleaned the idea of the artificial pantheon and myth background from Lord Dunsany (Letter of July 30, 1923; p. 243).

Yet, none of the major Lovecraftian deities exists in Dunsany's writing. August Derleth believes the roots for the Cthulhu Mythos are four in number: Poe's **Narrative of A. Gordon Pym**, the "Yellow Sign"

in **The King in Yellow** by Robert W. Chambers, Ambrose Bierce's **An Inhabitant of Carcosa** and Arthur Machen's **The White People**.³

One of the earlier published tales, "The Nameless City," written in January, 1921, and published sometime later mentions the mad Arab, Abdul Alhazred ("The Doom that Came to Sarnath," 1920; p. 121). The "Call of Cthulhu" seems to have been the real beginning of the Mythos, published February, 1928, in **Weird Tales**. The primary stories in the Cthulhu Mythos are "The Nameless City," "The Call of Cthulhu," "The Colour out of Space," "The Dunwich Horror," "The Whisperer in Darkness," "The Dreams in the Witch-House," "The Haunter in the Dark," "The Shadow Over Innsmouth," "The Shadow out of Time," "At the Mountains of Madness," "The Festival," "Lurker at the Threshold," "The Thing at the Doorstep," and **The Case of Charles Dexter Ward**. The primary Dunsany-type stories are "The Statement of Randolph Carter," "The Silver Key," "Through the Gates of the Silver Key," although the dream fantasies permeate many of Lovecraft's stories including **The Case of Charles Dexter Ward** and "At the Mountains of Madness."

The myth, first of all, provides a pattern of good and evil. Logically, within a total state, if one sees the illusion of good, one must also see the illusion of evil. Evil and good for the most part are dependent on the definitions attached to actions. Every event in the cosmos, says Lovecraft, is caused by the action of antecedent and circumjacent-type forces, so that whatever we do is unconsciously the inevitable product of Nature rather than of our own volition (Letter of June 1, 1921; p. 132). Morality, then, or more precisely decisions concerning good and evil, is the adjustment of matter to its environment, or the natural arrangement of molecules, and cannot be considered the essence of any sort or religion, however religion may be defined (Letter of May 15, 1918; p. 64). Yet some of Lovecraft's created mythological gods are reminiscent of popular myths. For example, in **The Dream-Quest of Unknown Kadath**, the character Carter sees his first image of a god, in the mind of Carter, surely fashioned and chiselled by the hands of a god. The god with long narrow eyes, and long-lobed ears and pointed chin all reflected a race not of men, but of gods ("Dream-Quest of Unknown Kadath," 1939; p. 39). Such an image gives the picture Christians usually give to the devil, connoting evil. Later, Carter finds that this god, Azathoth, is indeed an evil god.

At the top of the pantheon are the Other Gods (mentioned, for example, in **The Dream-Quest of Unknown Kadath**). These gods, representing the good or benign forces, are located somewhere in the

constellation of Orion ("Dream-Quest of Unknown Kadath," 1939; p. 9). The Other Ones very rarely come forth to enter in the affairs of men. The powers of evil are known as the Ancient Ones (mentioned in "Celephais," **The Dream-Quest of Unknown Kadath**, "Through the Gates of the Silver Key," "The Silver Key," and others). Some of these gods are named and appear in the stories. In general, the blind idiot god, Azathoth, described before, is described as "an amorphous blight of nethermost confusion, which bubbles and blasphemes at the center of all infinity ("The White Ship," 1939; p. 223). Yog-Sothoth, also briefly mentioned earlier, the manifestation of the "One-in-All and All-in-One," shares the dominion of Azathoth. Yog-Sothoth is not subject to laws of time and space, being co-existent with time and space. Nyarlathatop, the "horror of infinite shapes, and dread soul, and messenger of the Other Gods," ("Dream-Quest of Unknown Kadath," 1939; p. 128) represents an earth elemental; Great Cthulu dwelling in R'lyeh under the sea, represents a water elemental; Hastur, the Unspeakable, occupying the air and interstellar spaces, and half brother to Cthulhu, represents an air elemental ("In the Vault," 1932; p. 28).

Within his writing, Lovecraft has created an entire history of the pantheon to explain its existence. The Elder Gods, according to mythology, expelled the primal inhabitants of the earth and sealed them away in time and space, since they were not subject to laws of time and space and could move to other dimensions. These other primal beings, despite being expelled and sealed away, live on "outside" and frequently manifest themselves in attempts to regain control over the earth and the "inferior" beings who inhabit it. The beings are "inferior" presumably because of their subjection to the lesser laws (mostly of time, space, morality, perception and thought in general). One name given to the outside forces is the "Great Old Ones," described as such in the **Necronomicon**. The Great Old Ones, explains Abdul Alhazred, have correspondence to the elements of earth, water, fire and air. These elementals consist of their own media, over and above any interdependence. This existence renders them insensible to the effects of time and space and consequently an ever-present menace to people on earth.

Among the Great Old Ones, continues Abdul Alhazred, are certain inferior beings who are; nonetheless, in numerical superiority. Some are even subject to the laws governing mankind. One of these is Cthulhu who lies dead but dreaming in the unknown city of R'lyeh; some writers, claims Lovecraft's legends, place this city in Atlantis, others place R'lyeh off the coast of Massachusetts. Another lesser

Great Old One is Hastur (allegedly borrowed from the work of Robert W. Chambers, in **The King in Yellow**). Hastur is sometimes called "Him Who Is Not to be Named" and "Hastur the Unspeakable," who allegedly resides in Hali in the Hyades. Another is Shub-Niggurath, who is for Lovecraft a travesty on a god or goddess of fertility. Nyarlathotep remains the messenger of the gods throughout the stories. Nyarlathotep is often accompanied in his faceless manifestations by creatures described as idiot flute players. Such creatures perhaps could provide the sound for the external manifestations accompanying the gods.

The Old Ones were, the Old Ones are and someday the Old Ones shall be the last of the Masters of earth. They walk calm and primal and unseen to man. Yog-Sothoth, according to legend, knows the gate for he is the key and guardian as well as the gate itself. The All-in-One knows where the Old Ones broke through before and where they shall come again until the cycle is complete. Sometimes these gods can be smelled in Lovecraft's vision, sometimes they can be heard, and sometimes even seen. They wait patiently to rule the earth again. In returning to earth, the Old Ones will defy the Elder Gods and this time banish them and man as well. All these legends inherent in Lovecraft's writing were planned and executed. He himself stated that all his stories, unconnected as they might seem, are based on the fundamental lore and legend that this world was inhabited at one time by another race, who in practising Black Magic lost their foothold and were expelled, yet live on outside, ever-ready to take possession of the earth again (Letter of April 3, 1923; p. 209).

Besides the pantheon of gods which Lovecraft uses, he also presents various other supernatural creatures, or simply creatures of horror. Ghouls run through most of the stories. Werewolves are suggested in the end of **The Case of Charles Dexter Ward**, with hairy wolf-like creatures found in the caverns. Vampires are suggested in the "lean, lithe, leaping monsters with burning eyes which fastened its [sic] teeth in the throat or upper arm and feasted ravenously" (**The Case of Charles Dexter Ward**, 1941; p. 78). The strange Zoogs in **The Dream-Quest of Unknown Kadath**, eat cats. There are Gogs and Dholes in the **Dream-Quest**, as well as dozens of other supernatural creatures. Sometimes it is difficult to distinguish the supernatural creatures from the horrifying ones. Usually, though, the horrible beings live like the animals found on earth, dwelling in caves and eating other animals and humans to live. Usually the supernatural creatures are the gods, having more abstract qualities. Yog-Sothoth, a state as well as a

god, is a good example of this.

Place-names used in Lovecraft's fiction provide yet another manifestation of his mythology. Some names are mythical only, such as the Plateau of Lang. Some have actual existence, including Aldebaran and the Hyades. Others are villages corresponding to actual places: Arkham corresponds to Salem; Kingsport to Marblehead; Dunwich to the county around Wilbraham, Monson and Hampden. Often the place-names are based on relation to magic or concerns with magic from the past. Salem and Providence are often the scenes of characters seeking magic formulas or books dealing with magic. Characters also write frequently to towns associated with the supernatural -- Charles Dexter Ward, for example, has connections in Transylvania, the alleged home of Frankenstein (**The Case of Charles Dexter Ward**, 1941; p. 63). The use of Transylvania gives Lovecraft's reader not only a sense of commonality to legends of horror, but also a sense of familiarity to the events Lovecraft describes. Charles Dexter Ward also writes to men in Salem who can provide him with secret formulas having to do with witchcraft (**The Case of Charles Dexter Ward**, 1941; p. 97). The creatures commonly associated with horror or with supernatural occurrences (involving ghouls and werewolves), and the settings for his stories both contribute to the stories in terms of explaining various phenomena. The very setting of Salem, for example, provides an explanation of where magic formulas could be derived. The use of ghouls hints at the disappearance of men who may have been eaten, and the connections with other legends, including that of Frankenstein, provide an explanation as to how Ward was able to obtain not only magical but all secret formulas.

Lovecraft's view of the cosmos, philosophically and imaginatively, brings up various questions and considerations closely tied to the implications of the work. First, the question of good and evil relates to his view of actuality and essence. If the mind defines and delineates, then evil is a reaction of that mind either intrinsically or to some outside stimulus. This in turn means that evil becomes a projection of each person -- something emanating from within to be projected on an "outside" actual-type consciousness existence. If this be true, then the reader of Lovecraft has to discover some way to correlate the actuality and essence. In one sense, the actuality becomes a projection of the essence, if one considers all manifestations as projections of one mind or imagination. Yet, at the same time, if the actuality exists independent of essence, then the mind becomes merely an interpreter; the actuality becomes the equivalent of essence in that essence can interpret and

shape actuality but not create it.

Lovecraft presents both these issues yet never seems to reach a choice. He shows energy as eternal essences shaped by differing consciousness. Yet he shows actuality as both a type of consciousness and something to be interpreted. He shows, for example, his pantheon of gods as beings for the most part controlled by some unexplained force while at the same time these gods are found in the thoughts and dreams of man and consequently shaped by the mind of the dreamer. It is difficult at first to correlate these ideas. One may consider various alternatives. If the actuality of the unknown is realized within the mind of the dreamer, then the dreamer is creating the scene and yet the scene is intrinsic and does stand alone. In other words, there has to be essence or energy or the mind could not shape it. In a sense, the dream becomes both: the projection that is created and yet exists apart in some energy form as a part of the whole (the total consciousness of the dreamer). This dream becomes individual for the dreamer. He can find his totality only within, only through his own imagination, with the single "external" view that reality or actuality of consciousness is shaped within and without. This reality is defined by the mind yet must exist without the mind to be defined. Thus, it becomes an external manifestation, perhaps good, perhaps evil, yet all part of a projection.

To be able to measure Lovecraft's own thought-progressions then becomes a matter of consistent or inconsistent development within thought. The Cthylu Mythos, for example, is very consistent in development. As it emerges from "The Call of Cthulhu" (1926) onward, the gods remain the same, as well as the images, descriptions and manifestations.

Consistency also involves the reader and his interpretation of the work and author. To assess the work critically, one must consider what the author's intended purpose is and how well he measures up to the purpose, as involving the reader. Lovecraft has established certain criteria as to what emotions he would like to see evoked, and some criteria as to how a reader can judge what he intended. First of all, each person must come to a complete awareness of the unknown and accept the fact that the usual response to the unknown is fear. Two things put a barrier in the way of the mind wishing to penetrate the unknown : material sophistication or the clinging to frequently-felt emotions and external events and the naively inspired idealism deprecating aesthetic motives and attempts to leap into the unknown. Both these barriers were discussed earlier. The important consideration is that the reader himself must come to these realizations before

attempting to probe Lovecraft's work; the sensitive mind must sooner or later realize its short-sighted existence.

The response of fear must be accepted as a pre-requisite to probes into the unknown. Just as children will fear the dark, so the sensitive mind will feel some kindred emotion involving the black abysses of space and the unconscious. Out of this emotion, says Lovecraft, will grow "weird" literature, and even more exactly, cosmic literature. It is essential that the reader of Lovecraft be aware of the distinctions he makes in literary forms (**Supernatural Horror in Literature**, 1945; p. 15). Mere physical fear and gruesomeness are **not** what constitutes horror for Lovecraft. The true weird tale has more than secret murder, bloody bones or clanking chains. A certain atmosphere of breathless and unexplainable dread of outer, unknown forces must be present; there **must** be a hint of the most terrible conceptions of the human brain, moreover, there must be a suspension or defeat of the fixed laws of Nature which are man's only real safeguard against assaults of chaos and whatever forces may exist in space. The author must be judged also as to how well he achieves these aims.

Atmosphere by all rights must not dovetail the plot but rather create a given sensation. True supernatural-horror literature must, logically, leave some residue of lack of knowledge; if all the plot can be explained away by natural forces, then there is no cosmic literature. This statement is obviously somewhat irritating and incomplete; most readers desire a plot to be stated, unravelled and explained. Lovecraft makes it clear from the beginning that he will not do this. The judgment of the reader, consequently, must not rest with the author's intent alone nor with the mechanics of the plot but with the emotional level of the work. If the proper sensations are evoked, this must be admitted by the reader and added to his judgment on the merits of weird "supernatural" literature. The final test of the reader may be said to question whether or not the reader feels a profound sense of dread, or whether or not he achieves a subtle attitude of awed listening as if for scratchings of outside shapes and entities on the utmost rim of the universe and consciousness. In the final analysis, interpretation and judgment is left to the individual reader. What for one may be successful and prompt feelings of dread, for another may be excessively fantastic or unrealistic.

Lovecraft does, however, bring up questions that are significant if one is to understand one's own essence and form an estimate of man's place in the cosmic order. He shows that there is an unknown factor of the brain that, in his view, may be detected through dreams, visions or

other psychic manifestations. Whether or not one accepts his imaginative interpretations, he still presents an imaginative approach to both philosophic and real visions of what is to be seen beyond the wall of sleep. This approach imaginatively presents the supernormal vastness of the human mind.

*The fiction of H. P. Lovecraft (1890-1937), a twentieth-century Edgar Allan Poe, keeps gaining in popularity, being reissued constantly in new editions and adapted to the screen. Most of his work was published originally in **Weird Tales**. Ardently pro-British, he considered himself an "anglophile" and an eighteenth-century man. In this tradition he wrote voluminous letters. His interest in Egyptian, Hindu and Teutonic myths, astronomy, oriental art and poetry, his love of the unknown, and his preoccupation with dreams all permeate his work.

Notes

¹All references to Lovecraft's stories or novels will be included in the text with original dates of publication and page numbers.

²August Derleth and Donald Wandrei, eds., **H. P. Lovecraft: Selected Letters** (Sauk City, Wisconsin, 1965). All references to the letters of Lovecraft are taken from this book unless otherwise noted. The dates of each letter and page numbers from this book will be incorporated into the text throughout the rest of the paper.

³August Derleth, **H. P. L.: A Memoir** (New York, 1945), p. 74.

Various of Lovecraft's characters shout "tekilili, Tekeli-li" in the "mirage" of **At the Mountains of Madness**. This is a reflection of the same words in Poe's **Narrative of A. Gordon Pym**.

"Carcosa" of Bierce's works is also reflected in Lovecraft's mythos and will be discussed later in the paper.

Certain supernatural creatures and names in Lovecraft are very similar to the creatures in Machen. "Dols" in Machen, for example, become "Dholes" in **The Dream-Quest of the Unknown Kadath**.

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