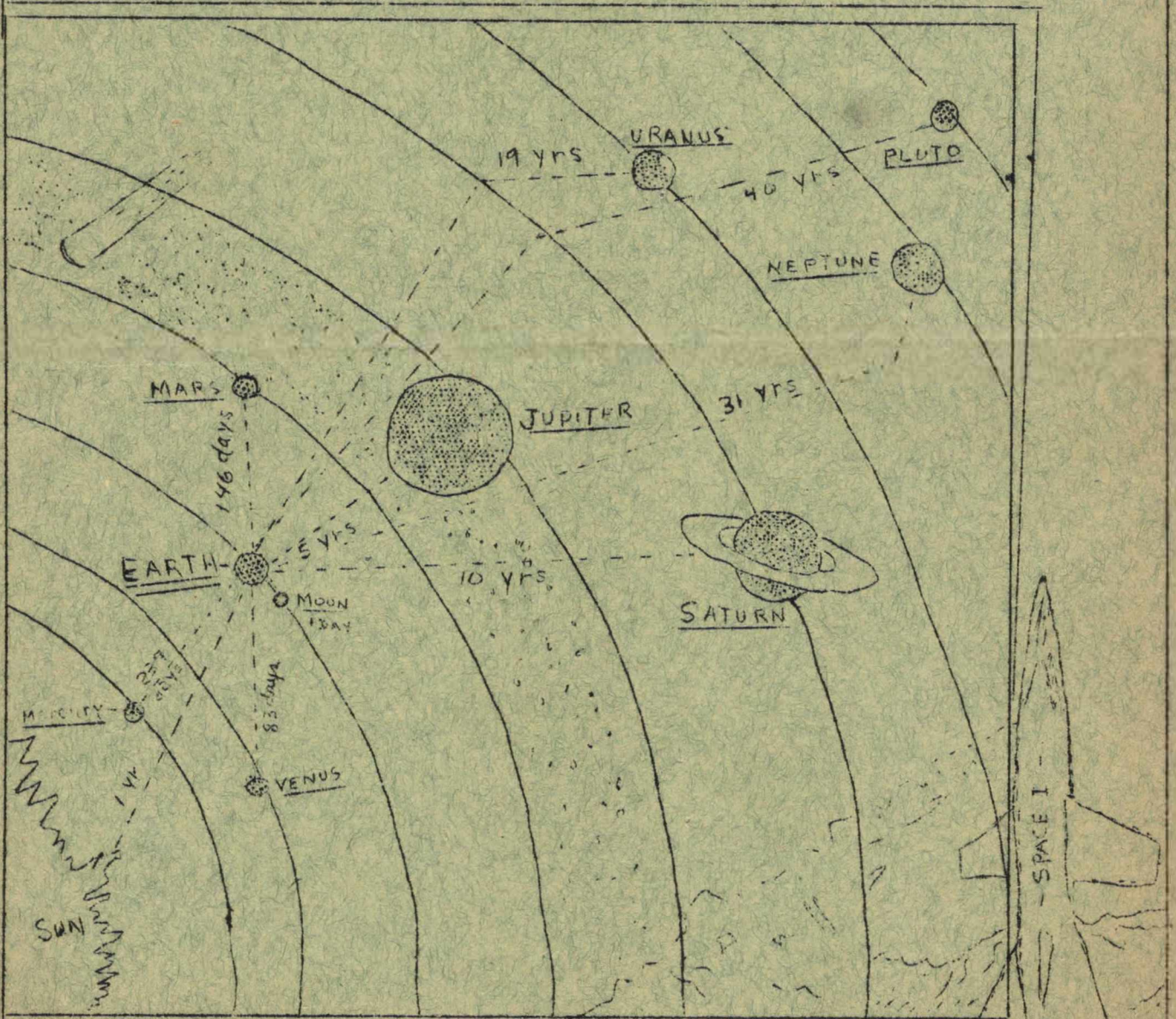
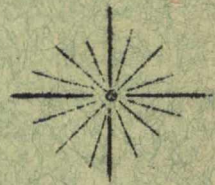
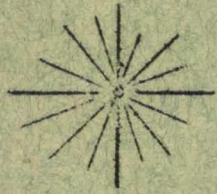


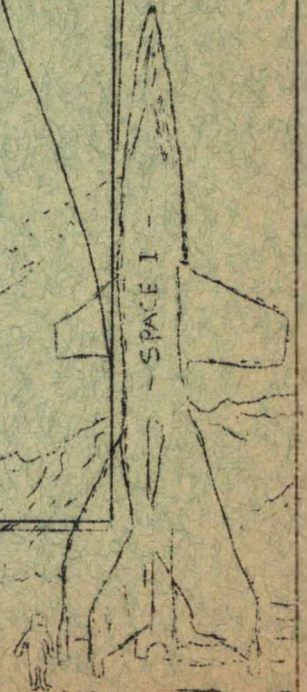
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#91

JAN-1955



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Volume 6 , No. 11 January - - 1955 Whole Number 91.

Published monthly at 1028 Third Ave So, Moorhead, Minnesota by, K.Martin Carlson. ADS; -- \$1 per page; 50¢ -½ page; 25¢ -¼ page. Ready stenciled ADS are ½ price (50¢) each page. Send ready sheets up to 200, and they will be included in K-T FREE. SUBS: 10¢ each or 3 for 25¢. (NFFF members get 5 issues for 25¢) K-T usually gets into the mail 10 -15th of each month.

KAYMAR · BOWS · OUT!

THIS WILL BE THE LAST ISSUE published by me. Two younger editors will now take over the job of getting K-T out to you subscribers. Policy will remain the same for a time at least, and I'm sure you will welcome any changes made by the new editors:--

GARY H. LABOWITZ
7234 Baltimore
Kansas City, Mo.

and

JOHN W. MURDOCK
619 East 8th St.
Kansas City, Mo.

I will still be around to help along wherever necessary. (I do not expect to be called on very often as these two fellows will do a good job of publishing K-T.

WARNING....In case these plans fall thru..there will be no more issues of K-T. Refunds will be made and K-T will fold.

I HAVE nursed K-T along for nearly 9 years and now is the time to get out gracefully. K-T is now at the alltime high, and is getting to the place where it is too much work to continue.

Gary has been co-editor for many months now and with John to help him there should be some swell issues coming our way.

Many Thanks to you all for your kindnesses in the past.....

Most Sincerely... *Kaymar*

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- At the Earth Core 1st ed 3.
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- Tanar of Pellucidar 3.
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SCI FICTION STORIES: #2; BEYOND: sep 53, jan 54, mar 54, jul 54; IF: jul 54,
aug 54; IMAG: sep 53; TWS: Sum 54; FANTASTIC UNIVERSE: oct 54; FUTURE:
oct 54; UNKNOWN: coverless reading copies.

BOOKS WANTED: Space Patrol; 2nd Galaxy Reader.

MAGAZINES FOR SWAP OR SALE: ASF: apr, may, jun, aug 75 (poor, nfbc)
ASF: apr 42, jun 42, jul 42, aug 42, nov 42, Dec 48 (poor); FANTASY BOOK #1;
FANT. NOVELS: jan 48, mar 48, may 48, sep 48, none mint.

BOOKS FOR SWAP OR SALE: / Anthologies -- Men against the Stars; Best
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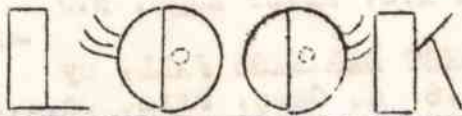
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GENESIS OF THE CTHULHU MYTHOS

AN ESSAY ON THE WORK OF H. P. LOVECRAFT

by GEORGE T. WETZEL

In "AUTOBIOGRAPHY: SOME NOTES ON A NONENTITY", Lovecraft said, "About 1919 the discovery of Lord Dunsany--from whom I got the idea of the artificial pantheon and myth-background represented by 'Cthulhu', 'Yog-Sothoth', 'Yuggoth' etc.--gave a vast impetus to my weird writing..."

One cannot dispute the statement of the creator of the "Cthulhu Mythos" as to where the idea of creating them came from. But aside from that idea from Dunsany plus emulation of Dunsany's concocting exotic names by combining the phonemes of different languages, Lovecraft's Mythos owe more to Greek mythology. Lovecraft never admitted this, but the proof can be readily seen by showing said Grecian influences in his prose and poetry.

That Grecian influences run through most of his work appears startling because such instances have never before been collected. I will further assert that beyond the suggesting of an artificial pantheon from Dunsany, the Dunsanian influence is not as strong or as basic as later Lovecraft students affirm, save perhaps in a very few stories (such as "The Quest of Iranon", "The Doom That Came to Sarnath", etc.).

But the Greek mythology colored the Cthulhu Mythos sometimes in subtle form (the use of Greek mythic concepts)... and other times openly.

The starting-place of my theory is best begun with the data of Lovecraft's juvenile years' interest in Greek mythology.

In Lovecraft's "The Brief Autobiography of an Inconsequential Scribbler" (1919) he incorporates some lines from his poem "The Poem of Ulysses" (1897), with its obvious interest in Greek literature.

In his "Idealism and Materialism" (1919) he mentions that at the age of six he first read the legends of Greece; and "That until the age of eight was a rapt devotee of the old gods, building altars to Pan and Apollo..." etc. During this interval he stated he believed "that the ancient (Greek) gods were true.", and added that he believed he saw with his own eyes dryads, fauns and satyrs. Of course he admitted later he saw them only in the eye of imagination. But the point he was making was that he had as much fervor in his belief in the existence of pagan gods as a Christian for his God.

This idea was more elaborately developed in his "A Confession of Unfaith" (1922). Herein he reiterated his discovery of Hellenic myths at the age of six and adds that they were Hawthorne's "Tangle-

wood Tales" and "Wonder Book". (This later fact strengthens another contention of mine made in an earlier article that Hawthorne was one of the influences upon Lovecraft along certain lines.) Soon afterwards he read Bulfinch's "Age of Fable".

In this same article he mentions that "The most poignant sensations of my existence are those of 1896 when I discovered the Hellenistic world..."

There is the evidence of Lovecraftian poetry in which the Grecian influence exists. Poems like "Hellas" (1918), "Astrophobos" (1918), "To Greece" (1917), "Damon and Delis" (1918), "Monas: An Ode" (1918), "To Selene" (1919), "Nylas and Myrrha" (1919), "Myrrha and Strephon" (1919) and many, many others.

That is not all of his poetry about or full of Grecian mythic allusions; but it is fairly representative and provides adequate documentation of my theory.

Though the above list is only a partial one of HPL's Greek-influenced poetry, it still leads to the premise that he had a "Greek period" in his creative output in poetry.

In 1920 appeared his collaboration, "Poetry and the Gods", plus two other collaborations, "The Crawling Chaos" (1921) and "The Green Meadow" (1921), all of which were fantasies using Greek mythos. There are other HPL stories containing such but, for the present, the above three collaborated stories are best discussed first and separately for reasons which will shortly become apparent.

"Poetry and the Gods" (a story not mentioned in the Laney-Evans biblio of HPL and hence unknown to them and Derleth) was discovered by myself some time ago. Upon reading it I was immediately struck by two things. First, that it contained several germ ideas that formed parts of later Lovecraftian stories; second, that it suggested Grecian mythic influences that underlaid the Cthulhu Mythos and originated the basic data of the present essay.

The germ ideas of later HPL stories will be considered first.

In this story occurs this: "...tonight she felt the immeasurable gulf that separated her soul from all her prosaic surroundings...was it some greater and less explicable misplacement in Time and Space whereby she had been born too late, too early, or too far away from the haunts of her spirit ever to harmonize with the unbeautiful things of contemporary reality?"

That quoted passage has several significant ideas in it for the HPL student. First, there is the escapist thought--which I term the "ex oblivione" theme because of its continuous recurrence in HPL's prose and poetry and will form the topic of another future essay--the escapist thought which in the present story is connected with a longing to return to the Golden Age of Greek mythology. This evidences again HPL's preoccupation with Grecian mythic stuff.

Then there is adumbrated HPL's "dislocation in time--and--space" theme which he used to good effect in the later "Shadow

Out of Time" (1934), "He" (1925), "The Dreams in the Witch House" (1932) and "The White Ship" (1919)--this last prior to it.

The "dislocation" takes place in "Poetry and the Gods" but not with the force in most of the above stories. The main character visits the Greek gods in Greece and backwards in the time of the Golden Age, bodily it appears, even though her perception of them is through the dream state of mind. This latter condition is a curiosity stuff and might help explain some seeming paradoxes in a few places in the Cthulhu Mythos of later stories.

Another passage of significance: "In thy yearning hast thou divined what no mortal, saving only a few whom the world reject, remembereth: that the gods were never dead, but only sleeping the sleep and dreaming the dreams of gods in lotus-filled Hesperian gardens beyond the golden sunset. And now draweth nigh the time of their awakening, when coldness and ugliness shall perish, and Zeus sit once more on Olympus. . ."

Quite a few more significant sentences appear after that last above sentence, in the same paragraph, which following sentences contain more noteworthy ideas and adumbrate other later ideas in the Mythos; but for the present only the above quoted passage will be discussed.

The Greek gods in "Poetry and the Gods" were but sleeping, wrote Lovecraft; and in "The Call of Cthulhu" (1926) the chant of the Cthulhu cult followers read "In his house at R'lyeh dead Cthulhu waits dreaming." With Cthulhu in R'lyeh were the Great Old Ones, other gods in the Mythos, who likewise were bound there under a spell and who, like the Greek gods of HPL's story, waited for a time when they would be released from their thralldom whereupon the world would fall to evil.

The Cthulhu story has more antecedents in this story of Greek gods in which latter HPL wrote: "This night shalt thou know. . .those dreams which the gods have through the ages sent to earth to show that they are not dead. For poets are the dreamers, and in each and every age someone hath sung unknowingly the message. . ."

In "The Call of Cthulhu": "the Great Old Ones spoke to the sensitive (of mankind). . .by molding their dreams. . ."

There are some hints of Nyarlathotep in this Greek story; that is, the function he performs as a messenger of the gods and as a herald of the earth's end are portrayed in both the prose-poem (1926) and the poem (1931) of his name.

In the Greek story there is very definitely a similar catastrophe spoken of and a similar herald of sorts whose dreams are filled with the Olympian gods' message.

There are additional minor similarities but the foregoing should suffice to make my "legal brief". The interesting point is that many later ideas in the Cthulhu Mythos came from the early "Poetry and the Gods". Mere lifting of ideas from one to

the other does not dismiss the case. From everything thus far studied and essayed about of Lovecraft's stories by myself, I have found he invariably tied a number of past, unconnected stories together (see my discovery of the ghoul - changeling theme) and made them a part of the Mythos. "The Call of Cthulhu" did this for several past stories, as did "Pickman's Model" and, similarly, HPL's part of "The Challenge from Beyond" did for a number of past stories relating to his "avatat" or "psychic possession" recurrent theme.

With "Poetry and the Gods" the process seems to have been in an early rather than a later story. I do not necessarily mean a number of his later stories are of quasi-Greek mythos. But I do mean his usual action of explaining unrelated former stories by a more elaborate informative later story happened in "Poetry and the Gods" to have occurred preceeding later stories, and explained a certain Grecian cast not readily observable.

In "The Festival" (1923) there appeared the "Necronomicon" for the first time. That book's title is Greek, further proof of underlying Greek influences in the Cthulhu Mythos. The translation of the title into English (which Lovecraft never gave anywhere, not even in his separately written "History and Chronology of the Necronomicon", is "Book of the Names of the Dead". (This transliteration suggests--and permit the digression--some possible relationship to the Egyptian "Book of the Dead" which is composed of the funeral papyri placed in Egyptian tombs to aid the soul in its journeys to their otherworld (Duat) and in giving the proper answers to the judges there.)

Lovecraft, in his "History of the Necronomicon", states that the author of that book visited, among other places, "The subterranean secrets of Memphis" (in Egypt), thus strengthening some relation to Egyptian ideas in the conception of the Necronomicon. What Lovecraft meant this book to be is not quite clear. That it was not a magic book to conjure up dreams seems certain to me. Rather a descriptive geography of the curiously commingled dream world and otherworld of the dead of his Mythos. By consulting it an incautious reader could learn the whereabouts of gateways giving access to this dream and otherworld of the dead. Harley Warren, in "The Statement of Randolph Carter", carried to an unknown doom beneath a graveyard a book that was without doubt a copy of it, and met the guardians of such a gate there.

But where is the Greek influence in this concept of a dream and otherworld of the dead? First, consider this from "Dream Quest of Unknown Kadath", that King Kwiones "could not go back to these things in the waking world because his body was dead." The soul of a dead man dwelt in this dream-world, thus it must be in some fashion also the afterworld of the dead. And, consider this from that same novel when the main character ascends to the crag of the ghouls and realizes "that he was probably nearer the waking world than at any other time since. . . ." The ghouls inhabited the nameless regions below graveyards according to Howard Lovecraft's "Pickman's Model", "The Outsider" and "The Statement of Randolph Carter". That through such regions gateways to this dream-world were found might be further proved by the lines in Lovecraft's poem "Nemesis" (1918): "Through the ghoul-guarded gateways of slumber."

In Greek mythology Sleep and Death were twin gods; and on Grecian sepulchral monuments they were carved together. Lovecraft apparently found no paradox in his conmingled dream and afterworld of the dead in his Mythos, having absorbed (in my opinion) the idea from Greek mythology.

So that occasional gateways to it, were located contiguous to physical regions of the dead---graveyards' sub-surfaces---and that a soul of a dead man might exist in this dream-world, making also a sort of afterworld.

In "The Manual of Classical Literature" by J. J. Eschenburg (1839), page 416, "The residence of departed souls was termed by the Greeks, Hades. It is important to bear in mind this fact in reading the passage of the New Testament, where this word occurs. The term, although sometimes rendered grave, and sometimes hell, properly signifies the world of the departed, and includes both the place of happiness and the place of misery.

That describes rather well Lovecraft's dream-world and certain gateways to it from under graveyards besides gateways existing in different locales.

Another quote helps. "Outlines of Primitive Beliefs" by Charles Keary (1882), page 267: "The prehistoric grave mounds witness in a curious way to the prevalent notion that the grave mouth was the gate by which ghosts returned to 'walk' the earth. To prevent these apparitions men of prehistoric days had recourse to a strange practical method of exorcism. They strewed the ground at the grave's mouth with sharp stones and broken pieces of pottery, as if they thought a ghost might have his feet cut, and by fear of that be prevented from returning to his old haunts. . . . The grave becoming in this belief ipso facto the entrance to Hades, burial was necessary for admittance into the other world."

Continuing the thread of the above, there was Lovecraft's article "A Descent to Avernus" (1929) in which he describes his guided tour through the Endless Caverns of Virginia.

To start with, Avernus is a very real place, a cove which Virgil represented as the entrance of the infernal regions. Throughout European mythic belief all very deep coves and abysses were believed to lead to Hades.

Keary wrote in his book, page 269, "But no living man ventures to the bottom of this dark valley (Hades), or if he do go he shall scarcely return. The secrets of that place are well kept. And great was of old the fear of the infernal deities, lest men should pry into their prison house. Wherefore Hades cried aloud when Poseidon was shaking the earth, lest that god should rend it asunder and disclose his mansions to the day-- 'mansions dolorous fearful which the gods themselves loathe'."

The atmosphere in "A Descent to Avernus" reads like a fragment of a Lovecraft story and may well have been such. Fearful entities lived underground in stories in the Mythos, but Lovecraft more often just dwelt on a nameless dread or horror of

the physical underground, as in the just mentioned article. This dread formed the theme of "Mother Earth" from "A Cycle of Verse" (1919), and recurred in other works of his. The Greek god Chthonius, the god of the underground, supplies a descriptive adjective from his name, with which to label this recurrent idea of the dreadful subterranean in the Mythos: thus "Chthonic horror".

This Chthonic horror theme is present in "A Descent". The likening of the Endless Caverns to some Avernian passage into Hades is the Greek influence again. In this same essay he speaks of lower depths beneath these Endless Caverns, which he describes as "awesome deeps of Tartarean - nighted horror"; Tartarus is a bit of Greek mythic geography. In Eschenburg's "Manual of Classical Literature", page 416, is stated: "These regions below the earth were considered as the residence of departed souls, where after death they received rewards or punishments according to their conduct upon earth. The place of reward was called Elysium; that of punishment, Tartarus." Thus again other proof of the undercurrent of Greek mythic ideas in the Mythos.

This Greek belief of an Elysium and a Tartarus both underground seems the same as Lovecraft's dream world, which was entered not only in dream, or a drowned fane ("The Temple"), or abyss ("The Nameless City") but also through underground passages inhabited by divers entities but in the main by ghouls. His dream world was both a place of pastoral beauty and "sinisterra" of evilness and horrible demons and presences (similar, at once is seen, to the Greek Elysium and Tartarus which are also contiguous).

There is a trilogy of quasi-Greek stories that Lovecraft wrote; the first one, "Poetry and the Gods", has been amply discussed. Before considering their Grecian passages, their bibliographic data should be looked at, for reasons that will soon be apparent:-

(1) "Poetry and the Gods" (printed 1920) by Anna Helen Crofts and Henry Paget-Lowe.

(2) "The Crawling Chaos" (printed in the "United Amateur" in 1920, according to the Laney-Evans "HPL Bibliq"; printed in "The United Co-operative", 1921, according to copyright in "Beyond the Wall of Sleep") written by Winifred V. Jackson (psed---Elizabeth Neville Berkely) and H. P. Lovecraft (psed---Lewis Theobald, jr.).

(3) "The Green Meadow", in "Vagrant", in 1927, by Winifred V. Jackson (psed--ENBerkely) and Lovecraft (psed--LTheobald, jr.).

The first question that pops into my mind is: Is Anna Helen Crofts a second alias of Winifred Jackson? Lovecraft used a second alias also on that first of the quasi-Greek mythic trilogy. It is also to be observed that the first and second stories appeared in the same year--1920--which just might lend some belief to my theory that Miss Jackson collaborated on the entire trilogy.

Possibly some facts of their two known collaborations might be found in the biography Lovecraft wrote "Winifred Jackson" in "United Amateur" XX-4, March 1921. I have not had the opportunity

of perusing said biography so cannot answer authoritatively.

Nyarlahotep is not mentioned in "The Crawling Chaos", but that there is some distinct connection between that god and this story is unavoidable since Lovecraft, in the "Dream Quest of Unknown Kadath" (1927), calls Nyarlahotep "the crawling chaos."

In the prose-poem "Nyarlahotep" (printed in the "National Amateur", July 1926) that god was again referred to as "the crawling chaos". It would appear that quasi-Greek mythic tale preceded these two 1926 works and would bolster my theory as to a Grecian genesis of the god. However, in all thoroughness, I'd best mention that in a chronological list of HPL's works I find I have listed the prose-poem "Nyarlahotep" under "1920, Nov.", which would cause some slight revisions in premise.

Unfortunately, as some of my original biblio notes are gone, I cannot check this. One Dave Hammond, to whom I sent in good faith a compilation of HPL's work--based on existing and the same lost notes--could answer this question as, never having published this biblio, he still retains it. This is all said lest later on the "1920, Nov." and the magazine where published turn up and I be accused of grave error based on using a date of reprint and not original appearance.

However, tentatively assuming the 1926 date to be first printing, it proves this: That the story "The Crawling Chaos", containing as title a variant appellation of Nyarlahotep and preceding the prose-poem in time of writing, embodies the embryo or adumbration of that god, who finally crystallized in 1926 (later).

The end of the world is depicted in "The Crawling Chaos" with nearly the same incidents of the same disaster as shown in "Poetry and the Gods". Like classic mythologies and various religions, the Cthulhu Mythos have their own Ragnarok. In "Poetry and the Gods" a Golden Age is ushered in after it; but in "The Crawling Chaos" and "Nyarlahotep" (both the poem and the prose-poem) only complete oblivion succeeds that ending of the world, and is one of few contradictions in the Mythos.

Only the gods escape this Ragnarok (in "Chaos") in domains called Teloe, Ctyharion of the Seven Suns, and in the Arinurian streams, all beyond the Milky Way. The supernal being who delivers this revelation to the narrator was like a "faun or demigod", the only openly Grecian touch. Nevertheless, I consider this story one of the quasi-Greek mythic trilogy.

The third story, "The Green Meadow", is of a strange ms. in Greek paleography. The narrator, who is obviously a Greek of 2 B.C., according to the paleography, told of his terrible delvings into the papyri of Democritus (a philosopher of Greece, who died 357 B.C.). Germane to the present topic, and worthy of notice, is the disclosure of the same narrator of having translated some disquieting knowledge out of an Egyptian book "which was in turn taken from a papyrus of ancient Mercoe." This initiates speculations as to any possible relationship to the Necronomicon.

Foundation for that speculation exists in the lines following the just-quoted passage, in the story, that further elaborate on the Egyptian book: "lines telling of very antique things and forms of life in the days when our earth was exceeding young. Of things which thought and moved and were alive, yet which gods and men would not consider alive."

The writer of the Necronomicon is said to have visited Egypt in the history that Lovecraft wrote of that book. Maybe Lovecraft meant to eventually show that most of the fearful contents of the Necronomicon were discovered in that Egyptian book spoken of in "The Crawling Chaos"; the transliterated meaning of the Necronomicon supports an Egyptian source of its contents.

Parenthetically, I will say that, though the Necronomicon is named first in "The Hound" (1922) (and not, by the way, in "The Festival" (1923) as Derleth says on pp. 74-5 of his "HPL: A Memoir"), it is described slightly in "The Statement of Randolph Carter" (1919) and its antecedent source contents are indicated in "The Green Meadow" (1927).

Fritz Leiber, jr., in his essay, "A Literary Copernicus" ("Acolyte", Fall 1944) made the very keen appraisal: "Most of the entities in the Cthulhu Mythos are malevolent, or, at best, cruelly indifferent to mankind."

The underlining is mine. Leiber's observation evidences another Grecian influence in the Mythos. The Greek philosopher, Epicurus, taught that the Greek gods lived in a state of passionless tranquility and gave no attention to sublunary affairs, which they considered beneath their notice or else were entirely unconscious of human affairs. This is practically the identical attitude of most of the deities in the Cthulhu Mythos according to Fritz Leiber.

A provoking sidelight is that Epicurus' philosophy was based in part on that of Democritus (which latter Lovecraft spoke of in "The Green Meadow" as having written papyri of terrifying knowledge).

Another datum of the fascination of Grecian things for Lovecraft was in "H. P. Lovecraft as His Wife Remembers Him" by Sonia Green (in "Providence Journal", Aug. 22, 1948) by this passage:-

"At least once on each visit we would have our dinner at a Greek restaurant which H. P. favored for its tiles walls depicting scenes from Greek classics. He loved to talk to me of ancient Greece and Rome. . ."

Lovecraft's story "Hypnos" (1922) has for its title the name of one of the lesser gods of sleep in Greek mythology. Within the story itself the narrator's companion, who is turned into a marble statue, appears to be Greek. What meaning there is behind the word "Hypnos", as used in the story, is yet obscure, but that some Grecian meaning lurks somewhere is certain.

Completely Grecian was Lovecraft's story "The Tree" (1920).

One of the two main characters, Kalos, was thought to carve his statues from fauns and dryads he was supposed to have conversed with in wooded areas. The tree that sprung from the tomb of Kalos after his death, bore resemblance to a man, and caused the destruction of a rival's statue finally. The metempsychosis of the dead Kalos into a tree is the explanation of this chain of supernatural events. The Grecian dryad as the metempsychosis' end result from a human being is hinted at here also.

"The Moon Bog" (1921) relates of a survival of the Greek moon-goddess in Ireland. Ritual music of flutes and drums in this story foreshadow similar ritual music that surrounds Azathoth in the Mythos.

For the present all the foregoing will suffice to substantiate my premise of the formative influence of Greek and quasi-Greek mythic concepts exerted on the Cthulhu Mythos and various stories. The Greek period in Lovecraft's prose overlapped his Greek period in his poetry. The poetry of Grecian origin ran roughly from 1917 to 1923, the prose from 1920 to 1922 with the "Dream Quest of Unknown Kodath" (1927), though isolated from that period, still an outstanding example of assimilated Greek ideas.

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THE BRIGHT SANDS by Robert Lewis Taylor. (Doubleday & Co., 1954; \$3.50) A novel narrated by 3 odd ghosts.

SATAN IN THE SUBURBS And Other Stories by Bertrand Russell. (Simon & Schuster, 1953; \$3.00). Varied tales one of which The Infra-Radioscope, is SF.

A WOMAN AS GREAT AS THE WORLD And Other Fables by Jacquetta Hawkes. (Random House, 1953; \$2.75). One story, The Unites, SF.

WORLD'S GREAT FOLK TALES-edited by James R. Foster. (Harper & Bros, 1953; \$3.95). Tales of the evil eye, hand of glory, werewolves, etc., etc. among other things.

LOOK HOMEWARD, ANGEL by Thomas Wolfe. (Charles Scribner's Sons, 1929)

The end portion of this serious and potent novel has a scene wherein the hero talks with his dead brother and sees visions of the dead past, ages and leagues distant. Whether it is a vision, a hallucination or what, is never made clear; it is meaningful but uncertain.....

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MAGISTER LUDI by Hermann Hesse. (translated by Mervyn Savill; foreword by Eric Peters) Aldus Publications, Ltd, London, 1949). This is a translation of the German novel, Das Glasperlenspiel, (lit., The Bead Game), a Nobel Prize winning philosophic fantasy about a utopia.

THE LITTLE LAUNDRESS AND THE FEARFUL KNIGHT by Bertram Bloch.

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I know that it does not belong in this column, but I'd like to put in a comment here on a book; Ingram's THE THING FROM THE LAKE. It is a magnificent story, one of the greatest weird tales I have ever read in book length. I got my copy for 10¢ at a library discard table! Ingram would have made a good successor to Machen, had she written more; get the book if you can, by all means!

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BAGLEY'S COAGULATED CYCLONE - Smiley. ARGOSY Sept. 1906. Bagley gets the bright idea of coagulating cyclones (!!), cutting them up like steak and selling the pieces for ventilating purposes. However, his whole stock comes uncoagulated at once, with slightly terrific results.

THE HAWKINS RELAPSE - Franklin. ARGOSY May-June 1912. Hawkings, the Eternal Inventor, devises a combination yacht-automobile, runs it over a Caribbean island, and gets into all manner of Hawkingsish adventures. Good if you like Franklin.

THE SECOND FALL - S.B.H. Hurst. ADVENTURE first March 1920. A warning is published to the effect that mankind is faced with a grave danger, a sort of second fall, and explaining that the first, allegorized in Genesis, was due to a form of decivilizing hypnotism and that the second will be accomplished in a similar manner. It explains that the secret of mass mind-control has been rediscovered, and that the indians are plotting to destroy civilization with it. He is not believed, however, until much later when great numbers of people commence to act in a decivilized and inhuman way, and then it is too late, for the fires of mob violence begin to finish what the hypnotists' plot began. The pictures of the collapse of civilization are very fine, and finally this remarkable story shows the reversion of all men but the narrator and one young woman to the state desired by the Hindus, with the result that the entire population of the world (with the exception of the two) die of malnutrition, accidents or exposure. Then the pair begin life anew, duplicating the tale as related in Genesis.

The indictment of the entire Hindu culture, people and religion is childish and laughable, but otherwise this is a powerful and not easily forgotten story.

THE SOUND MACHINE - Appleton. POPULAR Feb. 1906. Not fantasy, not even a good non-fantasy story.

LAST LUCK LAKE - Carleton. POPULAR Dec. 1907. A fair mystery, but not fantastic.

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LOST ON VENUS (BURROUGHS) E.R.B. PUB.CO. 19351.25
TARZAN OF THE APES (ERB) BURT 1914.....1.25
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