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Regular Features

This is the forty-first number of *Fantasy Commentator*, a periodical devoted to articles, reviews and verse in the area of science-fiction and fantasy, published semi-annually. Subscription rate: $5 per copy, six issues for $25. All opinions expressed herein are the individual contributors' own, and do not necessarily reflect those of the editor or the staff as a whole. Accepted material is subject to minimal editorial revision if necessary. Unless correspondents request otherwise, communications of general interest may be excerpted for the letters column, "Open House."

craft (1905) and Mary Brown (1907)——the latter the only daughter and last surviving child of the immigrant patriarch Joseph Lovecraft——would have gone by unnoticed. It should be pointed out here that with few exceptions, all branches of the Lovecraft family were then residing in the same Rochester area where their forbears had originally settled, and that they thus remained conveniently close for keeping in touch with one another.

If all this appears a departure from the substance of a traditional review I can say only that *The Family of Howard Phillips Lovecraft* tends to provoke speculation. This is surely all to the good, and if readers approach it in a leisurely, contemplative mood they may find themselves enjoyably following my footsteps. The only negative point to be cited about this booklet is that the print in it is quite small. I am happy to recommend Kenneth Faig's work, and I believe it will appeal to Lovecrafteans and non-Lovecrafteans alike.

A. Langley Searles

FATHER IMAGES IN LOVECRAFT'S "HYPNOS"

John McInnis[1*]

The significance of a saying commonly attributed to the Jesuits, "Give me a child that is seven, and he is mine for life," has been understood for centuries, but is only just now being accepted and applied in literary criticism. Literary biographers are increasingly seeing the importance of childhood experience, both forgotten and unforgotten. This new criticism is neither Freudian, Jungian nor psychologically doctrinaire, but seeks to restore the raw material of the artist's past, to reconstruct the experiences from which came the finished works of art. Two such works are *C. S. Lewis: a Biography* (1990) by A. N. Wilson and *Virginia Woolf: The Impact of Childhood Sexual Abuse on her Life and Work* (1989) by Louise De Salvo. Wilson's thesis is that the death of Lewis's mother when he was nine influenced his life and work in fundamental ways, and De Salvo reveals Woolf's sexual abuse from age six to adulthood and its influence on her life and work. Just as C. S. Lewis's life is revealed more clearly in the light of his mother's death (and his reaction to it) and Virginia Woolf's life and work are made more understandable by knowledge of her half-brother's sexual abuse of her in childhood, so H. P. Lovecraft's life and work may be made richer by a better understanding of his childhood as seen in his art. In this essay I shall deal specifically with his story "Hypnos."

Winfield Scott Lovecraft, who was the father of the horror story writer H. P. Lovecraft, was a victim of general paresis. Otherwise known as general paralysis of the insane, or *dementia paralytica*, this disease results in a chronic progressive degeneration of the nervous system which, in time, completely destroys the mind of the patient. "The typical course of general paralysis is its initial depression, manic excitement, formation of paranoid delusions and terminal dementia."[2] The elder Lovecraft was committed to Butler Hospital In Providence, Rhode Island on April 25, 1893 and died there on July 19, 1898.

The recognizable beginning of Winfield Lovecraft's disease, with its tragic consequences for his relationship with his young son, appears for at least a year before the man's hospital admission:

*Notes for this article appear on pages 47-48.

> Changes in personality and disturbed mentation commonly are the first noted signs of the illness. . . . Frequently, the mental symptoms develop so insidiously that the patient's family has not recognized that a deteriorating change in personality has been taking place. . . [partially because] early symptoms consist largely of an extension and exaggeration of previous personality traits.[3]

This would have been occurring with Winfield Lovecraft, then, since early 1892. The onset of these symptoms would doubtless have involved his saying and doing strange things, at first only occasionally, but eventually often enough for family concern over the possibility of mental disease which was, finally, medically confirmed. A portion of the anamnesis, or pre-commitment history, of his father's disease has been described by H. P. Lovecraft in his 1922 story, and I shall focus on this description.

When Winfield Lovecraft married Sarah Susan Phillips on June 12, 1889, he was a salesman for the Providence-based Gorham Manufacturing Company. A bluff, handsome man with a luxuriant mustache, he spoke with so pronounced a British accent that people who knew him sometimes described him as a "pompous Englishman."[5] This British manner may have aided his business success in Anglophilic Boston, his sales territory, which he seems to have built up over a period of years. According to his son, some time shortly after his parents' marriage they rented quarters in Dorchester, Massachusetts, a Boston suburb, presumably to be close to the elder Lovecraft's work. Prior to the birth of their son, Mrs. Lovecraft returned to the Providence home of her parents at 494 (then numbered 194) Angell Street, where Howard Phillips Lovecraft was born on August 20, 1890.

The location of the Lovecraft family from the time of their son's birth until June of 1892 is uncertain——H. P. Lovecraft wrote that they rented temporary quarters in Dorchester and vacationed in nearby Dudley, Massachusetts, but there is no known corroboration of this. There is, however, confirmation of the family's seven-week stay in the Auburndale home of the poetess Louise Imogen Guiney. This was pointed out by L. Sprague de Camp, who quotes from four letters Miss Guiney wrote to F. H. Day. These are dated May 30, June 14, July 25 and July 30, 1892, and show a progressively more pejorative tone even in the scant notice she takes of the Lovecraft family: "Two confounded heathen are coming to Board this summer." "There are two and a half of them, as I said all atrocious Philistines, whom I hate with enthusiasm." "Our cussed inmates here, praise the Lord, go next month." "The unmentionables are gone, and we are our own mistresses again." (Miss Guiney here refers to herself and her widowed mother.)[6]

Miss Guiney's successive demotion of the Lovecraft family from "heathen" to "inmates" to "unmentionables" could indicate a steadily worsening social behavior of the elder Lovecraft during this seven-week period, a time-span which falls well within the parameters of the "year past" mentioned in his medical record. Typical change in social behavior in the early stage of paresis may include:

> . . . irritability, fatigue, difficulty in concentration, depression, periods of confusion, disturbed sleep, and headaches. The early paretic individual is often opinionated and perhaps quarrelsome. Frequently he becomes neglectful of his dress, unkempt in appearance, inconsiderate of others, and forgetful of social amenities and proprietries, and manifests an insidious breakdown of higher ethical and cultural sentiments and standards. . . . Sexual activities may become excessive. The person whose previous life has been quite exemplary may not only show some surprising defect of character but may also feel no concern for his dereliction.[7]

Even one or two of these behavioral changes would have strongly offended Miss Guiney, an unmarried Victorian writer who has been described as being "indifferent to the practical side of life."[8] And the Phillips family, with its high degree of social prominence and respectability in its New England environment, would have been very sensitive to any such negative social exposure.

In addition to the social pressures involved, there is also the matter of what could well have been a steadily deteriorating financial situation:

> Early in the disease there is often an impairment in professional skill or in craftsmanship. Unaccustomed slips and failures in the discharge of ordinary duties occur. The consequences of errors are not foreseen. The patient may conceive ambitious schemes of an extremely impractical and extravagant nature. The businessman may no longer show his former capacity for successful management and, because of failing judgment, may dissipate the resources upon which the livelihood of his family depends.[9]

So Winfield Lovecraft would have functioned less gainfully at his sales job with the Gorham Company. The decline of his business, together with concomitant social problems already examined, seems to have made his immediate removal from Auburndale imperative. Plans for building a house there were dropped, and the Lovecraft family departed from the Guiney home in late July. Where the family resided at this time has thus far been a mystery; de Camp writes, "I do not know where the Lovecrafts lived during the fall and winter of 1892-93. . . ."[10]

De Camp was probably unable to discover where the Lovecrafts lived because the Phillips family did not want their whereabouts discovered. Before Winfield Lovecraft was committed to hospitalization they would surely have been as reticent as possible about all aspects of his life. Indeed, they could have claimed, perfectly truthfully, that he had been engaged actively in business, and to their own knowledge for the past two years worked especially hard to support his wife and son. If they suspected that his mental symptoms were caused by any specific disease, they would surely have felt justified in keeping their suspicions to themselves.

It would seem, however, that as the situation at the Guiney home worsened, the collective family membership made the decision to move the Winfield Lovecraft family to the Phillips home at 494 Angell Street. This house was a large, three-storied structure on extensive grounds. Here the family could care for and observe the elder Lovecraft more closely and even confine him, should that become necessary, to the house itself. Everyone involved would of course have kept the matter to themselves, and seem later to have enlightened the young H. P. Lovecraft as little as possible concerning the ongoings of that fall and winter. Possibly they evaded his questions simply by lengthening the time that he and his parents had spent at the Guiney home. This would explain his later telling correspondents that the family remained there until his father's commitment in April 1893.

Some of H. P. Lovecraft's stories may be at least in part coded narratives of unconsciously remembered childhood experiences with his father prior to the time of the latter's commitment. "Hypnos" is one such narrative; seemingly it begins the recounting of that lost time at a point just after the family has left Auburndale and moved to the Angell Street address. The story suggests that after the move home is made the father is still riding the train, perhaps trying to carry on his work as a commercial traveller, because "Hypnos," the story of an unnamed narrator's mental journeyings with an old friend, begins in a railway station as the narrator comes upon his future friend as he is having an epileptic seizure. The narrator drives away a crowd of curious by-standers and takes the stricken, prematurely ageing man home to be his teacher and mentor. Later the two talk together into the night, and during the day the narrator carves statues to immortalize his friend's many facial expressions. The companions, whose studies consist of what the narrator calls "plungings and soarings,"[12] use exotic drugs while they are living in a tower studio in England to break away from all that they feel is mundanely real. While travelling on these journeys of the mind, the narrator realizes that his awareness of his friend is restricted to a pictorial memory-face, "golden from a strange light and frightful with its weird beauty."[13] The friend gives the narrator strange written plans involving a godlike mental control of the entire universe.

One night the narrator emerges from a drug-dream and looks over at his friend, whose pallid form lies on a couch in the room's opposite corner. Then "the moon sheds gold-green light on his marble features,"[14] and the pale figure opens black, fear-crazed eyes and shrieks aloud. Later recovering from his attack of mania, the terrified friend awakens the narrator, who has fainted, to help him "keep away [his] horror and desolation."[15]

From this point on, apparently fearing the world of sleep and dream which they have explored, the two friends try to stay awake at all times. During this wakeful period, the narrator's companion "aged with a rapidity almost shocking. It is hideous to see wrinkles form and hair whiten almost before one's eyes." The friend now "became frantic in his fear of solitude" and could not stand to be alone at night. Thus their solitary way of life became boisterously social——only revelry with many friends would take away the friend's terror.[16]

Later, after their studio is moved to London, the friend sinks into such a stuporous slumber one night that the narrator cannot wake him. Later, a mysterious humming, whining noise is heard as the now cataleptic companion is stirred to a kind of semi-consciousness by a shaft of horrible red-gold light as it strikes the stuporous form full in the face. The terrorized narrator watches his friend's face rise to stare into the shaft of light as it streams down from the upper northeast corner of their room:

> And as I looked, I beheld the head rise, the black, liquid, and deep-sunk eyes open in terror, and the thin, shadowed lips part as if for a scream too frightful to be uttered. There dwelt in that ghastly and flexible face, as it shone bodiless, luminous, and rejuvenated in the blackness, more of stark, teeming, brain-shattering fear than all the rest of heaven and earth has ever revealed to me.[17]

As he watches his mortally terrified friend, the narrator himself falls "with ringing ears in [a] fit of shrieking epilepsy"[18] that brings lodgers and police through the room's locked door. At the story's end, all that remains is the narrator's Hellenic stone statuette carved by himself on whose base is inscribed the name of Hypnos, lord of sleep.

Lovecraft's story "Hypnos" apparently takes up the thread of familial events during the end of the time his father is still commuting by train to his Gorham sales territory in Boston. The onset of general paralysis is so gradual that no one, especially family members or other intimate acquaintances, can perceive that pathologic changes are taking place——[19] "the patient often works at his occupation as before; that is, he performs his ordinary daily task in the prescribed way."[20] It is probable that even as the Phillips enclave decided to move the Lovecraft family back to Providence for social reasons, they still did not believe the senior Lovecraft's behavioral changes were anything more than a temporary nervous condition caused, perhaps, by overwork. So it is probable that Winfield Lovecraft continued his work until smitten by the epileptiform seizure described in the beginning of "Hypnos." The early gradual advancement of general paresis ". . .may be interrupted. . .by sudden convulsive attacks or paralytic seizures [which may] strongly resemble epilepsy."[21] Such seizures are characterized by an attack of convulsions and loss of consciousness——the symptoms seen at the beginning of "Hypnos." Paralysis, if it follows the attack, is most evident upon the seizure's conclusion, especially if the seizure is of *grand mal* proportions, in which the patient is for some time in a seizure state of unconsciousness,[22] as was the senior Lovecraft in the railway station episode. The father must be moved home to the Angell Street address, a move to which he assents without a word, probably because of the past-seizure presence of a temporary aphasia,[23] or "loss of the power of expression by speech."[24]

Thus the initial, or predomal, stage of the disease is ended by a seizure, and the patient is propelled headlong into the first stage of the established disease marked by mental alienation with increasingly overt psychotic episodes.[25]

For example, mental depression to the strong rigidity of extreme melancholia may dominate the disease picture at this point——a state of mind suggested in "Hypnos" by the narrator's chiselling busts of his friend and carving "miniature heads in ivory to immortalize his different expressions"[26] as he sat in his catatonic state, motionless as a statue. Agitation, especially of facial features, can appear during the patient's rigor——a condition that would attract a curious child's attention, a child whose adult self would remember these episodes as a carving of statuettes——images of his father's features, frozen in memory.[27]

At times, too, mania makes its appearance between these depressive states.[28] Mania, melancholia's opposite, brings to the patient an extreme variability of mood. This more or less rapid mood change, to an elated, maniacal state of mind and back again, may most easily be visualized as the masks of comedy and tragedy, and is known as circular paresis because the manic and melancholic conditions follow each other either immediately or separated by an interval of time.[29] The cyclical emotional changes in such behavior may be likened to the graph of a sine wave.[30] In "Hypnos" the narrator seems to be thinking of such a state of affairs, for he describes the studies with his friend as "plungings or soarings." Such emotional flights up and down can vary all the way from the complete immobility of melancholic stupor up to the absolutely frantic motor symptoms of manic frenzy and back again;[31] indeed, "the more prolonged and profound the depressed mood, the greater are the duration and violence of the following mania."[32]

In order to visualize the mood changes of the narrator's friend in "Hypnos" as the more or less incomplete mental journeys which they are, the peaks and valleys must be cut off our sine wave, leaving the resulting discontinuous curves as representing the degree of emotional variability apparent in the story alone. Vicarious journeyings in "Hypnos" are cut short by dense obstacles "describable only as viscous uncouth clouds of vapors."[33] These clouds may represent the blocking away from consciousness in Lovecraft's mind of memories too terrible to recall in the terms of the intimate relationship between father and child suggested by this narrative. We may, however, round out our schematic representation of the elder Lovecraft's mood changes by positing the sine wave valleys as not only the the depression of the friend seen in "Hypnos," but as the more fully developed carven statues discovered in "The Call of Cthulhu"——the statues being images that indicate the son's perceptions of the father's stuporous state during the low points of these cyclical mood swings——statues that had their artistic beginnings in the little ivory hands carven "to immortalize his [father's] different expressions." A description of such a catatonic patient's posture is virtually illustrative of a statue of Cthulhu:

> The patient sits or lies with partly closed blinking eyes. The mouth is often pushed forward, the lips sometimes are pointed like a proboscis (snout cramp). The head is inclined forward, the face and limbs appear rigid like those of a statue.[34]

On the other hand, the peaks of the cyclical mood changes may be embodied by that well known Lovecraft fictive image, the mad Arab poet who danced frantically, Abdul Alhazred——an image, perhaps, of the frantic movements of the father's manic phase, with the "poetry" coming from the senseless rhyming so characteristic of manic paretics.

Throughout all the mood variations of their plungings and soarings, the father seems to have served as the watching son's "teacher and leader in unfathomed mysteries:[36]

> . . .manic-depressive psychosis must not be looked upon as a disturbance of so-called "faculties" or of circumscribed psychological fields but rather as a psychobiological reaction occurring when the usual resources of the personality have been unable to deal successfully with the particular strivings with which the individual is beset——frequently problems which have sprung from deep within the emotional and instinctive life.[37]

So as the paretic process destroyed the tissues of the senior Lovecraft's nervous system and thereby made it more difficult for him to function in the real world, he moved away from the life of consciousness as we know it into a world of fantasy sprung from imagination:

> The patient gradually loses his grasp on those fundamental principles by which we judge the world, as well as the ability through observation of facts, to apply a proper critiquo to the creations of his imaginations. He finds himself in a dream world in which all his own ideas, his own wishes, his own fears, are in keeping [i.e., totally dominant]. In this way he arrives at the formation of dolusions [that is, incorrect ideas created not out of observational error, but out of inner need].[38]

> His whole envirionment, all his associations, are altered to his view because he sees them with different eyes, and is unable to note the incompatibility of his mistaken impressions with the facts.[39]

Delusive products of his diseased imagination would have been the matter of any written and spoken communications with those around him——including, of course, his son, whose highly imaginative mind must have retained and stored in its unconscious much of what it received from his adored father:

> The patient understands the questions put to him and his speech is fairly well ordered, but he has no idea where he is, with whom he speaks or what the situation is; he does not notice things in his surroundings, but lives as though in another world.[40]

What the deluded, hallucinating father saw and heard in his insanity he took to be reality.[41] Because these delusions of grandeur do not really become senseless, they remain at least imaginable, especially to the mind of an impressionable small child with little power of factual discrimination. Perhaps the freely imagining child could more readily grasp and follow the thin thread of thought which connected the father's wild imaginations as the man moved up and down on the sine wave of his mood variations.[42] In "Hypnos," H. P. Lovecraft concentrated these delusions of grandeur into an almost deific statement of universal domination:

> I will hint——only hint——that he [the narrator's friend] had plans which involved the rulorship of the visiblo univorso and more; dosigns whereby the earth and the stars would move at his command, and the destinies of all living things be his.[43]

After these lessons of the father, he sinks into a depressive stupor from whence he is aroused rather suddenly in the words "the moon shed gold-green light on his marble features." Here the moon is the child's image of his mother's face as she comes into the dark room with a lantern ("gold-green light") to check on her husband. But the light disturbs him——and the child remembers "black eyes crazed with fright."[44]

> It is better to keep a melancholic asleep than to attempt to relieve his distress by diversion or anything which domands a montal offort which ho cannot make.[45]

Another such overstimulation of the patient's disintegrating nervous system will bring "Hypnos" to its climax; meanwhile, we see in the story the physical signs of the presenescent old age so characteristic of the hyperactive manic patient as the narrator's friend "aged with a rapidity almost shocking. It is hideous to see wrinkles form and hair whiten almost before one's eyes."[46] Such rapid physical changes are the result of paretic mania developing to yet higher levels of agitation——where sleep is an impossibility.[47] In the story the narrator's friend says that they "must sleep as little as possible"——an inverted statement,

in terms of cause and effect, but indicative all the same of the manic behavior of the excited paretic.

Stuporous states——hours, even days in length, can occur amid the manic excitement——"the patient [at such times] lies stiff and mute with closed eyelids, shows catalepsy . . . or rigid resistiveness."[48] "Often there is complete insomnia, although the patient lies quietly in bed."[49] From such a state of cataleptic sleeplessness near the story's end, it is impossible for the son to waken the stuporous senior Lovecraft as he lies supine in the "dark, locked, shuttered, and curtained room." He is quietly watched over by his son, whose over-stressed mind has risen gradually towards its breaking-point——a peak of endurance which he cannot sustain. And as the child watches, he sees appear "from the [room's] black northeast corner a shaft of horrible red - gold light," this time with no darkness-dispersing, adumbrating glow; this shaft of light falls directly upon the recumbent head of the stuporous patient.[50] For fictive purposes, Lovecraft ascribes the shaft of light to the constellation Corona Borealis, but its true origin may be a great deal closer at hand, because it could readily come from a searchlight lantern——a kerosene-burning lamp with obscured sides, one of which is removable. By this time the behavior of the sometimes violently excited patient has no doubt necessitated locking the sickroom door, a change from the earlier time when Mrs. Lovecraft had entered the room to check on her husband at close hand. But now the lantern's beam would be directed at the patient from without, through some aperture such as a ventilating transom.

The effect of the concentrated light stimulous is apparently profound and immediate. The supine father raises his head, his eyes open in terror amid madly twitching facial musculature. His inability to scream would make even more traumatic the child's vision of his father's wildly contorting face as the facial musculature of the paretic tried to activate his paralyzed vocal chords in their silent scream of agony against the invading light:

> The difficulty in speech [of the paretic] is often made very noticeable by the active associated movements of all the other facial muscles.[51]
>
> At the height of the disease there is no doubt that the patient cannot control the facial expression.[52]

This lack of control gives the son a virtual silent motion picture of the father's agony as the privacy of his melancholic withdrawal is violated. Watching this tormenting violation of his beloved father brings the two-and-a half year-old son to the point of complete nervous exhaustion: "I fell with ringing ears in that fit of shrieking epilepsy which brought the lodgers and the police."[53]

Afterward the other family members were, as the story says, "tainted with a forgetfulness"[54] that prompted their efforts to obliterate certain conscious memories of the father's tragic illness from the young child's mind. Yet in spite of their effort (and indeed his own attempt to repress this childhood trauma), Howard Lovecraft molded these terrible memories into his story "Hypnos."[55]

NOTES

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(2) Sandor Ferenczi, "Psycho-Analysis and the Mental Disorders of General Paralysis of the Insane," in *Final Contributions to Psycho-Analysis*, in *Brunner-Mazel Classics in Psycho-Analysis* no. 6 (New York: Brunner-Mazel Publishers, 1955), p. 354.

(3) Lawrence C. Kolb, *Modern Clinical Psychiatry* (Philadelphia: W. B. Saunders Co., 1977), p. 277.

(5) Winfield Townley Scott, "His Own Most Fantastic Creation," in *Marginalia* ed. August Derleth and Donald Wandrei (Sauk City, Wis.: Arkham House Publishers, 1944), p. 312.

(6) L. Sprague de Camp, *Lovecraft: a Biography* (Garden City, N.Y.: Doubleday & Co., 1975), p. 14.

(7) Kolb, p. 277.

(8) De Camp, p. 14.

(9) Kolb, p. 277.

(8) De Camp, p. 14.

(9) Kolb, p. 277.

(10) De Camp, p. 15.

(12) Howard Phillips Lovecraft, "Hypnos," in *Dagon and Other Macabre Tales* (Sauk City, Wisconsin: Arkham House Publishers, 1965), p. 161.

(13) Ibid., p. 162.

(14) Ibid.

(15) Ibid.

(16) Ibid.

(17) Ibid., p. 165.

(18) Ibid.

(19) Eugen Bleuler, *Textbook of Psychiatry* (1924; rpt. New York: Arno Press, 1976), p. 256.

(20) Emmanuel Mendel, *Textbook of Psychiatry*, trans. William C. Krauss (Philadelphia: F. A. Davis Co., 1907), p. 252.

(21) Francis Xavier Dercum, "Paretic Dementia," in *A Textbook on Nervous Diseases by American Authors* ed. Francis X. Dercum (Philadelphia: Lea Brothers and Co., 1895), p. 685.

(22) Ibid., p. 686.

(23) Ibid.

(24) *Dorland's Illustrated Medical Dictionary*, 26th ed. (Philadelphia: W. B. Saunders Company, 1981), p. 99.

(25) Dercum, p. 675.

(26) *Dagon*, p. 161.

(27) Theodore Kirchhoff, *Handbook of Insanity for Practitioners and Students* (New York: William Wood and Co., 1893), p. 192.

(28) Bleuler, p. 255.

(29) Kirchhoff, p. 207.

(30) Arthur P. Noyes, *Modern Clinical Psychiatry* Philadelphia: W. B. Saunders Co., 1939), p. 183.

(31) Bleuler, pp. 260-261.

(32) Kirchhoff, p. 207.

(33) *Dagon*, p. 162.

(34) Mendel, pp. 65-66.

(35) Emil Kraepelin, *General Paresis* (1913, rpt. New York: Johnson Reprint Corp., 1970), p. 87.

(36) *Dagon*, p. 161.

(37) Noyes, pp. 399-400.

(38) Bleuler, p. 90.

(39) Kraepelin, p. 11.

(40) Ibid., p. 3.

(41) Bleuler, p. 60.

(42) Ibid., p. 3.

(43) *Dagon*, p. 162.

(44) Ibid., p. 162.

(45) Mosos Allen Staff, *Lectures upon Diseases of the Mind* (New York: Publishers' Printing Co., 1897), p. 18.

(46) *Dagon*, p. 163.

(47) Noyes, p. 401.

(48) Kraepelin, p. 87

(49) Kirchhoff, p. 87.

(50) *Dagon*, p. 165

(51) Kraepelin, p. 23.

(52) Kirchhoff, p. 205.

(53) *Dagon*, p. 165.

(54) Ibid.

(55) A shorter version of this article was presented at the Louisville, Kentucky meeting of the Science Fiction Research Association, June 1986.

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"LOVELY, DARK, AND DEEP"

Bare winter trees tight interlaced,
  Dense undergrowth beneath their swoop,
No room between the boughs, close-laced,
  For wings to whirr or paws to creep.

The moon's hard glint on twig and flake,
  The wind's death-rattle in the oar,
The stinging cold of breath's intake
  That carries the air's sharp smell of fear.

A cairn in a tiny clearing there
  And beside its shadow on the snow,
Unmarked by sign of predator,
  Bright blood melts through to the moss below.

——*Lee Becker*

• • •

"Sons of Super Science"—concluded from page 55

Stoller's "new policy"—which should not be confused with the "New Policy" that Charles Hornig would institute for the magazine a little over two years later.

Gernsback's comment about the rapid evolution of science-fiction was correct. In the generations prior to 1926 it had scarcely evolved at all because there was no stimulus for it to do so. Apart from references to more modern science, there was actually little to distinguish between the science-fiction tale of 1925 and that of 1828. Indeed, this was why Gernsback had been able to reprint with success so many of the older stories in the genre.

But now, within the space of just six years, science-fiction had already undergone two distinct phases and was about to enter a third, the full impact of which was not to become noticeable until 1932.

(Editor's note: This article comprises a slightly abbreviated chapter from a forthcoming book on Hugo Gernsback by Mike Ashley.)