

## SHERLOCK HOLMES MEETS CTHULHU. A. C. DOYLE & H.P. LOVECRAFT

WITH PARTICULAR REFERENCE TO THE INFLUENCE OF  
“THE HOUND OF THE BASKERVILLES”  
ON LOVECRAFT’S “THE HOUND”  
With a Brief Excursus upon Solar Pons

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[Note: 2003. Danny - this article needs another reworking before it can be properly published but as the bulk of it is here, I am giving you a copy. I will replace it with a finished copy when I eventually revise this]

“The powers of evil can take many forms – avoid the Moor when the forces of darkness are exalted”

– Peter Cushing as Holmes in HOUND (1959)

–

“There is more evil around us here than I have ever encountered before” (same source)

“Do you imagine I can influence the powers of darkness?” – (same source)

The Hound as Motif in Supernatural Literature

The Hound as an evil supernatural force has a long history in literature. One of the earliest examples comes from classical Greek mythology, where Cerberus, the three-headed dog, was guardian of the entrance to the infernal regions. Doyle drew on one of the hound’s most long-lived symbolic interpretations, as the guardian of the realm of the dead Cerberus was the hell-hound in Greek mythology that guards the entrance to Hades, wagging his tail, he greeted every deceased person in a friendly manner, yet normally permitted no living person to enter and no dead person to leave. He is usually represented as having two or three heads and a snake as a tail, symbolizing the horrors of death and the irrevocability of life lost. (Becker p.55)

Dogs and wolves are associated with witchery and devilry throughout history, from their association with funerary customs in ancient Iran, to legends of the black dog in medieval Europe as a form of the demon lover or the witch’s helper. For a full discussion of the dog in mythology see the five-page entry in Barbara G. Walker.

Who can forget Shakespeare’s line “And my desires, like fell and cruel hounds, E’er pursue me” (Check source)

Other spectral hounds often feature in ghost and horror literature, from Hans Christian Anderson’s fable “The Millwheel” (?), through pulp tales post-dating Doyle, such as “The Hounds of Tindalos” by Frank Belknap Long (1929) and on to modern examples of the evil hound such as CUJO by Stephen King, THE GABRIEL HOUNDS by Mary Stewart, THE HOUND OF DEATH by Agatha Christie and “The Whining” by Ramsey Campbell.

There are even such cheesy examples as the movie ZOLTAN, HOUND OF DRACULA (1977), a genuine if unimportant contribution to the subgenre of supernatural houndery.

[Film adaptations of “The Hound of the Baskervilles”

1. 1914. German. Dir: Rudolf Meinert
2. 1917. German. Dir: Richard Oswald
3. 1921. Dir: Maurice Elvey (Note there had been 3 film versions by the time HPL’s story was published)
4. 1929. German. Dir: Richard Oswald.
5. 1931. Dir: Gareth Gundry.
6. 1936. German. Dir: Karl Lamac
7. 1939. Dir: Sidney Lanfield (Starring Basil Rathbone as Holmes)

8. 1959. Dir: Terence Fisher (Starring Peter Cushing as Holmes)(with a TV remake in 1968)
9. 1972. TV movie. Dir: Barry Crane. (Stewart Granger as Holmes; William Shatner in cast!)
10. 1978. Comedy version. Dir: Paul Morrissey. (Starring Peter Cook and Dudley Moore as Holmes & Watson)
11. 1982. Starring Vasily Livanov
12. 1982. Starring Tom Baker
13. 1983 "The Hound of the Scoobyvilles"
14. 1984. SHERLOCK HOLMES AND THE BASKERVILLE CURSE (animated). Peter O'Toole
15. 1988. Starring Jeremy Brett.

Christopher Frayling devoted an episode of his TV series "Nightmare: The Birth of Horror" to "The Hound of the Baskervilles". He gives a good written summary of the film versions in his entry on The Hound of The Baskervilles in Newman's BFI COMPANION TO HORROR.]

Of the Hammer movie directed by Terence Fisher, David Pirie has observed that Fisher "uses Conan Doyle's plot to establish a stylish dialectic between Holmes' nominally rational Victorian milieu and the dark fabulous cruelty behind the Baskerville legend". The only letdown in this otherwise fine adaptation proves to be the hound itself, all too clearly a Great Dane (called Colonel) wearing a badly made papier-mache mask. But Howard Maxford, author of HAMMER, HOUSE OF HORROR says "but such are the film's compensations that this hardly seems to matter" (Maxford p. 47) . Phil Hardy's HORROR: THE AURUM FILM ENCYCLOPEDIA also includes analyses of numerous film adaptations of The Hound.

Dartmoor is in Devonshire. Various phantom hounds in the legendry of the West Country influenced Doyle and his journalist friend Fletcher Robinson. 'Black Shuck' legend of Norfolk. Grimpen Mire on Dartmoor. 'Red eyes, dripping fangs' nasty long pointy teeth. Robinson and Doyle drew on tales related by Harry Baskerville. Also drew on Sabine Baring-Gould's book about Dartmoor legends. Baring-Gould seems the documenter of the legend that "the baying of gigantic hound" could be heard on the moor. This is interesting because Lovecraft also used Baring-Gould as a source of legendry, (Primarily for his horror tale "The Rats in the Walls") as Steven Mariconda has demonstrated.

Note that 'Black Dog' is a common term for depression. We know that Lovecraft suffered from this. Did Doyle? One can speculate upon the conflict between civilised rationality (Holmes) and the uncivilised moor (the black dog) as a conflict which seems to have been part of Doyle's own psyche.

#### Who Was HP Lovecraft?

We have not time to do more than sketch briefly the life and work of H.P. Lovecraft. He was born in 1890 in Providence, Rhode Island, where he lived most of his life. Frequent illnesses in his youth disrupted his schooling, but Lovecraft gained a wide knowledge of many subjects through independent reading and study. He wrote many essays and poems early in his career, but gradually focused on the writing of horror stories, after the advent in 1923 of the pulp magazine *Weird Tales*, to which he contributed most of his fiction. His relatively small corpus of fiction – three short novels and about sixty short stories – has nevertheless exercised a wide influence on subsequent work in the field, and he is regarded as the leading twentieth-century American author of supernatural fiction. HP Lovecraft died in Providence in 1937.

In 1945, critic Edmund Wilson published essays in the *New Yorker* magazine regarding both Doyle and Lovecraft. His essay on Doyle, "Mr Holmes, they Were the Footprints of a Gigantic Hound!" is kind to the fictional detective: "My contention is that Sherlock Holmes is literature on a humble but not ignoble level...the old stories are literature, not because of the conjuring tricks and the puzzles, which they have in common with many other detective stories, but by virtue of imagination and style. These are fairy-tales, as Conan Doyle intimated in his preface to his last collection, and they are among the most amusing of fairy-tales and not among the least distinguished". By contrast, Wilson was unkind to Lovecraft. He commented in his well-known but fatheaded essay on Lovecraft "Tales of the Marvellous and the Ridiculous" (1945; collected in Wilson's *CLASSICS AND COMMERCIALS*; reprinted in Joshi, FDC). that "the Lovecraft cult, I fear, is on even a more infantile level than the Baker Street Irregulars and the cult of Sherlock Holmes". Wilson rather lost sight of Lovecraft's work itself, instead choosing to sneer at the fan attention that was paid to it by enthusiasts.

The easiest way to appreciate the flavour of Lovecraft's writing in comparison to Doyle's would be that whereas Doyle had Holmes say "the game's afoot!" Lovecraft would have preferred to say "the game's a-tentacle".

#### Influence of Poe on Doyle and Lovecraft

Poe's detective Dupin is generally considered to have influenced Doyle's creation of Holmes.

Lovecraft was influenced by both writers. The influence of Poe on Lovecraft was extensive, and is much in evidence in his early tales. "The Hound" is extremely Poesque in theme and style, and there is a specific nod to Poe in the use of the phrase "red death" towards the end of the story, which is an illusion to Poe's "The Masque of the Red Death"; and indeed, the resplendent hangings of the underground lair of the thrill seekers of "The Hound" are reminiscent of the lavish furnishings with which Prince Prospero has decorated his palace in the Poe story.

#### Other Literary Influences on "The Hound"

The story of "The Hound" is fairly simple. The tale concerns two men, the narrator and one St John, who have devoted their lives to the study and aesthetic appreciation of the bizarre and the macabre. This pastime finds expression in their robbing graves. During one such excavation, they discover a tomb in which rests a body wearing a jade amulet. They steal the amulet, only to discover that possessing it

summons forth the one to whom it belonged. There can be little doubt that this early publishing success of Lovecraft was inspired by Doyle's *The Hound of the Baskervilles*.

"The Hound" is thick with literary references to writers that had influenced Lovecraft. There is a nod to Ambrose Bierce in the phrase "the damned thing", a reference to Bierce's story of that title (1893). Lovecraft also includes references to Baudelaire (1821-1867), French poet and translator of Edgar Allan Poe; to the Symbolists (whose chief proponents were Stephane Mallarme, Paul Verlaine and Arthur Rimbaud) and to the Pre-Raphaelite Brotherhood, the late-nineteenth century group of artists and poets including William Morris, Dante Gabriel Rossetti and Edward Burne-Jones. The whole story is imbued with the aesthetic of the Decadents, a group of French writers in the 1880s and 1890s who emphasised futility, ennui and scorn of conventional morality. As Stephen J. Mariconda has demonstrated, a central literary influence on the story is Joris-Karl Huysmans' *A REBOURS (AGAINST THE GRAIN)*. The narrators' "devastating ennui" is a reflection of the boredom that leads Huysmans' protagonist, Des Esseintes, to seek more and more peculiar means to retain his interest in life. Lovecraft had also read Huysmans' great novel of Satanism, *LA BAS (DOWN THERE)*. William Beckford's Arabian tale *VATHEK* (1786) is another literary influence worth noting; Lovecraft was inspired by Vathek's references to ghouls.

Given that Lovecraft frequently referred to his correspondent Reinhart Kleiner as "Randolph St John", the St John character in "The Hound" can be said to be based on Kleiner.

At the end of Chapter 2 of Doyle's *HOUND OF THE BASKERVILLES*, a character cries: "Mr Holmes, they were the footprints of a gigantic hound!" Lovecraft echoes this phrase throughout "The Hound" making a motif of slight variants of this phrase, what Shreffler refers to as "an amazing set of paraphrasings": "the faint deep-toned baying of some gigantic hound"; "the faint distant baying of some gigantic hound"; "faint, distant baying over the moor"; "on the moor the faint baying of some gigantic hound"; "a faint, deep, insistent note as of a gigantic hound"; "a deep, sardonic bay as of some gigantic hound". As Shreffler rightly observes, "Surely, Lovecraft makes his point".

One of the main points about the hound in Doyle's novel is, of course, that though Doyle uses the terrifying element of suspected supernaturalism to heighten the suspense in the novel, in the rational world of Holmes where all mysteries can be explained, ultimately the hound is proven to be a fake, and the supernaturalism is rationalised away. One may think of the rationalised supernaturalism in "The Adventure of the Sussex Vampire" as a similar example of Holmes' scientific reductionism; Holmes famously declared in that case that his agency had its feet planted firmly on the ground and that no ghosts need apply.

Doyle also, however, wrote many tales of terror in which the world is not rational, the mystery cannot be explained and the terrifying and supernatural reign triumphant.

#### Doyle as Horror Writer

Lovecraft mentions Doyle somewhat tangentially in his famous book-length essay "Supernatural Horror in Literature", which has been off-reprinted in magazine and book form, in the chapter on "The Aftermath of Gothic Fiction" as one of those authors who carried down the nineteenth century "the romantic, semi-Gothic, quasi-moral tradition. Interestingly, it was Sherlockian Vincent Starrett, who admired Lovecraft's stories in *Weird Tales* magazine, who convinced publisher Ben Abramson to publish Lovecraft's masterly non-fiction study. In the same year that Abramson issued the first number of the *Baker Street Journal*, 1945, he published Lovecraft's long essay *SUPERNATURAL HORROR IN LITERATURE IN BOOK FORM*. Indeed, Starrett it was who termed Lovecraft "his own most fantastic creation."

In the book, Lovecraft Doyle to "such contemporary horror-tales as specialise in events rather than atmospheric details, address the intellect rather than the impressionistic imagination, cultivate a luminous glamour rather than a malign tensity or psychological verisimilitude, and take a definite stand in sympathy with mankind and its welfare" (SHIL p. 43). Lovecraft of course sought not to have any sympathy with mankind in his own fiction.

In a later chapter, "The Weird Tradition in the British Isles", Lovecraft says of Doyle: "Doyle now and then struck a powerfully spectral note, as in *The Captain of the Pole-Star*, a tale of arctic ghostliness", and *Lot No. 249*, wherein the reanimated mummy theme is used with more than ordinary skill" (SHIL p. 81). [Note: a recording including Doyle's *Lot No. 249* and several other of his horror and suspense stories is available on CD: *FOUR SHORT STORIES* by Sir Arthur Conan Doyle, Naxos Audiobooks, 2 CDs, read by Carl Rigg, catalogue No. NA205012]. Released 1995.]

Unfortunately we don't have time here to deal with the whole of Doyle's supernatural output – for those interested in pursuing this area further, I recommend consultation of the volumes edited by Bleiler and Haining (see bibliography under Doyle); also the entry on Doyle in Sullivan's *PENGUIN ENCYCLOPEDIA*. Generally, Doyle's impact on the world of horror fiction is not considered to be as influential as that he made on mystery and detective fiction.

Though *HOUND* is the most concentratedly horrific of the Holmes canon, Doyle frequently confronts his detective with the gruesome or the apparently impossible – as in "the Devil's Foot" (1910), "The Creeping man" (1923) and "The Sussex Vampire" (1923). The gothic side of the stories has gained equal prominence with the deduction in the ensuing years, especially in many of the film adaptations of Doyle (especially in those of the mid-40's such as *THE SCARLET CLAW* and their ilk).

#### General Influence of Doyle on Lovecraft

Arthur Conan Doyle has an honoured place in Lovecraft's literary pantheon. While Poe was Lovecraft's "God of fiction", Doyle was also a strong influence.

A mere tot when the initial series of Holmes adventures appeared in the Strand, Lovecraft was fortuitously just the right age, as he wrote to a friend in 1918, when the stories later collected in *The Return* began their magazine run. In 1903, at the age of thirteen, Lovecraft and his school friends established a gang they called the Providence Detective Agency. Lovecraft in 1918 describes it as follows:

“As to “Sherlock Holmes” – I used to be infatuated with him! I read every Sherlock Holmes story published, and even organised a detective agency when I was thirteen, arrogating to myself the proud pseudonym of S.H. This PDA [Providence Detective Agency] – whose members ranged between nine and fourteen in years, was a most wonderful thing – how many murders and robberies we unravelled! Our headquarters were in a deserted house just out of the thickly settled area, and we there enacted, and “solved”, many a gruesome tragedy. I still remember my labours in producing artificial “bloodstains on the floor!!!” (HPL to Alfred Galpin, 27 May 1918, ms John Hay Library – quoted in Joshi, *HPL A LIFE* p. 55).

In a 1931 letter he elaborates:

“Our force had very rigid regulations and carried in its pockets a standard working equipment of police whistle, magnifying glass, electric flashlight, handcuffs...tin badge (I have mine still!!!), tape measure (for footprints), revolver (mine was the real thing, but Inspector Munro (aet 12) had a water squirt-pistol while Inspector Upham (aet 10) worried along with a cap-pistol) and copies of all newspaper accounts of desperate criminals at large – plus a paper called “The Detective”, which printed pictures and descriptions of outstanding ‘wanted’ malefactors! Did our pockets bulge and sag with this equipment? I’ll say they did!! We also had elaborately prepared “credentials”-certificates attesting to our good standing in the agency. Mere scandals we scorned. Nothing short of bank robbers and murderers were good enough for us. We shadowed many desperate-looking customers, and diligently compared their physiognomies with the “mugs” in “The Detective”, yet never made a full-fledged arrest. Ah, me – the good old days” (HPL to August Derleth, SL III 289-90).

Joshi comments: “How engaging it is to see Lovecraft, perhaps for the first (and last) time in his life, behaving like a “normal” boy. (Joshi, *HPL A LIFE* p. 55).

In a 1916 letter to Reinhardt Kleiner, Lovecraft confesses: “I used to write detective stories very often, the works of A. Conan Doyle being my model so far as plot was concerned. “ (SL I, p. 20). These were very early tales of Lovecraft, dating from the years 1904 to 1908 (Lovecraft’s age being 14 to 18), during which years he also carried out prolific production of scientific work. About this period, one may speculate as to whether Lovecraft’s uncle, Dr Franklin Chase Clark, a “man of vast learning” who encouraged Lovecraft’s youthful studies in science and literature may have represented a sort of substitute Holmes-figure to the young Lovecraft. Lovecraft was a keen astronomer and chemist by the age of ten years.

In 1925, as we know from his diary, Lovecraft at the age of 35 “reports a viewing of *THE LOST WORLD* (an adaptation of the Conan Doyle novel) on October 6, but there is no corresponding letter testifying to his reaction to this remarkable film, a landmark in the use of special effects in its depiction of dinosaurs in South America”. (Joshi, *HPL A LIFE* p. 365).

In a letter to Elizabeth Toldridge (25 Oct 1929) Lovecraft mentions, in the course of a discussion of the Atlantis myth: “But a sunken land is a great theme for fiction, & I always like to read Atlantean tales. There is a new one by A. Conan Doyle just out – *THE MARACOT DEEP* – which I want to read as soon as possible”. (SL III p. 39)

In a 1930 letter to Frank Belknap Long, Lovecraft makes a passing reference to Doyle as a populariser of “occult” phenomena. (SL III p. 233).

J. Vernon Shea considers that “Conan Doyle...had a decided influence upon Lovecraft’s writings. His “Lot 249” with its revived mummy theme, is regrettably little known today; Derleth wanted to use it one of his anthologies, but considered the permission fee too high. Lovecraft notes “The Captain of the Pole Star”, “a tale of arctic ghostliness”, but ignores “The Maracot Deep”...The Professor Challenger novels, even *THE LOST WORLD*, surprisingly get no notice here, although the professor himself is much like Lovecraft’s own academicians. The Conan Doyle influence sifted down into Edgar Rice Burroughs’ novels, so it is a moot point as to whose influence was the more predominant in Lovecraft” (Shea, “On the Literary Influences Which Shaped Lovecraft’s Works”, reprinted in Joshi *FDC*).

Peter Cannon has pointed out that Lovecraft’s and Doyle’s supreme fictional achievements are roughly comparable in size: Doyle’s Sherlock Holmes canon consists of 56 stories and four novels; Lovecraft’s core corpus, including his Cthulhu Mythos cycle, amounts to two dozen or so stories and three novels.

No-one in Lovecraft’s work has a sex life. Nor does Sherlock Holmes.

Lovecraft affected English spelling and proudly pointed to his colonial New England roots, and once vowed that if he could ever afford to travel there, he would never leave old England.

Like Holmes a materialist, Lovecraft had no more use for spiritualism than he did for organised religion.

As Martin J. Swanson has shown in his Baker Street Journal article “Sherlock Holmes and HP Lovecraft” (1964), there are traces of Doyle in Lovecraft’s work. The description of backwoods New England in “The Picture in the House”, for example, parallels Holmes ruminations on the remote English countryside in “The Adventure of the Copper Beeches”. The Lovecraft story that comes closest to following the Holmes formula, “The thing on the Doorstep”. Features a Watson-like narrator, Daniel Upton, whose stolidity contrasts sharply with the eccentricity of his precocious and daring friend, Edward Derby. Another Lovecraft story, “The Unnamable”, contains a passing reference to Doyle, as philosopher if not creator of Sherlock Holmes.

On a far more modest scale, Lovecraft has inspired the same sort of playful, affectionate response – the journals, the organisations, the rituals, the tongue-in-cheek quibbling over fine textual points – that characterises the world of the greatest fictional detective.

## Doyle and Lovecraft: The Houdini Connection

Another tangential link between Doyle and Lovecraft was their mutual acquaintance with the magician Houdini. In 1921, Doyle has published his *THE WANDERINGS OF A SPIRITUALIST*. Doyle devoted the last twenty years of his life, much of his fortune, and all his considerable prestige to the advocacy of spiritualism. Lovecraft met the celebrated magician and escape artist more than once on revision business. While Lovecraft dismissed Houdini as a “clever showman”, and pointed up his vanity in the ghostwritten tale “Imprisoned with the Pharaohs” (for a full discussion see Blackmore’s article in Bibliography), they were united in their opposition to spiritualism. As Houdini relate sin his book *A MAGICIAN AMONG THE SPIRITS* (1922), he had a falling out in 1922 with his friend Sir Arthur after a spirit-writing séance conducted by Lady Doyle. Houdini took offence when lady Doyle purported to transmit a message from his late, sainted mother in English, a language she spoke at best brokenly and never learned to write. Doyle in 1926 published the two-volume *HISTORY OF SPIRITUALISM*. In 1926 Houdini had hired Lovecraft to help him write his book on superstition. Before the magician’s untimely death in 1926 put an end to the project, Lovecraft wrote an outline of antispiritualist book, provisionally titled *THE CENCER OF SUPERSTITION*.

## Genesis and Development of Lovecraft’s “The Hound”

The specialist may find the story in *DAGON*, one of the volumes of Lovecraft’s *Collected Works* published by Arkham House. Most will more readily access it in the Penguin Classics paperback edition of Lovecraft, *THE CALL OF CTHULHU AND OTHER WEIRD TALES* (1999), edited by ST Joshi.

The imaginative stimulus for the story derives from a trip Lovecraft made with Reinhardt Kleiner and Frank Belknap Long to the old Dutch Reformed Church, during his “New York exile” in 1922. (Related in a letter to his aunt MRS FC Clark back in Providence) Lovecraft chipped off a small piece of a gravestone dated 1747 and carried it home. He wrote, “it ought to suggest some sort of horror-story. I must some night place it beneath my pillow as I sleep...who can say what thing might not come out of the centuried earth to exact vengeance for his desecrated tomb? And should it come, who can say what it might not resemble?” (SL I, p. 198)

“The Hound” was published in *Weird Tales* for February 1924, but had been written in September 1922, prior to the advent of *Weird Tales*, which began publication in 1923.

In 1923, Lovecraft’s friend and literary protégé CM Eddy typed the manuscript of “the Hound” in exchange for Lovecraft revising a horror-story, “The Ghost-Eater” for him. [Lovecraft detested typing and very often had friends type his manuscripts if they needed to be presented thus to editors for possible publication]. He mentions that Eddy and his wife liked “The Hound” best of his tales to that date. (SL I, p. 253) (SL I, p. 253) Eddy also advised Lovecraft to delete a reference in the story to Clark Ashton Smith, since Lovecraft was also trying to land Smith’s stories with the magazine at the time, and the editor may have objected to such exploitation of the artist-poet in Lovecraft’s own story (SL I, p. 292). Lovecraft also made some changes to both ends of the story based on advice from another colleague, James Morton. (SL I, p. 310)

Editor of *Weird Tales*, Edwin Baird, accepted “The Hound” for publication in *Weird Tales*. (SL I, p. 257). “The Houn-Dawg” as Lovecraft jocularly refers to it, was printed with three misprints in the magazine, which caused Lovecraft to request proofs of another tale. “The White Ape”, which *Weird Tales* also intended to publish. (SL I, p. 310)

Lovecraft by 1930, when he sent a copy of it to Clark Ashton Smith, called his story “The Hound” “One of the poorest jumbles I have ever produced” (SL III, p. 192, letter to Clark Ashton Smith). There is, he says, “too much sonorous rhetoric and stock imagery, and not enough substance, in this piece of junk”. In a 1931 letter to Frank Belknap Long, Lovecraft includes “The Hound” in a mention of a group of tales he says are “insufferable maundering”, “spewed forth” although he was “a fat middle-aged clod who ought to have known better a decade before”. (He was 32 when he wrote “The Hound”). In 1934, Lovecraft commented to his young protégé Robert H. Barlow “I’m afraid “The Hound” is a dead dog....” (see ‘The Barlow Journal’ in Derleth, *SOME NOTES ON HP LOVECRAFT*). In a 1936 letter to Wilfrid Blanch Talman, he groups “The Hound” with a number of his earlier stories which “might – if typed on good stock – make excellent shelf-paper but little else” (SL V, p. 348).

De Camp’s description of the plot: “The narrator tells how, for the sake of new sensations, he and his friend St John went in for decadence in a big way. In a crypt under the old English mansion where they dwelt alone, they installed a museum of horrors, decorated with the proceeds of grave-robbing: corpses mummified, stuffed, or otherwise preserved; skulls, skeletons, tombstones, and similar cheerful bric-a-brac. In robbing the grave of a ghoul in the Netherlands, they get an amulet bearing the symbol of a winged hound: “the thing hinted at in the forbidden ‘Necronomicon’ of the made Arab Abdul Alhazred; the ghastly soul-symbol of the forbidden corpse-eating cult of inaccessible Leng, in central Asia”. Thereafter they are haunted by the hound, or the ghoul, or both, until St John is torn to pieces” (pp 166/67)

Jeffery’s article “Who Killed St John” comments on the ambiguity as to whether the winged hound that mangles St John in England is the same being as the skeleton in the grave.

The only mass-media adaptation of Lovecraft’s “The Hound” that I am aware of is the 1962 Prestige Records album recording made by actor Roddy McDowall (in post-Lassie but pre-Planet of the Apes days) on which he reads Lovecraft’s “The Outsider” and “The Hound”. There is a comic book adaptation by Jaxon in *Skull Comic* No. 4 (1972), one of the ‘underground’ comics. A 22-minute short black-and-white film shot on VHS video was made of “the Hound” by film student Anthony Reed, but has not been seen outside of America (see Migliore pp. 163/64).

## “The Hound”

The Hound is one of a few early tales that Lovecraft set in England, before using his native New England as his preferred fictional locale.

Lovecraft always infinitely preferred cats to dogs; regarding the cat as a noble beast, he gave it a positive role in several of his stories including “The Cats of Ulthar” and “The Dream-Quest of Unknown Kadath”. For Lovecraft, “whilst ‘cat’ has never been applied to any sort of offender more serious than the mildly spiteful and innocuously sly female gossip and commentator, the words ‘dog’ and ‘cur’ have always been linked with vileness, dishonour and degradation of the gravest type”.

(Lovecraft, “Cats and Dogs”). Perhaps it was natural in view of his preference for the feline, that the figure of a hound in Lovecraft should appear only as an evil and ominous supernatural presence.

Stefan Dziemianowicz considers that in “The Hound”, the “horror hunter” type of character, an “extraordinary personality type’ who “display an unnatural obsession with the ghoulish and gruesome” “reaches its unsavoury nadir” (“Outsiders and Aliens: The Uses of Isolation in Lovecraft’s Fiction” in Schulz and Joshi, *EPIURE IN THE TERRIBLE*). Schulz refers to these characters, so typical of Lovecraft’s early fiction as “jaded, self-absorbed, decadent thrill seekers (“From Microcosm to Macrocosm: The Growth of Lovecraft’s Cosmic Vision” in *EPIURE IN THE TERRIBLE*). Schulz posits “the Hound” as one of a group of early stories which Lovecraft later reworked in his masterful novel *THE CASE OF CHARLES DEXTER WARD* (192?).

Levy p. 41: “In Lovecraft, cemeteries always become what they by no means ought to be: animated places where disquieting exchanges between the world of the surface and the gulf take place”. Levy compares the “neurotic virtuosi” of “The Hound” with other Lovecraft characters, eg the evil magician scientist Joseph Curwen of *THE CASE OF CHARLES DEXTER WARD*, and Herbert West, the reanimator.

As Shreffler points out, the aesthetic question is the focal point of the story. (p.5). Shreffler, an English professor, is a Holmes fan who has written for journals including the *Baker Street Journal*.

Shreffler p. 173: “HPL’s creations are things, in a way, that have become quite distinct from their creator, much as Sherlock Holmes stepped out of Sir Arthur Conan Doyle’s mind and continues to live in Baker Street forty years after the death of his creator. Of course, Lovecraft’s monsters share with Holmes a kind of universality. We want to believe in Holmes because he is the paradigm of justice and good. Similarly, we must also want to believe in Lovecraft’s monsters because subconsciously, we are aware that for good to exist there must be evil”.

Lin Carter comments: “This minor little tale was even slighter in substance and more slavishly Poe-esque in style than *The Nameless City*. The studied effects of baroque, decadent interior décor, in fact, are strongly suggestive of the gloomy and luxurious interiors in *The Fall of the House of Usher*. “ (Carter p 40) *The Nameless City* had been the first tale to mention Abdul Alhazred; “The Hound” is the first tale to mention *The Necronomicon* and to identify Alhazred as its author; and the slightly later ‘*The Festival*’ is the first tale to give a lengthy quotation from *The Necronomicon* and to tell us something about its history.

Regarding the life of Holmes himself, it is perhaps especially tempting to wonder if, during the period late 1891 to September 1893, when we know that Holmes, fleeing Col. Sebastian Moran, travelled through Tibet and Nepal posing as a Norwegian guide, and visited the High Lama at Lhasa, whether he came across the evil Plateau of Leng with its corpse-eating cult. We also know that from Sept to Nov 1893 Holmes travelled the Middle East, through Persia and Arabia, visiting in disguise the sacred city of Mecca. Lovecraftians may like to speculate that in this part of his wanderings he visited Irem, the City of Pillars (featured in Lovecraft’s story “*The Nameless City*”).

## Some Lovecraftian-/Sherlockian Sidelights

### August Derleth and Basil Copper: *The Pontine Canon*

“Solar Pons was born one autumn day in 1928. A young August Derleth had written to Sir Arthur Conan Doyle to find out whether he intended writing any more Sherlock Holmes adventures. Upon receiving Doyle’s terse negative reply, scrawled upon his own letter, Derleth proceeded to fill the void himself. He created his own fictional detective, complete with a brilliant deductive mind, a faithful medical man for a friend and chronicler, a London flat, a brother in high government circles, and enough other familiar minutiae to make the most dedicated Holmesian feel at home.

Solar Pons’s name means literally “bridge of light” – which Derleth later observed “seemed to the adolescent mind singularly brilliant.” He took “Praed Street” from a contemporary mystery novel, *THE MURDERS IN PRAED STREET*, by John Rhode (Cecile John Charles Street). *Dagnet Magazine* was delighted with the first effort, “*The Adventure of the Black Narcissus*” (entry 9), and the editor encouraged Derleth to write more. Though the 1929 Crash that wiped out *Dagnet* effectively shrunk the Solar Pons market for a while, years later Ellery Queen and Vincent Starrett encouraged Derleth to revive his erudite progeny, and Pons has been with us ever since.” (Wilson, p.85)

From the early 1950’s through the 1960’s August Derleth, Lovecraft’s friend and (posthumously) publisher wrote and published a series of stories and one novel (a series conceived by Derleth as early as 1929) about the great detective Solar Pons of Praed Street, and his assistant Dr Lyndon Parker. Derleth created a special imprint of Arkham House, ‘Mycroft and Moran’, to publish these tales. These affectionate and enduring tributes to Doyle and Holmes are amongst the most enjoyable of Derleth’s pastiches, certainly far superior to the weak imitation Lovecraft stories that Derleth penned. Joshi goes so far as to say they “may be considered among the best imitations of the Holmes canon in existence” (*HPL A LIFE* p. 426) and “among the most entertaining of the innumerable imitations of Sherlock Holmes, as well as highly effective narratives in their own right” (*SIXTY YEARS* P. 186).

A 1964 story, "The Adventure of the Crouching Dog" (first published in THE SAINT MYSTERY MAGAZINE and later collected in THE CASEBOOK OF SOLAR PONS, 1965, includes references to "the hound baying in the night" and is a Baskervilles pastiche in which the villain fakes a hound on the moors.

Vincent Starrett, well-known to Sherlockians as the author of THE PRIVATE LIFE OF SHERLOCK HOLMES and 221B: STUDIES IN SHERLOCK HOLMES, and as a Editor of the Baker Street Journal, & founder of the Baker Street Irregulars, had a collection of his horror stories published by Derleth's Arkham House (THE QUICK AND THE DEAD, 1965).

In the eighties and nineties, novelist Basil Copper has continued the adventures of Solar Pons in a series of six further volumes of Pons adventures, published in the late seventies/early eighties by Pinnacle Books and more recently by Fedogan and Bremer. Copper, a prolific author of the 'Mike Faraday' mystery novels, has also published a couple of gaslight Gothics including the delightful NECROPOLIS (Arkham House, 1980), HOUSE OF THE WOLF (Arkham House 1983) and THE BLACK DEATH (Fedogan and Bremer 1993). A tale in the 1995 collection THE RECOLLECTIONS OF SOLR PONS is "The Adventure of the Hound of Hell" in which a statuette known as "The Hound of Hell" is suspected to be the motive for a murder.

Vincent Starrett and other notable Sherlockians were known to have enjoyed the Pons tales. Derleth mingled Lovecraftian elements in the so-called Pontine canon – for further discussion see Joshi's article "Solar Pons Meets Cthulhu". There was for many years a whole Sherlockian subgenre of Pons fans, who formed a club called the "Praed Street Irregulars".

Another minor Derleth contribution to Sherlockiana is the introduction he contributed to a slim volume by Jacob C. Solovay, SHERLOCK HOLMES: TWO SONNET SEQUENCES, published in Culver City, California by Luther Norris in 1969.

Joshi points out that the figures of Dr Seneca Lapham and Winfield Phillips in the Derleth-Lovecraft posthumous 'collaboration' THE LURKER AT THE THRESHOLD are an exact counterpart for the Holmes-Watson and Pons-Parker duo.

Derleth also penned a series of mystery novels about Judge Peck: one was entitled "The Sign of Fear", a combined plagiarism of Doyle's titles "Sign of Four" and "The Valley of Fear". By all accounts these novels were pretty dreadful potboilers.

In 1984, Lovecraftian scholar and Sherlockian devotee Peter Cannon published his novel PULPTIME, to date the only novel to feature both HP Lovecraft and Sherlock Holmes. Passengers may well also enjoy Cannon's parody A SCREAM FOR JEEVES, which combines Cannon's fondness for Lovecraft's horrors and the comedic novels of PG Wodehouse.

In 1986 Chaosium, the roleplaying game company responsible for CALL OF CTHULHU, a game set in the worlds of HP Lovecraft, released an offshoot game, CTHULHU BY GASLIGHT by William A Barton, in which Lovecraftian investigators can travel back in time to the 1880's and join Sherlock Holmes in battling the forces of the Old Ones.

Sherlock Holmes confronts Cthulhu and other Lovecraftian creatures in several small-press pastiches by Ralph Vaughan. These include SHERLOCK HOLMES IN THE ADVENTURE OF THE ANCIENT GODS and SHERLOCK HOLMES IN THE DREAMING DETECTIVE, both published by Gryphon Books, New York as small chapbooks.

Bestselling phenomenon Stephen King, who has acknowledged his debt to Lovecraft has penned a Holmes pastiche, "The Doctor's Case".

In 1987, a nonentity named Leigh Blackmore wrote a story called "The Return of the Hound", an adventure of the occult investigator Carrington Payne and his bookdealer assistant Harley, in which further revelations regarding the characters from Lovecraft's "the Hound" are made, and their connection with the Hounds of Tindalos made clear. This case remains unpublished.

In 1997, an American librarian and amateur filmmaker, Anthony Reed, made a 22-minute black and white film version of Lovecraft's "The Hound". Which premiered at the 1998 HP Lovecraft Film festival and well received. (see Migliore pp. 163-64)

Deadlocke & Doc Marten – BOLD FICTION

Conclude by reading poetic version from EO Parrott book.

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## **INTRODUCTION TO HP LOVECRAFT CENTENARY CALENDAR**

**published by R'lyeh Texts in 1990**

**By Leigh Blackmore © 1990**

H. P. Lovecraft is undoubtedly the most significant figure in the development of weird fiction in the first half of the twentieth century. The imaginative influence of his work continues to be felt, and his reputation (both as original thinker and prose stylist) continues to grow despite the distaste for the speculative fiction genre lingeringly professed by some critics/would-be arbiters of literary taste. While a multitude of cinematic adaptations have signally failed to do justice to Lovecraft's atmospheric tales (which again despite some critics'



view of them as overly explicit are generally too subtle to translate easily to the screen), Lovecraft continues to inspire writers of contemporary horror, who use his themes and more importantly, his techniques to introduce a chill note of cosmic fear into their tales

In 1990, the centenary of Lovecraft's birth, a group of Australian artists, brought together by the enthusiasm of Bryce Stevens, have thought it fitting to produce a pictorial tribute to the Providence fantasiste. Admittedly Lovecraft's own interests in pictorial art, as in music, were distinctly limited, though he expressed a fondness for old-fashioned landscapes and the occasional visionary work such as the paintings of Nicholas Roerich. Yet in his classic "Pickman's Model", Lovecraft makes his protagonist an artist. Lovecraft believed in the visionary potential of the artist, holding that (like the poet), the artist is one of those few of the 'requisite sensitiveness' to peer into the abyss and unflinchingly portray what is glimpsed therein.

This calendar represents an Antipodean perspective on Lovecraft not in its subject matter, for each artist has captured a dark glimpse into the dark cosmos HPL envisioned, and that cosmos is here (as in Lovecraft's stories) portrayed by scenes set primarily in America's New England -but in its representation of the imaginative effect that Lovecraft's work has had on artists living so far from the geographical locus of his best writing. Perhaps the spirit of Lovecraft would agree that here, in visual form, the artists have also caught (to borrow a phrase from his letter to Farnsworth Wright ref. UNCOLLECTED LETTERS, p. 11) "at least some faint echo of black, brooding whispers from unholy abysses and blasphemous dimensions..."

## LOVECRAFTIAN ILLUSTRATIONS IN 'KIRK'S WORKS' BY TIM KIRK

By Leigh Blackmore

270 words

This is a reference list of all illustrations in the book which appear to be influenced by or based on Lovecraft's work

HPL: [Terrible Old Man] p. 6

HPL: "Innsmouth" p. 8

CAS?: "Sunset in Atlantis" p. 11

HPL: [Cthulhu?] p.20

HPL: [Arkham] p. 23

HPL: "Marsh House, Innsmouth", p. 36

Peake: p. 39 also p. 80 Trumpet

Dunsany: p.41, 42

p.44 ART OF THE FANTASTIC ed Gerry de la Ree, Saddle River, NJ.

1979. 1200 hc copies

p. 104 "The Dunwich Horror"

p. 105 "Dream Quest of Unknown Kadath"

p. 106: "The Colour Out of Space"

p. 45 HPL: "Miskatonic University Quad, Lookin West"

"Pickman's Model"

p.45 Wetzel "The Pirate of Shell Castle" other illos (see listing GOTHIC HORROR)

Cover for DREAMS FROM R'LYEH

p.46 illos for HEROES AND HORRORS (check which are relevant)

(one Poesque one is reproduced here)

p. 46 Wetzel "Caer Sidhi"

p. 48 Lovecraft looking over Dunsany's shoulder

p. 49 Portrait of Dunsany

p.50 Dunsany

p.57 Bierce

p. 59 [The horror at Red Hook] in DARK BROTHERHOOD JOURNAL

1, no. 2 (1972) Front cover, b/w.

p.65 Dunsany

p. 65 E&O any relevance?

p. 66 Mythos story illo; also FBDG entry

p. 70: [HPL] Moebius Trip Library

p. 73 Derleth and Machen portraits

illos for Mythos parody Nickelodeon

Nyctalops various

p. 74 Smith portrait etc.

p.75 Three Musketeers of WT

p. 79 [HPL] Tamlacht

p. 83 [HPL] HPL & The Normal Lovecraft

p.84 [HPL]

p. 85 [HPL] Whispers

p.89 [HPL] LA Con

p.107 [HPL?] Amazing Monster Movies

## HP Lovecraft in the John Howard Reid Magazines © Leigh Blackmore 2004

A curious episode in the history of Lovecraft's magazine reprint publications involves the use of his work in some magazines published in Australia by the John Howard Reid stable of 'girly' magazines. This information was brought to my attention by the Australian collector Jock McKenna (now deceased) in the late 1980's but I have not written it up until now. The information is somewhat scanty but I will present what I know.

John Howard Reid was a Sydney publisher based at 136 Pitt Street, Sydney, Australia. His main output seems to have been cheaply produced 'girly' magazines, the softcore pornography of their day. For reasons best known to himself or his staff, Reid's magazines reprinted – or partly reprinted – various supernatural tales, not least among them Lovecraft's "Pickman's Model" and Chamber's "The Repairer of Reputations".

Pleasure No. 3 (no date, perhaps Feb or Mar 1965) featured a cover photograph of Marilyn Monroe and sold for 10 shillings. In this issue, "Pickman's Model" is incongruously reprinted in its entirety, on pp.8-10, 16 and 17 of the magazine. Nude photographs in the issue include several by underground filmmaker Russ Meyer, successful in the sixties and seventies as a purveyor of movies featuring big-busted models as actresses. HPL would surely have shuddered to find his work printed in such lascivious company!

Dare No. 2 (Nov 1965) carried no work by Lovecraft, but it carries an advertisement for Magazine of Horror, featuring stories by Lovecraft, Derleth, Poe et al. Magazine of Horror was selling for 6 shillings in Australia at that time. Presumably ICA Publications, JH Reid's publishing company, was importing the US-published horror magazine and distributing it to the newsstands. It may have been from that source that Reid lifted the Lovecraft tales that he chose to reprint in his girly-magazine stable. Some self-promotion in Dare reads: "Many newsagents and bookstalls refuse to stock Dare. Dare is banned completely in Queensland, Victoria and Tasmania. Although newsagents are forbidden to stock the magazine, residents of those states are still quite free to receive copies through the mail. If desired Dare will be forwarded in a plain, SEALED envelope". The cover of this issue boasts "8 Top Sydney Models" and "31 Full-Page Photos no other magazine DARE publish."

Pleasure Annual No. 1 was a 124-page magazine that sold for \$1.75 or 17 shillings and sixpence. It was a collectors edition limited to 2000 numbered copies, and again featured a pinup photo of Marilyn Monroe on the front cover. In it, "Pickman's Model" appeared complete, across pages 8-10, 16 and 17. The internal page numbering of the issue runs to p.43, then recommences and runs to p. 30, then again to p. 54. It appears to reprint two separate issues of Dare, those for August and Nov 1965, together with other miscellaneous pages from Reid magazines.

Annual Five Star Special No. 1 was a 20-page magazine that sold for \$1. It was published late 1966 or possibly Jan 1967 and was again a limited edition of 2000 numbered copies. It contains a partial reprint of "Pickman's Model", but only because it reproduces part of its appearance from Pleasure No. 3, together with parts of four other magazines from the same stable. Only the first page of "Pickman's Model" is printed here (numbered as p.8), yanked out of context from its earlier appearance in Pleasure No. 3. Annual Five Star Special seems to have been a rip-off compilation of other mags, where the text was reproduced willy-nilly in between the photographs without any regard for sense or sanity. Buyers would have found the beginning of Lovecraft's story only, with no conclusion and no explanation as to where the rest of the tale could be found.

Jack Reid's Treasure Chest Annual No. 2, another 'limited' edition numbered to 2000 copies, possibly appeared in 1967. In this issue, the pages of "Pickman's Model" that were not included in Annual Five Star Special (i.e. pages 9-10, 16, 17) are printed. Incredibly, the first page (numbered as p. 8 in the original Pleasure No. 3) is not included here – consequently anyone that picked up this Annual would have found the concluding portion of a horror story by Lovecraft – but would have been unable to make head nor tail of the story since it was missing its beginning! The Annual also includes portions of five other magazines, including a partial reprint of one called Gentleman's Choice (August 1966) in which pages 8-10 are a portion (only) of Chambers' story "The Repairer of Reputations".

I.C.A.'s Pictorial No. 1 (published probably 1967 or 1968) was designated a 'special collector's edition', this time 'limited' to 5000 numbered copies. The cover blurb states, "Only 60c buys 72 great pages featuring Australia's most beautiful girls". In this magazine, the further cannibalization of "Pickman's Model" continues. Interspersed amongst the pictorials are odd pages of the story – but oddly, the first page here has been reset; the other pages are printed in mutilated form and out of order. The resetting makes one wonder whether "Pickman's Model" was perhaps reset in its entirety and printed complete in yet another of Reid's magazines, only to be cannibalized anew for its incomprehensible printing in Pictorial No. 1.

It seems clear that John Howard Reid was simply using the horror material that he had pirated from Magazine of Horror to fill up space in his girly magazines, without any regard for copyright, or indeed for the reader's sensibilities (should a peruser of the magazine have actually tried to read the stories!). The print material was simply filler to increase the page count of the magazines, which presumably the buyer would skip over, having purchased what was primarily a picture magazine of softcore 'cheesecake' photographs.

Sydney collector Jock McKenna was an early subscriber to Arkham House and for many years avidly collected any reference to Lovecraft in all media. He obtained the above information but was led to wonder how many others of Reid's magazines may have contained Lovecraft stories (or parts thereof).

We will probably never know, as I know of no complete collection of these ephemeral girly magazines (though if I can be bothered, I may one day research the libraries at Sydney University and at the State Library of NSW to see if further light can be cast on this matter). It may well be that only "Pickman's Model" was 'published' by Reid, hacked up and butchered throughout various of his cheesecake magazines in the mid to late sixties. A sorry episode, which forms a curious footnote to the bibliography of Lovecraft's few appearances in Australian print publications.

## **"THE BITTERNESS OF ALIENAGE": ON H.P. LOVECRAFT'S "THE OUTSIDER"**

**By Leigh Blackmore**

**[3120 words 11/02; 04/03]**

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The story commences with a quotation from a poem of Keats (Eve of St Agnes). This quotation, while it sets Lovecraft's literary precedents to some extent, seems very conventional in its mention of "witch, and demon, and large coffin-worm" and I am unsure of its aptness for this story.

Lovecraft scholar S.T. Joshi has pointed out on several occasions (1) that the opening of the story is a startlingly close pastiche of the first four paragraphs of Poe's "Berenice". Poe's tale commences "Misery is manifold. The wretchedness of the earth is multiform" and its narrator, Egaeus, lives in the "gloomy, gray hereditary halls" of his family where "the recollections of my earliest years are connected with that chamber, and with its volumes".

Yet overall, while "The Outsider" is clearly a homage to Poe, the influence seems to derive not just from "Berenice" but rather from impressions Lovecraft formed from an amalgam of Poe's tales. This influence has been examined in a variety of essays by other hands (2); it is important to mention here, though in this essay I primarily want to look at the use of language in the story, and to reflect on some interpretations of the tale's climax.

The first word of the story is "Unhappy". Lovecraft's use of such an opening immediately declares his debt to Poe, as well as establishing the sonorous tone appropriate to the tale he has to tell. The first phrase, "unhappy is he" is a poetic (Burlinson refers to it as "syntactically inverted" (3)) and portentous-sounding one. It is mirrored in the opening phrase of the second sentence, "wretched is he", a typical example of the way in which Lovecraft would amplify his conceptions by running variations upon an initial concept. Within the first paragraph the unhappy tone is reflected in the use of "fear and sadness", "lone hours", "dismal", "sere memories".

The opening sentence, "Unhappy is he to whom the memories of childhood bring only fear and sadness", is also a typically declamatory philosophical statement. This is a technique Lovecraft used often in his tales – one thinks of "Life is a hideous thing" (the opening of "Arthur Jermyn"), "The most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents" (the opening of "The Call of Cthulhu") and others. It is another technique Lovecraft borrowed from Poe, who used it in such tales as "Murders in the Rue Morgue", "The Mystery of Marie Roget", and "The Premature Burial".

### **"A Chaos of Echoing Images"**

The language early in the story foreshadows or 'mirrors' the events at the end of the story. Mirroring or doubling is used as early as the phrase in paragraph 2, of the castle, that it was "infinitely old and infinitely horrible". These mirrorings or doublings are especially appropriate in a story whose climax will come with the narrator beholding his form in a mirror. This doubles the irony of the narrator's statement "My aspect was a matter equally unthought of, for there were no mirrors in the castle...", for the castle is in fact full of verbal mirrors – at least in the retrospective telling of the tale by the narrator.

Alliteration is an important device, which Lovecraft employs uses to add resonance to the tone of his story. Note "grotesque, gigantic" in the second sentence, and how in the third sentence the unnamed narrator refers to himself as "the dazed, the disappointed; the barren, the broken". In the second paragraph, "crumbling corridors", "terrible trees". p. 12, paragraph 3: "shadowy solitude"; p. 13 "eerie echoes", "odious oblong boxes". (In the latter, "oblong boxes" is itself a reference to Poe's tale of that name, and a tip to the knowing that this tale is in the Poesque tradition).

These alliterations lend a strong cadence to the writing. Other examples are "as simple as it was stupefying" (p. 14 para 3), "decked and diversified" (p. 14 para 3), "spire gleamed spectrally" (p. 14 para 3), "perceive the presence" (p. 16 para 1), "uttered...ululation" (p. 14 para 1), "full, frightful vividness" (p.14 para 1), "inconceivable, indescribable" (p. 14 para 1), "unclean, uncanny, unwelcome" (p. 16 para 2), "decay...and dissolution" (p.14 para 1), "feeble effort towards flight" (p. 16 para 3), "hideous hollow breathing" (p. 16 para 3), "balm as well as bitterness" (p. 17 para 3), "swiftly and silently" (p. 17 para 3),

We may note the repetition/doubling of "to me – to me", and in paragraph 3 the rhyming of "rats and bats".

The second paragraph again opens with poetic word order – not “I don’t know where I was born” but “I know not where I was born” – the portentous, literary, bookish expression is quite appropriate for this character who has spent so many hours alone amidst “maddening rows of antique books”.

The protagonist’s mental state is indicated by the use of adjectives which describe his surroundings – “maddening” rows of books, “shockingly aged” nurse-being, etc. Note the word-pair rhyming in paragraph 3 of the nurse-being “shockingly” aged but “mockingly” like myself.

“Maddening” and “shocking” occur again on p.15 where the narrator reaches the castle; the castle is “maddeningly familiar” and the cries of the revelers as they flee when he enters are “shocking”.

The narrator is again “dazed” when he enters the castle and the revelers flee.

Lovecraft used transferred epithet as in p. 12 paragraph 2 – “dark mute trees”. Trees do not normally speak, so calling them mute is strange – except that this enhances what the narrator says of himself, that “although I had read of speech, I had never thought to try and speak aloud”. The first and last sound that he ever utters is the “ghastly ululation” that he utters on perceiving his own reflection, so he never learns to speak. Another transferred epithet (pointed out by Burleson) is (of the tower) “that concave and desperate precipice”. (Of course, it is the narrator who is desperate, not the precipice itself).

Another philosophical statement comes with p. 12. paragraph 3: “it were better to glimpse the sky and perish, than to live without ever beholding day”. Another, p. 14: “Most demoniacal of all shocks is that of the abysmally unexpected and grotesquely unbelievable”. Perhaps Lovecraft lays on the word “grotesque” a few times too often.

The tower he climbs is repeatedly referred to as “black” and “ruined”. It would be tempting here to make an analogy to the Blasted Tower, the 16th Trump Card of the Tarot, except that (to my knowledge) Lovecraft had no acquaintance with this symbolism.

Again, we have the recurrence of doubled phrases: “ghastly and terrible was that dead, stairless cylinder of rock...But more ghastly and terrible still was the slowness of my progress” (p. 12, paragraph 4).

We may also note the importance of memory and amnesia to the tale. The philosophical statement that opens the tale is about memory. The narrator emerges from underground and walks across the countryside “with a sort of fearsome latent memory”. The climax of the tale involves “a single and fleeting avalanche of soul-annihilating memory” which leads to the protagonist to say “I knew...”, “I remembered...and recognized...” (the latent memory becoming fully manifest). But then the balm that exists in the universe is “nepenthe”, which is to say forgetfulness, for he immediately forgets that terrible truth which has come crashing down upon him: “In the supreme horror of that second I forgot what had horrified me, and the burst of black memory vanished in a chaos of echoing images”. So forgetfulness is a merciful thing – an echo of the sentiment “which the merciful earth should always hide”. Then follows a coda, which ends the tale.

The “echoing images” evoke both the reflections of the mirror, and the echoing of the castle rooms in which he has always lived. And of course, the realization/remembrance that crashes down on him is virtually simultaneous with that great ululation or scream that he utters – a scream that undoubtedly also physically echoes through the chamber in which he finds himself.

Note the contrast between the “noiseless rats, bats and spiders” of his original subterranean realm, where all is silence, and the screams of the revelers when he surfaces, to which is added his own scream. Lovecraft is skilful in his use of language to mark the protagonist’s transition from a realm of silence to one of speech.

The narrator has managed to forget the source of his horror; but the realization remains with him that he is “an outsider; a stranger in this century and among those who are still men”. The word “still” in the last phrase is of course an indication that he was once a man, but is no longer. He says, “yet in my new wildness and freedom I almost welcome the bitterness of alienage”. That “almost” is significant to the emotional resonance of the story, for it hints that there is still some awareness of what he was before, and lends the tale a poignant quality.

It is of course significant that in climbing the tower he emerges in a graveyard – for nothing else can surely be implied by the mention of “marble slabs and columns ...overshadowed by an ancient stone church”. Thus, in some obscure fashion his ‘life’ before he emerged on the earth above was a ‘death-in-life’

### The Influence of Poe.

Lovecraft at one time considered “The Outsider” one of his best tales, though later he revised this opinion, referring to its “baroque and windy rhetoric” and to the fact that it represents his “literal though unconscious imitation of Poe at its very height”. (4)

Lovecraft had first read Poe at eight years of age (i.e. in 1898). The influence of Poe is highly discernible in Lovecraft’s work, from his early weird verse such as “Despair”, “Nemesis” “Eidolon” and so on, through to various tales from “The Beast in the Cave” (1904) onward – “The Alchemist” (1908), “The Tomb” (1917 – one of his most Poe-esque tales), “Dagon” (1917), “The Picture in the House” (1920), “The Hound” (1922) “Cool Air” (1926) and later, “At the Mountains of Madness” (1931).

He also wrote, of the idea of publishing a book of his stories, “as for a title – my choice is “The Outsider and Other Stories”. This is because I consider the touch of cosmic outsidership – of dim, shadowy non-terrestrial hints – to be the characteristic feature of my writing”. (5)

One might ask how, if the narrator has never learned to read, to write, or to talk – for his only utterance according to the tale is his allusion upon realising that he is looking in a mirror – how it is that he can relate the tale at all? Is this a self-contradiction of the story? Perhaps we are to take the tale as it is related to us as being transmitted ‘mentally’, for the narrator can surely think, and is intelligent due to all his book-learning, despite the fact that he has no language, no voice in which to tell us his story.

Joshi, following George Wetzell, cites Hawthorne’s “The Journal of a Solitary Man” as a possible source for “The Outsider’s central idea”, based on a passage in which a man parades upon the busy Broadway street in his shroud. (6) This is credible; yet I have always been irresistibly reminded by the scene in which the revelers, the “oddly dressed company” in the castle scatter and flee from the entrance of the ‘Outsider’, of the scene in Poe’s “Masque of the Red Death” in which Death stalks through the revelers in Prince Prospero’s castle.

Consider what Poe says of the masked figure that appears at midnight: “the figure was tall and gaunt, and shrouded from head to foot in the habiliments of the grave. The mask which concealed the visage was made so nearly to resemble the countenance of a stiffened corpse that the closest scrutiny must have had difficulty in detecting the cheat...His vesture was dabbled in blood – and his broad brow, with all the features of the face, was besprinkled with the scarlet horror”. (7)

The correspondence is not exact – Poe’s “mummer” walks with “deliberate and stately step”, “with solemn and measured step”, whereas Lovecraft’s “Outsider” is “almost paralysed” and makes “a feeble effort towards flight; a backward stumble” after the revelers have fled by the sight of the monstrosity he will later realise is his own reflection. In Poe’s tale, Prospero tries to seize the figure of the Red Death, but dies; but the other revelers do seize the figure, and “gasped in unutterable horror at finding the grave cerements and corpse-like mask...untenanted by any tangible form”. The revelers in Poe’s tale do not flee (although earlier “the vast assembly, as if with one impulse shrank from the centres of the room to the walls”) but now drop in their tracks, “in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall”. (Note the ‘syntactic inversion’ of “died each”). Whereas Poe’s revelers all die, in the Lovecraft story they escape alive.

One could also note that Poe’s figure of the Red Death is a powerful avatar of death itself, a personification of the Plague who brings death and destruction, whereas Lovecraft’s “Outsider” seems to be a victim, whose appearance at the hall of revelers figures primarily a profound self-revelation hinging on the nature of his own identity.

However, the overall resemblance of the scenes as set-pieces, with their respective throngs of revelers being disrupted by spectral and ghastly figures representing death-like qualities (Lovecraft’s Outsider is “the ghoulish shade of decay, antiquity and dissolution”) is so strong as to suggest that Lovecraft was hugely influenced in his composition of the last half of “The Outsider” by this particular Poe story. At the very least, Lovecraft recognised “Masque” as one of Poe’s tales which “owe as much of their power to aural cadence as to visual imagery” (8), and this surely influenced his own attention to cadence in “The Outsider”.

The Red Death, more specifically, is a pestilence that has been stalking the countryside. Perhaps “The Outsider” then can be also considered a type of pestilence who breaks in upon and disrupts the “merry” proceedings within. “The Outsider” could almost be considered a mirror of the Poe story – told from the point of view of the deathlike Outsider himself, whereas the Poe tale is told from the point of view of those within the castle, those who seek to lock out and avoid the pestilence by losing themselves in their gaiety and decadent revels.

Joshi has said “The similarity of conception in “The Masque of the Red Death” and HPL’s “The Outsider”...is too obvious for comment”. (9) He will forgive me, I hope, for dwelling on it here, for believe the comparison may not be as obvious to all as it is to Joshi!

We may note Poe’s use of alliteration in “Masque of the Red Death”, e.g. “glare and glitter”, “piquancy and phantasm”; though it seems Lovecraft has outdone him in this department.

The Outsider is, in more than one sense, a voyeur. He does not speak, but takes in everything through sight (and hearing). On approaching the castle with the revelers, his position is momentarily maintained and made clear, for he observes them through the frame of the window – he is both literally and figuratively ‘outside’. This undesirable position is irrevocably shattered when he crosses through the frame and enters the observed situation – the ‘inside’. The ‘inside’ cannot tolerate his presence – his very existence is an affront to the order of that realm. His ultimate act of voyeurism is to behold that hideous ‘Other’ (and note the framing effect of the golden arch, as though once more he is looking through a window at a figure) and which he recognises too late as himself.

“The Outsider” is a meditation on identity and self-knowledge. Donald Bursleson has shown (10) how fraught with difficulty are questions of the Outsider’s identity. As Bursleson points out too, the revelers are fleeing from themselves, in the sense that they see in the Outsider’s “bone-revealing outlines” what they themselves will one day become. The Outsider is an unwelcome revenant, the “death’s head at the feast”.

The text is also “self-subverting” as Bursleson has demonstrated, laced with paradox and variable conclusions to be drawn about “self” and “other”, “insiderness” and “outsiderness”.

In common with many other Lovecraft stories, the climactic revelation irrevocably alters the protagonist’s understanding of his place in the cosmos at large, and this revelation is so stupendous that it threatens to shatter sanity, resulting in a flight mechanism, a desire to escape the unwelcome (“soul-annihilating”) truth. This reaction is again typical of many Lovecraft narrators – in “The Call of Cthulhu” it is speculated that if the truth became known mankind itself would “flee to the safety of a new dark age”. And so in “The Outsider”, with its relatively circumscribed sphere of events, we have an outline of the vision Lovecraft would later employ in his tales on a grander cosmic scale.

Notes.

1. Joshi, HP LOVECRAFT p. 45 and A SUBTLER MAGICK p. 86.
2. See: Buchanan, Carl. 'The Outsider' as a Homage to Poe". Lovecraft Studies, 2 (Spring 1980); Fulwiler, William "Reflections on 'The Outsider'. Lovecraft Studies, 2 (Spring 1980); Mosig, Dirk W. "The Four Faces of 'The Outsider'" Nyctalops 2, 2 (July 1974).
3. Burleson, p. 63
4. Lovecraft, SL III, p. 379
5. Writing to Farnsworth Wright, Dec 22, 1927; Arkham House transcripts; LORD OF A VISIBLE WORLD p. 203.
6. Joshi, HPL: FOUR DECADES OF CRITICISM p. 86-87).
7. Poe, POETRY AND TALES p. 489
8. Lovecraft, ANNOTATED SUPERNATURAL HORROR IN LITERATURE p. 45
9. Joshi in Lovecraft, ANNOTATED SUPERNATURAL HORROR IN LITERATURE p. 94
10. Burleson, LOVECRAFT: DISTURBING THE UNIVERSE pp. 56-66.

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## **DON BOYD (1945-99): AN APPRECIATION**

**By Leigh Blackmore**

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1300 words

I was saddened indeed to hear of the recent passing of Don Boyd, one of the most generous souls in local fandom.

I first met Don in the early eighties, when he was publishing the magazine known sometimes as Futuristic Science, sometimes as Australian Futuristic Tales and at other times by slight variants of those titles. He gave me free ad space in his magazine for a venture I was then trying to get off the ground, under the cumbrous title of the 'HP Lovecraft Bio-Bibliographic Centre". That ad brought me in contact with several contacts that were fruitful and long lasting for me. .

Don was a fellow self-described 'Lovecraft nut'; one of his first actions in our friendship, apart from making continual leering jokey references to the evil Plateau of Leng, and introducing me to some of his Lovecraftian colleagues such as Keith Rex and Phil Jackson, was to present me with one of his handcrafted Cthulhu statuettes. He lovingly made these models with rubber moulds and plaster and imaginatively used found objects, such as chicken claws, and leaves for the wings of the creature. The first model, (later known as 'Mark I', because he kept refining the Cthulhu in different versions over the years) reposed proudly on top of my bookshelf for years - and still does, a crouching be-tentacled thing (originally painted gold, which, Don knew, would gradually oxidise to an appropriately ghoulish green) that captures in Don's own conception the essence of Lovecraftian horror. Later there was a Mark 2 model, and in 1995, when I set up Dymocks SF & Fantasy store, Don donated a Mark III model Cthulhu which we displayed in the shop for a long time and which drew many admiring (or on occasion, puzzled) comments from customers. Don ever asked any recompense for these sculptures which brought delight to the hearts of Lovecraftians who had always craved to own a physical representation of Lovecraft's most eldritch Old One. Those Cthulhu statuettes of his, few and limited edition though they were, found their way into the collections of many horror fans that I know of. Indeed, I was recently at the wedding of my friend Charles Whateley, where one of Don Boyd's unique & fiendish Cthulhu sculptures reposed proudly in the window-bay behind the happy couple while they were joined in (un)holy matrimony. Don didn't know about this incident, but surely would have been tickled by it.

Don (who worked, I understood vaguely, on newspapers) gave me invaluable advice on computer technology as related to printing when *Terror Australis* magazine was in its infancy. He was a regular attendee in the late eighties at meetings of the Gargoyle Club, the Sydney-based horror society, and would always have some amusing horror gizmo that he'd picked up somewhere to bring to the meetings. He was definitely a character. One of his longest-lived passions was the hunt for mythical creatures such as the Yowie & Bigfoot, and Futuristic carried articles by famous Yowie-hunter Rex Gilroy. In *Terror Australis* days, he took delight in writing in to us about a real swamp he'd discovered in Sydney (map included). Later, when Don would drop in to Dymocks over the last few years to yarn about his exploits, he used to smile a quietly wicked smile about the furchies he sent off to American UFO mags giving them 'true' information about sightings of prehistoric lizard creatures that were supposed to be locatable in our rivers and swamps, and of Bigfoot-like creatures out in the bush.

Don of course, was the self-effacing almost-silent partner behind many years of local small press publishing, most notably in his association with Rod Marsden and *Prohibited Matter* magazine. In the pages of this and other magazines, and in anthologies like *DEEDS OF DOOM* (Galley Press, 1994), he published his many horror and sf yarns. He was a prolific and inventive writer, with an ironic sense of humour and a great love for the old pulp traditions (had he been born in the US in the thirties, he would undoubtedly have written for *Weird Tales* or *Astounding Stories*), and used to tell me with great pride of his techniques of continuously cannibalising old stories he'd written to suit new markets.

His story "Am-mit, Eater of the Dead" is but one example of many that could be cited that reflects both his research (in this case, his in-depth knowledge of the ritual intricacies of the Papyrus of Ani, often known in English as *The Egyptian Book of the Dead*) and his rollicking style; this tale would not look out of place beside one of Robert Bloch's classic Egyptian-themed horror stories of the thirties. Don also grasped Lovecraft's technique of pseudo-authenticity; I myself (enthusiastic Aegyptophile and practitioner of Egyptian magic as I am) had to look up several of the evil gods mentioned in this tale (for instance, 'loathsome Am-khaibitu, the eater of shades' and 'Set-gesu, the crusher of bones') to be sure that they were not really part of the Egyptian pantheon, but creations of Don's fevered imagination. All his tales reflect his quirky sense of humour and his wide-ranging interest in everything from ancient history through to modern developments such as genetic engineering & nanotechnology.

He was also a big fan of screenwriting and often used to urge me to drop story writing and try to write screenplays. He had the rationale and the mathematics of potential profit of selling material to the Hollywood studios all worked out. Don also made friends in the comics scene and the amateur filmmaking scene, as well as the local horror-writing milieu. More than anything perhaps, he was person whose enthusiasm for his favoured subjects could bring other people together.

He had a rarely dwelt on but apparently sincere spiritual side as well, and I had several conversations with him regarding esoteric matters, such as his interest in nineteenth century occultist Emmanuel Swedenborg (he refers to this in his note in *DEEDS OF DOOM*) and in magick and Aleister Crowley. I must say I did sense that these characters fascinated him as much as potential story material as for any other reason; but isn't that true of any writer? Don was a unique combination, with his interest in both the spookiness of horror and the Hugo-Gernsback sense-of-wonder of science fiction. Again in *DEEDS OF DOOM*, he confesses as one of his goals to own and fly a Moller-400 aircraft. At times I have pictured him as a slightly crazed airman in the Indiana Jones tradition, piloting such an antique aircraft over the trackless wastes of Asia, in search of the strange and terrible - or trekking to the Great Sandy Desert in WA to find Lovecraft's buried city from "The Shadow Out of Time". He was the type of guy that could have done it for real.

Don was, ironically, both gregarious and a loner, too fiercely independent to tell any of his friends that he was struggling with a brutal cancer for the last three years of his life. The circumstances of his death are a sad reminder of how we don't always know each other as well as we could or should. I will remember Don fondly as a warm-hearted and generous individual; one of the all-too-rare good guys. I sincerely hope that some enterprising small press publisher sees fit to gather up Don's many stories into a memorial volume; his writing was sheer entertainment, and his enjoyment of the sf and horror genres always comes across on the page; a book of his tales (how many lie yet unpublished amidst his papers?) would be well-deserved. And let's hope that somewhere he's flying the otherworldly equivalent of that much-dreamed-about Moller-400 plane, and cackling in that dryly-maniacal way of his. May Great Cthulhu bless and keep him.

## **HERMETIC HORRORS: WEIRD FICTION WRITERS & THE ORDER OF THE GOLDEN DAWN by LEIGH BLACKMORE**

10998 words

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"When shall the stars be blown about the sky,  
Like the sparks blown out of a smithy, and die?  
Surely thine hour has come, thy great wind blows,  
Far-off, most secret, and inviolate Rose?"

-- W.B. Yeats, "To the Most Secret Rose"

INTRODUCTION: BRIEF BACKGROUND TO THE GOLDEN DAWN

The Hermetic Order of the Golden Dawn, a magical order which flourished in England at the turn of the century, is one of the most

influential organisations in recent history to have had an effect on western magical beliefs and practices. The Golden Dawn sprang into being in 1887 in England, primarily due to the efforts of S.L. Mathers and his wife Moina, who claimed to have received their charter from adepts in Europe. (Investigations of the European origin of the teachings of those adepts lead inexorably back into the misty byways of Rosicrucian, Illuminati and Freemasonic history on the Continent.)

The GD later split into several major factions - the first around 1900 when Mathers' support of Crowley alienated the rest of the GD (Crowley would go on to form his own magical orders, the *Argentum Astrum* [A.A.] or Order of the Silver Star, and later still, his own branch of the German-based occult order, the *Ordo Templi Orientis*.); and later, around 1903, when the original GD for all intents dissolved, splitting into two principal factions, being those under the leadership of A.E. Waite (who wished to lead the Order in a mystical direction) and of W.B. Yeats (who wished to retain the GD's original emphasis on practical ritual magic).<sup>1</sup> Yet a third incarnation of the order - the *Stella Matutina* - operated under the leadership of Dr R.W. Felkin. The Order proper tailed off amidst hostilities and confusion about 1923, following which various splinter groups formed by GD members and adepts have carried it through to the present day. (Colquhoun's *SWORD OF WISDOM* is an excellent source for those who wish to trace the major offshoots and branches of the various post-GD magical groups).

Much of the ritual of the Golden Dawn 'in the Outer' has been published in readily-accessible form; yet there still remain many vagaries and uncertainties about the Order, not least with regard to exactly who its members were, and how deeply or lightly certain members were involved in the actual magical practices of the Order. This vagary is an inseparable component of a society which by its very nature was (especially in regard to its interior or 'inner' membership) secret.<sup>2</sup> The complex shroud of myth which surrounds the events and personages of the GD still requires much elucidation. Most published accounts focus primarily on the principal figures who played a role in its founding and turbulent history: S.L. Mathers, Wynn Westcott, W.B. Yeats, A.E. Waite and Aleister Crowley. Of these men and their machinations in the sometimes bitter power play which constituted so great a part of the Order's history, so much has been written elsewhere (especially of Crowley) that space here does not permit a detailed retelling.<sup>3</sup>

My main purpose here is to assemble and try to clarify the evidence regarding various writers of weird fiction whose names have been linked, at one time or another, with the Order of the Golden Dawn. The connection - an intriguing one - is aptly summarised by Kenneth Grant:

"the facts of magic and mysticism have often been presented in fictional guise, although it is rarely realised that a definite body of occult doctrine lies at the heart of such literature. For the past hundred years a consistent outpouring of magical knowledge has been effected very largely through this medium, because since the decay of organised religion and the loss of the faculty capable of accepting natural truths, fiction has increasingly become the vehicle for conveying that spirit of wonder which is atrophying in people."<sup>4</sup>

Some of these literati were indubitably members of the Order, even if at a lesser level than Crowley, Mathers, et al; for others there is some evidence to suggest links, but no conclusive proof; and for several writers whose names have been put forward, there is little or no evidence at all.

The work which gives the longest list of names of horror writers supposedly connected with the Golden Dawn is Les Daniels's book *LIVING IN FEAR*.<sup>5</sup> His chapter 5 "The Golden Dawn: A Secret Society," appears at first sight to be a substantial discussion of horror writers 'enlightened' by the Golden Dawn. According to Daniels, among these:

"are the distinguished Irish poet William Butler Yeats, as well as such important tellers of terror tales as Arthur Machen and Algernon Blackwood. To these can be added, with varying degrees of certainty, the names of such writers as Sax Rohmer, Lord Dunsany, G.K. Chesterton, H. Rider Haggard, Talbot Mundy, and even, according to one source, Bram Stoker. A list like this suggests that nearly every British author of the uncanny in this generation was initiated into the Order of the Golden Dawn."<sup>6</sup>

However, Daniels gives little evidence to support the inclusion of these particular writers in his list. He proceeds to discuss the history of the Order, and then to discuss the work of each writer, all under the vague assumption that the writers are either members of the Order or had some significant contact with it. His implication is that the Golden Dawn was a major motivating force behind a particularly productive period in horror fiction, the rituals of the Order being filtered into the public consciousness through the medium of fiction. To some extent he is correct, but the evidence for each writer's inclusion must be closely examined.

Another writer, Philip Shreffler, in his *H.P. LOVECRAFT COMPANION* includes Yeats, Blackwood, Machen, Rohmer, and Stoker as GD members; and adds yet another candidate, Robert Louis Stevenson.

In the course of his discussion, Shreffler suggests there "is a kind of peripheral connection between Lovecraft and the Golden Dawn in that several of his favourite weird fiction writers belonged to it."<sup>6</sup> That this connection is indeed only peripheral has been dealt with in my earlier article "Lovecraft as 'Occultist': An Exploration"<sup>7</sup>. Let us examine the available evidence for the writers mentioned by Daniels and Shreffler being connected with the Order of the Golden Dawn.

#### W.B. YEATS (1865 - 1939)

That esoteric ideas are integral to the work of William Butler Yeats is well known. His *ROSA ALCHEMICA*, *THE TABLES OF THE LAW & THE ADORATION OF THE MAGI* (1897) and *PER AMICA SILENTIA LUNAE* (1917) tell of his own esoteric imaginings and experiences, while *THE CELTIC TWILIGHT* (1893), *THE SECRET ROSE* (1897) and *STORIES OF RED HANRAHAN* (1897) are tales of the supernatural drawn from the Irish folk tradition.<sup>1</sup> Marshall Tymn's *HORROR LITERATURE* comments: "Yeats was an early practitioner of a peculiar kind of ghost story that fuses horror and ecstasy in a single intense moment of vision. Like Arthur Machen and Algernon Blackwood, who were his fellow members in the Order of the Golden Dawn, Yeats fills his stories with occult doctrines and diatribes, sometimes to a debilitating extent." <sup>2</sup>



Daniels makes the point that among all these literary figures: "it is somewhat surprising that...the one least associated with the bizarre should have been the least reticent about his occult experiences."<sup>3</sup> The occult nature of his work and the overtly dark vision that inspired it qualify him to be considered as a writer of the weird and fantastic, while his role in the founding of the Golden Dawn is so well-documented as to require no extensive coverage here.<sup>4</sup>

From R.A. Gilbert's *THE GOLDEN DAWN COMPANION* we can note a few essential facts more briefly - Yeats joined the Order in 1890 and used in the Outer order the motto 'Demon est Deus Inversus.' ('The Devil is the converse of God'). According to Torrens, his motto in the Inner order was 'Festina Lente'.<sup>5</sup> By May 1891 he had reached the grade of 40=50 (Philosophus) and by January 1893 the grade of 50= 60 (Adeptus Minor). He served as one of the seven Adepti Litterati, teaching lower members of the Order in Mystical Philosophy. In fact he headed the Order as Imperator of London's Isis-Urania Temple for some time, until his resignation in 1905.<sup>6</sup> Yeats, as well as being a conspicuously successful poet and dramatist (he made a living from his writings - no mean feat - and won the Nobel Prize in 1923), played a fundamental role in the running of the Golden Dawn throughout the major period in which it was operational. The Order is mentioned in some of his fictional and poetic works as 'The Order of the Alchemical Rose'. The Golden Dawn system of magic held his respect and interest for more than thirty years and it was, next to his poetry, (in his own words) 'the most important pursuit of my life'.

ARTHUR MACHEN (1863 - 1947) & ARTHUR EDWARD WAITE (1857-1942)

It would scarcely be possible to overstate Arthur Machen's deep interest in the occult. He pursued a lifelong interest in the mystical, focussing especially on investigations into the Grail legends and alchemy, and the metaphysical leaning of his work is inescapably indicated by the titles of a few of his best known fictional works - *THE GREAT GOD PAN*, *THE INMOST LIGHT*, *THE HOUSE OF SOULS*, *THE HILL OF DREAMS*, *THE GREAT RETURN*, *THE SECRET GLORY*, *THE GLORIOUS MYSTERY*. Ever a student of the obscure byways of history, his first published work was an exploration of the mysteries of Eleusis, *ELEUSINIA* (1881). It is his genuine and abiding interest in occult mysteries which lend to his horror fiction an intensity and conviction almost unparalleled in the literature.<sup>1</sup> Those of his *SELECTED LETTERS* which are addressed to A.E. Waite provide a fascinating glimpse into his preoccupation with the Celtic myths and other sources from which he wove his tales of mystery and ancient evil.<sup>2</sup>

Machen's involvement with the G.D. is also indisputable; he is known positively to have been a member. What remains unclear is the exact extent of his involvement, although this is inseparable from the story of his friendship with the scholar and mystic A.E. Waite. Machen (who in the G.D. took the name 'Frater Avallaunius') had met A.E. Waite in 1887 at the British Museum Reading Room, and there was between them a strong underlying sympathy and common interest in 'the Secret Tradition' which resulted in a friendship which continued for 55 years, broken only by Waite's death. Waite had joined the Golden Dawn in 1891 (his motto was 'Sacramentum Regis'), but it wasn't until eight years later that he persuaded Machen to join the Order. (He entered it on 21 November 1899 and he was, according to Gilbert, "the last member to sign under the old obligation.")<sup>3</sup>

Machen contributed to Waite's *STRANGE HOUSES OF SLEEP* (1906) and his *HIDDEN CHURCH OF THE HOLY GRAAL* (1909), and like Waite (its editor), contributed writings to the occult journal *THE UNKNOWN WORLD* (11 issues published 1894-95). Waite also penned some fantastic fiction such as *THE QUEST FOR THE GOLDEN STAIRS*, as well as many volumes of poetry, in addition to his prodigious output of occult treatises.<sup>4</sup>

Machen corresponded with Waite throughout the pre-World War I period when Waite controlled the Independent and Rectified Rite, (a branch of the GD that reflected his own mystical philosophy); and beyond, continuing through the period when Waite founded (1915), on the wreckage of the old G.D., his mystical order the Fellowship of the Rosy Cross. According to Gilbert, "Waite's creed was difficult to comprehend and Machen was not alone in finding it confusing"<sup>5</sup> Their relationship however continued to revolve around mystical matters up until Waite's death in May 1942.

Machen is known to have been present at the Second Convocation of the Order in April 1904.<sup>7</sup> By the Second Convocation he had reached the degree of 30 = 80 (Practicus)<sup>8</sup> and he persuaded his wife Dorothy Purefoy Machen (Order motto 'Pura Fides') to join. According to a note in *SELECTED LETTERS* "she entered Waite's branch of the G.D. (the Independent and Rectified Rite) on 24 September 1904, but was never a very active member"<sup>9</sup>

Machen's involvement with the Order is probably the best documented of all those weird fiction writers who have been linked with the occult group. It is mentioned by Pauwels and Bergier in *THE MORNING OF THE MAGICIANS*, although their interpretation is far too suggestive given the sketchy nature of the surviving records. Part Two, Chapter Three of their popular and influential (but infuriatingly unreliable) book dwells at length on Machen's visionary and mystical style of writing and the extent to which this was probably due to his involvement with the Golden Dawn.<sup>10</sup> It could never be argued that Machen was not a mystic; for unlike HP Lovecraft (who did not espouse occult theory though his fiction draws heavily on occult lore), Machen made no secret of his belief in unseen powers and spent his entire life and all his artistic energies in pursuit of them.

It is tempting, therefore, to conclude (as many have done) that his fiction was an attempt to set down or to reveal to the public, mysteries he was privileged to behold. Kenneth Grant is one writer who sees Machen as an adept who:

"in modern fictional fantasies designed ostensibly to while away a few hours...(has) approached more closely the real secret of magick and of creative consciousness which involves the use of the kalas...In several stories...he introduces the theory of Protoplasmic Reversion. This signifies a process of return to the primal elements. Man is described as descending through the stages of this reversion until the human tabernacle melts into the amorphous slime from which it originally emerged. In the story entitled 'N', Machen suggests that this primal state is equivalent to the protoplasm described by William Law (1686-1761), the disciple of Boehme".<sup>11</sup>

Despite Machen's undoubtedly genuine interest in occult matters, however, there is every indication that he regarded his involvement

with the G.D. rather lightly, and even that he had some contempt for some of its other prominent members<sup>12</sup> (though not for Waite, who features in Machen's THE THREE IMPOSTORS under the guise of 'The Young Man in Spectacles'). The main researchers of the Golden Dawn's history hold this opinion. Machen would probably have appreciated the tongue-in-cheek approach of Robert Anton Wilson, who deals with Machen's involvement with the Golden Dawn in his highly entertaining novel-cum-occult-in-joke MASKS OF THE ILLUMINATI<sup>13</sup>. Gilbert says:

"Arthur Machen was little influenced by the Order. His stories of spiritual horror were more concerned with the perversion of spiritual alchemy than with magic and were mostly written before he entered the Order. It is more probable that his awareness of a supernatural realm interpenetrating our world, often with malevolent intent, drew him into the Golden Dawn rather than his membership of the Order helped to develop these ideas within him."<sup>14</sup>

Such an awareness is typified by Machen's book HIEROGLYPHICS (1902), his longest foray into literary criticism, in which he sees the key attribute of great literature as 'the master word - Ecstasy'. Yet Machen's lighthearted attitude towards the GD is typified by his collaboration with Waite on a work called THE HOUSE OF THE HIDDEN LIGHT, MANIFESTED AND SET FORTH IN CERTAIN LETTERS COMMUNICATED FROM A LODGE OF THE ADEPTS BY THE HIGH FRATRES FILIUS AQUARUM [Machen] and ELIAS ARTISTA [AE Waite] which Gilbert refers to as 'a mock-serious correspondence relating to an Occult Order.'<sup>15</sup>

According to the Machen scholar Wesley Sweetser, this work is one of several which Machen wrote in a spirit of hoax. Sweetser says:

"During the 1920's when the temper was one of wild enthusiasms, Machen caught on among the occultists...Machen was careful not to offend this body of readers...acting the role of the adept while secretly treating the whole matter as a delightful game. In fact, his works are studded with occult references that he picked up in the cataloguing trade..."<sup>16</sup>

For Machen to reach the fourth grade of the Order, that of Practicus, it was evidently necessary for him to pass through the same involved rituals that other adepts would have experienced, and to absorb a certain amount of prescribed occult knowledge. Yet Ellic Howe's authoritative work on the history of the Order refers to Machen only briefly - "He was 30=80 and hence a relatively unimportant member of the Outer Order in 1900."<sup>17</sup> Colquhoun says that "When Waite seceded, Machen went with him, changing his motto to 'Filius Aquarii' ('Son of Aquarius')."<sup>18</sup>

The most compelling proof that Machen was involved in the Golden Dawn comes from his second autobiographical volume THINGS NEAR AND FAR (1925). Yet this passage also contains material indicating that Machen held a rather low opinion of the Order (which he faintly disguises by referring to it as the Order of the 'Twilight Star'):

"I must confess that it did me a great deal of good - for the time. To stand waiting at a closed door in breathless expectation, to see it open suddenly and disclose two figures clothed in a habit that I had never thought to see worn by the living, to catch for a moment the vision of a cloud of incense smoke and certain dim lights glimmering in it before the bandage was put over the eyes and the arm felt a firm grasp upon it that led the hesitating footsteps into the unknown darkness; all this was strange and admirable indeed: and strange it was to think that within a foot or two of those closely curtained windows the common life of London moved on the common pavement..."

But as for anything vital in the secret order, for anything that mattered two straws to any reasonable being, there was nothing of it, and less than nothing. Among the members there were, indeed, persons of very high attainments, who, in my opinion, ought to have known better after a year's membership or less; but the society as a society was pure foolishness concerned with impotent and imbecile Abracadabras. It knew nothing whatever about anything and concealed the fact under an impressive ritual and a sonorous phraseology. It has exercised no real scrutiny into the characters of those whom it admitted."<sup>19</sup>

Even the well-researched works on the Order such as Gilbert's and Howe's, though they quote Machen's allegations of the Order's apparently fraudulent beginnings in a mythical story derived from Bulwer Lytton's novel ZANONI<sup>20</sup> do not reproduce the comments made in the passage quoted above. Gilbert does admit that THINGS NEAR AND FAR reveals that "to many members the Outer Order gave little enough anyway; Arthur Machen's experience of it was not entirely untypical."<sup>21</sup>

Machen's concluding remarks on the Golden Dawn are worth quoting again:

"I must say that I did not seek the Order merely in quest of odd entertainment. As I have stated in the chapter before this, I had experienced strange things - they still appear to me strange - of body, mind and spirit, and I supposed that the Order, dimly heard of, might give me some light and guidance and leading on these matters. But, as I have noted, I was mistaken; the Twilight Star shed no ray of any kind on my path."<sup>22</sup>

It is clear from these remarks that though Machen's involvement with the Golden Dawn is proven, its influence on him in terms of his horror fiction was incidental and virtually negligible. The only reference to the Golden Dawn in Reynolds and Charlton's biography of Machen bear out that "Machen always dealt rather frivolously with the Golden Dawn" and though he was briefly elated by joining the Order, "as 1900 advanced, however this elation wore off, and no occult secrets that the Golden Dawn possessed were capable of restoring it. Instead its meetings took on a phantasmagorical texture, which only augmented his feeling of insecurity."<sup>23</sup> The most that can probably be said of Machen's involvement with the G.D., in the words of Machen scholar Andy Sawyer, is that:

"Machen found in the rituals of the Golden Dawn an emotionally satisfying link to what he was also trying to achieve through his writing. Certainly the occult connections fit in with the idea of Writer as Adept which is central to THE HILL OF DREAMS...and other works."<sup>24</sup>

An apt summation of Machen's attitude to secret societies in general appears in a letter he wrote to A.E. Waite in 1905:

"The average secret society presupposes, as you yourself have said, that the initiator is, in a certain sense, superior to the initiated, superior, that is, because he possesses certain information which he imparts to the neophyte; who is, by this process, admitted into a circle of knowledge outside which (by the hypothesis) he stood, before his initiation. Now, imagine if you will, a society which makes no pretence of knowing anything which the outsider, the neophyte, does not know; which has no temple or circle to which admittance is given; which bids its members look within, & uncover, & remove, & Behold, Make the great Interior Entrance - from Within to Within, instead of from Without to Somebody Else's notion of Within". 25

In this, Machen's attitude could be said to have much in common with that of the automatic artist and pioneer of sigil magic, Austin Osman Spare (1886-1956) who, though he joined for a while Crowley's occult organisation the A.A. as a Probationer (1909), ultimately found its embrace unsatisfying to his own magical inclinations and separated again from it in order to pursue those inclinations through highly individualistic solo workings. (Machen and Spare are also profoundly connected by the themes of atavistic resurgence, obsession and ecstasy, which run as a consistent thread through all their work). 26

It would be interesting to know whether Machen and Aleister Crowley ever met. Crowley was certainly aware of Machen's fiction, for he owned a copy of the 1906 first edition of Machen's *THE HOUSE OF SOULS*. Colquhoun's book *SWORD OF WISDOM* reproduces the Crowleian inscription from this volume's flyleaf.<sup>27</sup> However, Crowley's *CONFESSIONS* contains only a passing mention of Machen, and that in terms of his literary work,<sup>28</sup> which supports the view that despite his membership, Machen never attained to any serious magical standing in the GD.

ALGERNON BLACKWOOD (1869 - 1951)

Algernon Blackwood is another writer whose membership of the Golden Dawn is a matter of record. Like Machen, he was by nature a mystic, and this is reflected in almost all his writings, macabre and otherwise. Somewhat like Aleister Crowley, he rebelled against the fanatical religiosity of his family (Plymouth Brethren) and (again like Crowley) became a convert to an occult variant of Buddhism. The similarities to Crowley continue: as well as having a formidable intellect and classical education, Blackwood was an enthusiastic traveller, mountain climber, and camper. Educated by the Moravian Brethren in the Black Forest, and at Edinburgh University, he went on to live and work in Canada and the United States. In 1891 he became a founder member of the Theosophical Society in Toronto. Not only did the long-lived Blackwood frequently appear on radio and television in his later career (making him probably the only GD member ever to be so much in the public eye) but he frequently contributed articles to occult magazines like *PREDICTION*. 1

Amongst his many works of fantasy and horror, *THE HUMAN CHORD*, *THE CENTAUR*, *THE BRIGHT MESSENGER*, *JULIUS LE VALLON*, *PAN'S GARDEN*, *INCREDIBLE ADVENTURES*, *THE WAVE: AN EGYPTIAN AFTERMATH*, *TONGUES OF FIRE* and *THE WOLVES OF GOD* all bear testament to his mystical leanings.

We know that Blackwood, having returned to London in 1899, joined the GD in 1900 and adopted the motto 'Umbram Fugit Veritas' ("Shadows flee the Truth"). So he joined the Order in its earlier magical state, prior to the time when Waite reconstituted it along mystical rather than magical lines. Like Machen, he was present at the Order's Second Convocation in April 1904, by which time he had reached the grade of 40=70 (Philosophus)<sup>2</sup> By July 1915 he had reached the Inner Order grade of 5=6 (Adeptus Minor) - but this was in A.E. Waite's Independent and Rectified Order, since Blackwood had followed Waite when the original Order had split.<sup>3</sup>

We are desperately short of detailed information on Blackwood's involvement with the Order.<sup>4</sup> He was evidently devoted to it over a lengthy period (ten-fifteen years) and was the only writer of those we are discussing (other than Yeats and Brodie-Innes) to reach a grade as high as 50=60. Gilbert considers that "the only certain case of the ideas and practises of the Golden Dawn moulding the whole work of an author is that of Algernon Blackwood."<sup>5</sup> (That there is no mention at all of his involvement in Blackwood's autobiography *EPISODES BEFORE THIRTY* is not surprising, since it covers only the years before he joined the Order)<sup>6</sup> but it is a cause for regret that he didn't record more about his impressions of what the GD meant to him.

Contrary to Gilbert, Ellic Howe considers the influence of the Order on Blackwood, and his on the Order, relatively unimportant:

"Neither Arthur Machen ('Avallaunius', I-U 21 Nov 1899 nor Algernon Blackwood ('Umbram Fugit Veritas' I-U 30 Oct 1900) was ever very prominent in the Golden Dawn and both joined when the Order's most interesting period belonged to the past."<sup>7</sup>

Perhaps in a measure equalled only by Machen amongst horror writers, Blackwood was a firm believer in occultism in the sense of appreciating the hidden mysteries that lie veiled behind the surface appearance of everyday reality. Many of his stories can confidently be said to be based on firsthand experiences, including rites that he had witnessed. His character John Silence, an occult physician/detective (a 'doctor of souls'), though having many qualities similar to Blackwood himself, we know to be based on a real-life member of the Golden Dawn other than Blackwood, known only by the initials M.L.W., from the dedication to Blackwood's *JOHN SILENCE: PHYSICIAN EXTRAORDINARY* (1908).<sup>8</sup>

Like Machen, Blackwood was renowned for his fiction before he joined the Order - but unlike Machen, who found the Order disappointing, it seems that Blackwood was inspired by his experiences and that these bore fruit in his later stories. Bleiler considers that "no-one else has come closer to expressing the ineffable, perhaps because (alone of major 20th century authors of supernatural fiction) he believed in and had sometimes experienced what he wrote about".<sup>9</sup>

Did Blackwood ever meet Crowley? It seems unlikely; Crowley was on the way out of the GD by the time Blackwood joined, and Crowley's *CONFESSIONS* do not mention him. I like to speculate, though, that Blackwood may have met Ninette (Fraux) Shumway, a Thelemic disciple who had Crowley's child while at the Abbey in Cefalu. My first edition of Blackwood's *DUDLEY AND GILDEROY* (Dutton 1929) bears the inscription: "Ninette, with best wishes from Pan, otherwise Algernon Blackwood, 1929". Ninette's true identity has not been established.<sup>10</sup>

## SAX ROHMER (1883 - 1959)

Rohmer is renowned as the creator of the Oriental villain Fu Manchu, who featured in a long series of novels from Rohmer's prolific pen. Mike Ashley mentions in WHO'S WHO IN HORROR AND FANTASY FICTION that Rohmer "became a member of the Order of the Golden Dawn."<sup>1</sup> The earliest reference to Rohmer as a member I can trace is in MORNING OF THE MAGICIANS.<sup>2</sup> Ellic Howe considers that in alluding to Rohmer in such a context, the authors were "adding to the G.D. mythology."<sup>3</sup> Another French work, by Serge Hubin, repeats the allegation.<sup>4</sup>

Gilbert also points out that the claim for Rohmer's membership is made in Humphrey Carpenter's book THE INKLINGS - "for which claim there is not the slightest evidence."<sup>5</sup> Torrens lists Rohmer as a GD member on the basis of a reference in Jean Overton Fuller's book THE MAGICAL DILEMMA OF VICTOR NEUBERG.<sup>6</sup>

Rohmer (real name Arthur Sarsfield Ward) was British-born, though resident in America in later life. The rituals of the Golden Dawn were largely indebted to Egyptian mythology, an area which fascinated Rohmer; his lifelong passion for it is evidenced in such works as his THE BROOD OF THE WITCH QUEEN (1918), TALES OF SECRET EGYPT (1918), GREEN EYES OF BAST (1920) etc. Others of his works are of serious occult interest - for instance the theosophical novel THE ORCHARD OF TEARS (1918) and the mystical play WULFHEIM (written approx 1925, published 1950); yet, this is slim evidence for connecting him with the actual GD. His non-fiction work, THE ROMANCE OF SORCERY (first published 1914), while an intelligent and informative study of various Magi including Apollonius of Tyana, Nostradamus, Dr Dee and Cagliostro, does not provide any autobiographical details; indeed, it makes no mention of the GD at all.<sup>7</sup> Yet the rumour of his involvement persists.

Peter Haining contends in THE MAGICIANS that the Golden Dawn was but one of the several esoteric societies of which Rohmer was a member,<sup>8</sup> and several sources infer that Rohmer belonged to a Rosicrucian order, and to the Theosophists, as well as to the GD. The one full-length biography of Rohmer says:

"Sax became a member of certain occult societies. One of these was The Hermetic Order of the Golden Dawn...Another member, ultimately disowned, was the notorious Aleister Crowley, whom Sax knew and disliked.

"Some of the things that Sax learned in these occult societies probably found their way into the stories, and here, obviously, is the source from which he obtained the idea of a secret brotherhood holding arcane knowledge, which he has used in such books as THE BAT FLIES LOW.

What specific things he may have learned is impossible to say. It is certain that he did a great deal of research and some practical experiment in this shadowy field, and never wholly ceased from doing so, but he found it impossible to keep up the strictly ascetic life said to be necessary to an 'adept.'

Ultimately, he left the societies, but kept their secrets faithfully. He never spoke of his memberships even to Elizabeth and it was not until after his death his connection with these societies became known."<sup>9</sup>

Van Ash's biography of Rohmer does make it amply clear that Rohmer was a serious and even profound student of the occult, one who probably (were it not for the necessity of earning a living by writing his fiction) would have devoted more time to occult pursuits, but who nevertheless still found time to practice magic, to use Tarot cards for divination, to experiment with astral projection (described in his article "Astral Voyages" first published in NASH'S MAGAZINE Sept 1935) and to write the introduction for APOLOGIA ALCHYMIÆ by Dr Watson Councill, the occultist reputed to have introduced Rohmer to various arcane societies.

There is some conflict here between what the historians of the GD tell us, and the assertions of Rohmer's biographer. Unless more evidence is brought to light, it may be difficult to decide whether or not Rohmer was really involved with the Golden Dawn. It seems unlikely also that he ever met Crowley.<sup>10</sup> Mike Ashley comments: "In the years since I did my WHO'S WHO I've long had doubts about Sax Rohmer's genuine involvement with the Golden Dawn. The problem seems to be how much someone may have become a genuine member and how much someone may have shown a sufficiently cursory interest to have become acquainted with leading personalities".<sup>11</sup>

## BRAM STOKER (1847-1912) and J.W. BRODIE-INNES. (1848-1923).

Stoker, best-known as the author of DRACULA, has frequently been suggested as a member of the Golden Dawn, for instance by his French biographer Antoine Faivre,<sup>1</sup> but there appears to be little hard evidence for this. THE PENGUIN ENCYCLOPEDIA OF HORROR AND THE SUPERNATURAL has this to say, in its entry on J.W. Brodie-Innes:

"he was an adept in the Golden Dawn and, as such, may have initiated Stoker himself...It is more probable however, that their friendship was the only connection between the two."<sup>2</sup>

Brodie-Innes, the author of the horror/occult novels such as THE DEVIL'S MISTRESS (1915; republished in the seventies in Dennis Wheatley's Library of the Occult series), FOR THE SOUL OF A WITCH (1910) and MORAG THE SEAL (1908) as well as non-fiction works such as SCOTTISH WITCHCRAFT TRIALS (1891) was a very active member of the Golden Dawn, being in charge of a temple at Edinburgh. He was Mathers' chosen successor. (Again, for detailed information on this, Ellic Howe's book is the essential source.) His order motto was 'Sub Spe' ('Under Hope').

Gilbert agrees with Howe: "Stoker (despite popular claims to the contrary) was never a member, but he was a friend of Brodie-Innes and they did discuss their mutual interest in the dark side of occultism."<sup>3</sup> In view of the fact that no reference to the Golden Dawn can be found in the major Stoker biographies, <sup>4</sup> it seems that he never actually joined the Order or had significant involvement with it. A recent

book on the Dracula myth supports this view (based primarily on Gilbert's view):

"It has even been claimed that Stoker was a member of the occult Hermetic Order of the Golden Dawn, whose ranks included W.B. Yeats. In fact, there is no evidence for this whatsoever, though Stoker was an acquaintance of J.W. Brodie-Innes who invited him on at least one occasion to a gathering of the 'Sette of Odd Volumes' (a bibliographical society) which discussed occult ideas." 5

It might be noted that the origin of the rumour that Stoker was a Golden Dawn member lies once again with Pauwels & Berger's *MORNING OF THE MAGICIANS*. Yet if we can disqualify Stoker as a candidate, J.W. Brodie-Innes certainly qualifies as a horror writer member of the Order. He joined in August 1890 and reached the grade of 50= 60. Richard Dalby notes in *HORROR: 100 BEST BOOKS* that "the scholar J.W. Brodie-Innes (Imperator of the Amen-Ra Temple, founded at Edinburgh in 1893), who studied witchcraft and occult Egyptian rituals, wrote to Bram Stoker in 1903 as soon as he had read [Stoker's] *THE JEWEL OF THE SEVEN STARS*:

'It is not only a good book, it is a great book...It seems to me in some ways you have got clearer light on some problems which some of us have been fumbling after in the dark long enough...' Few could have appreciated the hermetic and metaphysical insights more than Brodie-Innes."6

G.K. CHESTERTON, LORD DUNSANY, H. RIDER-HAGGARD, TALBOT MUNDY, ROBERT LOUIS STEVENSON,

These writers suggested by Daniels and Shreffler as Golden Dawn members seem to have had no connection at all with the Order. Certainly there is no record of their names in the membership lists, and their biographies contain no mention of the Order.

G.K. Chesterton's (1874-1936) nightmarish fiction includes *THE MAN WHO WAS THURSDAY* and the stories collected in *DAYLIGHT AND NIGHTMARE*. While he had a mystical bent of sorts he was, like Charles Williams, primarily a Christian (specifically, Roman Catholic) apologist and rhetorician. All in all, he is a farfetched suspect for Golden Dawn involvement. He reviewed Waite's mystical poetry antagonistically, 1 and was irrepressibly anti-Semitic2 - a most unlikely Qabalist.

Lord Dunsany (1878-1957) certainly contributed to occult journals like *PREDICTION*, as well as writing many mystical fantasies including *THE GODS OF PEGANA*, *THE BLESSING OF PAN*, *A DREAMER'S TALES*, *THE BOOK OF WONDER & THE KING OF ELFLAND'S DAUGHTER*. Dunsany was also a prolific playwright, and in the First World War period became a colleague of Yeats, for whom he wrote plays for the Abbey Theatre and other theatres with which Yeats was associated.3 This certainly raises the possibility that he may have come in contact with the Order's teachings through Yeats; however their acquaintance was made long after the heyday of the GD. In any case Dunsany, despite his fictional inclination to fantasy, was by all accounts a pragmatist, having spent protracted periods as a professional soldier and big-game hunter.

H. Rider Haggard (1856-1925) was author of fifty-plus novels, many of which deal with occult and supernatural themes, including *KING SOLOMON'S MINES* (1885), *SHE* (1886), and *ALAN QUARTERMAIN* (1887). Given that in the great years of the GD, Haggard lived as a country squire in rural Norfolk, it is hardly likely that he came in contact with the Order.4 He did, it is true, have brief contact with Yeats (in 1910 he submitted his play *MORNING STAR* for the Abbey Theatre; it was not performed) and with WT Horton, Yeats' artist friend who was also a GD member.5 Haggard's working life included stints as an ostrich farmer and a barrister; while this doesn't automatically rule out his involvement in the GD (other members had such pragmatic occupations), there is no evidence other than the content of his fiction for any mystical inclination on Haggard's part. While Daniels may have followed Serge Hutin in suggesting Haggard as a member,6 he is a most unlikely suspect.

Talbot Mundy (1879-1940) according to Bleiler was "strongly interested in the occult, and an active member in several organisations, notably the Point Loma Theosophists in California".7 His work includes *OM*, *THE SECRET OF ABHOR VALLEY* (1924) and other fiction set in exotic climes. Most was published in the USA where he was resident after early adventures in Africa and India, and although British-born, he seems to be a geographically unlikely suspect for the Golden Dawn.

Robert Louis Stevenson (1850-94) a writer of weird fiction by virtue of the classic *DR JEKYLL AND MR HYDE* (1886), "Markheim" (1884) and "The Body Snatcher" (1895) and other macabre tales, left England forever in 18878 (the year the GD was founded) and was in Samoa (where he died) during the period of the Order's most intense activity. He seems, in any case, an unlikely candidate. Though he took ghosts for granted, it's not clear that Stevenson actually had any personal or practical interest in magico-mystical matters. Admittedly both *TREASURE ISLAND* and *KIDNAPPED* first appeared in the pages of James Henderson's Victorian periodical *YOUNG FOLKS' PAPER*, for which A.E. Waite also wrote verse and essays; but it would be an unwarranted assumption even so to draw any connection between Stevenson and the GD.

Although the possibility of new evidence arising cannot be discounted, it appears more likely that Daniels and Shreffler were using guesswork plain and simple (it could also be referred to as shoddy scholarship) when they put forward the names of these writers as 'Golden-Dawn-enlightened.'

MABEL COLLINS, SIR ARTHUR CONAN DOYLE, 'DION FORTUNE' (VIOLET FIRTH), 'FIONA MACLEOD' (WILLIAM SHARP). EDITH NESBIT (MRS HUBERT BLAND), EVELYN UNDERHILL, CHARLES WILLIAMS,

Daniels and Shreffler might well have mentioned several other writers of weird fiction whose connections with the Golden Dawn are more tangible than some of those they suggest.

Mabel Collins (1851-1927) is another GD member identified by Colquhoun.1 I know little of her save that her *THE BLOSSOM AND THE FRUIT: A TRUE STORY OF A BLACK MAGICIAN* is a volume recommended by Aleister Crowley in his reading list for Neophytes of the

A.A. She was also associated with the Theosophical Society and helped found an anti-vivisection society. Another occult romance from her pen is SUGGESTION (1892) and her popular non-fiction occult work LIGHT ON THE PATH went through many editions.<sup>2</sup>

Sir Arthur Conan Doyle (1859-1930), author of many stories of supernatural and weird fiction, as well as of the Sherlock Holmes stories, had a brush with the GD but can be discounted as a member. In 1898 he was asked by Dr Henry Pullen Bury, (Frater Anima Pura Sit within the Golden Dawn) to join the order. He underwent an astral examination which he found 'queer and disagreeable' and declined to join.<sup>3</sup> In the standard biographies of Doyle such as that by John Dickson Carr, this incident does not rate a mention.<sup>4</sup> It wasn't until 1915 that Doyle's mystical leanings really came to the fore, with his conversion to spiritualism. His earlier brush with the Golden Dawn seems not to have influenced him in this regard; his spiritualist autobiography does not mention the 1898 incident, nor does Jones' account of the same aspect of Doyle's career. <sup>5</sup>

'Dion Fortune' (pseudonym of Violet Mary Firth) joined the GD in 1919, and went on to found the Fraternity (later, Society) of the Inner Light, one of the more important British occult groups using ritual magic, which is still active today. Her pen name is derived from her Golden Dawn magical motto: Deo non Fortuna. The author of many popular occult treatises, including THE MYSTICAL QABALAH (1935), she became known to readers of supernatural fiction with THE SECRETS OF DR TAVERNER (1926), stories in the tradition of Algernon Blackwood's earlier John Silence featuring her own occult detective, also (like Blackwood's occult physician) based on a real-life figure that she knew through her occult activities. It is generally considered to be her best work; later novels include THE DEMON LOVER (1927), THE WINGED BULL (1935), THE GOAT-FOOT GOD (1936), THE SEA PRIESTESS (1938) and MOON MAGIC (1956). For detailed accounts of her GD involvement see Colquhoun, and Richardson's full-length biography.<sup>6</sup>

'Fiona Macleod' was the pseudonym of William Sharp (1855-1905) a Scottish poet, editor, novelist and journalist. He began writing as Macleod in 1893, employing a highly romantic Celtic background to 'her' stories, which were claimed to be written in a trance state. Macleod is not well known these days, although the title story of THE SIN-EATER (1895) was one of HP Lovecraft's favourite tales of supernatural horror. Other fantastic works include THE WASHER OF THE FORD AND OTHER CELTIC MORALITIES (1896) and THE DOMINION OF DREAMS (1899).<sup>7</sup>

Colquhoun considers Sharp to have been a member of the Order,<sup>8</sup> stating that Sharp's enthusiasm for the Celtic revival brought him to the Order through Yeats, though neither name (Sharp nor Macleod) is listed in Gilbert or Howe. Gilbert's biography of Waite does discuss Sharp's contact with Waite in the course of having Waite edit SONGS AND POEMS OF FAIRYLAND for his series 'The Canterbury Poets',<sup>9</sup> so it's at least certain that Sharp came in contact with the Order.

Edith Nesbit (Mrs Hubert Bland) (1858-1924) was a journalist and poet, later one of the founders of the Fabian Society. Her horror works include GRIM TALES and SOMETHING WRONG (both 1893), SALOME AND THE HEAD (1909) and FEAR (1910).<sup>10</sup> THE PENGUIN ENCYCLOPEDIA OF HORROR & THE SUPERNATURAL says:

"DORMANT (1911), another novel, concerns the search for an elixir of immortality, which leads to the discovery of a centuries-old beauty in suspended animation. Its alchemical aspects perhaps reflect Nesbit's interest at the time in the occult Order of the Golden Dawn".<sup>11</sup>

Most of her horror stories were written in the late 1880s under great personal stress, which dropped off later as she raised a family and turned to political activity, with her later fiction being children's fantasies such as THE PHOENIX AND THE CARPET. She was a close friend of both Lord Dunsany and of WB Yeats.<sup>12</sup> According to Colquhoun, she joined Robert W. Felkin's Stella Matutina, one of the split-off groups from the original Mathers GD.<sup>13</sup>

Evelyn Underhill (Mrs Hubert Stuart Moore) (1875-1941) was author of several fantastic novels including THE GREY WORLD (1904) and THE LOST WORD (1905). Her COLUMN OF DUST (1909) was dedicated to Arthur and Purefoy Machen. Like Machen, she contributed occult fiction to magazines edited by A.E. Waite. <sup>14</sup> She also wrote several non-fiction treatises on mysticism, on which her real reputation rests, as well as editing many classics of medieval English mysticism.<sup>15</sup> Her LETTERS (1943) are introduced by Charles Williams (see below). Her GD motto was 'Quaerens lucem'. She joined Waite's dissident GD (the Fellowship of the Rosy Cross) on 17 June 1904 and had attained 30=80 on 2 Dec 1905.<sup>16</sup>

According to a note in Machen's SELECTED LETTERS, Charles Walter Stansby Williams (1886-1945), while not a member of the original G.D. "had been an active member of Waite's Fellowship of the Rosy Cross from 1917-28." <sup>17</sup> Williams was, as one of the Inklings, a compatriot of CS Lewis, as well as of TS Eliot and other intellectuals of the time, and is best known for his series of novels which mingle occult themes with Christian apologetics: commencing with WAR IN HEAVEN (1930) and followed by MANY DIMENSIONS and THE PLACE OF THE LION (1931), THE GREATER TRUMPS (1932), SHADOWS OF ECSTASY (1933), DESCENT INTO HELL (1937), and ALL HALLOW'S EVE (1945). Gilbert points out that a scholarly biography of Williams by A.M. Hadfield refers to him as a member of the Golden Dawn, but that "there is no reason for saying (this)...he was a member of Waite's Fellowship of the Rosy Cross".<sup>18</sup> Gilbert's biography of Waite covers Williams' involvement in detail, as does Colquhoun.<sup>19</sup>

OTHER SUSPECTS: AUBREY BEARDSLEY, MARGERY LAWRENCE, C.W. LEADBEATER, CHRISTINE CAMPBELL THOMSON, OSCAR AND LADY WILDE.

Oscar Wilde (1854-1900), author of the classic horror novel THE PICTURE OF DORIAN GRAY (1891) seems never to have joined the GD, and no source I have consulted actually suggests that he was a member; but interestingly enough, his wife Mrs Constance Mary Wilde joined the Order in 1888 and had reached the senior Philosophus Grade by Nov 1889. By 1893 she was 'in abeyance' and was considered to have left the order.<sup>1</sup>

To some extent virtually anybody who was anybody in fin-de-siècle London could be tied to the Order one way or the other. Since we know that Wilde's wife Mary Constance Wilde was a GD member, it's not too farfetched to suggest that Wilde himself came in contact

with the Order at some time or another. His case is similar to Stoker's, in that while there is no apparent evidence of his having been a member, he was closely acquainted with someone who was a GD member.

Colquhoun goes so far as to suggest Aubrey Beardsley (1872-1898) as a possible GD member, on the basis that he knew Yeats, and on the basis of his drawing *A Neophyte and the Fiend Asomul* (1893).<sup>2</sup>

In fact it's difficult to resist the temptation to do what others have done, and a couple more candidates who may possibly have been GD alumni suggest themselves. My two favourite potential candidates for the game of 'Spot the Weird Fiction Writer who might have been a Golden Dawner', other than those dealt with so far, are firstly, CW Leadbeater, the notorious British occultist, (connected for a time with the Adyar Theosophists and Annie Besant), who published *THE PERFUME OF EGYPT AND OTHER WEIRD STORIES* (1911), as well as a number of very popular occult treatises.<sup>3</sup>

The other is Margery Lawrence (c. 1895? - 1969) whose life and work suggest her as another candidate for possible Golden Dawn contact. For a start, her *NUMBER SEVEN QUEER STREET* (1945) is the adventures of an occult detective, with "The Case of the Moonchild" obviously being based on some of Crowley's Thelemic exploits.<sup>4</sup> Did she know Crowley? His *CONFESSIONS* don't mention her, and I am insufficiently informed about her life to know how she came to base a story on him. But bearing in mind that most writers (like Blackwood and Dion Fortune) who used occult detective characters did so by drawing on their firsthand experience of secret societies, one can't help but wonder if Lawrence's experience was similar. She converted to Spiritualism in later years.

Sadly, there is no hard evidence to support either of these candidates as actual Golden Dawn members, but there is room for some further research on these figures before a definitive conclusion can be drawn.

Christine Campbell Thomson (1897 - ? ) is identified by Colquhoun as a member of Dion Fortune's GD offshoot the Fraternity of the Inner Light.<sup>5</sup> Thomson was a British anthologist, occasional author and literary agent whose historically important role in weird fiction was as editor of the long-running *NOT AT NIGHT* series, a group of twelve horror fiction anthologies that first appeared from 1925 through 1937. Some of these volumes included her own weird tales, penned under the pseudonym 'Flavia Richardson'.<sup>6</sup>

## CONCLUSIONS

There is a spectrum of degrees of involvement with the GD amongst those figures we have examined.

Yeats' membership of the Golden Dawn and its profound and lasting connection with his literary output is beyond dispute, and has been adequately chronicled in existing memoirs of the Order. It can be also be said with certainty that Machen and Blackwood were Golden Dawn members of a certain degree, though neither ever reached the inner or second order; the probability is that for Machen his membership was no more than a brief fling with organised occultism, whereas for Blackwood it may well have satisfied his yearnings for companionship with a group of like-minded mystics.

The case of Sax Rohmer remains problematical, and needs further clarification in order to determine why, if he was in fact a member, his name does not appear in the Order's own membership records.

As we have seen, there is ample evidence to support the GD membership of Mabel Collins, Dion Fortune, Fiona Macleod, and Lady Wilde.

Edith Nesbit, Evelyn Underhill, Charles Williams and Christine Campbell Thomson, while not members of the original GD, were certainly members of offshoot orders that grew out of the GD.

Those we must in all probability discount as members, while acknowledging they had (sometimes close) contact with GD members, include Bram Stoker, Sir Arthur Conan Doyle, Lord Dunsany, Aubrey Beardsley, and Oscar Wilde.

Definitely to be discounted as having any connection whatsoever with the GD, on the balance of the available evidence, are GK Chesterton, H. Rider Haggard, Talbot Mundy, and Robert Louis Stevenson.

The cases of CW Leadbeater and Margery Lawrence are an open question which only further research can resolve.

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## NOTES

0: A preliminary version of this article was published in SHADOWPLAY No. 14 (1988)

## INTRODUCTION

1: Yeats' Manifesto "Is the Order of the R.R. & A.C. to remain a Magical Order?" is printed as an Appendix in Regardie, pp. 189-86.

2: The Hermetic Order of the Golden Dawn (GD) was in fact only the outer manifestation of the order. The more secret, inner order (or Second Order) of the same organisation, whose membership was only open to initiates of the grade 50=60 and higher, was the Rubae Roseae et Aureae Crucis (R.R. et A.C. - the Order of the Rose of Ruby and the Cross of Gold).

3: See, e.g., Colquhoun, Howe, King, and Regardie. A long overdue focus on the major female figures of the Golden Dawn - Maud Gonne, Moira Bergson Mathers, Annie Horniman, and Florence Farr - is provided by the recent work of Mary K. Greer.

4: Grant, HIDDEN LORE, p. (28)

5: Daniels.

6: Ibid, pp 86-87

7: Shreffler, p. 178

8: Blackmore (see Bibliography)

## YEATS

1: These works are readily accessible today in paperbacks published by Papermac (Macmillan Publishers); most are collected in MYTHOLOGIES (1959, reprinted 1992) though see also THE SECRET ROSE AND OTHER STORIES and A VISION.

2: Tynn, p. 275.

3: Daniels, p.87

4: Principal sources include Yeats' own THE TREMBLING OF THE VEIL (1922) which is incorporated in his AUTOBIOGRAPHIES (Macmillan, 1926) and: Moore, Virginia. THE UNICORN: WB YEATS' SEARCH FOR REALITY (Macmillan, 1954); Harper, George Mills. YEAT'S GOLDEN DAWN; Harper, George Mills. W.B. YEATS AND W.T. HORTON; Another work probably well worth consulting is Marie Roberts' BRITISH POETS AND SECRET SOCIETIES (London: Routledge, 1986), unfortunately out of print and so unable to be consulted for the present article. For a succinct account see the entry on Yeats in Sullivan (pp.475-77) or that in the encyclopaedic partwork MAN, MYTH AND MAGIC (pp. 3066-68)

5: Torrens, p. 218.

6: Gilbert, R.A. THE GOLDEN DAWN COMPANION, pp 4, 78, 144. Hereafter abbreviated as GDC.

## MACHEN & WAITE

1: To mention just a few articles worth consulting on aspects of Machen's occult preoccupations: Harrison, Michael. "The Occult in Literature Part 2: Arthur Machen". PREDICTION (Nov 1943); Hazelton, Maude V.P. "The Cup and Arthur Machen" and Weighell, Ron "Arthur Machen and the Abyss of Nature", both in AVALLAUNIUS No. 5 (Spring 1990); Weighell, Ron "Arthur Machen and the Hermetic Mystery" AVALLAUNIUS No. 2 (Winter 1988).

2: Dobson et al. pp. 31-81.

3: Gilbert, THE GOLDEN DAWN: TWILIGHT OF THE MAGICIANS, p.71. Hereafter abbreviated as GD:TOM

4: Gilbert, "A.E. Waite" (article), p. 18.

5: Gilbert, AE WAITE: MAGICIAN OF MANY PARTS, Hereafter abbreviated as AEW: MMP. Chapters 7 and 8 of this volume give more detail on the Machen/Waite relationship and its occult focus than can be repeated within the present article. (The story of their carousing and 'drinking orders' such as the 'Rabelaisian Order of Tossspots' and the 'Sodality of the Shadows', parodic of their real occult fellowships, is worth an article to itself!)

6: Gilbert, AE WAITE: A BIBLIOGRAPHY. Some of Waite's research and writing on transcendental subjects is valuable, but his bombastic prose is all too accurately (and hilariously) parodied by Aleister Crowley in various pieces in THE EQUINOX, such as "Dead Weight", a mock-obituary and a classic example of Crowley's wit.

7: Gilbert, GDC, p.96

8: Ibid, p.160

9: Dobson et al, p. 41

10 Pauwels & Bergier, pp. 207-14.

11: Grant, OUTSIDE THE CIRCLES OF TIME, p. 24.

12: See (for instance) SELECTED LETTERS p. 35 where Machen says, "Florence Farr & Blackden are, I believe and suppose, learned in all the 'Wisdom of the Egyptians', in all 'occult' knowledge. But - for all essential purposes - they are about as complete a pair of 'rotters' as I have ever seen".

13: Wilson, pp. 118ff.

14: Gilbert, G.D: TOM, pp 87-88

15: Gilbert, GDC, p.190. The original HOUSE OF THE HIDDEN LIGHT exists in only three known states - the unbound sheets (Warburg Institute copy), and two copies privately bound (Waite's library). (See Gilbert, R.A. - A.E. WAITE: A BIBLIOGRAPHY, p. 115). A new annotated edition by Gilbert is forthcoming.

16: Sweetser, p.56

17: Howe, p.285

18: Colquhoun, p. 227. Torrens gives this motto as 'Filius Aquartum' (p. 212); see however the note in Gilbert's GD: TOM (p. 141) stating that Torren's list of members and their mottoes is 'wholly unreliable'.

19: Machen, pp 149-50.

20: For a full discussion of the influence of ZANONI (published 1842) on the Rosicrucian brotherhoods, see Wolff. Also extremely useful is Marie Roberts' GOTHIC IMMORTALS.

21: Gilbert, GD: TOM. p.35

22: Machen, pp 152-53

23: Reynolds & Charlton, pp. 78-79.

24: Sawyer.

25: Dobson et al, p.35

26: This commonality has been highlighted especially by the writings of Kenneth Grant.

27: Colquhoun, facing p. 256

28: Crowley, p. 345.

## BLACKWOOD

1: See, for instance, his "Passport to the Next Dimension" in PREDICTION (March 1948), an account of Blackwood's meetings with the philosopher and occultist Ouspensky.

2: Gilbert, GD: TOM, pp 71, 82

3: Gilbert, GDC, p.161. Ashley's article rightly points out (p.79) that within the original magical GD order, "Blackwood never progressed beyond Philosophus" (i.e. 40=70); so that, despite his advancement to the next upward grade within Waite's version of the order, Blackwood never entered the true Second (inner) order of the original GD.

4: The most thorough attempt to analyse what is known is Ashley's admirable article "Algernon Blackwood and the Golden Dawn"; but see also Colquhoun pp.210-12.

5: Gilbert, GD: TOM p.88

6: Blackwood, EPISODES BEFORE THIRTY. The book does however contain a brief account of an acquaintance of Blackwood's who (almost libellously) credited him with powers of Black Magic (see pp 77-78)

7: Howe, p.52

8: Gilbert, GD: TOM, p.82

9: Bleiler, GUIDE TO SUPERNATURAL FICTION, p. 51. Hereafter abbreviated as GSF.

10: A long digression here. I asked Mike Ashley, as the foremost authority on Blackwood, to comment on this inscription and his response (letter to L.D. Blackmore 28.8.88) indicates how much work still remains to be done on Blackwood: "Blackwood frequently signed himself Pan and that in itself isn't too significant. He used two forms of inscription. 'Uncle Paul' was used for children or those who knew him in his 'story-telling' role; 'Pan' was reserved for those who knew him in his more mystical role. The use of the word 'otherwise' may or may not be significant. 'Elsewhere and Otherwise', apart from being the title of one of Blackwood's stories, was a significant phrase to occultists since it suggests a whole basis for paranormality. His clever use of it in this inscription suggests to me that he was dedicating it to someone who had a fellow interest in occult, especially mystical, matters. But I may be reading too much into it. What interests me mostly, of course, is just who Ninette was. I've no idea. I've not encountered the name before. Blackwood had an infuriating habit of calling everyone by nicknames and if he knew someone particularly well (or even only half-well) a book would be inscribed to the nickname. Hence, Henry Ainley's eldest son was 'Sambo' and Patsy Ainley was 'Snitch', and Violet Pearn was 'Gingerbread' and so on. Ninette doesn't sound like a nickname so I presume it's someone whom Blackwood did not know that well and may even have been a friend of a friend. If we are to assume it is a friend of mystical association DUDLEY & GILDEROY is an odd book to present as a present, and an even odder book to own to ask for an inscription. You'd think she'd have picked on something like THE CENTAUR or JULIUS LE VALLON, so I presume it to be a younger person...She is added to my ever-growing list of queries about people Blackwood seemed to know. Heading that list, needless to say, is the mysterious M.L.W. of John Silence".

Ninette Shumway is the only Ninette I know of; a Frenchwoman, she is depicted as Sister Cypris in Crowley's DIARY OF A DRUG FIEND, as in the CONFESSIONS, where Crowley highly praises her Magical Diary and discusses the upbringing of her child (dubbed 'Hermes') at the Abbey of Thelema at Cefalu. In 1920, Ninette had become, like Leah Hirsig, Crowley's mistress, having been taken on as a nursery governess when Leah was several months pregnant. Ninette (also pregnant to Crowley) and Leah were jealous of each other and often quarrelled. Leah miscarried and blamed Ninette, whom Crowley then sent away; but she was later readmitted to the community at the Abbey. She bore Crowley a child, Astarte Lula Panthea (as well as other children to other inhabitants of the Abbey)

She remained there with some others, after Crowley's expulsion, until 1925, and it is not known under what circumstances she left. Crowley heard from her twice more - in 1928, her child Mimi sick, her letter signed 'in utter torment'; and in 1930, when she was dying in Divonne-les-bains in the Jura. Her daughter Mimi preceded her to the grave. Ninette Shumway then, would have been in dire straits in 1929 when Blackwood inscribed DUDLEY AND GILDEROY to 'Ninette', which seems to lessen the likelihood of Shumway being the true identity behind the inscription.

#### ROHMER

1: Ashley, Mike. WHO'S WHO, p.155

2: Pauwels & Bergier, p.214

3: Howe, p.285

4: See Colquhoun, p. 144

5: Gilbert, GDC, p. ix.

6: Torrens, p. 215.

7: Rohmer. Felix Morrow's introduction to the Causeway edition repeats Van Ash's more or less unsupported assertions that Rohmer was a GD member. THE ROMANCE OF SORCERY drew an admiring letter from stage magician and spiritualist investigator Harry Houdini, resulting in a continuing friendship between the two. (See my article "Houdini and Horror: The Sax Rohmer Connection", forthcoming).

8: Haining, p.159

9: Van Ash & Rohmer, pp 29-30.

10. Crowley's CONFESSIONS do not mention Rohmer. If they in fact met, Rohmer made no impression on Crowley he considered it worthwhile to record.

11: Ashley, letter to LD Blackmore, 29.8.88

#### STOKER & BRODIE-INNES

1: Colquhoun p. 144

2: Sullivan p.55

3: Gilbert, GDC, p.81

4: Farson and Ludlam.

5: Leatherdale, p.81

6: Jones & Newman, p.84

#### CHESTERTON etc.

1: Gilbert, AEW: MMP, p. 45-46.

2: Bleiler, SFW p. 413.

3: Amory pp. 69-71. Amory also notes (p.72) that Dunsany's tale "The Hashish Man" drew a fan letter from ex-GD member Aleister Crowley.

4: Ellis; Bleiler, SFW, pp. 321-27. See also Ch 4 of Barclay.

5: Higgins pp 203-4; Harper WB YEATS AND WT HORTON pp. 81-83.

6: Colquhoun, p. 144

7: Bleiler, GSF, pp. 376-78

8: Bleiler, SFW, p. 308.

#### COLLINS etc.

1: Colquhoun, pp. 151-52.

2: Bleiler, GSF, p.119.

3: Gilbert, GD: TOM, pp. 58-59, quoting from Doyle's 'Early Psychic Experiences', PEARSON'S MAGAZINE (March 1924).

4: Carr.

5: Doyle and Jones (see Bibliography). Both volumes contain much interesting material however on Doyle's exploits on the Spiritualist 'warpath' in Australia (1920-21); his lectures in Sydney, Melbourne and Adelaide pulled huge crowds, and he laid the foundations for a Spiritualist church in Brisbane.

6: Colquhoun, pp. 217-19; Richardson. Bleiler, SFW pp. 585-90 provides a close examination of Fortune's fiction in the context of her life which amplifies Richardson's insights.

7: Bleiler, GSF, p.191-93.

8: Colquhoun, pp. 166-68

9: Gilbert, AEW: MMP, pp. 90-91.

10: Bleiler, GSF, pp. 382-83. Hugh Lamb has edited two more recent compilations of Nesbit's best macabre fiction - the slighter is E. NESBIT'S TALES OF TERROR (London: Methuen, 1983) which collects seven tales; the more definitive is IN THE DARK (Wellingborough, Northants: Equation Chillers, 1988) which as well as all the tales in the 1983 volume includes another seven, together with a useful bibliography and an important biographical essay. Four full-length biographies of Nesbit have been published (by Doris Langley Moore, Julia Briggs, Anthea Bell, and Noel Streatfield) but as I have been unable to consult these I am uncertain if they comment on her Golden Dawn connections.

11: Sullivan, p. 300

12. Colquhoun, p. 228

13: Amory, p. 71.

14: Gilbert, AEW: MMP, p. 86

14: Bleiler, GSF, p.382-83.

15: Gilbert GDC, p. 170; Colquhoun, pp. 229-31. See also King p. 112.

16: Dobson et al, p. 51

17: Gilbert GDC, p. ix

18: Gilbert, AEW: MMP, pp 148-50; Colquhoun, pp. 234-37. See also King, p.112. Another interesting study of Williams' mystical novels is Frederick S. Wandall's article; see also Chapter 6 of Barclay.

#### OTHER SUSPECTS

1: Howe, p. 73

2: Colquhoun, p. 45

3: Bleiler, GSF, p.300

4: Ibid, p.300

5: Colquhoun, p. 189.

6: Bleiler, GSF, pp. 491-93.

Sherlock Holmes: The Awakened is an adventure video game developed by Frogwares and published in 2007 for Microsoft Windows. The game follows an original plotline as Sherlock Holmes and his companion Dr. John H. Watson investigate a series of strange disappearances related to the Cthulhu Mythos. The third in the Sherlock Holmes series of adventure games developed by Frogwares Come in to read stories and fanfics that span multiple fandoms in the Sherlock Holmes and Cthulhu Mythos universe.Â Neil Gaiman's A Study in Emerald AU. Holmes and Watson enlist the aid of a new friend in their fight against the Old Ones. Rated: K+ - English - Supernatural/Adventure - Chapters: 1 - Words: 4,176 - Reviews: 2 - Favs: 5 - Follows: 1 - Published: 1/27/2011 - Sherlock Holmes - Complete. The Case of the Stars Brightly Burning by Merlin Missy reviews. Neil Gaiman's A Study in Emerald AU. Holmes and Watson and what came after. Rated: T - English - Horror/Drama - Chapters: 1 - Words: 1,779 - Reviews: 7 - Favs: 7 - Follows: 4 - Published: 3/29/2009 - Complete. Help .

