An Integral Analysis of the Life and Works of Howard Phillips Lovecraft (1890-1937)

A Thesis Submitted to the
College of Graduate and Postdoctoral Studies
In Partial Fulfillment of the Requirements
For the Degree of Master of Arts
In the Department of Sociology
University of Saskatchewan
Saskatoon

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THE ABSTRACT

Horror fiction acts as a reflection of social crises and can therefore be utilized within sociological research to understand sociocultural change. As contemporary horror fiction writer Stephen King (1981/2010) suggests "we make up horrors to help us cope with the real ones" (13). Hence, the purpose of this thesis is to employ the theoretical and methodological insights of renowned sociologist Pitirim Aleksandrovič Sorokin (1889-1968) to conceptualize the biography and works of horror fiction icon Howard Philips Lovecraft (1890-1937), as a sociocultural phenomenon. Moreover, it aims to elucidate the enduring relevance of Sorokin's analytical sociological contribution. These two writers are bona fide creative geniuses, who had a meaningful and significant influence on a plurality of scientific, artistic, and humanistic fields. While they are essentially diametrically opposed personas, when taken together, their perspectives become a harmonious dynamic dyad, or a unity and "the reconciliation of opposites" (Sorokin 1963: 374). As such, this thesis will concern itself with the central research question: How might Lovecraft's life and creative output, conceptualized as a continuation of his weltanschauung, be used to demonstrate, in his ideological, material, and behavioural culture, the sociocultural shifts as identified by Sorokin? Therefore, in order to accomplish this research objective, I will be drawing on several biographies on Lovecraft and his fiction, employing Sorokin's "Integral Method and Methodology" as an analytical heuristic. Thus, I will argue that Lovecraft is successful in his pursuit of genuine creative expression and, indeed, achieves an integral perspective.

The study consists of 6 chapters. In chapter 1, a brief introduction will provide a summary of the substantive elements of Lovecraft and Sorokin perspectives. Chapter 2 will provide an overview of Sorokin's perspective, regarding sociology as a generalizing discipline, which will be applied to phenomenon of horror, demonstrating the continued relevance of Sorokin's understanding. In chapter 3, Sorokin's sociological theoretical perspective will be described and then united with Lovecraft's fictional theoretical topologies, producing a theoretical synthesis. Chapter 4 will conceptualize the basic tenants of Sorokin's "Integral Method and Methodology" and explain how it will be applied to Lovecraft, as a means of conducting an *integral analysis* of his life and works. In chapter 5, the analysis itself, will chart Lovecraft's life trajectory, as he forms the basis of his ideological, material, and behavioural culture, with his works being discharged into the human universe. Finally, chapter 6 will help bring my discussion to a close, summarizing the results of the analysis, and pointing to a few fruitful potential paths for future research. In sum, this work will shine light on the profound relationships between historical crisis, modern crisis, and their relation to sociocultural change.

DEDICATION

Dedicated to the dynamics of life, the lives we move and the lives that move us...

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1. Chapter I: The Introduction

'If the horror story is our rehearsal for death, then its strict moralities make it also a reaffirmation of life and good will and simple imagination—just one more pipeline to the infinite'

> *Steven King, Danse Macabre (1981)*

1.1 The Introduction

The opening quote from contemporary master of horror, Steven King, provides a few presuppositions about a horror story: (1) a horror story is a rehearsal for death; (2) because of its "strict moralities" it can also serve to reaffirm life; and, finally, (3) it provides us with a means to access the infinite of the human experience and condition. As such, this study will begin with a few presuppositions.

Firstly, what does all creative fiction presuppose? In a word, innate human connectedness. How human beings can connect with fictional characters, even though they are imaginary, by means of a common or shared humanity. Secondly, what does every human life presuppose? That those who came before them created something greater and beyond themselves—every human life in a testament to this legacy. *As individuals, we are all doomed, to die that is; however, by our mutual participation is society, even in death, thou art not gone. Blessed be our memory!* What do we do with these truths? We synthesize them by solidify our understanding with the sober application of social theory to our understanding of the world at large. Moreover, there is a trend, historically and contemporaneously, to attribute *social change* to external factors such as disease, famine, and war (in other words, The Four Horsemen of the Apocalypse). While these concerns are salient, they ignore the role of human agents as the true movers of social change. Acknowledging the role of human and social agents becomes especially important during transitory and uncertain times.

We are living in transitory and uncertain times, or as President Obama aptly remarked, "strange and uncertain times" (Obama 2018). This sentiment is echoed in the recent Canadian Federal Budget (2019), regarding the fact that people "feel uncertain about the future of different reasons" (10). These "strange uncertain days" are a consequence of change. Moreover, as Sorokin shouted "[w]e live and act in an age of great calamities!" (Sorokin 1942/1968: 9) Or, as world renowned naturalist, David Attenborough, solemnly warned world leaders at a recent UN climate summit, "[i]f we do not take action, the collapse of our civilization and the extinction of much of the natural world is on the horizon" (Carrington 2018). Similarly, Mayer Hillman, a social scientist and senior fellow emeritus of the Policy Studies Institute, with over 60 years of experience related to "evidence based" policy research, succinctly says, "[w]e are doomed" (Barkham 2018). A grim and bleak future seems to be on the horizon, indeed. As a result, *uncertainty* and *change* are reflected in the lives of individuals at different points in history. In other words, these external factors influence the internal factors of an individual's life.

How might we reconcile these two seemingly disparate phenomena? By synthesizing, of course. On the one hand, Emile Durkheim wondered, "[i]ndeed, all creation, unless it is a mystical operation that eludes science and intelligence, is the product of a synthesis" (Durkheim 1912/2001: 342). On the other hand, Max Weber worried, "narrow specialists without minds, pleasure-seekers without heart; in its conceit this nothingness imagines it has claimed to a level of humanity never before attained" (Weber 1920/2011: 178). In the case of Durkheim's (1895/1982) *social facts*, they take precedence over the subjectivities of individuals living in a society. Whereas with Weber's (1968/1978) "sociology of meaningful understanding" *(Verstehen)*, the subjectivities of individuals' action shape the society. The individual-society binary is central to not only sociology, but the entirety of the social sciences. As a result, these two perspectives, one of creative synthesis and one of destructive stagnation, ought to be taken seriously by we, scholars, sociologists, and/or persons of today. So, where does that leave us? Simply, somewhere between a "Durkheimian Dream" and a "Weberian Twilight," I would suspect. From the standpoint of your author, there is nowhere else I would rather be, but that just me, you see. Sorry about the rhyme—back to the study and our two main characters: Sorokin and Lovecraft.

Pitirim Aleksandrovič Sorokin (1889-1968) was a creative Komi-Russo-American professional sociologist, who developed a theory of sociocultural change. Contrary to other theorists of sociocultural change who saw this shift as a linear process (birth, life, death), Sorokin believed it was a cyclical process. This process involved the oscillation between what Sorokin called "cultural mentalities." Categorically speaking, these "cultural mentalities" are the following: Sensate (reality as material), which can be known through the senses; Ideational (reality as immaterial), which can be known through the emotions; Integral (reality as synthesis of material and immaterial), which can be known through intuition. In short, Sorokin believed that the shifting between these distinct mentalities in a cyclical fashion was necessary for a society to maintain a creative and generative quality.

Howard Phillips Lovecraft (1890-1937) was a creative Anglo-American amateur weird (horror, science, fantasy) fiction writer, who saw sociocultural change as the enemy of all things worth cherishing and spent much of his life opposing change, because change for him, was a painful process. However, perhaps paradoxically, Lovecraft's work has against the odds survived and inspired generations of creative persons. He inspired these creative persons through his weird (horror, fantasy, science, whatever you want to call it) fiction. Whereas Sorokin has his "cultural mentalities," Lovecraft has his categories of fiction: Realism (reality as objective), which can be known through analytical reason; Romanticism (reality as subjective), which can be known through emotional experience; Imaginism (reality as synthesis of the objective and subjective), "which allows us to draw strange relations among the visible and measurable universe" (Lovecraft 1985: 11). The reader can no doubt see the mutual affinities between Sorokin "cultural mentalities" and Lovecraft's categories of fiction respectively, they have existed throughout history.

In this thesis, I imagine these two creative persons, Lovecraft and Sorokin walking side by side as they experience a world in crisis. Raphael's famous painting, *The School of Athens* (1509-1511) comes to mind, when one pictures this dynamic duo standing shoulder to shoulder. On the one hand, we can imagine Sorokin as the "stranger" from the Komi

village, pointing to the heavens as Plato did, claiming truth is in the immaterial realm of the profane. Together they represent a collaborative paradox in form and function. While on the other hand, we can dream Lovecraft as the "outsider" from Providence, with his finger angled downwards just like Aristotle, proposing truth is in the material realm of the mundane. Two eternal persons, two eternal truths, one world in crisis. Both Sorokin and Lovecraft have a point—both represent a unity of opposites. And, behind them, a culmination of all history hitherto. Two persons, two histories, one worry, the future of civilization.

History is full of the rise and fall of various societies and civilizations, some exhaust themselves, some extinguish themselves, some are exterminated by others. This has been true of human societies and civilizations since time immemorial—it is always a painful process. The collapse of civilization and/or society worried Lovecraft greatly and formed the central tenant of his political philosophy. This is premised in a statement from 1929: "All that I care about is *civilization*—the state of development and organization which is capable of gratifying the complex mental-emotional-aesthetic needs of highly evolved and acutely sensitive men" (Joshi 2013: 279; emphasis original). There is a concreteness to his concern. A concern that seems to be at the forefront in the modern mindset, or *collective consciousness*. As identified by one of Lovecraft's biographers, Michael Houellebecq, is the fact that "[u]nderlying these ruminations of the decay of cultures, which are merely a superimposed layer of intellectual justification, is fear" (Houellebecq 113). The fear of societal collapse will consume Lovecraft and find expression not only his life and correspondence, but also his tales, some were verbatim transcripts of his dreams, or partially written while dreaming, so it is said at least (for example, "The Statement of Randolph Carter" (1919)[1] and "Nyarlathotep" (1920) respectively). Sorokin (1942/1968) had also observed, in his studies of disasters and the like, how during times of famine or starvation, the dreams of the starving are composed of food and food related phenomena (29, 33). Therefore, it would be reasonable to conjecture that if Lovecraft was consumed by worries of civilizational collapse, this would be reflected in his dreams, would it not? However, as identified by Sorokin (1961b), contrary to the view held by some dogmatically minded Freudian and Jungians, is the fact, "the unconscious cannot and does not create anything" (5). Since the conscious mind can create, it can also change.

How might we comprehend Lovecraft's life, works, and the interrelations contained therein? *In short, by studying how they change over the course of his creative career. Could Lovecraft's life and works function as a "ridged referential body" for the analysis of change?* Change is a curious thing, it can be good, bad, and in some instances, horrible. In Lovecraft's time, perhaps ours too, change was occurring rapidly, which took the form of technological advancement, mass flows of immigration, and political polarization en masse. This period of massive social change and transformation no doubt caused a great deal of distress to an individual, who claimed, "change is intrinsically undesirable" and that "[c]hange is the enemy of everything worth cherishing" (Joshi 2013b: 943). Or simply, "[w]hat we detest is simply *change* itself" (Houellebecq 1991/2008: 115; emphasis original). However, change is immanent.

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[1] This thesis will use the date Lovecraft wrote his tales and not the date they were published throughout.

Lovecraft's life was filled with change, both good and bad. So then, why is it that a man, in 1919, claimed "[t]he literary genius of Greece and Rome… may fairly be said to have completed the art and science of expression" and by 1923, ponders: "What is art but a matter of impressions, of pictures, emotions, and symmetrical sensations? It must have poignancy and beauty, but nothing else counts. It may or may not have coherence" (Joshi 2013a: 469) Further still, by 1931, is calling for:

> Revolt against, time, space, & matter must assume a form not overly incompatible with what is know of reality—when it must be gratified by images forming *supplements* rather than *contradictions* of the visible and measurable universe. And what, if not a form of *non-supernatural cosmic art*, is to pacify this sense of revolt— as well as gratify the cognate sense of curiosity? (Joshi 2013b: 779; emphasis original)

What in the name of the old gods happened? In a word, change—change is immanent— change is the locus of all creation. Such has been the case since time immemorial. Of central importance is Lovecraft's call for "*supplements* rather than *contradictions* of the visible and measurable universe." In other words, the point is not to contradict the "visible and measurable universe," rather supplement the *preternatural* regions where our scientific understanding has yet to illuminate. The same could be said for Sorokin. As no time did his work, nor perspective, seek to contradict the collective scientific endeavour. Instead, he sought to supplement, augment, and extend our understanding of the social universe. In other words, he too strove for a species of, dare I say it, *non-supernatural cosmic sociology*. As such, Sorokin's was destined to be corrected and refined by subsequent scholars, however, as Carle C. Zimmerman (1897-1983), a long-time friend and colleague of Sorokin, makes clear, "they cannot supersede him" (Zimmerman 1968: 30). How might we continue to supplement and not contradict our understanding of the social universe? Moreover, how might we understand the processes of this change?

Sorokin's understanding of the change of sociocultural systems is premised on his notion of *immanent change* (or *immanent causation*). In other words, how very nature of the sociocultural systems is to change—it is immanent—hence, immanent change. This is premised and exemplified in the following passage from Sorokin's *Social and Cultural Dynamics vol. IV* (1941):

> *We do not know any empirical sociocultural system or phenomenon which does not change in the course of its existence or in the course of time…*This observation is incontestable. The objection possible is that though change is unquestionable, it remains unknown to what it is due: *to purely immanent forces of the system or to an incessant influencing of it by a set of external factors* (Sorokin 1941: 592; emphasis added).

From Sorokin's perspective, we can see how he views change as a natural course of any sociocultural system, seeing this "observation" as "incontestable." In a word, "*[i]t cannot help changing, even if all its external conditions are constant*" (Ibid.: 590; emphasis original). However, what is yet to be determined, is whether this change is primarily a consequence of "immanent forces" (or internal factors) or, instead, if it is the result of the influence of "external factors." These two perspectives (internal vs external factors) of sociocultural

change is related to the debate, regarding the determinism vs indeterminism of the sociocultural system. So, is the principle of immanent change a form of determinism or indeterminism? From Sorokin's perspective, "[t]he answer is: neither or both" (Ibid.: 604). A paradox indeed.

As the previous quote from Sorokin elucidates, change is a paradox, whether it be sociocultural change, technological, religious, or even change in an individual's life-course. This change can have a catastrophic or creative impact on groups as well as individuals. Lovecraft believed change was the result of external factors that human beings have no control over, whereas Sorokin believed it was the results of internal factors that human beings have control over. However, is this change a result of the external determinates of the structure of a social system or the internal indeterminates of the individual agents that compose the social system? In other words, is structure or agency the principle cause of sociocultural change? This curious paradox will be addressed, both directly and indirectly, throughout this dissertation.

1.2 Are Sociology and Literature Incommensurable? And Steven King's "Cognitive Horror Praxis"

At a glance, it may seem as though sociology and literature reign in different worlds, realms, planes, or perhaps even realities. I believe this to be an erroneous perspective. Even contemporary master of horror Steven King acknowledges this: "I am no fan of sociological analysis when it comes to literature, but I think that a generation's weird fiction…, gives us valuable information about the society in which it appears" (King 2005/2013: 14). Similarly, award winning film maker and author, Guillermo del Toro, states, in fact, "the fundament of the horror tale is that it exists in a regimented social reality" (del Toro 2001/2013: xiv). Therefore, according to Henry James, a prominent figure in American gothic literature, most literary artists have striven to "try and catch the color of life itself" (Coser 1963: 2). How is this any different from sociologists? Do they not both strive for similar *ends*, albeit by different *means*? A union between literature and sociology has been provided historically by Coser (1963), who drew on the sociological conceptions provided by literary persons; and, contemporaneously by Edling and Rydren (2011), who drew on sociological conceptions provided by literary, scientific, and philosophical persons, so a few words will be provided on these two works.

Sociology and literature have a shared datum, or common ground, namely the world as such. However, as identified by Coser (1963), is the fact "[s]ociologists have but rarely utilized works of literature in their investigations", which is unfortunate because "[t]he literary creator [can] identify with wide ranges of experiences, and he has the trained capacity to articulate through his fantasy the existential problems of his contemporaries" (2-3). Therefore, Coser seeks "to use the understanding of literature for an understanding of society," instead of illuminating "artistic production by reference to the society in which it arose" (4). Why? To be imaginative, which, according to Edling and Rydren (2011), "is generally considered a good trait" (2). Why waste time with imagination and/or dream? Because by doing so, we can step outside of sociology, if only for a moment, and maybe, just maybe, "we can potentially learn something new about sociology or about our understanding of sociology" (Ibid.). Just saying. Moreover, the authors assert "that

sociology is the systematic study of the social aspects of reality" and how this social reality is "for *all those who form part of society*; in other words, this is the reality of all *humankind across time and space*" (Edling and Rydren 2011: 3-5; emphasis added). Hence, individuals may (and do) perceive "reality" in diverse, paradoxical ways, they still look at the same world, albeit from different perspectives.

Before we proceed any further, a few words from a contemporary master of horror, Steven King, will help motivate and orient the forthcoming study. Also, because he exists and operates outside of the confines of modern academic knowledge production, he helps us to incorporate "transdisciplinary" modes of knowledge generation. For example, "transdisciplinary" knowledge integrates a plurality of perspectives, be it academic knowledge, stakeholder knowledge, or even outsider knowledge. Therefore, King can serve as an "organic intellectual," in a *Gramscian* sense of course, helping us contextualize the role of horror fiction as a form of art that can strike at a symbolic level, drawing up our worst social fears or horrors.

In Steven King's semi-autobiographical survey of the horror genre, *Dasnse Macabre* (1981/2010), he provides a thesis for what makes a good horror story. In short, "[a] good horror story is one that functions on a symbolic level, using fictional (and sometimes supernatural) events to help us understand our deepest fears" (xiii). According to King, horror stories operate on two-levels: (1) the level of a superficial "gross-out"; (2) the level of a symbolic "dance—a moving, rhythmic search" (3-4). Furthermore, King claims that due to the symbolic component, it achieves an artistic dimension, or perhaps even "something that predates art: it is looking for what I would call *phobic pressure points*" (Ibid.; emphasis added). Sorokin (1950) too observed how thinkers "in recent times (like F. Nietzsche) ... have pointed out convincingly that *real beauty or art contain in itself cognitive elements which in their own way impart to us something of truth and knowledge*" (48; emphasis original). Moreover, contemporary cognitive neuroscience has arrived at similar conclusions (Changeux 1994; Watling 1998; Asma 2014: Chatterjee and Vartanian 2016). Perhaps King is on to something.

Consequentially, these phobic pressure points could be the perception of the "other," the dissolution of an individual's identity, the unknown, onions, so on and so forth. So, as King continues, successful works of horror "almost always seem to play upon and express fears [and/or horrors] which exist across a wide spectrum of people" (King 1981/2010: 5). *As such, theses fears transcend intersecting boundaries such as class, race, and gender. For this reason, a good horror tale can help elucidate universal human anxieties; and as a result, provides an effective datum for the sociological examination of sociocultural change and the horrors associated with this change.* Guillermo del Toro (2001/2013) also shares this sentiment, when he draws attention to how "horror can serve as a liberating or repressive social tool, and it is always an accurate reflection of the social climate of its time and the place where it gets birthed" (x). Akin to Arendt's (1958/2018) observation that science fiction (woefully underappreciated from her own standpoint) may serve "vehicle of mass sentiments and desires" (2). If science fiction represents our social dreams and highest hopes, would it be reasonable to conjecture that horror fiction might serve as a vehicle for our social nightmares and greatest despair? This certainly seems reasonable.

However, are creators of imagined horrors simply masochists looking for a few sinister sick kicks?

Why would someone want to conjure up imagined horrors when the world is already riddled with real horrors? King claims, "[t]he answer seems to be that we make up horrors to help us cope with the real ones" (King 1981/2010: 13). Horror to counterbalance horror—a paradox really. *In sociological terms, to cope with the mundane horrors of the "life-world." These horrors may, in certain instances, be imagined, but they have concrete roots in "reality," so they can help us, as social scientists, probe deeper into the heart of the horror and find out the genesis of social horrors. At the same time, they can point to a potential means of resolving these horrors of horrors.* Moreover, King believes that this is a consequence of overcoming various horrors in life, which usher in "that magic moment of *reintegration* and *safety* at the end" (Ibid.; emphasis added). So then, perhaps, from time to time, this is how "one generation's nightmare becomes the next generation's sociology" (Ibid.: 167). For this reason, among others, we can see how one generation's nightmares, can serve to stimulate the sociological dreams and imagination of a subsequent generation. When it comes to horrors and nightmares, one need not look any further than the 20th century's master of the horror tale, H. P. Lovecraft, a kind old gentleman from Providence, Rhode Island—the immortal amateur and "Outsider" from Providence.

1.3 Who is Howard Philips Lovecraft?

Howard Philips Lovecraft, is a man Steven King (1981/2010) refers to as "the twentieth-century horror story's dark and baroque prince" and since the time of his death, on March 15, 1937 from intestinal cancer, he has risen from the status of cultural "outsider" in the 20th century to that of a cultural "icon" by the 21st century (30). As an amateur writer of weird (or horror fiction), he produced short stories and novellas that were disseminated in the pulp-fiction magazines of his time (*Weird Tales, Amazing Stories,* etc.). What makes his creative output so intriguing? It is interesting because of its untimely character, namely the spaciotemporal locus of its genesis, which is to say that it precedes the historical horrors of, say, the Nazi Holocaust, Stalin's purges, the Great Leap Forward, and incalculable other human horrors. In short, he came before many of the horrors of our modern world. In other words, they elucidated the "imagined" horrors of an age, before the "real" horrors of said age. This fact has also been observed by Houellebecq (1991/2008), who states "the evolution of the modern world has made Lovecraftian phobias evermore present, ever more *alive*" (116; emphasis original). Moreover, Lovecraft, despite his desire for oblivion and obscurity, succeeded in creating something truly unique with his fiction, inadvertently creating a new genre that has been coined *Lovecraftian horror*, or *simply cosmic horror*. More significantly, his work has inspired generations of creative persons.[2] How might we conceptualize Lovecraft's curious creativity?

Creativity is a curious thing. It tends to fluctuate, both in individuals and groups, arising in the "blink of an eye," with "organic spontaneity," "mystic revelation," or simply

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[2] Not only has Lovecraft provided inspiration to contemporary writers (Steven King, Joe Hill, Neil Gaiman, China Miéville, Michel Houellebecq, S.T. Joshi), directors (Ridley Scott, John Carpenter, David Cronenberg, Sam Raimi), other graphic artforms (comics, graphic novels, illustrations), video games and table top games, even music (there is a 60s acid rock band called H. P. Lovecraft, Metallica has Cthulhu song).

through cognition "sui generis." Lovecraft shares this sentiment, claiming "[r]eal art must be, above all else, *unconscious and spontaneous*—and this is precisely what modern functionalism is *not*" (Joshi 2013: 919b; emphasis original). Sorokin too was captivated by creativity, addressing the phenomenon at different times in his career and claimed authentic creativity in individuals and groups is exceedingly rare (Sorokin 1961: 2). Moreover, how authentic "creativity-spontaneity can hardly be tested by any artificial, short-cut devices in a laboratory or on a psychodramatic stage or elsewhere. They can be tested only in the process of real life; and even there they often are not easily detected" (Sorokin 1950: 211-12). From Sorokin's standpoint, an action or product of action may be classified as genuinely creative, "only when we observe an adequate response to the situation or task and only when this adequacy itself is the highest adequacy of many possible" (Sorokin, 1949: 219). Hence, these masters of creativity are truly unicorns of the human universe. How might we define authentic creativity?

Defined simply, genuine creative action of individuals or groups is "only the activities which add something new and constructive to the highest values of Truth, Goodness, Beauty and to other positive values can be called creative" (1). To put in more concrete terms, "only the activities which tangibly enrich science, technology, philosophy, religion, ethics, law, fine arts, economics, politics, language (means of communication) and practical ways of life are creative" (Ibid.). In behavioural terms, a truly creative activity "represents an *adequate* and *constructive* response of a person or a group to the new situation and a more adequate response to an old situation" (Ibid.; emphasis original). Both Lovecraft's person and by extension, his works exemplify these criteria (Sorokin too by the way). How can we confirm this? Contrary to the so-called "best sellers," "hits," and "successes" that sink into oblivion in anywhere from six months to a few years at most, artistic masterpieces persist and are transformed into creative energy for generations, centuries, and millennia (Sorokin 1950: 50; Sorokin 1956: 310-11; Sorokin 1961: 11; Sorokin 1963: 62-63, 263). Since Lovecraft has only been dead for around eighty years, we cannot assess his works' persistence over the centuries, nor millennia, but we can observe this process over a few generations, can we not?

At the time of Lovecraft's death, his work was virtually unknown, baring the rabid Lovecraftian cultists, who were fanatical about his stories. However, with the founding of *Arkham House Publishing* in 1939 by August Derleth and Donald Wandrei, Lovecraft became accessible to a whole new generation of young persons. Steven King dedicates his *Danse Macabre* (1981/2010) to six masters of the macabre: Robert Bloch, Jorge Luis Borges, Ray Branbury, Frank Belknap Long, Donald Wandrei, Manly Wade Wellman— Bloch, Belknap Long, and Wandrei were all friends and correspondents of Lovecraft, who contributed to his mythology during his lifetime, and continued it after his death along with a dozen or so other writers. Furthermore, in an interview, Steven King remarks, "it is beyond doubt that H. P. Lovecraft has yet to be surpassed as the twentieth century's greatest practitioner of the classic horror tale" (Wohleber 1995). More recently, from a scholarly standpoint, Mondschein (2017) argues that King does not go far enough with his statement, claiming: "Howard Philips Lovecraft was arguably the most influential writer not only in the horror genre, but the entire history of modern speculative fiction" (vii). Continuing this tangent, Alan Moore (2014), a titan in the graphic novel community, notes

"Lovecraft is intriguing for not only the rich substrate of astonishing and sometimes prescient ideas that is the bedrock of his work;" however, the real intrigue lies with "the sheer unlikelihood of his ascent into the ranks of respected U.S. literary cannon" (xi). Due to the "uncanny" accent of his fiction, Christopher Hitchens (2010) sang, Lovecraft "is a pleasure to read—and to recommend," which, accordingly, is a consequence of his decision "to face squarely the problems that confront all reflective people" (v). In short, Lovecraft's work and perspective have proven creatively fruitful to say the least.

Why is Lovecraft of such consuming interest? Why does such a diverse group of people seem to be fanatic fans? S.T. Joshi (2011), arguably the leading authority on Lovecraft, provides insight into why one would study Lovecraft:

> (1) Lovecraft's life, although outwardly uneventful, is of consuming interest—thanks to the existence of tens of thousands of his letters, he is one of the most self-documented individuals in human history; (2) his life, work, and thought form a philosophical and aesthetic unity found in few other writers; and (3) the whole of his work—fiction, essays, poetry, letters—is worth study (11-12).

We can see how Joshi suggests a trinity of reasons for a persistent interest in Lovecraft. Whether it is the biographical material available, the unity of his life, work, and thought, or how this unity is premised throughout his fiction, essays, poetry—all prove to be of consuming interest and worth of study. Moreover, due to aesthetic unity found in few other writers, it is worthwhile to see how this unity is represented in a least one other writer, namely, Sorokin.

1.4 Lovecraft's "Cosmism" and Sorokin's "Integralism," A Unity and Reconciliation of Opposites

Both Lovecraft and Sorokin have their own unique perspectives, or weltanschauungs, premised by "cosmicism" and "Integralism" respectively. For Lovecraft's "cosmicism" human existence is cosmically insignificant and for Sorokin's "Integralism" human existence is cosmically significant. Hence, as has been previously mentioned, they are antipodal, even paradoxical, so when taken together they form a "unity and reconciliation of opposites." A few words will now be provided on these two perspectives starting with Lovecraft's "cosmicism" and his "Cthulhu Mythos."

Lovecraft's short story "The Call of Cthulhu" (1926), provides the namesake for what has come to be known as the "Cthulhu Mythos."[3] He claims to have been inspired by Lord Dunsany, one of his principle literary influences, for "the idea of an artificial pantheon and myth-background represented by 'Cthulhu', 'Yog-Sothoth', 'Yuggoth', etc." (Joshi, 2013b: 643). These are not gods in the sense that they are radically transcendental, i.e. that they exist outside the spatiotemporal bounds of the physical universe. Rather, they are sentient beings that are composed of matter, just like you and me, barring they are orders of magnitude beyond the scope of feeble human comprehension. So, they may be referred to as gods, but they are aliens—beings from the outré reaches of the physical universe.

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[3] There is some disagreement about the use of the term "Cthulhu Mythos," which is term developed by one of Lovecraft's correspondents, August Derleth, who attempted to categorize Lovecraft's tales into the discrete categories: "New England tales," "Dunsanian tales," and "Cthulhu Mythos tales" (Joshi 2013b: 643).

How might we define the alien? Well, Hans Jonas (1963) provides an elegantly simplistic definition for the alien, defining it as such: "that which stems from elsewhere and does not belong here. *To those that belong here it is thus the strange, the unfamiliar and incomprehensible*" (49; emphasis added). In a word, Lovecraft's old gods represent a pure sociological *other*, something radically alien to human life and the human universe.

Although Lovecraft's fiction contains many of the conventional tropes of gothic literature, his creation of a lose alien pantheon differentiates him from his genealogical forbearers. It is not that he was the first writer to imagine their own pantheon, it is that his pantheon is unique, it is wholly alien to humanity. A truly creative conception of the extra-terrestrial, lacking any anthropomorphic characteristics. New old gods for a post-Enlightenment era, an era that science has stripped of its mysticism and wonder. In a word, a new way of representing "the unknown" and "the unknowable." These eldritch[4] entities emerged from Lovecraft's "cosmicism" and form the basic premise of his late fiction.

Lovecraft's unique standpoint has come to be known as "cosmicism," which he expressed throughout his fiction and letters. He lays out this perspective in a letter to a friend, claiming "all my tales are based on the fundamental premise that common human laws & interests have no validity or significance in the vast cosmos-at-large," which, in turn, is intended "[t]o achieve the essence of *real externality* [i.e. cosmicism], whether of time or space or dimension… [emphasis added]" (Lovecraft 1927/2011: 15). In other words, the profound realization of humanities' own insignificance, when faced with a cold and inhospitable universe is what Lovecraft coined "Cosmicism" ("cosmic fear," "cosmic horror," or "cosmic indifference"). As such, he believed "[t]he secret of true contentment lies in the achievement of a *cosmical* point of view" (Joshi 2013a: 326; emphasis original). Therefore, Lovecraft's perspective is premised on a deterministic understanding, how external factors, as opposed to internal factors, are the principle cause of change in human society and the world at large. According to Lovecraft, "[d]eterminism—which you call Destiny—rules inexorably" (Joshi 2013a: 329). This impacted the focus of his writing; he makes this apparent:

> I could not write about "ordinary people" because I am not in the least interested in them. Without interest there can be no art. *Man's relation to man do not captivate my fancy. It is man's relation to the cosmos—to the unknown—which alone arouses in me the spark of creative imagination* (Lovecraft 1927/2012: 19; emphasis added).

We can see how Lovecraft's perspective is decidedly anti-sociological, with regards to his fiction at least. For this reason, Lovecraft's "cosmicism" stands in stark opposition to the "Integralism" advanced Sorokin.

Whereas Lovecraft standpoint is exemplified by his "cosmicism," Sorokin's is represented by his "Integralism." This "Integralism" as understood by Johnston (1998), is "an epistemology, a theory of human nature, and a philosophy of history," which is

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[4] Eldritch: "strange or unnatural especially in a way that inspires fear: weird, eerie" (Merriam-Webster). I am sorry, I had to uses eldritch at least once. Plus, lets face it, you can not do a dissertation on Lovecraft without saying eldritch. Like, come on. So, stop gibbering like a fool, in cyclopean ruins, under the eldritch glow, of a gibbous moon.

expressed throughout the entirety of Sorokin's written oeuvre, whether it is in his scholarly, popular, or even personal correspondence (14). Sorokin (1958) sums up this perspective succinctly:

> It views total reality as the infinite X of numberless qualities and quantities: spiritual and material, ever-changing and unchangeable, personal and superpersonal, temporal and timeless, spatial and spaceless, once and many… Its highest center—the summum bonum—is the Infinite Creative X that passes all human understanding (180).

We can see how this perspective is diametrically opposed to Lovecraft's "cosmicim," premised in its internal, as opposed to external character. Moreover, how this understanding is explicitly human. So, as we can see, Sorokin's standpoint conceives human life as cosmically significant when faced with a warm and hospitable (in ideal circumstances at least) human universe. According to Zimmerman (1897-1983), this causes his perspective to veer towards an "*indeterminateness* in human events" (Zimmerman, 1968: 11; emphasis original). How will we determine this future? Moreover, how can we determine a suitable research question?

1.5 The Question and Contribution

We will now overview some potential avenues of inquiry for a potential research question. Steven King claims that Michel Houellebecq's essay, *H.P. Lovecraft: Against the World, Against Life* (1991/2008), represents a "useful touchstone, a way of understanding how Lovecraft proceeded" (King 2004/2008: 15). King then continues with the tantalizing statement inquiry: "As for how Lovecraft *succeeded*—that is a mystery no book, essay, or university seminary will ever unravel" (Ibid.; emphasis original). This may be too broad of a question to answer in the scope of a thesis—how might one proceeded then, or rather how might one not proceed? From Joshi's (2013b) standpoint, the last thing we need is another "half-baked posthumous psychoanalysis" of Lovecraft's life or works, so instead more ought to be said about his philosophical worldview (*weltanschauung*)[5] (1037). This sentiment is echoed by Houellebecq, when he observes how readers of Lovecraft "want to find out more—beyond the texts—about the individual and how he constructed his world" (Houellebecq 1991/2008: 25). In other words, how his unique perspective came to be. Finally, as Pool draws attention to, "[i]f there is a phenomenology lurking in Lovecraft, it is a phenomenology of despair" (Pool 2015: 228). Is there only "a phenomenology of despair" to be found in Lovecraft's perspective, or, instead, could one also locate a phenomenology of hope? In short, we will answer the question:

> *How might Lovecraft's life and creative output, conceptualized as a continuation of his weltanschauung or standpoint, be used to demonstrate, in Lovecraft's ideological, material, and behavioural culture, the sociocultural shifts as identified by Sorokin?*

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[5] The term *weltanschauung* is derived from Max Weber's interpretive (or verstehen) sociology. It is commonly defined as meaning "world-view." However, it is closer in meaning and interpretation to a "world-perception." Ergo, in other words, it is contingent on an individual's perception/standpoint of the world, which is informed by their respective experiences in said world.

In other words, can Lovecraft's fiction help to exemplify Sorokin's "abstract," "speculative," and "kooky," theory? Was Sorokin's theory of sociocultural change simply vacuous, or is it possible to provide evidence for his predicted creative rebirth? In sum, I will argue that Lovecraft is successful in his pursuit of genuine creative expression and, indeed, achieves an integral perspective.

In order to accomplish our stated goal of better understanding sociocultural change through the works of Sorokin and Lovecraft, several different chapters will perform their necessary functions. In chapter 1, a brief introduction will provide an overview of the substantive elements of Sorokin and Lovecraft's perspectives. In the second chapter, because of the unconventional and "uncanny" nature of this study, an overview of Sorokin's standpoint regarding sociology as a generalizing discipline will be operationalized to overview the scholarly literature that has approached the phenomenon of horror, both in historical and contemporary times. In Chapter 3, Sorokin's sociological theoretical perspective will be overviewed and united with Lovecraft's fictional theoretical topologies. The fourth chapter will explicate the basic tenants of Sorokin's "Integral Method and Methodology" will be conceptualized as an integrated phenomenon of sociological analysis and we will sketch how it will be applied to Lovecraft. Chapter 5 is the analysis itself, which will combine these seemingly disparate theoretical and methodological elements to conduct my analysis of Lovecraft's life, works, and the correlations contained therein. Finally, chapter 6 will be a brief concluding chapter, helping to bring my discussion to a close and point to a few fruitful potential paths for future research.

2. Chapter II: Horror Defined and Applied to the Social Universe, with Recourse to Recent Scholarly Literature on the Horror(s) of Our Age

'The horror! The horror!'

Joseph Conrad, The Heart of Darkness (1899)

2.1 The Introduction

Due to the "uncanny" and unconventional nature of this thesis, it will not have a traditional "literature review." As such, it will, as sociology has done in the past, synthesize different standpoints and provide a "perspective on perspectives." Firstly, we will draw correlations between this synthesis and Sorokin's standpoint, regarding sociology as a "generalizing" discipline, which will be used to generalize the phenomenon of horror. Secondly, we will overview how post-WWII our sociological forebearers, along with other scientists, politicians, philosophers, and artists, attempted to counter the horrors of their age. From here, we will draw contemporary correlations to these historical issues to demonstrate how the social horrors are indeed repeated in space and time. Thus, the value in looking to the past as a means of understanding the present, so we can point to the future.

2.2 Sorokin's Standpoint on Sociology as a Science

Sociology has been delineated in several diverse ways. It has been called the "science of culture", the science of "human relations", of "social interaction", of "social forms", of "group interpretation", and in simple terms, the "science of society" (Sorokin 1931a: 21). However, according to Sorokin, none of these conceptions provide adequate grounds to distinguish sociology from other sciences (Ibid.). Consequently, when we are studying any type of phenomenon—whether social, political, psychological, chemical, biological, so on and so forth—we arrive at the bifurcation between on one hand, the analysis of characteristics and associations "particular" to said set of phenomena, and on the other hand, the analysis of characteristics and associations "common" with many other sets of phenomena (22). So then, from these two *standpoints* we are left with (1) an *individualizing perspective*; and (2) a *generalizing perspective* (Ibid.). From Sorokin's standpoint, sociology should be a generalizing discipline (Ibid.: 23). According to Sorokin (1947), with regards to sociology's generalizing character, he defines it succinctly as "a generalizing science of sociocultural phenomena view in their generic forms, types, and manifold interconnections" (16). Sorokin's conception of sociology as a science is contingent on this perspective.

As with any scientific field, sociology too must select categories of fact and distinguish itself from other sciences. Proceeding from Sorokin's preliminary general standpoint, at an earlier point in his career, he explicated:

> *No matter how diverse the definitions by means of which sociologists characterize the existence of social or superorganic phenomena, all of them have something in common, namely, that the social phenomenon—the object of sociology—is first of all* considered the interaction of one or more kinds of center, or interaction manifesting specific symptoms (Sorokin 1913/1998: 59; emphasis original).

So, from Sorokin's standpoint, sociology may be differentiated from other sciences, due to its focus on social aspects of "superorganic phenomena," which is premised on the assumption that the superorganic world (sociocultural phenomena) are categorically distinct from purely inorganic and organic phenomena. Moreover, as Sorokin (1947) makes clear, "[s]uperorganic phenomena so developed are found only" within the human universe (3). In other words, "[t]he task of sociology and the social sciences begins where the physical and biological study of" humanity and the human universe ends (Sorokin 1963: 437). We will continue to revisit this distinction; the entirety of Sorokin's perspective is premised on this simple assumption.

Because of Sorokin's standpoint, he claims that "*sociology is interested only in those aspects of social phenomena and their relationships which are repeated either in time or in space or in both; which consequently exhibit some uniformity or constancy or typicality*" (Sorokin 1931a: 23; emphasis original). Proceeding from Sorokin's preliminary general standpoint, at another point in his career, he defined sociology as:

> [F]irst, of the *relationships and correlations between various classes of social phenomena, (correlations between economic and religious; family and moral; juridical and economic); second, that between the social and the non-social (geographic, biological, etc.,) phenomena; third, the study of the general characteristics common to all classes of social phenomena* (Sorokin, 1928/1957: 760; emphasis original).

How might the phenomenon of horror be conceptualized from this operationalized sociological standpoint? Moreover, how might one define horror in a sociologically adequate way? By drawing on the perspectives of *others*, who have also approached the phenomenon of horror, perhaps by non-sociological means. They may not call themselves sociologists, but, regardless, they still examine the correlations between various classes of social phenomena, that between the social and non-social, and finally, the study of the characteristics common to all classes of social phenomena. Consequentially, thanks to Sorokin's loosely operationalized definition, we will be able to orient and localizes a plurality of perspectives. By drawing on the expertise of others and other disciplinary perspectives, we can extend our sociological gaze into the unknown. Let us now turn to Lovecraft and consider how fear and horror may be differentiated, as a means of conceptualising the social nature of horror.

2.3 Perspectives on the Distinction Between Fear and Horror

Horror is a phenomenon that exists outside cultural conceptions of the world and while it *elicits repugnance or* disgust, it can help us better understand the nature of the sociocultural world. In Lovecraft's survey piece on the weird (or horror) fiction genre, *Supernatural Horror and Literature* (1927/2011), he provides an exhaustive overview of the weird and/or horror genre. Joshi (2013a) has observed how "Lovecraft is correct in maintaining that weird fiction as such can only be the product of an age that has ceased to believe generally in the existence of the supernatural" (45). In short, it can only be of interest in a world that has been, to use Weber's notion, *radically disenchanted* (Weber 1919/1946). Lovecraft begins the work with the ominous and oft trumpeted statement: "The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown" (Lovecraft 1927/2012: 25). Lovecraft's definition tells us about

fear: (a) fear is an *emotion*; and (b) the *unknown* is the source of said fear. Simple really. However, is fear categorically synonymous with horror? And if not, how do they differ? How may they be differentiated? Can they be differentiated?

In observing the phenomenon of fear and horror, a distinction has been made between the two. On the one hand, Ann Radcliffe (1764-1823), a pioneer of the Gothic novel, in her "On the Supernatural in Poetry" (1826/2002), provides an elegant *description* of the distinction between terror and horror. Radcliffe claims that "[t]error and horror are so far opposite, the first expands the soul, and awakens the faculties to a high degree of life", while the second "contacts, freezes, and nearly annihilates them" (6). On the other hand, Charles Robert Darwin (1809-1882), a pioneer of naturalistic observation, in his *The Expression of the Emotions in Man and Animals* (1872), provides a useful *depiction* of the distinction between terror and horror/agony (see: Figures 1 & 2). From Radcliffe's description and Darwin's depiction, we can generalize two distinct standpoints regarding terror and horror respectively.
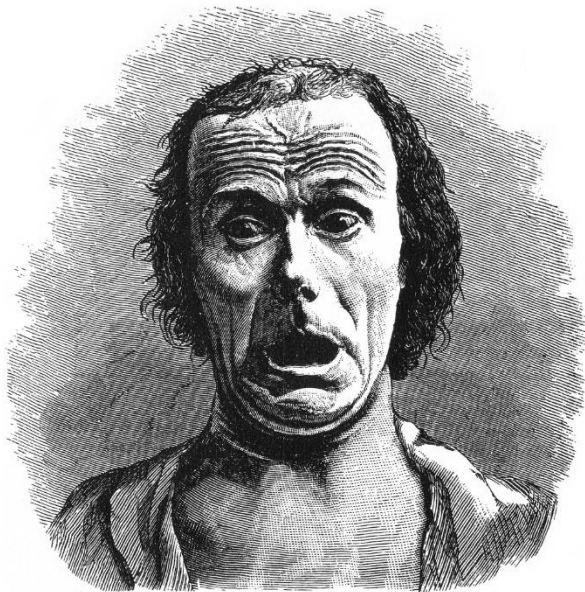
The left *Figure 2.1*: Terror. Caption reads "Fig 20. Terror. Copied from a photograph by Dr. Duchenne" (Darwin 1872/2008: 299)	*The right Figure 2.2*: Horror and Agony. Caption reads "Fig 21. Horror and Agony. Copied from a photograph by Dr. Duchenne (Ibid.: 306)
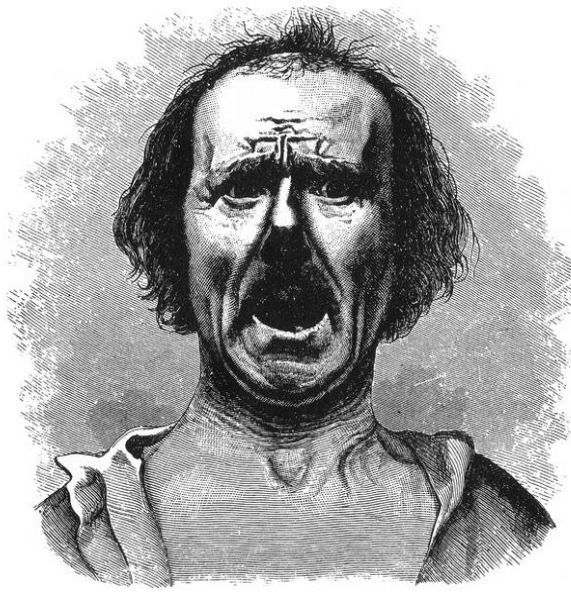
Firstly, with regards to terror, we can say that it is the feeling of dread associated with the apprehension of this or that phenomena by a subject. For example, the *smell* of a putrid decaying corpse. Secondly, with regards to horror, we may say that it is the feeling of disgust that follows, with regards to simultaneity, the experience of a phenomena by a subject. For example, the *sight* of a putrid decaying corpse. *In short, fear precedes, whereas horror succeeds a dreadful experience or phenomena.* These are pedantic distinctions, trust me, I am aware; however, they are useful in isolating a workable sociological definition of horror.

Durkheim (1912/2001) provides a means of solidifying our definition, sociologically speaking that is, when he points out that "[d]isgust and horror are one thing and respect another" (305). More recently, Santilli (2007) develops a conceptual definition of horror, when he argues: "the counter part to culture, I would suggest, is not nature but horror" (174). In other words, horror is conceptualized as phenomena that exists "on the other side of any cultural matrix," which is distinguished from fear "by additional elements of *repugnance or visceral disgust* at a figure that does not fit our" cultural conceptions, because horror itself is categorically "interstitial" (Ibid.: 175, 177; emphasis added). We can see how this contemporary conception has direct affinities to Durkheim's historical conception, regarding the additional elements of disgust (or repugnance) to distinguish horror and fear. Horror requires the human and the social. All this to say that the distinction between horror and fear is relevant because horror is distinctly human, owing this distinction to the addition of a sociocultural (or superorgainic) component that will be overviewed in greater detail in a later section.

Constricting categorical confines aside—we can still generalize, roughly speaking at least, horror as a phenomenon of sociological inquiry and analysis, can we not? *We can say that on the one hand, terror is the proper subject matter of awful apprehension and the pragmatic action stream; whereas, on the other hand, horror is the proper subject matter of sinister simultaneity and the phenomenological thought horizon. In short, horror, distilled to its essence, is a perspective standpoint of a phenomenon or phenomena that elicits repugnance or disgust, because it exists outside, or simply does not fit, cultural conceptions and categories.[6]* These horrors confound our various cultural understandings, exposing us to the raw nature of being, shattering our souls with sinister simultaneity. In a word, horror as a phenomenon is anti-social, anti-culture, anti-human, or simply anti-being. As Lovecraft makes clear, "the only "heroes" I can write about are *phenomena*" (Joshi 1990: 53; emphasis original). Those mundane horrors of the "life-world." Therefore, by taking a phenomenological perspective, for now at least, one can provide a perspective on perspectives of horror. Thankfully for us, this is a role that sociology has played in both historical and contemporary times.

2.4 The Sociology of Yesterday, Today, and Horror

Recently, Terry Wortherspoon (2015) wrote an overview about the participation of sociologists in a series of conferences.[7] These conferences occurred in the context of widespread uncertainty and horror, much like our current time, and attempted to grapple with the pressing social, political, and economic issues that were plaguing the world. Many

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[6] This definition and the previous examples are adaptions of the distinction between fear and horror provide by Devendra Varma in *The Gothic Flame* (1966). Varma's quote is as follows: "The difference between Terror and Horror is the difference between awful apprehension and sickening realization: between the sell of death and stumbling against a corpse" (130). I feel that "sinister simultaneity" is more fitting than "sickening realization," so I made a slight tweak to Varma's conceptual definition.

[7] Sorokin emerging as a shining sociological "star" among the bunch, illuminating the integral imaginations of Albert Einstein (1879-1955), Aldous Leonard Huxley (1894-1963), and Franklin D. Roosevelt (1882-1845) to name a few significant historical figures.

of the issues surrounding the natural, social, and their integration have continued to wreak havoc on the world. Moreover, as Wotherspoon clairvoyantly catalyzes:

> For those seeking to re-present and re-invigorate sociology by democratically broadening its engagement with diverse publics in the twenty-first century, there is a heightened level of challenge in a context in which publics cannot be so readily constructed and the roles of scholars, the disciplinary boundaries and institutions within which they work, and the ability of science to address human and global problems are matters of contestation rather than faith (Ibid.: 399).

This is an astute observation by Wotherspoon. So, how can we unify and engage diverse publics, which can be increasingly difficult to constitute, let alone sociologically stimulate? How can we obliterate boundaries in order to create bridges? Hence, for these reasons, among others (such as satisficing the requirements of my thesis), it may be worth probing as to how the sociologists of yesteryear approached this conundrum.

During these conferences, Talcott Parsons (1902-1979), the father of modern structural functionalism, saw the role that was being performed by sociologists, who acted, along with their discipline, as a "circular continuum" between the plurality of seemingly incommensurable perspectives and "bridged the natural sciences with religion and philosophy and enfolded back into the natural sciences… [all of which are] embedded in the total social system" (382). Ultimately, Parsons concluded that there was futility in looking "for rational scientific answers to practical problems," which is a consequence of the impossibility in "accumulate[ing] complete knowledge sufficient to meet practical needs in many realms of life" (Ibid.). *In other words, due to the complex and multifaceted nature of the total social universe, relying on solely instrumentally rational means, may prove ineffective in addressing the non-rational ends exemplified by the phenomenon of horror. This is because these horrors of the social universe intersect with many fields of scientific inquiry, and, accordingly, they require a multiplicity of perspectives to address their totality.* Sorokin too observed these conferences as representing "a *social fact* indicating that discordant *relationships between science, philosophy and religion* is felt at least if not consciously understood" (Ibid.: 374; emphasis added). What do we sociologists do? How do we find practical solutions to fundamental human issues? How can we find hope in horror?

Several years earlier, Sorokin (1931a) produced a visual representation of a similar phenomenon to what Parsons was alluding to (see: Figure 3). Sorokin's illustration provides a useful heuristic for generalizing, if only approximately, distinct fields of phenomenon (cosmic-biological-social). We can see fields of phenomena related to the: (1) *cosmic or inorganic or geographic* field; (2) *biological* field; (3) *social* field (subdivided into: (a) *general sociology;* (b) *"interstitial" specialized sociologies* integrating all seemingly disparate cosmic, biological, and social fields). It should be noted, how Sorokin conceives these "specialized sociologies" as occupying an "interstitial" space between distinct fields of scientific phenomena, akin to the phenomenon of horror's "interstitial" character. Sorokin's conception is useful for generalizing distinctions in various scientific fields of phenomena, based on their componential structure, which will to be discussed in further detail.
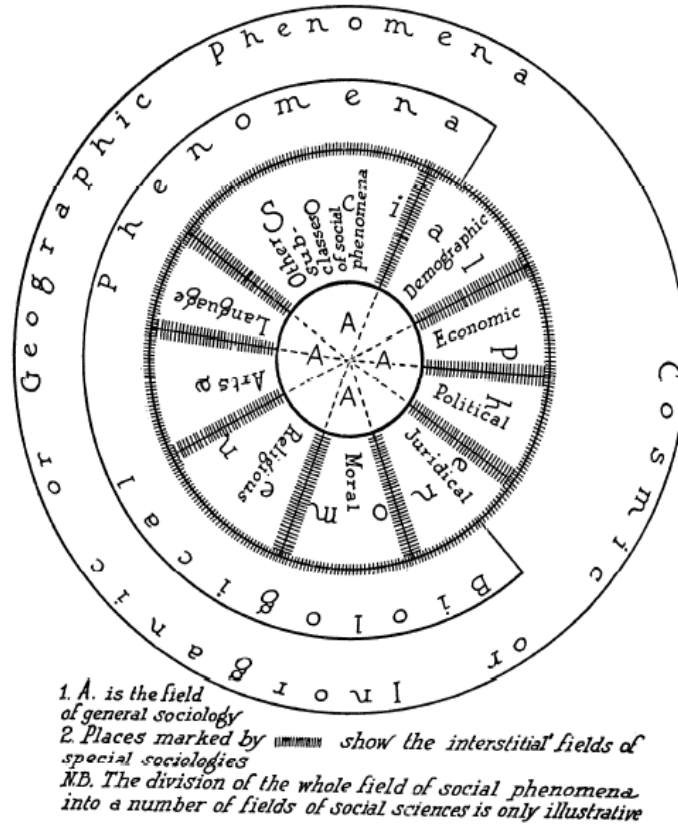
Figure 2.3: Sorokin's Separation of Cosmic, Biological, and Social Phenomena. Caption reads: "1. A. is the field of general sociology"; "2. Places marked by ⦚⦚⦚⦚⦚⦚⦚⦚⦚ show the interstitial fields of special sociologies"; "N.B. The division of the whole field of social phenomena into a number of fields of social sciences is only illustrative" (Sorokin 1931a: 26).

What Sorokin's illustration is attempting to demonstrate is the difference in the component structure of distinct fields of scientific research. Firstly, there are cosmic phenomena (such as rocks) with a single property (inorganic); secondly, there are biological phenomena (such as dogs) with an additional property (inorganic-organic); and finally, there are social phenomena (such as humans, so far at least) with an additional property (inorganic-organic-superorganic) (Sorokin 1961a: 22). In simple terms, both inorganic and organic phenomena predate the existence of humans; superorganic phenomena require human beings and a human universe. Hence, the conceptual complexity of the integrally conceived total social universe. Moreover, contrary to Parsons conception, Sorokin does not conceptualize all these fields embedded in the "total social system," rather a field of "general sociology," which as was previously noted, concerns itself with the aspects of social phenomena repeated in space and time.[8] In addition to this field

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[8] For those looking to find convergence in these two sociological titans thought, this is where one might start looking. Sorokin's notion is from 1931, when he is constructing Harvard's new sociological department, whereas Parson's comment is from the 40s. Moreover, Sorokin released his *Social and Cultural Dynamics vol. I-IV* (1937a; 1937b; 1937c; 1941) and Parsons released his *The Structure of Social Action vol. 1-2* (1937/1967a;1937/1967b). As such, we can see how Parsons is already starting to shift his focus from the "social structure" to the "social system." One wonders if those conferences in New York helped to shape both Sorokin and Parsons subsequent sociological standpoints. The tension and conflict between these two social theorists have been well documented (Buxton 1996/2017; Johnston 1986). However, I wonder if it may be

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of "general sociology," there are the various "specialized sociologies" (or the "interstitial fields," such as the sociology of the family, of law, of heath, etc.) that bind the various fields, akin, but not identical, to the "circular continuum" alluded to by Parsons (Ibid.; Sorokin 1931b; Sorokin 1947: 16-17). However, we can see how these two theorists are grappling with similar phenomenon, at different times in their respective careers, as they are both attempting to carve out a space for the sociological enterprise in the North American context.

With this figure in mind, we can now address some recent perspectives on the phenomenon of horror; also, how it provides the *other* window into both internal and external aspects of social phenomena. What are these so-called horrors? With regards to external social horrors, we have climate change and ecological collapse, disease pandemics such as the 2014-2016 Ebola crisis, FIFA World Cup, perpetual proxy conflicts, and the ominous shadow of thermonuclear omnicide, for example. With regards to internal social horrors, we have systemic racism and overflowing prison populations, suicides and drug overdoses, Canada's nebulous prostitution and human trafficking legislation, the silenced voices of the victims of sexual abuse and exploitation, Saskatchewan's sham childcare policies, etc. "Fake News" falling somewhere betwixt the nebulous void created by these external and internal abysses—swirling awkwardly and dimwittedly at the center of the human universe. My point being, this list could continue *ad infintum*. Tragically and regardless, we can see how all the contemporary issues fall somewhere on Sorokin's rudimentary division of distinct fields of phenomena (cosmic, biological, and social; or inorganic, organic, and superorganic). Imagine that! So, Sorokin's archaic and antiquated conception has contemporary relevance, regarding the pressing horrors humanity is currently working to reconcile.

Due to the multifaceted nature of the current crises facing humanity, there is a dire need for a more open dialogue between distinct fields of the social sciences. No longer can members of different disciplines simply *sit* in their respective disciplinary corner, focusing on their own specific slice of the social universe. Instead, we must *stand* together as a united and integral front, each drawing on the wisdom of each others' disciplines. For said reasons, Sorokin's rudimentary illustration can help us to grasp the totality of the means available to address the horrors of our age. However, does Sorokin's phenomenal plane play well with others though?

In a special recent journal, produced by John Hopkins University entitled *Social Research: An International Quarterly, Volume 81, Number 4, Winter* 2014, horror was analyzed from numerous different perspectives.[9] As Arien Mack (2014) draws attention to

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more fruitful to explicate the convergence, rather than divergence betwixt their respective Neo-Kantian perspectives.

[9] Sorokin (1929) wrote an article contrasting historical and contemporary distinction between European and American sociology. He draws attention to the fact that "*American sociology has grown as a child nursed by the Universities and Colleges; while in Europe its modern start, since August Comte, and development have in a considerable degree taken place outside of the Universities and Colleges*" (57; emphasis original). Because of American sociology's institutional character, sociology courses were introduced to the university curriculum, long before the institutionalization of European sociology (58). Thus, in 1876, the first sociology course was offered at Yale; 1890 at Bryn Mawr University; 1885 at Indiana; 1889 at Kansas (the year Sorokin was born); *1890 at John Hopkins* (the year Lovecraft was born); 1891 at Harvard (Sorokin becomes the first chair and

in the editor's introduction: "human life always has had its share of horrors, both real and imaginary" (xxi). Moreover, *real* historical events, such as the dropping of the first atomic in 1945, have reified and made concrete the *imagined* apocalypse of biblical scriptures. Due to the recurrence of horror, both in space and time, the contributing authors ask: "What does this phenomenon tell us how we are responding to horrors, both concrete and imagined? How are reimagining and re-embodying horror as our lived reality changes?" (xxii) In other words, similar questions to those of the scientists, philosophers, and artists of yesteryear were grappling with post-WWII. Unfortunately, none of the contributing author's are sociologists—instead, they are political scientists, philosophers, historians, linguists, theologists, thespians, so on and so forth. As such and in what follows, we will be able to see how these perspectives are correlated with Sorokin's division of phenomena into several fields. By doing so, we can, as sociologists, continue to serve as a "circular continuum" between seemingly incommensurable perspectives, the phenomenon of horror, sociocultural change, and Lovecraft, of course.

Theologist David Tracy (2014) identified, the fact that natural scientists (Darwin, Einstein) and social scientists (Max Weber, Hans Jonas) have tried (and failed) to articulate "an *adequate intellectual response*" to horror, so he proposes the Greek tragedy (the katharsis of the Dionysian-Apollonian synthesis) as a means of coping with the horrors of the world (741; emphasis added). The issue with finding "rational scientific answers to practical problems" has already been alluded to by Parsons, so we can see how there is convergence with their respective theses. Moreover, we previously saw how many "Great Person(s)" have tried to face squarely the issues of their day. In specific terms, they may have failed, in one way or another, to vanquish horror of their day. In general terms, they all strove, in this or that way, to negate the horrors of their age.

Armando Maggi (2014), a scholar of Romantic languages, literature, and history of culture, examines of the persistence of Christian Demonology in contemporary American popular culture and how events, such as 9/11, undermine opposing views of history, the linear versus the postmodernist, which challenges us to accept what has been termed "multiple temporalities" or "multiple modernities" (770-1). The notion of "multiple modernities" was advanced by S. N. Eisenstadt (2000) contemporaneously speaking and is also exemplified historically by Lovecraft's anxiety surrounding the massive societal changes that were occurring during his lifetime. The political scientist, Elisabeth Anker's (2014), examines of how "the counterpart of liberalism is not merely fear, but more robustly *horror*" (795; emphasis original). In other words, how non-Western political systems are perceived with horror, such as Communistic, classified by Lovecraft as a "reversion to savagery" (Joshi 2013a: 279). Daniel W. Drezner's (2014), an international relations scholar, discusses how the idea of a zombie apocalypse may be employed in public policy discourse as a means of "emphasizing the breakdown of modern society in the wake of an external threat" and how "drawing from popular culture allows for greater creativity in the response to new challenges or new situations" (826, 833). This perspective

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founder of the Harvard sociology department in 1930); and finally, 1898 at Chicago Universities, to name a few (Ibid.). So, we can see how John Hopkins has a long sociological history, indeed—a history it ought to be proud of. The contributing authors' wonderful scholarly works are a testament to active and engaged scholarship. First rank job!

has affinities to Ulrich Beck's (1986/1992) notion of a "New Risk Society," which shares affinities with Lovecraft's fear of civilizational collapse as a result of external factors.

An expert on Afro-American and African Studies, Adam Ashforth (2014), orients his discussion on moral panics surrounding "bloodsuckers" in Africa, its relation to the perception of constructed "others" as the source of this social disturbance, and how a "plurality of competing interpretive authorities can produce a condition of epistemic anxiety" (879). Durkheim (1897/2005) would call this condition Anomic, a condition of uncertainty brought on massive societal transformations, being characterized by a lack of *normative directedness*. The thespian Kevin J. Wetmore, Jr. (2014) provides a Fanonian interpretation of *The Exorcist* (and the numerous sequels), claiming they are "rooted in white fear of the Other," which leads these films to single out Africa as the origin of evil (883). The *horror of the other* has existed through time and space, being premised in Lovecraft's personal racial biases that are expressed in throughout his correspondence and fiction. The historian Brian P. Levack's (2014) specific focus on witchcraft, how "[t]he horror of the witches' Sabbath, therefore, drew on fantasies that earlier societies had constructed regarding deviant groups" (924). Cohen's seminal work, *Folk Devils and Moral Panics* (1972/2011), provides stunning insight into the dynamics of moral panics, not to mention Lovecraft's own conception of the Salem Witch Trials resulting from the *cancer of superstition*.

A philosopher by the name Jeffrey J. Kripal (2014), examines what has been coined "monster theory," "which looks at narratives and images of the monster throughout Western history as a kind of recurring deconstruction and reconstruction of cultural and social categories," with an instance of alien abduction serving as a case study. Stephen T. Asma (2014), a professor of philosophy at Columbia University, takes a neuropsychological perspective to explain the psychological roots of fear and horror in terms of epistemological anxiety, claiming "[h]orror, unlike fear, seem to have existential significance embedded within it," as was previously noted, drawing explicit reference to the works of H.P. Lovecraft (955). One no doubt noticed that there was no psychological field on Sorokin's illustration, because he considered the social and psychological to represent two sides of the same coin, so the psychological would fall under similar classifications of "general" and "specialized" fields of psychological phenomena, from Sorokin's standpoint at least.

We can see how these different perspectives all fall into the different fields of social phenomena, roughly speaking at least, as illustrated by Sorokin. This serves to demonstrate: (1) how diverse and complicated the social universe can be; (2) the utility of Sorokin's perspective in orienting one's own perspective; (3) the persistence of horror(s) as they exist across space and time. Moreover, as should have been apparent in the previous examples, how these issues cut across multiple fields and are not localized, nor engaged by singular standpoints or perspectives. As such, the current crises confronting humanity are multifaceted, so we can see how by talking an integral perspective, we can assess the totality of the horrors facing the people of today.

2.5 The Summary

To sum up, we overviewed Sorokin's standpoint regarding sociology as a generalizing discipline. Proceeding from this generalizing standpoint, we see how horror may be generalized into a succinct sociological definition. Moreover, due to sociology's role as a *generalizing discipline*, we saw how this function was played historically by sociologists post-WWII at a series of conferences in New York. Building on Parson's conception of sociology at these conferences serving as a "circular continuum," we saw how Sorokin had a similar standpoint and provided an illustration of the different scientific fields of phenomena. Finally, we can see how historical sociological issues and their assessment of horror are still present today and are being addressed by several different fields of the social sciences. As such, these various crises are indicative of massive social change and transformation, which figures proximately into Sorokin's theory of sociocultural change.

3. Chapter III: The Theory

'[I]f I have seen further, it is by standing on the shoulders of giants'

Sir Isaac Newton, "Letter from Sir Isaac Newton to Robert Hooke" (1675)

3.1 The Introduction:

The sociocultural processes that Sorokin writes about are *eternal* and, as a result, they exist historically from period to period. What is most fascinating is the fact that Lovecraft and Sorokin experienced much of the same historical period (baring the fact that Lovecraft died younger than Sorokin, 1937 and 1968 respectively). Moreover, for the sociologically minded among you, this period coincides with sociology's own institutional disciplinary genesis and stabilization. Hence, by employing Sorokin's theoretical understanding of cultural shift and transition, we can comprehend the social transformations occurring in this period and how it impacted Lovecraft's unique perspective. At the same time, demonstrating the continued relevance of not only Sorokin's sociological contribution, but also *sociology's potential capacity* to conceptualize massive sociocultural transformations. Moreover, according to Sorokin, the categories of the cultural and the social "are thus inseparable in the empirical universe of man" (Sorokin 1961: 29). Thus, they must be conceptualized *relative* to each other.

In this chapter, we will show how Sorokin's ideal-types of "cultural mentalities" and Lovecraft's ideal-types of fiction can be integrated to operationalize the following synthetic ideal-types: (*1) Ideational Romanticism (reality as immaterial, known through the emotions); (2) Sensate Realism (reality as material, known through the senses); and (3) Integral Imaginism (reality as synthesis, known through the superconscious)*. By doing so, we will be able to proceed from the abstraction of Sorokin's theory, to the actuality of Lovecraft's fiction, which will aid in elucidating how sociocultural change can occur. To accomplish this task, we will overview relevant linear theories of sociocultural change. We will also describe Oswald Spengler's cyclical theory of cultural decline, who's thesis Lovecraft accepted, and Sorokin rejected. From there, we will provide an overview of Sorokin's cyclical theory of sociocultural change and how it relates to his "cultural mentalities." Once this has been accomplished, we will draw attention to Lovecraft's own division of fiction, which are correlated to different categories of fiction. Finally, after both theoretical conceptions have been laid out, they will be juxtaposed and combined—thus, creating synthetic ideal-types that combine both standpoints. This is the purpose of the following chapter, but what is the purpose of social theory?

3.2 Classical and Contemporary Theoretical Perspectives on the Nature of Society

Social theory provides the conceptual framework for the analysis of disparate social, political, and psychological phenomena, which provides a context for understanding sociocultural change. Moreover, with the effective application of social theory we can, to use Sorokin's phrase, make a "cosmos out of unintegrated fragments" (Sorokin, 1937a: 3). As such, it can help us comprehend *recurrent social processes*. Immanuel Kant (1724-1804), who provides the philosophical bedrock assumptions of the modern social sciences, sums up the purpose of theory succinctly claiming, "[t]houghts without content are empty, intuition without concepts are blind" (Kant 1781/1998: 193). In short, we have synthetic *a*

priori knowledge in the form of our *judgements* or *perceptions* of the world. In other words, our understanding of the world is contingent on our perceptions of the world, which, in turn, allows us to make judgements of said world. This synthetic a priori understanding was central to the theoretical edifices of classical sociological "Great Old Ones" (Lash 2009).

From several contemporary sociological theoretical standpoints, we are living in a world that differs profoundly from the social reality confronting the early sociological thinkers, so there is an issue in applying their theories to a world that is increasingly dynamic and in a constant state of flux. Because of the dynamic nature of modern society, sociologists today are faced with "a newly coordinated reality, one that is open, processual, non-linear and constantly on the move" (Adkins and Lury 2009: 16) In a word, a dynamic society. Consequentially, as identified by Lash (2009), "sociology grew, not from empiricism's *a posteriori* but from rationalism's *a priori*," which is premised in the classical works of Marx and Engels, Durkheim, Simmel, and Weber. So, contra to Kant's epistemological a priori: "How is knowledge possible?" These theorists applied it to the social a priori: "How is society possible?" This becomes an issue when one is faced with an ever changing and dynamic social landscape. Therefore, "[e]piricism and the *a posteriori* can live with its uncertainty, its chaos," whereas "[t]he classic *a priori* of the concept cannot deal with this process, this flux: a more adequate mode of sociological reasoning is now *a posteriori*," because "[i]t is no longer a question of finding the conditions of security of the social but being attentive to and describing this uncertainty" (180, 185).

Beck (2000) has also observed a similar shift, arguing a "second modernity" emerged in the late 20th century. This "second modernity" is characterized by a blurring of conventional territorially bound notions of identities, cultures, and societies, so on and so forth. Additionally, the influx of "otherness" because of this "second modernity" has "laid open the cosmopolitan significance of fear [and horror]" (79). Moreover, as Urry (2000) noted, this shift has necessitated the creation of a sociological theoretical perspective "that examines the diverse mobilities of peoples, objects, images, information and wastes; and of the complex interdependencies between and social consequences of, these mobilities" (1). This has direct affinities with Latour's (2005) standpoint, regarding how "when social scientists add the adjective 'social' to some phenomenon, they designate a stabilized state of affairs, a bundle of ties that, later, may be mobilized to account for some other phenomenon" (1). This static and stable "bundle of ties" is at odds with our modern dynamic societies. All-in-all, we can see how the profound changes regarding the nature of society has stimulated a constellation of perspectives, regarding how to adequately deal with dynamic and fluctuating phenomena. However, do we necessarily need to develop new theories to cope with these dynamic social phenomena, or are there others who have addressed the nature of a dynamic and changing society?

As identified by Lovecraft, "[w]hen a given age has no new *natural* impulse towards change, is it not better to continue building on the established forms than to concoct grotesque and meaningless novelties out of thin academic theory?" (Joshi 2013b: 919; emphasis original) Well put Lovecraft. Theory should aid in the understanding and explanation of social "reality," it should not manifest "reality," rather it should mirror and reflect it. So then, as Lovecraft claims, is it not true that "under certain conditions is not a policy of frank and virile antiquarianism—a healthy, vigorous revival of old forms still

justified by their relation to life" (Ibid.)? Moreover, as echoed by Joshi (1990) "[c]ultural change, in fact, occurs in the part to the influence of powerful minds acting upon conventional beliefs" (vi). Why is it that Sorokin's theoretical perspective, even though citing his work can amount to "academic suicide," continues to persist and endure (Mangone 2017: 1)? Whereas other doctrines have joined the cemetery of human errors, Sorokin's perspective persists and, as such, is reimagined in diverse ways (for example see: Jeffries 2005; Jeffries 1999; Mangone 2017; Nichols 1999; Nichols 2012; Sorokin 2017; Sorokin 2018) Therefore, his perspective stands in stark contrast to what Beck (2000) has referred to as "zombie theory;" or what others have called "zombie doctrine," defined as "a doctrine that should be dead by now, having been repeatedly refuted by evidence, but just keeps shambling along" because it serves the interests of this or that hegemonic interest group (Mack 2014: xxi). What are some of these antiquated theories of sociocultural change?

3.3 Perspectives on Sociocultural Change as a Linear Process

Perspectives on sociocultural change have been around for a while to say the least, some have been linear and some cyclical in nature. They have been advanced by sociologists, historians, anthropologists, philosophers, mathematicians, to name a few. However, in line with Kant's *a priori* conception, the perspectives tend to be *linear* in nature. These linear perspectives see sociocultural change progressing towards an extrinsic goal or end. On the one hand, historically speaking, Sorokin (1927) surveys several prominent linear theories of historical development.[10] Among them, the father of positivism Auguste Comte (1789-1857) (also coined the term sociology[11]), who saw historical development as passing through "the theological stage," then the "metaphysical stage," and finally the "stage of positivism" (Sorokin 1927: 28). On the other hand, contemporaneously speaking, Scott Poole (2016) draws attention to Lovecraft's acceptance of anthropologist Margaret Murray's (1863-1963) *The Witch Cult and Western Europe* (1921/2018), read by Lovecraft and not Sorokin (so far as I have been able to determine), whose "witch-cult thesis" drew on J. G. Frazer's notion of sociocultural change proceeding from magic, to religion, to science (Poole 2016b: 219). Do we see the pattern emerging that we can generalize? How the different theories progress along a linear vector, ending in

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[10] Sorokin's "A Survey of the Cyclical Conceptions of Social and Historical Process" (1927), from your author's standpoint, is the kernel of what will become his *Social and Cultural Dynamics vol. 1-4* (1937-41). It provides the first instance of Sorokin's analysis of cyclical notions of historical and sociocultural change, in an explicit sense at least. The work represents a meta-analysis of different conceptions of social and historical processes. On a side note, Lovecraft's survey of the horror fictional genre, *Supernatural Horror and Literature* (1927), is published the same year. Both these creators are surveying their respective fields, they are setting the stage for their subsequent paradigm shattering, perhaps paradigm creating would be more appropriate term, works.

[11] Auguste Comte opted for the term sociology, as opposed to social physics to christen his fledgling discipline (Sorokin 1947: 19). Moreover, from Comte standpoint, sociology was late to emerge due to its complexity. Consequently, due to complexity of the discipline, Comte called it the "Queen of the Sciences." *Hail to the Queen baby!* (Can you guess the reference?) This sentiment is echoed by Sorokin (1963), who "regarded and do[es] regard sociology as the most complex of the all the psychosocial disciplines" (243). As such, when Sorokin founded the sociology department at Harvard in the 1930s, he at first attempted to structure the department as purely a graduate program for Harvard's best and brightest, but eventually made a concession, there would be an undergraduate program too. However, it would only be available to Harvard's best and brightest—he would not concede this (Ibid.).

positivism or science. These are two examples of linear perspectives of sociocultural change, but what of *cyclical* perspectives?

Oswald Spengler's *The Decline of the West* (1918/2007) is one such cyclical perspective. Spengler, who was read by both Lovecraft and Sorokin, claimed (1) cultures, like organisms, followed the stages of "childhood, youth, manhood and old age"; and (2) there been many different cultures[12], each resting on its own sociocultural axioms and worldview (Ibid.: 107; Sorokin 1951/1950: 72-112). From Spengler's standpoint, these axioms represent a culture's "prime symbol" (178-180). He believed Western Civilization, what he classified as "Faustian," was experiencing its twilight years, or "winter" (Ibid.: 381, 44). *Winter is coming (and then it came, but it was only one episode).* Moreover, from Spengler's standpoint, there is a distinction between culture and civilization, with civilization being the final crystalized form achieved by few cultures. However, as identified by Joshi (1990), "[w]here Spengler is vaguest is the fundamental issue of the *cause* of the decline of each Culture" (134; emphasis original). Spengler (1918/2007) concludes that cultural decline is a consequence of an "inward necessity" of "cosmic forces" leading to decline. From Lovecraft's perspective, the civilizational decline alluded to by Spengler, was a consequence of the temporal succession of the *external processes*: (1) democracy; (2) capitalism; (3) immigration; (4) mechanization (Joshi 1990: 134, 138). This is consistent with his "Cosmicism" and belief in external causation; or how external factors are the central cause of sociocultural change. Contrary to Spengler, Lovecraft, and others, Sorokin claims his "*thesis has little in common with the age-old theories of the life cycles of cultures and societies with its stages if childhood, maturity, senility, and decay*" (Sorokin 1937c: 537; emphasis original). So, what is the swing of his cyclical theory?

3.4 Sorokin's Theory of Sociocultural Change and "Cultural Mentalities"

Sorokin's cyclical theory of history proposes that different peoples, cultures, and societies oscillate between distinct "cultural mentalities" (Ideational, Sensate, and Integral).[13] In a word, Sorokin (1937a) strove to locate "*the central principle* (the "reason") *which permeates all the components, gives sense and significance to each of them, and in this way makes a cosmos out of unintegrated* fragments" (32). This perspective is given form in Sorokin's sociological magnum opus *Social and Cultural Dynamics vol. 1-4* (1937-41), in which he makes the crystal clear the nominal nature of his study "is not, however, a *history* of [different cultures], but a *sociology of their change*" (Sorokin 1937a: x; emphasis

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[12] Specifically, he topologizes eight: the Egyptian, Babylonian, Indian, Chinese, Classical or Apollonian, Arabian or Magian, Mexican, and Western or Faustian.

[13] It should be noted that Sorokin defines his "cultural mentalities" of the Sensate, Ideational, and Integral, in numerous different ways at different times. This is due to the concepts being in a constant state of flux. So then, akin to Emile Durkheim not defining anomie in a concrete sense, which was intended to avoid theoretical ossification. Sorokin too attempts to avoid this theoretical pitfall. The so-called "Sorokin Lectures" are still held annually at the University of Saskatchewan. These lectures have welcomed not only friends/colleagues of Sorokin (such as C. Zimmerman), members of his own family (such as E. Sorokin, his wife), and numerous prominent sociologists over the years (I. Wallerstein, D. Smith, C. Calhoun, to name a few). Moreover, R. DuWors, who was a graduate student of Sorokin, even making "Sorokin's Shortlist" of students named directly in his autobiography, founded the sociology department at the University of Saskatchewan. This is also where a portion (the rest is at Harvard) of Sorokin's various papers, manuscripts, library, etc. are stored.)

original). *In short, it was a study of cyclical and recurrent social process, or, in his terms, of social and cultural dynamics.*

For this reason, Sorokin's work is categorically distinct from Arnold J. Toynbee's *A Study of History* (1946/1974), which provides a history of different cultures. Moreover, contra to the so-called "Sorokin Haters," both historically and contemporaneously, who assume an "a-historical" bend to Sorokin's perspective, he provides a *reasonable raison d'être* for his chosen datum. In short, "the Graeco-Roman and Western cultures provide us with fuller records than does any other culture" (Ibid.). In other words, Sorokin's choice of aggregate encyclopaedia and index data for his "model" was not due to a perceived superiority of Western cultures to others, rather because of robust records and available indexes, etc.[14] Thus, more robust data, more robust generalizations and inferences, from said data.

Moreover, Sorokin's study was experimental. It was not simply conferred with speculative theoretical inquiry, rather it was intended to produce meaningful predictions and inferences. Consequentially, it has an *a posteriori* orientation to its analysis. As a result, it is suitable for analyzing dynamic and fluctuating societies, both historically and contemporaneously. The experimental nature of Sorokin's unique theoretical perspective seems to have been missed by many of his critics. However, interestingly, his son was one of the few to point to the single-blind method employed by Sorokin in his analysis (Smith 2018). Regardless, what exactly was Sorokin trying to isolate with his study?

According to Sorokin, any logically integrated system of culture is characterized by a specific "cultural mentality" (Ideational, Sensate, Integral). For example, "[t]he element of thought and meaning which lie at the base of any logically integrated system of culture may be considered under two aspects: the *internal* and the *external*" (Sorokin 1957: 20). On the one hand, the internal aspect pertains to the inner realm of images, ideas, values, volitions, etc.—hence, "mentality of culture" or "culture mentality." On the other hand, the external aspect consists of objects, events, and processes, which externalize the inner aspects of a given culture. Consequentially, for an investigator of an integrated system of culture, the inner aspect is essential, because "[i]t determines which of the external existing phenomena… become part of a system" (Ibid.). As such and as a result, for Sorokin, his

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[14] Sorokin's conception of a "model" is similar to how the natural sciences use "models" to preform experiments on discrete empirical processes. Moreover, this type of modeling will become more prominent with continued advancement in Big Data analytics. The compiling of vast amounts of "social transactional" aggregate data, which an interpretive heuristic is then applied to, will be central to this type of research program (Savage and Burrows 2007). This type of complex Big Data analysis and modeling will become the focus of much research in the coming years. Also, as noted by Toynbee (1963), Sorokin's choice of aggregated data for his "model" is curious. From his standpoint, "[a] more obvious model would have been the Greco-Roman-Byzantine series—more obvious because the Byzantine, not the Western, Christian civilization was the Greco-Roman-civilization's principle heir. It is understandable that, nevertheless, the Greco-Roman-Western series should have been seized upon by Western students of human affairs when they required a "model" (e.g. by Vico, Spengler, me, and Philip Bagby in succession). It is more surprisingly that Sorokin should have followed suit to Vico, considering that Sorokin is, by origin, not a Westerner, but an heir of the Byzantine civilization in virtue of being a Russian by birth and upbringing" (78). Toynbee is on point, however, slightly mistaken about Sorokin's upbringing. Technically Sorokin was Komi by upbringing, being raised largely by his mother's people, who belong to the Ugro-Finnish branches of the human family.

conceptual ideal-types were applied to 2500 years of sociocultural data, regarding the sociocultural fluctuations in the major systems of art, truth, ethics, law and social relations.

Sorokin intended to address four major premises with this work: "(1) *the nature of reality* [NR]; (2) *the nature of the needs and ends to be satisfied* [NES]*;* (3) *the extent to which these needs and ends are to be satisfied* [ENS]; (4) *the methods of satisfaction* [MSN]" (Ibid.; 25; emphasis original). In other words, the nature of reality pertains to how reality is constituted and perceived; the nature of the needs and ends to be satisfied flows from the constitutive nature of reality; to how individuals may satisfy their individual ends and/or needs; given that persons have various needs or ends that must be satisfied, they must also determine the degree or extent that they must be satisfied; and, finally, the methods or *modus operandi* to satisfy these respective needs rounds out the final premise. Sorokin's three "cultural mentalities" and how they pertain to these four premises will be overviewed in the following paragraphs.

Sorokin's "cultural mentalities" may be defined as such. Firstly, the *Ideational* Cultural Mentality proposes: (1) NR "perceived as nonsenstate and nonmaterial, everlasting Being (Sein)"; (2) NES "are mainly spiritual"; (3) ENS "their satisfaction is the largest, and the level, highest"; (4) MSN "is self-imposed minimization or elimination of most of the physical needs" (27). This final premise may be further subdivided into:

(a) *Ascetic Ideationalism*: "seeks the consummation of the needs and ends through an excessive elimination and minimization of the carnal needs, supplemented by a complete detachment from the sensate world and even from oneself, viewing both as mere illusion, nonreal, nonexisting. The whole sensate milieu, and even the individual "self," are dissolved in the supersensate, ultimate reality"

(b) *Active Ideationalism*: "seeks the realization of the needs and ends, not only through minimization of the carnal needs of individuals, but also through the transformation of the sensate world, and especially of the sociocultural world, in such a way as to reform it along the lines of the spiritual reality and of the ends chose as the main value. Its bearers do not own souls in the ultimate reality, but strive to bring it nearer to God, to save not their own souls but the souls of all other human beings" (Ibid.).

From the standpoint of the Ideational mentality, reality is the realm of the sacred and transcendental, which is reflected through all its premises. Both the needs and ends to be satisfied are "spiritual" or "immaterial" in nature. The satisfaction of the needs is the highest and largest; from the standpoint of a Calvinist, think salvation as "work and work alone." Finally, the means of satisfying these needs, pertains to the obliteration or reformation of the physical world by ideational means, either through the "Compassion of the Saints," as was the case with Schopenhauer's *Ascetic Ideationalism*; or the *Active Ideationalism* exemplified by Luther's "Calling"—Sola fide! This was the dominate mentality of the Western Middle Ages from the 6th-12th c. (Sorokin 1941/1942: 6; Sorokin 1961: 27).

Secondly, antipode to the Ideational mentality is the *Sensate* mentality. This mentalities' core premises propose: (1) NR "only that which is presented to the sense organs"; (2) NES "mainly physical, and the maximum satisfaction is sought"; (3) ENS "not a

modification within the human individuals composing culture, but a modification or exploitation of the external world"; (4) MSN as was the case with the Ideational mentality, the Sensate mentality's means of satisfying needs may be further differentiated into:

> (*a*) *Active Sensate*: "it seeks the consummation of its needs and ends mainly through the most "efficient" modification, adjustment, readjustment, reconstruction, of the external milieu. The transformation of the inorganic, organic (technology, medicine, and the applied disciplines), and the sociocultural world, viewed many externally, is the method of this variety"

> (b) *Passive Sensate*: "is characterized by the attempt to fulfill physical needs and aims, neither through the inner modification of "self," nor through efficient reconstruction of the external world, but through a parasitic exploitation and utilization of the external reality as it is, viewed largely as the mere means for enjoying sensual pleasure"

> (c) *Cynical Sensate*: "in seeking to achieve the satisfaction of its needs, uses a specific technique of donning and doffing those Ideational masks which promise the greatest returns in physical profit" (Ibid.: 27-28).

 From the standpoint of the Sensate mentality, reality is the realm of the profane and common place, which is reflected in its premises too. The needs and ends sought are mainly physical, requiring maximum fulfilment. Instead of inner fulfilment, development, or change among people and culture, one seeks understand, augment, control, or sometimes (not always!) dominate the external world. This can be accomplished in *Active Sensate* means, which was the case with Galileo, Newton, and Einstein; also, possibly, through *Passive Sensate* means, Merton's (1938) "Retreatism" comes to mind; and, of course, the *Cynical Sensate* donning of "Ideational masks" to achieve gratuitous glutenous gratification of this or that instinct or urge, i.e. Trump. The Sensate mentality was the mentality of the Sorokin's and Lovecraft's age (ours too?), premised in both their collectively conceived works, becoming dominant in the West from about the 16th c., when the ascending Sensate mentality began to eclipse the declining Ideational mentality (Sorokin 1941/1942: 6; Sorokin 1961: 27).

Finally, the *Integral[15] (Idealistic, or Mixed)* Cultural Mentality "represents in their major premises a mixture of the Ideational and Sensate forms in various combinations and proportions. With one conspicuous exception they are, therefore, eclectic, self-contradictory, poorly integrated logically" (Sorokin 1957/1970: 29), As a result the Integral mentality proposes "[t]he ultimate, true reality-value is the Manifold Infinity... The finite human mind cannot grasp it or define it or describe it adequately. The Manifold Infinity is ineffable and unutterable" (Sorokin 1961: 26; Zimmerman 1968: 40). Whereas the Ideational mentality is premised in the transcendental, the Sensate mentality is

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[15] In *Social and Cultural Dynamics* (1937-1941) Sorokin uses the term *Idealistic* in reference to his final "cultural mentality," however, later he begins the use the term *Integral*, so I choose to go with his mature conception. Moreover, in a critical overview of his works and theories, produced by a number of prominent scholars, he too will make this point, with regards to his own alternation to the term (Sorokin 1963: 481).

premised in the mundane, the Integral mentality unites these two reality values and, accordingly:

> Only by a very remote approximation can we discern three main aspects in It: *the rational or logical, the sensory, and the superrational-supersensory. All three of these aspects harmoniously united in It are real; real also are its superrational-supersensory, rational, and sensory values* (Sorokin 1961: 26; Zimmerman 1968: 40; emphasis added).

The emphasized section will be further explicated in the methodology section. However, for now, we can call it "Sorokin's Textual Tesseract," representing a manifold infinity, containing all possible sociocultural permeations and combinations of both the Sensate and Ideational cultural mentalities. Furthermore, Sorokin claimed that this mentality may be bifurcated into two distinct forms:

(a) *Integral Culture Mentality*, "is the only form of the Mixed class which is—or at least appears to be—logically integrated... represent[ing] a more or less balanced unification of Ideational and Sensate, with, however, a predominance of the Ideational elements"

(b) *Pseudo-Ideational Culture Mentality*, which "is the unintegrated" or "[o]ne might style it "subcultural" if the term culture were used to designate only a logically integrated system" and "[t]he nature of reality is not clearly defined, but [*sic*] is felt largely as Sensate" (Ibid.: 29).

It was during the 13th and 14th c. that this Integral mentality was dominant (also during the 4th and 5th centuries with the culture of the Hellenic Greeks, among other non-Western cultures at different times too) (Sorokin 1941/1942: 7; Sorokin 1961: 27-28). For Sorokin, these mentalities form the basis of the "cultural supersystems" (or "historical macro-rhythms") that are the foundation his unique theory of sociocultural change. They provided a conceptual scheme for his analysis of 2500 years of Western history and resulted in his "kooky" predictions of coming social crises that will send cataclysmic fluctuations through the entirety of the human universe.

As a result of his total analysis of Western culture, Sorokin claimed, based on the relevant evidence available, the 20th c. would be characterized by a social transitory period, or critical turning point (*Ecce Articulus*). So, as we can see, from Sorokin's (1942) standpoint, "the present crisis is not ordinary but extraordinary" (4).[16] Consequentially, this shift is characterized by the "deepest shadows" that make it difficult to "see clearly," which hinders our ability to "orient ourselves" within "the confusion of the twilight" (Sorokin 1937c: 535). Moreover, this "transitory period" will no doubt find form in the dreams of the coming generation, "perhaps with their nightmares, frightening shadows, and heart-rending horrors" (Ibid.). So too does Lovecraft echo Sorokin's prophesy, when he

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[16] In short, the previous *Sensate* cultural mentality that had been the dominant mentality for hundreds of years was being eclipsed by the *Ideational* mentality. However, thankfully, there is no need to be glum, Sorokin predicted what will greet the people of the future, the children of tomorrow, namely "the dawn of a great new Ideational culture" (Sorokin 1937c: 535). We are not quite there yet.

acknowledges "the depths of its cultural darkness are reserved for the torture of later generations" (Joshi 1990: 137). We are those generations.

In the meantime, although these "cultural mentalities" form the basis for Sorokin's "cultural supersystems," they are also mirrored in other fields as well, say art, which is where we can locate Lovecraft's literature.

3.5 Lovecraft's "Ideal-Types" of Fiction

Literature, akin to other forms of art, may be topologized using Sorokin's "cultural mentalities." As observed by Toynbee (1963), Sorokin's analysis begins with the province of art, "for art is undoubtedly the most sensitive indicator of the changes in a culture and of the limits of its prevalence in both time and space" (81). So, we can see how art provides an effective datum for the analysis of the sociocultural fluctuations that Sorokin was "modeling." With regards to literature, you have works that may be classified as Ideational, Sensate, and Integral (Sorokin 1950/1951: 46; Sorokin 1957/1970: 187). On one hand, Sensate literature, "depicts and describes empirical phenomena in their sensory aspect, where words and images have nothing but their empirical meaning" (Ibid.). On the other hand, Ideational literature, tends to concern itself "with the "invisible" world, superempirical and transcendental, and which words and images are but symbols of this world" (Sorokin 1957/1970: 187). Between these two principle forms literature is Integral literature, "where the Ideational and Sensate elements are interwoven—in some cases exceedingly well, in others rather poorly" (Ibid.). Moreover, according to Sorokin, "these types of literature seem to have coexisted in virtually all cultures, at all periods" (Ibid.). So then, it would be reasonable to conjecture, said forms of literature may be premised in Lovecraft's work too, no?

In Lovecraft's *The Defence of Dagon* (1921)[17] essays, he began conceptualizing and orienting his understanding of literary fiction. Joshi (2000/2012) specifically draws attention to Lovecraft's "unorthodox" trifurcation of fiction into three distinct stands (18). The three ideal-types of fiction, according to Lovecraft (1985), are *Romanticism*, *Realism*, and *Imaginative* (henceforth denoted *Imaginism*[18]). Firstly, with regards to Romanticism, Lovecraft suggests that this literature is defined as:

> [Romanticism] is for those who value action and emotion for their own sake; who are interested in striking events which conform to a preconceived artificial pattern.

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[17] Robert H. Barlow, a correspondent, friend, and eventual literary executor of Lovecraft was responsible for coining the collective *The Defense of Dagon* essays, which are represented by the works, "The Defense Reopens!" (January 1921), "The Defense Remains Open!" (April 1921), and "Final Words" (September 1921) (Joshi 2013a: 330).

[18] I made the decision to switch Imagination to Imaginism for two principle reasons. Firstly, to maintain a degree of theoretical parsimony, a cue from Kuhn (1962/1970), with the previous terms employed by Lovecraft (Realism, Romanticism). Secondly, Imaginism (not to be confused with imagism, an Anglo-American poetic movement that emerged around this time) is a post-Russian Revolution (flourished between 1919-1922) avant-garde poetic movement, which employed a poetic form based on sequences of uncommon images (The Editors of Encyclopedia Britannica 2007). In short, with regards to the current study, it seemed both adequate and appropriate.

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These readers will accept psychological improbabilities and untruths, and even highly distorted happenings, but they demand a background of literalism (11).

Secondly, with regards to Realism, Lovecraft states:

[Realism] which rules the public today—is for those who are intellectual and analytical rather than poetical or emotional. It is scientific and literal, and [*sic*] laughs both at the romanticist and myth-maker. It has the virtue of being close to life, but the disadvantage of sinking into the commonplace and the unpleasant at times (Ibid.).

From Lovecraft's standpoint, both romanticism and realism "have the common quality of *dealing almost wholly with the objective world*—with things rather than with what they suggest" (Ibid.; emphasis added). In other words, things as they are, but not what they speculate or suggest. Whereas "[r]omanticism calls on emotion, realism on pure reason; both ignore *imagination*" (Ibid.; emphasis original). Finally, with regards to Imaginism, Lovecraft states:

[Imaginism] groups isolated impressions into gorgeous patterns and finds strange relations and associations among the *objects of visible and invisible nature*. Phantasy exists to fulfil the demands of the imagination; but since imagination is so much less widely diffused than are *emotional and analytical* reason, it follows that such a literary type must be relatively rare, and decidedly restricted in its appeal (Ibid.; emphasis added).

We can see how Lovecraft's third ideal-type of fiction is an explicit attempt to implement the best of Romanticism and Realism, while at the same time, developing something unique that "groups isolated impressions into gorgeous patters," intended to open beautiful new vistas of the imagination. For this reason, Lovecraft's Imagnism, not unlike Sorokin's Integral mentality, strives to produce a perspective that unites objects of visible and invisible nature, or between the material and immaterial. Thus, achieving a "unity and reconciliation of opposites," between seeming incommensurable perspectives. Sorokin's and Lovecraft's theoretical concepts can be integrated.

3.6 Lovecraft and Sorokin Creative Theoretical Syncretism

As Joshi (1990) observes, these terms (Romanticism, Realism, and Imaginism) must not be understood in a historical sense, since they have historical contingencies, e.g. the Romanticism of Shelly, Keats, or Coleridge, all of whom Lovecraft had immense respect for. Therefore, they are to be interpreted "purely theoretically, as embodying an approach not only to literature but to life generally" (51). In short, a conceptual extension of his perspective, which is expressed vis-à-vis his fiction. In other words, they function as theoretical ideal-types, precisely like Sorokin's "cultural mentalities." Moreover, according to Joshi, "Lovecraft's fiction is not merely an outgrowth but an instantiation of his philosophical thought" (v). In short, an elucidation and actuation of his *weltanschauung*. From the standpoint of your author, Lovecraft's categories of fiction are more "*integral*" than *"unorthodox."* For this reason, Sorokin's and Lovecraft's theoretical concepts can be integrated. However, one caveat that should be noted, is Sorokin's prediction of "the inevitable development of the mystery, detective, adventure, *spook, horror stories, and*

novels" that, in turn, "provide a kind of "relaxation" for most of us" (Sorokin 1957/1970: 215; emphasis added). In other words, Sorokin viewed "horror stories," as he viewed *miasmic mystery* stories (his personal favourite), suitable for recreational reading, not for serious study. Can Sorokin, with his professional sociology, and Lovecraft, with his amateur fiction, be brought into synthetic harmony? From our standpoint, indeed, yes, they reasonably can.

Although Sorokin and Lovecraft hail from different fields, sociology and literature respectively, their perspectives may be reasonably integrated. Firstly, there is Sorokin's *Sensate* and Lovecraft's *Realism*, which conceive all "reality" as *material* and consequently, can come to be known through the *senses experience*. Secondly, there is Sorokin's *Ideational* and Lovecraft's *Romanticism*, which conceive all "reality" as *immaterial* and consequently, can come to be known through *emotional experience*. Thirdly, there is Sorokin's *Integral* and Lovecraft's *Imaginism*, which conceive all "reality" as a synthesis of the previous two and consequently, can come to be know through a *mystic experience or intuition*. Hence, we may integrate their two conceptions into synthetic theoretical concepts.

Hence, we arrive at the synthetic theoretical concepts of: (1) *Sensate Realism*, (2) *Ideational Romanticism*, and (3) *Integral Imaginism*. We will see how these notions emerge in Lovecraft's early ideological culture and are then premised by his fiction. Moreover, how these three theoretical ideal-types will aid in elucidating the different periods in Lovecraft's creative development and fictional oeuvre. Also, how Sorokin's "cultural mentalities" are correlated with Sorokin's methodological perspective, which will be the focus of the subsequent chapter.

3.7 The Summary

To sum up, social theory is an essential component of any study; it provides theoretical orientation; conceptual definitions; and is applicable to the chosen subject of inquiry. It is hoped that by demonstrating the affinities between Sorokin's and Lovecraft's thought, one can produce a *creative theoretical syncretism* that both persons would find adequate and appropriate. This way, we can incorporate the perspective of both theorist (Sorokin) and subject (Lovecraft) in one's analysis, achieving a unity and "the reconciliation of opposites" (Sorokin 1963: 374).Who knows, maybe we might be able to provide insight into the primordial keys of creation. Now, with the light theoretical labour behind us, we can now proceed to the heavy methodological lifting.

4. Chapter IV: The Method and the Methodology

'Better to reign in Hell than serve in Heaven'

Sir John Milton, Paradise Lost (1667)

4.1 The Introduction

In the previous chapter, we overviewed Sorokin's theory of sociocultural change and "cultural mentalities," how they are premised in fiction, Lovecraft's similar ideal-types, and, finally, their synthesis. Now we must link the previous theoretical understanding to an appropriate method and methodological perspective. In the following chapter, we will provide a brief overview on Lovecraft's fixation on time, space, and the laws of nature. This was a consequence of the massive sociocultural changes that were occurring during his and Sorokin's time, being premised in the shift in science from astronomy to astrophysics, or from Newtonian Classical Mechanics to Einstein Special and General Relativity. Sorokin's "Integral Method" and "Methodological Integralism" are his attempt to adjust his sociological perspective, to adequately address these changes as they are reflected in the social universe. More specifically, he uses a three-component methodological constellation (meanings, vehicles, and human agents, among other variants) to address this change. Thus, his methodological understanding will aid in conceptualizing and analyzing Lovecraft as a sociocultural phenomenon.

In a word, both Lovecraft and Sorokin are attempting to reconcile their experience of a dynamic and changing world through literature, as was the case with Lovecraft, or through an adequate methodological perspective, as was the case with Sorokin. For this reason, it was important to note how epistemological shifts, such as the one brought about by Einsteinian Special and General Relativity, is an example of the transformations that were occurring during both Lovecraft and Sorokin's life adventures.

In what follows, we will overview Lovecraft's fixation on time and how this relates to how one methodologically orients a study, with recourse to a few potential avenues of inquiry. From here, we will outline both Sorokin's "Integral Method" and "Methodological Integralism." We will see how his perspective shifts, as he tinkers with his unique methodological constellation. Once this has been accomplished, we will turn to the potential data and material on Lovecraft, which will be described, then isolated to determine content that will be overviewed in my analysis. Using Sorokin's "Methodological Integralism," we will piece out Lovecraft's life into three distinct phases. Theses phases are as follows: *Boy Interrupted: Lovecraft's Ideological Culture (1890-1912), The Weird as Calling: Lovecraft's Material Culture (1913-1929)*, and *Lovecraftian Eldritch Altruism: Lovecraft's Behavioural Culture (1930-1937)*. Now, we will turn to a *shadow out of time*.

4.2 A Methodological "Shadow Out of Time"

Time is ubiquitous, it touches all aspect of our lives, but it remains fleeting and ephemeral. Einstein's *Relativity: The Special and General Theory* (1916/2002) perplexed Lovecraft (significantly), Sorokin (slightly), and the world (singularity). Sorokin's interpretation of Einstein's theory, no doubt clarified and solidified in their personal face-to-face interactions (remember those conferences in New York?), understood that

Einstein's theory was based upon Newtonian classical mechanics, which had itself been built on a foundation of Euclidian geometry, all being contingent on "social time." In short, "social time expresses the change or movement of social phenomena in terms of other social phenomena taken as points of reference" (Sorokin and Merton 1937: 618). Why could one not use an individual's life-course as a point of reference? Can Lovecraft's life and works not function as a "rigid referential body" for our analysis?

Lovecraft was also fixated on time, which is premised in both his life and fiction. He makes this readily apparent in the following statement:

> The reason why *time* plays a great part in so many of my tales is that this element looms up in my mind as the most profoundly dramatic and grimly terrible thing in the universe. *Conflict with time* seems to me the most potent and fruitful theme in all human expression (Mondschein 2017: x; emphasis original).

From Lovecraft's statement, we can see how the "conflict with time" figures prominently in his creative output. Moreover, this standpoint was central to his choice to pursue weird fiction as a creative outlet, claiming "one of my strongest and most persistent wishes [is] to achieve momentarily, the illusion of some strange suspension or violation of the galling limitations of time, space, and natural law" (Joshi 2013: 763). According to Lovecraft, this is because "[i]n absolute eternity there is neither starting-point nor destination" (Ibid.: 319). We do not exist in absolute eternity, so, as such, we must find an adequate and appropriate means of orienting a study. Therefore, Lovecraft's life and works will act as the means of orienting this study. However, how might this be accomplished?

Alfred Schütz (1899-1959) and Paul Ricœur (1913-2005) provide methodological insights into two potential means of methodologically orienting and grounding a study, as it exists in space and time. Firstly, Schütz's (1974) perspective seeks to ground itself in the "life-worlds" of the agents we study. For example, "[t]his reality is the everyday life-world. It is the province of reality in which man continuously participates in ways which are at once inevitable and patterned" (3). One could ground this study in say Lovecraft's letters, however, the "analysis of letters in a primitive stage" and "one must remember that he adopted different personas for different persons" (Joshi, 1990: vi). So, it becomes a question of interpretation. This is the principle task of hermeneutics, which, when employed in a methodological sense, primary concerns itself with on one hand the interpretation of meaningful human action, and on the other hand the products of said action. Secondly, from Paul Ricœur's (1981) perspective, the most significant of these products is that of *the text*. How exactly does Ricœur define *the text*? In short, "the text is any discourse fixed by writing" (145). As such, texts can take on a plurality of forms such as letters, stories, biographies, so on and so forth. It is through texts that one can come to know the other. As Joshi (1990) accurately observes, this is the encounter between reader and writer, which is accordingly, "more of a branch of psychology or sociology than literary criticism" (vi). However, there has been considerable debate as to the ontological or epistemological level the interpretation takes place at.

This has been called the "*Verstehen* contra *Erklären*" debate (Scharff 2011). This debate concerns itself with the question: Is it appropriate to transpose methodologies for understanding the natural world to that of the social world, or if such a "direct"

methodological transposition fundamentally incommensurable? With regards to this binary, we are presented with the ubiquitous dichotomy of *specificity* contra *universality*. In methodological terms, we have on one side the specificity of an *idiographic understanding*, while on the other side the universality of a *nomothetic explanation*. Sorokin provides a potential solution to this problem by offering a three-component analytic tool uniquely suited for the study of the dynamics of sociocultural phenomena. This analytic will be described below.

4.3 Sorokin's "Integral Method" and "Methodological Integralism"

. The various external changes that were occurring in the world at large impacted Lovecraft's perspective, which, in turn, is reflect in the internal changes to his perspective and creative expression. Or more simply, how Lovecraft is attempting to reconcile his own internal experiences with the external experience of a dynamic and changing social world. In a word, he is striving to normalize his own abnormal experience of massive social transformation and the experience of a world in transition. Sorokin too understood the need for appropriate referential principles for the dynamic study of sociocultural phenomena. This is premised in both his "Integral Method and Methodology," which will be employed to analyse Lovecraft as a sociocultural phenomenon, shedding light on his life, works, and their relation to sociocultural change

The *kernel* of Sorokin's "Integral Method" (or Sorokin's "Integral Theory of Cognition and System of Truth") may be summed up as follows: it "recognizes the *"givenness" (datum) in this reality of three different aspects:* the empirical or sensory, the rational or logical, and the supersensory, metalogical, or transcendental aspects" (Sorokin 1943/1964: 231; emphasis original). In other words, as Sorokin later recapitulates these three basic epistemological forms, namely: "a) empirical sensory (material), b) rational-mindful (conscious), and c) suprarational-suprasensory (supraconcious)" (Sorokin 1961: 18). In succinct elementary epistemological terms, the empirical or sensory (material), rational or logical (conscious), and intuitional or "supersensory" (superconscious).[19]

One can recall how previously Lovecraft mentioned a similar trinity, regarding civilization as the sole means "capable of gratifying the complex mental-emotional-aesthetic needs" of persons. These three epistemological ways of knowing are intended to "supplement, correct, and balance one another" (Sorokin 1963: 382). For this reason, Sorokin's understanding seeks to find harmony among these distinct ways of knowing, contributing to the process of scientific development. The astute reader can no doubt see correlations between the empirical or sensory (Sensate Realism), rational or logical (Ideational Romanticism), intuitional or "supersensory" (Integral Imaginism).

 Firstly, the empirical-sensory component of reality pertains to the knowledge of the senses, or as is the case with scientific investigation, through sense extension and

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[19] I personally feel "meta-axiomatic" to be the most accurate expression of this epistemological form. Sorokin reiterates this notion several times in his career (also see: Sorokin 1941: 762-763; Sorokin 1956: 316-17; Sorokin 1961a: 18-22; Sorokin 1961b: 5; Sorokin 1963: 380-82). A detailed exposition of this paradoxical notion is also provided by Ford (1963: 52-66). Also, if I was a betting man (I am not), I would wager one could potentially unite computer science (empirical or sensory), psychology (rational or logical), and sociology (intuitional or supersensory) within this epistemological nexus. Just a thought.

augmentation, e.g. vis-à-vis microscopes and telescopes. In other words, how information or data, drawn from the external world, is received through an individual's senses, be it scientist or lay person. The acquisition of sense data, as was previously noted, may be further augmented with the use of various technologies (microscopes, telescopes, etc.) that allow for the empirical-sensory observation of an external reality. For example, DNA is nonprecipitable to the naked eye, but may be directly observed using a microscope. However, this empirical-sensory data requires a rational-logical (conscious) component to aid in its interpretation.

Secondly, the rational-logical component of reality is primarily understood using symbolic reason and logic, proceeding from axioms and attempting to clarify what X means in this or that formulaic expression, for example. Perhaps Einstein (1916/1920) can provide further clarification, when he draws attention to the fact that "[g]uided by empirical data, the investigator rather develops a system of thought which, in general, is build up logically from a small number of fundamental assumptions, the so-called axioms. We call such a system of thought a *theory*" (106; emphasis original). So, we can see how the rational-logical component of reality is distinct from the purely empirical-sensory component of reality, being premised by the addition of "a system of thought" to the empirical component.

Finally, intuitional-supersensory is the most contentious form of knowing identified by Sorokin, which he believes is exemplified by "all the creative geniuses," who access reality through "divine inspiration," a "flash of enlightenment," or simply "cognition sui generis" (Sorokin 1958: 180; Sorokin 1961: 18, 30-31; Sorokin 1961b: 5-12). However, as identified by Mangone (2017), this intuitional form of knowing was sharply criticized by Sorokin's contemporaries, while, as the same time, was elucidated—in a slightly modified way—by C. Wright Mill's *Sociological Imagination* (1959), when Mill's claims this "sociological imagination" allows us to understand the relationship between biographies, history, and their mutual relations with society (Mangone 2017: 38). Lovecraft would qualify as fitting into this special class of "creative geniuses," due to the profound and paradoxical assent of his work and person. Moreover, because Lovecraft had both eidetic memory and a profound intuitional understanding of weird fiction, he was able to produce a synthesis in his creative output, transcending not only his field of interest, but his own time as well. Therefore, he can provide insight into this creative enlightenment as exemplified and accessed by intuition or "sociological imagination."

One caveat that should be noted, is that although Sorokin pointed to creative geniuses as exemplifying the intuitional or supersensory way of knowing, it is also premised by experts in many different fields, be it creative or even scientific. For example, recently surgery robots have been developed that are capable of performing complex surgeries. However, they are prone to making errors. Why is this the case? To put it in simple terms, these robots can (a) orient themselves with regards to their external environment (empirical or sensory); (b) perform the necessary steps required for whatever medial procedure they were designed for (logical or rational); (c) they still lack the knowledge of a human expert (intuitional or supersensory). These machines lack the ability to draw on a lifetime of experience of different surgeries with different patients, each with their own anatomical quirks. Therefore, for this reason, these machines do not

possess the capabilities of a trained expert. So, although Sorokin believed that this intuitional component of knowing was exemplified by all creative geniuses, it also can be observed among the intuitional knowhow of experts, or perhaps even laypersons, as they draw on their own wealth of experience and knowledge when performing a variety of tasks.

I created a graphic to help visualize how these three epistemological forms may be visualized. It is important to note that they are all present at all times and feed into each other, thus reinforcing each other, with no component taking precedence over the other. Moreover, how the directionality of the flow is not *static* and *unidirectional*, rather *multidirectional* and *dynamic*. This epistemological triad will aid in my analysis throughout, as an aid to the subsequent methodological constellations I will be overviewing.
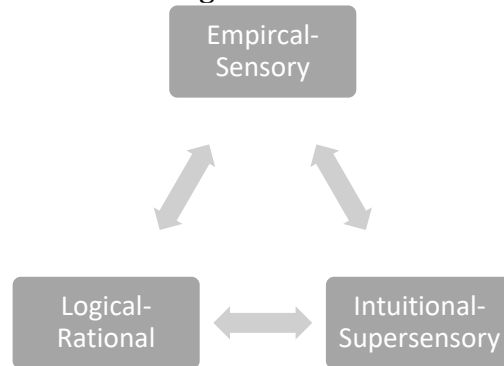
Figure 4.1: Visual Representation of Sorokin's Integral Method of Integral Theory of Cognition and System of Truth

The lions share of Sorokin's "Methodological Integralism" is contained in several works (Sorokin 1943/1964; Sorokin 1947; Sorokin 1961), all of which ultimately attempted to liberate the social sciences from "voluntary servitude to the natural sciences," (Sorokin 1943/1964: vii). According to Sorokin, this is necessary due to the disparity between on one hand the "*componential structure of sociocultural phenomena*" and on the other hand that of the "*physicochemical and purely biological phenomena*" (4; emphasis original). This is a consequence of sociocultural (superorganic) phenomenon containing an additional component of immaterial meanings, values, norms, etc. We have already seen, in a previous chapter, a similar illustration of this issue (cosmic-biological-social; or inorganic-organic-superorganic). Consequentially, this leads Sorokin to conclude that merely transposing the methodology of the natural sciences, without a few necessary augmentations, onto the social sciences, would lead to disaster. Moreover, as identified by Zimmerman (1968), this is due to Sorokin's standpoint, regarding the fact that sociology, juxtaposed to purely natural sciences, is not bound by the "principle of the conservation of energy," which, requires one to account for the dynamic fluctuating nature of social phenomena (27). As such, we need a set of referential principles that are suited for the analysis of fluctuating sociocultural phenomena. These principles will be later exemplified by Charlotte Gilman Perkin's fiction, "The Yellow Wallpaper" (1892).

Sorokin's (1943/1964) first methodological constellation proposes any empirically integrated sociocultural phenomenon consists of a three-componential structure (meanings-vehicles-human agents). Firstly, there are the "*immaterial, spaceless and timeless*

meanings" (Ibid.; emphasis original). This concept suggests, as has already been mentioned, the componential structure of sociocultural phenomena contain an internal aspect of immaterial meanings, which consequentially distinguishes sociocultural (superorganic) phenomena from both physicochemical (inorganic) and biological (organic) phenomena. These meanings can be exemplified by the values, norms, and the like of different persons or groups.

Secondly, there are the "*vehicles that "materialize, externalize, or objectify" the meanings*" (Sorokin 1943/1964: 4; emphasis original). These so-called "vehicles," such as books, institutions, tools, songs, etc., are superimposed with immaterial meanings (or inner aspects of culture), they then serve as a means (or medium) of transmitting these meanings in a "material," "external," or "objective" form. Since the "meanings" are immaterial, they require a means to be externalized into the world, which is what material "vehicles" allow for. However, vehicles still require human beings to aid in the interaction between "meanings" and vehicles.

Thirdly, there are the "*human agents that bear, use, and operate the meaning with the help of material vehicles"* (Sorokin 1943/1964: 4; emphasis original). This last concept identifies the role of human agents who use the meanings that are superimposed onto vehicles, which are then used by human agents in their interaction with each other. For example, since "meanings" and "vehicles" do not exist in a vacuum, they require human agents to incorporate them into a sequence of action, or in other words, to disseminate and discharge them into the human universe.

So, the meanings, vehicles, and human agents sociocultural triad may seem a touch abstract at first, but it can be simply exemplified thusly: on a micro-level, historically speaking, Charlotte Perkins Gilman (1860-1935), an American novelist, social reformer and sociologist, was locked in a room by her first husband for several days and experienced the negation of her agency (meanings). During this time, she distilled these "lived experiences" of the negation of personal agency and autonomy in the short story, "The Yellow Wallpaper" (1892) (vehicles). This work was then read by other women of her time, who had similar experiences of the mundane horrors of the "life-world." Thus, serving as a rallying cry for a generation of ready, willing, and able feminine emancipators (socialization). In short, Meanings→ Vehicles→Human Agents.

Later, Sorokin (1947) recapitulates his three-component integral methodological constellation of any empirically integrated sociocultural phenomena: personality-culture-society.[20] Firstly, in respect to *personality*, Sorokin defines "as the subject of interaction" (63). In other words, these are the personalities of individuals and groups that are members of any given society, who all share similar as well as distinct personality traits. Secondly, he defines, in this particular instance, *culture* "as the totality of the meanings, values, and norms possessed by interacting persons and the totality of the vehicles which

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[20] In this work, Sorokin orders his sociocultural constellation as personality, society, and culture. I decided to switch the order of society and culture to maintain symmetry between his three constellations. For this reason, we may couple meanings-personality-ideological, vehicles-culture-material, and human agents-society-behaviour. So, we can see how each component of each constellation is correlated with a similar notion, not necessarily in a nominal or categorical sense, as Sorokin is developing his methodological integralism.

objectify, socialize and convey meanings" (Ibid.) This "culture" may be immaterial, such as is the case with meanings, values, and norms, or material, which is the case with the vehicles that serves as conduits for the meanings, values, and norms of the personalities that compose a society. Thirdly, with regards to *society*, he defines "as the totality of interacting personalities, with their sociocultural relationships and processes" (Ibid.). So, when we take the interacting personalities, their vehicles, and incorporate these phenomena together in a meaningful sense, they create the base constitute elements of a society. As was the case with the meanings, vehicles, and human agent triad, we may exemplify this variant of the integral methodological constellation below.

Again, this sociocultural triad may seem abstract, so on a meso-level, contemporaneously speaking, would be the methodology employed by Cambridge Analytica (now Emerdata) during the 2016 American Presidential election, which integrated "psycho-graphic" personality data of Americans (personality). This data was then mapped to social media content for different people (culture). And finally, the two previous components were synched to disseminate targeted political advertisements, which were intended to influence voting behaviour of specific persuadable demographics; thus, influencing the election result (society). In short, Personality→Culture→Society. What these examples are intended to demonstrate, is the utility of Sorokin's epistemological triad, how it can be operationalized in different ways, and how it relates to both historical and contemporary social phenomena.

Finally, Sorokin (1961a) provides a final iteration of his three-component methodological constellation (ideological-material-behavioural).[21] Firstly, an individual's or group's *ideological culture* is composed of the "meanings, values, norms posed by individuals or groups" (24). For example, with regards to Lovecraft, this would pertain to his personal meanings, norms, and values. Secondly, an individual's or group's *material culture* is represented "vehicles, the material, bio-physical things and energies through which their ideological culture is externalized" (Ibid.). For example, since Lovecraft has a set of meanings, norms, and values, which are objectified in his fiction, essays, and letters, so on and so forth. Finally, an individual's or group's *behavioural culture* is "their meaningful *actions*, through which the pure meanings-values-norms are manifested and realized" (Ibid.; emphasis original). Finally, there are the human agents, such as Lovecraft, his family, and friends, who integrate the meanings, the vehicles, and their actions into a meaningful sequence of action. Taken together, the ideological, the material, and the behavioural make an integrally sound empirical sociocultural phenomenon.

It should be noted that the term culture here is being employed as Sorokin employed it in this instance. Throughout his scholarly adventure, he defines culture in different ways, different conceptions for different purposes. Moreover, although culture is general conceived a belonging to or being possessed by a group of people, individuals are also bearers of this culture. They possess ideas that inform their ideological culture, means

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[21] Sorokin provides a slightly different iteration of this methodological constellation in *Integralism is my philosophy* (1958), contained in W. Burnett (Ed.), *This is my philosophy. Twenty of the world's outstanding thinkers reveal the deepest meaning they have found in life*. In this work, the constellation is presented as "*ideological, material, personal, and behavioural*" (Sorokin 1958: 183). However, I find the version presented in "A Quest for an Integral System of Sociology" (1961a) to be slightly more refined, so I choose that conception for my study.

that enable their material culture, and experiences that determine their behavioural culture. For these reasons, we can see how culture, in this instance, can take on several different expressions. It can also be contained within an individual, because individuals create culture and culture creates individuals in a mutually constitutive relationship.

Consequentially, as identified by Sorokin (1947), is the fact that "none of the members of this invisible trinity... can exist without the other two" hence, it is essential to refer "to the triadic manifold, or matrix in which it exists" (63-63, 47). Because of the invisible nature of this epistemological trinity, all of its components are present at all time, however, they may be separated for pedagogic purposes, which is intended to demonstrate how they are all necessary when conducting an empirically grounded, rationally directed, and intuitively validated scholarly inquiry. Moreover, how the astute reader may have noticed how Sorokin conceptualizes his epistemological triad in different ways, at different times, yet it maintains an integral integrity. Hence, the triad can shift and fluctuate—at once the "meanings," the "vehicles," and the "human agents"; at another "personality," "culture," and "society"; or simply, "ideological," "material," and "behavioural." Regardless, when taken together, they form an integral whole and allow for a more holistic conception of people, or in our case, a person, namely Lovecraft, conceived as a sociocultural phenomenon. Thus, they are all integral components of any empirically integrated sociocultural phenomenon, from Sorokin's perspective at least.

4.5 The Sources of Data on Lovecraft and Their Application

Sorokin's three-component structure of all sociocultural phenomenon will allow us to divvy up Lovecraft's life, roughly speaking at least, into three distinct phases (with a quick prelude) including: *Boy Interrupted* (1890-1912), *The Weird as Calling* (1913-1929), and *Lovecraftian Eldritch Altruism* (1930-1937). The first phase can be exemplified by the simple title: *Boy Interrupted* (1890-1912). This phase coincides with the emergence of Lovecraft's ideological culture that will eventually take on an objective form in his fiction. The second phase we will call: *The Weird as Calling* (1913-1929), coinciding with Lovecraft's mature writing period and the bulk of his material culture represented by his fiction. Third phase socialization: *Lovecraftian Eldritch Altruism* (1930-1937), coinciding with Lovecraft's fictional output beginning to tapper and when he really begins to live. This is when Lovecraft begins to cultivate the subsequent generation, and when his creative achievements are diffused into the human universe.

Although each of these sections will contain elements of Lovecraft's ideological, material, and behavioural culture, they will each focus primarily on the component that is most significant to each section. Therefore, the first phase: *Boy Interrupted* (1890-1912) will primarily concern itself with the genesis of Lovecraft's ideological culture; the second phase: *The Weird as Calling* (1913-1929) will center on his fiction; and *Lovecraftian Eldritch Altruism* (1930-1937) will elucidate Lovecraft's behaviour as he moves towards the end of his life*.

The following graphic is intended to aid the reader, acting as a guide and roadmap to how I will be analyzing Lovecraft's life and works, as he functions as a "fixed referential body," for my analysis of sociocultural change. It should be noted that these three components, the ideological, material, and behavioural all exist together, both space and

time. Moreover, as should be readily apparent, is that these referential points and interpretive structures are not concrete in time and space, they are what the philosophers call a hermeneutic, a means of interpreting a desired phenomenon. Since our analysis focuses on an individual's life and creative works, we can consider our own interpretation to be a solid hermeneutic. This hermeneutic seeks to ground itself in the world by drawing examples of the various interpretive devices, Ideological Culture, Material Culture, and Behavioural Culture. So then, they are being separated for pedagogical purposes, so to aid in elucidating their distinctness, when one analyses, in our present circumstances a person, Lovecraft, or in other instances, whole groups and peoples.

Boy Intrupted: Lovecraft's Ideological Culture (1890-1912)	The Weird as Calling: Lovecraft's Material Culture (1913-1929)	Lovecraftian Eldritch Altruism: Lovecraft's Behavioural Culture (1930-1937)
• Innocent Infancy (1890-1892) • Cataclysmic Childhood (1893-1898) • Tremulous Teens (1899-1912)	• Sensate Realism (1913-1918) • Ideational Romanticism (1919-1923) • Integral Imagninism (1924-1929)	• "Grandpa Cthulhu" and the Next Generation (1930-1933) • The "Other" (1934-1936) • The End of an Era (1937)

Figure 4.2: Division of Lovecraft's Life into His Ideological, Material, and Behavioural Culture

This study will rely on Joshi's biography, *I am Providence: The Life and Times of H.P. Lovecraft vol. 1-2* (2013a; 2013b) for most of the biographic material on Lovecraft. It is the definitive biography on Lovecraft, which charts his life from cradle to grave and provides insight into his life, works, and the combinations contained therein. However, due to Lovecraft's persistent popularity, there have been several biographies produced about him. Also, there is Michel Houellebecq's, *H.P. Lovecraft: Against the World, Against Life* (2013), not so much a traditional biography, but more of a story with Lovecraft serving as the lead protagonist. Moreover, Scott Poole has produced his own biography on Lovecraft, *In the Mountains of Madness: The Life and Extraordinary Afterlife of H.P. Lovecraft* (2016), drawing primarily on the Joshi biography and integrates aspects of history as well as cultural studies. All-in-all, the life of Howard Philips Lovecraft has attracted a great deal of attention over the years, with a degree of interest over the last several years. Perhaps, Houellebecq (1991/2008) had a point when he claimed that Lovecraft "has now become almost as mythic a figure as one of his own creations. And what is most startling is that all attempts at demystification has *failed*" (41; emphasis original).

Now, we will lay out the material produced by Lovecraft during his life. Michael Houellebecq, one of Lovecraft's biographers, divides the sociocultural phenomenon of Lovecraft into four concentric circles (letters, collaborate works, solo works, and "Great Texts"). Firstly, there is the outermost circle that contains his letters and correspondence (Lovecraft and Derleth 2013a; Lovecraft and Derleth 2013b; Lovecraft 2002; Lovecraft 2005; Lovecraft 2011; Lovecraft 2014; Lovecraft 2015; Lovecraft 2016a; Lovecraft 2016b); secondly, there are the stories that Lovecraft participated in (Lovecraft 2012); thirdly,

there are Lovecraft's solo tales (Lovecraft 1999; Lovecraft 2001; Lovecraft 2004; Lovecraft 2014); and finally, there are what Houellebecq calls Lovecraft's "great texts".[22] However, Houellebecq fails to consider several other significant pieces that Lovecraft wrote. There are his numerous essays, which span subject matter such as amateur journalism (Lovecraft 2004a); literary criticism (Lovecraft 2004b); science (Lovecraft 2006a); travel (Lovecraft 2006b); philosophy, autobiography, and miscellany (Lovecraft 2006c). Also, there is a collected volume of the 250-300 poems that he wrote is his life (Lovecraft 2013). Moreover, there is also what is perhaps Lovecraft's greatest nonfiction work, his survey of the horror fiction genre, *Supernatural Horror in Literature* (1927/2012), which still stands as one of the most comprehensive surveys of horror fiction to date.

4.5.1 Ideological Culture

The material provided by Joshi's biography will be augmented by Michel Houellebecq's artistic biographical essay (1991/2012) and Scott Poole's (2015) historically minded recent biography. Houellebecq's (1991/2012) essay and narrative of Lovecraft may be summed up as follows: "Absolute hatred of the world in general, aggravated by an aversion to the modern world in particular" (57). Short and succinct, indeed. Poole's (2015) work recapitulates much of Joshi's biography, however, since he is a historian, he provides a sound understanding of the historical events that influenced Lovecraft's life and times, so he aids in the contextualization Lovecraft. After reading these works, we achieved *saturation*, regarding the ethnographic material necessary to access the gemination and solidification of Lovecraft's early pessimistic perspective. By drawing from multiple biographical sources, we can *triangulate* between multiple perspectives, when assessing the significant and meaningful events that shape Lovecraft's early ideological perspective. Moreover, with the aid of these biographical works, we will be able to spatiotemporally sequence Lovecraft's life-course. This way, we can determine when the foundations of his ideological culture emerge, when the basis of his material culture is laid, and when his final behavioural culture crystalizes.

The three phases (Innocent Infancy, Cataclysmic Childhood, and Tremulous Teens) help to isolate the different constituent elements of Lovecraft's ideological culture. Firstly, *Innocent Infancy* (1890-1892), coincides with his birth, early family experiences, first conscious memories, and reflects a phase about the bight start to Lovecraft's life, filled with wonder and love. Here we will be able to see how the early conscious experiences shape Lovecraft's early ideological culture. Secondly, *Cataclysmic Childhood* (1893-1898), coinciding with his father's syphilitic breakdown and death, his discovery of seminal books and authors, the death of his grandmother, and, of course, his scientific awaking. Here we will see how Lovecraft's mother's "permanent grief," resulting from her husbands' institutionalization, will influence Lovecraft's relationship with his mother, contribute to further ideological development, and broaden his perspective. Thirdly, *Tremulous Teens* (1899-1908) that sees his scientific focus shift from inorganic chemistry to astronomy, the beginnings of his scientific publishing, grandfather's death, his first suicidal ideations, along

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[22] According to Houellebecq, "The Call of Cthulhu" (1926), "Colour Out of Space" (1927), "The Dunwich Horror" (1928), "The Whisper in the Darkness" (1930), "At the Mountains of Madness" (1931), "The Dreams in the Witchhouse" (1932), "The Shadow Over Innsmouth" (1932), and "The Shadow Out of Time" (1935)), represent Lovecraft's "great texts" and form the heart of his so-called "Cthulhu Mythos."

with the high school nicknames the "Professor" and the "Anti-Semite." This all culminates in his "nervous breakdown" and withdrawal from high school in 1908, followed by subsequent failure to enter university and biographical blackspot from 1908-1912.

4.5.2 Material Culture

On one hand, Lovecraft's own periodization of his works into discrete periods is readily apparent in the in the following statement, which will now be quoted in length:

> I can look back... at two distinct periods of opinion whose foundations I have successively come to distrust—a period before 1919 or so, when the weight of classic authority unduly influenced me, and another period from 1919 to about 1925, when I placed too high a value on the elements of revolt, florid colour, and emotional extravagance or intensity (Joshi 2013a: 468).

On the other hand, Joshi does not believe that Lovecraft's division is entirely accurate, based on both Lovecraft's *letters* and *tales.* For this reason, Joshi (1990) divides Lovecraft's tales into two distinct phases (Classicism and Decadence), with the transition from Classicism to Decadence occurring around 1921-1922 and an eventual transition into a mature aesthetic theory later (46). With regards to Lovecraft's shift from Classicism to Decadence, Joshi believes that Lovecraft's association with Frank Belknap Long (first met in 1920) was critical to this shift (Ibid.).

Our periodization of Lovecraft's material culture is intended to be more adequately in sync with Lovecraft's own division. In order to chart the fluctuations in Lovecraft's mentality, as it is premised in his fiction, we periodized his active writing period and fiction into several distinction phases (see Appendix A-C). In order to accomplish this task, we used *An H.P. Lovecraft Encyclopedia* (2001), to determine the temporal order that Lovecraft wrote his tales. This way we could read them in the order he wrote them to analyze the content from the different periods and see how his perspective shifts throughout. Our periods are correlated with the synthetic ideal-types (Sensate Realism, Ideational Romanticism, and Integral Imaginism) that were created in the theory chapter. By doing so, we can move from abstract theory to concrete examples, which will be provided by Lovecraft's fiction.

It would not be feasible cover this quantity of cultural material in the space of a mere graduate thesis, so we must sample a rational and logical section of it. Due to Lovecraft's primary claim to fame being his fictional writing, the bulk of the analysis will focus on his *active writing period* (approximately 1913ish-1929 or so). Moreover, as identified by Sorokin, this is due to fact the "[c]reative activity of a man of talent, genius... does not remain constant throughout life but fluctuates in its intensity and fruitfulness" (Sorokin 1961b: 2).

Our chimeric methodology and method will allow us to subdivide Lovecraft's cultural material and active writing period into three distinct phases. These phases will be as follows: (1) *Sensate Realism* (1913-1918), which coincides with his entry into amateur journalism and serving as the president of the United Amateur Press Association (UAPA), failure to enter WWI, and first few fictional works as a mature writer; (2) *Ideational Romanticism* (1919-1923), which coincides with this mother's institutionalization and

death, meeting his future wife, and his more nebulous works; (3) *Integral Imaginism* (1924-1929), which coincides with his marriage, what Houellebecq refers to as "integral delirium" and horror of New York, eventual estrangement from his wife, and the creation of the first of his so called "great texts." This coincides with a periodic break in his fictional output and the stock market crash of 1929.

4.5.3 Behavioural Culture

By the time the 1930s, Lovecraft has formed the basis of his ideological and material culture. All that is left is for him to start living. That is why I call this final phase *Lovecraftian Eldritch Altruism* (1930-1937), because it is when his final behavioural rhythms take form. He will mentor the next generation's masters of weird fiction, mystery fiction, and even anthropology. However, Lovecraft's late life blossoming and becoming, both as a writer and a person, will be cut short by health issues. It is at this time that we will turn to Lovecraft's late behavioural culture as he develops a kind of eldritch altruism late in life. As such, we will subdivide this final phase into three sections: *"Grandpa Cthulhu" and the Next Generation* (1930-1933), focusing on his contribution to the weird community; *The "Other"* (1934-1936) that centers on his relationship with his most devoted fan and eventual literary executer; and *The End of an Era* (1937), which recounts the final year of his life and decision of his literary executer.

Lovecraft will enter Jane Brown Memorial Hospital in early March of 1937 and is diagnosed with terminal cancer. Just as in life, Howard Philips Lovecraft will spend his remaining time on earth with a writing utensil in hand, keeping detailed clinical notes of his worsening condition, ceasing only when he could no longer hold a pencil. Lovecraft dies in "hideous pain" on the *Ides of March* 1937, but unlike Rome, his empire will not fall, it will rise.

4.6 The Summary

To sum up, we saw how Lovecraft was interested in time and how this relates to finding appropriate referential points for orienting a study. We overviewed Sorokin's "Integral Method" and "Methodological Integralism," which was his attempt to adjust his perspective to changes occurring in the world at large. This unique methodological constellation was intended to capture the dynamics of sociocultural phenomenon. With Sorokin's analytic, we were able to conceptualize Lovecraft as a sociocultural phenomenon, allowing us to subdivide his life into three distinct phases: *Boy Interrupted: Lovecraft's Ideological Culture (1890-1912), The Weird as Calling: Lovecraft's Material Culture (1913-1929)*, and *Lovecraftian Eldritch Altruism: Lovecraft's Behavioural Culture (1930-1937)*. Thus, they will be employed in analysing Lovecraft as a sociocultural phenomenon.

5. Chapter V: The Integral Analysis

5.1 The Introduction

Finally, we arrive at our destination, our *integral analysis.* As such, our analysis will proceed through several stages. Firstly, we will provide a biographical snapshot of Lovecraft, when he begins to write the first of his "great texts," as a prelude to the forthcoming analysis. Secondly, we will proceed to the analysis of the genesis of Lovecraft's ideological culture, which we will call *Boy Interrupted: Lovecraft's Ideological Culture (1890-1912)*. This phase will be further subdivided into: *Innocent Infancy (1890-1892)*, *Cataclysmic Childhood (1893-1898)*, *Tremulous Teens (1899-1908)*. Thirdly, we will analyze the formation of Lovecraft material culture, represented by his mature fiction, which we will call *The Weird as Calling: Lovecraft's Material Culture (1913-1929)*. As with the previous phase on Lovecraft's ideological culture, the phase analyzing Lovecraft's material culture will be further subdivided into: *Sensate Realism (1913-1918)*, *Ideational Romanticism* (1919-1923), and *Integral Imaginism (1924-1929)*. Finally, we will dub the final phase of our analysis, *Lovecraftian Eldritch Altruism: Lovecraft's Behavioural Culture (1930-1937)*. Accordingly, this final phase focusing on Lovecraft's late behavioural culture will be further subdivided into: *"Grandpa Cthulhu" and the Next Generation* (1930-1933); *The "Other"* (1934-1936); and *The End* (1937).

5.2 A Picture of a Life and a Biographical Snapshot

The most merciful thing in the world, I think, is the inability of the human mind to correlate all its contents. We live on a placid island of ignorance in the midst of black seas of infinity, and it was not meant that we should voyage far. The sciences, each straining in its own direction, have hitherto harmed us little; but some day the piecing together of dissociated knowledge will open up such terrifying vistas of reality, and of our frightful position therein, that we shall either go mad from the revelation or flee from the deadly light into the peace and safety of a new dark age.

> *H.P. Lovecraft, "The Call of Cthulhu" (1926)*

So begins Howard Philips Lovecraft's most well-known work, "The Call of Cthulhu" (1926), the first of his so-called "great texts" that provide the basis for his "Cthulhu Mythos." He writes this work shortly after returning to his beloved Providence, RI, after his time in New York and brief stint as a married man. The quoted passage perfectly distills Lovecraft's "cosmicism" and by extension, his *nearly* completed *weltanschauung* as expressed through his fiction. So, we will now introduce and locate Lovecraft at this point of his life, around August 1926, as a brief biographical prelude to the forthcoming analysis.

Allow me to introduce Mr. Howard Phillips Lovecraft. Lovecraft is an Anglo-American. He is an atheist, politically identifies, at this time, as a monarchist, an editor, a prominent participant in amateur journalism and weird fiction, and a scientific realist; a former president of the National Armature Press Association (NAPA); a leader in the fight against poor prose, aesthetic decadence, and the horrors of modernity. This is the enumeration of the sociocultural systems to which H. P. Lovecraft belongs; however, it should be noted that this is only a lose approximation but provides a sound summary of Lovecraft's social position in the context of other persons of his time. Since we know (1) the

sociocultural systems that Lovecraft has belonged; (2) the position of the systems in the universe of sociocultural systems; (3) the positionality that he has occupied within these systems, then we are able to analyze both his current position and the various changes that have occurred during his life (Sorokin 1943/1964: 131-33). Since we can chart his social position, we can all determine his sociocultural position, according to Sorokin.[23]

So then, we can determine that Lovecraft is (1) an English speaker, more specifically an Anglophile; (2) a high school drop-out and his specialties are inorganic chemistry, astronomy, history, mythology to name a few. This unique perspective leads to a militant opposition to superstition and all things non-scientific, which is due to the totalizing nature of his mechanical materialism; (3) consequently, he is an agnostic in theory, however an atheist in practice; (4) he is particularly interested in fiction and architecture, specifically the style of the 18th century and hates all things modern—moreover, his masters are Poe, Dunsany, Blackwood, Machen, Bierce, etc., so he is an amateur writer of weird (horror, fantasy, science) fiction; (5) he self identifies as an authentic gentleman from Providence, RI, who is dedicated to aesthetic beauty; (6) economically destitute and earns a living editing the writing of others; (7) married, however, currently estranged from his wife; (8) an American citizen and votes (if he does so at all) for the Republican Party at this time; (9) his philosophy is "cosmicism" ("cosmic indifferentism," "cosmic horror"); (10) associated with the United Amateur Press Association, Amateur Press Association, and weird fiction community. This is Lovecraft's sociocultural positionality when he wrote "The Call of Cthulhu" (1926), but he did not start here. So, where did his *long journey* start?

5.3 Boy Interrupted: Lovecraft's Ideological Culture (1890-1912)

The first phase of Lovecraft's life is where he forms the basis of his ideological culture that is premised in his meanings, values, and norms. As such, we will overview the significant formative events that contribute to the genesis of Lovecraft's unique ideological culture. This phase will be further subdivided into: *Innocent Infancy (1890-1892)*, *Cataclysmic Childhood (1893-1898), and Tremulous Teens (1899-1908)*. In order to accomplish this task, we will proceed through the first period of Lovecraft's life, where he forms the basis of his ideological culture. As such, we will begin where most human life begins, with a family. As we will see, he will have an innocent and Puritan beginning, transition into the cataclysm of a disruptive childhood, and finally, tremble with terror during his teen years, before receding into solitude.

5.3.1 Innocent Infancy (1890-1892)

'The child is innocence and forgetting, a new beginning, a game, a self-propelled wheel, a first movement, a scared "Yes"'

Fredrick Wilhelm Nietzsche, Thus Spoke Zarathustra: A Book for All and None (1891)

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[23] To calculate the sociocultural position of any human subject, we need to identify several other pointes, namely: (1) language system; (2) scientific position; (3) religious position; (4) aesthetic tastes; (5) ethicojuridical position; (6) his economic position/occupation; (7) family status; (8) citizenship/political status; (9) "philosophy"; (10) membership association (Sorokin 1943/1964: 133).

Howard Philips Lovecraft was born on August 20, 1890 to Winfield Scott Lovecraft (1853-1898) and Sarah Susan Philips Lovecraft (1857-1921) at the home of his maternal grandparents, Whipple Van Buren Phillips (1833-1904) and Robie Alzada Place Philips (1827-1896), at 454 Angell St. in Providence, RI. As for his ancestry, Lovecraft laments: "No philosophers—no artists—no writers—not a cursed soul I could possibly talk to without getting a pain in my neck" (Joshi 2013a: 4). Polemics aside, Lovecraft liked to describe his ancestry as one of "unmixed English gentry" (Ibid.: 13). This was a consequence of both his parents' English backgrounds and, accordingly, the cultural bias associated with such an upbringing. In a word, Lovecraft's family were quintessential White Anglo-Saxon Protestants (WASPs). As such, he will expose many of the racial and cultural bias that were, apparently still are, an element of *some* members of White America and the world's sociocultural milieu. In a word, baseless racism and horror of the perceived "other." Antiquated bigotry aside, who exactly were Winfield Scott and Sarah Susan Phillips Lovecraft? How did they impact Lovecraft's perspective and contribute to the basis of his ideological culture?

In several ways, Winfield Scott Lovecraft and Sarah Susan Phillips Lovecraft came from different worlds. Winfield came from a modest background, whereas Sarah Susan experienced quasi-aristocratic Puritan upbringing, due to her family's prominent place in Providence's upper social crust. As we previously saw with Lovecraft's statement of his ancestry being of "unmixed English gentry," he will develop into a bona fide Anglophile, preferring the British spelling of words and close cultural ties between England and the United States (Ibid.: 27). For example, Lovecraft would not have celebrated *Independence Day*, rather he would have lamented *Insurrection Day*. Moreover, with regards to anglicized spelling variants, Lovecraft would have spelt Durkheim's concept of anomie, anomy (gross!). This love of Empire resulted from Lovecraft's perception of his father as an authentic English gentleman, a persona he himself will come to adopt, along with his mother's pristine Puritanism, leading him to be a devout prude and monarchist for much of his life.

Due to Winfield's job as a traveling salesman, the family will live in various locals in and around Massachusetts. It is the summer of 1892 that Lovecraft's earliest memories begin, right before his second birthday. The family was vacationing in Dudley, MA and he recalls:

> [T]he house with its frightful attic water-tank & my rocking-horses at the head of the stairs… also the plank walks laid to facilitate walking in rainy weather… a wooded ravine, & a boy with a small rifle who let me pull the trigger while my mother held me (Ibid.: 18).

Moreover, as Lovecraft will make apparent, "there has never been a subsequent hour of my life when kindred sensations have been absent" (Ibid.: 20). These are his first memories and they are indicative of a bright start to life, full of wonder and love, but it was not to last. These early optimistic impressions will make a mark on Lovecraft's ideological culture, they will persist, in one form or another, for the remained of his life. Tragically, this early optimism will be offset by a profound pessimism that will run through Lovecraft's life, thought, and works.

5.3.2 Cataclysmic Childhood (1893-1898)

'One need not be a Chamber—to be Haunted'

   Emily Dickinson, LXIX (1924)

On April 25,1893, tragedy struck the Lovecraft family. What was the cause of the crisis? In short, Winfield Scott Lovecraft's mental breakdown, which Howard believed, or was led to believe, was a result of "a complete paralytic stroke, due to insomnia and an overstrained nervous system" (Ibid.: 25). The truth is quite different, Lovecraft's father had suffered a syphilitic breakdown, there were lesions forming on his prefrontal cortex, bacteria were eating his brain. Consequently, according to Lovecraft, his mother was "permanently stricken with grief." (Ibid.: 28) What was the source of Sarah Susan's grief? Robert K. Merton (1938) would say it was the strain of having to raise a son on her own, whereas Erving Goffman (1963) might say it was a result of stigma from her husband's syphilis. We can see how her worries were founded, and she did the best she could, given her present situation and circumstances. With Winfield's mental breakdown, Lovecraft's remaining immediate family (mother, maternal grandfather and grandmother, maternal aunts and uncles), will all play a part in caring for him and shaping his ideological culture. They will do the best they can to keep the horror at bay.

The year 1895 will usher in several *self-perceived* shifts in Lovecraft's ideological perspective. He will discover *Arabian* Nights, a gift from his mother, leading him to develop a pseudonym, Abdul Alhazred. Because of this new persona, he "made [his] mother take [him] to all the Oriental curio shop and fit me up an Arabian corner in my room" (Joshi 2013a: 32). Abdul Alhazred will feature prominently in Lovecraft's mature fiction, penning the dreaded *Necronomicon*, perhaps the most well known of his imagined mystical texts. Thus, the Occident meets the Orient, in Lovecraft's ideological perspective at least. Moreover, 1895 will coincide with a stunning temporal realization, when he recalls "the sensation I derived from the idea of moving through time (if forward, why not backward?) which that '95 dateline gave me" (Ibid.: 30-31). This temporal obsession will be augmented with his own historical interests. From Poole's (2016) standpoint, "[h]istory, for Lovecraft, was the only stable thing, the only possible refuge from the terror of infinite time" (20). In short, it became a bulwark against the chaos of a dynamic and changing world. The horror creeps, the nightmare continues.

In 1896, Lovecraft's maternal grandmother, Robie Alzada Place Philips, who he remembers as "a serene, quiet lady of the old school," dies and this coincides with the birth of the "night-guants" (Joshi 2013a: 9). Lovecraft will eventually depict them in a poem, "[b]lack, horned, and slender, with membranous wings," who snatch "me off on monstrous voyagings [t]o grey worlds hidden deep in nightmare well" (Lovecraft 1930/1939). In the last year of his life, after all his subsequent nightmares and tales, he will admit that "even the worst is pallid beside the real 1896 product" (Joshi, 2013a: p. 34). In short, simulacra, a mere shadow of real phenomena. The following year Lovecraft's first writings in fiction and poetry will emerge. The Poem of Ulysses is interesting because it shows evidence of a desire to make writing his vocation, which is evidenced in the postscript after the prefaces that notes: "The later works may be much better than this because the author will have

more practice" (Ibid.: 41). Therefore, we can see how early Lovecraft saw writing as a potential vocational pursuit.

As Joshi (2013a) makes apparent, Lovecraft's engagement and infatuation with the classical world caused him to experience "a kind of religious epiphany" (42). In other words, it was akin to what Sorokin classified as "mystic experience" or intuition, which is one of his three epistemological ways of knowing. Moreover, this is the same classical world, specifically the Hellenic Greeks, that Sorokin points to as exemplifying the Integral cultural mentality. It is curious how Lovecraft, as a child, derived such an inspiration from his beloved ancients. This idealistic intuition will be awakened by his later Integral Imaginism. Moreover, Lovecraft's engagement with the classical world will, by the time he is seven or eight, cause him to become "a genuine pagan, so intoxicated with the beauty of Greece that I acquired a half-sincere belief in the old-gods and Nature-spirits" (Ibid.). This has affinities to Sorokin's notion of logical-rational, or knowledge derived through the emotions. So, we can see how Lovecraft, the eventual staunch mechanical materialist, had an aspect of Ideational Romanticism to his young mentality as well. However, it should be noted that Lovecraft thought the Greeks were great, but with Rome came civilization as he saw it. This brief stint with Ideational Romanticism is not to last.

On July 20, 1898, Lovecraft's father, Winfield Scott Lovecraft, dies at Butler Hospital, "in the chaos of physical and mental agony" (Poole 2016: 44). This will have little impact on Lovecraft's life, due to his father being absent since he was three. As a result, his maternal grandfather, having assumed a paternal role after his father's institutionalization, will continue to provide Lovecraft guidance. However, 1898 will be significant for several other reasons. Firstly, he discovers Edgar Allen Poe, which will cause him to claim: "It was my downfall, and at the age of eight I saw the blue firmament of Argos and Sicily darkened by the miasmal exaltations of the tomb" (Joshi, 2013, p. 44). Secondly, he becomes interested in natural science, specifically, "chemistry… first captivated me in the Year of Our Lord 1898—in a rather peculiar way… I lit upon the section devoted to 'Philosophical and Scientific Instruments', & was veritably hypnotized with it" (Ibid.: 58). The empirical-sensory mode of knowledge will become the foundation of Lovecraft's understanding. He will study other natural sciences, such as biology, being repulsed by his readings on sexual reproduction. Thus, natural science becomes the foundation of Lovecraft's weltanschauung; or in other words, the Sensate Realism mentality takes hold. With the aid of his mother and aunts, he busies himself with experimentation, beginning his first scientific hand-written journal, *The Scientific Gazette* (to 1905), on March 4, 1889. And, just like that, we have the essential elementary elements that will form the basis of Lovecraft's ideological culture which are sense (material), logic (conscious), and intuition (superconscious).

5.3.3 Tremulous Teens (1899-1908)

'Nothing is so painful to the human mind as a great and sudden change'

Mary Wollstonecraft Shelly, Frankenstein; or, The Modern Prometheus (1818)

By the time Lovecraft was 8 or 9, he had formed the basis of his unique constellation of disparate tastes and preferences. His nature was a sceptical scientist and aesthetic artist;

and from his own standpoint, consisted of "three parallel and disassociated groups," namely: "(a) Love of the strange and the fantastic. (b) Love of the abstract truth of scientific logick. (c) Love of the ancient and the permanent" and how "[s]undry combinations of these three strains will probably account for all my odd tastes and eccentricities" (Joshi 2013a: 30). Poole (2016) sums up how the with the "pure enchantment of the fantastic and the hard rationalism of the sciences that thoroughly disenchanted the world, we have the hammer and anvil that forged an H.P. Lovecraft" (69). This seemingly incommensurable combination of enchantment and disenchantment, Sensate and Ideational, sense and emotion, so on and so forth, will find expression, in varying ways, in Lovecraft's ideological, material, and behavioural culture. For the time being, it will help to guide him through his time at primary school.

Lovecraft had intermittent school attendance during this primary education period. From 1898-99 and 1902-03, Lovecraft attends Slater Avenue School. During this period, America had developed an obsession with "Manliness" and the first physical education programs started between 1892 and 1899, so Lovecraft would have been subjected, probably begrudgingly, to these programs (Ibid.: 59). Moreover, the routine of school would have been mind numbing for young Lovecraft. Then again, perhaps Michel Foucault's (1977/1995) can illuminate, when he observes: "Is it surprising that prisons resemble factories, schools, barracks, hospitals, which all resemble prisons?" (228) Lovecraft would have concurred with Michel's observation. Ruminations about prison like schools, or school like prisons aside, his scientific focus will shift from chemistry to astronomy in 1902, which he will discover vis-à-vis the textbooks that belonged to his grandmother.[24] This will lead to his second scientific journal, *The Rhode Island Journal of Astronomy* (to 1907).

On March 4, 1904, Lovecraft's maternal grandfather, Whipple Van Buren Phillips, dies. This is followed by his family's subsequent financial collapse, which causes the family to move to 598 Angell St. in Providence—and, if that was not enough, his cat goes missing too. The loss of home will be a recurrent theme in his fiction. Consequentially, this is the first time he contemplated suicide; he was fourteen years old, lamenting, "[i]t seems damned futile business to keep living… Oh hell! Why not slough off consciousness altogether!" (Joshi 2013a: 98) He does not commit suicide, but what is his justification? Simply, "scientific curiosity & a sense of world drama—held me back" and the fact that "[t]antalising gaps existed everywhere… What of the vast gulfs of space outside all familiar lands… Tartary, Thibet… What of unknown Africa?" (Ibid.) In short, a man who will never hold an academic office, nor occupy any meaningful or significant position in society, decides life is still worth living, simply because there is still more to learn. This perspective will carry him through the remainder of his life. More significantly, we can see a pattern beginning to emerge. How disruptions to his familial environment cause great personal strain, change, and, curiously, a frenzy of creativity.

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[24] Sorokin too was captivated by chemistry during his undergraduate studies, however, eventually opted to specialize in sociology. Whereas Lovecraft proceeded from chemistry to astronomy, Sorokin proceed from chemistry to sociology, which is no doubt influenced his subsequent sociological perspective. It is at this time, perhaps, that Sorokin first started to ponder the distinction between strictly physicochemical/biological phenomena and that of sociocultural (superorganic phenomena).

From 1904-08, Lovecraft will intermittently attend Hope Street High School, finding it slightly more collegial than his previous school. Lovecraft's time in high school will prove more stimulating then elementary school, however, he will become vexed with what Poole (2016) claims is "some variety of what our current therapeutic culture would call social anxiety" (77). It is not that Lovecraft did not have friends—he did. Perhaps it was the culmination of strain from the various life crises, whether it be his father's madness or mother's "permanent grief," deaths in the family, or financial strain that contributed to his anxious temperament, it is not known. During his time in high school, Lovecraft will earn himself positive and negative nicknames, the "Professor" and the "Anti-Semite" respectively (Joshi 2013a: 102-12). He will write another story, "The Beast in the Cave" (1905); contribute astronomy columns for *Pawtuxet Valley Gleaner* and [Providence] *Tribune.* By the time he was about seventeen or so, Lovecraft claims to have: "formed in all essential particulars my present pessimistic cosmic views. The futility of existence began to impress and oppress me; and my references to human progress, formerly hopeful, began to decline in enthusiasm" (Joshi 2013a: 124). What will become his "cosmicism" is already starting to manifest itself.

Finally, in 1908, he withdraws from high school due to a "nervous breakdown." Thus, Lovecraft will never graduate high school, nor go onto attend University. He will attempt to hide the fact that he never attended University, or say that he was admitted to Brown University, but was not able to attend. These are false statements; he was never admitted to Brown. Instead, he "shunned all human society, deeming myself too much of a failure in life to be seen socially by those who had known me in youth, & had foolishly expected such great things from me" (Joshi 2013a: 134). He will write his final piece of early fiction, "The Alchemist" (1908) and recedes into solitude. As a result, the period between 1908 and 1912 (or there about) is a virtual biographical blank period, barring him writing his only official will in 1912.

To sum up, we saw how Lovecraft's early family beginnings and experiences shaped his ideological culture. He had an innocent infancy that what followed by a cataclysmic childhood, which was then followed by his tremulous teen years. Moreover, how he experienced a kind of intuitional awakening when he discovered the Hellenic world, felt an emotionally attached to the ancients "Nature-spirits," and became enthralled by natural science and experimentation. However, near the end of his tenure at high school, he suffered a "nervous breakdown" and receded into solitude. By this time, his pessimistic perspective was largely formed, and we see the basis of what will become his "cosmism" that he will continue to develop through his fiction.

5.4 The Weird as Calling: Lovecraft's Material Culture (1913-1929)

The second phase of Lovecraft's life is where he forms the basis of his "material culture," which will be represented by his mature fiction. We will break this phase into three distinct periods: *Sensate Realism (1913-1918)*, *Ideational Romanticism (1919-1923)*, and *Integral Imaginism (1924-1929)*. Each period will briefly overview the events in his life that are significant to the shifts in Lovecraft's life rhythms, the space(s) he occupies, and the time that characterizes each period. This will be followed by the fiction he produced in each period. It should be noted that these sections are not exhaustive summaries of

Lovecraft's works, such would be impossible given the length of an MA thesis. Instead, they provide examples as to the utility of Sorokin's theoretical perspective and how his cultural mentalities can aid in periodizing Lovecraft's fiction.

5.4.1 Sensate Realism (1913-1918)

'All hope abandon, ye who enter in!'

    Dante Alighieri, The Divine Comedy, Inferno, Canto III

We can recall from our theory chapter; how Sorokin's Sensate cultural mentality perceives the nature of reality as "only that which is presented to the sense organs" and how Lovecraft's Realism "is for those who are intellectual and analytical rather than poetical or emotional" (Sorokin 1957: 27; Lovecraft 1985: 11). As such, this section is called Sensate Realism due to account for this phase of Lovecraft's mature fiction (see: Appendix A for Lovecraft's Sensate Realism Tales). In total, Lovecraft wrote five tales during this period, as such, we can see how fiction was not his core writing focus during this time, more of a hobby really. In 1915, in a letter to a friend, he expressed his desire to write fiction, claiming: "I wish that I could write fiction, but it seems almost an impossibility" (Joshi 2013a: 236) As we shall see, by the end of this phase of Lovecraft's active writing period, characterized by his "material culture," he will find his calling, namely *The Weird as Calling*.

In 1913, Lovecraft awakens from his post-high school slumber and begins to troll people in the letters section of *The Argosy*. In April 1914, Lovecraft entered amateur journalism, which will forever change his life, opening new intellectual vistas to be explored, he began to integrate into and engage with this field, forging friendships that will endure for the remainder of his life. He joins the UAPA (United Amateur Press Association) in 1914.[25] Moreover, he joins the NAPA (National Amateur Press Association) in 1917. Lovecraft's engagement with amateur journalism will also coincide with his formation of lifelong friendships.[26] However, 1917 coincided with a watershed moment in Lovecraft's life; he attempted to achieve adulthood by enlisting in the army and attempting to join the Great War. Lovecraft wished to place himself in Class I, but because of his physical weakness, was instead was bumped down to Class V, Division G, which classified Lovecraft as "totally and permanently unfit" to serve (Ibid.: 277). To which he observed: "It is not flattering to be remined of my utter uselessness twice within the space of six months," however, later realized that the doctor was correct and that "my lack of physical endurance would make me a hinderance rather than a help in any work requiring schedule and discipline" (Joshi 2013a: 277)

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[25] This led Lovecraft to hold his first office, chairmanship of the Department of Criticism, which he attained in October of 1914. Eventually, in July 1915, Lovecraft was elected as the first Vice President of the UAPA (United Amateur Press Association). During this period, Lovecraft continues to his participation in amateur journalism, and is elected President of the UAPA in 1917. In the summer of 1918, Lovecraft's tenure as President of the UAPA expires and he in appointed, by the new president, Rheinhart Kleiner, to his old position as the Chairman of the Department of Public criticism.

[26] For example, some of his core amateur journalism pals from this period are as follows: Paul W. Cook (1881-1948), Alfred Galpin (1901-1983), Rheinhart Kleiner (1892-1949), Samuel Loveman (1887-1976), Maurice Winter Moe (1882-1940), and James Ferdinand Morton, Jr. (1870-1941).

Lovecraft was born in Providence, Rhode Island. However, due to his father's job as a traveling salesman, he moved around when he was younger, before his father's syphilitic breakdown. Regardless, at this time, he resided in Providence and Providence alone. This place will forever hold a prominent place in Lovecraft's life and person. However, as he progresses through his active writing period, his travel tempo will increase as he starts to engage with the world at large. He will develop favourite antiquarian haunts that he will visit time and time again. Therefore, at this point, he was not doing much traveling, as it is expensive, and uncertainty lies elsewhere. For Lovecraft, Providence was quaint, not too modern, and riddled with remnants of 18th century colonial architecture (his aesthetic favourite). Consequentially, his travel tempo is virtually non-existent during this period. Instead, he was still being a bit of a homebody, writing amateur journalism essays, some poetry and fiction, and spending time with his mother.

This period of Lovecraft's life occurred after his failure to attend college, which resulted in the biographical blank period form 1908-1912 or so. So then, we may say that this period took place after Lovecraft had finished his formal schooling, but before he decided to pursue fiction with any degree of seriousness. Instead, he was more concerned with the continuation of his erudition by means of amateur journalism, meeting like-minded persons, and expanding his intellectual horizons. With regards to the happening of the world, this period also coincided with World War One (1914-1918), the Russian Revolution (1917), and Emile Durkheim's death (1917). We can see how these temporal moments have significance to the nations that participated in the war, the Russian people, and sociology as a discipline.

"The Tomb" (1917) is the first piece of fiction Lovecraft produced during his active writing period, writing it shortly after his failure to join the war effort, representing an internal form of horror, or horror that comes from the inner aspects of culture. The principle character of the story, Jervas Dudley is, possessed by a distant dead relative, Jervas Hyde, and involves the narrator sleeping outside a locked tomb, until one day when he finds a key to the tomb. This work has biographical affinities to Lovecraft's own life. For example, the protagonist, Jervas Dudley, claims that "from early childhood I have been a dreamer and a visionary" (Lovecraft 2001: 1). Moreover, how "[m]en of broader intellect know that there is no sharp distinction betwixt the real and unreal", which "the prosaic materialism of the majority condemns as madness the flashes of super-sight which penetrate the common veil of obvious empiricism" (Lovecraft 2001: 1). In short, this work is an attempt by Lovecraft to reconcile his own experience with a dynamic and changing world.

"Dagon" (1917) was written the following month, instead of the horror emerging from the inner aspects of culture, it involves a horror of the external variety. In the story, the unnamed character washes up on a mysterious beach and the horror unfolds. With this work, we can see another staple of Lovecraft's fiction begin to emerge, namely its scientific and historical contemporaneousness. For example, the story is set against the backdrop of WWI and when the protagonist washes up on an unknown beach, "[d]azed and frightened, yet not without a certain thrill of the scientists or archaeologist's delight, I examined my surroundings more closely" (Lovecraft 1999: 4). We can see how the character's perspective is decidedly scientific, which is premised in his perspective of the situation and

serves to reinforce the horror of finding an idol of "grotesqueness and strange size" that seems to have no relation to any *known* human culture or civilization (Lovecraft 1999: 5). Scientifically minded characters will be a hallmark of Lovecraft's fiction, whether they be archaeologists, anthropologists, alienists, or even sociologists and political economists. Due to the learned nature of these characters and their subsequent madness, knowledge itself can be a source of horror.

"Polaris" (1918) was the final work of significance Lovecraft produced during this period, combining both inner and external aspect of horror. The story is not about a distant relative inhabiting the body of a contemporary person, like in "The Tomb," rather it pertains to the spirit of the contemporary person, being transported back in time 26,000 years to the body of an ancestor. Dream and "reality" begin to blur and when the character "looked up it was in a dream; with the Pole Star grinning at me through a window from over the horrible swaying trees of a dream-swamp. And I am still dreaming" (Lovecraft 2004: 4). Is it really a dream? If only. Instead the narrator "screams frantically, begging the dream-creatures around me to waken me, but these creatures are daemons, for they laugh at me and tell me I am not dreaming" (Lovecraft 2004: 4). At a glance, it may seem like this work is a dreamworld fantasy, however, the fact that the character is horrified by the Pole Star is due to the fact that it is not a dream, merely a character looking at the Pole Star in the present and 26,000 year in the past too.

To sum up, with these three works we see central Lovecraftian horror tropes already emerging. In short, strange and forgotten family genealogies, alien entities from beyond the realm of human experience, scientific understanding offering no comfort, and the experience of these phenomena leading to madness. However, this is merely the beginning of the forthcoming horror. Lovecraft was down on life, lamenting his status as a "casual outsider and non-university barbarian and alien" (Joshi 2013: 133). So, where does he stand? On the threshold of dream. Enter Ideational Romanticism.

5.4.2 Ideational Romanticism (1919-1923)

'Then set at large upon the lonely road, A thousand steps and more we onward went, In contemplation, each without a word'

Dante Alighieri, The Divine Comedy, Purgatorio, Canto XXIV

At this point, Lovecraft's work moves to a new stage, the sociocultural pendulum swings, his Sensate Realism begins to exhaust itself and, accordingly, requires a new reality value to rejuvenate his work. Therefore, we will call this section Ideational Romanticism (see: Appendix B for Lovecraft's Ideational Romanticism Tales). As we can recall from the theory chapter, Sorokin's Ideational cultural mentality perceives the nature of reality as "nonsensate and nonmaterial, everlasting Being (Sein)," which was correlated with Lovecraft's literary Romanticism and how its "readers will accept psychological improbabilities and untruths, and even highly distorted happenings" (Sorokin 1957: 27; Lovecraft 1985: 11). In total, Lovecraft wrote thirty-five solo tales during this period, as such, we can see how fiction has become his principle locus focus, his main business, if you will. This synthetic conception will aid in conceptualizing this period and provides a heuristic for our interpretation.

In 1919, after years of strain Lovecraft's mother, Sarah Susan Philips Lovecraft, finally cracked. On March 13, 1919, Sarah Susan is admitted to Butler Hospital, where her husband had died more than twenty years prior. Shortly thereafter, in July or so 1919, Lovecraft begins his only true remunerative occupation, revising and ghostwriting for other writers. This editorial labour provides him a means of earning a meager subsistence that allowed him, just barely, to achieve some degree of financial independence that was non-contingent on his dwindling family fortune. He must become an adult; however, he makes clear his feelings on this development, "[a]dulthood is hell" (Joshi 2013a: 349). Finally, on May 24, 1921, Sarah Susan dies as the result of a botched gall-bladder surgery. From her physician's standpoint, she was "a woman of narrow interests"; from her son's standpoint, she "was, in all probability, the only person who thoroughly understood me, with the possible exception of Alfred Galpin"; and from her own standpoint, everything she had done was for "a poet of the highest order" (Joshi 2013a: 130, 390, 305). As a result, Lovecraft was finally without the shadow of his mother's sorrow. A mere six weeks after her passing, Lovecraft attends his first national amateur convention and even gives a speech. There he meets a *Queen in Greene*—Sonia Haft Greene that is, his future Belle and beautiful bride.

At this point in time the tempo of Lovecraft's life begins to pick up. No longer will he be the recluse from Providence, instead he will be the recluse from Providence and abroad! It is in July 1921 that Lovecraft makes his way to Boston. In April 1922, Lovecraft makes his way to the Big Apple and stares in awe at the "Cyclopean outlines of New-York" (Joshi 2013a: 419). There he will meet Frank Belknap Long, Jr. (1901-1994), a writer and one of King's masters of the macabre, face-to-face for the first time. However, he doesn't stop there and continues to travel. From August to September, he makes his way to Cleveland to meet with friends and stops in New York again on the return trip. In December, Lovecraft makes his first trip to Marblehead and in 1923, he will travel thought New England (Marblehead, Salem, Newburyport, etc.). We can no doubt see how the tempo of Lovecraft's travels begins to pick up, he is becoming more adventurous in his travels.

This period takes place after Lovecraft has been involved in amateur journalism for some time and when his fiction begins to increase in frequency. Moreover, 1919 coincides with his mother's institutionalization, his discovery of the dreamworlds of the Lord Dunsany's work, and Freud's publication of "The 'Uncanny'" (1919/1955). This occurs after he fails to join the army, but before his marriage and move to New York. In the world at large, we arrive at the twilight of those interwar years, between the First and Second World War (1920-1938). This transitory period was characterized by mass social anomie, no doubt exacerbated by the horrors of the war, and saw mass flows of immigration brought about by the devastation of years of conflict. *Weird Tales* will make its debut in 1923 and Lovecraft is encouraged by friends to submit a few tales to be published, submitting five of his works, all were accepted.

"Beyond the Wall of Sleep" (1919) is the first work that Lovecraft produced during this period, right around the time of his mother's institutionalization, involving the use of a cosmic radio to access realms beyond human comprehension. The narrator proclaims: "Sometimes I believe that this less material life is our truer life, and that our vain presence on the terraqueous globe is itself the secondary or merely virtual phenomenon" (Lovecraft

2001: 11). This passage is representative of the Ideational Romanticism par excellence. Moreover, "The Statement of Randolph Carter" (1919), produced shortly thereafter, is a verbatim transcript of a dream that Lovecraft had that involved Samuel Loveman and himself. Again, the content of the story is irrelevant, what makes it significant is the narrator, Randolph Carter, who will become the most reoccurring character in Lovecraft's fiction. Some argue that he represents Lovecraft's literary proxy, but according to Joshi (2013b), instead, he ought to be conceived as a vehicle for Lovecraft to represents his philosophical and aesthetic principles (662).[27]

"Celephaïs" (1920) is also significant due to the biographical elements contained therein. For example, the narrator of the story, Kuranes, "preferred to dream and write of his dreams," while others "strove to strip from life its embroidered robes of myth, and to shew in naked ugliness the foul thing that is reality, [he] sought for beauty alone." (Lovecraft 1999: 24) We can see how there is a definite attempt to negate "reality" and replace it with the pursuit of ideational beauty. The desire to escape "reality" will characterize many of his tales from this period. Moreover, "The Outsider" (1921) that was written the following year, is analogous of Lovecraft's whole life. He writes it after his mother's death and provides insight into the turmoil of this period. The unnamed narrator opens with the statement: "Unhappy is he to whom the memories of childhood bring only fear and sadness" (Lovecraft 1999: 43). The narrator had spent his entire life in a castle, only knowing an old caretaker. Eventually, he descends from his home and is met with fear from the sounding townsfolk. In the end, the narrator acknowledges: "I know always that I am an outsider; a stranger in this century and among those who are still men" (Lovecraft 1999: 49). In short, the monster is he. Biographical inferences aside, this period will also see the emergence of Lovecraft's imagined pantheon.

"Nyarlathotep" (1920) is a prose poem that centers aground apocalyptic imagery and social crisis, being significant for several reasons. Firstly, with regards to its genesis, Lovecraft claims to have written the first paragraph while he was still dreaming. Secondly, with regards to its content, we are presented with apocalyptic imagery of "a season of political and social upheaval" and the universe itself being conceived as a "revolting graveyard" (Lovecraft 1999: 31-33). Nyarlathotep will become the first deity in Lovecraft's imagined pantheon, a messenger and trickster, who serves as an intermediate between the human world and the "inconceivable, unlighted chambers beyond Time", where "the detestable pounding and piping whereunto dance slowly, awkwardly, and absurdly the gigantic, tenebrous ultimate gods" (Lovecraft 1999: 33). Who is playing music? The swirling atomic chaos known as Azathoth. "Azathoth"; fragment (1922) is an abandoned attempt at a novel and the principle deity in Lovecraft's pantheon, who is essentially the Big-Bang given sentient form. Moreover, there is sociological significance to the story, how "[w]hen age fell upon the world, and wonder went out of the minds of men" (Lovecraft 2014: 194). This has affinities to Weber's notion of the *disenchantment of the world* and Lovecraft's attempt to reenchant, if only to a small degree, his world.

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[27] Carter will also appear or is mentioned in "The Unnamable" (1923), which is where this this study hath strung from, *The Dream-Quest of the Unknow Kadath* (1926-27), "The Silver Key" (1926), *The Case of Charles Dexter Ward* (1927), only mentioned, and "Through the Gates of the Silver Key" (1933) with E. Hoffmann Price.

"Music of Erich Zann" (1921) is Lovecraft's second favourite tale, perhaps the pinnacle of his Dunsian inspired tales, providing insight into his love of language. It centers on an economically destitute student's experiences, seemingly in Paris, with one Erich Zann and his mysterious music. From the student's perspective, "Zann's world of beauty lay in some far cosmos of the imagination" and how this "unimagined space alive with motion and music," which has "no semblance to anything on earth" (Lovecraft 2001: 47, 51). As the story unfolds, the narrator experiences what appears to be Zann's dead body playing his instruments, however, when he tries to relocate the strange place, he finds that it does not exist. In short, it appears as through Zann's place was on the boundary between dream and reality. This nebulous nightmare is picked up again in "Hypnos" (1922) that involves a first-person narrative of a sculptor, who meets a mysterious man. Together they adventure to an "appalling universe of dim entity and consciousness which lies deeper than matter, time, and space, and whose existence we suspect only in certain forms of sleep" (Lovecraft 2004: 56). The dream and delirium unfold and eventually the narrator awakens, surrounded by police, who inform him that there was no friend, only a sculpture of his friend.

To sum up, with Lovecraft's Ideational Romanticism period, we see his fictional focus shift from the realm of the real to the delirium of dream. Many of the tales from this period were directly inspired by dream phenomena or even direct transcripts of dreams themselves. From these dreams emerges his fictional pantheon that will continue to figure prominently in his fiction. Where does he stand? On the threshold of nightmare.

5.4.3 Integral Imaginism (1924-1929)

'The Love which moves the sun and other stars'

Dante Alighieri, The Divine Comedy, Paradiso, Canto XXXIII

Finally, we arrive at the conclusion of Lovecraft's active writing period. I call this stage Integral Imaginism because it proposes he is "the unity and reconciliation of opposites" (Sorokin 1963: 374). One can recall how Sorokin's Integral cultural mentality proposes "[t]he ultimate, true reality-value is the Manifold Infinity… The finite human mind cannot grasp it or define it or describe it adequately. The Manifold Infinity is ineffable and unutterable" and how Lovecraft's literary Imaginism "groups isolated impressions into gorgeous patterns and finds strange relations and associations among the *objects of visible and invisible nature*" (Sorokin 1961: 26; Lovecraft 1985: 11). Therefore, the final period of Lovecraft's mature fiction we will refer to as Integral Imaginism (see: Appendix: C). In total, Lovecraft wrote eighteen tales during this period, so we can see how his fictional output has begun to taper, however, they are also becoming longer, his late aesthetic style and form is beginning to stabilize.

On March 3, 1924, at St. Paul's Chapel, Howard Philips Lovecraft and Sonia Haft Greene are married. Consequentially, Lovecraft moves to New York and begins his new life with Sonia, and, for a time, they are happy together, developing the pet names "Socrates and Xantippe" (Joshi 2013b: 584). However, his absence, refusal to initiate sex, and financial strain will begin to take their toll of Lovecraft and Sonia's marriage. From her standpoint, it was primarily due to his bigotry, claiming "[t]his and this alone was the real reason" (Joshi 2013b: 630). From his standpoint, the failure of their marriage was "98%

financial" and how "[i]t was the clash of the abstract-traditional-individual-retrospective-Apollonian aesthetic [Howard] with the concrete-emotional-present-dwelling-social-ethical-Dionysian aesthetic [Sonia]" (Joshi 2013b: 517, 629). In 1926, this strain will eventually lead to the end of their marriage, but they will never be formally divorced. On April 17, 1926, Lovecraft boards a train and returns to "waking and tri-dimensional life" in Providence—the city proved unbearable, he will later remark, "I was an unassimilated alien there" (Joshi 213b: 630, 619).

The ebb and flood of the sprawling modern metropolis compounded with issues with Lovecraft's marriage, his failure to find meaningful employment, and his longing to return home all took their toll. Moreover, this effectively ended Lovecraft and Sonia's marriage, in an unofficial sense, since he never signs the divorce papers. So then, Lovecraft returns to his beloved Providence and begins to produce the works that will earn him literary immortality.

During this period, Lovecraft's travel tempo continues to increase. As was previously mentioned, in 1924, he moves with his wife to Brooklyn in New York City. Perhaps the most significant development to emerge from his move to New York, was the formation of the "Kalem Club," Lovecraft literary circle that consisted of various close friends and acquaintances. After Sonia is forced to find employment else where, Lovecraft moves to another single-room apartment in Brooklyn. This is where he will remain until his return to Providence on April 17, 1926. Just prior to his return home to Providence, in a letter to his aunt Lillian, he will make arguably his most famous utterance, "I am always an outsider… Providence is part of me—I *am* Providence… Providence is my home… Providence would always be at the back of my head as a goal to be worked toward—ultimate Paradise to be regain'd at last." (Joshi 2013b: 624; emphasis original). "I am Providence" will provide the title for Joshi's seminal biography and even be edged on Lovecraft's gravestone. In August of 1927, Lovecraft will begin a to travel extensively, visiting Vermont, Maine, and other locations in New England. In May-July 1928, he will spend the summer in Brooklyn with his estranged wife, while she attempts to setup a hat shop there. Moreover, he will do more extensive traveling to Brattleboro, Vt.; Athol and Wilbraham, Mass.; Endless Caverns, Va. From April to May 1929, he will resume his travels and heads to Yonkers, N.Y.; Norfolk, Williamburg; Richmond, Va.; New York City; New Paltz and Hurley, N.Y.

This period takes place after Lovecraft's mother's death and coincided with this brief stint as a married man. Moreover, by this time, he has been producing a steady stream of fiction for about a decade and is beginning to write the works that will earn him literary immortality. In short, he becomes a legend in the weird fiction community—a community that he, in many ways, helped to create and legitimize through his literary labour. He will encounter both August Derleth (1909-1971) and Donald Wandrei (1908-1987) in 1927, who will establish *Arkham House Publishing* after his death to preserve his works. He will publish his *Supernatural Horror and Literature* (1927/2012) the same year. And, finally, despite the most scientific predictions of the world's leading economists, on the impossibility of market failure, the market will fail in 1929, christening the beginning of the Great Depression. However, Lovecraft's life does not end in 1929, it ends in 1937; but, by

this time his perspective is essentially complete. The only remaining changes to his perspective will be minor adjustments in his political philosophy.

Lovecraft wrote relatively little during his time in New York. Whether it was due to the strain of the city, his marriage, or perhaps, because of his busy schedule with "the gang," it is unknown. "Under the Pyramids" (1924) with Harry Houdini is the first work that Lovecraft produced during this period, he was commissioned by *Weird Tales* to ghost write it for Houdini. Several of the other works are of less significance. However, the most significant work from his time in New York, in your authors humble opinion, is "The Shunned House" (1924), involving an abandoned house with a history of strange deaths and sicknesses of its inhabitants, involving the appearance of the dead former occupants faces during the night. Its significance is due to a couple of reasons. Firstly, it is the first of Lovecraft's tales to be set in Providence—he is away from home, so he recreates this beloved local in a tale. Secondly, the story centers around an actual house in Providence, 135 Benefit Street. However, Poe had failed to notice the house and its eerie history, Lovecraft remedies this. So, we can see how Lovecraft is beginning to take his first steps beyond his childhood master. Moreover, this work starts to veer into a kind of quasi-science fiction, "which includes the theories of relativity and intra-cosmic action," as opposed to an explicit weird or horror tale (Lovecraft 2004: 106).

By this time, Lovecraft has essentially completed his *Supernatural Horror in Literature* (1927/2012), so he is ready to create the first of his master works. He ends this work with the prophetic statement: "Whatever universal masterpiece of tomorrow may be wrought from the phantasm or terror will owe its acceptance rather to a supreme workmanship than to a sympathetic theme" (96). As such, Lovecraft will proceed to write his "great texts" shortly thereafter.

This brings us to arguably Lovecraft's most well-known work, "The Call of Cthulhu" (1926), providing the name sake for his (Derleth's?) "Cthulhu Mythos" and is the first of his (Houellebecq's?) "great texts." The story revolves around the piecing together of facts by the narrator (Thurston). Some of these strange happenings involve an alien sculpture modeled by eccentric artist having been besieged by dreams of the "corpse city of R'lyeh," where "*dead Cthulhu waits dreaming*" (Lovecraft 1999: 150). As the story unfolds, a masterful piecing together of disparate narrative threads, all leading to the ultimate reveal of Cthulhu (not an old god, but a "great old one," there is a difference), when the hapless sailor elucidates: "The thing cannot be described—there is no language for such abysms of shrieking and immemorial lunacy, such eldritch contradictions of all matter, force, and cosmic order. A mountain walked or stumbled" (Ibid.: 167). We can see how this manifold infinity is truly unutterable. Lovecraft further refines his Integral Imaginism in "Pickman's Model" (1926), were we are introduced to Richard Upton Pickman, an eccentric artist, not to be confused with Robert Pickton, *a real Canadian horror*. His depictions of ghoulish entities "in conception and in execution" make him "a through, painstaking, and almost scientific *realist*" (Lovecraft 2001: 86; emphasis original). We eventually find out what Pickman's Model really was, "*it was a photograph from life*" (Ibid.: 89). It was no mere abstraction. Moreover, with this tale we have a model for the various aesthetic principles that Lovecraft had laid out in *Supernatural Horror in Literature* (1927/2012), which helps to exemplify his Integral Imaginism.

"The Sliver Key" (1926) is an enchanting overview of Lovecraft's own mental, emotional, and aesthetic standpoint. We find Randolph Carter weary on adult life, who "wanted the lands of dream he had lost, and yearned for the days of his childhood" (Lovecraft 1926/2004: 263). So, he seeks to find the mystical "Sliver Key" to unlock the gates to dream and wonder he had lost. He is successful in his endeavour, being transported by to when he is eight years old, sitting at the dinner table with his family. He perfectly content with this outcome—he is home again. *The Dream Quest of the Unknown Kadath* (1927), written shortly thereafter, will be Carter's penultimate adventure, when he seeks to find the city of wonder, *The Unknown Kadath*, representing autobiographical insight into Lovecraft's life at this exact point in time. The shorty itself was only a first draft, so it is rough. Moreover, this is one of the few of Lovecraft's works that explicitly take place in a dreamworld, causing it to almost appear alien to the reader. And, so it should, this is not our dreamworld—it is Randolph Carter's dreamworld—this place is alien to us. However, the tale is saved by its conclusion, hitting the reader like a Shoggoth on a Sunday, when Nyarlathotep reveals the truth:

> For know you, that your golden and marble city of wonder is only the sum of what you have seen and loved in youth… These things you saw, Randolph Carter, when the nurse first wheeled you out in the springtime, and they will be the last things you will ever see with eyes of memory and of love… These, Randolph Carter, are your city; for they are yourself. New-England bore you, and into your soul she poured a liquid loveliness which cannot die.

The dream city was always Providence, it was his home, it would always be his home and the source of his wonder. As such, we can see how the kindred sensations of Lovecraft's first childhood memories still endure, he is coming to terms with the world. Will they be the last things he sees with wonder and love? What will be the last things you see with wonder and love?

"The Colour Out of Space" (1927) is the second of Lovecraft's "great texts." The tale involves the recounting of "strange days" and the "blasted heath" west of Arkham, along with the horror that followed an odd meteorite crashing, befouling the land and corrupting the family who owned the farm. Do you know how certain stories just speak to you? When I first read this work, it spoke to me. I do not know if it was the "strange days," rolling rural hills, or perhaps, simply the stolid farmers—whatever it was—it reminded me of home—a true Saskatchewan tale. Also, while researching for this work, I learned that this was Lovecraft's own personal favourite too. A stunning example of a proto-science fiction, perfectly obscuring whether the phenomenon is material or immaterial in nature, leaving the reader with an unsettling feeling that lingers like a *colour out of space*. Or, as Lovecraft makes clear, it was "a frightful messenger from unformed realms of infinity beyond all Nature as we know it; from realms whose mere existence stuns the brain and numbs us with the black extra-cosmic gulfs it throws open before our frenzied eyes" (Lovecraft 1999: 199). And finally, with "The Dunwich Horror" (1928) we have Lovecraft's third "great texts," which, according to Joshi, makes the "Cthulhu Mythos" possible. In other words, this is when his mythos starts to reproduce itself independently of him own direct involvement. Moreover, there is a break in his fictional output in 1929, so this seemed like an appropriate time to end the analysis of Lovecraft's material culture.

To sum up, during this period, Lovecraft is married and moves to New York, however, is unable to endure the motion of the metropolis. Consequentially, he will return home, tail tucked between his legs, proceeding to write the first of his "great texts." He begins to be known as a legend among the weird community, a true dreamer and a visionary. As such, his works from this period perfectly blend aspects of material and immaterial phenomena, bluing the distinction between dream and reality. In other words, they are indicative of Integral Imaginism, in form and function. Where does he stand? On the threshold of eternity. What is left? A reminder from Steven King and then the end of one's life.

The imagination is an eye, a marvelous third eye that floats free. As children, that eye sees with 20/20 clarity. As we grow older, its vision begins to dim… It's in your eyes. Something in your eyes… The same look is in Lovecraft's eyes—they startle with their simple dark directness, especially in that narrow, pinched, and somehow eternal New England face (434-35).

5.5 Lovecraftian Eldritch Altruism: Lovecraft's Behavioural Culture (1930-1937)

By the 1930s, Lovecraft has essentially completed his personal development and his weltanschauung is largely complete. Wanderlust characterised the remainder of his life. His principle focus from this point on will be living life to the fullest. He will mentor the next generation of weird writers and even a future anthropologist, continue to travel extensively, and make his way to the end of his long journey. He will complete his remaining "great texts" ("The Whisper in the Darkness" (1930), *At the Mountains of Madness* (1931), "The Shadow Over Innsmouth" (1931), "Dreams in the Witch House" (1932), and "The Shadow Out of Time" (1934-1935)).[28] However, during this final phase of his life, Lovecraft will be more focused on traveling and spending time with his friends, than writing weird tales. Therefore, the final phase of our analysis will focus on Lovecraft's behavioural culture, which is called: *Lovecraftian Eldritch Altruism: Lovecraft's Behavioural Culture* (1930-1937). This final phase will be further subdivided into: *"Grandpa Cthulhu" and the Next Generation* (1930-1933); *The "Other"* (1934-1936); and, finally, *The End of an Era* (1937).

5.5.1 "Grandpa Cthulhu" and the Next Generation (1930-1933)

'It was creators who created peoples and hung a faith and a love over them: thus they served life'
      Fredrick Wilhelm Nietzsche, Thus Spoke Zarathustra: A Book for All and None (1891)

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[28] Due to space constrains, I will not be able to cover these works in this dissertation. Many of these works would require a dissertation in and of itself to adequately address. Moreover, as was mentioned in the previous section, is the fact that with "The Dunwitch Horror" (1928), his "mythos" starts to preproduce independently of his own involvement. Continuing, there is a break in his fictional output in 1929, so I decided to stop may analysis of his active writing period at that time. Therefore, this final component of our analysis will focus on how his late behavioural cultural manifests itself in his interaction with others.

The most significant feature of Lovecraft's late behaviour culture is his dedication to the weird fiction community. Together these outsiders will become insiders as they engage in a collaborative collective characterized by mutual aid. Or, as Sorokin (1948) makes clear:

> A peaceful, harmonious, and creative society can exist only when its members possess at least a minimum of love, sympathy, and compassion ensuring mutual aid, co-operation, and fair treatment. Under these conditions its members are united in one collective 'we' in which the joys and sorrows of one member are shared by others (Sorokin 1948: 57-58).

As such, he will mentor the next generation of creators. A few words will now be provided on a few of these persons: Robert H. Barlow (1918-1951), Robert E. Howard (1906-1936), and Robert Bloch (1917-1994). And no, I did not choose these three because all their first names were Robert, it is because of their own unique contributions to different academic or creative fields, just like their friend, a kind old gentleman from Providence. As Houellebecq (1991/2011) makes clear, they were his disciples, however, he didn't encourage them to take the same path as him, instead "[h]e was courteous, considerate and kind, a true friend to them, never a teacher" (38). As a result, a whole generation of young fans will be able to confidently say, they corresponded with and/or met their hero, a living legend and kind old gentleman from Providence, RI.

Robert E. Howard wrote a letter to *Weird Tales* in praise of Lovecraft's work in 1930. He is subsequently referred by the editor to Lovecraft himself and they begin their correspondence, which quickly develops into a warm friendship. Howard originally thought, due to his young age, that Lovecraft was referring to a real mythology with his stories. Lovecraft was horrified, so he swiftly remedies this. Howard is quickly integrated into Lovecraft's inner circle, becoming another member of "the gang." He will go on to create his own mythos and subgenre of fantasy, sword and sorcery, with his most well know character being Conan the Barbarian. The alien meets the Barbarian. Unfortunately, Howard's suicide in 1936 will cause profound distress to Lovecraft, leaving him wondering, why had he not said anything was bothering him to "Grandpa Cthulhu."

Robert H. Barlow sends a letter to Lovecraft in 1931, when he is still quite young. Despite their age differential, they will become fast friends, bonding over a shared appreciation of all things weird. Lovecraft will even make a trip to DeLand, Florida to visit Barlow. Barlow will be instrumental in typing up Lovecraft's final works, if it had not been for him, these works may have been lost to space and time. Lovecraft was quite amused at Barlow's offer to type up his tales in exchange for the original manuscripts, wondering why anyone would want such a worthless thing. He will make Barlow is literary executor, a duty that Barlow will not taking lightly and is responsible for depositing much of this material at John Hay Library at Brown University. After Lovecraft's death, Barlow will break with the weird community, becoming an anthropologist. He will become the head of the Anthropology Department at Mexico City College, doing phenomenal work in archelogy, classical and modern Nahuatl (the language of the Aztecs), and Mexican colonial history.

Last but certainly not least, Robert Bloch is the last of the grandkids to be covered. He was an avid reader of *Weird Tales* in his youth, Lovecraft being one of his favourite writers, who he eventually contacted in 1933, hoping to locate a few Lovecraft tales he was

missing. Lovecraft lends Bloch the tales that he was missing and becomes a literary mentor to the young writer. In 1935, Bloch will submit a story to *Weird Tales*, "The Shambler from the Stars" (1936), which chronicles the trials and tribulations of an aspiring weird writer, who seeks out a "mystic dreamer" from Providence to acquire forbidden knowledge. The editors at *Weird Tales* will recognize that this is obviously Lovecraft, so if he wants to get it published, he will have to ask his permission. Bloch is successful. Lovecraft is so inspired by Bloch's creativity, he writes his final solo work, "The Haunter of the Dark" (1935), as a tribute to Bloch (the character in the story is named Robert Blake)—student parodies teacher, teacher parodies student. Bloch will go on to write *Psycho* (1959) and numerous other works. He will be named a master of the macabre by Steven King, a contemporary master of the macabre.

These are just a few of Lovecraft's most significant late correspondents and friends. There are many more, but this thesis lacks the scope to address them all by name, nor by their relation to Lovecraft. Eventually, in a letter to Barlow, Lovecraft will reveal exactly how wide his circle of correspondents has become. He claims that his "list has grown to 97 now—which surely calls for some pruning... but how can one get of out epistolary obligations without becoming snobbish & uncivil?" (Joshi 2013b: 997) He will take the time to respond to every letter he ever received, offering writing advice, whole plots to eager young writers, and guidance whenever it was required.

Lovecraft will continue his revision work for a meager recompense, however, refuse to take payment from two classes of persons: "all genuine *beginners* who need a start" and "certain *old or handicapped people* who are pathetically in need of some cheering influence" (Joshi 2013b: 889; emphasis original). This causes one wonders why Lovecraft developed this altruistic temperament. Sorokin's late study of altruism provides insight into the genesis of three different potential types of altruists: "fortunate altruists," "late altruists," and an "intermediary type" (147-148). The first owe their altruistic temperament to a fortunate upbringing; the second are stimulated by cataclysmic life events; and the final represent a mixture of the previous two. Lovecraft would have been an "intermediary type," which would have been a consequence of the love and wonder of his early childhood, coupled with his various life catastrophes.

On May 15, 1933, he will move to 66 College St., right across from Brown University, with his surviving younger aunt, Annie E.P. Gamwell. This will be the last time he moves. He will not spend all his time in Providence though.

5.5.2 The "Other" (1934-1936)

'Eliminating our loneliness and binding us by the noblest of bonds to others, love is literally a life giving force...'
    Pitirim A. Sorokin, Explorations in Altruistic Love and Behaviour (1950)

Perhaps the most significant of all the many relationships that Lovecraft developed throughout the years, including his wife and mother, his friendship will Robert Barlow is probably the closest he ever got to another person. In ideal circumstances perhaps they would have meet sooner, as to have more time with each other, but this was not the case. Maybe after the first time Lovecraft contemplated suicide would have been more ideal.

Who knows, someone could even write a story about that, an imagining of what it would have been like for them to have met, when they were young. As such, the focus of this section will be on the focus of Sorokin's late work, the *mysterious force called love*. How might we define this mysterious force in a sociologically adequate way? Simply, "*on a social plane love is a meaningful interaction—or relationship—between two or more persons where the aspirations and aims of one person are shared and helped in the realization by other persons*" (Sorokin, 1950: 23; emphasis original). This relation perfectly surmises these two persons' voyage on this *night's ocean*. Therefore, we must take care to remember, how "[eliminating our loneliness and binding us by the noblest of bonds to others, love is literally a *life-giving force*" (Ibid: 20; emphasis original).

Lovecraft and Barlow (or "Bob" as Lovecraft would come to call him) corresponded through letters for several years before eventually meeting face-to-face, which caused him to be unaware of Barlow's young age, until they meet in 1934. Barlow was only thirteen years old when he first contacted Lovecraft, but they were cut from the same cloth. They were both avid readers of literature, had unstable early home lives, and both loved weird fiction. Also, Barlow absolutely adored own Lovecraft's work, believing it was the best in the genre. Eventually, Barlow invited his friend to come visit him in De Land, Florida, where he lived with his parents. It was when Barlow picked him up at the train station that Lovecraft learned exactly how young Barlow was. He will spend seven weeks (May-June 1934) with "Bob," his mother, and the house keeping staff. Luckily Barlow's father was absent; he was an ex-military man who suffered from social anxiety, debilitating depression, and delusions of the knowledge of the day he will die. It was probably for the best that he was absent. The two friends met again in late 1934 and Barlow invited Lovecraft to spend New Years in New York, so he hoped on a train to visit the city he hated, to spend New Years with his adoring fan and friend.

Together Lovecraft and Barlow will return to Providence, where they will be greeted by members of the Kalem Club for one final gathering on January 2, 1935. In total 15 were present: Barlow, Kleiner, Leeds, Talman, Morton, Kirk, Loveman, (with friend Gordon), Koening, Donald and Howard Wandrei, Long, someone named Phillips (more than likely no relation to Lovecraft) and his friend Harry, and, of course, Lovecraft (Joshi 2013b: 893). Unknown to all those in attendance, this will be the last time they will all meet. However, it seems fitting that the final meeting of the Kalems will be so well attended, including new members that had joined throughout the 30s, including several of Lovecraft future disciples (Wandrei and Barlow specifically). Lovecraft returned to Florida in the summer of 1935. Barlow suggested Lovecraft winter there, but he needed to return to his beloved Providence.

Barlow's tremulous home life continued, however he was able to convince his parents, to let him travel to Providence to visit his friend in 1936. He stays with Lovecraft and his last surviving aunt at their home in Providence. Together they will visit Swan Point Cemetery, which is the same place that Poe would lurk during his visits to Sarah Helen Whiteman. It should be noted that Barlow was more than a little in love with Lovecraft, but the friendship between them was just that, a friendship and nothing more. Also, it is due to Barlow and Wandrei that Lovecraft's last "great texts" were preserved. On September 1, 1936, Lovecraft and Barlow parted ways at the Providence Bus Station—they will never see

each other again. However, this friendship was probably the closest Lovecraft got to another person, more so than even his wife and mother. It is fortunate that they found each other in the end.

5.5.3 The End of an Era (1937)

'If the doors of perception were cleansed everything would appear to man as it is: Infinite'

William Blake, "The Marriage of Heaven and Hell" (1793)

We finally arrive at the end of Lovecraft *long journey*. 1937 will mark the final year of Lovecraft's life, before he fades into oblivion. As such, we will overview the sequence of events that lead to his (un)timely end, on the *Ides of March* 1937. Moreover, we will see how this stand in opposition to some of Sorokin's observations too.

It was on January 27, 1937 that Lovecraft typed a letter to his friend "Bob," complaining about "[t]his goddamn grippe or whatever the hell I've got," he typed, "has left me so Yuggoth-cursed weak that my script can't be dependent on" (Poole 2016: 179-180). In early 1937, Lovecraft is diagnosed with cancer of the small intestine, he enters Jane Brown Memorial Hospital on March 10, 1937. Harry Brobst, who was a fan of Lovecraft's during the 1920s, eventually writing him in 1931, will visit him in the hospital. It was Brobst who eventually informed Barlow of his friend's current circumstances, telling his friend of Lovecraft's grim predicament. He informs Barlow that Lovecraft "remains in continual agony and nothing but morphine will soothe his pain," adding how his wife had visited him there, insuring "his mind is clear" and how "he spoke to my wife beautifully" (Ibid.: 181). The writing was on the wall and Lovecraft knew this better than anyone.

Lovecraft will begin his final written work, his *Death Diary*, which details his final days in the hospital. Poole (2016) says the diary "reads almost like a combination daybook and set of astronomical observations," almost like he had already detached himself from his physical from, becoming an objective observer of himself" (182). He will pencil his ad hoc final will and testament, "Instructions in Case of Decease," which indicates "All files of weird magazines, scrap books not wanted by A. E. P. G. and all original mss. To R. H. Barlow, my literary executor" (Joshi 2013b: 1011). I believe this to be an act of love, he opted for oblivion instead of immortality by making Barlow his literary executor, instead of Derleth, who will eventually start *Arkham House Publishing* to preserve his works. However, as history tells us, oblivion would not have him. His final will and testament will be officiated by his aunt. Howard Philips Lovecraft died alone in "hideous pain" on the *Ides of March* 1937 at Jane Brown Memorial Hospital, thereby "completing a psychological circle in a spirt half of humour & half of whimsical sentimentality" (Joshi 2013b: 979). Sorokin will publish volumes I-III of *Social and Cultural Dynamics* the same year, *change is immanent*.

The editor of *Weird* Tales, Fransworth Wright, will preface the June 1937 issue with a touching memorial to Lovecraft: "We admired him for his great literary achievements, but loved him for himself; for he was a courtly and noble gentleman, a dear friend. Peace be his shade!" (Joshi 2013b: 1010).

August Derleth and Donald Wandrei will start *Arkham House Publishing* in 1939, with the intention to preserve Lovecraft's works for subsequent generations—Steven King

will correlate this with the dawn of the golden age of horror fiction. However, as Sorokin draws attention to, how many of the greatest creative achievements tend to be overlooked for quite some time (Sorokin 1949: 221). Shortly thereafter, Sorokin will claim "[t]he twentieth century has not yielded any figure equal to the giants of even the nineteenth century" (1941: 18). Perhaps one simply had not emerged yet, but that will eventually be remedied by both Lovecraft's post-humous rise cultural superstardom and literary significance. As for the end?

'Who knows the end? What has risen may sink, and what has sunk may rise'

H.P. Lovecraft "The Call of Cthulhu" (1926)

6. Chapter VI: The Conclusion

6.1 The Introduction

Horror and sociocultural change can represent two sides of the same coin. Therefore, it is possible to utilize horror fiction as a means of studying said sociocultural change. In many ways, horror, whether it be fiction, film, or life, can be brought about by massive social change and transformation, representing two side of the same coin. This was the opinion that Lovecraft held for much of his life. It was no doubt a response to the familial, financial, and personal crises that occurred during his life. However, horror is only one potential outcome of change, as opposed to many. But, as we can see, these micro-level individual experiences reflect the time and space of their genesis. They are conditioned by macro-level structural shifts to the whole social universe. The internal verses external cause of sociocultural change, our persistent paradox. Hence, on one side of the coin, horror fiction can serve as an indicator of anxieties associated with change. At the same time and on the other side of the coin, the experience of personal crisis can serve as a stimulus to creative output. As we saw in the case of H.P. Lovecraft, he was able to use his creative fiction, as a means of reconciling himself with his world. In a word, he found hope in horror.

In order to chart Lovecraft's journey, we conducted an analysis of the life and works of H.P. Lovecraft, with recourse to the theoretical and methodological insights of Pitrim A. Sorokin. Moreover, by doing so, we can see how social change is the result of both external and internal factors and must, as a result, take both into account when studying profound social transformations, which are a consequence of living in uncertain and strange times, both historically and contemporaneously. Perhaps this may seem like a paradox, but such is life, with all its beautiful contradictions. For this reason, we saw how Lovecraft's life and works could serve as a "ridged referential body" for the analysis of change. Because at the end of the day, it is ultimately conscious human beings who create the sociocultural world. Change is simply immanent as a result.

Even though sociology and literature may seem to exist in different worlds, they can be combined, providing insight into social nature of reality and how it is constituted. Even contemporary master of horror, Steven King, is aware of this, with his belief that horror fiction strives to locate "phobic pressure points" that exist across a wide spectrum of peoples. Therefore, it serves as a means of understanding universal anxieties that exists across a wide spectrum of people, providing insights into the fears and anxieties that transcend intersecting boundaries, whether they be class, race, or even gender. In this way, they may serve as a vehicle both our social nightmares and despair. So then, perhaps this is how one generations nightmare may become the next's sociology. Because of this, the 20th centuries master of the horror tale, H.P. Lovecraft, helps to elucidate many of these "imagined" horrors, before they became our modern horrors. He did this through his creation of his own genre that has become know as cosmic horror. Moreover, his work has inspired generations of creative persons though his creative output.

Why has Lovecraft been of such consuming interest? In short, because despite a relatively outwardly mundane existence, his thousands of letters, the aesthetic unity of his life, works, and thought, and finally, the whole of his body of work being worthy of serious scholarly study. This leads him share certain commonalities with Pitirim A. Sorokin,

barring Lovecraft's "cosmicism" and Sorokin's "Integralism" standing in stark opposition, with the former being premised in external causation and the latter postulated in internal causation. Hence, when taken together they become a "unity and reconciliation of opposites. Thus, it was argued that Lovecraft was successful in his pursuit of genuine creative expression and achieved an integral perspective, just like Sorokin.

What were some of the significant results of my analysis? Well, firstly we saw throughout the analysis how, indeed, *change is immanent*. The first phase of the analysis *Boy Interrupted: Lovecraft's Ideological Culture* (1890-1912), centered on the genesis of Lovecraft's early ideological culture. This was reflected in Lovecraft's early experiences, as he proceeded from an innocent infancy, to a cataclysmic childhood, and was followed successively by his tremulous teens. As such, Lovecraft had a bright start to life filled with wonder and love, however, this safety and security was shattered by his father's syphilitic breakdown. This is when Lovecraft starts to incorporate many of the disparate elements that will serve as the basis for his ideological culture, such as knowledge derived through the empirical-sensory, logical-rational, and superconscious or intuitional forms of knowing. All these ideological shifts culminated in his "nervous breakdown" and withdrawal from high school, which was followed by his biographical blank spot (1908-1912). Thus, we saw how the basis of Lovecraft's ideological culture was formed.

In the following phase *The Weird as Calling: Lovecraft's Material Culture*, shifted the principle focus of the analysis to Lovecraft's material culture, as represented by his mature fiction. It was demonstrated how Lovecraft's fictional works shifted through the various synthetic ideal-types of Sensate Realism, Ideational Romanticism, and Integral Imaginism. With the first section *Sensate Realism* (1913-1918), Lovecraft's work was mundane and focused on the sensory aspects of reality. Then, with *Ideational Romanticism* (1919-1923), the mundane was replaced by the profane and emotion replaced reason. Finally, how during the final phase of *Integral Imaginism* (1924-1929), the material and immaterial aspects of reality were united, resulting in the first of Lovecraft's "great texts." During each period, the synthetic theoretical concepts that were created in the theory chapter, were then employed to analyse Lovecraft's fiction in each period. Moreover, how during each of the periods, Lovecraft's writing shifted through the various mentalities as proposed by Sorokin's unique theory of sociocultural change, allowing his work to maintain its creative integrity. This way, it was possible to provide concrete examples, provided by Lovecraft's fiction, as means of demonstrating the utility of Sorokin's theoretical perspective. During each period, the previous mentality eventually exhausts itself, thus giving way to the subsequent period. Sorokin believed this was necessary for maintaining a degree of creative potency.

After Lovecraft's perspective was largely complete (1929 or so), he began to really live. This phase of the analysis was called *Lovecraftian Eldritch Altruism* (1930-1937). This final phase was further subdivided into: *"Grandpa Cthulhu" and the Next Generation* (1930-1933), where Lovecraft's focus shifts from his writing to that of the subsequent generation. We saw how many of these young disciples will go on to make their own contributions to a plurality of different fields and carry on his legacy after his death. *The "Other"* (1934-1936) focused on his special relationship with Robert Barlow and how late in life he final finds his true other. This is probably the closest Lovecraft got to another person, even more so than his wife or mother. As such, this is where we see how their aims and aspirations were

shared with each other as Lovecraft approached the end of his life. Finally, *The End of an Era* (1937) recounted the final year of Lovecraft's life, when his health began to fail and his admitted into the hospital. Moreover, how despite intense pain, his mind is focused on his friends to the very end. This was exemplified by his choice to make Barlow his literary executor, not so he might achieve literary immortality, rather that his number one fan may have something to remember him by. One final act of Love. Thus, this chapter will help bring this study to a close.

6.2 Paths for Future Research

This study produced several derivative threads of inquiry that will now be briefly overviewed. Lovecraft had a strong interest in anthropology, being premised in several his works. Your author believes that he was influenced by much of the same anthropological findings as Émile Durkheim, which he employed in *The Elementary Forms of Religion Life* (1912/2002). Many of the same themes are touched upon in Lovecraft's "The Festival" (1923), so one wonders if a strong genealogical convergence can be found betwixt sociology and the weird here. Continuing a similar tangent, Paul Ricœur's (1967/1969) notion of the drama of creation and the "ritual" vision of the world, with its focus on cosmogonic myths emerging from the primordial chaos, provides sound scholarly insight into the genesis of myths. Lovecraft's *At the Mountains of Madness* (1931) provides his own unique conception of an origin myth. Moreover, temporally speaking, many cults surrounding the alien genesis of humanity emerged after he wrote this piece of fiction. Could it be that Lovecraft's story contained the necessary elements of a compelling creation myth that provided the basis for many of these modern religions? Alfred Schütz's phenological perspective provides an interpretive schema for the analysis of letters, so one could systematically analyze Lovecraft's letters. Not to mention Schütz theoretical perspective on the consistency of objects, which could be employed to Lovecraft's antiquarian tendencies.

Although this study primarily focused on the period of Lovecraft's existence (1890-1937), it would be interesting to do a study that focuses on his post-humous rise to "cultural" superstardom. One could trace his rise through the early years of *Arkham House Publishing* when the interpretation of his work was largely controlled by Derleth, who believed that Lovecraft mirrored Christian meta-physics (he was flat wrong). Moreover, how after Derleth death they're was a renewed interest in his work, which saw a massive increase in serious scholarship on his work. Perhaps a meta-analysis of the shifting interpretations of Lovecraft's work could shed light onto larger sociohistorical trends, how Lovecraft is perceived in different ways by different times. Recently much of *Weird Tales* has been recently digitized, so if one was inclined, one could develop a neural net, to determine how much of Lovecraft's collaborative works were directly written by him, not to mention potentially identifying unknown ghost-writing works.

Since this study focused on the genesis of Lovecraft's unique perspective and how it relates to his fiction, less space was devoted to talking about his friends and family. Another work could focus more heavily on this subject. Perhaps someone could do a rigorous network analysis of Lovecraft's various colleague of the weird and the like, how they related to him, each other, and how they all had their own circle of connected

correspondence. In many ways, "The Lovecraft Circle" formed the basis for what became the subsequent generation of creative writers. This is further premised by the formation of the World Fantasy Awards in 1975, which was a response to the perception that such works were being largely ignored by mainstream literature. So, the first event was held in Providence, RI, in 1975, focusing on "The Lovecraft Circle" and the awards themselves were a bust of Lovecraft. These were given out for many years to follow. Oh yeah, one final thing. Donald Wandrei, one of Steven King's modern masters of the macabre and co-founder of *Arkham House Publishing*, attended the University of Minnesota from 1924-1928. Sorokin was a professor at the University of Minnesota form 1924-1928. Someone should find out if Donald Wandrei took a class with Sorokin. Who knows, he might have written a Sorokin final in 1927 and then hitchhiked to Providence to hang with Lovecraft. Wouldn't that be something?

There are many more ideas that Lovecraft (hopefully Sorokin too) will generate in the coming years, but I thought that I would lay out a few potential future avenues of inquiry. As for myself, this is the end of my long sociological journey, I will not write any of these. As such, I leave these ideas here for you, my potential reader, with the hope that they may serve as stimulants for your own Integral Imaginism.

6.3 Concluding Remarks

Wow! I can not believe you made it! It has been a long journey has it not? I hope you learned something; I know I did. We saw how people make up imagined horror to help them cope with real ones and how one generations nightmare can become the next generation's sociology. Perhaps the dawn of a beautiful new ideational day is right around the corner. Unfortunately, this future remains uncertain. However, what is certain is it will be determined by human beings, through their actions and interactions with each other, which can even contribute to great change. How, when viewed as a totality, a life can have architecture to it. A hidden cosmos amongst the chaos. Moreover, how someone can go virtually unnoticed in their own time and still rise posthumously, inspiring distinct people across generations. My own hope is that Sorokin will someday rise as Lovecraft has, taking his place as a shining beacon of hope in the human universe. Because of Sorokin's quasi-agrarian heritage, coupled with the ontological and epistemological standpoints this would have germinated within him, his work could prove instrumental in bridging the gaps between different ontologies and epistemologies. A form of knowledge that would be right at home in our multidisciplinary scholarly environment. There are some signs that a Sorokian Renaissance is already starting, so who knows what will come of this. Whispers of his name are emerging in the fields of computer science, psychology, political science, and wouldn't you know, in his home discipline of sociology, the Queen of the Sciences.

As for the world at large, I feel that the state of crisis will continue for some time, being offset by human kindness and compassion. So, it is likely that these real modern horrors will produce new imagined horrors as people try and come to terms with a changing world. As such, it is best to remember that change is immanent, which can seem horrible at first, but one can get use to such a situation. By the end of his life, even Lovecraft seemed to come to terms with this too, shedding his belief that "[c]hange is the enemy of everything worth cherishing" and, indeed, begins to embrace this change (Joshi 2013b:

943). With change comes new adventures, friends, and even stimulation for the imagination. It is not all so bad after all. Perhaps this is a paradox, but perhaps the human condition is also one such paradox. As for the future of Lovecraft's imaginative contribution, this year an adaption of the "Colour Out of Space" (1928) is slated to realize in theaters, staring Nicolas Cage. Hopefully it is not too dismal. Moreover, Jordan Peele is set to direct an adaption of the Lovecraft inspired novel, *Lovecraft Country* (2016) that will be airing on Netflix soon. These are just a few Lovecraft themed things that are just around the corner.

I can feel the end nearing. Not the end of my life, but the end of a segment of my journey. When one door closes, another opens. And no, not necessarily a gateway into dream and the return to childhood, but a series of interlinking pathways and concentric circles of life. A dawn to counter the twilight. An infinite recursion of the eternal sociocultural pendulum swing. From Lovecraft, to Sorokin, to me, to you, an outstretched hand, extended across time and space.

Feci quod potui faciant Meliora potentes (I did what I could, let those more capable do better)

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APPENDIX A

Table A.1 Senate Realism Tales

Sensate Realism Tales	Type	Length (words)	Date Written	First Published In	Date Published
"The Tomb"	Short Story	4,190	June 1917	*Vagrant*	March 1922
"Dagon"	Short Story	2,240	July 1917	*Vagrant*	November 1919
"A Reminiscence of Dr. Samuel Johnson" (as "Humphry Littlewit, Esq.")	Short Story	2,060	Sumer or fall of 1917	*United Amateur*	September 1917
"The Mystery of Murdon Grange" (as "Percy Simple")	Round Robin Serial Tale	N/A	1917; nonextant	*Philosopher*	December 1920
"Polaris"	Short Story	1,530	Late spring or summer 1918	*Hesperia*	1918-21

Table A.2 Ideational Romanticism Tales

Ideational Romanticism Tales	Type	Length (words)	Date Written	First Published In	Date Published
"Beyond the Wall of Sleep"	Short Story	4,360	Spring 1919	*Pine Cones*	October 1919
"Memory"	Prose Poem	350	Probably spring of 1919	*United Co-operative*	June 1919
"Old Bugs"	Short Story	3,010	Probably just prior to July 1919	*The Shuttered Room*	1959
"Transition of Juan Romero"	Short Story	2,710	September 16, 1919	*Marginalia*	1944
"The White Ship"	Short Story	2,550	Probably October 1919	*United Amateur*	November 1919
"The Statement of Randolph Carter"	Short Story	2,500	Late December 1919	*Vagrant*	May 1920
"The Doom That Came to Sarnath"	Short Story	2,740	December 3, 1919	*Scot*	June 1920
"The Street"	Short Story	2,250	Late 1919	*Wolverine*	December 1920
"Sweet Ermengarde; or, The Heart of a Country Girl" (as Percy Simple)[29]	Short Story	2,740	1919-21; unknown	*Beyond the Wall of Sleep*	1943
"Life and Death"[30]	Short Story or Prose Poem	N/A	Probably early 1920	*N/A*	1920
"The Terrible Old Man"	Short Story	1,160	January 28, 1920	*Tryout*	July 1921
"The Tree"	Short Story	1,640	First half of 1920	*Tryout*	October 1921
"The Cats of Ulthar"	Short Story	1,350	June 15, 1920	*Tryout*	November 1920

[29] The only story that we can not date with any real degree of accuracy.
[30] This is the only of Lovecraft's stories that is missing. We know of its existence through his correspondence.

"The Temple"	Short Story	5,430	Between June 15, 1920 and November 1920	*Weird Tales*	September 1925
"Facts Concerning the Late Arthur Jermyn and His Family"	Short Story	3,720	Probably fall of 1920	*Wolverine*	March and June 1921
"Celephaïs"	Short Story	2,550	Early November 1920	*Rainbow*	May 1922
"From Beyond"	Short Story	3,030	November 16, 1920	*Fantasy Fan*	June 1934
"Nyarlathotep"	Prose Poem	1,150	Probably November or December 1920	*United Amateur*	November 1920
"The Picture of a House"	Short Story	3,350	December 12, 1920	*National Amateur*	"July 1919" [not released until summer 1921]
"Ex Oblivione"	Prose Poem	715	Probably late 1920 or early 1921	*United Amateur*	March 1921
"The Nameless City"	Short Story	5,070	Probably mid or late January 1921	*Wolverine*	November 1921
"The Quest of Iranon"	Short Story	2,800	February 28, 1921	*Galleon*	July-August 1935
"The Moon-Bog"	Short Story	3,430	Shortly before March 10, 1921	*Weird Tales*	June 1926
"The Outsider"	Short Story	2,620	Probably spring or summer 1921	*Weird Tales*	April 1926
"The Other Gods"	Short Story	2,020	August 14, 1921	*Fantasy Fan*	November 1933
"The Music of Erich Zann"	Short Story	3,480	Probably December 1921	*National Amateur*	March 1922

"Herbert West--Reanimator"	Short Story	12,100	Early October 1921 to mid-June 1922	*Home Brew*	February, March, April, May, June, and July 1922
"Hypnos"	Short Story	2,840	March 1922	*National Amateur*	May 1923
"What the Moon Brings"	Prose Poem	740	June 5, 1922	*National Amateur*	May 1923
"Azathoth"; fragment	Projected Novel	480 extant	June 1922	*Leaves*	1938
"The Hound"	Short Story	3,000	October 1922	*Weird Tales*	February 1924
"The Lurking Fear"	Short Story	8,170	Mid to late November 1922	*Home Brew*	January, February, March, and April 1923
"The Rats in the Walls"	Short Story	7,940	Late August or early September 1923	*Weird Tales*	March 1924
"The Unnamable"	Short Story	2,970	September 1923	*Weird Tales*	July 1925
"The Festival"	Short Story	3,700	Probably October 1923	*Weird Tales*	January 1925

APPENDIX C

Table A.3 Integral Imaginism Tales

Integral Imaginism Tales	Type	Length (words)	Date Written	First Published In	Date Published
"Under the Pyramids" (with Harry Houdini)[31]	Novelette	10,950	February 1924	*Weird Tales*	May, June, and July 1924
"The Shunned House"	Novelette	10,840	Mid-October 1924	[Printed/not bound or distributed]	1928
"The Horror at Red Hook"	Short Story	8,400	August 1-2, 1925	*Weird Tales*	January 1927
"He"	Short Story	4,310	August 11, 1925	*Weird Tales*	September 1926
"In the Vault"	Short Story	3,430	September 18, 1925	*Tryout*	November 1925
"Cool Air"	Short Story	3,440	Probably February 1926	*Tales of Magic and Mystery*	March 1928
"The Call of Cthulhu"	Short Story	12,000	Probably August or September 1926	*Weird Tales*	February 1928
"Pickman's Model"	Short Story	5,570	Probably early September 1926	*Weird Tales*	October 1927
"The Silver Key"	Short Story	5,000	Probably early November 1926	*Weird Tales*	January 1926
"The Strange High House in the Mist"	Short Story	3,800	November 9, 1926	*Weird Tales*	October 1931
"The Descendant"; fragment	Fragmentary Story	1,500	Probably early 1927	*Leaves*	1938
The Dream-Quest of the Unknown Kadath	Short Novel	43,100	October 1926-January 22, 1927	*Beyond the Wall of Sleep*	1943

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[31] This tale was published as "Imprisoned with the Pharos" by Harry Houdini, because Lovecraft wrote the story in the first person, so it would not make sense for it to have two authors. His original title was "Under the Pyramids."

The Case of Charles Dexter Ward	Short Novel	51,500	Late January-March 1, 1927	*Weird Tales* [abridged]	May and July 1941
"The Colour Out of Space"	Short Story	12,300	March 1927	*Amazing Stories*	September 1927
"The History of the Necronomicon"	Sketch	715	Fall of 1927	*Rebel Press* [pamphlet]	1938
"The Very Old Folk"	Short Story	2,500	November 3, 1927	*Scienti-Snaps*	Summer 1940
"Ibid."	Short Story	1,720	Summer of 1928	*O-Wash-Ta-Nong*	January 1938
"The Dunwitch Horror"	Novelette	17,590	August 1928	*Weird Tales*	April 1929