

THE COMPLETE COLLECTION

H. P. LOVECRAFT



MASTERPIECE EVERYWHERE

The Complete Collection
of
H. P. Lovecraft



b.1890 – d.1937

Table of Contents

[The Nameless City](#)

[The Festival](#)

[The Colour Out of Space](#)

[The Call of Cthulhu](#)

[Chapter I - The Horror In Clay](#)

[Chapter II - The Tale of Inspector Legrasse](#)

[Chapter III - The Madness from the Sea](#)

[The Dunwich Horror](#)

[Chapter I](#)

[Chapter II](#)

[Chapter III](#)

[Chapter IV](#)

[Chapter V](#)

[Chapter VI](#)

[Chapter VII](#)

[Chapter VIII](#)

[Chapter IX](#)

[Chapter X](#)

[The Whisperer in Darkness](#)

[Chapter I](#)

[Chapter II](#)

[Chapter III](#)

[Chapter IV](#)

[Chapter V](#)

[Chapter VI](#)

[Chapter VII](#)

[Chapter VIII](#)

[The Dreams in the Witch House](#)

[The Hunter of the Dark](#)

[The Shadow Over Innsmouth](#)

[Chapter I](#)

[Chapter II](#)

[Chapter III](#)

[Chapter IV](#)

[Chapter V](#)

[Discarded Draft of "The Shadow Over Innsmouth"](#)

[The Shadow Out of Time](#)

[Chapter I](#)

[Chapter II](#)

[Chapter III](#)

[Chapter IV](#)

[Chapter V](#)

[Chapter VI](#)

[Chapter VII](#)

[Chapter VIII](#)

[At the Mountains of Madness](#)

[Chapter I](#)

[Chapter II](#)

[Chapter III](#)

[Chapter IV](#)

[Chapter V](#)

[Chapter VI](#)

[Chapter VII](#)

[Chapter VIII](#)

[Chapter IX](#)

[Chapter X](#)

[Chapter XI](#)

[Chapter XII](#)

[The Case of Charles Dexter Ward](#)

[I. A Result and a Prologue](#)

[Chapter I](#)

[Chapter II](#)

[II. An Antecedent and a Horror](#)

[Chapter I](#)

[Chapter II](#)

[Chapter III](#)

[Chapter IV](#)

[Chapter V](#)

[Chapter VI](#)

[III. A Search and an Evocation](#)

[Chapter I](#)

[Chapter II](#)

[Chapter III](#)

[Chapter IV](#)

[Chapter V](#)

[Chapter VI](#)

[IV. A Mutation and a Madness](#)

[Chapter I](#)

[Chapter II](#)

[Chapter III](#)

[Chapter IV](#)

[V. A Nightmare and a Cataclysm](#)

[Chapter I](#)

[Chapter II](#)

[Chapter III](#)

[Chapter IV](#)

[Chapter V](#)

[Chapter VI](#)

[Chapter VII](#)

[Azathoth](#)

[Beyond the Wall of Sleep](#)

[Celephaïs](#)

[Cool Air](#)

[Dagon](#)

[Ex Oblivione](#)

[Facts Concerning the Late Arthur Jermyn and His Family](#)

[Chapter I](#)

[Chapter II](#)

[From Beyond](#)

[He](#)

[Herbert West—Reanimator](#)

[Chapter I - From the Dark](#)

[Chapter II - The Plague-Daemon](#)

[Chapter III - Six Shots by Moonlight](#)

[Chapter IV - The Scream of the Dead](#)
[Chapter V - The Horror From the Shadows](#)
[Chapter VI - The Tomb-Legions](#)
[Hypnos](#)
[In the Vault](#)
[Memory](#)
[Nyarlatotep](#)
[Pickman's Model](#)
[The Book](#)
[The Cats of Ulthar](#)
[The Descendant](#)
[The Doom That Came to Sarnath](#)
[The Dream-Quest of Unknown Kadath](#)
[The Evil Clergyman](#)
[The Horror at Red Hook](#)
[Chapter I](#)
[Chapter II](#)
[Chapter III](#)
[Chapter IV](#)
[Chapter V](#)
[Chapter VI](#)
[Chapter VII](#)
[The Hound](#)
[Chapter I](#)
[Chapter II](#)
[The Lurking Fear](#)
[Chapter I - The Shadow On The Chimney](#)
[Chapter II - A Passer In The Storm](#)
[Chapter III - What The Red Glare Meant](#)
[Chapter IV - The Horror In The Eyes](#)
[The Moon-Bog](#)
[The Music of Erich Zann](#)
[The Other Gods](#)
[The Outsider](#)
[The Picture in the House](#)
[The Quest of Iranon](#)

[The Rats in the Walls](#)
[The Shunned House](#)
[Chapter I](#)
[Chapter II](#)
[Chapter III](#)
[Chapter IV](#)
[Chapter V](#)
[The Silver Key](#)
[The Statement of Randolph Carter](#)
[The Strange High House in the Mist](#)
[The Street](#)
[The Temple](#)
[The Terrible Old Man](#)
[The Thing on the Doorstep](#)
[Chapter I](#)
[Chapter II](#)
[Chapter III](#)
[Chapter IV](#)
[Chapter V](#)
[Chapter VI](#)
[Chapter VII](#)
[The Tomb](#)
[The Transition of Juan Romero](#)
[The Tree](#)
[The Unnamable](#)
[The White Ship](#)
[What the Moon Brings](#)
[Polaris](#)
[The Very Old Folk](#)
[Ibid](#)
[Old Bugs](#)
[Sweet Ermengarde](#)
[Chapter I - A Simple Rustic Maid](#)
[Chapter II - And the Villain Still Pursued Her](#)
[Chapter III - A Dastardly Act](#)
[Chapter IV - Subtle Villainy](#)

Chapter V - The City Chap

Chapter VI - Alone in the Great City.

Chapter VII - Happy Ever Afterward

A Reminiscence of Dr. Samuel Johnson

The History of the Necronomicon

The Nameless City

* * * * *

Written: January 1921

First published in *The Wolverine*,
No. 11 (November 1921), Pages 3-15

~~~~~

When I drew nigh the nameless city I knew it was accursed. I was travelling in a parched and terrible valley under the moon, and afar I saw it protruding uncannily above the sands as parts of a corpse may protrude from an ill-made grave. Fear spoke from the age-worn stones of this hoary survivor of the deluge, this great-grandmother of the eldest pyramid; and a viewless aura repelled me and bade me retreat from antique and sinister secrets that no man should see, and no man else had dared to see.

Remote in the desert of Araby lies the nameless city, crumbling and inarticulate, its low walls nearly hidden by the sands of uncounted ages. It must have been thus before the first stones of Memphis were laid, and while the bricks of Babylon were yet unbaked. There is no legend so old as to give it a name, or to recall that it was ever alive; but it is told of in whispers around campfires and muttered about by grandams in the tents of sheiks, so that all the tribes shun it without wholly knowing why. It was of this place that Abdul Alhazred the mad poet dreamed on the night before he sang his unexplained couplet:

“That is not dead which can eternal lie,  
And with strange aeons even death may die.”

I should have known that the Arabs had good reason for shunning the nameless city, the city told of in strange tales but seen by no living man, yet I defied them and went into the untrodden waste with my camel. I alone have seen it, and that is why no other face bears such hideous lines of fear as mine; why no other man shivers so horribly when the night-wind rattles the windows. When I came upon it in the ghastly stillness of unending sleep it looked at me, chilly from the rays of a cold moon amidst the desert's heat. And as I returned its look I forgot my triumph at finding it, and stopped still with my camel to wait for the dawn.

For hours I waited, till the east grew grey and the stars faded, and the grey turned to roseal light edged with gold. I heard a moaning and saw a storm of sand stirring among the antique stones though the sky was clear and the vast reaches of desert still. Then suddenly above the desert's far rim came the blazing edge of the sun, seen through the tiny sandstorm which was passing away, and in my fevered state I fancied that from some remote depth there came a crash of musical metal to hail the fiery disc as Memnon hails it from the banks of the Nile. My ears rang and my imagination seethed as I led my camel slowly across the sand to that unvoiced stone place; that place too old for Egypt and Meroë to remember; that place which I alone of living men had seen.

In and out amongst the shapeless foundations of houses and places I wandered, finding never a carving or inscription to tell of these men, if men they were, who built this city and dwelt therein so long ago. The antiquity of the spot was unwholesome, and I longed to encounter some sign or device to prove that the city was indeed fashioned by mankind. There were certain *proportions* and *dimensions* in the ruins which I did not like. I had with me many tools, and dug much within the walls of the obliterated edifices; but progress was slow, and nothing significant was revealed. When night and the moon returned I felt a chill wind which brought new fear, so that I did not dare to remain in the city. And as I went outside the antique walls to sleep, a small sighing sandstorm gathered behind me, blowing over the grey stones though the moon was bright and most of the desert still.

I awakened just at dawn from a pageant of horrible dreams, my ears ringing as from some metallic peal. I saw the sun peering redly through the last gusts of a little sandstorm that hovered over the nameless city, and marked the quietness of the rest of the landscape. Once more I ventured within those brooding ruins that swelled beneath

the sand like an ogre under a coverlet, and again dug vainly for relics of the forgotten race. At noon I rested, and in the afternoon I spent much time tracing the walls, and bygone streets, and the outlines of the nearly vanished buildings. I saw that the city had been mighty indeed, and wondered at the sources of its greatness. To myself I pictured all the splendours of an age so distant that Chaldaea could not recall it, and thought of Sarnath the Doomed, that stood in the land of Mnar when mankind was young, and of Ib, that was carven of grey stone before mankind existed.

All at once I came upon a place where the bed-rock rose stark through the sand and formed a low cliff; and here I saw with joy what seemed to promise further traces of the antediluvian people. Hewn rudely on the face of the cliff were the unmistakable facades of several small, squat rock houses or temples; whose interiors might preserve many secrets of ages too remote for calculation, though sandstorms had long since effaced any carvings which may have been outside.

Very low and sand-choked were all the dark apertures near me, but I cleared on with my spade and crawled through it, carrying a torch to reveal whatever mysteries it might hold. When I was inside I saw that the cavern was indeed a temple, and beheld plain signs of the race that had lived and worshipped before the desert was a desert. Primitive altars, pillars, and niches, all curiously low, were not absent; and though I saw no sculptures nor frescoes, there were many singular stones clearly shaped into symbols by artificial means. The lowness of the chiselled chamber was very strange, for I could hardly more than kneel upright; but the area was so great that my torch shewed only part of it at a time. I shuddered oddly in some of the far corners; for certain altars and stones suggested forgotten rites of terrible, revolting, and inexplicable nature and made me wonder what manner of men could

have made and frequented such a temple. When I had seen all that the place contained, I crawled out again, avid to find what the temples might yield.

Night had now approached, yet the tangible things I had seen made curiosity stronger than fear, so that I did not flee from the long moon-cast shadows that had daunted me when first I saw the nameless city. In the twilight I cleared another aperture and with a new torch crawled into it, finding more vague stones and symbols, though nothing more definite than the other temple had contained. The room was just as low, but much less broad, ending in a very narrow passage crowded with obscure and cryptical shrines. About these shrines I was prying when the noise of a wind and my camel outside broke through the stillness and drew me forth to see what could have frightened the beast.

The moon was gleaming vividly over the primeval ruins, lighting a dense cloud of sand that seemed blown by a strong but decreasing wind from some point along the cliff ahead of me. I knew it was this chilly, sandy wind which had disturbed the camel and was about to lead him to a place of better shelter when I chanced to glance up and saw that there was no wind atop the cliff. This astonished me and made me fearful again, but I immediately recalled the sudden local winds I had seen and heard before at sunrise and sunset, and judged it was a normal thing. I decided that it came from some rock fissure leading to a cave, and watched the troubled sand to trace it to its source; soon perceiving that it came from the black orifice of a temple a long distance south of me, almost out of sight. Against the choking sand-cloud I plodded toward this temple, which as I neared it loomed larger than the rest, and shewed a doorway far less clogged with caked sand. I would have entered had not the terrific force of the icy wind almost quenched my torch. It poured madly out of the dark door, sighing uncannily as it ruffled the sand and

spread among the weird ruins. Soon it grew fainter and the sand grew more and more still, till finally all was at rest again; but a presence seemed stalking among the spectral stones of the city, and when I glanced at the moon it seemed to quiver as though mirrored in unquiet waters. I was more afraid than I could explain, but not enough to dull my thirst for wonder; so as soon as the wind was quite gone I crossed into the dark chamber from which it had come.

This temple, as I had fancied from the outside, was larger than either of those I had visited before; and was presumably a natural cavern, since it bore winds from some region beyond. Here I could stand quite upright, but saw that the stones and altars were as low as those in the other temples. On the walls and roof I beheld for the first time some traces of the pictorial art of the ancient race, curious curling streaks of paint that had almost faded or crumbled away; and on two of the altars I saw with rising excitement a maze of well-fashioned curvilinear carvings. As I held my torch aloft it seemed to me that the shape of the roof was too regular to be natural, and I wondered what the prehistoric cutters of stone had first worked upon. Their engineering skill must have been vast.

Then a brighter flare of the fantastic flame shewed me that for which I had been seeking, the opening to those remoter abysses whence the sudden wind had blown; and I grew faint when I saw that it was a small and plainly *artificial* door chiselled in the solid rock. I thrust my torch within, beholding a black tunnel with the roof arching low over a rough flight of very small, numerous and steeply descending steps. I shall always see those steps in my dreams, for I came to learn what they meant. At the time I hardly knew whether to call them steps or mere footholds in a precipitous descent. My mind was whirling with mad thoughts, and the words and warning of Arab prophets seemed to float across the desert from the lands that men

know to the nameless city that men dare not know. Yet I hesitated only for a moment before advancing through the portal and commencing to climb cautiously down the steep passage, feet first, as though on a ladder.

It is only in the terrible phantasms of drugs or delirium that any other man can have such a descent as mine. The narrow passage led infinitely down like some hideous haunted well, and the torch I held above my head could not light the unknown depths toward which I was crawling. I lost track of the hours and forgot to consult my watch, though I was frightened when I thought of the distance I must be traversing. There were changes of direction and of steepness, and once I came to a long, low, level passage where I had to wriggle feet first along the rocky floor, holding my torch at arm's length beyond my head. The place was not high enough for kneeling. After that were more of the steep steps, and I was still scrambling down interminably when my failing torch died out. I do not think I noticed it at the time, for when I did notice it I was still holding it high above me as if it were ablaze. I was quite unbalanced with that instinct for the strange and the unknown which had made me a wanderer upon earth and a haunter of far, ancient, and forbidden places.

In the darkness there flashed before my mind fragments of my cherished treasury of daemoniac lore; sentences from Alhazred the mad Arab, paragraphs from the apocryphal nightmares of Damascius, and infamous lines from the delirious *Image du Monde* of Gauthier de Metz. I repeated queer extracts, and muttered of Afrasiab and the daemons that floated with him down the Oxus; later chanting over and over again a phrase from one of Lord Dunsany's tales — "The unreveberate blackness of the abyss." Once when the descent grew amazingly steep I recited something in sing-song from Thomas Moore until I feared to recite more:

“A reservoir of darkness, black  
As witches’ cauldrons are, when fill’d  
With moon-drugs in th’ eclipse distill’d.  
Leaning to look if foot might pass  
Down thro’ that chasm, I saw, beneath,  
As far as vision could explore,  
The jetty sides as smooth as glass,  
Looking as if just varnish’d o’er  
With that dark pitch the Seat of Death  
Throws out upon its slimy shore.”

Time had quite ceased to exist when my feet again felt a level floor, and I found myself in a place slightly higher than the rooms in the two smaller temples now so incalculably far above my head. I could not quite stand, but could kneel upright, and in the dark I shuffled and crept hither and thither at random. I soon knew that I was in a narrow passage whose walls were lined with cases of wood having glass fronts. As in that Palaeozoic and abysmal place I felt of such things as polished wood and glass I shuddered at the possible implications. The cases were apparently ranged along each side of the passage at regular intervals, and were oblong and horizontal, hideously like coffins in shape and size. When I tried to move two or three for further examination, I found that they were firmly fastened.

I saw that the passage was a long one, so floundered ahead rapidly in a creeping run that would have seemed horrible had any eye watched me in the blackness; crossing from side to side occasionally to feel of my surroundings and be sure the walls and rows of cases still stretched on. Man is so used to thinking visually that I almost forgot the darkness and pictured the endless corridor of wood and glass in its low-studded monotony as though I saw it. And then in a moment of indescribable emotion I did see it.

Just when my fancy merged into real sight I cannot tell; but there came a gradual glow ahead, and all at once I



knew that I saw the dim outlines of a corridor and the cases, revealed by some unknown subterranean phosphorescence. For a little while all was exactly as I had imagined it, since the glow was very faint; but as I mechanically kept on stumbling ahead into the stronger light I realised that my fancy had been but feeble. This hall was no relic of crudity like the temples in the city above, but a monument of the most magnificent and exotic art. Rich, vivid, and daringly fantastic designs and pictures formed a continuous scheme of mural painting whose lines and colours were beyond description. The cases were of a strange golden wood, with fronts of exquisite glass, and containing the mummified forms of creatures outreaching in grotesqueness the most chaotic dreams of man.

To convey any idea of these monstrosities is impossible. They were of the reptile kind, with body lines suggesting sometimes the crocodile, sometimes the seal, but more often nothing of which either the naturalist or the palaeontologist ever heard. In size they approximated a small man, and their fore-legs bore delicate and evidently flexible feet curiously like human hands and fingers. But strangest of all were their heads, which presented a contour violating all known biological principles. To nothing can such things be well compared—in one flash I thought of comparisons as varied as the cat, the bullfrog, the mythic Satyr, and the human being. Not Jove himself had had so colossal and protuberant a forehead, yet the horns and the noselessness and the alligator-like jaw placed the things outside all established categories. I debated for a time on the reality of the mummies, half suspecting they were artificial idols; but soon decided they were indeed some palaeogean species which had lived when the nameless city was alive. To crown their grotesqueness, most of them were gorgeously enrobed in the costliest of fabrics, and lavishly laden with ornaments of gold, jewels, and unknown shining metals.

The importance of these crawling creatures must have been vast, for they held first place among the wild designs on the frescoed walls and ceiling. With matchless skill had the artist drawn them in a world of their own, wherein they had cities and gardens fashioned to suit their dimensions; and I could not help but think that their pictured history was allegorical, perhaps shewing the progress of the race that worshipped them. These creatures, I said to myself, were to men of the nameless city what the she-wolf was to Rome, or some totem-beast is to a tribe of Indians.

Holding this view, I could trace roughly a wonderful epic of the nameless city; the tale of a mighty sea-coast metropolis that ruled the world before Africa rose out of the waves, and of its struggles as the sea shrank away, and the desert crept into the fertile valley that held it. I saw its wars and triumphs, its troubles and defeats, and afterwards its terrible fight against the desert when thousands of its people—here represented in allegory by the grotesque reptiles—were driven to chisel their way down through the rocks in some marvellous manner to another world whereof their prophets had told them. It was all vividly weird and realistic, and its connection with the awesome descent I had made was unmistakable. I even recognized the passages.

As I crept along the corridor toward the brighter light I saw later stages of the painted epic—the leave-taking of the race that had dwelt in the nameless city and the valley around for ten million years; the race whose souls shrank from quitting scenes their bodies had known so long where they had settled as nomads in the earth's youth, hewing in the virgin rock those primal shrines at which they had never ceased to worship. Now that the light was better I studied the pictures more closely and, remembering that the strange reptiles must represent the unknown men, pondered upon the customs of the nameless city. Many things were peculiar and inexplicable. The civilization,

which included a written alphabet, had seemingly risen to a higher order than those immeasurably later civilizations of Egypt and Chaldaea, yet there were curious omissions. I could, for example, find no pictures to represent deaths or funeral customs, save such as were related to wars, violence, and plagues; and I wondered at the reticence shewn concerning natural death. It was as though an ideal of earthly immortality had been fostered as a cheering illusion.

Still nearer the end of the passage was painted scenes of the utmost picturesqueness and extravagance; contrasted views of the nameless city in its desertion and growing ruin, and of the strange new realm of paradise to which the race had hewed its way through the stone. In these views the city and the desert valley were shewn always by moonlight, a golden nimbus hovering over the fallen walls, and half-revealing the splendid perfection of former times, shewn spectrally and elusively by the artist. The paradisaical scenes were almost too extravagant to be believed; portraying a hidden world of eternal day filled with glorious cities and ethereal hills and valleys. At the very last I thought I saw signs of an artistic anti-climax. The paintings were less skillful, and much more bizarre than even the wildest of the earlier scenes. They seemed to record a slow decadence of the ancient stock, coupled with a growing ferocity toward the outside world from which it was driven by the desert. The forms of the people—always represented by the sacred reptiles—appeared to be gradually wasting away, through their spirit as shewn hovering above the ruins by moonlight gained in proportion. Emaciated priests, displayed as reptiles in ornate robes, cursed the upper air and all who breathed it; and one terrible final scene shewed a primitive-looking man, perhaps a pioneer of ancient Irem, the City of Pillars, torn to pieces by members of the elder race. I remember how the Arabs fear the

nameless city, and was glad that beyond this place the grey walls and ceiling were bare.

As I viewed the pageant of mural history I had approached very closely to the end of the low-ceiled hall, and was aware of a great gate through which came all of the illuminating phosphorescence. Creeping up to it, I cried aloud in transcendent amazement at what lay beyond; for instead of other and brighter chambers there was only an illimitable void of uniform radiance, such one might fancy when gazing down from the peak of Mount Everest upon a sea of sunlit mist. Behind me was a passage so cramped that I could not stand upright in it; before me was an infinity of subterranean effulgence.

Reaching down from the passage into the abyss was the head of a steep flight of steps—small numerous steps like those of black passages I had traversed—but after a few feet the glowing vapours concealed everything. Swung back open against the left-hand wall of the passage was a massive door of brass, incredibly thick and decorated with fantastic bas-reliefs, which could if closed shut the whole inner world of light away from the vaults and passages of rock. I looked at the steps, and for the nonce dared not try them. I touched the open brass door, and could not move it. Then I sank prone to the stone floor, my mind aflame with prodigious reflections which not even a death-like exhaustion could banish.

As I lay still with closed eyes, free to ponder, many things I had lightly noted in the frescoes came back to me with new and terrible significance—scenes representing the nameless city in its heyday—the vegetation of the valley around it, and the distant lands with which its merchants traded. The allegory of the crawling creatures puzzled me by its universal prominence, and I wondered that it should be so closely followed in a pictured history of such importance. In the frescoes the nameless city had been shewn in proportions fitted to the reptiles. I wondered what

its real proportions and magnificence had been, and reflected a moment on certain oddities I had noticed in the ruins. I thought curiously of the lowness of the primal temples and of the underground corridor, which were doubtless hewn thus out of deference to the reptile deities there honoured; though it perforce reduced the worshippers to crawling. Perhaps the very rites here involved crawling in imitation of the creatures. No religious theory, however, could easily explain why the level passages in that awesome descent should be as low as the temples—or lower, since one could not even kneel in it. As I thought of the crawling creatures, whose hideous mummified forms were so close to me, I felt a new throb of fear. Mental associations are curious, and I shrank from the idea that except for the poor primitive man torn to pieces in the last painting, mine was the only human form amidst the many relics and symbols of the primordial life.

But as always in my strange and roving existence, wonder soon drove out fear; for the luminous abyss and what it might contain presented a problem worthy of the greatest explorer. That a weird world of mystery lay far down that flight of peculiarly small steps I could not doubt, and I hoped to find there those human memorials which the painted corridor had failed to give. The frescoes had pictured unbelievable cities, and valleys in this lower realm, and my fancy dwelt on the rich and colossal ruins that awaited me.

My fears, indeed, concerned the past rather than the future. Not even the physical horror of my position in that cramped corridor of dead reptiles and antediluvian frescoes, miles below the world I knew and faced by another world of eery light and mist, could match the lethal dread I felt at the abysmal antiquity of the scene and its soul. An ancientness so vast that measurement is feeble seemed to leer down from the primal stones and rock-hewn temples of the nameless city, while the very latest of the

astounding maps in the frescoes shewed oceans and continents that man has forgotten, with only here and there some vaguely familiar outlines. Of what could have happened in the geological ages since the paintings ceased and the death-hating race resentfully succumbed to decay, no man might say. Life had once teemed in these caverns and in the luminous realm beyond; now I was alone with vivid relics, and I trembled to think of the countless ages through which these relics had kept a silent deserted vigil.

Suddenly there came another burst of that acute fear which had intermittently seized me ever since I first saw the terrible valley and the nameless city under a cold moon, and despite my exhaustion I found myself starting frantically to a sitting posture and gazing back along the black corridor toward the tunnels that rose to the outer world. My sensations were much like those which had made me shun the nameless city at night, and were as inexplicable as they were poignant. In another moment, however, I received a still greater shock in the form of a definite sound—the first which had broken the utter silence of these tomb-like depths. It was a deep, low moaning, as of a distant throng of condemned spirits, and came from the direction in which I was staring. Its volume rapidly grew, till it soon reverberated rightfully through the low passage, and at the same time I became conscious of an increasing draught of cold air, likewise flowing from the tunnels and the city above. The touch of this air seemed to restore my balance, for I instantly recalled the sudden gusts which had risen around the mouth of the abyss each sunset and sunrise, one of which had indeed revealed the hidden tunnels to me. I looked at my watch and saw that sunrise was near, so bracing myself to resist the gale that was sweeping down to its cavern home as it had swept forth at evening. My fear again waned low, since a natural phenomenon tends to dispel broodings over the unknown.

More and more madly poured the shrieking, moaning night-wind into the gulf of the inner earth. I dropped prone again and clutched vainly at the floor for fear of being swept bodily through the open gate into the phosphorescent abyss. Such fury I had not expected, and as I grew aware of an actual slipping of my form toward the abyss I was beset by a thousand new terrors of apprehension and imagination. The malignancy of the blast awakened incredible fancies; once more I compared myself shudderingly to the only human image in that frightful corridor, the man who was torn to pieces by the nameless race, for in the fiendish clawing of the swirling currents there seemed to abide a vindictive rage all the stronger because it was largely impotent. I think I screamed frantically near the last—I was almost mad—but if I did so my cries were lost in the hell-born babel of the howling wind-wraiths. I tried to crawl against the murderous invisible torrent, but I could not even hold my own as I was pushed slowly and inexorably toward the unknown world. Finally reason must have wholly snapped, for I fell babbling over and over that unexplainable couplet of the mad Arab Alhazred, who dreamed of the nameless city:

“That is not dead which can eternal lie,  
And with strange aeons even death may die.”

Only the grim brooding desert gods know what really took place—what indescribable struggles and scrambles in the dark I endured or what Abaddon guided me back to life, where I must always remember and shiver in the night-wind till oblivion—or worse—claims me. Monstrous, unnatural, colossal, was the thing—too far beyond all the ideas of man to be believed except in the silent damnable small hours of the morning when one cannot sleep.

I have said that the fury of the rushing blast was infernal—cacodaemoniacal—and that its voices were hideous with

the pent-up viciousness of desolate eternities. Presently these voices, while still chaotic before me, seemed to my beating brain to take articulate form behind me; and down there in the grave of unnumbered aeon-dead antiquities, leagues below the dawn-lit world of men, I heard the ghastly cursing and snarling of strange-tongued fiends. Turning, I saw outlined against the luminous aether of the abyss what could not be seen against the dusk of the corridor—a nightmare horde of rushing devils; hate-distorted, grotesquely panoplied, half-transparent; devils of a race no man might mistake—the crawling reptiles of the nameless city.

And as the wind died away I was plunged into the ghoul-pooled darkness of earth's bowels; for behind the last of the creatures the great brazen door clanged shut with a deafening peal of metallic music whose reverberations swelled out to the distant world to hail the rising sun as Memnon hails it from the banks of the Nile.



## The Festival

*“Efficiunt Daemones, ut quae non sunt, sic tamen quasi  
sint, conspicienda hominibus exhibeant.”*

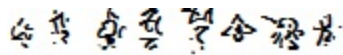
—Lactantius

*Translation: Devils so work that things which are not  
appear to men as if they were real.*

\* \* \* \* \*

*Written: October 1923*

First Published in *Weird Tales*,  
Vol. 5, No. 1 (January 1925), Pages 169-174



I was far from home, and the spell of the eastern sea was upon me. In the twilight I heard it pounding on the rocks, and I knew it lay just over the hill where the twisting willows writhed against the clearing sky and the first stars of evening. And because my fathers had called me to the old town beyond, I pushed on through the shallow, new-fallen snow along the road that soared lonely up to where Aldebaran twinkled among the trees; on toward the very ancient town I had never seen but often dreamed of.

It was the Yuletide, that men call Christmas though they know in their hearts it is older than Bethlehem and Babylon, older than Memphis and mankind. It was the Yuletide, and I had come at last to the ancient sea town where my people had dwelt and kept festival in the elder time when festival was forbidden; where also they had commanded their sons to keep festival once every century, that the memory of primal secrets might not be forgotten. Mine were an old people, and were old even when this land was settled three hundred years before. And they were strange, because they had come as dark furtive folk from opiate southern gardens of orchids, and spoken another tongue before they learnt the tongue of the blue-eyed fishers. And now they were scattered, and shared only the rituals of mysteries that none living could understand. I was the only one who came back that night to the old fishing town as legend bade, for only the poor and the lonely remember.

Then beyond the hill's crest I saw Kingsport outspread frostily in the gloaming; snowy Kingsport with its ancient vanes and steeples, ridgepoles and chimney-pots, wharves and small bridges, willow-trees and graveyards; endless labyrinths of steep, narrow, crooked streets, and dizzy church-crowned central peak that time durst not touch; ceaseless mazes of colonial houses piled and scattered at all angles and levels like a child's disordered blocks; antiquity hovering on grey wings over winter-whitened

gables and gambrel roofs; fanlights and small-paned windows one by one gleaming out in the cold dusk to join Orion and the archaic stars. And against the rotting wharves the sea pounded; the secretive, immemorial sea out of which the people had come in the elder time.

Beside the road at its crest a still higher summit rose, bleak and windswept, and I saw that it was a burying-ground where black gravestones stuck ghoulishly through the snow like the decayed fingernails of a gigantic corpse. The printless road was very lonely, and sometimes I thought I heard a distant horrible creaking as of a gibbet in the wind. They had hanged four kinsmen of mine for witchcraft in 1692, but I did not know just where.

As the road wound down the seaward slope I listened for the merry sounds of a village at evening, but did not hear them. Then I thought of the season, and felt that these old Puritan folk might well have Christmas customs strange to me, and full of silent hearthside prayer. So after that I did not listen for merriment or look for wayfarers, but kept on down past the hushed lighted farmhouses and shadowy stone walls to where the signs of ancient shops and sea-taverns creaked in the salt breeze, and the grotesque knockers of pillared doorways glistened along deserted, unpaved lanes in the light of little, curtained windows.

I had seen maps of the town, and knew where to find the home of my people. It was told that I should be known and welcomed, for village legend lives long; so I hastened through Back Street to Circle Court, and across the fresh snow on the one full flagstone pavement in the town, to where Green Lane leads off behind the Market house. The old maps still held good, and I had no trouble; though at Arkham they must have lied when they said the trolleys ran to this place, since I saw not a wire overhead. Snow would have hid the rails in any case. I was glad I had chosen to walk, for the white village had seemed very beautiful from the hill; and now I was eager to knock at the door of my

people, the seventh house on the left in Green Lane, with an ancient peaked roof and jutting second story, all built before 1650.

There were lights inside the house when I came upon it, and I saw from the diamond window-panes that it must have been kept very close to its antique state. The upper part overhung the narrow grass-grown street and nearly met the overhanging part of the house opposite, so that I was almost in a tunnel, with the low stone doorstep wholly free from snow. There was no sidewalk, but many houses had high doors reached by double flights of steps with iron railings. It was an odd scene, and because I was strange to New England I had never known its like before. Though it pleased me, I would have relished it better if there had been footprints in the snow, and people in the streets, and a few windows without drawn curtains.

When I sounded the archaic iron knocker I was half afraid. Some fear had been gathering in me, perhaps because of the strangeness of my heritage, and the bleakness of the evening, and the queerness of the silence in that aged town of curious customs. And when my knock was answered I was fully afraid, because I had not heard any footsteps before the door creaked open. But I was not afraid long, for the gowned, slippered old man in the doorway had a bland face that reassured me; and though he made signs that he was dumb, he wrote a quaint and ancient welcome with the stylus and wax tablet he carried.

He beckoned me into a low, candle-lit room with massive exposed rafters and dark, stiff, sparse furniture of the seventeenth century. The past was vivid there, for not an attribute was missing. There was a cavernous fireplace and a spinning-wheel at which a bent old woman in loose wrapper and deep poke-bonnet sat back toward me, silently spinning despite the festive season. An indefinite dampness seemed upon the place, and I marvelled that no fire should be blazing. The high-backed settle faced the row of

curtained windows at the left, and seemed to be occupied, though I was not sure. I did not like everything about what I saw, and felt again the fear I had had. This fear grew stronger from what had before lessened it, for the more I looked at the old man's bland face the more its very blandness terrified me. The eyes never moved, and the skin was too like wax. Finally I was sure it was not a face at all, but a fiendishly cunning mask. But the flabby hands, curiously gloved, wrote genially on the tablet and told me I must wait a while before I could be led to the place of festival.

Pointing to a chair, table, and pile of books, the old man now left the room; and when I sat down to read I saw that the books were hoary and mouldy, and that they included old Morryster's wild *Marvells of Science*, the terrible *Saducismus Triumphatus* of Joseph Glanvill, published in 1681, the shocking *Daemonolatreia* of Remigius, printed in 1595 at Lyons, and worst of all, the unmentionable *Necronomicon* of the mad Arab Abdul Alhazred, in Olaus Wormius' forbidden Latin translation; a book which I had never seen, but of which I had heard monstrous things whispered. No one spoke to me, but I could hear the creaking of signs in the wind outside, and the whir of the wheel as the bonneted old woman continued her silent spinning, spinning. I thought the room and the books and the people very morbid and disquieting, but because an old tradition of my fathers had summoned me to strange feastings, I resolved to expect queer things. So I tried to read, and soon became tremblingly absorbed by something I found in that accursed *Necronomicon*; a thought and a legend too hideous for sanity or consciousness. But I disliked it when I fancied I heard the closing of one of the windows that the settle faced, as if it had been stealthily opened. It had seemed to follow a whirring that was not of the old woman's spinning-wheel. This was not much, though, for the old woman was spinning very hard, and the

aged clock had been striking. After that I lost the feeling that there were persons on the settle, and was reading intently and shudderingly when the old man came back booted and dressed in a loose antique costume, and sat down on that very bench, so that I could not see him. It was certainly nervous waiting, and the blasphemous book in my hands made it doubly so. When eleven struck, however, the old man stood up, glided to a massive carved chest in a corner, and got two hooded cloaks; one of which he donned, and the other of which he draped round the old woman, who was ceasing her monotonous spinning. Then they both started for the outer door; the woman lamely creeping, and the old man, after picking up the very book I had been reading, beckoning me as he drew his hood over that unmoving face or mask.

We went out into the moonless and tortuous network of that incredibly ancient town; went out as the lights in the curtained windows disappeared one by one, and the Dog Star leered at the throng of cowed, cloaked figures that poured silently from every doorway and formed monstrous processions up this street and that, past the creaking signs and antediluvian gables, the thatched roofs and diamond-paned windows; threading precipitous lanes where decaying houses overlapped and crumbled together, gliding across open courts and churchyards where the bobbing lanterns made eldritch drunken constellations.

Amid these hushed throngs I followed my voiceless guides; jostled by elbows that seemed preternaturally soft, and pressed by chests and stomachs that seemed abnormally pulpy; but seeing never a face and hearing never a word. Up, up, up the eerie columns slithered, and I saw that all the travellers were converging as they flowed near a sort of focus of crazy alleys at the top of a high hill in the centre of the town, where perched a great white church. I had seen it from the road's crest when I looked at Kingsport in the new dusk, and it had made me shiver