



The Lovecraft Anthology, Volume 1

H.P. Lovecraft , Dan Lockwood (Editor) , Ian Edginton (Contributor) , D'Israeli (Contributor) , Shane Ivan Oakley (Contributor) , Rob Davis (Contributor) , I.N.J. Culbard (Contributor) , David Hine (Contributor) , more... Mark Stafford (Contributor) , Leah Moore (Contributor) , John Reppion (Contributor) , Leigh Gallagher (Contributor) , David Hartman (Contributor) , Alice Duke (Contributor) ...less

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Out of the dark corners of the earth and the still darker imagination of **Howard Phillips Lovecraft**, renowned master of the eerie, come seven sinister tales of terror. From cosmic horrors gibbering in the night to uneasy stirrings in the boundless depths beneath the seas, Lovecraft's stories have never lost their power to amaze and unnerve. This graphic anthology breathes new life into classic works of weird fiction.

The Lovecraft Anthology, Volume 1 Details

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From Reader Review The Lovecraft Anthology, Volume 1 for online ebook

Zoe's Human says

Never has an author been more suited to graphic novel adaptation than H.P. Lovecraft. For all his creative genius, his writing was not that great. The adapters in this collection have skillfully kept everything creepy, fantastic, and mind-bending from Lovecraft's sick, dark mind while trimming out those excesses which tended to make his work drag. The art, though not of my favorite style, complements the stories extremely well.

Erin the Avid Reader ?BFF's with the Cheshire Cat? says

This was the graphic novel that gave me the first glimpses into Lovecraft's nightmares all those years ago (and I mean that by approx. 4 years ago), so I will admit that the 4-Star rating from me might be partially due to nostalgia. Of course, it is quite impossible to capture Lovecraft's nightmares on the form of graphic vignettes due to H.P.'s love of eloquent yet often times verbose style or writing.

However, I can still commend the effort of those that choose to attempt such a difficult task and execute it beautifully. These illustrations you see here might just be the closest we can get to Lovecraftian imagery.

I have selected two favorites from this composition--which one I enjoyed reading the most and which one captured the Lovecraft aesthetic the best.

The Shadow Over Innsmouth-Adapted by Leah Moore and John Reppiom, Illustrated by Leigh Gallagher was my favorite out of all these. The derelict town of Innsmouth was captured very well. It was creepy, eerie, and possessed the aesthetic of an East Coast sea town, along with its rather...strange inhabitants. Of course it's abridged as all hell but it's still enjoyable.

P.S. If you haven't read the original Shadow Over Innsmouth story...read it now! It's a masterpiece.

Dagon-Adapted by Dan Lockwood and Illustrated by Alice Duke always caught my attention whenever I read this. I believe this one, out of all of them, was the most beautifully done while being hella freaky! It's done entirely in watercolor and is the most surreal of the bunch. Just beautiful! Well done, Lockwood and Duke! I hope to see more from you two.

Just as a recap as I don't feel the need to do individual reviews for every story, here are all the graphic adaptations in this collection from favorite to least favorite:

The Shadow Over Innsmouth, Dagon, The Call of Cthulhu, The Rats in the Walls, The Colour out of Space, The Haunter of the Dark, and the Dunwich Horror.

Rade says

So I got this collection from Amazon today and I could not put it down. There are seven stories, all illustrated by different artists and the different styles really appealed to me. You got *The Call of Cthulhu*, *The Hunter of the Dark*, *The Dunwich Horror*, *The Colour Out of Space*, *The Shadow Over Innsmouth*, *The Rats in the Walls*, and *Dagon*. I did not read many of Lovecraft's short stories in my life but the ones I did that appear in this 120 page graphic collection of his stories, it was spot on. Yes there were details emitted that are found in short stories but I think just the artistic representation of such stories deserves a good rating alone. I felt like the "Dagon" story was cut too short but it was beautifully illustrated.

My favorite of these stories was definitely "The Colour Out of Space". Really creepy and the artist who drew it made it extra creepy with his own style. The characters were hideous and story was fun.

Highly recommend this to any Lovecraft fan. I know you might find some details left out but enjoy it for what it is; an imaginative graphic depiction of short stories by one of the greatest authors of some totally creepy shit.

P.S. There is another volume of these graphic stories that you can bet your ass I'll buy soon to read.

Forrest says

Jeff VanderMeer gave me some great advice as we were editing the *Leviathan 3* anthology: Don't ever put your own fiction in an anthology you're editing. That's proven to be good advice, and, after having edited several anthologies and written my share of short fiction, I've learned that editors are often their own worst critics. And by this, I don't mean that editors are too hard on themselves. In fact, I mean quite the opposite. It is extremely rare that an editor doesn't at least hamper, if not ruin, their own anthology by including their own work therein. *The Lovecraft Anthology: Volume 1* is no exception.

Let's do some math. There are seven adaptations of Lovecraft's work in this anthology, including "The Call of Cthulhu," "The Hunter of the Dark," "The Dunwich Horror," "The Colour Out of Space," "The Shadow Over Innsmouth," "The Rats in the Walls," and "Dagon". Of these, Dan Lockwood, the editor, adapted three. Four of the adaptations are unconvincing. Can you guess who adapted three of the four that I found least appealing? Bingo!

Now, just because four out of seven adaptations were less than stellar doesn't condemn this anthology. Adapting from one media (the short fiction form) to another (graphic novel form) is hard work and easy to bungle. So we have to make some allowances for difficulty in translation. There was bound to be some bad work here.

And the art ranges from good (in the case of Alice Duke's rendition of "Dagon") to very clever (in the case of D'Israeli's "Call of Cthulhu") to comic book genius (in the case of I.N.J. Culbard's "The Dunwich Horror"). There really is no bad artwork in this volume. There is a wide range of styles represented, each with its own strengths.

Unfortunately, the art is saddled with the adaptation and, though visually appealing, it is difficult for the dark beauty of the art to overcome the poor adaptations.

Three of the adaptations are excellent: Rob Davis' treatment of "The Dunwich Horror," David Hine's take on "The Colour Out of Space," and Leah Moore and John Reppion's collaboration on "The Shadow Over

Innsmouth" are all faithful enough to the original texts, without being unoriginal, that even the most hard-core Lovecraft fan should find a great deal of enjoyment in them. If you're an old hat at Lovecraftian terror, you're not likely to enjoy the others.

If you are new to Lovecraft's work, I wouldn't recommend this anthology outside of the three stories I've mentioned above. The others cut far too much out of the original stories and don't allow the reader to build up to the sort of cosmic dread for which Lovecraft is known. "Dagon," a story which I love, was particularly dull, I thought.

And I'd be ungrateful if I didn't acknowledge that my daughter bought this for me as a Christmas gift. The girl knows her old man!

Michel Weatherall says

Graphic novels like this one are a special treat. Each story (there are 7 in total) are done in varying artstyles, all of which capture the bleak, isolated hopelessness so common to this literary master; many, disturbingly creepy (Mark Stafford).

This graphic novel succeeds where "Sherlock Holmes and the Necronomicon" failed. Lovecraft's horrific imagination is simply ripe for artists' interpretation of some of his most memorable monsters and atrocities!

The written adaptations for this graphic medium are done well, allowing the art to fill in the necessarily omitted void of description with visual elements.

Of particular noteworthiness to me was the book's interpretation of "The Colour Out of Space" (Adapted by David Hine and Illustration by Mark Stafford).

Lovecraft's "The Colour Out of Space" has always been one of the trickiest - if not outright impossible! - stories to translate into any visual medium. Several movie adaptations have attempted to interpret this story and failed miserably. (Although possibly entertaining in their own right, they failed as an interpretation of "The Colour Out of Space").

"The Curse" (1987) and "Creepshow's" (1982) episode starring Stephen King, "The Lonesome Death of Jordy Verrill" come to mind with the latter portraying the 'extraterrestrial' colour as a bright, near unnatural, green.

This graphic novel version (still a visual medium) sidesteps this issue, focusing on what horror it does to the plants, animals and, especially, people. (I am challenged to imagine how one represents a new colour while limited to the colours of our visual spectrum?"

I was also especially pleased (or displeased as we shall soon see) with its rendition of "The Shadow Over Innsmouth" (Adapted by Leah Moore & John Reppion and Illustrated by Leigh Gallagher). It succeeded in relaying the town's sense of isolation, destitution and, ultimately, emptiness.

It was unpleasantly soul emptying and I didn't want to continue reading at times! Well done!

In "The Call of Cthulhu" (Adapted by Ian Edginton and Illustrated by D'Israeli), depicting the corpse-city

R'lyeh's strange angles is a difficult endeavor even for the most imaginative minds.

I believe it's no accident that Lovecraft himself never directly takes us to R'lyeh, instead ingeniously relying upon his fictitious character, Johansen's testimony. (I know I myself am facing this particular challenge. I am currently working on finishing the third book of The Symbiot Series where I take the main characters directly into (read in, first person) the risen city of R'lyeh.)

This graphic novel's version of "The Call of Cthulhu" can be forgiven to rely on a variation of M.C. Escher's stairs. to represent R'lyeh's odd angles. The only other medium I can recall that was bold enough to attempt a direct first person perspective of R'lyeh's outré angles was the 2005 film "The Call of Cthulhu", and did the job well. (I only hope I can pull off writing a journey into R'lyeh myself!)

The Lovecraft Anthology Volume 1 should please the well read H.P. Lovecraft fan as well as serve as an appetite wetting introduction to the Lovecraftian world of the Cthulhu-mythos (or, more accurately, Yog-Sothothery!)

What a brave and bold endeavor!

Four stars! I look forward to Volume 2!

Andrew says

What can you say about these books - well to be honest if you know the works of H P Lovecraft and his Cthulhu mythos then you pretty much have the contents of this and its companion volume (incredibly called Volume 2)

The contains retellings of some of the most iconic stories of Lovecraft and yet seeing them given life on the page by some of the most talented and famous comic book artists has lent them a new life I totally was not expecting.

Yes the style changes between stories (as you would expect as each project was handed to a different team) but somehow it lends itself to the format - showing each a different horror but at the same time drawing them all together sharing the same theme of horrors just beyond our perception waiting for their chance to cross over and take control.

This book has long been on my want list but only now has the opportunity arisen for me to read them and I can honestly say it has not been a disappointment. So for any fan of H P Lovecraft this book is well worth the time and money

???? says

A collection of Lovecraft stories adapted by different writers and different artists. Most of the writing was good. Most of the artwork was great. But one of my favorite Lovecraft stories ever (The Shadow Over Innsmouth) was ruined by the writing and the artwork.

Yet (The Color Out of Space) was particularly good.

On to volume 2!

(shan) Littlebookcove says

I was given this as a present for Christmas,

As my family know of my love and addiction for H.P Lovecraft. I adore his works, funny considering when I first picked up one of his book's I couldn't get my head around his old style of writing and gave up on it. But, something nagged at me and I tried again and lo and behold the Cthulhu Mythos opened up his world for me and my admiration and addiction grew! The Lovecraft Anthology is a graphic collection of H.P Lovecrafts short stories.

The collection includes:

The Call of the Cthulhu.

The Haunter of the Dark.

The Dunwich Horror.

The Colour Out of Space.

The Shadow over Innsmouth.

The Rats in the Walls.

Dagon.

This book is fantastic and well presented with wonderful, strange and eerie art perfectly showing how you could imagine H.P would have envisaged an artists view of his world. I find now I have a better understanding than ever of some of the best of H.P Lovecraft's work's because of this great book.

All in all a well recommended read. To be followed by The 2nd Instalment in the graphic Anthology.

Manuela says

Trasporre graficamente Lovecraft è assai arduo.

Pensavo che rievocare quel misto di angoscia, oppressione e follia sarebbe stato addirittura impossibile, ma invece devo dire che questi adattamenti non sono niente male.

Consigliato!

11811 (Eleven) says

This was fantastic, both the story adaptations and the artwork. It sometimes frightened me, not something I often experience reading a comic book. Hell, the artwork alone frightened me. I wish my library had vol 2. I'm tempted to buy both volumes. Good stuff.

Harris says

Note: This is a review for both the Lovecraft Anthology, Volume 1 and Lovecraft Anthology, Volume 2.

In these anthologies, various comic writers and artists adapt a few dozen of H.P. Lovecraft's most famous tales to a graphic format, to me, mostly ineffectually. While a few feature intriguing art styles, most cannot approach the atmosphere or creepiness of the original stories filtered through the reader's own imagination and thus feel rushed and fragmented.

Due to the verbose nature and detached style of Lovecraft's writing, I feel that it is extremely difficult to adapt his work into a visual format, one that really succeeds as an adaption, and I have yet to see a truly satisfying comic interpretation of a Lovecraft story. Relying on slowly building atmosphere and describing "indescribable" horrors, his tales do not lend themselves to be rendered in images aside from one's own imagination. It may be part of the limited space the editors and artists had to work with, but many feel slightly trite, with little of the eerie feelings cultivated through Lovecraft's wordcraft.

The most successful were, I feel, were "Dagon," adapted by Dan Lockwood and illustrated by Alice Duke in Volume One, and "Pickman's Model," adapted by Jamie Delano and illustrated by Steve Pugh in Volume Two. Each of these used evocative art with an understated, close interpretation of the original stories to make them effective takes on the tales. Both of these stories are quite short, however.

Graziano says

L'ipnotica scrittura di Lovecraft sommerge le immagini e la forza dei sogni di Chtulhu riemergono nei tuoi sogni.

IL RICHIAMO DI CHTULHU

La cosa piu' misericordiosa al
mondo e' la capacita' della mente
umana di mettere in relazione
i suoi contenuti. Abitiamo una
placida isola d'ignoranza tra mari
neri d'infinito e non era previsto
che ce ne allontanassimo. (da qualche parte)

L'ORRORE DI DUNWICH

... qualcosa legato
ai neri abissi d'essenza
e d'esistenza che si
dilatano al di la'
della materia, dello
spazio e del tempo.

Gli Antichi furono, gli Antichi sono, gli Antichi
saranno. (da qualche parte)

DAGON

Ma la notte sogno il giorno in cui le terre sprofonderanno...
... quando quelle innominabili creature sorgeranno dai flutti e trasci-
neranno i resti dell'umanita' inconsistente, logorata dalle guerre,
nell'olezzo dei loro artigli. (da qualche parte)

Bill Kerwin says

This is a highly enjoyable anthology of major Lovecraft works adapted and realized by noted professionals in the graphic novel and comic book fields. The seven adaptations include “The Call of Cthulhu,” “The Haunter of the Dark,” “The Dunwich Horror,” “The Colour Out of Space,” “The Shadow Over Innsmouth,” “The Rats in the Walls,” and “Dagon.” All the adapters have the good sense to cut much of the Lovecraft prose, letting the progression of the images do much of the work instead, and the artists continually divert the eye with a variety of styles.

I particularly liked the backwoods imagery of “Dunwich” and “Colour,” which sometimes teeters on the edge of “Beverly Hillbillies” exaggeration but is still chilling and evocative; the box-like panels and vivid coloring of “Cthulhu” which give the whole piece an appropriate 1930’s flavor; and the sombre shades and cinematic development of the panels of “Innsmouth.” My favorite piece, however, is “The Haunter of the Dark,” for they way Shane Ivan Oakley fragmented and jagged illustrations fill each panel with a queries of form, mystery of possibilities; it is not often that the image of a graphic novel evokes fear of the unknown.

My only cavil with the collection is the problem I have with all graphic adaptations of terror fiction: the moments of horror, the anticipated climax is often ineffective, even ludicrous. Because, of course, our greatest fear is always not what we see, but what we *fear* to see.

Caitlin says

If you wish to maintain your sanity and not creep yourself out, I’d recommend reading these stories a few at a time. I of course did not do this and read them all in one sitting. Lovecraft tends to get a different reception depending on who you talk to. Hardcore horror fans who enjoy gore and unrelenting terror are unlikely to be much impressed by Lovecraft’s stories. Lovecraft relies heavily on creeping dread, fear of unfathomable darkness and the darker sides of human nature. The trick of reading Lovecraft is that his writing is dense and sometimes downright dull even when the story he’s telling is a compelling (if horrifying) one. The greatest thing about this anthology is the way that it makes Lovecraft so much more accessible. Instead of having to fight through Lovecraft’s dry writing style, the adaptations and illustrations bring the full creepiness of his stories to vivid life. While I don’t always like graphic novel adaptations in the sense that writing styles can get lost or overwhelmed, in this case it makes the stories so much more readable. Many of the artists and particularly Matt Timson and Alice Duke match the tone of the adaptations with gorgeously disturbing panels that up the creep factor tenfold. Volume 1 includes The Call of Cthulhu, The Hunter of the Dark, The Dunwich Horror, The Colour Out of Space, The Shadow Over Innsmouth, The Rats in the Walls and Dagon.

If you ever wanted a horror story that will slowly raise the hairs on the back of your neck and make you wary of the darkness, The Lovecraft Anthology is an excellent adaptation of a master of horror. The graphic novel adaptations diminish the worst parts of Lovecraft like his dry writing style and tendency towards suspension of disbelief breaking racism and accelerate the forbidding nature of the stories themselves. Highly recommend it for other Lovecraft fans or anyone who's been turned off by the denseness of the novel form of the Lovecraft universe.

[Full series review here](#)

the gift says

as a collection of lovecraft, some are very good, some less, and style chosen for each story does add some interpretation. but think i prefer to read words rather than pictures. a big aspect of lovecraft is the idea that these horrors are resistant/maddening to any description, any words, so he piles on adjectives/adverbs to express so much confusion. this is graphic work, so obviously this strategy devolves into abstraction of images...
