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Hans Rodionoff, Keith Giffen, Enrique Breccia (Illustrator), John Carpenter (Introduction)

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The Necronomicon. Cthulu, The Unnamable. The cursed town of Arkham. These icons of horror sprang from the imagination of H. P. Lovecraft. But consider this: what if the imaginary terrors that Lovecraft wrote about were not imaginary at all?

In the original graphic novel LOVECRAFT (Vertigo; Publication Date: March 1, 2004), screenwriter Hans Rodionoff (The Hollow), comics legend Keith Giffen, and acclaimed Argentinean artist Enrique Breccia follow the life of Howard Phillips Lovecraft from his bizarre childhood (where his mother dressed him as a girl) to the dissolution of his marriage. Lovecraft comes to believe that he is the guardian of the Necronomicon, the accursed book that is the doorway to the beyond. Was he insane? Or was he a hero?

LOVECRAFT is a 144-page VERTIGO original hardcover graphic novel and is suggested for mature readers.

Lovecraft Details

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Author : Hans Rodionoff , Keith Giffen , Enrique Breccia (Illustrator) , John Carpenter (Introduction)

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Download and Read Free Online Lovecraft Hans Rodionoff , Keith Giffen , Enrique Breccia (Illustrator) , John Carpenter (Introduction)

From Reader Review Lovecraft for online ebook

Erika says

A fascinating look at what if Lovecraft didn't make it all up.

The story was a bit hard to follow at times though for me some of that was because I was so distracted by the images. I felt fairly invested in the characters though, even the ones that weren't in the story for very long or given much background and the confusion I felt in the story actually helped with the story in the end since part of the concept seems to be, was this truly real or was he just insane?

I loved the use of the art and color to tell the story and differentiate between the "real" world and the world of Arkham, how the real world was mostly sepia toned, neutral and passive while Arkham was vibrant and colorful, chaotic and fantastic. I could spend forever studying the pages looking for hidden images and allusions.

For me this was a very successful adaptation of the Lovecraftian mythos, not an easy thing to do.

Chakib Bahbaz says

Fast paced. Enjoyable.

Satrina T says

There was a time when I read a lot of Lovecraft. He is one of my favorite writers and I enjoy everything that has a lovecraftian vibe. Here we have a version of Lovecraft's life, inspiration and work from his childhood when he finds one of his father's books: the Necronomicon, to his grownup days where he writes about Arkham and Cthulhu and the Ancient Ones.

My favorite part: The illustration was good but what I really loved was the coloring.

What I didn't like: I feel the book should have been longer, that way the story could have been more developed.

There's only one word to describe this book: ominous.

Gabriel Padilha says

HQ bonita, mas a ideia de contar a história do autor por trás das histórias não foi tão bem trabalhada, o neonomicon faz isso muito melhor.

Hesper says

So this sounded a lot better than it ended up being. The best thing about it is the artwork by Enrique Breccia, whose ominous crosshatched shadows and delirious use of color make the story a visual treat. Unfortunately, what little there is of a plot felt formulaic and superficial.

There are plenty of nods to Lovecraft's fiction to keep a reader familiar with it entertained, but it was nothing more than an extended, and fairly average homage, rather than the inspired re-imagining one might expect from the blurbs. Yeah, probably another case of my expectations getting the better of me. Anyway.

Long story short: even though there isn't a single gambrel roof in sight, the artwork is spectacular, and it totally carries the threadbare plot.

And it's Jenkin. No s. Rodionoff might have lost some Arkham street cred with that one.

Lindz says

A fan's re-imagining of their hero's life. What if the horrors Lovecraft wrote about are true, and he was the only one who could see and react to them?

The story: It's good, but not great. I feel they wrote this intending to present it as a storyboard for a potential movie - and I'd watch this movie! But in that regard it was haphazard and sort of flat? People and ideas get tossed in - Harry Houdini is one notable tangent - that don't really build the plot and aren't developed much. All in all this was kind of a jumble.

The artwork: Very beautiful. Sometimes a little more abstract than I like, as it distracts from following the story, but beautiful nonetheless. Excepting Lovecraft's face, that is, as he has a significant underbite (true to life).

Travis says

I read this book mostly out of idle curiosity. Although I don't think it was really bad, my overall feeling for it is rather meh. The art isn't quite to my taste; there are some images which are well done, but most of it is sort of indifferent. I generally enjoy Lovecraft's work, but know little about the author himself, so I can't judge how well this work stuck to historical truth in the parts intended as such.

Eglathrin says

[que chegou até ao nosso muito apreciado autor através da biblioteca do seu pai, e Lovecraft dedicou os seus últimos momentos a erguer protecções que manterão os Antigos afastados da nossa dimensão... mas até quando? *efeitos sonoros dramáticos* (hide spo

J says

Meh. A silly story that plots Lovecraft's stories as true and an incantation against the monsters in his mythos.

Meg Powers says

I am usually pretty skeptical of fictionalized comic book autobiographies; not because I am disinterested in a writer's personal, fantastical projections onto the life of his subject matter, but because I am wary of cheesy, cardboard-y dialogue and exposition. Well, *Lovecraft*, although a pleasant enough diversion, confirmed my fears of the comic book-biography. I think the book suffered due to its short length- there is no room for the story (Lovecraft finds his father's copy of the Necronomicon, opens the gate for eldritch beings to seep into our world, is tormented by said beings throughout his life and must keep them in check via the pen,etc etc) to elegantly unfold and allow us a richer experience of Lovecraft's world. The storytelling is distractingly two-dimensional; there is a lot of awkward dialogue and exposition that seems randomly plucked from the academic pages of a Lovecraft biography and thrust into the story. There are two confusing panels where an editor of *Weird Tales* tries to convince Lovecraft to ghost-write for Houdini and persuades Lovecraft to hear his pitch through an ice-cream bribery. It comes out of left field and seems like an in-joke for fans of the writer perhaps more steeped in his life story than myself. *Lovecraft* is a fantasy story that reads more like a fan boy's high school English project.

The art for this book is beautiful, however. Contemporary interpretations of Lovecraft's world tend to leave me cold, but the muted watercolors and careful, tight pen lines of Enrique Breccia suited the story well. Breccia's caricature of Lovecraft's long mug is pretty dead on, although his depictions of Rhode Island are not. His drawings of New York are highly detailed, but when he gets to Providence the backgrounds become cluttered, ambiguous clusters of 18th Century houses. Butler Hospital does not look like Butler Hospital, and Swan Point Cemetery does not look like Swan Point Cemetery. Just sayin. I would love to see what comic book artists and writers more steeped in pulp could do with Lovecraft's story. My first picks are Charles Burns and Richard Sala. They seem more suited to the task than these guys.

For anyone interested in a Lovecraft fan's projections onto the weird writer's life story, check out punk band Rudimentary Peni's album *Cacophony*. Like the pages of a Lovecraft story, the music and lyrics are ghoulish and rambling. It's an amazing album and one of the only intentionally Lovecraftian works I have found that successfully captures the spirit of Lovecraft's world.

Omaira says

En fin... **1.5**

Una adaptación muy libre de su vida mezclando partes de ella y cosas del Necronomicrón.

El dibujo no me ha gustado nada y no me ha transmitido nada. Lovecraft, Sonia, y demás personas memorables de su vida no se parecen nada a los reales y cuanto más avanza la novela más larga le hace la

cara a a Lovecraft, exagerados en serio con lo de la cara xD.

Ya sabía que me decepcionaría pero soy cabezota de nacimiento.

Charles says

Stuff I Read - Lovecraft Review

I got this because, at least in part, I really do like Lovecraft's stories and his ideas about horror. And I like comics, so this seemed like something that would be right up my alley. I should have known something was a little off, though, when the foreword, written by horror filmmaker John Carpenter, was about evil. Sure, he tries to make a point about the word Lovecraftian, but I couldn't really take that seriously when he then went on to talk about evil. Because, in my mind, there are few things as far away from Lovecraft's writing than depictions of good and evil.

It's a trap the graphic novel explores in a rather interesting way, though, building a fictional biography for Lovecraft around his obsession with the weird. And while I can appreciate that the graphic novel is basically a way to try and make Lovecraft's life mirror his prose, there are some serious problems with the final product. Not that the book isn't good, because it is. The art is fitting for the rather surreal story, and the monsters are rendered well and the story flows from beginning to end. Really if this was about anyone else I probably would have less to say about it. It's a fine story.

My main issue comes from the way the story flows, the way it posits the Old Ones as a force of evil trying to force their way into our world. Which is really not how Lovecraft presented them, not where the horror is supposed to arise from to, in my opinion, be Lovecraftian. In Lovecraft's work the Old Ones weren't evil. Not in the sense that they had grand plans on invading Earth. They were so far above and beyond humans that their mere presence was enough to drive people insane. It was with facing humanity's insignificance that the true horror came from, not from the fact that monsters were after us but that they existed, they existed and were so foreign that we couldn't even begin to understand them or really perceive them.

And my main disappointment was that all the monsters in this graphic novel were mundane in comparison, just evil monsters that can be fought against and defeated. And that doesn't seem quite right to me, doesn't seem Lovecraftian. The characters in Lovecraft's stories cannot often, if ever, fight back against the darkness. Sometimes they are overlooked, or escape, but to say that Lovecraft's work is the binding on the door that keeps the Old Ones locked away seems to fly wholly in the face of what Lovecraft did with his prose.

So while this is a fine book, I had my fair share of problems with it. Again, if it wasn't about Lovecraft this works great. It's dark and disturbing in places, and the art is appropriate and visceral. The plot is fine, if a little strange, but it's not a strangeness that was difficult to follow. I just expected more from something called Lovecraft, more than just a story about good versus evil. And without that, I can only give the book a 6/10.

Sonic says

Dark and twisted with beautiful beautiful illustration, this was a teensy bit more cohesive than many of

Lovecraft's own stories.

Loved it!

Buda says

Uzivao sam dok sam citao ovaj strip.

Bira Dantas says

Howard Phillips Lovecraft era doido pelas trevas e o inexplicável. Dizem que tinha o mesmo dom de percepção que enlouqueceu seu pai. Seria ele realmente o guardião do Necronomicon? O que é realidade? E horror? H. P. Lovecraft mostra um pouco disto neste livro, horivelmente materializado (ou plasmado) por Hans Rodionoff, Keith Giffen, Enrique Breccia com introdução do cineasta John Carpenter. Valeu muito a leitura!
