



Winter Tide

Ruthanna Emrys

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After attacking Devil's Reef in 1928, the U.S. Government rounded up the people of Innsmouth and took them to the desert, far from their ocean, their Deep One ancestors, and their sleeping god Cthulhu. Only Aphra and Caleb Marsh survived the camps, and they emerged without a past or a future.

The government that stole Aphra's life now needs her help. FBI agent Ron Spector believes that Communist spies have stolen dangerous magical secrets from Miskatonic University, secrets that could turn the Cold War hot in an instant, and hasten the end of the human race.

Aphra must return to the ruins of her home, gather scraps of her stolen history, and assemble a new family to face the darkness of human nature.

Winter Tide Details

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Download and Read Free Online Winter Tide Ruthanna Emrys

From Reader Review Winter Tide for online ebook

Justine says

4.5 stars

A very impressive and impeccably written debut novel.

The story is rooted in Lovecraftian mythos, but goes in new and unexpected places. The so-called monsters of Innsmouth are given the chance to show that they are people, with families and friends, who frighten primarily by being different. They possess power and magic, but no more inherent desire to harm than any of the other people of the Earth, even as they are subjected to continued persecution and surveillance.

The writing is wonderful, and gives the book the feel of literary fiction. While the pace is steady and the plotting meticulous, there is a real focus on the characters and their interactions with each other, which gives the whole story a very personal feel.

This book stands nicely on its own, but also provides a fertile start for further books. I would happily read anything else Emrys comes up with.

Anne says

Should we be surprised to read that the denizens of Innsmouth and Y'ha-nthlei don't think of themselves as hideous hybrids of fish and frog and man? Or that they call themselves Chyrlid Ajha, People of the Water, rather than the perhaps overly poetic Deep Ones? Or that to them the name Devil Reef just doesn't cut it? They say Union Reef -- they're not devils, after all, and that jagged upthrust of rock is the meeting place between earth and ocean, the land-bound spawning grounds and the promise of future glory that is their undersea outpost off Massachusetts.

No. No, we shouldn't be surprised at all. As natural as it may be for us land-based readers to enjoy a good scare at their expense, the People of the Water are our first cousins, separated from us by a mere tick or two of cosmic time, along with those other first cousins, the People of the Rock, aka the Mad Ones under the Earth. So it is written in the Archives of the Yith, who mentally span all time and space, and so says Aphra Marsh, born of Innsmouth, nearly martyred in the desert, now returned to Arkham to recover her family's stolen legacy.

That Aphra Marsh? Yes, that Aphra Marsh, whom we first met in "The Litany of the Earth". If you've yet to read this novelette, link to it and enjoy. Then, if you love "Litany" as much as I and many other readers have, you're in for an extended feast in Ruthanna Emrys's first novel, *Winter Tide*.

Those familiar with H. P. Lovecraft's "The Shadow Over Innsmouth", will remember that its narrator rallied the U. S. government to raid that town and scour it of its blasphemous fish-frog inhabitants, worshippers of unthinkable gods, defilers of our pristine human gene pool, breeders of the dread shoggoth! Emrys doesn't allow the scouring to be passed over in a sentence or two. She makes the effectual annihilation of the Deep One's spawning population the germ of her story and novel, following the captured Innsmouthers into their desert internment camp. The desert -- and certain government experiments -- prove deadly to all but Aphra and her brother Caleb, who are barely holding on more than ten years later, when the Japanese internees arrive. Mama Rei Koto and her children are their salvation, and the first branching of Aphra's new family,

which she, natural gardener of connections, continues to expand through *Winter Tide*.

The girl can't help it. She's already won over San Francisco bookseller Charlie Day, her official employer and fellow student of magic; also Ron Spector, the FBI agent who coerced her into helping the Bureau root out cultists in "Litany." Spector's back in *Winter Tide*, again looking for help but asking nicely this time, with genuine respect. The Cold War's on, and the Russians may be hot on the trail of very dangerous magic indeed: the ability to project one's mind into another's body. Talk about potential super-spies and super-saboteurs!

To Arkham and Miskatonic University, Aphra goes. Not only does she want to keep mind-switching techniques from the Russians (and everyone else) but brother Caleb's already there, trying to get access to Innsmouth's stolen libraries and artifacts. Soon Aphra takes on another magical student, Audrey Winslow, and spars with a visiting Yith scholar, who happens to have "borrowed" the body of Catherine Trumbull, Miskatonic's rare female professor. FBI agents less sympathetic than Spector appear to complicate matters. And because that's not enough trouble for Aphra, she finally reunites with her underwater family, a joyful occasion, but do they expect a lot from her and Caleb, the Deep Ones' sole land survivors? Of course they do -- what's family for?

Emrys's take on Lovecraft Country retains vital canon features while making the milieu her own, with such fresh piquant details as the post-WWII urban renewal in Innsmouth and the best way to scale the Miskatonic wall after curfew. By milieu, I mean geography and atmospherics and cosmology all three. But her moral outlook is keenly different from Lovecraft's, as it would have to be given we remain firmly and skillfully in Aphra's point of view. For her, people of the air were the monsters, people of the water the wronged ones, left homeless and adrift.

But Aphra's no mere victim or avenger archetype. As an Aeonist, follower of the Great Old Ones and Outer Gods, she's increasingly aware of the complexity of the cosmos and the awful/awesome depth of time. As an acute observer, she's increasingly aware of the complexity of individuals, including herself. At one point she muses, "We're all monsters, or related to monsters, one way or another." One definition of "monster" is a thing or person that deviates from the norm. If that's so, then Aphra could add, "Conversely, we're all good guys, or related to good guys, one way or another." And for her, that includes people of the air, and the water, and the rock, and even the near-godly Yith, who seek to preserve the tragic ephemera of existence through memory and highly advanced library science.

With its focus on character and the tender growth of character bonds into deep strong interlocking roots, this is a book to savor slowly, and to ponder. The writing itself is tender without sentimentality and deep without obscurity. One of my favorite passages beautifully captures Aphra's outlook, somber yet somehow hopeful:

"It is written in the Archives that, once upon a time, the gods looked out on a universe barren and unthinking save for themselves. And they tested and experimented until they sparked matter into a form that might, one day, be capable of thought. And Shub-Niguroth, mother of fear, looked on the first life and said: it will fail, but for now it is good."

Earlier in the book Aphra has puzzled over the goddess's cognomen. Was Shub-Niguroth mother of fear because She spawned horrors? Too simple and simplistic an answer. Aphra's mother has told her Shub-Niguroth mothered fear because She mothered children, and children are terrifying. Young Aphra took this as a joke. Older Aphra begins to understand: When you love anyone, you risk the pain of loss, and the closer the bond, the greater the pain.

Yet worse than the risk of love would be the sort of self-isolation figured forth in Aphra's dreams as an endless walk along an empty beach, alone between mountain-high dunes and waveless sea. That would be a life not only miserable but somehow transgressive.

How Aphra finds the courage to rebuild her community is the adventure of this book, and one that only begins here, may the Outer Gods be thanked!

John says

4.5 stars

When it comes to the existential dread of man's insignificance in an irrational universe, nobody beats H.P. Lovecraft. Like Wolverine, he's the best there is at what he does.

That said, there are definitely some things he does NOT do. Pathos, characterization -- these are not so much his forté. No one, I sincerely hope, has ever said *"You know, I really relate to Yog-Sothoth on a personal level,"* or *"I feel like the mad Arab Abdul Alhazred is a cherished friend."*

In *Winter Tide*, Ruthanna Emrys takes Lovecraft's universe and injects all of these things. And she does it really, *really* well. This is definitely a character-driven story; in fact the actual plot is pretty bare-bones, as far as "things happening". The cast is compelling enough that this never became a problem for me except in the final act, which I thought could have been stronger.

Strangely enough, there's not much horror in this book. The "Big Threat" that is introduced in the last third is extremely vague and its scariness potential is pretty much wasted. It's more like Urban Fantasy with a Lovecraft theme. I'm not going to lie, this was kind of a letdown for me and I considered going all the way down to 4 stars...but since this is the first in a series, I've decided to give it the benefit of the doubt and hope that we get some scares in the next book (dare I hope for a Shoggoth?).

I would absolutely recommend this book even, and maybe especially, if you're not a fan of Lovecraft.

It should be noted that the story ties in very closely with several of HPL's stories -- namely, *The Shadow Over Innsmouth*, *The Shadow Out of Time*, and *The Thing on the Doorstep*. The former is almost required reading as this is technically a direct sequel to it; the latter two are more supplemental. I'm very much hoping this continues and we get more tie-ins with the upcoming books.

I listened to the audiobook edition, which I can definitely recommend. The narrator did a great job.

Dan Schwent says

Aphra and Caleb Marsh, survivors of the government's raid on Innsmouth in 1928 and the internment camp that followed, head to the east coast to find the lost books of their people. Will Miskatonic University give up its secrets? And what of the rumors of Russians researching body-swapping magic?

After reading *Litany of the Earth in Cthulhusattva: Tales of the Black Gnosis*, I was intrigued by Ruthanna Emrys' tale of the plight of the survivors of the government's raid on Innsmouth and wanted more. Tor turned me down for an ARC of this but good old Richard came through.

The Marsh siblings, the last known People of the Water, or Deep Ones, left on land, head east to reclaim their birthright, the accumulated knowledge once housed in the homes and libraries of Innsmouth. With a couple friends in tow, and a couple more new friends met on the way, they rediscover their lost heritage and cross paths with magic most fowl.

I love what Ruthanna Emrys has built atop the foundation that HP Lovecraft laid a long time ago. Her bricks aren't mortared with hate, however. By mirroring the experiences of the Innsmouth survivors and the interned Japanese Americans in World War II, she humanizes the Deep Ones quite a bit and gives a much greater depth to their culture. The book has a message of tolerance throughout, something the world could use more of in this day and age.

The relationship between Aphra and her students, the confluence, drive the story, making it much more nuanced than I thought it would be going in. You wouldn't think a book that's primarily people researching magic would be this gripping. I love the magic system and the way Emrys wove Lovecraftian concepts with her own ideas.

There's not a lot I didn't find fascinating about this book. If I had to pick one gripe, it would be that there wasn't a big showdown at the end, though the end was pretty satisfying and felt truer to the rest of the book than a monster smackdown would have.

As I've said many times before, I like the concepts HPL created better than works by Old Howie himself. Ruthanna Emrys uses those concepts better than most. Four out of five stars.

Gary says

More like 3.5 stars.

An intriguing and beautifully composed reversal of the Lovecraftian mythos, if a little slow moving.

Lata says

Beautifully written story, picking up from Lovecraft's *The Shadow of Innsmouth*, but with a much more relatable and sympathetic protagonist, Aphra Marsh. Aphra's roped into helping Ron Spector (both characters are introduced, along with Charlie Day, in Emrys' *The Litany of Earth*) with another investigation into Innsmouth-infused weirdness. They all end up in New England, posing as Spector's research assistants so they can gain access to the Innsmouth families' books, which are stored at Miskatonic University in Arkham (one of Lovecraft's fictional towns).

The characters spend a lot of time in libraries, concerned about their books, and wondering how to repossess their books. And there is a time spent explaining some of the Deep Ones' rituals and myths, which is good since I know next to nothing about H.P.'s mythos.

Though this book seems at first like it should be a mystery with horror themes, it's actually a sensitive and thoughtful story of recovery, and the way Aphra begins rebuilding her family and healing the damage in her psyche from her many years of incarceration. The Kotos, Japanese Americans Aphra spent many years with in the internment camp, form the basis of this new family, which expands in strange and wonderful ways during the investigation.

Nicole says

actual rating: 2.5 stars

If you're not familiar with Aphra's story, you should read Litany of Earth novella (read it here). I enjoyed this short story way more than Winer Tide. I really liked it but this book was so slow. I read it almost directly after starting this book. I expected Winter Tide to be as enjoyable but sadly, it wasn't.

Even though this book didn't meet my expectations, it certainly made me curious enough to check out Lovecraft work in the future. I had no idea it held such influence before starting this book. The only knowledge about this topic was Cthulhu, and only by name. My friend even told me that the Drowned God (and the Greyjoys' religion in general) in ASOIAF is inspired by H. P. Lovecraft work so naturally, I'll definitely read some of his books.

I think, no, I know that a person with more experience in this field, would've liked this book more since he'd understand all the references. I didn't know what was Ruthanna Emrys' creations and what wasn't and we had *lots* of new words. So "it's me not you" kind of book.

While I appreciated the descriptions of the world and traditions, it was a bit too much because it made the book slow-paced. The characters were likable enough. Their character development was obvious by the end of the book. But I still couldn't relate to any of them or even get attached to them.

I'd recommend this book for the fans of Lovecraft world but if it's your first try, like me, you might want to learn more about his work to fully enjoy Winter Tide.

arc provided via netgalley

Liz says

The blurb doesn't give a very accurate account of what actually happens in the book. There's no real spy story, the fact that it takes place in the late 40s is barely relevant, and it's way more interested in the magic, meditation, and rituals that the main character Aphra (who really doesn't have much in the way of personality) does as religious practice that she seems both very protective of but also totally cool with bringing total strangers in to.

I think more than third of the book is spent in a library looking at books that have nothing to do with why the FBI guy asked Aphra for her help. Another third is meditation.

I think this book would be less frustrating for me if it HADN'T been incorporating stuff from the Lovecraft Mythos. Having read "Shadow Over Innsmouth," it was hard to reconcile the iconic insular town of people who sacrificed their community to the Deep Ones to ensure their personal survival and comfort with the town Aphra describes. The elder things like Dagon and Shub'Niggurath get name checked like they're the Roman pantheon rather than creatures so indifferent to life on this planet that human interaction with them leads inevitably to madness. Innsmouth heritage could be swapped out for something of the author's own invention with nothing lost. The story just needed something to make Aphra an "other," so why use Innsmouth?

I don't know how to describe the Innsmouth people of "Winter Tide" other than they have been Deeply Wronged. It felt almost like that trope of the "noble savage" rolled up with an attempt to represent all marginalized, persecuted, and nearly wiped out groups that have ever been. The Innsmouth of Aphra's memory has absolutely nothing in common with the one from Lovecraft's original story. She makes it sound like a perfect, bucolic haven for a beatific community who want only to practice their religion in peace while living in relative harmony with others and never giving anyone a moment's worry. And there's nothing to indicate Aphra is anything other than a perfectly reliable narrator. She's almost always right about other

things in the story, so why wouldn't the reader believe her version of Innsmouth to be the absolute truth?

That's boring. There's no real conflict in the book as a whole (especially not for the reader) because it's always so clear who is right and who is wrong. Aphra and her brother are right and good, and anyone not affirming them is wrong and bad. Even when it's a subtle bad like mistrust ("You guys know magic and maybe that can be used as a weapon"), the person who isn't 100% behind Aphra is the antagonist.

Aside from the weird "why bother?" use of the Lovecraft Mythos, the story also had some serious pacing issues, a Japanese American character who goes by "Neko," and *waaaay* too many characters who don't seem to really....do anything. No one really does anything until around the end of the book, and even then it's a pretty small, contained plot.

Even if the expectations brought on by the blurb hadn't been let down, the boring, unchallenging version of the Innsmouth legacy would have done it. I might try something else by this author, but I don't feel the need to hear more about Aphra or the "Mayberry" version of Innsmouth.

Bradley says

It's impossible to think that most of you will have to wait until April to read this, and I say that for one reason: It's amazing! Take the Cthulhu mythos, take it seriously, have your sympathetic main character be a Deep One, and make us care for her family's plight.

What's more, add a more than liberal dose of book-loving research that include Enochian and all the best beloved titles from HPL, perhaps turn it into a quest to build or re-build your family's lost collection, and of course, butting your head against the Miskatonic University.

And of course, that's just a start. I loved learning about the Human races of of Air, Water, and Earth, about the great danger that the Outsiders represented.

This novel paints all of the happenings in HPL's works in an all new light, defines and redefines all the happenings on a much more solid framework of the universe. There's much less racism and fanaticism and sexism, for one. There's a LOT of interesting magic, however. And linking the plight of the Japanese Internment Camps with the two surviving children of the race of the Deep Ones was a brilliant stroke. Getting us involved with the government never felt more squishy, especially when the main action is set in the dawn of the McCarthy era.

I can't rave about this book enough. It may be intended for readers who love magical realism, historical novels, HPL, awe-inspiring fantasy, or anyone with a taste for vengeance against those who would steal your books, but honestly? I think it works on a universal scale of awesome.

And because most of you can't get your hands on it yet? Well... I pity you. Sincerely. Just keep your eyes open for it in April and weep with joy and wonder as you read. :)

Thanks goes to Netgalley for the ARC!

Lindsay says

This is not what I expected. From the description I was thinking a cold war spy romp with a native of Innsmouth using her skills as a US agent. It's nothing like that.

Aphra Marsh and her brother Caleb are the only survivors of the US government's raid on Innsmouth in 1928 due to the report of the main character of *The Shadow Over Innsmouth*. The government had interned the Innsmouth people in a desert camp; a particularly horrible fate for amphibious humans. But then in 1942 the government had more internees, over 100,000 American Japanese. When they were released in 1945 Aphra and Caleb left with them, now almost adopted by a Japanese family, the Kotos.

Aphra had been approached by a US government agent to help deal with a cult of people who based their beliefs on those of the Innsmouth residents in the novelette *The Litany of Earth*, but this book is set after those events. The same agent, Ron Spektor, approaches Aphra again in San Francisco where she has formed a friendship with a bookseller that she is teaching magic to, Charlie Day. This time it's to investigate rumors that the Russians have acquired the forbidden body-swapping magic of the ancient Yith race. A spy with the ability to swap bodies would be impossible to stop.

So Aphra, Charlie, Ron and Aphra's adopted sister Nancy Koto ("Neko") go to Miskatonic University which is near ruined Innsmouth and has all the books the government raided from the town. From there Aphra encounters allies, enemies and family.

You should be familiar with some elements of Lovecraft's stories before reading this book, and particularly the *Shadows over Innsmouth*, which this book is an almost direct sequel to. Of lesser importance (as all the events in them are explained) are "The Shadow Out of Time" and "The Thing on the Doorstep".

What this book actually turns out to be is further healing for Aphra Marsh. She's already had two families, the one she was born into and tragically lost, and the one that she was invited into, the Kotos. In the situation she finds herself in here, she finds herself building a whole new family, one of her choosing, but no less devoted for that. Aphra will do anything for the people she considers family, no matter how strange they might be.

And that's a wonderful message for any book, and a beautiful reversal of the sourness and misanthropy of Lovecraft himself.

Mimi says

Really good. Like SO GOOD... until the end where it got convoluted and the ending got unnecessarily long. Certain sub-plots that needed wrapping up went on for too long which caused the writing to lose some of the initial momentum from the early parts of the book, but right up until then, I loved this book. It was solid hit and came as a total surprise to me because I'm not a fan of Lovecraft or Lovecraftian things.

Ruthanna Emrys is an incredible writer and she has created something very special here. I cannot wait to see what she has in store for the next book in this series.

Richard Derus says

Rating: 4.5* of five

I need some more bandwidth to become available prior to reviewing this novel. Watch this space. And don't forget to read my review of *The Litany of Earth*, the link to the Tor.com free read is in it.

The Publisher Says: After attacking Devil's Reef in 1928, the U.S. Government rounded up the people of Innsmouth and took them to the desert, far from their ocean, their Deep One ancestors, and their sleeping god Cthulhu. Only Aphra and Caleb Marsh survived the camps, and they emerged without a past or a future.

The government that stole Aphra's life now needs her help. FBI agent Ron Spector believes that Communist spies have stolen dangerous magical secrets from Miskatonic University, secrets that could turn the Cold War hot in an instant, and hasten the end of the human race.

Aphra must return to the ruins of her home, gather scraps of her stolen history, and assemble a new family to face the darkness of human nature.

TOR DOT COM SENT ME THIS BOOK AT MY REQUESTTHANKS Y'ALL****

My Review: I began this book hoping it would be at least as good as *THE LITANY OF EARTH* (link above) and would expand my sense of the reality of Miskatonic University. I had enough contact with the Cthulhu Mythos to have developed a deep desire to become an alumnus of Miskatonic. It is not to be, of course, Arkham being fictional as well as in coastal Massachusetts *shiver*, but it gives you a sense of how real this mythos seems to me. Current titles like *Lovecraft Country* and *Carter & Lovecraft* have passed before my approving gaze, deepening my appreciation for the talent, if not the person, of racist sexist nativist H.P. Lovecraft. There is something in the Elder Gods that answers a need in people, since there are so very many people using the Mythos today to explore the dystopia in which we live.

Author Emrys's particular flash of genius is to make the Mythos spread over time, writing an historical novel set in 1948 from the standpoint of a World War II-to-Cold-War world where Innsmouth and the Water People were interned before the Japanese were. It's brilliant. The government needed only to turn their bureaucratic gaze a few inches to get a ready-made solution to the "Nisei Threat." I was completely convinced by this. I can think of nothing to prevent this from being true...except it isn't.

Feels to me like it should be. Families like the Marshes, longtime residents of Innsmouth and leaders among the Water People who make up most of Innsmouth's population, are wrenched from the spawning grounds (being humans although amphibious, they need to breed on terra firma before they can undergo final metamorphosis and go back to the sea) and sent to desert camps. Most died in the violence of the round-up, or in the deserts, and now only Aphra Marsh of San Francisco and her brother Caleb of Arkham, Massachusetts, are left. The sole full-blooded Water People who can breed are, in returning to Innsmouth to assist the government that committed genocide against their kind, coming to grips with what it means to be the future not simply to have a future.

As we submerge deeper and deeper into the cold, dark, high-pressure depths of human hatred of otherness and intolerance of difference, *WINTER TIDE* feels more and more like a howl from the edge of the pack: A better trail is over here! Come this way, accept and embrace the not-usual, accept and embrace the viewpoint of the outsider, and you'll see the whole picture much more clearly. The threats are real. They simply aren't where you're looking for them.

How perfect a co-opting of the Cthulhu Mythos that is. In keeping with the co-opting we, the sane and normal, need to do with the lunatic fringe's ideological excesses. Making the bad spirits better is, as the titanic struggles Aphra and her rag-tag family of choice endure and prevail over, extremely hard. But the will to do it, the willingness to suffer the literal and psychic pains and amputations required by it, exist in us. We need to need the end results as much as Aphra and her family, as well as her blood family, need the results of

their internecine war.

Aphra Marsh for President.

Malum says

I have read almost 400 books so far this year, and this was by far the most boring of the bunch. I wanted to quit this book so badly, but I marched on (with a bit of skimming...).

Forget waterboarding, just make prisoners read this book and they will spill all of their secrets by page 100. This book almost makes me wish books were never invented. This book makes me want to dig up Lovecraft's nasty corpse and apologize in person. This is the worst thing to happen to Lovecraft since intestinal cancer.

Ahem.

Let's see some of the reasons why I hate this book so much (just some, because we don't have all day):

Imagine someone writing you an almost 400 page letter on how their day was. Not only that, they write in the most banal, toneless, exposition-laden way imaginable. Also, nothing interesting happened during their day. That is what this book feels like. How does someone make mythos monsters, magic, and cultists boring? Emrys managed to do just that.

The writing style feels like Emrys was falling asleep writing it as much as I was reading it.

No one has any real personality. The characters are almost interchangeable.

Humanizing mythos monsters and cultists completely sucks the fun out of mythos fiction. I admire the effort to be different, but it just doesn't work for me. I have read a bit of *Cthulhusattva*, and many of the stories in there do the whole "mythos from the bad guys' point of view" much better (I haven't read Emrys' story in that collection, though).

What is this book supposed to be? It's not a spy story (although it tries to shoehorn some spy nonsense in there). It's not horror (there is nothing scary or horrific in here at all). I just don't know what this novel is trying to be besides a pain in my ass.

In the afterword, Emrys says she wasn't going to write this book, but fans just kept asking for it over and over. I hope all of those people get a stone in their shoe and spill a milkshake down their shirt.

Autumn Is Azathoth The Haunted Reading Room says

Review of WINTER TIDE by Ruthanna Emrys

WINTER TIDE will clearly be one of my favorites of 2017, and one of my all-time top novels in the Lovecraftian Mythos category. Appropriately in Women in Horror Month (February), I want to acknowledge the influence of two women horror writers, both of whom excel at play in the fields of The Lovecraft Mythos: Ruthanna Emrys, and Caitlin R. Kiernan. The writings of both are truly exceptional.

In WINTER TIDES, I am gifted with all that I seek in fantasy, all that I ask of science fiction, all I could imagine in Lovecraft's universes, and my mind is stretched beyond its usual capacity. Ms. Emrys waives any need for suspension of disbelief. Everything in the novel seems as real and as vivid as anything I might view through my windows. Innsmouth and Arkham; Miskatonic University and its sister institution, the Hall School; body thieving and the various species of humankind (people of the rock; people of the water; people of the air) are so vividly realised as to make them, indeed, real to readers. Even in its post-World War II setting, there are serious overtones reaching back to the U.S.'s interment of Japanese-Americans during that war, and forward to the political witch hunts in the 1950's by Senator Joseph McCarthy and the House Un-American Activities Committee in their quests to find Communists under each rock, and further to today's political climate and fear/hatred of the unknown (in this case, the "unknown" ethnicities, such as the "fish-folk" formerly of Innsmouth, and any practitioners of magic, and the Yith).

H. P. Lovecraft might in his day have taken exception to the idea of a female writer working in his Mythos, but I for one am very thankful that Ruthanna Emrys has chosen to expand on his foundation. I'll be rereading WINTER TIDES repeatedly, enclosing myself in its literate explications, reveling in the language and in the metaphysics of the Lovecraft Mythos.

Allison Hurd says

DNF @30%

It's taken me 8 days to read 113 pages. I don't care about any of the characters, or their quest. It started with a beautiful eeriness. I loved the setting and was hoping for a lot of tie in to socio-political currents as well as Cthulhu horror. I think they'd go so well together. And yet.

The dialogue didn't make sense, there were continuity errors everywhere, and the second I'd find something cool to hope for, it was crushed in a mountain of over-explanation and no emotional buy in or added mystery. And then literal pages of people just reading silently.

I've got 3 library books out and 2 others I'm in the middle of. I can't waste more time on a book that I feel so little about.
