

MAR., 1925, APR.

~~Progress - SK & SL call - talk of
protection - write letters - RK am.~~
~~SUN.~~
29 all upstairs & out to Downing
St. Kitchens - Boat - cafeteria
boat - firehill - walk to 42nd St -
RR coffee-house - illustrations - all bus.
write H. P. - SL legal - chat - RK &
HP out to French Bakery - HP home train
~~WHAT TO DO~~

1925-2025

UN AN AVEC HOWARD PHILLIPS LOVECRAFT

#86 | 29 MARS 1925

De temps en temps, nous nous rendions dans un « speak-easy » du quartier italien de Greenwich Village, où l'on pouvait déguster une soupe très épaisse accompagnée d'un vin très acide. L'amendement sur la prohibition ayant été abrogé depuis longtemps, il est probablement prudent de dire que l'endroit se trouvait quelque part près du centre terne de cette très terne artère, Downing Street. Il n'avait pas de nom, pour des raisons évidentes, et c'est pourquoi nous l'appelions toujours par le nom de l'aimable Italien qui nous servait, « Dominick's ». Depuis, la Sixième Avenue a été prolongée jusqu'au cœur de ce quartier, et l'obscur immeuble qui abritait « Dominick's » se trouve aujourd'hui presque à l'intersection de la nouvelle rue.

Lovecraft n'a jamais touché au vin, tout comme il n'a jamais pris de tabac.

Loveman pouvait faire le geste d'avaler une gorgée — après tout, il avait le sens, sinon le goût, du vin — mais il n'était pas non plus un fumeur de tabac. La simple gaieté d'une telle occasion suffisait généralement à illuminer son visage aimable d'une lueur de « splendeur méridienne ». Lovecraft a peut-être estimé que « Dominick's » était tout à fait le genre d'endroit qu'aurait pu fréquenter l'un de ses ancêtres les plus dévergondés de la gentry anglaise, et il n'a jamais exprimé ou laissé entendre qu'il désapprouvait la gaieté de l'endroit.

Reinhardt Kleiner, *Bards & Bibliophiles*, 1944.



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New York (Pier 14, N.R., Ft. of Fulton St.)	1.p.m. *5:30 P.M.	Boston (South Station)	1.p.m. 5:00 P.M.
Newport	1.p.m. 4:00 A.M.	Back Bay	1.p.m. 6:05 P.M.
Fall River Wharf	due 5:30 A.M.	Fall River Wharf (Train)	due 7:20 P.M.
Fall River Wharf (Train)	1.p.m. 7:10 A.M.	Fall River Wharf	1.p.m. *7:50 P.M.
Back Bay	due 8:25 A.M.	Newport	1.p.m. 8:25 P.M.
Boston (South Station)	due 8:30 A.M.	New York (Pier 14, N.R., Ft. of Fulton St.)	due 7:00 A.M.

SPECIAL NOTE—Train for Cape Cod points leaves Fall River Wharf 6:35 a.m.

NOTE—Train for New Bedford leaves Fall River Wharf at 6:35 a.m., due New Bedford 7:50 a.m.

NOTE—Additional Trains—Leave Fall River Wharf 7:50, 10:15, 17:30, *20:47 a.m., due Boston 17:34, 18:10, 19:00, *10:10 a.m.

Railroad Tickets Accepted on Fall River Line

Tickets valid for transportation between New York and Boston, via all rail, may be exchanged in New York at Ticket Office, Pier 14, North River, and in Boston at Ticket Offices, South Station or Back Bay Station and at any Consolidated Ticket Office in Boston or New York, for tickets valid for transportation via Fall River Line, and difference in fare refunded.

Coupons of tickets reading between Fall River, Mass., and New York, via Fall River Line, will be honored on trains to Newport, R.I.





« *Old Fall River Line* », du *pier 14* (donc côté hôtel de ville, maintenant l'héliport) partent les vapeurs qui relient New York à Providence et Boston, il semble bien que ce soit là le bateau que prend solennellement George Kirk, accompagné jusque sur le quai par ses amis Kleiner, Loveman... et Lovecraft !

[1925, dimanche 29 mars]

Up noon — GK & SL call — talk of Providence — write letters — RK arr.
all upstairs & out to Downing St. Kittens — Boat — cafeteria — boat —
farewell — walk to 42nd St — RR coffee house — silhouettes — all home
— write AG Jr — SL leave — chat — RK & HP out to Scotch Bakery —
HP home & write WROTE LDC////retired.

Levé midi. Kirk & Loveman appellent. On parle de Providence. J'écris des lettres. Kleiner nous rejoint là-haut et on sort Downing Street tous ensemble. Leurs chatons. Bateau. Cafétéria. Et retour bateau pour l'au-revoir à Kirk. On marche jusqu'à la 42ème rue pour café au Double R. Silhouettes découpées. Chacun chez soi. J'écris à Galpin. Loveman s'en va. On reste plisanter. Je descends avec Kleiner à la Boulangerie écossaise. J'écris à tante Lilian. Couché.

C'est le départ de Kirk pour sa tournée d'achats de livres via Providence, Boston et Albany, le bateau de la ligne de nuit quotidienne New York Newport Fall River Boston pour qu'ils l'y accompagnent via leur petit resto italien de Downing Street ? Il semble que Frank Belknap Long ces jours-ci ait pris un peu de distance avec le binôme Lovecraft Kirk, le trio Lovecraft Kirk Loveman, le quatuor Lovecraft Kirk Loveman Kleiner. Lovecraft, qui participe au duo, au trio, au quatuor, use trois vies à ne rien faire. Le reste du temps pour écrire aux vieilles tantes : et c'est ainsi qu'on deviendrait le plus grand écrivain des mondes noirs de l'inconscient ? C'est pourtant le même Frank Belknap Long qui nous en dit un peu plus sur ces heures de « chat », expression qui a fait le bonheur d'Internet, mais dont Lovecraft use pour signaler que probablement ce n'était pas une discussion portant sur l'esthétique et les livres (ni sur les chats, puisque s'il relève consciencieusement ses rencontres avec des « *kittens* », il est peu probable qu'il en partage le goût avec ceux du Kalem Club) : « À peu près invariablement, Howard faisait l'essentiel de la discussion, au moins pour les premières dix ou quinze minutes. Il se lovait dans un fauteuil (*easy chair*). Il semblait ne jamais être à l'aise sur une chaise à dossier droit et lorsqu'on se retrouvait je faisais attention de garder libre le meilleur fauteuil jusqu'à son arrivée, alors les mots lui venaient comme à jet continu. Il semblait ne jamais avoir la moindre nécessité d'une pause entre les mots. Et jamais d'hésitation sur le terme précis, aussi absconse (*recondite*) que soit notre conversation. Quand ça devenait de la métaphysique à couper les cheveux en quatre, on aurait dit que le détail de son esprit était rendu visible

comme sous le scalpel d'un chirurgien. En général la conversation était vivante et variée. Un assemblage brillant, qui passait de la politique et de la sociologie aux derniers livres ou films, ou de cinq à six siècles de littérature française et anglaise, plus l'art, la philosophie, les sciences naturelles... (Frank Belknap Long, *Dreamer on the nightside*). Si le succès dans la vie dépendait de la maîtrise de la langue anglaise, soit la langue savante des récits, et tous les modes de discours (universitaire, journalistique, romantique) qu'elle convoque pour ses personnages, et la grande tension de la syntaxe XVIII^e siècle qui les soude, alors Lovecraft serait devenu plus riche que les Rockefeller, mais ce n'est pas le cas. C'est ce qui m'a retenu dans cette publicité d'un manuel magique, à essayer gratuitement cinq jours chez soi, pour améliorer sa prononciation, sa syntaxe et sa ponctuation. Aussi parce qu'au retour à Providence, de 1928 à 1930, on dirait les conseils sur la langue anglaise dont Lovecraft remplit ses lettres à une de ses clientes rares mais régulières, Zealia Bishop, ainsi que les exemples d'erreurs de style qui étaient déjà répertoriés dans son essai pour le *United Amateurs* en 1920 : *De la composition littéraire*. Et retour au stand de E.J. Perry le silhouettiste : on en a deux de Lovecraft, et une de Kleiner, d'où le s... les autres y passent aussi ? Et, le 26, Lovecraft en aurait fait réaliser une pour Sonia, avec laquelle il reviendra pour en avoir une d'elle aussi ? Trois offres d'emploi « editor » dans le *Times* avec supplément du dimanche, mais aucune mention dans le *diary* : renoncement ? Et moi qui croyais que le *linoleum* était une invention de nos années plastique : non, la mise au point date bien de 1860 !

New York Times, 29 mars 1925. (Publicité.) La première étape pour améliorer votre anglais c'est de découvrir quelles fautes vous faites inconsciemment. Par exemple parce que vous avez pris la mauvaise habitude de mal épeler certains mots, ou d'en utiliser d'autres à mauvais escient, ou de mal prononcer certains autres, ou bien de ponctuer trop ou pas assez. Quelles que soient vos fautes, il vous faut les débusquer à la racine pour progresser. Votre succès dans la vie dépend de votre maîtrise de l'anglais. Une langue débraillée et fautive, où on remarquerait ici et là ne serait-ce que quelques erreurs, fait que le monde rabaisse votre valeur et vous classe comme inculte ou mal éduqué. Une maîtrise parfaite de l'anglais, débarrassée de ses imperfections, vous mettra à l'aise dans n'importe quelle société, vous rendra la confiance en vous-même ; vous autorisera à exprimer vos idées clairement, simplement et sans efforts, et libérera votre esprit d'avoir à chercher sans cesse si tel mot est correct, si telle idée est suffisamment bien exprimée, ou si celle-ci est présentée dans des habits qui lui conviennent, où elle soit comme chez elle confortable.

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THE NEW YORK TIMES MAGAZINE, MARCH 29, 1925

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19

How to Discover Your Mistakes in English in One Evening

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Before the day of Sherwin Cody's remarkable invention there was no practical, quick, easy way to discover just where you stood. For English is a many-sided subject. It would have taken you months, in the ordinary way, if it could have been done at all, to go over the wide range of subjects to determine what mistakes you were making.

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This method is incorporated in his new book, "Pitfalls in English." All you need do, with the help of Sherwin Cody's new invention in this book, is to make a check mark or insert a punctuation mark, or cross out a word, then merely

A few of the 421 most common mistakes in English

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How would you spell it?
Sift the ashes in a fine sly.
The hero punished the viltz.
Separate those fighting dogs.

Where is the accent?

acclimate lamentable
definitive formidable
inexplicable inexorable

Which would you say?

All this newspaper talk cannot (affect—effect) the result of the election. It was impossible to divide a hundred dollars (among—between) so many children. We arrived (arrive—in) New York yesterday morning. Every man, woman, and child in the world (has—he—is) their troubles. Each boy (boy’s—boy’s) has (had) his assignments—has his assignment (Alice’s—Alice’s—Alice’s) and he you (are) going to be there? I never saw any one act (like—a).

421 Common Mistakes

Sherwin Cody found, as a result of twenty-five years of research and experiment, that 421 points cover practically all the errors of English commonly made. These include all the words most commonly misspelled, misused, and most frequently violated.

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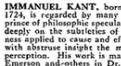
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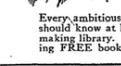
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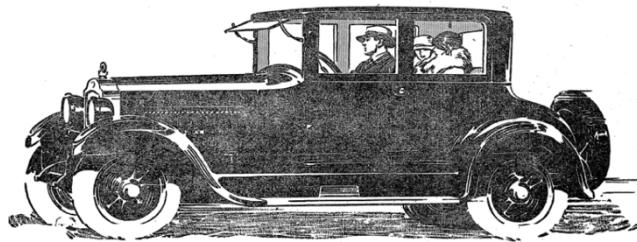
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