

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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Newport	lve.	4 00 A.M.	Back Bay	lve.	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)	lve.	*7 10 A.M.	Fall River Wharf	lve.	*7 30 P.M.
Back Bay	lve.	8 25 A.M.	Newport	lve.	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 55 a.m.

**NOTE**—Train for New Bedford leaves Fall River Wharf at 6 55 a.m., due New Bedford 7 50 a.m.

**NOTE**—Additional Trains—Leave Fall River Wharf \*5 50, \*6 15, \*7 30, \*8 47 a.m., due Boston \*7 34, \*8 10, \*9 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.



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## Fall River Line

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**All Year Round**  
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*« 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]

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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'avoir 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 plaisanter. 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<sup>e</sup> 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 !

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*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 libèrera 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

19

# How to Discover Your Mistakes in English in One Evening

Sherwin Cody's latest and greatest invention constitutes the most revolutionary advance in English instruction in fifty years. This new method quickly reveals your weak points in spelling, punctuation, pronunciation, and grammatical usage, and enables you to concentrate on, and correct, the mistakes you now make unconsciously. Examine it in your own home on approval.



The first step in improving your English is to discover what mistakes you are making unconsciously. It may be that you have acquired the bad habit of always misspelling a certain few words, or of using a few others incorrectly, or of mispronouncing still others, or of punctuating too much or too little. Whatever your mistakes, you ought to discover them and then root them out.

Your success in life depends upon your use of English. A slipshod, faulty English, spotted here and there with even a few errors, makes the world discount your value and label you "ill-bred, uncultured."

A perfect command of English free from distracting blemishes, places you at ease in any company, gives you confidence in yourself, enables you to express your ideas clearly, simply, and forcefully, and frees your mind from the handicap of worrying whether this word is right or that one wrong, whether this idea is clearly expressed or that one clothed in language that is flat, ordinary, commonplace.

## A Great Invention

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.

Now you can do it in a single evening. Mr. Cody, with the inventive ingenuity he has displayed during twenty-five years of teaching English, has perfected and patented a method which eliminates the tedious questioning and copying, questioning and copying over and over and over.

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

turn a page and see whether you are right or wrong. In this way the work of hours has been cut down to minutes!

continue to hinder you in your business and social life now that it is so easy and so inexpensive to discover and correct them. The cost of Mr. Cody's new book which does this great service for you is only \$1.95.

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Nothing that we can say about Mr. Cody's new book, **PITFALLS IN ENGLISH**, will convince you as thoroughly as a glance at the book itself. Let us send it to you for five days' examination.

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Mail the coupon, a letter, or a postal card to-day.



Sherwin Cody  
School of English  
12-A Searle Bldg.,  
Rochester, N. Y.

## A few of the 421 most common mistakes in English

Everybody makes some few pet mistakes in English. Are any of yours among the following? Sherwin Cody's new invention finds your mistakes in a single evening.

### How would you spell it—?

Sift the ashes in a fine *siv*. I eat many *vejetables*.  
His secretary punished the *villus*. His secretary wrote the letter.  
Separate those fighting dogs. He ate dinner at that *resturant*.

### Where is the accent?

acclimate                      lamentable  
definitive                    formidable  
inexplicable                inexecutable

### Which would you say—?

All this newspaper talk cannot (effect—effect) the result of the election. It was impossible to divide a hundred dollars (among—between) so many children. He was very quick to (apprehend—comprehend) the hidden meaning. We arrived (convinced) New York yesterday morning. Every man, woman, and child in the world (has his—have their) troubles. Each boy and girl in the class now (have their assignments—has his assignment) (Ain't—aren't)—(ain't) he and you going to be there? I never saw any one act (like—a) he does.

## 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 mispronounced, and the rules of punctuation most frequently violated.

Mr. Cody has gathered these troublesome mistakes in one volume called **PITFALLS IN ENGLISH** and has so arranged them that you can go over all of them in a single evening. His patented self-correcting device makes this possible and it also enables you to learn what mistakes you are in the habit of making unconsciously, of course, but making them nevertheless and thereby hurting your chances for success. Think of it! No copying, no drudgery. It is more fun than a cross-word puzzle.

## Where Do YOU Stand

You may find that you are making only a dozen or so mistakes, or you may find that you are making as many as fifty or seventy-five. No matter how many, it is priceless to you to know what they are. For only by knowing can you hope to correct them. Do not let these mistakes

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## The Ten Greatest Educators Of All Time

Here are the ten immortals whom Dr. Eliot named as the greatest educators the world has ever known. Read this column—then send for the Free Book that gives Dr. Eliot's plan of what and how to read for a liberal education.

**ARISTOTLE**—born B. C. 384—was the Greek philosopher in Athens, teacher to Plato, who wrote on logic, rhetoric, natural science, ethics and politics. His pupils met in "the garden" of the Lyceum and, from their habit of walking during study, were known as the "Peripatetics." The greatest of his work appears in Dr. Eliot's Five-Foot Shelf of Books.



**GALEN** lived in the second century, A. D., and was a doctor. He was the first physician who left the pulse of his patients. Some of his remedies are used to this day. Of his works there are no fewer than 81 genuine treatises. Several of his writings, with explanatory notes, are included in Dr. Eliot's Five-Foot Shelf of Books.

**LEONARDO DA VINCI**, born 1452, is the Italian artist whose famous painting of the "Last Supper" is known throughout the world. He was also an engineer of great skill, and as an architect he is said to have assisted in the creation of Milan Cathedral. His sculpture is also of the highest excellence. You will find interesting details of his life and work in Dr. Eliot's Five-Foot Shelf of Books.



**WILLIAM SHAKESPEARE** of the sixteenth century needs no introduction. Beside many of his immortal plays and poems you will find interesting commentaries on the great poet by many authorities in the Five-Foot Shelf of Books.

**JOHN MILTON**, the seventeenth century poet, was Cromwell's secretary, a champion of a free press and of religious liberty, and the writer of "Paradise Lost" and many masterpieces of noble verse. His finest writings have been selected for you by Dr. Eliot.



**SIR FRANCIS BACON**, Lord Chancellor, philosopher, master of worldly wisdom, presented to the world, in the Elizabethan Era, a judgment of phenomena which was completely scientific in our own modern sense of that word. It was not the discoverer which he made that account for his prestige, but his attitude of mind toward discovery. Read about him in Dr. Eliot's Five-Foot Shelf of Books.

**JOHN LOCKE**, the philosopher, born 1632, was one who, like Dr. Eliot himself, sought, in a contentious age, to apply to all the problems of life, religious, scientific, and social, a clear light of reason which illuminated instead of inflaming thought. His "Essay on Human Understanding" is a classic. It is included in Dr. Eliot's Five-Foot Shelf of Books.



**SIR ISAAC NEWTON**, born 1642, formulated the laws of motion under gravity, separated the colors in light by means of the prism, and made other far-reaching contributions to physical science. He tells about his discoveries and how he made them in Dr. Eliot's Five-Foot Shelf of Books.

**IMMANUEL KANT**, born in East Prussia, 1724, is regarded by many authorities as the prince of philosophic speculation. He pondered deeply on the subtleties of human consciousness applied to cause and effect, and analyzed with abstract insight the mysteries of mental perception. His work is made clear to you by Emerson and others in Dr. Eliot's Five-Foot Shelf of Books.



**RALPH WALDO EMERSON** was born in 1803. For seventy years he was the apostle of liberalism in religion, philosophy and statesmanship. His literary style is entirely his own and leaves on the reader an indelible impression. He lectured, preached, wrote, always profoundly yet always with a popular appeal. Many poems, essays and some of his finest public utterances are available to you in Dr. Eliot's Five-Foot Shelf of Books.

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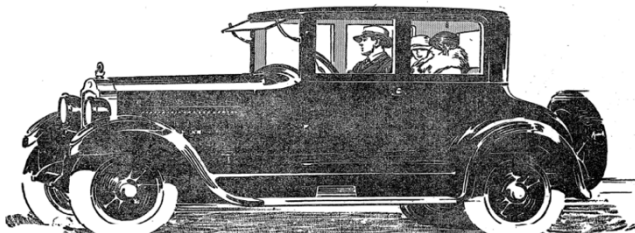
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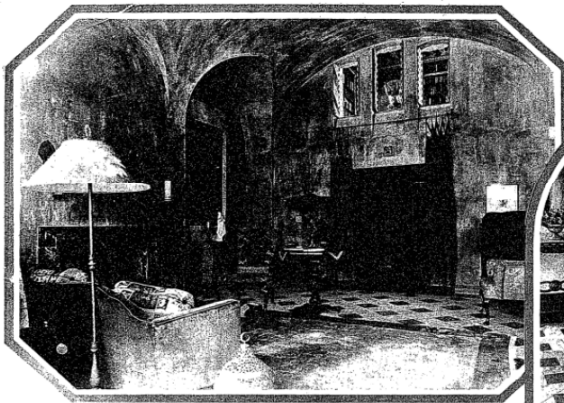
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Architects have been among the first to appreciate the beautiful interiors possible with pattern floors of Armstrong's Linoleum. At the left is shown an attractive room in a San Francisco apartment designed by Lionel H. Price, architect. Notice how well the fine Chinese rug and the furniture look on this floor. The linoleum is Armstrong's Pattern No. 71; a marble inlaid of black tiles on a buff background, laid with a plain black border.



This entrance hall was designed by the same decorator who designed the room at the left. The floor is a charming design in a fine pattern of Armstrong's Linoleum. This pattern (No. 71) is a black and white inlaid of black tiles on a buff background, laid with a plain black border.

This pretty bedroom has a floor of Armstrong's Linoleum. The pattern is a fine design in a fine pattern of Armstrong's Linoleum. This pattern (No. 71) is a black and white inlaid of black tiles on a buff background, laid with a plain black border.



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THIS interesting book shows colorplates of new Armstrong patterns and gives suggestions on the selection of linoleum, how it should be laid, and how to keep it beautiful with a minimum of care.

All genuine Armstrong's Linoleum may be identified by the Circle A trade-mark on the burtop back.

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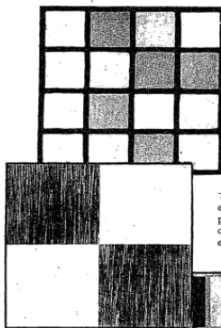
equally suitable and equally available, because of the variety of patterns and colors. For any kind of room, for any size of room, for any style of decoration, there are specially designed floors of Armstrong's Linoleum that will bring permanent beauty to well-planned interiors.

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New in the year 1925 are Handcraft tiles in reds, grays, and blues. The Jaspés you may know—those soft two-toned ground colors of blue, green, brown, or gray with lighter and darker ripples of the same color. But have you seen the new Jaspé tile design No. 78? It is shown on this page. With large repeat block patterns, it is a floor that gives to the entrance hall or diningroom a background of baronial magnificence.

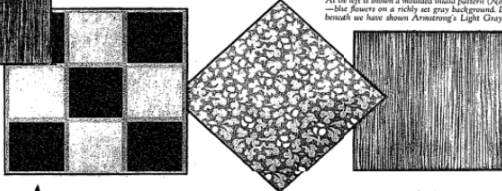
Then for smaller rooms there are natural marble effects, all-over patterns, and for informal rooms and sun porches, the most happy conception in Dutch tiles, combined oblongs and squares, moulded together with emphatic reproductions of mortar joints.



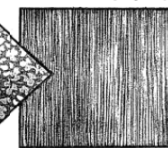
At top is shown pattern No. 3133—the NEW Armstrong Handcraft tiles (patented), obtainable in blue, green, brown, or red.

The large pattern, directly above, is the new, ultra-modern Armstrong's Jaspé tile No. 78 in two tones of silver gray.

At the right is shown a moulded inlaid pattern of green and yellow tiles—Armstrong's Pattern No. 795.



At the left is shown a moulded inlaid pattern (No. 5105)—like flowers on a richly set gray background. Directly beneath we have shown Armstrong's Light Gray Jaspé.



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