



1925-2025

UN AN AVEC HOWARD PHILLIPS LOVECRAFT

#114 | 26 AVRIL 1925

Je viens de rentrer d'un petit-déjeuner avec Sam, qui est parti passer le reste de la journée avec la veuve d'Edgar Saltus (dont vous avez certainement assez entendu parler pour savoir de qui il s'agit). Jusqu'à présent, je n'ai vu que le bas de son manteau, tant Sambo est occupé avec ses nombreux amis qui sont ici depuis son arrivée : Mlle Sonia Green et son mari à la voix de cornemuse Howard Lovecraft (*her pipping-voice husband*) — ce même type qui avait rendu visite à Sam à Cleveland l'été où Galpin était également présent — ont fait courir Sam dans les bas quartiers et les rues du port (*traipsing around the slums and wharf streets*) jusqu'à quatre heures du matin, à la recherche de spécimens d'architecture coloniale, jusqu'à ce que Sam leur dise qu'il gémissait de fatigue et les a suppliés de reprendre le métro ! Sam s'était peut-être amélioré avant de quitter Cleveland, mais le fait de se promener ici l'a rendu aussi agité que je l'ai toujours connu, et je pense qu'il commet l'erreur habituelle des gens qui visitent New York : il en fait trop, s'épuise prématurément, critique la ville et veut rentrer chez lui.

Hart Crane, lettre à sa mère Grace, septembre 1924.

Sam, ou Sambo : Samuel Loveman.

[1925, dimanche 26 avril]

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Up noon — Tel. Mrs. Long Sonny call — GK call — RK call — SL with Keats Mask — Leeds — out for walk over bridge to Downing St — closed — Sheridan Sq — Crane — back to 169 — Lamb meeting — Sonny lv. — all adjourn Scotch Bakery — SL lv. disperse — write and retire (rest).

*Levé à midi. Téléphoné à la mère de Frank Belknap Long. Kirk passe, puis Kleiner. Loveman arrive avec son masque de Keats. Arthur Leeds nous rejoint. On descend à pied au Brooklyn Bridge puis Downing Street, fermé. On remonte Sheridan Square. Crane. Retour au 169. Croisé Lamb. Loveman d'en va, puis Belknap. On va à la Boulangerie Écossaise. On s'en va quand Loveman décide de partir. Écrit puis couché (repos).*

Lors d'une de ses venues à New York, la tante Lillian avait sympathisé avec la mère de Frank Belknap Long, et c'était important pour Lovecraft de prouver à sa tante sa réelle insertion dans le supposé milieu littéraire new yorkais, d'où probablement le côté solennel de cet appel téléphonique qu'il mentionne. On a parlé de Hart Crane en évoquant le voyage de Lovecraft à Cleveland : ils se croisent donc épisodiquement mais sans fréquentation particulière. Crane termine à cette époque un de ses principaux recueils, *White Buildings*, et court après les éditeurs. C'est l'année suivante, grâce à un mécénat, qu'il pourra se consacrer à ce qui sera son livre phare, *Bridge* — ouvrant par une ode au pont de Brooklyn. Lorsque Lovecraft mentionne dans les lettres à sa tante Lillian leur cantine italienne de Downing Street, un de leurs points de rendez-vous habituels pour les spaghettis ou raviolis (ou cette soupe épaisse accompagnée d'un verre de vin, mais pas pour Lovecraft, spécialité du lieu et qui les contraint à en garder l'enseigne anonyme) mais là zut, fermé — il mentionne chaque fois en riant à sa tante de ne pas confondre avec la célèbre rue londonienne : « Le 47, hein, pas le 10 ! », sauf que, du 21 avril au 20 mai, pas de lettre à la tante qui ait survécu pour nous expliquer ce qui s'est passé Sheridan Square : une lecture de Crane ? Et c'est quoi, ce masque de Keats que Loveman promène avec lui ? Dans le supplément littéraire du *New York Times* de ce dimanche un long article sur la réception à l'Académie française d'Édouard Estaunié (pour s'en moquer, mais quand même — notons qu'il fut quand même, en tant qu'inspecteur des Postes et Télégraphes, l'inventeur du mot *télécommunications*) et des nouvelles *Lettres d'Asie* de Gobineau : tout va bien — comme Lovecraft, Hart Crane ne sera mentionné une première fois dans le *New York Times* que pour l'annonce de son suicide (devant témoins, il se jette de l'arrière du rafirot qui le ramène d'un séjour alcoolisé à Cuba) en

1932, et une deuxième fois seulement en 1948, non pas pour ses livres *Bridge* ou *White Builindgs*, mais sous le titre plus engageant : *The turbulent life of Hart Crane* (et photo ci-dessous : Hart Crane devant le Brooklyn Bridge, peut-être même ce jour-là). Dans le journal aussi, nouvelles réglementation pour les feux de circulation, 5 000 participants au concours annuel d'harmonica dans Central Park, trois expéditions concurrentes (dont Amundsen) pour survoler le pôle Nord en avion, et une invention surprenante : l'idée de projeter des films dans les avions pour raccourcir les longs vols.

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*New York Times*, 26 avril 1925. Le Département de la police a mis en circulation hier un avertissement aux automobilistes, prévenant qu'à partir de demain matin 8 heures les nouveaux feux de signalisation à deux couleurs seront mis en service partout où on utilise ces feux. Les deux à trois couleurs, rouge, orange et vert jusqu'ici utilisés par la police seront remplacés par des feux à deux couleurs. À partir de demain, une lumière verte signifie « passez » (*go*), et une lumière rouge signifie « on s'arrête » (*stop*).



*Lovecraft et Kirk accompagnent aujourd'hui Loveman  
à une lecture de Hart Crane, Sheridan Square ?*

DR. HOLMES W. MERTON, President.  
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## 5,000 BOYS IN CONTEST FOR HARMONICA TITLE

Annual Championship Competition  
Begins Tomorrow—Stage.  
Stars to Help.

Park Commissioner Francis D. Gallatin announced yesterday the opening of the boys' annual contest for the harmonica play championship of New York City at the Hamilton Fish Playgrounds, Houston and Pitt Streets, at 3:45 tomorrow afternoon. The finals will be held on Central Park Mall, May 16, and until then eighteen playgrounds will be humming with harmonica music during the elimination and semi-final contests. James V. Mulholland, superintendent of the Bureau of Recreation, who is supervising the contest, announced that the program on Monday would include the Harmonica Band of Junior High School No. 61, the Bronx, speeches by Jackie Coogan and Will Rogers, and harmonica duets by the Duncan Sisters. Boys of 16 years and under are eligible to compete. The list of entries comprises

about 5,000 names. The list of prizes will be announced later. The schedule of elimination contests follows: April 28, Seward Playgrounds, Canal and Jefferson; April 29, Thompson Square, Tenth and Avenue A; April 30, Corlaga Hook, Jackson and Corlears; April 30, Seventh and East River; May 2, St. Gabriel, Thirty-fifth and Second Avenue; May 2, Hudson, Clarkson and Hudson; May 4, Chelsea, Twenty-eighth and Ninth Avenue; May 5, Queensboro, Fifty-ninth and Bridge; May 6, DeWitt Clinton, Fifty-fourth and Eleventh Avenue; May 7, West, Fifty-ninth, near Tenth Avenue; May 8, John Jay, Seventh and East River; May 9, Yorkville, 101st and Second Avenue; May 9, Thomas Jefferson, 114th and East River; May 11, Jaspur Oval, 137th and Convent Avenue; May 12, Carmanville, 152d and Amsterdam; May 13, St. Nicholas, 141st and St. Nicholas; May 14, Colonial, 160th and Broadhurst; May 15, semi-finals in all parks, and May 16, finals in Central Park Mall.

Art Exhibition by Stage Hands. Pictures painted by the stage hands of the Greenwich Village and Provincetown Theatres will be on exhibition at the New Gallery, 800 Madison Avenue, next Friday afternoon. The contributors include Teddy Ballantine, Manuel Esman, Arthur Hays Sulzberger, Jr., Grace, R. Mullin, Bill O'Malley, Bill Stahl, Archie Sinclair, Con Throckmorton and Clement Witerchick.

## NEW TRAFFIC SIGNALS IN EFFECT TOMORROW

Two-Color Lights to Replace Old  
System—Green Means 'Go'  
—Red Means 'Stop.'

Motorists were warned yesterday in a statement issued by the Police Department that beginning tomorrow at 8 A. M. the new two-color flashlight signals would go into operation on thoroughfares in which the signal system is in use.

Three colors—red, yellow and green—have been used by the police to control the traffic situation, but under the new scheme only two colors will be used.

Beginning tomorrow a green light will mean "go," and a red light will mean "stop."

## Screen Films on Airplane

PASSENGERS on the proposed long-distance air routes," says a writer in The London Morning Post, "such as the much-talked-of service to India, will not find time hang heavily on their hands. Among other methods of whiling away the flying hours, that of witnessing a cinema performance will, in all probability, be added. A cinema show in the air is now an accomplished fact. Yesterday morning a Handley Page airplane belonging to the Imperial Airways flew from Croydon Aerodrome with a special party, and during the flight a film was exhibited. A small screen was installed at the forward end of the saloon and the luggage compartment at the rear was converted into a projecting room. The side windows were darkened and the film, made of special non-inflammable material, was passed before a system of 'cold light.' The smallness of the screen and the absence of the customary orchestra combined to make the performance a little strange, but the presentation of the film was in all respects thoroughly satisfactory."

George Fitzmaurice, who recently returned from Paris, and is now on his way to California, believes that the day will come when motion pictures will play an even more important part in the life of the average citizen. It is said that pictures are shown in public trains in Paris, and Mr. Fitzmaurice says that plans are under way for the installation of a simple projection machine in many railway trains to entertain those who travel and who are too weary to read. We therefore may have motion pictures in the subways, buses and street cars, as well as in the waiting rooms of terminal stations.

May Allison has left New York for California to take an important rôle in "The Viennese Medley," which is to be made under the personal supervision of June Mathis.

Young Josef von Sternberg, who produced "The Salvation Hunters," is now inserting the title in his new picture, "The Exquisite Sinner."



SUNDAY, APRIL 26, 1936.

# THREE NATIONS IN AIR RACE FOR POLAR LAND

Uncharted Continent to Be Sought This Summer by America, Norway and Britain—MacMillan Has Support of U. S. Navy—Amundsen to Fly From Spitzbergen, Algarsson to Use a Blimp



Typical Arctic "Blimp" Flying Boat to Be Used by Americans.



MAP SHOWS THE ROUTES OF THE THREE POLAR AIR EXPEDITIONS AND THEIR BASES. The map also indicates MacMillan's base near the North Pole, Amundsen's base near the North Pole, and Algarsson's base near the North Pole.

One of the Two Landing Amphibious Planes on Ice Used by the Expedition.

The expedition will be the first to attempt a flight to the North Pole. The expedition will be the first to attempt a flight to the North Pole. The expedition will be the first to attempt a flight to the North Pole.

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## LADY ASTOR MAKES AMENDE HONORABLE

C... Lady Astor has made an amende honorable to the House of Commons.

Viscountess Apologizes in Commons to Offended Labor Member

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## SPORTS

SUNDAY, APRIL 26, 1936.

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## SPORTS

### Smallest Field Since 1897 to Play for National Amateur Golf Title This Year

#### TITLE GOLF FIELD IS LIMITED TO 16

New Plan Cuts the Number of Qualifiers by Half for Amateur Title.

ONLY 200 PLAYERS ELIGIBLE

By WILLIAM D. BRIDGES.

THE NEW YORK TIMES.

THE NEW YORK TIMES.

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#### Golf Round in 1897 Settle

Feud on Morris County Links.

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Miss Francis H. Goodman.

#### LANG WINS MATCH, DEFEATS INGRAHAM

Columbia Tennis Star Beats Harvard Captain in Two Sets on Courts at Rye.

By WILLIAM D. BRIDGES.

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#### RAIN STOPS COMPETITION

Cricket Players Lost With Four Victories Out of Five Singles When Play Is halted.

By WILLIAM D. BRIDGES.

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#### EVANDER CHILDS WINS RIFLE TITLE

Takes Remington Trophy in P. S. A. L. in Individual Championship Event.

By WILLIAM D. BRIDGES.

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#### WILLIAMSON IS HIGH GUN

Score 345 Out of 400, With Ten-Point in Best Six Rounds—33 Shots in Match.

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#### JIMMY BONNER WINS U. S. STARS ARABIAN

CUE FOUR ABROAD N. Y. A. C. TRAP TITLE

Shooting Gunner Leads Field of 73 With Score of 194 Out of 200 Targets.

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#### U. S. STARS ARABIAN CUE FOUR ABROAD

Hepps and Schaefer Will Not Visit France as Demands Are Rejected.

By WILLIAM D. BRIDGES.

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*ANNEXE*  
*Approchant le pont de Brooklyn*  
*Hart Crane (improvisation libre sur)*

Combien et combien d'aubes glacées sur son immobilité vibrante,  
Les ailes des mouettes plongeant et le retournant  
Laissant derrière elles anneaux blancs de tumulte, s'élevant haut  
Au-dessus des eaux prisonnières baie de la Liberté...

Puis, d'une courbe inviolée, abandonnant nos yeux,  
Aussi fantomatiques que les voiles qui le traversent  
Une page de chiffres à classer jusqu'à  
Ce que les trams et trains nous ramènent à la ville.

Tu revois les cinémas, les panoramas fugaces,  
Les multitudes penchées dans une scène éclatante,  
Jamais dévoilée, toujours pressée de se refaire,  
Prête pour d'autres yeux sur un toujours même écran

Et toi, de l'autre côté du port, tes pas argentés,  
Comme si le soleil marchait à tes côtés, laissant pourtant  
Un mouvement inachevé dans ta foulée,  
— Ta seule liberté implicitement te mouvant !

Sorti d'une bouche de métro, de sa prison ou de sa chambre,  
Un fou furieux se précipite vers tes parapets,  
Oscille un instant, sa veste toute gonflée,  
Une plaisanterie jaillit de la caravane muette.

En bas, depuis le double tablier et les étais le midi s'échappe vers les rues,  
Une dent déchirée de l'acétylène du ciel ;  
Et tout l'après-midi, les derricks de tes piliers tournent dans les nuages...  
Tes câbles humant encore l'Atlantique et son nord.

Et obscure comme ce ciel des Juifs,  
Ta récompense... cette distinction que tu accordes  
Et que le temps ne peut effacer: l'anonymat:  
Le sursis vibrant et le pardon que tu nous offres.

Ô la harpe et l'autel que la fureur confond  
 (Comment le simple labeur pourrait-il accorder tes cordes chantantes !)  
 Au seuil terrifiant de la promesse du prophète,  
 La prière du paria et cri de l'amant,

De nouveau les feux de circulation qui effleurent  
 Ton idiome rapide et compact, soupir immaculé des étoiles,  
 Battent ton chemin — condensant l'éternité :  
 Et nous avons vu la nuit lovée dans tes bras.

Sous ton ombre sur les quais j'ai attendu ;  
 Seule l'obscurité rend vive ton ombre.  
 Les paquets enflammés de la ville désormais défaits,  
 Et déjà la neige qui submerge une éternité de fer...

Ô toi, insomniaque comme le fleuve sous tes pieds,  
 Enjambant et la mer et la terre dans son rêve de prairies,  
 Descends parfois vers nous, les plus humbles,  
 Et de ton navire courbé renvoie à Dieu ton mythe.

## M. Estaunié Enters the French Academy

PARIS.  
**T**HIS week there took place the reception of M. Edouard Estaunié into the French Academy. These ceremonies always attract a great many people; I have often wondered why, for you may be sure they are not always very entertaining. I suppose that people like to see famous men in the flesh. The French public is, moreover, very fond of eloquent speeches; but the Academicians, like the Deputies, are not invariably great orators. At least their speeches are rational, and are thus distinguished from those of our political men; but the faulty diction of some Academicians, or even their total lack of a speaking voice, prevents them from presenting their ideas to the best advantage. Nor can the audience expect the compensation of stormy incidents such as often occur in the Chamber.

M. ESTAUNIÉ had the good fortune to succeed Alfred Capus, author of "Luck," "The Loser Wins" and "Customs of Today," formerly the editor in chief of Figaro, and very popular as a dramatist, a novelist, a journalist, and, in all these fields, as a wit. We have many of Capus's clever remarks, some of which occur in his works, others of which came into being in the course of private conversations—but all of which deserve to be preserved. Some of them were quoted by M. Estaunié and the Marquis Robert de Fiers, who, as the Director of the Academy, made the response. For example: One day Capus's friends were very much surprised to see him chatting familiarly with a colleague of rather bad repute who had written some unkind things about him. "Oh," explained Capus, "I assure you I'm very angry; but with me anger generally assumes the form of indifference."

He also said: "I have much too active a nature to confine myself to any one piece of work."

**B**UT in spite of his never-failing wit and sparkling irony, in spite of his invariably entertaining and successful plays, novels and articles, this writer was not at all the frivolous trifler that many of his readers believed him to be. This Parisian, so well known in the theatres, the clubs and all the amusement places, was a man of profound intellectual culture, which he was constantly increasing. He often stayed for quite some length of time in his country home of Verdon-sur-Frenne in Touraine, near the hills of Vouvray, where a delicious frothy wine is made; and there, quite peacefully, far from the boulevards he joyfully immersed himself in profound scientific, historic or philosophic studies. This had never been suspected by those who were so amazed by his admirable reception speech, when he spoke so ably of his renowned predecessor, the mathematician and philosopher, Henri Poincaré. And this solid foundation has contributed much to the peculiar force and penetrating originality of his merriest works.

M. Edouard Estaunié brought this out very finely in his delightful speech; and M. Robert de Fiers, in his brilliant and sparkling response, showed that essentially the same is true of the new member. But this we can believe more easily. Very cultured, and also a mathematician, M. Estaunié does not, it is true, publish anything but novels; but the most careless reader cannot mistake their character. Unlike Capus, he does not hide profundity of thought under flowers and smiles, but confesses it openly, so to speak. M. Estaunié is a serious, stern man with some Jansenist tendencies—though

this does not prevent his tales from being very gripping; but we need look for no jesting playfulness there, and must expect powerful, almost torturing emotions. He is a novelist of inner life, the psychologist of hidden and fatal passions, the painter of anguish and mystery.

**T**HE first novel through which he became known and appreciated is called "L'Empoisonné" (The Stamp). This is a very harsh picture of Jesuit education, which would have met with the approval of the author of the "Provinciales." M. Estaunié's reproach is that Jesuits give their students a sort of mechanical training which negates freedom and life; and this to such an extent that after such an education a young man can no longer escape from this discipline. After some vain attempts to enter upon a lay career he falls again under the influence of the fathers, although he has lost his religious faith; he enters the Society of Jesus without conviction, only because he has become unable to breathe any other sort of air. We must, however, admit that it was the innate weakness of this young Leonard's personality that predestined him to this fate, while Voltaire, who also was educated by Jesuits, was not deeply stamped by them.

In "Le Ferment" M. Estaunié studies the plight of the poor university graduates, who cannot find employment and who must therefore become anarchists if they are not to resign themselves to death by starvation. But the war has so diminished the population that this danger is only very slight today. In "The Secret Life," "The Call of the Road," "The Labyrinth," "The Ascension of M. Basile," M. Estaunié writes of eternal things: tragic loves, inner sufferings that ravage human lives.

PAUL SODRAY.