

1925-2025

UN AN AVEC HOWARD PHILLIPS LOVECRAFT

#121 | 3 MAI 1925



Dans la page « cinéma » du NYT, avec ses suppléments hebdomadaires, un article sur l'écriture scénaristique : « Les situations illogiques détruisent la valeur de l'histoire », et un reportage dans les studios Astoria : le tournage vu depuis la place du chef op.

[1925, dimanche 3 mai]

Up early — read — lunch — walk & cinema with SH — open car to
Flatbush & beyond — walk — Kings Highway — return to B. Hall — Ital.
dinner — home — read — retire.

*Levé tôt. Lu, déjeuner. Marche et cinéma avec Sonia. En bus à impériale
vers Flatbush et au-delà. On marche jusqu'à Kings Highway, puis retour
à Brooklyn hôtel de ville, dîner à l'italien. Puis maison, lu, couché.*

Les retrouvailles avec Sonia ? Levé tôt, et, tandis qu'elle range et s'organise (lui raconte-t-il le combat avec les souris, le lui a-t-il raconté par lettre ?), il continue sa lecture des *Mille et une nuits*. Hier il avait fait des provisions, sans doute rituel retrouvé d'un repas de milieu de journée à deux, puis promenade, retrouver le Brooklyn downtown de leur premier appartement ? Là que sont les cinémas, et quel gâchis que les lettres à Lillian et Annie de ces semaines ne nous soient pas parvenues : comme lors des précédentes échappées avec Belknap, pas moyen de reconstituer la liste des films vus (je pense au beau livre de Hanns Zischler, *Kafka va au cinéma*, comme nous aurait été précieux un même inventaire). Il fait beau, puisque c'est en autobus découvert qu'on revient vers Flatbush, qu'on dépasse même pour nouvelle marche qui les ramènera à l'hôtel de ville, pas loin de chez Loveman. Que Sonia ait vraie appétence pour ce Brooklyn animé, avec aussi ses rues et quartiers si liés aux émigrations d'Europe de l'est, la preuve en ce qu'elle installera dans ce même quartier sa nouvelle tentative d'une boutique de chapeau, en 1928 (quand il semble que son toujours époux, même après deux ans de séparation effective, revient séjourner chez elle à New York pour l'aider à l'installation). *L'italien* c'est celui de Brooklyn, le Taormina de leurs habitudes, mais aucune notation supplémentaire sur ce qui se passe entre eux deux : pourtant, dans ces bribes des lettres à Lucille qui nous sont parvenues, Kirk fait état de discussions avec Lovecraft sur un éventuel processus de séparation, mais rien d'autre, et surtout aucune allusion aux deux tantes. Dans ces heures, repas, marche, restaurant, on doit bien évoquer les finances, la santé certainement, les perspectives de reprise de travail pour Sonia, avec éloignement célibataire contraint. Plaisir dans le journal de retrouver William Beebe, l'explorateur, mais on en passerait presque à travers cette innovation technique majeure : grâce à la radio, c'est lui qui raconte directement dans le *Times* le journal de l'expédition. Naissance d'une île, et réalisation d'un film sur un cratère juste né : temps de rappeler que c'est le futur co-réalisateur de *King Kong* qui s'est embarqué avec Beebe :

réalité et fiction comme deux faces d'une même pulsion, liée à nos angoisses et à la fascination pour l'inconnu : par ce chemin-là aussi on rejoint Lovecraft. Mais pourquoi capturer et retenir prisonnier deux albatros ? Des paysages inconnus qui naissent de la mer, il y a cela dans Lovecraft dès *Dagon*, où la force autonome de l'image fantastique prime sur tout concept de réalité potentielle. Et dans *Cthulhu* on verra aussi naître une île de la mer inconnue. Mais nous, y croirions-nous encore pour cette Terre ? Et peut-être une nouvelle considération que nous aurions à prendre sur les narrateurs universitaires de Lovecraft : c'est bien eux qui sont devenus les premiers aventuriers de leur époque. Concernant la préparation de l'expédition arctique, c'est Byrd en personne (dont l'équipée antarctique sera la matrice directe des *Montagnes de la folie*), qui teste un canot de survie gonflable à l'air comprimé. Dans le supplément littéraire, une sorte de proto-histoire de l'écopoétique ? Une pleine page aussi sur Courbet, qui fait aimer ce « concernant » : à propos de Courbet...

New York Times, 3 mai 1925. À bord de l'Arcturus, le 2 mai. Le mont Williams et le mont Whiton, les deux volcans de l'île Albemarle, dans l'archipel des Galapagos, et qui sont entrés en violente éruption le 10 avril — alors que notre expédition pour la recherche en eau profonde, menée par la Société zoologique de New York, était tout auprès — sont encore actifs. Nous sommes restés en vue depuis ce temps, mais avons maintenant repris la route de Panama nous ravitailler en eau, charbon et ammoniac, et pour réparer aussi notre système d'éclairage. Mais nous souhaitons revenir à Albemarle par l'Ouest et tourner un film sur ces cratères. Au large de l'île Hoof nous avons fait une collecte extraordinaire de poisson, et nos plongées dans la baie Gardner ont eu des résultats magnifiques. Nous avons beaucoup plongé. Les lions de mer et les requins venaient s'enquérir tout près de notre plongeurs, et des poissons brillants venaient se nourrir dans sa main. Nous avons capturé cinquante espèces de poissons les deux derniers jours. Nous avons fait de magnifiques chalutages entre les Galapagos et les Cocos. Quelques-uns des plus étranges poissons que ramène cette expédition ont été pris ces derniers jours. Des poissons avec des éclats lumineux ou d'étranges verges sur la tête. Des poissons à l'estomac extensible, absorbant des vaincus plus grands que le vainqueur. De grands bancs de raies mantas ont croisé notre route et nous en avons harponné plusieurs. Et puis nous avons découvert une île, que nous avons baptisée île Osborn, du nom du professeur Henry Fairfield Osborn, président du Musée américain d'histoire naturelle. Sur cette île nous avons observé une colonie d'albatros, et capturé deux oiseaux vivants, que nous retenons à bord.

POLAR PLANE LIFEBOAT IS A SUCCESS IN TEST

Commander Byrd Alights on
Water, Inflates 10-Pound Craft
and Rows Ashore.

Special to The New York Times.
WASHINGTON, May 2.—When the naval airplanes taking part in the MacMillan expedition leave their northern bases for excursions into the unknown polar region they will be the most completely equipped aircraft in history, in the opinion of the officials of the National Geographic Society and the Navy Department.

Emergency rations in condensed form will be carried. They would sustain the fliers for thirty days away from their base, and the party will have rifles with which to supply themselves with game. A small tent and a portable boat will be carried in each machine.

The boat has proved satisfactory in a test made by Lieut. Commander R. E. Byrd, who will be in command of the naval unit of the expedition. It is a compact bundle, occupying about a cubic foot of space. After alighting in a sea-plane, Commander Byrd inflated the air chambers of the boat in a few minutes with a small hand bellows, embarked and rowed ashore. The boat weighs ten pounds.

The Loening amphibian planes, according to expectations, will be delivered at the aviation assembly point of the expedition within a few days. With all of the naval personnel assigned to specific duties, preparations for the expedition have progressed rapidly during the last week.

Chief Boatswain E. E. Reber has been assigned as assembly and construction officer at the Navy Yard in Philadelphia, where all material will be assembled under his supervision. Lieutenant M. A. Schur has been assigned as engineer officer of the flight division.

Commander Byrd is personally attending to the problems of aerial navigation.

Beebe Discovers a New Island in the Pacific; Gets Strangest Fish Seen, With Lighting Rod

By WILLIAM BEEBE.

Copyright, 1925, by The New York Times Company.
By Independent Wireless, via Tropical Radio to New Orleans and cable to
THE NEW YORK TIMES.

ABOARD THE S. S. ARCTURUS, May 2.—Mount Williams and Mount Whiston, the two volcanoes on Albemarle Island, Galapagos group, which broke out in violent eruption on April 10 while this deep-sea expedition of the New York Zoological Society was near by, are still active.

We have been in sight of them every day, but are now compelled to return to Panama for coal, water and ammonia, as well as repairs to our lighting system. We plan to return to Albemarle for a land approach from the West, to take movies of the craters.

Our position today is lat. 3 degrees north, long. 86 degrees west.

Our oceanographic movies are taking consecutive shape, covering every possible phase of our scientific work.

Off Hood Island we have caught scores of extraordinary fish, and our diving in Gardner Bay has resulted in great returns. We have dived much. Sea lions and sharks come close to in-

vestigate the diver, and brilliant fishes nibble food from his hand.

We have captured over fifty species of fish in the last two days. We made wonderful deep-sea hauls between Galapagos and Cocos. Some of the largest and strangest fish yet taken by this expedition from great depths have come to us in the last few days.

We have brought up fish with lights and long jointed rods on their heads. Three of the specimens have distensible stomachs, holding fish larger than the swallows.

Large schools of devilfish have lain across our way and we have harpooned many of them.

We discovered a new island, which we have named Osborn Island, after Prof. Henry Fairfield Osborn, President of the American Museum of Natural History. On this island we visited an albatross rookery, and captured two live birds, which we have on board.

*Two New Anthologies of "Great Sea Stories" and
"Great Pirate Stories"*

possible that he regards his selections as amply capable of speaking for themselves. For the most part they do. Boys, it is to be expected, will be utterly charmed with these compilations, for practically every boy is, at heart, a master mariner and a chief of buccaners combined. Their vessels are back-yard soap boxes, and many are the treasure chests hoarded beneath the kitchen steps. And Mr. French's book is equally to be expected, in a boy's eyes, to be a veritable treasure chest of adventurous narrative as will the fathers of the boys who are ferocious pirates and privateers today. A lean, Mr. French shows a certain selectiveness in simple and straightforward, forward activity, and in the story of the dollar and the gold indelicacy to the storm of his analogies.

Concerning Courbet

Definitive Biography of the Man and His Artistic Career

COURBET. By Charles Léger. Paris: Editions Nizette.

By EDITH VALERIO
THIS author of that most interesting volume, "Courbet, son des Caractères et ses Images," has completed the information he has contributed in various forms upon the painter of Ornans, by what M. Gustave Giffroy, in a preface to the book, styles as the definite biography of the artist, in which all the events and incidents "of which the truth has been established through conscientious research and authenticated facts have been resumed."

This, with the contribution of new letters that remain sufficiently intimate, depicts the artist and charming writer, should be remembered as having raised an indignant but vain protest, having in this the sole support of Robert Fleury.

"Courbet et Son Chien," at the Petit Palais, Paris.



A Courbet Painting.

light upon the subject of Courbet's work, having been the whole aim of the author, he has generously excluded all detailed accounts of paintings universally known through reproduction and the descriptions of various biographers. Shorn of these and of all discursive narrative, the book stands as a succinct and absolutely reliable record of a gifted France-Ventoux, by one who has made himself familiar with every corner of Courbet's native land and every fact in his career.

Indeed, to appreciate fully the art of Gustave Courbet one must have seen for himself the country of which he was as directly the native product as its mudrocks, rocky heights, its happy combination of sky and sea, and its savage beauty, which from infancy were unconsciously absorbed by his lucky, virile temperament. His vocation as a painter, the individual bent of his art, appear to one, then, as inevitable as the physical laws which determined the conformation and character of the land of his birth. The exclusiveness of this one gift to which his whole life was consecrated, his intellectual deficiencies and human faults which detracted from the financial success and social prestige which his talent might have claimed, render this conclusion still more plausible.

There is in the possession of M. Théodore Duret a large composition which epitomizes the art of the painter and the soul of the man in a sense even more complete than some of his most celebrated productions. The simple curve of a bold hill slope, the straight line of a horizon—in these two severe and majestic lines Courbet has put the simplicity and dignity of a Greek temple, its inward force and serenity. Beneath the majesty of the great, blustering, loud-mouthed rustic that was Courbet's human mask, in his child-like humility and respectivity before his native soil, for

which he had the deep-rooted love of the French peasant who sees in it the source of all good. Nowhere has he better expressed in the simple and convincing terms of his art, his powerful temperament and clear, untrammelled vision of the nature, with which he was so completely identified.

The quality of directions characteristic of the France-Ventoux race, and so apparent in his art, fashioned his whole course in life. The course of hesitancy never confused his path. At the collapse of Beaumont, where his father, with little justice, merely rather than with that vanity which so often inspires the peasant

with the desire "to make a gentleman of his son," had placed him, he was as resistant to the incitation of history, mathematics or any of the higher studies as he was eager to receive the teachings of the drawing professor. Poetry bored him. In fact, he never properly mastered the simple rules of grammar and orthography, as those of his

letters that remain sufficiently intimate, depicts the artist and charming writer, should be remembered as having raised an indignant but vain protest, having in this the sole support of Robert Fleury.

M. Léger traces with clarity and precision the different phases of Courbet's artistic evolution, from the early and brief romantic period which produced "The Lovers in the Country" and the "Wounded Man" to the period of his full maturity, when the "Entertainment à Orlans" and "Les Canotiers de Pierrefort" ("The Stonebreakers") (which masterpiece was secured by the Dresden Museum), led a brilliant crescendo that culminated in the "Older," of world-wide renown and new at the Louvre. "The Entertainment," says M. Léger, "was a forcible résumé of the physiognomy, the customs and the dress of a country, in which everything, even to the general tone of the painting, conveys a sensation of infinite gloom, and as really."

A peculiarly apt description of a representation in which any sense of pathos suggested by the attitude of the two weeping women in the crowd is swamped by the dreary impression of the grim types of the officiating individuals and the surrounding onlookers, insipid to anything but a brute-like curiosity. To the ill-conceived allegorical significance which Courbet claimed for the "Older," M. Léger accords no importance. In the field of allegory or imagery "Courbet sans courbettes," as he playfully denominated himself, was as much on or pace as a skyscraper in its ancient medieval village. As to the "Canotiers de Pierrefort," in which certain of his critics have wished to detect a socialist intention, Courbet himself disclaimed any but that of paint-

ing exactly what he saw as he saw it. That was his one ambition, his gospel to which (and without effort) he remained loyal all his life—something which to the more complex mind, haunted by reminiscences, prepossessions and hesitations, is one of the greatest difficulties to be overcome. Although he was strongly attracted by the theories of his socialist friends and comrades, Flaxman, neither he nor Hausmann, with whom he was in frequent contact, perceived any real influence upon his art.

As a matter of fact, even that of the artist, whom he most admired is nowhere to be detected in his work. The strictly indigenous product that was Courbet's art required all foreign craft. His veneration for Rembrandt, his admiration for the Dutch and French masters, was as logical as his indifference to and non-comprehension of Haendel and the artists of the Italian Renaissance. These he expressed with the ingenuously with which he judged his own work and that of his contemporaries. It is well known that, through the encouragement and approval of Hausmann, the master artist first emerged from obscurity.

Among the new facts brought to light by M. Léger is the existence of a notable and hitherto unknown painting by Courbet, a portrait never exhibited and of which the first reproduction appears in this volume. A letter written by the artist in 1861, and quoted by M. Flut in his "Life of Courbet," the writer speaks of a work he is executing on two panels, and, among others, of the portrait of a child—"The most difficult thing is to be possible to conceive, a child of 3, blond, white as milk."

This portrait M. Léger was successful in locating at the home of the owner, and describes it as that of a little girl "adorably fair, with curly locks tied with blue ribbon," which immediately evoked in his mind Verhaeghe's admirable portrait of the Infanta Marguerita, and "with its quality of tone and richness of coloration makes of this painting a unique page in the work of the master."

The many reproductions which Courbet painted of his own person (about thirty) might be applied to Rembrandt. In both cases, and certainly not less in that of the Orman painter, the results more than justified a proceeding in which personal vanity had no part. The lack of means frequently compelled Courbet to substitute for the models he was unable to pay for his own person at those of members of his family. In that most characteristic work, "Les Vendeuses de Blé" ("The Wheat Sellers"), as in "Les Démonstrations de Vierge" (now in the loan collection at the Metropolitan Museum), his sisters served as his models. "Le Renouveau," in which the painter, striding along with his artistic impetuosity in a small landscape, is recorded by his friend and patron, Flaxman, was one of his happiest inspirations.

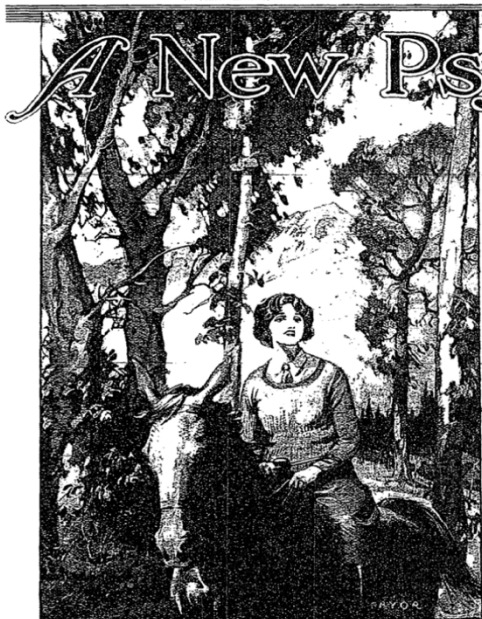
This latest biography of Gustave Courbet, concise, yet earnest and convincing, will be found by all Courbet connoisseurs to deserve fully the verdict of M. Giffroy. When we add that the book contains no less than twenty-four excellent reproductions, it will be understood that text and illustrations are equally competent.



"Les Cribleuses de Blé," at the Musée de Nantes.

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A New Psychology of Love

Responsible youth is holding up the mirror to "the great adventure."

In "THE LITTLE FRENCH GIRL," 1924's 'best seller,' THE FORUM introduced a galaxy of lovers that have become famous. Above all, *Giles*, "full of brave ardor," "who saw that doing as you like with yourself and other people doesn't work." And "the little French girl," "walking away into a dark forest where dreadful creatures prowl," but protected by love and understanding.

Then, in "SOUNDINGS" THE FORUM presented the girl who faced her sex as a God-given fact, rather than an accident or a misfortune.

In May, THE FORUM introduces a new author, PIERRE COALFLEET, a young Canadian, who writes of the glorious Canadian Northwest, and of "the great adventure," in a new way. THE FORUM'S new serial, "HARE AND TORTOISE," is worthy of the company it keeps. In the wilds of Alberta Koble had found the thing for which he was eager to sacrifice himself—a new country. Then he met the girl, human counterpart of all "the mysterious and spacious in nature," which had cast its spell upon him. Koble idealized,—who could keep ahead of her, command her, surprise, shock and seduce her, snatch her off her feet,—the Koble who failed to exist, Louise loves against hope. Both lovers passionately want to understand. Passion flames. But Koble and Louise build their temples and burn incense to reason.

The FORUM

SHALL AMERICA ARM FOR WAR?

I. *Peace by Armed Might*—"Are we to be followers of St. Benedict or of St. Francis?" asks Rear Admiral William L. Rodgers in THE FORUM for May.

When population is doubled and "existence becomes harder, our relations with the world at large may change."

"Leagues of Nations, international law courts and arbitration treaties all are inadequate to prevent the inevitable wars of the future."

Wherefore, "we must always be ready and able to take our own part."

II. *Peace by Cooperation*—"War must be outlawed," says General Tasker H. Bliss. "While Army and Navy must be kept adequate for defense, to embark upon a policy of isolation will be interpreted as aggression." International Law must be made to prevent the outbreaks of savagery that endanger civilizations.

In June, a most remarkable article—"A Convert to Pacifism," by Sherwood Eddy, who has undergone a change of heart since he himself went to the war that cost 26,000,000 lives and 337,000,000,000 dollars.

A PLEA FOR THE POPE

The Pope represents "religious authority." Catholicism is "a religion of authority—exclusive, intolerant, missionary and successful," says Dr. Frederick Joseph Kinsman, former Episcopal Bishop, now a Roman Catholic, in the third of THE FORUM'S series on "Catholicism in America."

"Attacks upon the Catholic Church are the result of misunderstandings, confusion and spectres of imagination." He denies that there is any conflict between Rome and our Republic, and urges that "open discussion is good for any cause."

In June, Dr. Charles Fama, Protestant Italian-

American, a well-known investigator of alien and other agitations, has some startling revelations to make—facts gathered at first hand during years of close contact with Roman Catholic colonies.

THE FORUM'S program for the ensuing year is most ambitious. Be sure to take advantage of the generous get-acquainted-offer. Discover THE FORUM. Use the coupon.

GET-ACQUAINTED OFFER

WHAT IS CIVILIZATION? "The Answer of China," by Chi-Fung Liu, is the May contribution to this notable FORUM series. It will be followed in June and July by Maurice Maeterlinck on the fathomless mysteries of Egypt and her civilization, including King Tutankhamen. You will not want to miss it. In August, Herbert J. Spinden, of Harvard, on the "America of Pre-Columbian Days."

SCIENCE AND THE FORUM. Was there one Adam or were there three? Read "The Three-Fold Origin of Man," by Francis Graham Crookshank, in May. In June, Henry Fairfield Osborn, eminent naturalist, uses a tooth recently dug out of the soil of Iowa's native Nebraska to refute the Commoner's anti-evolution propaganda. FORUM readers are kept up-to-the-minute in modern Science.

LITERATURE AND ART. "The Fifteen Finest Novels" of all time are discussed in the May FORUM by the dean of English critics, Arthur Symonds. Muriel Ciolekowska tells us why pictures are painted and how to enjoy them; discusses LINE—"the soul of the artist," and FORM—"the style of art." In June, a debate on Modern Art, by Walter Pach and Dr. Alfred Vance Churchill of Smith College—remarkable for its keen analysis of the underlying principles of painting and sculpture, as well as the fundamentals of music and poetry.

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ANNEXE

*Beckford, et autres influences orientales,
in H.P. Lovecraft, « L'horreur surnaturelle dans la littérature »*

Pendant ce temps, d'autres n'étaient pas restés inactifs, si bien qu'au-dessus de la morne profusion d'ordures telles que *Horrid Mysteries* (1796) du marquis von Grosse, *Children of the Abbey* (1796) de Mme Roche, *Zofloya*, or *The Moor* (1806) de Mlle Dacre, et les effusions d'écolier du poète Shelley, *Zastrozzi* (1810) et *St. Irvyne* (1811) (toutes deux imitations de *Zofloya*), de nombreuses œuvres étranges mémorables virent le jour, tant en anglais qu'en allemand. Classique par son mérite et se distinguant nettement de ses semblables par son ancrage dans le conte oriental plutôt que dans le roman gothique à la Walpole, le célèbre *History of the Caliph Vathek* du riche dilettante William Beckford, d'abord écrit en français mais publié en traduction anglaise avant la parution de l'original, est un ouvrage remarquable. Les contes orientaux, introduits dans la littérature européenne au début du XVIII^e siècle grâce à la traduction française par Galland des *Mille et Une Nuits*, d'une richesse inépuisable, étaient devenus à la mode, utilisés à la fois pour l'allégorie et pour le divertissement. L'humour malicieux que seul l'esprit oriental sait mêler à l'étrange avait captivé une génération sophistiquée, jusqu'à ce que les noms de Bagdad et de Damas deviennent aussi courants dans la littérature populaire que le deviendraient bientôt les noms italiens et espagnols. Beckford, grand lecteur de romans orientaux, saisit cette atmosphère avec une sensibilité inhabituelle et refléta avec beaucoup de force dans son ouvrage fantastique le luxe hautain, la désillusion sournoise, la cruauté flegmique, la trahison urbaine et l'horreur spectrale et ténébreuse de l'esprit sarrasin. Son assaisonnement de ridicule ne gâche que rarement la force de son thème sinistre, et le récit avance avec une pompe fantasmagorique où les rires sont ceux de squelettes festoyant sous des dômes arabesques. Vathek est l'histoire du petit-fils du calife Haroun, qui, tourmenté par cette ambition de pouvoir, de plaisir et de savoir surnaturels qui anime le méchant gothique moyen ou le héros byronien (types essentiellement apparentés), est incité par un génie maléfique à rechercher le trône souterrain des puissants et fabuleux sultans préadamites dans les salles enflammées d'Eblis, le diable mahométan. Les descriptions des palais et des divertissements du Vathek, de sa mère sorcière intrigante Carathis et de sa tour de sorcières avec ses cinquante-et-une négresses à un œil, de son pèlerinage vers les ruines hantées d'Istakhar (Persépolis) et de la mariée espiègle Nouronihar qu'il a perfidement acquise

en chemin, des tours et terrasses primitives d'Istakhar dans le clair de lune brûlant du désert, et des terribles salles cyclopéennes d'Eblis, où, attirées par des promesses scintillantes, chaque victime est condamnée à errer dans l'angoisse pour l'éternité, la main droite posée sur son cœur enflammé et brûlant éternellement, sont des triomphes de couleurs étranges qui élèvent le livre à une place permanente dans la littérature anglaise. Les trois épisodes de Vathek, destinés à être insérés dans le récit comme récits des compagnons d'infortune de Vathek dans les salles infernales d'Eblis, sont tout aussi remarquables. Ils sont restés inédits de du vivant de l'auteur et n'ont été découverts qu'en 1909 par le chercheur Lewis Melville alors qu'il rassemblait des documents pour son ouvrage *Life and Letters of William Beckford*. Beckford manque toutefois du mysticisme essentiel qui caractérise la forme la plus aigüe du fantastique, de sorte que ses récits ont une certaine dureté et une clarté latines qui excluent toute peur panique.

Mais Beckford resta seul dans son engouement pour l'Orient. D'autres écrivains, plus proches de la tradition gothique et de la vie européenne en général, se contentèrent de suivre plus fidèlement l'exemple de Walpole. Parmi les innombrables auteurs de littérature d'épouvante de cette époque, on peut citer le théoricien économique utopiste William Godwin, qui fit suivre son célèbre mais non surnaturel *Caleb Williams* (1794) d'un ouvrage délibérément étrange, *St. Leon* (1799), dans lequel le thème de l'élixir de vie, développé par l'ordre secret imaginaire des « Rosicruciens », est traité avec ingéniosité, mais sans conviction atmosphérique. Cet élément du rosicrucianisme, favorisé par une vague d'intérêt populaire pour la magie, illustrée par la vogue du charlatan Cagliostro et la publication de *The Magus* (1801) de Francis Barrett, un traité curieux et concis sur les principes et les cérémonies occultes, dont une réédition a été publiée en 1896, figure dans Bulwer-Lytton et dans de nombreux romans gothiques tardifs, en particulier dans cette postérité lointaine et affaiblie qui s'est égarée jusqu'au XIX^e siècle et qui a été représentée par *Faust and the Demon* de George W. M. Reynolds et *Wagner, le loup-garou*. *Caleb Williams*, bien que dépourvu de surnaturel, comporte de nombreuses touches authentiques de terreur. C'est l'histoire d'un serviteur persécuté par un maître qu'il a trouvé coupable de meurtre, et qui fait preuve d'une invention et d'une habileté qui l'ont maintenu en vie jusqu'à nos jours. Il a été adapté au théâtre sous le titre *The Iron Chest* et, sous cette forme, a connu un succès presque égal. Godwin, cependant, était trop conscient de son rôle d'enseignant et trop prosaïque pour créer un véritable chef-d'œuvre fantastique.

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A Summary of Summer Fashions



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A tailleur of kashmere in grey, navy, tan and black. Cutaway coat, intensely chic. (upper left) \$39.50

For the Races and Travel ~

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For Sports and Clubhouse ~

The two-piece effect of crepe Juene, with sash, buttons and pleats. (lower left) \$30

For Tea and Daylight Dining ~

The sheer model of crêpe de Jour, with scarf, tucks, and flare. (lower right) \$35
Also in crepe Juene

For Supper Club and College Prom ~

Dance frock of chiffon with flower trimming. In maize, ocean green, watermelon, blue, white and black. (lower center) \$35

The MARYLIN HAT

(accompanying the tailored hat at the right) is of light-weight felt in the new crepe shades of navy and black. '10

