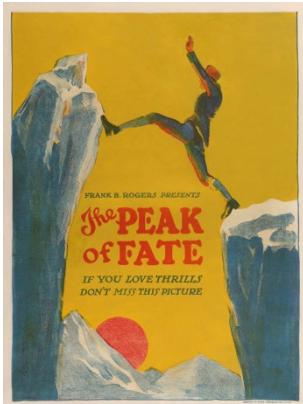


up early - receive *Saltus* ms -
 up early - return to Paterson -
 WED. meetings early - 3PM & 5PM
28 arr. - RK-SL - Leeds - discuss
 + correct *Saltus* ms - Refreshments -
 fr. 11:40 - train back - fury
 dispense Chabot, St. return & retire

1925-2025

un an avec Howard Phillips Lovecraft

295 | 28 octobre 1925



« Demain soir, je retrouve la bande pour la réunion (semaine Leeds) à Paterson, chez Morton. Plus tard dans la semaine, quelques-uns d'entre nous iront peut-être voir un film intitulé *The Peak of Fate*, que Leeds nous recommande pour ses paysages impressionnantes et son caractère hors du commun. Samedi, j'irai peut-être à la réunion du Blue Pencil Club. Dimanche, il y aura peut-être une excursion à Hempstead, et mercredi prochain, j'organise la réunion ici même (semaine McNeil), tel est le programme social, même si je pense qu'il sera secondaire par rapport à un programme d'écriture rendu possible grâce à mon nouveau poêle et à l'influence apaisante d'une alcôve enfin réparée. Cet après-midi, j'ai eu des nouvelles de Farnsworth Wright de *Weird Tales*. Il accepte *The Horror at Red Hook* et en parle avec enthousiasme. Il acceptera peut-être plus tard *From Beyond*, mais il ne veut pas se décider pour l'instant. Il rejette définitivement les trois autres : *In the Vault* parce qu'il le trouve trop morbide pour les censeurs, *Polaris* parce qu'il le considère comme un poème en prose plutôt qu'une histoire, et *Beyond the Wall of Sleep* sans explication. Il veut absolument *The Outsider*, et je vais essayer de le récupérer auprès de Cook. Je suis content qu'il accepte *Red Hook*, car il est si long qu'il me rapportera un chèque mirobolant l'année prochaine. Quant au reste, je suppose que je peux toujours lui fournir tous les nouveaux textes de longueur normale qu'il peut logiquement utiliser. Je t'enverrai sa lettre quand je lui aurai répondu. »

Si Lovecraft va si souvent au cinéma quand Sonia est à Paris, il s'en dispense autant qu'il peut même lorsque le Kalem Club s'y rend. Des Berg des Schicksals, d'Arnold Franck, est sorti en 1924. Et noter que la lumière de l'alcôve est enfin réparée !

[1925, mercredi 28 octobre]

Up early — revise *Saltus* MS — find error — hasten to Paterson —
Morton's early — JFM & gang arr. — RK — SL — Leeds — discuss &
correct *Saltus* ms — Refreshments — lv. 11:40 — train back — ferry
disperse Chmbrs St. return & retire.

*Levé de bonne heure. Révision du manuscrit *Saltus*. Relevé des coquilles.*
Je me dépêche pour le départ Paterson. Retrouve Morton de bonne heure, le
gang arrive, Kleiner, Loveman, Leeds. On discute et corrige le manuscrit
**Saltus* ensemble. Collation. On repart minuit moins vingt. Retour en*
train puis ferry. On se sépare Chambers Street. Retour et couché.

Que saurions-nous déchiffrer sans la lettre ? Et la prochaine ne nous parviendra que le 7 novembre. Et puis c'est la toute fin de la lettre commencée le 24, alors presque aucun détail sur cette réunion où les cinq hommes, autant de costumes et manteaux, et de chapeaux de feutre plus cravate sur faux col partent de la Penn Station pour les 50 minutes de train jusqu'à Paterson et retour, la collation habituelle mais dans l'appartement de fonction de Morton (toujours aucune proposition d'embauche en vue pour Lovecraft), la relecture collective du manuscrit *Saltus* : gageons qu'il leur montre avec fierté les coquilles identifiées, voire même quelques anacoluthes. Mais des paysages traversés par le train, qui l'avaient si impressionné au voyage du mois d'août, ou de la ville, aucune mention. Et surprise inverse : aucune mention dans le carnet de la lettre reçue de Farnsworth Wright. *Re Hook* accepté, tant mieux (elle paraîtra en janvier 1927). Aucune mention de *Lui (He)*, qui paraîtra dans *Weird Tales* en janvier 1926. Et rejet de *Beyond the Wall of Sleep* (*Au-delà du mur du sommeil*) qui me paraît pourtant relever du noyau central des récits de Lovecraft, télépathie et radio au service de la fiction, et la narration depuis un hôpital psychiatrique, schème qu'on retrouvera aussi bien dans *La chose sur le seuil* que dans *Innsmouth*. Réjouissons-nous que Farnsworth Wright semble lui révéler l'importance de son *Outsider* (*L'étranger* — ah tiens, ai remarqué une récente traduction qui propose simplement comme titre *L'autre*, bien regretté aussitôt de n'en avoir pas eu l'idée ! — Jacques Papy : *Je suis d'ailleurs*, légendaire écart), *Weird Tales* le publiera en avril 1926. Lettre importante pour ce relevé bibliographique ? Pas seulement : c'est l'assurance intérieure pour Lovecraft d'un *calendrier* de publications à venir, une projection temporelle au-delà de la précarité du présent, indépendamment du séjour à New York et de la relation avec Sonia, et quand bien même il devra trouver d'autres appuis financiers. Et, dans le *NYT*, un Charles Swan (un seul n, quand même) pris avec ses collègues

ouvriers peintre dans un incendie — chute de maçons dans un échafaudage, cela ne vous rappelle pas cette magnifique histoire en deux pages de Dunsany ?

New York Times, 28 octobre. Hier, des milliers de personnes ont assisté dans Reade Street à la chute de deux peintres dont les vêtements avaient pris feu, depuis un échafaudage situé au quatrième étage du côté est de l'Emigrant Industrial Savings Bank, au 29 Reade Street, jusqu'au toit d'un immeuble adjacent de cinq étages. Les deux hommes ont été gravement brûlés aux bras et aux jambes et ont été transportés à l'hôpital de Beelcman Street, où l'un d'eux se trouvait dans un état critique hier soir. Les peintres étaient Harry Walt, 53 ans, domicilié au 5 000 Broadway, et Charles Swan, 32 ans, domicilié au 147 West Ninety-sixth Street. L'état de M. Walt est grave. Les deux hommes, employés de la Allied Sand Blasting Company, travaillaient sur l'échafaudage situé en face du neuvième étage. Ils utilisaient un chalumeau pour cimenter des trous dans le mur et, d'une manière ou d'une autre, la paraffine a pris feu. Les hommes ont été aspergés de paraffine liquide enflammée. Ils ont sauté sur une corde suspendue sur le côté de l'échafaudage et ont commencé à glisser vers le toit du bâtiment occupé par la M. B. Brown Printing Company. Des milliers d'employés de bureau sortis pour déjeuner ont assisté à cette descente périlleuse. Quelqu'un a donné l'alerte et appelé les pompiers sous le commandement des chefs de bataillon adjoints Heffernan et Donahue. Les employés de l'imprimerie se sont précipités sur le toit où ils ont tenté de prodiguer les premiers soins aux hommes brûlés jusqu'à l'arrivée des docteurs Pennesl et Costa dans les ambulances de l'hôpital Beekman Street. Les peintres ont été transportés d'urgence à l'hôpital. Les réserves de police du poste d'Oak Street ont maintenu la circulation fluide, car la foule est restée sur place jusqu'à ce que l'incendie sur l'échafaudage en feu soit éteint. La circulation a été bloquée pendant un court moment dans les rues Reade et Lafayette.

Painters, Afire, Slide to Safety on a Rope; Thousands Watch Fiery Drop From Scaffold

Thousands of persons in Reade Street yesterday watched two painters with clothing ablaze slide four stories from a scaffold on the easterly side of the Emigrant Industrial Savings Bank, 29 Reade Street, to the roof of the adjacent five-story building. Both men were severely burned about the arms and legs and were taken to the Beekman Street Hospital, where it was said last night one was in serious condition. The painters were Harry Walt, 53 years old, of 5,000 Broadway and Charles Swan, 32 years old, of 147 West Ninety-sixth Street. Walt's condition is serious.

The men, who are employees of the Allied Sand Blasting Company, were at work on the scaffold opposite the ninth floor. They were using a blow torch in cementing holes in the wall and in some way paraffin caught fire. The men were splashed with burning liquid paraffin. They jumped to a rope dangling

from the side of the scaffold and started sliding down to the roof of the building occupied by the M. B. Brown Printing Company.

Thousands of office workers out for lunch watched the perilous descent. Some one sent in an alarm summoning fire apparatus in charge of Deputy Battalion Chiefs Heffernan and Donahue. Employees of the printing concern hurried to the roof where they attempted to administer first aid to the burned men until the arrival of Dr. Pennesl and Dr. Costa in ambulances from Beekman Street Hospital.

The painters were rushed to the hospital. Police reserves from the Oak Street Station kept the traffic clear, as the large crowd remained until the fire on the burning scaffold was extinguished. Traffic was tied up for a short time in Reade and Lafayette Streets.

STONE LOVE LETTERS FOUND IN SAHARA

**Pledges of Youths and Maidens,
With Footprints, Are Dis-
covered on a Cliff.**

GO BACK MANY CENTURIES

**And Link the Isolated Touaregs of
Today With the Libyans Who
Once Ruled Africa.**

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SPECIAL CABLE TO THE NEW YORK TIMES.

INSALAH, Oct. 25 (Delayed).—A definite romantic link between the white Touaregs of the Hoggar region, isolated in their mountain retreat in the centre of the Sahara, and the ancient Libyans, the great white race which once ruled North Africa, has been found by the Franco-American expedition headed by Count Byron Kuhn de Prorok in one of the most desolate spots of the desert.

On a barren brownstone cliff, overlooking the dried bed of the Aoulou River, have been discovered scores of inscriptions in the Tifinagh language of Hoggar, which is closely related to the ancient Libyan.

The towering cliff might be called the Mountain of Love, for the inscriptions deeply etched in floors and caves indicated that long ago it was the trysting place for the youths and maidens of this little known race.

The writings, translated by Count Tschiffy, an interpreter, are messages of love apparently inscribed in the rock and were to be found and read by the beloved. Some are signed by masculine names and others by feminine.

One woman said:

"Belalim proclaim love for Lili." Another woman, who was not necessarily an unsanctified suitor, read:

"I surely have said all I can to you."

Near these stone love letters the outlines of feet were engraved in the margin of the cliffs, in pairs—the small foot, evidently the woman's, besides the larger, or man's. Names were often inscribed near them.

Professor Regnault is of the opinion that these are betrothal announcements. When a maiden was pursued by a suitor she ran to the edge of the cliff and engraved as if to throw herself over. Her suitor caught and embraced her and etched the outlines of their feet in the rock to inform the tribe he had won her.

The inscriptions give every evidence of great age and were covered in deep layers of accumulated sand. It is impossible to make an accurate estimate, but it is believed that the engravings belong to the early centuries of the Christian era. They are 300 miles further north than any Tifinagh writings hitherto discovered.

The evidence of a life having a place for it to happen in a region now inscrutably barren and dead encouraged the belief which geologists have advanced that the Sahara was not always utter desert.

Three miles from the trysting mountain was found a cave containing pictures of camels and antelopes.

The discovery of the carved cliffs is the climax of a thousand miles of exploration thus far, which have revealed along the route many prehistoric sites and confirm the hope that Africa will shed much light on the origin of man. Almost at every resting place were gathered specimens of Neolithic weapons and implements, and in some places Paleolithic axes. Also primitive ornaments of fossilized ostrich shells were found.

Although the expedition devoted only two days to the考察 of the desert, the field was so rich that it is five days behind schedule on its march to Hoggar. In a last effort to make up time it made a grinding effort to reach Inaslah, but in an east at the crossing of two caravans lost its trail, which was buried beneath drifting sand, and wandered three hours in the desert. The French garrison saw the light of its beacon flash and sent out an escort, which guided the expedition to the fortress wall through the dunes.

METAL ILLUMINES THE EVENING MODE and Velvet, Richly Shadowed, Reflects Its Splendor!



Evening Vassine Bag
With Buttons
Handbag with satin sides and
metallic buttons. The metallic
quality of the glancing metal
makes it shiny and particularly
attractive. \$12.50
New York, 2nd Avenue.



High-heeled
Shoe
Handbag with metallic buttons, designed in gold or silver
and mounted on a high-heeled
shoe. \$12.50
New York, 2nd Avenue.



Handbag
Bag
Bag for evening or day
in a new fabric with
metallic buttons. \$12.50
New York, 2nd Avenue.



Paris Bobbed Locks
With Metal Buttons
Glamorous bobbed
locks, in a new fabric
with metallic buttons. \$12.50
New York, 2nd Avenue.



Gold Metal Brooch
For the Shoulder
In the shape of a flower
with a pointed center. Metal
heads are mounted on
the petals. \$12.50
New York, 2nd Avenue.



Hand Clutch
For the Shoulder
Fabric hand or clutch
bag with a pointed
center. Metal heads
are mounted on
the petals. \$12.50
New York, 2nd Avenue.



The gown is
decorated with
metallic buttons
and metallic
trims. \$12.50
New York, 2nd Avenue.

Medium Metal Cloth
Evening Gown
The gown is
decorated with
metallic buttons
and metallic
trims. \$12.50
New York, 2nd Avenue.

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METAL BRASSAGE SOUTACHE SHAWL
WITH METAL TRIM
Glamorous shawl
decorated with a collar of
metallic cloth and
silk. \$12.50
New York, 2nd Avenue.

METAL BRASSAGE EVENING WRAP
WITH METAL TRIM
Glamorous wrap
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