The Heron-Allen Society

Newsletter no. 22
Spring 2013

Fig. 1 'Photograph of the remains of the Selsey Mammoth from The Sphere, 27 March 1909

THIRTEENTH ANNUAL SYMPOSIUM

The thirteenth annual Heron-Allen Society Symposium will be held in the Sackler Room at the British Museum, London at 10,15 on Saturday 29 June 2013

PROGRAMME

Theme: 'Edward Heron-Allen and his Collections"

10.15 Coffee

10.30 Welcome and introduction by the Chairman

John P. Mahoney and Barbara P. Mahoney, 'Doctor Christopher Blayre.Scientific and Literary Accomplishments'.
Simon Parfitt, 'Edward Heron-Allen and the discovery of the Selsey Mammoth, 1909'
Thomas Hockenhull, 'Edward Heron-Allen's French Banknotes in the British Museum'
'Off the Shelf'. Short Five Minute Talks, including David Thompson, 'Edward Heron-Allen's watch'; and Pam Thompson on Edward Heron-Allen's Donations to the British Museum''
Liza Wood and Armorel Wood. 'Edward Heron-Allen. Some personal papers'
The Annual General Meeting
Lunch at Il Castelletto Italian restaurant in Bury Place.

The Sackler Rooms are in the basement of the British Museum. When you enter the Great Court from the entrance, you turn sharp right to a staircase at the end and go downstairs. From there it will be clearly signposted.

Will those wishing to attend the Symposium please contact the Honorary Secretary, Juliet Field, at 40 Portland Road, Oxford. OX2 7EY, Tel: 01865 552640. E-mail: jools.field@btinternet.com. Those wishing to join us for lunch at Il Castelletto should inform the Honorary Secretary by 15 June.

AN APPENDIX WITH A TALE TO IT: "How We Died"

Having spent many months searching library and newspapers archives, manuscripts and personal letters of Selina Dolaro, we must admit to a gradual developing admiration and respect not just for her musical talents, but for her spunky, gutsy and bohemian life style as a single parent trying to survive and thrive in the 1870s and 1880s in the extremely competitive operatic and theatric worlds of London and New York City. We were saddened to read that when she died in 1889, first newspaper reports suggested that she was dumped in an unmarked pauper's grave in an unknown cemetery in New York City. **(1)** A member of our own Heron-Allen Society was able by diligent detective work to discover the location not only of her burial site, **(2)** but also confirm her father's claim that a burial marker would be erected as promised. **(3)** There was no hesitation in our paying the award for documentation of Ms. Dolaro's final resting place. **(4)**

It now seems appropriate to record as a literary epilogue, the last known eclectic theatrical sketch published by Selina Dolaro and Edward Heron-Allen. In the late summer of 1888, about four months before her death, Heron-Allen and Dolaro were seated on the piazza of a cottage on the Long Island seashore enjoying the early morning sun. Her health had seriously deteriorated during the last year due to advanced tuberculosis. Dolaro knew that she had advanced incurable disease and her death was imminent. While on the beach, an old tramp approached the couple and claimed that he had seen better days and asked a food donation. Heron-Allen stated that the tramp was extremely loquacious and that his doddering talk suggested a character for a theatrical sketch – a man who had had a terrible experience, and his recital of the disaster's most interesting weird details. Heron-Allen claimed that Dolaro sent the tramp to the kitchen for refreshments and she immediately set out an outline for the possible theatric sketch. Dolaro died on January 23rd, 1889 and this weird sketch was published in February 1889. **(5)** Having read this "sketch" many times, it is important to remind our readers that this script is told from the "tramp's" perspective, though many passages could easily be interpreted as Dolaro's and/or Heron-Allen's inner thoughts concerning her imminent demise.

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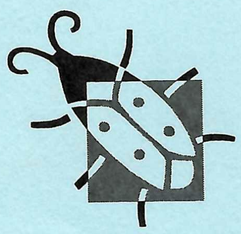


HOW WE DIED
From a Forgotten Dialect

My passion for self-criticism is too keen to prevent my confessing to myself that my mind is evidently not what it was, and you will use your own discretion in remembering my words. In your compassionate, your almost mocking smile, I read the epitaph of the faculty that endowed me with manhood. My intelligence is a dead thing. Well, I do not regret it. It was a frayed and faded ornament to my life and I have long ago worn it out and cast it from me. Don't tell me that I am afflicted with analytic mania; you would be uttering at the same moment a truism and a paradox. Don't engage in an argument with a fool. It is worse than folly.

My history? Well, call it "The roses of yesteryear." I have lived.

I have lived! Indeed? What do you mean by the word, life? Can you tell me when and how life begins? I will undertake to tell you when and how it ends. *You* fear death. I – on the contrary – not I! It is not that I desire or await it with anticipation of delight. Death was not, neither *is,* it simply passes; and I shall watch it as it passes, and when it has passed I shall be a creature of that which comes after it, be it a reality, a dream, or pure nothingness.

Life is a frantic struggle in a state of immobility and impotence, absolute and complete. *We* do not progress; no, no! *We* stand still while the Unknown appears and disappears continually around us. It is an everlasting cyclone which unwraps as it passes, while we exhaust our finite intellects trying to discover a means to stand against it. Fools! As if it rested with us whether we should stand or fall!

Certainly I am mad – incontestably mad – and my mania is to love the whole scheme of creation because my heart has not the vitality to beat with the stronger pulsation of hatred. The weak never hate; they are angry, jealous, slanderous, irritating and petty. Hatred on the other hand is full of gorgeous heroism. To hate, one must have the courage – a courage not superhuman, but certainly of a high order – to lie to oneself, to one's revolted conscience, to one's bestial nature, so as to have but one thought, one ideal – that of a grand, unjust vengeance, knowing it all the while to be unjust. The brutes cannot hate, it is a human privilege.

One must be a man – a man of great manly attribute to arrive at the point of hatred – hatred of those that have injured you, hatred of those who have benefited you, hatred of all men for the immedicable injury of living that is not easy but we reach such sublimity of horror sometimes.

Man is nearly always wicked, but almost never with dignity. His little treacheries are like the little trickeries of the baboon. They seem to be instruments in the grotesque revenge of a vivified marionette.

I, for my part, was always weak and wicked. If my life had been an ordinary one, I, too, might have attained in time the sublimity of hating my fellow man with the cowardly ferocity of his kind. But, alas! There are events that make reason totter, and the faculties of the will fall as shattered events which kill and leave us living.

No one was responsible for my catastrophe, so I would fain have included the whole universe in one gigantic hate; but there was something within me that resisted my desire with the resistive potency of inertia. I realized that my hate was too great for my powers of harboring it, and I yielded – defeated.

Do you understand me? Ah! Do not read my words; they are senseless, impotent – read my thoughts. Why did God give to man the faculty of speech? Evidently for his abasement; to render him weak and defenseless.

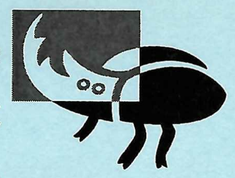
To resume: it was necessary to lay down a preliminary text, to submit in some sense that which I am powerless to express. Hatred is so near akin to love; love is, after all, only the embryonic, the new inventory stage of hate,

Certainly I am mad! – am I not? – yes!

Pay close attention to what I say – but never mind my *words,* look at *me*. You will understand it all.

[The Tramp's Tale]

Ah! but what a glorious night that was! What fun we had! They were playing *Love and the Looking Glass*; it was a screaming farce, We were in the first balcony. She was laughing, and in laughing she showed her sharp white teeth of a little wolf. I was making a paper boat of the programme. Ah, yes! I have an excellent memory.



We were at the side close to a little door through which came a draught that annoyed me. *She* didn't mind – she was enjoying herself too much.

I don't know how it happened – no one does. The panic was instantaneous.

The Curtain fell suddenly – it was a dark green curtain – and immediately someone cried "Fire!"

The fire came out like a comedian who is recalled after the act – at one side of the proscenium. It came out panoplied in smoke and bespangled with sparks. It did not look as natural as it does in fairy spectacles, but it was more so. We knew that.

I remember perfectly all that happened next; but I could not tell it to you, because I saw nothing. Men howled and fought with one another for life all round us.

I seized her in my arms, and clasped her to my heart. She struggled to get free, doubtless to drag me to the blockaded stairways. But my only thought was to keep her from the tongues of flame that leaped upon us, and I clasped her closer, closer! She struggled yet, you see, she loved me so – she, the loveliest, the most radiant of God's creatures; I the weakest and most mean. I clasped her as I would have welded her to me.

Gradually she became quiet, and when I realized that she would struggle no more and would not hinder movements, I caught her up in my arms and darted for the door whose draughts had annoyed me. Lost in the darkness, no one had noticed it. All the others were stopped by heaps of dead. I was just in time – only just.

We reached the street. Before us the theatre burned like a tender-rag, and inside it a thousand wretched human beings were burning, too.

"Well, we have escaped. We are lucky, are we not, darling? How frightened you were! Ah, but *how* frightened? Come, look up at me, laugh at me; the danger is over, sweetheart! Why, come! Give me a smile, dear. Smile up at Dick! I am Dick."

I lifted her head; she was smiling, indeed, but it was the glassy smile of the epileptic – of a corpse. And her smile – the last spasm of her agony – had parted her lips, showing her stray white teeth, like the teeth of a little wolf.

She was dead? Oh, yes! She was quite dead.

How had I not known it when I bore her in my arms? The fire had not touched her; it had not singed a single golden thread of hair; it had not scorched the paper-boat which she still held crushed in her fingers.

I had suffocated – strangled – her in my arms, and had rescued from the flames a corpse – the corpse of her I had loved too franticly.

We died together.

Selina Dolaro
Edward Heron-Allen

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John P. Mahoney
Barbara P. Mahoney

REFERENCES:

1.) "Selina Dolaro", *The ERA*: Saturday, Feb 9th, 1889
2.) Navarre, Joan: "Mystery Solved – Selina Dolaro's Final Resting Place", The Heron-Allen Society Newsletter No. 21, Autumn 2012, pp. 8-9
3.) Simmonds (sic), Ben: "Selina Dolaro, To the Editor of the ERA", *The ERA*: Saturday Feb. 16th, 1889, pg. 9.
4.) http://jwa.org/encyclopedia/article/dolaro-selina
5.) Dolaro, Selina and Heron-Allen, Edward: "How We Died. From a Forgotten Dialect.", *The New York Dramatic Mirror* (Weekly Publication), February (day not recorded), 1889, Page 8. Source: http://fultonhistory.com/Fulton.html, use search words: Dolaro Heron-Allen.

EDWARD HERON-ALLEN IN AMERICA: RARE DOCUMENTS AT HARVARD UNIVERSITY

ED. HERON ALLEN

The Daily Graphic (17 November 1886)

A few years ago I published an article in an American academic journal ("Oscar Wilde, Edward Heron-Allen, and the Palmistry Craze of the 1880s", *English Literature in Transition 1880-1890*, 2011, Vol. 54, No. 2, pages 174-184). In the article I stated that EH-A diagrammed Oscar Wilde's palm and kept the drawing in an album filled with the hands of famous people. I also observed that the whereabouts of this magnificent album was a mystery:

> *Heron-Allen exhibited this album in America (1886-1887), while he was lecturing on palmistry as a science. The album, bound in vellum and secured with sterling silver clasps, has not yet been located.*

Thanks to a digitization project at Harvard University, this mystery has been solved.

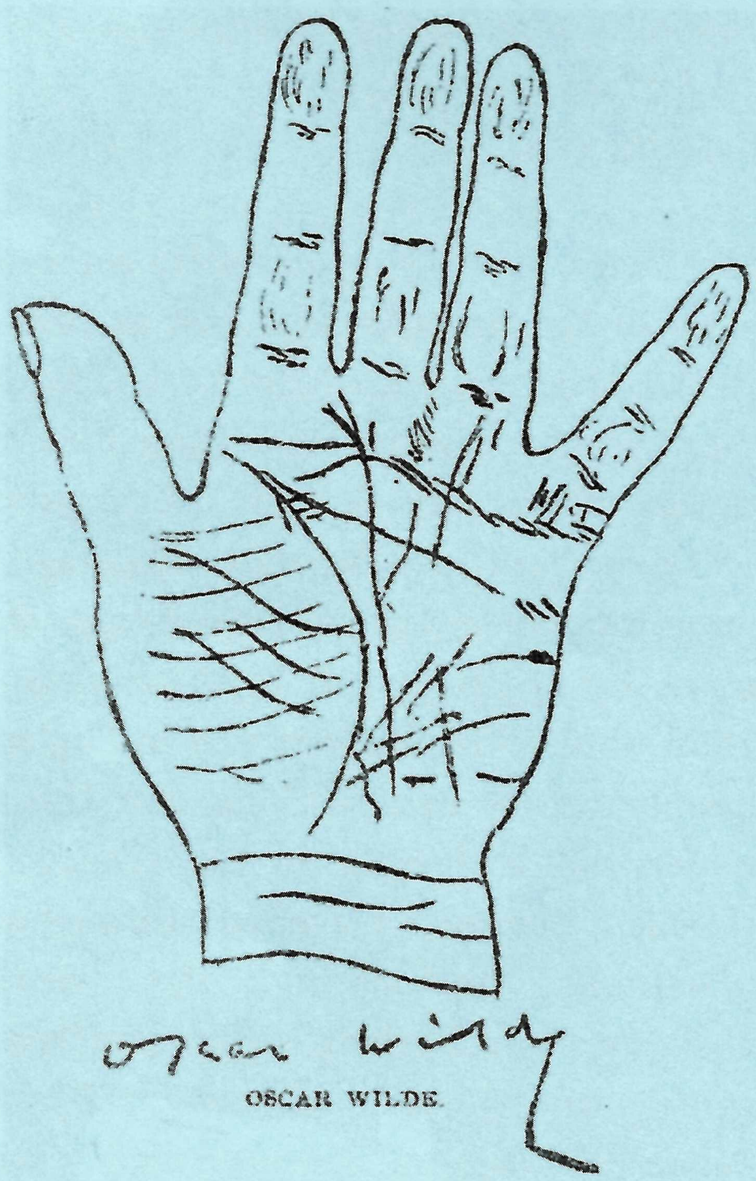
EH-A's ***CHYROMANTIA***, bound in vellum and secured with sterling silver clasps, has been found.

Was it ever lost? Not really. It has been at Harvard since 1948, the gift of Mr. Lathrop C. Harper, a well-to-do rare book dealer from New York who was related to the Harper publishing family. More than ten years ago I searched for EH-A at Harvard; however, that search was fruitless. I recently conducted an online search and was delighted to discover a new digitization project which would impact my work. I am grateful to the cataloguers who are systematically combing the card catalogue to create electronic records.

Near the end of November 2012, I went to Harvard to see the album for myself. It is large, with 43 annotated and 100 blank leaves. The manuscript contains the analyzed palms of famous people as well as autographs. Highlights include Constance (Mrs. Oscar) Wilde, Henry Ward Beecher, Sir Richard Burton, Dame Ellen Terry, and W.S. Gilbert. The unique lines of each hand have been carefully drawn and most of the annotations appear in Persian script.

In addition to the album, I made another "discovery" of items that have come to light thanks to the Harvard digitization project: Thirteen photographs of a dashing young EH-A taken during his time in the States. Several of the images were created by noted photographer Napoleon Sarony. The card catalogue containing these compelling images is available via the internet. The following link will show readers the photographs of EH-A in America: http://hollis.harvard.edu/?q=Heron-Allen

The emergence of digital archives heralds a bright future for EH-A research and scholarship.



Joan Navarre

EDWARD HERON-ALLEN: CIRCUS RIDER

The result was the delivery of very successful lectures [on cheirosophy and spiritualism] *in New York, Chicago and other cities, and that he remained in America until 1889, making a precarious living as a journalist, actor and circus rider.*

R.A. Gregory, *Obituary Notices of Fellows of the Royal Society,* No. 12, Vol. 4, November 1943

Circus rider? Edward Heron-Allen? In an obituary which details a wide range of achievement and accomplishment--remarkable if attained over the course of several lifetimes--these two words stand out on the page and immediately capture the imagination of the reader.

Circus rider? By the latter half of the 1880s the advent of the Wild West Show had redefined the term, introducing audiences across the globe to the rough-and-ready acrobatic cowboy, performing daring dismounts, somersaults, handstands, rope tricks, trick shots and other heart-stopping feats undertaken from atop, astride and hanging precariously beneath a thundering steed. Such performances would have been familiar to Edward Heron-Allen who, in the company of Major Pond, attended several such Wild West Show while in New York.

Circus rider? Much easier to envision is Edward Heron-Allen as the actor which Gregory's obituary also mentions. Certainly, Heron-Allen in the late 1880s possessed tools any actor would covet. Contemporary photographs taken during his time in New York City depict him as a dashing young man. His social graces, good looks and ability to share a compelling story had made him a darling to New York society. He held a deep understanding of the music of words and the mysteries of language. His study of, and resulting lecture tour on, the subject of cheirosophy had provided him with an enhanced knowledge of human behavior, an introduction to the City's theatre crowd, and a polished sense of comfort and style when performing for an audience. We also know that Heron-Allen performed as an amateur actor in England prior to his journey to the States.

New York City newspaper accounts confirm that Heron-Allen did, in fact, perform as a thespian while in that city. On March 21, 1887, he performed in two different productions at the palatial No. 1 Washington Square residence of wealthy American railroad magnate, George R. Blanchard. *The New York*

Tribune in its March 27, 1887 edition reported that for both plays a *"...pretty stage and curtain had been improvised in one of the parlors and there the young people played with acting until supper was announced."*

In Heron-Allen's first appearance of the evening, the March 22, 1887 edition of *The Evening Telegram* reports of Miss Mai Blanchard-Thompson, niece of the host, *"acting with grace the part of Miss Martin to the Captain Selby of Mr. Heron-Allen."* The production was entitled, *Breaking the Ice*.

In the second play of the evening, *The Tribune* reported that *"Mr. Heron-Allen, the palm-reader and Frank Rodney, the professional actor with Miss Elsie de Wolff* [sic], *sustained the leading parts..."*

It is this second play which is perhaps more enlightening to students of Edward Heron-Allen. In it, Mrs. Charles Avery Doremus (Elizabeth Johnson Ward), who had previously penned *The Sleeping Beauty* and *A Fair Bohemian,* was premiering her latest work, a comedy farce she had adapted from its original German.

That play was entitled, *The Circus Rider.*

And here lies the opportunity to consider the words contained in Heron-Allen's obituary in a different light. Is it possible that the portion of R. A. Gregory's text, citing Heron-Allen's time as a circus rider, is the result of a simple misunderstanding? On March 21, 1887, Edward Heron-Allen performed in a play entitled *The Circus Rider*. Could it be the case that a comment by Edward Heron-Allen--that he had performed *in The Circus Rider*--was misheard as his performing *as* a circus rider? This seems to be a reasonable question. However, history often responds to our questions with silence...or more questions. The search for additional information continues. However, on the subject of Heron-Allen's career as a circus equestrian, history has remained silent.

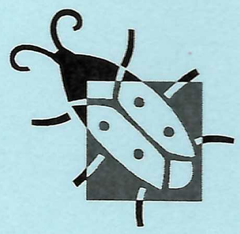
NOTES ON THE CAST

The original cast of *The Circus Rider* featured Elsie de Wolfe and Frank Rodney. *The Evening Telegram* article would also cite *"the remainder of the cast including Mr. Heron-Allen as Lord Weldon and Mr. Edgar de Wolfe as John, a confidential butler."* As Heron-Allen would have spent many hours in their company, the reader may find the following information on the cast members to be of interest:

- Miss Elsie de Wolfe (later Lady Mendl) would receive warm reviews for her high comedic style in her portrayal of *Lady Lucille Grafton* in *The Circus Rider*. She would go on to achieve a certain level of success in her acting career. However, she is perhaps best remembered for her pioneering contributions to interior design. Her book, *The House in Good Taste* (1913) is still regarded as a classic in the field. She was a fashion icon in New York, Paris and London, and well-known for her idiosyncratic social behavior (which included attending a dress ball with Lord Mendl, with she attired as a *Moulin Rouge* dancer, turning handsprings to the surprise of the startled guests). She married late in life and openly maintained a long-term relationship with Elizabeth Marbury, a New York-based theatrical and literary agent who represented Oscar Wilde. Reference to de Wolfe's unique social charms would ultimately turn up in the lyrics of Cole Porter's song, *Anything Goes:*

When you hear that Lady Mendl standing up
Now turns a handspring landing up-
On her toes,
Anything goes.

- Mr. Frank Rodney, a successful actor on both sides of the Atlantic, was cast as *Lord Merton.* Rodney had made his New York City debut at the Lyceum Theatre less than four months earlier (December 7, 1886), in a production of *One of Our Girls*. His state-side stage credits grew to include parts in *Eugene Aram, Masks and Faces, Met by Chance* and *The Love Chase.* From 1895 until 1902, Rodney was in England, as a member of the Benson Company. This troupe, under the leadership of Sir Francis Robert (Frank) Benson, travelled throughout the provinces performing the works of Shakespeare. Rodney, who excelled in the roles of *Oberon, Clarence, Buckingham, Bolingbroke, Iago* and *Mercutio*, died as the result of cancer in 1902. In the years following his death, a magnificent stained glass window, including a depiction of him in the role of the *Duke of Buckingham (Henry VIII)* and a silver processional cross, dedicated in his memory, were installed in Holy Trinity Church--Shakespeare's Church--in Stratford-upon-Avon.



- Mr. Edgar de Wolfe was the brother of Elsie. His wealth, social status and passive demeanor would arguably become significant factors in his becoming the second (or third) of Winifred "Muzzie" Kimball's three (or four) husbands (historical sources vary regarding the number of times the upwardly mobile Kimball was officially married). Edgar de Wolfe would endure a stormy relationship with Kimball's daughter, Winifred Shaughnessy. Miss Shaughnessy--better known to the world as Natacha Rambova--would marry and divorce silent film star, Rudolph Valentino and interpret the art of Aubrey Beardsley into costume designs for Alla Nazimova's 1923 film rendition of Oscar Wilde's *Salomė*.

- Mr. Edward Heron-Allen played the part of *Lord Weldon,* a character described in the January 5, 1888, Volume XI of the New York publication, *Life,* as *"a young nobleman of rapid proclivities."* Although *The Circus Rider* would "grow legs" following its amateur premier, there is no record of Heron-Allen ever reprising his role as *Lord Weldon*. Instead, the play would gain widespread popularity with a different cast, including well-known actress Rosina Vokes as *Lady Grafton*.

  History does provide us with one additional insight into Heron-Allen's performance in *The Circus Rider.* *The New York Mirror,* in its December 31, 1887 review of the play reported that Edward Heron-Allen, in his portrayal of *Lord Weldon*, had demonstrated himself to be "*a much better cheirosophist than actor.*"

Chuck Backus

POSTSCRIPT: THE CLOUDS OF DISCONTENT AT THE SETTE OF ODD VOLUMES: THOSE PESKY MISSING EDWARD HERON-ALLEN PAPERS

I have enjoyed exchanging e-mails with our Heron-Allen Society Chairman, Timothy McCann. He delves into areas that interest me and shows a remarkable camaraderie in sharing ideas, discoveries, and encouragements. His leadership and style of governance for our Society has been both professional and outstanding, always quietly stressing scholarship. I have a tendency to collect many little facts and paint a broad what-might-have-been landscape, artistic perhaps, but not infrequently inaccurate. Our Chairman always brings me back to THE FACTS. An example is in order!

When we explored the early years of Edward Heron-Allen at the Sette of Odd Volumes from 1883 through 1893, I was convinced of Heron-Allen's fingerprints on many of the very emotional disruptive events of the Sette in 1889, particularly the scathing Odd Volumes (O.V.) Lampoons of December 1889. In brief, there was increasing generational tension between the "Elder" Odd Volumes founders (1878-1883) and the newer "Supplemental" Odd Volumes over issues relating to governance, rules and membership of the Sette. The younger members (Juniors) felt insulted and threatened by the old guard epistles regarding bylaws changes. A core of rebellious O.V.s young blokes suspected a cozy arrangement in which founding members would control the future affairs of the Sette with minimal interference from the newer members. On Dec. 12th, 1889, an anonymous printed two-page spirited, scathing parody purportedly written by an O.V. and signed "AN APPENDIX VOLUME (with a tail to it)", was sent to all members. This berated the main three founding members, especially Bernard Quaritch, acknowledged to be the principal founder, first President, de facto "Godfather" of the Sette and the "genius" who produced the Society of Odd Volumes. This single event nearly caused a split or total collapse of the Sette. We were convinced that Heron-Allen wrote this lampoon to the President of the Sette of Odd Volumes, H. J. Gordon Ross. (1) Quaritch seemed to support this opinion stating in 1890, "I must adhere to my statement that, until the writer of the two Pasquils (lampoons or libels) has confessed and apologized, I remain simply a passive member of the Sette. I consider Mr. Heron-Allen to be the author of these papers." (2) Even Heron-Allen seemed to support the "wisdom of the researchers". Thirty-seven years later, Heron-Allen provided this answer in his inaugural address as President to the Sette: (3)

> "Hark back' - infandum renovare dolorem {oh woe to dwell on those past pains}
> –but, it is part of the O.V. history that in the Revolt of the Juniors, I jumped in
> and did all my share of the splashing about. The storm blew over....".

And then our Chairman wrote me an e-mail a mere nine months after our presentation at the Symposium: (4) McCann had found a pertinent,

handwritten document in the British Museum, London. This document was one of many in the file, ADD. MS 81,674 from the Eccles Bequest. McCann calmly noted, "It seems to be the original of the letter sent to his Oddship H.J. Gordon Ross....".

(There are three bound volumes of letters addressed to Heron-Allen letters among the Eccles Collection. The Eccles Collection relates to Oscar Wilde literary materials assembled by the great collectors Donald and Mary Hyde. Mary Hyde was married to Viscount Eccles. This vast collection was later acquired by the British Library. This lampoon was found intermixed with other miscellaneous Eccles manuscripts not directly related to Heron-Allen.)

We were amazed and excited. After all these years, we may have finally found the original Heron-Allen handwritten letter on this 1889 incident at the Sette of Odd Volumes (S.O.V.) However, the manuscript copy arrived and with it, a question on the attribution of authorship. Heron-Allen did write on the back of the manuscript "H.J.G.R. Original M.S.S of O.V. lampoons rec'd 21 Dec. 1889. E.HA. "(Fig. 1)

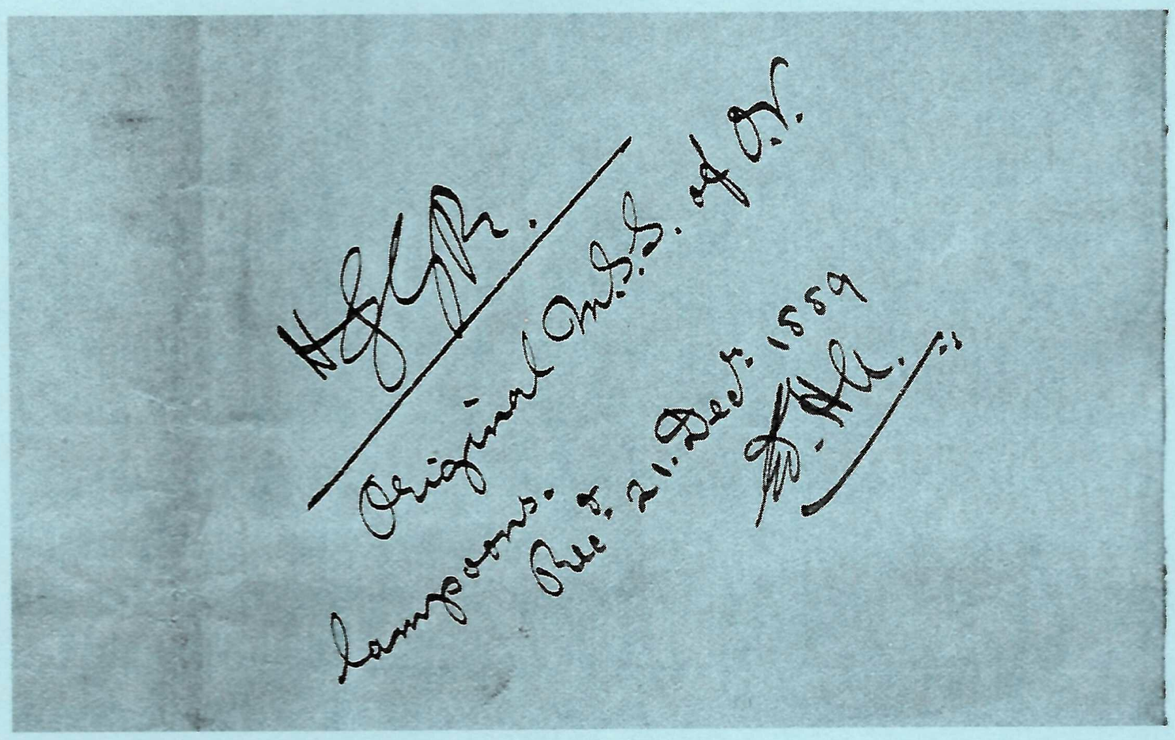
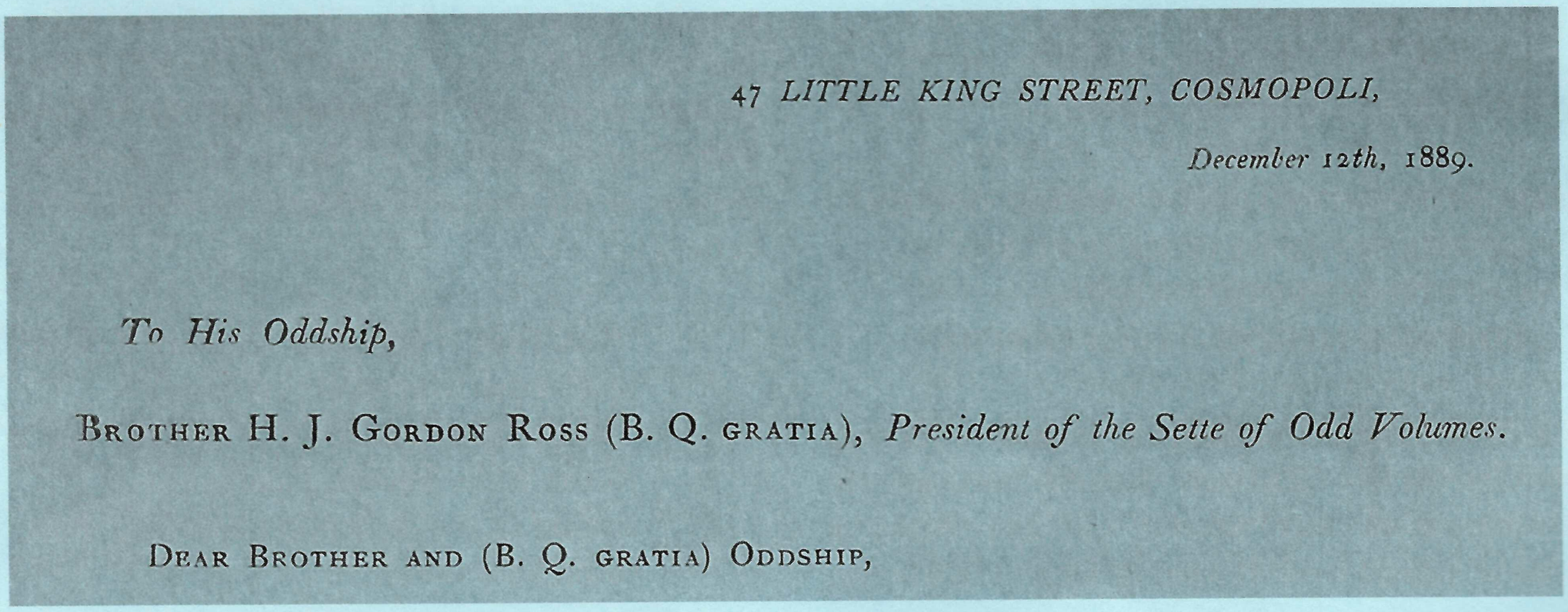


Fig. 1: Back page of Lampoon Manuscript, Heron-Allen's Handwriting

The twelve page, numbered document was clearly not handwritten by Heron-Allen. The author was not clearly identified. There were many additions and deletions of text. We believe we have identified the writer of this lampoon based on the following:

1. Two of these additions to the manuscript used the name (Fig. 2, 3) and initials (Fig. 4) of the writer in his own handwriting.
2. The manner in which Heron-Allen labelled the document. (Fig. 1)
3. The very unusual history of this member of the Sette of Odd Volumes.



47 *LITTLE KING STREET, COSMOPOLI,*

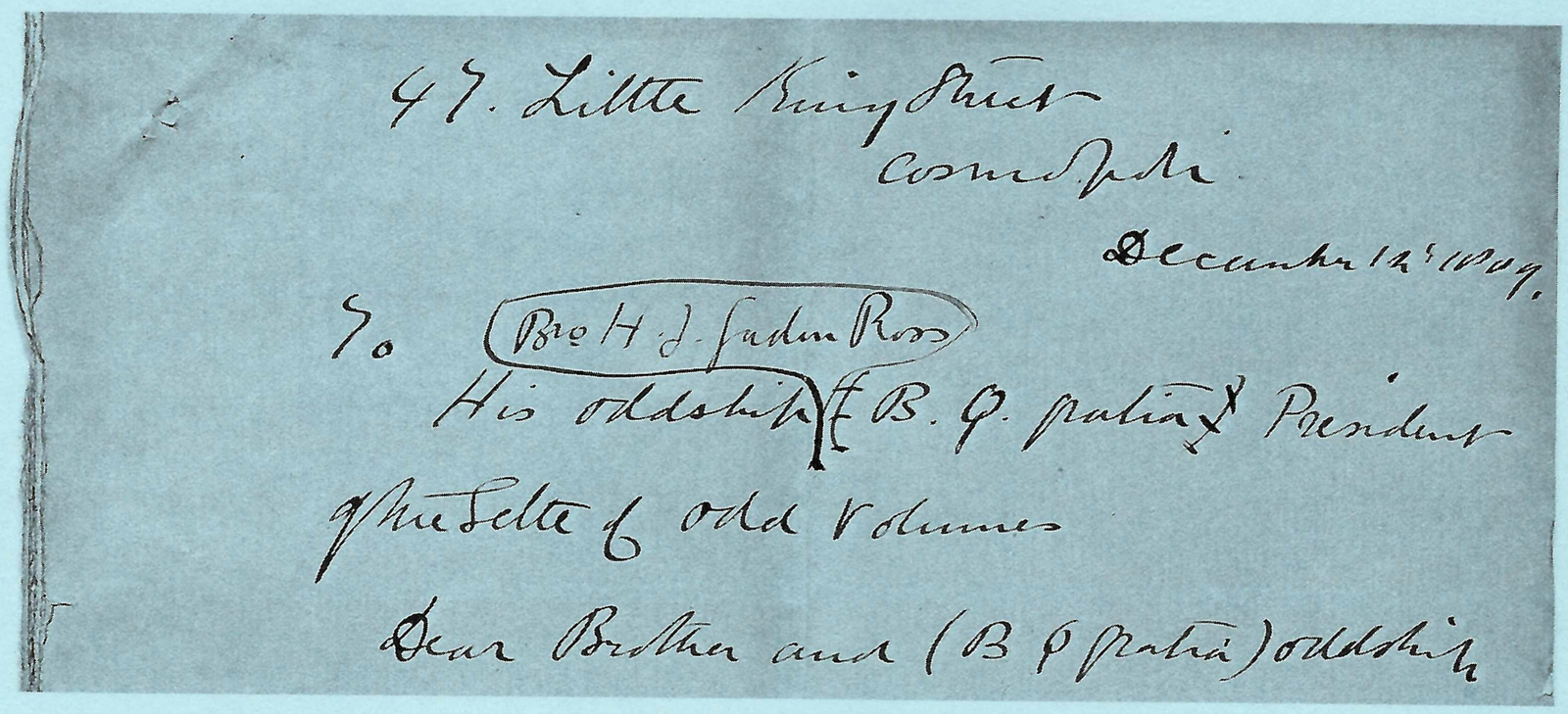
December 12th, 1889.

To His Oddship,

BROTHER H. J. GORDON ROSS (B. Q. GRATIA), *President of the Sette of Odd Volumes.*

DEAR BROTHER AND (B. Q. GRATIA) ODDSHIP,

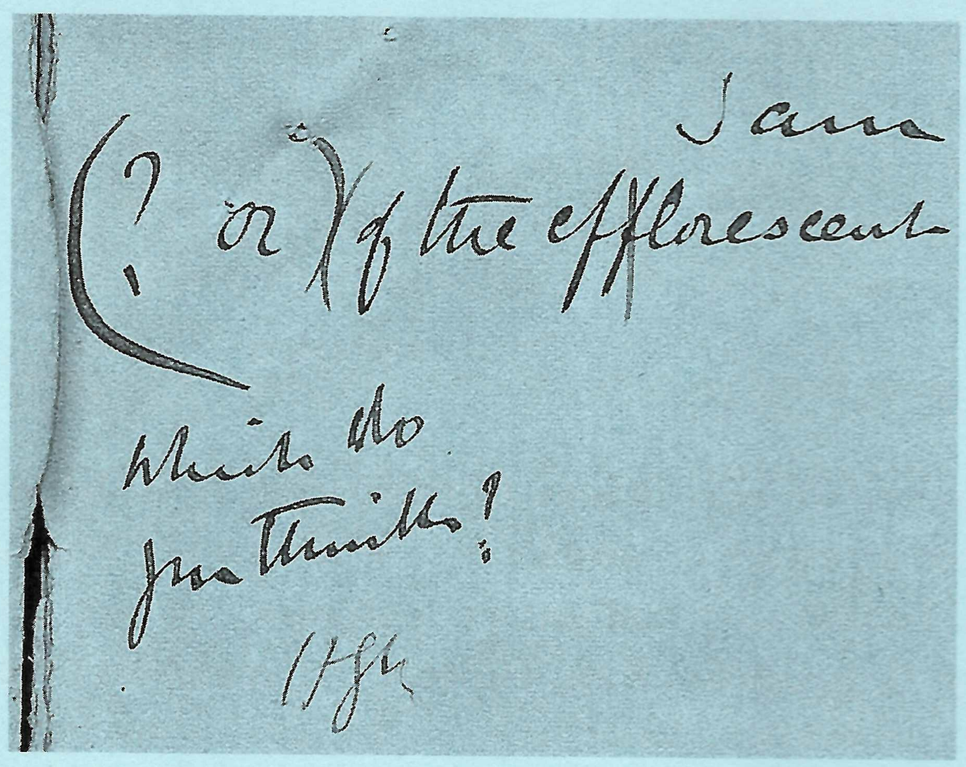
Fig.2: Original Typed Lampoon Letter to "H.J. Gordon Ross"


47. Little Kingstreet
Cosmopolis
December 12th 1889.

To (Bro H. J. Gordon Ross)
His oddship B. G. patria & President
of the Sette of odd Volumes

Dear Brother and (B G patria) oddship

Fig. 3: Original Handwritten Lampoon Letter to "H.J. Gordon Ross", Inserted Name


I am
(? or) of the efflorescent

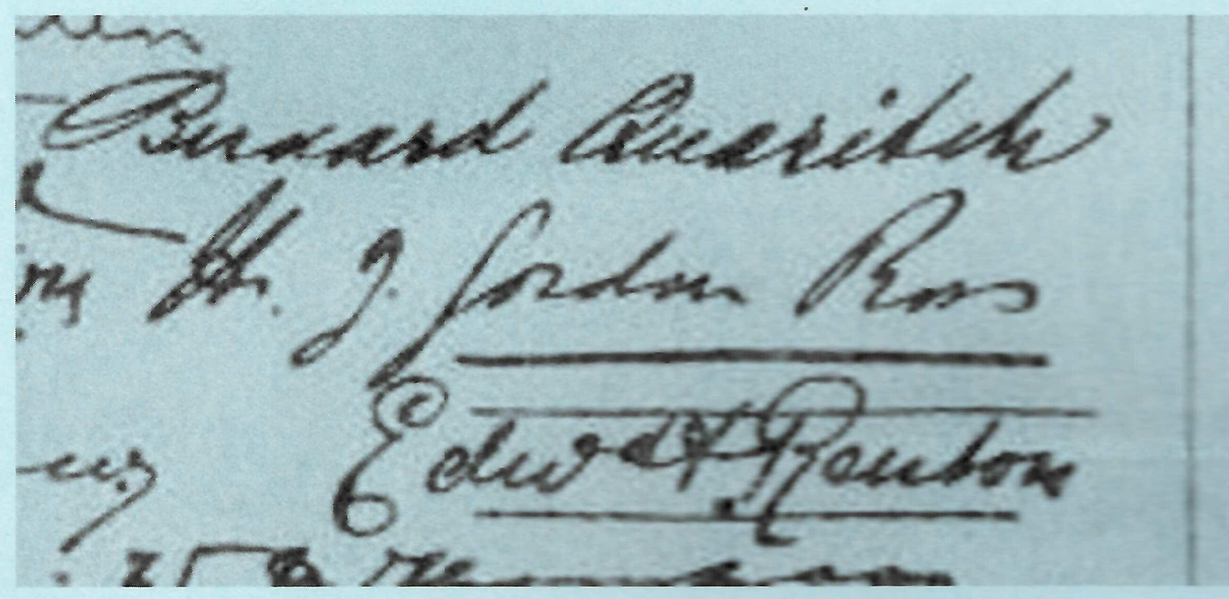
Which do
you think?

HGR

Fig. 4: Original Handwritten Lampoon Letter,
Question: Which do you think? "HGR"

H. J. Gordon Ross, *Master of Ceremonies*, remains an enigma in the annals of the Sette of Odd Volumes. He was inducted into the Sette in 1884 (Heron-Allen in 1883). (5) Gaining the new Sette name and unelected position of Master of Ceremonies, he rose rapidly in leadership and became its President in 1889. He abruptly resigned from the Sette on April 1st, 1890, the day after the new President was inducted. (6) His only publication was his own "Inaugural Address", the Sette's Miscellany No. 20. We can find no records of Ross's life and occupation. He may have been an attorney since he originally chose the Sette name, *Solicitor-General.* The Sette tersely recorded the *Ye Dear Dead Brothers* for Brother Ross as, "It should have been mentioned that he died in 1895 or 1896." (7)

The year 1889 was the Sette's *annus horribilis*. (8) Brother W. Mort Thompson, the Sette's *Histiographer*, wrote an uncomplimentary summary of the Presidency of Bro. Ross in The Sette's No. 2 1889-1890 Year Boke describing, "...the comparative failure of his term of office, not perhaps through his own personal fault,...." Thompson's main reason for characterizing Ross's presidency as a failure was the occurrence of strife and discord leading to the Sette's revolution. Thompson wrote platitudes of Ross as a Sette member, but scorned him as a President and parliamentarian. When the lampoons appeared about the proposed bylaws changes, civility and fraternity disappeared. President Ross stated that he "strongly deprecated the personalities which the parodies contained, and entirely condemned them on that ground." The December 23rd meeting discussed the lampoons and the collegiality seriously deteriorated when Thompson shouted to President Ross, "You are a partisan and I have seen through you for a long time." President Ross, faced with a charge of "odious imputation of willful hypocrisy", called for a vote of confidence in the Oddship and it carried unanimously. The original Year Boke No. 2 with Thompson's version of year's events was subsequently officially withdrawn and purged from the Sette. A "repressed" edition was subsequently published with Thompson's comments greatly modified especially when threatened with legal claims.



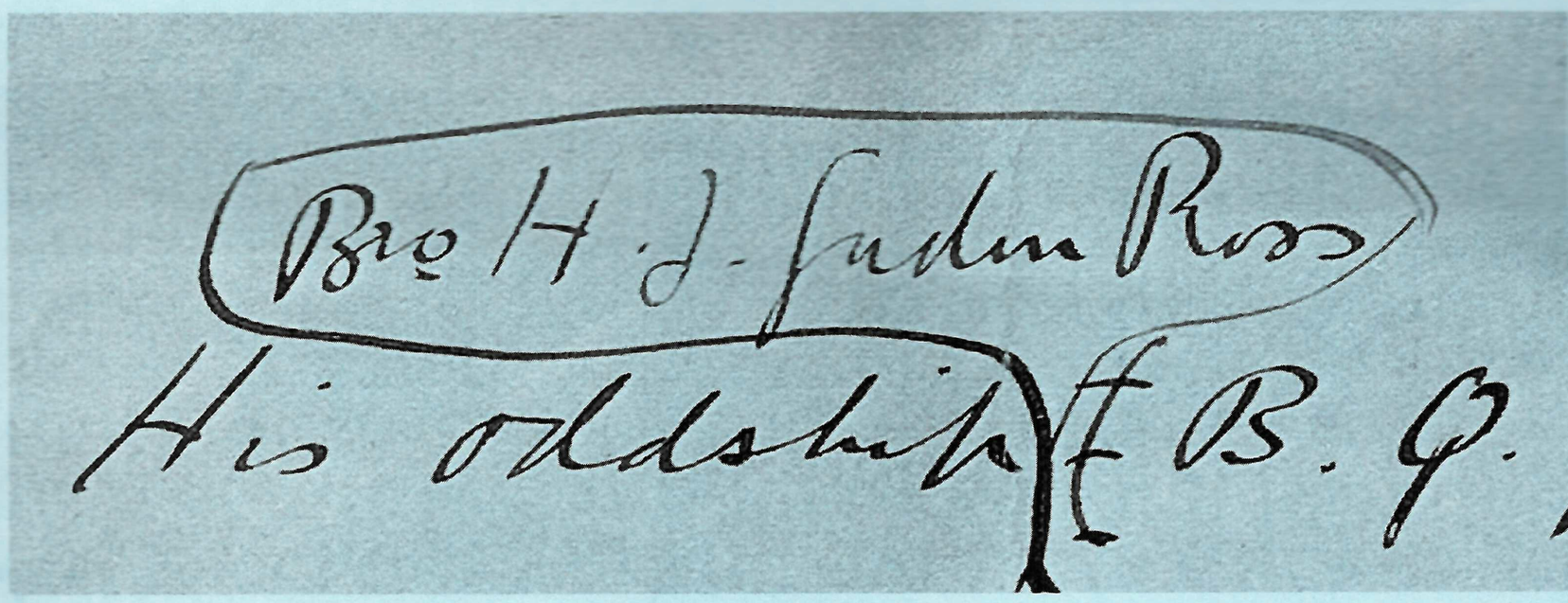


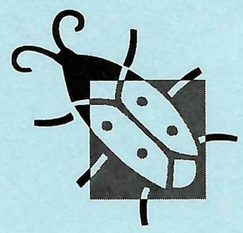
Fig. 5: Comparisons H.J. Gordon Ross Signatures, Left: 1886 S.O.V Misc., Right 1889 Lampoon

Based on the following considerations, we now believe that President Ross did indeed write this infamous first lampoon. We compared his published signature on another S.O.V. document with his handwritten name and initials recorded in the lampoon. For handwriting comparison purposes, we are unaware of any surviving documents, letters or book inscriptions of H. J. Gordon Ross. However, all members of the Sette in 1886 had their signatures published in the Odd Volumes publication, Miscellany No. 15. (9) Except for the more heraldic form of the first initial, the printed signature is a close match to the above mentioned Figure 3 lampoon signature. (Fig. 4). We eliminated the handwriting of almost all 1889 O.V. members after reviewing a large sample of their handwritten letters in the George Charles Williamson Collection excepting President H.J. Gordon Ross. (10)

Assuming Gordon Ross did author the lampoon, he would have been in an untenable future relationship with his fellows Odd Volumes having already denounced the lampoon that he had helped to construct. When President Ross was called a partisan demonstrating willful hypocrisy, Ross demanded that his Brothers vote to support him. The die was cast. At the next scheduled meeting, he abruptly resigned from the Sette most probably to avoid any possible discovery of his treacherous machinations, successfully remaining anonymous for over 122 years.

Finally, Edward Heron-Allen identified the manuscript's owner by writing Ross's initials,"H.J.G.R." on the back cover. Gordon Ross was not alone in the lampoon production as evidenced by his probing question asking, "Which do you think?" to at least one of his co-conspirators. We believe that Heron-Allen was at least a co-attributor as evidenced by keeping this lampoon with his personal possessions. Heron-Allen admitted at least being a co-conspirator in his 1928 S.O.V. Inaugural Address.

John P. Mahoney
Barbara P. Mahoney



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2.) Correspondence relating to the Election of 1889, Sette of Odd Volumes. Private Printing, 1890, 8 pages, Boston Athenaeum Library, Massachusetts.

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10.) http://www.indiana.edu/~liblilly/lilly/mss/index.php?p=williamszon

THE SOCIETY'S WEB-SITE

The Heron-Allen Society has a website at: http://www.nhm.ac.uk/hosted_sites/heronallen/ The webmaster, Dr. Andrew S. Henderson, can be contacted through the website or directly by e-mail at: andy.henderson@fugro-robertson.com. Andy updates our web-site on a regular basis, and members are encouraged to keep in touch by making use of it. There is an opportunity on the site for members to make comments and suggestions and to post queries.

THANKS FROM THE TREASURER

Many thanks to all members who paid their subscriptions again for 2012-2013. The subscriptions for 2013-2014 will be due in July this year. It's tremendously helpful if they can be paid on time. We anticipate the same rates to apply for the coming year (£20 for individuals in the UK , £25.00 for overseas members, and £25.00 for institutions).

We are able to maintain those subscription levels simply because a number of members have made extraordinarily kind donations to the Society in the current year. We now have reserves enough to produce the next Opusculum and bring reports of all the Society's meetings up to date. We also expect to be able to update the website regularly. Enormous thanks to all who have helped in this way.

Do remember that you can pay by Paypal. Simply send your payment to heronallensoc@aol.com. It does mean that we receive slightly less per payment, but the advantages for members far outweigh any slight loss of income.

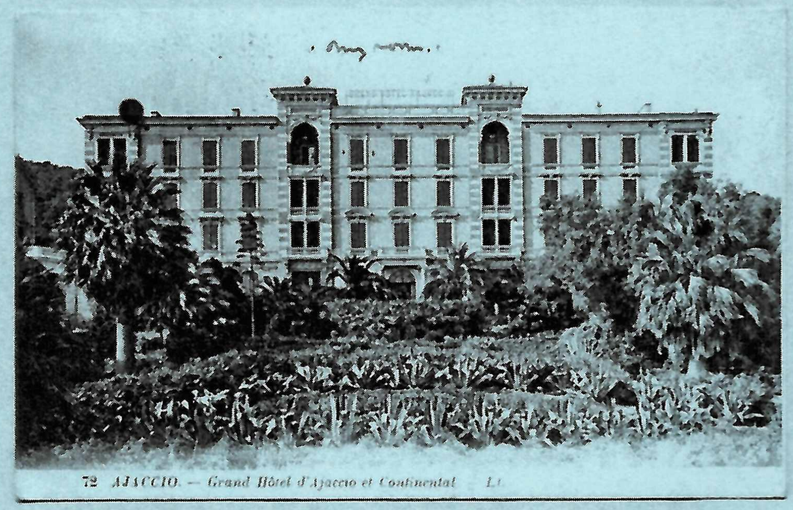
Pam Thompson

THE HERON-ALLEN BIOGRAPHY

Joan Navarre is writing a biography of Edward Heron-Allen. Any information concerning Heron-Allen (e.g. letters, manuscripts, photographs) will be greatly appreciated. E-mail: jnavarre@hotmail.com

OPUSCULUM XIX

The Society's Opusculum XIX – *Edward Heron-Allen and some Women of his Acquaintance*, edited by Timothy J. McCann and John E. Whittaker - will be published during April. The volume will contain: '"Nocturnes, Novels and Necromancy": Blanche Roosevelt, Edmund Downey and Edward Heron-Allen' by Timothy J. McCann; 'The Queen of Bohemia and the Poems and Passions of the Boy, Omar: Selina Dolaro and Edward Heron-Allen's "Mes Amours"' by Barbara P Mahoney and John P. Mahoney.; 'Helene Bargmann – "The Last Lady"' by John E. Whittaker; and 'Memories of my Great Aunt, Helene Elizabeth Bargmann Ph.D., F.L.S., F.R.Z.S., ATS (1896-1987) Biologist', by Jan Bargmann..



CORSICA

Edward Heron-Allen spent 21 April until 2 May 1921 on the Island of Corsica. The purpose of his visit was to examine the foraminifera in the "red sands" of the Gulf of Ajaccio at the invitation of his friend M de Santa Maria from the French consular service. Heron-Allen visit resulted in his joint publication with Arthur Earland, 'Les Foraminiferes des "Sables Rouges" du Golfe d'Ajaccio (Cote Nord)', in *Bulletin de la Societe des Sciences Historiques et Naturelles de la Corse* 1922, 11-149, his article, 'Unseen Corsica' in *The Queen*, Saturday 17 September 1921, and his diary. The diary has recently been translated and published by Francis Beretti as 'Impressions de voyage en Corse, par Edward Heron-Allen, (Avril-Mai 1921) journal inedit, presente, traduit et annote' in *Bulletin de la Societe des Sciences Historiques et Naturelles de la Corse*, 2011, 27-84.

The Society has arranged a visit to Corsica travelling in Heron-Allen's footsteps in May this year, and we will be based in Ajaccio and Bastia, but hoping to visit Calvi and Bonifacio. We hope to publish an account of our visit in our next Newsletter.

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The Heron-Allen Newsletter was edited by Timothy J. McCann and designed by Caroline Adams.

Subscriptions 2013/14 £20 pa for individual members; £25 pa for institutional members
Overseas members: £25 for individual members; £30 for institutional members.

I enclose a cheque for £..... as my subscription for 2013/14

Name .....
Address .....
.....
.....
Tel: .....
Email .....

EDWARD HERON-ALLEN SOCIETY
ACCOUNTS 1.6.12 – 31.5.13

Receipts		Payments	
At bank 31.5.12	249.86	Opusculum XVIII	682.00
Subscriptions 2011-12	40.00	Newsletters (2)	343.00
Subscriptions 2012-13	1004.24	Postage (1 Opusculum)	98.17
Subscriptions 2013-14	85.00	Balance at bank 31.5.13	2142.98
Opuscula – back issues	48.62		
Donations	1740.26		
Unpresented cheque	98.17		
	3266.15		3266.15

Notes:

1. **Accounts** are for the year ended 31 May 2013, as bank statement for June is not yet available.
2. **Further known subscriptions for 2013-14** received in June: **£110.00**
3. **Further known payments made in June:**

Opusculum XIX	757.00
Postage/Stationery	120.40
Total	877.40

4. **Balance** as at 26.6.13 **£1375.58**
5. **Use of Paypal** means that subscription income is slightly less, but payment is easier for members.
6. **Donations** have been exceptional this year. Enormous thanks are due to all for their contributions.

For comparison: 2011-12 accounts:

Receipts		Payments	
At bank, brought forward	1321.14	Opusculum XVI	852.00
Subscriptions 2010/11	15.00	Opusculum XVII	682.00
Subscriptions 2011/12	340.00	Newsletters (2)	190.00
Subscriptions 2012/13	100.00	Postage (3 Opuscula**)	231.69
Opuscula – back issues	159.08		
Corsica disc sale	12.40	AGM refreshments	66.42
Donations to Opuscula	474.20	Corsica photography	150.00
Paypal verification	0.15	Balance at bank, 31.5.12	249.86
	£2421.97		£2421.97

The Heron-Allen Society

Minutes of the Twelfth Annual General Meeting, held in the Allen Room, Dean Street, London, on 30 June 2012

1. ***Apologies for Absence***

Apologies had been received from Andy Henderson, Garry Garrard, Joan Navarre, Peter Wilkinson, Peter Horton, Ivor Jones, Rohinten Mazda, Peter Linnitt, and Dr Chris Wood.
The meeting was attended by fifteen members and three guests.

2. ***Minutes of the Eleventh Annual General Meeting on 25 June 2011***

The minutes were accepted as an accurate record of the meeting on a show of hands, and a copy was signed by the Chairman.

3. ***Matters arising***

Appendix C. There had been no opportunity to make a CD of the violin music, because of copyright.

4. ***Amendment to Constitution***

Amendment brought forward by the committee; the sentence ***Hon. Vice-President(s) may also be appointed at the discretion of the committee, and their name(s) reported to the AGM*** to be added following on at the end of the section headed *"Officers"*. The amendment was proposed by Caroline Coleby, seconded by Alan Lord, and passed unanimously.

5. ***Election of Officers and Committee***

The Chairman Timothy McCann and Secretary Juliet Field were happy to stand again, but the Treasurer Ivor Jones was resigning for health reasons after 12 years in the post; Pam Thompson had agreed to stand as Treasurer in his place. This left committee members Peter Horton and John Whittaker also happy to stand again, creating one vacancy on the committee. There were two volunteers for this vacancy, Mrs Liza Wood and Dr Armorel Wood, and it was agreed that Liza Wood be proposed for the vacant position, and Armorel Wood be co-opted as an extra committee member. The committee as set out above was elected unanimously. The retiring Treasurer Ivor Jones was then unanimously elected to the new committee post of Hon. Vice-President.

6. ***Chairman's Report***

Tim McCann reported that the committee had met four times during the year, three times in London and once at Ivor and Venetia Jones's home in Dorset.

The Society had published Opusculum XVIII (John and Barbara Mahoney's, *The Le-Gallienne versus Heron-Allen Incident*) bringing together their talks at our ninth and tenth symposia, as well as two issues of the Newsletter, nos 19 and 20, covering a wide variety of topics. No. 19 was produced at the West Sussex Record Office, printed at Selsey Press, and distributed by the Royal College of Music, as in the past; however, because of the form in which the text was sent, it was not possible for No. 20 to be dealt with at the Record Office, so the whole had

to be done at Selsey Press, at extra expense. It is likely that we will not be able to call on the Record Office in future either, so we need to find an alternative.

Shortage of funds has so far prevented the publication of Opusculum XIX, but it is now in hand, and Opusculum XX will follow when funds allow.

The 2011 Symposium was held at the Royal College of Music, on the theme of Heron-Allen and Music and covered his visit to Downside, his work as a music critic; Bill Colby reflected on a comparison between Heron-Allen's character and his own. John Mahoney explained, with illustrations, how the second Heron-Allen violin had been restored. This was followed by a wonderful performance on the restored instrument by two RCM students, to great acclaim; as Pat Naismith had brought with her EH-A's other violin, the students then also played on this instrument.

Special event of the year was the commemorative trip to Clare Island, the group arriving on the exact centenary of EH-A's visit. A programme of talks, walks, and visits included talks by Tim Collins on Praeger and Tim McCann on EH-A and the Murray family. Some of the islanders joined in the programme. Next year Corsica?

Membership numbers have held up, but we do need more members to enable our work to continue to its high standard.

The report ended with thanks to all the committee and especially to Ivor Jones the retiring treasurer. The introduction of PayPal would help the Society considerably, especially with overseas members, and thanks were due to Pam Thompson for taking that on. Thanks were also due to the webmaster Andy Henderson, to the Newsletter production team, and to all members, especially those travelling from abroad, for their support.

7. ***Presentation of Accounts***

Pam Thompson presented the accounts which she had prepared from Ivor Jones's records over the ten days since the committee meeting prior to the AGM. She noteed that these werenot quite the end of year accounts, as the AGM comes just before the end of our financial year. This is a situation the committee will consider further to see whether any change could usefully be made.

She commented that the bank balance was not sufficient yet for us to proceed to the publication of the next Opusculum, though it was hoped that the payment of subscriptions due in July would be enough for that purpose. However it would then leave us with no reserves. Indeed publication of the last Opusculum and Newsletter, and the booking of the AGM venue had only been made possible by very generous donations from three of our members. At present the year's subscriptions only barely covered publication and postage of ohne Opusculum and two Newsletters.

She was hopeful that, now the PayPal system had been set up and was working, it would be easier for members - especially those overseas - to pay the subscriptions, and might encourage new overseas members to join.

She was sad that all efforts so far to encourage institutions to become members had come to nothing.

Pam was thanked for her hard work on the accounts and on PayPal, and the interim accounts were approved.

8. ***Reports:***

A. *Website*

This has been updated to an extent but there is still more to be done, especially on the Opuscula. The front cover images need uploading, so that they can be used for a system of online ordering of back copies. Other features also need improvement.
Any suggestions would be welcomed.

B. *Newsletter and future Opuscula*

The Chairman would welcome more material for the next Newsletter. The next Opusculum will be the report of the 2011 Symposium. The when we can afford it, the following one will cover today's Symposium.

C. *2013 Symposium*

It was hoped that through David Thompson we would be able to meet at the British Museum; if it could be arranged in conjunction with a colleague of David's then it would be a internal booking and incur no charge. The theme would be EH-A collections, and could include the Selsey mammoth, on which ther have been scientific developments recently, and a member of the curatorial staff on the EH-A collections at the museum

8. ***Any other business:***

None

9. ***Date of next meeting:***

It was agreed to keep the date of the AGM as the last Saturday of June, so next year's AGM will be held on 29 June 2013.

Appendix: Attendance List

Tim McCann	**Caroline Coleby**	***Guests***
John Whittaker	**Francis Dinely**	**Sarah O'Donnell**
Juliet Field	**Mrs Liza Wood**	**Liam O'Donnell**
Pam Thompson	**Dr Armorel Wood**	**Frances Stratton**
David Thompson	**Alan Lord**	
John Mahoney	**Celia Clarke**	
Barbara Mahoney	**Dr Andrew King**	
Sue Bullivant		

For details of the programme for the day, including directions to the meeting and information about the lunch, please see:

http://www.nhm.ac.uk/hosted_sites/heronallen/symposium2013details.htm

http://www.nhm.ac.uk/hosted_sites/heronallen/symposium2013prog.htm

http://www.nhm.ac.uk/hosted_sites/heronallen/agm2013.htm (also copied below)

You may also be interested in this 'Selsey field trip: In the footsteps of Heron-Allen', see http://historyofgeologygroup.co.uk/?page_id=12&event_id=10, organised by David and Ann Bone, in which Tim McCann and John Whittaker will also take part.

Agenda, AGM 2013

1. Apologies for Absence
2. Minutes of Meeting on 30 June 2012
3. Matters arising
4. Election of Officers and Committee
5. Chairman's Report
6. Presentation of Accounts by the Treasurer
7. Reports:
    a. Web-Site
    b. Newsletter and Future Opuscula
    c. 2014 Symposium
8. Any Other Business
9. Date of next meeting [Saturday 30 June 2014]