SPRING 2016

THE HERON-ALLEN SOCIETY

NEWSLETTER NO. 28

THE SIXTEENTH ANNUAL SYMPOSIUM

Theme: Edward Heron-Allen: The Past, The Future and The Other World.

Venue: The Woolstaplers Room, The Novium, Chapel Street, Chichester, West Sussex.

Date: Saturday 2 July 2016 at 11.00

PROGRAMME

11.00 Welcome and Introduction by the Chairman

John P. Mahoney, '"Ship Stink": Immigrants and Hypersomia. A Tale of ex-Palmist Edward Heron-Allen and the Castle Garden Affair'

David Thompson, 'The Heraldry of Edward Heron-Allen's Bookplates'

Timothy J. McCann, 'Edward Heron-Allen and Eleanore Zugun: The Romanian Poltergeist'.

The Annual General Meeting

Lunch at the Crate and Apple, Westgate, Chichester

Tea and Coffee will be available before the meeting

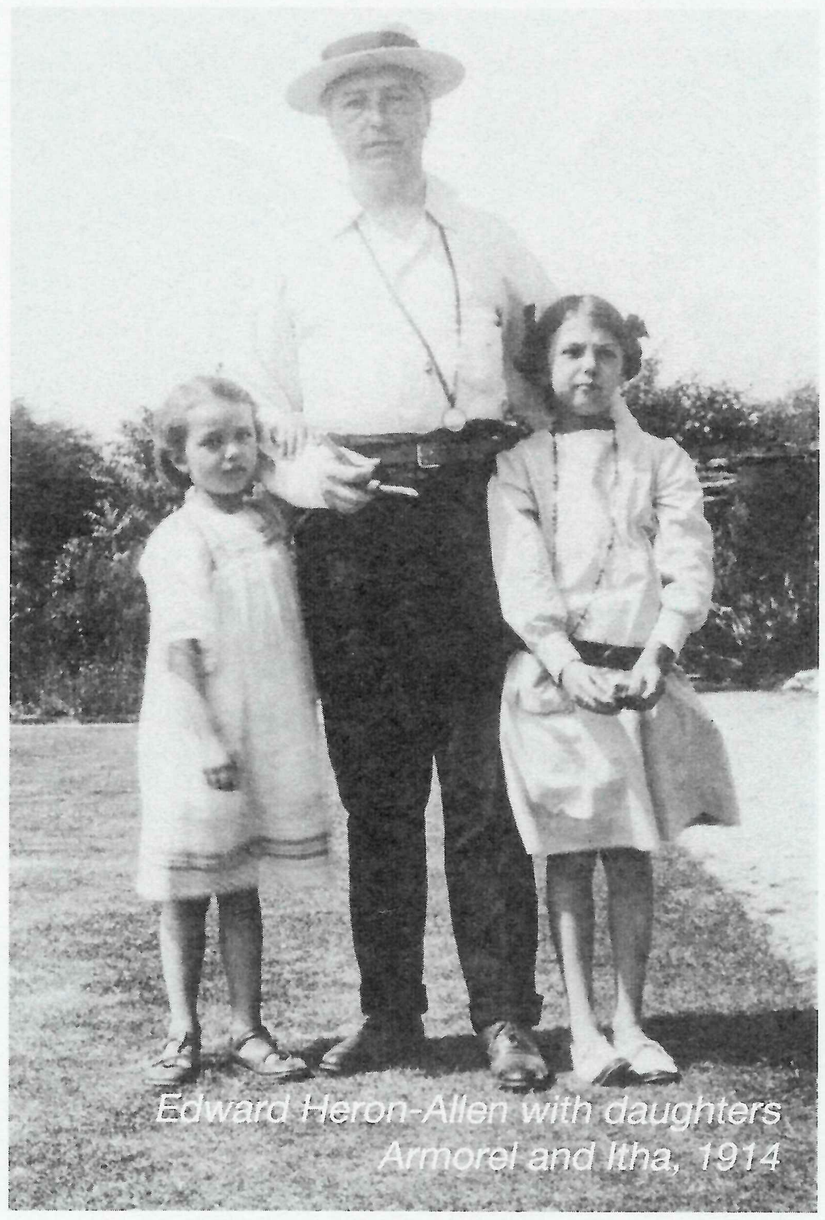
Will those wishing to attend the Symposium please contact the Honorary Secretary, Juliet Field at 40 Portland Road, Oxford, OX2 7EY, Tel: 01865 552640, E-mail: jools.field@btinternet.com

Those wishing to join us for lunch at The Crate and Apple should inform the Honorary Secretary by 10 June. Meals have to be pre-ordered

FIFTH INTERNATIONAL HERON-ALLEN SYMPOSIUM

September 21st – 28th 2015 - *Bologna, Ravenna and Modena*

Heron-Allen, aged just 23, visited Italy as Envoy Extraordinary of the Musical Section of the International Inventions Exhibition 1885 for the Kingdom of Italy, an extended trip from 26 March to 7 May 1885. His visit included Bologna and Modena, neither of which enchanted him much. Bologna had "no good shops and not much to see" and the Museo Civico was lambasted for collections inferior to those of the British Museum, although he did confess that



Edward Heron-Allen with daughters, Armorel and Itha, 1914

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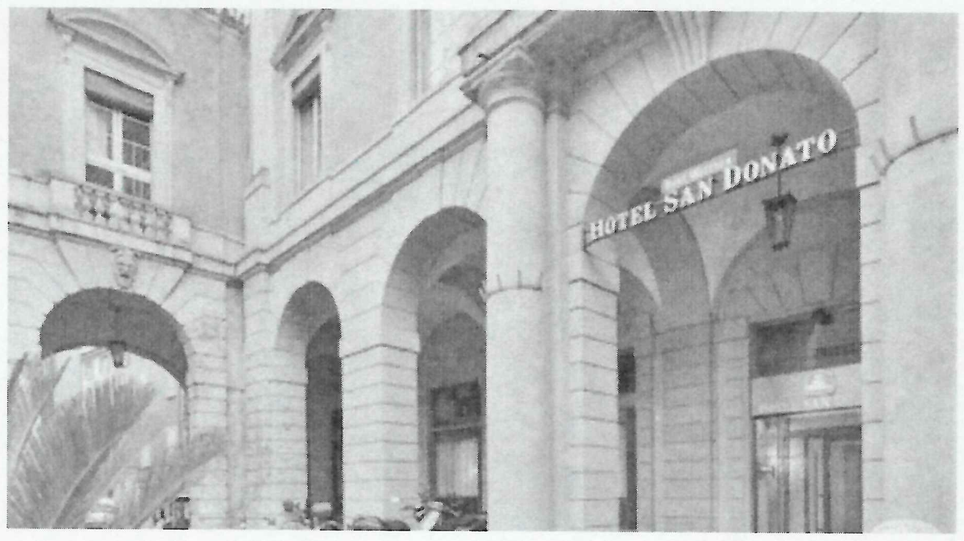
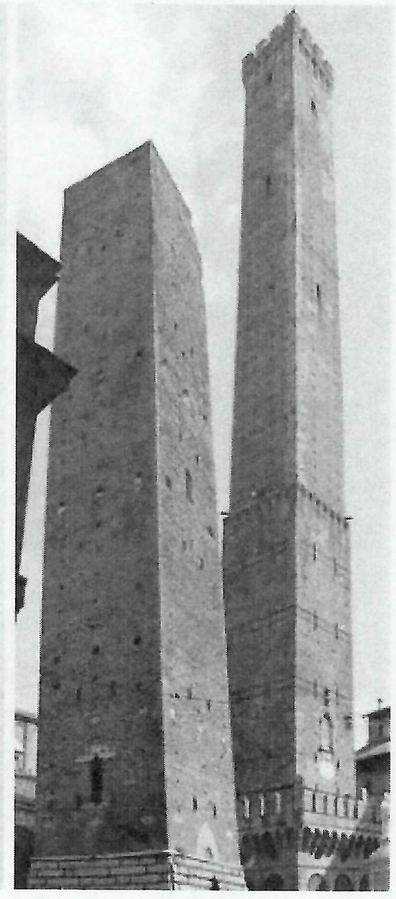
Bologna's arcades were useful as shelter from the rain. His efforts to secure instruments or manuscripts failed.

He did not visit Ravenna, a considerable error in our view, even though it lacked musical instruments, as he might have found more sights there to see, not least its wonderful mosaics. The symposium delegates settled on historical inaccuracy and diverted from his itinerary in the interests of non-musical culture.

His trip to Modena was equally unsuccessful, as he failed to meet the musicologist, Count Valdrighi, found the gallery closed, and was forced to endure a lunch of only "chocolate, hot buttered toast & pastey". He commented: "Of these materials we made a saccharine & unctuous repast". Our group did much better.





Monday 21st September

Meeting Gerald and Sylvia Blunden at Gatwick Airport, Pam and David Thompson were saddened to hear that Tim and Alison McCann would not be making the trip as Tim was in hospital. We were leaderless, but reached Bologna and took a taxi over what EH-A described as "ghastly stones" to the splendidly situated Hotel San Donato with welcoming bar directly outside. In the evening all four ventured out for a meal. With little to choose from near the hotel, the party settled on a large, mostly empty establishment where the waiter explained that most of the items listed on the menu were unavailable. Some middling sustenance taken, Pam and David explored the hotel's facilities and repaired to the terrace bar to discover Alan Lord alone with two glasses of grappa – an act which EHA might well have admired.

Tuesday 22nd September

Undeterred by Heron-Allen's view that there was nothing to see, the group of six, Gerald, Sylvia, Alan, Minoo, Pam and David set off past the famed and extraordinary leaning towers, which should not really be still standing, to the Basilica of San Petronio, the massive church with only some of the original dressed marble façade still remaining but nevertheless impressive. The huge, stunning interior was striking not only by its scale but also by the subtle blend of terracotta columns and tracery standing out

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The Heron-Allen Newsletter was edited by Timothy J. McCann and John Whittaker and designed by Gregory Whittaker.

between the stone-coloured walls and vaulting. David was interested to see the meridian sundial marked on the floor.

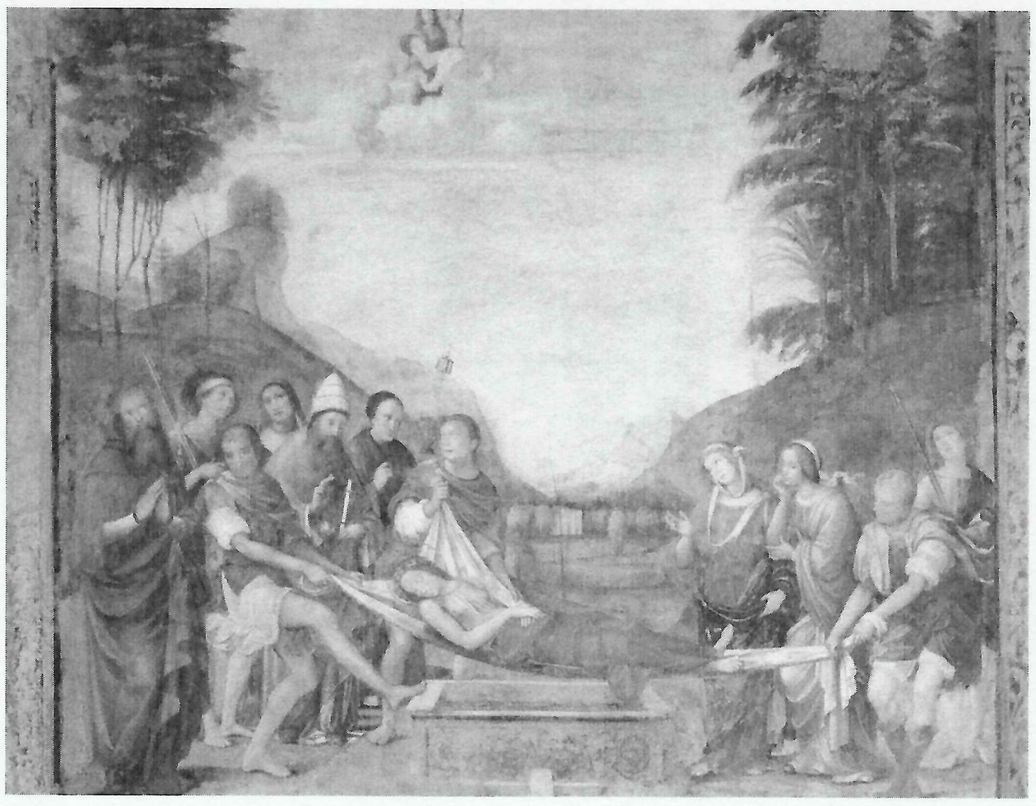
Mid-day marked time for drinks – beers, coffee and a hot chocolate at the Café Delle Sette Chiese, soon to be followed by a satisfying lunch at the Vineria Favalli. In the afternoon the party continued their cultural tour with the Archiginnasio Palace, one of the most important secular buildings in Bologna where one of the highlights was the Anatomical Theatre. From there the next port of call was the Basilica of San Domenico with its stunning Arca di San Domenico, and the added treat of sculptures by the young Michelangelo. Whilst it appeared to be free to view the Arco, a man at the entrance clearly expected everyone to make a donation. Those who did not were hounded and stared at by this formidable custodian. The party were concerned that Pam was not to be found, but soon she was spotted sitting outside "taking the air", as had EH-A.

The evening saw the group eating in the Plaza Isolani where the chef was causing a degree of chaos and seemingly concentrating on chicken curry. David partook of what was charmingly described as half a lion! There was also spam soup with thumbnails and a goodly amount of grappa.

Wednesday 23rd September

In the morning the group split up and G&S and P&D visited the Cloister and Oratory of Saint Cecilia, with its amazing series of frescoes. We agreed that it was without doubt one of the highlights of our brief visit to Bologna. After meeting up at the hotel the group set off in crocodile fashion in the rain in search of the main railway station. Gerald and Alan seemed to know the way and after about half an hour the edifice hove into view, to the relief of all.

A group effort led by Pam managed to acquire tickets for all from the ticket machine, and we headed for Ravenna for the second part of our EH-A tour and the Ostello Galletti Abbiosi, our accommodation, to find Ted and Evie in the foyer and already allotted rooms in the main, historic building; others were sent to rather dull and bland rooms around the corner. Following EHA's example, all went in search of lunch. The result was the Ristorante Grand Italia which was anything but grand. It had a toilet which intrigued Ted – square with no seat, but somehow he managed.

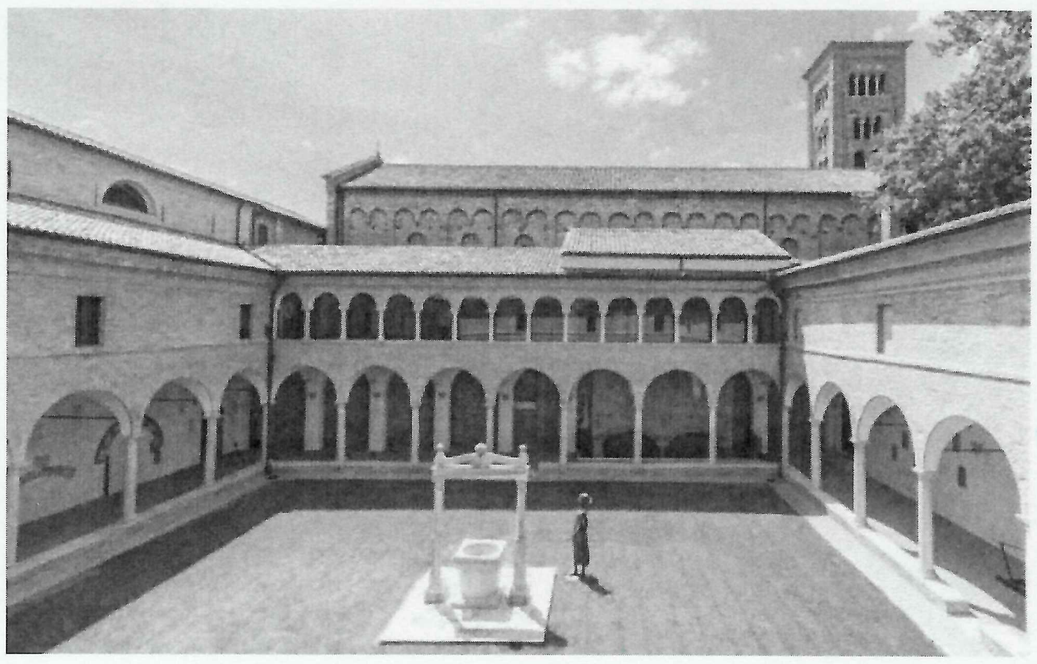


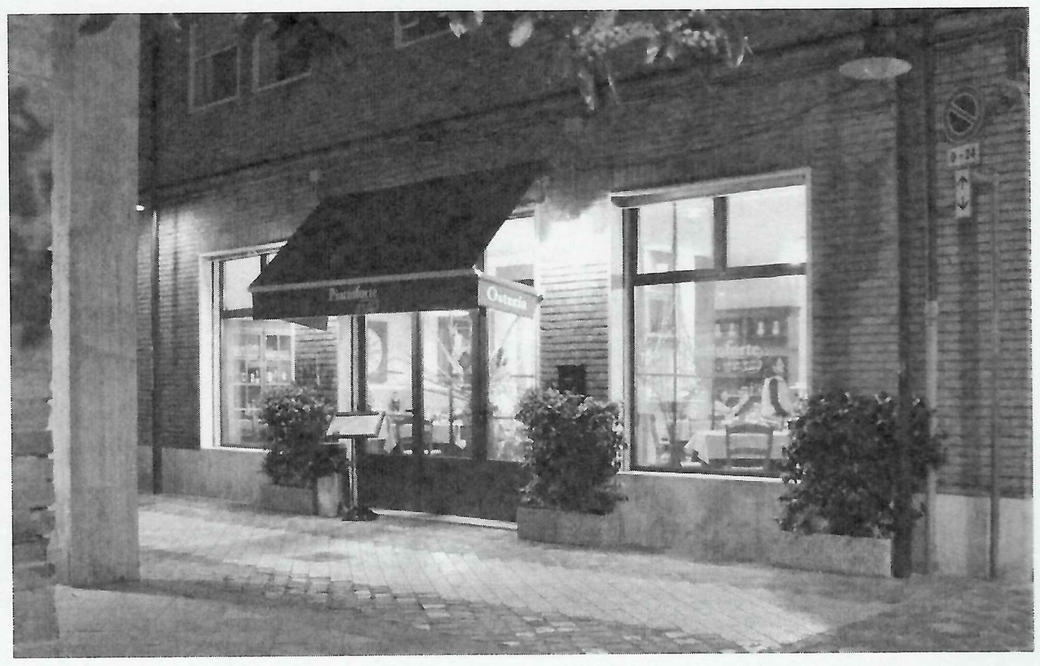
The group split, with Gerald, Sylvia, Alan and Minoo setting off for the 7th-century Basilica Sant' Apollinare Nuovo with its spectacular mosaics, while Pam, David, Ted and Eve took a gentle walk around the local streets. When they finally arrived at Sant' Apollinare Nuovo they found it closed and so meandered back to the hotel. In the evening, whilst Gerald and Sylvia decided to rest, the group set off in search of food and found themselves in the Ristorante Einaudi in Piazza Einaudi, on the covered upstairs terrace, where much fine food and drink was consumed by the party, the bill coming to 204 Euros.

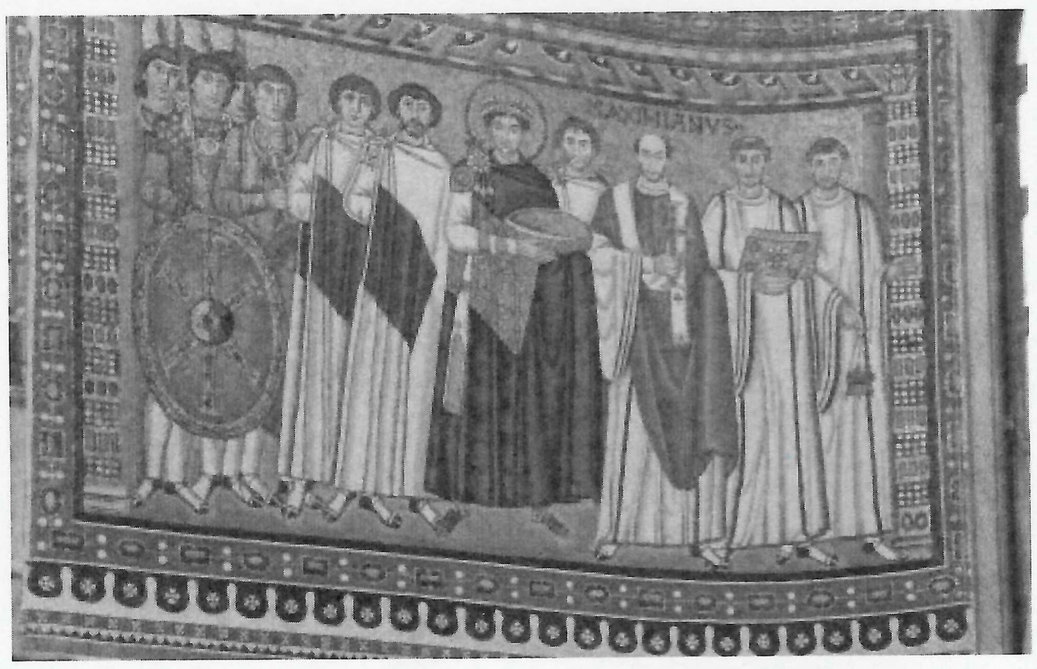
Thursday 24th September

A wet day which saw the group in Dante's Cloister and Sepulchre where 'Ted's Toilet Encounter' caused considerable mirth – enough said – leitmotif is developing here.

The next stop was the Mausoleo di Galla Placidia, the Battisteo Neon, and the Basilica San Vitale where the mosaics were absolutely stunning.







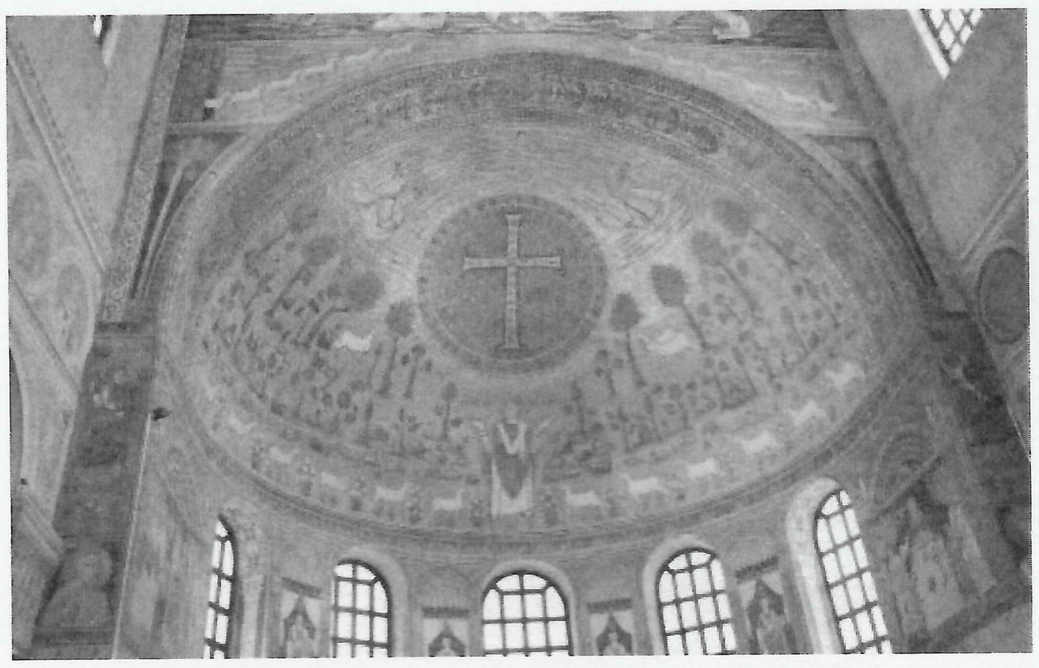
Coffee was taken and later the group took repast al fresco at La Mia Patria, L'Arte dei Sapore. After lunch a gentle stroll in the streets of Ravenna and some shopping saw all members of the group back at the hotel for a rest before the evening meal.

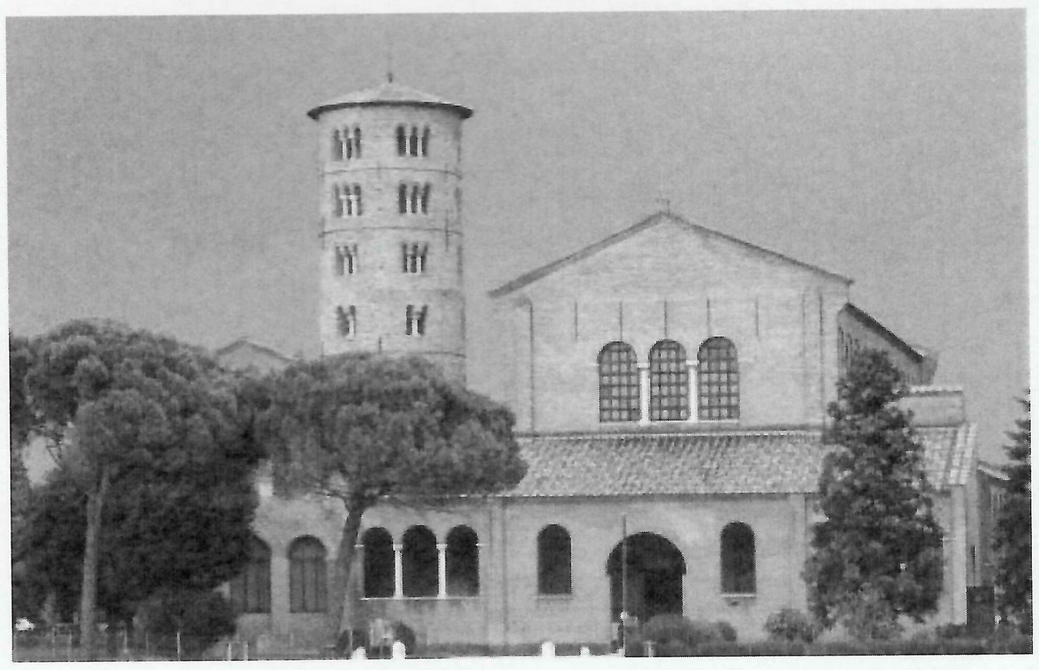
The Osteria Paittoforte was chosen for dinner where Pam's decision to write out our combined order to save any misunderstandings certainly made things easier. Late night drinks were taken at the hotel by Ted and Eve and Pam and David.

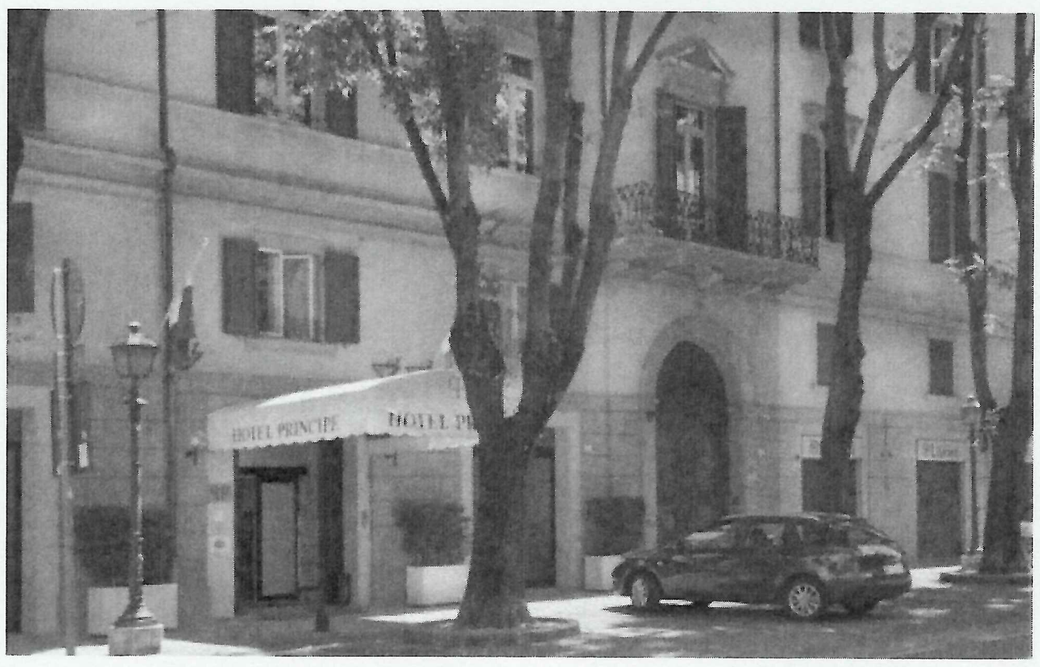
Friday 25th September

Breakfast at a leisurely pace led to a decision to take a bus to the Basilica Sant' Apollinare en Classe. Outside the hotel, the group pondered which way the bus might go while Gerald ran off to a nearby tabac for tickets. He came back empty-handed and then set off at a pace for another up the road where he found half the needed tickets. A third attempt saw him return with the necessary. Next problem – where is the bus stop? Gerald suggested that we ask a policeman and we were soon standing at the stop for a no. 4 bus. It actually stopped for us.

Sant' Apollinare en Classe, a place of sheep is the subject for some amazing mosaics.

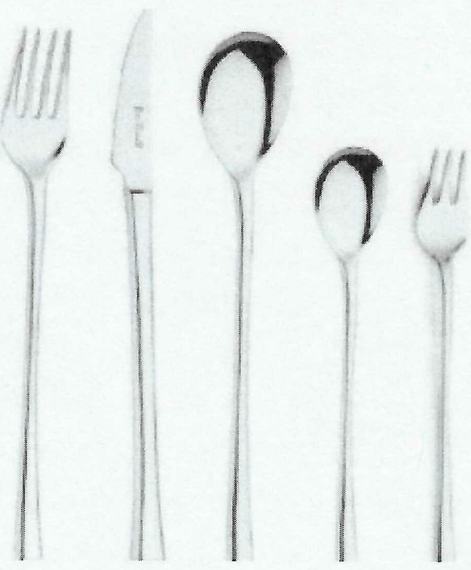






After viewing the mosaics we ventured out of the basilica to the coffee delights of the Cafe Classensis and then to look at the unusual bronze buffaloes in the adjacent field.

It was not clear where to get the bus back. A helpful young woman put us in the right place and before long we were on the bus heading back to Ravenna. Here we lunch at the Ristorante Due Dame in the Piazza del Popolo where interest was taken in the cutlery – Pinti 1929.



After lunch there was a schism: the Lords and the Blundens went one way and the Thompsons and the Collins went to the Museo Teodorico and then to an archive exhibition in a disused church in via Luigi Carlo Farini, where there was an excellent display of early manuscripts and printed books. Then to Sant'Apollinare Nuovo. Back at the hotel, Pam had an interesting time when the instructions for operating the room safe got locked in the safe. They were rescued by a second copy from Alan and Minoo. Disasters continued as Pam's hair dryer decided to catch fire.

The evening saw a return to the Piattoforte restaurant where glasses were raised in favour of Dr John Eustace Whittaker whose birthday it was and also to Mr Timothy J. McCann for a speedy recovery – the group having heard that he was out of hospital and on the mend. Following a very satisfying meal involving a confusion between duck and tuna the group were treated to quantities of limoncello and a similar concoction based on liquorice – an excellent end to a good day.

Saturday 26th September

After a leisurely start, on the recommendation of the Thompsons and Collins, the Blundens and Lords went to the Archive exhibition. Later the assembled party set off to the railway station to bid farewell to Ravenna and travel on to Modena, changing trains in Bologna.

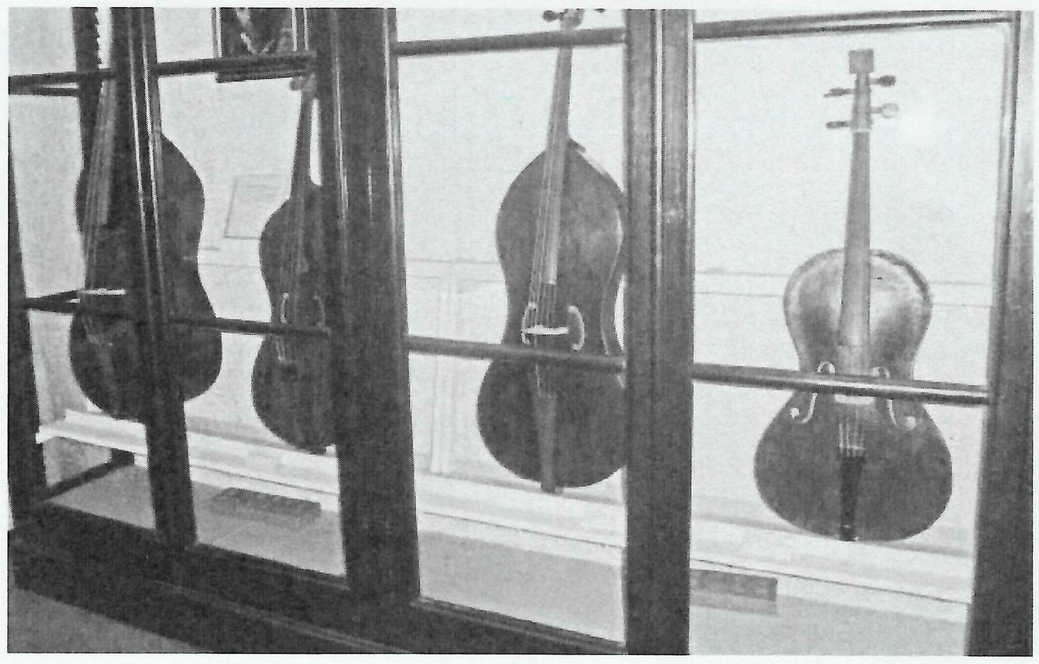
In Modena the group set boldly off to the Hotel Principe, settled in, reassembled and set off to walk through the nearby park, led ably by Gerald who had trodden the same path on an earlier visit. From there we went to the market place to find an antiques market which produced great excitement for Pam and David who were, as always, avidly searching for bottle openers for the ever-growing collection.

Later in the evening, minus Gerald and Sylvia, the group ate in the garden at Ristorante La Smorfia, where a goodly amount of food and drink were consumed. Later, Ted confessed that he had finally reached normal running temperature, but there was some concern about the condition of his sump!

Sunday 27th September

In the morning the group went to the Palazzo dei Museo where we spent the morning enjoying a fine collection of art and decorative arts. At last we triumphed where EH-A had failed: we saw the instruments which he had failed to secure!

This was followed by a gentle lunch with a goodly amount of beer and wine. On the way we walked through a stomach, saw a liver and gall bladder and then meandered through an intestine – an exhibition being held in a local square.



After lunch the group split up and some returned to the market square. On their return to the hotel, Pam and David went to the railway station to check out details of the airport bus as Alan and Minoo were leaving fairly early. After some searching it was discovered that the airport bus did not call in at the station but went from a stop on the main road.

In the evening everyone returned to La Smorfia where Alan read EH-A's account of his visit to Bologna and Modena – some were intrigued by the references to the fact that EH-A could not get in touch with Sid. From the account, it was clear that EH-A did not have a successful trip, failing to secure the musical instruments he was trying to get for a London exhibition and also failing to find the book dealer he was hoping to track down. At the end of the meal much grappa was consumed then Ted and Eve and Pam and David settled for a nightcap in the hotel bar – Ted's sump was said to be settling well.

Monday 28th September

After breakfast Alan and Minoo set out for the bus. Gerald had gone out with them to find the bus stop, a long absence which caused some consternation. He finally returned as a search party was mustered to report that the bus had not come, so Alan and Minoo elected for a taxi which they shared with two others also going to the airport.

The final farewells were made with Ted and Eve, and so Gerald and Sylvia and Pam and David set off in a rather smart limousine as a luxury alternative to risking another airport bus not showing up. "It was an awful scurry but we managed it", as EH-A reported. And we all managed to enjoy ourselves considerably more than had he.

David Thompson

EDWARD HERON-ALLEN AND GILBERT JAMES

Gilbert James was born in Liverpool in 1865 and died in Epsom, Surrey, in 1941. An artist and book illustrator, he is remembered today mostly for the three editions of Edward FitzGerald's classic *The Rubaiyat of Omar Khayyam* which he illustrated, these being published by George Routledge & Sons (1904), T.N. Foulis (1907), and A. & C. Black (1909). (The illustrations in the first were in black and white; the illustrations in the other two, in colour.). But James also illustrated a wide range of books, from children's stories (he even wrote one of his own) and a book of Christmas carols, to Gilbert Watson's travelogue *Sunshine and Sentiment in Portugal* (1904), Lewis Spence's *Myths of Mexico and Peru* (1913), and Ralph Waldo Trine's classic of philosophical spirituality, *In Tune with the Infinite* (1926). In fact, Trine's book was to be the last that James illustrated.

As with so many other book illustrators, James began his career with newspaper and magazine illustration: his black and white illustrations of the Routledge 1904 photogravure edition of *The Rubaiyat*, in particular, made their first appearance in *The Sketch* newspaper at irregular intervals during the period 1896 to 1898. *The Sketch*, I should add, had been founded by Clement King Shorter in 1893, he having also been one of the founder members of the Omar Khayyam Club in London in 1892. Thus it was that some of James's black and white illustrations came to adorn the menu cards of the Omar Khayyam Club, even though he was never a member of that club, and was never, it seems, even a guest at one of their dinners.

In September 2015 I was emailed by a lady who had found a letter written by Gilbert James in "a box of stuff" bought at an auction. The letter, dated 9th November 1907, was concerned with selling – or hoping to sell - some of the originals of his coloured illustrations of *The Rubaiyat*. As he was bit short of money, I was told the letter said, he was open to any reasonable offers the recipient might care to make. At that stage, I didn't know who the recipient was, but obviously it was of sufficient interest for me to buy it "sight unseen" given the very reasonable asking price of £20. As it turned out, and much to my delight, it was addressed to Edward Heron-Allen.

The letter is of sufficient interest to publish it in full here, and, James's handwriting being so easily read, in facsimile as well as transcript form. It reads thus:

> Dear Mr Heron Allen,
>
> There is a small coloured *Omar Khayyám* appearing this Christmas. I have just received the drawings back from the publishers and am making you the first offer of them.
>
> They are watercolour drawings about fourteen inches high and I enclose the proofs for you to see. if you like I will also bring the drawings. The price is the same as the black and white five guineas each, but I may say that I am very short of money at present and quite open to any offer you might like to make,
>
> Should you not be inclined to buy I would be much obliged if you would kindly return me the proofs so that I can send them on to someone else.
>
> I suppose you know that the edition Routledge's published was a very great success that is financially for them.
>
> Yours very sincerely,
>
> Gilbert James

The letter is of interest on several counts.

Firstly, given its date (9th Nov 1907) and the reference to "a small coloured *Omar Khayyam* appearing this

Christmas", it can only refer to the Foulis edition cited above. Now, the publications of T. N. Foulis at this time are notorious for being undated, and Ian Elfick & Paul Harris, in their book *T.N. Foulis – The History and Bibliography of an Edinburgh Publishing House* (1998), were reduced to assigning publication dates for many by relying on the acquisition dates of the copies lodged, for copyright purposes, with the British Museum / Library and the National Library of Scotland. James' letter not only serves to confirm the publication date, but reveals also that the book was published just in time for Christmas, a fact which I myself didn't know at the time I bought the letter. In fact, it was the first of Foulis' series of "Envelope Books", so called because they came with an envelope in which the book could be put in order to be given or posted to friends or relatives – very handy come Christmas time, of course!

Secondly, James tells us, at the end of his letter, that "the edition Routledge's published was a very great success", adding, somewhat acidly, "that is financially for them." That comment expresses the feelings of many an author and illustrator down the years, of course. As a measure of its success, after its first appearance in 1904, its reprinting in 1905 marked the 5th thousand; that in 1906, the 8th thousand; and that in 1907, the 10th thousand. A reprinting in 1912 was to mark the 18th thousand. Not only that, but Routledge's photogravure *Rubaiyat* was the first of their series of photogravure editions, another seven of which (besides *The Rubaiyat* !) James had illustrated by the time he wrote this letter to E. H-A. One of these – the edition of the Biblical *Song of Songs*, published in 1906, was a particularly fine example of his work, for it has to be admitted that the quality of his work was rather variable, and open to criticism – sometimes caustic - as a result. Be that as it may, despite the commercial success of *The Rubaiyat*, and his other commissions for Routledge and other publishers, he was still "very short of money at present" and quite open to any reasonable offer that E. H-A might make on the watercolours done for T. N. Foulis.

Thirdly, James says in his letter that the price of the Foulis watercolours is "the same as the black and white," this being "five guineas each." This rather suggested to me that sometime earlier James and E. H-A had done a deal over the black and white originals used in the Routledge edition. But had they?

I contacted my friend and fellow *Rubaiyat* enthusiast Garry Garrard to see if he knew anything about E H-A's dealings with Gilbert James. He didn't, and neither he nor Tim McCann (who rapidly became involved) were aware of any surviving letters from E. H-A to Gilbert James, nor indeed of any surviving letters from Gilbert James to E. H-A besides the one reproduced here. But they put out an appeal for information in the Society Newsletter no.27, and this led to contact with Venetia and Ivor Jones. The results are simply told as follows.

Though there appeared to be no surviving documentation of any transactions beyond the letter reproduced here, E H-A did indeed buy the originals of the black & white illustrations used in the Routledge photogravure *Rubaiyat* of 1904, and also the original watercolours used in the T.N. Foulis edition of 1907. They were framed and hung in the passage leading to the bedrooms at Large Acres, and so family and guests of necessity passed them by every day, and were prompted to remember their associated verses! When Ivor and Venetia went to the USA for a couple of years in 1981, they left most of their possessions in their house, but put many of the more valuable items – including the Gilbert James pictures, for which Ivor had a particular fondness – into storage. Tragically, everything left in the house turned out to be safe and sound on their return, but everything put into storage for 'safe keeping' was destroyed in a fire in 1982. The only reminder of the pictures which Ivor now has is a copy of the pocket edition of the Routledge *Rubaiyat* published in 1910.

This was a sad end to some pictures by an artist who also had a sad end. Gilbert James died of "general paralysis of the insane" in Long Grove Asylum (as these places were then known), Epsom, Surrey, on March 2nd 1941. This terrible degenerative condition – he had been hospitalised since at least 1937 - is a result of late-stage syphilis, something which – like Aubrey Beardsley's consumption - could be so easily treated today. He is one of those people I wish I could have met.

Did E.H-A also buy the 16 coloured illustrations which Gilbert James did for the A. & C. Black *Rubaiyat* of 1909? It seems not – or at least, Ivor Jones has no recollection of them. Quite possibly, then, they are still 'out there' somewhere.

For anyone interested in knowing more about James and his work, with particular emphasis on his editions of *The Rubaiyat*, there is a lengthy article about him in the Notes & Queries section of the Rubaiyat Archive on my website at: www.bobforrestweb.co.uk/The_Rubaiyat/N_and_Q/Gilbert_James/Gilbert_James.htm

Bob Forrest

EH-A IN AMERICA: PATENT PILLS & PALMISTRY

EH-A's American adventures have been chronicled in talks and publications of the Edward Heron-Allen Society. However, one American venture which has not been addressed is EH-A's interest in and contributions to American advertising. A little (1) and little-known publication for Wright's Indian Vegetable Pills deserves a place in the EH-A bibliography. Moreover, this publication sheds new light on the polymath. During his time in America, EH-A proved himself to be a keen observer of American culture. He was also a suave and savvy businessman who

understood the importance of being published properly.

Soon after his arrival in America, EH-A was already meeting with newspaper reporters. He sat for photographers, such as George Gardner Rockwood and Napoleon Sarony. His lectures on palmistry were duly recorded in classified ads, reviews and even full-page illustrated features. The archives of Major J.B. Pond, his lecture agent, have yet to be located (if, indeed, they still exist); however, EH-A's American Journal suggests that the palmistry expert played a hand in the design and dissemination of advertisements. In his journal entry of 3 November 1886, EH-A writes that he spent the morning designing circulars for his lectures on palmistry. He then records: "The motif of everything here is: - 'If you want to be healthy, wealthy & wise/Never get drunk-and advertise'—so I am advertising un-aggressively but surely."

Three months later (18 February 1887), EH-A notes: "a man named Ferrett came to make the sublime proposition that I should write an article on Cheirosophy to advertise a patent pill, which rather amused me." On 25 February 1887 he writes that he spent most of the morning "occupied interviewing a man named Ferrett, who is very anxious for me to write him an article on cheiromancy for a little advertising publication and as the insult which he suggested was a heavy one, I finally consented to do it on my own terms in my own time."

These two journal entries from February 1887 mark the first and last time EH-A mentions Ferrett, patent pills and the little advertising publication.

One copy of this ephemeral pamphlet has been located. The images [Figures 1, 2] reveal

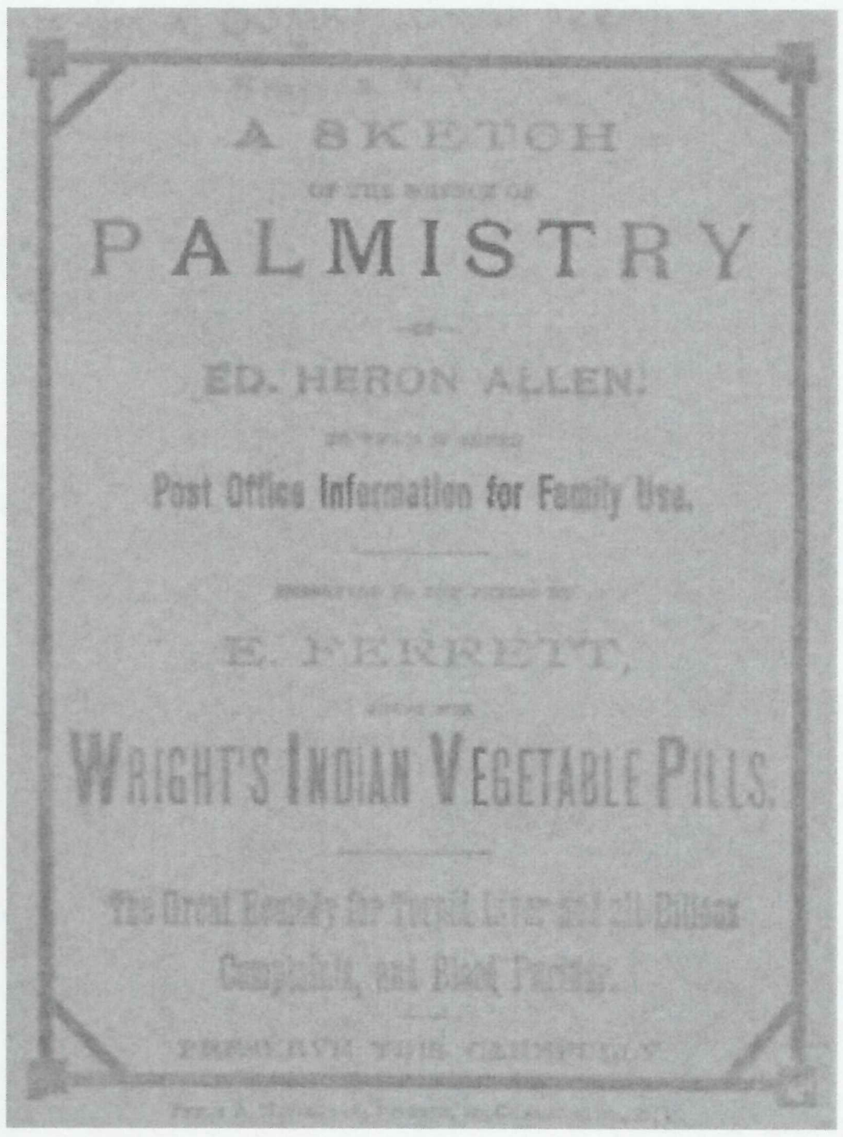


Figure 1: Front Cover. Blue Stamp on top left: From A. Oomstock, Druggist Smyrna, N.Y. "A Sketch of the Science of Palmistry by Ed. Heron-Allen. To Which is Added Post Office Information for Family Use. Presented to the Public by E. Ferrett, Agent for Wright's Indian Vegetable Pills, The Great Remedy for Torpid Liver and all Bilious Complaints, and Blood Purifier. Preserve this Carefully. Percy A. McGeorge, Printer, 123 Chambers St., NY".

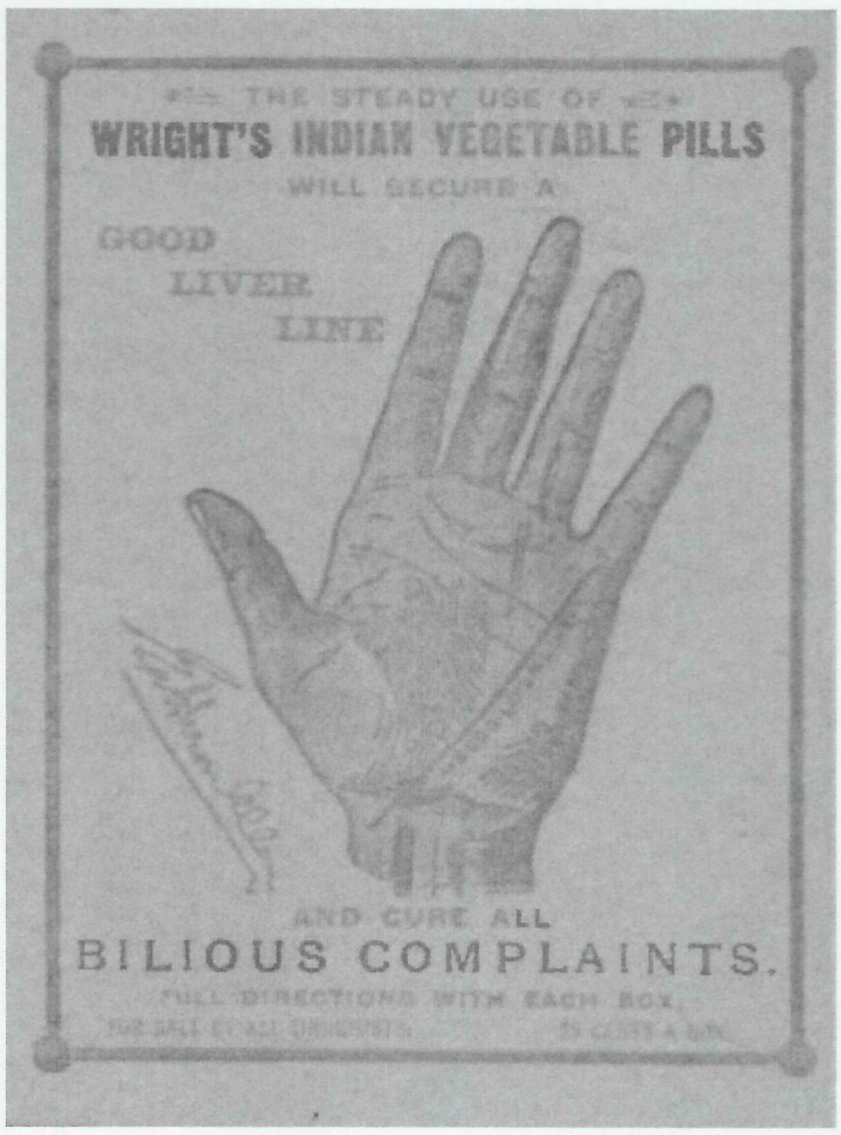


Figure 2: Back Cover. "The Steady Use of Wright's Indian Vegetable Pills will Secure a Good Liver Line and Cure All Bilious Complaints" Facsimile Signature: Edward Heron-Allen.

that EH-A achieved his goal of publishing the little pamphlet, and he did so in style. The pamphlet features two-color (red and gray/light purple) front and back cover. The interior pages are printed in black.

There are no page numbers. The pamphlet begins with "A Sketch of the Science of Palmistry." The sketch consists of twelve pages, half of which are full-page advertisements. EH-A's text appears on the right and advertising information (both images & text) for Wright's Indian Vegetable Pills appears on the left side [see Figure 3].

EH-A's thumbnail sketch outlines the science of palmistry. In the introduction, EH-A states: "It cannot aim at completeness as a study of the art, but I will endeavor to give the leading headings upon which the practice of Palmistry has been and is based." The notes which follow, EH-A freely admits, are taken principally from the pages of a publication recently issued in London (2).

When EH-A's sketch ends, Wright's advertising blitz begins: testimonials written to Mr. Ferrett, postal information, a long list of ailments that the pills were purported to cure (female complaints, nervous headaches, pimples, liver complaints, fever and chills, etc.). The pamphlet concludes with a three-panel illustration of a young man before and after taking a dose of Wright's Indian Vegetable Pills. He begins dispirited, due to a sick headache, and ends healthy and walking, with top hat and walking stick in hand, and a spring in his step.

Numerous mysteries abound. Did EH-A pay for the publishing of this pamphlet? Is the ink on the front and back cover gray—a variation of black—or is it purple?

Did EH-A allow his likeness to be used as a good-looking young "man about town" in the last page of the pamphlet? [See Figure 4].

In his entry of 25 February 1887, EH-A describes terms presented by Mr. Ferrett as a heavy insult. The archives of Wright's Indian Vegetable Pills have proven elusive, but EH-A's wording—"I finally consented to do it on my own terms in my own time."—suggests that he designed the pamphlet and covered the costs. This fits a pattern he would follow all of his life—insisting on high quality printed publications and covering some if not all of the publication costs.

Percy A. McGeorge, the printer listed on the cover, was a general steam printer with an interest in technological advancements in his trade, including the use of color. An advertisement placed by McGeorge appears in *Publishers' Weekly*: "Good press work and composition for publishers" (Vol. 33, 7 January 1888, p. 17). The March 1900 edition of *The New England Stationer and Printer* quotes a forward-thinking McGeorge on the subject of color printing: "The idea of color printing for magazine and newspaper work will be when we can reproduce on the printed page the artist's sketch with exactly the coloring of the original, and do it at a single impression of the press. That will be a printing worthy of the age in which we live" (p. 6).

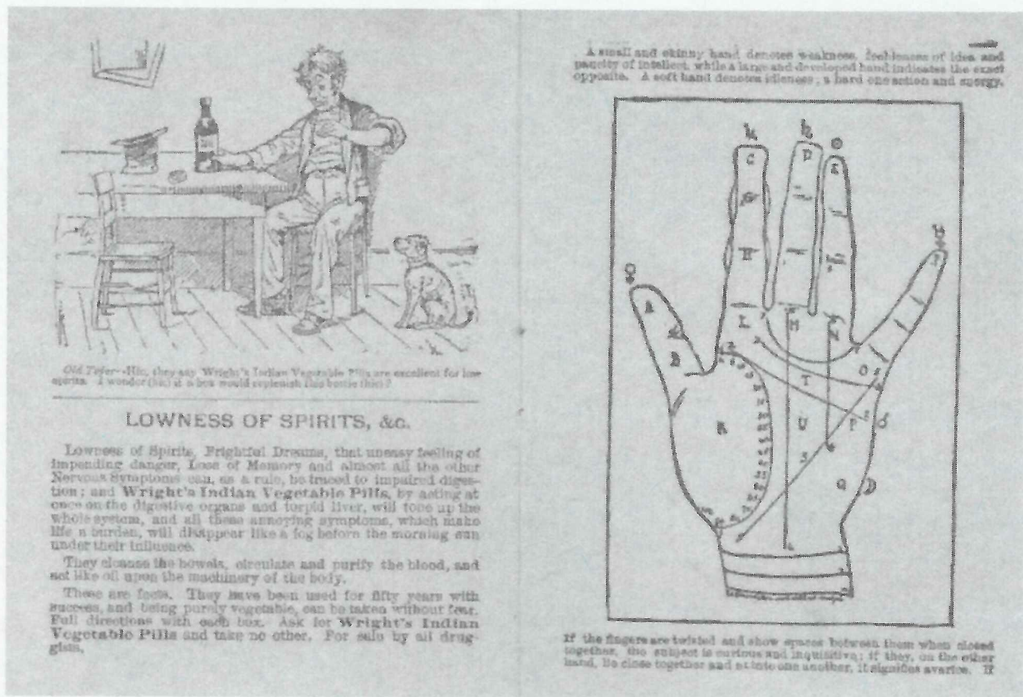


Figure 3: A down-trodden man sits at a table in front of a bottle of Gin. The Old Toper is recorded as saying: "Hic, they say Wright's Indian Vegetable Pills are excellent for low spirits. I wonder (hic) if a box would replenish this bottle (hic)?"

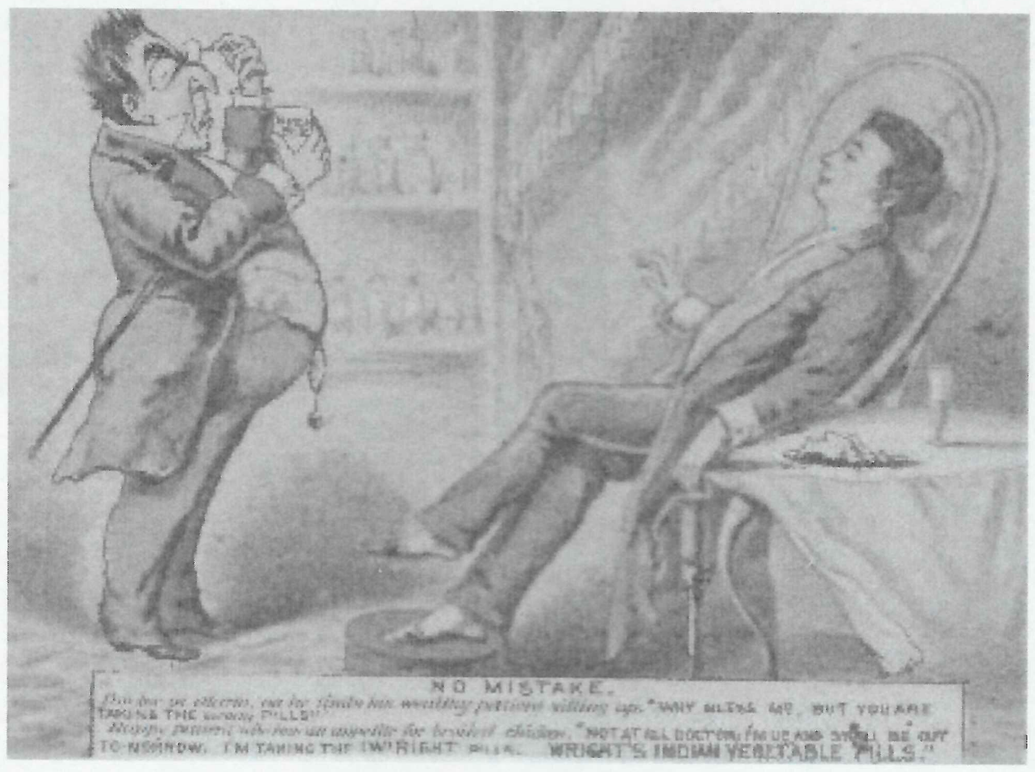


Figure 4: Trade Card for Wright's Indian Vegetable Pills entitled "No Mistake." A wealthy patient informs the doctor that he will be up and out tomorrow because he is taking Wright's Indian Vegetable Pills, "THE (W)RIGHT PILLS."

The Mr. Ferrett who met with EH-A twice in February of 1887 was, as the pamphlet records, the agent for Wright's Indian Vegetable Pills. His first name was Edmund. Following a stint as a music publisher in Philadelphia, Ferrett became an agent for Mr. William Wright, proprietor of the North American College of Health and Wright's Indian Vegetable Pills.

Wright's Indian Vegetable Pills have a long and colorful history. According to Jim Schmidt, chemist and historian of the American Civil War, "Wright's is one of the oldest and first truly American patent medicines" (3). The concoction was used by soldiers in the Civil War (1861-1865) and is mentioned in letters written during wartime. The pills were meant to cleanse the bowels and numerous testimonials suggest that there were results. However, the company advertised a great variety of ailments that the pills were purported to cure. The company was fined for making fraudulent claims.

Ferrett's "sublime proposition" and EH-A's decision to consent, on his own terms and in his own time, resulted in a lovely little advertising publication. From EH-A's earliest days in America, the young palmist illustrated a keen understanding of commerce and the vital importance of being published properly. He understood that to be healthy, wealthy & wise, one must advertise.

Notes

1. Height 5" (12.7cm) x width 3½" (9.52cm).
2. EH-A does not name the source(s), however, the illustration of the Hand (Figure 3 of this article) is reprinted from *Codex Chiromantiae: Being a Compleate Manualle of Ye Science and Arte of Expoundynge Ye Past. Ye Present, Ye Future, and Ye Charactere, by Ye Scrutinie of Ye Hande. Ye Gestures thereof, and Ye Chirographie* by Brother Ed. Heron-Allen, Necromancer Unto Ye Sette of Odd Volumes (London: C.W.H. Wyman, 1883).
3. "Civil War Medicine (and Writing); A Blog on Civil War Era Medicine and My Own Historical Research and Writing": http://civilwarmed.blogspot.com/2012/02/wrights-indian-vegetable-pills-and_15.html.

Joan Navarre

EDWARD HERON-ALLEN AS A PUBLISHER'S READER AND THE BELFORD, CLARKE & CO. AFFAIR

We like to maintain a "tickler" file (a modern day commonplace book) on items that we come across that are unique, puzzling, exciting, absolutely baffling or in need of future exploration. Some time ago, we received several copies of letters and have selected the following paragraphs for analysis:

From Edward Heron-Allen to publisher Mosher dated 5 July 1923:
Thus began his grand leap of faith and alleged scientific logic:

> "I should be glad to hear from you. I suppose Belford has entirely disappeared. I often think of the days when I was one of his 'hacks' and discovered and made him publish the first works of Gertrude Atherton & Edgar Saltus! 'Console Planeo' indeed." (1)

From Edward Heron-Allen to the Editor of the London Daily Mail Newspaper dated 25 January 1925:

> "I missed my friend Mr. O'Conner's Note upon Edgar Saltus, but I may claim to be his co-doyen, and I deplore the pococurantism of your correspondent. Saltus was not 'a strange creature', but a charming and courteous gentleman, in a period when manners had begun to deteriorate. I met him in 1885 and from 12-8-86 to 1889, he was my most intimate friend in New York. .....It was I who persuaded him to write his first two novels." (2) [Figures 1, 2]

This article explorers the evolution of Heron-Allen from a writer to a publisher's manuscript reader, procurer and nurturer of new literature artists for Belford, Clarke & Co., and includes the impact and history of this publisher's business practices in the 1880s and 90s.

We have published two articles with content on the Belford, Clarke & Co. during the period of the 1880s concerning this publishing company's interaction with budding literary novices (3, 4). Both articles contained statements that were unflattering to the Belford brothers as publishers concerning alleged publication piracy, destructive business practices affecting both their publishing colleagues and upcoming struggling literary artists. There was some "soft" evidence that the Belford brothers may have produced and distributed cheap "dime" soft cover copies of important works to their own distributors at the same time when fine, fairly priced books were made available to the public at their competitors' businesses. There was evidence that Belford even sold books without listing the authors, thereby apparently avoiding payment of royalties to their contracted poets, historians and novelists. But, the question persists: why are so many of these Belford, Clarke editions now extremely rare with such Heron-Allen examples: *The Suicide of Sylvester Gray, Kisses of Fate, Princess Daphne, The Fatal Fiddle, The Romance of a Quiet Watering-Place and The Vengeance of Maurice Denalguez?*

What did Heron-Allen mean when he said he was one of Belford's "hacks"? Modern connotations of this term are not considered complimentary. But in England during the 1880s, this may have meant a low-status poorly-paid

Figure 1: Edward Heron-Allen, c.1888

Figure 2: Edgar Saltus, c.1888

employee/consultant poring over impossible manuscripts in a dingy office, anonymous, long-suffering, and perhaps cynical. We have not uncovered a clear and concise uncomplimentary statement by Heron-Allen concerning the Belford brothers. Heron-Allen was selected by the Belford, Clark & Co. to serve as a literary consultant on the *Belford's Magazine* editorial board, presumably paid for specific contracted services: submitting personal manuscripts and/or reviewing other manuscripts for publication consideration (5). During the 1880s, both he and Selina Dolaro selected Belford, Clark & Co. as their primary publisher. Belford, Clark & Co. published eight of the nine Heron-Allen and Selina Dolaro's manuscripts from 1887-89. Heron-Allen's working arrangement with Belford seemed to be in contrast to the poet, Richard Le Gallienne. Le Gallienne was employed as a highly respected manuscript "publisher's reader" for John Lane at the Bodley Head Co. For new prospective literary artists, Le Gallienne was the advertised "public face" portal of publication opportunities at Bodley Head Co.

With the rapid digitalization of historical newspapers, additional information has become available which has again "tickled" our interest in this period of Heron-Allen's American literary adventures. In the Pittsburg Dispatch Newspaper in 1889, an article, *Authors' Labor Lost*, stated (6):

> 'Many curious people in literary circles are trying to find out about how much the failure of Belford, Clarke & Co. cost the poets and novelists in passion in the Eastern States. The general opinion is that members of the school of passion on the Atlantic seaboard lost at least $50,000 through the bankruptcy of their favorite publishers. The case of **Edgar Saltus** is typical of how other writers of the same stripe who dealt with Belford, Clarke & Co. have suffered. His "*Pace that Kills*" was one of his latest works published by the firm, and it came out not much more than two months ago. Over 25,000 copies of the book had sold in this interval, and the demand for it was still at fever heat when the crash came. The author's friends say he has lost nearly $5,000 in cold cash in consequence. Besides this, Mr. Saltus had another new novel at Belford's, all printed and ready to go to the binder just as soon as "*Pace*" showed signs of cooling. Of course he loses all his labor on this novel and royalties on his other works, which were published by Belford, are all stopped. Then comes Mrs. Ella Wheeler Wilcox, the recognized poetess of passion. Belford was her publisher, and had just made arrangements to introduce her "*Poems of Passion*", "*Nevarine*" and other works in England. Edgar Fawcett, John Habberton, Arthur Gundry, the late **Selina Dolaro**, Minna Irving and others, who had works published by Belford, are also said to be heavy losers by the failure.'

The three Irish Belford brothers, Alexander, Robert and Charles immigrated with their parents to Canada. In 1872, the brothers established the firm, Belford Brothers. In 1875, publisher James Clarke joined the Belfords. When brother Charles died in 1880, Clarke migrated to Chicago and the firm's name changed to Belford, Clarke & Co. Brother Robert initially stayed in Toronto and managed reprints and *Belford's Magazine*. The firm later expanded into New York City under the direction of brother Robert. Brother Alexander was the great publishing innovator. He opened Belford, Clarke & Co. retail book stalls in most of the big department stores. This required large capital to be tied up, but he lowered his risk by establishing these book stalls inside existing large department stores, hardware stores, shoe shops and by opening temporary stores in small towns to clear out backlogs of unsold items at cut-rate prices (7, 8). He also introduced the very profitable serialization, distribution and payment plans for the Encyclopedia Britannica in both England and America. Alexander started the business model of publishing standard novels in a cheap form, "cheap twelvemos" (often pirated copies), touting that this would be a great benefit to poorer readers (9).

In 1886, brother Alexander's ability to squeeze out of financial difficulties ended when the Belford, Clarke & Co Chicago business office was totally destroyed by fire with losses in excess of $1,500,000 with limited insurance collected (10). Between 1886 and 1889, the book publication trade was now a manufacturing business just like the production of cotton and fabric goods. The one who produces the cheapest goods gets whatever market remains. Book selling competition expanded beyond publishers and printing houses. Large well-financed dry-goods syndicates, associated with the manufacture of cheap books, now sold these books in their own department stores. Books were now considered to be a lost-leader for revenue, merely an attraction to lure customers into their stores and to sell these books at or below costs. Robert Belford said (11):

> "The law of evolution applies to the reprinting business. The fittest will survive. And the fittest should survive, whether he be a 'pirate' or a "courtesy of the trade publisher."
>
> "The unfit have no place in this world of struggle."
>
> "The present unprofitable state of the reprinting business is not an unmixed evil. It is driving the publisher who heretofore got a living easily by stealing to hustle around for his daily subsistence."

Indeed!

On 23 September 1889, the financially "unfit" Belford, Clarke and Co. had its assets seized because of non-payment to its major creditors. Nominal assets were

around $200,000 with liabilities in excess of $400,000. Robert Belford lay major blame for his failures on the non-existence of international copyright laws that lead to a chaotic beggary system of book piracy. Mr. Newman, attorney for the creditors, announced that manuscripts in various stages of manufacture might be issued if the bankruptcy court would agree. Of the twelve books listed, one was "*Fatal Fiddle*, a series of dramatic tales by **E. Heron-Allen**" (12, 13).

Like all good bankrupt corporate citizens, the company decided to shed its liabilities onto its creditors, especially the smaller ones including literary artists. A new eastern corporation was formed in New York, Belford Co. under Robert Belford. A separate western corporation was formed in Chicago, Belford, Clarke Co. under Alexander Belford and Clarke. Eastern creditors were offered 25 cents on the dollar for their debt. Westerner creditors were offered significantly less (14).

Belford's publishing competitors, printing houses, smaller creditors and literary artists were not impressed with any effort to reward the owners of Belford, Clarke & Co. and their major bank backers for their destructive, reckless and immoral business practices (15). Belford, Clarke Co.'s response during this bankruptcy transitional phase was to decimate their book inventories in order to raise cash and not unpredictably, other booksellers followed suit. The company limped along and was finally merged with a larger surviving Werner company in 1892. In 1897, Robert Belford retired to "raise olives and walnuts" in California, dying there in 1920. Alexander Belford was an owner in the newly merged firm and he tried various semi-related business ventures,

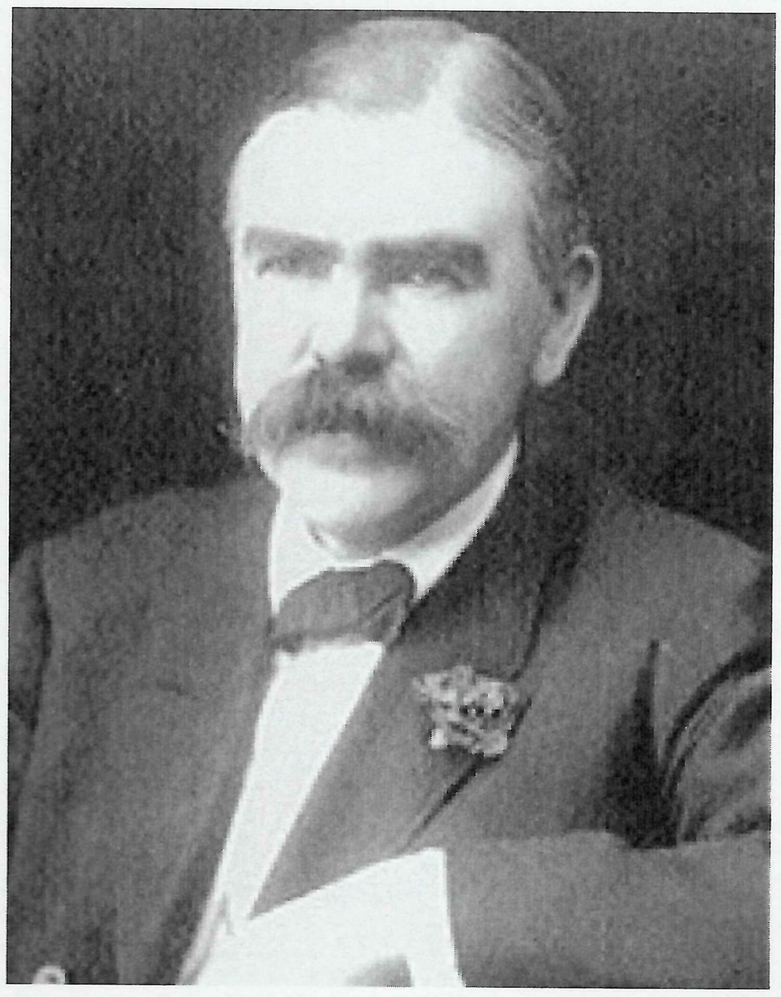
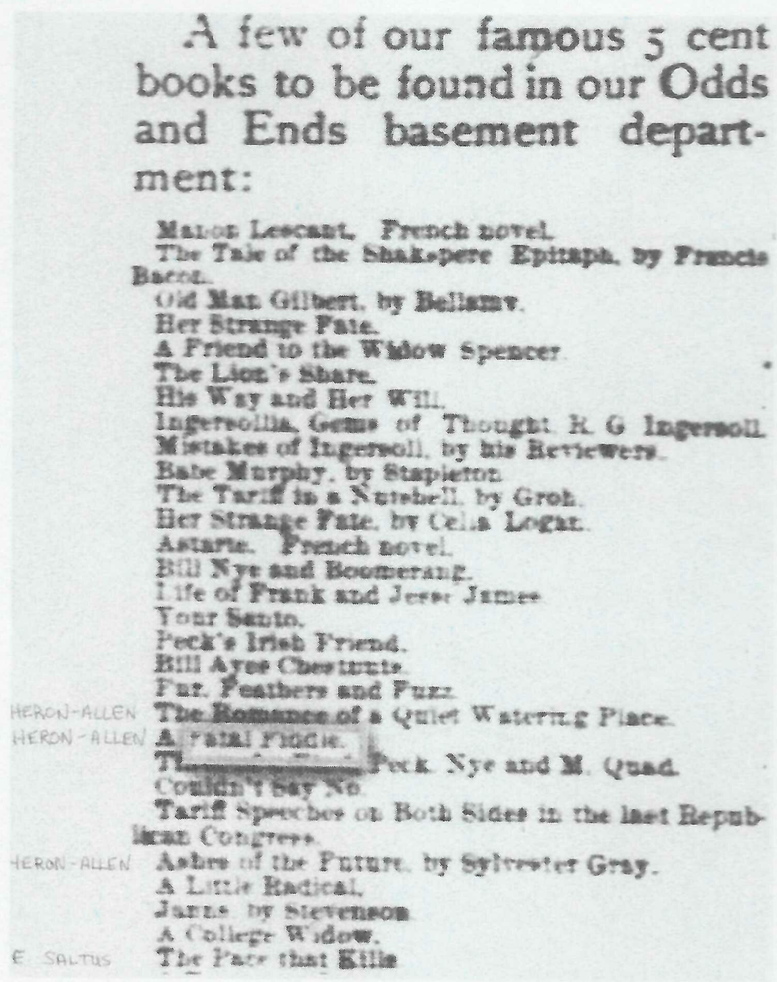


Figure 3: Alexander Belford

Figure 4: Remains of Millionaire Publisher Alexander Belford in Desert



A few of our famous 5 cent books to be found in our Odds and Ends basement department:

Marcs Lescant. French novel.
The Tale of the Shakspere Epitaph, by Francis Bacon.
Old Man Gilbert, by Bellamy.
Her Strange Fate.
A Friend to the Widow Spencer.
The Lion's Share.
His Way and Her Will.
Ingersollia, Gems of Thought. R. G. Ingersoll.
Mistakes of Ingersoll, by his Reviewers.
Babe Murphy, by Stapleton.
The Tariff in a Nutshell, by Groh.
Her Strange Fate, by Celia Logan.
Astarte. French novel.
Bill Nye and Boomerang.
Life of Frank and Jesse James.
Your Santo.
Peck's Irish Friend.
Bill Ayes Chestnuts.
Fur, Feathers and Fuzz.
HERON-ALLEN The Romance of a Quiet Watering Place.
HERON-ALLEN A Fatal Fiddle.
Th[illegible] Peck, Nye and M. Quad.
Couldn't Say No.
Tariff Speeches on Both Sides in the last Republican Congress.
HERON-ALLEN Ashes of the Future, by Sylvester Gray.
A Little Radical.
Jarrs, by Stevenson.
A College Widow.
E. SALTUS The Face that Kills.

Figure 5: Jones & Co.: Advertisement, Kansas City Kansas Gazette, 1892

but the financial panics in the 1890s overwhelmed his financial assets [Figure 3]. His health failed and his wife with considerable inherited wealth (Rand McNally fame) filed for divorce. The hospital ejected him into a nursing home following a miserable stroke. He died in 1906 in California, indigent, homeless and abandoned by family and friends. Even his brother did not visit him on his death bed. "Only the fittest will survive." [Figure 4].

And what about Edward Heron-Allen? He and the late Selina Dolaro's estate were obviously severely financially impacted in 1889 by the complete disruption of the royalties associated with their publications and delays in their pending publications. It is curious that Heron-Allen fortuitously elected not to submit his 1889 manuscript, *The Love-Letters of a Vagabond* to Belford, Clarke & Co., but only to London Publisher Henry J. Drane. Advertisements clearly demonstrated that Heron-Allen publications in *Belford's Inventory* were dumped into these cheap bookstalls in department stores for prices as low as 5 cents! (publication list prices were usually $1.00 cloth, 50 cents paperback) (16) [Figure 5]. There are no records that Heron-Allen's books had any additional US reprint runs after the 1889 bankruptcy except for *The Princess Daphne* in 1892 (National Books Co. New York).

Heron-Allen claimed that Edgar Saltus was his most intimate friend and as the Belford's "hack", he steered Saltus to Belford, Clark & Co. in 1889. Despite Heron-Allen's seemingly good intentions to be Saltus's doyen by nurturing, encouraging, and reviewing his literary manuscripts, Heron-Allen's portal of opportunities for literary artists in 1889 was solely limited to Belford, Clarke & Co. Those who entered suffered financial losses. There is no evidence that this intimate friendship persisted following Saltus's 1889 financial losses or that

they ever communicated again after 1890 (17, 18).

The letters of Heron-Allen are supportive of the proposition that indeed he had become a consultant, a "hack" to Robert Belford in New York City, much as Richard Le Gallienne was an employee and chief "publisher's reader" for publisher John Lane. Both of these individuals would typically have been responsible for discovering, leading, and nurturing new literary talent, reading and procuring manuscripts for the publishing company and contractually securing these writers with their publishers for future ventures. During the early 1900s, Heron-Allen even became a consultant "reader" for his previous nemesis, John Lane (19, 20). Although Heron-Allen displayed a remarkable ability throughout his life to "move on" past many disagreements and messy confrontations with publishers, there was one man who had similar literary interests in poetry, novels, bibliophile clubs, Omar Khayyam and publishing jobs and yet, remained despised by Heron-Allen, a co-doyen – Richard Le Gallienne.

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John P. Mahoney and Barbara P. Mahoney

THE SOCIETY'S WEBSITE

The Heron-Allen Society has a new website at: http://www.heronallensociety.co.uk

The webmaster, Maira Canzonieri, can be contacted through the website or directly by e-mail at: maira.canzonieri@rcm.ac.uk.

Maira 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.

EDWARD HERON-ALLEN AND 'DEAR LITTLE IVY' KAY

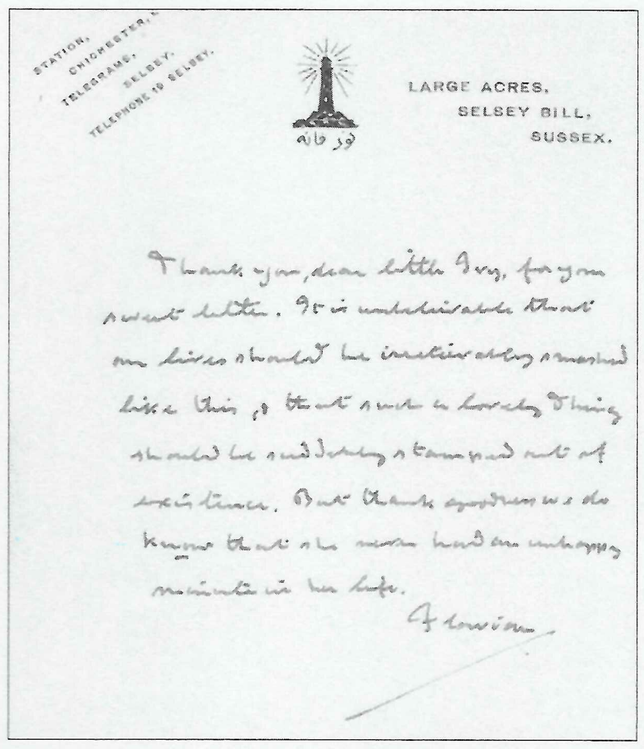
In August 1930 Edward Heron-Allen and his wife spent almost a month at Pertisau in the Dolomites in an attempt to recover from the loss of their younger daughter Armorel in a car accident on 3 July. While they were in Pertisau they received a letter of condolence from Ivy Kay. Heron-Allen replied promptly on his return to Large Acres [see Figure 1]:

> 'Thank you, dear little Ivy, for your sweet letter. It is unbelievable that our lives should be entirely smashed like this, & that such a lovely thing should be suddenly stamped out of existence. But thank goodness we do know that she has never had an unhappy moment in her life.
>
> Flavian'

The letter (1) raises a number of questions. Who was 'dear little Ivy'; how did she know Heron-Allen and was their friendship so close that he signed his letter to her with his pseudonym 'Flavian'.

Ivy was born on 6 January 1911, the daughter of Archibald D. Kay aged 24 a pianoforte finisher foreman and Teresa his wife, also 24, who lived at 25 St. George's Road, Edmonton in London. She appeared on the 1911 Census, where she is listed with her parents as being one month old. Nothing further has been discovered about her until her association with Heron-Allen. Clearly they were of very different ages and from different levels of society. Ivy seems to have lived in Hampstead at some time, so it is possible they came across each other in Hampstead or that they met through her father.

Whatever happened, when Heron-Allen published his Opuscula 85, *Memoranda of Memorabilia encountered in the Course of a sentimental Journey through the Correspondence of Marie de Rabutin-Chantal Marquise de Sevigne and her Friends, and recorded by Bro. Edward Heron-Allen, F.R.S., Necromancer to the Sette*, he inscribed it [Figure 2] to 'Ivy Kay from Edward Heron-Allen July 1928' (2). Underneath the dedication he added a motto which Minoo Lord kindly advised me is in Turkish written in the Persian alphabet, meaning "being patient leads to happiness in the future". In the same year he presented Ivy with a copy of his *Barnacles in Nature and in Myth*, this time inscribed to 'To Ivy L. Kay from the author. November 1928. Edward Heron Allen' (3) [see Figure 3].

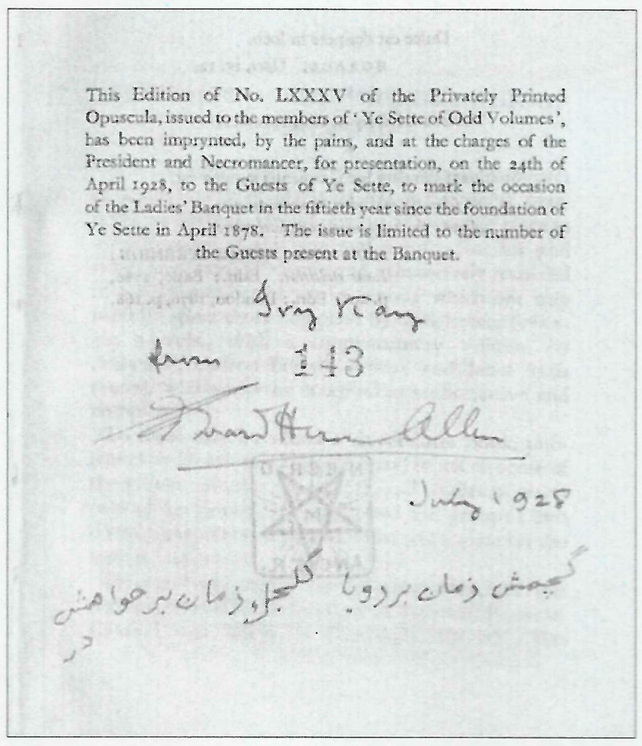

STATION, CHICHESTER.
TELEGRAMS, SELSEY.
TELEPHONE 19 SELSEY.

LARGE ACRES,
SELSEY BILL,
SUSSEX.

Thank you, dear little Ivy, for your sweet letter. It is unbelievable that our lives should be entirely smashed like this, & that such a lovely thing should be suddenly stamped out of existence. But thank goodness we do know that she never had an unhappy moment in her life.

Flavian

Figure 1: Letter to Ivy Kay from Edward Heron-Allen, 10 August 1930.By courtesy of John P. Mahoney

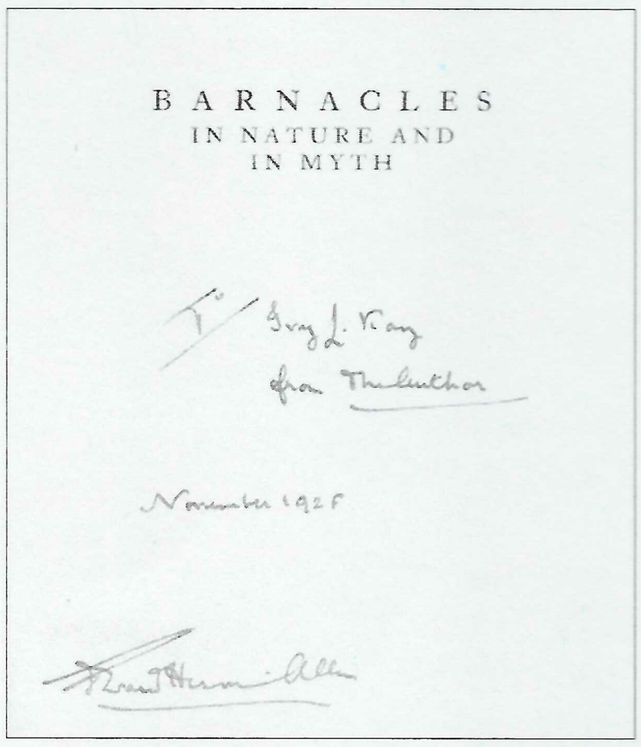

This Edition of No. LXXXV of the Privately Printed Opuscula, issued to the members of 'Ye Sette of Odd Volumes', has been imprynted, by the pains, and at the charges of the President and Necromancer, for presentation, on the 24th of April 1928, to the Guests of Ye Sette, to mark the occasion of the Ladies' Banquet in the fiftieth year since the foundation of Ye Sette in April 1878. The issue is limited to the number of the Guests present at the Banquet.

Ivy Kay

Item 143

July 1928

Figure 2: Edward Heron-Allen's Memoranda of Memorabilia encountered in the Course of a sentimental Journey through the Correspondence of Marie de Rabutin-Chantal Marquise de Sevigne and her Friends, and recorded by Bro. Edward Heron-Allen, F.R.S., Necromancer to the Sette, (1928) inscribed to Ivy Kay. By courtesy of John P. Mahoney


BARNACLES
IN NATURE AND
IN MYTH

To Ivy L. Kay
from The Author

November 1928

Figure 3: Edward Heron-Allen's Barnacles in Nature and in Myth, (1928), inscribed to Ivy Kay. By courtesy of John P. Mahoney

At the time Ivy was presented with these two volumes, she was aged seventeen. Are we to assume that she read the presentation volumes and that she understood the Turkish/Persian inscription?

There survives an undated letter that Heron-Allen wrote to Ivy from Large Acres:

> Dear Little friend,
> I promised you an edition of Omar, and I hope you will like this one, made by
>
> Your faithful servant
>
> Edward Heron Allen (4)

The letter probably accompanied a gift of *The Rubaiyat of Omar Khayyam The literal translation by Edward Heron-Allen of Ouseley MS. with a rendering into English verse by C.S. Tute, etc.*, published in Exeter by Sidney Lee in 1926.

According to the Electoral Registers for 1931 Ivy was then living at 29 North Road in Edmonton in the parish of St. Alphege and she was still living with her parents. In that year Heron-Allen added to his accomplishments in so many different fields. He invented his own lotion for dealing with hypodermarikosyringophoroi. It was effective against horse flies, fleas, bee wasp and hornet stings and mosquitoes. He tested it on the Selsey locals. The lotion was called S'Kitakura. Heron-Allen gave the

recipe to Mr. G.T. Mitchell, the dispensing chemist in High Street, Selsey and it was so successful that a private company was set up called S'Kitakura Ltd, which sold the lotion in Hong Kong, Nairobi, Calcutta, Cape Town and Czechoslovakia. The advertising slogan was:

> "It heals the bites and cures the stings of things with legs and things with wings."

Evidently Ivy was asked for a testimonial to the efficacy of Skitakura and her letter was published in a four page brochure advertising the lotion. She wrote on 15 August 1931:

> 'I think it may interest you to learn that recently, having been badly stung by a wasp in a very sensitive spot – inside my wrist – happening to have a Skitakura tube handy, I applied it at once. The pain immediately ceased, and an hour afterwards there was no trace of my having been stung.' (5)

Two years later Ivy's name appears near the top of a list in Heron-Allen's handwriting of those to whom he sent copies of his article: 'A Collection of Roman Coins from Selsey,', published in *Sussex Archaeological Collections*, vol. 74 (1933), pp.142-63 (6), though disappointingly she does not appear in the volume of letters from those thanking Heron-Allen for the gift of an off-print. But I think we can assume that Ivy now received a gift of all Heron-Allen's publications.

Around this time, Ivy seems that have been associated with the Natural History Museum in South Kensington because she published, 'A Table full of Marbles', in the *Natural History Museum Magazine*, vol. 5, (1935), pp. 296ff. Whether or not she owed this connection to Heron-Allen we do not know. The catalogue of the archives of the Natural History Museum lists three volumes of the diary of Ivy Kay dating from 1928 to 1936 (7), but tragically the volumes can no longer be found.

On 1937 Ivy was married to Reginald H. Thurlow of Hampstead, and as Ivy Thurlow she seems to have acted in a secretarial capacity for Heron-Allen. In the John Johnson Collection at the Bodleian Library in Oxford is a letter she wrote to Johnson:

> 57 Burrard Road
> West Hampstead
> N.W.6
>
> Dear Sir,
>
> Mr Heron-Allen of Large Acres, Selsey, has asked me to forward this collection to you.
>
> There are approximately 450 fruit papers, but only about 100 mounted. If this collection, which was made chiefly by Mr. Heron-Allen, is of any use to you, I shall be pleased to continue to sort and mount them if you wish.
> yours faithfully
>
> Ivy L. Thurlow
>
> Dr. J. Johnson
> The Clarendon Press
> Oxford.(8)

The 1939 Register shows Ivy and her husband living in Southend. No further references to Ivy Kay have been found. The National Probate Registers have a record of the death of an Ivy Louise Kay, born in 1910 who died on the 1 May 1965, a single woman, in hospital in Cheshire. If this is indeed our Ivy, her marriage to Reginald Thurlow would seem to have ended.

Notes

1. Edward Heron-Allen to Ivy Kay, 10 August 1930. By courtesy of John P. Mahoney.
2. By courtesy of John P. Mahoney.
3. By courtesy of John P. Mahoney.
4. Edward Heron-Allen to Ivy Kay, 10 November 1928. By courtesy of John P. Mahoney.
5. Natural History Museum, DF 252/1/14/54.
6. By courtesy of John P. Mahoney.
7. Natural History Museum, 44NHM ALMA.
8. Ivy Thurlow to John Johnson, Bodleian Library, Oxford John Johnson Collection, MS Johnson C9.

Timothy J. McCann

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

TOM CREEDY, 1925-2015

Members will be sad to hear of the recent death of Tom Creedy. Thomas Creedy was born in Camden Town, London on 8th June 1925, and grew up with his maternal grandparents, who lived near London Zoo. During the school holidays he would sometimes join his grandfather, who worked as stage crew at the Haymarket, and there he came across some famous people, including Noel Coward. In 1944 Tom joined the General Service Corps before training with the Royal Engineers. As a 19 year old Sapper, Tom took part in the liberation of Belsen and what he saw there had a profound effect on him. He was later deployed to Palestine and the Far East with the 5th Parachute Brigade, where he was part of the operations in Malaya, Singapore and Semarang in Indonesia. Tom was discharged from the army at the end of 1947 and began working as an engineer for Cox and Co, based on Eel Pie Island in the Thames at Twickenham, and it was there that he met Joan. They were married in 1952 and moved to Cromford Road, South London, where they lived for 30 years and produced their two sons. In 1958 Cox and Co were taken over by Joseph Lucas Ltd. Tom stayed with the company and later became involved in setting up apprenticeships and then as their Health and Safety officer. Inspired by friends who had a seaside home in Selsey, Tom and Joan moved to 5 Park Lane in 1984. By this time Tom was a Fellow and Secretary of the Society of Automotive-Electrical Technicians and produced their newsletters. Both Tom and Joan loved Selsey and painstakingly renovated their house and garden and joined the Selsey Horticultural Society and also the WI Market, where they sold their surplus garden produce. Tom attended a series of talks about 'Old Selsey' given by Peter Ogden. When they finished Tom asked if 'that was it?' After some discussion the small group decided to set up a history society. The first meeting attracted more than 100 people and so the Selsey Society was formed in May 1987.Tom was a leading figure in the Society, producing a number of popular exhibitions and copying over 4000 photos relating to Selsey and its inhabitants. In 2005 Tom stood down from the Selsey Society committee to spend more time writing history articles for *Selsey Life*, producing more than 50 during the next five years. Sadly, Joan died in 2011. Later that year Tom moved to Tasmania to live with his son Dean, but found it wasn't for him and returned to Selsey within the month. Tom joined the Heron-Allen Society in May 2001 as the Selsey Society's representative on the death of Bob Holcombe. He was an enthusiastic member right from the start, writing about Heron-Allen in *Selsey Life* and in our Newsletter, and photographed a number of Heron-Allen documents. He was a regular and welcome visitor to the West Sussex Record Office in Chichester. He will be greatly missed.

Timothy J. McCann

Tom Creedy on his 90th birthday

16th Annual Symposium 2016

"Edward Heron-Allen: The Past, the Future and the other World"

11.00am Saturday, 2 July, 2016

The Woolstapler Room, The Novium,
Tower Street, CHICHESTER,
West Sussex PO19 1QH.

Programme

- 11.00 Welcome and Introduction by the Chairman
- John P. Mahoney, '"Ship Stink": Immigrants and Hypersomia: a Tale of ex-Palmist Edward Heron-Allen and the Castle Garden Affair'
- David Thompson, 'The Heraldry of Edward Heron-Allen's Bookplates'
- Timothy J. McCann, 'Edward Heron-Allen and Eleanore Zugun, the Romanian Poltergeist'
- John Whittaker, 'Letter from Lundy'
- The Annual General Meeting
- Lunch at the Crate and Apple

AGM Agenda

Chairman: Tim McCann

1. Apologies for Absence
2. Minutes of Meeting on 27 June 2015
3. Matters arising
4. Election of Officers and Committee
5. Chairman's Report
6. Presentation of Accounts by the Treasurer
7. Reports:
    1. Website
    2. Newsletter and Future Opuscula
    3. 2017 Symposium
8. Any Other Business [notified in advance to the Secretary]
9. Date of next meeting [Saturday 7 July 2017]

EDWARD HERON-ALLEN SOCIETY
ACCOUNTS 1.6.15 – 31.5.16

Receipts		**Payments**	
At bank 31.5.15	2144.12	Opusculum XXII	873.00
Subscriptions 2015-16	1303.12	Newsletters (3)	551.00
Opuscula – back issues	130.00	Postage	437.94
Donations	1010.00	Balance at bank 31.5.16	2725.30
	4587.24		**4587.24**

Notes

1. Only one Opusculum was published this year, so costs have been lower.
2. Three Newsletters were paid for during this year.
3. Postage costs have increased.
4. Several members paid overdue subscriptions from earlier years.
5. Few subscriptions have yet been received for this year.

For comparison: 2014-2015

Receipts		**Payments**	
At bank 31.5.14	2600.26	Opuscula XX & XXI	1643.00
Subscriptions 2013-14	40.00	Newsletter (1)	177.00
Subscriptions 2014-15	770.49	Postage	387.00
Opuscula – back issues	95.00	Unpres.cheque from 2013-14	68.15
Donations	913.52	Balance at bank 31.5.15	2144.12
	4419.27		**4419.27**