AUTUMN 2018

THE HERON-ALLEN SOCIETY

NEWSLETTER NO. 33

THE EIGHTEENTH ANNUAL SYMPOSIUM, CHICHESTER, 2018

It is always a pleasure to visit Chichester, and the beautiful weather on the day of the 2018 annual Heron-Allen Society Symposium on 7 July made it look particularly attractive. Twenty members of the society gathered in the Woolstaplers room at the Novium Museum to hear a typically wide-ranging group of papers, hence the theme, delightfully worded – "Edward Heron-Allen: A Gallimaufry", followed by the Annual General Meeting.

The first speaker, local geological expert David Bone [see Figure 1], gave a typically erudite presentation, 'Heron-Allen and the Ice-Age Boulders of Selsey', in which he discussed the erratics or local rocks brought to Selsey during the ice-age. He looked at the studies of local erratics before Heron-Allen's time and then at the sources of the rocks. He noted Heron-Allen's listing of further Selsey erratics and then attempted to give the rocks some dates as well as their likely sources. He concluded that they had probably been brought to the area through the medium of icebergs. It was a most stimulating paper with which to begin the day.

Heron-Allen's school days at Harrow, and the way in which he drew upon them in his first novel, *Ashes of the Future: The Suicide of Sylvester Gray*, was merely one of several themes in a typically wide-ranging paper by John P. and Barbara P. Mahoney, given by John [see Figure 2]. Published in the USA in 1888, the book launched his career as a writer and would be followed by a further fourteen literary titles. Bearing in mind EH-A's subsequent interest in the violin and foraminifera, it is interesting to remember that, like other public schools of its time, Harrow provided little scientific or musical education for its pupils. Choral singing, however, was an exception, and John had incorporated a rousing rendition of John Farmer's *Harrow School Song* into his presentation!

With her enthusiasm for collecting, Gabrielle Enthoven, the subject of Joan Navarre's paper, 'A Prince among Friends. Exploring the Life and Times of Gabrielle Enthoven', was clearly a kindred spirit to Heron-Allen. The theatre, whether as a playwright, amateur actress, or collector of ephemera, was her particular interest, but more importantly, as Joan recounted [see Figure 3], their social circles overlapped and they shared the friendship of Edith Cornelia Buckley – someone familiar to members from the 2017 Symposium and the subsequent Opusculum XXIV.

Our chairman, Timothy J. McCann, prefaced his paper, 'Edward Heron-Allen and his silver Spoons', with Vyvyan Holland's comment that what particularly drew him to Heron-Allen was 'his love of

Edward Heron-Allen in Scout uniform

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collecting things'. One of EH-A's less well-known interests was 18th-century English silver cutlery, and particularly spoons. Disappointed by the 'miserable show of 18th century Table Silver' on display at the V&A Museum in 1896, he offered to lend surplus items from his own collection, eventually placing 173 spoons and forks on deposit. Notwithstanding his subsequent decision to turn his loan into a gift, he inexplicably sold it in 1903 to a fellow collector, J.H. Fitzhenry, who likewise stated his intention of bequeathing both EH-A's collection and his own loans to the Museum. Cutlery, Tim observed, was one of the few subjects to interest Heron-Allen, but on which he published nothing. For fuller details members will have to wait for forthcoming Opusculum!

The morning was rounded off with David Thompson's account of the *Large Acres Chest* [see Figure 4]. He described in detail the heraldic emblems and monograms carved on it and explained the meaning and significance of the Persian inscriptions with which it is decorated. He also gave an account of the modifications made to the chest after it was originally commissioned by Edward Heron Allen for *Large Acres* in 1906.

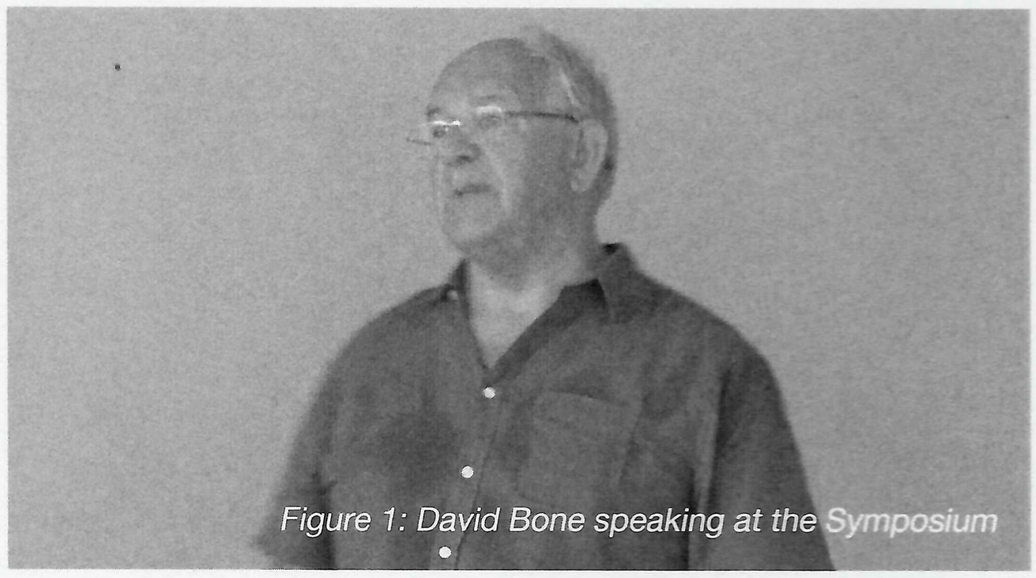
Figure 1: David Bone speaking at the Symposium

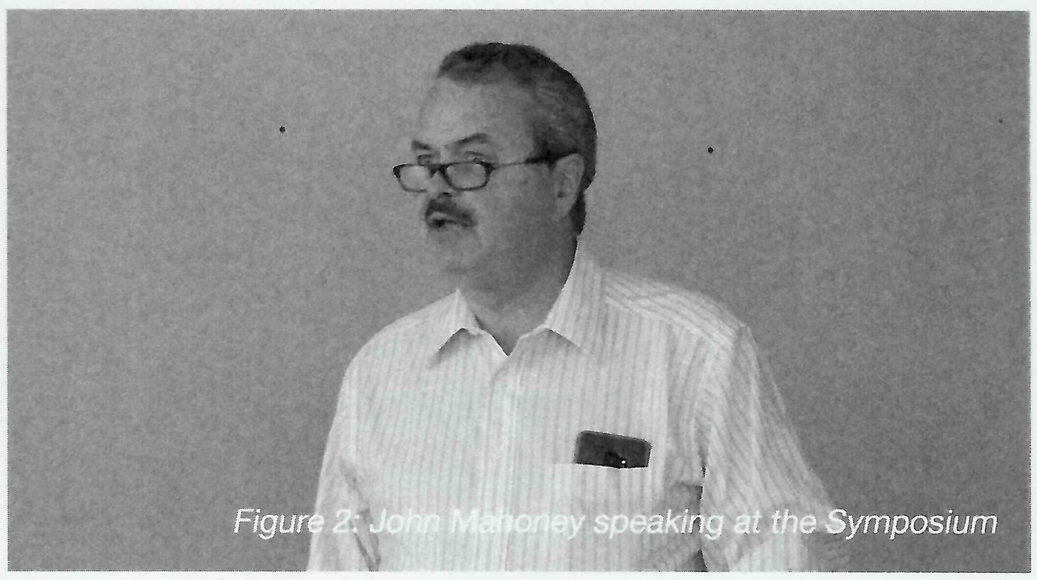
Figure 2: John Mahoney speaking at the Symposium

Figure 3: Joan Navarre speaking at the Symposium

Figure 4: David Thompson speaking at the Symposium

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

Then followed the AGM at which the Officers and other Committee members were re-elected *en bloc*, the Chairman delivered his report, and the Treasurer presented the accounts (which, thanks to some generous donations, showed a healthy surplus of income over expenditure). Members finally repaired to *The Crate and Apple*, near by, for an excellent lunch; our Secretary Juliet Field is to be particularly thanked for facilitating the extremely smooth running of the meal.

Grahame Saxby-Soffe kindly provided the photographs of the speakers that illustrate this report.

Peter Horton

EDWARD HENRY WHINFIELD AND EDWARD HERON-ALLEN

E.H. Whinfield was born in Bradford-on-Avon, Wiltshire in 1835. After attending Rugby School and studying at Oxford, he entered the Indian Civil Service in 1859. After serving 20 years as magistrate and collector in India, he resigned his post, and subsequently retired on a graded pension. He was back in England early in 1881. He died at his home in Croydon in 1922.

Whilst in India, Whinfield had developed an interest in the literature of Persia, and it was during his time there that he first published his translation of the *The Gulshan-i-Raz* (Wyman & Co., Calcutta, 1876.)

Back in England, in 1882 he joined the Royal Asiatic Society of Great Britain and Ireland, to whose Journal he made various interesting contributions over the coming years.

More significantly for us, in 1882 and 1883 he published, in Trübner's Oriental Series, his well-known translations of *The Quatrains of Omar Khayyam*. The first consisted of 253 quatrains, the second a considerably enlarged edition of 500 (this time with their Persian originals), though one would assume that his work on this began much earlier, back in India. Though Whinfield's translations are framed in the same format as FitzGerald's much more famous version of *The Rubaiyat*, his translations are more literal than FitzGerald's; and though he used more manuscript sources than FitzGerald, his translations lack the magic of the latter, as indeed, I think, Whinfield well knew. Nevertheless his two editions were a significant contribution to the literature of *The Rubaiyat*.

Not surprisingly, it is this that brings us to Edward Heron-Allen (EHA).

An interesting exchange of letters (1) took place in January and February 1897 between Whinfield and EHA about the latter's work on the Ouseley manuscript of *The Rubaiyat* in the Bodleian Library, Oxford and FitzGerald's use of it. [This was to be EHA's now well-known book, bearing the full title *The Rubaiyat of Omar Khayyam: being a Facsimile of the Manuscript in the Bodleian Library at Oxford, with a Transcript into Modern Persian Characters, Translated with an Introduction and Notes, and a Bibliography* (1898).] Mostly the letters cover technical points of translation, dictionary use, extant manuscripts, reconstructing the 'genuine' text of Omar and such like, but some things are of a more general interest and are perhaps worth recording here.

In a letter dated 4th February 1897 EHA queried FitzGerald's transliteration from Persian in his title *Rubaiyat of Omar Khayyam*, calling it "thin and unsatisfactory, besides being inexact." He himself inclined, he said, to the opinion that it should have been *Rubaghyat i Omar i Khayyam*, and if Whinfield agreed with him, he would "attack the established usage & chance the outcry among the frock coats" who "perform pagan ceremonies of horticulture at poor EFG's grave." (This refers to the famous planting, by members of the Omar Khayyam Club, of roses originating from Omar's grave at Naishapur, at the head of FitzGerald's grave at Boulge. The ceremony had taken place in 1893.)

But in a letter dated 8th February 1897 Whinfield replied to say that he was sorry, but he could not approve of EHA's transliteration, and he gave various technical reasons why not. He also added the useful comment:

> In transliteration one excellent rule (long since laid down in India) is that when a foreign word has become very familiar to English readers in one form, that form even though incorrect should not be altered. Thus we do not write Kalikta for Calcutta &c and even on the same principle I should hesitate to alter the familiar Omar to Umar or Humar (as in Sacred Books of the East) and in no possible case could I bring myself to write Ghumar!

Thus FitzGerald's title lived to fight another day and the members of the Omar Khayyam Club were saved from the threatened attack.

There seems to be at least one missing letter at this stage, and a minor uncertainty over the date of one letter, but it would appear that they had discussed an already published edition of Nathan Haskell Dole's (presumably Potter #575, which had been published in 1896) (2) and the forthcoming version(s) of Richard Le Gallienne (Potter #342-5). In an undated letter, but probably sent early on 19th February 1897 (by the postmark), Whinfield said he had not seen "the work of Nathan H. Dole (phoebus what a name!)" and would like to borrow a copy proffered by EHA, who owned two. In his reply to this, dated 19th February 1897 (i.e. later the same day as the foregoing), and which obviously accompanied the loaned copy of Dole's book, EHA made the following interesting comment

about its availability:

> As it impinges all the European copyrights the people at the customs keep a sharp look out for it, & no bookseller can get a copy into this country. I got a friend to send me two copies, one to use, the other to lend. This is the first journey of my 'lending' copy.

In his above-mentioned letter of 19th February, Whinfield had said that "about a year ago" he had had a letter from Mr Le Gallienne "asking leave to print some of my renderings in a Variorum Edition for some Boston Literary Society, but I have heard no more of it since." He asked if EHA knew if it had been published. Again in his letter dated 19th February 1897, EHA replied:

> I have heard nothing of Mr Gallien's (sic) book. I have a lively objection to that young man, his bisexual French pseudonym, and all his works (3). My interest in Omar is profound, but the Omar Club – retro Sathanas! The society of my fellow man is agreeable to me, but not when it is disguised in a white waistcoat, a wreath of roses, & a garment of cheap epigrams, and does not know the Abjad (4) by sight.

Whinfield shared this view of the Omar cult, having already expressed his opinion in his letter of 19th February: "I must say the Omar cult with its myths is to my taste rather wearisome." Nevertheless, EHA features in the guest lists in both *The Book of the Omar Khayyam Club, 1892–1910* and *The Second Book of the Omar Khayyam Club, 1910–1929*, whereas Whinfield does not. [Unfortunately, no details of the dates of attendance are given.]

Our next letter from this series is one from Whinfield to EHA dated 22nd February 1897. It is well worth quoting in full, as it gives us the most detailed views we have of Whinfield's views on Omar, his Rubaiyat, FitzGerald and Nathan Haskell Dole:

> I return Nathan with thanks. He prints everything about Omar good, bad or indifferent, but throughout it all never lets go his strait Omaric creed, to wit:
>
> 1) There is no poet like Omar and EFG is his prophet.
> 2) The Omar Scriptures do not mean what they say but what EFG makes them say, or at least if they were written now, they would say what EFG says.
> 3) They are to be accursed who say that Omar occasionally lapsed into pietism or mysticism.
> 4) Omar was Fin de Siècle, Decadent, Pagan, Epicurean, Pessimist, Satanic and nothing more, or (if he were anything more) it is briefly comprehended in the term 'Agnostic' which faith excepts everyone &c (? reading uncertain).
>
> All of which I steadfastly deny. Omar was not a unique poet but all his ideas are Persian common form e.g. half the poets there pose as kaffirs now and then; EFG's rendering of him (though a most brilliant performance) gives only one side of him & exaggerates that; all the talk about Omar's moderness is nonsense unless Job and Ecclesiastes are modern, and leaves out of sight the 8 centuries gap between his point of view and ours. Lastly, Omar was no 'Agnostic' in our sense. He did not treat the existence of God as an open question. On the contrary he believed it implicit and also much about Predestination and other disquieting features of the Muslim's creed about Allah & it was this belief that made him revolt against God's (supposed) injustice.
>
> It was not God's existence that he disputed but his justice.
>
> He has always got Predestination on his mind and, like a nightmare, sometimes he tries to forget it for a moment by dwelling on the doctrine of free grace, and sometimes gets so far as to question whether the theologians may be mistaken after all. Some Muslim doctrines he did no doubt absolutely disbelieve – e.g. the Houris &c – and this constituted him a Kafir in the Muslim sense but certainly not an 'Agnostic' who simply holds in suspense his judgement on the existence of God and future state &c &c &c declining to confirm or deny, & waives the subject as beyond the limits of thought.
>
> The people who call Omar modern, implying that his point of view was exactly like ours entirely lack the 'historic sense'. They commit just the same faults as uneducated readers of the Scriptures who treat all the Scripture imagery and rhetoric as if it were plain penny a line British prose.
>
> However, I am glad to have seen Nathan's book and am much obliged to you for lending it to me.

There are four later letters from Whinfield to EHA in the West Sussex Office archives (1), though none of them is as revealing as the foregoing. The first, dated 23rd November 1897, contains one item of general interest, however:

> A friend has sent me the enclosed extract from Elphinstone's Cabul about Omar. I pass it on to you as it may interest you. The Zaqqa referred to was evidently the Omar Khayyam Club of the period who stripped Omar of all his philosophy and thought him a mere "hog from the sty of Epicurus."

"Elphinstone's Cabul" was Mountstuart Elphinstone's *Account of the Kingdom of Caubul &c* first published in two volumes in 1815, with a second edition following in 1819. It is not just its early account of Omar that makes it of interest, it is also that Zaqqa (Zukkee) context, for which reason I quote it in full here:

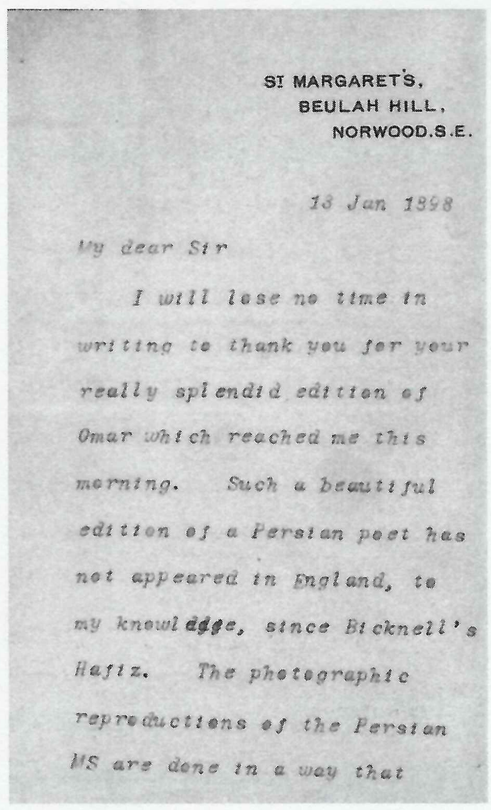
> Another sect which is sometimes confounded with the Soofees, is one which bears the name of Moollah Zukkee, who was its great patron in Caubul. Its followers hold, that all the prophets were impostors, and all revelation an invention. They seem very doubtful of the truth of a future state, and even of the being of a God. Their tenets appear to be very ancient, and are precisely those of the old Persian poet Kheioom, whose works exhibit such specimens of impiety, as probably never were equalled in any other language. Kheioom dwells particularly on the existence of evil, and taxes the Supreme Being with the introduction of it, in terms which can scarcely be believed. The Soofees have unaccountably pressed this writer into their service; they explain away some of his blasphemies by forced interpretations, and others they represent as innocent freedoms and reproaches, such as a lover may pour out against his beloved. The followers of Moollah Zukkee are said to take the full advantage of their release from the fear of hell, and the awe of a Supreme Being, and to be the most dissolute and unprincipled profligates in the kingdom. Their opinions, nevertheless, are cherished in secret, and are said to be very prevalent among the licentious nobles of the court of Shauh Mahmood. (Second edition, vol.1, p.330-1.)

The next letter, dated 13th January 1898 basically just thanks EHA for sending him a copy of his above-mentioned facsimile edition of the Bodleian manuscript of Omar. This letter is reproduced here [see Figures 5a & 5b], and we shall return to it later. A letter dated the day after basically makes various comments on technical points of EHA's translation.

The final letter we have from Whinfield to EHA is dated 18th May 1898, and begins by thanking EHA for sending him a copy of his "lecture on Omar" [= *Some Side-lights upon Edward FitzGerald's Poem, The Rubaiyat of Omar Khayyam* (1898)]. EHA must have told him about the loss of the Calcutta Manuscript, used by FitzGerald alongside the Bodleian Manuscript, for Whinfield goes on:

> I am sorry to hear of the loss of the Calcutta MS. Perhaps it was lost after Blochmann's death in 1878. Many papers went astray then including a copy of the CAS MS of Lahiji's commentary on the Gulshan i Raz which Blochmann had had made for me and which I failed to trace. The Administrator General who had charge of his books in Jan 1879 told me other papers were supposed to have gone astray, especially Blochmann's materials for the second volume of the Ain i Akbari which Jarett has since done.

But to return to that letter reproduced in Figures 5a & 5b, for therein lies a story: what became of the copy of the facsimile edition of the Bodleian manuscript of Omar which EHA gave to Whinfield? After Whinfield's death in 1922, his library was auctioned, and the book was bought by one Charles Evans of Hereford. He recognised its significance, and tipped-in a note at the front to make this clear. Eventually he donated it to Pontypridd Public Library in South Wales, only for it to be somewhat irreverently discarded some years later as "surplus to requirements," and bought, as so many discarded books are, by a sharp-eyed book-dealer. So it was that one day Garry Garrard wandered into one of his favourite antiquarian bookshops whose owner came out with that immortal line, "I think I might have something of interest to you here". Thus it was that in 2006 Garry acquired, for the princely sum of £5, this unique, if now sadly dilapidated, volume, with its title page adorned with the stamp of Pontypridd Public Library [see Figure 6a] and with its gift inscription in EHA's handwriting [see Figure 6b]. Serendipity, the Library Angel - call it what you will – had struck again (5).

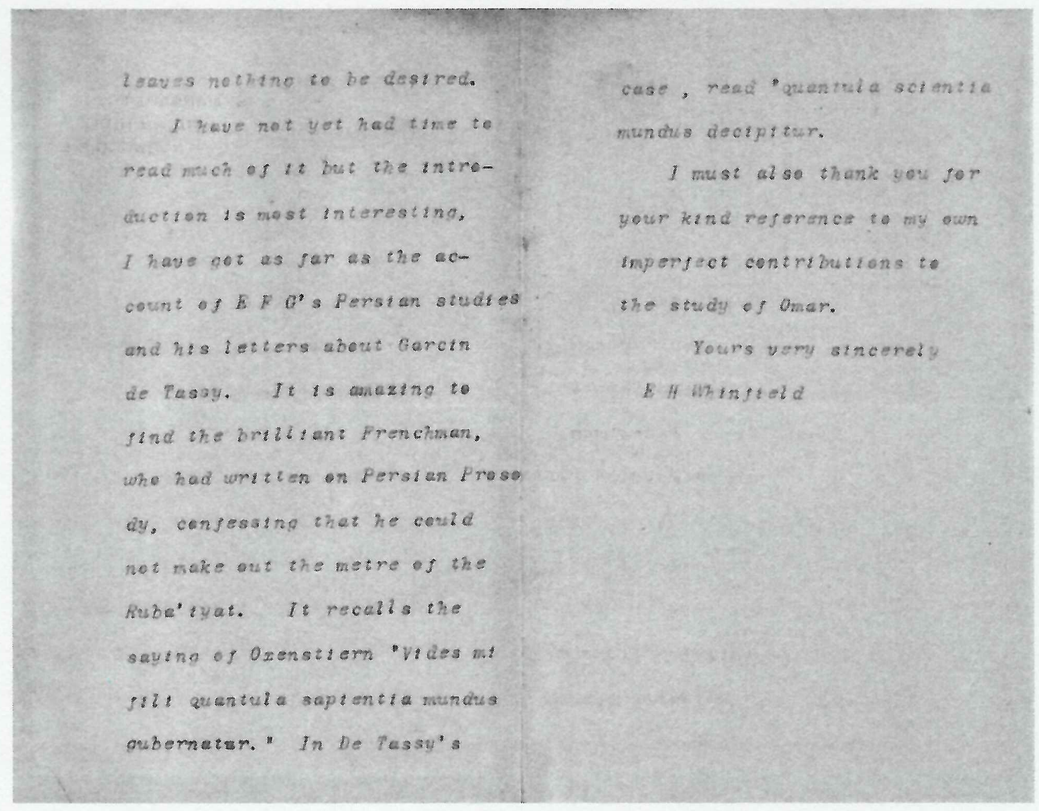


ST MARGARET'S,
BEULAH HILL,
NORWOOD.S.E.

13 Jan 1898

My dear Sir

I will lose no time in writing to thank you for your really splendid edition of Omar which reached me this morning. Such a beautiful edition of a Persian poet has not appeared in England, to my knowledge, since Bicknell's Hafiz. The photographic reproductions of the Persian MS are done in a way that



leaves nothing to be desired.

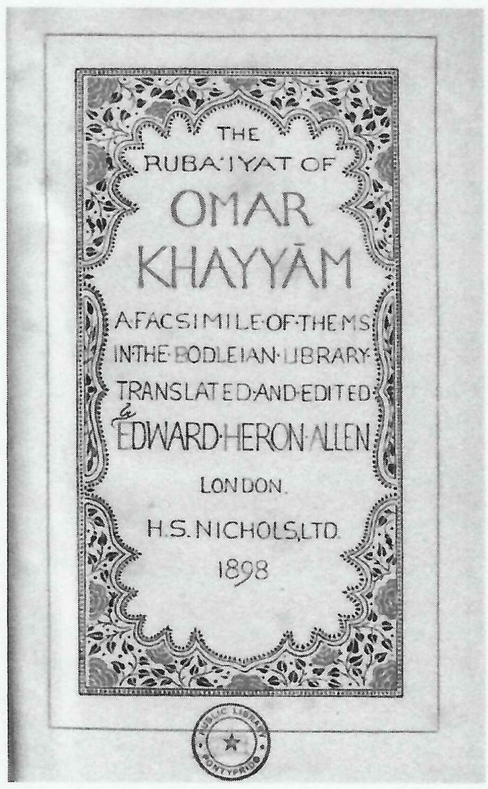
I have not yet had time to read much of it but the introduction is most interesting, I have got as far as the account of E F G's Persian studies and his letters about Garcin de Tassy. It is amazing to find the brilliant Frenchman, who had written on Persian Prosody, confessing that he could not make out the metre of the Rubaiyat. It recalls the saying of Oxenstiern "Vides mi fili quantula sapientia mundus gubernatur." In De Tassy's case, read "quantula scientia mundus decipitur.

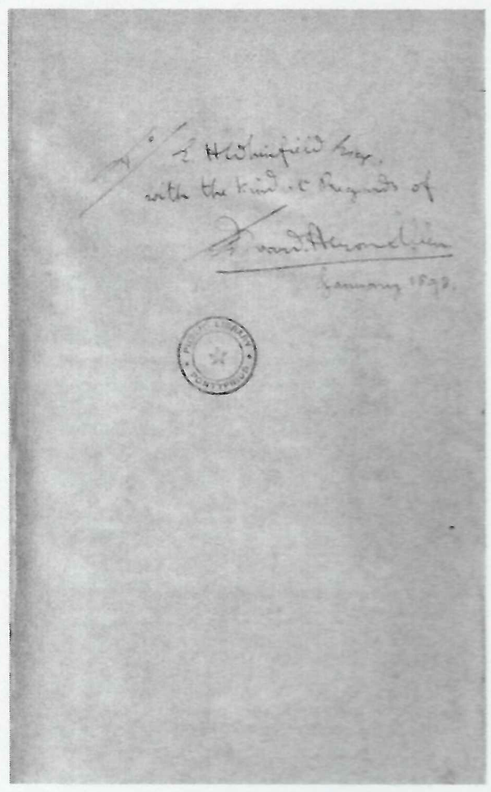
I must also thank you for your kind reference to my own imperfect contributions to the study of Omar.

Yours very sincerely

E H Whinfield

Figures 5a & 5b: Letter from Whinfield to EHA





Figures 6a & 6b: Copy of the Rubaiyat, ex Pontypridd Public Library

Notes

1. The letters are contained partly in EHA's Letter Book and partly in a file of loose letters, both now housed in the West Sussex Record Office at locations 1/1/1/4 & 1/1/1/5 respectively, having been donated by Ivor Jones (EHA's grandson.) They are here quoted with his kind permission. I must also thank Garry Garrard for alerting me to their existence and for supplying copies of some transcripts, and to Tim McCann for his help both with transcripts and in obtaining scans of the originals.
2. Though neither EHA nor Whinfield refer to it as a two-volume work (which Potter #575 is), they can hardly be talking about Potter #214, the only other work of Dole's possibly extant before the letters of February 1897. Potter #575 was the precursor of Dole's famous multi-variorum edition, published in two volumes in 1898 (Potter #576). Potter = Ambrose George Potter's, *A Bibliography of the Rubaiyat of Omar Khayyam* (1929.)
3. For more on this see John P. Mahoney & Barbara P. Mahoney, "The Le Gallienne versus Heron-Allen Incident" [Opusculum XVII, the Heron-Allen Society (2011).]
4. Abjad is the name of the Arabic alphabet, the first four letters of which are a, b, j and d, the second letter a being added to make it a pronounceable word. EHA is here criticising the members of the Omar Khayyam Club for not even knowing the Arabic (or Persian) alphabet – not even knowing their ABC, as we would say.
5. For Garry's own account of these events, see his article "A Fortunate Find" in the Heron-Allen Society Newsletter no.10 (Spring 2007), p.4-5. My thanks are due to Garry for the scans reproduced here as Figures 6a & Fig.6b.

Bob Forrest

EDWARD HERON-ALLEN'S COMMONPLACE BOOK 1883–1889. A LITERARY DARWINIAN RELIC TO HIS 'THE MISCELLANEA'

Few modern English speakers likely know of or understand the designation of a 'commonplace' book (first used in the late 16th century), "a notebook in which quotations, poems, remarks, etc., that catch the owner's attention are entered" (1). This is a book into which notable extracts from other works are copied for personal use, an annotated personalized anthology. An analytical bookkeeper might define it as a mere register of facts, observations and external extracts drawn from a wide variety of oral wisdoms, auditory experiences, photographs, illustrations, drawings and literature to be then categorized so that the owner can have easy reference to these memories and experiences, hopefully with an associated robust index (2). But these commonplace books can be critical to those afflicted by collecting, e.g. bibliomaniacs. These books are about the owner's passions, houses of memory, an opening to one's collection and its next discovery. This spectrum of a personal 'collecting' workbook leads to imprecise definition because of a plethora of related forms: scrap books, albums, diaries, journals, notebooks, workbooks and coterie books of kindred spirits. All these various related forms can be aggregated under literary ephemera. But a commonplace book is not to be considered a published compendium of literary miscellanies, but rather a personalized workbook keeping "what you want and often annotating it" (3).

In 2009, Edward Heron-Allen's commonplace book, bound as 'British Museum Notes – E.H.A. – 1882-1889', was available for purchase in a Dreweatts & Bloomsbury public auction. The auction house advertised this as Heron-Allen's personal notebook with a heavy emphasis on the violin. The book is small [see Figure 7), 5 x 4¼ x ¾ inches, and bound in a period ¾ leather/flame-marbled paper hardcover with plain white endpapers. There is a circa 1888 Heron-Allen heraldic bookplate pasted on the front fixed endpaper. The five original notebooks are bound in with preservation of the original flexible soft brown card covers with handwritten Roman numerals I through IV. Some soft covers are dated; all are signed with the corresponding owner's address [see Figure 8]. Some of these soft card covers have inked stamps of a medieval drawbridge (portcullis) without a crown [see Figure 9].

Attached to the front fixed endpaper of the bound inner four work books, Heron-Allen wrote a peculiar petition:

> "To the Finder: Please return this book at once by post unpaid. If you feel so disposed, please keep the case as a reward for returning the Book & papers" [see Figure 8].

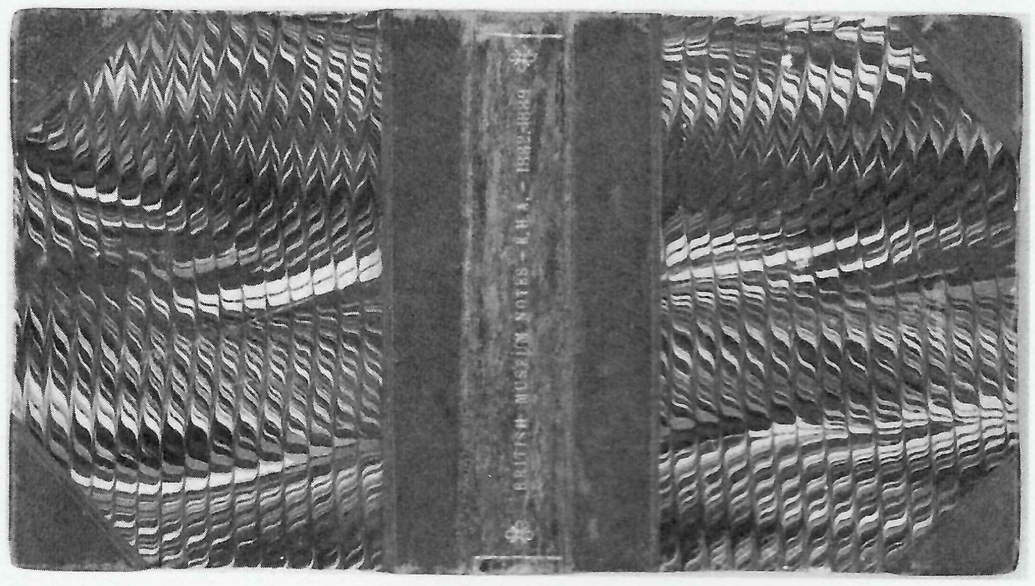


Figure 7: Commonplace Book Covers, Private Collection

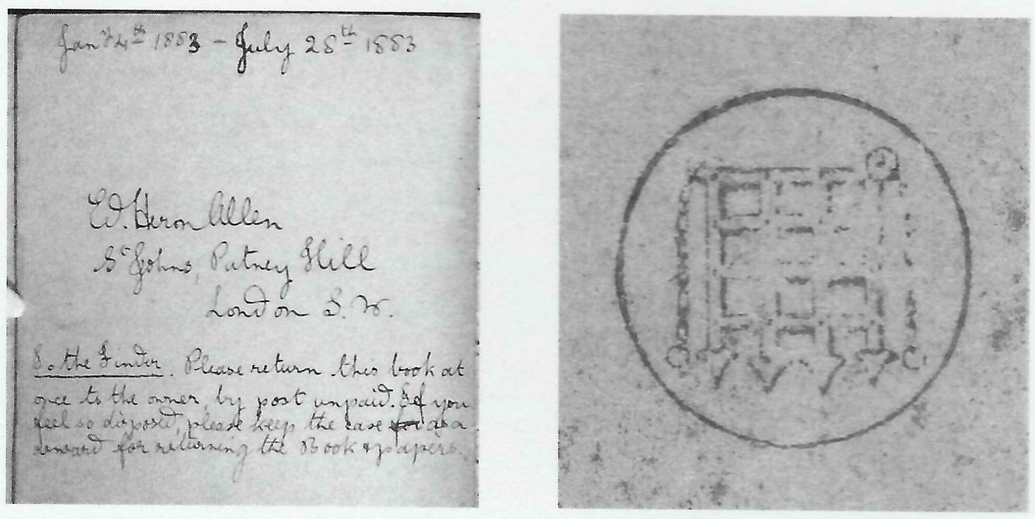


Figure 8: First Book Section, No. I, Inner Fixed Endpaper with "Note to Finder", Personal Collection

Figure 9: Third Book Section, No. III, Outer Brown Front Soft Cover with Ink Stamps of Medieval Castle Bridge

Figure 10: First Book Section, No. I, George Chanot Violin Shop Ink Stamp, Private Collection, 1, 3

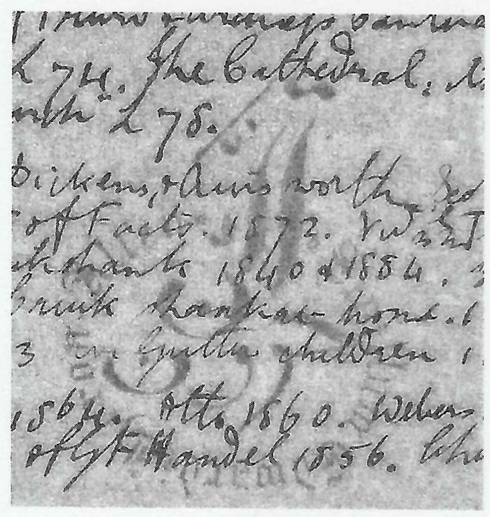


Figure 11: Fourth Book Section, No. IV, Farsi Ink Signature stamp on a page date 29 Oct. 1885, 125

Figure 12: Diehl, Nicolaus Louis: Die Geigenmacher der Alten Italienischen Schule. 3rd Edition, J.F. Richter, 1877

These ephemera compilers over the centuries greatly valued their commonplace books as irreplaceable gems, 'storehouses; often reading them daily in their libraries (4). There were reports of great anguish and fear of losing one's commonplace book, as demonstrated in Heron-Allen's reward to a future finder or pilferer. Heron-Allen used a number of ephemeral stamps and Arabic signatures. The medieval castle bridge (portcullis without a crown) ink stamp in Figure 9 is an unusual Heron-Allen book finding which has not been detected in many examined examples of his personal library books, manuscripts or his large violin book collection at the Royal College of Music in London (5). The portcullis symbol is seen in English heraldic badges and coat of arms, the British one-penny coin, and the British Parliament (6). As an aside, the portcullis without associated crown is the main symbol within the arms of Lady Margaret Hall Oxford which was named after Lady Margaret Beaufort, mother of King Henry VII (7). This would be the only known association of a portcullis symbol with Heron-Allen family, but his use of this symbol in 1883 predates this association with his daughter's university by 20-25 years. In this setting of an 1883 commonplace book, the symbol would have designated restricted access, security, privacy or 'do not enter' (8). A second ink stamp is from the George Chanot violin shop in Soho where he learned the intricacies of the violin-making trade [see Figure 10].

A third ink stamp is a Heron-Allen's Farsi signature seal with the circumferential text, 'Sigillium [Seal] Edward Heron Allen' [see Figures 11-12]. This particular seal stamp with the text is an uncommon finding in his early collection of violin books. The last ephemeral finding is his early 'practice printed' Farsi signature with Arabic letters compared with his later cursive Farsi signature [see Figures 13-14]. Farsi words are not printed, but written in cursive style.

The five internal book segment front covers are labelled and dated as follows:

1. I. Jan. 24th 1883 – July 28th 1883

2. II. July 29th 1883 – March 29th 1884

3. III.: Notes June 24th 1884 – October 17th 1885

4. IV. Undated (pages dated 26.10.85 – 30.7.89

5. Unnumbered: Notes to d'Arpentigny's *Science de la Main*. Undated (pages also undated)

The text is written in Heron-Allen's handwriting with some pages having letters, numbers and non-typographical symbols as small as 1mm. There are mild obscuring alterations: ink blots, non-typographical annotations, 'error scratch-outs', primitive 'drawings' and the ever present full page linear lines through the note fields signifying

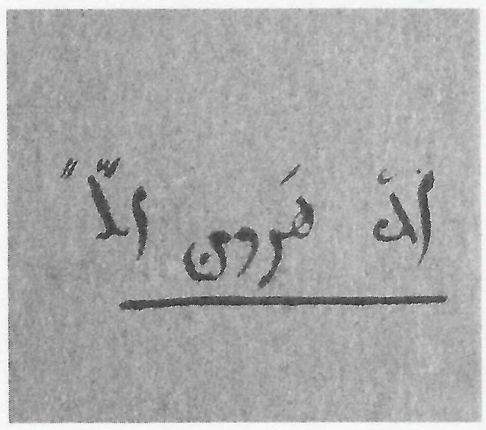


Figure 13: Fourth Book Section, No. IV, Outer Brown Front Soft Cover, Early Linear Farsi Signature, c. 1885

Figure 14: Mature Farsi Signature, Heron-Allen, Edward: Kisses of Fate, First Edition, Chicago, IL, Belford, Clarke & Co., 1887, Verso Author's Note Page, Personal Collection

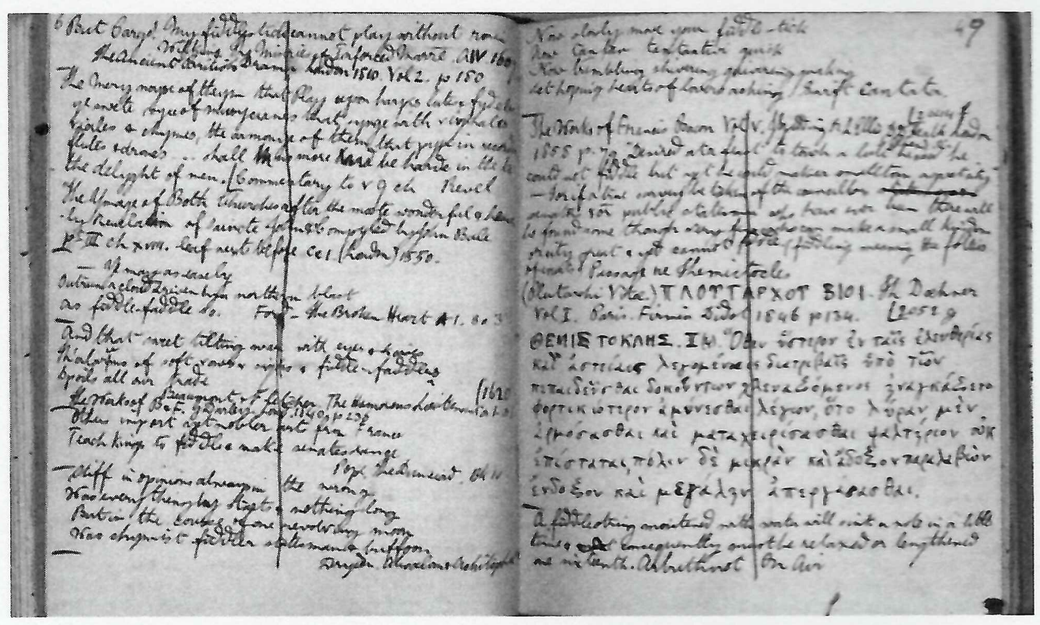


Figure 15: Full Page Layout, Commonplace Book Text, 48-49

that the owner had later transferred the information to a subsequent document [see Figure 15].

With the book already quite small, 5 x 4 inches, and an extensive intermixed note population with confusing smatterings of German, French, English, Turkish and Greek entries, it is readily apparent to the optically-challenged authors that each page would have to be photographed and enlarged to a quarto, 8 x 11 inch manuscript. Heron-Allen attempted to organize the information for the owner and later future readers. There were four books that were segmented by consecutive dates, the last book by subject. Pages are numbered (not always correctly), and not by Heron-Allen. There is an incomplete attempt by Heron-Allen to separate intermixed notes by non-typographical short lines [see Figure 15, left page - 48, left lateral page border]. The single most helpful item is the date of entry of large groups of books on a single day's visit to a facility.

Unfortunately, he very rarely documented the homes, persons or libraries from which entries are recorded. This recording of the dates in the first four books might assist in the evaluation of other texts, letters and documents under separate scrutiny. McCann presented the findings of Edward Heron-Allen's visit to Downside in 1886 at the 2011 Heron-Allen Symposium (9). The review consisted of many written letters and documents from his visit which he later bound into his first Holiday Journal, vol. 1, 1881-1889. He recorded in his letters in the Journal the date and location of the monastery library that he visited. The commonplace book records exactly what books he reviewed on that visit. On page 149 in commonplace book IV, in a rare exception, the date and location of the appended note appears: "8.5.86 at Downside". He reviewed religious and palmistry-related references, but surprisingly did not add to his bibliography on the violin.

In order to understand the scale of subjects in his five work books, we categorized each entry by subject and what page the entry is recorded. Multiple entries on a single subject often occur on a single page.

Volume I: Dated Jan 4th, 1883 – July 28th 1883: Pages: 1-42

Violin Bibliography: pp. 1-3, 6-8, 11, 13, 17-18, 27-31, 32-35

Miscellaneous, Putney, Surrey & Sussex Bibliography:

Civil War of 1647, pp. 3-5

Miscellaneous Writings, pp. 5-6

History: pp. 8-10, 11-13, 14-17, 18-27, 31-32, 41

Palmistry: pp. 36-40, 41-42

Volume II: Dated July 29th, 1883 – March 29th, 1884: Pages 43-81

Palmistry: 43-44, 61-66

Violin Bibliography: 44-60, 66-81

Volume III: Dated July 24th, 1884 – October 17th, 1885: Pages 83-123

Violin Bibliography: 83-84, 86, 87, 97, 99-100,101, 103-104, 113

Palmistry: 84, 85, 90-93, 95-97, 98, 99-100, 101-103, 104, 105, 107-113,114-123

Miscellaneous Bibliography: History: 84-85, 86-87, 88-89, 93-95, 104-107

Volume IV: Dated October 26th , 1885 – July 30th , 1889: Pages 125 - 169

Miscellaneous Bibliography: History: 125-126, 133-136, 137-139, 140-146, 158

Printing: 150-158

Violin Bibliography: 126-127, 154, 158-164

Palmistry: 127-132, 136, 139, 145, 147-150
Blank Pages: 165-169

Last Volume (Unnumbered): Notes to d'Arpentigny's *Science de la Main*:

Undated, Pages 171-195

Index of topics: 171-190

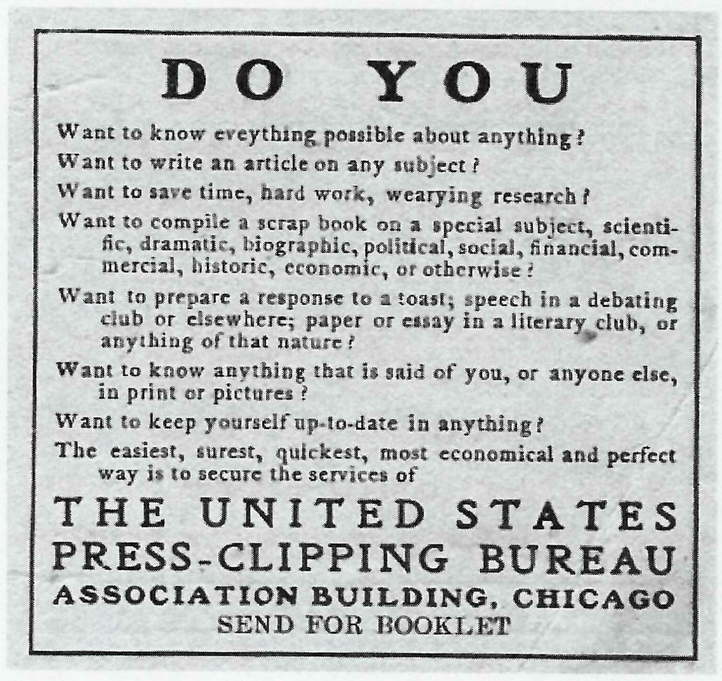
Suggestive notes: 191

Blank Pages: 192-195

This brief analysis demonstrates the interests of our budding polymath in science, religion, stringed musical instruments, violin playing, palmistry, history and Selsey Sussex. This is clearly not a commonplace book dedicated solely to his violin bibliography. Excepting his dabbling with his Farsi signature, there are no notations about Persian literature or Omar Khayyam. There is an absence of notations concerning his beloved foraminifera, gardening, horticulture, science fiction, novels, archaeology, geology, fossils, erotica, psychic phenomenon, his profession as a solicitor or Harrow school. He did not mislead in his statements about his polyglottism (10). As a modern-day bibliophile, his commonplace book is a disappointment. There is no drama, style, annotations, pithy remembrances, physical book descriptions, ratings, book origins, libraries locations or a stated purpose for placing these notation references in his workbook. After 7 years of dragging these notebooks around, there is not a single creative written improvement in his gathering of information in his workbook. There is merely a regurgitation of the books' and manuscripts' titles, authors and dates of publications that passed his eyes that day seemingly for the sole purposes of constructing perfunctory 19th-20th century reference lists. Reading a telephone directory from the city of Babel might be more interesting. He unfortunately left us with a portcullis to his innermost thoughts on his early selection process and experiences. His commonplace book is now a fascinating, but mere ephemeral relic of how his literary information was anecdotally collected and stored prior to 1890. How and why did his dependency on the use of a simplistic commonplace book evolve? How did he gather the material to assimilate and publish his twelve part magnum opus, *De Fidiculis Bibliographia* over a four year period? Simply put, he needed wealth to complete his vision. Heron-Allen had to secure a steady stream of income and he accomplished this when he jettisoned his bohemian American lifestyle, joining again with his father's lucrative London law firm following the death of his brother, George Maule Allen in 1889.

He could no longer solely depend on weekend willy-nilly sojourns to libraries of interest. He needed not only to publish and be recognized as a world class expert; he had to aggressively collect and build a world class library (11). He recognized the importance of abandoning his amateurish commonplace book format. Publishing 'The Bibliography' requires placing the author's hands not only on a book's first edition, but the important revisions - second, third and fourth editions. With his newly found wealth, he laid the foundation for accomplishing this vision by implementing four important tasks starting in 1889: publish; seek sterling leadership roles in the musical arena; advertise for and purchase all needed inventory; arrange and categorize said inventory into a centralized structured facility with all bibliographic material readily available: his crème de la crème personal library (12). We propose that components of his commonplace book evolved into the greatest repository of violin related ephemera that has ever been attempted – The *Miscellanea* on the violin. Thompson recently documented the strength and breadth of these remarkable books, a Taj Mahal of all commonplace books:

"There are 28 volumes of *Miscellanea* collected by Edward Heron-Allen containing press cuttings, programmes, catalogues, advertisements, greetings cards, illustrations, fiction and poems, and a variety of other material relating to string instruments, makers, performers, etc. The items are predominantly from the late 19th century, although some material dates from the 18th century onwards (13). These 28 volumes demonstrate that his process of collecting information changed radically from weekend strolls through a library to the probable use of international press clipping bureaux [see Figure 16], extensive advertisements for purchase [see Figure 17], auctions, librarians, book dealers, literary clubs, book markets, antiquarian book catalogues, foreign book agents ('pickers') and referrals from journal editors. In England, the Durrants Press Cuttings Agency was operational since 1880 (14). (There were also many items which he received in a personal capacity, e.g. invitations, concert programmes and the like). His advertisements for inventory purchases alone constituted detailed "WANT" lists as open letters and



DO YOU

Want to know everything possible about anything?

Want to write an article on any subject?

Want to save time, hard work, wearying research?

Want to compile a scrap book on a special subject, scientific, dramatic, biographic, political, social, financial, commercial, historic, economic, or otherwise?

Want to prepare a response to a toast; speech in a debating club or elsewhere; paper or essay in a literary club, or anything of that nature?

Want to know anything that is said of you, or anyone else, in print or pictures?

Want to keep yourself up-to-date in anything?

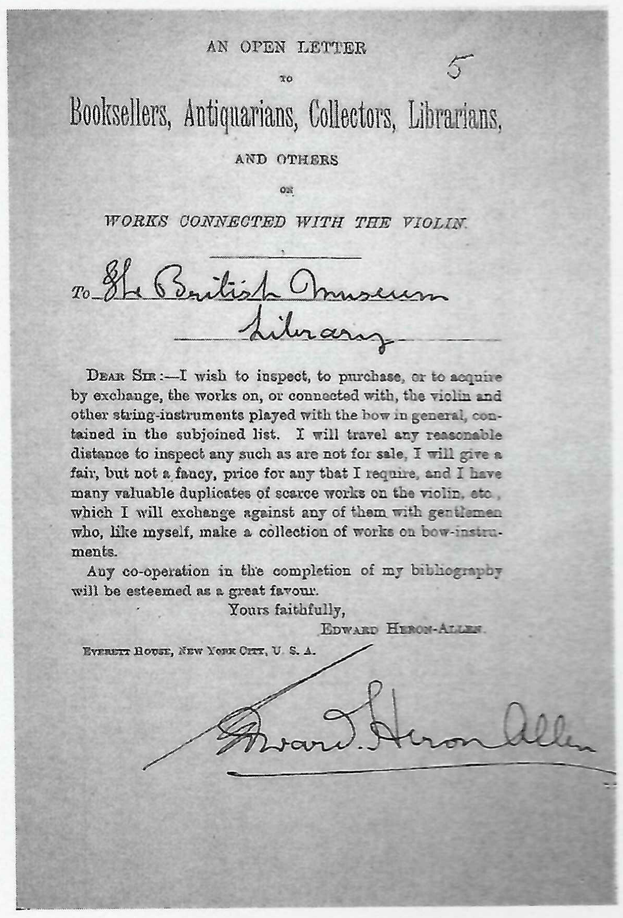
The easiest, surest, quickest, most economical and perfect way is to secure the services of

THE UNITED STATES PRESS-CLIPPING BUREAU

ASSOCIATION BUILDING, CHICAGO

SEND FOR BOOKLET

Figure 16: Advertisement, The Violinist Magazine, Chicago IL, Vo. 3, February 1903, 1



AN OPEN LETTER

TO

Booksellers, Antiquarians, Collectors, Librarians,

AND OTHERS

ON

WORKS CONNECTED WITH THE VIOLIN.

TO The British Museum Library

DEAR SIR:—I wish to inspect, to purchase, or to acquire by exchange, the works on, or connected with, the violin and other string-instruments played with the bow in general, contained in the subjoined list. I will travel any reasonable distance to inspect any such as are not for sale, I will give a fair, but not a fancy, price for any that I require, and I have many valuable duplicates of scarce works on the violin, etc., which I will exchange against any of them with gentlemen who, like myself, make a collection of works on bow-instruments.

Any co-operation in the completion of my bibliography will be esteemed as a great favour.

Yours faithfully,

EDWARD HERON-ALLEN.

EVERETT HOUSE, NEW YORK CITY, U. S. A.

Figure 17: Heron-Allen, Edward: An Appendix to The De Fidiculis Bibliographia: Libri Disiderati, Private Printing, New York, 1888, 1-8

published opuscula to potential suppliers. Heron-Allen published these requests titled, '*Prolegomena to the De Fidiculis Bibliographia: Libri Desiderati*' in four editions with six separate supplements circulated from just the first edition. In the absence of computerization, with the sudden influx of data, who performed all of the collating work? Did Heron-Allen have employees to assist him? Much of the material in the violin *Miscellanea* have annotations in his handwriting. Heron-Allen clearly played the central role in organizing the volumes (15).

Like many successful and secretive bibliomaniacs, he took these fine details of acquisition and assimilation, 'tricks of the trade', to his grave. He accomplished all these goals establishing his literary Master status in the fields of music playing, musical instruments, Editor of international string instrument journals and authorship of related numerous books and journals (16). In 1907, he suddenly stopped this phase of his life that was intensely dedicated to music and began his struggle and passion to be recognized as a world class scientist in the speciality of his beloved foraminifera, a vision germinating since 1874 at Elstree. A commonplace book on this scientific interest has not be found….to date.

The authors extend their gratitude and appreciation to Peter Horton, Pam Thompson and Staff for their gracious invitation to us in 2012 to visit the Edward Heron-Allen Collection at the Royal College of Music Library. This manuscript represents our fourth article emanating from that fruitful week.

John P. Mahoney and Barbara P. Mahoney

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THE SOCIETY'S WEBSITE

The Heron-Allen Society's website is at:
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 website 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.

19TH ANNUAL HERON-ALLEN SYMPOSIUM, 2019

The Nineteenth Annual Heron-Allen Society Symposium will take place at St. Peter's Church Hall, Selsey on Saturday 6th July 2019. Further details will be given on the Society's website.

THE HERON-ALLEN GRAVE

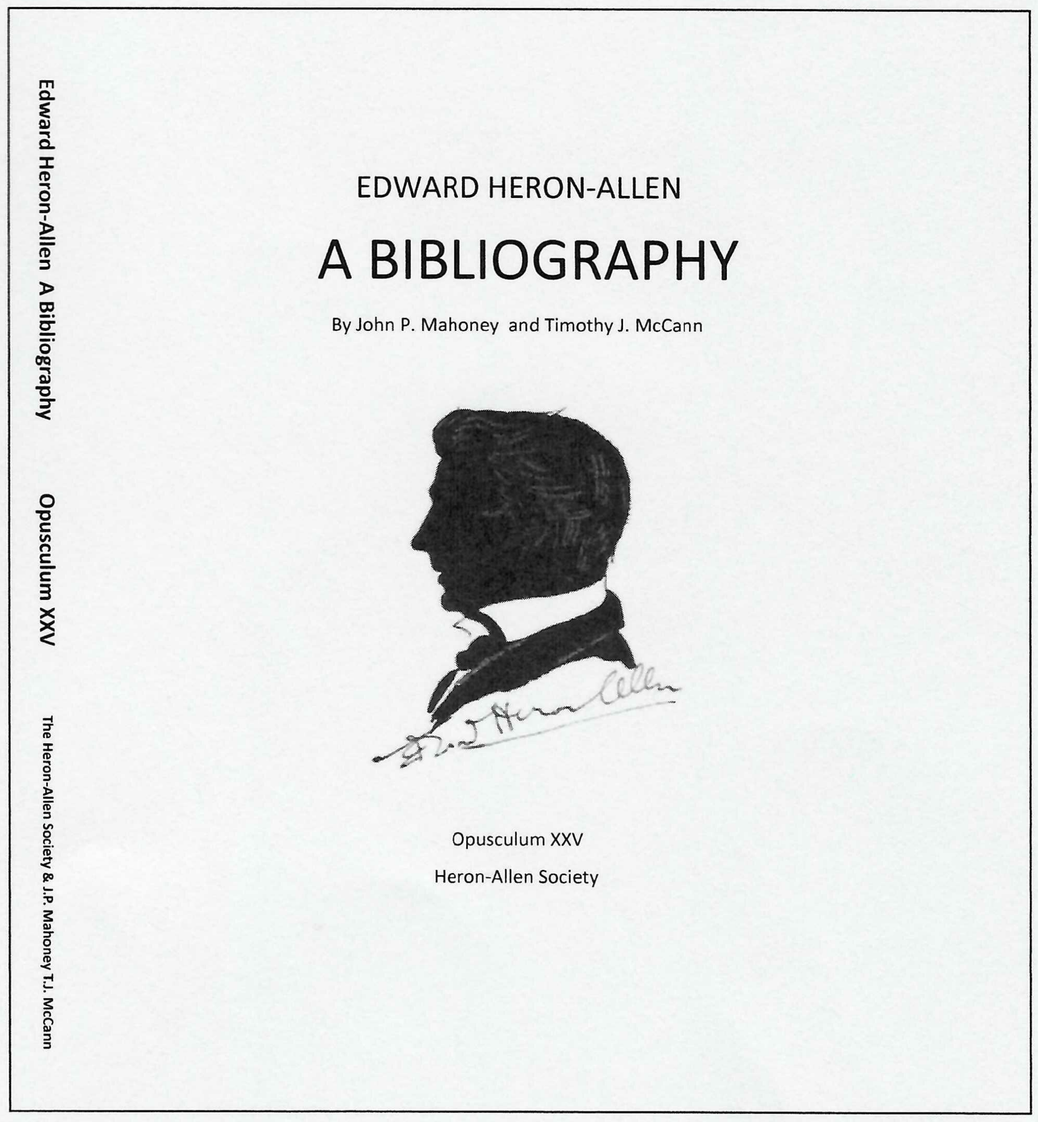
The Society is extremely grateful to Martin Pelling, our member, who looks after the Heron-Allen grave at Church Norton in Selsey on our behalf. You can see the splendid condition of the grave in the photograph below. We are hoping to make a visit to the grave after our symposium in July 2019.

The Edward Heron-Allen grave, 2018

EDWARD HERON-ALLEN: A BIBLIOGRAPHY

To celebrate the Society reaching it's twenty-fifth Opusculum and to mark it with a suitable publication, **Opusculum XXV** will be a bibliography of Edward Heron-Allen compiled by John P. Mahoney and Timothy J. McCann. This is the first attempt at a definitive bibliography of Edward Heron-Allen. This bibliography is divided into three parts. The first part is devoted to Heron-Allen's books and pamphlets. The second part, devoted to articles written by Heron-Allen, includes his many contributions to foraminiferal research, the *Notes and Queries* journal, *the Dictionary of National Biography* and his biographies of violinists in Grove's *Dictionary of Music*. Finally, the third part, includes all published references to Heron-Allen, his life, work and interests. These include books, articles and relevant websites.

Members will receive a copy of this publication as part of their annual subscription. Additional copies and copies for non-members of the Society, may be obtained from the Chairman at 18 Oaklands Road, Havant, Hants. PO9 2RN, on payment of £25.



Opusculum XXV: Edward Heron-Allen, A Bibliography

Caricature of Heron-Allen by Harry Furniss
Harry Furniss (1854-1925) was perhaps best known for his humorous drawings for "Punch" magazine.