AUTUMN 2021

THE HERON-ALLEN SOCIETY

NEWSLETTER NO. 39

EDWARD HERON-ALLEN'S JOURNAL OF A VISIT TO THE FRONT, OCTOBER 1918

In June last year, our Honorary Secretary received an email from Jim Spencer, the Head of Books and Works on Paper of Hanson Auctioneers of Wolseley Bridge in Staffordshire. He reported that he was cataloguing for sale a volume by Edward Heron-Allen entitled *The Great War: Journal of a Visit to the Front, October 1918* [Fig. 2]. He described it as a "typewritten draft bearing a presentation inscription from the author (presumably to the typist) in black ink on front free endpaper, 'To Iris (who copied it) from EHA (who wrote it) 1919' [Fig. 3]. The hole-punched pages are bound in dark blue buckram, the spine lettered in gilt, top edge gilt. 163 numbered pages, 12 October 1918 to 26 October 1918, with occasional ink corrections by hand".

The email immediately raised a number of questions. Who was Iris the dedicatee of the volume? Was this a new Journal or simply a retyping of part of the original War Journals? What was the purpose of the document? And where had it come from? Mr Spencer had claimed that it was an unpublished manuscript and that he was proposing to include it in the company's sale on 7 August.

Although Heron-Allen's secretary during the War was one Hyacinth Williams, later Mrs. Mindy, the first question was easily answered. In his War Journal on 16 June 1918 Heron-Allen wrote: 'my late secretary … is off to serve in a canteen in the Vosges' and he soon replaced her. On 12 October 1918, just before he set out for France, he wrote: 'My secretary, Miss Tannet-Walker, came at 8.30, and I gave her final directions as to my correspondence'. Clearly he got on well with Iris Tennet-Walker as he invited her to dinner at the Imperial on 12 December to watch the peace celebrations.

Jim Spencer mentioned that he had contacted Phillimores, the publishers of Heron-Allen's War Diaries and that they had told him that his volume was different from the one that they had published. I asked him for scans of some sample pages so that they could be compared with the original Journal. The original War Journals are in private hands, but the society has a two volumed typescript copy which was used by Brian

Figure1: Edward Heron-Allen in military uniform, 1918

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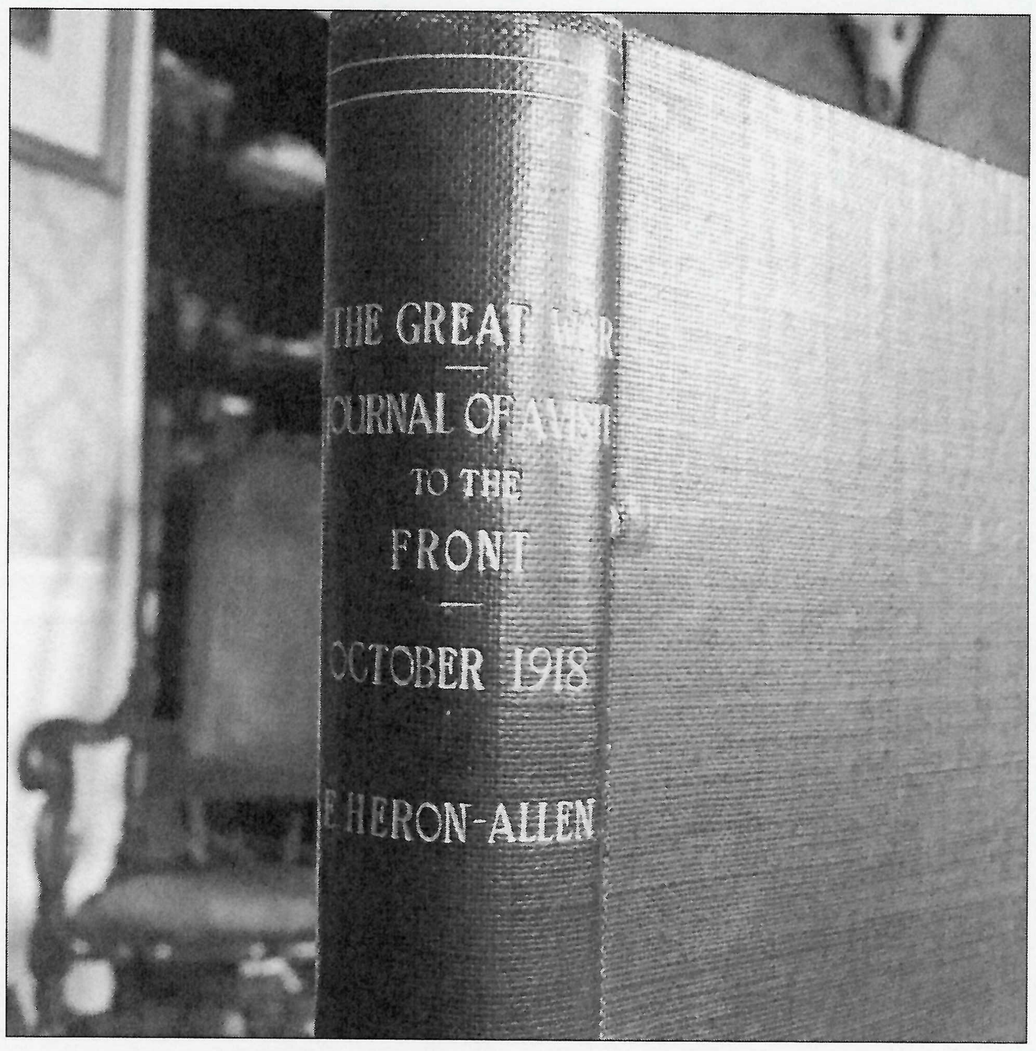

Figure 2: Edward Heron-Allen, "The Great War Journal"

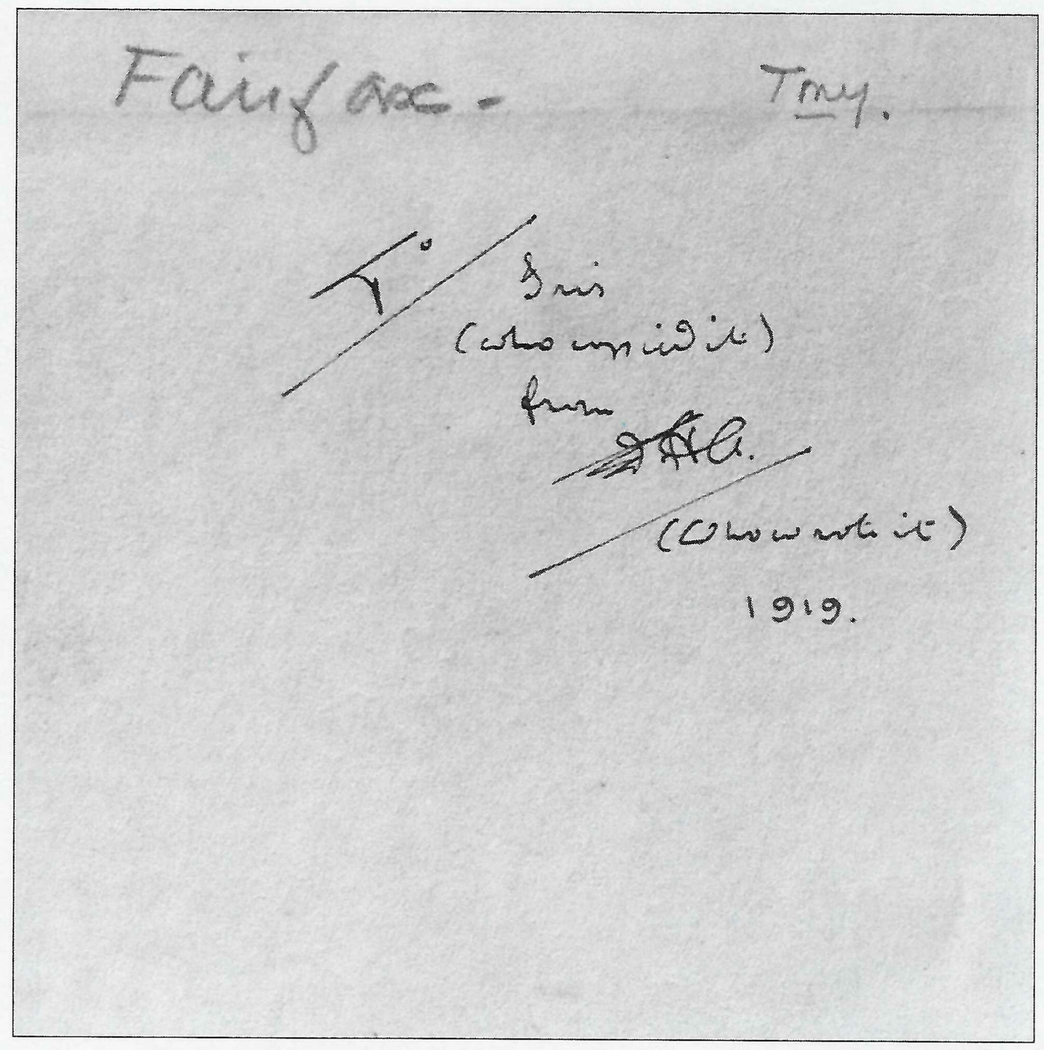

Figure 3: Edward Heron-Allen, The Great War Journal inscription by Iris Tennet Walker

Harvey and Carol Fitzgerald when they were preparing their published edition. At one time Ivor Jones deposited the typescript version in the West Sussex Record Office at Chichester, but he later withdrew it and it is now with the family. Jim Spencer kindly sent me three sample pages of his volume and one of them I sent to Venetia Jones. She quickly confirmed that the page I had sent her was an exact copy of pages 876 and 877 in her typescript copy of the journal [Fig. 4]. As a result, I was able to email Jim Spencer with the news that his volume was not an unpublished document but was an exact copy of pages 224 to 271 of the published diary.

But why produce two copies of the Journal? Heron-Allen wrote in the introduction to his trip to the front: 'the section – which follows contains the journal of my visit to General Headquarters in France, in the triple capacity of Visiting Officer from the Ministry of Intelligence, editor of the *Courier de l'Air*, and Conducting Officer to the Representatives of the American Press in France, ' and went on: "I made constant notes in a pocket book of everything that struck me as I passed and copied these rather more fully in another notebook every evening. From these notes I wrote a 'skeleton' letter to Nour and I am now

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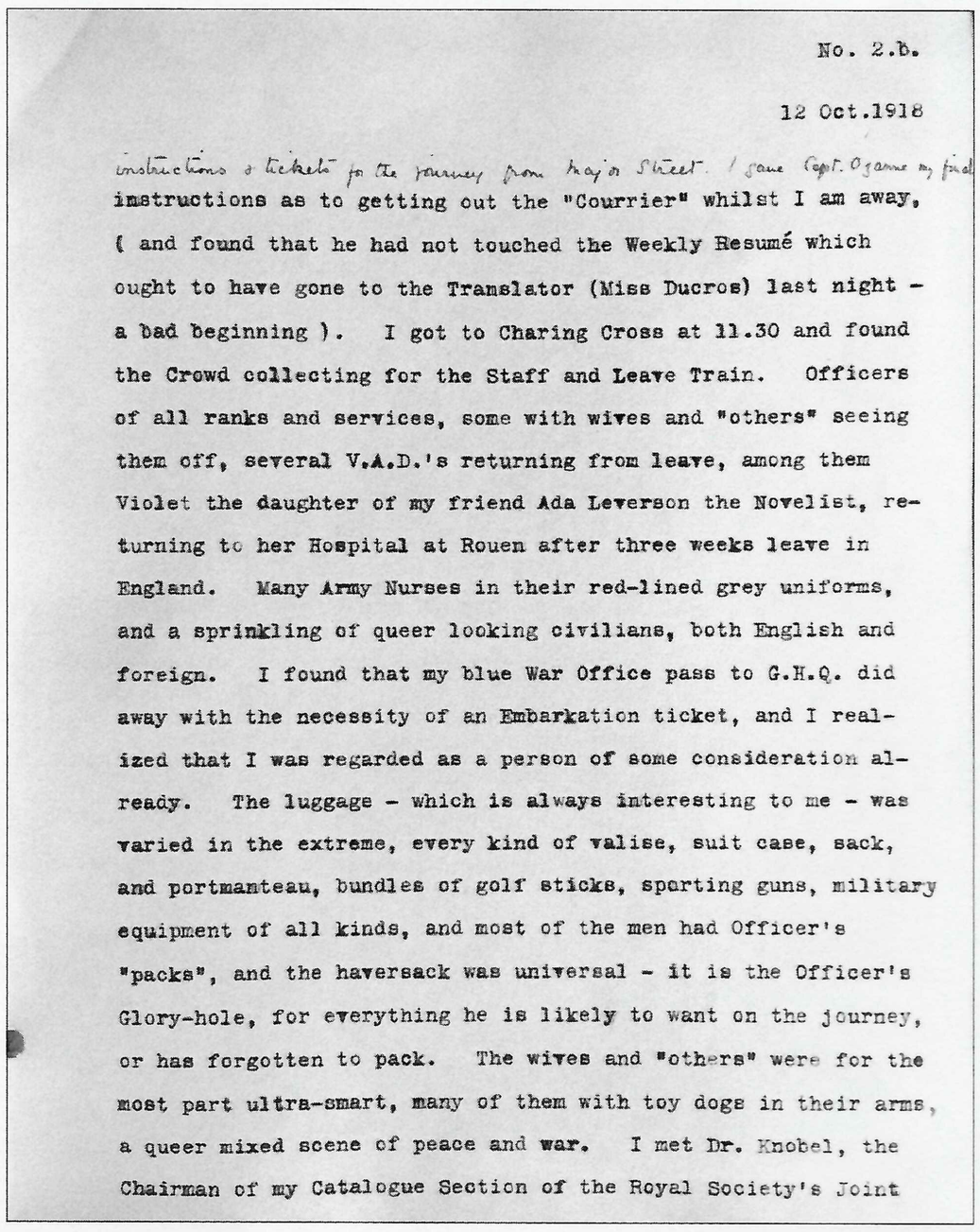
The Heron-Allen Newsletter was edited by Timothy J. McCann and John Whittaker and designed by Gregory Whittaker.



No. 2.b.

12 Oct.1918

instructions & tickets for the journey from Major Street. I gave Capt. O'Gorman my final instructions as to getting out the "Courrier" whilst I am away, (and found that he had not touched the Weekly Resumé which ought to have gone to the Translator (Miss Ducros) last night - a bad beginning). I got to Charing Cross at 11.30 and found the Crowd collecting for the Staff and Leave Train. Officers of all ranks and services, some with wives and "others" seeing them off, several V.A.D.'s returning from leave, among them Violet the daughter of my friend Ada Leverson the Novelist, returning to her Hospital at Rouen after three weeks leave in England. Many Army Nurses in their red-lined grey uniforms, and a sprinkling of queer looking civilians, both English and foreign. I found that my blue War Office pass to G.H.Q. did away with the necessity of an Embarkation ticket, and I realized that I was regarded as a person of some consideration already. The luggage - which is always interesting to me - was varied in the extreme, every kind of valise, suit case, sack, and portmanteau, bundles of golf sticks, sporting guns, military equipment of all kinds, and most of the men had Officer's "packs", and the haversack was universal - it is the Officer's Glory-hole, for everything he is likely to want on the journey, or has forgotten to pack. The wives and "others" were for the most part ultra-smart, many of them with toy dogs in their arms, a queer mixed scene of peace and war. I met Dr. Knobel, the Chairman of my Catalogue Section of the Royal Society's Joint

Figure 4: *Edward Heron-Allen, The Great War Journal, entry for 12 October 1918*

starting to write the full journal of my visit from my fair-copy condensed diary'. Fortunately, Heron-Allen had the good sense to have a typescript copy made of his journal. Whether he had this second copy made with a view to ultimate publication, or as further security, or as a souvenir gift is not clear.

Whatever the reason for the production of this second copy of the Journal, I felt it was well worth purchasing for the Heron-Allen Collection in the West Sussex Record Office at Chichester, and I approached the County Archivist, Wendy Walker, who was enthusiastic both because of enhancing the Heron-Allen Collection and as Heron-Allen was in the Royal Sussex Regiment it also fitted in well with the Record Office's military holdings and proposed Sussex Military Heritage Project.

Timothy J. McCann

When Tim's email about the Heron-Allen War Diary arrived, the West Sussex Record Office (WSRO) knew that this was something really special which would be a significant addition to the Edward Heron-Allen Archive as well as being of great value to historians of the First World War.

Unfortunately the Record Office does not have a specific budget for purchasing documents so when higher value items come up for sale we look to external sources of funding including Fiends of the National Libraries and the West Sussex Archives Society. On this occasion, the timeline was tight as the date of the auction was imminent and so WSRO needed to submit a bid based on readily accessible sources of funding. This included extremely generous donations from the Sussex Family History Group and Heron-Allen Society member John Mahoney. Regrettably the diary went for significantly more than the WSRO bid and we feared that it had passed into a private collection where it would not be accessible to researchers.

WSRO wrote a letter to Jim Spencer at Hanson's Auctioneers explaining the situation and asking if he could forward on a letter from us to the purchaser to explore the possibility of providing WSRO with a scan or photocopy of the volume. Jim helpfully agreed to do so but after weeks, and then months, passed without a response we assumed the WSRO would not be receiving a copy of the diary.

It was, therefore, an incredible and very welcome surprise to receive an email from Dr John Mahoney in January 2021 offering WSRO a recent book purchase which turned out to be the diary. It arrived at the Record Office on 21st January and has now been added to the Edward Heron-Allen Collection (catalogue number EH-A 1/2/2/4). It is a very welcome addition to the fine array of material about one of our country's most fascinating characters and WSRO is extremely grateful to Dr Mahoney for making such a generous and exciting donation to the collection.

Jennifer Mason

OFF THE SHELF: THE GREAT WAR 1914-1918. LETTERS FROM GERMAN PRISONERS OF WAR

25 May 1918

"Back from my first whole week at my post at the War Office" (1).

As a member of propaganda section (M.I. 7.b) of the Military Intelligence Department, Edward Heron-Allen was assigned to act as sub-editor to Chalmers Mitchell on The Courier, a propaganda publication. His involvement with the development and distribution of propaganda during WWI has been well-documented in *Edward Heron-Allen's Journal of the Great War*, edited by Professor Brian W. Harvey and Carol Fitzgerald, 2002.

In this context, I thought it might be interesting to share with the Society photos and a sample POW's letter from a truly stunning volume put together after the war by Heron-Allen: *The Great War 1914-1918. Letters*

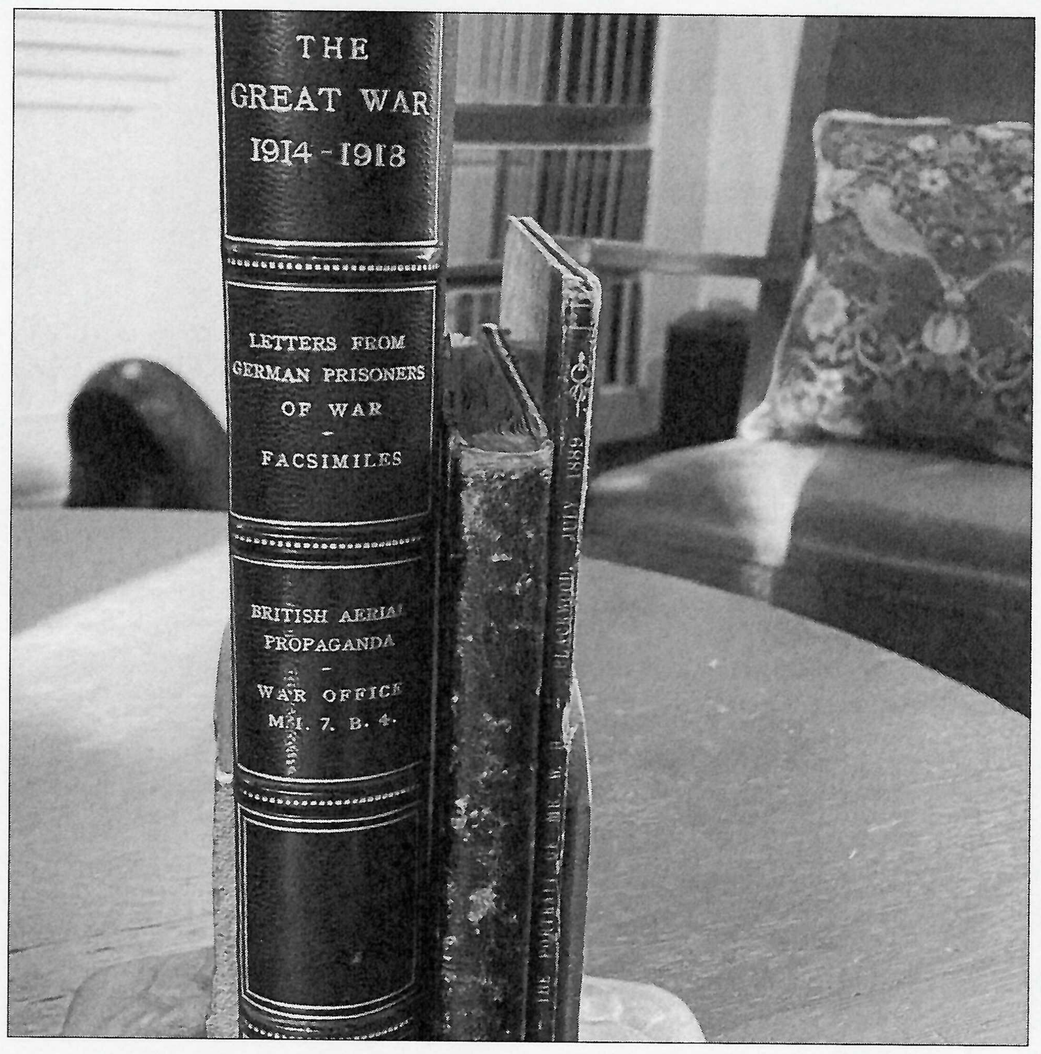
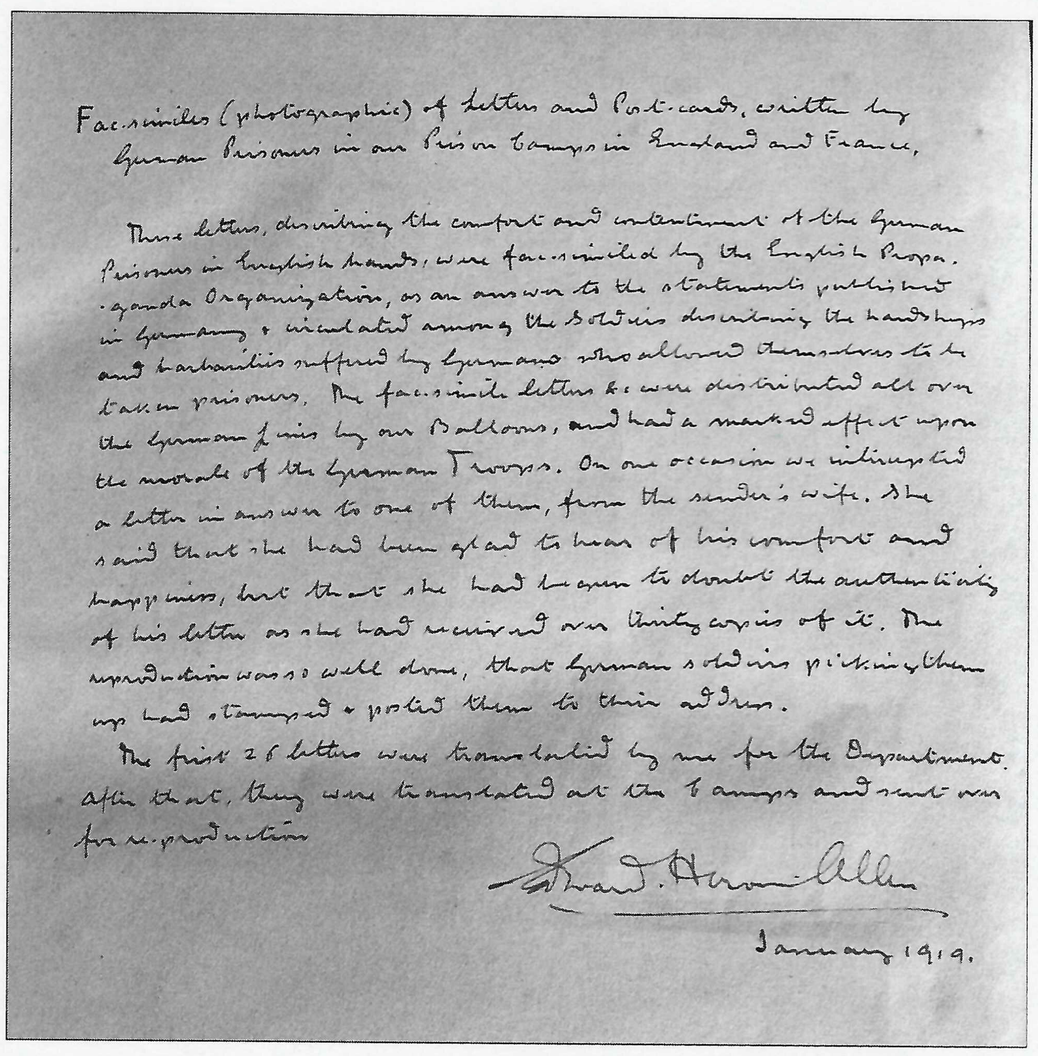


Figure 5: *The Great War volume, roughly 9" x 13"*

Figure 6: *Sample letters and postcards from German POWs produced by the Propaganda Section with Edward Heron-Allen*



Facsimiles (photographic) of letters and Post-cards, written by German Prisoners in our Prison Camps in England and France.

These letters, describing the comfort and contentment of the German Prisoners in English hands, were facsimiled by the English Propaganda Organization, as an answer to the statements published in Germany & circulated among the Soldiers describing the hardships and barbarities suffered by Germans who allowed themselves to be taken prisoners. The facsimile letters &c were distributed all over the German lines by our Balloons, and had a marked effect upon the morale of the German Troops. On one occasion we intercepted a letter in answer to one of them, from the sender's wife. She said that she had been glad to hear of his comfort and happiness, but that she had begun to doubt the authenticity of his letter as she had received over thirty copies of it. The reproduction was so well done, that German soldiers picking them up had stamped & posted them to their address.

The first 26 letters were translated by me for the Department. After that, they were translated at the Camps and sent over for reproduction.

Edward Heron-Allen

January 1919.

Figure 7: *Edward Heron-Allen's holographed introduction*

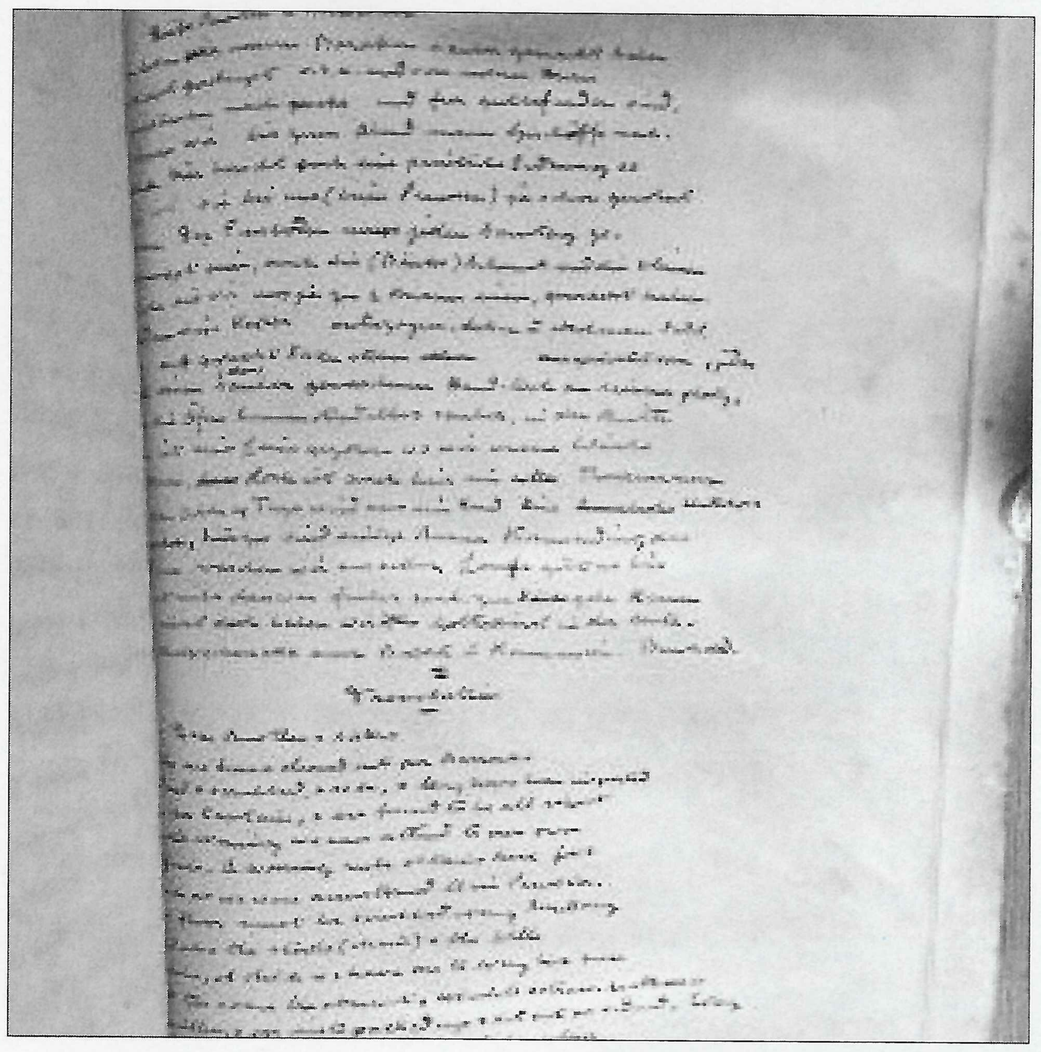


Figure 8: *Holographed manuscript in Edward Heron-Allen's hand showing both the German and English texts of a letter*

from German Prisoners of War (1919) [Figs. 5 and 6], which includes facsimiles (photographic) of letters and postcards from German POWs sent back home. It's an impressive documentation of both the activities of the propaganda department as well as Heron-Allen's work there. Bound in with the letters is this signed manuscript introduction by Heron-Allen, explaining that this material was produced by the English Propaganda Association to counter German claims that their soldiers taken prisoner were being mistreated. Here is a transcription of H-A's holograph introduction [Fig. 7]:

"Facsimiles (photographic) of the Letters and Post-cards, written by German Prisoners in our Prison Camps in England and France.

These letters, describing the comfort and contentment of the German Prisoners in English hands, were facsimilied by the English Propaganda Organization, as an answer

to the statements published in Germany & circulated among the soldiers describing the hardships and brutalities suffered by Germans who allowed themselves to be taken prisoner. The facsimile letters etc. were distributed all over the German Lines by our Balloons, and had a marked effect on the morale of the German Troops. On one occasion we intercepted a letter in answer to one of them, from the sender's wife. She said that she had been glad to hear of his comfort and happiness, but she had begun to doubt the authenticity of his letter as she had received over thirty copies of it. The reproduction was so well done, that German soldiers picking likenesses up had stamped & posted them to their address.

The first 26 letters were translated by me for the Department. After that, they were translated at the Camps and sent out for reproduction."

--Edward Heron-Allen
January 1919

Though most of the letters are only included in German, EH-A did provide typed English translations for approximately 15 of them. Also bound in is one of the letters in EH-A's hand in both English and German texts. Photographed here [Fig. 5] is this *Great War Volume*, shown with two side-lights from EH-A's library. The volume itself is about 9" x 13" with his armorial bookplate on the front paste-down.

Here is one letter [Fig. 8] as a sample of the letters; some were longer:

From Temporary Sergeant Major .W.F.
30th Prisoner of War Company
France

To Herr J.K.
Wenigumstadt,
Asschaffenburg Bavaria

19th January, 1918
Dear Parents!
I can inform you to-day, to your and my joy that I am once more a really lucky child. I am now Leader of a Prisoner's Company, something like what a Company-leader is over there. It is a model Camp. Think of it: Theatre, Chancellary, Cinema, Baths, Music, Library. All cleanly and finely arranged with german handiwork. More than enough food, rest, stores, beds, a real Utopia (Schlaraffenland) if it were not captivity. I am completely my own master I read, study, paint, draw, undisturbed and as long as I like in my office. I have here a little dog and a cat, and when I can communicate with you, I shall not find it hard to bear my fate. I have over 500 men under me who go to work, as they do in our prison camps. Send me at most every month only 2 or 3 parcels, no bread, meat, cheese, or butter [hand-correctd from "beer"]; chiefly fruit, some preserves and something to read. Rather send me money occasionally. One can buy here anything that the heart desires. You will soon find it confirmed that I am here, that it is really so good here, and that I do not write under compulsion
All good wishes and greetings,
Willi

Whether or not these thoughts were in the prisoner's mind, this impressive documentary volume is testimony to EH-A's profound dedication to his work for country.

Note:

(1). Edward Heron-Allen's Journal of the Great War, (text © Ivor Jones and editorial matter © Professor Brian W. Harvey and Mrs. Carol Fitzgerald, 2002), p. 192.

Brian Hulan

EDWARD HERON-ALLEN AND THE QUILTER RUBAIYAT

Ambrose George Potter, in his classic work, *A Bibliography of the Rubaiyat of Omar Khayyam* (1929), listed the Quilter Rubaiyat as his item #138 [Fig. 9]. Potter tells us that he had two copies, one a presentation copy to Stopford A. Brooke, and the other a copy with a (normally absent) title-page bound in. The first of these was acquired by Fred Diba from Sotheby Parke Bernet & Co., London, in 1982. Its Italian silk brocade cover is shown in Fig. 10, of necessity in black and white here, but to give some idea of its imposing colour scheme, it is basically a rich red background decorated with gold and silver leaf patterns. This wonderful cover hides the far from imposing original cardboard cover, shown in Fig. 11. When Fred received the book, it contained various interesting documents and newspaper clips, plus a letter from Heron Allen to Potter dated 12 June 1926. Heron Allen himself had a copy of this scarce edition of *The Rubaiyat*, and that too has survived, being in the Heron Allen Collection at the London Library. By a strange coincidence, also in the London Library is a postcard from Potter to Heron Allen to which the aforementioned letter is Heron Allen's reply! Dated 7 June 1926 and addressed to "Dear Mr Heron Allen", the postcard reads:

> May I trouble you at your leisure to let me know if your copy of the H. Quilter edition of the Rubaiyat has a title page? I have just secured a copy which I think is the first I have seen with a title page.
> I am still on the quest and should be glad to secure any of the "missing" editions.

(138) *Quilter Edition*

(Cover) Omar Khayyam. [1883].

Collation :—12 × 10 ; pp. 36 ; brown paper bds., lettered " Omar Khayyam." *John Campbell, Jun.* [i]–35 Text of FitzGerald's Third Edition ; [36] Imprint. Printed in 14 point Old Style Roman type, on coarse paper. Issued without title page. Most copies bear the author's presentation autographic inscription. See " What's What," by H. Quilter, 1902, p. 965 ; also " Rubáiyát," by J. H. McCarthy, D.Nutt., 1887, pp. 39–42. The compiler has a Presentation Copy from the author to Stopford A. Brooke ; covered in old Italian silk brocade. Also a copy with title page bound in.

Figure 9: A.G. Potter, A Bibliography of the Rubaiyat of Omar Khayam, 1938

Figure 10: Brocade cover of the Quilter Rubaiyat

> I presume you are not open to part with any, from the first edition downwards?

It concludes "With kind regards, I am yours sincerely, A.G. Potter." The words "the quest" presumably refer to his attempt to amass as many editions of *The Rubaiyat* as possible in order to compile his Bibliography (which, incredibly, given over 1300 entries, was based very largely on his own collection!) Heron Allen's reply to this, on *Large Acres* headed notepaper and addressed to "Dear Mr Potter", reads:

> My "Quilter" has no title page; it contains a note by F.G. Philbrick to the effect that it never had one. Are you sure that your title page is on the same paper and has not been added later?

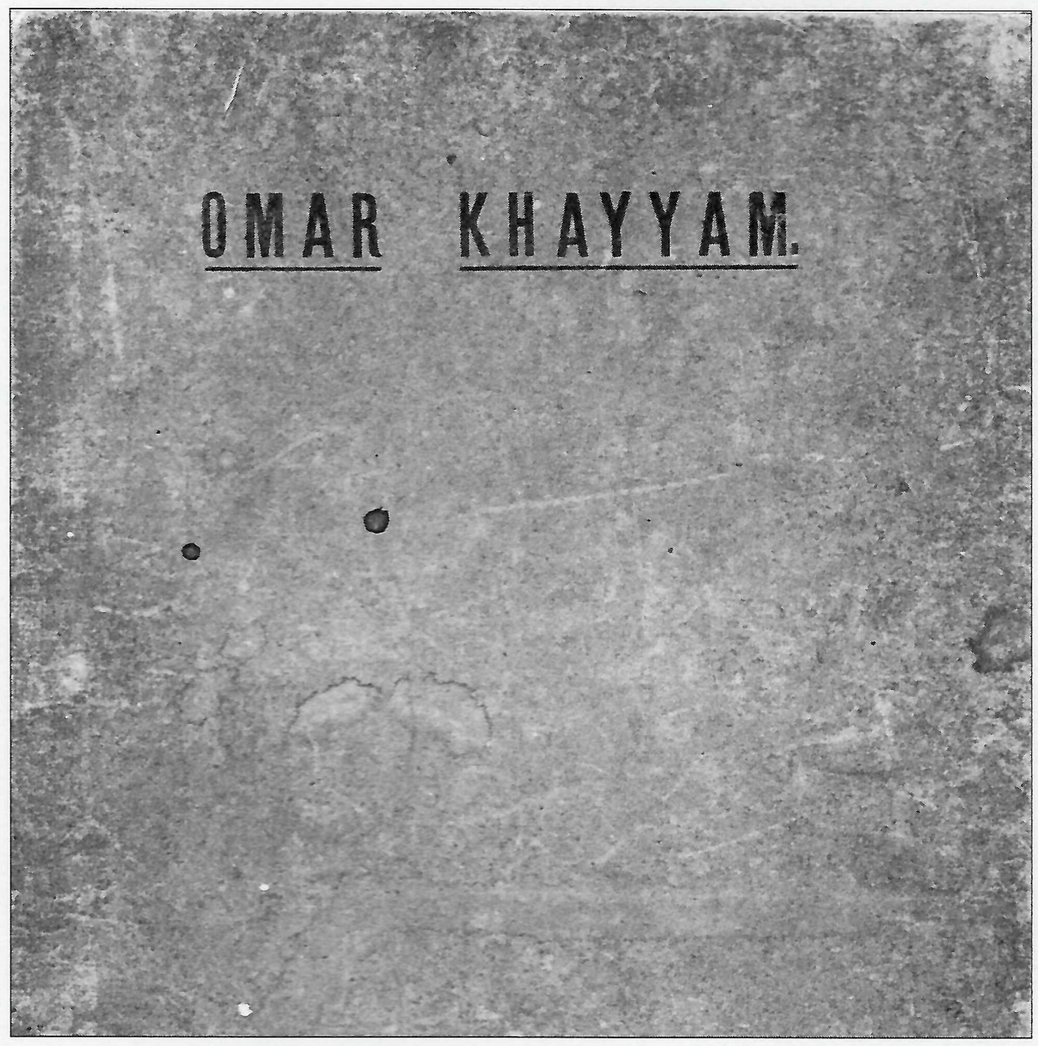


Figure 11: The original cardboard cover of the Quilter Rubaiyat

Figure 12: Harry Quilter, 1851-1907

> I am delighted to hear that you are still "questing". I nearly sold my whole collection some years ago for £1000, but fortunately the American tried to beat me down, so I put up the price on him to £1500. I was offered £300 for 1st, 2nd, 3rd & 4th editions once, but I did not want to spoil my set. I wonder what my (?) MSS that FitzGerald used would fetch at Auction!

The letter concludes "Yours very sincerely, Edward Heron Allen." Clearly, from Fig. 9, Potter believed that the title

page had been bound in his copy, and not inserted later.

So who was Quilter? He was Harry Quilter, born in London in 1851. Trained as a barrister, he never actually practised, but instead took to a career as a journalist, writer, art critic, exhibiting artist and collector. He died in London in 1907. The photo reproduced in Fig.12 shows him in about 1902, and for those thinking of James Robertson Justice at this point, you are not alone.

What is interesting about the Quilter Rubaiyat is that it was technically a pirated copy, being published without formal permission in 1883, the year in which FitzGerald died. In his article on "Omar Khayyam" in the encyclopaedic *What's What: A Guide for Today to Life as it is and Things as they are* (1902), about a third of which was written by Quilter himself and from which Fig.12 is taken, he admitted that, "we printed, quite unlawfully, the plain, unannotated text of the poem, bound in brown cardboard, and printed on sugar-loaf paper in big Old English type – all that there was of the most aesthetic." It is not at all clear how many copies were printed, but what is clear is that it was labour of love, not an act of commercial piracy, for Quilter refused to sell copies to clamouring collectors and book dealers, but gave them away to deserving friends and contacts (though some of them may have helped out with printing costs). One such recipient was the above mentioned Stopford A. Brooke, an Irish-born churchman, who was chaplain in ordinary to Queen Victoria in the late 1870s. A man of independent means he had a keen interest in art and literature, wrote several books on both, and knew the likes of Tennyson, Burne-Jones and William Morris. As we now know, Heron Allen and Potter were two more recipients. We know, too, from another letter tucked away in Fred Diba's copy, this one from another Rubaiyat enthusiast, Eben Francis Thompson, Counsellor at Law, of Worcester, Massachusetts, dated 1 January 1921, that Potter had sent a copy of the Quilter Rubaiyat to him. He mentions that he knew of two other copies in the USA at that time, speculating that "the edition may have been 25, 35 or 50 copies. I don't think it could have been more…"

Would FitzGerald have objected to this act of piracy? Probably not. In a postscript to a letter to Bernard Quaritch (the printer & publisher of all his Rubaiyat editions), dated 31 March 1872, FitzGerald said he had been told about an unauthorised reprinting of his first edition in India. His amused reaction was that "I have lived not in vain, if I have lived to be *Pirated!*" (Terhune & Terhune, *Letters of Edward FitzGerald* (1980) vol.III, p.339). Again, in a letter to Mrs Cowell, dating from mid February 1877, he wrote, without complaint, that:

> A man named Watson, I think, but I forget from where in America wrote to tell me [he] had printed fifty Copies of my Second Edition of my old Omar for the benefit of himself and his Friends, who found Quaritch's Edition too dear (*ibid*, vol. IV, p.11).

The parallel here with the Quilter Rubaiyat is clear. Yet another pirated edition, published by Osgood and Co of Boston, appeared in 1878, to which FitzGerald's surprisingly mild reaction, given in a letter to Quaritch dated 27 January 1878, was that "Messrs. Osgood, who are, I believe respectable Publishers, might have apprized me before they brought out their Edition" (*ibid*, vol. IV, p. 93.)

Acknowledgements:
I must thank Fred Diba for supplying images of his copy of the Quilter Rubaiyat and the letters in it; and Jos Coumans for supplying an image of the cover of his copy [see Figs 10.11]. For those curious to see colour versions of both, they can be found on the blog of Sandra Mason and Bill Martin at:

https://omarkhayyamrubaiyat.wordpress.com/2021/09/08/more-about-the-pirate-rubaiyat-of-1883/

Bob Forrest

MARIANNA HERON-ALLEN AND ALESSANDRO ALTAMURA

Edward Heron-Allen's diary of his holiday in Dieppe in 1901 is enlivened by a photograph of a couple swimming in the sea, which he captioned ' and M' [Fig. 13]. The couple are in fact his first wife Marianna and the Italian painter Alessandro Altamura.. The Heron-Allens saw a lot of Altamura while they were staying in Dieppe and Altamura is photographed as a member of 'our gang' which included Walter Sickert, Mabel Beardsley and Montier, a French impressionist painter [Fig. 14]. On 6 September they lunched at Monsieur Lefevres with Max Beerbohm and Altamura, and it was there that Walter Sickert joined them and arranged accommodation for them – Heron-Allen being dissatisfied with their original hotel. Two days later they lunched at Lefevres again, this time with Sickert anf Altamura. On 11 September they went swimming in the sea with a party that included Effie Twiss and Ronald Duncan, their holiday companions, Mabel Beardsley and Altamura, and it was probably on this occasion that Heron-Allen took the photograph of his wife and Altamura in the water. That evening Heron-Allen hosted a dinner party at Lefevres with the same company as guests. On 12 September Heron-Allen went to Clovets in the Grand Rue of Dieppe to examine the paintings of Sickert and Altamura that were on sale there. The next day they were back at Lefevres lunching with Sickert, Mabel Beardsley and Altamura [Fig 15]. On 14 September they met up with Altamura at the Casino

Figure 13: Marianna Heron-Allen and Altamura swimming at Dieppe

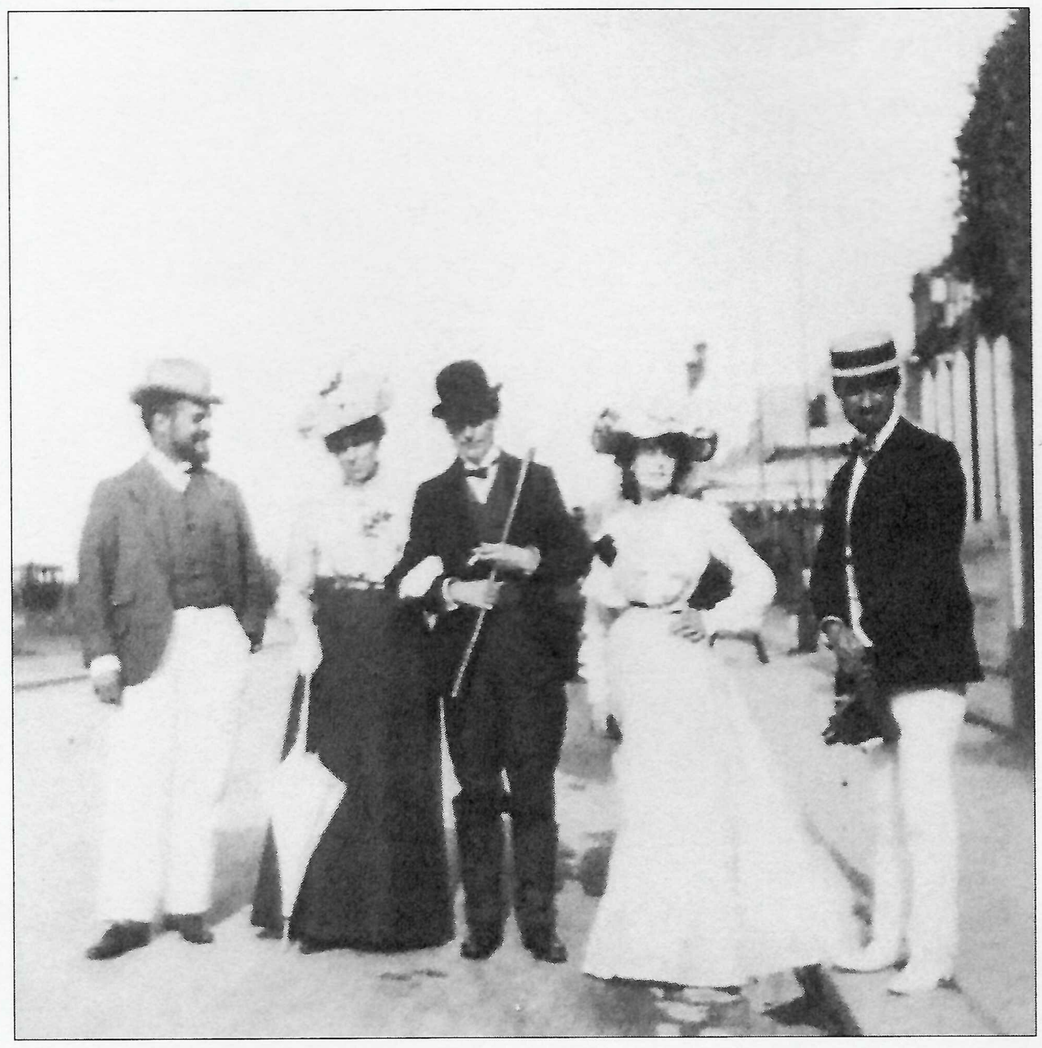


Figure 14: Altamura, Marianna, Sickert, Mabel Beardsley and Montier at Dieppe

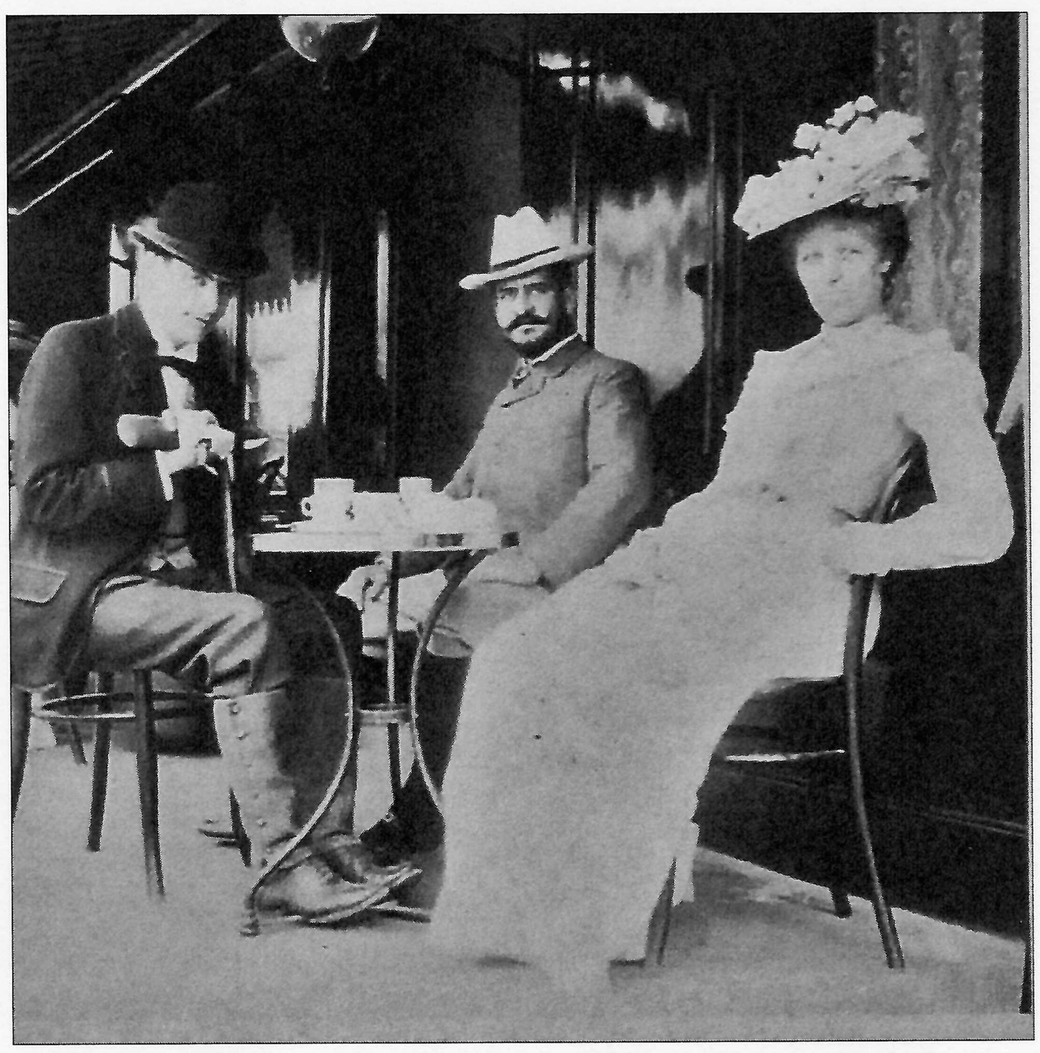


Figure 15: Sickert, Altamura and Marianna in Dieppe

Figure 16: Flowers on a balcony, by Altamura

and had a final dinner with Altamura at Lefevres on the 15th.

Alessandro Altamura was born in Florence on 3 June 1856, the third child but the first after the marriage of the artist Francesco Savaria Altamura and Elena Bukaras. otherwise Boukaurus. The family were of Greek origin on both sides. His father, born on 5 August 1822, was a painter and sometime Professor of the Naples School of Fine Arts. He was known for his historical paintings

and landscapes. He was also a man of action and fought in the 1848 revolution in Naples, for which he was sentenced to death in absentia. He escaped to Florence but later returned to Naples where in the 1860s he fought with Garibaldi's troops. His mother was famous as the first Greek female painter. She was born in Spetses in 1821 and moved to Italy in 1848. There, despairing of finding an art school where she could train, women not being deemed acceptable, she disguised herself as a man, changed her name to Chrysinis Boukaurus and enrolled successively at the Academies of Fine Arts in Rome and Florence. She met and fell in love with Francesco Savario Altamura and had two children by him before they married and she bore her third child, Alessandro. However the marriage did not last, and in 1857 Francesco moved to Paris taking Alessandro with him while Elena returned to Greece with the two elder children. Unhappily, both of them died young with tuberculosis and Elena retuned to Spetses from Athens and lived out her life in seclusion and having destroyed many of her paintings she finally died there in obscurity in 1900. Meanwhile, her husband had a relationship with Eleni Sionti, another painter, before settling down with a third painter Jane Benham Hay, whom he married, and with whom he had a son. He died on 9 January 1897.

After the break-up of his marriage, Alessandro had a studio in Paris and surviving paintings show him working in landscapes, genre scenes and portraits. In 1904 he took part in the exhibition of French artists at Earls Court in London. His studio was bombed in a German air-attack in 1918 and he died shortly afterwards.

It is not known when and where Altamura met Marianna Heron-Allen (Mollie) but in his 1901 diary (1). Edward Heron-Allen refers to 'Ms friend'. Altamura was a friend of Mollie's of long-standing, and they seem to have known each other at least from 1883. It is possible that they met when Marianna was wintering at Naples with her sisters, which she was accustomed to do each year before her marriage. When the Heron-Allen's were in Paris in October 1896, they found the city *en fete* for the visit of the Czar and Czarina of Russia. Heron-Allen wrote on 3 October, 'so we went to call up on Mollie's ancient love, Altamura in the Avenue de Jena (2), but he only calls there for his letters, so we left a card & went for a drive in the Bois'. Altamura was not slow to respond. On the following day Heron-Allen recorded that 'after a trip to Versailles we got back to Paris by 6.45, where we found it raining & at the hotel waiting for us – Altamura! the long sought & yearned after'. There was no doubt who was in charge now, though, and the diary continues: 'dinner, however was half way through, so we got rid of him having engaged him to come tomorrow, & dine with us..'.

The following day, as Heron-Allen recorded: 'at 6.30 Altamura arrived & we took him off to the Café de Paris, where I had ordered dinner during the day & reserved a table freeing precautions. The dinner was more than excellent & afterwards we strolled up to the casino de Paris where we talked & watched the show in the promenoir until the cabaret began, when we came away having seen it before & found it very dry. We got home at 12.30, with Altamura, who had come on his bicycle & so returned & he brought a little picture he painted of Mollie 13 years ago & he promised to make up a replica'.

On 6 October the Heron-Allens were 'up at 7.30 so as to get to a house in the Boulevard Avenue de Champs Elysée whither Altamura had bidden us in a light-hearted & irresponsible manner. We were lucky enough to get a carriage & started at 6.40, but we could only drive as far as Road point des Champs Elysée, where we had to walk & found the house, no. 23 Avenue des Bois de Boulogne where Altamura's friend Ivo Bosch, a millionaire bachelor, had a gorgeous very de chemise & had boarded in the whole garden in front, which gives one a fine place whence to see the people & the procession through a wide break in the trees. On the rough stand places were 20fr. each & on foot the crowd was huge though the breadth of the Champs Elysée made plenty of room to walk behind the crowd. After the procession (of the Czar, Czarina and President Faure) had passed Bosch gave us a very fine & very foreign lunch, the drinks being the sweetest possible champagne & Russian tea. After this Altamura saw us as far as the Avenue de Triumph & we walked in the rows right down to the Place de la Concorde & up the Rue Royale home'.

On October 1897, the Heron-Allens again holidayed in Paris, but there was no mention of meeting Altamura. It seems to have been at Dieppe in 1901 that they next spent time with him.

Altamura's pictures [Fig. 16] were slow to gain public enthusiasm and auction sites reveal that his first painting was not auctioned until 1963, but since that date a slow but steady number of his paintings have reached the auction houses. These paintings include views of Naples and Venice, street scenes and pictures such as 'Four Views of Naples', 'Pacca San Marco', 'Palazzo Seranzo Van Axel A Venezia' 'View of the Bay of Manton', 'The Bason of the Four Nymphs at Grand Trianon', 'Flowered Balcony', 'Women on Steps in Alley', and 'Head of a French Girl in Beribboned Cap'.

I should dearly like to see his little portrait of Marianna Heron-Allen.

Notes:

(1) Edward Heron-Allen's Diary of his holiday in Dieppe

in 1901. W(est) S(ussex) R(ecord) O(ffice), Heron-Allen Ms.1/2/1/8.

(2) Edward Heron-Allen's Diary of his holidays in Paris, 1892, 1896 and 1897. W.S.R.O., Heron-Allen Ms. 1/2/1/5

Timothy J. McCann

EDWARD HERON-ALLEN AND PARODIES OF FITZGERALD'S RUBAIYAT

Brian Hulan's article on "Edward Heron-Allen, War Propagandist" in Newsletter No.38 attracted my attention because EH-A's poem "A Fragment" [Fig. 17] is a parody of FitzGerald's famous poem. The start of EH-A's opening quatrain is a parody of the start of FitzGerald's opening quatrain ("Wake! For the Sun who scatter'd into flight /The Stars before him from the Field of Night"); the first two lines of EH-A's quatrain 2 parody FitzGerald's lines, "The Ball no question makes of Ayes and Noes, / But Here or There as strikes the Player goes" (the reference being to a game of Polo); and finally, the first two lines of EH-A's quatrain 3 parody FitzGerald's lines, "Myself when young did eagerly frequent / Doctor and Saint, and heard great argument" (1a). Unfortunately, the significance of much of EH-A's parody, being penned for his colleagues in M.I.7.B.1 back in 1921, is somewhat mystifying to us today, and consequently has lost much of its humour, as contemporary parodies are apt to do, of course.

EH-A had a quirky sense of humour (2), so parodies of FitzGerald appealed to him, and there were plenty of them about in the early decades of the 20th century. We know, from his extensive collection of Rubaiyat-related books and manuscripts preserved in the London Library, that he acquired many parodies published in book form: Oliver Herford's *Rubaiyat of a Persian Kitten* (London,1905), Carolyn Wells's *Rubaiyat of Bridge* (New York, 1909), and the early classic – Wallace Irwin's *Rubaiyat of Omar Khayyam Jr.* (San Francisco, 1902) whose wonderful title-page with frontispiece deserves to be shown here as Fig. 18. (His *Love Sonnets of a Hoodlum* is likewise a delight.) EH-A also owned copies of G. William S. Sparrow's *Rubaiyat of a Minor Statesman* (London, 1914); St. John Hamund's *Rubaiyat of William the War-Lord* (London, 1915), one of a number of anti-Kaiser spoofs (its cover is shown in Fig. 19); and W. Hodgson Burnet's *Rubaiyat of Omar M.P.* (London, 1921). The list goes on – and there's many more that EH-A didn't have!

All of these are very familiar to fans of Rubaiyat spoofs, but less familiar are some of the parodies which EH-A collected from newspapers and magazines, as these, unlike those published in book form, have a much greater risk of dropping off the radar as the years go by. Thus he preserved copies of "The Rubaiyat of an Undergraduate" published in eight illustrated weekly parts in *The Chaperon, or the Oxford Cher-ivari* between October and December 1910 (no author named) [Fig. 20], and a copy of "A Holiday Rubaiyat" published in *The Books of Today and The Books of Tomorrow* in July 1925 (again, no author named.)

EHA's taste for the quirky is revealed again by his preservation of a curious two-page article by A.C.D., titled "Who wrote Omar Khayyam?" published in the Oxford magazine *The Sphynx – a Varsity Medley in 1907*. A spoof on the Bacon-Shakespeare controversy it 'claims' that Omar Khayyam and Edward FitzGerald never really existed, and that *The Rubayat of Omar Khayyam* was quite clearly written by a naval officer – the word "Rubaiyat", the author tells us, "sounds suspiciously like a Russian cruiser"; the reference to "the Sultan's turret" shows the author to have been a Gunnery Jack; and the phrase "the face of Man is blackened" clearly refers to powder stains.

Some parodies were written and privately published in booklet form, often for distribution to friends and relatives. One such in EH-A's collection was *The Rubaiyat of Potter Heigham* (3), subtitled "Quatrains on the Broads, dedicated to Fred and Jack by 'Tolly' (after fits)", the words "after fits" here meaning "in the style of FitzGerald". A booklet of 18 pages, it was printed in August 1911.

Tolly was the nickname of Arthur B. Talbot who had "done into verse" EH-A's literal translation of FitzGerald's principal Persian source, the Ouseley Manuscript of the quatrains of Omar Khayyam, the earliest such known, and housed in the Bodleian Library, Oxford (4). Talbot's book was published by Elkin Matthews, London, in 1908, and facing its title page was an extract from a letter from EH-A which reads:

> You have achieved a task which I have always considered - and declared - to be impossible of accomplishment. I return your own list of revisions, having crossed out those which I do not consider to be improvements. Pray understand that my own notes on your manuscript are merely suggestions, and are not, in the vast majority of cases, to be regarded as necessary emendations.
>
> I shall look forward to the publication of your work with very great interest.

Clearly, then, Talbot knew and worked closely with EH-A, so it is not surprising that EH-A's copy of The Rubaiyat of Potter Heigham has, at the top of the title page, an inscription reading: "To Edward Heron Allen Esq. with

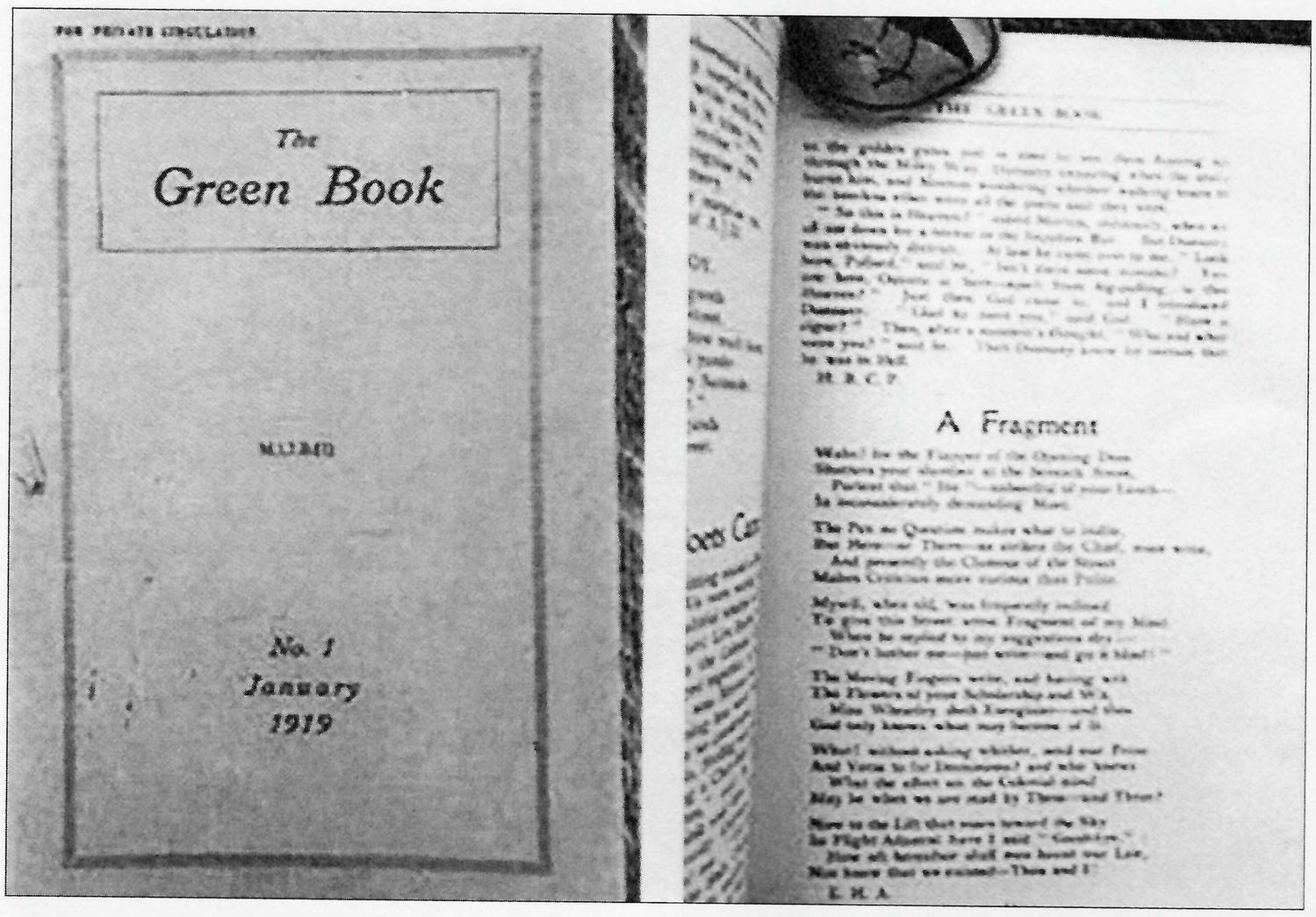


Figure 17: Edward Heron-Allen, "A Fragment" in the Green Book

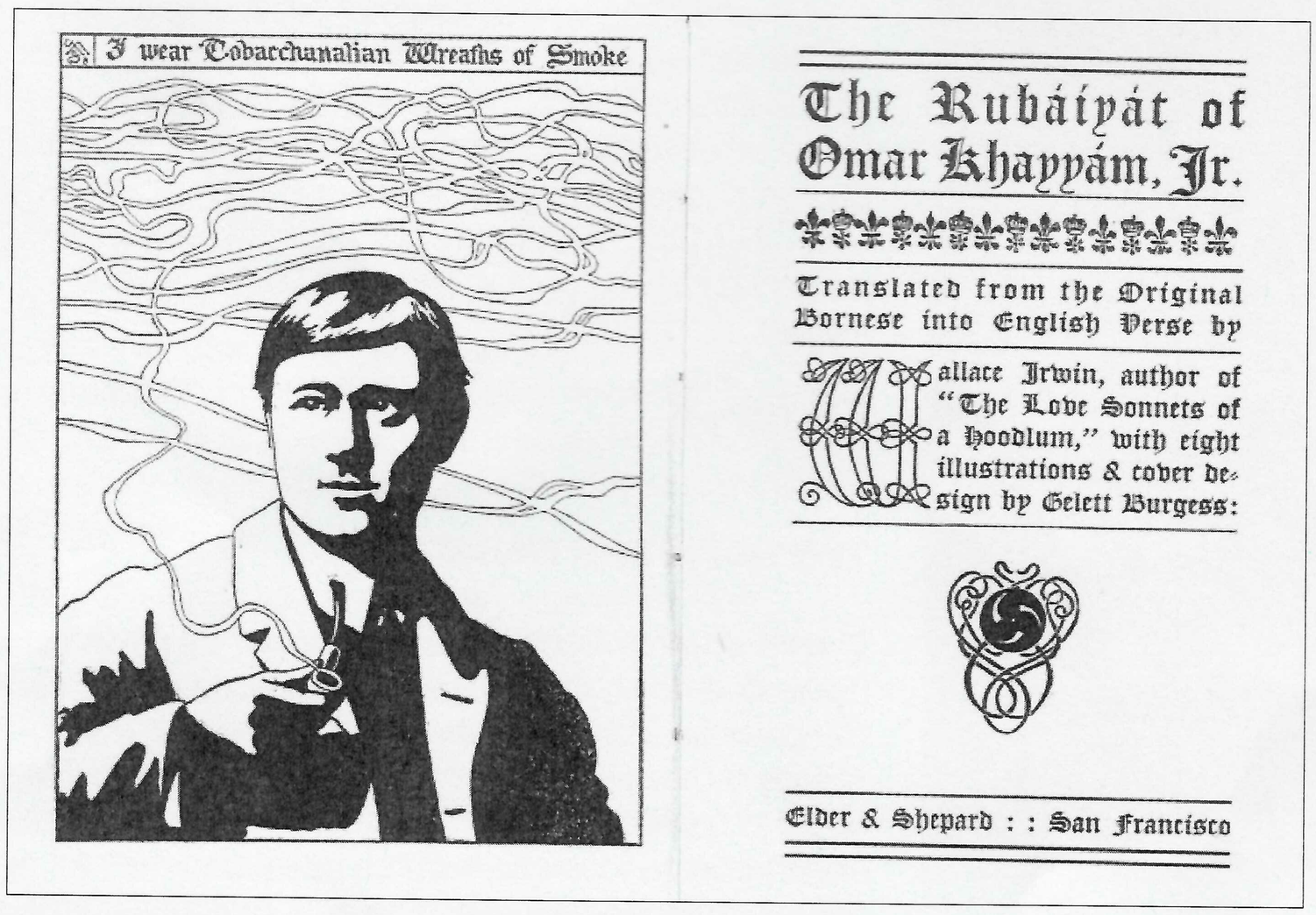


Figure 18: Wallace Irwin, "The Rubaiyat of Omar Khayyam Jr."

kind regards from 'Tolly'." Overleaf from the title-page are printed various "Testimonials not Received by the Author", the first one, 'from' E. Heron Allen, reads, "Persian literature contains nothing quite like it." Another, 'from' Clement K. Shorter, one of the three founder members of the Omar Khayyam Club, reads: "Your verses make life seem longer"; and another, 'from' Mr Harry Smith of Potter Heigham, who features, with his baby son, in quatrain 4 of the parody, reads: "My son wept when I read your work to him."

Unfortunately, the parody being aimed at friends of 'Tolly' who shared his passion for sailing on the Norfolk Broads, much of the humour is lost a century on. Dedicatees Fred and Jack feature regularly in the quatrains, with Walter and Ernie Woods, Johnny, Reggie, Bertie and Luke putting in appearances, with 'private jokes' accompanying each, but who they were and what the various jokes signify is not clear in many cases. EH-A, however, seems not to be in there, which is a pity.

Some of the quatrains, though, still have meaning for us today, and I round off with two examples (1b) to give the flavour of the whole. Here is quatrain 13, for example:

Look to your nose! How sunburnt 'tis! and lo /
How sore that organ seems when it you blow! /
Well, let it peel! They'll know you've been away, /
If you return a blistered snout to show.

And here is quatrain 52 – the skeeter is an old word for a mosquito, so this verse is as good a reference to the typical English summer picnic today as it was to boating on the Broads a century ago:

The buzzing skeeter bites; and having bit, Moves off, on someone else's flesh to sit:
You can't catch her, like wasps, with plates of jam, Nor serve her with a habeas corpus writ.

Notes:

(1a) For those who wish to follow the trail, EHA's quatrains in "A Fragment" take their lead from the following quatrains in FitzGerald's third / fourth editions (the two are pretty much the same, as is the posthumous fifth edition) thus: EHA qu.1 from Fitz qu.1; EHA qu.2 from Fitz qu.70; EHA qu.3 from Fitz qu.27; EHA qu.4 from Fitz qu.71; EHA qu.5 from Fitz qu.30; and EHA

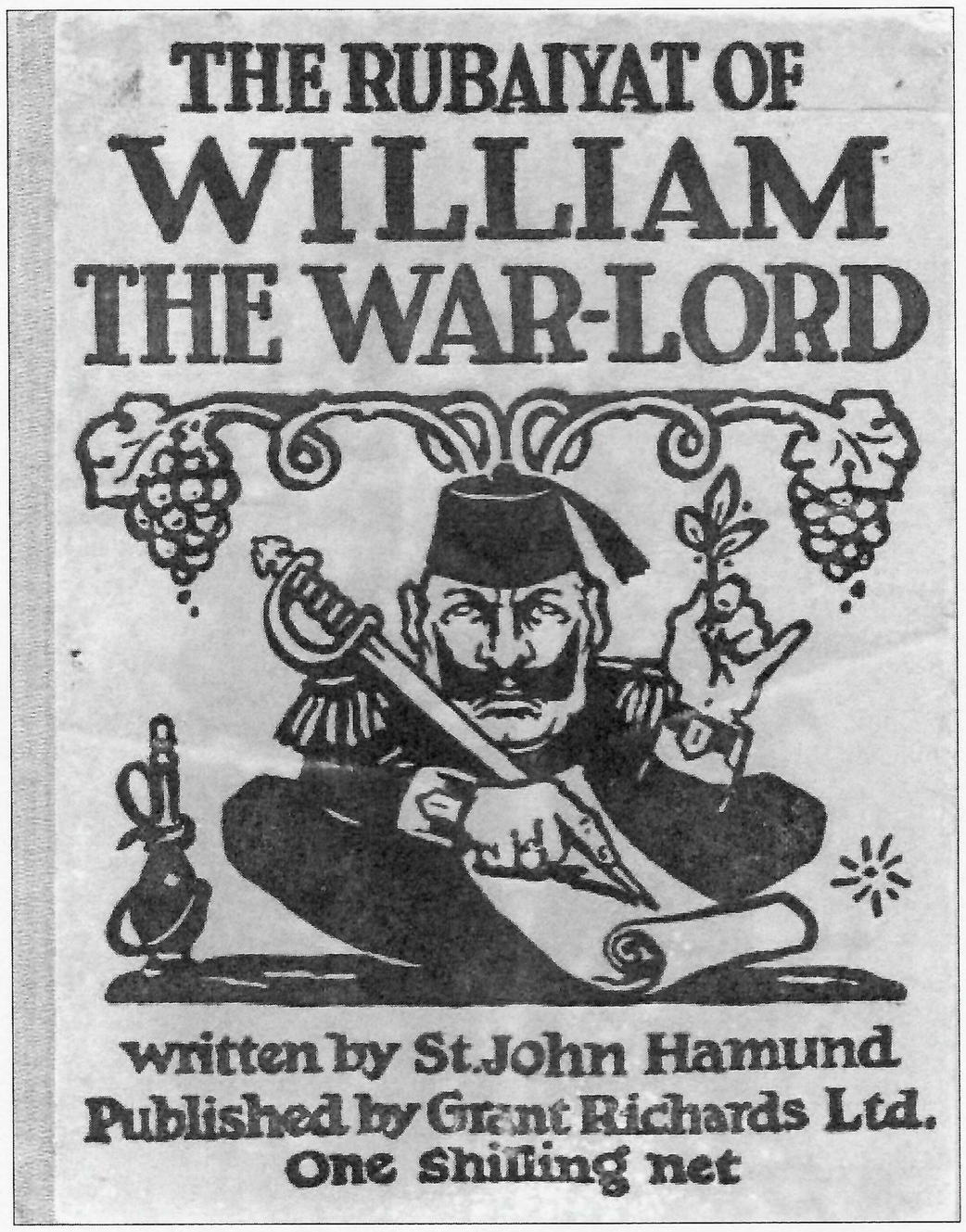


Figure 19: St. John Hamund, "The Rubaiyat of William the War-Lord"

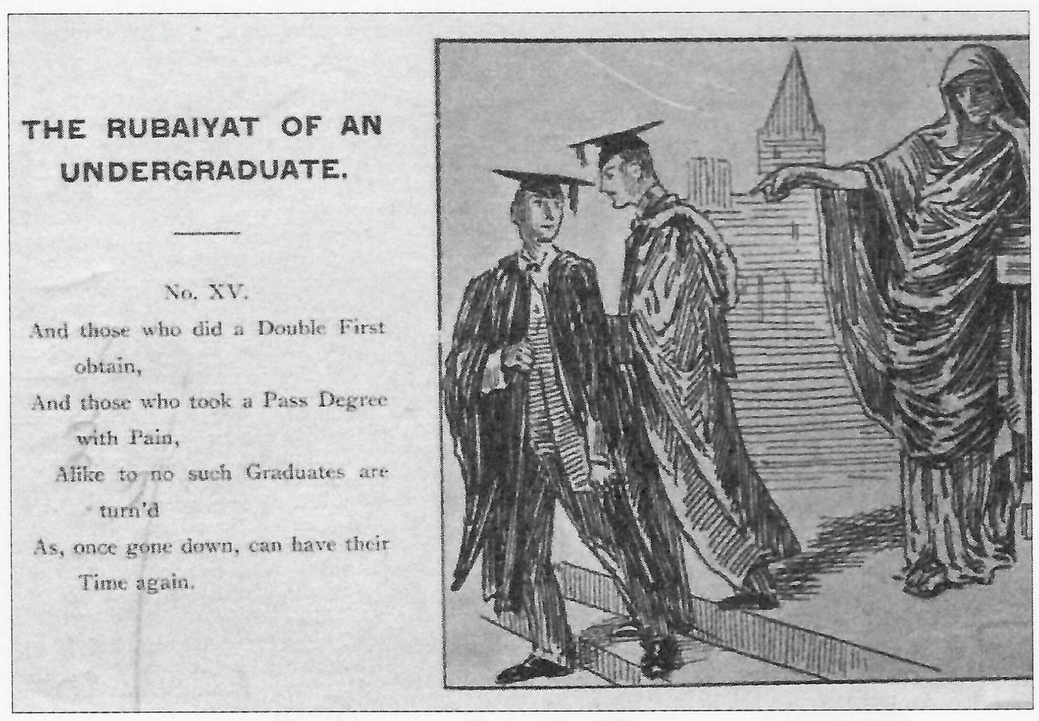


Figure 20: "The Rubaiyat of an Undergraduate"

qu.6 from Fitz qu.100.

(1b) Tolly qu.13 is from Fitz qu.14; Tolly qu.52 from Fitz qu.71.

(2) Recall EHA's teaming up with John Sampson to pen the 1915 spoof prospectus for *The Life and Times of William Abbott Herdman*, for which see Newsletter no.35, p.4-8.

(3) Potter Heigham is such a curious name – even by English village name standards – that at first (not being familiar with the Norfolk Broads) I thought it was part of the parody. The Potter is a well-known image featured in *The Rubaiyat*, and is also the surname of Ambrose George Potter who, in compiling his classic book *A Bibliography of the Rubaiyat of Omar Khayyam* (Ingpen & Grant, London, 1929), got to know so many of the collectors, translators and authors in the field – certainly EHA, and, I would guess, Talbot. In addition, Heigham is like a play on Khayyam (common in parodies: Gelette Burgess published The Rubaiyat of *Omar Cayenne* in New York, in 1904, for example.) And yet Potter Heigham is the name of a village in Norfolk, about 12 miles north-east of Norwich! The Heigham part of the name relates to an old English term for a hedged homestead or village, and the Potter prefix relates to the former existence there of a pottery industry (12th - 15th centuries.) Whether Talbot chose this place on the Broads, rather than a number of other possible places, for its punning associations, is not known.

(4) EHA's book was *The Rubaiyat of Omar Khayyam: being a Facsimile of the Manuscript in the Bodleian Library at Oxford, with a transcript into Modern Persian Characters* (H.S. Nichols, London,1898). Talbot's book was *Quatrains of Omar Khayyam*, subtitled "From a Literal Prose Translation, by Edward Heron-Allen, of the Earliest Known Manuscript (Bodleian Library: Ouseley MSS., No.140)." As stated above, the first edition was published in 1908, with at least one "corrected and revised" reprint in 1909.

Bob Forrest

THE SOCIETY'S WEBSITE

The Heron-Allen Society's website is 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.