The Heron-Allen Society

Newsletter
no. 9

Autumn 2006

SIXTH ANNUAL HERON-ALLEN SYMPOSIUM

The Sixth annual Heron-Allen Symposium was held in the Donaldson Room at the Royal College of Music on Saturday 1 July, by kind invitation of Pam Thompson, the Librarian of the college.

On what turned out to be the hottest day of the year so far, and EH-A's wedding anniversary, some forty people gathered in these delightful surroundings. The forty people included Society members and their guests, present and former members of the staff of the college and other enthusiasts. Among their number were Pat Naismith, the owner of one of the two violins made by EH-A, who had very kindly loaned the violin to us for the day; Kevin Chanot, himself a violin maker, and the great-grandson of George Chanot to whom EH-A was apprenticed, and David Mandell, who drew sketches of all the speakers during the Symposium.

Pat Naismith with Heron-Allen's violin

Pam Thompson introduced the programme by telling us something of the history of the Royal College and of the Donaldson Room in particular. It seems likely that EH-A was present at the official opening of the room. Our first speaker was Professor Brian Harvey, familiar to us as the editor of the Heron-Allen War Diaries and the author of the article on EH-A in the new DNB, introduced us to EH-A the violin historian and maker extraordinary. He took us through the sources for Heron-Allen, the violin historian – the interview with W. Meredith Morris, his *Violin Making as it was and is*, his series of publications *De Fidiiculis Opuscula*, his Address to the Sette of Odd Volumes in 1927, his editorship of the *Violin Times*, and the entries in the War Journals. Then he discussed the two violins made by EH-A, before concluding with a speculation about his musical abilities. After this introductory talk, Katie Littlemore, accompanied by Ashley Fripp, played part of the Cesar Franck violin sonata on EH-A's own violin to the delight of Pat Naismith and the assembled company. Katie later said that: 'I really loved the violin and thought it was a very special instrument. it had a pure and strong tone with great singing powers. It was beautifully even over the whole range and easy to play. It was a lovely instrument to look at & in such good condition'.

Katie Littlemore and Ashley Tripp at the Royal College of Music

Pam Thompson then gave us a splendid introduction to the Heron-Allen Collection at the Royal College, with a history of the collection and a discussion of some of the treasures it contained. She was followed by Dr. Peter Horton, the deputy Librarian at the college, who gave us a paper based on a book in the Heron-Allen collection that connected him with Henry Holmes, the famous violinist, composer and one-time professor at the college. Holmes's radical views and his dalliance with female students, led to his dismissal from the college in 1893, and, after the scandal he fled to Europe, where he outlined his philosophical and artistic beliefs in a series of pamphlets. In a surprise contribution Dr. Joan Navarre, EH-A's biographer,

introduced us to a little-known essay by EH-A at the Royal College of Music entitled, 'An Afternoon with Chanot' and told us about EH-A and George Chanot, and Chanot's shop at 157 Wardour Street in Soho. The morning concluded with Peter Horton bravely singing Heron-Allen's composition: 'The Ballade of my Lady's Glance'.

Katie Littlemore playing Cesar Franck's Violin Sonata on Heron-Allen's violin

For lunch we enjoyed a fine selection of sandwiches washed down with wine, and we were able to wander round the room looking at exhibits from the Heron-Allen collection prepared by Pam Thompson and Peter Horton, as well as to walk in the open air in the quadrangle outside the Donaldson Room – a blessed relief in the heat. The afternoon began with the Society's AGM at which we agreed to increase the subscription and to hold our 2007 AGM at Lady Margaret Hall in Oxford, where Armorel Heron-Allen was a student and EH-A established scholarships in her name. The programme finished with a tour de force by Garry Garrard entitled 'Edward Heron-Allen and the Rubaiyat of Omar Khayyam' during which he discussed the Rubaiyat, and the various translations by Edward Cowell and Edward Fitzgerald as well as EH-A, and illustrated the various quatrains with selections from 'In a Persian Garden' composed by Lisa Lehmann, EH-A's sister-in-law. He concluded his talk by alluding to the fact that EH-A became an unwitting accomplice to one of the greatest literary frauds of the 20th. Century, but tantalisingly left that for another occasion.

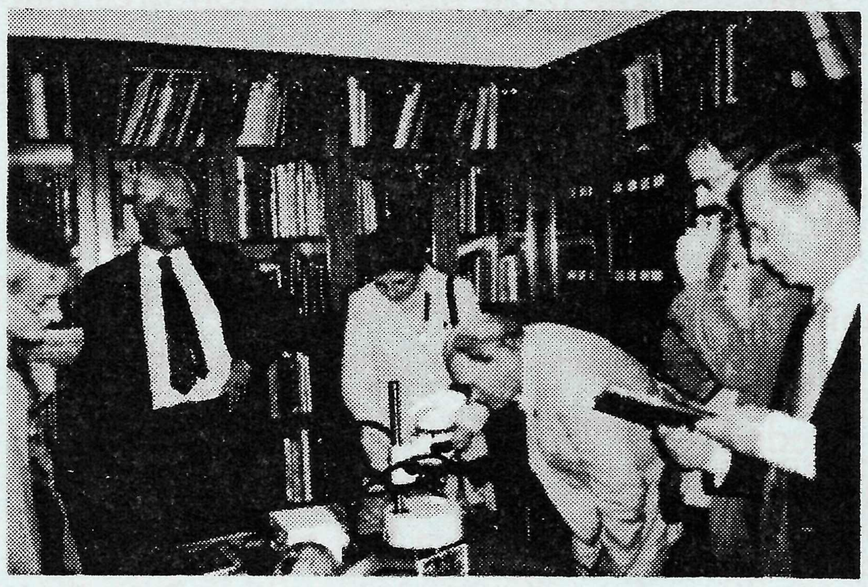
All of us, who were present, realised that we had taken part in a very special occasion.

SOME NEWS OF THE HERON-ALLEN MICROFOSSIL LIBRARY AT THE NATURAL HISTORY MUSEUM

Some readers, especially those who attended the fourth Heron-Allen Symposium at the Natural History Museum in July, 2004, will be familiar with the Heron-Allen Library in the Palaeontology Department, where they were invited to view some of the 'treasures' discussed in my talk, *Some treasures of the Heron-Allen Library at the Natural History Museum, London* (later published as part of *Opusculum VII*). I here relate two recent items of interest concerning the H-A Library, both with a positive air.

The first refers to the administrative machinations of some within the management structure of the Museum's Central Library Service, who pronounced that all sectional libraries (those relating to specific areas of research – such as Micropalaeontology) should be subsumed into the Central Library and cease to exist as separate entities. Along with four other representatives of similar facilities across the Museum's science departments, I was invited to a meeting, chaired by Central Library officials, where the plan was aired. I was surprised to find myself the most vociferous in defence of what I considered a unique and indispensable aid to everyday research, the other attendees seemingly acquiescent. It gradually transpired that most other sectional libraries are populated (in the main) with items originating from the Central Library, becoming "sectional" by default, simply due to prolonged periods of accretion. In this sense the H-A Library really is unique, owing its core being to the independent work and enthusiasm of one man. The library has grown considerably since Heron-Allan's day and now represents a world-class resource for the study of microfossils, especially the foraminifera.

The reader may remember my description of the ephemera and correspondence contained within many of the original volumes, providing us with an incredible insight into, not only the life of the man himself, but also of his colleagues and acquaintances. Without wishing to repeat here the revelations of *Opusculum VII*, it will suffice for me to say that, following my invitation to inspect the library and its many treasures, the Central Library people realised the true worth, both in the historical as well as scientific sense, of the Heron-Allen Library and have since recommended its preservation and continued growth. Further, they have taken it under their wing, so to speak, and will provide resources to conserve



Members of the Society in the Heron-Allen Library at the Natural History Museum

some of the more fragile volumes. They have also supplied a part-time librarian to electronically database the entire collection into the Central Library Archive. This acceptance of responsibility not only ensures the future wellbeing of the library intact, but also guarantees funding for future purchases of relevant scientific works.

My second item concerns the fantastic "Type Slide Collection" of foraminifera - a collection of 874 faunal reference slides amassed by Heron-Allen and his collaborator in foraminiferal research, Arthur Earland, over their quarter-century partnership. The slides contain representative specimens of foraminifera from which they described their many species and varieties. While not 'type' in the strictest sense of the term, the collection nevertheless comprises, for the most part, specimens we could call 'syntypical' (a series of specimens of equal status to original types, that display the range of variation within the species). The collection is therefore a huge depository of syntypes, and as such, represents an amazing resource from which to fuel future taxonomic research and revision.

As one should expect, such a large collection requires a comprehensive index. In fact, H-A & E produced a series of indexes - or what they referred to as 'keys', to the collection. These indexes, or 'keys' occupy 11 loose-leaf binders, and reside in the H-A Library. They are almost all written in the hand of H-A. In order to preserve the increasingly fragile originals, they have, at some stage, been Xerox'd using the old (nice smelling, as I remember) purple ink. Anyone familiar with this now outdated mode of copying will know that the ink quality was such that, after a few years the copy resembles the blurred mess on a retired sailor's forearm. So, we find ourselves faced with a deteriorating original (possibly too fragile to subject to photocopying now) and an almost incomprehensible and ghostly copy of an essential and irreplaceable series of indexes, without which, the collection would be rendered useless.

Enter Richard Hodgkinson, retired Collections Manager for Micropalaeontology here at the NHM. Richard will be familiar to many and remembered for his most informative talks to the Society and articles on the foraminifera (*Opusculum VII*), as well as on H-A's friend and one-time mentor, Fortescue William Millett (*Opusculum VIII*). Richard's long association with the works (and especially, handwriting) of H-A & E means he is perhaps best placed among us to transcribe these important indexes. He is also very familiar with the collection (see below) and it is to our eternal gratitude that he has recently embarked on the transcription, typing into an electronic MS Excel database. In electronic format it will be possible, not only to guarantee future access to the collection, but also, for the first time, apply the power of computerised cross-referencing and taxonomic name searching to the collection, thereby enhancing considerably its utility for future research. Those who have been paying attention will have realised that a series of indexes taking 25 years to compile might also take a fair proportion of that time to transcribe – chin up Richard!

Further reading:
Hodgkinson R. L., 1989. The Heron-Allen & Earland Type Slide Collection of foraminifera in the British Museum (Natural History). *J. Micropalaeontology*, **8**(2): 149-156.

Clive Jones
Collections Manager,
Micropalaeontology
Natural History Museum

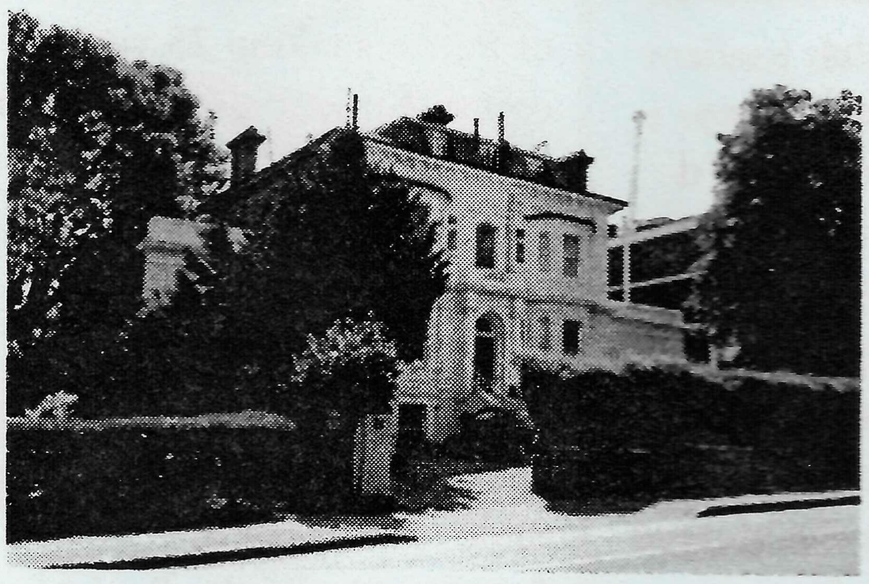
ST. JOHN'S, PUTNEY HILL

In Newsletter No. 4 (Spring 2004) it was reported that 33 Hamilton Terrace, the London house Edward Heron-Allen owned until 1926, is still standing. I am pleased to report the existence of another historic building--St. John's, Putney Hill, Heron-Allen's childhood home.

The nearest underground station is East Putney (District Line), but the most convenient way to get there is by train, as the Putney Railway Station is just minutes away by foot from Putney Hill. When you exit the train station, turn left and stay

on the left. You will be walking along Putney High Street, but as soon as you cross Upper Richmond Road, Putney High Street turns into Putney Hill.

Around 1904, when numbering came into fashion, the number 23 was added to the address: 23 Putney Hill (St. John's) .



Photograph of St. John's, Putney Hill by Joan Navarre

Near the start, where the slope of Putney Hill begins to climb towards the Heath, look for a building with an English Heritage blue plaque: The Pines, Putney Hill. This is the home of Theodore Watts-Dunton (1832-1914), English man of letters. The poet Algernon Charles Swinburne (1837-1909) lived here as a house-mate from 1879 until his death in 1909. This red-haired figure would often be seen strolling up Putney Hill.

One wonders if Heron-Allen encountered Swinburne, and, if so, what was said. Swinburne was an early champion of the Rubaiyat of Omar Khayyam. According to Heron-Allen, Swinburne's eulogy was as follows: "As to the greatness of the Rubá'iyát, I know none to be compared with it for power, pathos, and beauty of thought and work, except possibly Ecclesiastes" (*The Second Edition of Edward Fitzgerald's Rubá'iyát of 'Umar Khayyám*, 1908, xxii).

Famous men and women went to Putney Hill. For example, Max Beerbohm (1872-1956), English essayist and caricaturist, recalls a spring day in 1899 when he heeded the call to "Come down to Putney!" In 1914, Beerbohm published his account of this luncheon party in an essay "Number 2. The Pines" (see Mollie Panter-Downes, *At the Pines: Swinburne and Watts-Dunton in Putney*, 1971, 1-2).

Putney Hill has changed. Many of the large houses with their spacious gardens are now gone. They were demolished in order to make way for blocks of flats. This happened in the 1960s, when the original 99-year leases expired.

Amazingly, the Allen home is still standing. It is no longer a single-family home, but it appears to have retained its structural integrity and there is still a lovely garden.

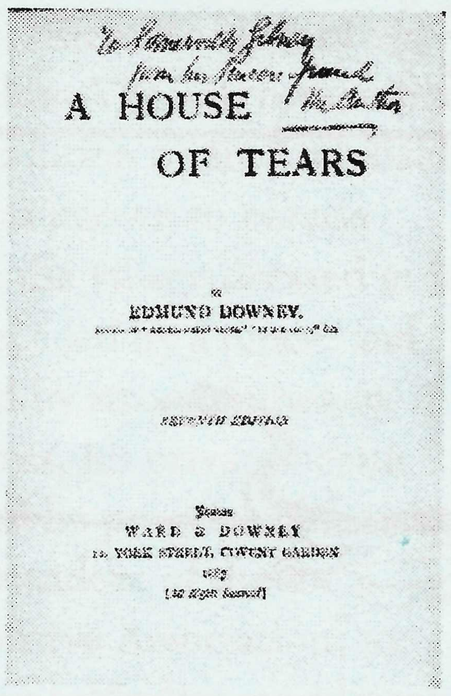
Joan Navarre

EDWARD HERON-ALLEN, EDMUND DOWNEY AND 'A HOUSE OF TEARS'

In 1886 the firm of Ward & Downey of London published a novel entitled *A House of Tears* by F. M. Allen. The novel created a minor sensation. *The Times* called it 'A tale of altogether extraordinary horror' and *the Whitehall Express* wrote of the author that: 'he has fulfilled the purpose of curdling the blood and lifting the scalps of his fellow creatures by writing one of the most thrilling adventures that ever came into the life of any person'.

Various attempts were made to suggest the origins of the story. The anonymous reviewer in the *Newcastle Courant* felt that: 'since Mrs. Shelley wrote 'Frankenstein' we have not had anything more startling', while a correspondent in *Life* remarked that the novel' must take rank in imaginative fiction with the best of the Tales from Blackwood or the weird fancies of Poe'. Thomas MacQuoid, in a letter to the author, wrote that: 'It is a weird, powerful, ghastly improbable story (I hope the last) in its central idea. And certainly when once begun impossible to leave off. What could have put such a horrible idea into your head. It is wonderfully graphic and produces to perfection the "creepy crawley" state. In this quality of weird horror it pushes Poe and Le Fanu close'. Michael O'Hickey, writing to the author some years after the publication of the novel, asked: 'how on earth did you ever conceive the leading idea of 'A House of Tears'. I consider it the most extraordinary literary invention I know of. Stevenson's "Dr. Jekyll and Mr. Hyde" is nowhere beside it for originality.

In fact the author claimed that the idea of the story came to him in a dream – he was subject to especially vivid dreams being a sufferer from narcolepsy – but the theme was similar to one used by Bram Stoker in his story *The Snake's Pass*, published three years later in 1889, and it is perhaps not without significance that the doctor, who narrates the story in *A House of Tears*, is described as having purchased his house and practice from a 'Dr. Stoker'.


A HOUSE
OF TEARS

EDMUND DOWNEY.

WARD & DOWNEY

Title page of Edmund Downey, 'A House of Tears'

There was also some discussion about the authorship of the novel. In 1883 Tinsley Brothers had published a selection of sea stories in two volumes entitled *Anchor Watch Yarns* by F.M. Allen, and *A House of Tears* was the author's second book. Among the author's literary papers in the National Library of Ireland is a pencil note which suggests that at least one contemporary writer had guessed his identity, after attending a meeting of the Sette of Odd Volumes. T.C. Venables wrote to the author on 9 October 1886, 'sixteen of the OVs read your book last night, & our Leech Dr. Murrell will report upon it, I declined to divulge the name of the author'. The pencil note, written on the back of the menu for the meeting of the Sette reads: 'The Necromancer solved the mystery & declared the author of A House of Tears was a Downey cove who wanted to Ward off publicity'.

Edward Heron-Allen, himself the author of a number of supernatural stories, took the name 'Necromancer' when he joined the Sette of Odd Volumes in 1883. He was correct in his assumption about the authorship of *A House of Tears*, since 'F.M. Allen' was a pseudonym for Edmund Downey, whose wife's name he used for many of his early publications. Edmund Downey was born at Waterford in Ireland in 1856. He worked first as an editor for Tinsley Brothers and soon edited their periodical *Tinsley's Magazine*. In 1884, together with Osbert Ward he set up a publishing business at 12 York Street and together they published some six hundred and fifty books before the partners went their separate ways in 1895. Thenceforth Downey published on his own as Downey & Co. In 1902 together with T.P. O'Connor he founded *T.P's Weekly*. Downey returned to Ireland in 1906 when he purchased the *Waterford News* and from then until his death in 1937 he edited the paper and took an active part in the life of Waterford and in nationalist politics in his native land. Downey was the author of more than thirty books, including sea-stories, humorous Irish stories, extravaganzas, a biography of Charles Lever, a history of Waterford and three gothic tales of horror and mystery – *A House of Tears* (1886), *London's Peril* (1891) and *The Ugly Man* (1896).

Timothy J. McCann

AN INTERVIEW WITH MORTON SWINBURNE IN *THE BOGNOR POST*, Saturday 19th. January 1929.

Part 3:

MARINE ZOOLOGY

Coming to Selsey in 1906, Mr Heron-Allen's first impulse was to ascertain the nature of the Foraminifera to be found in the neighbourhood, either living in the pools of the Mixon reef cast up on the sands, or washed out of the Eocene clay which forms "clibs" along the foreshore. He found that a man named Earland, then a clerk and afterwards assistant controller of the Post Office Savings Bank, had prepared a paper on the Foraminifera of Bognor sands, for the Quekett Microscopical Club. Mr Heron-Allen at once got into communication with him and they have collaborated ever since, having produced together some twenty papers and monographs, on the subject. Their first important work was a monograph of the foraminifera of Selsey Bill, which was published in eight parts in the journal of the Royal Microscopical Society between 1908 and 1912. By a curious coincidence of Mr Heron-Allen's "first appearance in print" was a note on "The Geological formation of Bognor" published in the "Bognor Observer" in 1874, when he was thirteen.

At present they are engaged upon a work of far-reaching importance affecting as it does the great whaling industry. This consists in the compilation of a monograph of Foraminifera dredged in the Southern and Antarctic seas by the "Discovery" expedition of 1927-8. It is a task that would tax the patience of Job, but, unfortunately, scientists, like poets, are born and not paid.

Living at Selsey for the best part of the year, Mr Heron-Allen was able to keep living foraminifera under observation in tanks in his

laboratory. He made an intimate study of their life histories and habits, and his paper on the bionomics of the group was published in the Philosophic Translations of the Royal Society. This led to the honour of his being elected to the Fellowship of the Society in 1919.

Mr Heron-Allen's scientific researches were somewhat interrupted during the war, when he was employed by the Ministry of Intelligence, in which capacity he saw service at the front towards the end of hostilities.

Mr Heron-Allen's leisure hours, if he may be said to have any, are occupied in his garden. He is a keen horticulturist and president of the National Auricula Society.

He has already collected the data for what promises to be a monumental work of the recent Foraminifera of Great Britain. "It is doubtful if I shall live to complete it' he told me, "but I shall leave the materials in such a condition that any trained zoologist will be able to produce it as a posthumous work."

Morton Swinburne

Concluded.

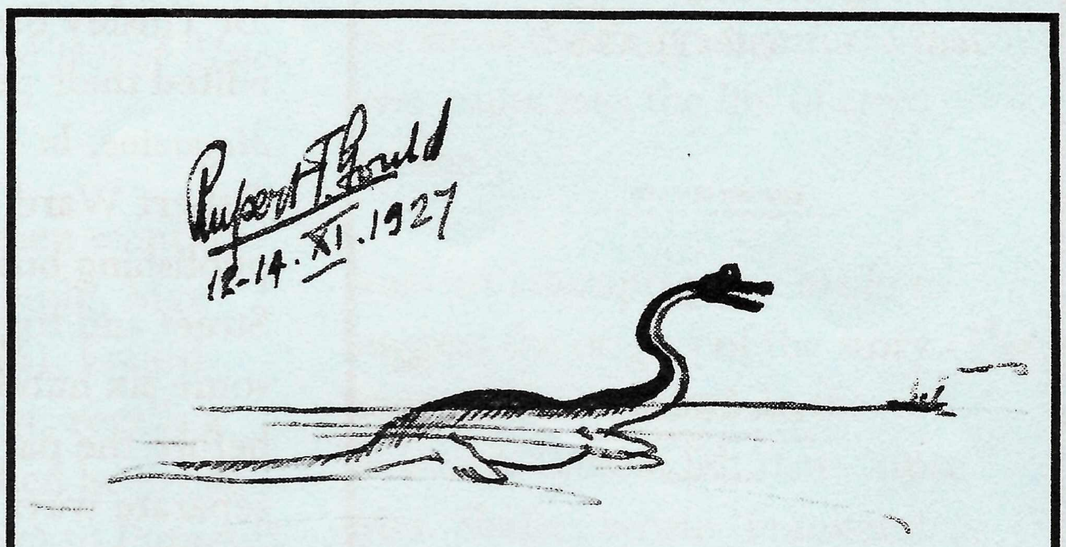
R.T. GOULD, EDWARD HERON-ALLEN, AND THE SEA SERPENT

Jonathan Betts, Senior Horologist at the Royal Observatory Greenwich, has recently published a full-length biography of Lieut.-Commander R.T. Gould, R.N. (1890-1948), horologist, polymath, and friend to Edward Heron-Allen: *Time Restored: The Harrison Timekeepers and R.T. Gould, the Man Who Knew (Almost) Everything*. Oxford University Press and the National Maritime Museum, 2006.

Gould is best known for restoring the marine timekeepers constructed by John Harrison (1693-1776) and writing a book about the history and development of the marine chronometer (*The Marine Chronometer: Its History and Development*, 1923). This book is still regarded as the definitive work.

Gould was a man of many parts. He was a skilled artist and a scholar famous for his encyclopaedic knowledge. 'The Stargazer' on BBC's *Children's Hour*, he also broadcast regularly as a member of BBC radio's The Brains Trust.

Gould and Heron-Allen saw each other frequently in the 1920s, as they were both members of the exclusive dining and literary society Ye Sette of Odd Volumes. (Gould was Brother Hydrographer and Heron-Allen was Brother Necromancer.) Many of the Sette of Odd Volumes menus were drawn by Gould, and there are numerous caricatures of Heron-Allen and Gould as well as other members such as Vyvyan Holland (Brother Idler, 1886-1967) and Ralph Straus (Brother Scribbler, 1882-1950). Look for examples of these fascinating menus in a future newsletter!



R.T. Gould's drawing of a sea serpent in the Large Acres Visitor's Book. Copyright Ivor E. Jones

In 1930 Gould published a study of sea serpents: *The Case for the Sea Serpent* (1930). This book was dedicated to Armorel Daphne Heron-Allen, Heron-Allen's youngest daughter, shortly after her early and tragic death. The dedication reads as follows:

TO
ARMOREL DAPHNE
HERON-ALLEN
15 JUNE 1908 – 3 JULY 1930

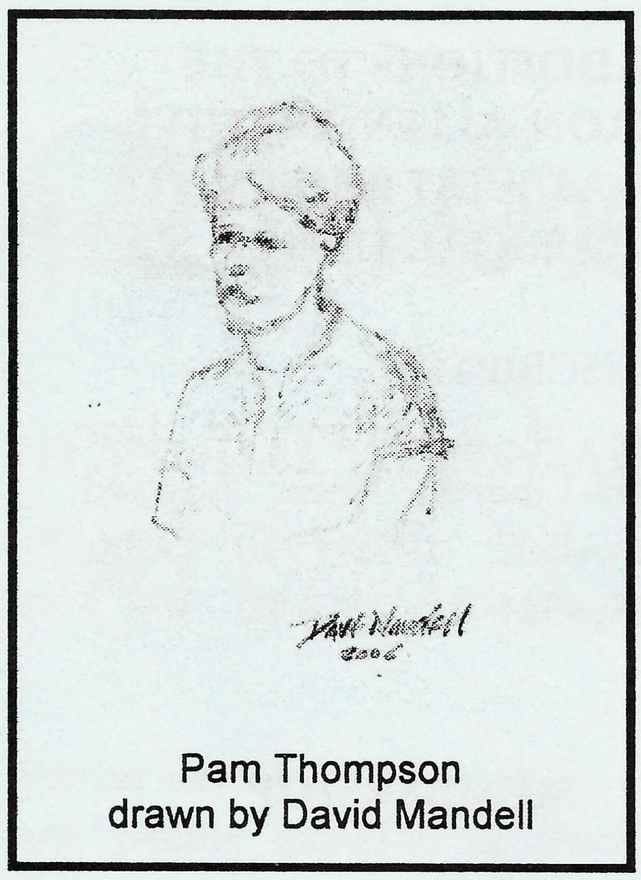
The Large Acres Visitors Book documents that Gould visited Large Acres 12-14 November 1927. It also illustrates his artistic abilities and passion for the sea serpent.

Joan Navarre

SIR ARCHIBALD HAMILTON, 1876-1939

The Selsey Society (Local History Group) under the leadership of Georgina Male and Peter Luck (the exhibition committee) mounted an exhibition entitled 'Sir Charles Edward Archibald Watkin Hamilton Bart, 1876-1939: 'A Gentleman at Large', in Selsey between 14 and 28 August 2006. Sir Archibald Hamilton was a contemporary of Edward Heron-Allen in Selsey and his exploits are recorded in EH-A's volumes of Selseyana in the County

Record Office. Readers of our Opusculum VIII will remember the description of Sir Archibald, who 'was known to parade through the village dressed in his kilt, preceded by a piper, and heralded by strong fumes of eucalyptus, his private health cure: and he progressed from being President of the local Conservative Association, to becoming a Muslim, and later a leader of the British Union of Fascists.



Pam Thompson
drawn by David Mandell

Peter Horton
drawn by David Mandell

The following are some of the items displayed in the exhibition: family trees of Sir William Hamilton; anecdotal memories of Sir Archibald from villagers who remember him in Selsey, including a photograph of Sir Archibald, his third wife and children in full Stuart tartan dress marching in Selsey; an article in the *Daily Mail* of 6 August 1935, showing a sandcastle contest at Selsey, with Sir Archibald pictured giving winners their prizes with additional information; and a narrative of the career & interests of Mr. Archibald Hamilton 1913, President of Selsey Bowling Club and President of Selsey Institute. Papers relating to Oswald Mosley Blackshirt Camps in Selsey 1934-37 (Sir Archibald was Group Leader for Selsey British Union Group of Socialists) including: Brockingday Publishers book 'Blackshirts on Sea' 1933-38, with eight photographs showing Sir Archibald and his wife at the Blackshirt Camp, together with a newspaper 'Action' 7th August 1937, containing an article on the Blackshirt camp at Selsey.

Papers relating to Sir Archibald becoming a Muslim in 1923, including and photograph of Sir Abdullah A. Hamilton Bart. in full Scottish Royal Stuart tartan with Haile Selassie; a personal letter from Sir Archibald to his brother Thomas Sydney Percival Hamilton 1831-1966. informing him of the decision to embrace Islam; a copy of the *Islamic Review,* 1939, containing Sir Abdullah Archibald Hamilton's Obituary and Muslim funeral (he was buried in Brookwood Muslim cemetery); and a personal letter on reasons why Sir Archibald embraced Islam to *Islamic Review*.

Photographs of Paisley Cottage, Seal Square, Selsey where Sir Archibald lived from 1913-1939: photographs of Iping House, Midhurst. seat of the Hamilton's from 1800, photos of Iping House, Iping Church/ Sir Edward Archibald Hamilton; description of the two baronetcies.; obituary of Sir Archibald's father Sir Edward Archibald 1843-1915; card from Sir Archibald Hamilton. Memorial Service for his father, 1915, with invitation at Iping church to all Selsey residents; card from Sir Archibald thanking people for their kindness and sympathy in the family's bereavement; holograph of George Edward Archibald Augustus Fitzgeorge Hamilton 1902 at Iping house with grandparents; and narrative on Sir Archibald's only son and heir; Lieut. George Edward Archibald Augustus Fitzgeorge Hamilton 1898-1918. Lieut. Grenadier Guards, who was killed in action 18 May.1918 in Flanders.

Queen Magazine with an amusing article on Edwardian House Party at Iping House, held by Sir Edward and Lady Mary Hamilton, in which Sir Archibald makes hilarious entertainment ; an article on Sir Archibald's relative Sir William Hamilton- British Ambassador in Naples & his marriage to Emma Lyons 1791, and her affair with Horatio Nelson and their daughter Horatia .

Georgina Male

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

THE SOCIETY'S WEB-SITE

Andy Henderson, the Society's web-master, updates our web-site almost every month, and members are encouraged to keep in touch by making use of it. It can still be found at www.heron-allen.co.uk

There is an opportunity on the site for members to make comments and suggestions and to post queries.

ADDITIONS TO THE HERON-ALLEN ARCHIVE AT WEST SUSSEX RECORD OFFICE

MANUSCRIPTS

Copies of 3 letters to Ivor Stewart-Liberty from Edward Heron-Allen, 1929-1930 (Add. MS. 55,553)

MEMBERSHIP

Members pay a fee (a minimum of £10) on joining, and £10 annually in July thereafter. There is a proposal to raise the fees to £15, with £17.50 for overseas members at the 2007 AGM.

Members are entitled to the Newsletter, information about the annual Symposium, the current Opusculum, and information about the Society's activities. Any Society publication will normally be paid for separately. Any back publication will be charged for separately (if still in print).

Members are reminded that prompt payment of subscriptions enables the Society to continue to publish its Opuscula. Enquiries should be addressed to the Secretary.

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

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The Sixth annual Heron-Allen Symposium was held in the Donaldson Room at the Royal College of Music on Saturday 1 July, by kind invitation of Pat Thompson, the Librarian of the college. On what turned out to be the hottest day of the year so far, and EH-A's wedding anniversary, some forty people gathered in the delightful surroundings. Among their number were Pat Naismith, the owner of one of the two violins made by EH-A, who had very kindly loaned the violin to us for the day; Kevin Chanot, himself a violin maker, and the great-grandson of George Chanot to whom EH-A was apprenticed, and David Mandell, who drew sketches of all the speakers during the Symposium.

Pam Thompson introduced the programme by telling us something of the history of the Royal College and of the Donaldson Room in particular. It seems likely that EH-A was present at the official opening of the room. Our first speaker was Professor Brian Harvey, familiar to us as the editor of the Heron-Allen War Diaries and the author of the article on EH-A in the new Dictionary, introduced us to EH-A the violin historian and maker extraordinary. Then Katie Littlemore, accompanied by Ashley Fripp, played part of the Cesar Franck violin sonato on EH-A's own violin to the delight of Pat Naismith and the assembled company. Katie later said that: 'I really loved the violin and thought it was a very special instrument. It had a pure and strong tone with great singing powers. It was beautifully even over the whole range and easy to play. It was a lovely instrument to look at & in such good condition'. Pam Thompson then gave us a splendid introduction to the Heron-Allen Collection at the Royal College. She was followed by Dr. Peter Horton, the deputy Librarian at the college who gave us a paper based on a book in the Heron-Allen collection that connected him with Holmes, the famous violinist and one-time professor at the college. In a surprise contribution Dr. Joan Navarre, EH-A's biographer, told us about EH-A and George Chanot, and Chanot's shop in Soho. The morning concluded with Peter Horton bravely singing Heron-Allen's composition: 'The Ballade of my Lady's Glance'.

For lunch we enjoyed a selection of sandwiches washed down with wine, and we were able to wander round the room looking at exhibits from the EH-A collection and to walk in the open air in the quadrangle outside the Donaldson Room – a blessed relief in the heat. The afternoon began with the Society's AGM at which we agreed to increase the subscription to £15 a year from 1st July, 2007 and to hold our next Symposium at Lady Margaret Hall in Oxford, where Armorel Heron-Allen was a student and EH-A established scholarships in her name. The programme finished with a tour de force by Garry Garrard entitled 'Edward Heron-Allen and the Rubaiyat of Omar Khayyam' during which he discussed the Rubaiyat and illustrated the various quatrains with selections from 'In a Persian Garden' composed by Lisa Lehmann, EH-A's sister-in-law.

It was a special occasion for all of us. Tim McCann - Chairman