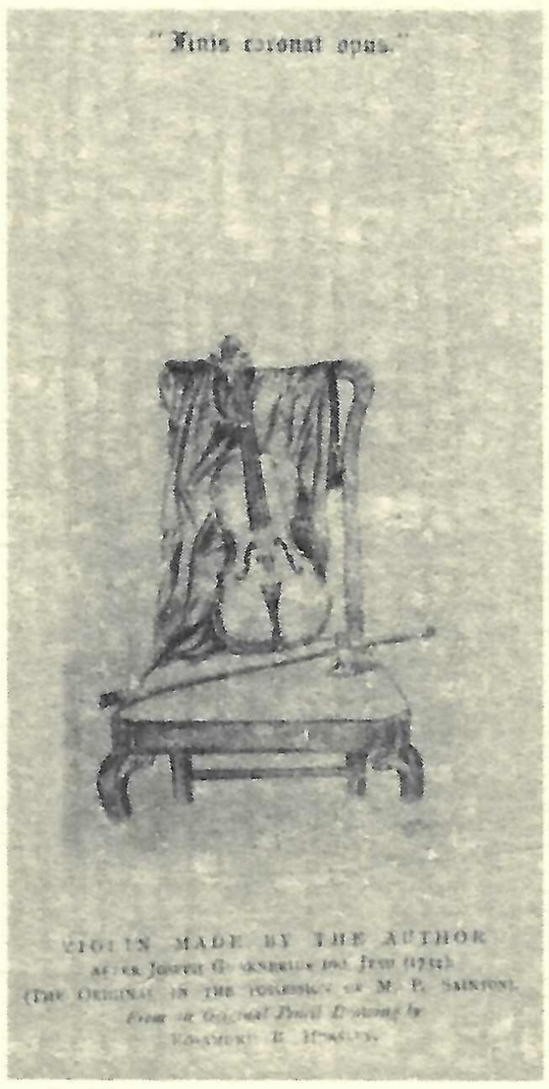
'EDWARD HERON-ALLEN AND THE VIOLIN': PROCEEDINGS OF THE 11th HERON-ALLEN SYMPOSIUM, 2011

Edited by
PETER HORTON

TALKS DELIVERED AT THE ELEVENTH HERON-ALLEN SYMPOSIUM, AT THE ROYAL COLLEGE OF MUSIC, LONDON, JUNE 2011

BY

TIMOTHY J. McCANN, PETER HORTON AND JOHN P. MAHONEY AND BARBARA P. MAHONEY



Opusculum XVIII
Heron-Allen Society

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Edward Heron-Allen and the Violin'. Proceedings of the
11th Heron-Allen Symposium, 2011, edited by Peter Horton.
Talks delivered by Timothy J. McCann, Peter Horton and
John P. Mahoney and Barbara P. Mahoney at the
Eleventh Annual Heron-Allen Symposium,
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Cover: 'Heron-Allen's 'Guarnerius' violin. (*Violin-Making, as it was and is*, plate VII).
Courtesy of John P. Mahoney'

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THE ELEVENTH ANNUAL HERON-ALLEN SYMPOSIUM AT THE ROYAL COLLEGE OF MUSIC, LONDON

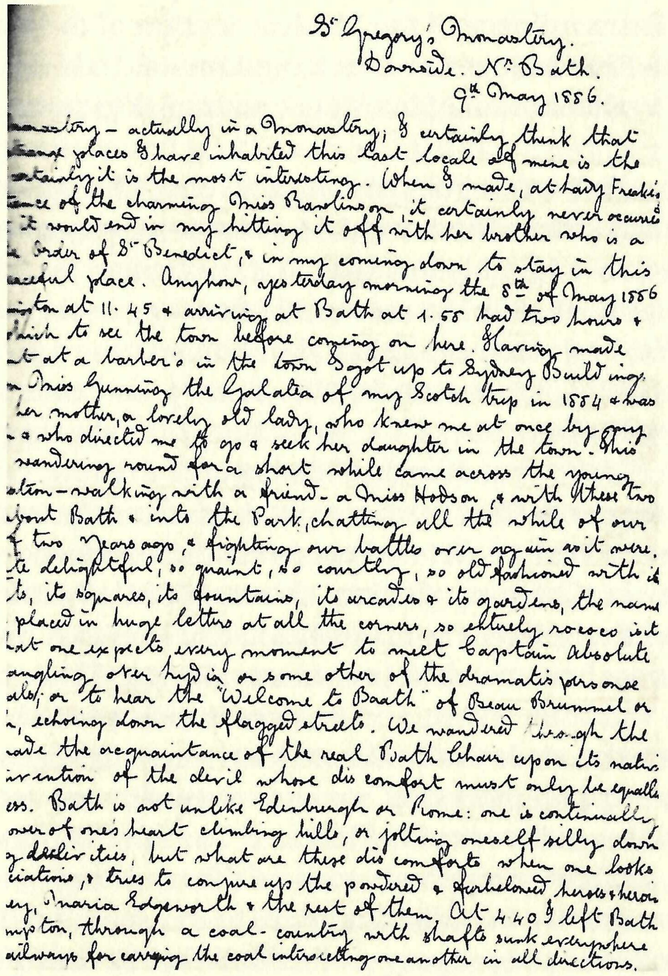
by PETER HORTON

When members of the Society gathered for the Eleventh Annual Symposium at the Royal College of Music on 25 June 2011, it was for a rather special occasion. Five years earlier, when the Society first met at the RCM, we had, thanks to the kindness of Pat Naismith, been privileged to hear EH-A's 'Stradivarius' copy. Now, probably for the first time since the College (misguidedly) sold EH-A's two violins in 1945, both were in the same room. For this we had once again to thank Pat Naismith, but also John and Barbara Mahoney who had brought the recently-restored 'Guarneri' some thousands of miles from their home in Florida. Their paper, which describes how the previously-unplayable instrument was brought back to life, is included in this volume, and it only remains to record the pleasure those present received from the performances on the two instruments by Benjamin Norris (violin) and Craig Greene (piano). Another aspect of Heron-Allen's fascination with the violin was illustrated by the exhibition put together by Pam Thompson from his collection of literature on the instrument. His magpie instinct for collecting led him to save such ephemeral matter as advertisements for the violin, children's stories, trade cards, &c., all carefully annotated and indexed. Only one part of the day's proceedings could not, by its nature, find a place in this volume: the very personal presentation by EH-A's Australian great-grandson Bill Coleby, 'Edward Heron-Allen and his Family'. Bill drew attention to some intriguing parallels between his own life and EH-A's, and it was particularly good to be reminded that there was worldwide interest in the Society and its work. Business concluded, members adjourned to Pierino's Italian Restaurant for a convivial lunch.

EDWARD HERON-ALLEN'S VISIT TO DOWNSIDE, 1886

by TIMOTHY J. MCCANN

"In a Monastery – actually in a Monastery; I certainly think that of all the strange places I have inhabited this last locale of mine is the strangest, as certainly it is the most interesting. When I made, at Lady Freake's, the acquaintance of the charming Miss Rawlinson, it certainly never occurred to me that it would end in my hitting it off with her brother who is a Monk of the Order of St. Benedict, &



St Gregory's Monastery.
Downside. Nr Bath.
9th May 1886.

monastery – actually in a Monastery; & certainly think that
strange places & have inhabited this last locale of mine is the
certainly it is the most interesting. When I made, at Lady Freake's
ce of the charming Miss Rawlinson it certainly never occurred
it would end in my hitting it off with her brother who is a
Order of St Benedict, & in my coming down to stay in this
ceful place. Anyhow, yesterday morning the 8th of May 1886
ington at 11.45 & arriving at Bath at 1.55 had two hours &
wish to see the town before coming on here. Having made
at at a barber's in the town I got up to Sydney Building
Miss Gunning the Galatea of my Scotch trip in 1884 & was
her mother, a lovely old lady, who knew me at once by going
& who directed me to go & seek her daughter in the town. This
wandering round for a short while came across the young
elton – walking with a friend – a Miss Hodson, & with these two
about Bath & into the Park, chatting all the while of our
f two years ago, & fighting our battles over again as it were.
te delightful, so quaint, so country, so old fashioned with its
ts, its squares, its fountains, its arcades & its gardens, the name
placed in huge letters at all the corners, so entirely rococo that
at one expects every moment to meet Captain Absolute
angling over hedge or some other of the dramatis personae
ddy, or to hear the "Welcome to Bath" of Beau Brummel or
, echoing down the flagged streets. We wandered through the
ade the acquaintance of the real Bath Chair upon its native
ir station of the devil whose discomfort must only be equalled
ess. Bath is not unlike Edinburgh or Rome: one is continually
over of one's heart climbing hills, or jolting oneself silly down
y delicities, but what are these discomforts when one looks
ciations, & tries to conjure up the powdered & farbelowed heroes & heroines
ey, Maria Edgeworth & the rest of them. At 4.40 I left Bath
ington, through a coal-country with shafts sunk everywhere
railways for carrying the coal intersecting one another in all directions.

Fig 1. Heron-Allen's Diary of his visit to Downside. Courtesy of Ivor Jones.

in my coming down to stay in this charming peaceful place". Edward Heron-Allen wrote these unlikely words on 9 May 1886 in a letter to his young friend and confidant Constance Mary Foy: a letter he later had bound into his first Holiday Journal - 'Edward Heron-Allen, Holiday Journals, vol. 1, 1881-1889' - one of twenty eight numbered and surviving Journals.[1]

Heron-Allen's method of journal-keeping was characteristically unusual. Each evening he wrote a letter describing the day's events and then posted it to himself. Very occasionally he sent the letters to others. Eventually the letters were collected, put into order and bound into volumes. The Downside journal, for example, survives in the form of two letters: the first, of eight sheets, was sent to Miss Constance Foy at 23 Portman Street, and the second, of four pages, to himself at St. John's, Putney Hill. They are preceded by his journal as Envoy Extraordinary of the Musical Section of the International Inventions Exhibition for the Kingdom of Italy in 1885, and followed by the journal of his American tour beginning in October 1886.

Heron-Allen was a young man of twenty four when he wrote those words from Downside - young in years, but full of achievements and rich in musical experience. He had already begun to publish and lecture on his first love - the art of violin making. He had started playing the violin at the age of ten and quickly became interested in the history and ancestry of the instrument. The ancestor of the violin was generally supposed to be the Welsh Crwth, but Heron-Allen argued that the crwth was a modified descendant of the Greek lyre, whereas the violin was the lineal descendant of the earliest bowed instrument which had originated in China or Ceylon about 400BC. Furthermore, he discovered that there was no authoritative book on how to make a violin. So he became an apprentice to George Chanot, the violin-maker in Wardour Street, and worked in his workshop for two years, where he made two violins which were subsequently played with great appreciation by various virtuosi, and astonishingly, thanks to the generosity of John and Barbara Mahoney and Pat Naismith, we have them both with us this morning.

Encouraged by Bernard Quaritch, he presented a first version of his theories of the ancestry of the violin to the *Sette of Odd Volumes*

[1] The Holiday Diaries are in the possession of Heron-Allen's grandson, Ivor Jones.

at the age of twenty, and his lecture *The Ancestry of the Violin* was printed in 1882. Encouraged by Ward, Lock & Co., he contributed a number of articles to their magazine *Amateur Work* on practical violin-making for amateurs. His book *Violin-Making as it Was and Is*, first published in 1884, had already gone through various editions and has been continuously in print ever since, and remains the standard work on the subject. In the same year he founded with Norfolk Megone the *Strolling Players' Amateur Orchestral Society*. He also joined the staff of the *Dictionary of National Biography* where he claimed to have written most of the articles on violinists, some of his biographies being carried over to the latest edition. He was already well launched on his great work, a massive bibliography of works on the violin including anything ever written on the subject in whatever genre. These were all extraordinary achievements for one so young.

He was rather better known, at the time, as a reader of palms and as an analyst of handwriting. He sought to provide a scientific basis for palmistry and tried to show that the character is plainly indicated by the shape of the hands. His books *Chiromancy or the Science of Palmistry* published in 1883, and *A Manual of Cheirosophy* in 1885, made him popular in London society, and he was invited to America to lecture on the subject soon after his Downside visit.

Heron-Allen was not a religious man, but shortly before his visit to Downside, and as a result of the success of his history of the violin, he was appointed, at the age of 23, Commissioner for Italy of the Music Loan Exhibition held in London in 1885. He travelled to Italy bearing credentials from the Cardinal Archbishop of Westminster to the Papal authorities, and from the Prince of Wales to the Civil Government, with plenary powers to collect and forward to England for exhibition, musical instruments, manuscripts and other relevant material. This was an extraordinary confidence for so young a scholar.

He grasped the opportunity to visit Downside in 1886 though probably not for religious reasons. It is true that the monastic library boasted volumes of music that Heron-Allen was interested in examining, but in truth, his reasons for travelling to the West Country to stay in the monastery probably owed more to his all-embracing curiosity rather than to any specific plans for musical research. His friendship with Brother Osmund Rawlings, who later

became Fr. Stephen Rawlings, principal chaplain to Catholics on the Western Front in World War I, and holder of many offices in the community at Downside including that of Bursar, offered him a strange and interesting experience. So he set off for Downside, near Bath in Somerset, and we know that he went carrying his musical notebook and his violin.

After a day in Bath, he wrote: 'At 4.40 I left Bath for Chilcompton, through a coal-country with shafts sunk everywhere & miniature railways for carrying the coal intercutting one another in all directions. At Chilcompton Brother Osmund [better known as Bernard Rawlinson] met me in a gig & drove me the short way from the station to the Monastery, which lies in a hollow of the hills in the midst of its own grounds which extend over about four hundred acres'.

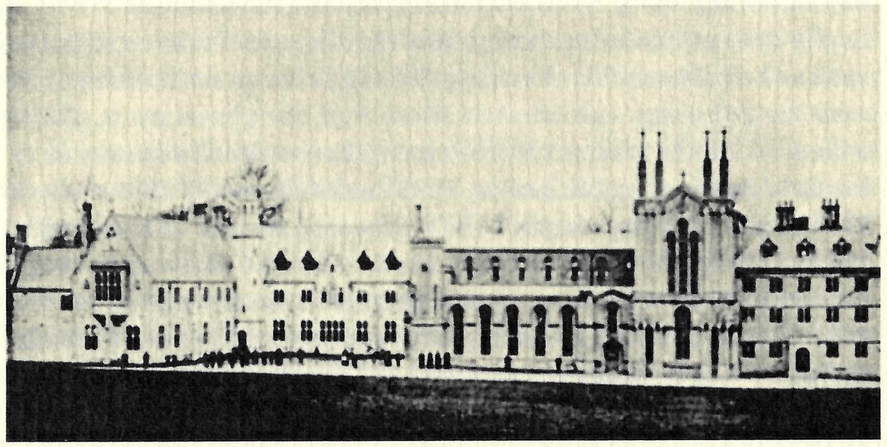


Fig 2. The School, chapel and old house at Downside just prior to Heron-Allen's visit. Courtesy of Downside Abbey.

Downside is the home of the Community of St. Gregory the Great, the senior Benedictine monastery in Britain, which was founded at Douai in Flanders between 1605 and 1607. The community suffered severely at the hands of the French revolutionary forces in 1793 and in 1794 they returned to England, settling first at Acton Burnell in Shropshire before finally settling at Downside in 1814. The monastery that Heron-Allen visited in 1886 was a smaller version of what we find today. The abbey church, not completed until 1899, then consisted of the transepts and the side chapels, with a vacancy where the choir and sanctuary now

stand. The school, then numbering some one hundred pupils, was domestic and apparently an extension of the monastery. The main refectory was much as it is today and so was the ground floor of the monastery. The dormitory had recently been transformed.

'An undefined feeling of freshness is over everything & an odd feeling took possession of me as we drove round the monastery, a huge straggling collection of more or less unfinished buildings, dimly suggesting the new Law Courts, to the guest house at whose door I was met by Father Leo, the Guest-Master who took charge of me while Brother Osmund went to put on his habit. The Benedictine habit is quite charming: a long black cassock with a waist-band, a scapular or garment consisting of two long broad strips of cloth reaching to the heels in back & front with a hood which hangs down the back & a cowl which when pulled over the head, as is the custom in church, reminds one of the statue of Fra Angelica. The whole thing is in black coarse cloth & looks most picturesque', he wrote.

'Father Leo ordered dinner for us, the rest of the community having only tea & light comestibles at 7, & whilst we waited for this we wandered about the outside of the monastery. At last it was ready & we fed. About the chops & tartlets that formed the pieces de resistance of this simple meal least said, soonest mended, but know all men by these presents & to remember forget not, that the stories one hears of good living in monasteries are a delusion & a snare, at any rate so far as regards the order of St. Benedict. Long cloisters connect the monastery with the school, which is attached to, & practically supports the institution containing about 100 boys of various ages & on the way we pass a huge refectory hung round with portraits of deceased & other priors & benefactors. Beyond the school buildings is the Guest-house which is small & comfortable, my room being singularly unmonastic & snug'.

'From about 7.30 to Compline at 8.45', he continued, 'we wandered around & finally ended in the Refectory where with Father Wilfrid accompanying Brother Osmund [Rawlinson] & Father Leo, sang some secular songs of the Paolo Tosti & Milton Wellings order'. Fr. Wilfrid Corney was the sub prior of the community in 1886, while Fr. Leo Almond was to become the choir-master of the community and was already a much admired bass singer.

'Whilst we were looking at the Museum which is filled with a heterogeneous collection of "instructive & natural-history" objects Father Ford, Prior of the monastery came along and greeted me'. Fr. Edmund Ford was the superior of the house at Downside, and went on to become the first Abbot. Heron-Allen described him as: 'a charming looking ascetic & I took to him on the spot. After compline he came & sat with us in the Guest-house & we discussed men, things & spirits & water till 10pm. when I went to bed & they also: I found that I had been keeping them up dreadfully for these poor Benedictines get up at 4.30 am every morning of their lives winter & summer. A heavenly bed in which I slept, like the ornamental partner of a city firm till 7.30 in the morning.

9th. May 1886

This morning up at 7.30, I presume alone the others having been up for three hours, & until breakfast which was at 8.15 I wandered round the monastery with Rawlinson. At 8.15 we - i.e. Father Prior, Father Leo, Bro Osmund & myself & two other guests a South Australian named Selby & a man who has fits periodically, named Kinderseley, had breakfast together in the Guest room the rest of the community dropping in as the spirit moves them to breakfast in the refectory. After breakfast till Matins at 10, I wandered about the house with Father Leo who is a great musician & art student & we thoroughly inspected the libraries which contain a wonderfully mixed lot of books though Theology predominates. Just before Matins I was introduced to the choir-master Father Bede Cox & to a great friend of Bro Osmund named Father Osmund - rather confusing the two names - the latter was in the services, & when he first came down was a regular military masher, in moustache & eyeglass - there are no traces of this now. It reminded me of an anecdote told me by Edward Fairfield to the effect that some eiderant army man applied at the Colonial Office for an appointment at the Cape, but having been put off time after time lost heart & went in for a Franciscan monastery. Immediately he had gone in the appointment fell vacant, & he received a letter telling him to proceed at once to the post, & throwing up the monastic life he turned up at the Colonial Office, with his head shaved. He was told that he could not proceed to the Cape unless he could

satisfactorily account for the amazing condition of his head! & so the story came out.'

'Mass was a pretty function, as said by these monks who chanted the Gregorian plain chants, [which I strove in vain to follow in a book] with much discord, delight & enthusiasm. The service is conducted by three priests of the order, the monks sit in stalls on either side of the chancel & the school sits in the nave. The monks, seen sideways are charming, certain parts of the Mass being performed with the cowl over their heads, & these sharp pale profiles coming out of the black hoods, produce a weird & extraordinary effect. A queer sort of polemical sermon was preached in the middle by Father Cuthbert, the librarian, but as he was very nervous & halted a good deal, his discourse was unedifying & hard to follow'. The Librarian was Fr. Cuthbert Butler, a distinguished scholar, who went on to become the second Abbot of Downside and later the Abbot President of the English Benedictine Congregation.

'After service I went to my room & wrote letters till about one when I went out & strolled again with Bro Osmund & Father Wilfrid till dinner which was at one: a most interesting function. The food they give one here is plain - very plain - as I have said but very good being entirely home produced as is every blessed thing used in the monastery. At dinner I sat on the left of the Father Prior. A long Latin grace is chaunted, various monks taking the "solos" here & there & then the monks sit round & get to work. The joint is brought to Father Prior who carves for the guests & himself, then it is carried on either side [there are two] to the priests at the higher table each man carving for himself, then they are carried to the two side tables of the horse-shoe the senior priest carving for himself and the rest of the table. During this time a chapter of the Bible is read by a reader of the day. The serving is done by one of the monks. These two feed together afterwards. Meanwhile the boys, who have been dining below, go out with a huge noise, & the chapter being read the monks can talk. At the end of dinner another grace is chaunted & then all troop out at the lower door singing a finely modulated Miserere, excepting the Prior, Osmund, Leo & myself who, with Selby & Kindersley went to the guest room for coffee & conversation for a time. We had a great chat on travelling generally & then Father Prior went for a walk.

We walked all round the grounds of the monastery talking psychology & theosophy u.s.u. by the way & I found Father Prior more charming & fascinating than ever: we wound up at the cricket field where in spite of its being Sunday a cricket match was going on, the first eleven against the 2nd. & third. We sat & watched this for some time till a bell rang which made them all troop off for Vespers, & the monks & the boys having gone in, I wandered round the library for a while finding a quantity of delightfully rare & curious ecclesiastical & other books: then I inspected a library built & stocked for the boys by Lord Petre & after this I went up to my cell & wrote & corrected the proofs of the notes to 'The Science of the Hand' until 5: when Bro Osmund came for me & we wandered up to the cricket field where the match had started again, & this we watched till 6 when the boys went into work. From then till supper which was at 7 I strolled about with Rawlinson, & at supper I sat between Father Bede & the Sub-Prior, the Prior not being there. There was no reading at supper but we all talked, trooping up afterwards to the calefactory, where we all sat in a circle & chatted till a little after 8 when most of us trooped down again to the refectory & we had some music.

The Prior & Osmund & Leo sang. They routed out a miserable fiddle on which I played the obligato for Father Leo to sing "Les Rameaux" & the xth. Nocturne of Chopin, which I played to an accompaniment of Father Prior playing the bass of the piano transcription. This went on till a quarter to nine when the Office of Compline took place in the church & to this I went. As the bell rings for Compline an absolute silence falls upon the monastery until next morning after the first office, & as the monks go in the lights are turned down all over the house. Compline is a beautiful & impressive surface [sic], sung tonight as it was Sunday, in a dimly lighted church, the boys being in bed. At the end of the office the monks left the church in procession & passing through the sacristy form in two lines on either side of the cloister. Father Prior comes last & passing between them bows to each monk, & each one goes off in silence, a black figure losing itself at ten paces in the blackness of the night. All this is in perfect silence, the community wear list slippers & the effect is indescribably impressive, especially to an outsider like myself, who stood in my lay clothes at the head of the corridor trying to pierce the gloom & follow

these flitting shadows with my eyes, down the corridor. Then I was rescued by Rawlinson & Father Leo & we went to the Guest-chamber with the Sub-Prior, who talked to us of his Indian experiences as a missionary until 9.45 when we all went to bed'.

'10th. May 1886

Up this morning at 7.15 and after breakfast & a stroll, left by the 9.45 train with Rawlinson & Father Leo for Glastonbury'. They explored Glastonbury together and then caught a further train to Wells, where they visited the Cathedral, the Chapter House and the Bishop's Palace. 'We reached the monastery at ½ past five', he wrote: '& had dinner - we three - at six, homely as before but very excellent. After dinner I went up to my room & wrote until 8.15, accompanied musically [?] by the peacock belonging to the house, who sat outside & screeched cheerfully at intervals. At ten minutes past eight I was summoned to the refectory where I found the major portion of the community & their music master, waiting for me with a rather good fiddle of the Guadaguine type for me to play upon, & here we sang & played until 9.15 when we went back to the Guest-room, talked for a while & then went to bed, Brother Osmund & Father Leo coming with me to instruct me in the Breviary, as I have decided to go through the whole of tomorrow in the absolute discipline of the monastery, beginning at 4.30am. So to bed - Requiescam in pace'.

Here ended Heron-Allen's first letter to Constance Mary Foy, and the rest of his visit to Downside is described in the letter he sent to himself at Putney. '11th. May 1886'. "'I have passed today 'en moine', i.e I got up at 4.30 & was in church to hear Matins by five. Very cold morning & didn't feel a bit like getting up but got, all the same. "Matins", which were followed by "Lauds" took about an hour & this was followed by ½ an hour of meditation, some monks remaining in chapel, the rest going out & walking about the house. Then at 6.30 they all came in again to "Prime" & I observed that a good many of the community were woefully sleepy, Father Wilfrid going honestly to sleep, & Father Leo looking as if his walk had left its traces upon his active frame. At seven we were let out & I went into the library & rummaged among the books without finding anything of particular interest. At 7.15 in they went to Mass & Communion but I remained in the library till 7.45 when we all went in again to "Terce" which was short & rather uninteresting,

but lasted till 8.10. 8.15 saw us at breakfast where we were joined by two new guests Father Gregory Murphy, late a member of the community, & a young disciple who had come with him from the Benedictine House at Fort Augustus on the Caledonian Canal.

After breakfast I wrote letters for a while & then finding Rawlinson he took me to the room of Father Bede the Choirmaster with whom I had a long chat upon literature & cheirosophy in which he is wildly interested. After this at 11 I picked up Rawlinson again & he gave me a couple of the wonderful medals of St. Benedict, which are said to have worked many miraculous cures. Rawlinson told me that one year when cattle plague was raging all around, the monastic animals were entirely preserved by hanging these medals all over the fields. I found also in the library a volume written about them called "the medal and cross of St. Benedict", telling its history and significance with a record of the many marvellous cures it has performed. Their faith in this symbol is implicit & beautiful, & it is a great honour they have conferred on me in giving them to me.

I now went for a walk with Brother Osmund & we walked all round the place & to a Roman camp a short distance off, & back through fields gorgeous with cowslips, orchids, violets, & blue bells. On our return we visited the dairy, inspected the butter manufactory, & drank glorious milk without fear of diphtheria or foreign cretaceous elements. Dinner was as usual at 1.30 & this not being Sunday the whole thing was gone through in dead silence the reader giving us first a chapter of the Bible & then a chapter of Amherst's "Catholic Emancipation" which was dry & a bore. The monks left, chaunting the Miserere as before as they walked in procession up to the church where "None" was said, a service lasting about twenty minutes, I with them. This done, the entire "show" went into the calefactory & sat in a circle talking, the event of excitement being the arrival of the post-bag & the distribution of the letters by the Prior. The circle of monks gazing in exquisite expectation at the bag as Father Prior opened it was really charming. This done & the newspapers having been discussed, Osmund & I went to the Guest-room & had coffee with Father Leo, & after this I wrote for a short while until the Prior came to take me out for a walk.

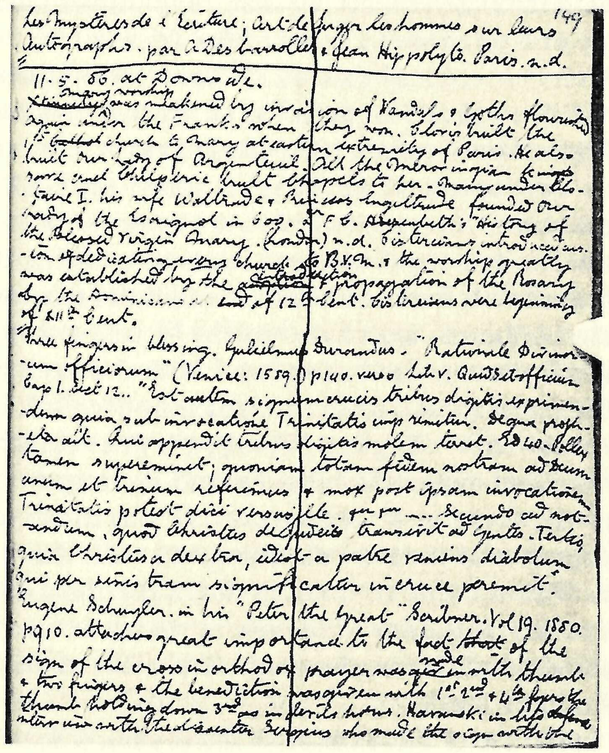


Fig 3. Heron-Allen's Workbook entry for his visit to Downside. Courtesy of John Mahoney.

We went a walk of some five or six miles, making a long detour among these beautiful lanes which give one periodically delightful views of the valleys which are looking lovely notwithstanding the constantly recurring shafts of the coal mines. We beguiled the way with incessant & delightful chat, [for Prior Ernest Ford is a really perfect companion] & I killed a rat with my stick, breaking the latter in the sportsmanlike accomplishment of this feat. We got back at about 5.30 & I came in & began to work up some notes to "The Science of the Hand" which Father Leo had looked up for me in the library, which was really very charming & sweet of him'. Astonishingly we have a record of exactly what Heron-Allen looked at in the monastery library, because he had with him the fourth volume of his personal bibliographical workbooks that he used for his bibliography of the violin and his books on palmistry. John Mahoney recently purchased these volumes in the Sale Room and

with characteristic generosity he had them copied and bound in one volume and presented a copy to the Society.

The notebook records that on 11 April 1886 at Downside he looked at F.C. Husenbath's translation of Mathieu Orsini's, *History of the Blessed Virgin Mary* (London, 1872), and made notes on the earliest records of devotion to Our Lady. He then studied Guilelmus Durantus, *Rationale Divinorum Officiorum* (Venice, 1589) and noted from it that 'the episcopal blessing is given with the thumb, and first two fingers only extended. The thumb is the representation of Unity in the Godhead - the cross - by the by, in baptism is directed to be traced upon the child's forehead with the thumb; - the first finger is the emblem of Christ, the indicator of God's will, and its revealer to mankind'. Eugene Schengler's *Peter the Great* (1880), refers to the three fingers in blessing, and the important fact that the sign of the cross in orthodox prayers was made with thumb and two fingers and the benediction given with the first, second and fourth with the thumb holding down the third finger. Finally he looked at the frequency of the use of the word 'manus' and the symbolism of hands in Du Fresne's *Glossarium mediae et infirmae Latinatis* (London, 1885).

So he made use of the monastery library, but it seems he added nothing to his bibliography of the violin. Rather he added to his knowledge of palmistry and appropriately made some notes on a volume on devotion to Our Lady. It would seem that his musical interests were confined to playing the violin for his hosts, and that while he was at Downside he continued to entertain by playing the violin and reading hands as he did in his social life in London. He certainly made use of his researches in the Library at Downside. He quoted the notes he had made from Gulielmus Durandus on p.27 of his *Practical Cheirosophy*, published by G.P. Putnam in New York in the following year.

'Father Bede looked in for a moment', he continued, ' & took me away to see the Chemical Laboratory & the school theatre, at present occupied by boys with mumps an epidemic which has been through the school, a few grotesquely distorted boys still wandering miserably about with it. Then I went back & wrote again, Rawlinson having showed me one of the boys' dormitories, a long large room with partitions all down it & a box at the end for Father Bede the prefect of studies. The latter came for me at 6.30

& we went to "Vespers" he posting me up in the ritual & generally seeing after me. We had the office for the dead as part of this service, a member of the order having died recently. Seven o'clock took us into supper --poached eggs, tea & appurtenances, after which as usual the community met in the calefactory. Tea was in silence with bible reading, & "Catholic Emancipation" as before, & afterwards I went into an old & now almost disused chapel with Rawlinson which completes my inspection of the place.

There was a Benediction service at 7.45 to which I didn't go, but went up & wrote till 8.30 when I went & joined Father Wilfrid, The Prior & Bro. Osmund, who were singing in the Refectory. This went on till 8.45 when we went to the church again, this evening not to Compline but to the Mass for the Dead, the deceased member being a Holy Nun of the order, who had just died. The service was extremely fine & solemn, lasting a little over half an hour, after which the process of last night was repeated, the two lines of cowled monks bowing solemnly to the Prior & then dispersing in dead silence for the night. We were met in the cloisters by Father Leo smoking a cigar which he apparently did his best to hide from "those whom It does not concern". We sat together for a few minutes & then at 9.40 I went to bed: wrote for half an hour & so finished my monastic day. Not so tiring or so dull as I had expected, but should think that recurring day after day, year in & year out it would most probably drive me mad!.

12Th. May 1886

When we got up in the morning it was pouring with rain: on the whole we have had exceptional luck for it rains only as I am going away. I left Chilcompton by the 10.49, parting most regretfully from Father Prior & the rest of them & reached Bath at about 12: where I was met by Rawlinson who had gone to Bath early to see a small boy off by the midland train'. Then after exploring the Pump Room, the Roman Baths and the Minster Church, and having enjoyed a good lunch, 'I rushed for the 3.17 train which got me to town at six & to the Club at 6.30'

EDWARD HERON-ALLEN AS MUSIC CRITIC

by PETER HORTON

A question about Heron-Allen which has intrigued me for a while is the extent to which his unrivalled knowledge of the history and construction of the violin was matched by familiarity with the wider art of music. What works did he know or play, how comprehensive was his music library, above all, what music did he like? He had, of course, played a major role at the age of 20 in the foundation of the *Strolling Players' Amateur Orchestral Society*, although his active involvement ceased after a few years when, as he put it, 'My work in the world interfered with my music as far as practical execution went'.[1] The various holiday and travel diaries likewise contain references to attendance at concerts or visits to the theatre – often for lighter musical shows – but a copy of the libretto to Wagner's *Tristan and Isolde* and a programme for a performance at Covent Garden on 30 January 1913 suggests a broader vision than one might have expected.[2] What, I wonder, did he make of Wagner's opulent and sensuous score? Other evidence of his active engagement with music can be found in a slim volume entitled *A Fiddler's Fancies* which, in the familiar Heron-Allen fashion, consists of a mixture of his own writings and published matter – programmes and reviews for concerts given in London by the great Spanish violinist Pablo Sarasate in 1890, material relating to the violinist Prosper Sainton who died that year, and the delightful essay 'An afternoon with Chanot' that we heard about in 2006.

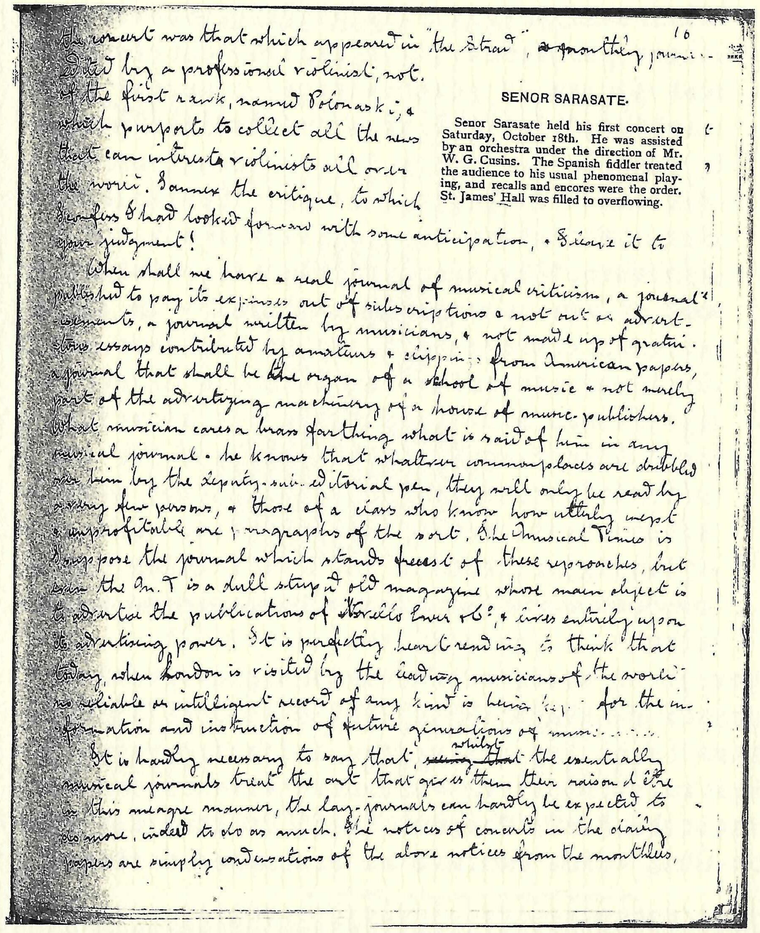
Seeing the volume on the shelf and dipping into it my eye was caught by EH-A's comments on three things: Sarasate's concerts, on the role of the critic, and on the quality of contemporary music criticism, with the last two in particular encouraging me to look further. Here I found a fascinating example of what could be called private journalism, written by someone who, at the age of 29, clearly possessed the attributes required of a critic: knowledge of

[1] Edward Heron-Allen, 'How the Strolling Players Amateur Orchestral Society was Founded and Started', *The Violin Times*, 1:2 (December 1893), 22.

[2] Both are to be found in the Heron-Allen collection at the Royal College of Music.

the works he heard, an understanding of playing techniques and the difficulties faced by performers, and last, but not least, the means to express himself clearly and to the point – a quality not unexpected in a lawyer!

What seems to have aroused Heron-Allen's curiosity – one might almost say his ire – were four reviews of Sarasate's first concert on 18 October 1890. These were published in the leading monthly journals, *The Musical Times*, *The Monthly Musical Record*, *Musical Opinion* and *The Lute*, but, as he archly observed, 'might, but for discrepancies in the facts … have be[en] written by the same critic



SENOR SARASATE.

Senor Sarasate held his first concert on Saturday, October 18th. He was assisted by an orchestra under the direction of Mr. W. G. Cusins. The Spanish fiddler treated the audience to his usual phenomenal playing, and recalls and encores were the order. St. James' Hall was filled to overflowing.

Fig 1. Heron-Allen's comments on reviews of Sarasate's concert of 18 October 1890 (A Fiddler's Fancies, p.16). Courtesy of the Royal College of Music.

and that critic need not have been near the concert itself'.[3] But even worse than these was a brief and wholly inadequate paragraph in *The Strad*,[4] a newly-established periodical which he described as

> a monthly journal edited by a professional violinist, not of the first rank, named Polonski, & which purports to collect all the news that can interest violinists all over the world. I annex the critique, to which I confess I had looked forward with some anticipation. I leave it to your judgment![5]

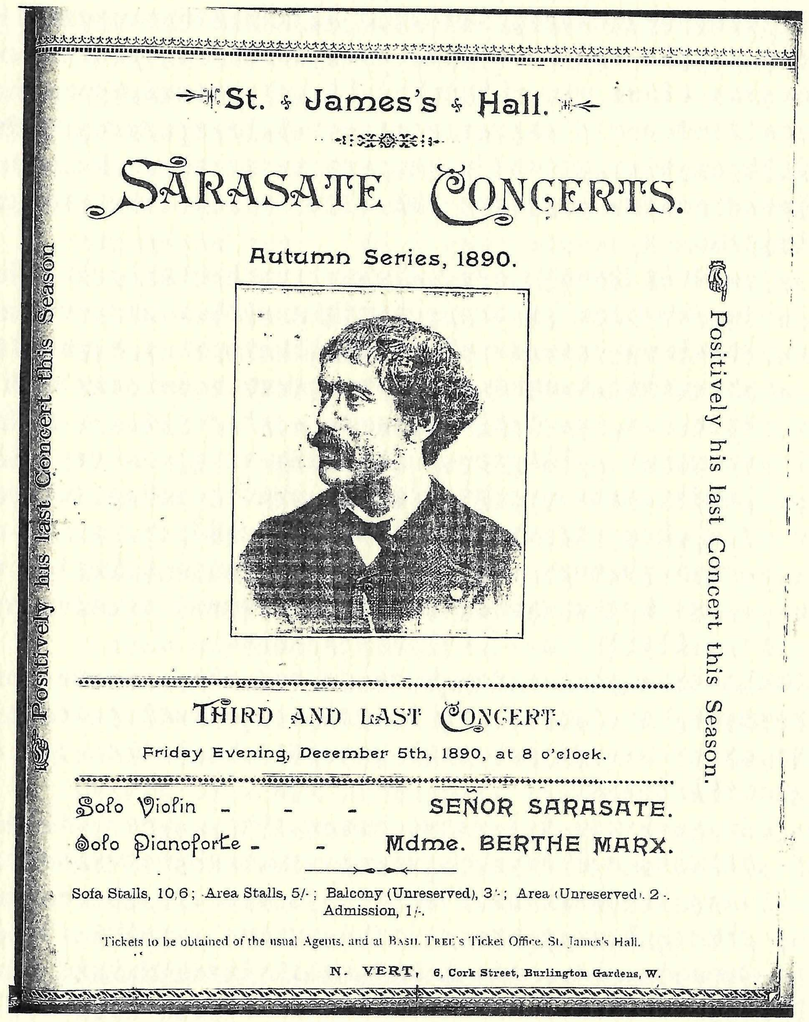
Clearly thinking that he could do as well, if not better, himself, he continued

> When shall we have a real journal of musical criticism, a journal published to pay its expenses out of subscriptions and not out of advertisements, a journal written by musicians, & not made up of gratuitous essays contributed by amateurs & clippings from American papers, a journal that shall be the organ of a school of music & not merely part of the advertising machinery of a house of music-publishers. What musician cares a brass farthing what is said of him in any musical journal - he knows that whatever commonplaces are dribbled over him by the deputy-sub-editorial pen, they will only be read by a very few persons, & those of a class who know how utterly inept & unprofitable are paragraphs of the sort ... It is perfectly heart-rending to think that today, when London is visited by the leading musicians of the world no reliable or intelligent record of any kind is being kept for the information and instruction of future generations of music-lovers.[6]

Note those words 'reliable or intelligent record ... for the information and instruction of future generations of music-lovers': EH-A saw it as his duty to do just that, and the first essay in *A Fiddler's Fancies* is an extended review of Sarasate's first concert. But before looking at this, a brief diversion. One of the endearing features of Heron-Allen, which indicates an unexpected thriftiness and is

[3] E. Heron-Allen, *A Fiddler's Fancies*, p.15.
[4] See 'Senor Saraste', *The Strad*, 1 (1890), 123.
[5] E. Heron-Allen, *op. cit.*, p.16.
[6] Ibid.

exemplified by *A Fiddler's Fancies*, was his habit of using discarded correspondence as scrap paper. Most of these re-used letters were concerned with such trivial matters as appointments or invitations to dine, but occasionally one comes across something of more substance. One such is a letter dated 19 March 1890 from the music publisher Novello, Ewer & Co., thanking EH-A for his 'ms article' which was being returned because the 'Editor of the "Musical Times" does not consider it of sufficient general interest,


St. James's Hall.

SARASATE CONCERTS.

Autumn Series, 1890.

Positively his last Concert this Season

Positively his last Concert this Season.

THIRD AND LAST CONCERT.

Friday Evening, December 5th, 1890, at 8 o'clock.

Solo Violin - - - SENOR SARASATE.

Solo Pianoforte - - Mdme. BERTHE MARX.

Sofa Stalls, 10/6; Area Stalls, 5/-; Balcony (Unreserved), 3/-; Area (Unreserved), 2/-. Admission, 1/-.

Tickets to be obtained of the usual Agents, and at BASIL TREE'S Ticket Office, St. James's Hall.

N. VERT, 6, Cork Street, Burlington Gardens, W.

Fig 2. Programme for Sarasate's concert on 18 October 1890. Courtesy of the Royal College of Music.

and is therefore unable to make use of it'.[7] What, I wonder, was it about? But more to the point, although he had already had two articles published in *The Musical Times*,[8] could this recent rebuff have accounted for his jaundiced view of journals that were 'merely part of the advertising machinery of a house of music-publishers'. Equally, might it have inspired him to demonstrate that he could do as well as, if not better, himself?

In writing about Sarasate Heron-Allen had picked one of the foremost and most popular violinists of his generation, possessed of a world-wide following. Now aged 46, he had first appeared in London in 1861, the year of EH-A's birth, and his current visit took place after a long tour of North and South America. Given that comparatively few of his countrymen would have seen him in the flesh, Heron-Allen devoted his opening paragraph to placing his subject in context, beginning with a less than flattering physical description:

> ... short, heavily made & distinctly inclined to be fat ... his head is large, his face is heavily modelled, his black hair stands out in a somewhat negro-like mop ... it is parted in the middle & stands out in two points at the sides with a little curl - probably cultivated - which falls flat on his forehead ... His face is alternately sleepy & very wide awake, whilst he plays an adagio or piano passage his eyes half close sleepily & suddenly open wide at staccato or presto passages - he reminds one of a cat going half to sleep & then quickly opening its eyes & catching you watching it'.[9]

Today such precise details would scarcely be considered necessary, but at a time when photography had hardly penetrated newspapers and journals such precise observations are of considerable interest:

> In moderato & a tempo passages he seems to be not thinking at all about his playing but lets his eyes wander all over the house as if he were looking for his personal friends & acquaintances in the parterre or galleries. When he comes to a rest he holds his violin in his left hand, & his

[7] Ibid., p.21v.
[8] 'The Violin-Maker of Bremen', 24 (1883), 656, and 'Nicolo Paganini and his Guanerius', 27 (1886), 266-70.[10] Ibid., p.1.
[9] Ibid., p.1.

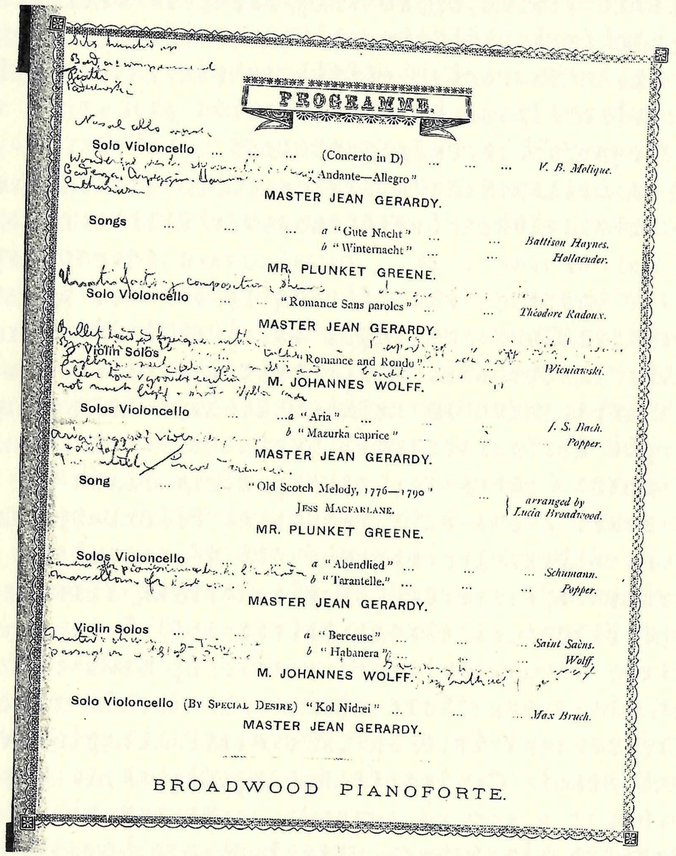
> bow in the same hand grasping it by the middle. Thus he stares about the house, slightly closing his eyes when he sees a familiar face as if he were short-sighted, & now and then he almost imperceptibly bows as he recognises an acquaintance. He looks all around him, at the orchestra, & at the conductor & at the end of his rest his bow strikes the strings as his violin touches his chin - he is never a beat early or late in putting up his fiddle. His hands are peculiarly small and delicate, regard being had to the solidity of his physical frame. According to British ideas he is rather slovenly in his dress - yesterday he wore a little bunch of violets in the lappel [sic] of his coat.[10]

Turning to the performances, he continued:

> The orchestra which was most excellent was conducted in a somewhat effete & foolish manner by W.G. Cusins. I sat in the second row ... & ... [was] almost driven crazy by Cusin's irritating trick of stamping his foot whilst he conducted. The concert began with a Poëme Symphonique by Liszt "Les Préludes ..." ... & it struck me that Cusins had no control over the orchestra. Perhaps that's why he stamped his foot. Sarasate's first number was Bernard's Concerto - not a very striking composition. The first movement ... was of the distinctively Pastoral type, that is to say a liberal use is made of fifths among the reed instruments; the second, Allegro con brio, seemed to be simply ballet music. Sarasate did not seem much interested in these movements himself, he woke up however for the third movement Andante expressive in which he seemed to be in a talking dream & the last movement Allegro gave him a real chance. The bewildering rapidity of his detached bowing in a sort of tarantella movement was simply marvellous & then the measure changed to a rapid staccato theme alternated with a pianissimo every now & then broken in upon by a slow swell to a sforzando in the orchestra which was exceedingly telling, if a trifle theatrical. At its termination he was enthusiastically recalled three times.[11]

[10] Ibid., p.2.
[11] Ibid., p.2-3.

I could easily continue with further quotations from Heron-Allen's critique, but I think enough has been said to give an idea of his idiosyncratic style of reviewing. I want therefore to turn and look at some of his first steps into the type of published journalism of which he was so critical, printed in, of all places, *The Strad*. For the first three months of 1891 its readers were treated to three well-written articles surveying recent events and published under the pseudonym 'Florian'. How do I know they were written by EH-A?



PROGRAMME.

Solo Violoncello ... ... (Concerto in D) ... ... V. B. Molique.
"Andante—Allegro"
MASTER JEAN GERARDY.

Songs ... ... a "Gute Nacht" ... ... Battison Haynes.
b "Winternacht" ... ... Hollaender.
MR. PLUNKET GREENE.

Solo Violoncello ... ... "Romance Sans paroles" ... ... Théodore Radoux.
MASTER JEAN GERARDY.

Violin Solos ... ... "Romance and Rondo" ... ... Wieniawski.
M. JOHANNES WOLFF.

Solos Violoncello ... ...a "Aria" ... ... J. S. Bach.
b "Mazurka caprice" ... ... Popper.
MASTER JEAN GERARDY.

Song ... ... "Old Scotch Melody, 1776—1790" ... arranged by Lucia Broadwood.
JESS MACFARLANE.
MR. PLUNKET GREENE.

Solos Violoncello ... a "Abendlied" ... ... Schumann.
b "Tarantelle." ... ... Popper.
MASTER JEAN GERARDY.

Violin Solos ... ... a "Berceuse" ... . Saint Saëns.
b "Habanera" ... ... Wolff.
M. JOHANNES WOLFF.

Solo Violoncello (By Special Desire) "Kol Nidrei" ... ... Max Bruch.
MASTER JEAN GERARDY.

BROADWOOD PIANOFORTE.

Fig 3. Heron-Allen's annotated programme for the concert by Master Jean Gerardy on 30 January 1891. Courtesy of the Royal College of Music.

There are three types of evidence which can be described as physical, literary and personal. Firstly, galley proofs for the articles are to be found in *A Fiddler's Fancies*, thereby creating a physical link with Heron-Allen. Secondly, we can find exact parallels between

the scribbled jottings EH-A made on the programmes and the finished reviews. Take, for example, his last notice, 'The Shinner Quartette "Master" Gerardy and Mons Remenyi'.

On the programme for the second of these concerts, a joint recital by the youthful cellist Jean Gerardy and the violinist Johannes Wolff, he wrote that an 'Aria' by Bach 'suggested viols – very simple & old fashioned', which in the published text changed to 'this simple old thing written for the viol-da-gamba suggests red heels and a peruke', while a *Romance sans Paroles* by Théodore Radoux was described in the programme as 'Unsatisfactory composition, Shews technique of expression' and in the review as an 'unsatisfactory performance [*recte* piece], but giving as it does wonderful scope for expression and perfect intonation'.[12]

Before examining the final piece of evidence we must consider the first part of Heron-Allen's article which had been devoted to some remarks about the all-female Shinner string quartet. His comments can only be described as verging towards the condescending and a brief extract will give an idea of their tone:

> Mrs. Liddell and her three little friends gave their second concert on the 22nd of January ... Interested as I have always been, in the vexed question of "The Violin for Girls," I have watched the progress of the Shinner Quartette with considerable interest ... It has always seemed to me that there is something essentially comely about the idea of a band of girls, be they matron or maid, though, in the result, as far as my experience goes, the artistic standard does not reach particularly high.[13]

Such remarks did not go down well and two readers wrote to complain about what they perceived to be Florian's anti-female bias,[14] prompting a response. And its title, with its mock archaic language and spelling, surely confirms beyond doubt the identity of its author. Whether the choice of date, 'All Fool's Day', is also

[12] Ibid., programme for Master Jean Gerardy's Violoncello Recital, St James's Hall, 30 January 1891, and 'The Shinner Quartette "Master" Gerardy and Mons Remenyi', *The Strad*, 1 (1890-91), 206.

[13] 'The Shinner Quartette "Master" Gerardy and Mons Remenyi', *The Strad*, 1 (1890-91), 205-206.

[14] See 'Florian', *The Strad*, 1 (1890-91), 232-33.

significant I leave you to ponder! Once again, a brief extract will suffice:

> Most Gentle Ladye, – God forbid that I should raise for you the veil of mystery in which my commonplace personality is shrouded! ... Alack! that I was born to be misunderstood of you.[15]

Not surprisingly this marked the end of 'Florian's' contributions to *The Strad*, but not the end of Heron-Allen's collaboration with its editor, Eugene Polonaski: two years later they were behind the establishment of another journal, *The Violin Times*. But that must be someone else's story on another occasion! Neither *The Strad* nor *The Violin Times* could, of course, be described as a 'real journal of musical criticism' such as Heron-Allen had himself proposed and it was probably not until the publication in New York of *The Musical Quarterly* in 1915, or of *Music and Letters* in London in 1920, that these conditions were met. And by then EH-A's musical years had long passed. Paradoxically, he also fell foul of his own strictures concerning publications which included 'gratuitous essays contributed by amateurs', for what were his early contributions to *The Musical Times* if not that? But what I want to consider in conclusion is the degree to which he was successful in contributing to a 'reliable or intelligent record ... for the information and instruction of future generations of music lovers'. I believe that he was. His offerings were certainly intelligent and we can assume that, in factual terms, they were reliable. But perhaps most importantly for us, they were entirely typical. Direct, outspoken and very different from the usual run of the mill musical journalism, they not only retain their interest today but also explain the difficulties Heron-Allen encountered. Put simply, he was working on a different wavelength from other music journalists who would doubtless have considered this gentleman amateur as being 'not one of us', besides writing for a readership that in practice hardly existed. But what he wrote, whether for private or public consumption, is always of interest and illuminates one of the many facets of this multi-faceted and fascinating man.

[15] 'Florian's Defence', *The Strad*, 2 (1891-92), 19.

THE RESURRECTION OF THE EDWARD HERON-ALLEN VIOLIN No. 2 MODELLED AFTER THE JOSEPH GUARNERIUS DEL GESU 1734, EX-'SAINTON'

by JOHN P. MAHONEY AND BARBARA P. MAHONEY

In 1882, the 21 year-old Edward Heron-Allen undertook the production of his book, *Violin-Making as it Was And Is,* first in serial parts in the periodical *Amateur Work Illustrated*.[1] The first edition was published in 1884.[2] This 'bible' was the most important and comprehensive book on violin making and its history to have been written that century. He had a paid apprenticeship with London Soho luthier, Georges Chanot III. In this two year period, he produced two violins. He started his first violin, a Stradivarius model on April 20, 1882. The last violin, he copied exactly from the French violinist Prosper Sainton's Guarnerius violin labelled as No. 2, and finished on September 15, 1883.[3] Heron-Allen also provided buyers of his book detailed diagrams of the internal violin mould and the violin ff-holes. The original 'Sainton' Guarnerius violin has been embroiled in a highly contentious controversy regarding its authenticity and date. All debate came to an end in 2003 when dendrochronologist John Topsham conclusively established that the same wood was used in other well-known Guarnerius violins.[4]

According to Rev. William M. Morris, Heron-Allen used the best materials procurable.[5] The violin was varnished with fifteen coats

[1] *Amateur Work, Illustrated* (London: Ward, Lock & Co., 1882-84). Vols. 1-4, series of articles with two foldouts.

[2] Edward Heron-Allen, *Violin-Making as it Is and Was* (London: Ward, Lock & Co, 1884).

[3] Edward Heron-Allen, 'New Violins for Old', *The New Science Review*, 1 (July 1894), 52-57.

[4] See Roger Hargraves, 'The 'Sainton' Controversy – Genuine or Fake? – The Complex Story of a Late Violin by Giuseppe Guarneri 'del Gesu". http://www.roger-hargrave.de/PDF/Artikel/03_Sainton.pdf

[5] William Meredith Morris, *British Violin-Makers* (London: Chatto & Windus, 1904), p. 58-62.

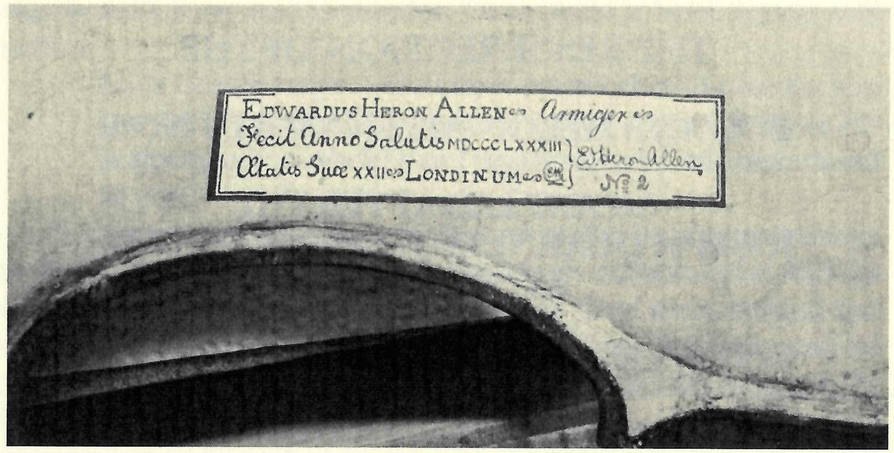


Fig 1. Heron-Allen's 'Guarnerius' violin label. Courtesy of John Mahoney.

of "tender amber-coloured varnish with a glint of rose in it. This was laid on a coat of bright yellow saffron stain, which gives a speck of fire whenever the oil varnish has chipped or worn." Morris inspected this violin and noted that its label was drawn in pen and ink. Heron-Allen told Morris that he would not part with either violin for any consideration. It was this violin which he selected as his personal instrument and he played it continually throughout his life. Out of parental pride, "I would rather play to-day upon this instrument than upon any other that passed through my hands." From 1892-1894, Heron-Allen claimed that "my violin has been played upon and submitted to every tone test by Joachim, Wilhelmj and Wolfe among other virtuosi, and they have unanimously volunteered the highest encomia upon this 'amateur fiddle'." William M. Morris also mentioned Simonetti as an admirer of Heron-Allen's Guarnerius violin. Heron-Allen was a great proponent for professionally well-made new violins rather than the plethora of Cremona violins, real or fake, that had "been woefully cut about and tampered with" during that century.[6]

What happened to these two Heron-Allen violins? During his life, Brian W. Harvey referenced that Heron-Allen played either second violin or viola. He was known to compose short, light music suitable for amateur club orchestras. Harvey concludes that

[6] Edward Heron-Allen, 'New Violins for Old', *The New Science Review*, 1 (July 1894), 52-57.

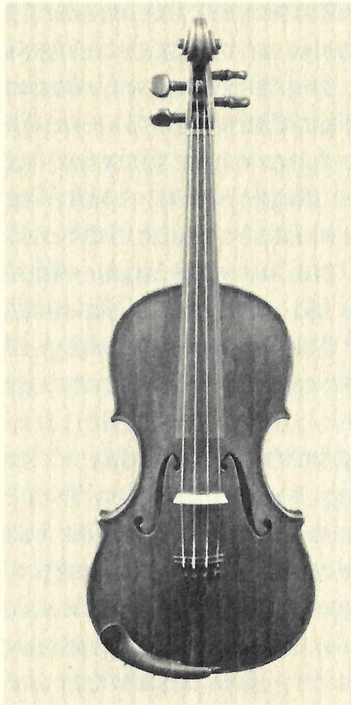


Fig 2. Repaired front of Heron-Allen's 'Guarnerius' violin. Courtesy of John Mahoney.

Heron-Allen was obviously not a brilliant executant or musician; but probably enjoyed playing chamber music during his Selsey house parties at Large Acres before the War.[7] Ivor Jones, his grandchild, recalled Heron-Allen being disappointed that immediate members of his family had no interest in violin playing. At Heron-Allen's death, both violins were left in his will to the Royal College of Music which also received his magnificent violin book and manuscript library.[8] Just after World War II, both violins were sold presumably because the library was in economic difficulties. The college maintained no detailed records of the original donations, whether any violin accessories, bows or cases were included in the donation, no subsequent sales receipts, no specific record of the de-accessioning or the new owners. There were no records whether the violins were ever repaired by the college. These violins simply vanished, unrecorded and unwanted.[9] The Stradivarius violin, No. 1, was "rediscovered" in the 1990s by Londoner, Pat Naismith who purchased it from "an elderly orchestral player" in London. Ms. Naismith remembers that the former owner "had acquired it somewhere in the States, but whereabouts and when I know not."[10] In his book, *The Violin Family and its Makers in the British Isles*, Brian W. Harvey published photos of the No. 1 violin courtesy of Ms. Naismith.[11] In February 2003,

[7] Brian W. Harvey, 'Edward Heron-Allen – Violin Historian and Maker Extraordinary', *Proceedings of the 6th Heron-Allen Symposium*, Opusculum IX (2006), 4-12.
[8] Ibid.
[9] Personal communication, Royal College of Music, London, 2009.
[10] Personal communication, London, 2009.
[11] Brian W. Harvey, *The Violin Family and Its Makers in the British Isles. An Illustrated History and Directory* (Oxford: Clarendon Press, 1995), Plate 30.

Gimpel Solomon in *The Strad* magazine illustrated Heron-Allen's Guarnerius violin, No.2.[12] The instrument, in poor condition, was initially listed in a London auction house, but later was withdrawn by its owner. Mr. Solomon commented that Heron-Allen's use of a one-piece back was not uncommon for a novice because of the difficulty of joining together a two-piece maple wood back. The choice of a single back would save an amateur much time and frustration. Yet, Solomon seems to ignore the fact that Heron-Allen chose to use a two-piece maple back in his very first violin with admirable results. Solomon considered the ff-holes had signs of "insecure" cuttings, but the purfling cuttings and scroll carvings demonstrated excellent workmanship.

In early August 2008, the violin trade grapevine was again active with rumors that the current owner was going to place the Heron-Allen Guarnerius violin up for sale at a public auction. The last attempted auction in 2005 was scheduled at Gardiner Houlgate Auctioneers at Bath. I called the manager since I had previously expressed an interest in bidding on the instrument. The manager assured me that the rumor was unfounded and, regardless the auction house would not be handling this particular instrument. Contact with the Heron-Allen Society revealed that the owner had approached members of the Society with an unreasonably high price for such a poorly preserved instrument, and it would cost several thousands of dollars for repairs. The owner unexpectedly wrote to me about the Heron Allan (sic) "Amati violin" requesting that I immediately call him and that he was willing to sell the violin directly to me.[13] The price was unreasonably high according to my luthier consultant who felt there would be an additional substantial cost between $7,500 to $10,000 in restoration and repairs. After approximately four weeks, we negotiated a final price on December 23, 2008. I selected Andrew Dipper at Givens Violins in Minneapolis, Minnesota for the restoration project on December 31, 2008. All we needed was for the violin to arrive via mail and the electronic payment to be concluded on delivery.

Andrew Dipper is a skilled restorer, historian, writer and sculptor. After studying sculpture and violinmaking in London and

[12] Gil Solomon, 'Beginner's Luck?', *The Strad*, 114 (2003), 160-63.
[13] Personal communication, August 2009.

Cremona, he founded Andrew Dipper Restorations in London, England in 1975. He relocated to Minneapolis, Minnesota in 1990 where he joined Claire Givens Violins, Inc. as Vice President. Examples of his restoration and conservation work can be found in many of the world's foremost public and private musical instrument collections, including: the Metropolitan Museum in New York; the Federal Musical Instrument Museum of Berlin; the National Music Museum, Vermillion, South Dakota; and the Boston Museum of Fine Arts. Mr. Dipper is a sought-after lecturer and has taught violinmaking and restoration in Cremona and London. He has also published important texts on various aspects of stringed instruments which include a translation of the violinmaking notes of Count Cozio de Salabue (the first collector of instruments by Stradivari and Guarneri and the patron of J. B. Guadagnini); a book on the theory of violin geometry and f-shaped sound-hole construction; and three articles in The Violin Society of America Journal on the works of the Italian makers, their varnishes and working methods. In addition, he edited the translation of *The "Secrets" of Stradivari* by S. Sacconi from Italian to English.

The owner had a strong aversion to shipping the Guarneri violin via any transport service. He was a reportedly retired gentleman who viewed the violin find as "his ship that had come in" and just in time since he claimed to be suffering through tough financial times. He could not bear the thought of losing the violin in the mail. I was adamant that the violin had to be delivered first to Andrew Dipper in Minnesota who could act as the owner's agent until such time when the owner certified in writing that the money wire transfer was complete. Eight more days of negotiations followed with the novel idea for the seller and buyer to split the costs of flying a transfer agent living in Dorset from London to Minneapolis. The transfer agent was the wife of the violin owner's Certified Public Accountant who was acting as the owner's financial agent for this transaction. On January 8, 2009, the money was wired to the CPA's bank in Dorset, payable in English pounds. The next day, I left for vacation in Argentina. Simple. The wire transfer failed. His CPA had given us the wrong bank codes. At the same time, the markets were fluctuating wildly for the last week. I had been willing to complete the deal earlier in the week. But, with the wild gyrations in the currency market, I backed out of the deal.

The Dorset CPA announced his and the owner's intentions to sue for damages. Simple. I'm still in Argentina trying to enjoy the red wine. Calmer minds somehow prevailed and the owner agreed to permanently fix the purchase price in US dollars. The money was again wired on January 10, 2009 in English pounds. The transfer agent with violin arrived in Minneapolis on January 18, 2009 in time for her visit to the famous Minneapolis mega-mall. The wired money never arrived. By January 23, 2009, the Bank of England declined the transaction. Due to the losses in the currency market, the electronic transfer arrived back at my bank and its value is now 8% less than 2 weeks ago. Simple. Well, it seemed "all's well that ends well" was ending badly. The owner accepted an 8% reduction in the price of the violin, fired his CPA, opened a new bank account and the electronic transfer occurred in one day on January 30, 2009. This financially accursed instrument from the blazing underworld had arrived. We would have preferred to have dealt with Heron-Allen's "Purple Sapphire". Yet, at the same time, we were happy to have played a role in the resurrection of such a historically important instrument of violin history.

So what tale of violin lore did the former owner relay to me concerning Heron-Allen's No. 2? He claimed to be a long term dabbler in antique furniture. In the late 1990s, he walked into a violin shop in Dorset and saw the violin hanging on the wall. He bought it because he "liked its looks". He "remembers hearing a story" that the Royal College of Music had de-accessioned the violin and that a man who was "connected with or employed by" the college had gained possession of the instrument. This unnamed individual later retired to Dorset. He did not know how the violin ended up as a "wall hanger" in the violin shop. Up until 2002, he had never heard of Edward Heron-Allen. He saw an ad in a London newspaper by Joan Navarre from the Heron-Allen Society requesting any information about Heron-Allen books, papers or ephemera. Ms. Navarre came to see the violin and took pictures. The violin was later examined by "a respected luthier and an article was prepared in *Strad Magazine*" in 2003. In 2005, he had the violin evaluated for an auction sale, but withdrew the instrument for still unspecified reasons. Since our purchase, the previous owner has declined all phone calls, e-mails and letters. We sent letters of inquiry and e-mails concerning the No. 2 violin to all violin shops

in the greater Dorset area with no responses. The probability that these two violins could be together de-accessioned in 1945 and then dually re-emerge fifty years later in the mid-1990s is truly remarkable. One thing is for sure, nobody's talking! We both love a good historical lore, but even better is the knowledge that both violins are at least safe for now.

The eight phase restoration project began on February 1, 2009 and was completed on May 6, 2010 Our instructions were quite simple: preserve everything that is original, remove all recent additions and repairs, replace needed parts with period material, restore with the goal of achieving the best tonality. The restoration of the varnish should be limited to restoration of "non-playing traumatized" areas. We wanted a varnish wear pattern that would have look like the well-kept sixty year-old violin that Heron-Allen donated in 1943. However, we elected to keep the current marked craqueleur varnish texture unaltered.

We made a conscious decision not to view the violin's corpse. *The Strad Magazine* illustrations were graphic and disturbing enough for us. Brief summaries of his reports are recorded below:

PHASE 1 Documentation (Feb. 17, 2009): Seven cracks running involving violin top, neck pulling away from button; back seams open at the upper and lower bouts; finger board not original; strongly marked craqueleur varnish texture which is missing in previous repaired areas; missing the bridge, Chanot chin rest, tailpiece, soundpost, original finger board.

Note to self: Andrew Dipper had made it official. We had purchased a wall hanger costing five figures and it would take another four or five figures to restore it. What's not to like? I have seen better looking corpses in my line of work.

PHASE 2 Disassemble (May 8, 2009): Remove back plate, then ribs from top, then neck and top block; neck had been glued to the block with a urea formaldehyde type adhesive.

Repair: Original neck mortise in the top block is filled with new inlaid wood; plaster mould of belly begun for re-aligning cracks and re-setting bassbar.

PHASE 3 Repair (June 11, 2009): Ring mould made to outline belly; original blocks adjusted and re-glued to ribs; plaster mould of belly finished; bassbar removed for later replacement; belly seam opened; largest belly cracks washed.

PHASES 4 & 5 Repair (Sept 8, 2009) Belly cracks soaked open again, cleaned of dirt, varnish residue, clamped to cast; wood clamps glued astride belly crack, high grade tendon glue applied; whole belly clamped to corrected plaster mold to prevent arch distortion; all cracks re-glued and cleated.

PHASE 6 Repair (Oct. 29, 2009): All cleats streamlined to proper dimensions; special cleats designed to secure bassbar to belly; a counter-form made to assure clamps could be applied securely to bassbar; bassbar re-glued; belly edgework damage from earlier previous plate removal now repaired.

PHASE 7 Repair (Mar. 4, 2010): Original purfling channel improperly cut in several areas and wood patches placed; marginal plate edge wood losses due to previous repair and wood patches placed; extensive sessions of varnish restoration over belly plate cracks; repair of cracqueleur pattern; belly refitted to rib structure and re-glued using low strength hide glue; neck foot and block prepared for fitting of new fingerboard; new finger board made, shaped according to a 19th century model; unable to use a period antique 19th century fingerboard due to Heron-Allen's neck width; used original fingerboard nut; all new parts labelled: cleats-pencil initials, fingerboard- branded A. Dipper; completed repair of a sound post belly crack with patch.

PHASE 8 Repair (May 12, 2010): Neck prepared, chalk-fitted, positioned and glued to match original placement; peg holes bushed, cleaned and fitted; a new soundpost was carved and set into place; the saddle was put in place; a bridge modelled on the Joseph Chanot model was carved; extensive sessions of varnish retouching, texturing and patterning achieved; final setup with period tailpiece and period Chanot-type chinrest.

On May 7th, 2010, I received the restored violin in Chicago. We were truly amazed at the restoration and its intricate repairs. We will let others judge the restoration's success when they hear its voice. We are truly grateful to Andrew Dipper (and associates) for his willingness to undertake this difficult project. We look forward to

PHASE 9: Finding a permanent and suitable home for this violin.

We are considering many options for the final disposition of this Guarnerius-copy violin. We wanted to be assured that the new

owners fully understood the historical significance of this violin and were willing to both protect it for future generations of budding luthiers, and also allow limited and restricted use as a functioning string instrument for specific symposiums and exhibitions. If Heron-Allen could make only two instruments of this quality and exquisite tone, imagine the hope and inspiration these instruments represented to new amateur luthiers. Excluding the historical value, the violin's worth would really be limited to a similarly produced instrument in the Georges Chanot shop from the 1880s. To us, there is no other instrument in the world that epitomized the hopes and aspirations of new amateur and budding professional violin makers in the English speaking world. There is no other violin in the world that was so exhaustively discussed, diagrammed, drawn and copied. Even today, on EBAY, one often finds amateur wood violin moulds of Heron-Allen's Guarnerius No. 2 for sale. Perhaps thousands of amateur violin copies were spawned from this single diagram. Thousands of used copies of his violin-making book can be purchased from prices ranging from one-dollar to thousands of dollars for his crème de la crème 1886 deluxe limited edition of only 25 copies. His desirable early editions have the Guarnerius Violin No. 2 gilt stamped illustration on the front cover. We were honored to be offered the violin for purchase, participate it its restoration and actually play some musical scores on it. Yet, we knew from the very beginning of this project, that we are merely temporary guardians, not owners.

HERON-ALLEN SOCIETY PUBLICATIONS

Opusculum I Notes upon the Literary, Scientific, and Artistic Activities of Edward Heron-Allen, F.R.S. Extracted from his Diaries and other Documents by Christopher Blayre (2000).

Opusculum II Edward Heron-Allen. A Talk delivered by his grandson Ivor E. Jones at the first Heron-Allen Symposium, West Sussex Record Office, Chichester, July 2001 (2001).

Opusculum III The Quest for the Heron-Allen Society. A Talk delivered at the first Heron-Allen Symposium, West Sussex Record Office, Chichester, July 2001, by Timothy J. McCann (2002).

Opusculum IV "The Beauty and Mystery of the Foraminifera". The Foraminiferal research of Edward Heron-Allen FRS, with an assessment of his scientific career. Based on a talk delivered on the beach at West Street, Selsey, to members of the Heron-Allen Society and guests of the West Sussex County Council, following the unveiling of a plaque in honour of Edward Heron-Allen by Ivor Jones, 15 July 2002, by Richard L. Hodgkinson and John E. Whittaker (2003) [reprinted 2012].

Opusculum V Reflections on Heron-Allen's War Journal. Talks delivered at the second Heron-Allen Symposium, West Sussex Record Office, Chichester, July 2002, by Brian W. Harvey and Carol Fitzgerald (2003).

Opusculum VI 'Portraits and Persia: Bookplates and Bognor': Proceedings of the 3rd Heron-Allen Symposium, 2003, edited by Timothy J. McCann. Talks delivered at the third Heron-Allen Symposium, The Allen Room, Dean Street, London, July 2003 by Bryan Burrough, Claire Powell, Peter Allpress and Timothy J. McCann. (2004).

Opusculum VII 'Edward Heron-Allen FRS: Scientist': Proceedings of the 4th Heron-Allen Symposium, 2004, edited by John E. Whitaker. Talks delivered at the fourth Heron-Allen Symposium, The Natural History Museum, London, July 2004, by Richard L. Hodgkinson, Michael A. Kaminski, Clive Jones and Andrew S. Henderson & John E. Whittaker (2005).

Opusculum VIII 'Edward Heron-Allen and Friends': Proceedings of the 5th Heron-Allen Symposium, 2005, edited by Timothy J. McCann. Talks delivered at the fifth Heron-Allen Symposium, The Allen Room, Dean Street, London, July 2005, by Timothy J. McCann, Joann Fletcher and Richard L. Hodgkinson (2005).

Opusculum IX 'Edward Heron-Allen and Music': Proceedings of the 6th Heron-Allen Symposium, 2006, edited by Peter Horton. Talks delivered at the sixth Heron-Allen Symposium, The Royal College of Music, London, July 2006, by Brian Harvey, Pamela Thompson, Peter Horton, Joan Navarre and Garry Garrard (2007)

Opusculum X 'The Purple Sapphire', by Edward Heron-Allen. First published under the pseudonym Christopher Blayre in 1921 and republished with additional material by Timothy J. McCann and Steve Farrer, to celebrate the Natural History Museum's exhibition 'The Vault', 2007 (2008).

Opusculum XI 'Armorel Heron-Allen and Oxford': Proceedings of the 7th Heron-Allen Symposium, 2007, edited by Timothy J. McCann. Talks delivered at the seventh Heron-Allen Symposium, Lady Margaret Hall, Oxford, July 2007, by Ivor Jones, Joan Navarre, Alethea Pitt, Brian Hulan and Timothy J. McCann. (2008).

Opusculum XII 'Treasures: Decorative, Egyptian and Musical: More from Heron-Allen's Collections': Proceedings of the 8th. Heron-Allen Symposium, 2008. edited by Timothy J. McCann. Talks delivered at the eighth Heron-Allen Symposium, the Natural History Museum, London, July 2008, by Lucy Wood, Pam Thompson, Joann Fletcher and Peter T. Scott. (2009)

Opusculum XIII 'Edward Heron-Allen and Literature and Leisure', Proceedings of the 9th. Heron-Allen Symposium, 2009, edited by Timothy J. McCann and John E. Whittaker. Talks delivered at the ninth Heron-Allen Symposium, the Natural History Museum, London, July 2009, by Timothy J. McCann, Joan Navarre, Garry Garrard, John P. Mahoney & Barbara P. Mahoney and John E. Whittaker. (2009)

Opusculum XIV Edward Heron-Allen and the Clare Island Survey, 1909-1911, Proceedings of the Royal Irish Academy Symposium, 2009, edited by Timothy J. McCann and John E. Whittaker. Talks delivered at the Symposium, The Royal Irish Academy, Dublin, October 2009, by Timothy Collins, Timothy J. McCann and John E. Whittaker. (2010)

Opusculum XV The Man in White': Edward Heron-Allen and the Thames, by Richard Bossons. (2010)

Opusculum XVI Edward Heron-Allen and Local History and Archaeology. Proceedings of the 10th. Heron-Allen Symposium, 2010, edited by Timothy J. McCann and John E. Whittaker. Talks delivered at the tenth Heron-Allen Symposium, West Sussex Record Office, Chichester, July 2010, by David Bone, Martin Bates and Timothy J. McCann. (2011)

Opusculum XVII The Le Gallienne versus Heron-Allen Incident, by John P. Mahoney and Barbara P. Mahoney. Talks delivered at the ninth Heron-Allen Symposium, Natural History Museum, London, July 2009 and the tenth Heron-Allen Symposium, West Sussex Record Office, Chichester, July 2010. (2011)

Opusculum XVIII Edward Heron-Allen and the Violin: Proceedings of the 11th. Heron-Allen Symposium, 2011, edited by Peter Horton. Talks delivered at the eleventh Heron-Allen Symposium, the Royal College of Music, London, June 2011, by Timothy J. McCann, Peter Horton and John P. Mahoney & Barbara P. Mahoney. (2012)

Copies of these Opuscula cost either £5 (*Opuscula 1-VI and VIII*) or £10 (*Opusculum VII and IX-XVIII*) each from Timothy J. McCann, Chairman of the Heron-Allen Society, 18 Oaklands Road, Havant, Hants. PO9 2RN.

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