'EDWARD HERON-ALLEN AND SOME WOMEN OF HIS ACQUAINTANCE'

Edited by
TIMOTHY J. McCANN and JOHN E. WHITTAKER

TALKS DELIVERED AT THE
TWELFTH HERON-ALLEN SYMPOSIUM,
THE ALLEN ROOM, LONDON, JUNE 2012

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Opusculum XIX
Heron-Allen Society

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Proceedings of the 12th Heron-Allen Symposium, 2012.
Talks delivered by Timothy J. McCann, Barbara P. and
John P. Mahoney, John E. Whittaker and Jan Bargmann
at the Twelfth Annual Heron-Allen Symposium,
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John E. Whittaker and Jan Bargmann together
with the Heron-Allen Society

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Cover: Carte-de-visite of Blanche Roosevelt.

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INTRODUCTION: THE TWELFTH HERON-ALLEN SYMPOSIUM AT THE ALLEN ROOM, LONDON

by TIMOTHY J. McCANN and JOHN E. WHITTAKER

Members of the Society gathered at the Allen Room in Soho on 30 June 2012 for our Twelfth Annual Symposium. It was the third time we had met in the room named after the Allen family and bearing the arms of three generations of the family in the stained-glass windows facing Dean Street, but the first since 2005. The theme for the meeting was 'Edward Heron-Allen and Some Women of his Acquaintance' and featured talks on three different women.

The first part of the morning was devoted to papers on two remarkable and beautiful women, both of whom were singers of some repute and both of whom were published authors. Timothy McCann introduced us to the American opera singer and famous beauty, Blanche Roosevelt. From the chance discovery of a signed photograph of Blanche inscribed to the Irish novelist, publisher and newspaper editor Edmund Downey and making use of Heron-Allen's diaries and the Downey Papers in the National Library of Ireland, he told the interweaved story of Blanche, Downey and Heron-Allen and introduced us to a cast of Oscar and Constance Wilde, James Whistler and Guy de Maupassant.

John Mahoney began his talk on the singer and writer Selina Dolaro with a *tour de force* montage of pictures of Selina accompanied by a recording of 'Hello Dolly', and guided us entertainingly though his detailed researches into a discussion of Selina's *Mes Amours*, and showed how much of the book was written by Selina and how much by Heron-Allen.

After a short break we reconvened to listen to John Whittaker introducing us to Helène Bargmann, who couldn't have been more of a contrast to the previous two ladies. She was a biologist and a member of the team working on the collections (based at the Natural History Museum) made by the *R.R.S. Discovery* in the South Atlantic and Antarctica, and their

curator for 36 years. She and Heron-Allen shared interests in scientific studies and literature (and through this, the Sette of Odd Volumes), Helène becoming his valued companion at meetings, dinners and events. Moreover, she was witness to the final and acrimonious break-up of the 25-year collaboration between Heron-Allen and Arthur Earland in the early 1930's. We were also doubly fortunate in obtaining first-hand memories of Helène as a woman, from her great-niece Jan Bargmann, who had contacted John Whittaker through the Internet, following his earlier article in the Heron-Society Newsletter. As Jan could not be with us in person at the Symposium, her presentation was given by John.

We had hoped that Ivor Jones would round off our view of some women in Heron-Allen's life with a talk on his grandmother, Heron-Allen's second wife, Edith. Unfortunately Ivor was not well enough to attend. Happily, his sister, Liza Wood, stepped into the breach and entertained us with some off-the-cuff personal reminiscences of the family.

Following the Annual General Meeting, members crossed the road for a convivial meal at the *Il Siciliano* restaurant.

"NOCTURNES, NOVELS AND NECROMANCY": BLANCHE ROOSEVELT, EDMUND DOWNEY AND EDWARD HERON-ALLEN

by TIMOTHY J. McCANN

The genesis of this paper was the discovery in an attic in the Downey family home at Waterford in Ireland of a framed portrait of Blanche Roosevelt, bearing an affectionate message to my great grandfather - Edmund Downey [Fig. 1]. I had already read Roosevelt's letters to Downey in the National Library of Ireland in Dublin, and Edward Heron-Allen's diary of his relationship with Roosevelt among Ivor Jones's papers in Dorset, and I resolved to investigate the relationship between the three characters. It is rather special that among our select gathering here this morning are one of Heron-Allen's granddaughters (Liza Wood) and one of his great-grand daughters (Armorel Wood), as well as three of Edmund Downey's great grandchildren (myself, my sister Sarah O'Donnell and our cousin Frances Stratton) . So far as I know, there are no relations of Blanche Roosevelt present.

Edmund Downey [Fig. 2] was born in Waterford in 1856, the son of a ship owner and broker. He came to England in 1878, with the encouragement of his cousin Richard Dowling, a fellow writer, and, the following year, entered the publishing house of Tinsley Brothers, and, before the year was out, he was appointed editor of *Tinsley's Magazine*. In 1884 he left Tinsley Brothers and set up his own publishing business in partnership with Osbert Ward - Ward & Downey - at 12 York Street in London. As well as an editor and a publisher, he was also an author, and, in 1883 Tinsley Brothers had published his first book - *Anchor Watch Yarns* (1): a two-volume collection of sea stories, - and he was about to establish his reputation as a writer of humorous Irish stories.

Blanche Roosevelt, opera singer, author and socialite, was born Blanche Roosevelt Tucker, daughter of Senator Tucker of Wisconsin, in Sandusky, Ohio on 2 October 1853, although her

Fig. 1. Signed photograph of Blanche Roosevelt inscribed to Edmund Downey. Reproduced by kind permission of Maurice Downey.

Fig. 2. Photograph of Edmund Downey, c.1886. Reproduced by kind permission of Maurice Downey.

memorial in Brompton Cemetery gives her place of birth as Virginia. She travelled in Europe with her mother and furthered her musical education with vocal studies in Paris and Milan. As Mlle Rosavella, she made her singing debut at the Royal Italian Opera House, Covent Garden, in 1876 as Violetta in *La Traviata*. She was the first female American performer to sing Italian opera there. She went on to sing in concerts in Milan, Belgium, Holland, and Paris. She also worked as a special correspondent from Paris in 1875 for newspapers in Chicago and London. Arthur Sullivan heard the soprano while on holiday in the south of France in the summer of 1879. In September 1879, Roosevelt joined the D'Oyly Carte Opera Company and made her debut at the Opera Comique, as a replacement for Josephine during the original run of Gilbert and Sullivan's *H.M.S. Pinafore*. She was then chosen by W.S. Gilbert, Sullivan, and Richard D'Oyly Carte to play Josephine for American audiences in the first authentic D'Oyly Carte *Pinafore* at New York's Fifth Avenue Theatre, beginning on December 1, 1879. On December 31 of that year, in the same theatre, she created the role of Mabel in *The Pirates of Penzance*, playing the character in New York and on tour until March 1880, when she left the Company.

Later that year she formed her own opera company, appearing in unsuccessful productions of Alfred Cellier's *The Sultan of Mocha* (Union Square Theatre, New York, September 1880) and B.C. Stephenson and Cellier's grand opera adaptation of Henry Wadsworth Longfellow's *The Masque of Pandora* (Boston Theatre, January 1881). Through her personal friendship with Longfellow, Roosevelt was able to secure the poet's permission for the adaptation. Soon afterwards, Roosevelt retired from the stage, largely at the behest of her husband, an Italian, Signor Macchetta, who had succeeded to the title of Marquis d'Alligri, and devoted herself instead to journalism and literature.

During her writing career Roosevelt became acquainted with important figures in the world of literature and the arts, including (in addition to Wadsworth Longfellow), Giuseppe Verdi, Victorien Sardou, Wilkie Collins, Gustave Doré, and Guy

de Maupassant, whose mistress she became in 1884. Roosevelt's first books were *The Home Life of Henry W. Longfellow*, (1882), *Stage-struck, or; She would be an Opera Singer* (1884 - a novel), and *The Life and Reminiscences of Gustave Doré* (1885, for which she was reportedly the first American woman honoured by the French Academy), and *The Copper Queen; A Romance of Today and Yesterday* (1886), a three-volume novel published by my great grandfather Edmund Downey with his firm Ward & Downey.

In the summer of 1886, when Guy de Maupassant visited London as a guest of Baron Ferdinand de Rothschild, Blanche Roosevelt accompanied him on an excursion to Oxford. On their return to London she took him to Madame Tussauds and followed this by an evening at the Savoy Theatre for a performance of *The Mikado*. Maupassant, exhausted by his first - and, as it happened, only - visit to England, hastened back to Paris the very next day, while Roosevelt remained in England. Frank Harris, one time editor of the *Fortnightly Review* in his *My Life and Loves* vol. 2 p. 335 tells us of Blanche Roosevelt's relationship with Guy de Maupassant, and described her as 'extraordinarily good-looking: a tall well-made blonde with masses of red gold hair and classically perfect features' (2). According to *The Times*, Victor Hugo described her as 'the beauty and genius of the New World' (3). She was a famous beauty, and the French novelist Arsene Houssaye described her when aged only seventeen as 'lovely with every loveliness, her fair hair rippling with sunshine; her blue eyes as deep as the sky, beneath their dark lashes, tall, slight, and supple as a reed; her profile one that might have been designed by Apolles or Zeuxis' (4).

Edward Heron-Allen [Fig. 3] recalled that 'I first met Mme Macchetta at Willy Fullerton's, & at first she did not strike me as being anything more than a singularly lovely woman, but presently she asked me to read her hands for her, I said to her "You know, I suppose, what you ask, everything in your life is written in your hands, so if there is anything you don't want told, don't show them to me". She answered me (as people

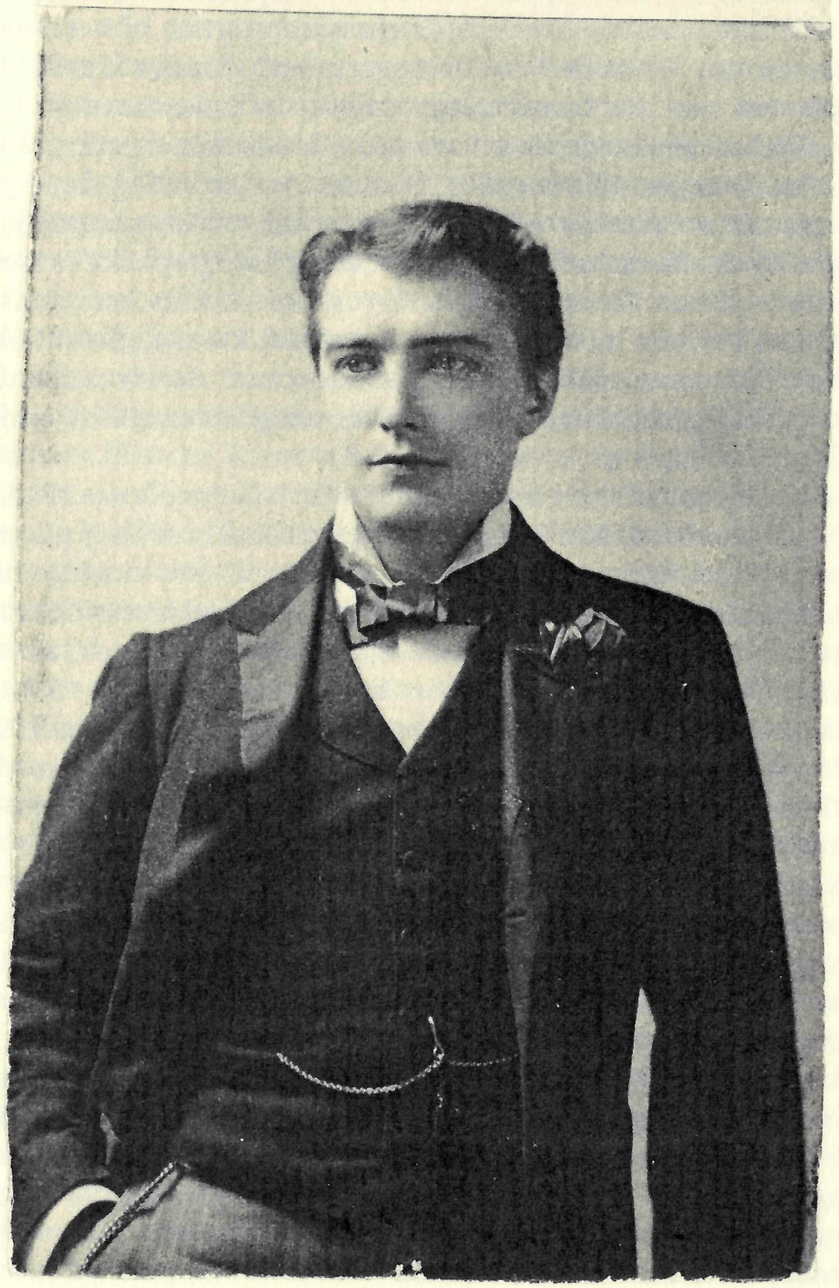

Fig. 3. Photograph of Edward Heron-Allen, c. 1886.

always do) that there was nothing, & then held out the most extraordinary pair of hands I ever saw in my life. I told her some awful home truths, & she, to use a Malapropism of her own, was simply "Putrified with amazement". Meanwhile Willy Fullerton was pinching my leg violently to make me stop, but as she had challenged me I went on & told her as nearly the truth as was possible in public. It ended by her asking me to go & see her on the following Friday evening, which accordingly I did. I was astonished to find about fifty photographs of herself strewn about the place & every moment this wonderful woman became more & more enigmatical. I was kept waiting alone for some time, but at last she came down radiantly beautiful in dark blue, décolleté & showing her exquisite arms' (5).

He described the social evening, which included Mrs Maxse, Percy French and Mrs Maurice Barrymore and how they played poker until 2 a.m. He went on to record that: 'during this delightful evening the mystery of Mme Macchetta was cleared up. I find she is Blanche Roosevelt, one of the most celebrated American beauties of today; she is now about 29 years old but she is grandly beautiful. It is she who wrote "Stage Struck" & "Marked in Haste", two novels which struck me immensely when I read them, & she is the authoress of the recently published "Life of Gustave Doré" which she has given me & which though showing signs of haste & inexperience is a wonderful work. A few years ago she came out as an opera singer at Covent Garden & made a furore in "La Traviata", but married Macchetta d'Allegri & left the stage at the height of her success. Since that Friday I have seen a great deal of her, she is absolutely ravissant, quite unscrupulous & divinely clever: we were discussing flirtation one day & she expressed herself in the following astounding manner: -"Je hais les nuances du sentiment et les banalites de l'amour gradual. Moi! Je commence par la chose capitale, et si ca m'amuse - je continue!"'.

Shortly afterwards they met again at a theatre party to see *The Magistrate* at the Court Theatre on 1 December 1885. The

party consisted of Mrs Maxse, the estranged wife of Admiral Maxse, H.J.Thaddeus, an Irish artist, Percy French, a man named Tilden and 'the gorgeously beautiful Madame Macchetta d'Allegri, who from the moment she entered the theatre divided, as usual, the attention of the house'. 'Of her', he wrote in his diary: 'more at some future time, for the present suffice it to say that she is to me the most "sympatica" woman I have met for years. I saw Mrs Maxse and Mme Macchetta home & left the house of the latter after a delightful chat during which she read me a piece of her new novel "the Weavers of St. Innocent" at about half past one AM!'.

Heron-Allen was smitten, and his diary recorded their almost daily meetings, until he stopped writing a diary in January. Blanche Roosevelt had a house at 69 Oakley Street in Chelsea, and, on 3 December he drove down Oakley Street and 'went & called on Madame la Marquise Macchetta d'Allegri. I found her with her cousin Frank Baxter, a bulbous looking youth but evidently an accomplished pianist, singing operatic music, & singing simply magnificently. I sat down and listened to her to my intense delight, while she sang pieces of "La Traviata", "Il Corsaro" & other operas. What charmed me more than anything else was the way she sang Costa's "Chanson de Barberine", her voice is singularly pure & sweet & flexible & the way she warbles "Mon chevalier qui part pour la guerre" is exquisitely fascinating. I had every intention of being home for dinner but she ended by persuading me to stay with her. After dinner we played & sang & played écarté, as usual when I play with her we left off "quits"'.

On 5 December he received 'a long letter from Blanche Roosevelt (Mme Macchetta d'Allegri)' - alas, it does not seem to have survived - 'in answer to one of mine praising her life of Doré, she seems most charmed that I should have appreciated it'. And added: 'in the evening I went to call on Mme Macchetta & got home late, I found her seedy I am sorry to say: she told me a beautiful story about Oscar Wilde & Isadore de Lara, the former had written some intensely erotic verses, & de Lara proposed to put them to a drowsy voluptuous melody. "Ah! my dear Isadore"

replied Oscar, "do by all means, together we wreck families!!"'.

On the following day he actually sat down '& finished Blanche Roosevelt's *Life of Doré*, she had told me that the end was weak & foolish, it is nothing of the sort, on the contrary it is particularly fine, the pathos in describing the last hours of Doré's life is really superb, & her account of how she revisited his studio after his death is quite one of the most powerful pieces of rhapsodical writing I have read for a long time'. Heron-Allen called on her the next day, but on the 11th he spent the day with his cheirosophical friend and another significant woman of his acquaintance, Constance Mary Foy (6) and her family. His diary of the time is greatly concerned with his proposed novel, *The Diary of a Cheiromant* which he obviously read to both women. Having spent two days discussing the plot with Constance he 'drove down to Madame Macchetta's. I found her simply furious with me because I was determined to go home to dinner & work at my novel afterwards & it took me all my force of will to resist her persuasion - but I did & got home at 7 o'clock'. But the following day he was back again, recording that, after the concert of the Strolling Players 'I went back to 69 Oakley Street & talked to Blanche Roosevelt till 12.30 when I drove home'.

On 12 December he spent the day sketching out the plot of his 'great novel' and then skating on Wimbledon lake but he...'got a charming letter today from Madame Macchetta' - another which has not survived - 'in which she reproaches me for waltzing out of bed at 6 am to induce silver to come to zinc, or to resolve the wherefores of all possible therefores, an allusion to a theory to be expounded in my novel, the outlines of which I told her the other day'. By now Heron-Allen had taken to spending almost every evening in Oakley Street with Blanche Roosevelt and he even changed his clothes there. On the 13th, having spent the morning with Constance Wilde, he spent the evening 'at a party at Mme Macchetta's where we found as usual the Barrymores, French, Weaver, Mrs Maxse, Captain Williamson and the Chevalier Emil Bach ... I showed them a quantity of card tricks which amused them apparently;

we sat around and had a most sociable time till about 2.30am. Mme Macchetta told us a sweet anecdote about a servant of Whistlers who left him because, said he "I can stand the constant dinners, & lunches, & teas, & suppers, but keeping Mr Whistler's hair black & that one lock white is more than any man ought to be expected to do". Funny: the point being that Whistler has a single snow white lock of hair among the black masses on his forehead by which he is instantly recognisable anywhere'.

He went to Oakley Street at 4 the next day, 'where I dined with Mme Macchetta & came home by the 11.45 from Vauxhall'. The day after he attended a concert given by Isadore de Lara: 'everyone in London was there, Earl Lytton, Mrs Moncreif (Nita Gaelano), Mme Macchetta, Mrs Maxse, the Barrymores', Scovellos and all the rest of them. I sat (of course) next to Blanche Roosevelt'. On the 15th., he lunched with Mme Macchetta, spent the afternoon with Constance Wilde and then 'dressed in Oakley Street' before going to the Reform Club, and finally to a mesmeric séance at Mrs Lewis's. Heron-Allen was unimpressed by the attempts of others, so he 'got Mme Macchetta to let me mesmerise her, which I did with startling rapidity & complete success to the intense delight of all beholders'. He took Mme Macchetta back to Oakley Street whence he got home at about one.

On his birthday, 17 December, Heron-Allen enjoyed a day he would always remember. 'In the afternoon Blanche Roosevelt came out to see us; Gounod called her always "Le coup de pis tolet" & certainly she took our house by storm, Mother, Alice & the Governor are all charmed as I, with her beauty, her wit, & her American "élan". She stayed to dinner & drove up with them to Oakley Street leaving me behind to dress for the Sheen Ball. The following day found Heron-Allen working on his translation of d'Arpentigny and reading *Hyperion*, perhaps inevitably in a copy given to him by 'Blanche Roosevelt to whom it was given by Longfellow himself'. In the evening he 'went down to Mme Macchetta's where I found Frank Baxter (her cousin); Captain Williamson and Mrs Maxse

soon came in & we sat around while Blanche sang to us: how divinely she sings! After dinner some of her pen portrait of Sir Richard Owen, for her new book, which will be a wonderful work. I was very tired and came home by the last train'.

Heron-Allen's new-found social whirl continued unabated. Hard as I have tried, though, I have been unable to find evidence of our three characters meeting together at this time. Edmund Downey and Heron-Allen are recorded as attending the same function, Blanche Roosevelt as calling on her publisher, and Heron-Allen and Blanche Roosevelt were meeting daily, but the three of them don't seem ever to have met together. On 19 December Heron-Allen called on Mme Macchetta at Oakley Street to escort her to a reception at Madame Gabrielli's where she and Scovelo sang with Tosti accompanying them. Among the company were Oscar and Constance Wilde and Whistler. 'Mme Macchetta & I took Paolo Tosti's carriage to drive home in & sent it back for him & I left Oakley Street at about 2.30 for home which I reached tired out at 3'. He spent the next day with Oscar and Constance Wilde, and he and Constance called on a Mrs Jopling. Heron-Allen recorded that 'Mrs Oscar, Fairfield, Freddie Gottschalk, Blanche Macchetta & I walk home together, & I dined with Mme Macchetta & got home about one'. On the 21st. however he dined at Andre Raffalovich with Oscar and Constance Wilde and Walter Pater.

His normal routine was resumed on the 22nd, when he supped at Edmund Fairfield's with Mme Macchetta, Mrs Maxse, the celebrated May Fortescue and Scovello, the American baritone. Heron-Allen read Scovello's hand and 'May Fortescue played the piano after supper & Scovello & Blanche Roosevelt sang. We broke up after two. I took Mrs Maxse & Mme Macchetta home & reached Putney fairly dead at 3.30am'. On the 23rd he: 'had some tea, dressed & went to Mme Macchetta whom I took to dinner at Mrs Maxse's, with whom we went to Mrs Lewes's "mesmerie" at home where we found Oscar Wilde and Mrs. W ... I mesmerized Gottschalk again with great success & we all left about 12pm. I came straight home after

dropping Mrs Maxse and Mme Macchetta'. On Christmas Eve he again called on Mme Macchetta. 'We stayed a short time', he wrote: '& then went on with her to call on Mrs Oscar Wilde where I left her'. Even on Christmas Day, having spent most of the day with his family, Heron-Allen 'spent the afternoon with Madame Macchetta in Oakley Street getting back for the family dinner at 7'.

Boxing Day was spent at a lunch party at Oakley Street and once again Oscar and Constance Wilde were among the guests. 'I read the hands of Mrs Percival & Lady O'Brien & Oscar were both delighted & astonished' he recorded in his diary, 'after lunch Freddie Gottschalk came in and Blanche Roosevelt sang I playing obligato on the violin'. Heron-Allen had to dash away in the afternoon, but he was 'back in Oakley Street at 6, where I found Mrs Maxse waiting. Then I drove Blanche Macchetta down to home where she dined with us & then we all went down to a temporary entertainment at the Assembly Rooms got up by Mr Archibald at which I played & Archie and Mme Macchetta sang. Of course she with her glorious voice and matchless beauty was the excitement of the evening: the rest of the entertainment was poor in the extreme, the staple being two temperance addresses which were idiotic, save for the fact that Blanche Roosevelt was alluded to in an unctuous manner by a parson as "a bright eyed cherubim" which convulsed us all with uncontrollable laughter'.

He dined with Madame Macchetta on the 27th and 'after discussing the book we are writing together at length got home at one'. For the first time for almost a month Heron-Allen did not meet Mme Macchetta on the 28th, but on the evening of the following day he made his usual way to Oakley Street where he again found Oscar Wilde and his wife. 'Mme Macchetta made us all stay to dinner', he recorded, '& Oscar was charming as usual. After dinner this evening Madame Macchetta sang to us most charmingly, the Wildes left at about 11.30 & I stayed about an hour longer. On New Year's Eve he 'went to Tite Street accompanied by the fiddle to play duets with little Mrs Oscar. When I arrived she had gone out so I fiddled till four when she

came in with Blanche Macchetta, the latter went away & we played to one another until nearly six when Oscar came in with a little fellow named Clement Harris & a charming Harrow boy with a wonderful talent for music. He played over a quantity of old Harrow tunes & it quite reminded me of the old days there. His brother & Madame Macchetta came in to dinner, she very ill, I am sorry to say, but we had a merry little dinner, during which she & Oscar and Harris told the most outrageous "stories" of phenomenal animal sagacity. Oscar's was I think the nicest, it was about a pig that was taken to India on a voyage for pork, who so ingratiated himself by his charming manners that they could not kill him & he remains a pet on board the ship to this day. After dinner, we had lots of music & at 11.15 I took Madame Macchetta home'.

The year 1886 continued much as the previous year had done. Heron-Allen dined with Blanche Roosevelt on New Year's Day and met up with her after the Private View at the Royal Academy of the Exhibition of Old Masters and Turner watercolours on the 2nd. He 'drove down to Mme Macchetta's with whom I dined & then I took her to the Haymarket where Maurice Barrymore's new play "Nadjezda" was being played'. The next day he went up to Oakley Street, drove Blanche Roosevelt to the Barrymores', and met up with her again at a musical party. On 5 January 'in the afternoon Blanche Roosevelt came out & we spent the afternoon together laying the plot of a novel that we are to collaborate together, an American-Byzantine quasi-historical story to be entitled "One Unit due Ramadan" or its English equivalent. She dined with us & at 9.30 drove me to the Longstaff's dance'. The proposed literary collaboration was a familiar Heron-Allen ploy. At the same time, he and Constance Foy were planning to collaborate on a cheirosophical novel and later, of course, he was to collaborate with Selina Dolaro on several novels that were published..

There was a heavy fall of snow on 6 January, but Heron-Allen kept 'a promise of going to see Blanche Macchetta whither I plunged through the snow'. He stayed for dinner at 69 Oakley Street and 'after dinner Mrs Oscar Wilde came in &

Mme Macchetta told us our fortunes by cards: she told me all sorts of nice things which I sincerely hope will come true'. At that point Heron-Allen ceased writing his personal diary and his relationship with Blanche Roosevelt has to be pieced together from other sources.

We know that she returned to France early in 1886 and settled in Monte Carlo. From there she wrote the only letter to Heron-Allen known to have survived [Fig. 4] -

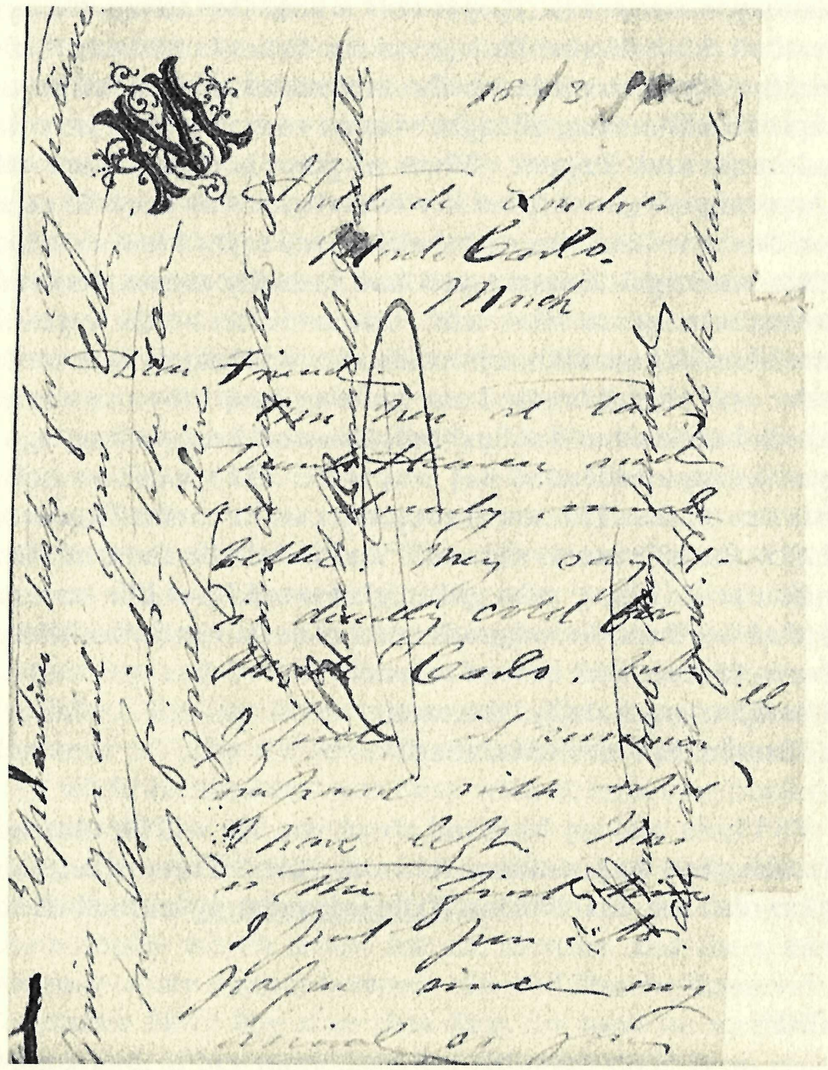

Fig. 4. Blanche Roosevelt's letter to Edward Heron-Allen 1886. Reproduced by kind permission of Ivor E. Jones.

18/3/1886 Hotel de Londres, Monte Carlo
March

Dear Friend,

Am here at last thank heaven and am already much better. They say it is decidedly cold for Monte Carlo but I find it summer compared with what I have left. This is the first time I put pen to paper since my arrival as you see that amongst all my friends you come first. This is only a little line to send "of my news" so don't expect ravings on the beauty of Monte Carlo, the blue Mediterranean or the mountains which "make my delight from morning till night". How I wish you were here. Are you well and happy? What a pity I cannot see Mr. D'Arpentigny's proof. Mind if you dedicate that book to other then Desbarrolles memory I shall be very angry. I had a curious dream last night. Thought you had formally renounced your coming marriage to Miss. Scott. You said after all these years I have fallen in love with my cousin etc etc. Humpty love to the Madre and all the family. I am running [*sic*] off to an eleven o'clock breakfast and a final bell sounded ever so long ago. I have already residenced in [ ] Hotel and spent two hours with the dentist. The tooth they say can be saved. "Know all men by these presents etc. etc. "and if such be the truth God be thanked". I have won although I would not like to wear elephantine tusks for my patience. I miss you and your letters. Love to friends. Take care of yourself

believe yours always the same
Blanche Roosevelt Macchetta

PS I have told my husband about you. He will be charmed to make your acquaintance. Love to Percy [French] and Mrs Maxse also the dear Wildes. Write immediately and tell all the news.

BM

Monsieur Ed Heron-Allen, St. John's Putney Hall, SW (7)

Unfortunately no other letters between them are known to have survived.

In the midst of this constant round of socialising, the three characters in our story still found time to write and to correspond with others. Edmund Downey had just published his first novel, a frightening story of a protean figure that changed into a snake. It was called *The House of Tears* and he published it under his wife's name - F.M. Allen - through his publishing firm of Ward & Downey (8). There was a great deal of speculation about its authorship. Clearly Blanche Roosevelt knew the answer because she had written to Downey on 18 November: 'I hear new spasms of praise anent 'The House of Tears' and am going to send - no why should I send my author's copy? Pray post one yourself to that great comparative - Sir Richard Owen' (9). Heron-Allen, who evidently was not in on the story, wrote to him in pencil on a menu of the Sette of Odd Volumes dated 5 November: 'the necromancer solved the mystery & declared the author of the House of Tears was a Downey cove who wanted to ward off publicity' (10).

Also that year Edmund Downey published his second novel - *In one Town* (11) - this time set in Ireland, and he began writing the first of his volumes of humorous short stories in Irish brogue, which became *Through Green Glasses* (12), his greatest literary success. During the year his company published some sixty books, though Osbert Ward left the partnership and Downey carried on the firm on his own. He published Blanche Roosevelt's novel, *The Copper Queen: a Romance of Today and Yesterday* in three volumes that autumn (13), while Heron-Allen was busy with at least two books on cheirosophy.

By the end of the year, Heron-Allen had embarked for America for his extended lecture tour on the subject of Cheirosophy which lasted for six months, and there is no evidence of any contact between him and Blanche Roosevelt or Constance Mary Foy after that date, for soon he met Selina Dolaro, and, of her, more later. But although there is no record of them meeting after the Spring of 1886, Blanche Roosevelt's

memory was still strong with Heron-Allen. On 4 November 1886, when in New York he visited and dined with 'the Lows and Mrs Tucker, Mme Macchetta's relations'. He wrote in his American diary: 'I found them charming & most enthusiastic about the divine Blanche, whom they want over here very badly' (14). A fortnight later, when he met one of the reigning American beauties – Mrs Cyrus Field – he described her as 'a most fascinating and delightful woman , small and with the loveliest blue eyes it is possible to imagine, and brilliant with a brilliance which has only been exceeded by "the divine Blanche" since I have been a judge of these things'.

But what of Blanche Roosevelt? She had earlier worked as a special correspondent from Paris in 1875 and later took up a similar assignment in Milan during the weeks surrounding the premiere of Verdi's *Otello* in February 1887. Her despatches were collected in book form as *Verdi: Milan, and Othello*, published later that year by Ward & Downey in 1887 (15) and dedicated to Collins: ... 'When I left England for Italy, you said, "Do write me all about Verdi, Milan, and the new opera Othello". I have taken you at your word; only the letters, like most feminine epistles, have stretched away into limitless pages, and from a few vagabond sheets have grown into a volume. I am sure you will never again ask a woman to write to you, even from Paradise; but in the meantime, here is the result of your amiability....' (16).

Later that year, on 17 November 1887, she wrote to Edmund Downey from the Chateau de Folembray in France: 'I am delighted to hear of "Green Glasses" success. It is a delicious book – fresh, limpid and entertaining. Beware of the demon envy with whom the rest of us writers are making silent compacts. Why should Edmund Downey do everything so well?' (17).

Although she seems to have lived mainly in France, it is clear from her letters to Edmund Downey that she paid regular visits to London and kept on her house in Oakley Street. She wrote to him in July 1888: 'You ask about my health: I am better and going out daily in the Parisian trap dignified by the name of a

carriage. I find it a vehicle without springs but remember also I am not without but all bones. Most everything has fallen from me but my pride and my face. People say I have not changed but my mirror which I look into very often – to see if I really have not changed – old story of child planting seeds and digging them up to see if they are growing – my mirror tells me a different story' and signs herself 'always the same (in feeling & friendship) if not in looks' (18).

But there is no evidence of any contact with Heron-Allen after he returned from America to England following the death of Selina Dolaro. Heron-Allen seems to have been able to end close friendships abruptly and finally. He did the same with Constance Mary Foy, he did the same with several American ladies, and, of course, he was to do the same most dramatically with his long-time scientific partner Arthur Earland.

Blanche Roosevelt continued writing - including *Elisabeth of Roumania - a study* (1891), *Hazel Fane* (1891 - a novel), *Familiar faces - Victorien Sardou: a personal study* (1892), and a Riviera romance entitled *Rien ne va plus* , published by Edmund Downey with his second publishing company – Downey & Co., in 1899, shortly after her death.

According to her funerary monument in Brompton Cemetery, London, Roosevelt spent the later years of her life in the south of France. In 1897, she was riding in a carriage in Monte Carlo that overturned when the horses bolted, killing the driver and seriously injuring the Marchesa. She never recovered from her injuries, dying the next year in London. *The Times* of 12 September 1898 announced her death on 10 September at 25 Montague Street, Portman Square in London at the age of 45. Roosevelt is buried in Brompton Cemetery, where there is a great statue of her at her tomb. But there is no record of any contact between Blanche Roosevelt and Edward Heron-Allen during the last dozen years of her life.

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THE QUEEN OF BOHEMIA AND THE POEMS AND PASSIONS OF THE BOY, OMAR: SELINA DOLARO AND EDWARD HERON-ALLEN'S *MES AMOURS*

by JOHN P. MAHONEY and BARBARA P. MAHONEY

The public record of literary collaborations between the 49 year-old actress, opera singer, writer and theatre director Selina Dolaro [Fig. 1] and the 27 year-old young, self-proclaimed Bohemian Edward Heron-Allen has been well documented, but remains controversial. Both were initially listed as co-authors of the novel, *The Princess Daphne*, only in the 1888 American edition (1). Dolaro was listed as the sole author of 1889 novels, *The Vengeance of Maurice Denalguez* and *Bella-Demonia* (2, 3). Heron-Allen suggests that he was the ghost writer for *The Vengeance of Maurice Denalguez* and merely the Copy Editor ("hers was the brain and mine the hand alone") for *Bella-Demonia* (4).The Heron-Allen Society (Ivor Jones) has recently provided us with a handwritten initialed note from Selina Dolaro which documents for the first time that she was at least an active participant and/or the "brains" in the production of *Bella-Demonia.* Dolaro was listed as the sole author of two 1888 short stories: in *Belford's Magazine* titled *How We Sat Upon Society Journalism* (5) and in *Drake's Magazine* titled *Perfectly Shocking* (6). Having reviewed these two 1888 articles, the authors formed the opinion that these articles were also either ghost-written or co-authored by Heron-Allen. Interestingly, the Editor of *Belford's Magazine* listed Heron-Allen as a respected member of their regular contributors' staff, yet, we have never found any of this journal's articles authored by Heron-Allen or his pseudonyms (7). Heron-Allen and Dolaro also jointly authored an unpublished manuscript, *The Mourners. A Comedy in One Act*; but this was most probably solely a Heron-Allen effort (8).The manuscripts considered to be genuinely authored by Dolaro are her plays, *Justine, Fashion,* (9) *PEG 2nd* (10), *Bella-Demonia* and her book of verses, *Mes Amours: Poems,*

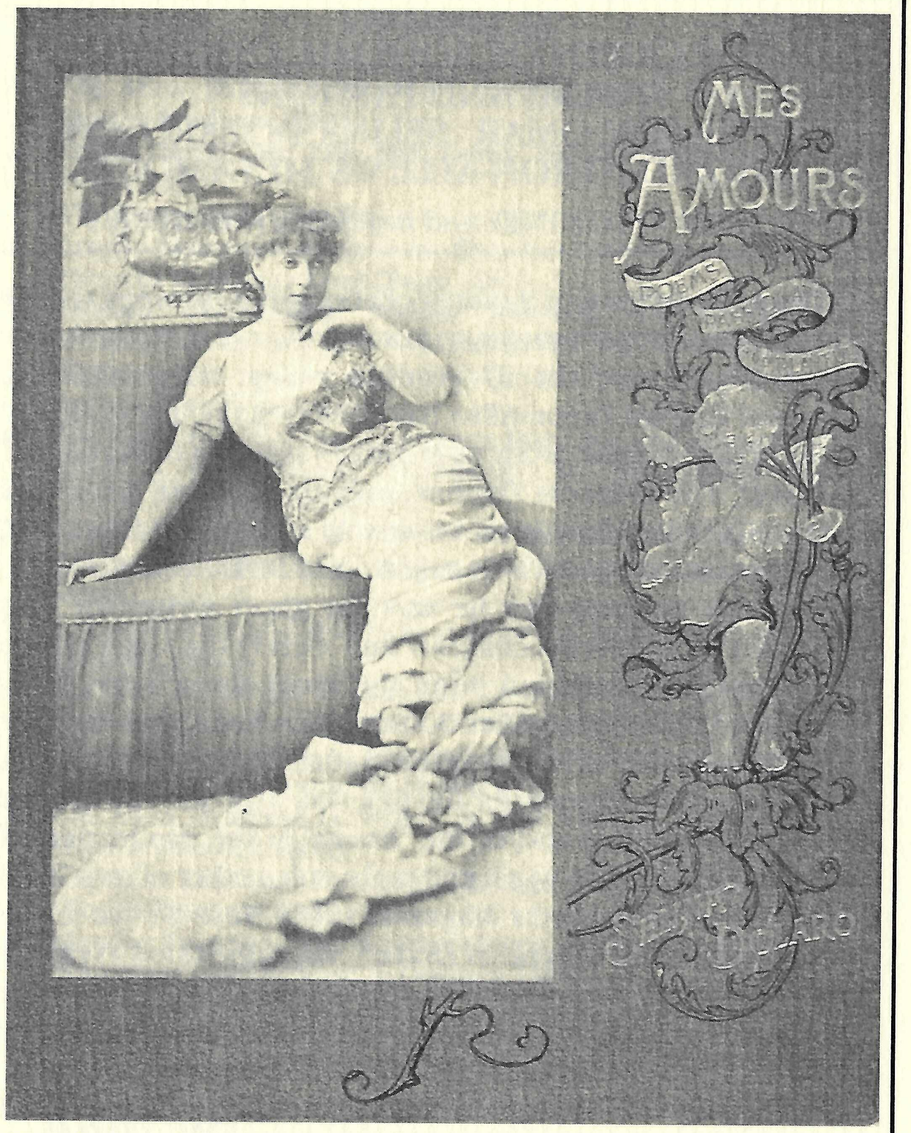

Fig. 1. Dolaro, Selina: Mes Amours. Poems Passionate and Playful, Belford, Clarke & Co., Chicago, IL, 1888, Front Cover.

Passionate and Playful (11). When perusing her published book of verses, we noticed similar stylized syntax and tone with Heron-Allen's writings. The original manuscript of *Mes Amours* is fortunately conserved at the Joseph Regenstein Library at the University of Chicago. We decided to examine the role of

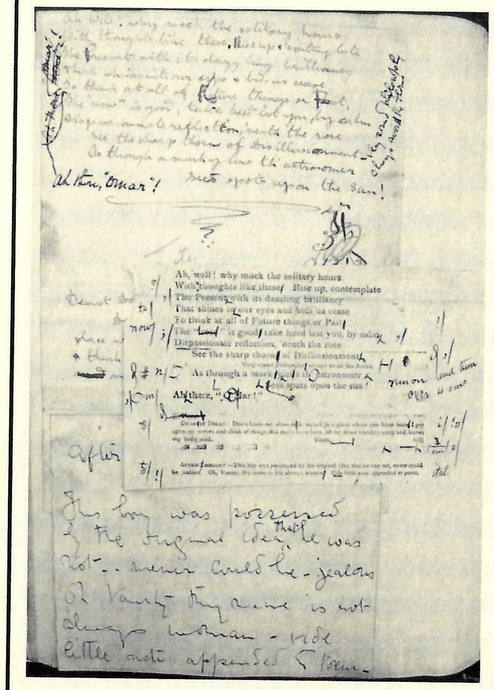

Fig. 2. Dolaro, Selina: Mes Amours. Poems Passionate and Playful, Manuscript, Loose and Pasted Papers.

Edward Heron-Allen in this book's production.

The manuscript has a period ¼ leather and attractive marbled paper board binding. The spine has a gilt lettered title, *Selina Dolaro & E Heron Allen – Mes Amours. – MSS: & Proofs – 1888.* The front fixed end page has a pristine ©1888 heraldic "Heron-Allen" bookplate. The manuscript's binding format was, to put it mildly, very difficult to review due to a physical layout that was intentionally crude. [Fig. 2]. The University of Chicago library staff was initially very reluctant to photocopy or photograph the manuscript because of the innumerable pasted add-on fragile paper strips per page. They graciously reconsidered when we explained that our main goal for this manuscript review would be limited to examining of the handwritten pages and avoiding the proof pages. Because of time constraints on the library's staff, they allowed us to photograph the pages.

The general physical layout consisted of the proof copies bound on the left side pages and the handwritten manuscript pages on the right. Marginalia was predictably haphazardly everywhere on the proof sheets. The published book was in a classic Publisher's format: Title Page, Introduction (titled, "Prefatory Excursion By Way of Explanation and Apology"), Contents, Part One (titled, "Other Peoples"), Part Two (titled, "My Own") and Ending Comments (titled, "Au Revoir"). The manuscript's Part One had all twenty-one published verses in

the same consecutive published order except for the most interesting nineteenth verse, "Reverie" which was bound out of order located at the end of Part One. Part Two had seven of the eight published verses and one written statement about her "*Fashion*" play. The missing manuscript verse was titled, "The Tragedy", a morose verse of her nightmare of a "fatal infatuation" with a lover and she only awakens from this horrendous dream because he is stabbing her. The missing verse was mentioned in the manuscript's Table of Contents. However an intriguing "P.S." in the published edition suggested that this verse was only added after her publisher insisted that the manuscript needed "more copy". The proof sheet of this missing manuscript verse was found bound as the manuscript's caboose.

In the introduction, Dolaro laid out her justifications for publishing other people's private whisperings. She had preserved all her admirers' poetic writings of her persona as "a public actress". On receipt, she had an uncontrollable urge to criticize these verses and correct errors of "orthography, syntax, metre, rhyme and rhythm". She claimed that there were specific requests to publish these sketches and verses by persons unknown. Although the material reportedly represented personal "metrical effusions" from persons rich and famous to the common man, she discarded any criticism of the publication of these private communications because of the verses' literary and artistic value. Most importantly, she declared that her progressive "circumstances" (she was dying) granted her immunity from all societal rules governing respect for privacy. After all, it was dangerous to tell such revealing personal passions of one's soul to such a popular and public actress. Dolaro inserted her own pithy comments in a specified format: a beginning introductory "Note", her random cooing and scolding diatribes between the various lines of verse (published with a different font style) and a parting *coup de grace* politely delivered as the "After-thought".

Our goal was simply to determine who wrote this book. Was it a joint or solo venture? The initial evaluation of the written pages clearly demonstrated that two people's handwriting

accounted for 99% of the handwritten content. The known handwriting of Heron-Allen is distinctive though deteriorated with the ravages of his sunset years. For comparison purposes with the current manuscript, we sampled his letters in our possession from 1888 to 1893 from the Sette of Odd Volumes period (12). Verified samples of Selina Dolaro's signature and handwriting are known to these authors, such as the Stoddart letter conserved at Harvard University (13). Recently, the Heron-Allen Society (Ivor Jones) shared with us a proposed touring contract with an original Selina Dolaro signature. This contract is the only known document with both verified signatures of Selina Dolaro and Edward Heron-Allen [Fig 3]. We have a photocopy of her signature on an unpublished manuscript, but, on review, this signature was clearly scribed by Heron-Allen (14). The second distinctive type of handwriting in the *Mes Amours* manuscript was best demonstrated in the "*Au Revoir*" segment where there is a Selina Dolaro signature identical to the previously mentioned Stoddart and the Heron-Allen Society letters. We elected to find the most distinctive alphabet letter that could readily distinguish between these two handwriting subsets. We found that the trailing small alphabet letter "d" could separate all handwriting into two subsets:

Type 1: Trailing letter "d" with a tail curling counterclockwise -
Type 2: Trailing letter "d" with a tail drifting clockwise -

When comparing this trailing "d" with known Heron-Allen handwriting from the 1890s, he clearly was the writer with the Type 1: letter "d". The 1890s letters of Heron-Allen and handwriting in the current manuscript are identical. The second handwriting subset with the distinct presumptive signature of Selina Dolaro had the Type 2: letter "d" [Fig 4]. A detailed compilation of handwriting of each article was performed on the manuscript.

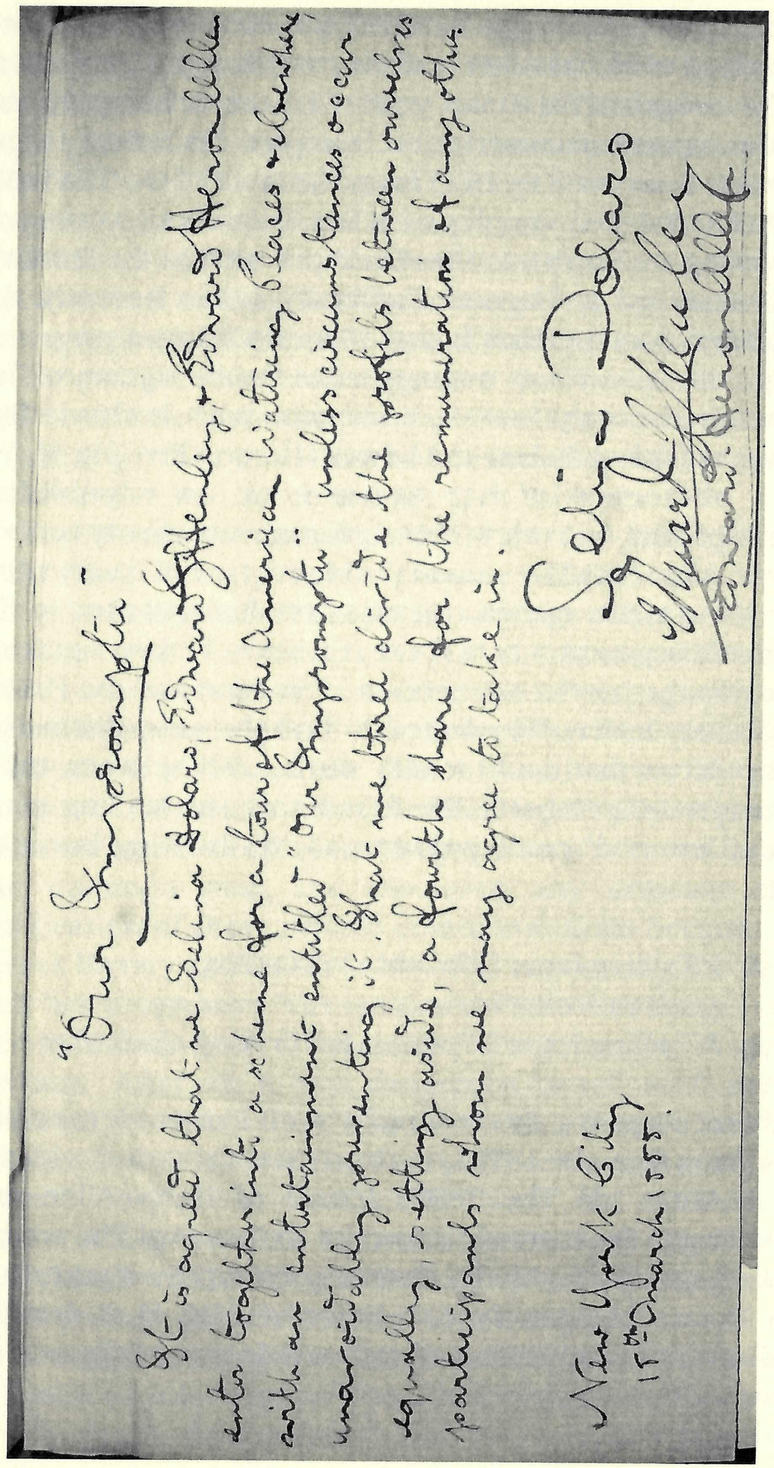

Fig. 3. Private Collection (Ivor Jones), Manuscript, Dolaro and Heron-Allen's Signatures.

The manuscript's verse pages were almost entirely in Heron-Allen's handwriting except for a small portion of one poem ("My Own" verse 5). The manuscript's "Notes" were almost entirely in Heron-Allen's handwriting except for five verses in which both Heron-Allen and Dolaro had contributions. Only Verse #19 (to be discussed) had "Notes" entirely by Dolaro. All manuscript verse corrections were in Heron-Allen's handwriting. The Title and Table of Contents pages were in Heron-Allen's handwriting. The Introduction page was a merged product of both Heron-Allen and Dolaro. One of the non-verse text articles and the ending statement, "Au Revoir" were the only sections entirely in Dolaro's handwriting. Marginalia on the manuscript pages was minimal and by Dolaro. Extensive marginalia was typically limited to the proof pages. By handwriting quantization only, one might initially surmise that this book was a joint project with all verses written by Heron-Allen. The key to this remaining question of verse authorship is the 19th verse, "Reverie" under Part One. All examined manuscript verses except the 19th verse were written in a specific presentation style as if written in preparation for submission to a Proof Editor for production of a typed proof sheet. These Heron-Allen handwritten pages were clearly not the original donor's private letters to Dolaro. Heron-Allen even underlines specific words in the verses that he wants to be in italics. His corrections of manuscript verses were minimal with occasional word substitutions that Heron-Allen, if acting as a Copy Editor, might have altered to provide better "metre, rhyme and rhythm." Manuscript handwriting obviously does not necessarily denote authorship. If one believes Dolaro's tale that "other admirers" were sending to her their private love poems, why does her manuscript reveals no original letters except for the 19th verse? It was initially the authors' opinion that Heron-Allen functioned as Dolaro's Copy Editor who transcribed and corrected both the donors' verses from the original letters and Dolaro's diatribes, "Notes" and "After-Thoughts". He preserved Dolaro's admirers' anonymity except for the original signed letter of verses titled, "Reverie".

Only the 19th verse, "Reverie", had the original handwritten introductory "Note" by Dolaro attached to the original donor's handwritten letter stating:

Note.- I found this on my desk one night on my return from a theatre. It was evidently scribbled between naps with which he beguiled his times till my return. He will doubtless be horrified to see such a hasty effort in print. Moral: Put not thy trust in Dolly."

This original donor's handwritten poetic "effusions" had numerous Heron-Allen corrections of the donor's "hasty effort". Only the 19th verse had Dolaro's handwritten diatribes and the "After-thought" comment. Only the 19th verse had the donor's original signature. The signature, later altered by crude obscuring pencil marks, is quite distinctive because it is written in Arabic script. The donor also attaches a signed note to Dolaro stating:

"Dearest Dolly: Don't leave me alone with myself in a place where you have been! I get upon my nerves and think of things that never have been, till my mind wanders away and leaves my body mad. Yours, [Arabic Signature]".

The authors have found this Arabic signature in other manuscripts (15), a medal medallion (16), book publications (17), and his bookplate (18); all these Arabic signatures were scribed by Edward Heron-Allen, Dolaro's young OMAR! The authors were really surprised that Heron-Allen would "correct" his original love poem to Dolaro. His many subsequent alterations would seem to expose a momentous admission of his own self indulgence and vanity to his co-author and lover. But we suspect that these alterations were not for Dolaro's benefit, but in anticipation of future yet unborn bibliophiles. Heaven forbid should members of the Heron-Allen Society read his spontaneous love poems and find a syntax or metrical error! Dolaro's "After-Thought" to Heron-Allen's letter is telling:

"This boy was possessed by the original idea that he was not, never could be jealous. Oh, Vanity, thy name is not always woman!"

Then again, he certainly had no hesitations altering the letters of Dolaro's other admirers! After her death, Heron-Allen wrote in his *In Memoriam* manuscript:

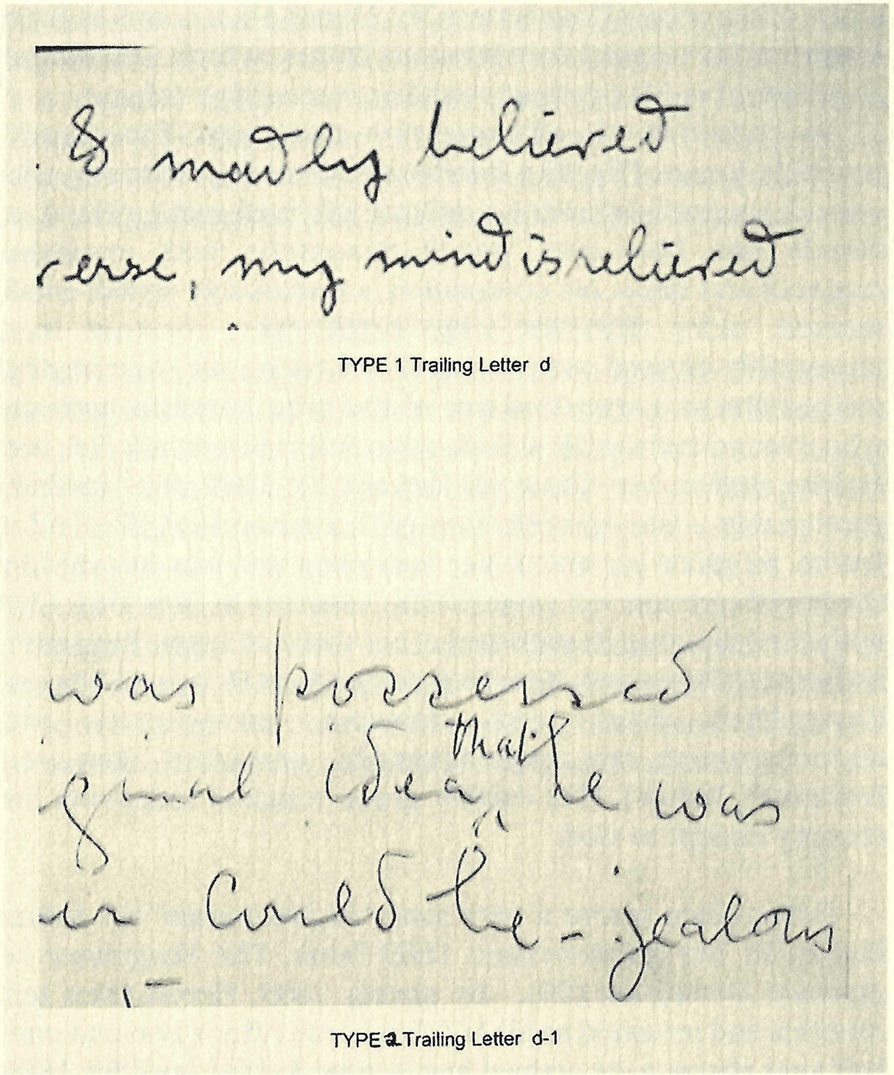

Fig. 4. Dolaro, Selina: Mes Amours. Poems Passionate and Playful, Manuscript, Random Samplings of Handwriting.

"Now that she is dead, it may be said that these poems were written entirely by two literary friends in years gone by, who gave her full liberty to use them in the book and the balance were written by herself and a friend for the volume itself. It was *not* a publication of her love-letters, but was none the less humorous on that account" (19).

This astonishing admission obviously explains the absence of the other original love letters. Yet, Heron-Allen seems to have forgotten his original love-letter to Dolaro which was bound and masked in his personal working manuscript volume.

So ends our tale of these two co-authors, friends and probable lovers: [Fig. 4] a handsome, youthful, charming and smooth tongued fellow of a delicate physical mold, pale skin, blonde hair, blue eyes, pencil moustache with exquisite manners and dress; his companion, a remarkably stylish small women, older than he, large black eyes, chestnut hair, impeccably dressed and bearing all the hallmarks of a ravaging serious illness, a wreck of one of the most beautiful women who ever graced the New York stage. Selina Simmonds Belasco Dolaro died at her home on January 23, 1889 of a "stroke", presumably a late complication of "consumption". She had a Jewish religious service at her residence and was interred in the Jewish section at *Cypress Hills Cemetery* in New York City with the following in attendance: her three children, Benjamin, Esther and Genevieve, New York actor Albert Horn and Edward Heron-Allen. Her death remains unregistered and undocumented; her grave remains unmarked [but see Footnote*, below]. Her earthly grace remains unknown for eternity except to God.

Heron-Allen wrote a very long "*In Memoriam*" for Selina Dolaro in her ghost-written 1889 book, *The Vengeance of Maurice Denalguez* (20). By spring 1889, Heron-Allen left America and returned to his London home. After a two and one-half year absence, he arrived just in time for the April 5th, 1889 meeting of the Sette of Odd Volumes before the clouds of

discontent settled upon its members, a Bohemian no more. Heron-Allen appears to never again publicly mentioned Selina Dolaro or kept any personal letters except for this single hidden love letter in this manuscript. He never returned to America's shores.

FOOTNOTE*

Subsequent to this talk being given (August 2012), Joan Navarre has successfully identified Salina Dolaro's grave. As she explains in the *Heron-Allen Society Newsletter* No. 21, pp.8-9, it is situated in the 4th Shearith Israel Cemetery/Beth Olom Cemetery, on the border between Queens and Brooklyn, on Cypress Hills Street, New York. Thankfully, it is indeed marked and well maintained, and a photograph of it is included in her article.

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The Authors wish to express their appreciation to Julia Gardner, Reference Librarian, and Christine Colburn at the Special Collections Research Center at the University of Chicago Library for their invaluable assistance in providing us access to the manuscript and for the Special Collections Research Center for their permission to utilize materials for this presentation from the original *Mes Amours* manuscript.

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HELÈNE ELIZABETH BARGMANN: "THE LAST LADY"

by JOHN E. WHITTAKER

"The shell-loving scientists torn apart by a mystery woman" shouts the headline in *The Independent* newspaper for Monday 24 December 2012 [Fig. 1]. The subject of the article was ostensibly concerned with the friendship and successful scientific collaboration over a 25 year period between Edward Heron-Allen and Arthur Earland and illustrates a few of the exquisite slides of foraminifera, some of which spell out simple messages, which were exchanged between the two as thank-yous and miniature Christmas presents over the years. This friendship had suddenly and dramatically come to an end in the early 1930's, owing in some part, according to *The Independent*, to personal enmity over a "final woman" who appears to have come between them. The tone of the article, moreover, is such that Heron-Allen is said to have been... "a charismatic figure [who] had an entourage of females. It would appear one of them may have been involved in the rift". Given even the "better" newspapers' tendency for sensationalism, it was wise that under the circumstances, the Natural History Museum, London (who provided much of the background information for the article) refused to reveal the lady's name.

But who was this lady?

I have recently rediscovered a rather interesting letter in the archives of the Natural History Museum. It is from Arthur Earland to Cameron Ovey (erstwhile Curator of Foraminifera at the Museum) and is dated 22nd June 1943. Ovey must have asked Earland to advise him about writing an Obituary for Heron-Allen, who had just died, for the Linnean Society. This letter, which is his response, is unfortunately an extremely bitter piece, and ought to be, perhaps, put in context. Earland was not a well man at the time (he had angina) and it is generally acknowledged that he had become jealous of Heron-Allen's fame, especially his F.R.S., where perhaps he thought he'd done

THE INDEPENDENT MONDAY 24 DECEMBER 2012

12/News

The shell-loving scientists torn apart by a mystery woman

By STEVE CONNOR
Science Editor

These delicate Christmas cards made from tiny shells are testament to the friendship of two Edwardian scientists – before the bitter row which destroyed their 25-year collaboration.

Arthur Earland, a civil servant, and Edward Heron-Allen, a lawyer, shared an amateur passion for the *foraminifera*, a group of microscopic marine animals which protect themselves with shells.

The two amateur collectors spent much of their spare time collaborating and shared rooms at the Natural History Museum in London, where they prepared joint scientific papers and exquisite microscope slides.

Some of the slides spell out simple messages. Some were given by one of the friends to the other as "thank you" slides, and some were lovingly prepared as miniature Christmas presents.

But then in the early 1930s something happened to rip apart their friendship. Documents and letters unearthed by Giles Miller, senior curator of microfossils at the Natural History Museum, suggest the falling out may have resulted from a combination of events, including professional rivalry over who could claim academic credit for their work, and personal enmity over a "final woman" who appears to have come between the two friends.

"Anecdotal evidence suggests they visited the museum to work on different days after this to avoid each other," Dr Miller said.

He said a letter sent in 1943 states everything was fine until "that final woman". "Heron-Allen was a charismatic figure and had an entourage of females. It would appear one of them may have been involved in the rift."

Arthur Earland, top right; Edward Heron-Allen, right, and some of their beautiful shells

Fig. 1. The Independent article of 24 December 2012, by Steve Connor, Science Editor (reproduced with permission).

most of their work himself. However sad, it is by no means uncommon for a lifetime's collaboration to end like this, certainly in the scientific world. There is one reference, however, that sheds some further light on the break-up. Earland is responding to Ovey's question about what he should say.....

"You ask what points I think you should bring out. Have to say - he was a past master of spoof - a very clever and versatile fellow who might have gone a long way if he had confined his boundless energy to one channel. When I first knew him he didn't know a thing about Forams but had been amusing himself for years by picking over material. He was untiring at any job he fancied - picking out - indexing - proof correction - bibliography - but was quite content to let me do the rest and until the 'Last Lady' came on the scene we never had any disputes. During the previous 25 years I had seen a succession of 'Secretaries - Ladies' come and go but they confined their activities to their own jobs and did not interfere with mine".

Now all can be revealed! This "Last Lady" was Helène Elizabeth Bargmann and this is what really happened.

Helène Bargmann had studied for her B.Sc. at Bedford College, London, in the 1920's (in those days it offered a Cambridge degree). On May 6th 1926 she was elected a Fellow of the Linnean Society of London (Fig. 2 illustrates her Form of Recommendation); she was already a Fellow of the Zoological Society (elected in 1922). Not long afterwards she was employed by what is now part of the British Antarctic Survey, then based at the Natural History Museum, London. She later worked and published in her own right on material from the *R.R.S. Discovery* Expeditions of the Southern Ocean and became a specialist on Siphonophora and krill. The former are colonial animals resembling jellyfish - the Portuguese Man o'War is perhaps the most well-known. Krill are small crustaceans, the staple diet of the blue whale. We do not know whether EH-A had a hand in her appointment but as Heron-Allen and Earland first became engaged on their work on the *Discovery* foraminifera about the same time, they most probably became acquainted in that way. Her importance in

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FORM OF RECOMMENDATION

FOR A FELLOW OF THE LINNEAN SOCIETY OF LONDON.

Helene Elizabeth Bargmann [Miss] B.Sc. F.Z.S.
43 Belsize Park. Hampstead. N.W.3.

a Student attached to the study of Natural History, especially Zoology

being desirous of becoming a Fellow of the LINNEAN SOCIETY OF LONDON, we, whose names are underwritten, beg leave to recommend her to that Honour.

G. T. Colman
Philippa C. Esdaile
A. C. Hallet

This recommendation must be signed by Three or more Fellows.

N.B.—The Christian name of the Candidate must be stated at length, as well as her Residence and any special qualifications ...he may possess; and, in the case of a lady, whether married or single (Mrs. or Miss).

This Certificate was read at a General Meeting of the Society, on the 18th day of March 1926.

The Ballot will take place on the 6th day of May 1926

Fig. 2. Helène Bargmann's Form of Recommendation for a Fellow of the Linnean Society of London. It was confirmed on 6 May 1926.

realising the value of the *Discovery* collections is summarised by Laws (2007) in a review of *A Century of Discovery:Antarctic Exploration and the Southern Ocean,* edited by Griffiths & Walton....

".....Rainbow [Professor Philip Rainbow] discusses the *Discovery* collections [in the Natural History Museum], begun in 1904 and now comprising more than 70,000 glass jars with more than five million specimens of marine animals. Surprisingly, Helène Bargmann, curator from 1928 to 1964, is not mentioned. She produced papers on krill and was involved in editing the *Discovery* Reports from 1929 onwards. During the bombing of London in WWII she transferred 25,000 jars from the Museum to safety.The current cost of creating such a collection would approach £100 million, if indeed it were possible.The collections still have great potential for studies on phylogeny".

Helène Bargmann was therefore not only a valuable curator but a scientist of some renown. In 1954 she even had a new genus if Siphonophora, *Bargmannia,* named after her by A.K. Totton.

Heron-Allen, probably in close proximity to Helène through their work on the *Discovery* collections, realised that she was also interested, like himself, in collecting books, pamphlets and ephemera, and through them, to get to know their authors.Tim McCann has come across a letter from EH-A to Ivor Stewart-Liberty (he of Liberty's store in Oxford Street) who was a fellow member of the Sette of Odd Volumes (the famous literary dining club). Heron-Allen had written to Liberty on 1 March 1929 on receipt of their latest Opusculum (the Sette published all their talks in highly collectable limited editions)....."As you know (probably) I have a more than charming friend who collects our Opuscula – and she has all but four. Can you spare one for her? If you can, will you inscribe it to 'Miss H.E. Bargmann, Ph.D.' - it would give vast pleasure".This also informs us that Helène had, by this time, also obtained her doctorate.

A copy of the book *The Case for the Sea-Serpent*, by R.T. Gould has recently come to light through one of our members,

with a dedication "Helène Bargmann with all good wishes from Rupert T. Gould. 31.X.30" [Fig. 3].The remarkable Lt Cdr Gould RN was also a member of the Sette of Odd Volumes and apart from his interest in, and publications on, such "monsters", his real claim to fame had been the restoration of John Harrison's four prototype chronometers (see Betts, 2006). By 1933 Helène is on the list of recipients for offprints of EH-A's paper "A Hoard of Roman Coins from a Villa-Site at Selsey", published in *Sussex Archaeological Collections,* Volume 74. In the Boston Athenaeum Library in the United States, no less, our member John Mahoney informs me that it contains presentation copies (some "Presentation Deluxe") from Heron-Allen to Helène Bargmann, of several immensely rare books and articles. It is worth listing them, with their Boston catalogue numbers, for the record:

Beck, Horace: *Beads and Magic.* 1936; Sette of Odd Volumes, Opusculum 96. Presentation Copy from Heron-Allen to Helène E. Bargmann [Rare Book Z1028.S47 Ser. 1, No.96].

Heron-Allen, Edward: *Inaugural Address of his Oddship, Edward Heron-Allen*; Sette of Odd Volumes, Presentation copy of the ultra rare "de Misère" Edition, from Heron-Allen to Helène E. Bargmann, limited to only 10 copies [Rare Book Z1028.S47 Ser. 6, No. 2-ii].

Heron-Allen, Edward: *Inaugural Address of his Oddship, Edward Heron-Allen*; Sette of Odd Volumes, Presentation Copy Regular Edition from Edward Heron-Allen to Helène E. Bargmann [Rare Book Z1028.S47 Ser. 6, 1927, No. 2-i].

Heron-Allen, Edward: *Memoranda on Memorabilia..Marquise de Sévigné*; Sette of Odd Volumes, Presentation Copy DeLuxe, Japanese Velum Edition, one of 13 copies, from Heron-Allen to Helène E. Bargmann [Rare Book Z1028.S47 Ser. 1, No. 85].

Heron-Allen, Edward: *The Gods of the Fourth World*; Sette of Odd Volumes, Presentation Copy from Heron-Allen to Helène E. Bargmann [Rare Book Z1028.S47 Ser. 1, No. 92].

How they got to Boston is a complex story, relates John Mahoney, involving several changes of ownership, but her great-niece, Jan Bargmann, confirms that most of Helène's books and

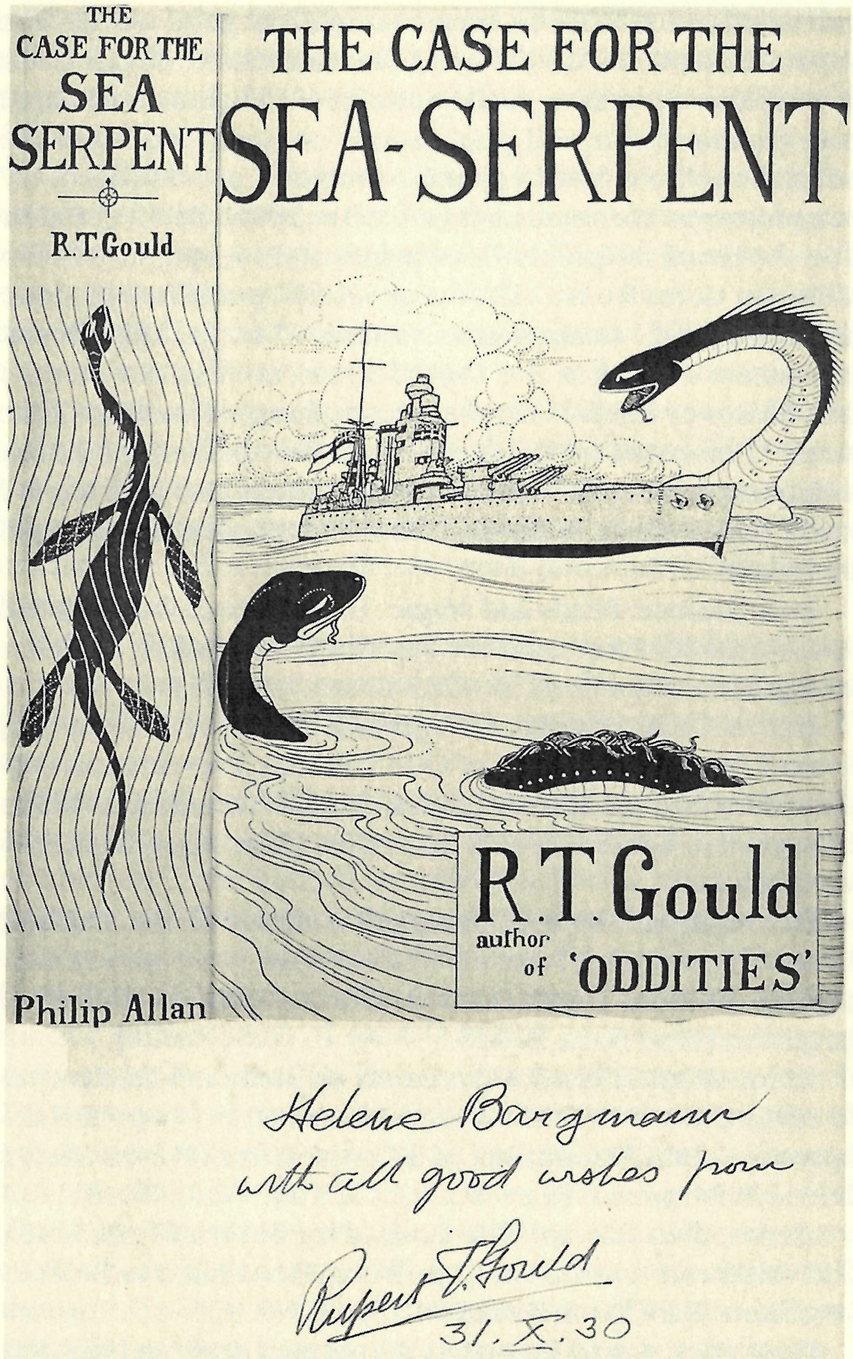

Fig. 3. Cover of The Case for the Sea-Serpent, published by Philip Allan. Dedicated to Helène Bargmann by the author, Rupert T. Gould, 31 October 1930.

effects were, sadly, sold off after her death. All this, however, clearly serves to illustrate the fact that by the 1930's Helène Bargmann was a valued scientific and literary colleague of Heron-Allen.

To continue. In 1932 Heron-Allen and Earland had published Part I of their work on the Foraminifera of the *Discovery* Expeditions. It was about this time that his younger daughter Armorel had tragically died and EH-A went to Ceylon with his wife Nour, ostensibly to see over his Lanka tea plantations, but mainly to get away from this country and his grief. Whilst away, it is apparent that Earland had been voicing his (by now) rather bitter opinion of Heron-Allen to Helène Bargmann at the Natural History Museum, little knowing their "relationship". On his return, she then, no doubt, informed EH-A, perhaps quite innocently, of these discussions. This, coupled with his finding that Earland's write-up of Part II of the Report on the Foraminifera of the *Discovery* Expeditions which he had left him to undertake, was not to his liking, proved to be the final straw. He immediately withdrew his name from the manuscript.....and hence the famous note found by Clive Jones stuck into his copy of Part II (1933), preserved in the Heron-Allen Library at the NHM, and subsequently covered with layers of paper.....

"I had my name removed from the titles of this paper, when on my return from Ceylon in 1931 I found that Earland had claimed all my work upon it as his own, and that, not having knowledge of the German language, he had ignored Hans Wiesner's report on the 'Süd-Polar Expedition', in which (in my opinion) most of his 'new genera and species' are described and figured".

This, of course, is rather different from the "official line" contained in the printed note on p. 28 of the publication.....

"Owing to illness my colleague Edward Heron-Allen was unable to take as large a share as usual in the preparation of the Report. At his own request, and against my wish, his name is omitted from the authorship".

That really was the end of Heron-Allen and Earland's collaboration of 25 years.

In 2008 Tim McCann had two telephone calls with the late Alethea Pitt, the widow of Hewitt Pitt, Heron-Allen's solicitor, and by then in her 90's, about Helène Bargmann. She apologised profusely for not being able to remember much, as it was all more than seventy years ago. However, she says that she can remember Helène clearly. She thinks that she was of Danish extraction and that she had an older sister who lived in Denmark. She confirms that she was not at Lady Margaret Hall (Oxford) and therefore not a friend of Armorel. She describes her as 'very nice' and says that she was 'tallish, dark-haired and smiley: not fat and not scrawny', and what we would today describe as 'a liberated woman'. She says that she and her husband dined several times with EH-A and Helène at their flat in Maida Vale, but that they lost touch during the war.

What really was Heron-Allen's relationship with this "woman of his acquaintance", especially as there was clearly a 40 year difference in their age? John Mahoney tells me that from records of the Sette of Odd Volumes ...."Miss Helène E. Bargmann was a guest of the Necromancer [Heron-Allen's title within the Sette] on Ladies' night, the 506th Meeting of the Sette in 1936, and Edith Heron-Allen was not!" Moreover, this "Last Lady" was bequeathed no less than £1000 in Heron-Allen's will, a considerable sum in 1943 and more than any other of his lady secretaries and protégés. Her great-niece, Jan Bargmann, however, cautions against perhaps reading too much into all this.... "I think, from my personal knowledge of her, that she enjoyed his company on an intellectual level and would always welcome an opportunity to dress well, have dinner and a glass or two and talk the night away. The gift he left her and the books too, are indicative of how he considered her an intellectual equal. Remember that, although degrees had been awarded to women for some years, it was a tremendous time of change and she was on the forefront of that thinking; and being a European (although born in this country) it probably gave her a refreshing perspective on things too".

A chance correspondence on the Internet following an earlier version of this item in the Heron-Allen Society Newsletter (Whittaker, 2007) had served to introduce me to her great-niece, Jan Bargmann. We are therefore fortunate to have her reminiscences at first hand of Helène Bargmann, which now follow.

ACKNOWLEDGEMENTS

The text and illustrations, on which *The Independent* article was based, were originally provided by our member Giles Miller, Micropalaeontology Curator at the Natural History Museum; I am indebted to Steve Connor (Science Editor of *The Independent*) for permission to reproduce it here. Edith Charwat, Deputy Librarian of the Linnean Society, kindly provided Helène Bargmann's Form of Recommendation for Fellowship of that society. I wish to thank Tim McCann for providing some of the information contained herein, for commenting on an earlier draft and for his encouragement. I am also grateful to our esteemed member, John Mahoney, in the USA for his valuable contributions and his interest. My son, Gregory, once again prepared the illustrations, as well as tendering valuable help in putting the whole Opusculum together. Finally, I am most thankful to Jan Bargmann for her wise and cautionary assistance with this article.

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REMINISCENCES OF MY GREAT-AUNT, HELÈNE ELIZABETH BARGMANN PH.D., F.L.S., F.Z.S., A.T.S. (1896-1987), BIOLOGIST

by JAN BARGMANN

Helène Elizabeth Bargmann was born in London in 1896; her parents, of Danish descent, had emigrated via Hamburg, Germany a decade or so earlier and had settled in East Dulwich. She had an elder sister Anna, with whom she lived in her later years and a brother Hans, my Grandfather. In the early 20th Century the family moved north to Hampstead and Belsize Park and that notable area of London became home.

A bright forward-thinking young lady she read Zoology at Bedford College, London [Fig. 1] where she was a member of the rowing club. In a time of unprecedented change in the lives of women she was influenced by the movement for women's suffrage, but as she told me in the late 1970's, by the pen and not the sword, insisting that rights were won by discourse not violence.

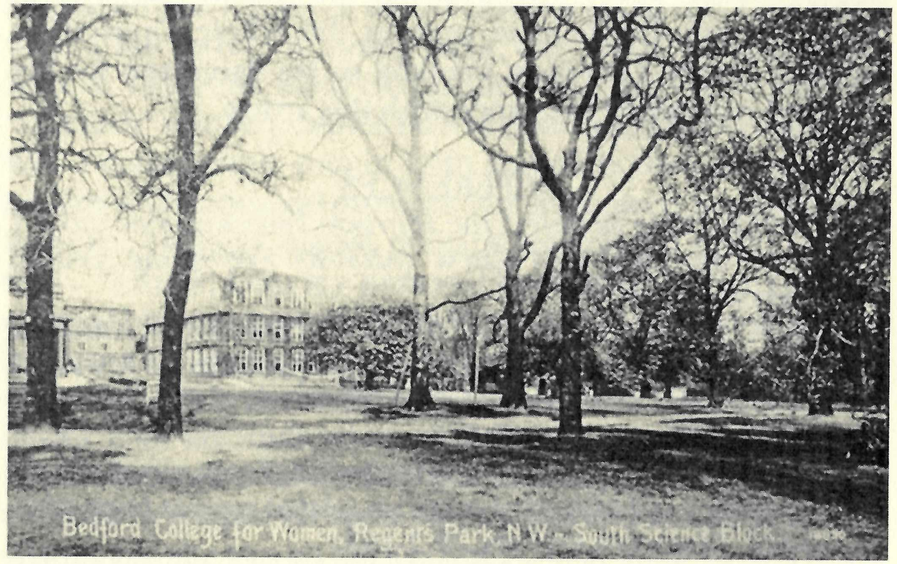

Fig. 1. Bedford College for Women, Regents Park, London NW – South Science Block (Postcard by P.A. Buchannan & Co., Croydon, no. 18890, c.1913).

She was living at 43 Belsize Park, NW3, with her sister in 1922 when she was elected as a Fellow of the Zoological Society of London. This house was a substantial five-storey Victorian villa [Fig. 2] and they remained there, at one time having several women lodgers, until they moved just after World War II. This villa together with adjacent buildings (No. 42-45) became a hotel that in turn became ripe for redevelopment but unfortunately it collapsed during construction in 2008.

During the late 20's and 30s she wrote a number of papers including an article for the Linnaean Society of London in 1930 entitled *The Morphology of the Central Nervous System in the Gastropoda Pulmonata* and *A Biology Handbook for Schools* with Isabella Ferguson Henderson in 1932.

She joined the '*Discovery Investigations*' in 1928, funded by the British Colonial Office and organised by the Discovery Committee in London - these were a series of scientific cruises

Fig. 2. Belsize Park, London NW3. No. 43 was a left hand villa similar to No. 40, second from the right. (© Mike Quinn, re-used under Creative Commons Licence).

and shore-based investigations intended to provide the scientific background to stock management of the commercial Antarctic whale fishery. Helène worked in the '*Discovery* hut' behind the Natural History Museum producing two important reports by 1937: *The reproductive system of Euphausia superba* and *The development and life-history of adolescent and adult krill, Euphausia superba.* Her work, the last report being in 1980, contributed hugely to our knowledge of the whales, the krill they fed on, and the oceanography of their habitat.

With the outbreak of World War II she joined the Red Cross. In the London bombing she was responsible for the transfer of the 25,000 glass jars of specimens from the Museum collections to a place of safety in Stratfield Saye House in Hampshire.

When I asked about her 'War Years' she informed me that following a slight slip of the pen, a minor change to her age shown on a document allowed her to 'join up' to the Auxiliary Territorial Service (A.T.S.), the women's branch of the British Army where she became a Junior Commander. During the War she also assisted at the Wellcome Foundation laboratories at Frant, East Sussex with the *Report of Special Operational Store Tyburn, Jan-Nov 1945*, by bacteriologist Marinus van den Ende

Fig. 3. No. 30/32 Maresfield Gardens, Hampstead NW3 (with Cranbrook's roof on the left). Edited screenshot of a street view, © Google, 2012).

(1912-1957) into the production of a scrub typhus vaccine for the armed forces.

Circa 1944 Helène and her sister moved to 30 Maresfield Gardens, NW3. They owned this house on the corner and the mews house 'Cranbrook' on Nutley Terrace [Fig. 3].

After the war she continued her work as curator, as well as doing editorial work on reports and helping with the examination of specimens collected annually from the Antarctic whaling fleet. Between 1951 and 1962 she is listed as a Principal Scientific Officer in the Admiralty's Royal Naval Scientific Service (Navy List).

Dr Bargmann also helped Arthur Knyvett Totton, with his monograph *A synopsis of the Siphonophora* a paper published by the Natural History Museum in 1965. One of her colleagues, S.G. Brown, described her as 'a charming and cultured lady who took a special interest in the new generation of biologists joining the *Discovery* Investigations after the war, and later the biological section of the National Institute of Oceanography; whom she affectionately called 'my boys'.

Around 1955 Helène and her sister Anna (whom I can now tell you, without penalty, had worked at Bletchley Park), moved downstairs to what became known as 32a, the garden flat of the large late Victorian house (which was divided into flats and now known as 30/32), with my bohemian Aunt living in 'Cranbrook' around the corner.

She retired from the Natural History Museum in 1964.

In the early 1970's Dr Bargmann decided to demolish the original mews house to provide more suitable accommodation for their old age and she commissioned a new building with some help from my late uncle John McKenzie Bargmann, then an architect with the Greater London Council. The modern but sympathetic building provided two flats, and the 'Aunts' moved in 1974 into the ground floor with access to the garden, leasing the upper floor and the other flats in the main house.

When I was studying in London in the late 1970's/early 1980s, Anna was in her 90s and in New End Hospital and I used to go to visit her there and my Great-Aunt Helène at the flat.

We discussed many topics and she showed a keen interest in all life around her. She used to scientifically monitor the pigeons in the garden noting their characteristics. She also used to nip about in her little Austin A40 driving those she referred to as 'her elderly' to Swiss Cottage Library. She herself was in her 80's at this time! Slim and elegant she took care of herself and her appearance. She cooked me dinner on occasion and she and I used to enjoy a drop of gin and one of her cigarettes. One evening, as it was much too late for me to walk or take the bus, she insisted upon driving me back across the Heath to Highgate and I don't know if I have ever been a more nervous passenger in my life as she sped off up Haverstock Hill in that old grey car!

Her sister Anna died in the summer of 1980 at the age of 95.

After my time in London I popped back to visit her now and then and the last time I saw her was in 1986 when I attempted to visit her without giving her the 'statutory' two days notice she insisted upon and had to wait, with my gift of flowers and her cigarettes, at a neighbour's flat in the main house until my audience was granted.

It was April 9th 1987 when Dr Helène Bargmann died at the Royal Free Hospital after the gardener found her unwell.

I am reliably informed that politically she was a Liberal.

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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).

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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 and 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)

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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. and Barbara P. Mahoney (2012).

Opusculum XIX 'Edward Heron-Allen and Some Women of his Acquaintance'. Proceedings of the 12th Heron-Allen Symposium, 2012, edited by Timothy J. McCann and John E. Whittaker. Talks delivered at the twelfth Heron-Allen Symposium, The Allen Room, Dean Street, London, June 2012, by Timothy J. McCann, John P. Mahoney and Barbara P. Mahoney, John E. Whittaker, and Jan Bargmann (2013).

Copies of these Opuscula cost either £5 (*Opuscula I-VI and VII*) of £10 (*Opuscula VII and IX-XIX*) each. They are obtainable from Timothy J. McCann, Chairman of the Heron-Allen Society, 18 Oaklands Road, Havant, Hampshire PO9 2RN.

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