Rediscovering Herbert Horne
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CHAPTER 1  The Early Phase

1. Information about Horne must necessarily be culled from diverse sources. Randall Davies's introduction to *The Burlington Fine Art Club Exhibition of Mr. Herbert Horne's Collection of Drawings . . .* (1916). Mary Berenson's *éloge* in *Rassegna D'Arte*, 16 (1916), p. 10, is too brief to be of strong interest, though it is agreeable to be assured that Horne was "ultimo amico" of both Morris and Pater.


A few autobiographical details occur in the preface by Horne provided for Randall Davies's *Chelsea Old Church* (London: Duckworth 1904), pp. xi-xiv: "At Chelsea the writer and myself first learned to spell together, as boys, the elements of antiquarian lore. How far into the past this first small incursion has led us to wander—into what regions of arts and letters—this is not the place to recount, were it worth the telling. But we have always returned to Chelsea, our 'alma mater', with gratitude and with devotion." Horne is mentioned in numerous memoirs of the late Victorian and Edwardian eras.

2. Horne's sister, Beatrice, was a distinguished performer on the viol with Arnold Dolmetsch.


6. This and the following extracts are from the archives of the Museo Horne, Florence.
CHAPTER 2 Horne and Some Contemporaries

1. See Ernest Rhys's *Everyman Remembers* (London: J. M. Dent, 1931), pp. 94-97, and *Wales England Wed: An Autobiography by Ernest Rhys* (London: J. M. Dent, 1940), pp. 80-82. Herbert's younger brother, Louis, had invited Rhys to hear a long and strange poem on Saint John the Divine and in the middle of the reading accusing Rhys of not listening, burst out of the room. There followed a desperate chase by Herbert round London until Louis was finally discovered in a cheap lodging-house. After several similar crises, Louis was shipped off to Canada to pursue an open-air life. He made partial recovery, though he seems to have been under medical attention to the end of his life. Louis was also attracted to the visual arts and Rhys recalls looking at his strange visionary paintings in the Blake tradition. For discussion of Beatrice Horne, see Mabel Dolmetsch, *Personal Recollections of Arnold Dolmetsch* (London: Routledge, 1958).

2. From a MS, formerly in the possession of Miss Elinor Pugh.


6. Horne's passport in the archives of the Museo Horne, Florence, reveals him to have been five feet ten inches in height.

7. This was William Llewelyn Hacon, Charles Ricketts's partner in the Vale Press. Hacon, son of William Mackmurdo Hacon, married Edith Caherne Broadbent, 21, daughter of John Broadbent, on 14 February 1895 at the Register Office, District of Westminster, Selwyn Image and his wife to be, being the witnesses. Hacon died on 23 July 1910 and Phyllis on 25 August 1952. Horne, in fact, seems to have assisted Hacon's courtship of Miss Broadbent.

8. This and subsequent letters from typescript copies of the correspondence in my possession. The location of the originals is not known to me.


CHAPTER 3 The Poet and His Poetry


2. Sources are manuscripts in the archives of the Museo Horne, Florence; William Morris Gallery, Walthamstow; the Bodleian Library; and magazines such as the *Church Reformer*, *Soho Parish Magazine*, the *Hobby Horse* and the *Century Guild Hobby Horse*.


4. The form was practiced by Cartwright, Lluelyn and other seventeenth-century poets, and by such contemporaries of Horne as Image, Lionel Johnson, and John Gray. Johnson had reservations about the sincerity of poems of this order by such suavely agnostic Anglicans as Horne and Image.


CHAPTER 4 The Craftsman and Architect

1. In a letter to Dudley Harbron, now in the William Morris Gallery. See the Appendix for a list of Horne's designs.


3. For Pater, an early influence, Horne preserved the highest respect, and Pater's initials, along with those of Brightwell, compose the dedication of Horne's book on Botticelli. Several American scholars, such as Loraine Rose Lively Hunt, state with sedulous rashness that the *Century Guild Hobby Horse* and the *Hobby Horse* reacted against Pater, whom they casually subsume under the rubric "art for art's sake." Pater's work is twice enthusiastically reviewed in the pages of these periodicals. Galton had initial reservations, but these were finally dispelled.


5. E. 1147 and E. 1151-1920. A new house for the caretaker is included.


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10. These are among Mrs. T. C. Dugdale's collection.

11. From Beatrice Horne's comments on Randall Davies's brief memoir of Horne, both MSS in the collection of Mrs. T. C. Dugdale.

12. In his autobiographical notes, now is the William Morris Gallery, Walthamstow, Mackmurdo lays no claim to the design of Savoy Hotel, though it is difficult to believe that he was not in some way involved.


CHAPTER 5  Crucial Years as Editor


3. Ibid., p. 136.


11. From a letter in the possession of Professor A. W. Patrick.
12. Ibid.
15. From letter in the possession of Professor A. W. Patrick.
19. From letter in the possession of Professor A. W. Patrick.
23. Ibid. p. 135.
24. From letter in the possession of Professor A. W. Patrick.
25. From letter in the collection of Mrs. T. C. Dugdale.
27. The full title is actually "Notes on the 'Quadriregio' of Federico Frezzi, by Richard Garnett, to Which are Prefixed Some Remarks upon the Principles of Wood-Cutting," *Century Guild Hobby Horse*, 3 (1888), p. 34. Thus Horne also discussed "The Illustrations to the Quadriregio," a poem by Federico Frezzi, Bishop of Foligno in the early fifteenth century, which was published first in 1481.
28. In the John Rylands Library, Manchester.
30. Ibid., p. 59.
31. The decoration was never concluded. Helen Combe completed the tempera decoration on the inside of the lid; Image, the lettering; while Horne executed the design about the keyboard; but the outside remained unfinished, though was temporarily coated in green lacquer so as to be ready for the exhibition of 1896.

CHAPTER 6  The Typographer and Book Design

1. *Fortnightly Review*, 56 (1894), p. 717. Horne at this time also contributed to the *Magazine of Art* and to the *Architectural Review*.
3. Ibid., p. 208.
8. Ibid., 74
11. There is mention of an agreement between Mackmurdo and Horne dated 10 October 1894, in Bodley, MS Eng. Letters e 39.
12. Ibid.
13. From a typescript in my possession. The location of the original I do not know. Ironically later on Horne was complaining to Bernard Berenson that Jepson had left King's Bench Walk owing money for rent.
14. From a typescript in my possession.
15. *Morning Leader*, 1 August 1900, p. 4.
16. Ibid., 14 August 1900, p. 4.
17. See the Appendix for a list of some of Horne's periodical writings.

CHAPTER 7  The Art Historian: Italy and Botticelli

1. In the collection of Mrs. T. C. Dugdale.
2. Ibid.
3. Ibid.
4. In the possession of Mrs. N. Gray, Lawrence Binyon's daughter.
5. Ibid.
6. Ernest Rhys tells us that Horne sent him, as a wedding present, a print of Parmigianino. Writing on 9 February 1890, Horne describes it as "one of the most beautiful of the chiaroscuro prints; I am inclined to think it was cut by Antonio of Trent... The triangular composition in the oval is very beautiful; as well as being in the most erudite taste of the Roman school." *Letters from Limbo* (London: J. M. Dent, 1936), p. 96.
10. From the letters of Bernard and Mary Berenson and Mary Berenson's journal in the archives of Villa I Tatti, Settignano.
12. Ibid. p. xi.


17. Ibid., p. 110.

18. Academy, No. 1136, p. 133.

19. Anderson's comments from Academy, No. 1140, p. 214.

20. Letters from Horne to Warburg are to be found in the archive of the Warburg Institute, London. Those from Warburg to Horne in the collection of Mrs. T. C. Dugdale.


22. This and following quotations from Horne's Alessandro Filipepi, commonly called Sandro Botticelli, painter of Florence (London: Bell & Sons, 1908). Only 240 copies were printed, of which 225 were for sale. Rpt. as Botticelli: Painter of Florence, John Pope-Hennessy, intro. (Princeton: Princeton University Press, 1980).


CHAPTER 8 The Final Phase

1. Quotations from Samson Unborn are taken from Stanley Weintraub's Reggie: A Portrait of Reginald Turner (New York: G. Braziller, 1965), pp. 137-38. Professor Weintraub views Fawn as primarily an image of Duveen and only secondarily of Horne. I agree that it is a composite, but believe that there is more of Horne and Duveen.


3. Ibid., 245.
4. Horne was still at his old address in Florence, 8 Lung'arno degli Archibusiere in November 1912.
5. MS Houghton Library, Harvard University.
9. Ibid.
11. From the collection of Mrs. T. C. Dugdale.
12. Mary Berenson, however, in a letter to her husband on 16 April 1909 reports that "Horne said he had given up all idea of writing the second volume, on Botticelli's school." Lee Warner's letter is in the collection of Mrs. T. C. Dugdale.
13. From the collection of Mrs. T. C. Dugdale.
14. Ibid.
15. Ibid.
16. Ibid.