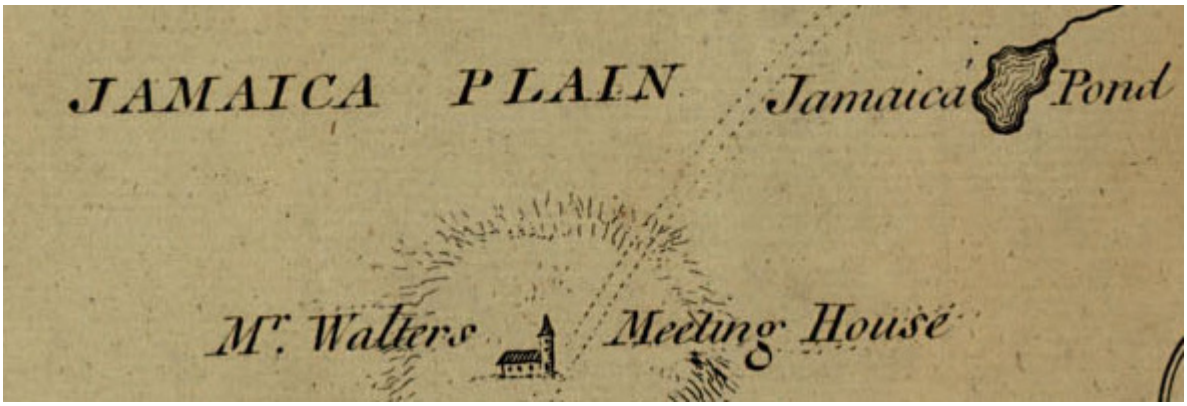
FRANCIS HENRY ALLEN

1866

August 3, day: Francis Henry Allen was born in Jamaica Plain, which is now part of Boston, the son of Henry Clay Allen and Emma Frances Briggs Allen (he would be an editor at Houghton, Mifflin from 1894 until 1934).



1884

Francis Henry Allen graduated from the Roxbury Latin School.

1895

October 16, day: Francis Henry Allen got married with Margaret Hewins.

1897

Francis Henry Allen's NATURE'S DIARY.

1906

Francis Henry Allen was co-editor with Bradford Torrey of the 1906 edition of Thoreau's JOURNAL (Thoreau's 47 holograph volumes containing some 2,000,000 words, which had accumulated on his shelf over a span of 24 years, condensed into 14 printed volumes, comprising volumes 7-20 of the Manuscript Edition of Thoreau's writings). Allen had editorial responsibility for the first six of the volumes of that edition.

Literary history was being made, as this was the very 1st time that the full journal of an American author was being published as a part of his or her collected works.

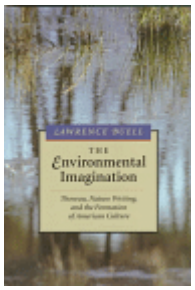
Bradford Torrey, in the introduction to the 1906 edition of the JOURNAL, compared Henry Thoreau humorously with Jesus Christ:[1]

> being a consistent idealist, he was of course an extremist, falling in that respect little behind the man out of Nazareth, whose hard sayings, by all accounts, were sometimes less acceptable than they might have been.

1. Henry Thoreau. THE JOURNAL OF HENRY D. THOREAU, ed. Torrey, Bradford and Francis Henry Allen (Boston MA: Houghton Mifflin, 1906; reprint NY: Dover, 1962); in part superseded by THE WRITINGS OF HENRY D. THOREAU, JOURNAL, VOLUME 1: 1837-1844, ed. Witherell, Elizabeth Hall, William L. Howarth, E. Robert Sattelmeyer, and Thomas Blanding. Princeton NJ: Princeton UP, 1981, by THE WRITINGS OF HENRY D. THOREAU, JOURNAL, VOLUME 2: 1842-1848, ed. E. Robert Sattelmeyer, Princeton NJ: Princeton UP, 1984, by THE WRITINGS OF HENRY D. THOREAU, JOURNAL, VOLUME 3: 1848-1851, ed. E. Robert Sattelmeyer et al, Princeton NJ: Princeton UP, 1984, by THE WRITINGS OF HENRY D. THOREAU, JOURNAL, VOLUME 4: 1851-1852, ed. Neufeldt, Leonard N. and Nancy Craig Simmons, Princeton NJ: Princeton UP, 1992, and by THE WRITINGS OF HENRY D. THOREAU, JOURNAL, VOLUME 5: 1852-1853, ed. O'Connell, Patrick F., Princeton NJ: Princeton UP, 1997

Here is Lawrence Buell, on page 341 of THE ENVIRONMENTAL IMAGINATION: THOREAU, NATURE WRITING, AND THE FORMATION OF AMERICAN CULTURE:

Around 1880, when Houghton, Osgood reorganized and renamed itself Houghton, Mifflin, Thoreau was accorded a distinctly second-rank status. "Our book list," reads an 1879 circular, "includes the works of the most eminent and popular of American writers," among whom nine are identified, including Longfellow and other leading poets of the New England group (James Russell Lowell, Oliver Wendell Holmes, John Greenleaf Whittier), as well as Harriet Beecher Stowe and Bret Harte, but not Thoreau. Indeed, there was no reason to name him; Thoreau's seven volumes were selling a total of less than a thousand copies a year. By 1903, however, the company's head, George H. Mifflin, was declaring that "Thoreau should be our next great author after Emerson." **This decision inaugurated the twenty-volume edition of Thoreau's collected writings, published in 1906 — a historic event commonly taken as the point of Thoreau's canonization. The inclusion of the JOURNAL in fourteen volumes made Thoreau the first American person of letters to have his diary published in full. [Emphasis added]**



1908

Francis Henry Allen's A BIBLIOGRAPHY OF HENRY DAVID THOREAU.

1910

First publication of Francis Henry Allen's extracts from Thoreau's journal on the topic of birds.[2] (We may note that although he presented more or less thoroughly Thoreau's bird observations as they are found in the journal, he neglected to present Thoreau's bird observations as they are to be found in his WALDEN and other writings. This partial treatment would be republished –in the same partial manner– in 1925.)

In this same year, he edited THOREAU'S WALDEN.

2. Francis Henry Allen. THOREAU'S BIRD-LORE: BEING NOTES ON NEW ENGLAND BIRDS FROM THE JOURNAL OF HENRY D. THOREAU, ARRANGED AND EDITED BY FRANCIS H. ALLEN, with Illustrations. Boston and New York: Houghton Mifflin, 1910, 1925

FRANCIS HENRY ALLEN

FRANCIS HENRY ALLEN

Francis Henry Allen put out through Houghton, Mifflin an edition of WALDEN in which he echoed the unhelpful platitude that the hound, horse, and turtle-dove may be taken "to represent the vague desires and aspirations of man's spiritual nature, things we seek for belonging of a right to us, but existing somewhere out of reach."

> WALDEN: In any weather, at any hour of the day or night, I have been anxious to improve the nick of time, and notch it on my stick too; to stand on the meeting of two eternities, the past and future, which is precisely the present moment; to toe that line. You will pardon some obscurities, for there are more secrets in my trade than in most men's, and yet not voluntarily kept, but inseparable from its very nature. I would gladly tell all that I know about it, and never paint "No Admittance" on my gate.
>
> I long ago lost a hound, a bay horse, and a turtle-dove, and am still on their trail. Many are the travellers I have spoken concerning them, describing their tracks and what calls they answered to. I have met one or two who had heard the hound, and the tramp of the horse, and even seen the dove disappear behind a cloud, and they seemed as anxious to recover them as if they had lost them themselves.
>
> To anticipate, not the sunrise and the dawn merely, but, if possible, Nature herself! How many mornings, summer and winter, before yet any neighbor was stirring about his business, have I been about mine! No doubt many of my townsmen have met me returning from this enterprise, farmers starting for Boston in the twilight, or woodchoppers going to their work. It is true, I never assisted the sun materially in his rising, but, doubt not, it was of the last importance only to be present at it.

The WALDEN parable | The other analyses

1916

Francis Henry Allen edited John Muir's STICKEEN.

John Muir's A THOUSAND-MILE WALK TO THE GULF.

1925

Republication of Francis Henry Allen's 1910 book of extracts from Thoreau on the topic of birds.[3]

1927

Francis Henry Allen edited the four volumes of THE LETTERS OF ROBERT BURNS.

1931

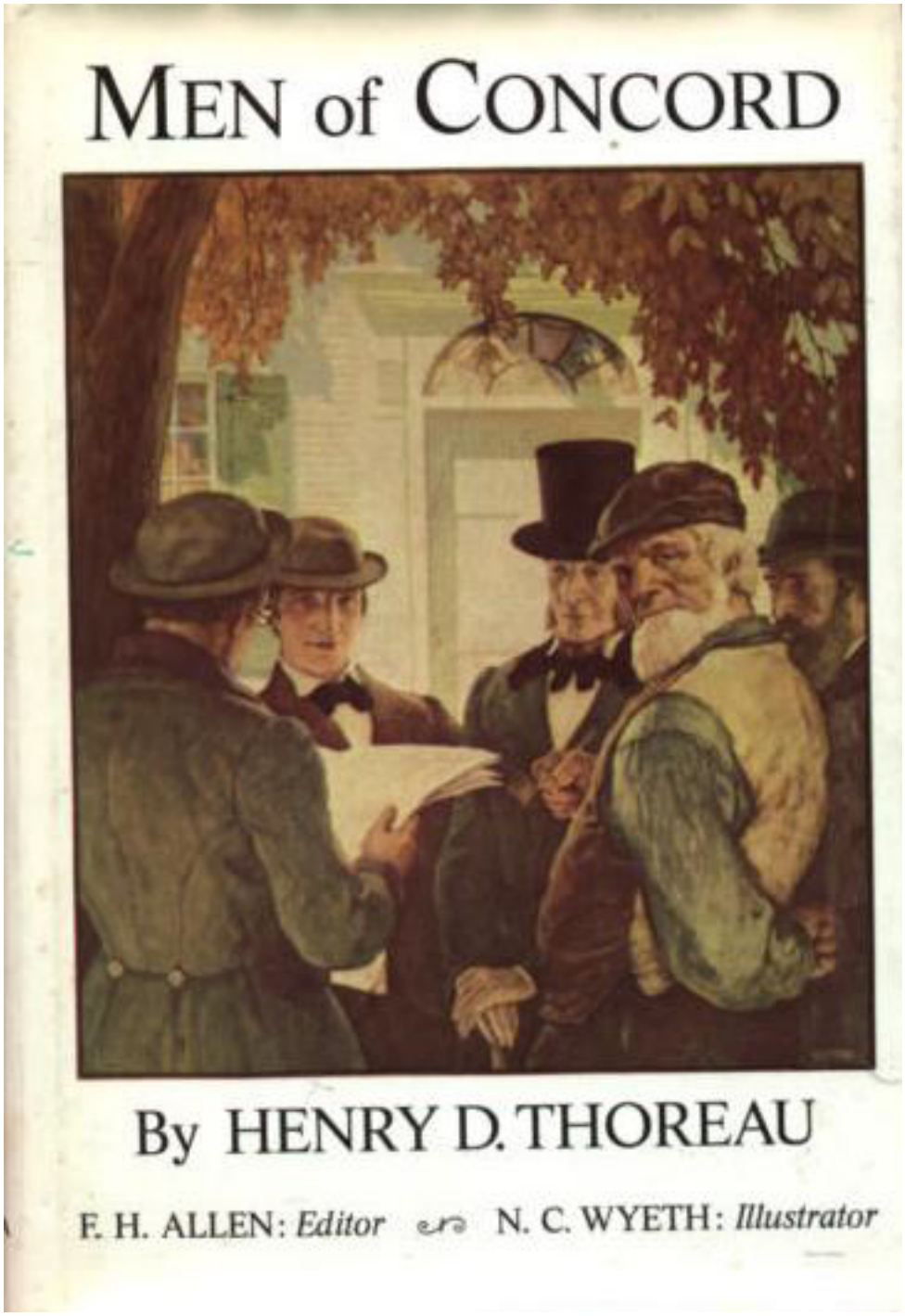
Francis Henry Allen edited A BOSTON PORTRAIT-PAINTER VISITS ITALY—THE JOURNAL OF AMASA HEWINS (1803-33).

---

3. Francis Henry Allen. THOREAU'S BIRD-LORE: BEING NOTES ON NEW ENGLAND BIRDS FROM THE JOURNAL OF HENRY D. THOREAU, ARRANGED AND EDITED BY FRANCIS H. ALLEN, with Illustrations. Boston and New York: Houghton Mifflin, 1910, 1925

1936

Allen, F.H. (Francis Henry Allen, 1866-1947), Newell Convers Wyeth (1882-1945). MEN OF CONCORD AND SOME OTHERS AS PORTRAYED IN THE JOURNAL OF HENRY DAVID THOREAU. Houghton Mifflin Company, 1936.[4]



November: Any number of readers have been thrown off stride by the manner in which Henry Thoreau critiqued a hapless family of Irish ecological refugees in the "Baker Farm" chapter of WALDEN, and have drawn an adverse conclusion as to Thoreau's general sociability. But consider, this book had begun with a pointed discussion of household economy, of aims and manners of living. The record is more complex than what is contained in just this one chapter, in regard to Thoreau's attitudes toward and dealings with people, common or otherwise, and such a mere excerpt should not be tendentiously taken out of its evocative context to make a point that could only be sustained by carefully disregarding other evidence. What comes to light in the aggregate, not only on the basis of Thoreau's own reports but also on the basis of the testimonies of the many who knew him, is that he was a gentle and considerate man whose dealings with common people were predominantly marked by neighborly interest and fellow feeling. Although WALDEN happens to have become the primary repository of his cultural legacy, in fact Thoreau didn't spend his whole life as a youth at Walden Pond, or crowing about that early experiment in living, or condemning others for failing to live as skillfully as he himself lived. He had found that he had several more lives to live, and had been in the process of living them, when snuffed by TB in 1862 — howevermuch the popular imagination seems intent upon containing this changing person at Walden Pond and in the years 1845-1846. There was so much more, and part of this is the nature and extent of Thoreau's relations with his neighbors and passing strangers (including runaway slaves and poor Irishmen) during the years that he was no longer elaborating his early manuscript A WEEK ON THE CONCORD AND MERRIMACK RIVERS while in residence at Walden Pond.

MEN OF CONCORD AS PORTRAYED IN THE JOURNAL OF HENRY DAVID THOREAU, ed. Francis Henry Allen with illustrations by Newell Convers Wyeth, issued in this year, is simply a 240-page compilation of excerpts from the JOURNAL in which Thoreau is allowed to describe and discuss, and report his walks and talks with, various of his neighbors, as a corrective for this general misperception of Thoreau's neighborliness:

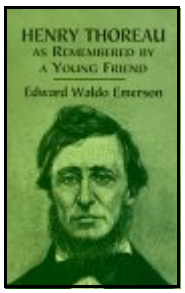
> Many readers, thinking of Henry Thoreau as the stanch individualist, the apostle of wild nature, the rebel against man-made institutions, the "hermit of Walden," forget that he had any but the most formal relations with human beings outside of his own family. And yet his JOURNAL records many and many a conversation with fellow-townsmen, and its readers encounter much shrewd and understanding comment on the ways and manners of this and that individual or group. He talked familiarly with farmers, hunters, and fishermen — as familiarly as he did with his friend Ellery Channing, with Edward Sherman Hoar, Friend Daniel Ricketson, and H.G.O. Blake. Dr. Edward Waldo Emerson, in his

HENRY DAVID THOREAU AS REMEMBERED BY A YOUNG FRIEND

> has testified to the regard in which Thoreau's humbler neighbors held him.... [A]fter speaking of Thoreau's propensity for taking the other side in conversation "for the joy of the intellectual fencing," Dr. Emerson goes on to say: "Thoreau held this trait in check with women and children, and with humble people who were no match for him. With them he was simple, gentle, friendly, and amusing." "His simple, direct speech and look and bearing were such that no plain, common man would put him down in his books as a fool, or visionary, or helpless, as the scholar,

4. Where's Waldo? –Thoreau is the youngster in the bowler and Emerson the middle-aged dude in the beaver. After this Wyeth painting was used for the dust jacket of MEN OF CONCORD, it would be used an illustration in a centenary article by Lewis Leary in the Saturday Review on May 5, 1969.

writer, or reformer would often be regarded by him.... He loved to talk with all kinds and conditions of men if they had no hypocrisy or pretense about them, and though high in his standard of virtue, and most severe with himself, could be charitable to the failings of humble fellow-men." A man who lived on a farm and had worked in the Thoreaus' plumbago-mill told Dr. Emerson that Thoreau was the best friend he ever had. "He was always straight in his ways: and was very particular to be agreeable.... When I saw him crossing my field I always wanted to go and have a talk with him.... He liked to talk as long as you did, and what he said was new."



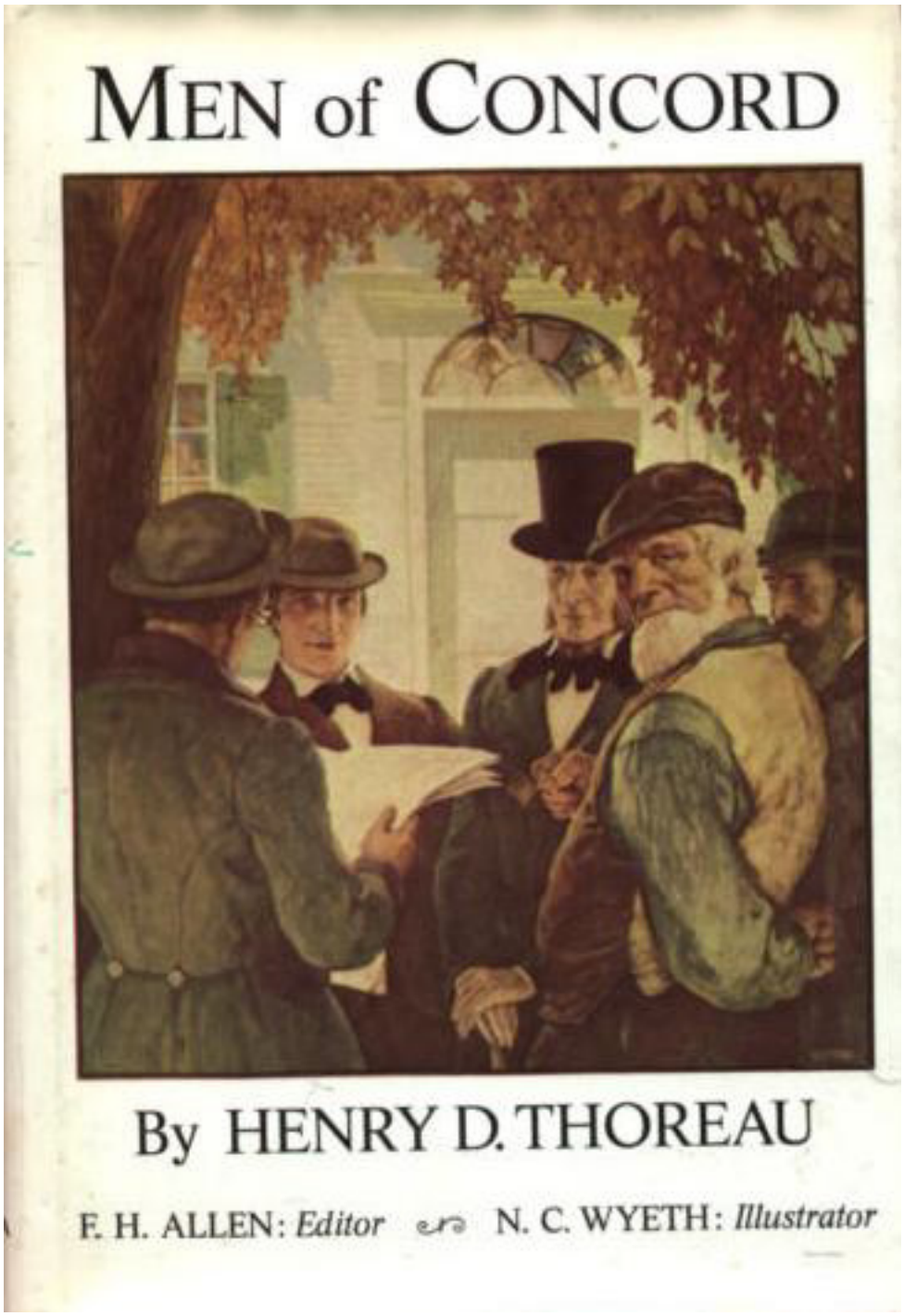
Although the matter was not publicized, MEN OF CONCORD's pen-and-ink drawings had been done by his son Andrew Wyeth, rather than by the painter himself. Wyeth hoped to induce the Concord Free Public Library to pay him $5,000 for the entire set of a dozen original painted panels that had been used to create this book, but that was something that would not come about. The paintings would be sold individually on the general market, and eventually the library would come into possession of five of them, "The Carpenters Repairing Hubbard's Bridge," "Thoreau and Miss Mary Emerson," "Johnny and His Woodchuck-Skin Cap," "Fishing Through the Ice," and "The Muskrat Hunters...." Other of the paintings would go to:

- pen-and-ink drawings — privately held
- jacket illustration — Brandywine River Museum

- endpaper illustration — Canajoharie Library and Art Museum
- "Mr. Alcott in the Granary Burying Ground" — Boston Athenaeum
- "A Man of a Certain Probity..." — privately held
- "Barefooted Brooks Clark Building Wall" — privately held
- "Thoreau and the Three Reformers" — privately held
- "Barefooted Brooks Clark Building Wall" — privately held
- "Thoreau Fishing" — location unknown

According to the Preface, "Wyeth was a lifelong admirer of Thoreau, whose spirit has become a part of him. His work for this book, therefore, is a tribute from an intellectual disciple to an author who has had an important formative influence on his character and work." One of the pieces of material selected is from the journal of February 13, 1841:

A Lean Farm



February 13, 1841: My neighbor says that his hill-farm is poor stuff and "only fit to hold the world together." He deserves that God should give him better for so brave a treatment of his gifts, instead of humbly putting up therewith. It is a sort of stay, or gore or gusset, and he will not be blinded by modesty or gratitude, but sees it for what it is; knowing his neighbor's fertile land, he calls his by its right name. But perhaps my farmer forgets that his lean soil has sharpened his wits. This is a crop it was good for, and beside, you see the heavens at a lesser angle from the hill than from the vale.

1944

July 15, day: THOREAU'S EDITORS: HISTORY AND REMINISCENCE, by Francis Henry Allen

THE THOREAU SOCIETY Booklet Number Seven

OFFICERS OF THE THOREAU SOCIETY FOR 1949–1950: Raymond Adams, President; Mrs. Caleb Wheeler, Vice-President; Walter Harding, Secretary-Treasurer; Wallace B. Conant, H. W. L. Dana, Mrs. Charles Edwards, Roland Wells Robbins, Roland D. Sawyer, Edwin Way Teale, Executive Committee.

Printed in the United States of America

The Nocalore Press
Monroe, North Carolina

This Booklet Number Seven of The Thoreau Society contains an address delivered before the society at Concord, Massachusetts, on the occasion of its third annual meeting, July 15, 1944. One thousand copies of this booklet, printed in 10-point Benedictine Book type on Warren's Olde Style paper by Nocalore Press, Monroe, North Carolina, have been issued for distribution to members of the society and for general sale by the secretary of the society, Walter Harding, Department of English, Rutgers University, New Brunswick, New Jersey.

THOREAU'S EDITORS:

HISTORY AND REMINISCENCE

Henry Thoreau, more than most authors, has had to undergo editing, since of the twenty volumes of his complete writings only two were published in his lifetime.

EXCURSIONS, published in 1863, the first of the posthumous volumes, was composed of papers collected by Sophia Thoreau from The Dial, The Boston Miscellany, The Democratic Review, The New York Tribune, The Atlantic Monthly. All but three of these papers made their first appearance during Thoreau's lifetime, and the others, according to Sanborn, were corrected in proof by their author, at least in part, during his last illness.

THE MAINE WOODS (1864) was edited by Sophia Thoreau and William Ellery Channing, the younger. Of its three parts, "Ktaadn" came out in the Union Magazine, and "Chesuncook" in the Atlantic, both in Thoreau's lifetime and so not requiring editing — except such as the editors of those magazines supplied. The last paper, "The Allegash and East Branch," was not completed before Thoreau's death and it suffers from careless editing. The most serious piece of carelessness on the part of the editors, so far as I know, was the misplacement of two pages and a half of matter belonging to the record for August 2nd, which was shifted to the end of the entry of July 30th. This bad break was corrected by Horace E. Scudder in editing the Riverside Edition, published in 1893. Whether or not Mr. Scudder was the first to discover the transposition I do not know. It was not till after I compiled my Bibliography that I discovered the error and its correction. Careful readers of the book must have been puzzled by the impossible sequence of events resulting from getting so much matter three days out of the way, yet it persisted through all of the many impressions of this first edition. A minor error in this misplaced matter was overlooked by Mr. Scudder — the misreading of Thoreau's manuscript that resulted in printing the word "former" where he had probably written "power."

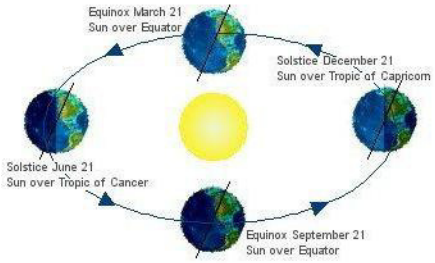
Sophia was very jealous of the integrity of her brother's work, but she had little equipment by nature or by training for the duties of an editor, and it is probable that she depended largely on Channing for guidance, and that friend and familiar of Thoreau's was a poet and littérateur without temperament or training, I suspect, for the exactnesses of scholarship. His treatment of Thoreau's journals in quoting them in his THOREAU: THE POET-NATURALIST shows how untrustworthy he was in such matters. These quotations are often a hodge-podge of entries from various dates and were subjected to much paraphrasing besides containing obvious misreadings of Thoreau's handwriting. Sanborn's revised edition of Channing's book, published in 1902, twenty-nine years after the original appeared, is on the whole an improvement on the 1873 edition, but it perpetuates most of the faults of the original. Bear in mind that I am speaking now only of Channing's treatment of Thoreau's text. I recognize the value of his biography of Thoreau.

In CAPE COD (1864) we have Sophia and Channing collaborating again as editors, though Thoreau himself saw the first four chapters through their first printing in Putnam's Magazine. Channing had accompanied Thoreau on two of his four visits to the Cape, so he would have been a natural choice for associate editor even if some one else was equally available. I suppose Frank Sanborn was available even then. He had been acquainted with Thoreau since 1855 and had boarded at the Thoreau house, dining with him for two years almost daily, as he says, and often joining him in his walks and river voyages, and he was an editor of long experience; but there was no great cordiality of feeling between him and the Thoreau family, while Channing was evidently *persona grata*. It was not till 1894, after Blake had produced his four volumes from Thoreau's Journals, that Sanborn appeared as an editor of any of Thoreau's writings, though he had published his first life of Thoreau in 1882 and had established his reputation as an authority on Thoreau's life and works.

The fifth Thoreau volume to be published was LETTERS TO VARIOUS PERSONS, edited by Emerson, who seems to have aimed at presenting a rather austere view of Thoreau's personality and to have made his selections accordingly. His editing was conscientious, of course, and I have no reason to suppose that his transcription of the letters was in any way inaccurate. At the end of the volume he included nine of Thoreau's poems, which appear to be all he considered worth preserving. He was, of course, too severe a judge of Thoreau's verse.

I have no information as to who made up the volume published in 1866 under the title of A YANKEE IN CANADA, WITH ANTI-SLAVERY AND REFORM PAPERS. The first three chapters of the "Excursion to Canada" were printed in Putnam's Magazine, edited by George William Curtis, who like Lowell in the case of "Chesuncook," objected to some of Thoreau's heresies, whereupon Thoreau withdrew the rest of the manuscript. One of the other papers, entitled "Prayers," was ascribed to Thoreau by mistake. It had appeared as an unsigned article in The Dial, where it contained a poem of Thoreau's, but all except the poem was by Emerson. Here, as in some other cases, Thoreau's editors slipped.

The next editor of Thoreau to appear was Harrison G.O. Blake, with his EARLY SPRING IN MASSACHUSETTS drawn from Thoreau's Journal. This was the first considerable draft from that rich source, after Thoreau's own drafts. Much of the Journal was written, of course, with a view to future publication by its author, and its possibilities were by no means exhausted when he died. James T. Fields and Thomas Wentworth Higginson at one time formed a plan to publish "the diaries," but, as Higginson wrote, "The attempt was defeated by the unwillingness of Miss Sophia Thoreau, the custodian of the books, who wrote us (September 26, 1866) that while entirely satisfied with the proposed editorship, she was not yet ready. 'These papers are very sacred tome,' she wrote, 'and I feel inclined to defer giving them to the public for the present'." She kept the manuscript journals, indeed, as long as she lived but left them on her death on October 7, 1876, to Thoreau's devoted and singleminded friend Blake, of Worcester. Blake, as he tells us, formed the habit of reading every day the entries in the Journal for that date of all the years covered, and thus following the progress of the seasons.



When, in response to an evident public demand, he decided to publish the Journal in part, he followed the plan that had given him so much personal pleasure, and the result was EARLY SPRING IN MASSACHUSETTS (1881), SUMMER (1884), WINTER (1887), and AUTUMN (1892). For some reason the first edition of EARLY SPRING lacked the entries for the first four days of April, but these had been printed in the Atlantic under the title of "April Days" in April, 1878, and they were incorporated into the Riverside Edition of the book when it was published in 1893.

Blake was a faithful editor who did not obtrude himself by annotations or emendations. The copying of the Journal for publication *in extenso* many years later brought to light some instances of careless confusion of dates and more misreadings of Thoreau's handwriting than one might have expected from a correspondent of many years, but of course the greatest fault that one could find with Blake's work was that he didn't use more of the Journal.

We now come to the first regular uniform edition of Thoreau's works, the Riverside Edition, published in 1893 but dated as of the following year, as was the custom in those days when a book was issued in the autumn. This was edited by Horace E. Scudder, the head of what was then known as the Literary Department of Houghton, Mifflin & Company, a careful and scholarly workman, who supplied an introductory note, biographical and bibliographical in character, for each of the ten volumes and equipped the set with a general index, besides volume indexes, which had been lacking in the earlier editions except in the case of the four volumes of the seasons. The WEEK was also furnished with a list of poetical quotations compiled by Mark Antony DeWolfe Howe.

The year 1894, as I have said, saw the first appearance of Franklin B. Sanborn as an editor of Thoreau, though his first LIFE of our author had appeared in 1882. His FAMILIAR LETTERS OF HENRY DAVID THOREAU was published in that year of 1894. It included all the letters that Emerson had collected for the LETTERS TO VARIOUS PERSONS and many others besides, and the connective tissue of biographical and explanatory matter was a valuable addition. Knowing the freedom with which Sanborn always treated quoted matter, I can't be quite confident that the letters he added to the collection are always verbatim copies of the originals. I dare say that persons having access to these originals, or such of them as are still extant, have noted departures from strict accuracy in the printed volume. There is only one case of conscienceless quoting that has come to my attention in the book, and that is not of a letter of Thoreau's but of a passage from Alcott's journal describing the call of Alcott and Thoreau on Walt Whitman in 1856. Odell Shepard in a note to the JOURNALS OF BRONSON ALCOTT (1938) calls this "a grotesquely false rendering" of these passages. And such it is. It seems as if in such cases Mr. Sanborn went out of his way to paraphrase –and to paraphrase inaccurately– what might better have been quoted as written.

POEMS OF NATURE, edited by Henry S. Salt and Frank B. Sanborn, was published in 1895. Sanborn's coeditor was the English admirer whose Life of Thoreau was published in 1890. Their selection of fifty out of seventy-five or so poems that Thoreau had preserved was judicious and omitted much verse that adds no lustre to its author's reputation. The Introduction says, "In the present selection a return has been made, wherever possible, from the emendations introduced by Thoreau's editors to the original text." What emendations were referred to I have not ascertained. Alas, how often one wishes that Sanborn's own emendations could be similarly detected and discarded!

Sanborn also edited several essays and pieces of journal manuscript that came into his hands and that were published privately or in limited editions. I needn't name them all now. The most ambitious, if not the most important, piece of editing that he did on Thoreau –I had almost said perpetrated on Thoreau– was the edition of WALDEN in two volumes printed for the Bibliophile Society in 1909 but never –perhaps fortunately– regularly published. This handsome, and astonishing, production purports to be WALDEN as its author wanted it, but so far as I have ever been able to see, there is not the slightest evidence that the WALDEN that its author saw through the press was not Thoreau's own final WALDEN. Strangely enough, this Bibliophile WALDEN itself contains two quite different stories of its origin and composition. Mr. Henry H. Harper, who seems to have been the *deus ex machina*, says in his Introduction that the manuscript was discovered as a complete entity in Thoreau's handwriting, that it contained some 12,000 words of matter that did not appear in the original edition, and that the inference was that the publishers had cut Thoreau's manuscript down in order to bring the book within the desired physical limits. Sanborn, however, in his Introduction, says frankly that the material placed in his hands was a miscellaneous collection which he himself arranged in an order that seemed to him better than that of the original edition.

I confess that I have never been tempted to read this Sanbornized WALDEN, and so can form no opinion of it as a *tour de force*. Perhaps I am prejudiced but I have the impression that there has been little demand for its substitution for the book that Thoreau himself fathered. But it was a characteristic performance for Frank Sanborn. What delight he must have taken in improving on so great an author as Thoreau!

Sanborn's LIFE OF HENRY DAVID THOREAU, published in 1917 after his death, contained many hitherto unpublished essays, chiefly college themes, and a poem or two. As an editor for Houghton Mifflin Company I had the not unmixed pleasure of seeing this book through the press, and, finding that the author had followed his custom of using great freedom in the treatment of quoted matter, I asked him if he would not make some statement in his preface which would explain why his versions of matter already printed differed from the previous forms. To this he consented, apparently without reluctance and in writing, but the statement never came, and he died on the very day when the proof of his preface was mailed to him — the preface, always the last of a book that the author sees in proof and now his last chance of keeping his promise. This left us in a hole. My loyalty to Thoreau and my conscience as an editor wouldn't allow me to let things go as they stood, but it was Mr. Sanborn's book and it seemed to me that his publishers owed it to him to carry out his expressed intentions in regard to this statement in such a way as to present the matter entirely from his point of view. So I added below the author's signature to the preface a brief statement of the situation and then the following: "Mr. Sanborn was not a slavish quoter, and in dealing with Thoreau's Journals and those other of his writings which Thoreau himself had not prepared for publication, he used the privilege of an editor who is thoroughly familiar with his author's subjects and habits of thought to rearrange paragraphs, to omit here, to make slight interpolations there, and otherwise to treat the rough and unpolished sentences of the Journals, letters, etc., much as it may be supposed the author himself would have treated them had he prepared them for the press. If, therefore, the reader finds occasional discrepancies between the extracts from Thoreau's Journals as here given and the forms in which the same passages appear in the scrupulously exact transcript contained in the published Journal, he is not to set them down to carelessness, but is rather to thank Mr. Sanborn for making these passages more orderly and more readable." Poppycock, you say, and I quite agree with you. In fact, I consider it my masterpiece in that field.

I shall have more to say later of my adventures with Mr. Sanborn, usually very pleasant adventures, by the way, but I must now return to the chronological account of the editing of Thoreau. We go back to 1906 and the three or four years that preceded it, when the largest of these editorial undertakings was under way. Bliss Perry, in his autobiography, AND GLADLY TEACH, names two achievements of which in his capacity of literary adviser to Houghton Mifflin Company he was, as he says, "inordinately proud." One of these was that he persuaded the house "to publish the full text of Thoreau's JOURNALS in fourteen volumes, edited by Bradford Torrey and F. H. Allen." I don't know how much persuasion it took, but it was fortunate for American literature that he succeeded. It was fortunate, too, that Torrey was chosen as editor instead of some one who might have abused his trust, for Torrey, with his experience as a student of scientific ornithology and botany, with a profound respect for facts and no axe to grind, could be trusted to do a scholarly job in an objective manner without intruding his own personality into the work. Besides the textual editing, which was deputed to a younger and less experienced, but I trust no less conscientious workman, there was the introduction, which discussed Thoreau as a writer and especially as a journalizer and a naturalist with a competence that perhaps no other editor could have commanded. I say that the textual editing was deputed to the junior partner, but that does not mean that Mr. Torrey washed his hands of it. Far from that: the whole plan of the work was arranged between him and me in conference, and he read, I think, all the copy before it went to the printers. I remember that I was for using footnotes for a little correction of, and commenting upon, natural-history statements, but he disapproved of that, wisely, I now think. The editors' opinions, therefore, were kept at a minimum outside of the Introduction. My own major project for three and a half years was overseeing the copying of thirty-nine manuscript volumes of the Journal and verifying the copy by a personal reading of every word of the original manuscript, two or three millions of them in all. The published JOURNAL contains errors, of course, but not many have come to my attention, and so far as any possible imputation of carelessness on the part of the editors is concerned, my conscience is reasonably clear.

When the fourteen volumes of the JOURNAL were issued as part of the twenty-volume set, the hitherto published

works exclusive of Blake's now superseded volumes were reissued as the first six volumes of the Manuscript and Walden Editions. Some rearrangement of the contents of the six volumes was necessitated and some omissions of duplicated matter were made; poems were added, too, from POEMS OF NATURE, and new letters were supplied by Mr. Sanborn. Scudder's introductions were reprinted from the Riverside Edition. Any details of editing involved fell to the present speaker.

As an ornithologist I took great delight in Thoreau's incomparable descriptions of bird-songs and bird-behavior, and in 1910 I persuaded Houghton Mifflin Company to publish NOTES ON NEW ENGLAND BIRDS FROM THOREAU'S JOURNAL. These notes were arranged in what was then the recognized systematic order and they included everything that the Journal contained of either scientific or literary interest about birds. They made a book of 441 pages, which enjoyed a little *succès d'estime* among the bird people but never sold as well as I had hoped, either under its original title or under its later one of THOREAU'S BIRD-LORE.

My proposal to treat Thoreau's human acquaintance in a similar way met with no success for many years, but when I learned of the artist N. C. Wyeth's lifelong interest in Thoreau and his ambition to illustrate a book of selections of his own choosing, I persuaded him and Houghton Mifflin Company of the possibilities of a joint project, and MEN OF CONCORD was the result. I am often complimented on this book and especially on the beautiful illustrations. It is true, of course, that to a great extent they made the book, and I believe that through them a good many readers have been led to a better appreciation of Thoreau as a man among men.

Continuing with my own adventures in editing, I must go back to 1910, when in the same year with NOTES ON NEW ENGLAND BIRDS, my school edition of WALDEN was published in the Riverside Literature Series. Of the Introduction, written for this especial purpose, nothing need be said, but the notes, afterwards made available for the general reader in the Visitors' Edition of WALDEN, afforded me an opportunity for a great deal of very agreeable research and made this the most interesting piece of editing that I ever did. WALDEN is so full of quotations and allusions, many of the latter heavily veiled, that many, many hours were spent in libraries, especially in the Boston Athenaeum, and in correspondence with individuals in the work of tracking them down; and many remained untraced after all. For instance, there was Tom Hyde, the tinker, and his last words, spoken on the gallows, "Tell the tailors to remember to make a knot in their thread before they take the first stitch." Just who was Tom Hyde, and when and where did he do his tinkering? Does anybody know?

As it was, the book contained fifty-three pages of notes in fine print, and I enjoyed all the pleasures of the chase in getting them together. The book was published in response to a demand for an edition of WALDEN as a college-entrance requirement, and, of course, the book being out of copyright, there were competing editions. One of these competitors deserves special mention. It was used by our salesmen as a contrast to their own offering, and it furnished me with copy for an article in the "Contributors' Club" that was then a feature of the Atlantic Monthly. As to the editor I shall say only that the title-page proclaimed him a Harvard Master of Arts. I must give you a few nuggets dug out of this rich mine of misinformation — only a few because I can't take time for more. Robin Goodfellow, it seemed, was a famous English outlaw and popular hero. The note to "Old Parr" states that his first name was Catherine and he was the sixth and last wife of Henry the Eighth, but this is qualified by the statement that **perhaps** he was Thomas Parr, the noted English centenarian. The editor was generous here and in other instances in giving his readers a choice! The most remarkable of all the annotations read: Mentors, Isaac, 1642-1727. An English philosopher and mathematician; originator of a theory of light, colors, and gravity." This sounds like a note on Newton, and yet the word annotated is actually "mentors." I think I see how "Mentors" got changed to "Newton" and annotated as that and then changed back again without altering the annotation, but we needn't go into that now. At any rate, we had a lot of fun with that particular competing edition.

I shall say nothing of the other school editions of WALDEN nor of the many other editions of this and others of Thoreau's books and essays. These latter used the regular texts for the most part and had little in the way of annotation, an Introduction being usually the only contribution of the editor. There is one volume of selections, however, that I must mention because it illustrates how neither Thoreau nor any other author should be edited for

the general reader. That is HENRY DAVID THOREAU, in the series of American Writers, published in 1936 by the American Book Company. The editor, Bartholow V. Crawford, furnished his compilation with a scholarly introduction and scholarly notes, but he made the mistake of reprinting verbatim the first editions of the several selections, whether they appeared in books, periodicals, or newspapers. This resulted in the perpetuation of typographical errors for which Thoreau, if at all responsible, was responsible only in a minor degree. Little errors in spelling and punctuation distract and often delay he reader, and it does the author no service to perpetuate them. First editions, with all their blemishes, have an interest for collectors and students, and so have photographic facsimiles of them, but authors have a right to be known by the final authoritative editions of their works.

Neither shall I say anything of the leaflets and brochures containing bits of Thoreau's verse, essays, and letters, edited and printed by my friend Edwin B. Hill and others, except to voice my appreciation of what they have done for lovers of Thoreau.

Of the COLLECTED POEMS OF HENRY THOREAU, edited by Carl Bode, I may say something elsewhere. Now I will content myself with a general endorsement of what Mr. Adams says of it in the March New England Quarterly.[5]

Of the editors and biographers of Thoreau I have had some personal acquaintance with three — Bradford Torrey, Dr. Edward Emerson, and Frank Sanborn.[6] Of these I knew Torrey best. I knew him as an ornithologist and a writer long before I became associated with him on the Thoreau journals. In 1888 we climbed Mt. Lafayette together and discovered singing, and doubtless nesting, pine grosbeaks in its upper forests — an interesting and memorable occasion. It was then, too, that I made my first acquaintance with Bicknell's thrush, that bird of the mountain-tops whose song, heard on Mt. Washington, Thoreau mistook for that of the veery.[7] Torrey and I corresponded many years before his death in Santa Barbara in 1912. He was a delightful companion and correspondent. His treatment of Thoreau as a man and a diarist in the Introduction to the Journal is, as was natural, very largely from a natural-history point of view, and it is not surprising that Frank Sanborn, whose interest in Thoreau was biographical, when he came to review the Journal in the Chicago Dial, ignored the Introduction entirely, and of the editing said only, "For the full understanding of this part [that is, the biographical part] of the copious work many more notes and explanations are needed than the editors had room to afford even had they the needful knowledge." It is no secret, I think, that Mr. Sanborn would have been very, glad if the job of editing the journal had been assigned to him.

Of course I saw a good deal of Mr. Sanborn first and last. He was very helpful to me when I was at work on the

---

5. Allen's Note: I reviewed it in American Literature for November, 1945
6. Allen's Note: This was written before I became acquainted with Edwin Way Teale, whose edition of WALDEN illustrated with his beautiful photographs.
7. Allen's Note: In his journal entry for July 8, 1858, Thoreau, camping for the night at Hermit Lake in Tuckerman's Ravine, wrote, "The wood thrush, which Wentworth called the nightingale, sang at evening and in the morning ... also the veery," and again, on July 9, "The wood thrush and veery sang regularly, especially morning and evening." The olive-backed thrush and Bicknell's thrush are the only thrushes at all likely to be found at this altitude (4000 feet) in the White Mountains. The song of Bicknell's somewhat resembles that of the veery, and to Thoreau, who heard many hermit thrushes in Concord and called them all wood thrushes, the olive-back, the most abundant thrush of the White Mountain forests, must have seemed to be just an unusual sounding wood thrush.

Bibliography, and he introduced me to Herbert Hosmer, of Concord, who inherited his brother Alfred's large collection of Thoreauana. I spent many hours in this collection, and Mr. Hosmer's hospitality took more forms than one, because one of his hobbies was home-made wines, which he produced in almost inconceivable variety and of which I was privileged to enjoy many more or less delicious samples.

I never knew Mr. Sanborn intimately, but I always enjoyed talking with him and listening to his caustic comment on men and books. It must have been when he was revising the FAMILIAR LETTERS in 1906 that I corrected his spelling of the name of Thoreau's Michigan correspondent Calvin Greene, citing Dr. Samuel A. Jones as authority for the final *e*. This elicited from him a parody of Fitz-Greene Halleck's familiar lines, which as nearly as I can remember, went:

> "Greene be the name about him.
> Friend of my earlier days.
> *E* final — do without him?
> No? and to Jones be praise?"

At another time I queried a hanging participle on some proof I was sending him, but he was not disposed to let any young whipper-snapper of forty or so attempt to improve his English and he replied somewhat tartly that he hung his participles wherever he chose.

I find three letters of Sanborn's in my files which I think will interest you. The first two show his helpful side.

[Here the speaker read letters from F.B. Sanborn to F.H. Allen dated April 10 and July 7, 1916. The first stated that Dr. Kennedy had written him that Thoreau was appointed to the examining committee in Natural History at Harvard in 1858, 1859, and 1860, but that he (Sanborn) doubted if he ever served. The second quoted at length a letter from Ellery Channing to Emerson, dated May 4, 1853, proposing to draw on Emerson's journals for a book to be called provisionally "Country Walking," Channing to be paid a certain sum for the work. The material thus obtained was used with other matter twenty years later in THOREAU, THE POET-NATURALIST.]

Probably at either his request or the author's, I sent Sanborn a set of the galley proofs of Mark Van Doren's HENRY DAVID THOREAU: A CRITICAL STUDY, which Houghton Mifflin Company published in 1916. He didn't like the book very well, and his comments on the proof showed it. [Here the speaker read several of these condemnatory comments, which, though characteristic of Sanborn's way of speech and amusing to an outsider, it seems best, out of regard for the living as well as the dead, to refrain from publishing.] These reactions to the book in proof explain why he wrote as he did in answer to a letter of mine about a hoped-for review of it. [Letter of January 16, 1917, criticizing Van Doren's book severely in similar unrestrained language.]

However much one might be irritated by Sanborn's attitude of ownership of all that pertained to Thoreau, one had to admit that he occupied a unique position as the only one of Thoreau's biographers who had had an actual personal acquaintance with him, and who was at the same time an active and energetic seeker for information about his life and writings, also that he had a keen mind as well as a gift of expression. Early in 1917, I think it was, our old friend Edwin B. Hill, now of Tempe, Arizona,[8] sent me a photograph of a portrait of Thoreau as a young man that he had picked up somewhere and that he believed to be authentic and unpublished. It looked genuine to me, and I submitted it to Mr. Sanborn for his judgment. He promptly pronounced it a fake, perhaps not using that word, though it would have been like him to use it. Still, it looked so like what I should have pictured Thoreau in his youth that I couldn't help thinking that Sanborn was mistaken. I was even so rash as to express the opinion more or less privately that it was only because he himself had not discovered it that Sanborn doubted its authenticity. I then sent it to Dr. Edward Emerson, and his reaction was much more favorable. He was in North Carolina at the time, where he could not conveniently consult his Concord friends, but he wrote me, under date of March 2, 1917, of his great pleasure at seeing the friend of his childhood as no other portrait had

8. Allen's Note: Mr. Hill died April 6, 1949.

brought him back to him, and speaking of the picture as "surely authentic" and as giving confirmation to Walton Ricketson's bust, which he considered to be on the whole the best representation of Thoreau, though idealized. He expressed the opinion that the Ricketson medallion of Thoreau in later life, on the other hand, ought to have been destroyed, and that it was "a representation of phthisis, nothing else."

Shortly after this Dr. Emerson brought us the manuscript of

HENRY DAVID THOREAU AS REMEMBERED BY A YOUNG FRIEND

and it was arranged that this portrait should be used for the frontispiece. Fortunately for all of us, it was discovered before publication of the book that it was not an original portrait from life, but a drawing by Henry K. Hannah after a sketch supposed to have been made by Sophia Thoreau supplemented by a study of the Maxham daguerreotypes and other portraits of Thoreau; also that it had been printed before — in George Tolman's "Concord: Some of the Things to be Seen There," published in Concord in 1903. Though Dr. Emerson was as disappointed as I was at this outcome. he insisted that he still wanted it used in his book, and so it was — with a statement of its real source. But we had to admit that Mr. Sanborn's judgment had been better than ours!

I can't conclude these random remarks on editing Thoreau in any better way than by expressing my admiration –I might almost call it affection– for Dr. Edward Waldo Emerson, the son of Thoreau's greatest friend and himself a modest, unaffected gentleman with a quiet sense of humor whom it was a delight to talk with. I can still hear his gentle voice with something like a lisp in it, and I am glad that I remember it better than that of his more assertive fellow townsman.

1947

December 25, day: Margaret Hewins Allen died after a number years during which, painfully often, she had been unable even to recognize her husband, Francis Henry Allen.

1950

Francis Henry Allen THOREAU'S EDITORS: HISTORY AND REMINISCENCE. Monroe NC: The Thoreau Society [Booklet Number Seven], 1950

1967

Francis Henry Allen A BIBLIOGRAPHY OF HENRY DAVID THOREAU, COMPILED BY FRANCIS H. ALLEN. Boston: Houghton, Mifflin, 1908; NY: Johnson Reprint Corporation [1967]

1953

October 24, day: Francis Henry Allen died in Cambridge, Massachusetts.

Obituary

FRANCIS HENRY ALLEN, a Fellow of the American Ornithologists' Union, died at his home on 9 Francis Avenue, Cambridge, Massachusetts, on October 24, 1953, while the Annual Meeting of that organization was in progress in Los Angeles. Born on August 3, 1866, in Jamaica Plain, now part of Boston, the son of Henry Clay Allen and Emma Frances Briggs Allen, he attended the famous Roxbury Latin School, graduating in 1884. He received five honors in his entrance examinations for Harvard College. Financial necessity, however, compelled him to enter the business world where, over the years, he continued to acquire an education far superior to that of the average college graduate. He shortly became associated with the publishing firm of Houghton, Mifflin and Co., now Houghton Mifflin Co., Inc. By 1894 he was on the editorial staff, and an Editor he continued to be until his retirement from that well known Boston firm in 1934. The nature of his work aided him in becoming familiar with the various standard masterpieces of literature, and a retentive memory, which he retained to the end, enabled him to quote from them at will. His first major work was the compilation in 1897 of "Nature's Diary." In 1916, he edited John Muir's "Stickeen," in 1927 the four volumes of "The Letters of Robert Burns," and in 1931 "A Boston Portrait-Painter Visits Italy — The Journal of Amasa Hewins (1803-33)." Particularly appealing to him, though, were the rugged individuality, the arresting style, and the challenging philosophy of Thoreau. Allen became an authority on this writer. This quickly became apparent in the joint editorship with Bradford Torrey in 1906 of the 14 volumes of "The Journal of Henry David Thoreau." Continuing alone Allen compiled in 1908 "A Bibliography of Henry David Thoreau" and in 1910 "Notes on New England Birds from the journal of Henry D. Thoreau," and also "Thoreau's Walden." More recently, in 1936, Allen edited "Men of Concord, as Portrayed in the Journal of Henry D. Thoreau." Interestingly, Thoreau's rather primitive knowledge of birds did not seem to disturb Allen. On October 16, 1895, he married Margaret Hewins, who probably played a far greater part than one can now record in the success of her husband. She died on Christmas Day, 1947, after an illness of several years. During this protracted period she failed much of the time even to recognize her husband. His devotion and uncomplaining acceptance of a great trial set a standard for us all. Throughout most, if not all their married life, the Allens lived at 215 La Grange Street in West Roxbury, now also a part of Boston, a location from which access to his childhood haunts was easily and frequently maintained. After his wife's death, with residential development pushing in and his own movements restricted by heart complications he moved to Cambridge, Massachusetts, where he shared a home first with his daughter,

Lucy, and later with his oldest daughter, Elizabeth M. Allen (Mrs. William H. Thompson) and her family. Yet another two children, a son and daughter, also survive. Although not a member of any church he had been a pew-holder in and attended the Episcopal churches in West Roxbury and Dedham all his married life. Of no known relationship to any of the other Allens of ornithological fame, Francis Henry Allen came directly from old Puritan stock on his father's side. His mother's ancestry included names historical in the colonial history of Massachusetts — Alden, Brewster, and Warren among others. A great-grandfather served as captain on General Washington's staff. While Allen's parents did enjoy an out-of-doors life, knew their local flowers, and introduced them to him in his early youth, there seems no evident explanation for his subsequent development. In school, Allen was always, according to a schoolmate, well prepared in his lessons. In those days West Roxbury, to which his family had moved in his early childhood, was barely beginning the transition from farming country to suburb. Within easy access were great tracts of field and woodland and the meandering Charles River which, after wandering some five or six miles, returned to within not much over a half-mile of itself. Even today one can visualize from the marshes and other lands reserved for the Newton Water Works, and from the marshes and lowlands near Dedham, the ornithological appeal which must have existed in Allen's youth as he explored the then wild, charming and varied waterways, by canoe in summer — skates in winter. On many of his boyhood trips he had the companionship of a cousin and another boy. A gift of eggs from one of the boys initiated the amassing of a youthful, but excellent, egg collection. He soon abandoned this field. He skinned a few birds but his first effort, a Myrtle Warbler, proved the best and he soon lost interest. He never became a real collector of specimens. Rather, the approach came through observations or thoughts which aroused his intellectual curiosity. He would acquire facts, ponder on them, turn them over and over in his mind, discuss them with other persons — then publish. The sloppy inexactness of some of our more gorgeous and glamorous contemporary writers of nature articles was anathema to his truth-loving mind. At an early stage his unusually acute hearing and retentive memory for sounds led him into taking particular interest in bird-songs and call-notes. His forte in these two important fields appears at its best in the numerous comments scattered throughout Bent's "Life Histories of North American Birds." Bent was unsuccessful, however, in attempts to persuade him to write even one Life History. The assembling and consolidation of the investigations of other ornithologists offered less appeal than the pursuit of his own researches, a somewhat curious contrast with the intensity with which he had delved into the life of Thoreau. Consistent with his business training he established for himself the standard of attempting to obtain the ultimo, first in the recording of accurate field observations, then — of more importance than is indicated in much of the writing today — in the presentation of his notes in perfect English. He even published a short paper on the importance in scientific papers of this presentation. He has

said that he was always looked on a little askance by ornithologists on account of his literary leanings, and by literary persons on account of his predilection for the hard facts of science. Even during the last week of his life, still pleasant and interesting with his friends in spite of his weakness, he frequently called attention to errors of fact or expression in a book one of his daughters was reading aloud. In the field he enjoyed the more old-fashioned approach of walking and studying a limited area rather than dashing hither and yon in an attempt to amass a record list of species. For many years he accompanied Dr. Winsor M. Tyler and Laurence B. Fletcher tabulating a Christmas Census of the south shore region of Boston near Cohasset, an area not popular among the great group of younger field observers. Another favorite annual spring trip, in which A. C. Bent also participated for many years, was a census of Osprey nests in southeastern Massachusetts and the adjoining Rhode Island territory. He looked forward, too, to numerous visits to the summer home of Dr. C.W. Townsend in Ipswich and the ensuing long walks on the beach. Accompanied by Dr. Townsend's young son, they traversed a large portion of the "Long Trail" over the Green Mountains of Vermont in 1917. At one time or another Allen climbed widely throughout the White Mountains of New Hampshire, and Katahdin in Maine. He also made a number of coastal trips in that latter state, and in 1929 visited Grand Manan. On field trips as well as at other times he was personally meticulous and well dressed. Of handsome mien, slender in form and graceful in movement, and possessing a low voice with a contagious chuckle of appreciation, he made an entertaining companion. In 1888 he became an Associate Member of the "A.O.U." He was elected a "Member" (now "Elective Member") in 1901 and a Fellow in 1947. As a quiet young man, almost too modest, he was elected to membership in the Nuttall Ornithological Club in Cambridge, Massachusetts, on December 18, 1893. Within a few months he introduced there a new subject of study — the waking hours of the earlier birds. He quickly aroused a broad interest, even among those members whose own habits made them only too willing to accept the facts at second hand. His regular attendance at meetings, his many interesting papers and careful field notes, his self-sacrificing services as Secretary, as Councillor, and for many long years as a most gracious and efficient Vice President have afforded an example without parallel in that Club. He withdrew from active official capacity in 1939 after forty-five continuous years of leadership worthy of the two presidents under whom he served, William Brewster and Glover Morrill Allen. Following a happy custom in the Club a celebration was held at a later date in honor of his 50 years of membership. His services in the leadership of the Club commenced on December 3, 1894, when he became a Member of the Council. There followed, commencing a year later, a year as Secretary, another 17 months as Councillor, and the Vice Presidency from May, 1898 until December, 1912. After 14 more years on the Council he added another 13 years as Vice President. As was quite natural he became a frequent dinner guest of Mr. and Mrs. Charles Foster Batchelder before Club meetings which, after William Brewster's death, were held for many years at the

Batchelders' home. Even more impressive was his association with the Massachusetts Audubon Society. At the Annual Meeting of that organization in January, 1951, he received an engrossed certificate for 52 years of service as a Member of the Board of Directors, and as Chairman of the Board for 30 years. He resigned as Chairman the following month but remained on the directorate until his death. For many years he contributed articles to the bulletin of that society, in recent years largely in the form of book reviews. His always friendly and definitely constructive criticism of bulletin material was a valued source of help to the editors of that publication. His interests focussed increasingly on this society during the last 15 years of his life. The association with an organization of popular rather than scientific nature may be due in part to his particular choice of friends, in part to closely allied interests, such as the Massachusetts Conservation Council — it may in part be analogous to his ability to accept Thoreau's standard of ornithology. Association with Ralph Hoffman, also a member of the Nuttall Ornithological Club at the time of Allen's election, developed his interest in protection, and he became much absorbed in this field, one so closely associated with Audubon work. He took an active part with Abbot H. Thayer in the controversy with Theodore Roosevelt on the question of color-patterns and their possible uses by birds and animals, display and concealment. Allen served as President of the Northeastern Bird Banding Association, 1926-1927, was a Fellow of the American Academy of Arts and Sciences, and a member of the National Audubon Society. His published papers probably total well over 200, characteristically short, but showing breadth. They cover not only birds but muskrats, moles, woodchucks, and porcupines. At one extreme is a paper on the joys of sleeping outdoors, at the other one on the mathematical analysis of flight in cross-winds. While the quality of his papers runs high the papers themselves tend to be fragmentary and ephemeral. His greatest published contributions to ornithology are the so frequent notes on "Voice" and "Behavior" in Benifs Life Histories. In the summer of 1953 Allen visited Cape Breton Island, Nova Scotia. Although he had for many years been careful not to overexert himself with long walks over rough ground to avoid straining his heart, his enthusiasm in observing and making notes on the nesting of Wilson's Snipe, coupled with his advanced age, may well have led to the immediate and sudden recurrence of heart difficulties. His condition became rapidly and progressively worse. Hours, if not minutes, before he died he smiled gently at Laurence B. Fletcher's mention of recuperation in Fletcher's home in Cohasset and answered in a low, gentle voice, "In the sweet bye and bye."

REGISTER OF THE FRANCIS HENRY ALLEN PAPERS

Allen, Francis Henry (1866-1953).
Papers (Thoreau-related), 1896-1952.
***Circa* 347 items (2 boxes of varying dimensions).**

Papers part of the Thoreau Society Archives and Collections, made available to researchers by the Society's Archivist. Deposited at Concord Free Public Library, 129 Main Street, Concord MA 01742.

Papers include:[9]

- Correspondence (1896-1952) arranged alphabetically by correspondent, chronologically within each sequence from/to a particular individual. Correspondents include numerous admirers of Thoreau, scholars, editors, critics, and artists (among them Raymond Adams, Brooks Atkinson, Van Wyck Brooks, Henry Seidel Canby, Louis Fabulet, Allen French, Herbert W. Gleason, Walter Harding, Edwin B. Hill, Samuel Arthur Jones, Walton Ricketson, Ralph L. Rusk, Henry S. Salt, Franklin B. Sanborn, Odell Shepard, Bradford Torrey, and N.C. Wyeth).

- Manuscript, typescript, and galley proof material inclusive of the manuscript, typed, and printed work of various writers either edited by Allen or kept by him for reference purposes, transcriptions by Allen from Thoreau, a holograph of a piece on Thoreau by Allen, and a marked galley proof of part of Mark Van Doren's HENRY DAVID THOREAU (1916), with caustic marginal comments by F.B. Sanborn.

- Clippings (1897-1952) arranged chronologically, consisting of notices and reviews of Allen's NATURE'S DIARY and of the 1951 reprinting of the 1906 edition of Thoreau's JOURNAL.

9. Miscellaneous printed items (articles and pamphlets) given by Allen with the papers had been dispersed throughout the Thoreau Society Archives and Collections prior to arrangement and description.

SERIES AND SUBSERIES LISTING

Series A. Correspondence, 1896-1952.

Series B. Manuscript, typescript, and galley proof material:

- Subseries 1. Typed comments by unidentified correspondent concerning Thoreau's use of hush and who in writing of driving oxen.
- Subseries 2. Typed passages from Thoreau's JOURNAL (with editorial markings), not used in 1906 edition.
- Subseries 3. Manuscript transcription in Allen's hand from Thoreau notebook on birds.
- Subseries 4. Typed transcript of passages on Hugh Quoil from Thoreau's JOURNAL, later used in WALDEN, with markings to indicate Thoreau's changes.
- Subseries 5. Manuscript by Allen: Thoreau's Translations from Pindar (published in Thoreau Society Bulletin 26, Jan., 1949).
- Subseries 6. Typescript of 1840 list of books belonging to H.D.T. (with manuscript version of part of list).
- Subseries 7. Printed pages from Thoreau's JOURNAL, with editorial markings by Allen:
  - Sub-subseries a. Concerning invertebrates.
  - Sub-subseries b. Concerning reptiles.
  - Sub-subseries c. Concerning fishes.
  - Sub-subseries d. Concerning batrachians.
- Subseries 8. Typescript (edited by Allen) of Thoreau's manuscript lecture "The Moon" (prepared for 1927 publication in Britain).
- Subseries 9. Typescript sermon (referring to Thoreau) by Rev. Edward Perry Daniels (First Parish, Concord, Dec. 18, 1938), sent to F.H. Allen by Allen French.
- Subseries 10. Manuscript catalog of the Thoreau collection of A.W. Hosmer, sent to Allen by Samuel Arthur Jones (the collection now part of the Concord Authors Collection of the Concord Free Public Library).
- Subseries 11. Typescript of John Muir's A WINDSTORM IN THE FORESTS.
- Subseries 12. Typescript comments by Emerson on Thoreau.
- Subseries 13. Galley proof of part of Mark Van Doren's HENRY DAVID THOREAU (1916), with marginal comments by F.B. Sanborn.

Series C. Clippings, 1897-1952:

- Subseries 1. Photocopy, for patron use.
- Subseries 2. Originals.

Source of Acquisition: Presented to the Thoreau Society by F.H. Allen, 1950.

References: Papers described in Thoreau Society Bulletin 34 (Jan., 1951), consulted in the preparation of Joseph J. Moldenhauer's Textual Instability in the Riverside Edition of Thoreau (Papers of the Bibliographical Society of America, volume 85, Dec., 1991).

Cite as: Francis Allen Papers, 1896-1952, Thoreau Society Archives and Collections, Concord Free Public Library, Concord, Mass.

Processor: LPW (December 1993); Transcriber: AEM (August 1995)

FRANCIS HENRY ALLEN PAPERS: CONTAINER LIST

A. Correspondence, 1896-1952

- 1 (Correspondents A-D)
- 2 (Correspondents E-F)
- 3 (Correspondents G-H)
- 4 (Correspondents J-T)
- 5 (Correspondents U-Z)

B. Manuscript, typescript, and galley proof material

- 6 1. Typed comments by unidentified correspondent
- concerning Thoreau's use of hush and who in writing of driving oxen
- 7 2. Typed passages from Thoreau's JOURNAL (with editorial markings), not used in 1906 edition
- 8 3. Manuscript transcription in Allen's hand from Thoreau notebook on birds
- 9 4. Typed transcript of passages on Hugh Quoil from Thoreau's JOURNAL, later used in WALDEN, with markings to indicate Thoreau's changes
- 10 5. Manuscript by Allen: Thoreau's translations from Pindar (published in Thoreau Society Bulletin 26, Jan., 1949)
- 116.Typescript of 1840 list of books belonging to H.D.T. (with manuscript version of part of list)
- 12 7. Printed pages from Thoreau's JOURNAL, with editorial markings by Allen
  - a. Concerning invertebrates
  - b. Concerning reptiles
  - c. Concerning fishes
  - d. Concerning batrachians
- 13 8. Typescript (edited by Allen) of Thoreau's manuscript lecture The Moon (prepared for 1927 publication in Britain)
- 14 9. Typescript sermon (referring to Thoreau) by Rev. Edward Perry Daniels (First Parish, Concord, Dec. 18, 1938), sent to F.H. Allen by Allen French
- 15 10. Manuscript catalog of the Thoreau collection of A.W. Hosmer, sent to Allen by Samuel Arthur Jones (the collection now part of the Concord Authors Collection
- of the Concord Free Public Library)
- 16 11. Typescript of John Muir's A WINDSTORM IN THE FORESTS
- 17 12. Typescript comments by Emerson on Thoreau

13 BOXED SEPARATELY (BOX 2)

C. Clippings, 1897-1952

- 18 1. Photocopy, for patron use
- 2. Originals
- 2B. Manuscript, typescript, and galley proof material
- 1 13. Galley proof of part of Mark Van Doren's HENRY DAVID THOREAU (1916), with marginal comments by F.B. Sanborn

MOST SUBSERIES IN SERIES B FILED IN SEQUENCE IN BOX 1

"It's all now you see. Yesterday won't be over until tomorrow and tomorrow began ten thousand years ago."

– Remark by character "Garin Stevens"
in William Faulkner's INTRUDER IN THE DUST

Prepared: May 2, 2013

ARRGH AUTOMATED RESEARCH REPORT

GENERATION HOTLINE

This stuff presumably looks to you as if it were generated by a human. Such is not the case. Instead, upon someone's request we have pulled it out of the hat of a pirate that has grown out of the shoulder of our pet parrot "Laura" (depicted above). What these chronological lists are: they are research reports compiled by ARRGH algorithms out of a database of data modules which we term the Kouroo Contexture. This is data mining. To respond to such a request for information, we merely push a button.

Commonly, the first output of the program has obvious deficiencies and so we need to go back into the data modules stored in the contexture and do a minor amount of tweaking, and then we need to punch that button again and do a recompile of the chronology — but there is nothing here that remotely resembles the ordinary "writerly" process which you know and love. As the contents of this originating contexture improve, and as the programming improves, and as funding becomes available (to date no funding whatever has been needed in the creation of this facility, the entire operation being run out of pocket change) we expect a diminished need to do such tweaking and recompiling, and we fully expect to achieve a simulation of a generous and untiring robotic research librarian. Onward and upward in this brave new world.

> First come first serve. There is no charge.
> Place your requests with <Kouroo@brown.edu>.
> Arrgh.