The Heron-Allen Society

Newsletter no. 10

Spring 2007

Armorel Daphne Heron Allen

SEVENTH ANNUAL SYMPOSIUM

The seventh annual Heron-Allen Society Symposium will be held in Talbot Hall at Lady Margaret Hall, Oxford at 11.00am on Saturday 7 July 2007. Coffee will be available from 10.30.

PROGRAMME

Theme: The Heron-Allens and Oxford

Welcome and Introduction by the Chairman

[Speaker to be announced], "Edward Heron-Allen and the Heron-Allen Scholarships at Lady Margaret Hall"

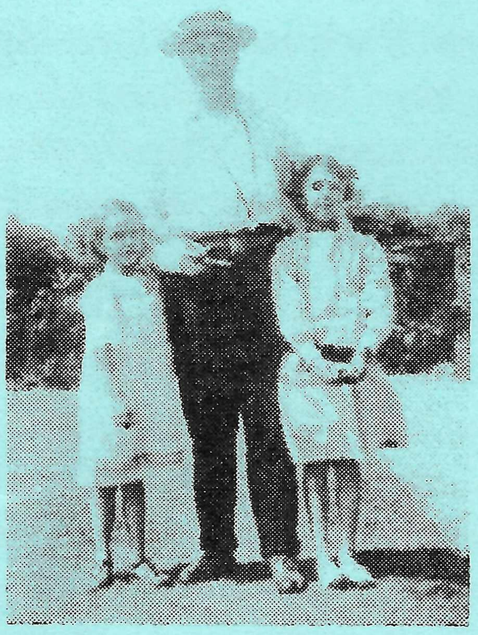
Ivor Jones, "Armorel Daphne Heron-Allen: The Early Years"

Joan Navarre, ''Woman of the World': Armorel Heron-Allen and Lady Longford at Oxford'

Lunch

Annual General Meeting

Timothy J. McCann, "'Men of Prevision': Edward Heron-Allen, John Johnson and the John Johnson Collection of Printed Ephemera at the Bodleian Library, Oxford"



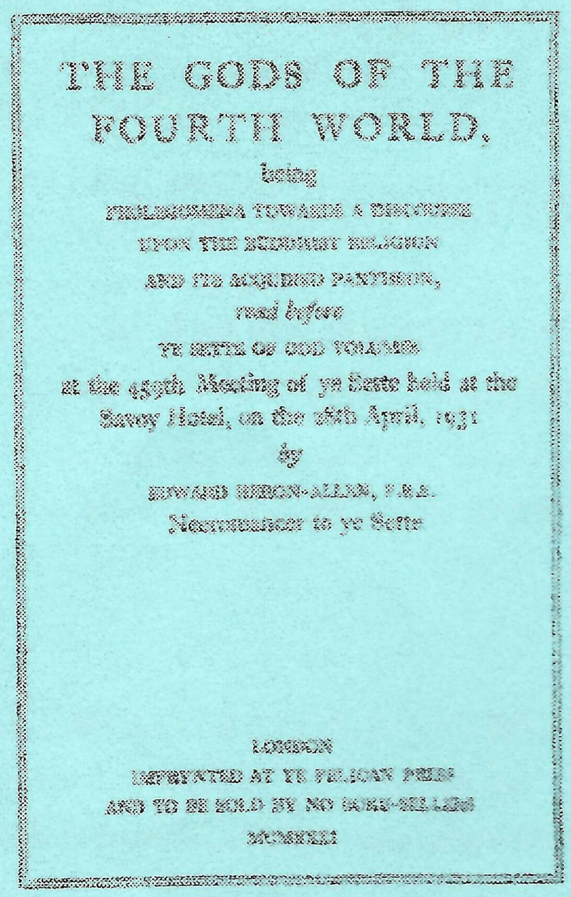
Edward Heron-Allen in the garden at Large Acres with his daughters Armorel and Itha

Lady Margaret Hall is at Norham Gardens, Oxford. OX2 6QA (Tel: 01865 – 274300) immediately north of the Oxford Parks. From whichever direction you are coming, it is best to reach LMH from the northern end of the Oxford Ring Road; the city centre is difficult to navigate unless you already know exactly where you are going. Detailed directions can be found on the LMH website at www.lmh.ox.ac.uk Limited parking is available on application to the Conference and Events Manager (conferences@lmh.ox.ac.uk or 01865 274320), at a fee of £20 for the duration of the Symposium. Numbers and car registrations are required 7 days prior to the start of the Symposium and drivers are asked to report to the Porter's Lodge on arrival so that they can be advised where to park. The college is able to provide overnight accommodation either for the night before or the night after the Symposium, or both. Coffee and a finger buffet will be provided at the Symposium. It is important that all those wishing to attend inform the Secretary before 23 June.

THE HERON-ALLEN LECTURE, 2007

The Heron-Allen Lecture will be held at Lady Margaret Hall on Friday 2 March 2007.

The speaker is Professor Georgina Mace FRS, the Director of Science at the Institute of Zoology in London. Professor Mace is renowned for her work in conservation biology, in particular for identifying criteria to rank species according to their risk of extinction. In a talk entitled 'Biodiversity, ecosystems and human well-being' she will discuss the evidence that we are rapidly losing biodiversity on a global scale, the implications that this has for people, and some possible solutions. The Lecture will be held in Talbot Hall, Lady Margaret Hall, at 5.15pm. There is no charge for admission. Bookings can be made through the LMH website


THE GODS OF THE FOURTH WORLD,

being

PROLEGOMENA TOWARDS A DISCOURSE UPON THE BUDDHIST RELIGION AND ITS ACQUIRED PANTHEON,

read before

YE SETTE OF ODD VOLUMES

at the 459th Meeting of ye Sette held at the Savoy Hotel, on the 28th April, 1931

by

EDWARD HERON-ALLEN, F.R.A.

Nestorianus to ye Sette

LONDON

IMPRINTED AT YE PELICAN PRESS

AND TO BE SOLD BY NO BOOK-SELLERS

MONSTRELS

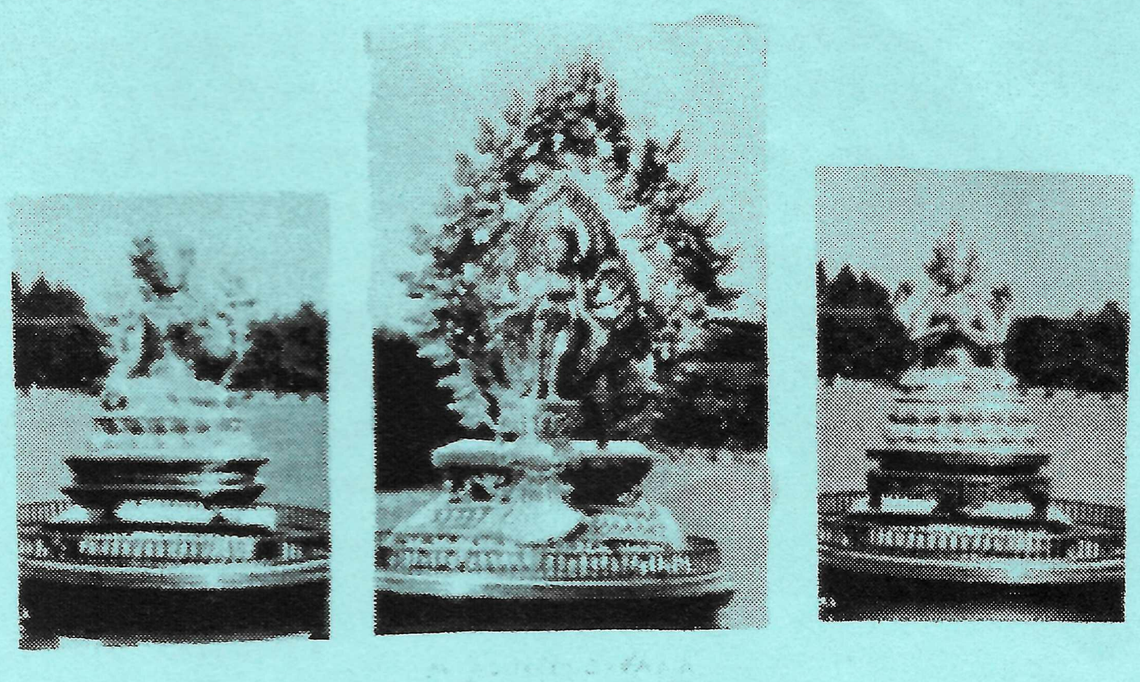
Title page of Edward Heron-Allen, *The Gods of the Fourth World*, (1931)

EDWARD HERON-ALLEN, JOAN MAUDE AND THE GODS OF THE FOURTH WORLD

A recent addition to my library of books written by Edward Heron-Allen has sent me on a diverting journey encompassing Tibetan Gods, a play by Oscar Wilde and the memory of a rewarding friendship. In the second volume of his autobiography – *Time Remembered after Pere Lachaise* (1966) – Vyvyan Holland wrote that: 'other things that I have collected in my time are coins, books, Chinese snuff boxes and Thibetan Gods'. The last was one of the many interests he shared with Edward Heron-Allen, when, as he wrote: ' I passed a great deal of my leisure time with him in his house in Hamilton Terrace and at Selsey'. Both men formed fine collections, whose present whereabouts are unknown. Writing in his *Notes upon the Literary, Scientific, and Artistic Activities of Edward Heron-Allen, FRS*, as Christopher Blayre, Heron-Allen noted that: 'in this year (1929) he became deeply interested in the Buddhist religion', and, as usual, his enthusiasm led to publication, and when, on 28 April 1931, he delivered his lecture on the Gods of the Fourth World to the 459th meeting of the Sette of Odd Volumes at the Savoy Hotel in London, he made use of both collections.

As was the custom of the Sette, Heron-Allen's lecture was published as *The Gods of the Fourth World, being Prolegomena towards a Discourse upon the Buddhist Religion and its acquired Pantheon*, being Opusculum XCII. Only 155 copies were printed for private circulation of which the first thirteen were printed upon Japanese vellum. My own copy – no.133 - was presented to an unidentified recipient (by 1939 Heron-Allen's hand was almost indecipherable) and signed by Heron-Allen on 17 February 1939. The introduction to the Buddhist religion and its pantheon consists of a text of 37 pages followed by 17 pages of notes and is illustrated by 33 plates. In a preface, Heron-Allen makes clear that the paper was not based on any original research, but rather the result of secondary reading, but, no doubt, it provided an opportunity to show off the collections that he and Vyvyan Holland had made.

The plates include twenty three figurines of which eight are from Heron-Allen's collection, five from Vyvyan Holland's collection and the remainder from the collection of the Victoria and Albert Museum, presumably through the good offices of A.J.D. Campbell, the then Keeper of the Indian Section of the Museum, who is acknowledged in the introduction. From Heron-Allen's collection came the figures of the Gautama-Budda, Shakya-muni (front and side view); Avalokiteshvara, The Dalai Lama form (front and side view); Maitreya, the Buddha to come; Amitabha; Amoghapasa; Sita-tara, the White Tara of the seven eyes; Shayama-tara, the Green Tara; Shyama-tara, the Green Tara (with Ambrosia Vase); and Hevajra (with his Shakti, or mother Goddess) (front and side view). In 1929 he had photographed the White Tara of the seven



Part of Edward Heron-Allen's collection of Tibetan Gods photographed on the lawn at Large Acres

eyes; Avalokiteshvata and Amoghapasa on the lawn at Large Acres and included the photographs in the Large Acres Visitors' Book. From Vyvyan Holland's collection came the figures of the Buddha, entering Pari-nirvana; Padmapani; Aryavalokiteshvara;

Yamantaka, with his Shakti; and Yama. The remaining illustrations, apart from the photographs of figures from the Victoria and Albert Museum, are photographs of Joan Maude showing the most important mudras and the use of the prayer wheel.

The book includes eight plates of Joan Maude. The first [plate 1] shows her illustrating the Buddhist prayer wheel – "Mani Khorlo", while the remaining seven are of Joan showing various mudras or non-verbal modes of communication and self-expression, consisting of hand gestures and finger-postures. They indicate in a simple way the nature and function of deities represented, and are thus gestures that symbolise divine manifestation. Her second plate [plate 10] shows Joan demonstrating the Abhaya or mudra of protection, peace and the dispelling of fear. It is made with the right hand raised to shoulder height, the arm crooked, the palm of the hand facing outward, and the fingers upright and joined. The left hand hangs down at the side of the body. The third plate [plate 11] shows the Bhumisparsa and Dhyana, the mudras of witness and meditation. It is made with the five fingers of the right hand extended to touch the ground, while the left hand is held flat in the lap.

The fourth plate [plate 12] shows the Dharmachakra mudra, the mudra of teaching, in which the thumb and index finger of both hands touch their tips to form a circle, representing the union of method and wisdom. Plate 13 shows the Dhyana or mudra of meditation, in which the hands are held at the level of the stomach, the right hand is placed above the left, with the palms facing upwards, and the fingers extended. Joan shows the two thumbs touching at the tips, thus forming a mystic triangle. The mudra indicates the perfect balance of thought, relaxation and tranquillity. The next plate [plate 14] shows the Namahkara or mudra of prayer, with the palms folded together, while plate 15 shows the Tarjani or mudra of menace, with forefinger outstretched as a gesture for warding off evil. The final two plates show the Vajra-hum- kate [plate 16], the mudra of the supreme Buddha, in which Joan's arms are crossed and the bell in her left hand is reversed, and the Vara and Vitarka mudras [plate 17], being the mudras of charity and argument with the right hand pendant with the palm turned outwards and the left hand raised and the tips of the forefingers and thumbs touching each other to represent compassion and the gesture of debate respectively.

Joan Maude was at the height of her fame when she posed for the photographs. Born in 1908, she was the daughter of Nancy Price and Charles Raymond Maude. Her mother was a distinguished stage actress, who performed with the companies of F. R. Benson and Sir Herbert Beerbohm Tree, though her most popular role was as granny in *Whiteoaks*, and a popular writer about country life and animals. She was the joint founder of the People's National Theatre, and for many years edited a theatre magazine called *Pedlar's Pack*, much of which she wrote herself. She was a founder of the Council of Justice to Animals. Joan's father was descended from Jenny Lind and was a performer in his own right as well as being a cousin of Cyril Maude, the well-known actor. Joan was put on the stage by her mother at the age of fourteen, and was seldom out of work. Her film career began in 1923 and in 1931 she had just made *Hobson's Choice*.

Dharmachakra.
The mudra of Teaching.

Joan Maude demonstrating
the mudra of teaching

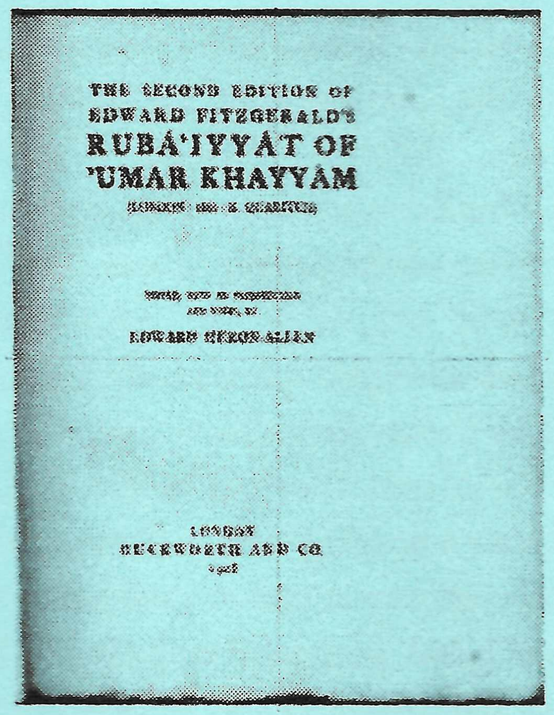
Joan Maude was married twice and her two husbands both enjoyed important careers in journalism. Her first husband Frank Waters was a Scottish Rugby International and Cambridge Blue. He started work with the Beaverbrook Press in 1936, was Assistant Manager of *The Times* from 1945 to 1950 and ended his career as Managing Director of *The News Chronicle*. After Frank Waters's death in 1965, she married his close friend Oliver Woods, another life-long journalist, who was Assistant editor of *The Times* from 1961 and who almost completed his *The Story of the Times* before his death in 1972. After her first marriage, Joan Maude largely abandoned the stage but she continued to act in films, most notably in *A Matter of Life and Death* (*Stairway to Heaven* in America) in 1946, until 1951.

In 1990 Joan Woods, as she then was, contacted the County Record Office. She had already deposited the papers of her two husbands in McMaster University in Canada, and now she wished to secure the future of her mother's papers. I went over to Lewes to

look at the material and very quickly fell under Joan's spell. Although she was then in her eighties her magnificent cheek-bones and her regal carriage, ensured that she remained a fine-looking woman. She never appeared unless fully made-up and she knew how to make an entrance. Her town house was a treasure trove of her mother's papers, her own papers, her fine Sussex Library, and her collection of Sussex smocks and other local artefacts. We talked of local archaeology, Barclay Wills and downland shepherds, Archbishop Lanfranc's letter to Pope Alexander II concerning the condition of the English Church, and whether or not we were related as we both had Cooke ancestors. She came over to visit us, staying in East Dean, to look at her mother's papers in the Record Office, identified for me all the photographs of the Somerset family in their family albums and reminisced about growing up with the Somerset children. She photographed Alison and me in various rooms in the Record Office, although she strictly forbade us to photograph her; she walked around Chichester with us, and enjoyed meals in the local pubs. We visited her in Lewes, where we were staggered by generous tumblers of gin before lunch and our son played with her wonderful Victorian mechanical toys in the attic bedroom. She liked to be taken out, and we used to visit the Ram in Firle for lunch. She liked to be stimulated, and she enjoyed the company of young people. I never left her house without a present for my son. Alas, she died in 1998. It was not till later that I purchased the *Gods of the Fourth World*, illuminated by her pictures. She never mentioned Edward Heron-Allen in our conversations and now I cannot ask her how they knew each other.

So what was the connection between Joan Maude and Edward Heron-Allen? When discussing the question recently with her daughter, Sarah Dunsmure, it seemed to us that they possibly knew each other through Cyril Maude or more likely the connection was Vyvyan Holland rather than Heron-Allen. In 1931 the first public performance in England of Oscar Wilde's long-censored play, *Salome*, was given at the Savoy Theatre. The ban on its performance by the Lord Chancellor was lifted in that year and Nancy Price booked the Savoy Theatre, cast herself as Herodias and offered the role of Salome to a Russian dancer. When the Russian pulled out, she determined to offer the role to an actress instead and gave the part to her daughter Joan Maude. What would be more natural than asking Joan Maude to pose for the photographs illustrating Buddhist mudras among the Thibetan Gods owned by Edward Heron-Allen and Vyvyan Holland, when she was about to appear in the first public performance of Vyvyan Holland's father Oscar Wilde's *Salome*.

Timothy J. McCann


THE SECOND EDITION OF
EDWARD FITZGERALD'S
RUBÁ'IYYÁT OF
'UMAR KHAYYAM

Title page of Edward Heron-Allen, *The Second Edition of Edward Fitzgerald's Rubaiyat of Umar Khayyam*, (1908)

A FORTUNATE FIND

Readers who heard my talk, *EH-A and the Rubaiyat of Omar Khayyam* at the Royal College of Music last July, will have gathered that I am always on the lookout for new or unusual editions of that short book of verses. Early last November, one of my favourite antiquarian book-sellers greeted me with "I've got something that will interest you". I recognised the book as he retrieved it from a high shelf, I already had a similar volume. It was a copy of EH-A's translation of the Bodleian Library's manuscript of *The Rubaiyat of Omar Khayyam* published in 1898. However, my friendly bookseller quickly showed me that inside the front cover was a hand-written inscription that made this copy very special indeed. It read:

To E Whinfield Esq. with the kindest regards of Edward Heron-Allen. January 1898.

It didn't take me long to decide that the asking price was well worth paying, nor to tell Ivor Jones about my fortunate find. It wasn't just that the book was inscribed by EH-A; the name of the recipient was just as important. Edward Whinfield was a generation ahead of EH-A, and one of the leading lights in the study of the Rubaiyat of Omar Khayyam – he had published his own translation in 1882. He was another amateur Persicologist; during a distinguished career in the Bengal Civil Service, he had gained practical experience of Persian. It was news to me that the two gentlemen were acquainted.

I was even more surprised when Ivor's replied that in his one of his volumes of "Correspondence and Press Notices. London 1896-8" were letters EH-A had sent to Whinfield, along with their replies. Ivor has very kindly transcribed them for me, with Venetia's help. There are four letters from EH-A, with their replies, and a final one from Whinfield, written over six weeks early in 1897. Much of the content is esoteric – translation details, and suchlike topics that are of interest mainly to Rubaiyat enthusiasts. In one letter is a list of quatrains that Whinfield says that he omitted because "the constant iteration of the same topic of wine is too wearisome". Whinfield has written a similar list in my book, although there are some differences. (It's worth noting that modern scholarship suggests that the original number of "bibulous" verses is probably correct; Whinfield's abstemiousness is more a reflection of Victorian values than his source

material). The letters give a useful time marker to EH-A's Persian interlude; on 15th February, he says "Have come to the end of my first draft translation...." It was more than a year before his final version was ready for publication.

There are aspects of more general interest. EH-A's first letter is uncharacteristically deferential, even though by that stage he must have had a reasonable knowledge of Persian. By his final letter though, he is writing to Whinfield as at least an equal. There is an interesting footnote to the 1893 series of letters now in the West Sussex Records Office, between EH-A and Richard Le Galliene (and their respective solicitors) after Le Galliene alleged that EH-A had accused him of unnatural practices (which EH-A denied). On 19th February 1897, EH-A wrote to Whinfield about Le Galliene "I have a lively objection to that young man, his bisexual pseudonym, and all his works." Galliene (as he was born,) seems to have invented the modern cult of the empty celebrity - he was famous in the *fin de siècle* era for simply being Richard Le Galliene. Although he produced copious, and popular, writing, it has all long been forgotten. I suspect Oscar Wilde was his role model but, while Galliene may have had the flamboyance of Wilde, he lacked the talent. One can only admire EH-A's perspicacity!

Another topic is the Multi Variorum edition of the Rubaiyat, published in Boston by Nathan Haskell Dole ("phoebus what a name" Whinfield), in which he reproduced numerous European translations in English, French and German. He paid no copyright fees to anyone, and consequently no bookseller could import it to the UK (foreign authors received copyright protection in the USA only in 1957). EH-A had acquired two copies, one for his own use and the other for lending – Whinfield was the first beneficiary, and read it with interest and complete disagreement with Dole's conclusions.

My acquisition, it must be said, is in a sorry state. After Whinfield died in 1922, his library was auctioned, and "my" volume was bought by Charles Evans Esq. of Hereford. He recognised its significance, because he has carefully tipped-in a short note at the front, stressing its provenance, the importance of the many hand-written annotations by Whinfield, and the fact that he had not tampered with them in any way. Eventually, Evans presented "my" book to Pontypridd Public Library, and that was when its troubles really began. The library stuck large paper labels inside the front cover, completely obliterating a full page of notes written by Whinfield. At the bottom, in the limited empty space that remained, is a short note dated 1947, presumably added by another librarian, apologising for the consequent loss of data. Fortunately, with great care, I have been able to remove the larger labels, once again revealing Whinfield's notes. That, however, is not the only problem. The book was obviously well-used during its life on the shelves of Whinfield, Evans, and Pontypridd Library because it was so worn that the covers were separating from the binding. Some well-meaning - but misguided - soul in Pontypridd Library tried to remedy the problem with a very early version of sellotape. Any attempt to remove it simply strips the covering from the boards, and it is anything but attractive with or without the sellotape.

However, to paraphrase a current TV commercial – one tatty reading copy of an unusual old book - £5. One unique inscription – priceless!

Garry Garrard

PS. Another bookseller contact has just let me know that he has a copy of EH-A's translation of the Rubaiyat for sale - also inscribed. This time, it reads "Adela King from the translator 25th December 1909." I don't know who Adele King was.

Garry Garrard's book entitled *A Book of Verse, A Biography of the Rubaiyat of Omar Khayyam,* will be published by Sutton Publishing next June.

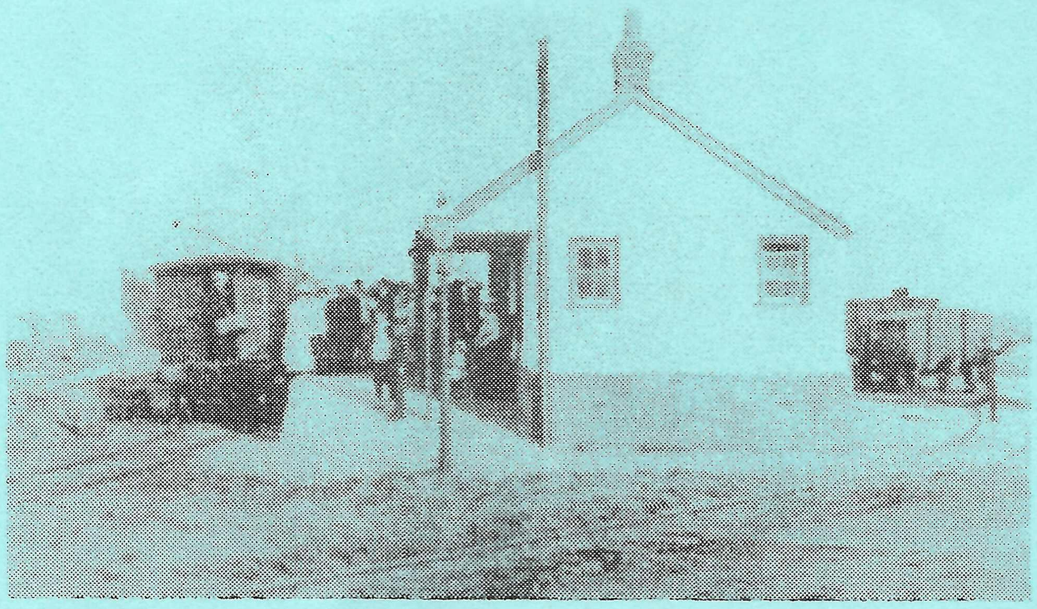
HERON-ALLEN, A COW AND THE SELSEY TRAM

One of Edward Heron-Allen's many directorships was that of the Selsey Tramway (or more correctly, the Hundred of Manhood & Selsey Tramway). This independent railway/tramway was opened in 1897 and ran from its own station in Chichester on Stockbridge Road, to Selsey. He was even Chairman of the Directors for several years (resigning in 1919) and during this time it was a most prosperous concern. At one stage there were plans to electrify the line and just before WW1 it took out powers to build branches to The Witterings and West Itchenor; only the outbreak of the war and subsequent bus competition put paid to this. In the 1920's, however, it became a notorious ramshackle affair and closed completely in January 1935.

Over the years the Selsey Tramway has spawned several books but recently in 2006, a beautifully illustrated new, two-volume book *"The Selsey Tramway"*, written by Laurie A. Cooksey has been published by Wild Swan Publications of Didcot, Oxon (ISBN 1-905184-15-8 and 1-905184-16-6) which to old railway fanatic like myself is the piece de resistance as well as really nostalgic read. On p. 82, the quite famous photograph of Heron-Allen alighting from the tram at Selsey *c.*1917 (property of the West Sussex Record Office) is shown, which I have taken the liberty to reproduce again. The book also relates a most amusing incident, also worthy of repetition here, first told in *Chichester Observer* in 1909, in which Heron-Allen tells us why he settled in Selsey in the first place!

In the summer of 1906 Heron-Allen was staying in Bognor Regis with his family and finding the sea-air of great benefit to his sickly 2-year old daughter (Itha), made enquiries as to a site where he might build a new house. Instead, someone recommended he went over to Selsey, which the family duly did by train. On boarding the Tram at Chichester, they had only travelled for five minutes when it suddenly stopped. "[William] Walker, the conductor, was passing through the train selling tickets", relates H-A, "and I said to him 'Broken down?'. He replied, 'No sir. There is a cow on the line!' Presently we were on again but after about ten minutes we stopped again and I said to Walker facetiously: 'Another cow on the line?' He replied 'No sir, it's the same cow!' I turned to my wife and said, quoting Tennyson's *Lotus Eaters*, 'This is the place for us. We will return no more...we will no longer roam'". H-A duly bought a 5-6 acre field, which had been laid out for 20 building plots and after his "sporting offer" was accepted, he built his house "Large Acres" on the land. The rest, as they say, is history.

John E. Whittaker



Edward Heron-Allen alighting from the Selsey Tram at Selsey Station

REFLECTIONS OF VENICE & EXTRACTS FROM EH-A'S HOLIDAY JOURNALS (1898 & 1901)

When Fiona, EH-A's great grand daughter asked what I would like to do on my birthday in early November I jokingly replied what about a trip to Venice! Our trip was very, very short. The Heron-Allen's visited Venice often, here are some extracts from 1898 Holiday Journal Vol. IV and 1901 Volume VII.

'Casa Barbier. 1st May "We got out at 11. – and were warmly greeted at the Traghetto by all our old friends, loafed to the Post Office where we lay in stamps galore, and then ound the Piazza where they are selling the same beads* & barocco glass & entreating one still to see the glass factory". [* Fiona has inherited her great grandfather's love of beads & barocco glass and noticed on Murano similar beads on sale as those of over 100 years ago.]

"After going on a giro in the gondola we disembarked at San Marco (pontone) and walked to Panada. Dinner Scampi (!), Pollo arrosto, Sparagi & Cheese (!!!)." Then to Quadri where at "8 the band began and watched the people. The Venetian women are better to look upon than ever, the average being extraordinarily high. The Piazza is now lit with dazzling incandescent gas, which hurt our eyes so much that after hearing two pieces by the band we went to the traghetto & chartered a gondola, went home for wraps & loafed out. The cacophony of the contending concert boats was so dire that we soon left them & went out upon the agune beyond San Giorgio".

At 6pm in the dark Fiona & I had a glass of sparkling wine at Café Florian (which EH-A visited) it has been in existence one way or another since 1720, we listened to the orchestra play tunes such as Rowena, Smoke Gets in Your Eyes, Tea for Two, Blue Moon it started to drizzle but as we had paid a cover charge to listen we being true Brit/ Colonial were one of three tables where occupants remained seated! We didn't have any trouble with the gas lighting. Later we dined at a restaurant recommended by an old friend from Turin and like EH-A I had delicious scampi (grilled), all the seafood we ate probably came from the Rialto Fresh Produce Market we'd visited in the morning.

2nd May (1898) Bathing at Lido. "There is a big American Steam yacht in the bacino which apparently has come to lay up until there is no longer any chance of being captured by Spanish privateers: it is the pride & admiration of the populace & on all sides we hear speculations on how much it cost "the American Prince". [NB 1898 - The Spanish/ American War took place, the US battleship USS Maine suddenly exploded in Havana, the U.S. acquired footholds in Cuba, Philippines, Puerto Rico]. "The water at the Lido was gorgeous & hot almost too hot. I collected foraminifera & shells, we hung about for nearly an hour to watch an enormous seine being drawn by ten more than half naked but picturesque brown youths. We then enjoyed the conversations of the villain who peddles corals and mosaics on the boat whose hopes had been raised by the enquiries of some Americans who finally bought nothing – he cursed & withered them under his breath for some time & then poured out his woes to a friend. We gathered that English & Americans are a cursed race (cattira gente) who ask prices and buy nothing, & that the Germans are his best customers – we can readily believe it."

3rd May. "Arose late because Emma the maid said there was a princess staying in the casa. "We are suffering from a plague of ants; first emotion of the day was to find that they had got into the marmalade through the tiny hole punctured in the cover to let in the air. Mollie is in despair & hates them in a vocabulary that must be heard to be believed." –

"...rescued the Kodak from the thief man of yesterday & caught the 11 o'clock boat for the Lido".

"Had a lovely bath & took the opportunity to Kodak one another in the water (for private circulation only). Mollie has adopted the straw bathing hat of the country & looks a perfect dear in it".

8th May. "Lots of people in San Marco. We narrowly escaped buying a puppy tonight, by the way, which quite made up its mind that Mollie was its mother – how it is we have not at this moment got a mustard coloured mongrel on our hands I cannot image". The first dog I saw late at night on our arrival in Venice before catching a water bus from Piazzale Roma was a mustard coloured mongrel, which made me think could it be related to the one who took a shine
to Mollie!

15th May. "We passed by the Bridge of Sighs, amid a considerable excitement as three prisoners were just being transhipped from the prison to the Giudecca to undergo 3, 5 & 8 years imprisonment & half native Venice was there to see them off. Had another collision with a gondola (their fault)".

16th May. "A perfect morning. We got out at ten thirty, foraged for lunch and saw a fine funeral coming from the Palace traghetto & disappearing into Venice, long lines of red – and white - & unrobed facchini carrying the huge quadruple candles by means of which in the arms of a stalwart facchino the Venetians show their sympathy with their friends' bereavements, holy images, pictures, priests & banners – quite a swell affair evidently. We caught the
11. – boat to the Lido & had a lovely bath, after which we lunched on the grass in a beautiful green lane whose boughs met overhead".

17th May. "A lovely morning. Mollie found a regiment of ants in her hat box, a scorpion in her dressing room, &, a sheet of newspaper having blown against one of the beer-bottle supports of our lake-dwelling larder, the ants had discovered it at one & were making the best of it. These tragic occurrences having been borne with & remedied with what fortitude we had at our joint command".

25th May. "A lovely morning again. Some naval officer has died on one of the man-of-war in the Bacino, & whilst I was writing, waiting for Mollie after coffee, his funeral passed up the canal a fine & simple sight. First the Admiral of the port & his staff in a launch towing the usual funeral
barge on which was the coffin covered with a flag & the man's coat with his medals on it & sword. Behind four long-boats manned by 12 blue-jackets each with four officers in full uniform & the flags tied up in crepe at half mast. Very different from the ordinary civilian funeral with its crowd of laughing farchini in red cassocks over their native dirtiness".

To be continued...
Venetia Jones
(Copyright EH-A Journal extracts Ivor Jones)

BRYAN BURROUGH, MBE, JP
(20 December 1941 - 13 October 2006)

Bryan Burrough, MBE, JP, founder of The Soho Society and The Museum of Soho, died of lung cancer on 13 October 2006.

Bryan was an active member of the Heron-Allen Society. He presented a paper on the Allen family at the 3rd Annual Symposium (2003) and he helped the Heron-Allen Society arrange two meetings in the Allen Room (2003 and 2005). Bryan generously shared his knowledge of the history of Soho, including the law firm of Allen & Son and the church of St. Anne's. He collected and preserved items from Allen & Son, Solicitors. He admired the Allen family for their commitment to improving the community and for their service to St. Anne's Parish. Bryan served as Vestry Clerk of St. Anne's, as did numerous Allen family members, such as George Allen and Edward Heron-Allen.

Bryan spread the word about EH-A and the EH-A Society. For both of the Heron-Allen Society meetings held in the Allen Room, he and the other volunteers at The Museum of Soho created an exhibition about Edward Heron-Allen in Soho. Bryan published calls for information regarding EH-A and the Allen family in the *Soho Clarion*, and he encouraged people to visit the Allen Room and to walk up the winding stairs of the clock tower at 55 Dean Street.

A portrait of George Allen, donated by Ivor E. Jones and unveiled at the EH-A Symposium in 2003, is now on permanent display in the Allen Room. One of Bryan's last projects was the rebacking of this portrait.

Bryan Burrough will be greatly missed.

Joan Navarre

"A FILTHY MIND IS A CONTINUAL FEAST"

Some years ago, Ivor Jones, our esteemed Treasurer and "onlie begetter" of the Society, was listening to 'Quote Unquote' on the radio. His attention was caught by a discussion about the origin of the expression: "a filthy mind is a continual feast", which was unhesitatingly attributed to Oscar Wilde. Ivor wrote to Nigel Rees, the compere of the programme, pointing out that it was a favourite expression of his grandfather – Edward Heron-Allen. His

argument failed to win the day. Google Answers discusses the origin of the expression, and reports as follows: 'In *Eccentrica*, no. 80 of 3 April 2002, from BBC Radio 4 it was reported that ' the original version of this expression seems to have come from an American living in London called Logan Pearsall Smith, who wrote; "an improper mind is a perpetual feast", but the shortened version has been used by Oscar Wilde, his son VyVyan Holland and also by Edward Heron-Allen, who was a friend of Wilde'. At least EH-A now has a share in the attribution.

TJM

THE HERON-ALLEN BIOGRAPHY

Joan Navarre is writing a biography of Edward Heron-Allen. Any information concerning Heron-Allen (e.g letters, manuscripts, photographs) will be greatly appreciated.
E-mail: jnavarre@hotmail.com

THE SOCIETY'S WEB-SITE

Andy Henderson, the Society's web-master, updates our web-site almost every month, and members are encouraged to keep in touch by making use of it. It can still be found at http://www.heron-allen.co.uk There is an opportunity on the site for members to make comments and suggestions and to post queries.

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

MANUSCRIPTS
Copies of letters to Ivor Stewart-Liberty from Edward Heron-Allen, 1929-30 (Add. MS. 55,553)

PHOTOGRAPHS
Photograph of Edward Heron-Allen's sea-chest (PH 19.974)

OFFICERS

Chairman/Archivist Timothy McCann, 18 Oaklands Road, Havant, Hants. PO9 2RN.
E-mail: mccann@dsl.pipex.com

Secretary Dominic Wood, Flat 1, Avenue House, East Bank Road, Brockenhurst, Hants. SO42 7RW. Tel: 01590-622795.
E-mail: d.j.hwood@vla.defra.gsi.gov.uk

Treasurer Ivor Jones, Sweets Farmhouse, Stour Row, Shaftesbury, Dorset. SP7 OQH
Tel: 01747-838201.
E-mail: heron_allenjones1@hotmail.com

MEMBERSHIP

Members pay a fee (a minimum of £10) on joining, and £10 annually in July thereafter. There is a proposal to raise the fees to £15, with £17.50 for overseas members at the 2007 AGM. Members are entitled to the Newsletter, information about the annual Symposium, the current Opusculum, and information about the Society's activities. Any Society publication will normally be paid for separately. Any back publication will be charged for separately (if still in print). Members are reminded that prompt payment of subscriptions enables the Society to continue to publish its Opuscula. Enquiries should be addressed to the Secretary.

I/We enclose my/our subscription for 2006/7.
Name:
Address

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