The Heron-Allen Society

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Fig. 1 Blanche Roosevelt. Photograph sent to Edmund Downey in 1886. Courtesy of Maurice Downey.

TWELFTH ANNUAL SYMPOSIUM

We were very lucky that, thanks to the generosity of our two senior committee members, we were able to hold this year's Symposium and AGM at the Allen Room in Dean Street. The room is part of the complex of buildings attached to St Anne's Soho, and we were generously welcomed and looked after by their caretaker. Some time was spent working out the best way to arrange the room for the presentations, in view of certain problems with the computer projection system, which meant that some of the presentations were rather lower-tech than had been hoped. When we were all assembled, and duly refreshed, we settled down to hear some fascinating papers, on the theme of EH-A and 'some women of his acquaintance'.

The ladies were presented in chronological order, so to speak, so our Chairman Tim McCann began. His subject was Blanche Roosevelt, and her relationship not only with EH-A but with Tim's great grandfather Edmund Downey. This research was prompted by the discovery of a framed portrait of Blanche bearing an affectionate message to Edmund Downey among his papers in Waterford.

Blanche was an acclaimed beauty, a singer, author, and socialite, appearing with distinction both at Covent Garden and with D'Oyly Carte before briefly running her own opera company and then, on her marriage, turning to writing. The list of her friends is impressive, including Longfellow, Verdi, Wilkie Collins, and Gustave Doré (whose biography she wrote), and she became the mistress of Guy de Maupassant. It was her writing that introduced her to Edmund Downey, who published her book 'The Copper Queen' in 1886. He had come to England from Ireland and, having worked for a publisher, then set up his own publishing company, as well as writing books himself. In 1885 his company published his novel 'The House of Tears' (under his wife's name), and later other novels and he also began writing the humorous short stories for which he is best known.

EH-A met Blanche in 1885, and was relatively unimpressed until she asked him to read her palm; he told her some home truths, and was invited to visit her at home. He became more and more intrigued and fascinated by her; he spoke of her as 'the most "sympatica" woman I have met for years'. He proceeded to visit her almost every day, admiring her singing, her biography of Doré, and 'her beauty, her wit, & her American "élan"'. This continued through 1885, including visits on Christmas Day, and into 1886, their

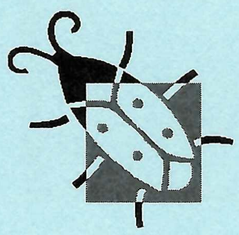
social circle including the Oscar Wildes and the Barrymores, with musical soirées, mesmerism and palm-reading, theatre visits, and excursions. Heron-Allen also proposed that he and Blanche collaborate on writing a book, which he described as 'an American-Byzantine quasi-historical story' (a ploy he also adopted with both Selina Dolaro and Constance Foy).

Once Blanche returned to France in spring 1886 there is little evidence that their relationship continued, though from her one letter that survives, she clearly missed him. He remembered her with admiration and affection, as is clear from his diary when he met her American relations in New York later in 1886.

Blanche continued writing, several more works being published by Edmund Downey, including her dispatches from Milan, where she was at the first performance of Verdi's *Otello*, collected and published by Downey as *Verdi: Milan, and Othello.*
EH-A seems to have ended his contact with her as abruptly as he did most of his other intense relationships, both personal and professional. She died in 1898 in London aged 45. She is buried in Brompton Cemetery, where there is a statue to her memory.

Next came John and Barbara Mahoney, and the American Selina 'Dolly' Dolaro. This was a presentation of typical Mahoney thoroughness and interest, and packed with information! John began with a tour de force – a photo-montage of Selina to the tune of 'Hello Dolly'. Selina, actress, opera singer, writer, and theatre director and EH-A collaborated on several books, though the exact input of each is often unclear. This paper presented an examination of the MS and proofs of Selina's 'Mes Amours: Poems, passionate and playful', preserved in a library at the University of Chicago.

The discussion of the mix of the handwritings of Selina and EH-A which was found in the MS went into minute technical detail as to which parts were written down by each and which corrected and annotated by each, noted the likely provenance and authorship of each part, and gave a fascinating insight into their characters and relationship, as paper's title "The queen of Bohemia and the poems and passions of the boy Omar" would suggest. There is not space here to do full justice to the detailed conclusions that were reached! But as John concluded: "So ends our tale of these two co-authors, friends and probable lovers: a handsome, youthful, charming and smooth tongued fellow of a delicate physical mould, pale skin, blonde hair, blue eyes, pencil moustache with exquisite manners and dress; his companion, a remarkably stylish small women, older than he, large black eyes, chestnut hair, impeccably dressed and bearing all the hallmarks of a ravaging serious illness, a wreck of one of the most beautiful women who ever graced the New York stage".



Tim McCann then explained that although Ivor Jones had hoped to speak about his grandmother, he had found the subject too emotional and had withdrawn. Liza Wood then offered an impromptu portrait of what she remembered of her grandmother.

Lastly, John Whittaker told us of the lady EH-A had cherished in his old age, Hélène Bargman. He was able to expand a little on the article about her that he had written for Newsletter number 10, Autumn 2007. He had also been in touch with her great-niece who had sent her good wishes to the society and lent a photo of Hélène for the occasion of the Symposium only.

The two had met as she was working at the Natural History Museum and her working relationship with EH -A bears some relation to the break-up between him and his colleague Arthur Earland (see the Newsletter article). However it is clear that her relationship with EH-A went far beyond that required for their scientific collaboration; it seems likely that she was his mistress for some years.

The meeting was rounded off with a brisk and businesslike AGM and an excellent and convivial lunch nearby at Il Siciliano.

Juliet Field

EDWARD HERON-ALLEN AND THE SCHOLAR'S STONE

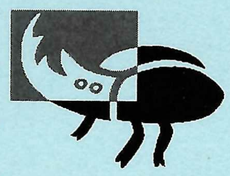
The rediscovery by Mr. Clive Jones of Richard Bertram Ogle's portrait of Edward Heron-Allen was doubtless welcomed warmly by members of this society. Discoveries, however, have an annoying habit of generating new problems. And so it is with the Ogle portrait. What exactly is the object in the foreground of the painting's lower right corner, obscuring its subject's left hand? Roughly columnar, tapered at its top and base, this object - some nine or ten inches in height - is mounted upon a distinctively ornate stand, the symmetry of which is in marked contrast to the

Fig 2. Edward Heron-Allen and the Scholar's Stone painted by Richard Ogle. Courtesy of the Natural History Museum

uneven and multi-faceted natural form of the object itself. Ogle's portrait lacks clutter. As a result this object makes a considerable demand upon the viewer's attention. All of which makes the confusion over its actual identity all the more vexing.

What is it? The first clue lies in the distinctive form of the stand: closely reminiscent in style and detailing - particularly in its spreading lobed base - to the carved pedestals frequently seen supporting Chinese antiquities. But what kind an antiquity? The rough and seemingly natural form of the object itself provides the second clue. What we see in the portrait is quite clearly a Chinese scholar's stone.

Scholars' stones (*gongshi*) have a long history and a firm place in East Asian culture. By the Song period (960-1279) the aesthetic appreciation of the shape and textures of particular stones or rock formations was a well-established pursuit, and one not only followed in nature and within the more controlled confines of cultivated gardens but also indoors, in scholars' studies. There, small stones judged to be possessed of exceptional aesthetic qualities, qualities determined by an already well-worn set of criteria (thinness, openness, perforations, patterns of crenulations and crumpling) were mounted and displayed on desks and writing tables alongside the ink stones, brushes, brush rests and other tools of the scholarly trade. In such settings their natural forms served as inspirational and evocative landscapes in microcosm, and as aids for meditation and reflection. Some stones were cherished for their resemblance to natural formations or even to actual mountains, others for their structural complexity and their patterns of erosion, striation and pitting. A third group were admired for their resemblance to people or to animals, both real and imaginary. Occasionally, these scholars' functioned as incense burners, the wisps of scented smoke intended to evoke mist rising from mountains. These stones were often mounted vertically - just as we see in Ogle's portrait - and set into specially carved bases, often of rosewood. The last few decades has seen a growing Western interest in scholars' stones: several major exhibitions have been mounted, and high quality examples command high prices in the auction houses both of East Asia and the West. Individual pieces can also be seen in many major museum collections of Asian art.



But what about the stone's prominence in Ogle's portrait? Several observations might be made. First, that the presence of such scholarly items is not itself uncommon in portraits of scholar-bureaucrats and members of the ruling elites in China and neighbouring areas under its artistic influence during the Qing period (1644-1912), a fact that might lead one to wonder whether Ogle himself had more than a passing familiarity with the iconography of East Asian scholar portraiture and intentionally evoked it in his portrait of Edward Heron-Allen, pen in hand, deep in thought; very much the scholar at work in his study at 'Large Acres'. A second point worth making is that we have corroborating evidence that Heron-Allen did indeed own this item and that its presence in the portrait cannot be dismissed as simply creative license on Ogle's part: it can be also be seen in much the same position on his desk in Winifred Hardman's portrait of 1922, two years after Ogle's.
Both portraits give support to Joan Navarre's observation in the entry on Heron-Allen in the online *Encyclopædia Iranica* that at 'Larger Acres': "he surrounded himself with mementos from the East."

But why might Heron-Allen have owned such an object? That question brings me to my third and final point. It might be said that in several ways one might struggle to find an object in which so many of his interests and passions would seem to coalesce. The appeal of such an object to Heron-Allen the Orientalist

and scholar of Buddhism scarcely needs stating, even if Persia, rather than China, was his primary passion. And what of Heron-Allen the naturalist and the authority of foraminifera? Many of the most treasured scholars' stones were of varieties of black, grey and white limestone, a material particularly susceptible to shaping and pitting, and hence well-suited to creating precisely the kind of forms appreciated by connoisseurs of *gongshi*. Limestone, superfluous to state, is a sedimentary rock in which foraminifera are a frequent, indeed sometimes the dominant component. From inanimate objects made from living creatures we might turn to living creatures coming forth inanimate matter, another interest of this society's subject. Certain scholars' stones, as I've noted, were prized for their resemblance not to geological but to biological forms. All scholar stones, regardless of resemblance, were believed to possess *qi* (life energy) and thus, whilst inert, to be in some sense alive. In general terms this congruence of the animal, the inanimate and what might be termed a generative life force stands not too far from a further interest of Heron-Allen's: the myths and misunderstandings surrounding the barnacle goose, the creature that some medieval and renaissance thinkers claimed grew on trees like fruit or, alternatively, emerged from sea-water sodden drift wood. Finally, one might wonder whether the interest of the author of tales about strange gems from India and the University of Cosmopoli's Mineralogical Department might well have been piqued by an object as arresting and as unusual as a scholar's stone. Unusual, that is, to the majority. I strongly suspect that at least a few of his comparably learned Odd Volumes - for example F. Thimms, 'the eminent Buddhist and oriental scholar' who was present with Heron-Allen at D.W. Kettle's delivery to the Sette of a paper on the appropriate subject of 'Pens, Ink, and Paper, a Discourse upon Calligraphy' in November 1885 - would have known precisely what the object was.

Esoteric and 'Oriental', combining elements of the animal and the mineral in various permutations, existing on the borders of the aesthetic and the scientific: could there be more suitable ornament for Heron-Allen's desk than a scholar's stone? Enigmatic? Perhaps. Emblematic? Certainly.

Further Reading: K. Hu, *Scholars' Rocks in Ancient China: The Suyuan Stone Catalogue* (Orchid Press, 2003); S. Little, *Spirit Stones of China: The Ian and Susan Wilson Collection of Chinese Stones, Paintings, and Related Scholars' Objects* (University of California Press, 1999).

P.J.E. Kershaw

A GENEALOGICAL TOUR OF SELINA SIMMONDS BELASCO DOLARO (1849-1889)

Selina Simmonds (aka Simmons), born August 20th, 1849 in Middlesex, London, was the only offspring of Benjamin and Julia (Lewis) Simmonds. Mr. Simmonds was a local musician, violinist, in the London opera houses. **(1-2)** At the tender age of 15, she married a 20 year-old local man, Charles Isaac Dolaro Belasco, on Jan. 11th, 1865 at Moor Hall House, Upper Kennington, England. Mr. Belasco was born in a very well-known London Jewish Portuguese-descent Belasco family and was a first cousin to David Belasco, who later became one of the most famous American Theatre producers based in New York City. **(3)** Isaac Belasco was a manager/owner of a local London cabaret bar, also known for his fine cigars and money lending. **(4)** He was accused of being an inveterate bettor in the local races. Between 1868 and 1872, the couple had four offspring. By 1870, Selina Belasco had already made a name for herself in the local London operatic scene and adopted her stage name, Selina Dolaro from her husband's middle name. Isaac Belasco's ancestral name was "D'Olivares", a Spanish Jewish family from the town of Belasco. D'Olivares was later Italianized into Dolaro.

Despite having four children, Dolaro was fully engaged in the London Operatic theatre and was heavily dependent on her husband and parents to raise their children. But by 1873, Selina and Isaac separated after a "family quarrel". By 1879, Selina had filed for divorce in London with charges of adultery, abandonment and mental cruelty. In court, Selina admitted that she had not contacted her spouse since 1873 and that she was the sole source of financial support for her children. Because of her extensive professional schedule, she also admitted that the four children were being raised in London by her mother and that she sent money to her "from time to time". Her father, Benjamin Simmonds, played a major role in documenting the adulterous affairs of Isaac Belasco. **(5)** The divorce was granted on Feb. 12th, 1880. **(6)** Charles Isaac Dolaro Belasco remarried and continued in his local business, The Supper Club, in London. **(7)** He did interact with some of his adult children in 1889-1891. **(8)** However, by 1896, he was unemployed because of poor health and claimed he was financially destitute (much like his ex-wife). **(9)** He died on September 22nd, 1900 and was buried in the London Nuevo (New) Jewish Cemetery. **(10)**The children remained in London with Selina's parents at least until 1888 when they had reached the adult legal age for solo immigration.

Fig 3. Selina Dolaro

In 1879, Selina immigrated to the United States and established a permanent residence in New York City. She was at the peak of her professional life with the starring debut in the American production of *Carmen* in 1879. **(11)** Among her closest friends, Selina's nickname was Dolly. **(12)** In 1885, Selina and New York Theatre producer, David Belasco collaborated in the planning of an unnamed social comedy production. However, Dolaro became seriously ill with progressive consumption (tuberculosis). By 1886, Dolaro was forced into professional retirement as an operatic singer. She attempted to establish her expertise as a theatre writer and producer in addition to publishing a series of novels, short stories and newspaper articles. By late 1888, she was well aware that her demise was imminent. **(13)** In late January 1889, she was bedridden and died at her home in New York City on Jan. 23rd, 1889 with her long time physician, George H. Donahue, M.D of Gramercy Park in attendance. **(14)**

Her burial was and continues to be a controversial mystery. According to *THE WORLD* newspaper, "it was a simple funeral." **(15)** Selina reportedly requested that there not be a dramatic funeral. She wanted the burial to be as plain as possible. She did not want to be buried in the "Actor's Plot". Rabbi Mendez performed the Jewish funeral service at Dolaro's home in New York City prior to the burial. She was quietly laid in a grave with Jewish rites in the *Cypress Hills Cemetery*, Brooklyn New York on Jan. 26th, 1889. **(16)** In attendance were three of her children: Benjamin, Esther and Genevieve (her other child, Joseph had not yet immigrated to the United States). Also in attendance were her companion Edward Heron-Allen and the New York actor, Albert Horn. There is no public record that Edward Heron-Allen ever financially assisted in the funeral's costs, supported or communicated with Dolaro's offspring after her death. Heron-Allen essentially flees New York and returns to the comforts of his homeland in early 1889. He appears to have never again public ally spoken of Selina Dolaro and never returns to America. Except for some faint praise of Heron-Allen's financial and emotional support of Selina Dolaro in her last years, the America press seemed gleeful that this cynical occultist charlatan had finally left American shores and returned to his European roots.

The original *Cypress Hills Cemetery* is still in existence. Cypress Hills was a large association that overtime sold off areas to more local cemeteries. Local cemeteries apparently changed names between their local area and Cypress Hills. Cypress Hills (Brooklyn) and Woodhaven (Queens) are next to each other. Many early death certificates listing Cypress Hills are incorrect as to the actual burial site. The original cemetery is now surrounded by the following Jewish cemeteries: Maimonides, Mt. Hope, Mt. Carmel, Mt. Neboh, New Mt. Carmel, and Mt. Lebanon. **(17)** The original cemetery record has been reviewed *ad nauseum*. There is no record of a Selina or Dolly Dolaro/Simmonds/Belasco/D'Olivares buried at the current *Cypress Hills Cemetery*. Selina Dolaro's Death Certificate was never recorded in the State of New York despite her personal physician being in attendance at her death. The cemetery claims that there are no unnamed unmarked "Potter's field, the so called Actor's Fund Plot" graves. A review of Selina's burial in a British newspaper bemoaned the fact that she was buried in an "unmarked grave" much like

Mozart! **(18)** Another English newspaper stated that she was buried in the Jewish "Hebrew Cemetery" (not otherwise specified). **(19)** Her father, Ben Simmonds, wrote a Letter to the Editor on Feb. 12th, 1889 that Selina Dolaro was definitely buried in the "*Cypress-hills Cemetery* and will have a tablet as soon as possible to mark her resting place." **(20)** Although still working as a musical director in London in November 1889, Mr. Simmonds had a paralyzing stroke in June 1890. **(21-22)** One theory is that the family and/or friends planned and perpetrated an elaborate ruse on the public media concerning the actual grave site in order to honor Dolaro's last request for a plain, private and simple burial to be forever forgotten. Another theory is that she was buried in an unmarked grave in a cemetery and received assurances from cemetery owners that the burial would not be recorded as long as a death certificate was not filed with the State of New York. Until late 2012, the public evidence was that she was buried in the Jewish burial section at *Cypress Hills Cemetery* as delineated by its 1889 boundaries and interred in an unmarked grave. In late August 2012, Joan Navarre announced to the Heron-Allen Society membership that she has successfully identified Selina Dolaro's final gravesite with an engraved granite tombstone in New York City with photographic documentation (please see Navarre's exciting article in this current newsletter).

According to the 1871 British Census, the children were recorded with the surname Dolaro. **(23)** Their first offspring, a daughter, Esther (aka Hester J.) was born in Paris between 1868 and 1869. Her US immigration date is unknown, but Esther was at the 1889 burial. Esther received an offer from a NYC theatre for a professional contract in 1884. **(24)** In 1889, she was an "Actress" with the Richard Mansfield Co., NYC. Mansfield was an actor with Selina Dolaro in the play, "In Spite of It All". **(25)** In 1890, she was an "Actress" with the Henry E. Dixey Co., NYC. Dixey was an actor with Selina Dolaro in "The Merry Duchess". Esther's debuts as an actress were recorded as disastrous. In May 1891, Esther went to London and reportedly obtained the exclusive copyrights in England to the theatrical version of "Bella Demonia", a play which both Heron-Allen and Selina wrote and which was scheduled to open in June under the financial control of Heron-Allen. **(26)** In 1891, there was a public scandal with Esther claiming a common law marriage agreement with Mr. Barclay H. Warburton, the son of a very wealthy New York businessman. **(27)** Mr. Warburton countered that Esther was trying to pay off her debt of $1000 for her opium addiction. **(28)** Esther soon publicly repudiated the legal claim of marriage without explanation, but the article had all the aura of an undisclosed monetary settlement. **(29)** By 1894, Esther Dolaro completely disappears from any further public documentation.

Joseph Dolaro (aka Joseph Dolaro Belasco) was their second offspring born in November 1869 in Middlesex, London. In 1903, Joseph Dolaro (a mechanic), his wife Catherine and daughter, Selina (born Oct. 1901, England) immigrated to the United States and was met by his younger brother Benjamin. **(30)** The last known public event was the recording of a failed automotive venture with his younger brother in 1907. **(31)** This family disappears from further public documentation.

Benjamin Belasco Dolaro (aka Benjamin Dolaro Belasco, also "Bogumie" Dolaro or Benny Dolaro) was their third offspring probably born in 1870 in Middlesex, London. He immigrated to New York on April 7th, 1888. In 1890, Benjamin was nineteen years of age and was charged with stealing. When arrested, he was listed as an actor in the same play (Macbeth) as his actress sister, Genevieve. **(32)** Benjamin Belasco sued a local NYC theatre group in 1891 claiming infringement on his mother's theatre play version of *Bella Demonia*. He did not realize that his sister Esther was secretly attempting to gain the play's copyright ownership for herself. **(33)** "Benny" was the black sheep of the family with a subsequent reputation as a snitch, sneak thief, and opium "fiend". **(34)** He was even accused of trying to sell a story for publication that would be a disgrace for "an immediate member of his own family" (presumably his sister, Actress Esther Dolaro). He was imprisoned for 5 years in 1895 for grand larceny. His first wife, Margaret, died of an opium overdose in 1915. His second wife of four months, Dorothy Dale Dolaro planned to divorce him in 1917 claiming his opium addiction and adultery. **(35)** In 1920, Benjamin and his youngest sister, widow Genevieve are recorded as living together in Manhattan; he was described as an "auditor". The last known public event was Benjamin Belasco Dolaro's involvement in a 1936 NYC Bankruptcy Proceedings. **(36)** This offspring disappears from further public documentation.

Genevieve Dolaro (aka Genevieve Belasco and Genevieve Pierce) was their last and best known offspring, born in May 1872, Middlesex, London. When she immigrated to the United States is unknown. She was at her mother's 1889 burial and, at the same time, an actress in *Macbeth* at the Fifth Avenue Theatre. **(37)** In 1893, she married New Yorker, William T. Pierce. **(38)** Their daughter,

Esther Pierce, was born in NYC in September 1894. **(39)** However, Genevieve was alleged to have claimed in 1893, prior to the marriage, that another Boston man, David Towers was the father of her yet unborn child; she sued for child support. Mr. Towers claimed that Genevieve was trying to blackmail him. **(40)** Genevieve was a theatre actress and chorus singer in NYC. Her husband dies on Nov. 18th, 1904. **(41)** She never remarried. Later she had minor roles in theatre plays, silent pictures and radio. In 1917, her 23 year-old daughter dies on Dec. 12th, 1917 in Los Angeles, named Esther Wadsworth. **(42)** Genevieve Dolaro changes her stage name to Belasco reportedly to catch the sails of fame associated with her "second cousin", NYC Theatre producer David Belasco. On November 17th, 1956, Actress Genevieve Belasco, age 84, dies in NYC. The widow's obituary has a prominent photo in the New York Times. **(43)** Her burial site remains obscure due to NYC privacy laws.

John P. Mahoney
Barbara P. Mahoney

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41.) William T. Pierce, Manhattan, NY, Nov. 18th, 1904, Soundex P620 (Death Certificate)

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MYSTERY SOLVED – SELINA DOLARO'S FINAL RESTING PLACE

The most recent symposium illustrates that Selina Dolaro (1849-1889) was a woman of Edward Heron-Allen's acquaintance. Heron-Allen collaborated with her on numerous occasions. He also wrote a memoriam for her that was first published in *Lippincott's Magazine* (March 1889, Vol XLIII, Number 3).

"In Memoriam--Selina Dolaro" describes her passing and final resting place:

> When, on the morning of the 25th, we buried what was left to us of her, quietly, as she wished, among the graves of those who died in her ancestral faith, in a green nook among the Cypress Hills, the honored few who, with her to the end, heard her last words and caught her dying breath when on the world she closed her weary eyes, felt that her time had come, and thanked the God in whom through all her pilgrimage on earth she placed her trust with gentle, simple faith, that He had suffered her to end the work she had begun, and, merciful at last, had let her fall asleep in "perfect peace that passeth understanding."

Selina Dolaro died on January 23rd and was buried on the 25th. She was, as EH-A notes, buried "among the graves of those who died in her ancestral faith, in a green nook among the Cypress Hills. . . ."
It is not clear if EH-A attended her funeral (this took place at her home at 365 West 23rd Street) or her interment. In his *Memoriam*, he does not claim to be either place. Moreover, contemporary newspaper reports present conflicting information. In an article titled "It Was a Simple Funeral," *The World* (NY) states:

> *Her last wish was faithfully carried out, and yesterday morning, accompanied by a few faithful friends, the body of the woman who had delighted thousands by her singing and beauty was quietly laid in a grave with Jewish rites in the Cypress Hills Cemetery. Before starting for the cemetery the Jewish burial service was read at her late residence by Rabbi Mendez.*
> *About the coffin were Esther and Genevieve Dolaro, daughters of the deceased, and her son Benjamin; E. Heron-Allen and Albert Horn.*
> *At the conclusion of the service at the house the coffin was removed to Cypress Hills Cemetery, where, after brief services, it was lowered into the grave.*
>
> *The World,* Saturday, January 26, 1889, p. 6

Fig. 4. Selina Dolaro's grave with Joan Navarre.

I have identified no other newspaper reports that place EH-A at either the funeral or the burial. On the evening of her burial, *The Boston Daily Globe* reports: "Quietly and Almost Secretly the Actress is Laid Away." According to this account,

> *It was strictly private, and none but members of the family attended. There were no pall-bearers.*

The article concludes:

> *The interment took place in the Jewish burial plot at Cypress Hills cemetery.*

Mysteries abound. Who attended the funeral? Who attended the interment? Another mystery has been: Where was Selina Dolaro buried? EH-A does not name the cemetery; rather, he states that she was buried "quietly, as she wished, among the graves of those who died in her ancestral faith, in a green nook among the Cypress Hills. . . ." The two newspaper reports mentioned above identify the cemetery: the Jewish burial plot at Cypress Hills Cemetery.

Cypress Hills Cemetery is a famous landmark in Brooklyn. Years ago I searched for Selina's grave, but found no records indicating that she was buried in the Jewish plot there.

EH-A provides an important clue: "among the Cypress Hills." Selina Dolaro is buried in Regular Row Plot No. 18, Grave No 38, in the 4th Shearith Israel Cemetery/Beth Olom Cemetery, on the border between Queens and Brooklyn, on Cypress Hills *Street*.

I found this grave on 20 August 2012, the 163rd anniversary of her birth. As the photograph shows, her headstone is in fine condition and the site is maintained. I am grateful to the Edward Heron-Allen Society and the many people who assisted me in this process.

Why does the headstone say that she was 37 when she was really 39? Sometimes research answers our questions and generates new questions!

I once gathered a small sample of sand and pebbles from the Selsey shore. I often wondered if EH-A thought about Selina when he walked along the seashore. In keeping with Jewish tradition of leaving stones on graves, I sprinkled the sand and placed a pebble on Selina Dolaro's headstone—a gesture uniting two people I admire and who have been apart for over one hundred years.

Joan Navarre

A LETTER FROM LUNDY

In a recent trawl of British Local Postage Stamp issues on eBay (as is my interest), I came across this envelope from Lundy addressed to Edward Heron-Allen in Austria. Its price was listed at £245 and I just couldn't afford it, but I did contact the seller and told him of my interest in Heron-Allen, asking him if it had an enclosed letter. Unfortunately it didn't, so we can only speculate who sent it.

The envelope was addressed to E. Heron-Allen Esq. F.R.S., Poste Restante, Pertisau, Achensee, Tirol, Austria. The stamps and postmarks make interesting reading. The envelope bears a "By Air Mail" label, a Great Britain 4d stamp (postmarked Instow, 21 August 1930, both on the front and back of the envelope; Instow in Devon being the then port of call for the Lundy mailboat) and a Lundy 6 Puffin stamp cancelled with a boxed Lundy datestamp. It was then evidently flown via Paris (dated 22nd August; see rear of envelope) and Vienna (dated 23rd August), but was unclaimed at Pertisau and returned to Sussex (someone had written in violet ink "Selsey Bill, Sussex" and "Par Avion" on the front), and flown back via Zurich (the two Zurich Flugpost transits are dated 26th August). There is also a violet cachet on the envelope front which states "Nach Abgang des Fluges eingelangt/ Arrive après le départ d' ..."

Lundy means Puffin Island in Norse and lies in the Bristol Channel. It lost its General Post Office in 1927. Martin Coles Harman, who had bought the island in 1924, at first handled the mail without charge but on 1st November 1929 he introduced his own stamps (aptly in puffin denominations, 1 puffin = 1 penny). "King" Harman even issued his own coins also in 1929. These carried his own portrait and were of half puffin and one puffin value, equivalent to the British halfpenny and penny in value and of the same size. In a celebrated case at the time, this resulted in his prosecution under the United Kingdom's Coinage Act of 1870. The House of Lords found him guilty and he was fined £5 with fifteen Guineas expenses and the coins had to be withdrawn. The stamps on the other hand stayed and more were issued in 1930, as they still are to this day and are much sought after by collectors.

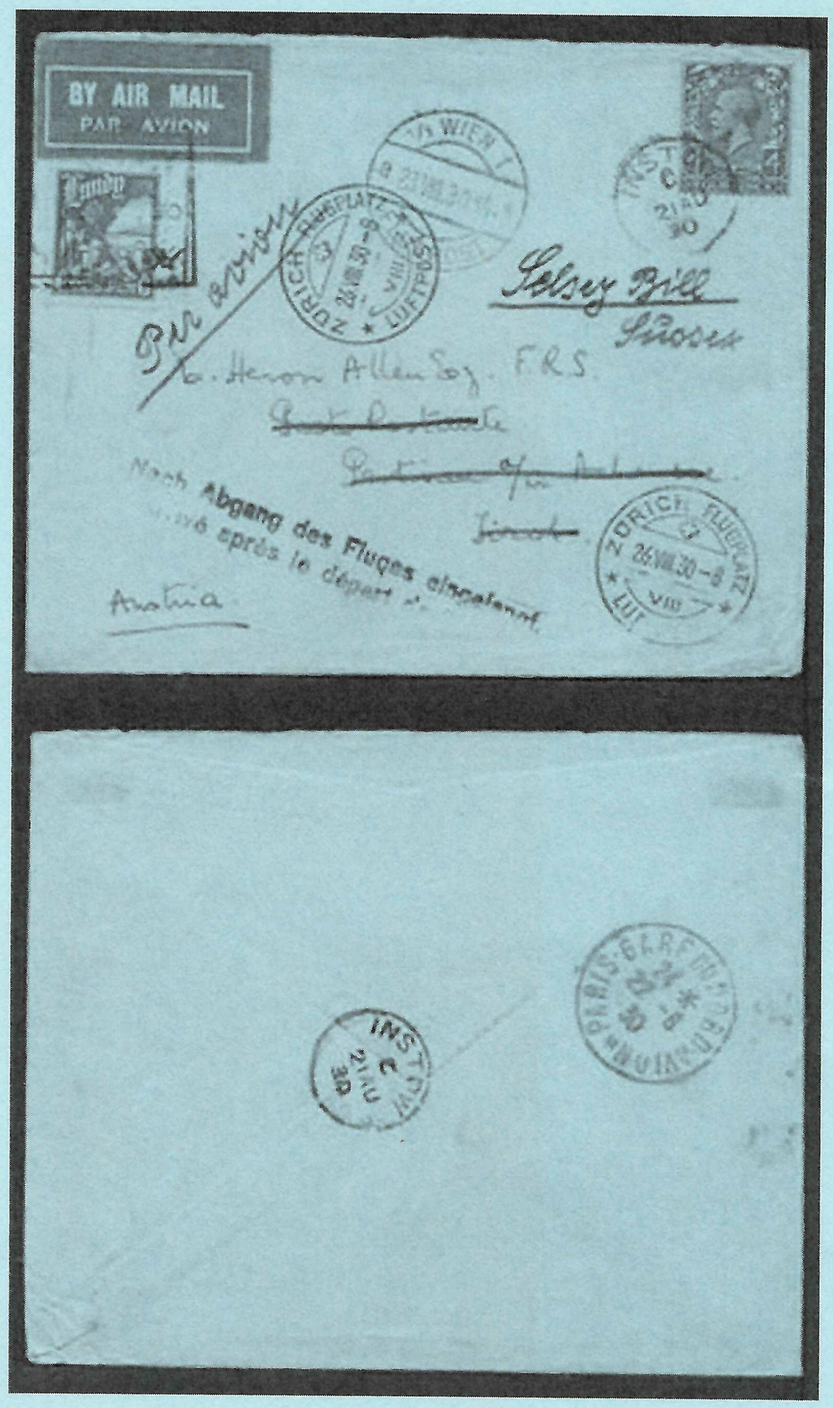

Fig 5. The Lundy envelope addressed to Edward Heron-Allen, 1930.

In fact, to post a letter from Lundy one must place a Lundy stamp on the cover on the top left hand side of the envelope as well as a GB stamp on the top right!.

I digress. The 6 puffin stamp on the Heron-Allen letter is one of the 1930 issue and I'm told by the dealer who tried to sell this cover, that is it "an unusual early use of a Lundy stamp to Europe".

Who sent the letter? We know that Heron-Allen and his wife had holidayed for several hears in Pertisau, as indeed they had in 1930 (Ivor Jones, pers. comm.). This was a beautiful village by the Achensee Lake in Austria and much visited by the British. However, only a few weeks before, on July 3rd 1930, their youngest daughter Armorel had been tragically killed in a car accident. Perhaps the Heron-Allens went to Pertisau that year particularly to get away from it all and hide their grief. One might also reasonably think, therefore, that whoever sent the letter had learnt of her death and wanted to send condolences. Who knew Heron-Allen on Lundy? Perhaps Martin Harman himself or his Agent, Felix Gade, or was is merely a friend holidaying there at the time? Unfortunately, it seems by the time the letter got to Austria the Heron-Allens had left and returned home. Unless someone knows the handwriting on the cover, shown above, we may never know who sent it.

John E. Whittaker

FORAMINIFERAL CHRISTMAS CARD – 100th ANNIVERSARY

Our member Giles Miller of the Natural History Museum, London points out that 2012 will see the 100th Anniversary of this remarkable "Christmas Card". It is a slide of foraminifera exchanged between Edward Heron-Allen and his scientific collaborator, Arthur Earland. Foraminifera are microscopic single-celled organisms with a most beautiful shell, the study of which was one of Heron-Allen's great passions in life.

This would seem to be the first of many exchanged between the two scientists until their working relationship ended in some acrimony in the early 1930's. The circular view is about the size of a thumb print (less than one inch) so one can imagine the time it took to create it by carefully selecting, laying out and sticking down the individual foraminifera. As the 1912 slide has the initials AE (Arthur Earland) it is assumed it was sent by Earland to Heron-Allen, rather than vice versa. Written on the cardboard of the 3"x1" slide, that protects it, are the words "Xmas 1912. Prosit! ["Good Health" or "Cheers"] AE". This slide, and others like it, are very popular with visitors to the Heron-Allen Library and Collection in the Natural History Museum, as well as being very useful teaching aids to aspiring foraminiferologists!

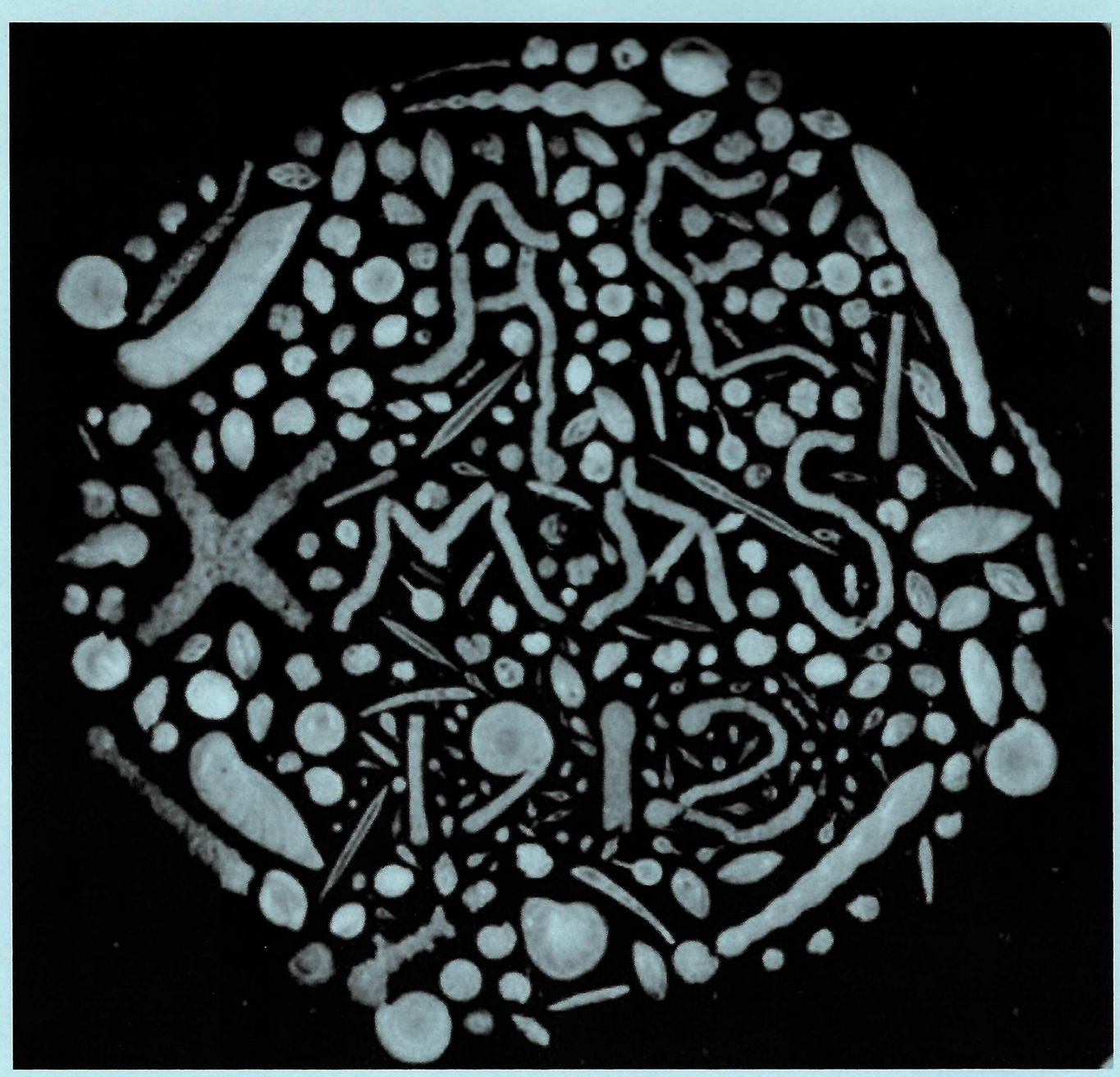

Fig 6.:

The foraminifera Christmas Card, 1912. Courtesy of the Natural History Museum.

FINANCE MATTERS

Have you paid your subscription for 2012/13 which was due on July 1st? This is no idle enquiry, as we are seriously concerned that our activities are threatened. So far this year only 40 members have paid their subscriptions, making our income to date £820. As one copy of the Opusculum costs around £800 plus £90 postage and two Newsletters cost around £190, we need at least £1080 to produce one Opusculum and two Newsletters each year. Without your subscriptions we cannot sustain these publications.

It is due solely to the kind donations of a handful of members that we have been able to produce two Opuscula and two Newsletters per year in recent years. At present we have enough funds for the publication of one Opusculum which will contain talks from the 2011 Symposium at the Royal College of Music. We have reports from the 2012 Symposium which we would like to publish, but cannot yet do so.

The Society's expenditure is kept to an absolute minimum. Committee members pay all their own expenses for meetings and do not claim for their time, postage or stationery costs. Please pay your subscription if you have not yet done so. Contact me if you are not sure. You can send a cheque to me (at 38 Barnmead Road, Beckenham BR3 1JE) or pay by Paypal (heronallensoc@aol.com) or by bank transfer to the Heron-Allen Society account at HSBC (Account no.11204734, Sort code: 40-41-01).

How can you help in other ways? Do you know of potential personal members? Are you connected to an institution with a Heron-Allen collection? We have approached many of them in the past year without success. Your recommendation could help. And donations are always welcome!

Pam Thompson, Treasurer

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

The Heron-Allen Society has a website at: http://www.nhm.ac.uk/hosted_sites/heronallen/ The webmaster, Dr. Andrew S. Henderson, can be contacted through the website or directly by e-mail at: andy.henderson@fugro-robertson.com. Andy updates our web-site on a regular basis, and members are encouraged to keep in touch by making use of it. There is an opportunity on the site for members to make comments and suggestions and to post queries.

SUBSCRIPTIONS AND PAYPAL

Members are reminded that their annual subscriptions become due on 1 July. Subscriptions are £20 pa for individual members and £25 pa for institutional members. Overseas members pay £25 for individual members and £30 for institutional members. The Society can now accept payment for subscriptions or purchases by Paypal, which is a very safe way to transfer money. We hope that this will help our overseas members in particular. If you do not have a Paypal account, it is very easy to open one. Just go to www.paypal.com or www.paypal.co.uk and follow the instructions. When you send money via Paypal, the e-mail address you need to quote is: heronallensoc@aol.com. Please ensure that you add details of the purpose of the payment. If you have any queries about such payments, please contact Pam Thompson (pthomp1059@aol.com) who is administering the Paypal account.

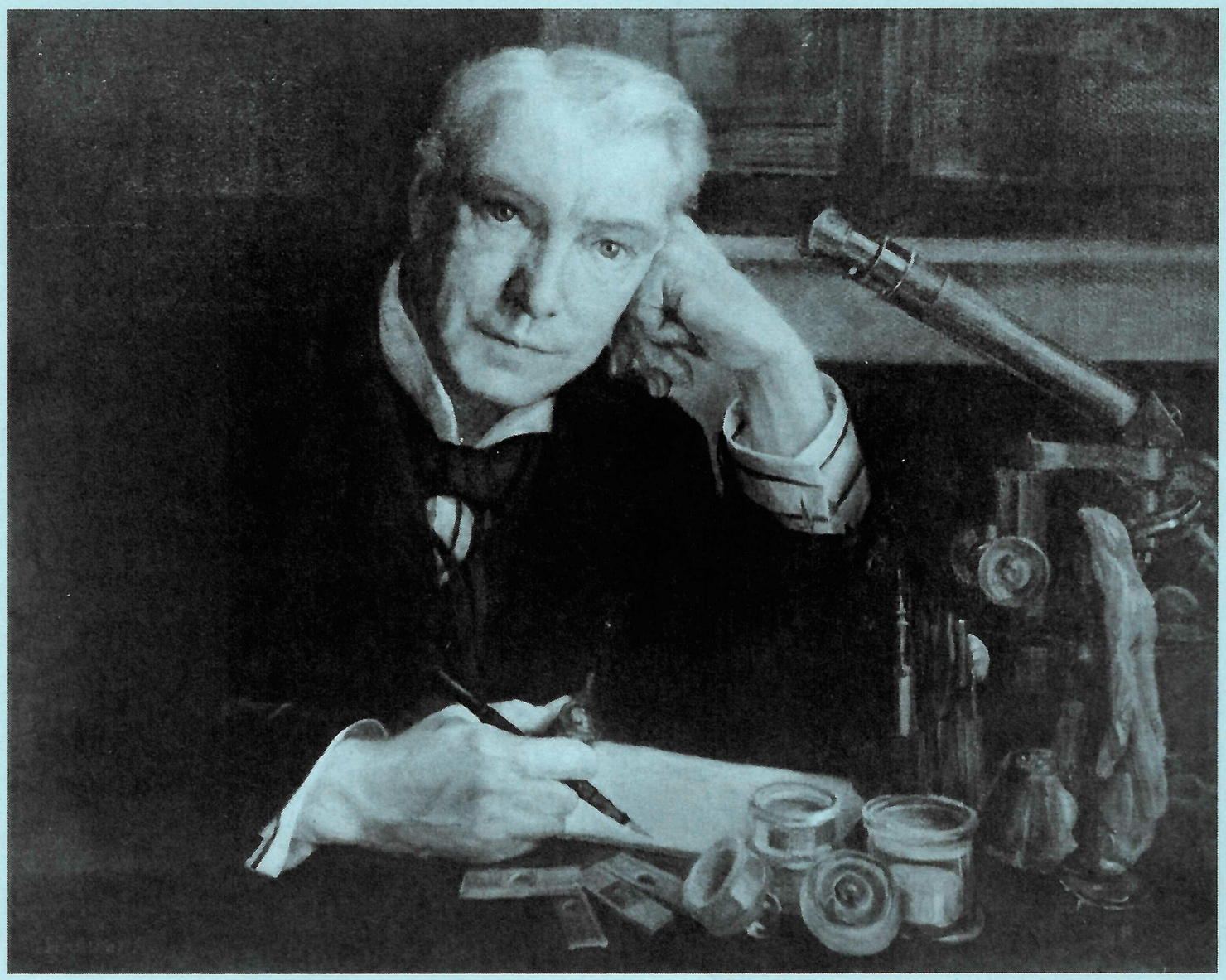

Fig 7.
Edward Heron-Allen with the Scholar's Stone by Winifrid Hardman

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Overseas members: £25 for individual members; £30 for institutional members.

I enclose a cheque for £..... as my subscription for 2012/13

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