AUTUMN 2017

THE HERON-ALLEN SOCIETY

NEWSLETTER NO. 31

THE ANNUAL HERON-ALLEN LECTURE AT LADY MARGARET HALL

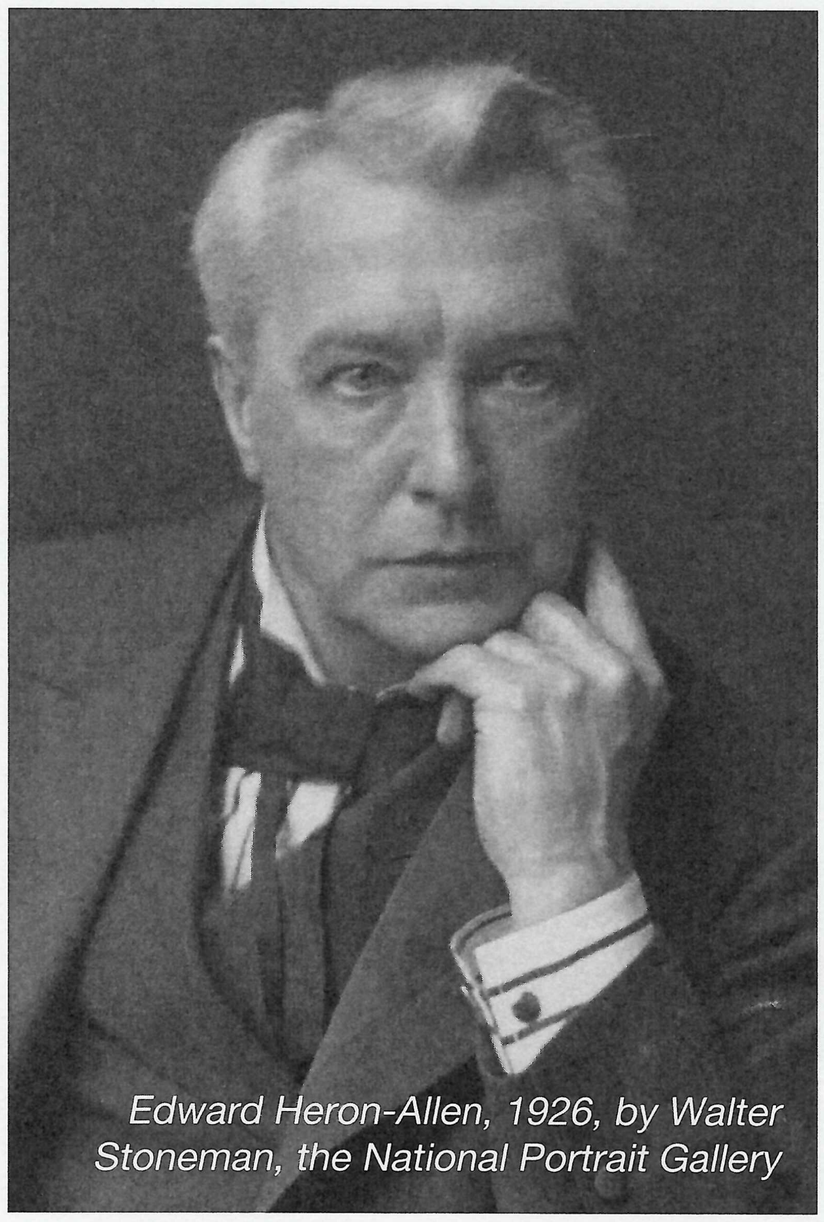
This year's lecture took place on Friday 3 March at 5.45pm in a packed Simpkins-Lee Theatre in the college; it was introduced by the Principal, Alan Rusbridger, who gave some brief information about EH-A and Armorel, and the generous gift in her memory. The lecture was given by Rory Stewart OBE MP (Minister of State at the Department for International Development, and Conservative MP for Penrith and the Border). His title was *Conservation, Development: Rhetoric and Reality* which he addressed energetically and wittily without reference to either PowerPoint or written notes, and only the occasional brief visit to a flip chart. From websites such as www.conservatives.com/OurTeam/Members-of-Parliament/Stewart-Rory you will see that he comes close to matching EH-A as a 'polymath'.

The lecture covered a very broad view of international development and conservation, looking not so much at one or two specific instances as seeing the wider picture across the world and across disciplines. The optimistic views of Bill and Melinda Gates, who emphasise the great improvements that have been made across the world over recent years – less terrible poverty, increased life-expectancy, wider access to primary education for boys and girls, and much improved public health for example, show that globally we are getting some things right. But in contrast there are many reasons to be less cheerful – armed conflicts across many African States and Middle Eastern countries for example; the world is less secure than it was 10 years ago.

One problem is the complexity of the armed conflicts – there are 60 armed groups in South Sudan, and the famine there is the result of State collapse, not weather. In Iraq, the difficulty is to find a way that the three main power groups, the Tribes, the Sadrists, and the Badr Brigades can sit down together and come to any agreement on how to deal with the country's problems. One of the problems in Afghanistan is corruption.

Those who come in from the outside to try to help – e.g. the World Bank – usually think of solutions in economic terms, and think that the power struggle is about money. But in fact it seldom is, it is more likely about religion or foreign influence. It is important to find out where the power does lie, who are the élites, who is excluded, how power is obtained.

There is a commonly used template for dealing with problems, first defining best practice, then implementing capacity-building (training and skills); these both depend crucially on political will,



Edward Heron-Allen, 1926, by Walter Stoneman, the National Portrait Gallery

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which is often critically hard to achieve. However, in most cases conditions on the ground will render this model ineffective or counter-productive.

Taking the example of flood risk in one river valley, best practice might be planting trees up near the source, lowering the level of water in the reservoir, allowing the river to meander through the farm lands to create drainage into marshland, dredging the river under the road bridge, and building higher flood defence walls in the town or village; this could be implemented in theory. But it would need many years of rainfall data, complex geological data, information about water from adjacent river valleys and about exceptional rainfall, and decisions about the best type of tree and calculation of the trees' varying water uptake in different seasons. It would also be necessary to put in the balance the probability of falling trees blocking the river, the potential shortage of drinking water in a dry year, the loss of farm land for produce, possible practical problems with the bridge, and the unsightly and intrusive walls in the town which might only benefit a small percentage of the population. In the end this solution would be impossible to put into practice even in the UK; you might never have the resources, and you might never get enough data, and cannot compute the effect of all the adjacent valleys; in International Development where there are scant resources and fragile or no peace it is so much harder - in some countries your valley may be in the hands of an armed militia group.

So in the areas of poverty, health, and education we have made some progress because these are comparatively simple to address and finance, and yield to straightforward technocratic solutions. But these approaches don't work for corruption, justice, the rule of law, for example, because they are too diffuse. These problems probably cannot be dealt with by international effort which tends to be predicated on economics; they need a special type of individual, who is knowledgeable, who is community-minded, who can be wily, and who can understand that politics in these circumstances must be local.

In answer to a question, the speaker elaborated that anyone going into any situation like this first needs humility and a willingness to learn. Taking the example of animal poaching, one would have to identify the problems, probably corruption, international or local demand, poverty, the rule of law, and then focus on what small, local, or straightforward progress can be made; maybe just tackle one aspect of corruption locally, rather than countrywide. Wherever resources to tackle a problem are coming from, every solution must start locally with the people and situations as they are.

The lecture was greeted with enthusiastic applause, and speaker and audience adjourned for drinks.

David and Juliet Field

THE SEVENTEENTH ANNUAL HERON-ALLEN SYMPOSIUM AT 13 TAVISTOCK PLACE, LONDON

On Saturday 1 July a select group of members and guests gathered together on the top floor of 13 Tavistock Place, courtesy of Roger Cline, for the 17th Annual Symposium of the Edward Heron-Allen Society. Entitled 'Edward Heron-Allen: Beginnings and Endings', it included four papers and the Society's Annual General

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The Heron-Allen Newsletter was edited by Timothy J. McCann and John Whittaker and designed by Gregory Whittaker.

Meeting, and was followed by lunch at the nearby *North Sea Fish* Restaurant.

Proceedings began with David Thompson's 'Edward Heron Allen: A Brief Genealogy', in which he tidied up some loose ends left by his 2016 investigation into EH-A's heraldry, which led, via his father-in-law's coat of arms, to a consideration of the careers and business dealings of his wife's forebears. Three generations of the Herring family were involved with South America, and her grandfather, Charles Herring, was born in Brazil in 1800. Thirty years later, on his appointment as Managing Superintendent of the St John del Rey gold mine, he returned to the country with his family and remained until his retirement in 1846. The occasion was marked by the presentation of a gold box 'as a testimonial of respect from the mechanics and miners of the St João del Rey Mining Company', but at the company's AGM a mere five years later a motion was passed to pay £500 to 'the widow of the late Superintendent'. At the time EH-A's mother, Catherine Herring, was 20.

John P. Mahoney, Barbara P. Mahoney & Antonella T. Maraini, presented a fascinating piece on 'Edward Heron-Allen and the Mrs E.C. Buckley – Sir Coleridge Kennard Affair', consisting of a detailed examination of events surrounding a high-profile divorce case in which EH-A was involved in a professional capacity. During the years he practised as a solicitor, he was involved in several such cases, among them the proceedings which were the subject of John and Barbara Mahoney's paper. The leading players were Captain James Buckley, his Hungarian-born wife Edith Cornelia ("Yoï ") Buckley and Sir Coleridge Kennard. Yoï, as she was known, had been educated in England and in 1896 married Captain Buckley who, by 1908, was a prosperous landowner in the west of England. But after meeting Kennard, eight years her junior, in December that year, she left her husband for the younger man. Kennard promised to marry Yoï who tried to get a divorce but Kennard frequently changed his mind under pressure from his mother who was implacably opposed to any future marriage of her son and Yoï. As Sir Coleridge worked in the Foreign Office eventually she arranged for him to be posted to Tehran and he abandoned Yoï without explanation, after the divorce was granted. He even rebuffed her when she travelled to Paris seeking an explanation for his change of heart. EH-A subsequently encouraged her to publish a 34-page statement of facts exposing the untruths which had been circulated about her. This was privately printed by EH-A. Kennard quickly married another woman, while Yoï, who remained a close friend of EH-A for the rest of her life, married the artist Antonio Maraini and lived happily in Italy.

Tim McCann's paper, 'Edward Heron-Allen and Captain A.W.F. Fuller', brought together the twin themes of Chichester and collecting, which provided a link between EH-A and two members of the Fuller family, the Revd Alfred, Rector of West Ichenor, and his son, Captain A.W.F. Fuller. Both had antiquarian interests and in retirement Alfred Fuller acted as honorary curator of the Chichester Museum: it was as a local historian that his and EH-A's paths crossed in the early years of the 20th century. Growing up in a household in which history and collecting were the norm, the younger Fuller (born in 1882 and known as Walter) followed in his father's footsteps. After his health had been undermined by service in WWI he abandoned his career as a solicitor and, now living in Sydenham, devoted himself to collecting. Marriage in 1924 brought another collector into the family and over the following three and a half decades their collections continued to grow. The largest part of Walter's was devoted to Pacific anthropology and in 1958 he sold this to the Field Museum, Chicago. It filled 71 packing cases! His Sussex collection is now in the West Sussex Record Office. A photograph of Tim and Heron-Allen's biographer, Joan Navarre, taken at the Symposium, is shown in Figure 1.

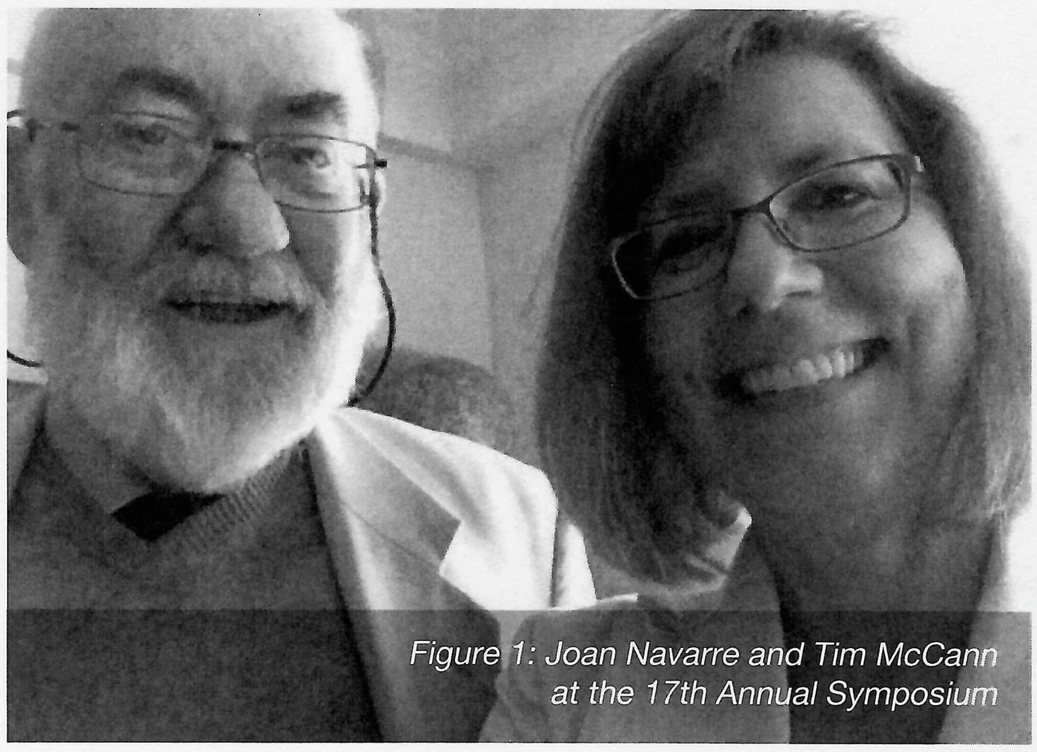

Figure 1: Joan Navarre and Tim McCann at the 17th Annual Symposium

Lastly, in 'Collecting Heron-Allen', our host, Roger Cline, spoke about his own activities. Describing himself as a 'book collector', and in particular a collector of other people's libraries, he explained how, after buying an additional flat in Chichester, he decided to collect material relating to the city and its environs. One of his purchases consisted of three boxes of miscellaneous Sussex topographical material, including a number of items from EH-A's library. Of especial inteest is his copy of the 1927 official guide to Selsey, on account of the various newspaper cuttings which have been pasted in: a letter from EH-A criticising the volume, a reply from Samuel H. Day, EH-A's response, and a further contribution from the Revd McDermott.

The varied papers made for a very satisfying day and emphasised again how EH-A studies embrace such a multitude of topics!

Peter Horton

THE ENIGMA OF THE THOMAS COOPER GOTCH PORTRAITS OF THE HERON-ALLEN CHILDREN: ITHA AND ARMOREL

In 2008, we became aware of a Google search auction listing for two watercolor paintings labeled 'Armorel' and 'Itha' [Heron-Allen] by a British artist, Thomas Cooper Gotch (1). The 2007 auction listing was by a small auction house in Cornwall; the sales results were unknown. The listings for Lots No. 255 and 256 were half-portrait watercolor paintings of *Itha Heron-Allen* and *Armorel Daphne Heron-Allen*, both 33cm x 25.4 cm, and signed by the artist Thomas Cooper Gotch. The Itha painting was dated by the auction firm c.1920; the Armorel painting was undated. The auction listing stated that the Armorel item was associated with an "illuminated text to verso with educational details including graduating from Oxford in June 1930 and having died 3rd July 1930." The listing referred to a prior photographic documentation of the two portraits in an exhaustive biography of the artist in 2004 (2). On a separate page, there were two color illustrations of the children with the legend, "LOT. 256 & 255: These paintings were painted in 1913. They are the daughters of Edward Heron-Allen FRS (St. Ives). His younger daughter (Lot. 256) was tragically killed in a car accident within two weeks of graduating with a 1st Class Degree in Science at Lady Margaret Hall College Oxford." The mentioned 'Armorel illuminated text to verso' item was not illustrated in the catalogue.

From our researches we are now in a position to provide two contributions to this Newsletter on this matter: the first, concerns the two portraits of the Heron-Allen children, just mentioned. The second, on pages 6-11, relates to the illuminated text manuscript on the life of Armorel Daphne Heron-Allen.

In late 2016, we were contacted by the current owner of the three paintings, Susan Bendell-Bayly, an accomplished wildlife and animal portraiture artist in the west-county of Cornwall. She inherited the paintings from her father, the late Ernest Bendell-Bayly, a London-based commercial artist. The three paintings did not sell in the 2007 Cornwall auction, having failed to meet the reserve price. The owner stated that her father purchased the paintings in the 1970s from W. Dyer & Sons, an old established (since 1901) art and framing shop in Hayle, Cornwall just 10 miles from Gotch's home in Newlyn. Her father had a strong interest in portraiture painting and was attracted to these watercolor paintings because of the artistic quality of Thomas Cooper Gotch's efforts, the beauty of the subjects and Gotch's historical and artistic connections to Cornwall. The Bendell-Bayly clan from Cornwall have no genealogic relationships with Thomas Cooper Gotch, Edward Heron-Allen or the surviving Itha Jones (née Heron-Allen) families.

The paintings arrived in early 2017. They are reproduced page-size and in color as inserts with this Newsletter. Both watercolor portraits showed evidence of remote wormhole paper damage, but no wormhole involvement of the illuminated '*Armorel*' manuscript [see Figure 4 in our second article, below], the contemporary painting frames, supportive acid-free boards and sealing papers. The wormhole watercolor damage was fortunately limited to the lower shoulder and waist regions of the dresses. There was no biologic evidence of recent insect activity detected. There was evidence that both watercolor paintings had protective/supportive acid-free boards with the addition of watercolor paint in the zones of the overlying wormhole damage in order to shade and soften the stark visual damage. Our conclusion was that the framing was relatively recent, certainly no earlier than the 1970s and these were not the original frames when the wormhole damage occurred. In our opinion, the illuminated '*Armorel*' manuscript [see Figure 4] was framed verso with the 'Armorel' portrait only recently and was not attached in the original watercolor framing at the time of her death in 1930.

The earliest known photographic documentation of the two portraits was in Pamela Lomax's 2004 book, *The Golden Dream. A Biography of Thomas Cooper Gotch* [see Figure 2]. Both portraits show wormhole damage. There was no mention of the illuminated manuscript. The author listed the paintings as completed in 1930; we disagree with this opinion. Nevertheless, this excellent biography coincided with the exhibitions in both Kettering and Penzance, marking the 150th anniversary of T. C. Gotch's birth. In 2004, the portraits were exhibited in the Falmouth Art Gallery in Falmouth, Cornwall at an exhibition of Cornish art (3). Since Mr. Ernest Bendell-Bayly was then a local renowned artist in the Penzance area and owner of the watercolors, we surmise that he offered these illustrations to the book's author. These appear on the last text page of the biography.

Figure 2: 'Itha' and 'Armorel Heron-Allen, watercolours as illustrated in The Golden Dream, Biography of Thomas Gotch, by Pamela Lomax, 2004, p. 168 (respectively right and far right).

Thomas Cooper Gotch was a Cornish artist born in Kettering in 1854. Studying at Heatherly's then Antwerp, he attended The Slade School in 1879. He visited Australia in 1883 and returned to London where he met Stanhope Forbes in 1885. He settled in Newlyn, marrying his artist painter wife, Caroline Burland Gotch, in 1885. Gotch painted in oil, watercolor and pastels. He etched portraits and landscapes. Gotch was well known for his portraitures of children and a later Pre-Raphaelite romantic style of painting. He died in London of chronic heart failure in May 1931 and was buried in Cornwall (4, 5).

Edward Heron-Allen had a very close relationship with some members of the Gotch clan from Kettering. In his publications involving palmistry and violin-making, Heron-Allen worked very closely with the illustrator and author Rosamund Brunel Gotch (née Horsley) who was married to the neuroscientist Francis Gotch (6). Heron-Allen was godfather to their daughter Veronica. He even gave to Veronica a genuine Guarneri violin as a young teenage violinist (7). Francis Gotch was a first cousin to Thomas Cooper Gotch (their fathers were brothers, respectively Frederick William and Thomas Henry) (8). Rosamund and Francis Gotch, with family, visited Heron-Allen's 'Large Acres' estate in 1912, their daughter, Veronica, frequently (9). Presumably, the couple introduced Edward Heron-Allen to Thomas Cooper Gotch [see Figure 3] and the portraiture commission occurred in 1913, the same year Francis Gotch died suddenly.

The mystery is the possession of these watercolor portraits from 1913 to the late 1970s when purchased by the late Ernest Bendell-Bayly. These portraits seemed to be unrecorded by Thomas Cooper Gotch in his papers. The Edward Heron-Allen & Itha Jones families have no record of ever seeing the paintings or knowledge of their existence. There is no record of a public sale of these watercolors until 2007. In a review of the entire listing of the contents for sale of Edward and Edith Heron-Allen's home in 1944, the portraits are not listed (10). We surmise that Itha Jones (née Heron-Allen) salvaged them prior to the 1944 auction estate sale and kept them in a storage area/facility until her death in 1978. This might explain the presence of wormhole damage. Members of the Jones family alive in the 1930s, to this very day, state that they did not observe or remember these portraits in the homes of Edward and Edith Heron-Allen or their daughter, Itha Jones (11). Who sold these three paintings to the W. Dyer & Sons Art Shop in Cornwall?

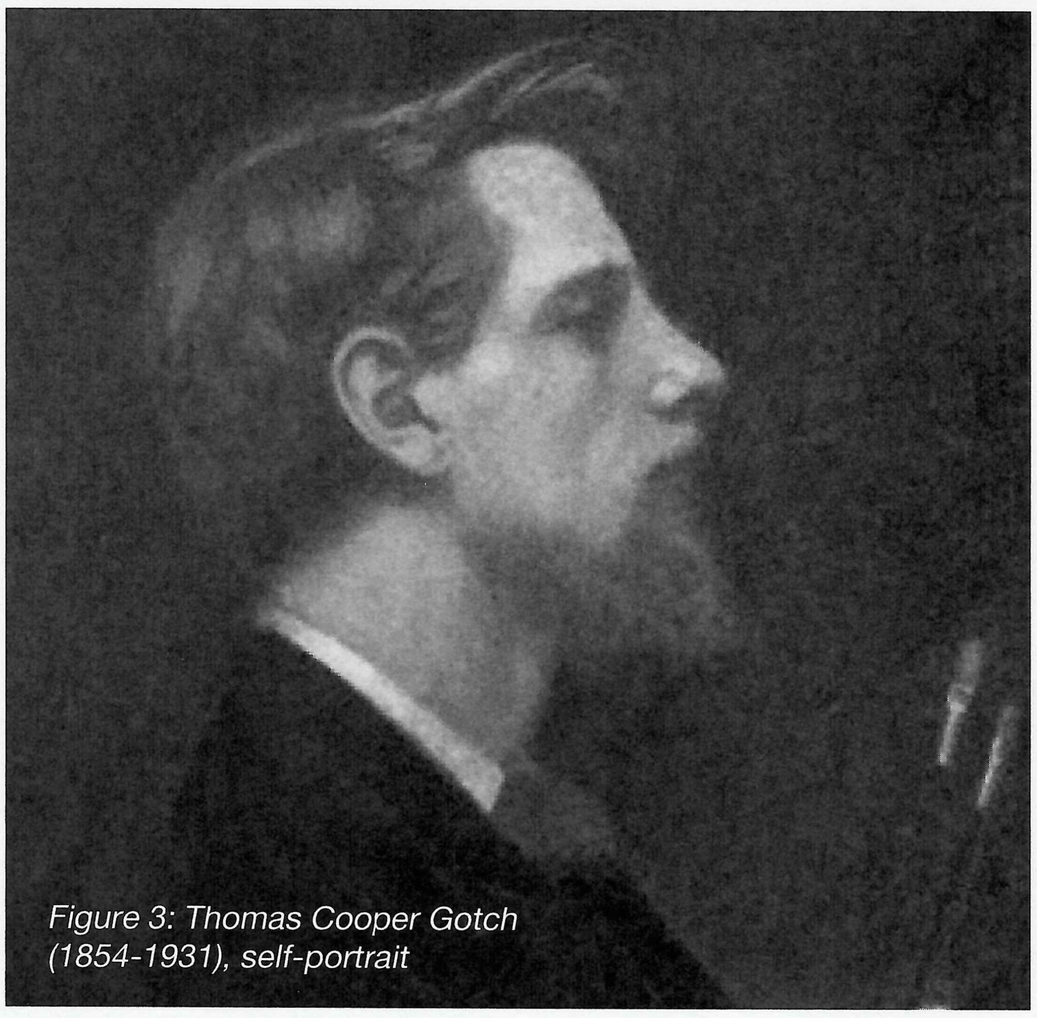

Figure 3: Thomas Cooper Gotch (1854-1931), self-portrait

The last enigma is the illuminated '*Armorel*' manuscript [see Figure 4]. By whom and when was this manuscript united in a dual frame in a verso position with the 'Armorel' portrait? Who was the artist? What is the meaning of the symbols in the text? The 'Armorel' illuminated manuscript is the subject of our second article in the present Heron-Allen Society Newsletter.

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John P. Mahoney and Barbara P. Mahoney

GEMINI OR JANUS: CONSIDERING THE HOODOO EMERALD

Edward Heron-Allen's account of the Purple Sapphire, a cursed relic which left a trail of havoc and ruin in its wake, hardly needs retelling to readers of this Newsletter. It is reported that, after accepting the stone in 1890, Heron-Allen would intricately bind and box the stone before depositing it with his banker in 1904. He left written instructions that the gem was not to see light until 33 years after his death. In 1921, Heron-Allen, under the pseudonym of Christopher Blayre, published a stylized version of the account in his collection of short stories, *The Purple Sapphire, and Other Posthumous Papers, Selected From the Unofficial Records of the University of Cosmopoli by Christopher Blayre*.

However, it may be of interest to Society members to learn that a written account of a remarkably similar story was published in the United States in 1906—fifteen years before the publication of *The Purple Sapphire*. Stories of haunted sapphires, rubies, diamonds and emeralds are certainly not uncommon. However, several elements of this particular account are unique.

The *Hoodoo Emerald*, published in the 7 January 1906 edition of *The New York Press*, relates, with tongue-in-cheek humour, the tale of a stone "*of a deep velvety green and as large as the first joint of a man's thumb.*" The curse of the emerald is that "*the spirit of some wicked old Egyptian sorceress is hidden somewhere in its depths, wreaking vengeance on every one who touches it.*"

The story is presented in the newspaper's *Little Stories of Manhattan* section where it is surrounded by other witty and humorously exaggerated accounts.

The narrator of the tale, "*a little peroxide blonde who plays at certain vaudeville theatres in New York,*" advises her companion that the cursed emerald made its way through New York City's theatre district, dealing death, financial collapse and madness to those unfortunate enough to take the gemstone into their possession. Broadway notables Tony Hart and Will Scanlan along with the beautiful model, Angelina Allen, are among those whose destruction is blamed on the Hoodoo Emerald.

The evil of the emerald is ultimately outwitted by the apocryphally named Esme Willoughby. Miss Willoughby (whose profession is hinted at, but never specified) accepts the ill-fated emerald as a gift from burlesque impresario, Billy Watson. Aware of the curse, Esme (the name is a derivation of *Esmerelda*, Spanish for *Emerald*) "*hoodooed the hoodoo by going right across the street, pawning the ring, and taking a cab for Twenty-third street, where she spent the money as fast - well, as fast as a lady of her profession can.*"

While the similarities between the humorous account of the Hoodoo Emerald and Edward Herron-Allen's account of the Purple Sapphire are intriguing, one final detail from the story of the Hoodoo Emerald will surely resonate with those familiar with the life and times of the famed polymath.

In detailing the origins of the Hoodoo Emerald, the narrator states, "*(n)obody in the profession knows where it came from, but it was first heard of when Selina Dolaro had it. From the day she got it she began to go down hill, and in the end she attributed all her misfortunes to the emerald.*"

Selina Dolaro, a popular singer, actress, theatre manager, author and raconteur is widely known to have been a woman of Edward Heron-Allen's acquaintance. The two co-authored numerous published works of fantasy and fiction prior to Dolaro's death in 1889. That this individual, who played such a prominent role in Heron-Allen's life, would also be linked to the origins of the Hoodoo Emerald certainly prompts consideration.

Could the accounts of the Purple Sapphire and the Hoodoo Emerald be the tangled evolution of a single story?

Might the fantastical story of a cursed gemstone which brings death and destruction to its unfortunate owners have been a fictionalized account which sprang from the creative mind of Edward Heron-Allen? Or that of Selina Dolaro? Or through a partnership of the two?

Are the similarities between the two stories and their apparent link through Selina Dolaro and Edward Heron-Allen simply a coincidence?

Once again, history responds to our questions with more questions and we are left to consider possible placement of the puzzle pieces we possess.

Chuck Backus

THE MYSTERY OF AN ILLUMINATED PAINTED MEMORIAL TEXT ON THE LIFE OF ARMOREL DAPHNE HERON-ALLEN

In 2016, illustrations of a unique and exquisite illuminated painted memorial text on the life of Armorel Daphne Heron-Allen, second daughter of Edward and Edith Heron-Allen at 'Large Acres', Selsey Sussex became available for review. Two watercolor portraiture paintings by the well-known Cornish artist Thomas Cooper Gotch of the Heron-Allen children, Itha and Armorel, were placed in the public market for purchase by a local Cornwall artist and owner. A previous 2007 auction sale attempt by the artist's father in 2007 was unsuccessful (1). The paintings were completed in 1913. In the 2007 auction lot description, the 'Armorel' watercolor portrait

Figure 4: Illuminated Painted Memorial Manuscript: "Armorel Daphne Heron-Allen" Gilt Text Painting, Anonymous, c. 19300. Private Collection

was associated with an "illuminated text to verso with educational details…." However, there were no illustrations of the illuminated manuscript. The 2016 illustrations of this "text" are a completely unexpected finding: a gilt illuminated and painted manuscript page of exquisite artistic quality and detail memorializing the life and death of Armorel Heron-Allen [see Figure 4].

The illuminated manuscript illustrations were reviewed by The Society of Scribes and Illuminators in Exeter (2). "The script, though amazingly regular and consistent, is not a standard calligraphic hand." The script form was Gothic (Black Letter) and most calligraphers would use an edged nib (end of a writing pen) so that there are thickenings and thinnings in the letter strokes [see Figure 5]. The 'Armorel' text was made with a pointed or very narrow nib [see Figure 6]. "The decoration is indeed extraordinarily detailed and pretty. The use of just five colors (blue, red, black, white and gold) gives the piece a cohesion and consistency; the delicacy and fineness of the brushwork is remarkable." Their conclusions were that the script was devised by a writer and painter rather than a formally trained early 20th century known calligrapher but the artist of this circa 1930 manuscript remains anonymous.

There are five structural features (four textural and one ornamental) in the manuscript: artistic design, 'Armorel' memorial text, a French poem verse, title of a biblical verse and lastly the top text typographic capital Gothic letter symbol complex of puzzling significance. These findings will be discussed with known memorial ephemera associated with Armorel's death: her grave marker, the Armorel Heron-Allen memorial tablet at Lady Margaret Hall Oxford and the book, *The Pebbled Shore, the Memoirs of Elizabeth Longforth*.

Style organization and design: border and ornamentation

The overall artistic design bears strong resemblance to English needlework samplers: the patterns are strong, symmetric, well proportioned, brightly colored and superbly executed. There is a complete border of flowing naturalistic coiled branches with leaves and small 4-5 petaled flowers resembling early non-hybrid English roses. Centrally, there are four text messages separated by a horizontal row of painted ornamentations including small flowers. This style of horizontal ornamentation separating text themes is characteristically seen in 18th to early 20th century English needlework samplers (3). Edward Heron-Allen was an avid collector of needlework including samplers and lace, much which was disposed of in his 1944 estate sale (4).

Figure 5: Gothic script with thickenings and thinnings in the letter strokes

Figure 6: Gothic script without typical calligraphic style of writing in the word: Philippians. "Armorel Daphne Heron-Allen" Gilt Text Painting. High Magnification, lower border.

'Armorel' memorial text

There are two sections of memorial text in the illuminated manuscript which are separated by a horizontal linear ornamentation design. There are similar abbreviated variants of these memorial texts on her grave marker [see Figure 7] and Armorel's memorial tablet at Lady Margaret Hall, Oxford [see Figure 8].

In Honour and Memory of

Armorel Daphne Heron–Allen

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Born 15 June 1908

Entered Belstead School 7 May 1919

Head of the School 19 January 1926

Left Belstead 30 March 1926

Entered Lady Margaret Hall Oxford 16 October 1926

First Class in Final Examination of the

Honour School of Natural Science

{Zoology} June 1930

Left Oxford 28 June 1930

Died 3 July 1930

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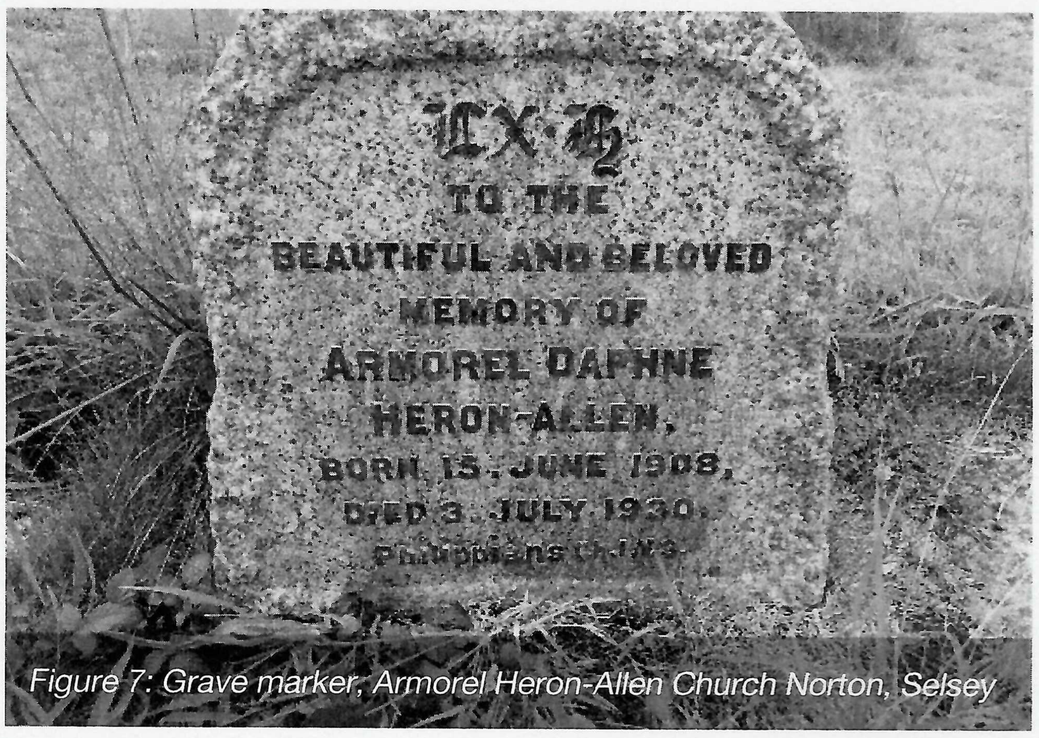


Figure 7: Grave marker, Armorel Heron-Allen Church Norton, Selsey

Figure 8: Memorial tablet, Lady Margaret Hall, Oxford

French poem verse

François de Malherbe was a 17th century poet, critic and translator from Normandy (5). This is one of his most famous poems to Mr. du Perier, a gentleman of Aix in Provence, on the death of his daughter. This illuminated text represents only the fourth verse and is not present on the gravestone or the memorial tablet. In 2007, Brian L. Hulan wrote an article about a unique 1908 special book copy of The Ruiba'iyat of 'Umar Khayyam for Heron-Allen's daughter, Armorel, altered after her death with a most unusual presentation inscription to Helène Elizabeth Bargmann, Ph.D. In French, he scribed the identical four lines of François de Malherbe's poem found on this illuminated manuscript (6).

Consolation à Monsieur du Périer
Consolation for Mr du Perier

Mais elle était du monde, où les plus belles choses
But she was of this world, where the most beautiful things

Ont le pire destin;
Have the worst fate;

Et rose elle a vécu ce que vivent les roses,
And, a rose, she lived as roses live,

L'espace d'un matin.
The space of a morning.

François de Malherbe

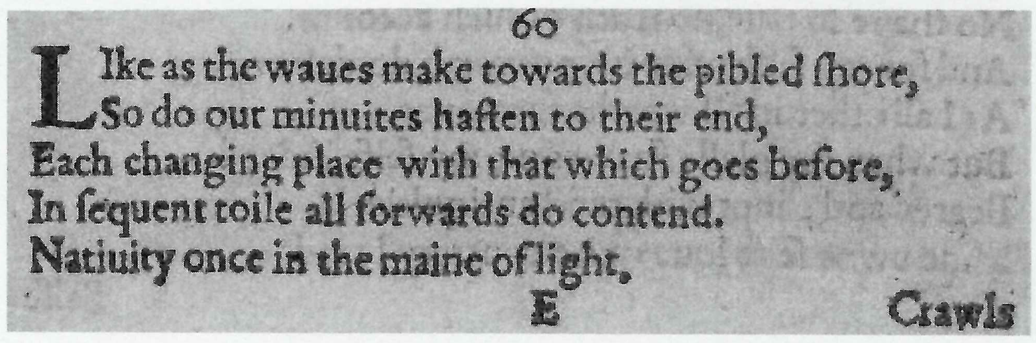
The title of a biblical verse

The illuminated text manuscript, grave marker and memorial tablet all have the title of a biblical verse from the Epistle of St. Paul to the Philippians, Ch. 1, v. 3. The actual text is loosely translated: I thank my God every time I remember you.

The puzzle of the large gothic symbol complex at the top of the manuscript text LX♦H

The illuminated manuscript, grave marker and memorial tablet at Oxford have these prominent four symbols of puzzling significance. The Ivor Jones family, the Heron-Allen Society committee and the administrators of the Lady Margaret Hall, Oxford, where the memorial tablet has been placed, have no direct knowledge of its meaning. The consensus to date is that there are three separate individual meanings which could in aggregate symbolize the pride and pain of this family, thus prominently featuring this symbolic complex in these three memorials to Armorel Daphne Heron-Allen. This symbolic complex was obviously important to Edward Heron-Allen. He created the symbolic complex and assured its prominence and importance by the Gothic font with large size, pitch, spacing and its bold position on the top of each memorial. The three symbols to be considered are - (1) the letters: **LX**, (2) the non-typographical lozenge 'gem-shaped' symbol: ♦ on the gravestone compared to the possible ornamentation symbol of a multifaceted gem vs a small petaled rose on the illuminated manuscript, and (3) the letter: **H**.

(1.) The symbolic meaning of the letters **LX** is complex and may not be limited to solely one interpretation to the exclusion of all others. The majority opinion is that **LX** refers the Shakespearean sonnet LX: The pebbled shore theme and the passing of time [see Figure 9].


60
Like as the waues make towards the pibled ſhore,
So do our minuites haſten to their end,
Each changing place with that which goes before,
In ſequent toile all forwards do contend.
Natiuity once in the maine of light,
E Crawls
Figure 9: The first five lines in Sonnet 60 (LX) in the 1609 Quarto

This Shakespearean pebble shore theme is reinforced in the 1986 book, *The Pebbled Shore, the Memoirs of Elizabeth Longforth*. Longford mentions the words 'Pebbled Shore' three times: on the front cover, a single pre-content page with the first four lines of the Shakespearean Sonnet 60, and on page 82, a description of a weekend while Longford and her best friend, Armorel

Heron-Allen, attended Oxford, 1929-30:

> "It was a weekend of lyrical pleasures, when we moved as in a delightful dream from the lovely market cross of Chichester to Selsey Bill's gulls and pebbled shores. The speckled pebbles might have been gulls' eggs. Everything seemed to augur well for Armorel's future; but I woke up on the last day feeling my bed being shaken by an earth tremor" (7).

That 'tremor' would have occurred approximately on 15th June 1929. Mild earthquake tremors have been occurring for some time in this region of England (8). Longford again alludes to this 'feeling' in one of her diaries on the day before Armorel's death, pending the party at the Holiday House in Devon: "My God, what will happen?" The next day, Armorel was driving her own car with her boyfriend and died in a single vehicular accident. The coroner reported that she died of a "broken neck and fractured base of the skull accidentally caused by a front wheel of the car she was driving coming off and causing the car to overturn" (9). The life and death of Armorel was a sentinel event for Longford.

This use of the term, 'pebbled shore' by Longford in her diary 55 weeks before Armorel's death is interesting, but she probably was merely describing the obvious physical appearance of Selsey Bill's shoreline. There is no evidence that she was alluding to Shakespearean Sonnet 60 in 1929. The symbol complex LX♦H was not identified in her book. She may have seen this symbol complex either on the grave marker (the marker's actual placement date at the grave is unknown) or the memorial tablet at Lady Margaret Hall, Oxford.

Edward Heron-Allen was attracted to this theme of waves upon a pebbled shore and our limited life span as early as 1906 when he queried a magazine concerning the author of the quotation, almost two years before Armorel's birth (10).

A minority opinion on the symbol **LX** is the scientific unit value of Luminosity (also written as LUX): the measurement of the intensity of illuminances, as perceived by the human eye, of light that hits or passes through a surface or is direct energy transfer between colliding materials such as quartz pebbles (11). Luminosity has even been reported in humans (12). In 1920, Edward Heron-Allen contributed notes and queries about luminosity of pebbles to the journal Nature:

> ***Luminosity by Attrition (13)***
>
> I am very glad that Sir Ray Lankester has again directed attention to this phenomenon. By a slip of the pen he says (November 4, p. 310) "quartz pebbles" in his first paragraph and in the heading. My object in writing is to say that these pebbles may be found on any shingle beach, and may be known by their translucent appearance under a "rotten" (or pitted)] exterior. They are pale brown, and, when dry, look like lumps of derelict toffee. But on the shingle beaches of South Devon (notably the "Budleigh Salterton Pebbles"), the Chesil Beach and the Suffolk coast (notably at Aldeburgh) practically every pebble on the beach will "flash."
>
> It is as much to be desired that some mineralogist should take up the intensive study of flint, chert and quartzite. I may mention that for many years I have stored every "peculiar" flint pebble I have come across, and my entire collection is at the service (as a gift) of any museum worker who cares to undertake the study.
>
> Edward Heron-Allen
>
> Large Acres, Selsey Bill, Sussex
>
> November 12 (1920).

Edward Heron-Allen was elected a Fellow of the Geological Society of London. He left large collections of geological specimens in his estate and also gifted some to the Sussex Archaeological Society (14, 15).

Heron-Allen documented his Selsey Shore pebble collection in his 1911 book, Selsey Bill: Historic and Prehistoric (16).

(2.) The second diamond (gem) symbol ♦ on the grave stone is not considered a typographical symbol [see Figure 10] and is compared to the other memorial objects: illuminated manuscript and the memorial tablet [see figures 11, 12].

(3.) The last component of this symbol complex is the letter: **H**. As a symbol, the letter **H** is problematic due to the many possible meanings. The symbol has been recognized as representing 'Humanity' (17). But in this individual case, the surnames Heron-Allen or his maternal original family surname, Heron, remain reasonable possibilities.

This meaning of this **LX♦H** symbolistic complex remains uncertain. There is no written record by its creator, family or friends. We suspect the answer to this riddle was not meant for public to know: a highly personalized and private memory of all parents' nightmare – the death of their child.

Our insight: On life's pebbled shore, remember our small shining gem of humanity.

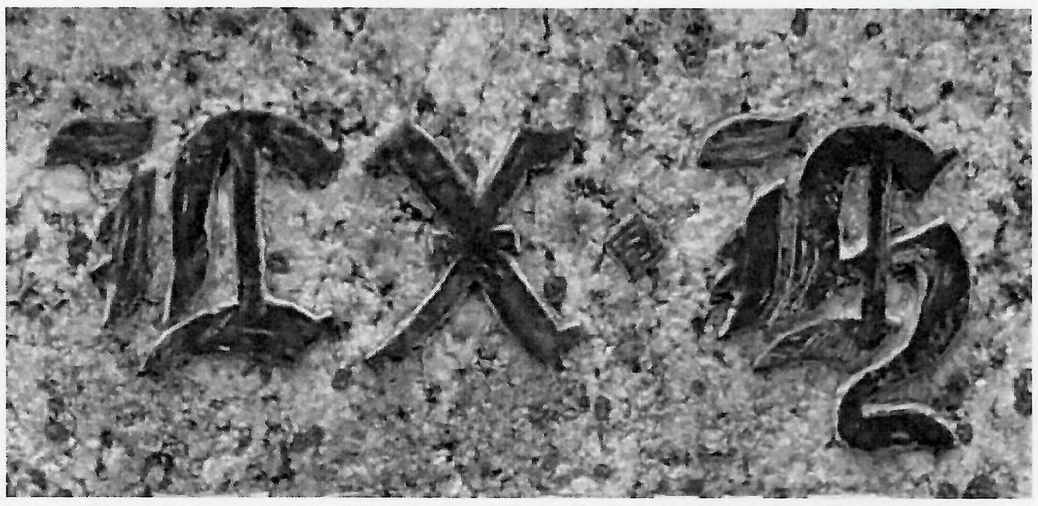


Figure 10: Symbol complex: Close-up of grave marker showing diamond gem figure

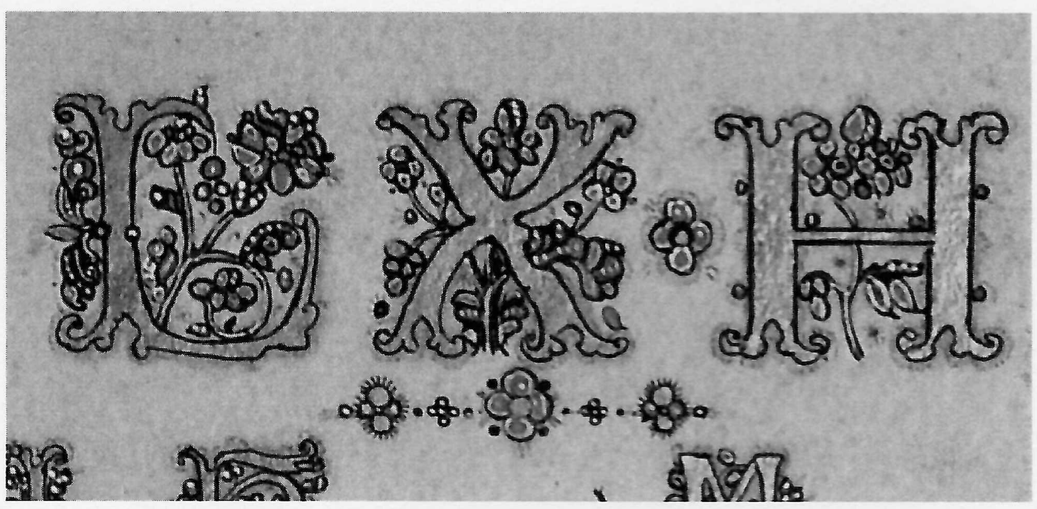


Figure 11: Ornamentation: Faceted gem vs petaled rose. Close-up of first line of Illuminated Manuscript

Figure 12: Ornamentation: Part of Memorial Tablet, Lady Margaret Hall, Oxford

John P. Mahoney and Barbara P. Mahoney

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THE SOCIETY'S WEBSITE

The Heron-Allen Society's website is at:
http://www.heronallensociety.co.uk
The webmaster, Maira Canzonieri, can be contacted through the website or directly by e-mail at:
maira.canzonieri@rcm.ac.uk

Maira 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.

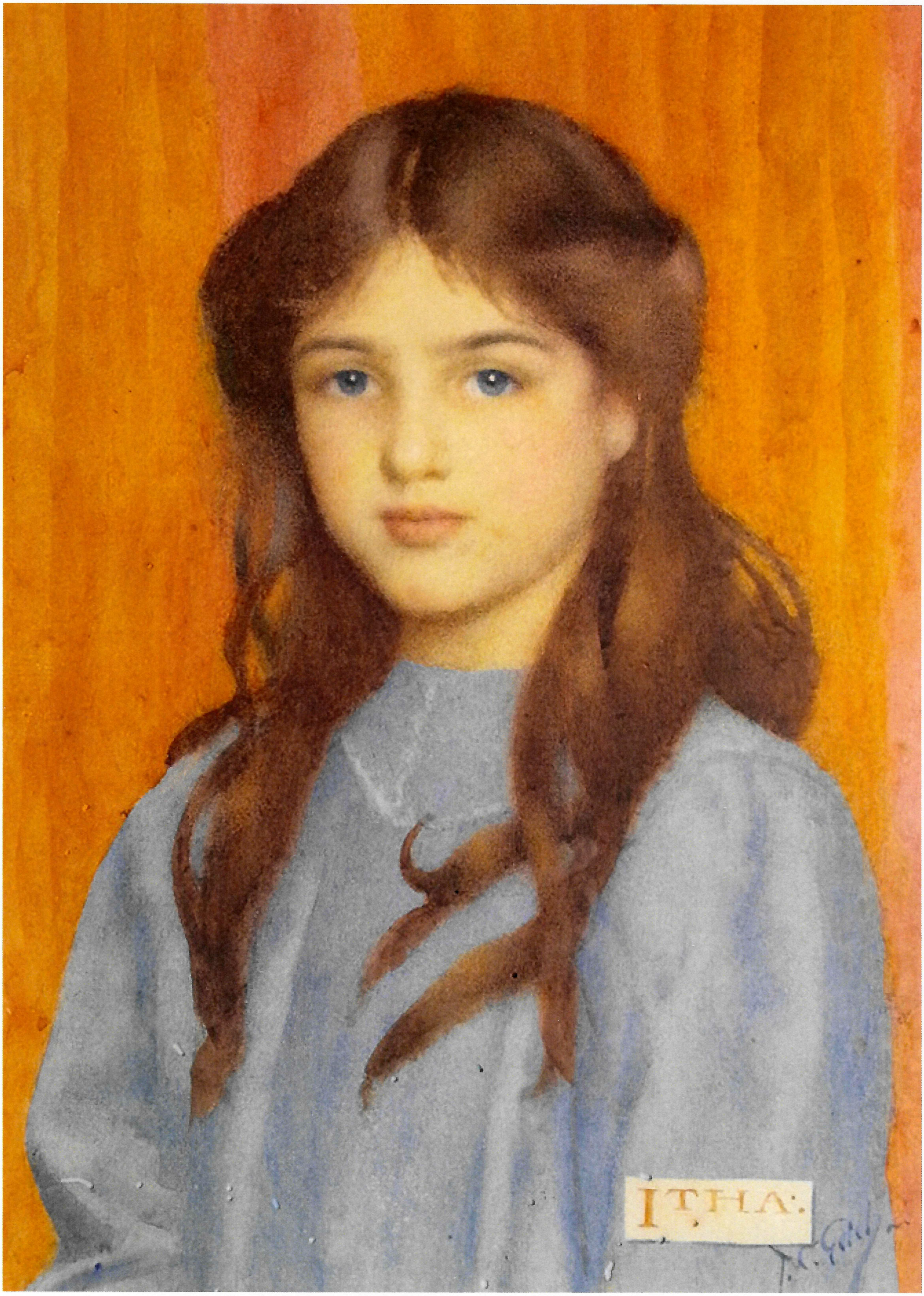
Figure 13: The Heron-Allen Grave at Church Norton. Selsey

THE HERON-ALLEN GRAVE

The graves of Armorel, Edward and Edith Heron-Allen at Church Norton in Selsey are looked after by our member Martin Pelling. The Society is extremely grateful to him for keeping them in such splendid condition [see Figure 13].

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



Itha Heron-Allen. Watercolour, Thomas Cooper Gotch, c.1913. Private Collection.

Armorel Heron-Allen. Watercolour, Thomas Cooper Gotch, c.1913. Private Collection.