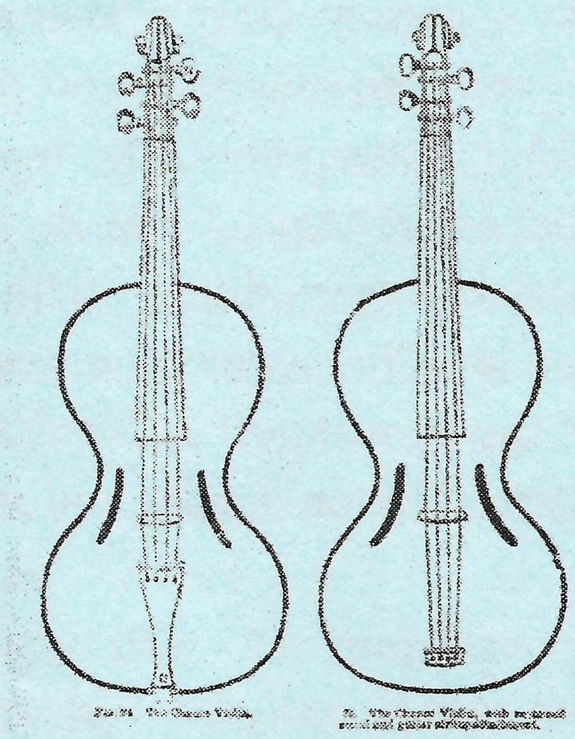
The Heron-Allen Society

Newsletter
no. 8
Spring 2006



Drawings from *Violin-Making as it was and is*

SIXTH ANNUAL SYMPOSIUM

The sixth annual Heron-Allen Society Symposium will be held in the Donaldson Room at the Royal College of Music, London at 11.00am on Saturday 1 July 2006. Coffee will be available from 10.30.

Edward Heron-Allen on the frontispiece of *Violin-Making as it was and is*

PROGRAMME

Theme: Edward Heron-Allen and Music

Welcome and Introduction by Chairman

'Edward Heron-Allen - Violin Historian and Maker Extraordinary', by Professor Brian Harvey.

'"Idly touching your Violin": the Heron-Allen Collection at the Royal College of Music', by Pamela Thompson and Dr. Peter Horton

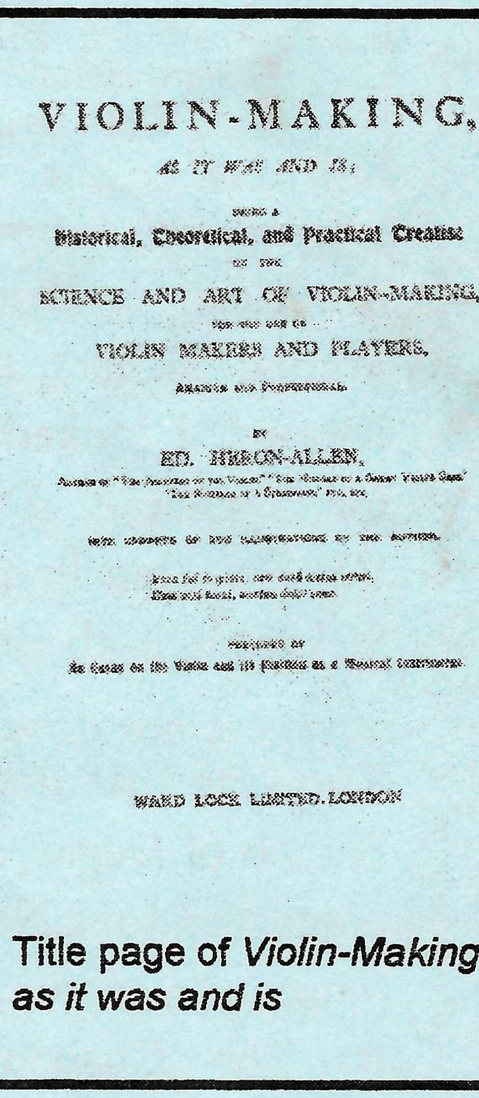
Lunch

Annual General Meeting

'Edward Heron-Allen and the Rubaiyat of Omar Khayyam', by Garry Garrard.

[There will be an exhibition of some of the treasures from the Heron-Allen collection at the Royal College. By kind permission of Pat Naismith we are able to see one of the two violins made by Heron-Allen and to hear it being played. We are also hoping to hear the song, 'The Ballade of my Lady's Glance' composed by Edward Heron-Allen and selections from 'In a Persian Garden' composed by Liza Lehmann, Edward Heron-Allen's sister-in-law]

For the Royal College of Music take the Underground to South Kensington, or a Bus (Nos 9, 10 or 52) to the Albert Hall.



VIOLIN-MAKING,

AS IT WAS AND IS;

Historical, Theoretical, and Practical Treatise

ON THE

SCIENCE AND ART OF VIOLIN-MAKING,

VIOLIN MAKERS AND PLAYERS.

BY

ED. HERON-ALLEN,

WARD LOCK LIMITED, LONDON

Title page of *Violin-Making as it was and is*

***NB**. Would members wishing to partake of lunch (sandwiches and wine) please notify the Honorary Secretary by Saturday 17 June.*

WALTER SICKERT AND EDWARD HERON-ALLEN

Walter R. Sickert (b. 1860-1942) & Edward Heron-Allen (b. 1861-1943) (What did they have in common?)

When a controversial article appeared in *The Times* 14th July 2004, suggested by the American author Patricia Cornwell, that Walter Sickert could have been 'Jack the Ripper', I looked at EH-A's Holiday Journals for Venice & Dieppe for 1901. E.H-A & 'Mollie' (his first wife) saw and dined with Sickert in both cities.

Edward Heron-Allen in Venice, 1901, when he met Sickert

Knowing that there was an exhibition at Tate Britain of Degas, Sickert & Toulouse-Lautrec I contacted Joan Navarre before she returned to Wisconsin to see if she could join me to view it. The Chairman of the EH-A Society unfortunately could not join us because of major rail works taking part in his neck of the woods.

EH-A wrote in his Venice Holiday Journal on 26th April, 1901. "The girls did not join us in the Piazza till 11.15 & then we talked for a bit to Sickert who has begun a new and weird picture of S. Mark this morning. He stands all the morning with a crowd round him, who make despairing remarks about him, regretting that he should be doing such awful things – they do not appreciate the Starr-Sickert New Century Developments of the Whistler legend. He enjoys it and paints on imperturbably outraging all their pre-conceived ideas of Art." EH-A made an earlier notation when dining with Sickert that he found him "humorous & amusing". We wished that the painting of St Mark's, owned by the Tate could be on display, unfortunately not.

My intention was to look for Walter Richard Sickert's work, I knew he painted in Venice & Dieppe. The first picture Joan Navarre & I spied was one she has loved for years by Tissot, on loan from the Milwaukee Museum! My mind, firmly set to see Sickert's art, something other than naked females! I noted the dark paintings of music halls & theatres, usually a female performer in the foreground lit by candles, there was influence of Degas & Toulouse-Lautrec in his paintings. Knowing that Sickert had spent time in the theatre as an actor and trained at the Slade Art School & in Whistler's studio and later with Degas in Paris I was hoping for greater things. When Joan could not find me amongst lunchtime viewers, I would be found looking at another Sickert, trying to fathom why Mollie Heron-Allen liked his art! In the Holiday Journal entitled Dieppe September 1901, besides swimming in the sea, cycling and visiting the casino, the Heron-Allen's dined almost daily often twice with Walter Sickert and Mollie visited his studio numerous times. EH-A took his faithful 'Kodak' with him, in the journal there are photos of Sickert in his studio and also Sickert with Mollie & friends in the street. On the final day of their holiday in

Dieppe, 16th September, 1901, EH-A went to collect his commissions from Sickert.

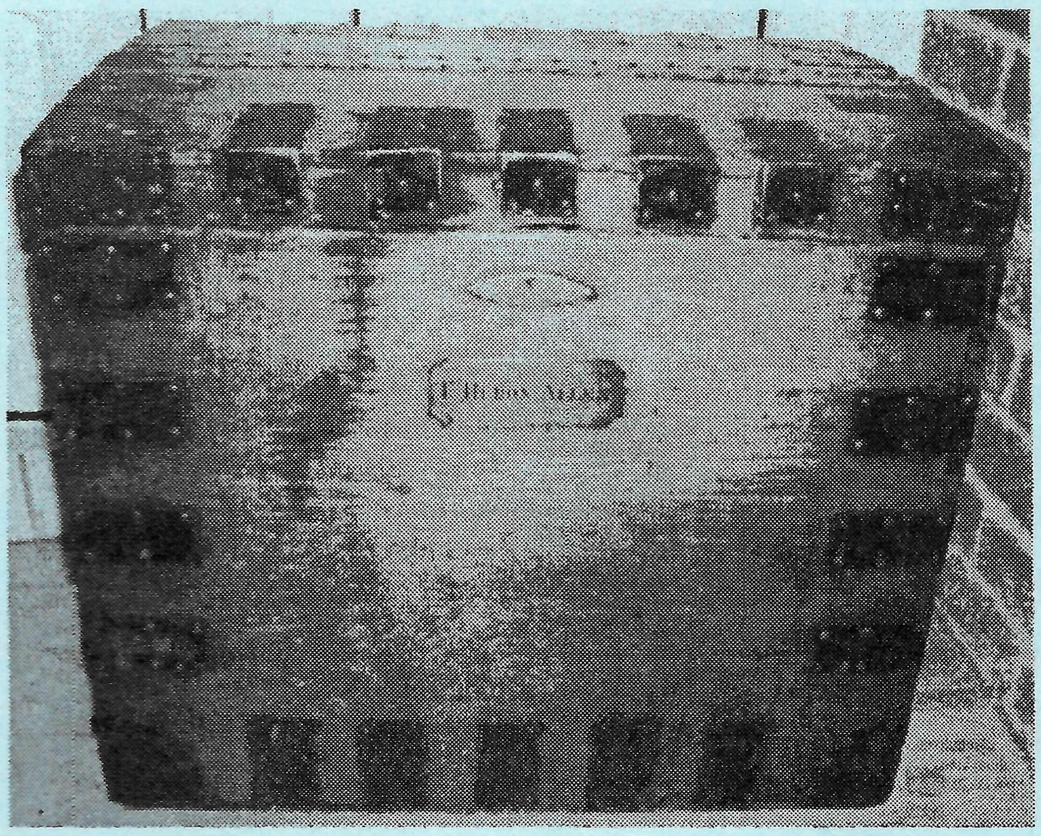
After buying an American book "Sickert Paintings" at Tate Britain I saw the man's potential, the link between French and English Impressionist art, including paintings of Venice and Dieppe in 1901 when Edward Heron-Allen was in his midst, many of these paintings were lighter and I could see why Mollie liked his art. We also noted the new book written by Matthew Sturgis on Walter Sickert, there is one sentence where EH-A is mentioned, something like - He met Edward Heron-Allen, an amusing Victorian polymath and his new wife. EH-A had been married to Henrietta Marianna Lehmann (Mollie) for 10 years, she died 2nd January, 1902 and he remarried quietly in Harrogate, Yorkshire in November 1903 having met Edith Pepler on a cruise of the Nile in 1902.

The strange thing is while catching a train home to the West Country, a woman from Yeovil, Somerset had been attending a theatre matinee, noticed the book I'd bought. We had a long conversation, she knew a lot about Walter Sickert and was intending to view the exhibition, she said that Sickert was asked by the Royal Family, by Danish-born Queen Alexandria to teach her eldest son, the then Prince of Wales to paint. Albert (Eddie) who suffered from deafness like his mother, Sickert being of Danish descent could probably converse with Queen Alexandria.

Joan & I wondered where the commissions that EH-A collected from Sickert's Dieppe studio went; it's more than likely they were disposed of before or soon after EH-A married Edith Emily Pepler.

Venetia Jones

Heron-Allen's sea-chest



E. HERON-ALLEN'S SEA-CHEST

Recently, my father was sat at the barbers when he picked up an old copy of *The Dalesman*. As he flicked through the pages he was rather surprised to recognise a name he hadn't seen in a while. He continued to read the article and then realised that the name of E Heron-Allen was the name engraved on an old sea chest he had taken home more than 40 years previously.

I don't suppose we will ever know for sure that the sea chest did belong to your E Heron-Allen, but I thought you may like to share the story with the E Heron-Allen Society anyway.

My father worked at the University of York from when the University opened in 1964 until his retirement in the late 1980s.

In the 1960s, we lived in a large early Victorian cottage in the village of Bilbrough between York and Tadcaster that my father had painstakingly converted from two smaller cottages in the early 1960s. He was always on the

look out for furniture and interesting items that would sit well in the cottage. He made quite a few good acquisitions in the 60s, whilst everyone else was buying chrome, glass and pvc, my father was busy collecting their Regency and Victorian cast-offs.

In 1965, Jack Palmer, a colleague of my fathers, was given a rather dusty sea chest by Professor Henry Hore who worked for the Royal Radar Establishment and wrote a book on sound waves. Not having a use for the chest, Jack asked my father if he would like it. It didn't take my father long to realise the sea chest would make a rather splendid toy chest, for his two daughters aged three and six years at the time.

I can remember my father bringing home the sea chest quite clearly.

It was beautiful; the inside was lined with green felt, which was coming away from the sides in places. I remember trying to reach inside to the bottom, but the chest was two foot high and it was difficult to reach the bottom with small arms. The inside had a special smell, musty like the village church but comforting like the smell of windfall apples drying on the cellar floor.

The locks, by Harts of London, although broken, were brass and engraved with the maker's name - Barber & Smith, Silversmiths, 36 Cornhill - in beautiful scripts. I recall thinking at the time that perhaps a diamond thief had broken in and stolen a fine lady's jewels as she cruised for her health in the Mediterranean sunshine. The box was decorated with metal strapping which was painted black, as were the two large handles on the sides, and the oak possessed a deep, bees wax sheen which set off the very lovely brass name plate engraved 'E Heron-Allen' on the front.

As children I remember the box firing our imaginations and those of our friends. We would trace the engraved name on the front of chest with our fingers and would wonder who E Heron-Allen was. Was he a pirate or a captain of the high seas and what did he keep in this wonderful chest. We dreamed of pirates, smugglers, treasure troves, tall ships, whalers and stormy seas. The sea chest was special and we loved that it remained the envy of all our friends.

The chest was perfect for hide and seek and just big enough for two. It was a steam train, a plane, an elephant chair and a boat. Once as fearless sea-farers, we set sail in the good ship E Heron-Allen down a full flight of the stairs. I seem to remember mother was not too happy about the voyage, but my father consoled her saying it could have been worse, we may have reached the village pond had we thought of it!

Even today it remains a treasured possession, having held my belongings for over 40 years. These days, my daughter Charlotte Louise, seven years old, keeps her toys in the old chest. She too wonders about the man whose name is engraved on the front of her toy chest, but she is quite certain that the chest belonged to a mysterious magician who locked up his spectacular tricks and leather bound spell books to keep them safe from harm.

I find it rather nice that she and her friends wonder about the sea chest and take delight in their imaginings too, just as my sister and I did many years ago!

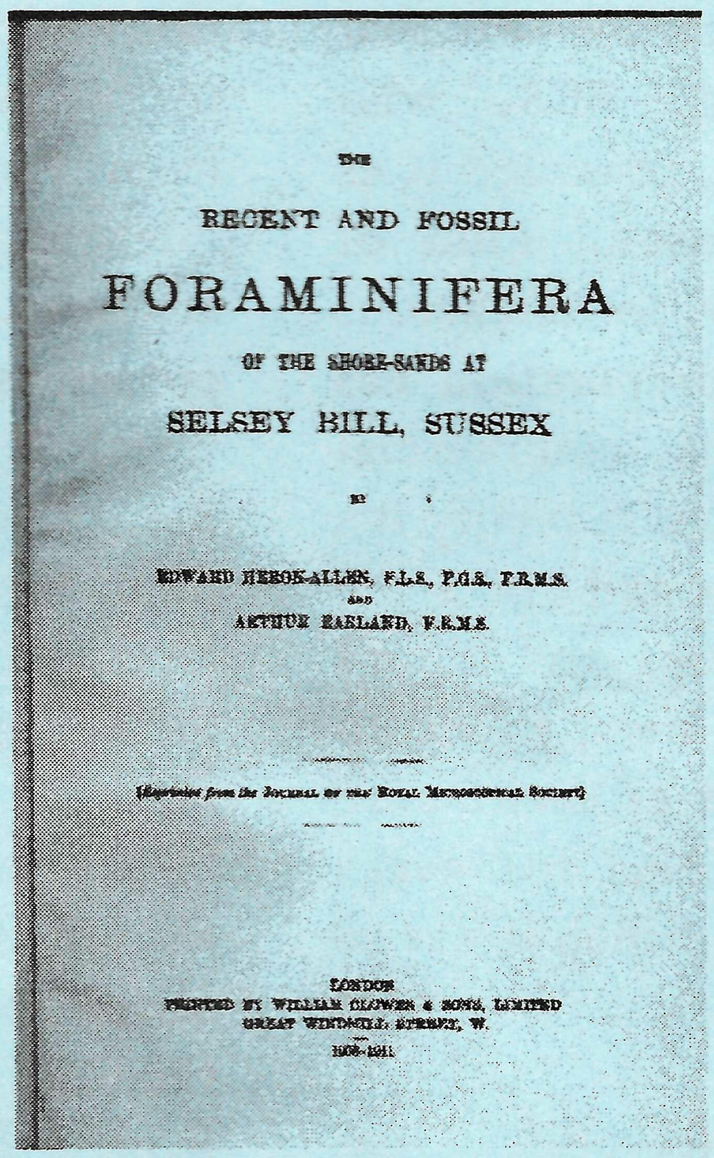
Jacques Wilkinson

S'KITAKURA: OR SCIENCE WITH A STING

In 1945 Heron-Allen's grandchildren were still using one of his inventions with effect. The following accounts of S'Kitakura are reproduced in the vain hope that someone somewhere might have the recipe or even a supply of his lotion.

On Saturday, May 9th, 1931, in its section entitled 'Selsey Billets' and under the heading 'Science with a sting', the *Chichester Post* reported that, ' Mr. Heron-Allen, FRS, of "Large Acres", Selsey, has temporarily forsaken his love for forminifera, and has been turning his attention to the bites and stings of hypodermatikos-yringophoroi This formidable word, which can be recommended to the constructors of cross-word puzzles, means the blood-sucking flies. Mr. Heron-Allen has manufactured a lotion by a system of analysis and elimination, and the effect is said to be magical. Applied to a bite or sting at the moment of its occurrence, nothing more is felt or seen of the wound. But it has the further advantage that when, as is frequently the case, one is stung quite unconsciously and the flesh swells the following day, the irritation is almost immediately allayed, and finally disappears after treatment. He claims that his preparation is equally good for the alleviation of siphonapterous urticaria, which results from the bite of pulex irritans (the common flea). As we are now about to be invaded by theobaldia annulata and culicoides arcuatus, which are the mosquitoes most popular in Selsey, this admirable specific should be in great demand.

Cover of Heron-Allen's book on the foraminifera of Selsey.


THE
RECENT AND FOSSIL
FORAMINIFERA
OF THE SHORE-SANDS AT
SELSEY BILL, SUSSEX
BY
EDWARD HERON-ALLEN, F.L.S., F.G.S., F.R.M.S.
AND
ARTHUR EARLAND, F.R.M.S.
(Reprinted from the JOURNAL OF THE ROYAL MICROSCOPICAL SOCIETY)
LONDON
PRINTED BY WILLIAM CLOWES & SONS, LIMITED
GREAT WINDMILL STREET, W.
1908-1911

Mr. Heron-Allen, moreover, has proved its efficacy to nullify the bites of the dreaded tabanus distinguendus (the horse fly), and if immediately applied to the stings of bees, wasps or hornets, they are no longer felt, and it is equally efficacious in thwarting the activities of cimex lectarius which I will not offend the susceptibilities of our readers by explaining further. Perhaps the greatest value of this lotion is in cases of the bites of stomoxys calcitrans, the appaling insect which reaches us in the summer and which, except to an expert, is quite indistinguishable from the common house fly, but is capable of inflicting a wound lasting from a week to ten days. Mr. Heron-Allen is very anxious to test the effect of his lotion on the infuriating borrows of "harvesters" and the more evil affliction known to polite ears as scabies. He would be glad therefore, if victims of these organisms would apply to him for an experimental sample'.

The *Chichester Post* returned to the subject of the magic lotion on 7 November 1931, reporting that: 'an important discovery by a local scientist raises very sanquine hopes of a flourishing industry for Selsey. Our readers will remember that some months ago I wrote a note describing "S'Kitakura" as a wonderful remedy for bites and stings of the pernicious insects which infest the countryside during the summer months. At that time Mr. Heron-Allen, FRS, who worked out the formula, regarded it as nothing more than a useful kind of joke. Since then however, so efficacious has it proved that the preparation has become a very serious commercial proposition. Not only does it justify it's slogan "it heals the bites and cures the stings of things with legs and things with wings' - but it has been found to be an equally rapid and efficient cure for chilblains, slight eczema and every kind of skin eruption to which it has so far been applied.

The formula for "S'kitakura" was handed to Mr. G.T. Mitchell, dispensing chemist of the High Street, who made it up in attractive little bottles which sold like hot cakes among the residents and visitors. The fame of the preparation has now become so widespread that a private company has been registered under the name of "S'Kitakura," Ltd. I say widespread in every sense of the term, as agencies have been applied for from Hong Kong, Nairobi, Calcutta, Cape Town and Czecko-Slovakia. Now, of course, the bottles will require to bear the Government stamp as a patent medicine.

"Physician cure thyself," is a phrase which is usually associated with the purveyors of quack medicines, but Mr. Heron-Allen has robbed the phrase of all its irony. He has cured himself with his own specific. Explaining this interesting experiment, Mr. Heron-Allen showed me under the microscope a specimen of the most poisonous fly in the British Isles, a creature known to science as Stomoxys calcitrans. To the naked eye this insect is absolutely indistinguishable to anyone but an expert entomologist from the common house fly. But the microscope reveals its formidable armoury. This wolf in lamb's clothing possesses a long stabbing proboscis, which it thrusts into the skin, sucking the blood, and at the same time pumping in the virulent poison. Mr. Heron-Allen allowed himself to be bitten "good and proper" by this beast and an immediate application of "S'Kitakura" resulted in the bite having no effect whatever. I was shown many unsolicited testimonials that have been received from all parts including one from a lady visitor to Selsey who was stung on the inside of the wrist by a wasp and effected an immediate cure by the prompt application of "S'Kitakura"'.

The internet reveals the existence of a distinguished contemporary scientist - S. Kitakura - but tells us nothing about Heron-Allen's lotion. In the hope that we may eventually enjoy a summer, the author invites any reader with information about "S'Kitakura" to get in touch with him.

Timothy J. McCann

Ivor Jones and Lisa Woods,
two of Heron-Allen's grandchildren
at the unveiling of the new plaque, 2005

THE UNVEILING OF THE NEW HERON-ALLEN PLAQUE IN HIGH STREET, SELSEY

On 15 October 2005 a select group of members met together for a day in Selsey. The revised Heron-Allen plaque, including mention of his 'FRS', was unveiled by two of his grandchildren - Ivor Jones, our Treasurer and Liza Wood - on the wall nearest to the original entrance to Large Acres, in High Street, Selsey. The members then walked to the Rushmere Restaurant where they enjoyed an excellent lunch. At 3pm. they reconvened at the churchyard at Church Norton where they viewed the graves of Edward, Edith and Armorel Heron-Allen and decided on what restoration needed to be done. After some vigorous gardening and the replanting of some cuttings originally taken from the garden at Large Acres, the members then visited the nearby grave of Itha and her husband.

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.

RECENT PUBLICATIONS

Joann Fletcher, 'Edward Heron-Allen, His Friends and their Mummies: EH-A and Ancient Egypt' in *Opusculum VIII* (2005), 17-44.

Richard L. Hodgkinson, 'My Friend Fortescue William Millett, the last of the "Great Foraminiferologists"', in *Opusculum VIII* (2005), 45-54.

Timothy J. McCann, (ed.), *'Edward Heron-Allen and Friends': Proceedings of the 5th. Heron-Allen Symposium, 2005* (*Opusculum VIII*), 2005.

Timothy J. McCann, 'Edward Heron-Allen, Raymond Tinne Berthon and Treasure Trove at Selsey', in *Opusculum VIII* (2005), 4-16.

Timothy J. McCann, 'Edward Heron-Allen and George Borrow's Beer Jug', in *George Borrow Bulletin*, no.32 (2006), 73-6.

Joan Navarre, 'Asparagus and the Art of Good Living: Remembering Edward Heron-Allen, FRS (1861-1943)' in *Food & Wine*, December 2005, 4-5.

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

MANUSCRIPTS

The Large Acres Visitors Books, 1906-1930 (on loan from Ivor Jones). As well as giving a fascinating record of the visitors to Large Acres, Selsey, they gives the building and estate details with costings in EH-A's meticulous fashion. They give an insight into his leisure activities and acquaintances. (Heron-Allen Collection)

Miscellaneous volume of material relating to Edward Heron-Allen's books - *The Romance of a Quiet Watering Place* and *Kisses of Fate*, 1887-1888 (Add. MS. 55,145)

Records of Edward Heron-Allen's Election to the Fellowship of the Royal Society, 1915-1938 (Add. MS. 55,246-7) (Copied by permission of the Royal Society).

PHOTOGRAPHS

Photographs of the 5th. Heron-Allen Symposium at the Allen Room, Dean Street, Soho, 2 July 2005. (PH. 19,116-19,128).

Photograph of Edith and Edward Heron-Allen in the garden outside Large Acres, Selsey, c.1940. (PH. 19,129)

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MEMBERSHIP

Members pay a fee (a minimum of £10) on joining, and £10 annually in July thereafter. Members are entitled to the Newsletter, information about the annual Symposium and information about the Society's activities. Any Society publication will normally be paid for separately. 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.
Name:
Address:

The Heron-Allen Newsletter was edited by Timothy J. McCann and designed by Caroline Adams