'TREASURES: DECORATIVE, EGYPTIAN AND MUSICAL: MORE FROM HERON-ALLEN'S COLLECTIONS': PROCEEDINGS OF THE 8th HERON-ALLEN SYMPOSIUM, 2008

Edited by

Timothy J. McCann

TALKS DELIVERED AT THE EIGHTH
HERON-ALLEN SYMPOSIUM,
AT THE NATURAL HISTORY MUSEUM, LONDON,
JULY 2008
BY
PAM THOMPSON, JOANN FLETCHER
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Opusculum XII
Heron-Allen Society

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Proceedings of the 8th. Heron-Allen Symposium, 2008:
Talks delivered by Pam Thompson, Joann Fletcher and
Peter T. Scott at the Eighth Heron-Allen Symposium,
The Natural History Museum, London, July 2008.

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Timothy J. McCann

Cover: The necklace of 15 Egyptian scarabs
which Edward Heron-Allen presented
to his wife, Edith, for Christmas 1918

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THE EIGHTH ANNUAL HERON-ALLEN SYMPOSIUM AT THE NATURAL HISTORY MUSEUM, LONDON

by TIMOTHY J. McCANN

Edward Heron-Allen was a collector extraordinaire. The numerous collections he once housed at his home at Large Acres in Selsey are now scattered in repositories throughout the country. The aim of the Society's eighth Annual Symposium on Saturday, 5 July 2008, at the Natural History Museum, London, was to bring to light some of his lesser known ones.

When working on his collection at the Natural History Museum in London, Heron-Allen surrounded himself with his own pictures and furniture. Among the furniture were three chairs relating to his time as a Governor of the Westminster Fire Office. Heron-Allen believed that his Westminster Fire Office chairs were by Hepplewhite, on the basis of the plain legs, the pierced backs and the characteristic Prince of Wales feathers, but Lucy Wood, senior curator in the Department of Furniture, Fashion and Textiles at the Victoria and Albert Museum, opening our Symposium, showed us that this was not the case. In a fully illustrated talk, quoting the researches of Hugh Roberts published in *Furniture History* (Vol.29, 1993), and the 2005 sale at Christie's of a set of chairs from the Royal and Sun Alliance Collection, she introduced us to a whole world of furniture and its makers. She told us the Heron-Allen chairs were probably part of a set of eighteen (or possibly nineteen) made by Mayhew and Ince in 1792, which was extended with a further six chairs made by Hurley and Grant in 1810. Further research is required to determine which of the three Heron-Allen chairs are from which consignment. The Society hopes that the chairs, currently in

the safe keeping of the Natural History Museum, will be presented to the Victoria and Albert Museum.

Pam Thompson, the Chief Librarian, introduced us to the extensive Heron-Allen Collection at the Royal College of Music at our Symposium there in 2006. She described the collection as possibly the greatest accumulation of material relating to the violin anywhere in the world. This time she concentrated on the miscellanea volumes in the collection – ten bound volumes of newspaper cuttings and eighteen volumes of material from journals, catalogues, programmes, trade cards, patent specifications and other ephemera. She whetted our appetites with a judicious set of examples and encouraged us to regard it as an unrivalled source for historical enquiry.

In 1903 during his tour of Egypt, Edward Heron-Allen purchased a Mummy. The Mummy was described to us by Joann Fletcher at our fifth Symposium at the Allen Rooms in 2005. He also collected Egyptian scarabs, notably those he attached to the Purple Sapphire and the matchless necklace that descended through the family. Joann, in a wide-ranging talk encompassing Egyptian archaeology, the history of scarabs and the families of Wilde, Stoker and Heron-Allen, identified the scarabs for us and explained their significance.

Heron-Allen collected a complete set of *Le Courrier de l'Air*, a First World-War propaganda sheet that was dropped from the air on enemy occupied territory in France and Belgium, and presented it to the British Library. In April 1918 he had received a staff office appointment in the Propaganda Department of the War Office as editor of *Le Courrier de L'A*ir, and Peter Scott, in our final talk, described the workings of MI7b at the De Keyser Hotel and introduced us to the collection of literary characters who made up the team of propaganda writers in the department.

After a splendid lunch at Pierino's restaurant, we returned to the Museum and first visited the Purple Sapphire – one of the exhibits in the new mineralogical exhibition in The Vault. We were then allowed to visit the Gavin de Beer Room in the Museum, which was thought to be where Heron-Allen had his own room, while he and Earland worked there. We then walked to the Heron-Allen Room in the Palaeontology Department, where Joan Pledger officially opened the new door to the Library. The door had formerly hung at the entrance to the Library at Large Acres, Heron-Allen's home in Selsey. The Pledger family had purchased Large Acres and saved the door when the house was demolished and generously presented it to the Society. The staff of the Museum made the neccessary alterations and the door now fulfils its original purpose as the entrance to Heron-Allen's Library.

The day finished with the Annual General Meeting of the Society.

ACKNOWLEDGEMENTS

It is my pleasure to thank the following people for their kind help in facilitating the eighth annual Heron-Allen Symposium, and for the successful completion of the Opusculum: Clive Jones and Giles Miller of the Palaeontology Department of the Natural History Museum, Dr. John Whittaker, Cynthia Hurdle, a former member of staff of the Zoology Department of the Museum, Pierino's restaurant, and Dominic Wood, our Honorary Secretary, and also our speakers, Lucy Wood, Pam Thompson, Dr. Joann Fletcher and Peter Scott.

"A CORNUCOPIA OF TREASURES AND TRIVIA": HERON-ALLEN's MISCELLANEA IN THE ROYAL COLLEGE OF MUSIC COLLECTION

by PAM THOMPSON

Those of you who heard me speak at the Heron-Allen Symposium two years ago will recall that the Edward Heron-Allen collection of writings on string instruments is vast. As he himself described it, writing in November 1890 an introductory note to the first volume of his great bibliography of the violin *De Fidiculis Bibliographia*: "The result of these labours has been that I find myself the possessor of a library relating to the violin, larger, I believe, than any in the whole world – the British Museum Library, the Conservatoire Library of Brussels, the Bibliothèque Nationale of Paris *not excepted*- and I am consequently today in possession of the sources of more varied and exact information relating to the instrument than are to be found in any private or public institution at the present time." Please forgive a few repetitions in this paper. I thought that you might appreciate a reminder of the context.

Having in the past given a fairly serious overview of the collection, I thought that it would be interesting today to take a rather more detailed but at the same time more superficial approach by looking in a light-hearted way at the volumes of *Miscellanea* which Heron-Allen had bound: the historically significant, the trivial and the not-so-trivial which sit side-by-side within these volumes. As you will hear, the sheer scale of his undertaking and the most diverse documents which he collected are a tribute both to his obsessive nature and to a breadth of outlook which not all serious collectors could sustain. Even so, he was far from satisfied with his encyclopaedic efforts: he still considered the entire work,

including the *Miscellanea*, to be "an incomplete and imperfect whole" and felt a "full sense of the inadequacy of the result of my labours, and of the many faults, both of commission and omission, that are to be found in every part of it".

The volumes which Heron-Allen catalogued as Miscellanea amount to eighteen, which contain at least 258 items, as well as 10 volumes of cuttings from newspapers, journals and other sources – in all 1,598 separate items. Perhaps surprisingly his initial description of the *Miscellanea* volumes was uncharacteristically brief, saying that they included: catalogues of violin collections, trade catalogues, patent specifications, and many other extracts and miscellaneous items. But, in the introduction to Section 2 of his catalogue of the collection he expanded his description (again, please forgive this repetition from last time): "anything that has ever been printed concerning the violin, which is not either a book or a pamphlet with pretensions to literary or artistic merit as a separate and independent bibliographical item. It has been my object ever since 1878 when I began this collection, to preserve and bind into volumes every scrap of printed matter I could find concerning the violin without any regard for its literary or artistic merit. Thus I have amassed a quantity of newspaper cuttings, pictorial and other scraps and advertisements, trade catalogues and leaflets, articles from magazines (including short stories and poems), programmes of interesting performances, collections of "opinions of the Press", in short, everything connected to the violin. The way in which these elements have been coordinated can only be described by the classic expression: "higgledy-piggledy", it having been my practice to amass for a year or two and then have my amassment bound in volumes according to the sizes of its component parts…"

"Higgledy-piggledy" is almost an understatement, as even when the cuttings are from just one magazine over a large number

of issues, the trivia amassed, alongside more serious offerings, make a joyous combination, as a small selection taken from his cuttings from *The Magazine of Music* reveal. They range from quite serious social and scientific topics to the more gossipy:

In November 1890, there is a tiny three-line snippet: "Sir Charles Halle remarked the other day that in Sheffield alone over 500 working men are students of the violin". I would love to know whether that is still the case, but, given the state of music education these days, must suspect not.

In May 1888: "A violin made of earthenware has lately been subjected to a scientific examination in Breslau. The foundation material is a thick brown earth, with a thin covering of fine white clay, which seems to take the place of varnish". Was it a model? Could it possibly have been intended for playing? The problem with each of these snippets is that they tempt you into the most outrageous trails…

In the same month: "There has been a good deal of rather silly talk about the Duke of Edinburgh in his capacity of first violinist of the Royal Amateur Orchestra. The fact that he esteems the position indicates a finer order of taste and ambition than can be discovered in many members of Royal families. It does not need a Joachim to lead the Royal Amateurs, and as these concerts are given on behalf of deserving charities His Royal Highness' leading is valuable in a double sense".

In July 1891: "Sarasate [the composer and violinist] has a great weakness for Camembert cheese, and the last time he was in London one of his many lady worshippers went to great trouble to get him some of his favourite dainty from Paris. When he was leaving London, however, she presented him with a more sentimental offering in the shape of a garland of flowers in the Spanish colours, which was handed up to him just before he left the platform. "J'aurais préferé le fromage" (I would have

preferred the cheese), whispered Sarasate, with a mischievous glance". Which perhaps goes to show that neither criticism of the royal family nor celebrity adulation is anything new!

The countless press-cuttings in the collection are far too numerous to recount, but one small tome is devoted almost wholly to cuttings from a range of newspapers from 1890 about the Glasgow Fiddle Case. There is the *North British Daily Mail*, the *Glasgow Herald*, the *British Leader*, *The Scotsman*, *the Scottish Leader*, the *Glasgow Weekly Mail*, the *Edinburgh Evening Dispatch*, the *Dundee Advertiser* and then, as the infamy of the case spread *The Sunday Times*, the *Daily News*, *Musical Opinion*, and the *Daily Free Press*. The legal case is almost too intricate to follow, but basically centred on the case of Johnstone versus Lawrie concerning a Stradivarius violin. James Johnstone brought a case against David Lawrie, a dealer in "Italian and other stringed instruments", alleging the fraudulent attribution of a violin to Stradivarius. Heron-Allen was doubtless drawn to the case as a lawyer, but the sheer range of cuttings preserved is almost as big a mystery as intricacies of the court case. How did he track them down? How did he even know that the *Dundee Advertiser* was on to the case. Another example of his determination to miss nothing.

In fact, he must surely have used a press cuttings agency. Durrants agency in London was certainly operating from 1880 onwards, but we have not yet found any evidence of which firm he might have used. Nonetheless, a brief glance through just 20 of so pages of one volume reveals a vast array of publications from which cuttings were taken: Please forgive the long list, but it really is irresistible:

The Clarion, Manchester – *The News*, London – *The Glasgow Evening News* – *The Morning Post* – *The Birmingham Daily Argus* – *The Dramatic Review* – *The*

Literary World – *The Dundee Advertizer* – *The British Daily Mail* in Glasgow – *The Musical News* – *The Daily Telegraph* – *The Graphic* – *The Glasgow Herald* – *The Musical Standard* – *The Echo* – *The Star* – *The Anglo-American Times* – *The New York Herald* – *The Court Journal* – *The Daily News* – *The Evening Standard* – *Figaro, London* – *Farm, Field and Fireside* – *The Sydney Mail* – *The Morning Leader* – *The Times* – *The Mining Journal* – *The Piccadilly* – *Sylvia's Journal* – *The Pall Mall Gazette* – *The Spectator* – *The Examiner* – *The People* – *The South Australian Register* – *The People's Friend* – *Notes and Queries* – *The National Observe*r – and even the *Agramer Zeitung*, Agram being the German name for Zagreb in Croatia.

The Miscellanea volumes also reveal something of Heron-Allen's meticulous methods of collecting. There is an annotated copy in the *Miscellanea* of one edition of his *Libri Desiderati for De Fidiculis Bibliographia*. The list of books desired was actually professionally printed, but he then cut up one copy and pasted the items on to larger pages. He could then add further books. When a book was obtained, the entry was stamped "Cancelled". There are columns to show where a book was first discovered, by whom or which firm it was offered, the price, the date offered and the date bought, although far from all cancelled entries have full details of their acquisition.

Within the *Miscellanea* volumes there are numerous representations of violinists, and in fact the collection must be a marvellous source for pictures of both well-known and lesser-known violinists of the time. This particular one, the programme for a reception, which Heron-Allen attended, to mark the 50th anniversary of Joachim and Piatti's first appearance in England has particular appeal for the Royal College of Music as it contains a newspaper cutting with the text of Sir George Grove's speech on the occasion.

Leafing through the volumes, I at first thought that I had found an unknown female violinist in the unlikely pages of *The Young Woman*. It does, indeed, contain an article on How to Play the Violin, but the cover portrait is actually of Ada Ellen Bayly, perhaps better know as Edna Lyall, the novelist.

The mixing of any number of rare ephemera emanating from far beyond Europe make the juxtapositions in the volumes fascinating. Alongside a picture of Neil Gow, "a Scotch fiddler" is a notice of the Nashville (Tennessee) Exhibition of Two Violins by John Coombs in Brooklyn, New York. There is the prospectus of the Tavistock Violin Academy between Royal Oak and Westbourne Park, where, to judge by this picture, the pupils were principally young ladies.

There are trade magazines such as the Bulletin of the Paris Society for the Encouragement of National Industry, with a solid tract within on violin making. It is hard to imagine that particular trade being viewed now as of national importance. Then there are advertisements from exhibitions, including an 1885 inventions exhibition, which demonstrated a combination violin case and music stand – all for 20 shillings (which for those of you to young to know was just £1). Other reports of exhibitions can be found in the most unusual publications, like one from *The Railway Suppliers' Journal* of February 15th 1884, which reports on a Mr. G. Chanot's musical instruments in the Oldham Fine Art and Industrial Exhibition. The Chanot in question is the son, based in Manchester, of the Soho Chanot to whom Heron-Allen apprenticed himself.

Of course, there are also the most straight-forward catalogues of both instrument makers and dealers in instruments and music. There is one simple example, again from Manchester: A List of Old Violins etc. offered by Thomas Hesketh.

Then there is a whole range of other magazine articles, some from musical magazines, such as *Boll's Musikalischer Familienalmanach* of 1890 , whose rather forbidding pin-up on the cover gives no clue as to the innards. They include one article on the Stradivarius violin and another on Frederick the Great's musical interests – accompanied somewhat incongruously by an advertisement for German foot powder.

Even more intriguing really, is the vast number of magazines of more general interest which, amazingly, covered musical topics. It is hard to imagine *Woman's Own* or *Cosmopolitan* delving far into the mysteries of Louis Spohr, as did this 1884 issue of *Cassell's Family Magazine*. Nor would they necessarily accept, as did the *People's Magazine* of 1860, full page illustrations of Lully, with accompanying article.

Even more touching, perhaps, is the inclusion in the *Girl's Own Paper* of 1887, of six pages of advice on how to care for your violin. I cannot imagine that even the bass guitar would get such coverage in the average teenage girl's copy of *Sugar* magazine today. Nor were the boys neglected: in the *Boy's Own Pape*r, accompanying an article by John Sachs called All About Fiddlers, are some wonderfully varied illustrations of a wide range of instruments and their players.

There are plenty of journals included which claim to take themselves more seriously, in some cases, perhaps, ill-advisedly. Who would think that the *Eclectic Magazine* in 1866 could seriously devote six pages to an article called A Freak on the Violin on none other than Paganini.

Another magazine of more socialist tendency, to which George Bernard Shaw contributed, was *Today*, published by the Modern Press, but even that did not eschew the violin. In amongst an article on electricity free of cost and one entitled "sent to Siberia", and alongside a Turgenev story, is a piece on

the German violinist August Wilhelmj, who was well-known in his day and was accompanied at one time by Liszt.

Then, how splendid that the august *Westminster Review* in 1833 should include a lengthy review of a book on the Harmonics of the violin. Who would have thought it?

It is easy to become carried away when leafing through the *Miscellanea* volumes, as the feeling develops that every publication in the world focussed a good part of its attention on the violin. This is, of course, misleading, as we are talking of snippets collected together, but, nonetheless, there does seem to have been sufficient general interest in the violin to make it worth the editors' while to include the subject in some detail and with some regularity. Was there in fact a sort of "violin mania" abroad, perhaps fuelled by the tours of Paganini and Sarasate (on both of whom an enormous amount was written – and collected by Heron-Allen)? Was it something akin to the sudden upsurge of interest in opera sparked by The Three Tenors?

As we have noted, Heron-Allen did not restrict himself to non-fiction, One striking example is a slim volume of *Nightmare Tales*, by Helena Blavatsky, who was a writer, travelled extensively and was founder of the Theosophical Society. With his devilish appetite, he could not limit himself to the adult either. Hence we have novels and a selection of children's books, including one by Randolph Caldecott, *Hey Diddle Diddle and Baby Bunting*, published by Routledge in 1882, with the Cat and the Fiddle clearly illustrated, and Baby Bunting looking more than a little bemused.

Then there are interesting little booklets, such as one minute edition, *The Knife Grinder's Budget*, price One Penny, with a poor, blind fiddler illustrated and a short rhyme describing his lot: "Old Billy, poor man! Is depriv'd of his sight, But still with his music Produces delight". And there are

simple greetings cards, including one jolly example with fiddles and banjo, amongst others, and a beautifully sentimental Christmas card with violin and cat.

It might well seem that all these disparate resources are of only minor passing, and sometimes trivial and humorous interest,. But, what gives substance is the fact that they are all collected together in one place. The potential for researchers is enormous, as so many of these unusual items would be so very difficult to track down individually.

I will end once more with Heron'-Allen's own words on his collection and his bibliographical work: "To bibliographers, historians, collectors and others who it may concern I offer – in perfect confidence that they will understand me – this apology: If anyone had done this a hundred years ago, his collection would have been of surpassing interest today. I commend my volumes of "Miscellanea" to the musical collector and historian of the year 2000 AD".

Well, looking more closely at this collection of late has convinced me that now in 2008 AD we should ensure that its significance should be communicated and underlined to every string player, every string teacher – and, indeed, any serious researcher of music and musical instruments. It may well still be the best collection of works on the violin in the world. The big question now is: why did we not try to continue his work, to keep the collection growing, making it as comprehensive for the last 100 years, as he had made it for the previous 300? Of course, in some ways we have – books, journals, programmes have all been acquired by the College in staggering numbers. But to have undertaken what he achieved alone would have taken us – not only the money he clearly had – but also a whole host of librarians with his single-mindedness and his time. But it's a pity that we couldn't. All we can do now is make sure that it is used and that his work is built upon to the best of our abilities.

THE HERON-ALLEN COLLECTION OF EGYPTIAN SCARABS

by JOANN FLETCHER

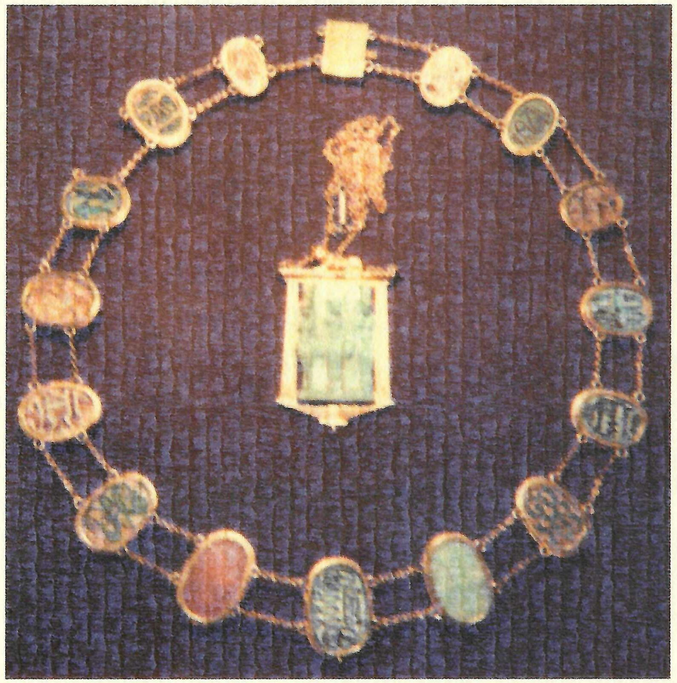

Fig. 1 The necklace of 15 Egyptian scarabs which EH-A presented to Edith for Christmas 1918.

The Egyptian scarab collection of Edward Heron-Allen was first described at the society's inaugural symposium in 2001 by his granddaughter Liza Wood, who also brought along some of these beetle-shaped amulets in the form of a necklace, the society's newsletter described these scarabs as "an aspect of Heron-Allen's collecting that had hitherto been known by very few of us" (Newsletter 2, p.4), yet they nevertheless combined his well-known interest in both seals and precious stones.

At the time EH-A had first shown an interest in these archetypal Egyptian artefacts during the 1890s, Egyptology itself was a relatively new branch of the archaeological discipline. The ancient script of hieroglyphics had only been deciphered in the earlier 19th century, and with Egypt still regarded as an alluring land of mystery by the Victorians, their desire to find archaeological proof for the Bible had initiated the first scientific excavations during the 1880s. And as increasing numbers of spectacular discoveries heightened public interest, Egypt soon became the destination for wealthy western tourists keen to acquire ancient artefacts as souvenirs.

This certainly seems to be true of EH-A. During an education at Harrow school between 1876 and 1879, he would presumably have seen the school's impressive collection of Egyptian artefacts – including scarabs – which had been donated by pioneer Egyptologist Sir John Gardner Wilkinson in 1864 to "be used for educational purposes" (Shaw 1991, p.5).

It has indeed been acknowledged that from 1889 onwards, EH-A's "attention was concentrated upon studies of protozoological, palaeontological and archaeological subjects" (Gregory 1943, p.448), which clearly included the archaeology of Egypt based on his ownership of both scarabs and an Egyptian mummy. The rediscovery of this mummy in Hull Museum (Fletcher 2006, p.17-44) led to a programme of research and conservation for both the 'Heron-Allen mummy' and a second example obtained from a museum in Whitby, where it seems to have had caught the imagination of theatrical manager Bram Stoker as he spent the summer of 1890 making notes for his best known novel Dracula.

Yet one of Stoker's lesser-known works features the mummy of an ancient Egyptian queen reanimated by a group of scholarly gentlemen in a remote coastal location. Entitled 'The Jewel of Seven Stars', the novel took its name from a

large ruby scarab placed over the mummy's heart, which was inscribed with five hieroglyphic symbols on the upper side spelling out 'merer' or 'love', the two further symbols on the underside reading 'men ib', meaning 'the abiding (or established) heart'.

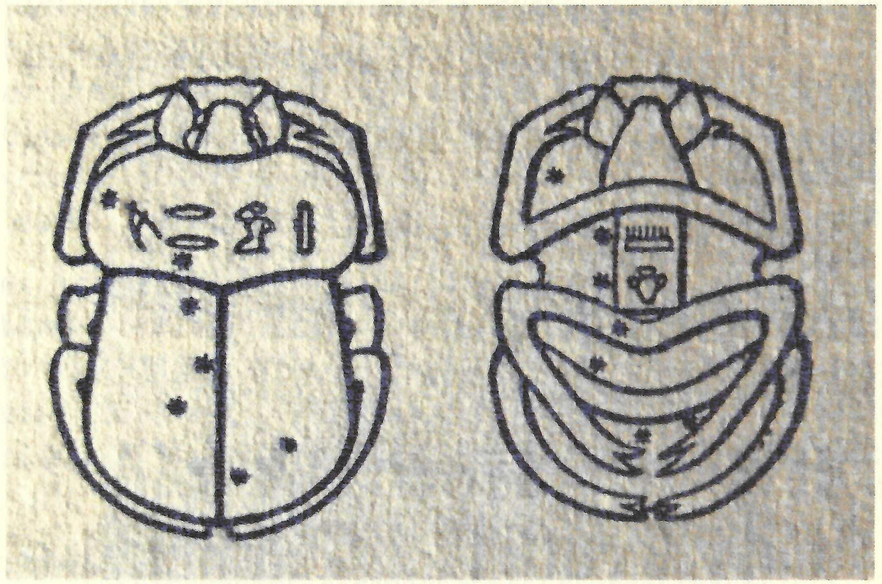

Fig. 2 Sketch of the inscribed ruby 'heart scarab' of Queen Tera as illustrated in Bram Stoker's 1903 novel 'The Jewel of Seven Stars'.

Stoker clearly understood that within the ancient Egyptian belief system the purpose of the so-called 'heart scarab' was to assist the soul be reborn into the afterlife, his characters discussing this belief in the journey of the soul while making comparisons with Buddhism and Zoroastrianism. It has certainly been acknowledged that the novel "resembles Dracula in that years of reading and research preceded it" (Belford 1996, p.297), Stoker referring throughout the novel to leading Egyptologists whose works he owned and consulted, from Ernest Wallis Budge, Keeper of Egyptian Antiquities at the British Museum to William Matthew Flinders Petrie, the so-called 'father of British Egyptology'.

Responsible for numerous archaeological discoveries throughout the late C.19th and early C.20th, Petrie in particular added greatly to Egypt's early history and his descriptions of powerful female pharaohs clearly inspired Stoker's central character 'Queen Tera'. Primarily based on Queen Hatasu, now better known as the pharaoh Hatshepsut (c.1473-1458 BC), her existence had only then come to light, her famous funerary temple set into the cliffs of Deir el-Bahari opposite modern Luxor first excavated in 1891 by the London-based Egypt Exploration Society and her tomb in the nearby Valley of the Kings cleared in 1903 by Howard Carter.

As a former student of Petrie most famous for the later discovery of Tutankhamen's tomb in the same valley, Carter was clearly uneasy with the existence of such a powerful female ruler. He loftily pronounced upon her ransacked tomb that "a king she would be, and a king's fate she shared" (Carter & Mace 1923, p.82) at a time when English women actively campaigning for the vote had seized upon Hatshepsut's career to support their own struggle. The vice-president of the Society for Promoting Women's Suffrage, Amelia Edwards, was certainly effusive in her praise for the "genius and energy of this extraordinary woman" in her own popular publications which helped her fund the creation of the UK's two leading Egyptological institutions, the Egypt Exploration Society and the first chair of Egyptology at University College London for her protégée Flinders Petrie.

Although most male scholars seem to have shared the views of fellow anti-feminist liberal Stoker, whose fictional queen Tera met an inevitably tragic end, Stoker himself had also learned much about Egypt's ancient culture from Sir. William Wilde. Having visited Egypt in 1838, Wilde had acquired a mummy he "had found outside a tomb and brought it back to Merrion Square" (Belford 1996, p.297), the Wildes'

Dublin home to which Stoker was a regular visitor. Stoker had also been a student at Dublin's Trinity College with Sir William's son Oscar, whose first love Florence Balcombe became Mrs. Bram Stoker. Oscar himself had married Constance Lloyd, and when their first child Cyril was born in June 1885, they asked 24 year old Heron-Allen to cast the baby's horoscope.

Writing the kind of 'esoteric' fiction which Wilde and Stoker later produced, EH-A also read the two men's palms and having made a name for this talent within London society embarked on a lecture tour of the USA in the autumn of 1886. With the *New York Times* announcing 'The Lines Of The Hand; Arrival Of An Exponent Of An Ancient Science', EH-A's 'Manual of Cheirosophy' first published in 1892 traced palmistry back to ancient Egypt, the fabled home of all things occult.

His interest in such matters may also help explain why he was presented with the so-called 'Purple Sapphire', a large amethyst said to have been taken from a temple of the god Indra at Cawnpore during the Indian Mutiny. Brought to England by a Colonel Ferris, the stone was believed to exert a malevolent influence over anyone who owned it and was eventually given to EH-A in 1890. Yet even he was forced to admit that "from the moment I had it, misfortunes attacked me until I had it bound round with a double-headed snake that had been a finger ring of Heydon the Astrologer, looped up with Zodiacal plaques and neutralized between Heydon's Magic Tau and two amethyst scaraboei of Queen Hatasu's period, brought from Der [Deir] - el-Bahari (Thebes)" (Heron-Allen 2008, p.41).

This use of 'scaraboei' as a means of offsetting negative influences was completely in keeping with the way scarabs had been employed as an amulet against all manner of unseen powers throughout most of ancient Egypt's history and into the AD C.4th.

Fig. 3 Detail of the two amethyst scarabs from Deir el-Bahari, Egypt as set alongside the 'Purple Sapphire' ©J. Fletcher.

Modelled on beetles of the Scarabaeidae family, primarily the common Egyptian dung-beetle (*Scarabaeus sacer*) whose habit of rolling balls of dung across the floor was thought to mirror the way in which the sun was propelled across the sky, the beetle was identified with the rising sun. Even its life cycle symbolised eternal life after the larvae hatching from the dung ball were regarded as self-generating and the ultimate symbols of resurrection. As Amelia Edwards herself pointed out, "no insect has ever had so much greatness thrust upon him" (Edwards 1888, p.97).

Generally strung on a cord or chain and worn around the neck or finger, the scarab was originally used as a form of seal for documents and letters, its importance also reflected in the official position of 'sealer' employed in large numbers by the state. Their employment in temples also extended the scarabs' role into the magical sphere, with ritual texts claiming

anything harmful was 'under the seal' of a specific deity whose divine authority kept dangerous forces at bay. Worn as amuletic jewellery by the living well into the Christian era, scarabs were equally capable of protecting the dead, both sewn on to the exterior of mummy wrappings and the aforementioned heart scarab placed directly upon the chest.

The majority were inscribed on the flat base with combinations of decorative designs or hieroglyph symbols spelling out mottos, the name of the owner, a protective deity or royal personage, either a ruling pharaoh or a favourite monarch of the past whose name was felt capable of providing magical protection.

With the vast majority measuring an average of between 0.5cm and 2.5cm in length and carved from steatite coated in a turquoise blue or green 'faience' glaze, some scarabs were alternatively made of blue lapis-lazuli, green malachite, orange carnelian, red or green jasper, dark red garnet and amethyst, a translucent form of quartz mined in the far south of Egypt and ranging from a deep violet to an almost colourless transparency.

Although Heron-Allen stated the two amethyst scarabs he selected for attachment to the Purple Sapphire dated to the reign of 'Hatasu' (Hatshepsut), amethyst was predominantly employed for scarab manufacture during the Middle Kingdom era (c.2000-1700 BC) several centuries earlier. The two scarabs' highly simplified markings of wings, head and thorax also support a Middle Kingdom date, and since their bases do not appear to be inscribed with Hatshepsut's names or titles, EH-A's assumption seems to have been based on their stated provenance of Deir el-Bahari.

Best known as the site of Hatshepsut's great temple, excavations during the late 19th and early 20th centuries

uncovered a series of large foundation deposits containing hundreds of scarabs naming Hatsheput and her stepson and successor Tuthmosis III who had also built a smaller temple at the very same site. So too had the earlier pharaoh Montuhotep II (c.2055-2004 BC), whose memory was later honoured by successors with votive offerings comprising uninscribed amethyst scarabs of a type also found in significant numbers in the nearby burials of Montuhotep's courtiers. Yet as Hatshepsut's grandiose funerary temple subsequently eclipsed every other structure at the site, Deir el-Bahari became synonymous with the woman whose powerful name and reputation must have struck EH-A as an appropriate means of offsetting any negativity emanating from the infamous Purple Sapphire.

Save for the frequent apparition of its guardian, a Hindu Yoga, who had appeared to himself and others of his household, EH-A was able to report that the stone had "remained thus quietly until 1902" when his first wife Marianna died of consumption. Then having given the stone to a friend, EH-A finally ventured out to Egypt in the spring of 1903 and spent 3 months touring the country.

In Cairo staying at Shepheard's Hotel conveniently located for visiting the newly-built Cairo Museum, his journal entry for 28th March notes that he left Shepheard's and "drove off to the Salle de Vente of the Museum.... and positively bought a mummy! A full sized real unexplored man – mummy, case and all complete... We have called him Ferguson after our guide but Barry (the pseudonym of Eric Odell, EH-A's brother-in-law who married Marianna's sister Amelia Lehmann) christened him Eric". Datable on stylistic grounds to the Ptolemaic Period c.300-30 BC, the mummy had a gilded face-mask and its decoration portrayed the protective sister-goddesses Isis and Nepthys alongside a large black scarab representing the rising sun and resurrection.

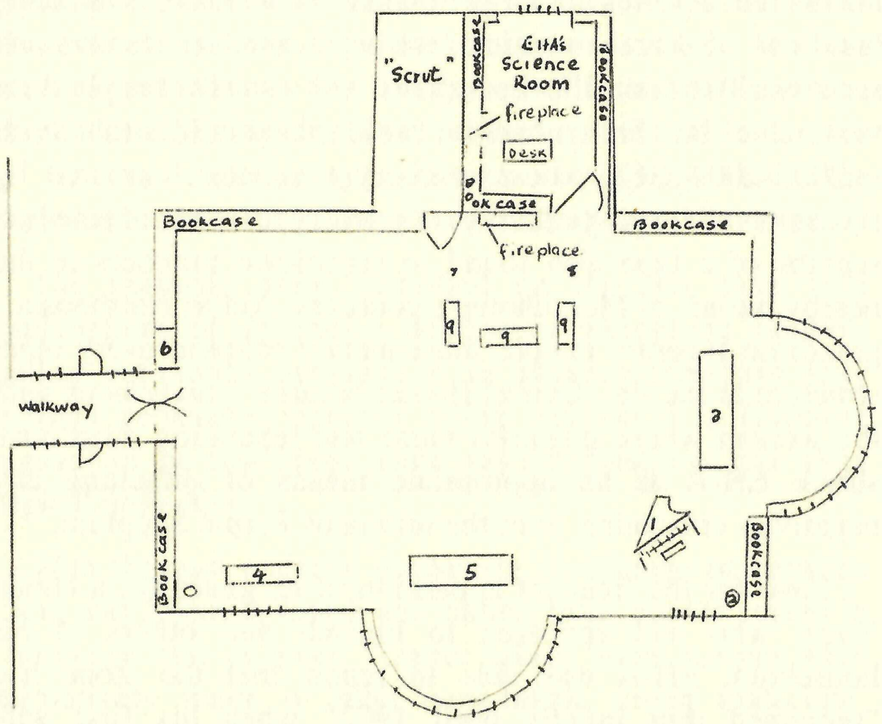

Fig. 4 Plan of the library at 'Large Acres' with the mummy standing behind the piano in the lower right hand corner of the room (courtesy of Ivor Jones).

Sent back to England and re-christened Fred, the mummy was eventually placed in the large library at 'Large Acres' in Selsey in a corner behind the grand piano in the company of numerous collections ranging from glass and English silver to printed ephemera and stamps (although "only Egypt and current English") and precious stones and seals. Combining the latter two categories were the scarabs which EH-A must have been collecting since the 1890s to have incorporated a pair into the mount for the Purple Sapphire some 10 years before he himself went out to Egypt.

In 1918, EH-A obtained information about his scarabs from Henry W. Mengedoht, a Hungarian scholar who gave public gallery talks at the British Museum. Also known to have catalogued at least one private collection of Egyptian antiquities in south-east England, Mengedoht provided EH-A with a list of the scarabs' inscriptions in October 1918. He also informed him that scarabs "were deposited with the mummies or worn as rings and later as necklaces by the living", and by December that year EH-A had had 15 of his scarabs mounted in gold and set within a double gold chain necklace in keeping with the prevailing taste for ancient jewels in modern settings produced by jewellers such as Cartier. The aforementioned ruby scarab in Stoker's 'The Jewel of Seven Stars' had likewise been mounted in gold to be worn by the hero's wife at the culmination of the story, and with EH-A presenting his own scarab necklace to wife Edith at Christmas 1918, the accompanying note 'Nour from Ned' referred to the name Nour-I-mah, 'Lady of the Moon', coincidentally one of the titles of the Egyptian goddess Isis.

Of the 15 small scarabs which make up this stunning necklace, 12 are carved of steatite coated in a blue or green glaze while the remaining three are of sardonyx, green jasper and what appears to be the incredibly rare nephrite more usually termed 'green jade'.

Although none name Hatshepsut herself, two bear the names of her nephew-stepson and successor Tuthmosis III whose name appeared on scarabs for several centuries after his death. The two EH-A scarabs bearing Tuthmosis' throne name 'Menkhepperre' are written with the hieroglyph sign of the beetle, pronounced 'kheper', and almost always followed by at least one standard epithet. The king's name on these two scarabs is followed by the phrase 'the good god' with three other scarabs in the collection similarly inscribed 'the good lord', which is another general term for pharaoh.

Another of the scarabs bears the image of the so-called uraeus snakes as the divine protectors of royalty, while the ubiquitous ankh sign symbolising life is combined with the sign for gold, topped by papyrus signs, the heraldic plant of northern Egypt symbolising fertility and rejuvenation. A whole clump of such plants representing the papyrus thicket in which Isis reputedly gave birth to her son Horus appears on another of the scarabs, while the decorative base of the jade-like scarab is engraved with part of Horus' eye, a potent amulet in itself, here adorned by a lotus flower as the heraldic bloom of southern Egypt.

Horus again appears on one of the blue glazed steatite scarabs, embellished with a winged sun disc, while another steatite example features the antelope-like creature sacred to Isis. Her brother-husband Osiris, Lord of the Underworld, is also represented on two more scarabs by his stylised backbone emblematic of stability and strength, while another EH-A scarab features two mormyrus fish, Osiris' sacred creature venerated and indeed mummified by the thousand at the northern Egyptian site of Oxyrynchus.

Yet this splendid necklace was only part of a larger collection, with further scarabs mounted as wrist-band bracelets and a blue faience amulet of Horus with his mother Isis and her sister Nephthys fitted within an engraved gold setting for suspension as a stylish pendant necklace.

No doubt able to identify the deities featured in his collection of Egyptian artefacts, EH-A's fluency in other Near Eastern languages make it highly likely he could also translate some of the 6,000 hieroglyphic symbols.

This is certainly true of the distinctive nefer sign, which appeared on at least five of his scarabs carrying the meaning 'good', 'perfect' or 'beautiful'. Although widely believed to

represent a stringed instrument by such leading Egyptologists as Wallis Budge, EH-A realised such an identification was unfounded, stating that "a revision of the earlier attribution and interpretation of the nefer sign brooks of no delay and it is herein set forth" in his privately published work 'The Nefer sign: concerning the hitherto accepted identification of an Egyptian hieroglyph as an instrument of music'. Eventually appearing as *De Fidiculus Opuscula IX* in 1941, EH-A demonstrated that the sign was derived from the heart and windpipe of an ox as had first been suggested in 1892 by the aforementioned Flinders Petrie.

It seems highly likely that EH-A may have known Petrie who was professor of Egyptology at London's University College when EH-A began studying Persian in 1897 with the university's Professor of Persian Edward Denison Ross. In later years Petrie was also a visitor to the home of artist Philip de Laszlo, whose son Patrick was boyfriend of EH-A's younger daughter Armorel and survived her fatal car accident in July 1930. Of several portraits of Petrie created by de Laszlo, the artist gave one to Stephen Glanville, Petrie's successor at University College and described by EH-A as "my friend Prof. Stephen Glanville" in the foreword to his work on the nefer sign.

Acknowledging Glanville's help in providing key Egyptological reference works, both men were also members of the London-based dining and literary club 'Ye Sette of Odd Volumes' founded in 1878 by publisher Bernard Quaritch (1819-1899). As the publisher of many of the excavation reports by Petrie and his Egyptological colleagues, Quaritch was a close friend of Heron-Allen who later claimed "what I am... in literature and bibliography to-day, I owe to Bernard Quaritch" who facilitated "my entrance into literary society, and my thenceforward ever-widening circle of acquaintance with persons of eminence, distinction and notoriety" (Heron-Allen, 1929, p.13).

This circle also included Robert Mond, a wealthy patron of Petrie and Glanville's Egyptology department at UCL and financial supporter of Howard Carter in his pre-Tutankhamen years. Eventually president of the Egypt Exploration Society, Mond had also been an enthusiastic archaeologist until the death of his first wife during excavations in the Theban necropolis in 1905, whereupon he and EH-A had co-founded the Infant's Hospital in London's Vincent Square in her memory.

EH-A also shared a common bond with John de Monins Johnson, a fellow collector of printed ephemera who had worked in the Egyptian Civil Service before studying under renowned Egyptologist and papyrologist Arthur Hunt at Oxford. In 1911, Johnson had returned to Egypt to excavate at Atfih and Antinoe on behalf of the Egypt Exploration Society, his discovery of rare illustrated documents among ancient papyrus dumps so inspiring he repeated the process on his return to Britain in order to preserve paper items which would otherwise be lost.

After corresponding with Heron-Allen, Johnson also took possession of EH-A's collections of watch papers, invitations, trade cards, bus tickets and stamps in 1938 in keeping with the way in which EH-A had been dividing up his various collections between the appropriate individuals and institutions. From the detailed violin researches bequeathed to the Royal College of Music to the geological books and specimens given to the Natural History Museum in 1926, the mummy itself was sent to Hull Museum in 1930 for display alongside Egyptian artefacts excavated by Flinders Petrie.

Yet the scarabs and amulets remained within the family, their welcome reappearance at the eighth symposium in 2008 accompanied by mention of 'further Egyptian pieces' making it highly likely another new chapter may soon be added to Heron-Allen's fascinating story.

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TEA AT THE DE KEYSER HOTEL - EDWARD HERON-ALLEN's COLLEAGUES AT M.I.7(b)

by PETER T. SCOTT

As we know from Edward Heron-Allen's First World War journal[i] he was first drawn into the world of military propaganda through his friendship with Peter Chalmers Mitchell, Secretary of the Zoological Society of London[ii].Mitchell had been a temporary officer on the staff of the Military Intelligence Department at the War Office from mid-1916 and in the November of that year he had need of someone with a knowledge of languages (especially German) and of bibliography. EH-A had already told Chalmers Mitchell of his willingness to put his multifarious talents at the disposal of the War Office and Chalmers Mitchell now offered him the 'rather tedious job' of making abstracts from books and documents in the library of German propaganda formed at the War Office, the bulk of which is now housed at the Hoover Library at Stanford University.[iii]

Although the results of EH-A's work were included in the three volume secret *Report* on the library produced under Chalmers Mitchell's editorship[iv] and he was anxious to take up other such War Office employment, it was not until April 1918 that he was called on again with the offer of 'a staff appointment in the Propaganda Department of the War Office'[v]. This was as editor of *Le Courrier de l'Air*, a single sheet weekly propaganda newspaper distributed by balloon over the occupied territories of France and French-speaking areas of occupied Belgium 'for the purpose of reassuring the inhabitants of the invaded territory that the cause was not lost'[vi]. For this he was seconded to M.I.7(b) and specifically

to sub-section M.I.7(b) (4), commanded by the then Captain Chalmers Mitchell, that dealt with the 'Propaganda Library and Aerial Propaganda over Enemy Lines'. In August its production was transferred to M.I.7(b) (1), the 'General Press Propaganda' section, where it had started life in April 1917.[vii]

M.I.7(b) was housed in the imposing De Keyser Royal Hotel, overlooking the Thames and Blackfriars Bridge from the Victoria Embankment. It was built by Sir Polidor De Keyser, an expatriate Belgian hotelier who became the first Roman Catholic Lord Mayor of London since the Reformation. Opened in 1875, it catered largely for an overseas clientele, mostly from Western Europe and the United States, with "just a scattering" of British guests. Its banqueting room and ballroom became venues of choice for the functions of many City of London institutions and commercial companies.

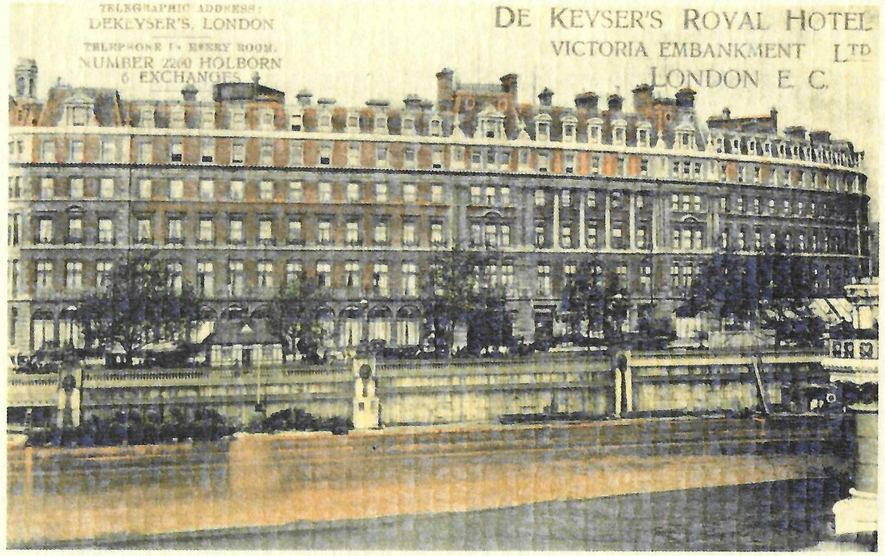

Fig. 3 The De Keyser Royal Hotel, The Embankment, London.

With the outbreak of war in August 1914 the De Keyser lost almost all of its actual and potential guests overnight, many of its four hundred rooms staying empty. Moreover, it suffered from the virulent anti-German sentiment of the time and some potential British guests confused "Keyser" with "Kaiser" and believed it to be a German-owned business. Despite an advertising campaign staunchly emphasising the strong Belgian roots of the family that still owned and operated the hotel, its fortunes declined a situation not helped by the discovery that a German national masquerading as a Swiss was still working there as a waiter in 1915.

Meanwhile, as the British army grew rapidly from one of thousands to one of millions, so all departments of the War Office expanded to meet the ever-increasing administrative needs of a mass army. Many buildings throughout London were requisitioned by the War Office for use as offices, including such hotels as the Metropole on Northumberland Avenue and the Cecil on the Embankment. The De Keyser was another obvious candidate and with the agreement of the management it was emptied of its remaining guests and taken over in May 1916 to house the administrative departments of the Royal Flying Corps (R.F.C.) and renamed 'Adastral House' in consequence. It transpired that not all of its four hundred rooms were required by the R.F.C. and other War Office departments also took up residence, including M.I.7(b).

The principal duty of the sub-section was the production of propaganda articles, pamphlets and books relating to the Army and its operations on all the fronts. To this end it made efforts to recruit officers with 'practical experience as writers either as authors or journalists' who had been passed fit for 'Home Service or light or Sedentary duty only'.[viii] This resulted in over 1,000 applications and the sub-section soon had a staff of around twenty 'officer writers', many of whom had been

wounded on Active Service and many of whom already were, or would go on to become, well-known in the worlds of literature, journalism and publishing. EH-A's first full day of duty was 13 May 1918[ix] and he soon came to know these men of the 'Grub Street', their collective name within M.I.7(b), because each day a number of them would forgather at 4.30pm for tea in the room where he worked.

So far as EH-A's future activities as an author were concerned his most important contact was with the 'severe Captain Allan'[x]. This was Captain P.B.M. Allan (London Scottish) whose career before the war had been as a publisher's reader and then Assistant Editor of *Cornhill Magazine*. His wartime active service is uncertain but as soon as he was demobilised from M.I.7(b) he founded his own publishing house, Philip Allan & Co. As we shall see, he became an influential figure in the careers of many of the authors with whom he served in M.I.7(b) and for EH-A he published his 'Christopher Blayre' collections, *The Purple Sapphire* (1921) and *The Strange Papers of Dr. Blayre* (1932).

The officer EH-A describes as the 'gentle Major Street'[xi] was Captain (Temp. Major) C.J.C. Street (Royal Garrison Artillery) who became the most prolific and one of the most popular and successful of all the authors who served with M.I.7(b). Excepting EH-A himself Street was certainly the most intriguing. His propensity for the use of pseudonyms and a generally retiring and reticent personality meant that he was (and is) virtually unknown by his own name and because of the turn of the wheel of fashion in his chosen field of detective fiction he has only a small but loyal following today. Categorised and castigated by Julian Symons as one of the 'Humdrum school of detective novelists' writing between the world wars, Street produced around 140 ingenuous and popular novels under the pseudonyms John Rhode, Miles Burton and Cecil Waye.[xii]

Street had been wounded twice while serving on the Western Front, the second time so severely that he was left unfit for further active service. While he was convalescing he wrote three books based on his wartime experiences (using the pseudonym 'F.O.O.' [Forward Observation Officer]) and apparently it was the first of these that brought him to the attention of M.I.7(b).[xiii] His work there was clearly highly regarded and at the end of the war he continued in propaganda, this time for the British administration in Ireland during the activities of the notorious Black and Tans. This led to his first post-war book, published in 1921 by Philip Allan, *The Administration of Ireland, 1920*, under the pseudonym 'I.O.' [Intelligence Officer].

In 1925 Street published *The Paddington Mystery*, his first 'John Rhode' novel which introduced his detective, the scientist Dr. Lancelot Priestley. Although there is no direct evidence to suggest that Street drew this character from life there may be seen to be certain similarities between the polymathic Dr. Priestley and the polymathic EH-A. It must be added that it was Street who, without actually naming him, revealed in print that while he was in France EH-A, 'a somewhat resplendent figure', had been satirised in the last issue of *Le Courrier* by his sub-editor: 'This is probably the first and only example of an editor being lampooned in his own journal'.[xiv]

The lampooning sub-editor was the snuff-addicted Captain The Reverend James Alured Faunce Ozanne, whom EH-A had rightly considered possessed a 'Rabelaisian turn of mind, and if left to himself might put rather coarse stories into the *Courrier* which is not at all my policy'.[xv]

Ozanne was another invalid officer, but one who apparently lacked any of the experience of authorship enjoyed by his colleagues. He was an ordained minister of the Church of England who, as a young man, had served as a 2nd Lieutenant

in the Royal Marine Light Infantry in the Mediterranean and immediately before the war had been preaching and lecturing in the United States. He had joined the 7 Notts. and Derby Regiment as a private soldier two days after the outbreak of war and was commissioned in the Royal Fusiliers a month later. He transferred to the Royal Field Artillery in 1915 and then to the Royal Garrison Artillery in 1916, seeing service in France and Belgium. Adjudged unfit for further service overseas after two months in France in mid-1917 as a probationary observation officer with a kite balloon section he had somehow found his way to M.I.7(b) in November of that year.

On demobilisation he wrote the first of his two books, both published by Philip Allan. *Rounds from the Pulpit by a Padre Gunner* (1919) was not followed until 1936 by *Coconuts and Creoles*, written after Ozanne's tenure as Archdeacon of the Seychelles.

While Ozanne was applying himself to the editorship of the *Le Courrier* EH-A made his way to France accompanied by Captain R.F.W. Rees (Welsh Regiment).[xvi] This is an M.I.7(b) officer for whom few records have yet been found. He is known to have contributed verse to the boys magazine *The Captain* before the war and during the war one of his poems, *The Canadian Guns,* was set to music and published by Novello. From EH-A's *Journal* we know that Rees had worked on *The Sunday Times* and since he suffered from trench fever he had certainly seen active service.[xvii] After the war he wrote three seafaring novels, two of which were published by Philip Allan and the first, *The Second Mate* (1925), was filmed in 1933 as *The Fear Ship*.

In France EH-A and Rees were escorted by Captain F.D. Grierson (Welsh Regiment), the M.I.7(b) liaison officer at British G.H.Q. whose pre-war career had been as a journalist in Swansea. He had obtained his commission in November

1914 but saw no active service due to neuritis of the sciatic nerve which had become so severe that it kept him in the Millbank military hospital for three months in 1916. He joined M.I.7(b) in October 1916 and served at G.H.Q. from August to November 1918.

Grierson's first book had been the highly successful *ABC of Military Law* (Unwin, 1916), a handbook for newly commissioned officers. The second was very different, a short novel based in part on his own experiences and a work of pure patriotic propaganda directed at an American readership. Published only in New York under the imprint of George H. Doran and Co., *The Single Star (The Making of an Officer)* (1918) was in fact covertly financed by Wellington House, the cover name for the British Government's secret and highly effective War Propaganda Bureau with which M.I.7(b) had many links.

Having relinquished his commission in May 1919 Grierson returned to journalism, serving for many years on the staff of the *Daily Mail*. However, like Captain Street he also took to writing detective fiction, though not so prolifically, producing some forty detective, crime and mystery novels before his death in 1972. However, in this instance not one of them was published by Philip Allan.

These then are the M.I.7(b) authors mentioned by EH-A in his *Journal*. There were, of course, many, many more, some of whom he would have met at the section's teatime gatherings. For example:

Private Patrick McGill (London Irish Rifles). The only known 'other rank' to have served with the section and who had first come to pre-war prominence as 'The Navvy Poet' with *Songs of a Navvy* (The author, 1912) and *Songs of the Dead End* (Year Book Press, 1912).

Captain A.A. Milne (Royal Warwickshire Regiment) who had been a sub-editor of *Punch* before the war and whose post-war career needs no rehearsal here.

Captain Lord Dunsany (Royal Inniskilling Fusiliers) whose collections of fantastic tales such as *The Gods of Pegana* (Elkin Mathews, 1905) and *The Sword of Welleran* (George Allen, 1908) had brought him pre-war critical acclaim and his Jorkens tales a wide readership after the war.

Captain J.B. Morton (Suffolk Regiment) who became well enough known under his own name, but much better known as 'Beachcomber' of the *Daily Express*. Morton's first post-war book, his war novel *The Barber of Putney* (1919), was also the very first book published by Philip Allan.

Captain Bruce Bairnsfather (Royal Warwickshire Regiment) was M.I.7(b)'s 'officer cartoonist', whose drawings of front line humour observed first-hand have become iconic images of the British Army on the Western Front.

With the end of the war M.I.7(b) was closed down and disbanded with great speed, an acknowledgement of the War Office's belief that the need for propaganda had been a wartime aberration with no place in the peacetime army. The great bulk of its archive was swiftly and thoughtlessly destroyed, secret reports were written, printed in tiny numbers, filed and forgotten. The library was shipped as far away as possible, to California, so perhaps even the War Office baulked at the thought of destroying books, including those in foreign languages.

The dilapidated De Keyser hotel was finally returned to its owners, its pre-war grandeur gone and it never reopened as a hotel. Its wartime occupation by the War Office became the subject of a long-running legal wrangle over compensation between the Government and its owners. The case became the

subject of a scholarly legal study by two leading jurists of the day and resulted in the passage of new legislation to pay adequate compensation to the owners of similar properties throughout the country.

The shell of the hotel was eventually bought by a speculator who promptly sold it on to Lever Brothers as their London headquarters. It suffered a serious fire and was subsequently demolished, its gracefully curving Victorian facade overlooking the Thames replaced by the example of 1930s concrete brutalism that is Unilever House.

In the end only the authors and writers remained, demobilised and dispersed back into civilian life it is true, but meeting from time to time and between 1919 and 1923 contributing to four issues of *The Green Book,* their 'old boys' annual. Each issue was marked 'Confidential' and each was limited to between forty and fifty copies. Many contributions relate to M.I.7(b)'s wartime activities, replete with private jokes and obscure references, while others, like EH-A's 'The Mirror That Remembered', are imaginative fiction.[xviii]

According to Lord Dunsany[xix] the last reunion was a lunch held in 1936 at Lincoln's Inn at the behest of Sir Reginald Rowe, Under Treasurer of the Inn, who had served in M.I.7(b).[xx] Dunsany gives few details as to who attended but, regardless of the personalities involved, they witnessed the final, formal gathering of the staff of a truly remarkable organisation. Built on the creative talents of an extraordinarily diverse *ad hoc* group of soldiers, novelists, poets, journalists, artists, and eccentrics, M.I.7(b) had been created in the service of an army and country at war before 'propaganda' had gained the pejorative meaning that its use invariably invokes today. It may have been equalled by the talents of the Ministry of Information and Political Warfare Executive during the Second World War, but it was never, ever surpassed.

Notes

i *Edward Heron-Allen's Journal of The Great War – From Sussex Shore to Flanders Fields*. Ed. B.W. Harvey and C. Fitzgerald (Phillimore, 2002). Henceforward *JTGW.*

ii Sir Peter Chalmers Mitchell, CBE, FRS, FRZ, D.Sc., LL.D (1864-1945). Captain, Territorial Force Reserve, attached Imperial General Staff, 1916-1919; Secretary to the Zoological Society of London, 1903-1935.

iii *[Catalogue of the] Library of German Literature attached to M.I.7(B)*. (War 0ffice, [March] 1917); Ralph Haswell Lutz, 'Studies of War Propaganda, 1914-33', *The Journal of Modern History,* v.5.n.4, December, 1933, p.498.

iv *Report on the Propaganda Library [in the Intelligence Division of the War Office]* (War 0ffice, 1917). 3 vols.

v *JTGW* p.186.

vi Harold Dwight Lasswell, *Propaganda Techniques in the World War* (New York, Knopf, 1927), p.189; *Le Courrier de l'Air*, 78 issues (April, 1917 – November, 1918). Issue 79 was partially set up in type, but the war ended before it could be printed and distributed.

vii *Military Press Control. A History of the Work of M.I.7. 1914-1918* [War Office, 1920], pp.18-25.

viii *General Routine Order (Home Forces)* No. 912, 16 May 1917; *District Orders (London District)* No. 62, para. 2, 21 May 1917.

ix *JTGW* p.190.

x *JTGW* p.225.

xi *JTGW* p.225.

xii Julian Symons, *Bloody Murder – From the Detective*

Story to the Crime Novel: A History (Faber and Faber, 1972), p.114.

xiii *With the Guns* (Eveleigh Nash, 1916). The second was *The Making of a Gunner* (Eveleigh Nash, 1916) and the third was his first novel, *The Worldly Hope* (Eveleigh Nash, 1917).

xiv C.J.C. Street, 'Propaganda Behind the Lines', *The Cornhill Magazine,* v47n281(ns), November, 1919, pp. 488-499.

xv *The Times,* 12 July 1937, p.9. Ozanne was a founder of 'Ye Ancient Order of Snuff Takers' in that year and had then been taking snuff for 35 years; *JTGW* p.225.

xvi Rees is rendered 'Reece' in the index to *JTGW*.

xvii *JTGW* p. 225 and p.227.

xviii *The Green Book by M.I.7.B(i)* (Privately Printed, 1922), pp.[53]-58.

xix Lord Dunsany, *While the Sirens Slept* (Jarrolds, [1944)], pp.8-9.

xx Captain R.P.P. Rowe (Royal West Kent Regiment)

HERON-ALLEN SOCIETY PUBLICATIONS

Opusculum I *Notes upon the Literary, Scientific, and Artistic Activities of Edward Heron-Allen, F.R.S.* Extracted from his Diaries and other Documents by Christopher Blayre (2000).

Opusculum II *Edward Heron-Allen.* A Talk delivered by his grandson Ivor E. Jones at the first Heron-Allen Symposium, West Sussex Record Office, Chichester, July 2001 (2001).

Opusculum III *The Quest for the Heron-Allen Society.* A Talk delivered at the first Heron-Allen Symposium, West Sussex Record Office, Chichester, July 2001, by Timothy J. McCann (2002).

Opusculum IV *"The Beauty and Mystery of the Foraminifera". The Foraminiferal research of Edward Heron-Allen FRS, with an assessment of his scientific career.* Based on a talk delivered on the beach at West Street, Selsey, to members of the Heron-Allen Society and guests of the West Sussex County Council, following the unveiling of a plaque in honour of Edward Heron-Allen by Ivor Jones, 15 July 2002, by Richard L. Hodgkinson and John E. Whittaker (2003).

Opusculum V *Reflections on Heron-Allen's War Journal.* Talks delivered at the second Heron-Allen Symposium, West Sussex Record Office, Chichester, July 2002, by Brian W. Harvey and Carol Fitzgerald (2003).

Opusculum VI *'Portraits and Persia: Bookplates and Bognor': Proceedings of the 3rd Heron-Allen Symposium, 2003,* edited by Timothy J. McCann. Talks delivered at the third Heron-Allen Symposium, The Allen Room, Dean Street, London, July 2003 by Bryan Burrough, Claire Powell, Peter Allpress and Timothy J. McCann. (2004).

Opusculum VII *'Edward Heron-Allen FRS: Scientist': Proceedings of the 4th Heron-Allen Symposium, 2004,* edited by John E. Whitaker. Talks delivered at the fourth Heron-Allen Symposium, The Natural History Museum, London, July 2004, by Richard L. Hodgkinson, Michael A. Kaminski, Clive Jones and Andrew S. Henderson & John E. Whittaker (2005).

Opusculum VIII 'Edward Heron-Allen and Friends': Proceedings of the 5th Heron-Allen Symposium, 2005, edited by Timothy J. McCann. Talks delivered at the fifth Heron-Allen Symposium, The Allen Room, Dean Street, London, July 2005, by Timothy J. McCann, Joann Fletcher and Richard L. Hodgkinson (2005).

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Opusculum X 'The Purple Sapphire', by Edward Heron-Allen. First published under the pseudonym Christopher Blayre in 1921 and republished with additional material by Timothy J. McCann and Steve Farrer, to celebrate the Natural History Museum's exhibition 'The Vault', 2007 (2008).

Opusculum XI 'Armorel Heron-Allen and Oxford': Proceedings of the 7th Heron-Allen Symposium, 2007, edited by Timothy J. McCann. Talks delivered at the seventh Heron-Allen Symposium, Lady Margaret Hall, Oxford, July 2007, by Ivor Jones, Joan Navarre, Alethea Pitt, Brian Hulan and Timothy J. McCann. (2008).

Opusculum XII 'Treasures: Decorative, Egyprian and Musical: More from Heron-Allen's Collections': Proceedings of the 8th. Heron-Allen Symposium, 2008. edited by Timothy J. McCann. Talks delivered at the eighth Heron-Allen Symposium, the Natural History Museum, London, July 2008, by Pamela Thompson, Joann Fletcher and Peter T. Scott. (2009).

Copies of these Opuscula cost either £5 (*Opuscula 1-VI and VIII*) or £10 (*Opusculum VII and IX-XII*) each from Ivor E. Jones, Treasurer of the Heron-Allen Society, Sweets Farmhouse, Stour Row, Shaftesbury, Dorset. SP7 OQH.

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A NOTE ON THE SCARAB

The scarab was a species of dung feeding lamellicorns which at a very early period became one of the sacred animals of Egypt. The female scarab laid its eggs in balls of excrementous matter & then rolled them along the ground by means of its hind legs until they were finally deposited in holes previously dug to receive them.

They were then covered over with earth or sand and the sun hatched the young larvae into existence. This process was noticed by the early Egyptians and hence they became associated with the sun. In addition to this the male scarab was so much like the female that it was difficult to distinguish the one from the other & in course of time the idea arose that the insect was of male species only & hence the idea arose that it *created itself* with the result that it was looked upon as the fitting emblem of the creator. Its Egyptian name *Kheper* = to evolve, to create,—shows clearly in what light the ancient inhabitants of the Nile valley regarded this insect.

At a very early period the Egyptians made copies of this beetle in steatite, jasper, lapis lazuli and other materials and they were deposited with the mummies or worn as rings and later as necklaces by the living.

The scarab like the frog appears to have survived into Christian times when all the other emblems of the ancient Egyptian civilization had long since disappeared for we find the scarab on the Gnostic gems of the 2nd & 3rd Centuries A.D.

Written by Mr H.W. Mengedoht of Haverstock Hill, London, N.W.—Consultant to the British Museum, dated 12th October, 1918