'EDWARD HERON-ALLEN: A GALLIMAUFRY'

Edited by
TIMOTHY J. McCANN and JOHN E. WHITTAKER

TALKS DELIVERED AT THE
EIGHTEENTH HERON-ALLEN SYMPOSIUM,
THE NOVIUM, CHICHESTER
JUNE 2018

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Opusculum XXVI
Heron-Allen Society

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THE *LARGE ACRES* INSCRIBED TREASURE CHEST

by DAVID THOMPSON

Amongst the many artefacts and books which survive from Edward Heron-Allen's life is a substantial oak chest (Figure 1).It measures 5 feet 8 inches long, is 22½ inches deep and 2 feet high. The hinged top cover is divided into five panels, the outer two being plain and the inner three decorated with carved devices. Similarly, the front of the chest is divided into five separate panels each with a carved device. Both the hinged lid and the front have serpentine borders around the panels, a design which is matched on the two end panels.

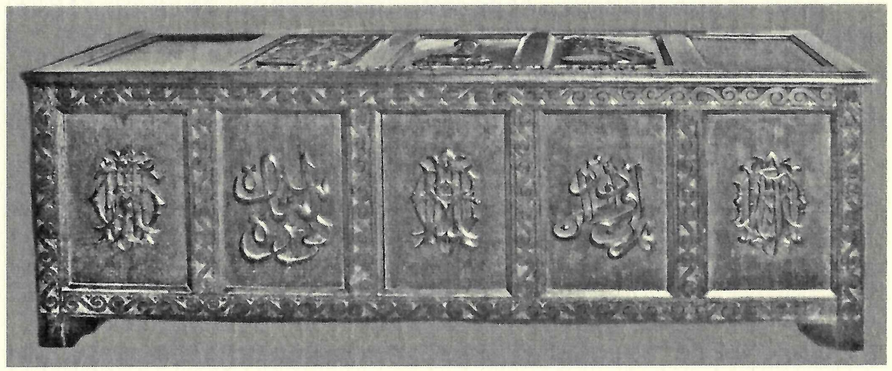

Fig. 1. The Large Acres Chest.

The lid (Figure 2) is carved with the Heron-Allen shield of arms on the left (Figure 3) the Pepler shield on the right (Figure 4) and a carved lighthouse in the centre (Figure 5). Articles in earlier Opuscula (1) have discussed the various shields of arms of the Heron-Allen family and explained the underlying heraldry. Beneath the lighthouse is a carved inscription in Persian which means 'lighthouse'. It seems likely that the lighthouse was used as a reference to illumination, and consequently knowledge. Below this is the

inscription, 'LARGE ACRES. SELSEY. 1906' revealing that this chest was made just two years after the Heron-Allen's house, *Large Acres*, was built. Whilst it is not known who made the chest or who carved the decoration, both aspects were without doubt carried out by craftsmen with considerable skills.

On the front there are five carved panels. The left hand panel is carved with the monogram of Edward and Edith's daughter Itha Theodora (Figure 6) but curiously with an elaborated letter 'C' in the background. This has yet to be

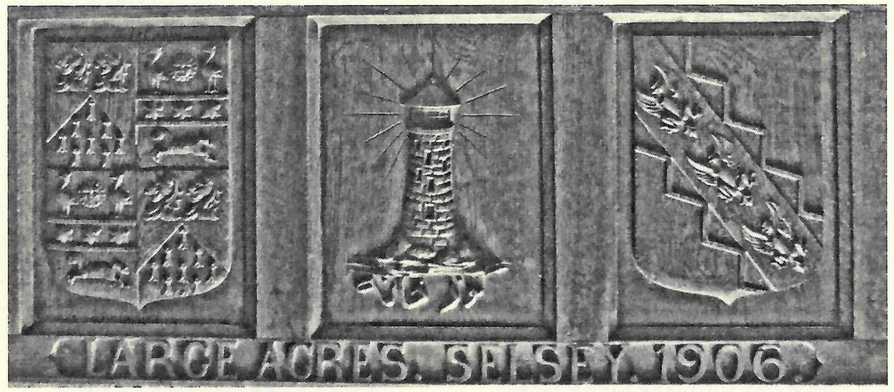

Fig. 2. The lid of the Large Acres Chest.

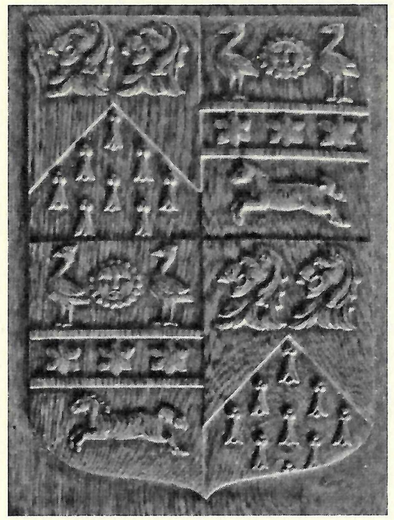

Fig. 3. The Allen shield of arms.

Fig. 4. The Pepler shield of arms.

THE EIGHTEENTH HERON-ALLEN SYMPOSIUM AT THE NOVIUM, CHICHESTER

by TIMOTHY J. McCANN and JOHN E. WHITTAKER

It was pleasant to return to the comfortable and welcoming surroundings of the Novium for our eighteenth annual Symposium. By kind invitation of Cathy Hakes and Charlotte Tinlick we were again able to enjoy the facilities of the Woolstaplers Room and to witness once more the spectacular view of the cathedral and its adjacent bell-tower. Having refreshed ourselves with a timely cup of tea or coffee and been welcomed by the Chairman we settled down to listen to the five papers on the very varied programme.

Our first speaker was local geologist David Bone who introduced us to the fascinating phenomenon of the numerous erratics ("exotic rocks") scattered around the Selsey area during the ice age and investigated by Heron-Allen (EH-A). First he examined the work done on them before Heron-Allen's time, before discussing EH-A's attempts to list the rocks and postulate on their possible original sources. He concluded by attempting to suggest dates for some of the erratics and as the area had never had glaciers, was of the opinion that they had probably been brought to Selsey by floating icebergs.

We moved from geology to literature for John and Barbara Mahoney's paper inspired by *"Ashes of the Future; the Suicide of Sylvester Grey"*, the novel of Heron-Allen's days at Harrow School published in America in 1888. John Mahoney used it to bring light to bear on Heron-Allen's school days, first at Elstree Preparatory School and then at Harrow, the friends that he made and the education that he received. His career at Harrow was to use his own word "inglorious". The school's ethics ("play the game" and "you must never forget you are a servant of the school") were alien to him. He far preferred science and music which appeared to him to be much less valued. But in spite of this he still left the school "obsessed by two dominant ideas, the

beauty and mystery of the Foraminifera (thanks to his Natural Science master, Griffith), and the origins and history of the violin". As always with John's talks, this one was copiously illustrated and we felt that we began to know the school, its routine and Heron-Allen's contemporaries. He even enlivened it with a rousing rendition of John Farmer's Harrow School Song.

Gabrielle Enthoven is now most renowned for founding the Theatre Archive, whose final home is very much in the news at the moment. She was also perhaps the most regular visitor to Large Acres and even joined the family on some of their foreign holidays. Like Heron-Allen, she was a great collector and as well as shared enthusiasm they mixed in the same circles. Heron-Allen christened her 'Prince' and Joan Navarre discussed their close friendship and joint adventures.

One of the least known of Heron-Allen's collections was his eighteenth-century silver, and, in particular, silver spoons. Our Chairman, Timothy McCann, described how Heron-Allen, disappointed by the miserable display in the Victoria and Albert Museum offered to loan the Museum surplus spoons from his collection. He deposited spoons on a regular basis, some 170 in total, all catalogued by date, place of manufacture and design detail. Rather against his usual custom, he then sold his collection to fellow collector and patron of the Museum, J.H. Fitzhenry. Unfortunately, the collection was dispersed after Fitzhenry's death.. Tim went on to look at Heron-Allen's continuing interest in silver spoons and mentioned briefly his further donations to the Victoria and Albert Museum.

The talks were rounded off by David Thompson's description of the *Large Acres* chest, commissioned for the house by Heron-Allen in 1906. David described in detail and amply illustrated the heraldic emblems and monograms that decorate the chest and explained the meaning and significance of the Persian inscriptions that embellish it. He also described the modifications that have been made to the chest since its creation.

As we had enjoyed five very different talks instead of our usual ration of four, we had to hurry the subsequent Annual

General Meeting, at which the officers were re-elected and reports of the work of the Society were given. Finally we walked to the *Crate and Apple* at Westgate in the city where we enjoyed a splendid and convivial lunch.

POSTSCRIPT

We have often had a problem finding a theme to encapsulate these Heron-Allen annual symposia, none more so than this one which offered such a very wide variety of contributions. In an attempt to find a title one of us (JW) found inspiration in one of his heroes, the painter, designer and engraver, local Sussex man, Eric Ravilious. In 1925 whilst at the Royal College of Art, Ravilious had designed the cover for their new magazine, which was entitled "Gallimaufry" (see Inside front-cover). What a wonderful word, which means a medley of things, a hotch-potch (in this case a high-quality one) ..... perfect!

ACKNOWLEDGEMENTS

Robin Whittaker is thanked for his careful work scanning in and marshalling the illustrations. Jon Bull of Selsey Press has done his usual most professional job in preparing the final version for printing.

EDWARD HERON-ALLEN AND THE ICE-AGE BOULDERS OF SELSEY

by DAVID BONE

Boulders of hard, non-local rocks can be found along the south coast of England from Portsmouth in the west to Brighton in the east, and particularly around the eroding shoreline of Selsey Bill. Heron-Allen (1911a, 14) extravagantly proclaimed that '... they attract to our shores, geologists from every part of the known world.' Whilst perhaps an overstatement, the rocks are unusual, interesting, and have a story to tell with many questions still to be answered. These rocks are erratics, a rock that differs from the surrounding rock and believed to have been brought from a distance by ice during times of glaciation.

These erratic boulders should not be confused with the ever-increasing number of landscape rocks that are appearing by roadsides and driveways and as garden features. Some may be relocated erratics but others are known to be recent imports (Bone, 2018).

STUDIES BEFORE HERON-ALLEN

By the time Heron-Allen was writing in 1911, there had already been around 33 academic publications referring to exotic rocks along the south coast, starting at Brighton with Daniell (1818). Over the succeeding years, several suggestions about their origin and mechanism of transport were put forward, of which the first two were published in the same year. Dixon (1850, 14) suggested 'The general opinion is that they have been transported by the agency of ice and those frozen masses called glaciers', whilst Austen (1850, 88-9) suggested that the 'foreign crystalline rocks' belong to the northern ocean area, so indicating a date at which the English Channel 'became sufficiently depressed so as to be occupied by the sea'. However, it is with Godwin-Austen (1857, 56-62) that we find

the first comprehensive description of the erratics and their possible origins. Recording a wide variety of stone types, Godwin-Austen observed that they 'range from coarse shingle up to masses of 20 tons in weight', noting that a 'rounded block of porphyritic granite has recently been exposed near Pagham ...; this block measures 27 feet 5 inches in circumference'.

Godwin-Austen (1857) identified that the most abundant distribution of the erratics was on the coastal plain between Bracklesham Bay and Worthing, with their apparent increase around Selsey being due to the increased coastal erosion in that area.This was subsequently developed by Prestwich and linked to the raised beaches of the West Sussex coastal plain (Prestwich, 1892, 268-274, Plate VIII).These raised beaches (see below) have been preserved from total erosion due to the relative shelter provided by the Isle of Wight from the prevailing south-westerly weather.

Heron-Allen was writing only a few years after the erratics had attracted the attention of Clement Reid (1853-1916), a geologist working for the Geological Survey of Great Britain (now the British Geological Survey) between 1874 and 1913. Reid produced several memoirs on the local geology as well as a several papers that referred to the erratics. Heron-Allen used this source material in his publications, whilst adding additional information of his own.There is no evidence that Heron-Allen communicated directly with Reid (John Whittaker, pers. comm.).

Whilst Reid was surveying the Selsey area, 'A series of storms in the autumn and winter of 1891 combined to cut back the cliff, scour away the beach, and lay bare sections unlike any that had been seen before.' (Reid, 1892; 1897; 1905). On the foreshore, Reid saw numerous large erratic boulders, the location of which is given by Heron-Allen in his bed-by-bed description of the foreshore geology around Selsey (Heron-Allen, 1911b, 52). These were located on a stretch of shore between the former Broad Rife sluice (now dismantled and the location of the breach created in 2013, discussed later) and the former ruins of Medmerry Farm (now lost to the sea, but

approximately opposite the location of the West Sands leisure centre). Reid's observations, requoted by Heron-Allen (1911b, 40, Plate 2 Fig. 2 and Plate 4 Fig. 1), provide the foundation for many subsequent studies.

ROCK TYPES

The erratics comprise a wide variety of rock types. Heron-Allen (1911a, 14) mentions porphyry and granite but subsequently gives a longer list (Heron-Allen 1911b, 41) which was taken from Reid (1905, 19-22). Samples of these rocks, probably collected by Reid, still reside in the collections of the British Geological Survey (BGS) at Keyworth (Table 1) and are comparable to the list given by Reid (1892, 351). Most are igneous or metamorphic rocks or ancient sedimentary rocks that are non-local in origin, hard and resistant to weathering.A few other rock types are relatively local, namely Upper Greensand, chert and Bembridge Limestone from the Isle of Wight, and Bognor Rock.

Table 1. Erratics in the BGS rock collection from within 10km radius of SZ8593 (Selsey).

Sample ID	Rock name	Locality
MR3599, COLLNO217	Muscovite granite	Selsey
MR3603, COLLNO216	Greenstone	Selsey
MR3609, COLLNO215	Hard greenish and reddish sandstone, Palaeozoic	Selsey
MR3610, COLLNO214	Upper Greensand chert	Selsey
MR3611, COLLNO210	Upper Greensand	Selsey
MR3612, COLLNO202	Bembridge Limestone	Selsey
MR3613	Bognor Rock, striated	Selsey
E2172	Biotite granite.	In the lower part of mud deposit, Selsey.

[Of all the samples, this is the only one with a recorded donor, namely C. Reid]

MR3601, COLLNO230	Biotite granite	West Wittering
MR3602, COLLNO222	Granite	West Wittering
MR3605, COLLNO227	Diorite	West Wittering
MR3606, COLLNO221	Felsite	West Wittering
MR3607, COLLNO216	Feldspar, porphyritic	West Wittering
MR3608, COLLNO219	Hard purple grit	West Wittering
E4871	Cherty sandstone	Shore of W. Wittering, E. side of mouth of Chichester Harbour
E4872	Quartz-tourmaline rock	Shore of W. Wittering, E. side of mouth of Chichester Harbour
E11220	Quartz diorite (crushed)	Foreshore 1/4m W. of Longmore Point, Chichester Harbour
MR3604	Syenite	From Drift, Pagham Harbour

THE SOURCE OF THE ROCKS

Godwin-Austen (1857) noted that 'the agreement will be found close and striking' with the rocks found in the Cotentin Peninsula of Normandy and the Channel Islands, but 'it was very reluctantly, and from the insuperable difficulties which such a supposition involved, that I abandoned it ...'. Although Godwin-Austen goes on to propose floating ice (see below) as 'perhaps the sole known agent which could have transported these masses', he was reluctant to accept that the rocks had drifted the necessary 70 to 150 miles and then not be distributed over a wider area. He therefore proposed that a ridge of older Palaeozoic rocks formerly existed in the eastern English Channel that had since undergone subsidence and been submerged, a view that would not be accepted today. Although Godwin-Austen was hesitant in attributing the source of the erratics to the Cotentin Peninsula and the Channel Islands, this idea (as well as the Brittany coast) is adopted by

nearly all subsequent authors. However, the theory has never been proven.

Prestwich (1892, 295-298) ruled out the English or French coasts as the source and, instead, likened the rocks to those found in Norway, Denmark or northern Germany but advised that further investigation was required.

As Reid (1892, 1897, 1905) noted, not all of the erratics are of non-local rocks. Upper Greensand and associated chert are from the south coast of the Isle of Wight, whilst Bembridge Limestone is from the north-east or north coast of the Isle of Wight. Bognor Rock is possibly from the offshore reef to the east of Selsey but may have also been derived from an outcrop, now inland, undergoing erosion at the time.

Sarsen stones, often found as large boulders, are also found in association with the erratics. Sarsen is a hard, silica-cemented sandstone formed as a silcrete within younger Palaeogene sands that originally covered the Chalk. They are found as relic deposits on the South Downs north of Brighton, as scattered boulders on the West Sussex coastal plain, and westwards through Wessex to the Marlborough Downs (Bowen and Smith, 1977).

HOW DID ERRATICS GET TO SELSEY?

Explanations for the presence of non-local rocks in the area have included longshore drift, attachment to drifting seaweed and discarded ships' ballast. Whilst these may apply in some instances, the large boulders and the presence of the erratics in geological-age sediments requires alternative explanation.

We now know that the 'Ice Age' as Heron-Allen knew it is made up of several cold (glacial) and warmer (interglacial) periods. There is no evidence of glaciation in West Sussex or the English Channel, but the area was certainly periglacial and subject to permafrost with repeated freeze-thaw of surface snow and ice. With the absence of glaciers, it is the common assumption that the erratics were transported by ice-rafting during one or more glacial periods. Carried by ice floes or icebergs from the break-up of coastal ice or the calving of

glaciers, the rocks would have been dropped on the sea bed when the ice grounded in shallow water and melted. Reid (1892, 348-350; 1897, 9-10; 1905, 32) describes how erratics on the Medmerry foreshore were in pits where they had apparently been forcibly squeezed into the clay, whilst more numerous empty hollows suggested dents being made by boulders being repeatedly dropped and lifted when entrapped in ice floating on the tides. No observations have been made by subsequent authors to confirm or offer alternative suggestions for these interpretations. However, it should be noted that tidal scouring around boulders will form depressions into which boulders will gradually sink or, similarly, form hollows where less resilient rocks have subsequently broken-up or been washed out by storms. This may be an alternative explanation.

Heron-Allen (1911b, Plate 4, Fig. 2) also reproduces Reid's illustration of an apparently glacially-striated piece of local Bognor Rock, collected as one of the Selsey erratics in 1891. The illustrated specimen is still in the BGS collection at Keyworth (Sample ID MR3613). It is undeniably Bognor Rock and, to this author, there is no obvious alternative explanation to the origin of the striations on what is otherwise a relatively smooth surface. It should be noted that this is just a fragment of the original block, which measured 5ft by 4ft and weighing upwards of 2 tons (Reid, 1892, 351-353). Reid suggested that the striations were caused by the movement of coastal ice on an *in-situ* block of stone, not as evidence for the presence of glaciers. It is actually more likely that the local Bognor Rock and Isle of Wight rocks arrived through the break-up and transport of coastal ice entrapping the rocks.

The absence of glaciation reaching the south coast of England questions the assumed Channel Islands, the Cotentin Peninsula or Brittany being the source of the larger boulders. These areas are even further south and potentially warmer latitudes, particularly during the onset of a glaciation as discussed below. An argument could be made that a more realistic source would be from land fringing the North Atlantic, Irish Sea or around the North Sea. The question is still open and

further work is required to confirm the variety of rock types and identify the source(s) of the erratics.

An alternative theory for the presence of sarsen stones is proposed. Palmer & Cooke (1923, 267) noted that erratics do not occur further west in Hampshire, but instead there is a continuous trail of water-worn sarsens. They suggest that these were probably brought down by the river-ice of the old Frome-Solent river, about the same time that the erratics were laid along the channel bed by berg-ice. If so, it is likely that the river-ice was carried by. meltwaters from the southern margins of the ice-sheet.

OTHER ERRATICS AROUND SELSEY

'It, is not only, however, on the shore that these great boulders have been deposited' (Heron-Allen 1911b, 42). Recapping that erratic boulders are scattered over the coastal plain as far east as Worthing (Reid 1892; 1905) and 'as far north as the London, Brighton and South Coast Railway line' (Godwin-Austen 1857), Heron-Allen then usefully added some further records of his own:

- On the towpath of the Chichester Canal close to Donnington Bridge (indebted to Mr W. J. Harris of Birdham). The author has been unable to locate this stone, which may have been lost when the bridge was removed following closure of the canal and a permanent roadway constructed.
- On the west of the High Street, Selsey, 'where it may be seen built, unfortunately, into the wall of the National Schoolyard'. This is not strictly an erratic but a boulder of Sarsen Stone.
- '... and [another which used to block the entrance to Knap Lane] is preserved in our garden at Large Acres'. This granitic boulder measuring 750 x 600 x 550mm was saved by local resident, Roger Bunn, when Large Acres was demolished for the 1970s housing development that now occupies the site. The boulder was relocated to the front garden of The Grange in Church Norton, where it can still be seen today although partly concealed by a small conifer (Figure 1).

Fig. 1. The Knap Lane granitic boulder, relocated from Large Acres and now in the front garden of The Grange, Church Norton. Dimensions 750 x 600 x 550mm. Photo: David Bone.

• Additionally, Heron-Allen (1911b, 312) noted 'In the high wall north of the entrance to "Large Acres" are blocks of Cornish granite, Green-sand Chert, Porphyry, Biotite-gneiss, and other erratic blocks'. Now demolished, it is probable that this wall was constructed from local beach stone from which the selection of larger pieces for construction would naturally include various erratics.

Subsequent authors have identified other locations of erratic boulders, both around the Selsey area and more widely scattered on the West Sussex coastal plain (this author has so far identified over 100 published references to the erratics of the West Sussex coastal plain between Portsmouth and Brighton (Bone, in preparation)). More recently, excavations associated with the Medmerry Managed Coastal Retreat Scheme completed in 2013 revealed several other large boulders as well as many smaller examples, particularly of angular fragments of Upper Greensand and chert from the Isle of Wight. The author has been sampling and recording this new material, and one

large erratic boulder has been preserved on public display at the RSPB Visitor Centre at Sidlesham (Bone, 2018).

Smaller erratic pebbles can also be found in the low cliff near the end of West Street, Selsey. These storm beach sediments of sand and gravel date back to 128,000 to 115,000 years ago, before the last glacial period, but the erratics may be reworked from older deposits as we see today on the modern beaches. Relic ice-wedges and vertically orientated pebbles reveal the evidence of subsequent periglacial activity on these sediments.

DATING DEPOSITION OF THE ERRATICS

The location of the boulders on the coastal plain indicates a relatively high sea level at the time of their deposition. For ice-rafting to occur, this can only happen at the onset of a glaciation, when sea temperatures are falling but before sea level falls due to water becoming locked up in ice sheets and glaciers. This initial high sea level is preserved in the landscape as a raised beach, assisted by local uplift averaging around 10mm per century (based on the Goodwood/Slindon Raised Beach at around 500,000 years old being very approximately 50m above current sea level). There are several raised beaches preserved on the lower slopes of the South Downs and the West Sussex coastal plain, any of which could have had icebergs grounding in the offshore waters. However, the distribution of the erratics suggests the Brighton/Norton Raised Beach as the most likely candidate. This was deposited in cool seawater conditions around 200,000 years ago (late MIS7) and is preserved at elevations above 5m O.D. The raised beach is backed by a buried cliff line which is indicated by a break in slope about at 15m O.D. (Bates et al. 2010).

Figure 2 shows the approximate coastline of the Brighton/Norton Raised Beach and the location of 'large' erratic boulders (i.e. those greater than 0.5m in any one dimension, both at verified current locations as well as boulders now lost or unlocated). The distribution is partly a result of exposure but with enough evidence, it might be possible to correlate

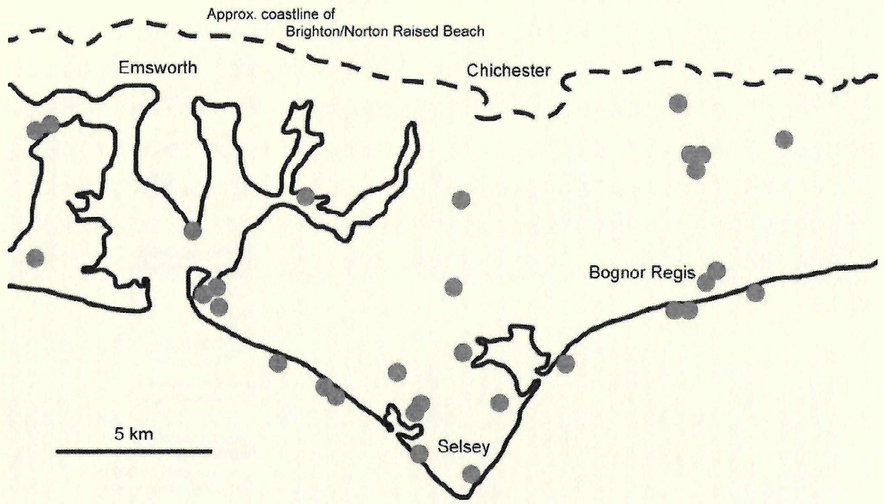

Fig. 2. Location of 'large' erratic boulders (dots) in the Selsey area superimposed on a map showing the approximate coastline of the Brighton/Norton Raised Beach.

between boulder size and distance offshore. This would reflect the depth of water and size of iceberg required to support a boulder considering that only 10% of an iceberg mass is above water. However, few boulders are to be found within the raised beach sediments. This is a direct result of their size and durability, the boulders continually being reworked through subsequent erosion and sea level changes even down to the present-day coastline.

CONCLUSIONS

Whilst we know or can assume a lot about the Selsey erratics, such as the rock types, their distribution in the area and transport by ice-rafting, many questions remain to be answered such as:

- Where do the rocks come from?
- Is there one source or many? How did they get to Selsey?
- Precisely when were they deposited?
- Can we estimate the size of the icebergs?

- Can we correlate boulder size with former water depth / proximity to shoreline?

So, more studies are required, both on the rocks and their distribution. We began with Heron-Allen (1911b), on writing about the Selsey erratics, that '... they attract to our shores, geologists from every part of the known world'. He was certainly correct in that they rightly deserve more attention and research.

ACKNOWLEDGEMENTS

Thanks are due to Tim McCann for allowing the author to present this paper to the Heron-Allen Society meeting in Chichester in July 2018 and to Anne Bone for critical reading of the manuscript. Richard Pledger of the Heron-Allen Society provided information that enabled the resting place of the 'Knap Stone' from Large Acres to be identified and Mrs. Carole Saunders kindly gave permission for the stone to be recorded at The Grange, Church Norton.

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THE CULT OF HARROW AND THE SUICIDE OF SYLVESTER GRAY: THE SERVANT EDWARD HERON-ALLEN

by JOHN P. MAHONEY and BARBARA P. MAHONEY

Edward Heron-Allen's life, spanning eighty-three years, was very complex and certainly not typical of most youth and men of his generation. Born to a wealthy and prominent family with a paternal professional London heraldry spanning more than a century, opportunity lay at his door; his intellectual growth or arrest arose mainly from his own choices. Throughout his life, he made startling choices leading to occasionally abrupt, perplexing and unhappy endings. Blessed with inherited life-long financial security, he ultimately left a trail of impressive personal, professional and societal accomplishments. Many of his traits are particularly admirable: public service, friendship, kindness (most of the time), completion of scientific endeavors, a laser-sharp focus of total thoroughness to the scholarship and academic opportunity at hand, family, loyalty and always to be a gentleman. Other traits could be perceived as less desirable and annoying, at least by today's standards: racial and class intolerance (rarely publicly expressed), early life signs of preying on the vulnerable (palmistry) and spasmodic repetitive moral episodes leading to public and family embarrassment.

This paper explores three areas:

The early years from 1874 to 1887, especially the potential role of Heron-Allen's schoolings at Elstree and Harrow in affecting his later life choices.

The Suicide of Sylvester Gray - His first published novelette portraying many of Heron-Allen's own experiences at Harrow through 1887.

The Harrovian man, post 1887.

To understand the impact of a school's culture upon an individual's life, merely reviewing the history of a school since inception to the student's graduation may understate the experiences of and effects upon everyone. An important impact of a school's culture upon Edward Heron-Allen would likely be quite specific to the school's Headmaster period: public preparatory schooling at Elstree with Headmaster Rev. Lancelot Sanderson, 1869-1900, and Harrow School under Headmaster, Henry Montagu Butler, 1860-1885.

SCHOOLING

Public preparatory schooling at Elstree was trying for Heron-Allen with stressful and unexplained "war" episodes with the Headmaster, Rev. Lancelot Sanderson (Figure 1). In an unpublished Heron-Allen violin manuscript with the Prefatory Note dated August 1940, London, there are brief statements of his early life at Elstree and Harrow schools (1).

> "Having with much difficulty, and the assistance of my mother, persuaded my father to allow me to learn to play the violin at Elstree School in 1874 - in the Head-master-ship of the Rev. Lancelot Sanderson - with whom I was constantly at war."

In a second document, Christopher Blayre (pseudonym for Heron-Allen), wrote a manuscript titled, *Notes upon the Literary, Scientific, and Artistic Activities of Edward Heron-Allen, F.R.S.* reportedly in 1936 (2):

> "1876: Whilst at Elstree, he delivered, at the age of thirteen, his first lecture on the foraminifera (*Globigerina* ooze) before a small audience of school fellows. (His attention had been arrested by passages and figures of chalk foraminifera in Geikie's Science Primer Geology. London 1873)" (Figure 2).

Fig. 1. West Front of Elstree School, c.1870s (from: Eddison, John: *A History of Elstree School*, Private Printing, UK, 1979, 34).

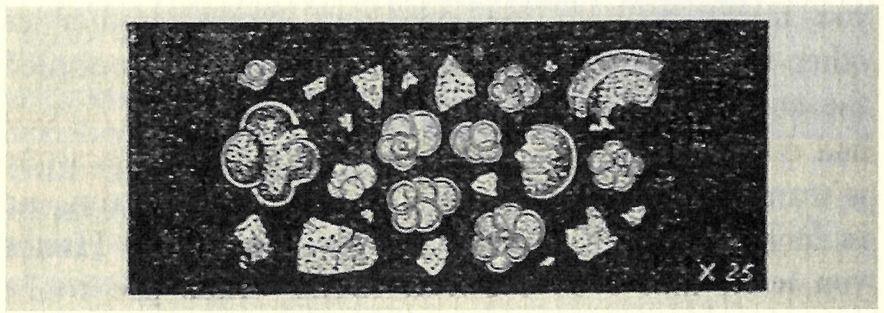


Fig. 2. Foraminifera (from Geikie, Archibald: *Science Primers V. Geology*, Macmillan & Co., London, 1874, 68).

Harrow's Headmaster Montagu Butler helped to secure the Headmaster contract for Sanderson at Elstree (Figure 3). Sanderson was a tall, long-limbed, handsome and clean-shaven Christian gentleman, an ex-Harrovian Assistant Master. Sanderson's colleagues opined that Sanderson was an affectionate, patient, humorous, popular, trustful and courteous man and that boys were devotedly attached to and obeyed him, and they worked diligently for him (3).

Francis Wilson published a biography on J. Bruce Ismay (Figure 4), a fellow classmate of Heron-Allen at both Elstree and

Fig. 3. Reverend Lancelot Sanderson (from Eddison, John: *A History of Elstree School*, Private Printing, UK, 1979, 34).

Harrow Schools for the same periods, 1874-1878 (4). Ismay gained great notoriety as the chairman of the company which owned the *Titanic*. Ismay allegedly jumped ship and rowed away with the women and children to safety.

Like Heron-Allen, Ismay was miserable at Elstree. His issue was the extensive disruption caused by the Sanderson's wayward, robust, unruly and intelligent children, mostly girls, poorly controlled by his attractive wife, Mrs. Kitty Sanderson (Figure 5). 'Mrs. Kitty' reportedly rounded on the dormitories and kissed each boy good-night (enrollment was 120 boys). Both boys, coming from a strict atmosphere of Victorian propriety, could easily be overwhelmed by the Headmaster's operational style of a family-run community-spirited school. The school atmosphere was described as continual joshing, mocking and testing of a boy's limits from dawn to dusk. Ismay's father reportedly sent his son to this school for one main reason: Elstree, led by the highly-respected Rev. Sanderson, an ex-Harrow Assistant Master, prepared its pupils for admission to college and was a recognized feeder institution to Harrow.

Public preparatory schooling at Harrow was miserable for both Heron-Allen and Ismay (Figure 6). Just prior to Montagu Butler's ascension as Headmaster, the school status was deemed

Fig. 4. J. Bruce Ismay (from Wilson, Frances: *How to Survive the Titanic or the Sinking of J. Bruce Ismay*. Harper Perennial Edition, New York, 2011, 172).

Fig. 5. Mrs Lancelot Sanderson (from Eddison, John: *A History of Elstree School*, Private Printing, UK, 1979, 34).

secure; Harrow had become a national public institution with social prominence. The institution's association with the ruling elite provided the basis for the school's fame. The selected students, privileged by birth and wealth, would be closely molded to the Harrovian ideal of each student achieving excellence in what the Butler-lead cult most cherished: public service, sports, professions, the church and academic life. Headmaster Butler defined the school's culture, reputation, character and standing (Figure 7).

Christopher Tyerman in his book, *A History of Harrow School*, narrates the life and times of the man, Montagu Butler, and the culture that he ministered to young men like our then, sixteen-year-old Heron-Allen (5). Butler was considered neither a strict theologian nor a philosopher. He had a personal obsession with the moral and intellectual superiority of the classics and verse but did not force his vision onto the

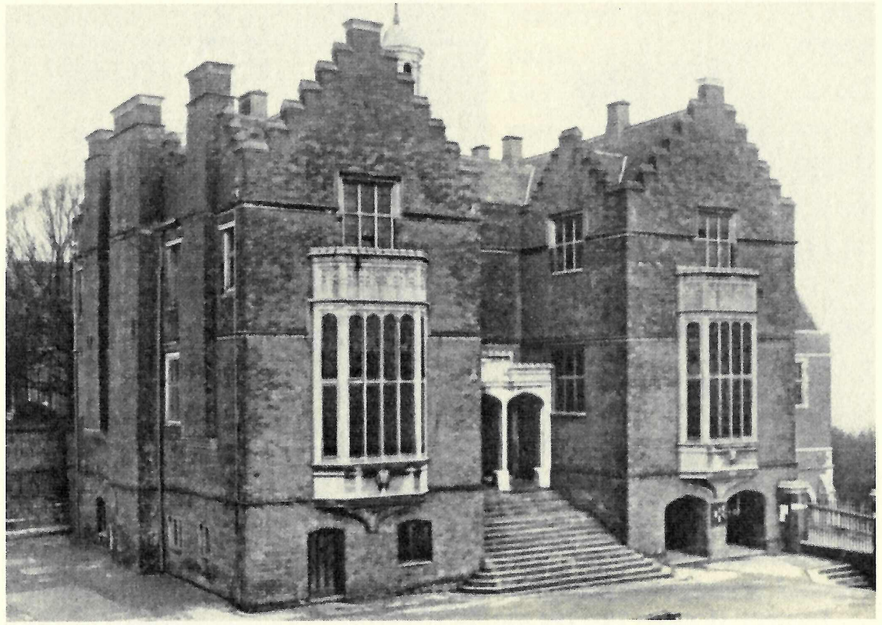
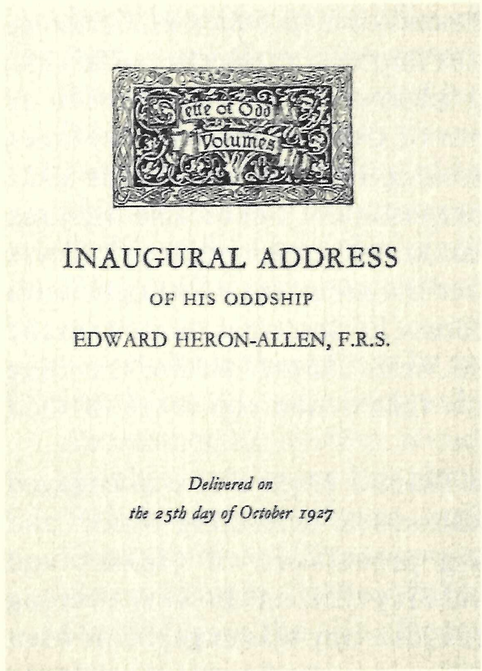


Fig. 6. The Old Schools of Harrow, 1875
(http://www.british-history.ac.uk/rchme/middx/plate-67)

Fig, 7. H. Montagu Butler
(http://artuk.org/discover/artworks/henry-montagu-butler-18331918-master-18861918-classical- scholar-134899)

curriculum. He conversed not on ideas but people. He had been keen on sport games and physical exercise but was unmusical and disinterested in science. Harrow was known for its strict discipline and Butler treated the tiniest breach of a school rule as an offense against the moral code. Yet, he also recognized social deficiencies during his own tenure with Harrow-encouraged athleticism. An institutional sports emphasis bred bullying and the crushing of the individual in favor of the team. The cult of the games was used as both a disciplinary and moral force after 1860.



Sette of Odd Volumes

INAUGURAL ADDRESS

OF HIS ODDSHIP

EDWARD HERON-ALLEN, F.R.S.

Delivered on

the 25th day of October 1927

Fig. 8. Sette of Odd Volumes Address (from Heron-Allen, Edward: *Inaugural Address of His Oddship Edward Heron-Allen, F.R.S. Necromancer to the Sette of Odd Volumes Delivered at Ye 427th Meeting of Ye Sette on the 25th Day of October 1927*, University Press, Oxford, 1927, 1-29.

If a child was chosen to become a Harrovian, Butler condensed the individual's whole adult life to the image of the school, "Remember the school and play the game." The Headmaster strove to expect a sense of loyalty and attachment to Harrow for positive ends, "You must never forget you are a ***servant*** of the school." Butler's vision of the Harrovian man was simple: intellectual thoroughness, friendship, public spirit, recognize and resolve inward moral struggles, honor, a call to Christ and his church; a Harrovian is always a gentleman. People often forget the name of a childhood friend or close neighbor, but rarely, if ever, forget their Headmaster or principal's name or the long-term impact of these leaders upon one's life.

And how did the Harrovian Heron-Allen respond in school? Despite leaving a voluminous body of literary, scientific, public, professional and family-related work, his written comments on his childhood, family and school years are remarkably sparse. There are conjectures that much of this material was discarded after his return to London in 1889 because of potentially embarrassing and compromising co-mingled letters of a single man falling into the hands of his new wife and family. There are few surviving written fragments of his early life, most written after 1926.

In his first Harrovian statement (6) in October 1927, Heron-Allen delivered one of the most important speeches of his life, the 50th inaugural Oddship address upon his ascension as President of his beloved Sette of Odd Volumes, the premier literary social club of London since 1878 (Figure 8). This 1927 period of jubilation and accomplishment can be also the time for personal reflection, revelations or continued deceit. It was an opportunity to publicly set his life's record straight with himself. In his Presidential Address, he describes himself (in the third person) sitting in Mr. H. G. Wells' '*Time Machine*' traveling back to 1878 at Harrow at a time when the Sette of Odd Volumes was just forming.....

"... A rather lonely boy at Harrow (Figure 9) was engaged in a fierce contest with authorities, defending Music and Science against the crushing pretensions of Classics and Mathematics. It was quite probably that, on the very evening of the first meeting of the Sette, that boy was engaged in what is known as 'House Singing' [1 hour in evening, 1 student sings a verse, song, or ballad; whole house joining in chorus, a classic Harrovian cultural event], and with John Farmer at the piano, sang in a raucous alto, the now world-renowned words written by [Poet] E.E. Bowen whilst following the Germany Army in 1871":

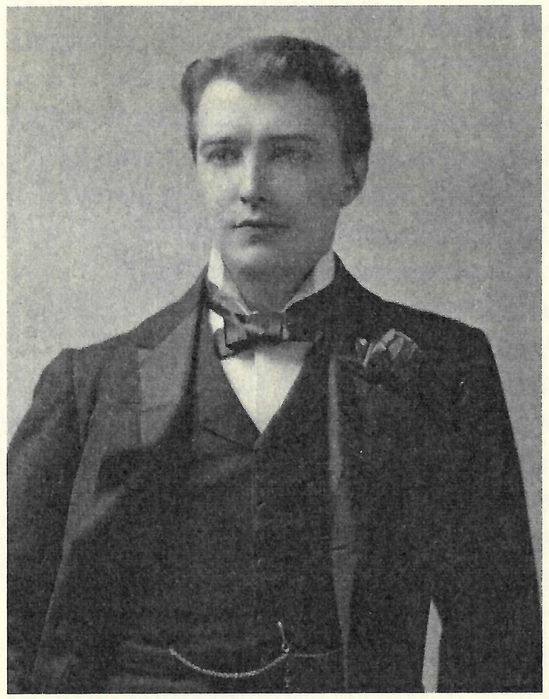


Fig. 9. Edward Heron-Allen
(*http://rmc.library.cornell.edu/EAD/htmldocs/RMM04607.html*)

Forty years on when afar and asunder
Parted are those who are singing to-day,
When you look back and forgetfully wonder
What you were like in your work and your play.
Forty years on growing older and older
Shorter in wind as in memory long,
Feeble of foot and rheumatic of shoulder,
What will it help you that once you were strong?

"He little thought, as he sang, how poignantly these words would come back to his mind when, for him, an undreamed-of destiny should be achieved, and he should rise from the Presidential Chair to deliver .... the 50th Inaugural Address... had it not been for the 'Late Unpleasantness' [The encouraged resignation of Edward Heron-Allen in 1893 as President-Elect of the Sette of Odd Volumes, the Le Gallienne Incident] (7).

"I terminated a relatively inglorious career at Harrow obsessed by two dominate ideas, the beauty and mystery of the Foraminifera - whose acquaintance I had made in the Science Schools under Griffith (Fig. 10) - and the Origin and Ancestry of the Violin...."

Fig. 10. George Cherwynd Griffith (from Fox, Tace: Archivist and Record Manager, The Bursary, 5 High Street, Harrow on the Hill, Middlesex, HA1 3HP).

THE VIOLIN

by Edward Heron-Allen

We take great pleasure in presenting this unique work by the well-known English writer on the violin. The typescript of this was one of the treasures acquired by the late Mr. Ernest N. Doring for his personal library. So far as is known, it is the only copy of Heron-Allen's autobiography which seems to have been written and planned for publication just before his death, which occured in 1942.

PREFATORY NOTE—1940

Since the private and limited publication of my pamphlet in 1882, the Theory of the Ancestry of the Violin, therein for the first time set forth, has been acknowledged and accepted by the Authors of Books, Articles in Encyclopedias and sections relating to Bow-Instruments in books on the History of Musical Instruments later in date, and the time has arrived when it has become advisable to reprint my pamphlet, together with extracts from such acknowledgements and other bibliographical and autobiographical matter.

To this I have added an account of my own work as a Violin-maker at the request of many correspondents and authors of works, Published or Projected, upon recognized and accepted Violin-makers.

E. H.-A.

London. August 1940.

Fig. 11. Heron-Allen's 1940 Manuscript (from Heron-Allen, Edward: *The Violin*. Unpublished Manuscript dated August 1940, London. William Lewis and Son, Chicago Illinois, Partially Published in Three Parts in the Violins and Violinists Pamphlets: Spring (No. 1) 1961, Part I, 6).

In a second Harrow document, Christopher Blayre, a pseudonym for Edward Heron-Allen, wrote a manuscript titled, *Notes upon the Literary, Scientific, and Artistic Activities of Edward Heron-Allen, F.R.S.* reportedly in 1936. His grandson posthumously published the notes in 2002 (8). This somewhat rambling chronologically arranged manuscript offers additional information from this early period.

"1876: Entered Harrow School where he became an assiduous member of and Lecturer at, the meetings of the school Scientific Society."

"1877: Had been further interested in Foraminifera ever since Griffith, the Science Master had given him a sample of foraminiferous sand".

The final Harrow document of interest was an unpublished Heron-Allen violin manuscript which was later acquired by the great American violin historian and publisher Ernest N. Doring (Figure 11). When Doring died, the publishers of *The Violins and Violinists Magazine* posthumously printed the first three parts of the manuscript starting in the Spring 1961 pamphlet issue titled, *The Violin* (9). Heron-Allen's Prefatory Note is dated August 1940, London. He claimed that there had been public

Fig. 12. The violinist Otto Peiniger. (from Private Collection: *Pinterest*).

requests for a reprinting of his 1882, *The Ancestry of the Violin* paper, for an accounting of his personal work as a violin-maker, and finally for documentation of public acknowledgements, bibliographical and autobiographical extracts. Unfortunately, only the first three parts of the manuscript were published, and the original manuscript has disappeared with the closing of the publications firm in 1964. But, brief statements of this early period at Elstree and Harrow schools are preserved. Although somewhat repetitive of his 1927 statement, the rarity of his comments and written differences gives us additional insight into this difficult period of his life.

> "I terminated a relatively inglorious career at Harrow in 1878. At Harrow, I came under the tutelage of Otto Peiniger the Violin master (Figure 12) and was promoted to play Second Violin in the School Orchestra." "And I left Elstree [Harrow?] obsessed by two dominant ideas, the beauty and mystery of the foraminifera - whose early study I had made in the Science Schools under Griffith, one of the Science Masters - and the Origin and Ancestry of the Violin...".

These three documents demonstrated the early school life difficulties and three profound choices Heron-Allen would make in his life: The Butler-Harrovian culture promoted the knightly life with its attendant narrowness, pride of caste, team scorn of books, industry and the individual. The game afoot was to become a gentleman and to mix with the sons of other gentlemen. Harrow's rugby headmaster, Butler, distilled it best defining the admission criteria to Harrow were:

- Religious and moral principle
- Gentlemanly conduct
- Intellectual ability
- Pursuit of academic scholarship was inconsequential (10).

Heron-Allen was obsessively and passionately focused on the intellectual and scholarly pursuit of his interests not the Headmaster's:

- Music and all facets of the violin
- The scientific basis of palmistry
- The science of the foraminifera
- Becoming a productive professional member of his London society as a solicitor.

Further schooling in college was a waste of his time. He would demonstrate to all the scholarly excellence of his choices without having to endure the emptiness of the 19th century Victorian college education.

From 1878 until 1st of December 1885, Heron-Allen pursued his training and experiences as a solicitor under the tutelage of his Father, "the Governor" at the Allen Law Firm in London. He concurrently devoted an extraordinary amount of time and energy in music and science, publishing articles on the archeology of the violin, the history of violin-making and the science of palmistry. He also was involved in studies of horticulture. Yet, at the age of 24, because of his bohemian and literary tastes, having no strong religious principles to restrain his unbounded perseverance for things that he desired, he decided to begin the serious business of life. "I have thrown up the law & devoted my time, & my talents such as they are to literature" (11).

"THE SUICIDE OF SYLVESTER GRAY"

This novelette was first published in 1888 by Belford Clarke & Co. Heron-Allen began the manuscript in New York City on March 15, 1887 and finished it on March 25 (12). School life at Harrow is pleasantly displayed along with the early Harrow period of the alleged hero, Sylvester Gray. This short story is particularly important to this discussion because Heron-Allen annotated within his personal copy of this novel, the actual people modelled for each character in the Harrow story. Heron-

Allen portrays a significant component of his mindset and life goals while at Harrow (Figure 13).

Doctor John Tompkins (modelled after Edward Heron-Allen-'EHA') is described as slovenly and considered himself unattractive as a boy. He was quite insecure of his simplistic name stating, "A man is heavily handicapped in regard to his individuality, by his Christian name" (13). Tompkins sensed that he was not liked as a boy, and at times became quite fiendish,

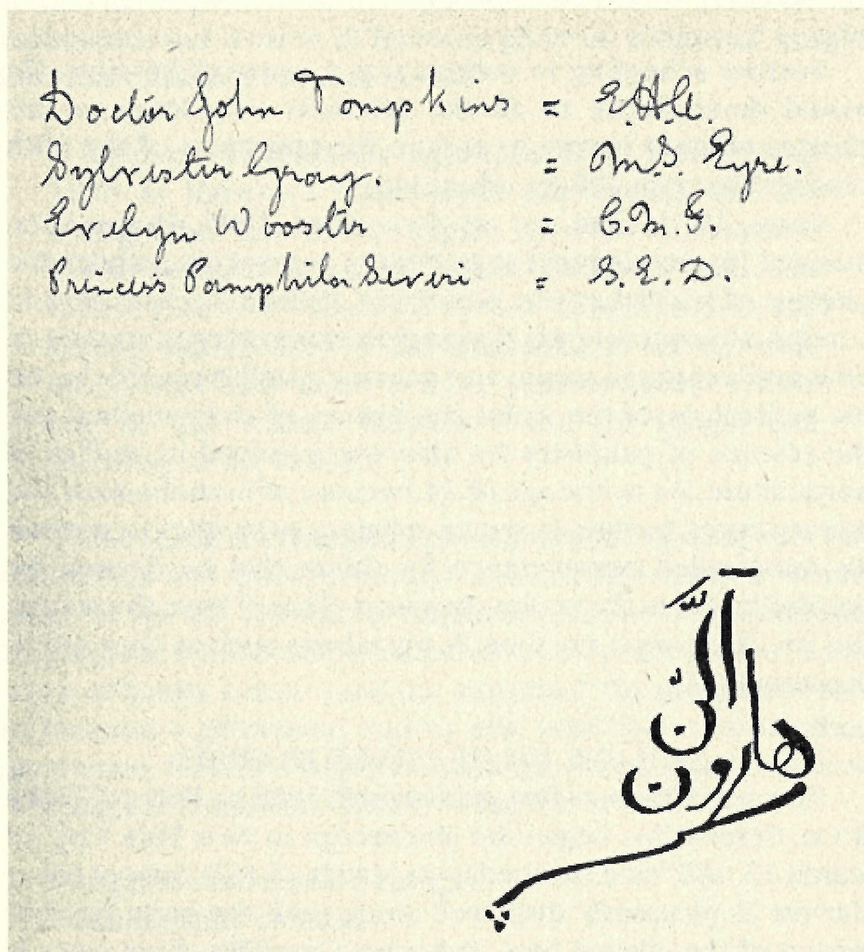


Fig. 13. Heron-Allen's script revealing each modelled person (from Heron-Allen, Edward: *Ashes of the Future (A Study of Mere Human Nature). The Suicide of Sylvester Gray*, Belford Clarke & Co., Chicago, 1888, Post-Title page, The Clark Library, University of California).

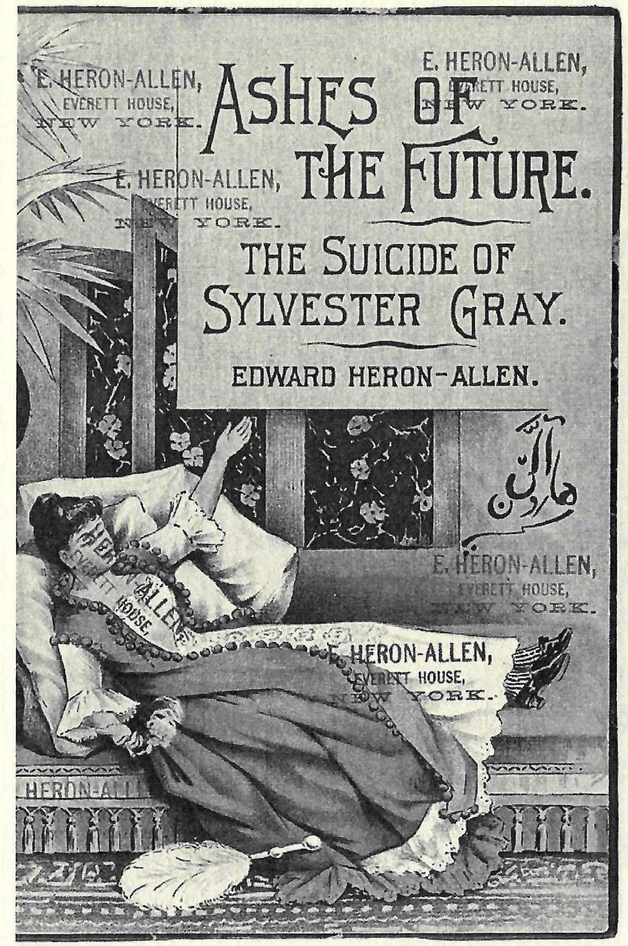


Fig. 14. Novelette's front cover (from Heron-Allen, Edward: *Ashes of the Future (A Study of Mere Human Nature). The Suicide of Sylvester Gray*, Belford Clarke & Co., Chicago, 1888, The Clark Library, University of California).

quiet, morose, and taciturn. He preferred associating with teachers and elders rather than own peers. Tompkins despised sports and activities requiring physical competition because he was physically unimpressive. He loved libraries, books, nature, field biology, horticulture and collecting specimens. He was nicknamed "the Professor", a title he treasured. He desired to follow in his father's professional footsteps as a Doctor. The Authors believe that this description of Tompkins as a Harrow

boy is really Heron-Allen depicting himself at Harrow. The parallels with Heron-Allen's known preferences and behaviors are uncanny (Figure 14).

Sylvester Gray, the hero, was modelled after a classmate of Heron-Allen at Harrow, Morland Stanhope Eyre ('M.S. Eyre') (14). As in the novel, Heron-Allen was at Harrow for two terms (started Summer 1876) before meeting Eyre (started Summer 1877). As in the novel, Heron-Allen and Eyre lived in the Headmaster's Hall.

Sylvester Gray was described as beautifully made and very attractive, an Adonis. He was well liked by his peers. He loved sports with recognition in cricket, racquets and the shooting team. As an orphan of a military man from Harrow, Gray considered following in his father's profession. Sylvester Gray was the opposite of Tompkins which apparently produced a strong bond of mutual friendship throughout the story. Similarly, in an untitled 1878 poem about Heron-Allen's

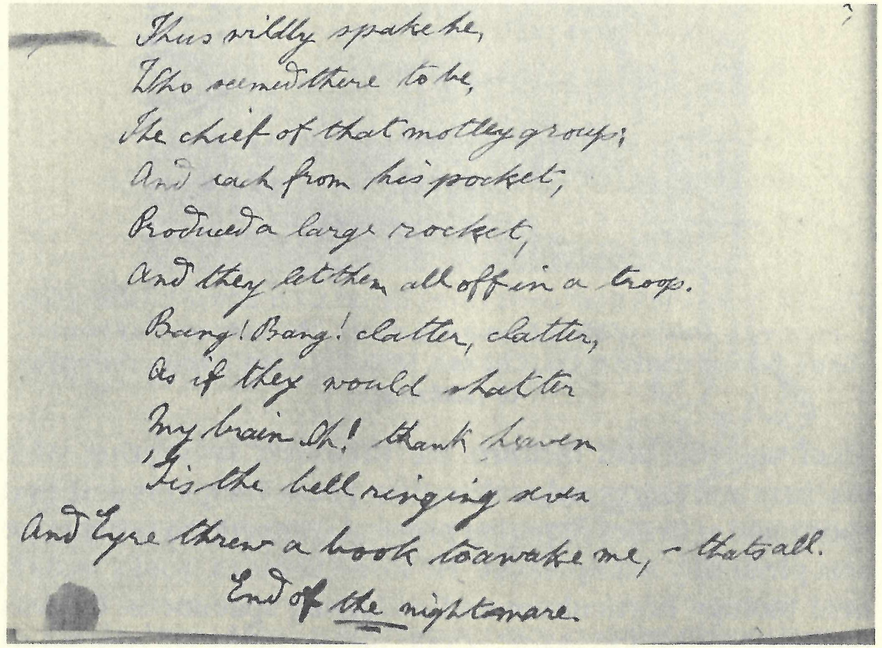

Thus wildly spake he,
Who seemed there to be,
The chief of that motley group;
And each from his pocket,
Produced a large rocket,
And they let them all off in a troop.
Bang! Bang! clatter, clatter,
As if they would shatter
My brain Oh! thank heaven
'Tis the bell ringing seven
And Eyre threw a book to awake me, - that's all.
End of the nightmare.

Fig. 15. Heron-Allen's untitled and unpublished poem, circa 1878, "... and Eyre threw a book to awake me, - that's all." (from West Sussex Record Office, Chichester, Heron-Allen MS 1/4/3/3 unpaginated, page 6).

Fig. 16. Constance Marion Foy (far right) (from Heron-Allen, Edward: *Edward Heron-Allen's Diary*, 1 December 1885 - 6 January 1886, West Sussex Record Office, Heron-Allen MS. 1/2/1/1/2, photo dated 3 January 1885).

nightmare following a night of drinking co-mingled with a gastronomic food orgy, he identifies Eyre as his probable roommate at the Headmaster's Hall lodging (Figure 15). We did not identify photographs of Heron-Allen or Eyre while visiting Harrow recently. Neither did we find any correspondence between Eyre and Heron-Allen after both left Harrow in 1878. Eyre followed in his Harrovian father's footsteps ending his military career as a Lieutenant Colonel in the Royal Garrison Artillery. Eyre died in 1938 of natural causes in the city of his birth.

Evelyn Wooster, the first love of Doctor John Tompkins and the first love of the novel's hero, Sylvester Gray, was modelled after the close and intimate friend of Edward Heron-Allen, Constance M. Foy - 'C.M.F.' (Figure 16). She bears strong resemblance to novelette's front cover which illustrated a reclining lady (Figure 14).

Constance Marion (aka Mary, May, perhaps also Maye) Foy (15) was finally identified as C.M.F. in Heron-Allen's own diary writing on 11 December 1886 (16). The authors believe that this is the same "Maye" whom Heron-Allen assigned as his dedicatee for *The Suicide of Sylvester Gray.* Like Evelyn Wooster, Foy lived at home with her family, approximately 25km/16miles from Harrow school at Enfield, Middlesex. Heron-Allen first met Foy in 1881 at a tennis party in Enfield. The spark of her interest in their relationship was cheiromancy, and he opined:

"She is now my greatest confidante & I am lucky in having such a friend. We both pride ourselves on the marvelous self-control which prevents our marrying one another!"

Evelyn Wooster is portrayed as a close confidant to Tompkins but is in love with Sylvester Gray. When Sylvester Gray tells Evelyn his dark horrible secret, she breaks off the relationship and tells him that they could never marry. She marries a local Lawyer one year later and dies in childbirth. Constance Foy maintained a close friendship with Heron-Allen at least through May 1886. But when he set off for America in November 1886, there is no evidence, to date that they

maintained a correspondence relationship. Foy married a timber merchant in 1890 (17).

THE POST-1887 HARROVIAN PERIOD

Following initial financial successes as a palmist, in a single day in February 1888, he transitioned from a palmist to a 'literary man' (18). Without question, Heron-Allen admirably had become the world's authority on the ancient and historical aspects of palmistry. He published at least 18 books and articles on all facets of palmistry. His rapid downfall arose when he proclaimed and practiced a great leap of faith packaged as scientific fact that palmistry could by "analogy conjecture roughly the happenings of the future." He recognized his error too late, and he was relentlessly and publicly designated as a crook and charlatan who preyed on the vulnerable for illicit financial gains. The damage to his reputation followed him for decades. He spent the next two years in New York City purportedly as a starving, unsuccessful, literary bohemian with heavy debts. He was distressed over his seriously ill, unemployed burlesque lover, Selina Dolaro who died in January 1889 (19, 20).

In February 1889, with his brother dying, he returned to London as an employed solicitor with his father's highly successful London law firm and was soon engaged to one of artist Rudolf Lehmann's daughters. This occurred within a single year, an abrupt, startling and an impressive mental feat. This sudden abandonment of this bohemian lifestyle was one of his most important decisions of his life. He had chosen a most un-Harrovian rebellious career for over 9 years. In a mere few months, he completely withdrew from these post-school values and focused solely on becoming a highly-respected gentleman in the best of Harrow and London traditions.

In summary, how did our Harrovian literary man and scientist fulfill his aspirations and dreams as an ex-palmist?

Literature: In addition to numerous newspaper and published articles, letters to the editor and military news,

he published fifteen books covering short stories, novels, science fiction, history, biographies and poetry.

Omar Khayyam: In addition to the numerous published articles, books and prefaces to books, Heron-Allen published his finest literary achievement, the monumental translations of the *Ruba'iyat of Omar Khayyam* in 1898.

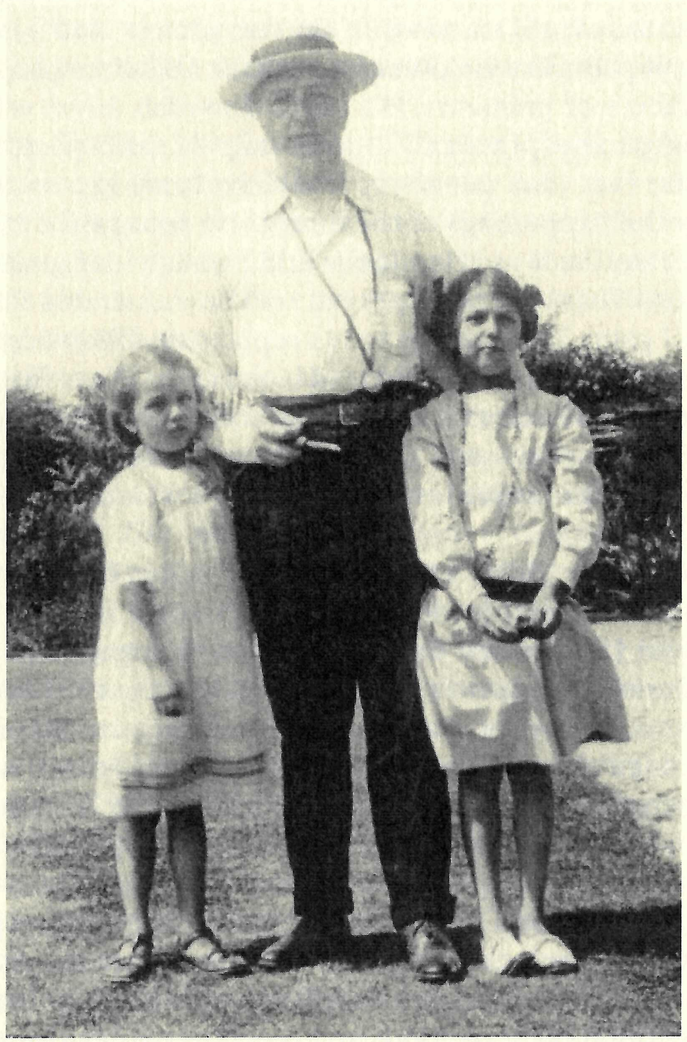


Fig. 17. The Harrovian posing with both daughters, wearing his "boater" (from Harvey, Brian W. & Carol Fitzgerald: Edward Heron-Allen's *Journal of The Great War. From Sussex Shore to Flanders Fields*, Phillimore, Chichester, 2002, 10).

Violin: In addition to becoming a regular featured columnist in *The Strad Magazine*, he was also the Co-Editor of *The Violin Times Journal*. He authored numerous journal articles and pamphlets. But he is most renowned for his ground-breaking ventures, *Violin-Making as it was and is* and *De Fidiculis Bibliographia.*

Solicitor: He returned to his practice and became a successful attorney, retiring in 1911 after the death of his father. As a Solicitor, he was a major participant in the report of the *Royal Commission on Divorce and Matrimonial Causes.*

Sciences: In addition to the numerous scientific journal articles and pamphlets including horticulture, biographies, geology and archeology, Heron-Allen is best remembered as a scientist, elected a Fellow of the Royal Society based on his life's work which generated a plethora of books, journal articles and collections of the Foraminifera.

Edward Heron-Allen completed each of the tasks that dominated his passions while at Harrow. He obsessively and passionately pursued these ideals succeeding in each with recognized scholarship. Headmaster Montagu Butler said, "Remember the School and play the game". "You must never forget you are a ***servant*** of the school." Heron-Allen's life-time response might best be characterized as: yes, yes, thank you ever so much, but I did it my way (Figure 17).

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A PRINCE AMONG FRIENDS: THE LIFE AND TIMES OF GABRIELLE ENTHOVEN

by JOAN NAVARRE

On 1 July 2017, at the 17th annual EH-A Symposium, we heard "The Mrs. E.C. Buckley-Sir Coleridge Kennard Affair and Solicitor Edward Heron-Allen" by John Mahoney, Barbara Mahoney and Antonella T. Maraini. After the presentation, John Porter contributed to the conversations about Mrs. E.C. Buckley—later known as Yoï Maraini. Drawing upon material from his biography of Yoï (1), Mr. Porter brought photographs, including the following (Figure 1). I recognised the woman at once. It was Gabrielle Enthoven, EH-A's dear friend "Prince." Researchers around the world are indebted to this remarkable woman for her contributions to theatre history. She had the vision to collect, document, preserve and interpret theatre playbills and other ephemera. She donated her collection to the Nation, where it serves as the foundation of the Victoria & Albert Museum's formidable Theatre and Performance Collection. She actively shaped the policy used by the V&A to collect and interpret history. Within the last five years, information about the life and times of Gabrielle Enthoven has been widely published. There is also a great deal of information available online, highlighted by an article in the *Oxford Dictionary of National Biography* (2). What has not, however, been identified, documented or illustrated in the literature is Gabrielle Enthoven's kaleidoscopic friendship with EH-A.

Fig. 1. Gabrielle Enthoven by Georges Charles Beresford, 1904.

For the remainder of this talk, I shall take a cue from EH-A and use his sobriquet for this unique friend: Prince.

Fig. 2 "Prince" Large Acres Visitors Book.

Before we look at the colorful and multi-faceted friendship of Prince and EH-A, a brief overview of her life will prove helpful. Prince was born Augusta Gabrielle Eden Romaine on 12 January 1868 and died 18 August 1950.

She was born in London to a life of privilege. Her father was a barrister and a public administrator who, with his family in tow, served in India and Egypt. In 1879 the father retired, returned to England and settled near Windsor. There were garden parties, regattas and balls. There were also ample opportunities for amateur theatricals. Prince was a member of several amateur theatrical societies, including the Windsor Strollers and the Old Stagers. From an early age, Prince wrote plays and short stories (4).

More than a decade after the death of her father, Prince married. On 28 December 1893, she married Charles Henfrey Enthoven (1866-1910), captain in the Royal Engineers who served as a general staff officer in the War Office. In 1910, Charles retired with the rank of Major and was appointed Chief Officer of the London County Council Parks Department. Shortly after his appointment to Chief Officer, he died of pneumonia. Their marriage produced no children.

Prince's marriage to Charles Enthoven expanded her social circles and provided opportunities to cross paths with EH-A's friend, Yoï. Yoï's older sister (Wilhelmine Hedwig [Heda] Crosse) was married to Frederick Vernon Enthoven, Prince's brother-in-

law. According to John Porter, the photograph of Prince (Figure 1) came from one of Yoi's English relatives (5).

Prince and her husband lived at Cadogan Gardens—97/99 Cadogan Gardens—and entertained in style. Previously known as Welbeck Mansions, the site is located near Sloane Square and the Cadogan Hotel (the hotel where Oscar Wilde was arrested). Prince's home is also walking distance to the V&A (6).

Prince appears to have been friends with Oscar Wilde and his circle before her marriage. According to Prince, Wilde told her stories between 1890 and 1893. She published *Echoes*, a privately printed pamphlet circa 1890. The pamphlet consists of four "poems in prose" apparently written down by Prince. In 1948, Prince presented a copy of this rare pamphlet to the British Museum. Inserted into the pamphlet are two letters, both addressed to G.E. Oldman, Principal Keeper of Printed Books. According to Prince, "A friend" printed five or six copies of the stories for her sometime between 1890 and 1893. I have looked at Prince's copy of *Echoes* to see if EH-A had a hand in this (7). I did not see his handwriting. However, there is writing that has been erased. Perhaps an infra-red camera or an x-ray could shed light on this palimpsest. There is no evidence that Wilde had a hand in the printing of *Echoes*. In fact, the attribution to Wilde remains questionable. More layers of mystery were added in 1912 when the same four stories, with minor differences, appeared in *The Mask: A Quarterly Journal of the Art of the Theatre* (Florence, Italy). This time, they appeared with the following note: "An Unpublished Story by Oscar Wilde"; "This story was told by Wilde to Miss Aimée Lowther when a child and written out by her. A few copies were privately printed but this is the first time it has been given to the public" (8). Aimee Lowther (1871-1935), an actress, was friends with both Wilde and Prince. Vyvyan Holland, friend of EH-A and regular guest at Large Acres, would reprint the stories attributed to Lowther in his *Son of Oscar Wilde* (1954). The editor of *The Mask* was Edward Gordon Craig (1872-1966), actor, director, scene designer, writer, and son of Ellen Terry and the architect Edward William Godwin. Craig was also friends with Prince and Yoï. According to John Porter, Dorothy Nevile Lee

(Craig's lover) and Yoï became "'best friends' and supported each other through difficult times." Prince and Yoï had many friends and acquaintances in common (9).

The Personal Papers of Prince are housed at the V&A. There are many photo albums, and many of the photos are unmarked, yet unmistakable images of Prince at *Large Acres*. Moreover, there are items in the collection connected to Yoï. One item, given to the V&A by Prince, is Yoï's bookplate. In the foreground is her name—**YOÏ**—framed by female figures. In the background is a Greek temple. Another item is a bronze portrait medallion of Prince sporting short hair (1925). The bronze was created by Antonio Maraini (1886-1963), Yoï's second husband.

Newspapers provide insight into Prince's pioneering efforts to collect, preserve and interpret theatre history—in particular, playbills and other ephemeral items. She wrote numerous letters to museum professionals and to the newspapers. She led a one-woman campaign. For example, Prince wrote a letter to the editor of *The Referee* in November 1911. She called for a "comprehensive theatrical section in some London museum." She recognized: "In the last few years many collections have been sold and dispersed for want of some special place devoted to the drama, where theatrical treasures would be preserved and available for general use." She concludes: "It is of vital importance that such a collection be made easy for reference by means of an exhaustive index catalogue. This would require the curatorship to be held by an expert" (10).

The Great War and obstinate museum professionals would defer her dreams. However, in 1924, Prince persuaded the V&A to accept her collection of more than 50,000 playbills, prints, books, and engravings. This would establish a national collection of the performing arts. The curatorship was, indeed, held by an expert: Prince herself. She volunteered her time, establishing an office in the V&A, paying for acquisitions and staff from her personal funds. She had connections around the world—including friendships with John Gielgud, Noel Coward, Eleanora Duse, Radclyffe Hall and Edith Craig, sister to Edward Gordon Craig —and she continued to add valuable ephemera to the collection.

Some of the names listed above shed light on what we, in 2018, would call the Lesbian, Gay, Bisexual, Transgender, Queer (or Questioning), Intersex, Asexuality, and All Other Sexualities (LGBTQIA+) Community.

But to return to Prince's call-to-action, published in 1911: "It is of vital importance that such a collection be made easy for reference by means of an exhaustive index catalogue. This would require the curatorship to be held by an expert." EH-A, lover of a great index, could have created an exhaustive index catalogue! Instead, it was Prince herself who rolled her sleeves up and, with the help of assistants, created such a catalogue.

It appears that Prince learned much about indexing during The Great War. She worked for the British Red Cross, first as Chief of Records for the War Refugees Committee (August 1914-December 1915), then as Chief of the Records Department for Central Prisoners of War and Missing Persons (1915-1920). She was awarded an OBE in recognition of her services. Her medal is held at the V&A.

According to Kate Dorney in "Excavating Enthoven: investigating a life of stuff," "There is little evidence of her war work in her personal papers beyond some extraordinary photographs of a decimated village in Belgium, and her Red Cross badge and OBE. As a result, it is not clear whether she went to the Red Cross because she already possessed extraordinary skills in indexing, or whether she developed them there and then used them in her cataloguing of her collection, something of which she was inordinately proud and with which she was somewhat obsessed..." (11).

EH-A's travel diaries, War Journal and his many indexes offer a wealth of information about Prince, her war service and her circle.

EH-A's TRAVEL DIARIES

EH-A's travel dairies—Rome and Florence—mention Prince as well as Yoï (12). In 1923 EH-A records a family trip to Rome and Florence. Here are some excerpts:

Florence, 20 April:

"Poor Prince, she has been in with a throat for a week - she should have been in Rome a week ago, but we are glad to have her here."

"Yoï Maraini, looking younger than ever and her clever little husband are here and we sat and talked chiefly polities and War until 7 when we separated and got ready for dinner."

"Prince's room seems to be the intellectual focus of Florence."

Florence, 21 April:

"After coffee I went up and sat with Prince (who breakfasts in bed) and chatted till nearly 11 when the family turned out."

Around 4 pm, in the pouring rain, they visited the "Maraini's charming house at the end of a steep drive of bay trees and bamboo...."

Visit the studio and see Antonio Maraini's sculptures. EH-A states: "we got very wet flying across his pergola of wisteria to the studio."

"They grow their own lemons too and these are very picturesque as a background."

Florence, 24 April 1923:

Records that Yoï came over and lunched with them.

LARGE ACRES VISITORS BOOKS

In addition to his travel records, EH-A's visitors books shed light on Prince. She was a frequent guest at *Large Acres.* There are numerous photographs and inscriptions. Here is one inscription:

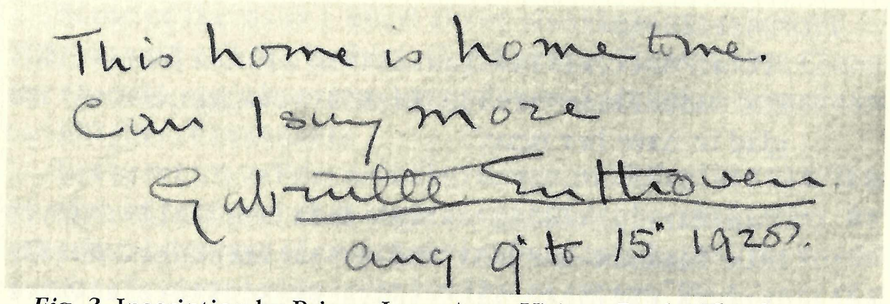
This home is home to me.
Can I say more
Gabrielle Enthoven
Aug 9th to 15th 1925.

Fig. 3. Inscription by Prince, Large Acres Visitors Book: "*This home is home to me. Can I say more.*"

EH-A's JOURNAL OF THE GREAT WAR

Edward Heron-Allen's Journal of the Great War, published in 2002, does not include Prince (13). However, the unpublished manuscript mentions her many times (14). On 5 May 1918, EH-A records the following: "Gabrielle Enthoven has given me a most beautiful mat, or rug, made by the English prisoners interned in Switzerland. It is wonderfully made and very thick and soft. Mine was made by Private Cheshire K.O.R. L. and cost £1. I annex the ticket which was sewn upon it to authenticate it – I should think it will last for ever."

In addition to receiving a rug from Prince, EH-A received ephemera. On 10 March 1918, he records the following: "Gabrielle Enthoven has sent me another large packet of envelopes received by the Prisoners of War Committee in Thurloe Place. I shall have an almost complete collection by the time the War ends and I think it will not be uninteresting to append four specimens taken more or less at random (See Documents)."

EH-A also describes a photograph of Prince at work during the Great War. On 17 May 1918 he states: "I also append a photograph of Gabrielle Enthoven (whom I have often mentioned) at work in her room at the "Prisoners of War" Committee, with two or her assistants. She seems to collect all the 'Beauties' of the place into her Department!"

One year before these entries appear, EH-A includes a unique document from Prince. In his entry of 4 June 1917, he

includes the following: "Copy of Statement by GABRIELLE ENTHOVEN, on the inception of the Belgian Refugees Relief Committee." Prince's statement is dated 1 June 1917.

In a Postscript of 3 January 1920, EH-A notes his indebtedness to Prince for helping him with a specific collection, Prisoner of War envelopes: "Gabrielle Enthoven continued to collect for me, and send me these Prisoner of War envelopes, and by the end of the War I had a remarkable collection from practically every Prison Camp in Germany and Austria. I have collected them into an Appendix Volume to this Journal, together with all our own Military Envelopes used at the front, including envelopes used by the Fleet with their strange 'cypher' postmarks, which are used so that no information may reach the Public as to where particular units of the Fleet may be stationed. I doubt whether anyone will have a more completer collection than those contained in my Appendix Volume."

In addition to these unique documents, oral histories shed light on the life and times of Prince. Ivor Jones, grandson of EH-A, has vivid recollections of Prince. During the Second World War, Jim Jones, Ivor's father, wanted the family to go to the Isle of Man, where he had been posted to a naval job. Pat, Ivor's eldest sister, and Liza, the younger sister, went with him. Ivor was at his prep school, the Manor House in Horsham. After the fall of Dunkirk, it was feared that England would be invaded by Germany. According to Ivor, his father, a quarter Jew, was worried and wanted the family together. Ivor was taken out of his prep school and his father arranged for Ivor to travel with an escort. EH-A arranged for the escort. Ivor and Itha, his mother, "spent the night in London at Prince's apartment." Ivor slept in a bed with a woman—probably Prince. He remembers the place: spare room, a guest room; it had a door straight on to the veranda. He remembers her sobriquet: "She was always known as Prince." He remembers she was striking: "She was a formidable woman" (15).

Prince was formidable and unforgettable. As one London newspaper describes:

> "Every week-day morning at 10 o'clock a little woman with snow-white, shingled hair steps from a taxi outside the Victoria and Albert Museum, South Kensington. Mrs. Gabrielle Enthoven, aged 81, Grand Old Lady of London theatre first-nighters, is reporting for duty—just as she has done for nearly a quarter of a century. High up in a gallery on the top floor she works unpaid, sorting and indexing her London theatrical collection." *Evening News*, 1 April 1949

The Grand Old Lady of London, a woman of many facets, left a lasting legacy to theatre history, military history and social history.

For EH-A and his family, she was, quite simply, Prince Among Friends.

ACKNOWLEDGEMENT

Special thanks are due to Ivor and Venetia Jones for all their help and for allowing me access to priceless unpublished materials.

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14. Typescript copy of Edward Heron-Allen's *Journal of the Great War*. The index, handwritten by EH-A, records the following: "*Enthoven, Mrs. Gabrielle* 330, 530, 648, 707, 720".
15. Jones, Ivor. Personal interview. 2 August 2017.

EDWARD HERON-ALLEN AND HIS SILVER SPOONS

by TIMOTHY J. MCCANN

Vyvyan Holland, Oscar Wilde's younger son and one of Edward Heron-Allen's executors, who often stayed at *Large Acres* in Selsey, wrote that what most attracted him to Heron-Allen was 'his love of collecting things. Apart from his collection of books, which interested him most, he also collected old English silver, glass, china, musical instruments, seals, walking sticks, precious stones and stamps' (1). To that we can add books, scientific literature, books relating to music and in particular to the violin, books relating to Omar Khayyam, scarabs, Tibetan Gods and even an Egyptian Mummy. Heron-Allen wrote to Joseph Cushman, the American foraminiferologist, to say that he 'collected stamps, but only Egypt and current English' (2). Finally, we can add local history ephemera, Elzivers, luminous stones and perfectly symmetrical pebbles. But one of his collections, and the first to be deposited in a public institution, seems to have escaped notice. Heron-Allen collected silver spoons

The story not only brings to light another of Heron-Allen's collections but touches on a dramatic sale which had a serious effect on the development of the Victoria and Albert Museum. The story begins with a characteristic letter which Edward Heron-Allen wrote to the Curator of the South Kensington Museum on 11 January 1897. He wrote: 'A short while since I happened to visit the Museum to see the silver and the miserable show of 18th century Table Silver, which so far as I could see was represented only by one little board containing four spoons. I have collected odd spoons and forks for some years with a view to getting a complete set for myself and having arrived at this point, I had a great many over. I have looked through these and costed out a series illustrative of the progress of the art of spoon making from 1715 to 1800 and I enclose a list. If you care to exhibit them, I shall have much pleasure in lending them to the Museum., and I should be

glad if you would cause me to be informed what are the regulations respecting these loans' (3). Accompanying the letter is a list of 18th century table silver lent by Edward Heron-Allen (Figure 1), which lists forty-one items dating from 1714 to 1800 consisting mainly of table spoons and desert spoons with a few forks, all dated, with makers names and descriptions of the items.

A few days later Arthur Banks Skinner, curator and later Director of the Arts Museum, called on Heron-Allen to look at his collection of silver spoons and reported to Sir Caspar Clarke, the then Director of the Arts Museum, that there was no doubt but that the Museum's collection of silver spoons was very poor as Heron-Allen had pointed out, but argued that the Museum had hitherto collected items from an artistic point of view rather than a historical one. He offered to fill a small slip case with the proffered collection which he described with the view that 'most of the pieces are quite plain being but typical examples of the ordinary table silver of the time, just a few of the spoons have ornamental backs' (4). On 25 January Clarke wrote a note to Skinner asking him to accept the collection, and it was duly loaned to the Museum two days later.

It seems that Heron-Allen was an enthusiastic collector of spoons for this proved to be the first of a regular series of deposits of silver spoons over the next few years. On 20 October 1898, he sent the Museum sixteen silver spoons and three silver desert spoons, which were accepted and duly exhibited in his box (5). Only a few days later, on 26 October he loaned a further six spoons, this time all from London makers and dating from 1733 to 1768 (6). On 17 November he loaned the Museum a further three silver gravy spoons dated between 1780 and 1786 and 1800 and a silver table spoon with a rat tail ornament from 1729 (7). Soon after this gift Dr Skinner evidently wrote to Heron-Allen suggesting a meeting at the Museum in order to examine some spoons, to which Heron-Allen replied on 18 November: 'Many thanks for your letter. I shall be in your neighbourhood on Monday afternoon and will look in at 4 o'clock and have a look at the spoons you mention', adding that 'I send herewith a particularly fine pair of forks for the case' (8). Then, a few days later, he sent Dr. Skinner

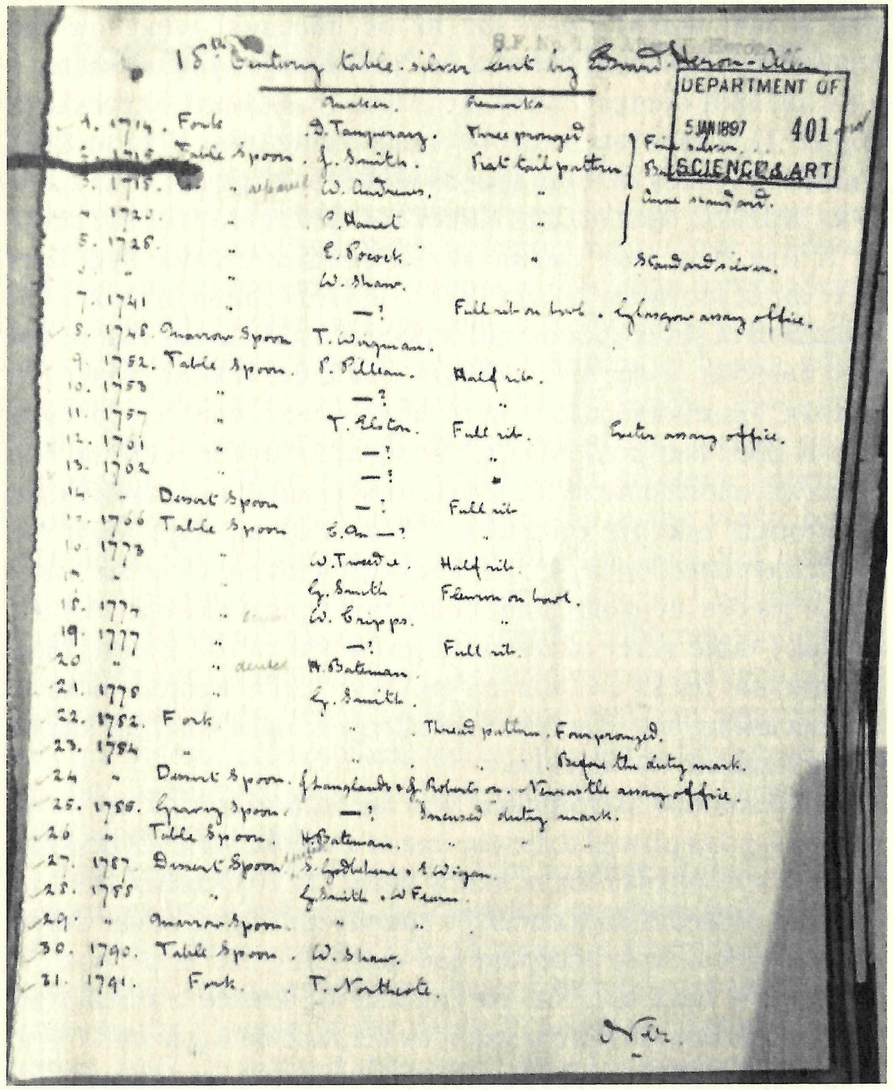


Fig. 1. Catalogue of silver spoons loaned to the Victoria and Albert Museum, 5 January 1897.

'some rather pretty curiosities in spoon marks to go in my collection' (9), comprising a gravy spoon, two desert spoons and five table spoons.,

The donations continued in 1899, but when he forwarded a further four eighteenth-century spoons on 13 April he expressed his disapproval of the alterations the Museum had made in the display of his collection; 'I don't like the new arrangement at all',

he wrote: 'Surely it is much better to put them as they were before, bowls upwards, shewing the ornament when there is one. As it is there is no apparent reason why there should be in some cases, two pieces bearing the same mark, & all my Irish engraving & gadroom edges are turned down out of sight. Besides, as they are now, half the marks are upside down. Do have them put back as they were' (10). Presumably the Museum authorities adhered to his wishes, because on 30 June he presented a further twelve spoons which he described as 'an old-fashioned haul of spoons which are wanted for my box' (11).

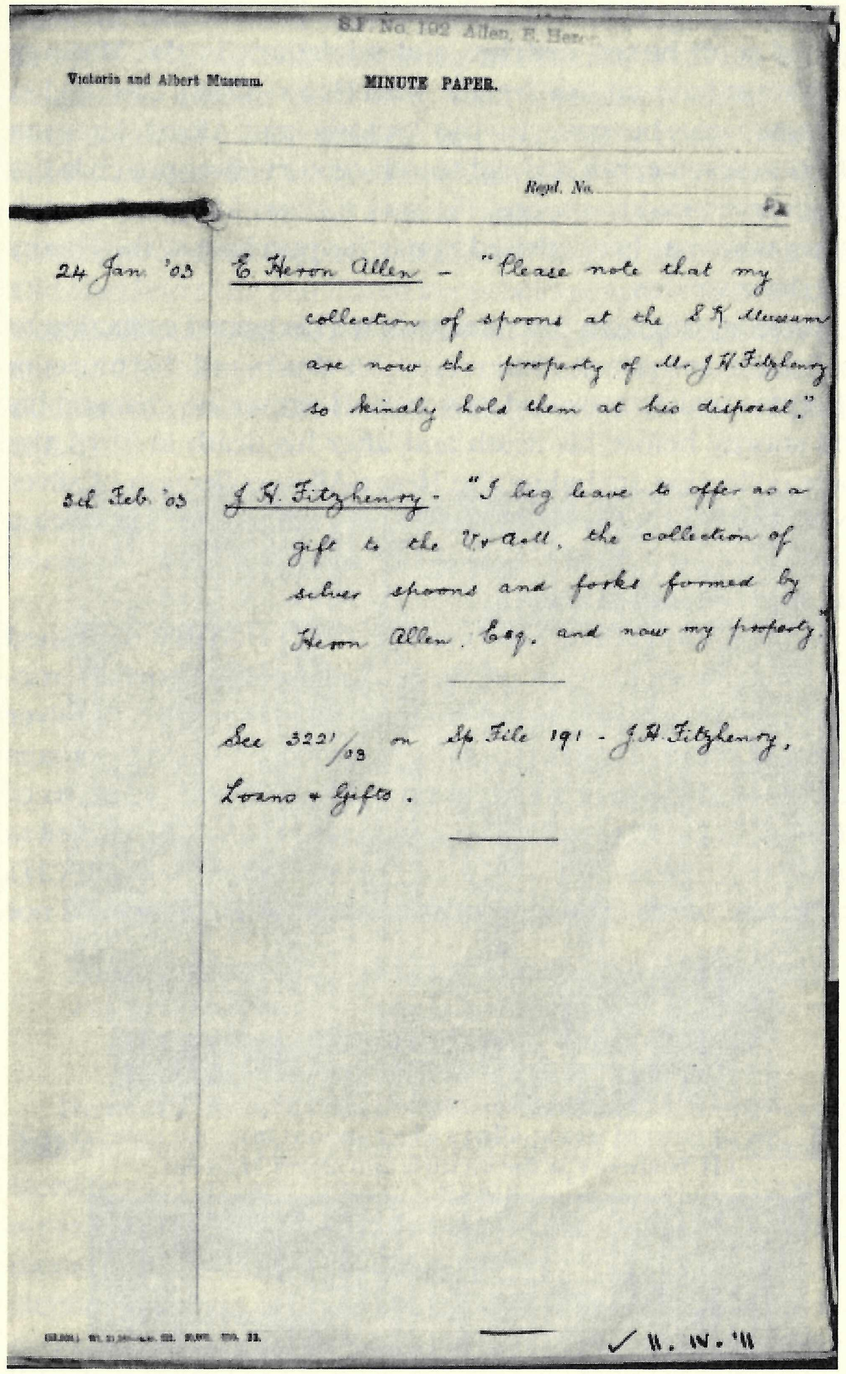
On 12 August he presented a further eight new spoons, all listed as usual by date, by place of manufacture, and by maker, with description of type of spoon and with details of decorations or markings (12). Only four days later he sent another batch of six spoons. 'It never rains but it pours' he wrote: 'immediately after sending off my half dozen spoons the other day, the enclosed was brought to me. This consignment leaves only two gaps after 1780, & now I shall attack the early series seriously' (13). Heron-Allen was attempting to provide a spoon for every year of the eighteenth century, and he filled some of the early gaps with four London spoons on 19 September (14), and five more London spoons on 22 September, to which he added three provincial spoons. (15).

The deposits came with even greater regularity - four table spoons, the earliest dating from 1697 on 7 November. (16), and the deposits continued in 1900. On 14 March he sent Dr. Skinner seven more spoons, mostly made in London but including two from Exeter (17). Then, on 18 July, he presented five more spoons of which three London spoons completed the series from 1780 to 1800 in his collection (18). Finally, on 10 August he made a rather special deposit containing just two items - 'a spoon of 1699 showing the transition of the handle & tongue to the rat-tail, and a fine spoon by one of the Royal makers' (19) who he could not identify.

Heron-Allen wrote complaining that 'spoons have occurred so slowly that I have not had a bundle to send you since August' on 12 January 1901 and passed on a further nine spoons, all of which were table spoons apart from one desert spoon. 'I send you two

spoons for my set (making it complete, bar '27, '30 & '38, back to 1714) & also some foreign equivalents to lie on the floor of the case like the others. The miniature spoons had better be put up beside the contemporary spoons they most resemble' (20), Heron-Allen wrote to Dr. Skinner on 9 February 1901, when sending him a further fourteen spoons, both table and tea spoons. At which point the regular deposits suddenly ceased. The file in the archives of the Victoria and Albert Museum simply records next to each of these deposits, 'bought by J.H. Fitzhenry, 18 March 1903'. Accompanying this record is a note dated 24 January 1903, 'please note that my collection of spoons at the SK Museum are now the property of Mr. J.H. Fitzhenry so kindly hold them at his disposal' (Figure 2). The collection of 173 spoons and forks were then presented by Fitzhenry to the Victoria and Albert as a gift in February 1903 – 'I beg leave to offer as a gift to the Victoria and Albert Museum, the collection of silver spoons and forks formed by Heron-Allen Esq., and now my property" – and registered as nos 88 to 260 1903. They were accepted 'on account of its historical value and the beauty of several of the specimens and the fact that it will greatly enrich our silversmith's exhibits by filing up the gaps in the sequence of spoons and forks' (21).

So, what had happened to make Heron-Allen take the highly unusual step of selling one of his collections? J.H. Fitzhenry, the man who persuaded Heron-Allen to part with his collection of silver spoons, was a well-known art dealer and collector and a familiar figure in the London and Paris art world at the turn of the century. From his first donations in 1870, for forty years he was a prolific lender and donor to the Victoria and Albert Museum (22). He was born in 1836 and his origins and background are shrouded in mystery, but he quickly became known as an art collector, art dealer and patron of the arts. He seemed to know everybody in the art world and acted for J. Pierpoint Morgan. After he had amassed his fortune he retired to live at Queen Anne's Gate near to the South Kensington Museum. Over the years he is supposed to have lent more than 3000 items to the Museum. Two collections of ceramics that he loaned – one of French porcelain the other of Dutch faience were of major importance and formed the



S.I. No. 102 Allen, E. Heron

Victoria and Albert Museum. MINUTE PAPER.

Regd. No.

24 Jan. '03 E. Heron Allen – "Please note that my collection of spoons at the S.K. Museum are now the property of Mr. J.H. Fitzhenry so kindly hold them at his disposal."

3d Feb. '03 J.H. Fitzhenry – "I beg leave to offer as a gift to the V. & A. the collection of silver spoons and forks formed by Heron Allen, Esq. and now my property"

See 3221/03 on Sp. File 191 – J.H. Fitzhenry, Loans + Gifts.

✓ 11. IV. '11

Fig. 2. Statement by Edward Heron-Allen that he had sold his collection of silver spoons to J.H. Fitzhenry, 24 January 1903.

backbone of the museum collection. By 1902 he had his own cases of snuff boxes, matches and miniatures in the Museum which must have sat side by side with Heron-Allen's case, and in the same year he gave to the Victoria and Albert Museum collection seventeenth and eighteenth century silver punch ladles and silver tea-caddy spoons. He was a close friend of Dr. A.B. Skinner who may have advised him in his purchase of the Heron-Allen silver spoons.

Fitzhenry originally intended to leave his loaned collection to the Victoria and Albert Museum on his death and the museum authorities widely accepted that view. However, he changed his mind shortly before his death and, after his death in 1913, the whole collection, including the Heron-Allen collection of silver spoons was sold at Christie's and dispersed. The huge sale, lasting a week, made huge holes in some of the Museum collections. (Figures 3 and 4).

Perhaps surprisingly for someone who invariably published something about his various interests and enthusiasms, Heron-Allen seems to have written nothing on the subject of silver spoons. However he did acquire a knowledge of silver, perhaps from his working in Soho and he published 'The Silversmiths of Old Soho', in J,H, Cardwell's *Two Centuries of Soho* (23) as well as amassing a collection of silver that was sold after his death (24). But the sale of his collection of spoons to J.H. Fitzhenry did not

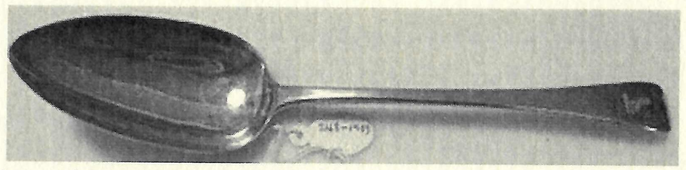


Fig. 3. One of Edward Heron-Allen's silver spoons from the collection of J.H. Fitzhenry at the Victoria and Albert Museum.

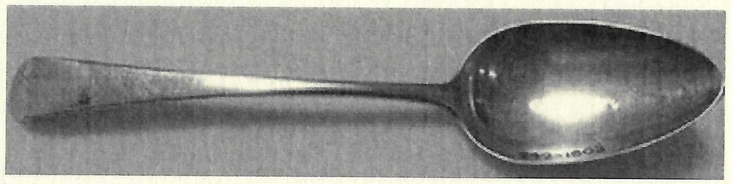


Fig. 4. One of Edward Heron-Allen's silver spoons from the collection of J.H. Fitzhenry at the Victoria and Albert Museum

mark the end of Heron-Allen's interest in collecting spoons. As late as 1923 when he was holidaying in Florence with his wife and daughters, despite protesting that 'fortunately silver has no temptation for me any more' as he explored the Ponte Vecchio, he confessed later that 'he got some charming 17th Century spoons and a "Foram sifter" of a most ingenious kind'. (25). In the Catalogue of the valuable Collection of English and Foreign Silver Old Sheffield Plate and Plated items belonging to the late Edward Heron-Allen at 'Large Acres', Selsey on Sea, sold by Messrs. Wyatt & Son of Chichester on, 9 October 1944, are listed a considerable number of spoons, the earliest dating from 1581 (26) (Figures 5 and 6).

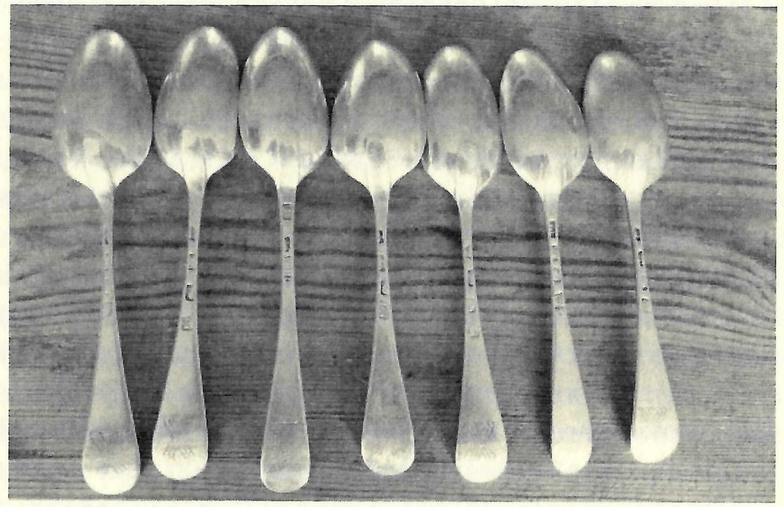


Fig. 5. Some of Edward Heron-Allen's silver spoons by courtesy of Ivor and Venetia Jones.

However, silver spoons were by no means his only contact with the Museum. On 29 Martch 1911 he left with the Museum for identification an early bronze of southern Indian work. The subject represented was the Dravidian Yali, or elephant lion, a mythical monster of ancient legend which was supposed to prey on elephants (27). In April Sir Cecil Smith wrote Heron-Allen a letter enquiring what he proposed to do with the bronze and elicited this characteristic reply. 'As to its ultimate destination, if it is really of any interest or value, I shall be more than happy to present it to

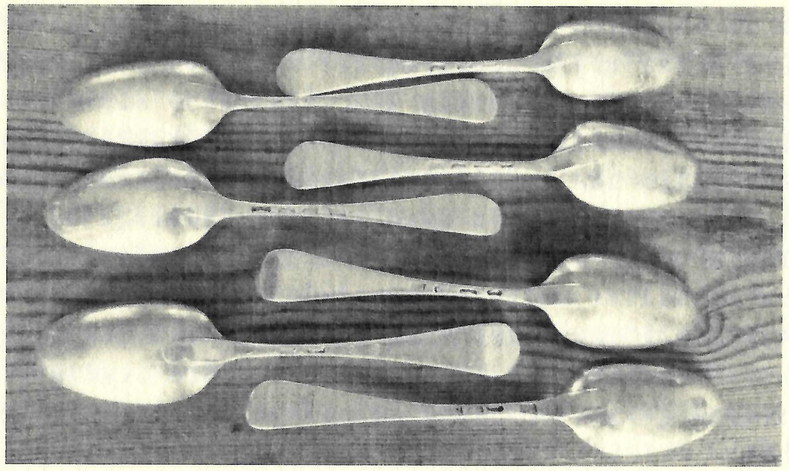


Fig. 6. Some of Edward Heron-Allen's silver spoons by courtesy of Ivor and Venetia Jones.

the museum; but if it is any ordinary globetrotter's toy such as one buys for a few rupees and brings home to his maiden aunt who says ha! the monster, I may as well have it back & give it to some flapper niece (of which I have shoals) on her birthday. My view is, that when one gets west of the oratory museum officials are so kind & so helpful & ironing out one's difficulties at great pains, as much as if they liked it (instead of regarding one as a bastard nuisance begotten by a pawnbroker upon the body of a shop-lifter as occurs east of Tottenham Court Road) that the least one can do to make one's sense of their courtesy is to present under their control to the nation any thing which one fortuitously possesses, which they think should be in the collections which they administer. So, I leave the matter entirely up to you. I set no personal store by the thing, & gave a mere trifle for it' (28). The bronze was finally presented to the Museum in June 1911.

Notwithstanding the purchase of his collection of silver spoons by J.H. Fitzhenry he did not lose his interest in collecting silver and on 25 February 1926, Heron-Allen presented the Museum with two pairs of eighteenth century knives and forks with silver blades and ivory handles in a case, which they accepted with enthusiasm (29).

Following his trip to what is now Sri Lanka in 1932, he presented the Museum with what he described as 'a pendant

eaves-tile of fired terra-cotta with the figure of a lion passant (Sinha), foliations and two confronted peacocks (monars), perhaps about 1700, that he had collected from the eaves of a rest-house 'ambulama' on the road between Kandy and Lankatilaka'. According to Heron-Allen the tile was 'clawed off for me by a native on the 3rd December1932 (30). This unashamed act of vandalism is recorded in Heron-Allen's diary of his trip to Sri Lanka in 1932. He described how he and Dr. Ambrose Nell set out to explore the Buddhist temple at Lankatilaka, and continues: 'on the way we passed an "albulam" (a sort of open pillar shelter from the sun & rain erected by charitable people along the road) whose eaves were festooned with fine old Kandyan hanging "tiles". Dr. Nell insisted on two natives dislodging one which he gave us – a dreadful thing to have to take home (date *circa* 1700)' (31). The museum experts inclined to date the tile to the nineteenth century, but nonetheless accept the gift for their collections.

Finally, in 1934, in keeping with his interest in Tibetan gods, which he shared with Vyvyan Holland, and again connected with his visit to Sri Lanka, Heron-Allen presented the Museum with a Buddhist Layman's Book of Devotions, composed of 103 inscribed pages of prepared palm-lead between two ivory covers, secured with tying-string of plaited red and white cotton strands from Ceylon and dated to the early nineteenth century. Mr. Campbell reported that the volume was 'a Pirit' or Protection from Evil, and the extracts comprise prayers to the Gods, selected passages from the reputed sermons of the Buddha, stories for edification, meditations on the 32 constituent parts of the perishable body and much more similar matter. Parts of the book were the same as those read by Buddhist monks in the public temples and other parts were peculiar to this type of prayer book. The book was thought to have belonged to a nobleman at the time of the last King of Kandy, who was dethroned in 1815 (32) and urged the museum authorities to accept it.

In 1936 Heron-Allen offered the museum two earthenware plaques, which they declined to accept, and which remained at the museum until Heron-Allen finally collected them in 1941. So, for all his regular loans and gifts to the museum over a period of

more than forty years, at Heron-Allen's death in 1943 the museum simply held the bronze Davidian Yali; the ivory handled knives and forks and the Sri Lankan eaves tile and Buddhist prayer book. But it all started with his silver spoons.

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1. Vyvyan Holland, *Time Remembered after Père Lachaise* (London: Victor Gollanz), 132.
2. Edward Heron-Allen to Joseph Cushman, 1918 Smithsonian Institute, National Museum of Natural History, Washington, USA.
3. Edward Heron-Allen to Dr. A.B. Skinner, 11 January 1897. Victoria and Albert Museum MA/1/A404.
4. Dr. A.B. Skinner to Sir Caspar Purdon Clarke, 23 January 1897. Victoria and Albert Museum, MA/1/A404.
5. Edward Heron-Allen to Dr. A.B. Skinner, 20 October 1898. Victoria and Albert Museum, MA/1/A404.
6. Edward Heron-Allen to Dr. A.B. Skinner, 26 October 1898. Victoria and Albert Museum, MA/1/A404.
7. Edward Heron-Allen to Dr. A.B. Skinner, 17 November 1898. Victoria and Albert Museum, MA/1/A404.
8. Edward Heron-Allen to Dr. A.B. Skinner, 18 November 1898. Victoria and Albert Museum. MA/1/A404.
9. Edward Heron-Allen to Dr. A.B. Skinner, 5 December 1898. Victoria and Albert Museum. MA/1/A404.
10. Edward Heron-Allen to Dr. A.B. Skinner, 13 April 1899. Victoria and Albert Museum, MA/1/A404.
11. Edward Heron-Allen to Dr. A.B. Skinner, 30 June 1899. Victoria and Albert Museum, MA/1/A404.
12. Edward Heron-Allen to Dr. A.B. Skinner, 12 August 1899. Victoria and Albert Museum. MA/1/A404.
13. Edward Heron-Allen to Dr. A.B. Skinner, 16 August 1899. Victoria and Albert Museum, MA/1/A404.
14. Edward Heron-Allen to Dr. A.B. Skinner, 19 September 1899. Victoria and Albert Museum, MA. 1/A404.
15. Edward Heron-Allen to Dr. A.B. Skinner, 22 September 1899. Victoria and Albert Museum, MA/1/A404.

16. Edward Heron-Allen to Dr. A.B. Skinner, 7 November 1899. Victoria and Albert Museum. MA/1/A404.
17. Edward Heron-Allen to Dr. A.B. Skinner, 14 March 1900. Victoria and Albert Museum, MA/1/A404.
18. Edward Heron-Allen to Dr. A.B. Skinner, 18 July 1900. Victoria and Albert Museum, MA/1/A404.
19. Edward Heron-Allen to Dr. A.B. Skinner, 10 August 1800. Victoria and Albert Museum, MA/1/A404.
20. Edward Heron-Allen to Dr. A.B. Skinner, 9 February 1901. Victoria and Albert Museum, MA/1/A404
21. Victoria and Albert Museum, MA/1/A404.
22. Macushla Baudin, 'Tea Parties at the Museum. The Collector J.H. Fitzhenry and his Relationship with the V and A', in *V & A Online Journal*, no.2, (2009).
23. Edward Heron-Allen, 'The Silversmiths of Old Soho' in J.H. Cardwell, *Two Centuries of Soho. Its Institutions, Firms and Amusements,* (London: Truslove & Henson, 1898. (Chapter LXVI), 223-230.
24. Catalogue of the valuable Collection of English and Foreign Silver Old Sheffield Plate and later items belonging to the late Edward Heron-Allen at 'Large Acres', Selsey on Sea by Messrs. Wyatt & Son, Chichester, 9 October 1944. W.S.R.O., SP. 643).
25. W.S.R.O., Heron-Allen MS. 1/2/1/22.
26. W.S.R.O., Heron-Allen Ms. 1/7/3.
27. Note by C. Stanley Clarke, 11 April 19211. Victoria and Albert Museum, M/1/A404.
28. Edward Heron-Allen to Sir Cecil Harcourt Smith, 12 April 1911. Victoria and Albert Museum, MA/1/A404.
29. Edward Heron-Allen to the Director of the Victoria and Albert Museum, 28 February 1926. Victoria and Albert Museum, MA/1/A404..
30. Edward Heron-Allen to A.D.C. Campbell, 9 March 1933. Victoria and Albert Museum, MA/1/A404.
31. W.S.R.O., Heron-Allen Ms. 1/2/1/28.
32. Report by A.D.C. Campbell, 18 April 1934. Victoria and Albert Museum, NA/1/A404.

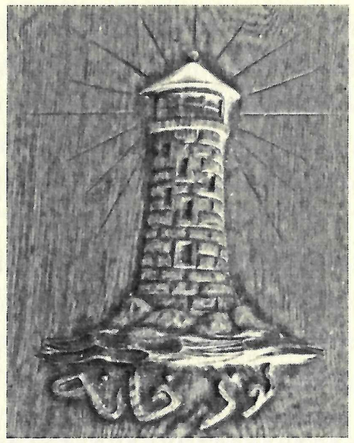

Fig. 5. The lighthouse with Persian inscription.

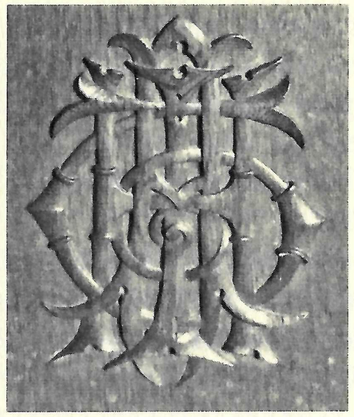

Fig. 6. Itha Heron-Allen's monogram with the curious letter 'C'

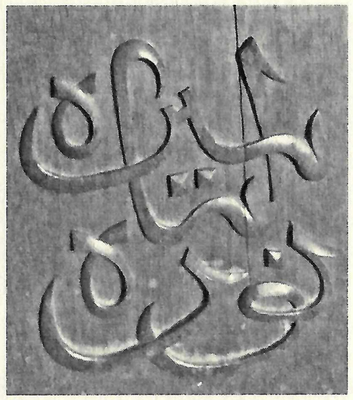

Fig. 7. Edith Heron-Allen – Nour-I-Mah (Persian monogram)

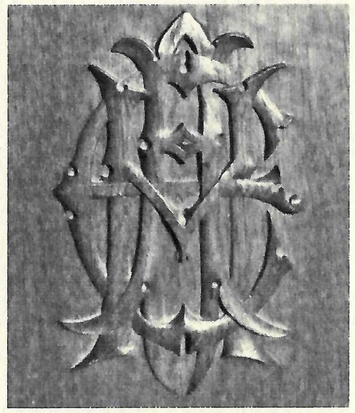

Fig. 8. Edith Heron-Allen's monogram.

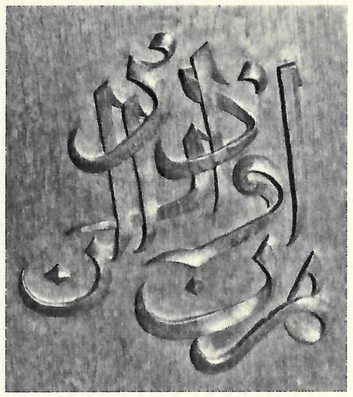

Fig. 9. Edward Heron-Allen (Persian monogram).

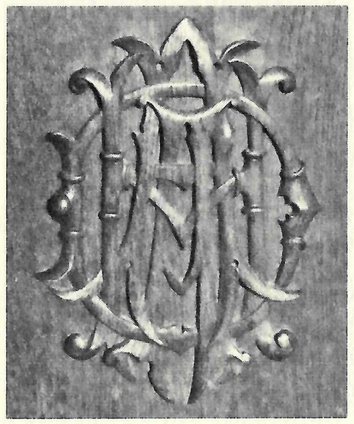

Fig. 10. Amorel Daphne Heron-Allen's monogram.

deciphered. The second panel from the left is the Persian character for Nour-I-Mah – (Figure 7), Edward Heron-Allen's name for Edith, meaning 'Moonlight'. The third panel from the left bears the monogram EHA which is either for Edward or Edith, or indeed both (Figure 8). However it seems clear that in this context it is for Edith. The next panel is carved with the Persian inscription for Edward Heron Allen's name (Figure 9). Lastly, the right-hand panel is the monogram ADHA for Edward and Edith's daughter Amorel Daphne (Figure 10).

It might be assumed that this is the end of my account of the chest, but there is more. On the inside are three applied silver plaques. One reads:-

> THIS IS THE NOUR–KHÁNÁ CHEST OF NOUR-I-MÁH - 1911 nov. 19. 'Nour I Kháná' is Edward Heron-Allen's Persian name for Large Acres and 'Nour-I-Máh' is his name for his wife Edith. This applied silver plate (Figure 11) is hallmarked London 1909-1910. It would seem that the plate was made in readiness and was almost certainly added to celebrate the eighth wedding anniversary of Edward and Edith on 19th November 1911. The silversmith's mark PPP appears on the left hand side next to the hallmarks (Figure 11).

There are two more silver plates screwed on the inside of the chest, one in Latin and one in English and both with the same meaning:-

> SECURE WITHIN THE HEART OF OAK THERE LIES
> THAT WHICH SHALL BE REVEALED TO SKILFUL EYES.
> VIVA FUI IN SYLVIS SUM DURA OCCISA SECUR
> DUM VIXI VACUI MORTUA MOLTA CELO.

Both the plates are punched with the London hallmark for 1933-1934 (Figure 12). One plate is marked with the maker's mark FP AP and the other is just AP. In each case the

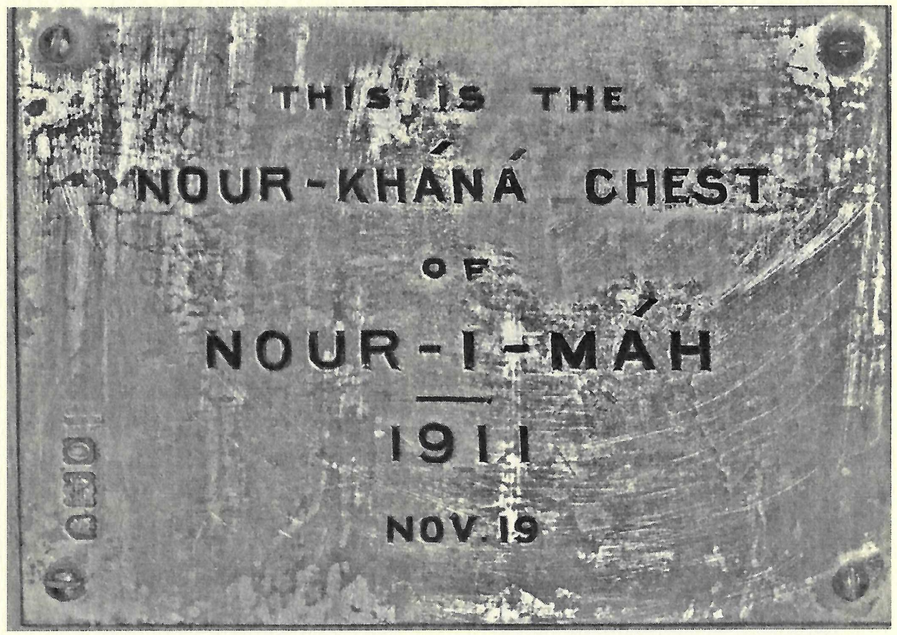

Fig. 11. The Nour-Khana plate, 1911.

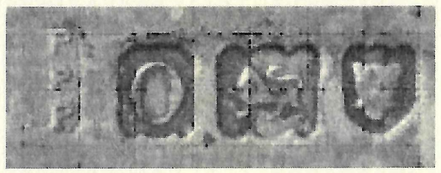

Fig. 12. Detail of the Nour-Khana chest hallmarks.

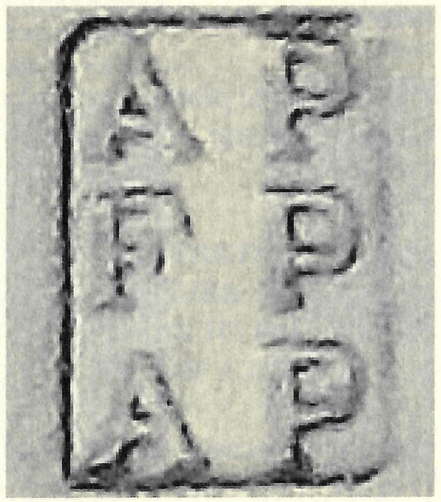

Fig. 13. Pairpoint Brothers' silver mark.

maker's mark is partly obliterated by the fixing screw. If the earlier plate maker's mark PPP aligned vertically is then added to the other two, it becomes apparent what has happen. The PPP mark is not properly struck and so is missing all three left hand letters. The FP AP mark lacks the third set of initials and the AP mark is missing two sets of initials. Research in John Culme's dictionary of London silversmiths and goldsmiths (2) soon reveals that the full mark should be AP FP AP, the mark of Alfred, Francis and Arthur Pairpoint whose silversmithing and silver plate workshops were in Soho (Figure 13).

In 1898, Cardwell, Freeman and Wilton published a book on the history of Soho (3) and invited other authorities to write some of the chapters, and who should be invited to write the piece on the silversmiths but Edward Heron-Allen where he gives a detailed and praising account of the Pairpoint company. Indeed, Caldwell suggests that the Allen family were almost certain legal advisors to many of the Soho silversmiths. Edward Heron-Allen gives a detailed account of the Pairpoints and adds: "It is admitted on all sides by experts, sometimes with a sigh of regret, sometimes with a grin of malice, that 'Pairpoint' copies of ancient patterns are dangerously near being indistinguishable from the originals, whilst their new manufactures carry one back to the days when the master silversmiths employed the first artists of the day to assist them in their productions". He goes on to say: "Of Mr. Alfred Pairpoint's activity as a Parishioner much might be said. He is doing good work as an Overseer, Vestryman, and Member of the Strand Board of Works, and is also a member of the Committee for the Restoration of St. Anne's Church".

There is just a little more to add to this story which is perhaps explained by the two silver plates telling of secrets held within the heart of oak. The Large Acres Chest was part of Itha's inheritance and she and her son Ivor explored the chest & found a secret drawer containing polished or cut semi-precious stones said to have been executed by Edward

Heron-Allen himself. Itha gave some of the stones to Selsey High School, but now their whereabouts cannot be confirmed. In addition to the stones, there were William IV crowns & half crowns which, it is said, Itha sold.

ACKNOWLEDGEMENTS.

Thanks to Minoo Lord for help with the Persian inscriptions, to Timothy McCann who always has wise words and to Ivor and Venetia Jones without whose help this would not have come to fruition.

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