'EDWARD HERON-ALLEN: LARGE ACRES AND BEYOND'

Edited by
TIMOTHY J. McCANN and JOHN E. WHITTAKER

TALKS DELIVERED AT THE
NINETEENTH HERON-ALLEN SYMPOSIUM,
ST. PETER'S CHURCH HALL, SELSEY
JULY 2019

by
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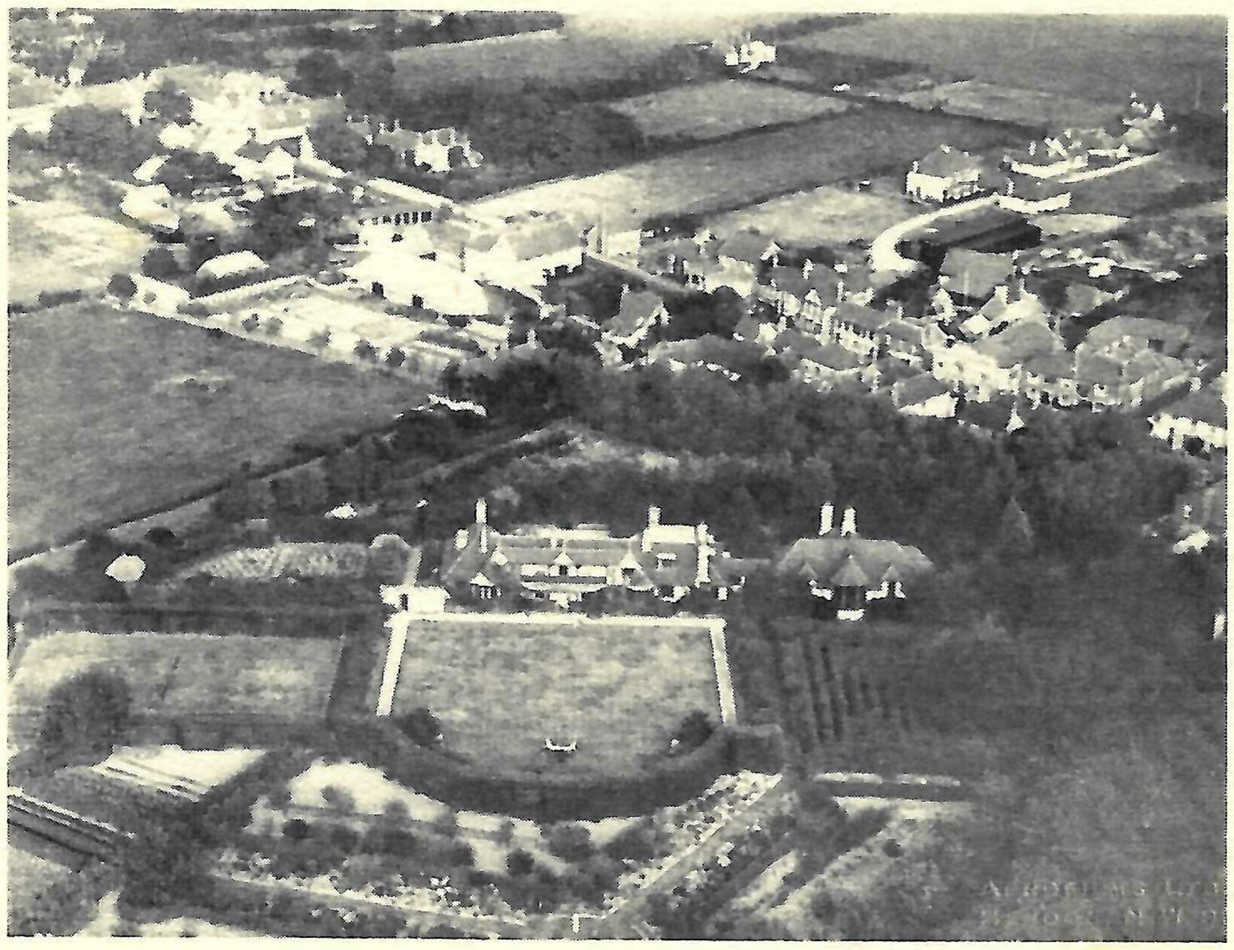

Opusculum XXVII
Heron-Allen Society

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Edward Heron-Allen: Large Acres and Beyond, 2019.
Talks delivered by David Bone, John P. Mahoney,
Barbara P. Mahoney and Peter Kluzak,
Timothy J. McCann, and David Thompson at The annual
Heron-Allen Symposium, at St. Peter's Church Hall, Selsey,
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Peter Kluzak, Timothy J. McCann, and David Thompson,
together with the Heron-Allen Society

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Cover: Large Acres, Selsey

CONTENTS

'Introduction' by Timothy J. McCann and John E. Whittaker. 2

'Heron-Allen's Fossil Collection in the Novium (formerly Chichester District Museum)', by David Bone. 5

''Nour Khana': The History of a family getaway. A creation of Edward and Edith in a field called Large Acres at Selsey, in Sussex'. by John P. Mahoney, Barbara P. Mahoney and Peter Kluzak. 17

'Edward Heron-Allen and Pope Leo XIII' by Timothy J. McCann. 41

'The Large Acres Sundial' by David Thompson. 49

THE NINETEENTH HERON-ALLEN SYMPOSIUM AT ST. PETER'S CHURCH HALL, SELSEY

by TIMOTHY J. McCANN and JOHN E. WHITTAKER

For their nineteenth annual Symposium, the Heron-Allen Society foregathered in Selsey. It was an appropriate choice being the home of Edward Heron-Allen from 1906 until his death in 1943, and especially so, because the symposium featured the first viewing of the astonishing film of Large Acres, the Heron-Allen home, put together by John and Barbara Mahoney and Peter Kluzak. Our venue was the well-appointed St. Peter's Church Hall right next to St. Peter's Church in Selsey, which had been re-erected there in 1865 after removal from its original site at Church Norton. Members arrived by car or by train from London and elsewhere, being met at the station in Chichester and refreshed themselves with welcome tea and biscuits before the meeting.

The Chairman introduced the meeting and our first speaker – David Bone – who spoke on the Heron-Allen fossil collection at Chichester District Museum. His task was to unravel the story of the fossil collection that been largely untouched during its eighty-year sojourn at the museum. It soon became clear that David's first task was to identify what in the museum's collections was part of Heron-Allen's gift. The material had been kept variously at the Guildhall in Chichester, at the Little London Museum in the city and at the Discovery Centre at Fishbourne Roman Palace. Further, although Heron-Allen had labelled all his collection, many of the labels had become displaced. David took us through the various items that had been listed by several authorities and the different collections that the Museum holds, notably the Dixon Hewitt Collection. Some items are clearly from the Heron-Allen Collection such as the 33 cut and polished flint

pebbles and the rock and mineral collection, but it is clear that the whole collection needs recataloguing, and David has promised to keep us informed with progress at a future symposium.

The centrepiece of our symposium was the quite astonishing film that John and Barbara Mahoney, in association with Peter Kluzak, had made of the house and gardens at Large Acres. Heron-Allen had bought the site in 1906 and built his house there. With the help of the surviving architectural plans and many photographs, some of which were contributed by our members, the Mahoneys had put together a film showing the house and gardens and their development over the time the Heron-Allen's lived there. In their preliminary talk John took us through the history of the site and told us of all the various changes and enlargements to the house, the garden and the estate, and then he showed us the film. It was astonishing to see how much they had reconstructed and Lisa Wood, who had lived in Large Acres, said that it was just like walking down the corridor of the house. After this magnificent tour de force we took a short break.

In 1885 Heron-Allen, on account of his work into the history of musical instruments, was appointed Special Commissioner for Italy, to collect ancient musical instruments and manuscripts for the historic Loan Collection in the music section of the Inventions Exhibition to be held in London later that year. He travelled to Italy accompanied by Sidney Gilpin and chronicled his adventures in his Holiday Diary. Making full use of the diary Tim McCann told us of his sightseeing in Rome, of the people – cardinals, ambassadors and illustrators of Omar Khayyam, that he met and of his rather eccentric opinions – he disparaged the Sistine Chapel, the River Tiber and the Raphael cartoons. Perhaps inevitably he bumped into Pope Leo XIII while walking in the Vatican gardens and recorded their conversation in his diary.

David Thompson, our final speaker, introduced us to the Large Acres sundial, though sadly we did not have the actual

sundial and he had to rely on photographs. First he gave us a brief but thorough history of sundials before introducing the Large Acres specimen. He then discussed the making and building of the sundial before describing all the designs, lettering and mottos on the dial. His entertaining discourse meant that we hardly missed the actual sundial.

Following the talks, we held a brief Annual General Meeting at which the business of the Society was transacted and at which Sam Jones was welcomed on to the committee. There was just time for Kate Adcock, our former organ scholar, to play a few pieces on the organ which Heron-Allen had presented to the church. We then walked or took our cars down towards the sea and enjoyed an excellent lunch at the Seal Hotel. Those of us who stayed then journeyed to Church Norton where we visited the grave of Armorel, which later became the final resting place of Edward and Edith Heron-Allen. The graves are lovingly looked after by Martin Pelling. We also found nearby the grave of Itha and her husband. Thus ended a memorable day in Selsey.

Finally, we wish to thank Robin Whittaker for manipulating the many illustrations for this publication. Jon Bull at Selsey Press has once again put the whole thing together for a most pleasing and informative issue.

HERON-ALLEN'S FOSSIL COLLECTION IN THE NOVIUM MUSEUM (FORMERLY CHICHESTER DISTRICT MUSEUM)

by DAVID BONE

BACKGROUND

The subject of this paper, originally given as an illustrated talk at the Selsey meeting of the Heron- Allen Society in July 2019, was intended to provide a description and record of the Heron-Allen fossil collection in the Novium Museum, formerly the Chichester District Museum. However, it is not a finished story and the exercise has uncovered more work that needs to be done in sorting and cataloguing the museum's geology collections, not just that of Heron-Allen.

The first museum in Chichester was founded in 1831 as part of the Chichester Literary and Philosophical Society, occupying premises in South Street, Chichester (Steer 1962; Roberts and Tremlett 2019). Like many museums of its time, the collections ranged across the world as the gentry of Chichester brought home items that ranged from African weapons to a feather cloak of native North American Indian origin. The Society always struggled financially with the collections being sold and dispersed from the end of the 19th century onwards, until nothing was left by 1924.

The collections of the modern Chichester museum began in the 1930s, under the City Corporation and with local volunteers. Donated material was gathered together in the Guildhall in Priory Park. Originally the chancel of the medieval priory, the building has a chequered history and is not the ideal location for storage and display but was formally opened as a museum in 1949. At least some of Heron-Allen's fossil collection was held at the Guildhall from the start as it is briefly mentioned (with no details) as Accession No. 602 in the accession register for the Guildhall collections. The inadequacy of the premises was eventually resolved by a move to a new museum in a converted grain

store in Little London in 1964. More recently in 2012, the museum was again relocated, this time to a purpose-built new building (The Novium) in Tower Street.

The material in store has, likewise, been moved around. Additional storage at Little London was provided in the basement and at a lock-up on a small industrial site on the edge of Chichester. Much of the fossil material was stored on the top floor of the Little London museum, in Bisley cabinets after a cataloguing exercise (see below). Much of the stored collection, including some of the geological material, was moved to the purpose-built shared facility known as the Collections Discovery Centre at Fishbourne Roman Palace. This opened in the mid-2000s but the catalogued collection remained in Little London.

Since the 1960s, various specimens have been on display (sometimes only for temporary exhibitions) before being returned to storage. Specimens without labels or with incorrect labels and, conversely, bags of unattached labels clearly show how material has frequently become separated from its documentation. This easily occurs when new staff are not aware of the history of the specimens on display and items are not returned to their original storage context. Also, there are no specialists in geology or natural history on the museum staff. It is against this background that the existing collections must be viewed.

FOSSIL COLLECTIONS

The collections of The Novium Museum are primarily archaeological and social history, so geology is of relatively minor importance. However, fossil collections in The Novium Museum include the Heron-Allen Collection, the Dixon Hewitt Collection, the Blue Collection, specimens donated by the author and sundry other material by members of the public. The latter includes uncollected specimens left for identification and temporary exhibition loans. The origins of the Blue Collection are unknown (Anne Bone, pers. comm). Other fossil collections, including the

Wood Collection and miscellaneous material, are stored in the Collections Discovery Centre at Fishbourne.

The Heron-Allen fossil collection appears to be mostly stored at The Novium. These are located, with the other fossil collections at that site, in three multi-drawer Bisley cabinets and on a few shelves of the roller-racking system. Of these, the Heron-Allen Collection includes:

- Fossils from Bracklesham and Selsey (Eocene, Pleistocene and 'Post-Pleistocene'). Most of these are small specimens in plastic boxes with a few loose in the cabinet drawers. They are principally molluscs with some vertebrate material such as sharks' teeth and other common Bracklesham to Selsey fossils.

- Fossils from Dorking Limeworks. These are Chalk fossils in small plastic boxes.

- Miscellaneous specimens, ex Bognor Museum, c. 1972, in a cardboard box.

- Cut and polished flints (33 no.), many showing fossil sponges, in a glass-topped display box.

Whilst some specimens only have one label or indicator of being a Heron-Allen specimen, others have more than one identifier to link them with the Heron-Allen Collection (Figure 1). These include:

- Heron-Allen's own labels (not always present). These have a pre-printed header 'HERON-ALLEN COLLECTION' and lines for details on Locality, Formation, Geol. Period and Specimen.

- Dixon Hewitt (HDH) labels (marked Heron-Allen Colln), c. 1948 – 1956.

- Specimens inscribed in black ink with HA.

- Jon Todd labels, c. 1987 (marked Heron-Allen Colln) and given 'G' accession numbers; 115 of these are allocated to Heron-Allen.

- MODES catalogue, the museum's electronic cataloguing system.

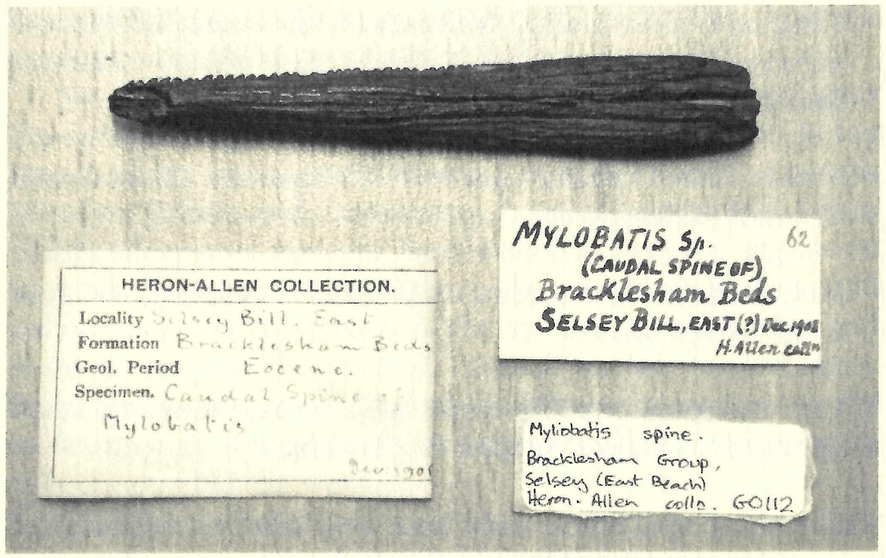


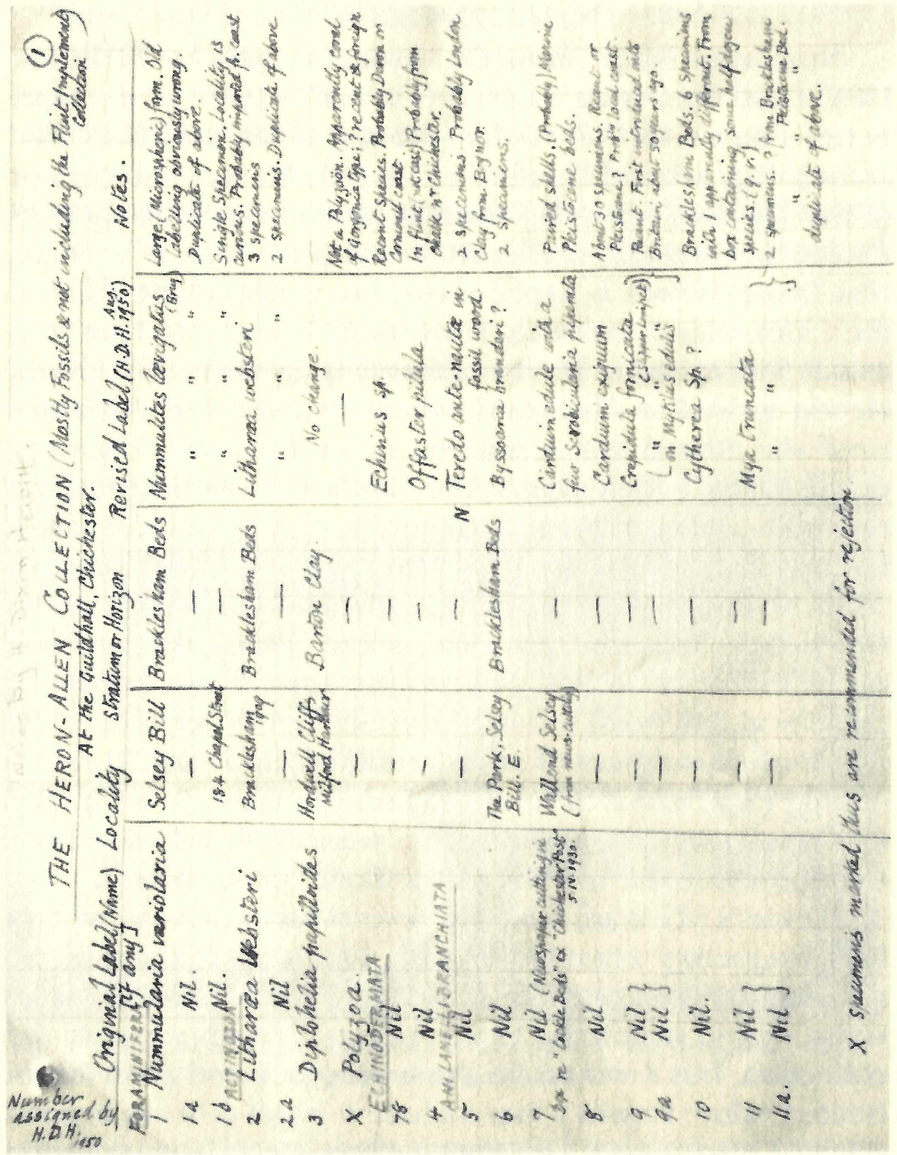
Fig. 1. Fossil of an Eagle Ray spine with labels by Heron-Allen, Dixon Hewitt and Jon Todd.

Several bags of loose labels, separated from their specimens, have been found in the archive file and in the boxes of specimens stored in the Discovery Centre at Fishbourne. These also include former display labels showing that some items once formed part of the material on display in the museum. It may be possible to reattach the labels to the appropriate specimens, but a thorough overhaul of the collection and the records would be required to achieve this.

H. DIXON HEWITT

Numerous labels show the distinctive hand of H. Dixon Hewitt and the initials HDH. Hewitt (1878-1965) is, perhaps, better known for his studies on the Chalk and Neolithic archaeology around Thetford in Norfolk. He was also curator of the Thetford Ancient House Museum from 1920 to 1949 (Norfolk Museums, undated). On this website, it is noted that Dixon-Hewitt is hyphenated, but is not hyphenated in the Chichester documents, some of which refer to Hewitt as a standalone name. On his retirement around 1954, Dixon Hewitt moved to Chichester where he lived with his sister until she moved into a nursing home (this and following details taken from a note in the Chichester District Museum records). Hewitt then appointed a Mrs Goldie as a housekeeper, to whom all his effects passed on his death in 1965. Mrs Goldie then donated the fossils and other items to Chichester Museum. As well as the fossils there was a considerable collection of glass plate negatives, mainly of geological field trips (often of the Geologists' Association of London) plus others of areas around from Dixon Hewitt's cycling expeditions around the Darenth valley in Kent. The non-local material and glass plates were eventually dispersed to other museums in 1982 (Anne Bone, pers. comm).

Hewitt's labels are linked to several pages of hand-written lists, frequently amended or with additions, that are in the museum's paper archives. It is theoretically possible to go some way to match the listed specimens with those in the collection, but it would be a daunting task and probably of limited value. Hewitt's lists include 5 pages (Hewitt headed these 'Copy' 1 to 5) of Heron-Allen specimens collected '1908-10 approx.' and stored in the Guildhall in 1950 (Figure 2). The lists are not necessarily fully inclusive as the focus is on the fossils from Bracklesham and Selsey. They also suggest that many fossils in the Heron-Allen Collection had no original Heron-Allen label.



THE HERON-ALLEN COLLECTION (Mostly Fossils not including the Flint Implement Collection) ①
AT the Guildhall, Chichester.

Number assigned by H.D.H. 1950	Original Label (Name) [If any]	Locality	Stratum or Horizon	Revised Label (H.D.H. 1956)	Notes.
	FORAMINIFERA				
1	Nummulania variolaria	Selsey Bill	Bracklesham Beds	Nummulites laevigatus (Brug)	Large (Microspheric) form. Self labelling obviously wrong.
1a	Nil.	—	—	" " "	Duplicate of above.
1b		1 & 4 Chapel Street	—	" " "	Single Specimen. Locality is doubtful. Probably imported f. east
	ACTINOZOA				
2	Lithoraxis Websteri	Bracklesham	Bracklesham Beds	Lithoraxis websteri.	3 specimens
2a	Nil	—	—	" " "	2 specimens. Duplicate of above.
3	Diploheliu populinides	Hordwell Cliff, Milford Hurdlers	Barton Clay	No change.	
X	Polyzoa.				Not in Poyson. Apparently coral of Lonchopus spp.; The rest is fresh.
	ECHINODERMATA				
7b	Nil	—	—	—	Recent Species. Probably Down on Channel coast
4	Nil	—	—	Echinus sp.	
5	Nil	—	—	Offaster pilula	In flint, in case. Probably from Chalk N. of Chichester.
	ANNELIDA POLYCHAETA				
6	Nil	The Park, Selsey Bill. E	—	Terebo ante-nuclite in fossil wood.	2 Specimens. Probably London Clay from Bognor.
7	Nil (Newspaper cutting in "Bottle Beds" ex "Chichester Post" 5.IV.1932)	Wittond Selsey (from mus. cabinet)	N	Byssoma brandari ?	2. Specimens.
8	Nil	—	—	Cardium edule with a few Serpulinae pipeula	Pitted shells. (Probably) Marine Pleistocene beds.
9	Nil }	—	—	Cardium exiguum	About 30 specimens. Recent or Pleistocene? Prob. local coast.
9a	Nil }	—	—	Crepidula fornicata ("on Mytilus edulis")	Recent. First introduced into Britain, about 50 years ago.
10	Nil.	—	—	Cytherea Sp ?	Bracklesham Beds. 6 specimens with 1 apparently different. From box containing small bivalve species (p.v.)
11	Nil }	—	—	Mya truncata	2 specimens. ? from Bracklesham Pleistocene Bed.
11a.	Nil }	—	—	" "	" " duplicate of above.

X Specimens marked thus are recommended for rejection

Fig. 2. Page from the Dixon Hewitt records of the Heron-Allen Collection.

It is also clear from further handwritten lists made in 1956 and headed 'Rearranged and revised' and 'Additional specimens (mostly fresh species) added by H.D. Hewitt' that Hewitt added his own specimens to those already collected by Heron-Allen. Any attempt to separate the original from

the additional specimens would be challenging and probably unsuccessful. To summarise, Hewitt's hand-written notes, with many pages in addition to those noted above, present a confusing set of documents that probably relate little to the specimens that survive today. Around 1987, under a government-sponsored youth employment scheme (the Manpower Service Commission), the museum's fossil collection was sorted, labelled and indexed on MODES (a computer-based data record system used by many UK museums). This was carried out by Jon Todd, then a recent geology graduate from the local area (now on the staff of Natural History Museum, London). His hand-written labels are mostly applied to the small plastic boxes that hold the Bracklesham and Selsey specimens, with each box of specimens or large individual specimen being given a 'G' (for geology) accession number. According to MODES, there are 115 'G' items (or boxes containing multiple specimens of the same small fossils) in the Heron-Allen Collection. Close inspection has revealed specimens, both in The Novium and at Fishbourne, without an accession number and, conversely, specimens listed in MODES that have not been located. This became particularly apparent on investigating numerous cardboard boxes of material stored on roller-racking in the Discovery Centre at Fishbourne. Although these appeared not to include any Heron-Allen fossil material (there are a few of his natural history specimens, such as corals), there were many specimens from other collections that had no accession numbers. One discovery here was a small piece of Heron-Allen mammoth bone, listed on MODES, but previously not located.

CONSERVATION

The majority of the fossils are individually boxed. Those that are not are mostly wrapped and packed with acid-free tissue paper. They are generally in good condition, although a few delicate shells are broken. Eocene fossils from Bracklesham are often partially pyritised. This results from

the formation of iron pyrites, a sulphide mineral, in the sediment over geological time. Unfortunately, pyrite tends to decay with the production of acidic iron sulphate. The acid then reacts with calcareous shell material to form calcium sulphate, the whole process effectively destroying the specimen. Commonly known as 'pyrite disease', it often spreads to nearby specimens and will rot through paper and cardboard. The Heron-Allen specimens appear to be free of pyrite decay and it is likely that a lot of specimens have been discarded over the years due to decay. However, six Bracklesham specimens (five vertebrates, one coral) are recorded in the museum archives as being treated by Kate Andrew in 1992 for pyrite decay or salt efflorescence. The process, which involves the application of ammonia, appears to have stabilised these specimens.

OTHER LOCALITIES

One of the cabinets at The Novium has a drawer (B21) which includes small fossils from the Chalk at Dorking Limeworks. How Heron-Allen came by this material is unknown. Similarly, one of the miscellaneous cardboard boxes with Heron-Allen specimens at The Novium is labelled 'Fossils ex- Bognor Museum'. Like Chichester, the museum at Bognor Regis has a chequered history, including full closure in 1972 and dispersal of its collections to other museums (Bone and Williams 1995). Bognor Regis Museum has subsequently been re-established with new collections and is now run by volunteers.

The Bognor collections apparently included material from the Heron-Allen Collection (Bone and Williams 1995, 12). The destination of these specimens or what they comprised has not yet been possible to establish but it is believed that most of the geological material from Bognor was sent to Portsmouth Museum (personal recollection). The Heron-Allen specimens that ended up in Chichester comprise an ammonite from Whitby, a few small fragments of tree fern from Blackburn and a concretion from Egypt.

Again, there are unanswered questions about how Heron-Allen obtained these specimens, how they ended up in Bognor Regis, why only these seem to have been returned to Chichester and where any other material from the former Bognor Regis Museum (if any) might now be located.

CUT AND POLISHED FLINT PEBBLES

One of the highlights of the Heron-Allen Collection is a glass-topped display box that contains 33 cut and polished flint pebbles (Figure 3). Unfortunately, the only documentation is a museum display label that simply

Fig. 3. The box of cut and polished flint pebbles.

identifies it as 'SPECIMENS FROM THE HERON-ALLEN COLLECTION'. Flint is a hard, siliceous rock that forms as nodules within the Chalk and subsequently accumulates in large quantities on the beaches as the Chalk is eroded. Flint frequently forms around or inside fossils, particularly sponges, and can take on complex shapes. When weathered into beach pebbles, flint can also become multi-coloured due to staining by iron and other minerals. The cutting and polishing of flint pebbles was a common 19th century activity (e.g. Dally 1828, 39; Heron-Allen 1911, 354-6) revealing the hidden structures of the pebble and enhancing the varied colours. This display case appears to be such a collection.

Heron-Allen in his 'Selsey Bill' (1911, 354) refers to having 'a very large collection' of polished pebbles and four examples are illustrated in a colour plate. Unfortunately, none of these are specimens in the display case. Indeed, it has also not been possible to identify any of Heron-Allen' s figured fossils as those in the museum collection, essentially because one fossil of a given species from Bracklesham or Selsey looks exactly like any other of the same species.

HERON-ALLEN MINERAL COLLECTION

Whilst this exercise has focussed on the fossils, the discovery was made of a Heron-Allen rock and mineral collection. There are a few loose specimens (with Heron-Allen labels) at the Novium and Fishbourne, but the collection principally consists of a wooden cabinet with glass doors and 20 glass-topped drawers. This was found in the roller-racking storage at The Novium. It contains a comprehensive rock and mineral collection, all with Heron-Allen labels, none of which appear in the MODES catalogue. Confusingly, the cabinet has a museum label 'Collecting cabinet, 1930. This cabinet belonged to the Rev. Shaw Collection'. Rev. Shaw was the vicar of Fishbourne in the 1930s and later of the nearby village of Lavant. His collection includes Roman pottery from the Fishbourne area (before the Roman Palace was discovered), worked prehistoric flints and other items of antiquarian interest. The contents of the cabinet were re-boxed in the 1980s so that the cabinet could house a type series of pottery fabrics. When the pottery was replaced by the Heron-Allen mineral collection is not known (Anne Bone, pers. comm.).

THE FUTURE

It has become very clear that all The Novium Museum geology collection, not just that of Heron-Allen, requires a thorough overhaul. All specimens need to be catalogued or, in the case of some donated material, offered to another more appropriate museum or simply discarded. The Heron-

Allen Collection does not contain much of significant geological interest as most are commonly found fossils but the collection itself is of historical importance. The specimens, currently split between The Novium and the Collections Discover Centre at Fishbourne, need bringing together and to be appropriately labelled.

Several steps are currently being considered for future undertaking. The first is a further look at the Heron-Allen rock and mineral collection to assess its contents and present the findings to the Heron-Allen Society. Also, in parallel, identify whether any Heron-Allen specimens are in the collections of Portsmouth Museum. The second is, with The Novium Museum, to carry out a comprehensive overhaul of the geology collection and catalogue, including the Heron-Allen Collection. Lastly, as the Heron-Allen Collection is of historical importance, is to formally record it and its history in a paper to be submitted for publication in the journal of the Geological Curators Group.

ACKNOWLEDGEMENTS

My thanks to The Novium Museum, particularly Amy Roberts, for providing access to the collections, archives and MODES catalogue. Thanks also to my wife, Anne, for providing background information on the history of the Museum and reviewing the original PowerPoint presentation and drafts of this article (Anne was employed at Chichester District Museum from 1979 to 2011).

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'NOUR-KHANA': THE HISTORY OF A FAMILY GETAWAY, A CREATION OF EDWARD AND EDITH HERON-ALLEN IN A FIELD CALLED 'LARGE ACRES' AT SELSEY IN SUSSEX

by JOHN P. MAHONEY, BARBARA P. MAHONEY, and PETER KLUZAK

In early 1906, Edward Heron-Allen made a fateful decision to leave his full-time residence in London and search for an additional residence far from the inner city near the seaside. His only daughter, Itha, suffered from the quality of the London air according to evidence provided to the recently married couple. He and Edith (aka Mint or Nour) decided to search for a quiet, seaside town, to purchase a plot of land and build a cottage or bungalow for family weekends and summer holiday getaways. The couple researched many reality opportunities through both commercial and acquaintance recommendations. Many sites were rejected because of places being "too popular," "too relaxing," "too bleak," "too shingly," or "muddy shores." With the town of Bognor a finalist for the purchase of an existing villa, the couple also decided to visit Selsey based on correspondence with Samuel H. Day, a Master of the Supreme Court, who had built a cottage at Selsey. The couple were eager to buy raw land and create their family estate.

On the 27th August 1906, they met with Samuel H. Day in Selsey who showed them several plots of land which were for sale. Mr. Day introduced them to a local land agent, Captain Charles Pelham.

On the 1st September, they again met with Capt. Pelham who agreed to negotiate for the purchase of the Woodman's family field called Large Acres which had just been laid out for sale in 27 small building plots. The contract was signed that day with a purchase price of £735 for all the lots. So began the history of their dream family bungalow to be

known as 'Nour-Khana' on a five-acre plot of farmland at Selsey, Sussex. We begin our review of the evolution of 'Nour-Khana' from a vision of a small family cottage in 1906 at Selsey seaside ending 37 years later with the deaths of Edward and Nour Heron-Allen in 1943. We will also present a separate three-dimensional reconstruction of the home circa 1925 based on the original 1906-1925 architectural drawings. Internal views of the home, furniture, and interior design, circa 1925, will be the creative product of Peter Kluzak, the architect who visually reconstructed the home demolished in 1967.

PHASE I: 1906 – 1912

Heron-Allen signed the land purchase agreement on 5 September 1906. On the same day, Heron-Allen selected F.W. Potter as the general contractor for the house. Barham Nurseries near Bognor would plant trees and hedges. The next day, Herbert Read of *Read and MacDonald*, London, was selected as the architect. He had already created preliminary plans based on Heron-Allen's notes on a bungalow's drawings at Birchington. They walked 'Large Acres' that day and oriented the home, driveway, and entrances. He met with engineers from *Duke and Ockend* detailing the construction of the artesian well and pump. The Heron-Allens took possession of 'Large Acres' on 5 October 1906. Edward and Nour planted the hedge along Paddock Lane with 350 plants of goldenrod, 300 mixed bulbs, and 1000 mixed wood hyacinths in just two days. One month later, Barnham Nurseries planned the construction of the steel railings along the east boundary 'Croat' footpath and began the layout of the lawn and gardens. By November 17th, F.W. Potter's construction estimate of £3,135 was accepted covering the house, lodge, stables, shutters, block flooring, and extra cupboards. A mere three days later, Potter began the home's foundations. During 1906, Heron-Allen was rapidly acquiring adjacent lands to protect 'Nour-Khana' from

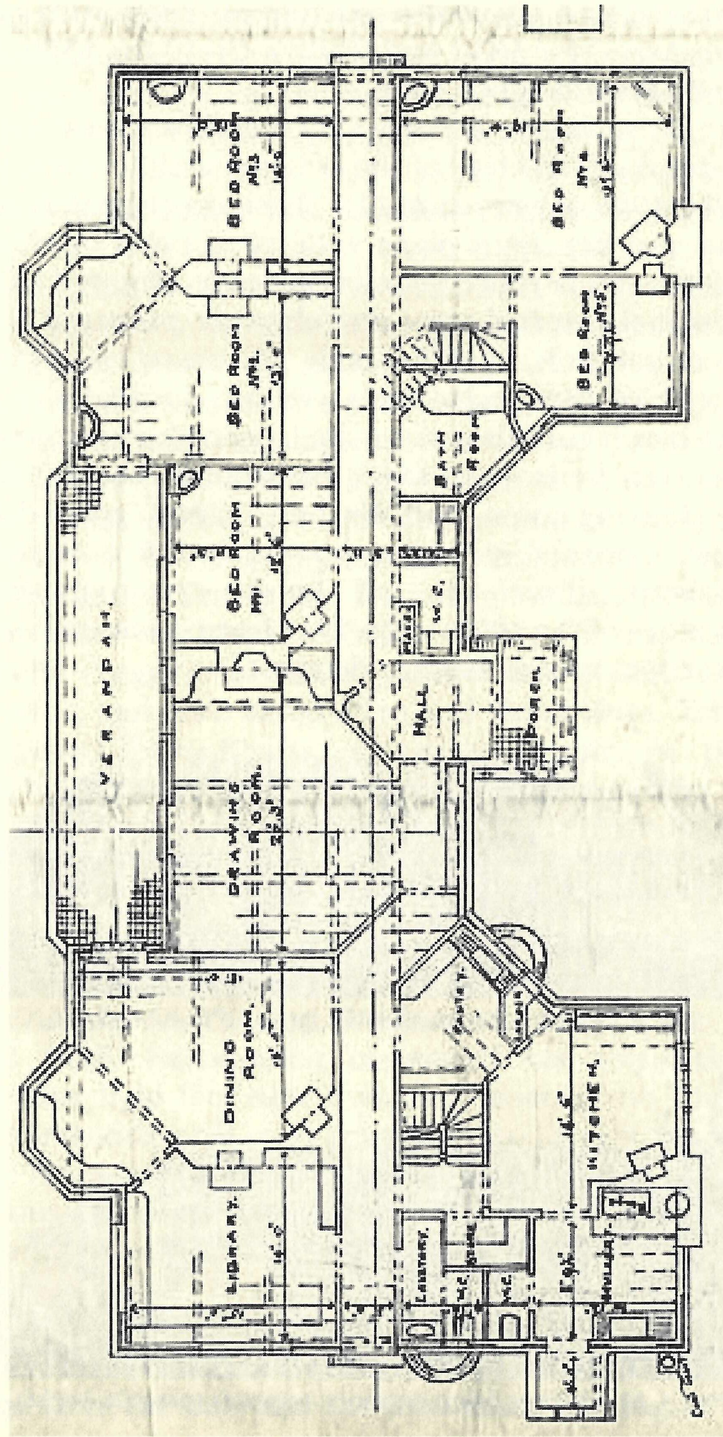

Fig. 1. 1906 ground floor plans.

commercial and visual encroachment: properties called 'Fifteen Acres' for £830 and 'Faith's Croft' for £350, both situated along Paddock Lane.

The West Sussex Record Office archives have limited photographs (TIF files) of the original architectural plans from the 1906 construction (1). These consist solely of the ground and first floor plans with no internal or external elevation views or roof construction design (Figure 1).Three-dimensional external view models were prepared by the architectural firm in 1906 with photographs stored in Volume 1 of the 'Large Acres' Visitors journal (2). This 'quaint' beach bungalow was quite large with two stories and a cellar, ten bedrooms, many bathrooms, library, dining room, drawing room, hall, kitchen, pantry, ground floor veranda, upper floor open porch, and five chimneys. Surprisingly, there are no known photographs or descriptions of the 1907 or the 1912 home's internal vertical construction, roof or interior design.

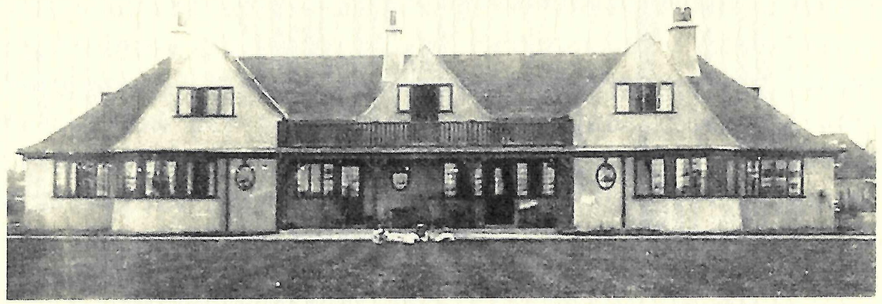

Fig. 2. South view, south lawn, ground floor veranda.

Fig. 3. North view, front entrance (center), pergola (right).

Between February and May 1907, the couple planted a horticultural selection of sweet peas, Madonna lilies, asparagus, pansies, carnations, seedlings from the family's London estate, valerian, poppies, *Cheiranthus*, marigolds, varieties of lilies, herbs, and dahlias. By June 1907, the exterior of the house was complete (Figures 2, 3). Heron-Allen, Nour, and her friend E. Maud Gipps constructed the sundial pillar from stones retrieved from his grandfather's garden rockery in London. They planted chestnut and oak trees (grown from seeds at their Northwick Terrace London home) along the front-drive and Lodge. On 13 July 1907, the family moved into the completed 'Nour Khana'. Heron-Allen created three postcards of 'Large Acres' to be sold in local shops so that the Heron-Allen family would be 'accepted by the natives as not undesirable acquisitions to the neighborhood'. Family and friends immediately booked a visit to the Nour-Khana cottage: Nour's cousin, Marjorie H. Wells (Peggy), Edward's parents and sister, George, Catherine, and Alice Maud Allen and Violet Hunt. Travelers proclaimed Nour-Khana 'A perfect home, a perfect household, a perfect family in a perfect spot' and an island of *'Amore, pace, e riposa.'* (Figure 4). By December, Heron-Allen built his famed "Selsey meteorological station" with eleven instruments on the south end of Large Acres. In 1907, Heron-Allen continued his protective land acquisitions with properties 'The Homestead', the Orchard and Paddock properties for £1,550, and 'Wilshire's Croft' for £210.

In 1908, Heron-Allen continued his acquisition of protective land lots now involving frontage on the High Street and additional entry pathways into Large Acres known as the North entrance which would have direct access to his previous purchase of 'Small Acres' for a combined £188. At this site, he converted a distressed cottage into a sheltered garden center for Nour. On July 21st, 4-week-old Armorel Daphne came to Nour-Khana with her mother. In the summer of 1908, Heron-Allen completed the 'Croat' wooden bridge over the dell and the iron fence leading to Large

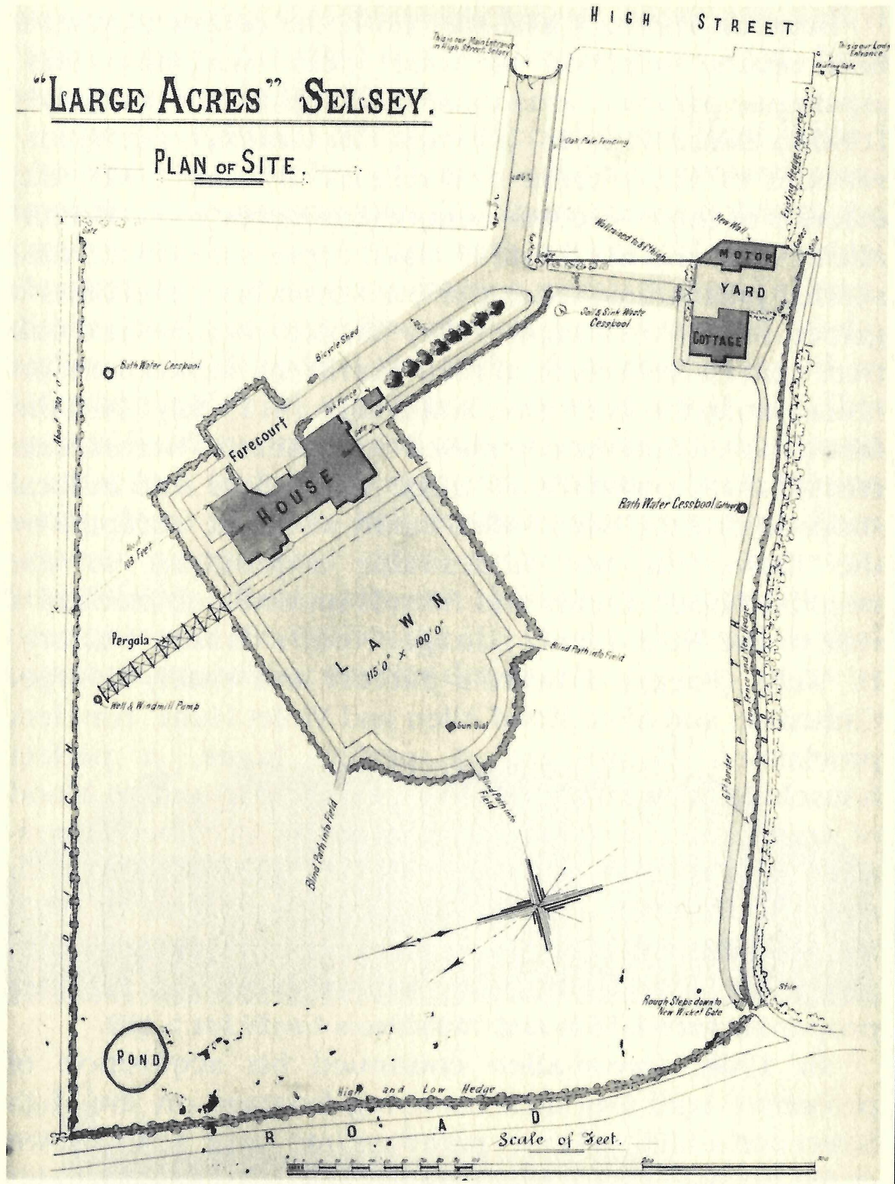

Fig. 4. 1906 plan of site of Large Acres, croat (right), gate (top), pergola (left).

Acres. Heron-Allen wanted a bridge access to his purchased 'The Knap Cottage.' The dell pathway and mounds forming the 'Croat' were of remote origins, formed by previous owners and farmers seeking separation and isolation from

Fig. 5. Front brick columns of pergola are nearest to the east face of the house.

the 'mainlanders'. Heron-Allen added to these barriers by an iron fence, mounds of dirt, trees, and vegetation making his eastern boundary nearly impenetrable by land without the bridge. The name, Croat, came from locals who thought these alterations resembled the geopolitical and ethnic separations of the Serbo-Croatian city of Mostar with the 'Stari Most' bridge being the only connection between these unfriendly populations. On the Croat bridge's cross-beam leading to the 'mainland,' Heron-Allen inscribed an early Arabic quote in Persian, 'The world is a bridge, so pass over it and do not build upon it'.

Although they started construction of the lushly flowered eastern end pergola in 1907, the first photos of the completed structure did not appear in the Visitors' book until July 1909 (Figure 5). The ninety-foot long and ten-foot wide pergola consisted of twenty parallel brick square columns covered by perpendicular square wooden beams and crossing logs. The entrance was at the northeastern end of the South lawn. The paved brick pathway led to a raised brick cupola with a semicircular large wooden bench and

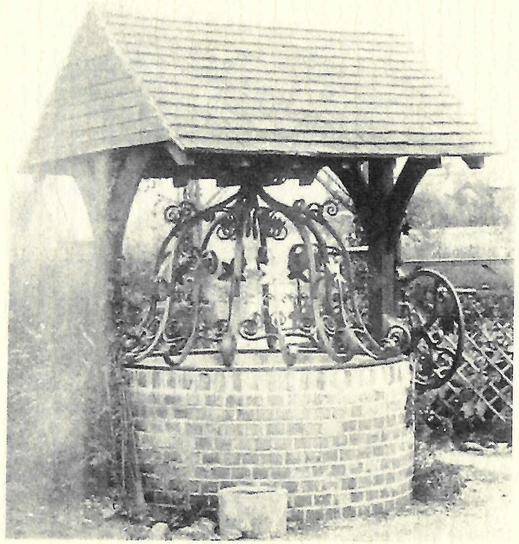

Fig. 6. Water well, north of pergola and bird bath, in rose garden.

brick floor. A rope or metal open-pattern screen fence draped some of the sides of the pergola between the outer brick-pillars allowing for plant attachments. A plethora of fauna surrounded the brick columns and lined the entire brick pathway.

In June 1909, Heron-Allen designed a Verona-style metal well-cover and had the local Blacksmith, George Male, create and install the hand-wrought artwork on the water well built in the northeastern rose garden located north of the pergola (Figure 6).

In early March 1910, Heron-Allen continued his relentless acquisition of property near 'Large Acres' by purchasing for £170 Male's Blacksmith's Forge and the land behind it to 'preserve the view towards the sea.' He next snared the Knap Cottage and adjacent Orchard land from the Woodland family for £390. This purchase allowed for the merger of the Orchard land with his previous 'The Homestead Paddocks' property purchase which now connected with the 'Willshire's Croft' property. The Knap Cottage was completely renovated and refurbished in June 1911. The Knap Cottage would later gain fame and misfortune for Heron-Allen when he agreed to a seven-year lease in 1914 with his friend Violet Hunt who lived with Heron-Allen's nemesis, Violet's lover and alleged husband, Ford Madox Ford (Hueffer). In the same year, the architect finalized plans for the two cottages and a new motor garage at the north entrance off High Street.

PHASE II: 1912 – 1924

The family left 'Nour-Khana' in early November 1911 because of scheduled extensive architectural alterations and developments. Although the original 1912 architectural plans exist, at the time of this stage of our project, these 1912 plans were not available for review. Our knowledge of the architectural changes comes from the photocopies of the Phase III home expansion plans in 1924 which fortunately detail the layout of the 1912 home after completion of that Phase II expansion for both the ground and upper floors. Heron-Allen recorded the Phase II changes as mainly a western extension in his *The Chronicles of Nour Khana* (Figure 7). On the 1912 ground floor, he tripled the size of the library, added two new chimneys, and re-designed the

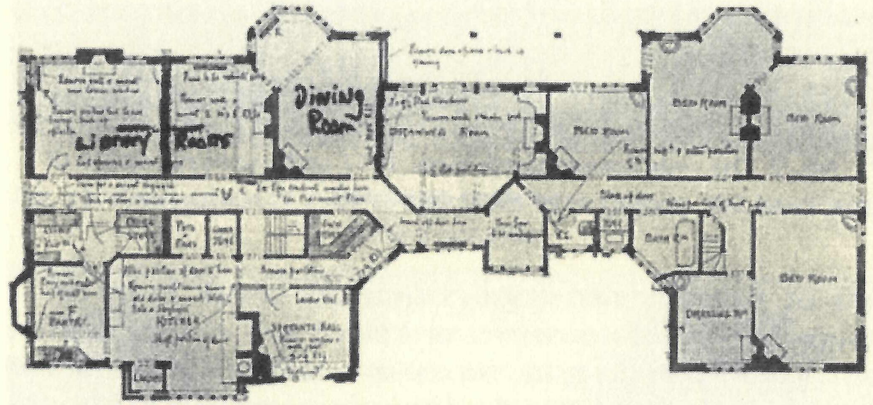

Fig. 7. Ground floor 1912 plans.

kitchen, pantry and servants' room. The 1912 expansion of the upper 1st floor added two new extra bedrooms and a bathroom.

Although initially, we could not obtain architectural 1912 external and internal elevations and absence of known photographs of internal elevations or interior décor, *The Chronicles of Nour-Khana* provided some external Southern views (Figure 8). We recently were able to obtain additional architectural plans of the Western extension with a northern view (Figure 9).

Fig. 8. Southeastern view, 1912; note 7 chimneys. Western extension (R).

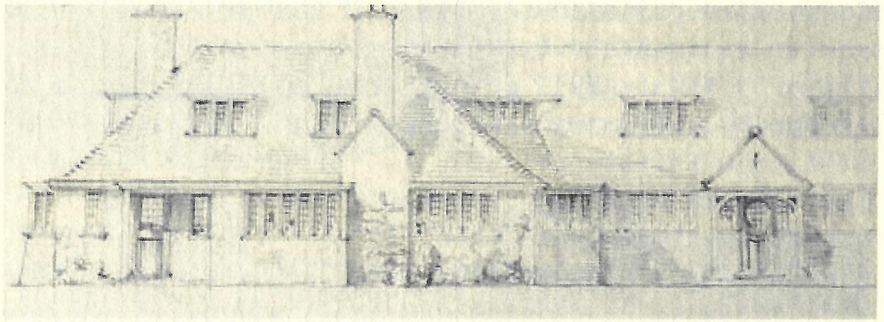

Fig. 9. The only known north view, 1911 archictectural sketch of western extension.

Fig. 10. Main front gate with lanterns, pedestrian (L), auto (R); note spikes on gate.

Heron-Allen completed his option to purchase 'Small Acres' and built the archery and bowling grounds. He then had constructed the North gate motor garage and two cottages for visiting chauffeurs. In 1912, the main front gate entrance was enhanced with the Venetian gondola-style hand-wrought lanterns by blacksmith, George Male (Figure 10).

Fig. 11. Comparison of 1907 (upper) and 1914 (lower), the latter with roofed veranda.

In April 1913, the upper open balcony next to the nursery rooms was roofed to create an open-air 'loggia,' schoolroom, and play area for his children (Figure 11). The property buying spree to 'protect his High Street boundaries continued with the purchase of the Selsey Post Office, a bank and 'Woodland's shop and garden for £1,500. Heron-Allen laid out the new tennis court adjacent to the south lawn.

From 1913 to 1914, Large Acres events and Heron-Allen were consumed by the situation leading to and preparing for World War I. There was little change to Nour-Khana except for more frequent visits of the military and a re-emergence of the Boy Scouts for patrolling the coastlines assigned to Heron-Allen. He built an elevated open-air 'lookout' hut (aerial arbor) at the eastern end of the pergola (Figure 12). The 'Selsians' opined that Heron-Allen was probably a spy

Fig. 12. Aerial arbor end of pergola.

using the hut to signal the Germans. He also completed a new north rock wall with portico leading into a new kitchen entry (Figure 13).

On November 11th, 1914, Heron-Allen continued to purchase property to his borders: Tadd's Cottage at the North Gate for £250. He renamed it as 'North Cottage' at Large Acres. He paradoxically closed down Nour-Khana on November 26th, fearful of impending German occupation and destruction of Selsey, his

Fig. 13. North rock wall with portico.

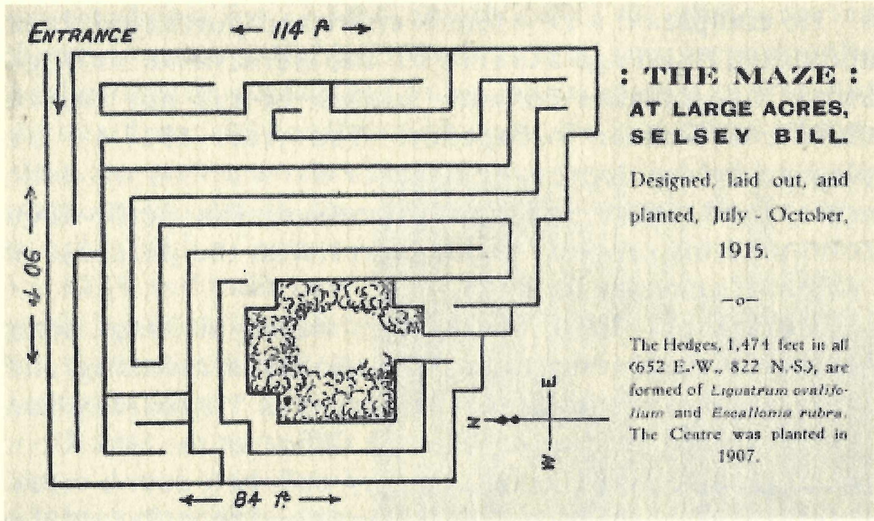

Fig. 14. Layout of the maze.

home and property. His family retreated to their London home for the next four months.

In July 1915, the design and construction of the 'Maze' at Large Acres began with 1,474 feet of hedges with 1570 plants (Figure 14). In 1916, a large rock wall with a portico was built on the eastern end of the home towards the pergola to protect the north rose garden from damaging windy gales from the south (Figure 15).

Fig. 15. White rock wall with portico (center), roses (upper left), south lawn (lower right), east wing of house (upper right), tennis court (lower left), pergola with vegetation (left).

He completed a new tennis court and purchased three additional buildings adjacent to 'the Homestead' on High Street; his activities certainly suggest he did not fear an imminent German occupation. The years 1917-18 are plagued by the depressing news of the war, country-wide severe food rations and grave depression. But Heron-Allen continued his property buying spree with the purchase of 'Willshire's Cottage for £575.

Throughout 1918, few visitors stayed at Large Acres because of travel restrictions, food shortages, rationing, and Selsey's isolation with its security concerns. Heron-Allen had been involved in the Intelligence Office at the War Dept (M.I.7b) since May staying at Selsey only two days a week. Following the armistice, Selsey continued to suffer similar travel, gas and food restrictions. The family left for London in October 1919 and did not return until June 1920. By September 1920, he purchased 'Warners Croft' Cottage and yard for £1,080. He designed, and George Male wrought, the new iron maze gate and metal fence in 1921 (Figure 16).

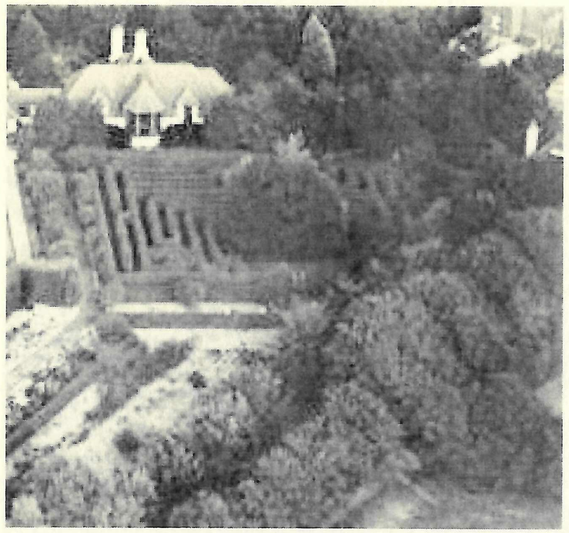

Fig. 16 Circa 1928 photograph of maze, with library (upper left).

In 1922, he purchased 'Steele's Croft' for £550. Heron-Allen installed a white marble semicircular Venetian bench on the south lawn in memory of his mother, Catherine Herring Allen who had died in 1921.

Between 1922 and 1924, the family had been slowly planning the Library addition. Edith and Edward had approved plans for alterations of the gardens and the

existing house for a twelve-month loss of occupancy during the construction. Architect Herbert Read was preparing the final estimates, considered to be approximately £6,500. But these substantial construction costs did not cause Heron-Allen to pause in his property purchases. He bought 'Faith's Cottage' for £225 and built new garden greenhouses for his *Auricula* production activities (Figure 17).

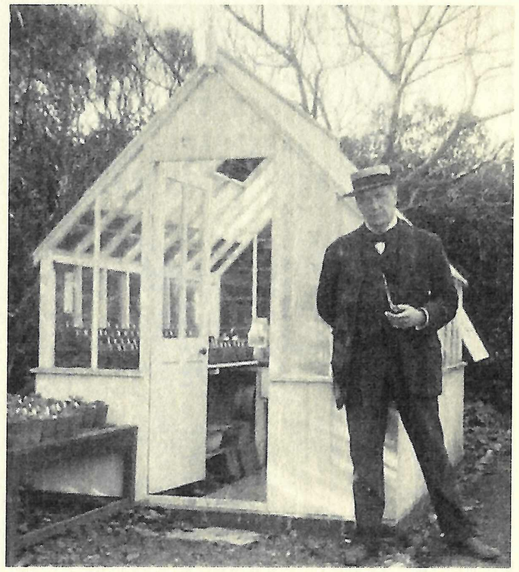

Fig. 17 New greenhouse (for Auricula cultivation).

Guests coming to Large Acres wondered just how extensive Large Acres would be in addition to Heron-Allen's incessant land and building purchases in the center of the High Street. Heron-Allen's seemingly braggadocious writings in his *Chronicles of Nour Khana* exquisitely detailed and mapped the costs for the extensive land & building purchases, expansions, landscaping ventures and interior decorating, for the public consumption of his guests (Figure 18). The 1924 expansion plans to the original 1906 'bungalow' were massive and would have easily overwhelmed the undeniable charm that this family had created with the 1914 Nour-Khana home and landscaping. A re-focus of the entry into the home would be through an ostentatious north-side portico with an internal Grand Hall (Figure 19). The additions of the library and science rooms would be impressive enough, but the new entry portico, grand hall, art gallery and other ground and 1st-floor rooms would have forever altered the gestalt of Large Acres from *Nour-Khana to Le Château du Héron-Allen*.

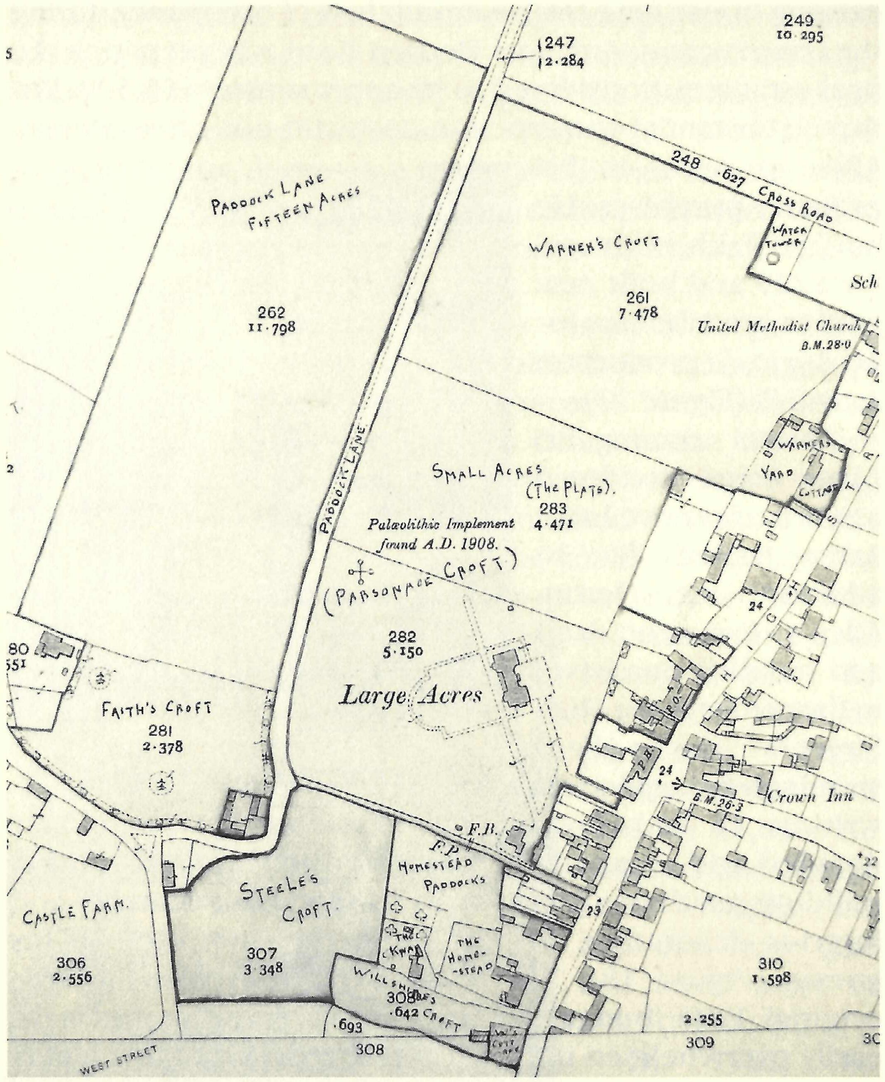

Fig. 18 Selsey map of Heron-Allen's property purchases (marked).

By June 1924, however, Heron-Allen and Nour had abandoned the plans for the massive reconstruction of the original home without explanation. Instead, they opted for a new Library and a small connecting pathway hall from the original home for a final estimate of £3,000. The family preserved Nour-Khana with minimal changes to the 1914 home. Construction was to begin in June (Figure 20). The

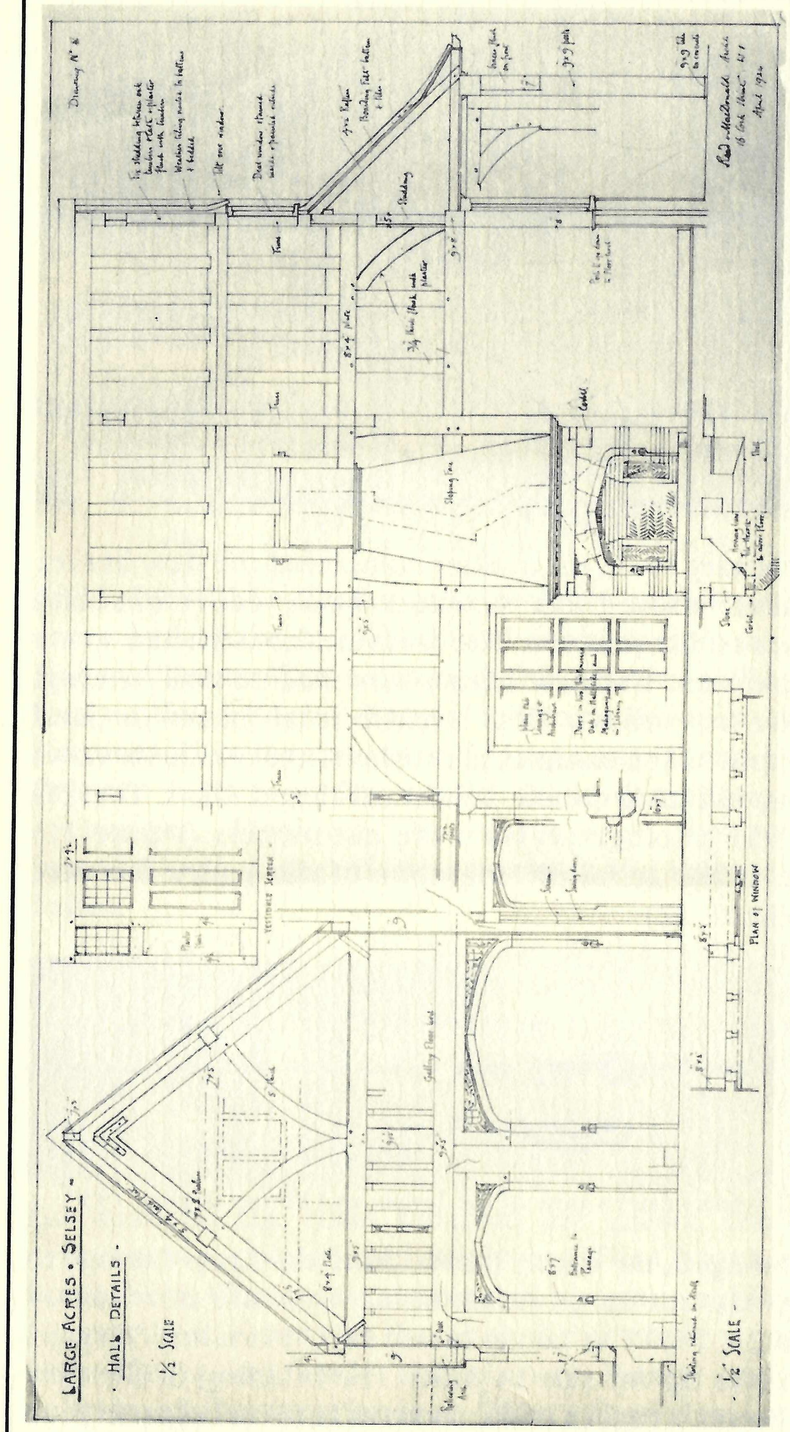

Fig. 19. Proposed grand hall with fireplace and entrances to the library and gallery.

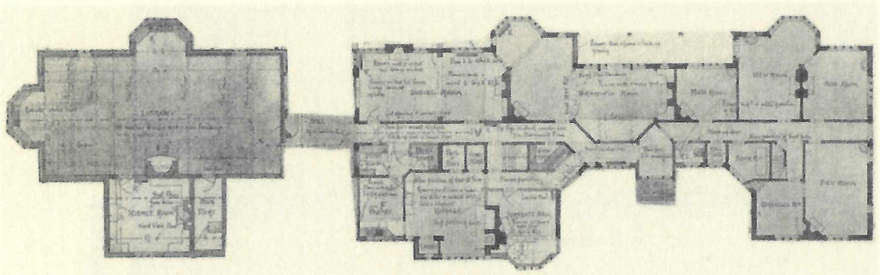

Fig. 20. Composite of the actual 1925 expansion (left) whilst still preserving the 1914 house (right).

Heron-Allens moved into the Knap Cottage for the duration of the construction period.

PHASE III: 1925 – 1930

In February 1926, his builder completed the new library. Heron-Allen moved his London book collection and bookcases to Large Acres. The architect constructed many new bookcases. The new library now had central heating. There are no known final architectural plans or land photographs of the completed northern and southern views of the estate during the life of Edward Heron-Allen. There is only a 1957 photograph from the last owners (Figure 21) and late 1920s aerial photographs of the entire five-acre estate (Figure 22).

Fig. 21. Southwestern view of the house and library (right), 1957.

In mid-April, the family moved from the Knap Cottage to their permanent Large Acres home with the new library (Figures 23, 24). The family home at 33 Hamilton Terrace, London was up for sale in June. The building of the new Science room, a replica of the room in London began in June

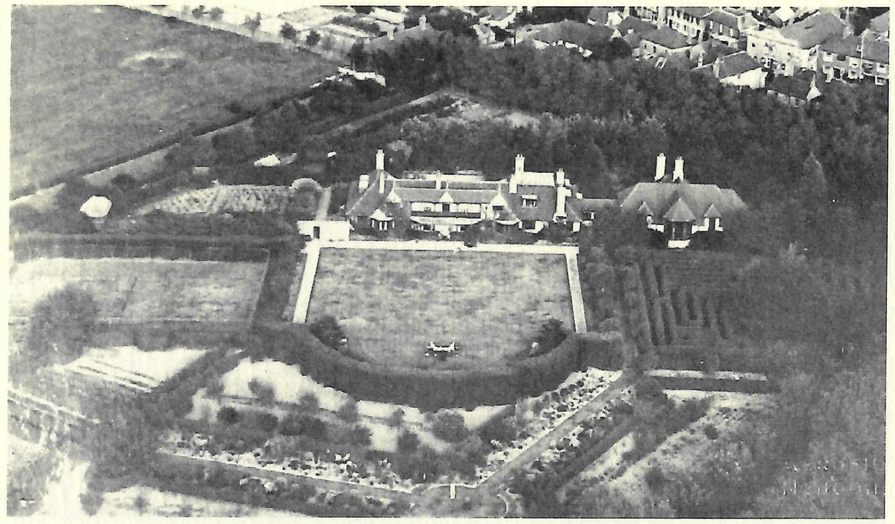

Fig. 22. Aerial view of Large Acres, circa the 1920s.

1926. By mid-September, the recently completed Science room had all the bookcases and cabinets from his London home. Heron-Allen donated his entire collection of foraminifera to the Natural History Museum at South Kensington rather than storing it at Large Acres. He feared Selsey's high humidity would cause degradation of the specimens. However, he transported his scientific, foraminiferal, and gardening books to the science room at Selsey.

On June 21, 1926, the marriage of Itha to Jim Jones and their departure from Nour-Khana diminished the cohesion of the family. From this time until July 3rd, 1930, Nour Khana seemed to be an ideal and a complete respite for the family and the continuous plethora of invited visitors. The evidence is clear that Heron-Allen provided the vision for the layout of the physical lands, roads, pathways, buildings, and gardens. He financed the costs incurred for guests, the estate's maintenance, upkeep, and employees. The Chronicles of the book, *Nour-Khana,* was almost entirely governed by Edward Heron-Allen. Nour was the soul of the whole mystique of Nour-Khana for family and visitors. Family and friends considered the experience as 'Mint's Convalescent Home'

Fig. 23. Northwestern view of the library (left) and science building (right), circa 1957.

Fig. 24. Entrance into library, fireplace mantle on left, circa 1957.

for those with needs for physical and mental relief and nourishment. 'This home is home to me' was a recurrent theme of Mint and Ned's visitors. Nour-Khana could not survive without the full participation of this unique couple. (Figure 25).

On 28 June 1930, Armorel left Oxford finishing her last class. Patrick de Laszlo, Armorel's close friend visited Large Acres the next day. On 1 July 1930, Arthur, William and Helen Pepler visited their favorite sibling, Edith at Large Acres and declared 'an almost perfect weekend'. The same day, Heron-Allen' s last entry noted the plentiful cuckoos and their characteristic bird call intonations. On July 3rd, Armorel Heron-Allen died and her close friend, Patrick de Laszlo was severely injured in a freak single vehicular auto accident. On this same day, *The Book of the Chronicles of Nour Khana*

Fig. 25. Creators of Large Acres - "Mint" and "Ned", circa 1912.

which is on Large Acres on Selsey Bill, Sussex, was forever closed on this perfect place and this perfect host family.

EPILOGUE

Large Acres began a slow physical decline which rapidly accelerated into vast decay with the death of Nour and Edward Heron-Allen in 1943. Heron-Allen had already abandoned Nour's chronicles of respite and comfort for the weary or ill friends and travelers in July 1930. After 1943, despite temporary efforts to revive the physical buildings and gardens, the entire complex was bulldozed in 1967 making way for new modern small dwelling residences that persist today.

[Following the Epilogue, the authors showed a gallery of thirty photographs representing remote memories of Large Acres. The presentation ended with a four and one-half minute 3D- rendered film (Figure 26) re-creating Large Acres circa 1928.]

ACKNOWLEDGEMENTS

We extend our gratitude and thanks to the following: the staff at the West Sussex Record Office for their timely service; Venetia & the late Ivor Jones for their speedy *ad hoc* consultations; Timothy J. McCann for obtaining necessary permissions and for his encouragement; Richard Pledger and his family for sharing their vivid memories of living at Large Acres and allowing videos, photographs, and consultations for our use in this research; and Richard Lamdin for allowing us and the West Sussex Record Office access to these original architectural plans. A special commendation is owed to Peter Kluzak for enduring our emails, laments, and encouragements. He was an early and true believer in this resurrection of 'Nour-Khana.'. Peter Kluzak is a Freelance, Architectural 3D-Modeler, KluzakStudio.com [peter@kluzakstudio.com]

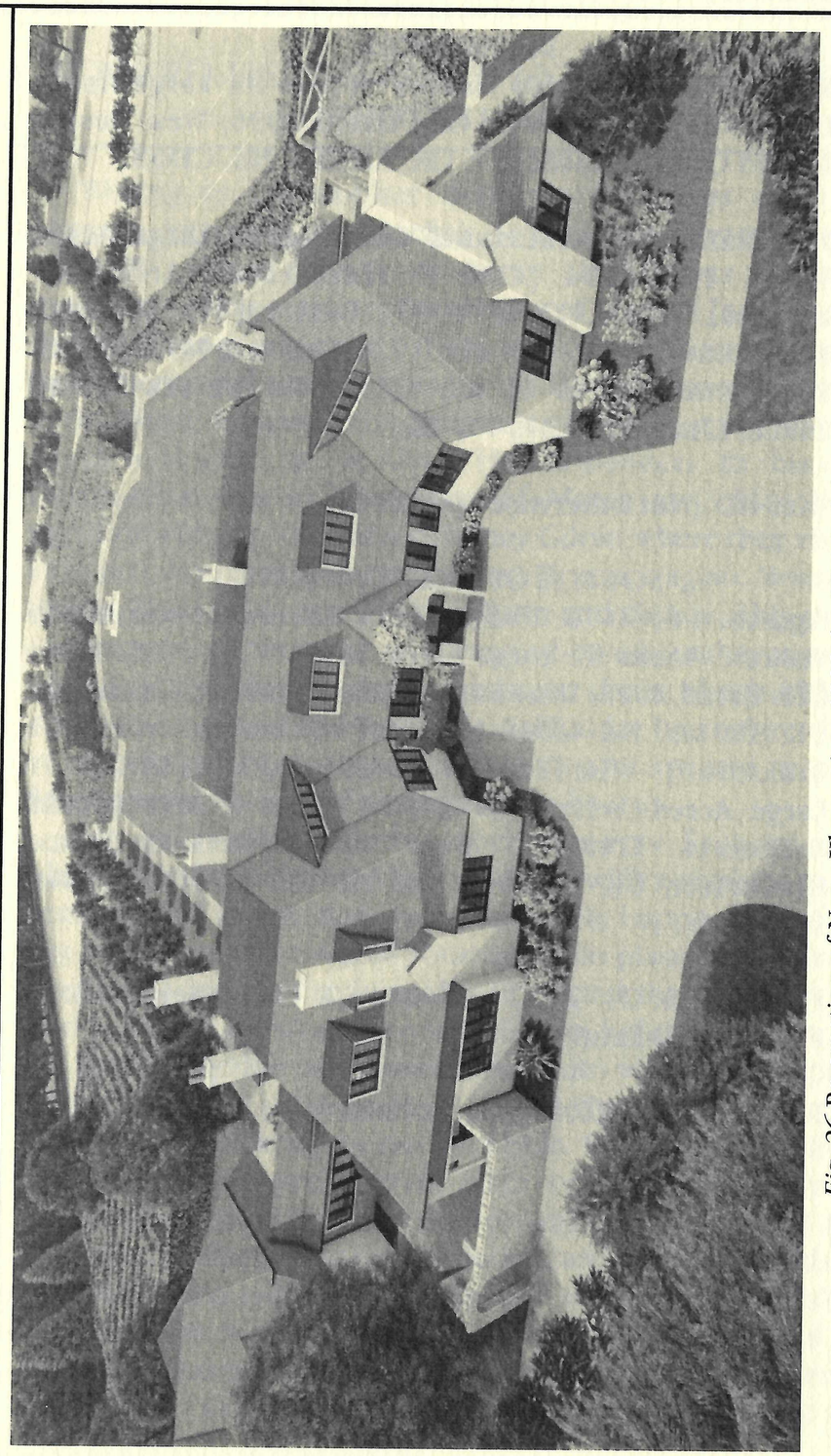

Fig. 26 Re-creation of Nour Khana circa 1928, by 3D-Modeler Peter Kluzak.

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SOURCE OF ILLUSTRATIONS

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2. Figures: 13, 21, 23, 24. Private UK Collection, Richard Pledger and family

3. Figures: 9, 14, 26. Private Collection

EDWARD HERON-ALLEN AND POPE LEO XIII

by TIMOTHY J. MCCANN

Writing as Christopher Blayre in his *Notes upon the Literary, Scientific, and Artistic Activities of Edward Heron-Allen FRS.,* Heron-Allen noted that in '1885 he was appointed in account of his work on the History of Musical Instruments, Special Commissioner for Italy, to collect ancient musical instruments and manuscripts for the historic Loan Collection in the Music section of the Inventions Exhibition of that year' which took place at the Albert Hall in London. To this end, Heron-Allen was in Italy from 24 March to 7 May 1885, together with his companion Sidney Gilpin where they visited Florence, Rome, Naples, Rome and Florence again, Bologna, Venice, Verona, Modena, Milan, Turin and Genoa. This paper concentrates on their visit to Rome and on whom they saw and what they visited while they were in the city in March 1885. It is very much based on Heron-Allen's Holiday Journal in which he gave characteristic descriptions of what he saw and amusing descriptions of some of the dignitaries he met.

You are familiar with the process by now. Each evening, while on holiday, Heron-Allen sat down with a sheet of paper neatly folded in two and wrote down the happenings of the day. When he had covered four sides, he placed them in an envelope addressed to himself and posted then home to be read by the family. When he returned from holiday, he collected the letters together and bound them into volumes complete with maps, programmes, guide-books, postcards, photographs, tickets, menus and bills. Some of the holiday journals have escaped from the main series. The war journals, which were edited by Brian Harvey and Carol Fitzgerald and published by the Sussex Record Society are in private hands, as are the boating journals, extracts from which were published in the *Man in White,* our *Opusculum* no. XV. The journal for the British Association meeting at Salisbury in 1926 recently appeared in the sale rooms. But, thirty-two volumes of the

Journals are now with the Heron-Allen Collection in the West Sussex Record Office at Chichester.

It must be remembered that Heron-Allen was still only twenty-three when he travelled to Italy and the diary reveals his precociousness and is a testament to his extraordinary self-confidence (see Figure 1).

Edward Heron-Allen and Sydney Gilpin arrived in Rome from Florence in the afternoon of 28 March after 'an awful 56 hour journey', determined to do some sight-seeing while they were in the city as well as to undertake their mission. They drove straight to the Quirinale Hotel where they dined, listened to the band of musicians and acquired his first promise of artefacts for the exhibition from a Dr. Duncan. Both men fell for the Italian cloaks they saw and each decided to buy one, but neither of them was impressed by the River Tiber. – 'we are also much disgusted with the Tiber, father Tiber, & think the Romans must have felt very bored when they were reduced to praying to it'. Mr. Griselle, the Papal agent called on them after their dinner at their hotel and together they visited the Colosseum, and the Forum in the moonlight. 'Griselle is a most charming man to go about with', Heron-Allen wrote, 'for he knows all about the history of everything & told us all about as we went along'. They went to the Capitoline, the Capotoline Museum and the Church of S. Maria Aracali 'The Forum is if possible, more impressive than the Colosseum' he continued, 'as every inch of it is astoundingly historical. Mr. Griselle showed us the Basilica of Constantine with the perfect mosaic pavement on the Via Sacra, all as good as new, the temples of

Fig. 1. Edward Heron-Allen about the time of his Italian visit.

Romulus, of the Vestal Virgins, of Castor and Pollux, of Julia and Vespasian. All the rites of the sorts, innumerable other remains which everybody has heard of but which I never hoped to see'. Then they came back to the Quirinal and Heron-Allen recorded: 'I shan't get such another day's sight-seeing as of course tomorrow I begin my hard work, bur I wouldn't have missed seeing the things I have seen today for many years of ordinary life'.

First thing the following morning they went, via the Pantheon and the Castello D'Angelo to St. Peter's. It was Palm Sunday and the Piazza was packed. 'The approach to St. Peter's is the most impressive thing I have ever seen', Heron-Allen wrote: 'first the enormous spectacular Piazza S Petro with the statues round it & the obelisk in the middle, then the square porch with the steps up to the doorway & then St. Peter's itself, which is past description. A tremendous quantity of people were there. A full choral service was going on in the Cappella del Coro, which being very fine. We assisted at. One never realises the beauty of Roman Catholicism until one walks round St. Peter's the quantities of many coloured garmented constadine giggling about the places here and there dirty ragamuffins standing on the stones in an agony of hysterical piety which they intend to frank them through for the next four or five days of artistic dishonesty. The ceiling is perfectly magnificent & the Dome gives one the feeling of utter bewilderment which is perfectly indescribable. The piece de resistance is of course the tomb of St. Peter with the canopy & High Altar immediately over it. It is sunk in a sort of well & hidden behind a pair of marble gold doors with a kneeling statue of Pius VI by Canova. Outside the well are 80 lamps which have been burning for hundreds of years & will never (they say) go out. Close by is the sitting statue of St. Peter which all the people kiss as to the toe, which is worm away by the excessive assaults. Each person goes up, rubs the toe with a handkerchief & kisses it & comes away feeling ever so much better for the operation. St. Peter's is full of sculptures, most of them very ugly, but the one redeeming work of art is the tomb

of Clement XIII with the lions of Canova, one guarding the door & the other as fast asleep as it's possible for an animal to be'.

After lunch at the Caffè di Roma the two men continued to explore the city, including the Colosseum. 'The Colosseum is a thing not to be described on paper, but it is a strange sensation to stand in the middle of it & look round at the tiers of seats towards the Emperor's "podium" & underneath the arena, only half excavated the dens where the beasts were kept. A sort of portico leads into it, inside which is a queer old plan of Rome, in fresco, date about AD 50. Outside is the Arch of Constantine over the Via Triumphalis, a most beautiful piece of work which I admire as much as anything else have seen of the sort'. The two travellers then returned to their hotel to collect their post before setting off again, this time Heron-Allen set off alone to walk around the grounds of the Villa Borgese. 'All Rome was there', Heron-Allen wrote: '& certainly a handsomer collection of men and women I have never seen. The Romans turn out in style here on Saturdays, Sundays, Tuesdays and Thursdays certainly they turn out in magnificent style. All the ambassadors were there & also the King & Queen. The Queen drives in a barouche all over red servants & the King drives himself in a phaeton. The effect upon one's hat brim is awful for you meet one of them every five minutes'.

On the morning of 30 March Heron-Allen paid a series of calls on Sir Savile Lumley at the British Embassy, the editor of the Pope's Responson, and on Errington.and Pistoli, who gave him an introduction to various musicians in Milan and Florence. Then joined by Sid Galpin he was taken to the Academy of St. Cecilia where they were shown the books and manuscripts. He spent the rest of the day perambulating the city. After dinner he called on the American artists Elihu Vedder, later to be known for his illustrations to the Rubaiyat of Omar Khayyam, 'who lives here in Rome with his wife and family on the sixth floor of a house in the Via Capo del Casa. He is I think the most interesting and amusing artist I have ever met. He is a great collector of Japanese art & has a marvellous collection

of real treasures of the kind. We met Mr. Lloyd of the Chicago Tribune & Davies and Coleman, two American artists who gave us an invitation to their studio'.

First thing on the morning of 31 March he called on George Errington. He wrote in his diary: 'I went to call upon him to see what could be done as regards borrowing ecclesiastical musical property from the Vatican. He lived in a delightful suite of rooms in the angle of a house called the Tempitto, at the top of the steps of the Trinita de Monte, a perfectly gorgeous position commanding views of all Rome & the surrounding campagna, with the Piazza Spagna just below him & the Pincian Hill within a stones throw. He charmed me the moment I saw him' (see Figure 2). Heron-Allen went on to explain why he had made contact with Errington, describing him as 'the man whose mysterious mission to Rome created such a disturbance in the early part of the year. Every day the papers were full of conjecture & theories as to 'Mr. Errington's Mission'. He was Member for Longford & a personal friend of Mr. Gladstone, his mission seems to have been in connection with the recent appointment of a new Archbishop of Dublin & though his mission is said to have been quite unofficial there is no doubt but that he carried a great deal of weight with him'.

Fig. 2. Sir George Errington.

Errington was an unlikely ally for Heron-Allen. He was a long-standing home-rule Member of Parliament for Longford and a friend of Gladstone, and it is clear that Gladstone was using him as an unofficial diplomat with the Vatican with whom Great Britain had no formal relations. Heron-Allen admitted in his diary that Errington did not give him much hope of success in his mission but promised to help

him. Heron-Allen then called unsuccessfully on Monsignor Campbell and Cardinal Bartolini before exploring the Capitoline Museum. He wanted to explore the Forum but found the weather too hot, and so, after lunching at the Caffè di Roma he resumed his mission. The record in his diary showcase his delightful pen-portraits of the people he visited and the sites he explored.

'This afternoon's adventures were delightful, he wrote: 'I went first to see the Duc di Forlonia, the Syndic of the city. I was told that I was too late but that his secretary would see me. I was accordingly ushered into the presence of a dignified looking man with a black beard who told me I must come next morning & after I had pointed out that my time was valuable & that I should be engaged tomorrow morning he invited me to go & see him at the Pallazo Forlonia at 1.30 tomorrow & then I realised that I was talking to his excellency himself! moral, horror! However he bowed very graciously half an hour afterwards in the street, so he evidently was not riled'.

He continued: 'then I went to see his Eminence Cardinal Bartoloni & this was the most awful ordeal I ever went through, the sense of restraint & continual yearning to shriek with laughter were perfectly appalling! I got there too early for the great man's reception & was shown into a magnificent anteroom, where a priest was walking up & down praying alone. After I had been there a little time a door opened & a huge priest in black looking exactly like Miss Horsley's picture of Hartlick came in. I rose & he rushed at me & shook me violently by the hand & told me to sit down again, then a bell rang & a menial came in & told me his eminence would receive me. He instructed me to leave my hat & cloak & the tin goose in the anteroom, but directed me to carry in my gloves. I found a very fat old gentleman in black & scarlet tightly jammed into a purple armchair by means of a small table. He welcomed me politely & made me sit down & began to discuss my mission in the vilest French mixed with Italian that I have ever heard. At first I couldn't understand him so he called his secretary, the big priest, to interpret, but all the functionary did was to repeat

everything the Cardinal said, in Italian & at double the pace, so it was not much help & we got on better talking alone. The horrible part of the interview was that every few minutes the old gentleman would gather his skirts together, go into a violent convulsion & sneeze in the most hopelessly ludicrous way I ever saw. it was perfectly frightful not being allowed to laugh but there I had to sit & see his eminence explode hysterically without moving a muscle'.

After his adventures, Heron-Allen returned to his hotel via the Pantheon and the tomb of Victor Emmanuel II. The following morning, he was up early and met George Errington, who gave him a letter of introduction to the custodian of the Vatican.

While they discussed his mission, the custodian showed Heron-Allen round the sculpture gallery and into the Octagon, where he was shown the Apollo Belvedere, Canova, Perseus & the Boxers, the Vatican Mercury, 'all simply indescribable'. Then he had the chance meeting which I will leave till the end. He went back to Errington's for lunch, after which he left a card on the Duke of Forlonia and called on the Minister of Foreign Affairs.

'He kept me waiting some time' Heron-Allen reported, 'but was proportionately polite when we did get a chat. Whether he will help me is a different thing, but he treated me with the extremest civility. He is a little man with short white hair & deep blue spectacles, by name Mons Coppino'. After the meeting he returned to his hotel to find Professor Massi waiting for him.

On his last day in Rome, Heron-Allen kept an appointment with Syndic and 'met him on the Capitol, where we had a long conversation which culminated in a letter of introduction and recommendation to the Principal of Sancta Cecilia. After which they visited the Capitoline Picture Museum. Later he visited the Vatican again. He was disappointed by the Raphael frescoes, concerned about the condition of many of the pictures and dismissive of the Sistine chapel. 'We went into the Sistine Chapel' he wrote: 'with my order, & it is not much to see. We didn't stay

long, it is quite empty save for a big canopy for the high altar, a bigger one for the Pope & stalls for the Cardinals' He lunched at the Caffè di Roma before visiting the catacombs of St. Calistus in the afternoon. Finally, he visited the Church of S. Maria Maggiore – the atmosphere was so awful that we came out again – and witnessed an elaborate funeral of one of Garribaldi's volunteers, before returning to his hotel for dinner and his departure from Rome in the following day. Whether the Pope granted him permission to exhibit any of the artefacts from the Vatican in London, I have yet to discover.

Talking of the Pope, only Edward Heron-Allen would bump into the Pope when he was visiting the Vatican Museums. The day before, armed with his pass, he was permitted to walk in the Papal gardens, and there he and Pope Leo XIII (Figure 3) came face to face. Leo had occupied the papal throne since 1878 and was perhaps best known for laying out the social teaching of the church in his encyclical *Rerum Novarum,* which outlined the rights of workers to a fair wage, safe working conditions, and the formation of labour unions while affirming the rights of property and free enterprise, opposing both Marxism and laissez-faire capitalism. Heron-Allen described their encounter in his diary. 'I also walked about Leo XIII's garden and was presented to his Holiness who was most sweet', he wrote: 'and trusted that my stay in Rome would benefit my mind. He is a quiet & thin old gentleman dressed in purple, with a quiet & timid voice, which seems to say don't be afraid of me, it's not my fault. I am infinitesimally superior to you'.

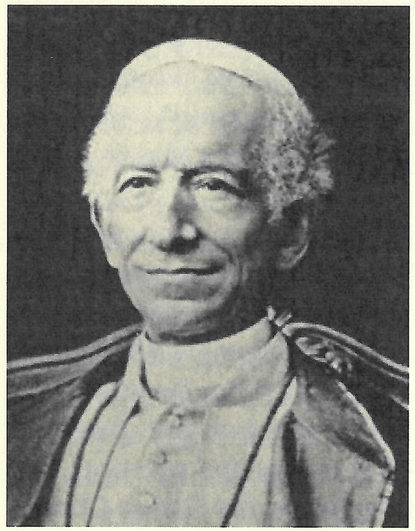

Fig. 3. Pope Leo XIII.

There is, as far as I know, no record of Pope Leo XIII's impression of Edward Heron-Allen.

THE LARGE ACRES SUNDIAL

by DAVID THOMPSON

INTRODUCTION

The art of making sundials certainly goes back to ancient Egypt when obelisks such as the famous Cleopatra's Needle now in London but originally erected in Heliopolis c.1450BC were also used as a form of vertical gnomon sundial. Evidence for slightly more recent examples made for domestic use can been seen in dials such as the one discovered in the Valley of the Kings which dates to some time in the 13th century BC. By the time of the Roman Empire the sundial had become common-place as they were also in the North African civilisation, and many examples have survived to this day in museum collections. There are a number in the British Museum collections.

HORIZONTAL GARDEN SUNDIALS

Whilst sundials in various forms, particularly vertical dials, scaphe dials and portable dials, were made in the ensuing centuries, the earliest examples of the horizontal garden sundial of which the Large Acres dial is one seem to date from no earlier than the late 17th century. A fine pair of sundials were commissioned by William III for the gardens at Hampton Court Palace and they survive in the royal collections to this day. They were made by the celebrated London clockmaker Thomas Tompion in about 1699. The popularity of garden sundials continued throughout the 18th and 19th centuries and up to modern times, although increasingly, the general quality of them declined. They can be found in garden centres today with inscriptions such as 'amongst ye flowers I tell ye hours'. They are nearly always made from poorly cast brass, badly calibrated with a random angled gnomon and serve to be little more than garden ornaments in contrast to their ancestors.

Fig. 1. Building the plinth with Edith Heron-Allen and Maud Gipps.

THE LARGE ACRES DIAL

It is fortunate that a brief account of the installation of the Large Acres dial survives in the *Large Acres Book,* where a page is inscribed – *The Building of the Sundial 7 – 9 June 1907.* Perhaps an interesting aspect of one of the photographs (Figure 1) is the fact that the stone plinth for the dial is not being built by Edward Heron-Allen, or indeed by a hired workman, but is instead shown to be the work of two rather well dressed ladies – one being Edith Heron-Allen and the other one being Maud Gipps. Isn't it more likely that this picture is posed and that neither of these two was actually responsible for mixing the muck and raising the plinth?

The entry records the following:

June 7th- 9th

On these days we built the pillar of the sundial out of stones from Derbyshire, which from 1534 to 1907 were part of the rockery in the front garden at my grandfather's house at Cavendish Road, London NW.

We planted two chestnuts in the drive and two in front of the Lodge grown from chestnuts picked up by Itha in the garden at Northwick Terrace last autumn. Also two chestnuts opposite the front drive and a grove of nine oaks which I planted in pairs at 3 Northwick Terrace on the day Itha was born – 9th September 1904.

THE INSTRUMENT

This very finely engraved brass horizontal garden sundial is curiously unsigned but simply inscribed *'Large Acres 1907'* (Figures 2, 3). In spite of being unsigned, it is certainly not a one-size-fits-all instrument. The angle of the shadow-casting gnomon is set specifically at 50 degrees for use in Selsey. The actual latitude of Selsey is 50°43' and it may well be that a very accurate measurement of the gnomon angle might well show it to be even closer to the actually required angle for the latitude. The calibration of this sundial is certainly specific for the latitude at which it was made to be used. Indeed the marking out for the hours and minutes is also specific to that latitude.

When the dial was installed it would almost certainly have been set up correctly, that is aligned so that the dial itself was set level on the plinth and aligned so that the gnomon was also aligned directly to true north. This would have been done using a compass and then making an adjustment for magnetic deviation. It is, of course, possible that the Large Acres dial was not set up with such precision – but given the precise way in which the instrument was made and Heron-

Allen's attention to detail, then it is probable that it was indeed set up correctly.

LARGE ACRES SUNDIAL DETAIL

From the centre outwards, the dial shows the points of the compass, the months of the year, the equation of time, the motto, HORAS NON NUMERO NISI SERENAS, a circle divided to quarter hours, an hour circle with roman numerals for the hours and fleur-de-lys markers for the half-hours, and finally an outer circle divided to five-minute intervals. So with good sunshine and a keen eye, it could show the time to the nearest minute.

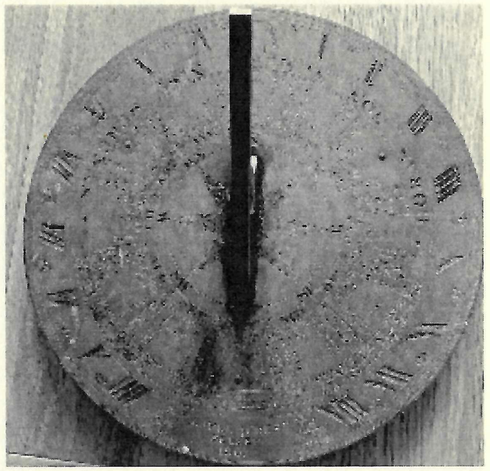

Fig. 2. The Large Acres sundial.

The motto inscribed on the dial is *'Horas Non Numero Nisi Serenas'* – which roughly translates as - *I only count the bright hours.* This motto is self- explanatory and is one which has a long history – one of the earliest surviving examples of it can be found at the Old Moot Hall at Aldeburgh dating from about 1500. There are many other later examples.

One aspect of this dial which may not be understood by many today is the calibration inscribed for dates and minutes with a columns of figures and the words 'slow' and 'fast'. This is an indication of the equation of time. (Figure 4). On the dial for January, for instance, the left hand column has dates, 2,6,11,17,23,28. On the right for January are mins 4,6,8,10,12,13. This provides the amount in minutes by which the dial will differ from a mean-time clock or watch on those days of the year, and that information is provided for all the months.

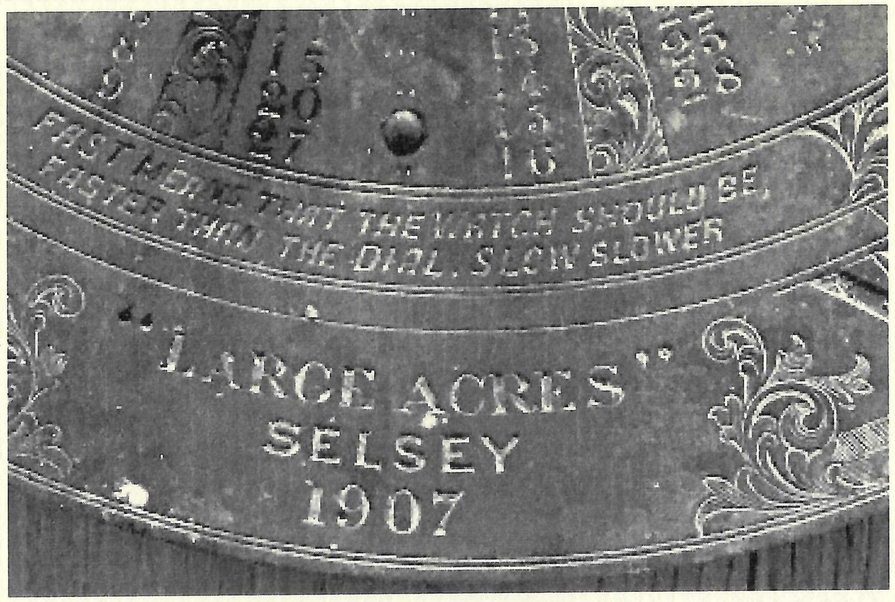

Fig. 3. The Large Acres sundial.

THE EQUATION OF TIME

If a mean-time clock or watch is compared with a sundial or solar observation, the two will not agree except on four days of the year. There is a changing relationship between the time shown on a mean-time instrument and the apparent motion of the sun. The difference is caused by the fact that the earth's axis is tilted at 23½ degrees to the celestial plane and that the earth's orbit around the sun is elliptical rather than circular.

The exact quantities could not be measured until the introduction of the pendulum to clocks in 1657 by the Dutch astronomer, mathematician and scientist, Christiaan Huygens, who was also one of the first to produce accurate tables of the quantities involved. In England, the establishment of the Royal Observatory in Greenwich in 1675 also enabled these quantities to be measured accurately using a transit instrument and Thomas Tompion's regulators there. Soon tables were published for those wishing to set their clocks and watches accurately by the sun.

The equation of time has four days in the year when the mean-time clock will agree with the time shown on a sundial – true solar time. In the modern age of the Gregorian calendar, these are 15th April, 13th June, 1st September, and 25th December.

Fig.4. The equation of time indication.

Until the introduction of telegraph time signals, time balls and later the speaking clock and radio broadcasts, sundials such as the Large Acres example were the commonly used way for people outside observatories to set their clocks.

ACKNOWLEDGEMENT

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