

Supplement – February 2021

Why a supplement?

Not a month went by when, within a day or so of submitting my pieces to the David Parr House, I would stumble across additional information or a picture which would have been perfect. And, what to do with the interesting information that didn't make my 2020 'Afterword's? Moreover, new discoveries have come to light in the interim.

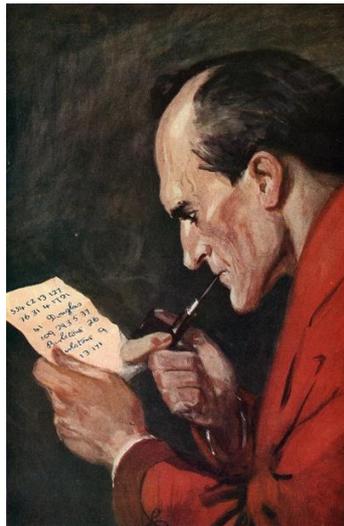
'The Adventure of Sir Scrope'

In 'The Adventure of Sir Scrope', David Parr's fictional alias, Mr Willis, is invited by Sherlock Holmes to accompany him to London to solve the murder of a Cambridge college board member. Sir Scrope's body had been found on London's Embankment.



Between 1914 – 1915, artist Frank Wiles provided 'Sherlock Holmes' illustrations for The Strand Magazine.

The first Sherlock Holmes stories appeared in print from 1887 – 1893. There followed a hiatus which lasted eight years. Sir Arthur Conan Doyle resumed writing his Sherlock Holmes stories in 1903 until 1927.



According to Peter Haining's *Sherlock Holmes Scrapbook*, Sir Arthur Conan Doyle had noted on the back of a print of Frank Wiles's profile portrait of Holmes (above) that it looked more like the way he envisioned Holmes in his mind's eye than any other portrait.

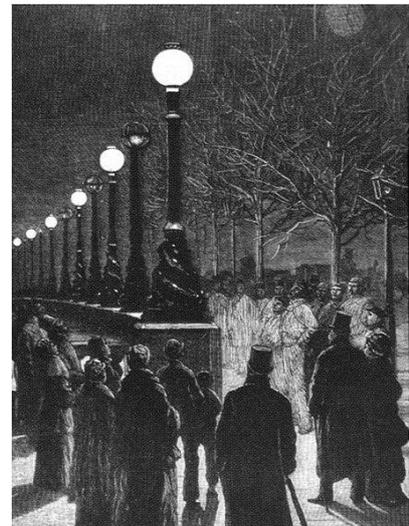


Illustration: public domain – artist unknown

The Victoria Embankment (near Westminster Bridge) was lit by gas. In 1878, it was illuminated with Jablochhoff Candle arc light alternating with the original gas standards to show the difference. In June 1884, gas lighting was re-established as electricity was not competitive.

Having established that David Parr and Sherlock Holmes were both born in 1854, I was inspired to write one of the Sherlock Holmes's adventures which Sir Arthur Conan Doyle only alluded to in one of his stories: the case of 'Vamberry the wine merchant'.

'Vamberry' is an unusual name, therefore one might speculate whether Doyle was giving a nod to Ármin Vámbéry, also known as Arminius Vámbéry (19 March 1832 – 15 September 1913), who was a Hungarian Turkologist and traveller, blessed with an uncanny ability for assimilating languages. He learnt five as a boy and went on to pick up another half-dozen or so.

According to Wikipedia, Vámbéry also became known as a publicist, zealously defending British policy in the East against that of the Russians. He was widely celebrated on his 70th birthday in March 1902, receiving greetings from academic institutions all over Europe. King Edward VII appointed him an Honorary Commander of the Royal Victorian Order. Vámbéry also received a letter in which he was appreciated as 'so good and constant a friend to England'. In 2005, the National Archives at Kew made files accessible to the public which revealed that Vámbéry had been employed by the British Foreign Office as an agent and spy whose task it was to combat Russian attempts at gaining ground in Central Asia and threatening the British position on the Indian sub-continent.

Wikipedia's sources: London Gazette, dated 2 May 1902 & The Times, dated 22 March 1902.

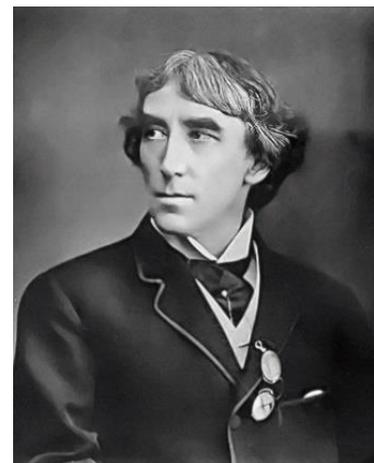
During a stay in London, **Bram Stoker** consulted Vámbéry, his acquaintance, in respect of a literary project, ensuring Vámbéry was integral to the creation of **Dracula** and the character lending his name for the novel's title. It is supposed that Stoker's character 'Professor Van Helsing' is based on Vámbéry. However, an equally good case can be made for Sheridan Le Fanu's 'Dr. Hesselius' as having been the inspiration. In chapters 18 and 23, Van Helsing refers to his 'friend Arminius, of Buda-Pesth University'.



Ármin Vámbéry –
date unknown
Image source: Cassell's universal
portrait gallery –
K. Koller
Public domain



Bram Stoker – circa 1906
Image: photographer unknown
Public domain



Henry Irving – 1878
Photo:
Lock and Whitfield, London
Public Domain

Bram Stoker, (8 November 1847 – 20 April 1912), was Sir Henry Irving’s personal assistant and business manager of the Lyceum Theatre for 25 years, which Irving, the most famous actor of his time, owned and was one of the most successful theatres in London. Through his connection to Irving, Stoker became integrated into London society and met **James Abbott McNeill Whistler** and **Sir Arthur Conan Doyle** (to whom he was distantly related). He also met **Hall Caine**, who became one of his closest literary friends – Stoker dedicated ‘Dracula’, which was published in 1897, to him. (As a young man, Hall Caine befriended Dante Gabriel Rossetti at the end of the artist’s life.)

The historian Louis S. Warren wrote, ‘There is virtual unanimity on the point that the figure of Dracula - which Stoker began to write notes for in 1890 - was inspired by Henry Irving himself. ... Stoker's numerous descriptions of Irving correspond so closely to his rendering of the fictional count that contemporaries commented on the resemblance.’

Nina Auerbach and David Skal explained in the preface of the 1997 Norton Critical Edition of Dracula: ‘Throughout the 1880s and 1890s, authors such as H. Rider Haggard, Rudyard Kipling, Robert Louis Stevenson, Arthur Conan Doyle, and H. G. Wells wrote many tales in which fantastic creatures threatened to destroy life on Earth. Invasion literature was at a peak, and Stoker's formula was very familiar by 1897 to readers of fantastic adventure stories. Victorian readers enjoyed Dracula as a good adventure story like many others, but it did not reach its legendary status until later in the 20th century when film versions began to appear.’

The Pennells wrote in their ‘The Life of James McNeill Whistler’: ‘Irving appeared as Philip II in 1874. Whistler was struck with the tall, slim, romantic figure in silvery greys and blacks, and got Irving to pose. Mr. Bernhard Sickert thinks this extraordinary that Whistler failed to suggest Irving’s character. We think it more extraordinary for Mr. Sickert to be unaware that Whistler was painting Irving made up as Philip II and not as Henry Irving.’

The portrait was not a commission. It is said that Irving refused the small price Whistler asked for it, but, later, seeing his legs sticking out from under a pile of canvases in a Wardour Street shop, recognised them, and bought the picture for 10 guineas. Mr. Bram Stoker writes that, at the time of the bankruptcy [Whistler’s], Whistler sold it to Irving ‘for either twenty or forty pounds - I forget which’. The facts are that Whistler sold the Irving to [Charles Augustus] Howell, for “ten pounds and a sealskin coat,” Howell recorded in his diary, and that from him it passed into the hands of Mr. Graves, the print seller in Pall Mall, who sold it to Irving, for one hundred pounds. After Irving’s death, it came up for sale at Christie’s and fetched five thousand pounds, becoming the property of Mr. Thomas of Philadelphia.’



Above right: Arrangement in Black, No. 3: Sir Henry Irving as Philip II of Spain – 1876 & 1885
Artist: James McNeill Whistler, Collection: Metropolitan Museum of Art, Image: Creative Commons



Illustrations of British Costumes for Autumn and Winter from Tailor and Cutter 'A History of the Paper Pattern Industry' Courtesy of the Victorian Web website

When William Morris's coat is on display at his Oxfordshire home, it gives visitors a real sense of his presence. Similarly, Elsie Palmer's coat ensures she remains a presence in the David Parr House.

Morris's coat appears to be an Inverness cape. As the name suggests, this style had a long cape which finished at the same length as the sleeves. In 1880, the sleeves were no longer part of the design. The coat either came with lapels or without lapels.

Last February's 'Sherlock Holmes' story for the David Parr House, the great detective's coat features as an aside.

According to the Sherlock Holmes stories, 'A Study in Scarlet', 'The Sign of the Four', 'A Scandal in Bohemia', 'The Adventure of the Blue Carbuncle' and 'The Adventure of the Noble Bachelor', **Sherlock Holmes wore an Ulster**. This hasn't stopped others giving him an Inverness cape.



Above:
William Morris's coat
Kelmscott Manor –
Society of Antiquaries,
London
Author's own photograph



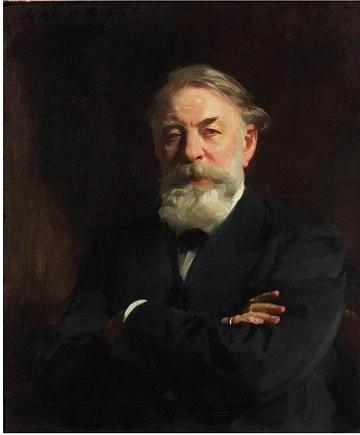
Above:
Ulster coat.
Image:
Wikipedia
Public domain



Above:
Inverness coat.
Image:
Wikipedia
Public domain



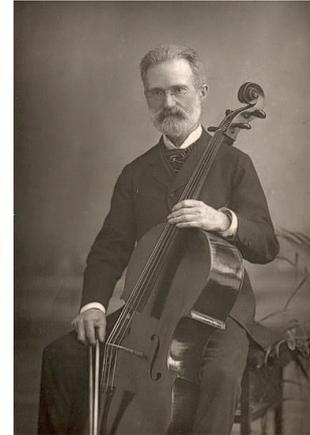
Above:
Elsie Palmer's coat in the
entrance of the David Parr
House, formerly her
grandfather's house.
Photo: Apollo Magazine



Joseph Joachim, 1904
John Singer Sargent
Collection:
Art Gallery of Ontario



Song thrush detail in the stained glass
window above David Parr's front door



Carlo Alfredo Piatti, 1890
W. & D. Downey

Image: David Parr House

In recognition of the song thrush above David Parr's front door and Elsie's piano, I had hoped to write a story with music as its central theme. Easier said than done.

Arthur Compton-Rickett wrote in his 'William Morris: a study in personality', 'It has been said that he did not care for music, and Mr. William Michael Rossetti tells me that when he knew him, he had little regard for music as on Art. Certainly, Morris himself denied an interest in music; but that, Mr. Emery Walker is of the opinion, was to save being bored when out for the evening. "I say 'No,'" he declared whimsically "to avoid explanations."

'The modern school failed to appeal to him – few modern developments did – but he loved the old Church music, and when a young man his whereabouts in the house could be traced by a bass voice booming out snatches of Gregorian chants. During his last illness, moreover, he took intense pleasure in having some sixteenth-century compositions played to him.'

Henry Treffry Dunn, Dante Gabriel Rossetti's assistant wrote in his 'Recollections...', 'Whenever I went, I noticed musical instruments of some kind or another; all were old and mostly stringed – mandolins, lutes, dulcimers, and barbarous-looking things of Chinese fashioning, which I imagine it would have been a great trial to the nerves to hear played upon – and yet in all the after years that I lived in the house I never heard a note of music. It had no home there, our neighbours in the next house, however, were abounding in it, and often in the summer evenings, when the windows would be thrown wide open, the fine baritone of Theo Marzials, who was frequently there, would come floating into our front rooms. Rossetti had a great admiration for Marzials as a poet, and after spoke of the high quality of his poems and songs, which were then becoming very popular and much discussed. But for music itself he did not care a whit, when once he was asked if he liked music, replied that perhaps of all noises it was the most bearable!

'In relation to this indifference to music shewn [sic] by Rossetti, I recollect in the course of one of our conversations whilst working together, something led to his giving me an idea of what he thought of Handel's *Messiah*, which was at the time being performed at one of the

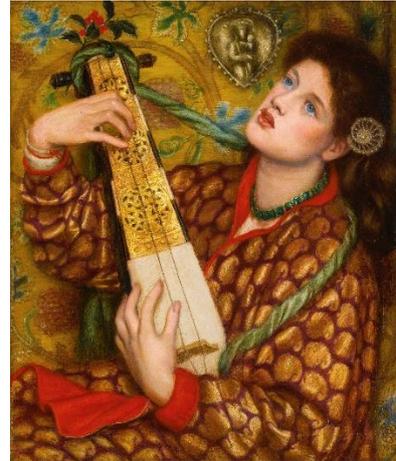
Crystal Palace festivals. Once, he said, he had been induced by a friend to listen to it, and it seemed to him that everybody got up and shouted at him as loudly as possible! Another time, Mr. Leyland took him to the Royal Opera House to hear *Fidelio*. The next morning I was curious to know what he had to say in regard to such a masterpiece, but he could not give me a clear idea of what it was all about. The only notion he had of it was that a man who was taken out of prison, where he had been for a couple of days without food, and who, when a loaf of bread was given to him, instead of eating it like any starving man would do, burst out into a long solo over it lasting ten minutes – which he thought was obviously absurd!’



A Sea Spell, 1877
Dante Gabriel Rossetti
Collection: Fogg Museum –
Harvard Art Museums,
Cambridge MA, USA
Model: Alexa Wilding



The Blue Bower, 1865
Dante Gabriel Rossetti
Collection: Barber Institute of Fine
Arts
Model: Fanny Cornforth



A Christmas Carol, 1867
Dante Gabriel Rossetti
Collection: Private
Image: Sotheby's
Model: Ellen Smith

Elizabeth Robins Pennell and Joseph Pennell wrote of Whistler and the Greaves family [the brothers who rowed him up and down the Thames and helped decorate the ‘Peacock Room’], ‘The sister was an accomplished musician, and Whistler delighted in music, though he was not critical, for he was known to call the passing hurdy-gurdy into his front garden, and have it ground under his windows.’

As for Frederic Leighton, whose annual evening of music provided the ending for my April story, it seems he only settled for the best musicians. According to Georgiana Burne-Jones’s ‘Memorials...’, ‘Kindness bade his friends every year. There Joachim and Piatti used to be surrounded by lovers and friends, and to play in the way that artists do when every nerve is laid to rest by sympathy and every note is waited for and listened to. Who that was there can forget the feeling that ran through the room a second before the music began, when Leighton took his seat to the left of the piano and uttered that tremendous “Hush!” which made Sunday scholars of us all? This was the only occasion on which some of us met during the year, and the first glance at each other took in Time’s ravages or healing. Thus for long we saw the white head of Leighton’s father grow whiter and his form more bent as he passed along the room to reach the chair placed for him, until he ceased to come at all.’

After submitting April’s story, I re-read Georgiana Burne-Jones’s work. I had tried to meld fiction convincingly with fact, but the following passage suggests that the Prince of Wales, Sherlock Holmes and Mr Willis (the fictitious stand-in for David Parr) wouldn’t have received an invitation from Frederic Leighton after all:

‘It is of this party that Edward writes: “One festa I have been to, one only, the annual Leighton concert. No new faces come, and that is kind of him – we get older and older, no new life is asked to take our places – it is really kind. It is like the Waterloo banquet; in a few years we shall be forty, twenty, five, in number – listening to the best music the time can give...”’



Above, Left:
Elsie Palmer’s piano,
Image: David Parr House
Note: photo taken prior to renovation of the house



Above, Right:
The Graham Piano,
decorated by Edward
Burne-Jones
Image: Victorian Web

Above, Left: Veronica Veronese, 1872. Dante Gabriel Rossetti. Collection: Delaware Art Museum
Model: Alexa Wilding

Above, Right: The Bower Meadow, 1872. Dante Gabriel Rossetti. Collection: Manchester Art Gallery
Models: Marie Spartali Stillman (left) and Alexa Wilding (right)

The canary in Dante Gabriel Rossetti’s painting ‘Veronica Veronese’ reminds one of Georgiana Burne-Jones’s sad account of the death of Elizabeth Siddal (Rossetti’s wife), ‘The Chatham Place days were ended now, and Rossetti in his sorrow turned to his mother, whose grave tenderness must have been a refuge for his wounded heart, and went for a time to live in Albany Street with her and his sisters and brother. Poor Lizzie’s bullfinch went there too, and sang as sweetly and looked as sleek and cheerful as ever.’



Left:
Joseph Joachim, 1890
Image:
W. & D. Downey
Collection:
National Portrait Gallery, London



Right:
Joseph Joachim Quartet
Image: Public Domain

After the musical evening held in April 1871, Frederic Leighton wrote to his sister, ‘To me perhaps the most striking thing of the evening was Joachim’s playing of Bach’s ‘Chaconne’ up in my gallery. I was at the other end of the room, and the effect from the distance of the dark figure in the uncertain light up there, and barely relieved from the gold background and dark recess, struck me as one of the most poetic and fascinating things that I remember...’

Joseph Joachim visited London each year from 1866. He appeared in his own quartet of players, but far more often with resident Popular Concerts artists Louis Ries, second violin, J. B. Zerbini, first viola, and Alfredo Piatti, first cello, reputed to be ‘one of the most celebrated cellists’ of the time.

One can listen to recordings of Joseph Joachim on YouTube. Sadly, there are no recordings of William Morris, Dante Gabriel Rossetti or Algernon Swinburne reading their poetry.

According to Arthur Compton-Rickett, ‘He [William Morris] was a beautiful reader. When he came to see his mother he would, at her request, read the Psalms to her, a few men read them better. His deep musical voice was particularly impressive in his readings.

J. W. Mackail records in his ‘The Life of William Morris’, ‘One of Burne-Jones’s earliest recollections of his first term [at Oxford University] was of Morris reading aloud ‘The Lady of Shalott’ in the curious half-chanting voice, with immense stress laid on the rhymes, which always remained his method of reading poetry, whether his own or that of others.’

Theodore Watts-Dunton’s biographers, Thomas Hake and Arthur Compton-Rickett, said, ‘He was also greatly struck with Rossetti’s voice. “In whatever assembly that voice was heard, its indescribable resonance distinguished it from all other voices: it awakened an eagerness on the part of the listener to catch the sound; it seemed to draw one towards him.”

James Abbott McNeill Whistler said in his ‘Ten O’clock’ lecture,

‘Nature contains the elements, in colour and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick, and choose, and group with science, these elements, that the result may be beautiful – as the musician gathers his notes, and forms his chords, until he bring [sic] forth from chaos glorious harmony.’



St. James's Hall – new entrances
2nd frontage from the left.
Image: public domain



Pablo de Sarasate – 1890
Photographer: Walery
Collection: National Portrait Gallery, London

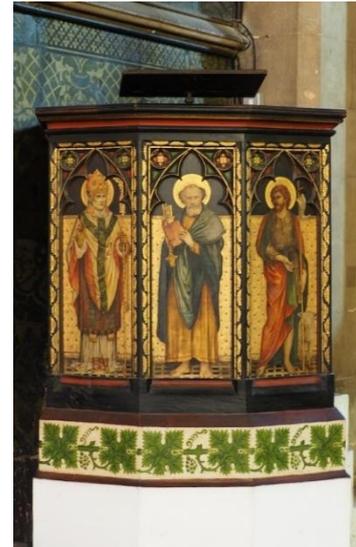
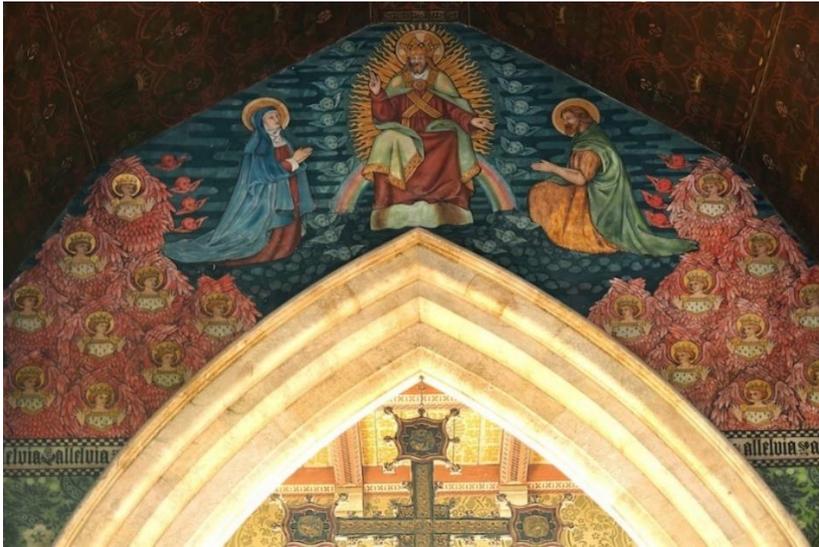
In 'A Study in Scarlet', Watson wrote of Holmes's violin playing, 'I see that I have alluded above to his powers upon the violin. These were very remarkable, but as eccentric as all his other accomplishments. That he could play pieces, and difficult pieces, I knew well, because at my request he has played me some of Mendelssohn's Lieder, and other favourites. When left to himself, however, he would seldom produce any music or attempt any recognized air. Leaning back in his arm-chair of an evening, he would close his eyes and scrape carelessly at the fiddle which was thrown across his knee. Sometimes the chords were sonorous and melancholy. Occasionally they were fantastic and cheerful. Clearly they reflected the thoughts which possessed him, but whether the music aided those thoughts, or whether the playing was simply the result of a whim or fancy was more than I could determine. I might have rebelled against these exasperating solos had it not been that he usually terminated them by playing in quick succession a whole series of my favourite airs as a slight compensation for the trial upon my patience.'

And, in 'The Adventure of the Red-Headed League', Holmes and Watson attend a recital by Sarasate at St. James's Hall. Holmes says to Watson, 'There is a good deal of German music on the programme, which is rather more to my taste than Italian or French. It is introspective, and I want to introspect'.



Left: Sherlock Holmes playing his Stradivarius, which, according to Dr Watson, was worth at least five hundred guineas but Holmes had purchased at a broker's on Tottenham Court Road for fifty-five shillings.

Illustrator: Sidney Paget
Image: published in The Strand Magazine –
Public domain



Left: Christ in Majesty over the chancel arch

Right: the pulpit

Both images: All Saints, Jesus Lane, Cambridge

All Saints, Jesus Lane, Cambridge was designed in 1863 by G. F. Bodley and subsequently decorated by Morris, Marshall, Faulkner & Co., Charles Eamer Kempe, and others. The 'Christ in Majesty' mural was painted in tempera by Wyndham Hope Hughes, an artist associated with Kempe, in 1875. His work, having suffered from the effects of the gas lighting, was repainted by B. M. Leach, F. R. Leach's son, in 1904.

Photographer: Adrian Powter

Music isn't the central theme of last February's story, but Wyndham Hope Hughes inspired me to include references to it. As noted in Adrian Barlow's 'The Life, Art and Legacy of Charles Eamer Kempe', Hughes was one of Kempe's first draughtsmen. He also, notably, worked on the private chapel at Castle Howard. Seemingly, his diary came to light in the 1990s. His entry for Monday 13th February 1871 reads, '...Went to an exhibition of the works of the Old Masters at the Academy. Mr Kempe came in. It is a beautiful collection. Left at dusk, went to Quaritch's the Bookseller. Mr Kempe bought some books, walked back with him. **I went to the Monday concert at S. James's Hall and heard Joachim play his first performance of the season. His playing was wonderful...**'

Barlow wrote of Wyndham Hope Hughes, 'He was a keen musician, always travelling with his violin.' And, in respect of his time at Castle Howard, 'Hughes and his fellow artists would not be living in the Castle, but Admiral Howard expected them to dine on occasion with his family and to hold their own in company. On his first visit, Hughes had to send urgently for a full-dress evening suit. It helped that he was an accomplished musician, confident enough to perform in public and ready to contribute to after-dinner entertainment...'

Naturally, I wondered how Frederick Leach got on when Kempe sent for him so he might assist his draughtmen working at Castle Howard and whether David Parr took full advantage of commissions which required him to stay in London. Did he go to concerts at St. James's Hall, visit Quaritch's bookshop and see art exhibitions?

William Morris in Cambridge



Stained glass window
Edward Burne-Jones
All Saints, Jesus Lane, Cambridge
Image: ChurchSniffer - wikicommons



William Morris's ceiling
Jesus College Chapel, Cambridge.
Image: Patrick Comerford

Adrian Powter emailed in his capacity as Churches Conservation Trust volunteer at All Saints, Jesus Lane, Cambridge, **'Many assume that Morris and his team were in Cambridge in person to decorate the church, but there is no evidence of them being on site at any stage.'** Mr Powter was right to point this out.

My conviction that William Morris had visited All Saints, Jesus Lane while the interior decorations were being carried out revealed itself in last January's story. Like a police case which lacks sufficient evidence to convict, I had resorted to ascertaining whether Morris had had the opportunity and found he had visited Jesus College, just across the road, three times in the years that count.

The dates for the work on the interior at All Saints in Cambridge coincide with those at Jesus College Chapel.

Jesus College's website features a page on its chapel's history, which says, 'In 1862, cracks began to appear in the arches and piers of the tower. Further repairs were carried out between 1864 and 1867 by George F. Bodley, who was also working on All Saints' Church in Jesus Lane, opposite the entrance to the College...'

According to 'The William Morris Internet Archive: Chronology', which uses contemporary sources, on **'5 July 1866: Morris travelled to Cambridge with George Frederick Bodley to discuss the decoration of Jesus College Chapel by the Firm.**

Would George Frederick Bodley have visited Jesus College without also showing Morris his work in progress opposite? It's hard to imagine.

November 1866: Work proceeded on Jesus College Chapel - the decoration being undertaken by Frederick R Leach.

6 November 1866: With reference to the work on the Jesus College Chapel, Edmund Henry Morgan wrote to Bodley that 'some astonishment was felt at the employment of a Cambridge workman in the execution of a work which was intrusted to *Mr. Morris*, on the very favourable recommendation given by you.'

8 November 1866: Bodley assured Morgan that 'the figures of angels, in the panels over the wall-cornice, will be executed by Morris' own men. The cartoons are prepared & matters put in hand. I wd. say that Morris finds Leach a very capable & able executant. The design & the exact shades of the colours are all done according to the directions given to him...'

13 November 1866: Warrington Taylor [Morris, Marshall, Faulkner & Co.'s business manager] complained to Webb about Morris's apparent delay over the Jesus College commission: 'Do see that Morris starts those angels for [the] Cambridge roof now; he will never have them in time, and at the last moment will want others to do the work.'

24 November 1866: Morgan, apparently frustrated with the delay over the ceiling of Jesus College Chapel, wrote to Morris setting a deadline for its completion.

27 November 1866: Morris responded to Morgan's letter by stating: 'I must deprecate any hurry with works of this kind; the opportunity (as you probably know) seldom happens to us to paint figures in churches on such a scale, and I am extremely interested in the work and want it to be done in the best possible way.'

30 November 1866: Morris visited Jesus College Chapel, Cambridge, and reported that the work was 'going on satisfactorily'.

3 December 1866: Morris assured Morgan that 'we shall be able to finish the ceiling by the first of April as you have arranged.'

25 March 1867: Morris went to Cambridge in connection with the work on the Jesus College Chapel.

26 March 1867: Morris wrote to Morgan that following his inspection of the work on Jesus College Chapel: 'I shall not be able to give it up to you this week; it will however be finished by the week after, (week ending April 7th).'

According to Adrian Barlow's 'Kempe: The Life, Art and Legacy of Charles Eamer Kempe', 'It was to be with [William Maynard] Shaw and **Frederick Leach (whom he had first encountered the previous year at Bodley's new church of All Saints, Cambridge)** that in **1867** Kempe began to work on what Michael Hall calls 'one of the greatest schemes of painted decoration in any nineteenth-century British church, St. John the Baptist, Tuebrook'. His research verifies the 'William Morris Internet Chronology' dates for the interior decorations at All Saints, Cambridge.

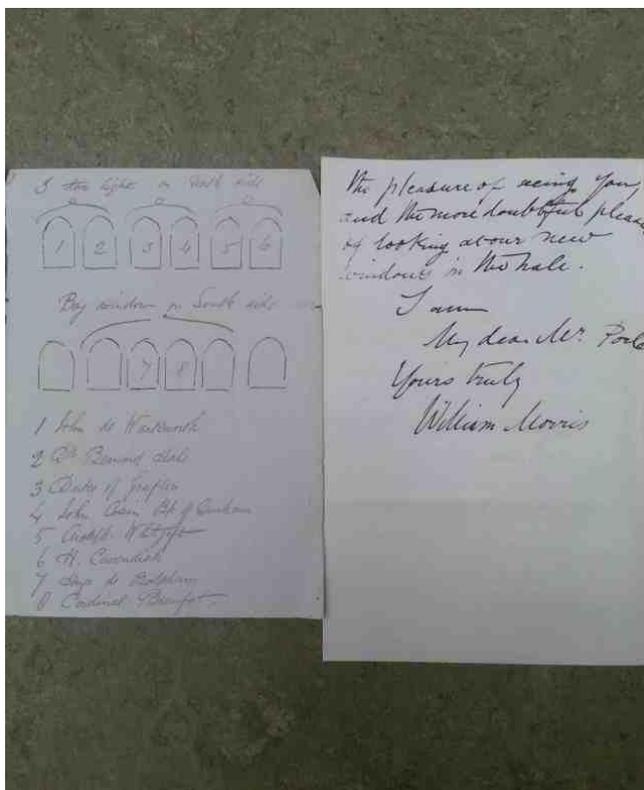
Note: Wyndham Hope Hughes, whose diary entries provided Barlow with insights into Kempe's commissions, didn't commence his employment with Kempe until June 1869.

Morris visited Cambridge numerous times for a variety of reasons.

In early July 1855, Morris and Edward Burne-Jones spent either four or five days in the city in respect of setting up the 'Oxford and Cambridge Magazine'.

8 October 1872: ...That night he proposed travelling down to Cambridge to spend a day reading Icelandic with Magnússon.

9 October 1872: It is probable that Morris had lunch with the Rev James Porter, Master of Peterhouse, Cambridge, who was taking an active interest in the Firm's restoration of the College Hall and Combination Room. This work had begun in 1868 and was completed in 1874.



In April 2015, the Peterhouse Perne & Ward Libraries displayed the College's Morris, Marshall, Faulkner and Co. acquisition: Ford Madox Brown's cartoon for the (1870) stained glass window of Queen Eleanor in the Hall, together with three cartoons by Edward Burne-Jones for the Hall and Combination Room.

Left: A letter from William Morris to Rev James Porter (date not given) was also part of the display. Morris ends his letter with '**...the pleasure of seeing you, and the more doubtful pleasure of looking at our new windows in the Hall. I am my dear Mr Porter Yours truly William Morris**'.

Image: Peterhouse Perne & Ward Libraries' website - photographer not credited.



Left:

Stained glass panel designed by Edward Burne-Jones

Location: Combination Room
Peterhouse, Cambridge

Photographer not credited

On **'15 November 1874**: Morris travelled to Cambridge to view the firm's stained-glass windows in Jesus College Chapel. While in Cambridge he also spent some hours with Magnússon reading Icelandic.'

According to William Morris's biographer, J. W. Mackail, he considered Cherry Hinton but settled on Merton Abbey for his print works.

21 February 1878: Morris delivered an address at the distribution of prizes at the Cambridge School of Art at the Guildhall, Cambridge.

'The Collected Letters of William Morris' volume II, published by the Princeton University Press in 1984, includes the following entry written by Morris from Cambridge to George Howard:

Source: Howard Papers

Cambridge
January 8 [1881?]

Dear Howard

I shall be very happy, and am with many thanks

Yours effect[tionately]

William Morris

4 December 1883: Morris delivered 'Art Under Plutocracy' before the Cambridge Union Society at the Cambridge Union.

5 February 1884: Morris took part in a debate, at the Cambridge Union Society, on the proposition that socialism was the only remedy for 'the present anarchy'.

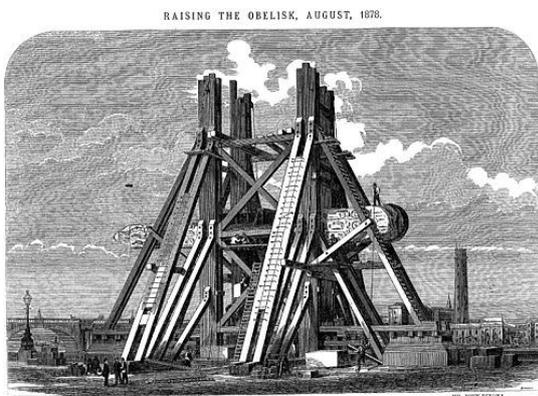
11 December 1890: Morris gave a speech on the protection of ancient buildings at a meeting sponsored by SPAB and the Master of Trinity College at Trinity College, Cambridge.

Returning to Mr Powter's point, when researching Jan Gossaert's (Mabuse's) painting 'The Adoration of the Magi', Dr Christopher Ridgway, Curator at Castle Howard, alerted me to the fact that, despite Morris and Burne-Jones having been given commissions, they never visited Castle Howard. Therefore, a commission didn't guarantee a visit from Morris.

(Morris and Burne-Jones became friends with George Howard, who went on to become the 9th Earl of Carlisle and to inherit Castle Howard and Naworth Castle near Carlisle. Morris and Burne-Jones visited the Howards at Naworth Castle. Moreover, Howard commissioned Philip Webb to build St. Martin's Church in Brampton and Morris & Burne-Jones provided the stained glass.)

Yet, Morris himself painted the chancel roof, assisted by Charles Faulkner and Philip Webb, at Bodley's St. Michael and All Angels Church, Brighton. Hence, Bodley was able to recommend Morris to Jesus College and handed his architectural work to Webb when he became seriously ill while working on All Saints in Cambridge. Bodley put Charles Eamer Kempe in charge on the teams working on the installations and interiors at All Saints in Cambridge.

**Did William Morris see All Saints when visiting Jesus College just across the road?
As stressed by Mr Powter, no documented evidence has come to light which says he did.**



Top Left: Cleopatra's Needle in 1878 - preparations to hoist it into position in – public domain

Bottom Left: Elizabeth Robins Pennell – American writer and cyclist
Photograph: wiki commons

Top Right: Cleopatra's Needle in 1910
Quadrivia website – artist and collection not given.

Bottom Right: Joseph Pennell American artist and author, 1922
Photographer: William Shewell Ellis
Collection: Library of Congress Prints and Photographs Division – public domain





Cleopatra's Needle, Embankment, London – photographer and date unknown
Collection: Scottish National Portrait Gallery

Elizabeth and Joseph Pennell lived in a flat beyond the photograph's left edge. They could see Cleopatra's Needle, the Thames and the opposite bank from their river-facing windows.

As mentioned in July's 'Afterword', the Victorian writers, poets and artists, networked by holding regular salons, evenings and, in the case of James McNeill Whistler, Sunday breakfasts. The Pennell's held 'Thursday Evenings'. One of their visitors was critic 'Bob' Stevenson (Robert Alan Mowbray Stevenson), and Robert Louis Stevenson's older cousin.

The following extract from Elizabeth Pennell's reminiscences, published as 'Nights' in 1916, could have been turned into the 'Adventure of Vamberry the wine merchant', one of the 'Sherlock Holmes' cases that Sir Arthur Conan Doyle only alludes to, having preceded Watson.

'He [Bob Stevenson] was talking one evening of wine... The triumphant ring of his voice is still in my ears as he announced that he had found a merchant who could provide him with just the wine he wanted, good, pure, light, white or red, an ordinary brand for sevenpence a bottle, a superior brand for eightpence.

The marvel of it all was that we believed in that wine and when the company left for home, the merchant's address was in almost everybody's pocket. It was not a bad wine in the sample bottles J. [Joseph Pennell] and I received a day or two later, nothing much to boast of, but harmless. For the further cheapness promised we next ordered it by the case, one of red and one of white – a rare bargain we thought. But in the end it was the most expensive wine it has ever been our misfortune to invest in. For when it came in cases it was so potent that nobody could drink as much as a glass without going to sleep. I never had it analyzed [sic], but after a couple of bottles, I did not dare put it on the table again, or to use it even for cooking or as vinegar. To balance our accounts, we did without wine of any kind, or at any price, for many a week to come. But we had our revenge. In the course of a few months Bob's wine merchant was summoned before the magistrate for manufacturing Bordeaux and Burgundies out of Greek currants and more reprehensible materials in the backyard of his unpretending riverside house, and it was one of our Thursday night fellow victims who had the pleasure of exposing him in the Daily Chronicle. Bob did not share our resentment. He had his pleasure in the charm his imagination gave to every drop of the few bottles he drank and managed not to die of it.' (Bob Stephenson died at his home in Chiswick aged 53.)



1.



2.



3.



4.

1. Philip Webb – 1873
Charles Fairfax Murray
Collection: National Portrait Gallery
Gifted by Sir Sydney Cockerell in 1963

2. ‘Mrs Russell Barrington’, date unknown –
Charles Fairfax Murray
Collection: Leighton House.
Image credit: Leighton House

3. Emma Darwin – 1887 - preparatory work
Charles Fairfax Murray
Collection: English Heritage – Down House, Kent
Image credit: courtesy of English Heritage

4. William Morris – 1870
Charles Fairfax Murray
Collection: National Portrait Gallery

Note: Mrs Russell Barrington wrote biographies of Sir Frederic Leighton and George Frederic Watts, which have been referenced in various ‘Afterwords’.



John Henry Middleton,
Slade Professor of Fine
Art at Cambridge, and
later the Director of the
Fitzwilliam Museum
(1889-92) and South
Kensington Museum
(1892-96).

Photograph: circa 1890s -
Victoria & Albert Museum

In 1886, John Henry Middleton wrote to Charles Fairfax Murray, (William Morris was their mutual friend), informing him of George Darwin’s wishes for a portrait of his mother, Emma Darwin. The correspondence between the Darwins, Fairfax Murray and others in respect of the portrait reveal insights into their position of influence within Cambridge’s social and academic elite, as well as their own family dynamics. The Darwin portrait led to further commissions, mostly within the University, requiring Fairfax Murray to make frequent visits to Cambridge.

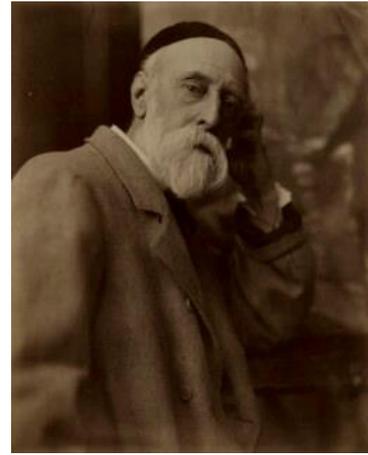
Emma Darwin’s portrait languished under the attribution of ‘English School’ before being re-attributed to Fairfax Murray. This is not without irony given his connoisseurship had been sought by leading museums. ‘You’re a magician!’ Stuart Donaldson, Master of Magdalene College, Cambridge is supposed to have exclaimed when Fairfax Murray re-attributed almost everything in his collection of early Italian pictures.

Maud Darwin, the wife of George Darwin, the University of Cambridge astronomer, whose father was the naturalist Charles Darwin, did David Parr’s employer a great service when, in 1885, she shared, **“Mr Leach is a man who has a great deal of taste and people send all over England for him to do their houses...”**

In February’s story I was able to mention Charles Darwin in respect of the use of fingerprints as a means of identification.



The Joachim-Quartet – 1904
From left to right: Robert Hausmann,
Joseph Joachim, Emanuel Wirth and Carl Halir
Collection: Bildarchiv, Austria



George Frederic Watts - 1885
Henry Herschel Hay Cameron
Collection:
National Portrait Gallery,
London

Returning to the theme of music...

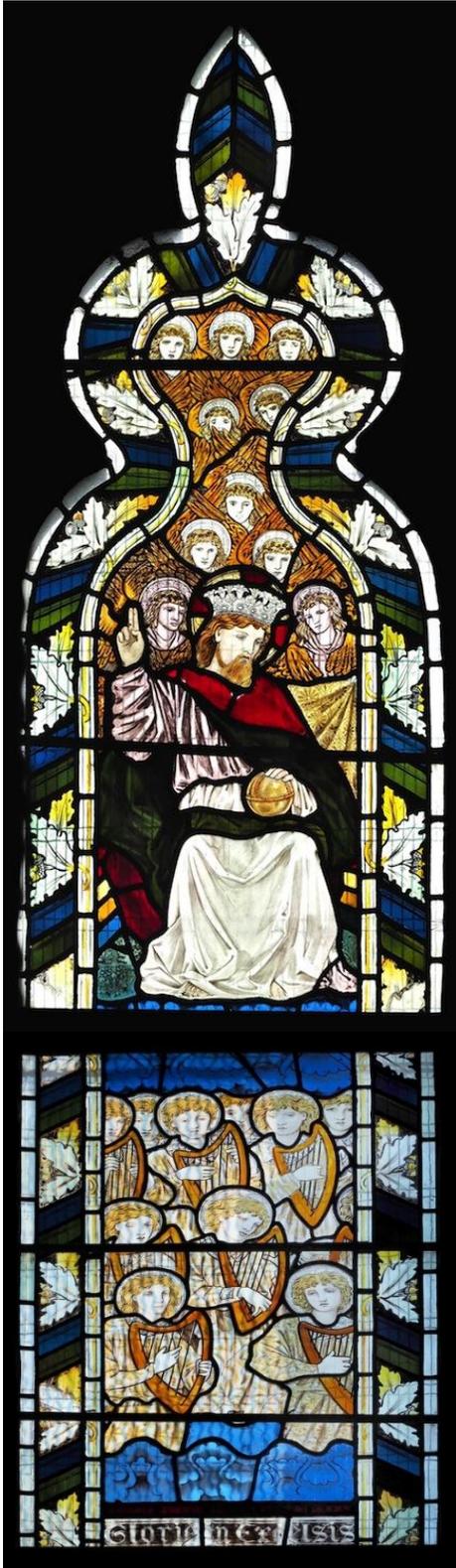
In respect of 1897, Georgiana Burne-Jones wrote in her 'Memorials of Edward Burne-Jones', '...Edward also joined in the congratulations offered to **Mr. Watts** by a great part of the Western world upon his eightieth birthday, and upon the splendid collection of his pictures which formed the Winter Exhibition of the New Gallery. An address was prepared and signed by hosts and friends, for presentation to Mr. Watts on his actual birthday, February 23rd, and more would have been done to mark it had he not himself protested against the idea. Shortly afterwards, however, a private celebration of the anniversary was held at the New Gallery, where a party was given by Miss Eleanor Hallé and Miss G. Liddell in honour of Mr. Watts and of **Herr [Joseph] Joachim**, who were both present. An orchestra of about a dozen old pupils of Joachim had been got together, and with the help of a piano and two harpsichords most beautiful music was made for the pleasure of the old master, and by himself in return. The musician and the painter sat side-by-side and looked happy.

On 28th June 1897, Joseph Joachim became sixty-six years old.

In June 1906, at the celebrations to mark his 75th birthday, Joachim said,

'The Germans have four violin concertos. The greatest, most uncompromising is Beethoven's. The one by Brahms vies with it in seriousness. The richest, the most seductive, was written by Max Bruch. But the most inward, the heart's jewel, is Mendelssohn's.'

(Bruch wrote three violin concertos. Joachim was most likely referring to Bruch's Concerto No. 1, being the most frequently performed it is the most well-known. Moreover, it is the one Joachim had helped Bruch to revise.



Acknowledgements

Adrian Powter –

Churches Conservation Trust volunteer for
Duxford St John's and All Saints Cambridge

Left:

‘Our Lord Enthroned’ stained glass panels designed
by Edward Burne-Jones as seen in the East window
at All Saints, Jesus Lane, Cambridge

Photographs: Adrian Powter

Text below: Victorian Web and Adrian Powter

‘East Window, All Saints, Jesus Lane, Cambridge, by
Morris & Co., 1866 — although several of the
individual figures had been designed earlier in the
1860s for different churches.

The majority of the figures (twelve out of twenty,
including ‘Our Lord Enthroned’ of 1865) were
designed by **Edward Burne-Jones**, nine of them
expressly for this window. Of the rest, four were
designed by **Ford Madox Brown**, all of them
originally designed for other churches. The rest,
four in all, were designed by **William Morris**
himself, one of them originally for elsewhere.