

September 2020 - 'No good deed goes unpunished'

AFTERWORD

Why a story about no. 1 Palace Green and the '4711' brand of eau de Cologne?

Circumstantial evidence suggests that the '4711' brand provided the inspiration for the colour schemes used in at least three remarkable rooms: James McNeill Whistler's 'Peacock Room', Morris, Marshall, Faulkner & Co.s 'Green Dining Room' and William Morris's dining room at no. 1 Palace Green.



Note: '4711' should be said as 'forty-seven eleven' – the appellation comes from the house no. assigned to the shop premises during the French occupation.

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Top left: **William Morris** –
photographed by Frederick Hollyer in 1884, collection: National Portrait Gallery

Top right: **James Abbott McNeill Whistler** –
Photographed by Bernard Partridge in 1880s, collection: National Portrait Gallery

Middle left: the actress Audrey Hepburn as 'Holly Golightly' in the 1961 Paramount Pictures film 'Breakfast at Tiffany's', image: public domain

NOTE: In Truman Capote's novella 'Breakfast at Tiffany's', from which the film was adapted, 'Holly Golightly' wears 4711. I threw in this image to highlight the fragrance's entry into popular culture and its enduring power to inspire.

Middle right: the '**Green Dining Room**' created by the architect Philip Webb for Morris, Marshall, Faulkner & Co. in the South Kensington Museum (now Victoria and Albert Museum). It was the first refectory in any museum. Image: Victoria & Albert Museum.

Note: In '**Charles Fairfax Murray: The Unknown Pre-Raphaelite**' his grandson, David B Elliott, writes 'William Morris had also felt obliged to reject the 12 zodiac figure panels painted by the Firm's assistants from Burne-Jones's designs for Philip Webb's Green Dining Room at the South Kensington Museum (prompting Alphonse Warrington Taylor, the newly-appointed General Manager [at Morris, Marshall, Faulkner & Co.], to write a sharp memorandum to the partners pointing out that the Firm lacked the necessary skills to undertake this kind of decorative work). Charles Fairfax Murray was quickly commissioned to repaint all but one of the panels.'

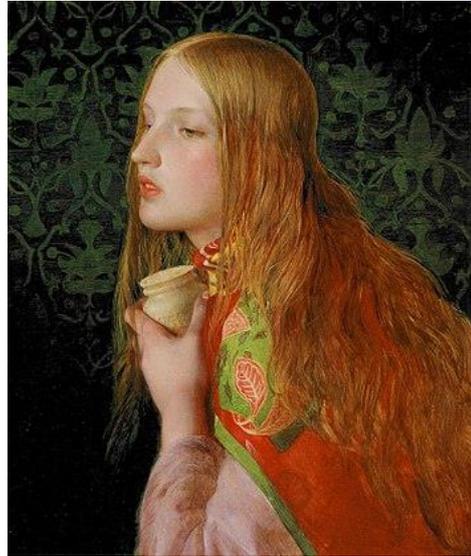
Readers may recall that, in my 'March' Afterword, I mentioned that **Charles Fairfax Murray** 'gave his Titian (Tarquin and Lucretia – 1571), numerous Constables, four early Gainsboroughs and a Carot to the **Fitzwilliam Museum**, Cambridge, as well as Morris's proofs and manuscripts from William Morris's collection.'

Bottom left: the **dining room / morning room at no. 1 Palace Green**. Decorative scheme designed by William Morris. The canvases are the work of Edward Burne-Jones.

Bottom right: the '**Peacock Room**' designed for Frederick Leyland's London home by James Abbott McNeill Whistler. The room was gifted to the Freer Gallery of Art, Washington DC. Image courtesy of Smithsonian: Freer & Sackler Galleries

Before I embark on making my case, some context

In 'August's' Afterword, the Gilbert & Sullivan production 'Patience' was discussed. It has the oft cited line 'greenery-gallery, Grosvenor Gallery'. As evidenced below, the fashion for green interiors ranged from dark emerald greens to chartreuse yellows.



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Top left: A.W.N. Pugin 1812-52, Oil painting By John Rogers Herbert
© Parliamentary Art Collection, WOA 2586. [w.w.w.parliament.uk/art](http://www.parliament.uk/art)

Top right: 'Mary Magdalene' circa 1858 – 1860 by Anthony Frederick Augustus Sandys. Collection: Delaware Art Museum, Wilmington Delaware.

Note: according to Wikipedia, the painting was 'acquired by Samuel Bancroft, the most important American collector of Pre-Raphaelite art, whose family donated his collection to the Delaware Art Museum in 1935. Bancroft had bought the painting from **Charles Fairfax Murray**, an artist in the Pre-Raphaelite circle'.

Middle left: 'The Black Brunswicker' by John Everett Millais in 1860. Collection: Lady Lever Art Gallery.

Note: the female model is Kate Perugini, daughter of Charles Dickens. The equestrian portrait depicted on the wall is of Napoleon.

Middle right: 'Portrait of Laura, Lady Alma-Tadema, probably entering the Dutch Room at Townshend House, Regent's Park', painted by Ellen Gosse in 1873. Collection: Private. Image: public domain / The Bridgeman Art Library.

Note: Ellen Gosse was Lady Alma-Tadema's sister who married Sir Edmund Gosse – Readers of 'July's' Afterword may remember that Edmund Gosse was among a small party, which also included Bernard Quaritch, that went to the churchyard at Boulge, Suffolk to plant a rose at the head of Edward FitzGerald's grave in recognition of his translation of the 'Rubáiyát of Omar Khayyám'.

Bottom right: the 'Silk Room' in Leighton House, London. Image: courtesy of The Royal Borough of Kensington & Chelsea.

Bottom left: the 'Saloon' at Buscot House, Oxfordshire, which features Edward Burne-Jones's 'Briar Rose' series of paintings. Image: The Faringdon Collection at Buscot Park.

Some context... (continued)

The colour green became popular when the pigment Scheele's Green was invented by Carl Wilhelm Scheele in 1775, which had better colour retention properties than previous pigments. It was used in textiles and as food colouring.

In 1814, the pigment Paris Green was invented. Paris green is said to range from a pale blue green when very finely ground, to a deeper green when left coarse.

Both pigments contained arsenic and were highly toxic, so much so, by the 1880s, Paris Green was being used as a world-wide insecticide. Despite the suspected link between wallpapers giving off toxic gasses in damp conditions, exacerbated moulds, and arsenic poisoning, Britain was slow to ban harmful chemical compounds in manufacturing.

Green was Napoleon's favourite colour, which contributed to the fashion for green interiors. One theory is that Napoleon's death, whilst in exile on the damp island of St. Helena, can be linked to arsenic poisoning because the house in which he resided had been decorated with green coloured wallpapers.

The Saloon, Buscot Park

The **chartreuse colour** on the lower walls below Edward Burne-Jones's 'The Legend of the Briar Rose' series of paintings was based on original pigments found prior to the restoration of the saloon by the Persian designer Alidad.

The name of the designer of the saloon's original interior scheme is not known, but Georgiana Burne-Jones quotes a letter from Sir Alexander Henderson in her 'Memorials of Sir Edward Burne-Jones':

'You will I know be glad to hear that the Legend of the Briar Rose is to find an English home, and I hope to see your pictures at Buscot. They will not be hung until you have approved the position I propose they should occupy'.

Sir Edward Burne-Jones visited Buscot Park several times and arranged for the pictures to be displayed above head height in a renaissance-style frame by Vacari – a father and son firm of Italian craftsmen based in Fulham Road, London.



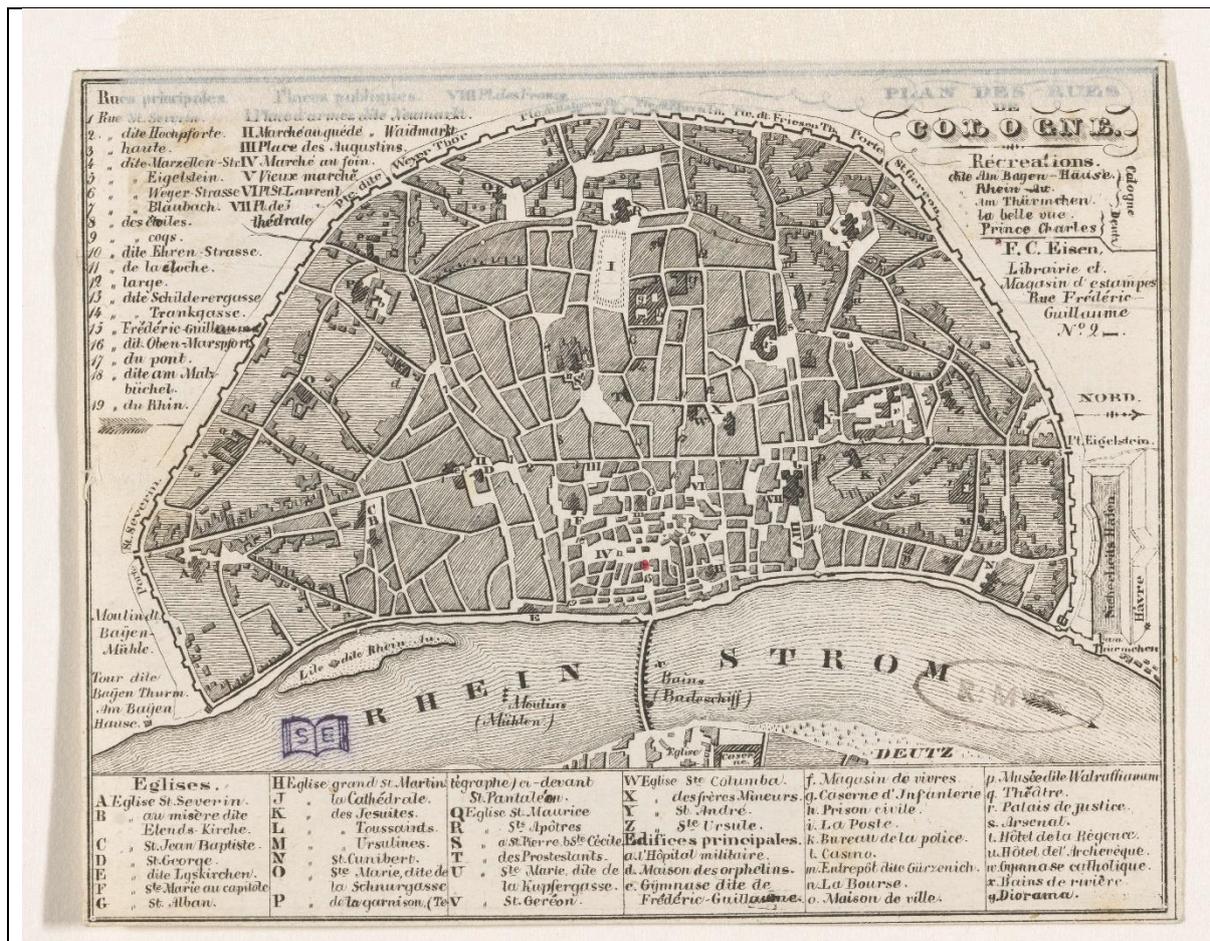
Information and image: The Faringdon Collection at Buscot Park
Acknowledgement: Roger Vlitos, Curator of The Faringdon Collection at Buscot Park.

Further reading: Lucinda Hawksley's beautifully produced 'Bitten By Witch Fever: Wallpaper & Arsenic in the Victorian Home' is recommended. Aside from the faithfully reproduced sample wallpapers and an abundance of interesting facts, the book mentions William Morris's business manager marrying a lady accused of murder by arsenic poisoning.

If 19th century fashion leaned towards green interiors, how can one be certain that it was the '4711' branding which influenced William Morris and James Abbott McNeill Whistler?

Cologne was one of the many cities William Morris visited on his six-week honeymoon tour.

Whistler was stranded in Cologne for two weeks. The post office which Whistler went to every day was opposite the '4711' shop.



To find 'i' denoting 'La Poste' (post office) start at the bridge (between 'Rhein' and 'Strom'). Continue straight up the map beyond the medieval centre. Continue past 'W' and 'X', slightly to the right. 'i' is on the left of the vertical road to the left of 'W', in a shaded area which is level with 'C' shaped building (the Palace of Justice) to the right.

Image credit: Rijksmuseum – public domain – map dated between 1825 – 1875.

- <http://hdl.handle.net/10934/RM0001.COLLECT.605504>, <https://commons.wikimedia.org/w/index.php?curid=84662830>

From 'The Life of James McNeill Whistler' by E. R. and J. Pennell:

'Ernest [Delannoy] was Whistler's companion in the most wonderful adventure of all, the journey to the Alsace when most of the French Set of etchings were made. Mr. Luke Ionides thinks it was in 1856. Fantin, who did not meet Whistler until 1858, remembered him just back from a journey to the Rhine, coming to the *Café Molière*, and showing the etchings made on the way.'

'On the way back, at Cologne, one morning, Whistler and Ernest woke up to find their money gone. "What was to be done?" asked Ernest. "Order breakfast," said Whistler, which they did. There was no American Consul in the town, and after breakfast he wrote to everybody who might help him: to a fellow student he had asked to forward letters from Paris, to Seymour Haden in London, to Amsterdam, where he thought the letters might have been sent by mistake. Then they settled down to wait. Every day they would go to the post-office for letters, every day the official would say, "*Nichts! Nichts!*" until they got known to the town – Whistler with his long hair, Ernest with his brown hollands and straw hat fearfully out of season. The boys of the town would follow to the post-office, where, before they were at the door, the official was shaking his head and saying "*Nichts! Nichts!*" and all the crowd would yell, "*Nichts! Nichts!*". At last, to escape the attention, they spent their days sitting on the ramparts.

'At the end of a fortnight Whistler took his knapsack, put his plates [etchings] in it, and carried it to the landlord, Herr Schmitz, whose daughter, Little Gretchen he had etched – probably the plate called Gretchen at Heidelberg. He said he was penniless, but here were his copper-plates in his knapsack upon which he would set his seal. What was to be done with the copper-plates? the landlord asked. They were to be kept with the greatest care as the work of a distinguished artist, Whistler answered, and when he was back in Paris, he would send the money to pay his bill, and then the landlord would send him the knapsack. Herr Schmitz hesitated, while Whistler and Ernest were in despair over the necessity of trusting masterpieces to him. The bargain was struck after much talk. The landlord gave them a last breakfast. Lina, the maid, slipped her last groschen into Whistler's hand, and the two set out to walk from Cologne to Paris with paper and pencils for baggage...'

'At last they came to Aix, where there was an American Consul who knew Major Whistler, and advanced fifty francs to his son. At Liège, poor, shivering, ragged Ernest got twenty from the French Consul, and the rest of the journey was made in comfort...'

'That Herr Schmitz was paid and delivered up the plates the prints are proof. Some years after Whistler went back to Cologne with his mother. In the evening he slipped away to the old, little hotel, where the landlord and the landlord's daughter, grown up, recognised him and rejoiced.'

Hotels advertising in 'The Athenaeum' and handbooks for various travel destinations published by John Murray around 1840s often cited their proximity to the post office, suggesting that visitors, besides Whistler, required this service not only for sending post but for receiving money.

In the 1850s, Cologne's post office (Königliche Ober-Post-Direktion) was in the Glockengasse, No. 25-27. From 1862, the Mülhens company called itself 'Franz Maria Farina in Glockengasse 4711 opposite the post office'. After a legal dispute in 1881, the company was no longer allowed to use the name 'Farina', so it changed its name to 'Eau de Cologne- und Parfümerie-Fabrik Glockengasse No. 4711 gegenüber der Post von Ferd. Mülhens'.

The Mülhens company was located at Glockengasse No. 26-28. The house number '4711' dates from the time of the French occupation of Cologne, this numbering scheme was abolished in 1811.

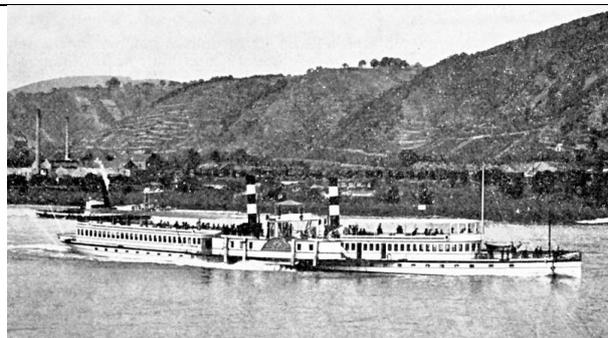
Information courtesy of the Stiftung Rheinisch-Westfälisches Wirtschaftsarchiv zu Köln
Acknowledgement: Herr Philipp Schaefer

William Morris and his wife embarked on their honeymoon on 27 April 1859. According to May Morris, their daughter, the couple toured France, Belgium, Germany and Switzerland. They visited Basle, Liege, Namur, Mainz, Mannheim, Cologne, Ghent, Bruges, Antwerp and Brussels.

Why did William Morris visit Cologne?

If one considers the material available and taking Morris's likes and dislikes into account, can one determine why he visited the city with Jane?

According to the 1856 edition of Baedeker, which covers the Rhineland from the Swiss border to the Dutch border, several companies operated steam paddle boats for passengers between Mannheim and Rotterdam. It should be noted that the stretch between Mainz and Koblenz takes in the magnificent Rhine Gorge and its medieval castles.



Saloon steamer 'Deutscher Kaiser' circa 1871
Collection: Beiträge zur Rheinkunde, 1979
Image: public domain

Image, right: author



The 1856 Baedeker helped to promote Cologne's museums which were filled with antiquities from the Roman occupation, medieval religious artefacts, manuscripts and Franz Ferdinand Wallraf's collection of medieval paintings. There was also a permanent exhibition of contemporary art in the Glockengasse, the same alley as the '4711' shop premises. (The collections have since been relocated to new buildings in the city).

According to J. W. Mackail's biography of William Morris, he had enjoyed visiting churches and cathedrals from an early age and would go on to create the Society for the Protection of Ancient Buildings. The work to complete Cologne's cathedral, which had been on hold since around 1560, had only restarted in 1840. The edifice would not be completed according to the medieval plans until 1880. It makes one wonder if the work in progress would have held a particular fascination for Morris or had lessened the city's appeal.



Cologne Cathedral in 1855 – Johannes Franciscus Michiels

Collection: Munich City Museum - public domain

Note: the medieval crane on the left which was a symbol of the city

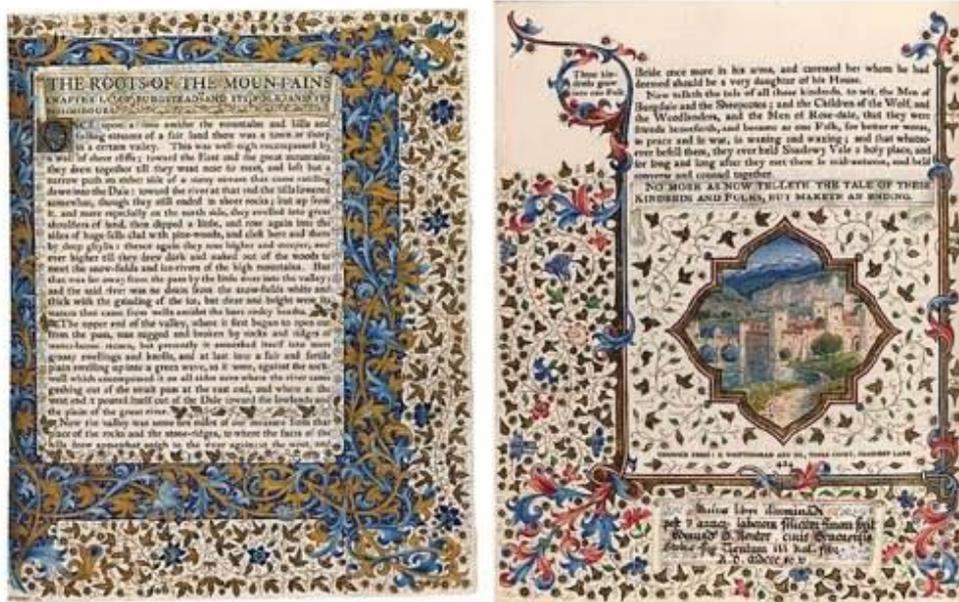
I believe that Morris's visit to Cologne was in part a pilgrimage. J. W. Mackail's biography relates how Morris would pour over copies of illuminated manuscripts as a student at Oxford, how he went on to create his own library of rare manuscripts and beautiful illuminated books, and, at the end of his life, went on to form the Kelmscott Press.

Mackail also relates that 'Le Morte d'Arthur' - which was first published by William Caxton in 1485 - was William Morris favourite book as a young man. Therefore, it is not a stretch to suppose Morris wanted to visit the city where William Caxton had been taught the art of printing using moveable-type – Caxton went on to become the first person to set up a printing press workshop in Britain.

Arthur Compton-Rickett wrote in his 'William Morris: A Study in Personality', 'His literary tastes were, as we have seen, circumscribed, but when literature and decorative art were united, as in the medieval manuscripts, he was an inveterate bookman to the last. When quite a young man, his greatest delight was to light upon some old manuscript trophy, which he would bear home in triumph: "I gave twenty pounds for this," he confided to his sister on one occasion – then added like a guilty school boy: "but don't tell mother!"

He could date an old manuscript at sight, with a precision that was amazing; he seemed to arrive at the right conclusion by instinct.'

In the decade after his honeymoon tour, William Morris began creating his own illuminated manuscripts. Mackail wrote, 'Of the great folio manuscript of the Aeneid which was now in progress, nearly six books were completed before it was laid aside from pressure of other work. Burne-Jones had drawn for it a series of his most exquisite designs. A good deal of the illumination was executed by [Charles Fairfax] Murray after his return to England. Morris himself never resumed it, though even some fifteen years later I remember seeing him turn over the sheets and hearing him talk of finishing it. Finally, he sold it to Mr. Murray, in whose possession it now is. In beauty and handwriting and splendour of ornament it takes far the first place among all his manuscripts.'



William Morris's 'The Roots of the Mountain' published in 1890 and illuminated for Morris by Edmond G. Reuter. The book passed to May Morris before being sold. Image: The Library of William Morris: a catalogue

Morris also visited Mainz on his honeymoon. If he had venerated the creators of the printed book, then the city where Johannes Gutenberg, the inventor of the mechanical moveable-type printing press, was born was also worthy of his attention.

According to the 1856 edition of Baedeker, the library in Mainz held over 100,000 volumes including those made by Gutenberg, Fust and Schöffer. It also mentions the statue of Gutenberg, which had been cast in Paris on Napoleon's orders and, in 1837, erected close to the cathedral in Mainz – the left bank of the Rhine had come under French occupation.

NOTE: the Gutenberg Museum in Mainz (founded in 1900) holds at least one copy of every edition that left William Morris's (Kelmescott Press) printing press.

https://www.mainz.de/microsite/gutenberg_neu-en/index.php

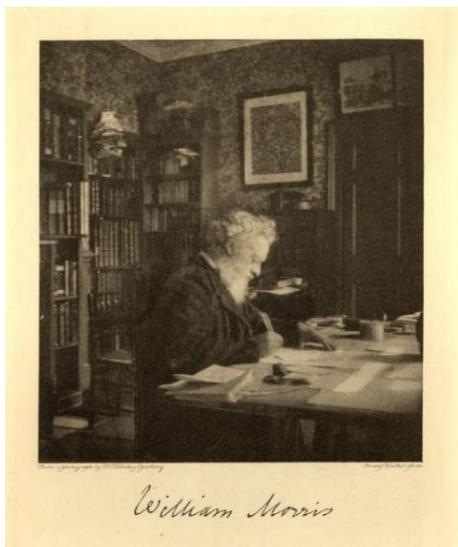
One can select 'English' in the 'Language' menu option on the home page.

Gutenberg was born in Mainz but he developed his moveable-type printing press in Strasbourg, another city on the banks of the Rhine, roughly half-way between Mainz and Basel, suggesting Morris may have visited all four cities on his honeymoon. According to the 1856 Baedeker, one had to allow eight hours by train from Strasbourg to Mainz, so stop-overs would have been desirable, whichever method of transport Morris chose.

For more on Gutenberg see link to Stephen Fry's / Timeline's '**The machine that made us**' on YouTube:

<https://www.youtube.com/watch?v=uQ88yC35Njl>

It is also available on DVD and on Amazon Prime.



Top left: William Morris's study with his collection of manuscripts and books.

Photo: University of Maryland's library website
Note: 'The 13th-century illuminated manuscript, *Windmill Psalter*, which was purchased by William Morris in 1896, is open on the table in the foreground.'

Top right: Gutenberg statue, Mainz

Photo: I. Staudacher, 2005
courtesy of Wikipedia.de

Bottom left: William Morris at his desk

Photo: courtesy of the Archives and Rare Books Library.

Frustratingly, William Morris's friend Dante Gabriel Rossetti fails to state the appeal of Cologne in a letter to his brother William Michael Rossetti, sent from Newcastle on 1st July 1853.

'...Do you know, I fancy after all I had rather go to Belgium than to Paris, which I expect would turn out a bore. But it strikes me that the best (and this I would positively do for a week or ten days, money permitting) would be to go to Nuremberg, and see the Durers [sic] etc. I suppose we could include Cologne in such a trip, but have no idea whether expense (should you be equally inclined for this as the other) would be greater. I fear however that my delay will cause this to reach town after you have left.'

A book review in the 28th November 1857 edition of 'The Athenaeum' provides a contemporary description of Cologne: 'A cradle for legend more richly dight with everything that is fantastic, antique, and precious than Cologne – the City of the Three Kings, and the birth place of Cornelius Agrippa – hardly exists. To this day, that Rhine-town bears more of the physiognomy of a seaport than any other city we know, as a place where people from many countries have gathered together and settled themselves... There we come on fountains of sweet waters springing out in delicate contention with the "odious savours" familiar to every tourist (not a whiff worse than those which swelter on the stairs of many an Italian palaces), presided over by Zanolli and Farina...'

The 1856 edition of Baedeker lists 'Eau de Cologne' among the city's highlights, claiming that there are 24 different locations where it was being manufactured and that the 'best and finest' amongst the firms are 'Farina gegenüber dem Jülichsplatz' at no. 29 Hochstrasse and 'Zanolli' on the Hochstrasse.

The publisher John Murray used the back of his 'handbooks' to sell advertising space. The following two adverts to be found at the back of 'A Hand-Book of the History of The Spanish and French School of Painting Intended as a sequel to 'Kugler's Hand-Books of the Italian, [sic] German and Dutch School of Painting' by Sir Edmund Head, Bart.', published in 1848, reveal how manufacturers of perfumes in Cologne struggled to stay one step ahead of their competitors and imitators.

**COLOGNE O. RHINE
CHARLES ANTHONY ZANOLI
INVENTOR OF THE EAU DE COLOGNE DOUBLE,
92 HIGH STREET, COLOGNE (Old no. 1940) ON RHINE
THE ONLY GENUINE EAU DE COLOGNE**

Charles Anthony Zanolli, manufacturer, purveyor and privileged by their Imperial Majesties the Emperors of Austria, Russia; and their Majesties the Kings of Prussia, Wurtemberg, [sic] Saxony, Bavaria; Duke and Duchess of Leuchtenberg, &c. &c., formerly partner of J. M. Farina, Julich's Place, - begs to inform the Nobility and Public in general, that the Superior quality of his ONLY GENUINE EAU DE COLOGNE AND ALSO OF HIS EAU DE COLOGNE DOUBLE ZANOLI, (of his own invention), is the reason of their being generally demanded and preferred to all others, which frequently was the cause of its being counterfeited, and illegally offered for sale under his name in much inferior qualities. Thus in order to guard against all mistakes and frauds, he begs to call particular attention to his manner of Packing, his seal, and Inscription on the Chests, to which the Arms of Austria and Prussia are affixed, with the words "High Street, No. 9."
Agent in London: Mr John Vink, 4 Crescent Minorities. To be had, wholesale and retail, of Messrs. Smith and Nephew. Perfumers to her Majesty, 1 Princes St. Cavendish Square.

**COLOGNE O. RHINE
JOHN MARIA FARINA,
OPPOSITE THE JULICH'S PLACE,
PURVEYOR TO HER MAJESTY QUEEN VICTORIA - TO HIS MAJESTY THE KING OF PRUSSIA, ETC.
OF THE ONLY GENUINE EAU DE COLOGNE**

The frequency of mistakes, which are sometimes accidental, but for the most part the result of deception practised by interested individuals, induces me to request the attention of all English travellers to the following statement: -

Since the first establishment of my house in 1706, there has never been any partner in the business who did not bear the name of FARINA, nor has the manufacture of a second cheaper quality of Eau de Cologne ever been attempted. Since 1827, however, several inhabitants of Cologne have entered into engagements with Italians of the name Farina, and, by employing that name, have succeeded to a very great extent in foisting an inferior and spurious article upon the Public.

In the year 1836 a Mrs. Aldenbruck established a manufactory of Eau de Cologne under the firm of 'J. M. Farina,' at 2 Frederick Wilhelm Street; and, in order to render the deception more complete, carried on the business for some time under the firm address of J. M. Farina, opposite the Julich's Place, No. 2.

This imposition was speedily put a stop to by the interference of the authorities; but Mrs Aldenbruck has since taken a shop in the neighbourhood of my house, Unter Goldschmidt, No.6, and has now opened another, in a small house near the Julich's Place, No.4. I therefore beg to inform all strangers visiting Cologne that my Establishment, which has existed since 1706, is exactly opposite Julich's Place, forming the corner of the two streets, Unter Goldschmidt and Ober Marspforten, No. 23; and, that it may be more easily recognised, I have had the Arms of England and Prussia put up in front of my house. By calling attention of the Public to this notice, I hope to check that system of imposition which has been so long practised towards foreigners, by coachmen, valets de place, and others, who receive bribes from the vendors of the many spurious compounds, sold under my name.

J. M. FARINA.

My Custom House Agents in London are MESSRS. J. and R. McCracken, 7 Old Jewry.

A Charles Antoine Zanolli of 92 High Street, Cologne took out small notices in 'The Illustrated London News' (ie 11th & 25th May 1844), in which he claims to be the nephew and partner of the late Jean Marie Farina and the inventor of the Eau de Cologne Double.

What is not in doubt is that Carl Arnold Zanolli, a relative of Johann Maria Farina, became an assistant at 'Johann Maria Farina gegenüber dem Jülichs-Platz' and, later, business partner, before becoming a producer of Eau de Cologne in his own right. For the next century, Zanolli was one of the leading manufacturers of perfume in Cologne. In 1818, his two nephews took over the business. The elder nephew, Emanuel Ciolina Zanolli, and Johann Baptist Farina were instrumental in turning the city's carnival celebrations into the big public event it is today. Notably, Zanolli engaged the poet Johann Wolfgang von Goethe into lending his support.

Emanuel Ciolina Zanolli shown riding in a carriage in his role as master of ceremonies at the Cologne carnival in 1824.

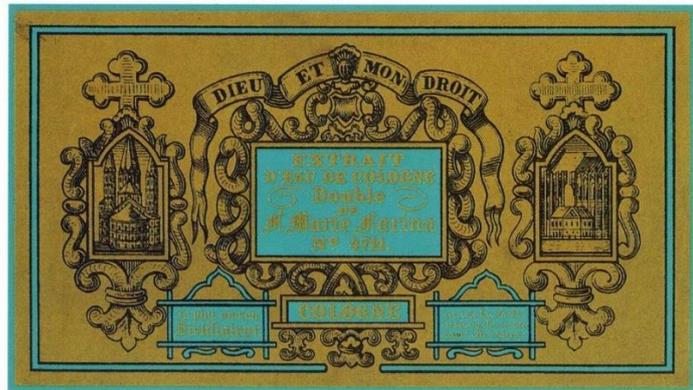
Illustrator not known. Image credit: public domain.

Zanolli and Farina organised the Cologne carnival along the same lines as the Roman festival of Saturnalia and the medieval tradition of having a Lord of Misrule and a Feast of Fools.



Does the visual evidence support the theory that the ‘4711’ brand influenced William Morris’s and James Abbott McNeill Whistler’s interior schemes?

NOTE: Whistler’s scheme for the ‘Peacock Room’ provided a backdrop for Frederick Leyland’s collection of china, which added the bright accent colour. (The room now houses Charles Lang Freer’s eclectic collection of ceramics – as pictured below.)



Top left and middle right: **The 1839 ‘4711’ bottle and label**
 Images: Muelhens KG - ‘The Culture of Beauty: 200 Jahre 4711, Cologne 1992’
 Courtesy of the Stiftung Rheinisch Westfälisches Wirtschaftsarchiv zu Köln
 Top right and bottom right: Image courtesy of Smithsonian: Freer & Sackler Galleries
 Bottom left: photo courtesy of the Victoria & Albert Museum

Note: The '4711' bottle Whistler and Morris would have seen in Cologne and in London, is as shown on the previous page – in other words, the version which pre-dates the 1881 design which carries the large number '4711' in the central legend.

The use of a colour which can be described as either blue or green is significant and it is interesting how the gold on the '4711' labels compares to the gold used in Morris, Marshall, Faulkner & Co.'s 'Green Dining Room' and by Whistler in his 'Peacock Room'. As cited in 'July's' Afterword, Sally-Anne Huxtable says in her essay 'Whistler's Peacock Room and the Artist as Magus '*:

'In his paintings, and in his frames he also created, he used a multiplicity of golds as artistic pigments of many shades and tones. Likewise, in the Peacock Room, the gold on the walls is what he called 'the green gold' – Dutch metal, or imitation gold leaf, that he applied and allowed to oxidize, then coated with clear green varnish to create a subdued, antique effect. The real thing – the almost orange-toned, true gold leaf – is used on the shutters, so that its marvellous effect and those glorious peacocks thereon would only be unfurled at night, when the room was transformed into its true purpose – as a dining room.'

*Huxtable's essay forms part of the 'Palaces of Art: Whistler and the Art Worlds of Aestheticism' collection, published by the Smithsonian Institution Scholarly Press in 2013.

The blue-gold label was introduced in 1839. It was designed by Peter Joseph Mühlens (1801-1873, director of Mühlens / 4711 - second generation). **Thereby, the company was the first to develop a coloured label to differentiate itself from the traditional black-and-white labels of its competitors.**

Until 1843, only small print runs of the label were produced. Thereafter, up to 4,000 copies were produced annually as **'4711' was in great demand, especially abroad.** The blue-gold label was initially referred to by the company as the 'Gothic', and by the competitors as the 'blue-bronze'. For decades, the '4711' brand label was called the 'Mühlens-Etikette' by eau de Cologne imitators. **Until the 1890s, the 4711 advertisement used the expression 'Gothic green gold etiquette' before finally changing to 'blue gold'.**

There is more detailed information on the introduction of the blue-gold label in an unpublished manuscript on the history of the company, which can only be viewed at the archive in Cologne.

Information courtesy of the Stiftung Rheinisch-Westfälisches Wirtschaftsarchiv zu Köln
Acknowledgement: Herr Philipp Schaefer.

According to a 1848 'Mr. [publisher John] Murray's handbook Advertiser', J. A. Goddard, General Agent, trading from 36 Old Jewry, London was 'Agent to Mr. Maria Farina, no. 4711, opposite the Post-House, Glockengasse, Cologne,' confirming that '4711' was available in London over two decades before William Morris, Philip Webb and James McNeill Whistler created their interiors.



Above: the '4711' bottle label design prior to 1839.

From this image one can judge the impact of the '1839' coloured label.

Photo: Farina Archiv

An early British advert for '4711', showing the 1881 bottle as can be seen by the large no. '4711' in the central legend.

The screwcap was invented in the 19th century, but it took time to catch on. Until 1913, bottles were sealed with a driven cork, requiring a corkscrew to open them, like wine bottles.

Did either William Morris or James McNeill Whistler use '4711'?

It should be noted that Eau de Cologne is a generic term for fragrances created in Cologne. The original fragrances created by the two leading firms are unisex.

I couldn't find any reference to '4711' or even 'eau de Cologne' in relation to either Morris or Whistler, but I did find two references of 'eau de Cologne' in relation to Dante Gabriel Rossetti

From Dante Gabriel Rossetti. His Family-Letters with a Memoir (Volume Two), edited by William Michael Rossetti.

Tuesday 17th December 1844, Boulogne: 'You remember two or three cuts in our portfolio signed P.S.G. The name, I find, is Saint-Germain. The other day I actually saw, in a barber's shop on the port, some of the finest cuts from Vernet's Napoleon (among others, the Kremlin

and the Battle of Wagram) cut out and pasted on some bottles of **eau-de-Cologne**. My blood boils within me as I write it.'

According to an advert in a July 1843 edition of 'The Athenaeum', 'Merriden's British Library and Reading Room, book, stationery and fancy repository at 58 Rue de L'Ecu, near the port' at 'Boulogne-sur-Mer' was a depot for 'Farina's genuine Eau de Cologne'.

The second (amusing) reference is from 'Ford Madox Brown: A Record of his Life and Works' by Ford M. Hueffer.

'Madox Brown wrote on April 9 1868: 'Blank gave a spirit soirée at which Rossetti attended, and flowers grew under Blank's hands out of the dining-table and **eau de Cologne** was squirted over the guests in the dark: but Gabriel, growing irreverent, and addressing the S.'s by the too familiar appellation of 'Bogies', they squirted plain (it must be hoped clean) water over those present and withdrew. So the report runs – I was not there.'

William Michael Rossetti commented on the 'spiritualism' reference in the letter, 'Here he [Dante Gabriel Rossetti] speaks scornfully of it. In later years (beginning say, in 1864) he believed in it not a little'.

As 'spiritualism' was a topic in 'August's' Afterword and the following relates to William Michael Rossetti's comment, it is a meaningful aside:

From 'Letters of Dante Gabriel Rossetti to William Allingham 1854 – 1870'

'I have just been referring to the superstitious or semi-superstitious traits in my brother's character, which were very clearly marked. 'Thirteen at table' was a contingency which did not escape his notice. In a letter of his to Madox brown, dated 1864, authorises his friend to bring, with others, his younger daughter to a dinner, if Brown does not mind the result of thirteen at table – and he was about the last person to mind it. A later dinner was planned for fourteen, which number was reduced to thirteen by a defection at the last moment, and Rossetti hurried away his servant to catch a fourteenth somewhere or other. Mr Bell Scott says that "he began to call up the spirit of his wife by table-turning," and relates an incident of the kind happening in 1866; and he adds that "long before that year" my brother had "gone into spiritualism". I cannot say with accuracy how soon attempts began. I myself witnessed some in 1865, '66, '68 and '70. I will not enter into details, but will only say that now and again demonstrations occurred (especially some in which astonished me not a little, and for which I was and am unable to account; at other times there were mere and cross-purposes. Although Rossetti was, as I have already said, not plunged into monotonous gloom by the death of his wife, the idea of her was in these years very constantly present to him. Poignant memories and painful associations were his portion; and he was prone to think that some secret might yet be wrested from the grave.'

The dining room / morning room at no. 1 Palace Green



The dining room / morning room at no. 1 Palace Green – ‘The Studio’ magazine

Frederick Leach’s firm was commissioned by William Morris to undertake the decorative work at no. 1 Palace Green. Tamsin Wimhurst, Head Trustee at the David Parr House, has confirmed that David Parr undertook the work alongside his colleagues.

From J. W. MacKail’s 1899 biography (vol. ii) of William Morris:

‘To Mrs Howard he writes on the 13th December, 1879:

‘Ned Jones and I went to look at the effect of the gold paper against the picture, and found to our grief that it would not do: yesterday I went there to meet him that we might try something else, but the morning was so bad that he could not come out: this morning I find that you suggest leaving the matter till you come uptown: but meanwhile, I, knowing that it would be impossible to get the work done unless we began at once, have set **Leach’s men** at work to forward the job, so that the drawing room will be finished next week in the way that you wished; and the boudoir has been prepared for the final painting and hanging, which would now take less than a week to do at any time: Ned and I are going to look at the room again on Sunday, so that I shall be able to report again on Monday, so that if you agreed to our suggestions there would still be time to finish the room before you get back. I hope I have not done wrong in setting **Leach** to work, if I have, I must plead the usual excuse of fools, that I have acted for the best.

‘Dining-room. – I am bound to ask your pardon for having neglected this job: but I did not quite understand what was to be done except the writing (which by the way is a very difficult business) : I am now going to set to work to design ornaments for the mouldings round the pictures, the curved braces [corbels] of ceiling, [sic] and the upper part of the panelling. I fear there is little chance of getting any of this done before your return (I mean

executed on the wood-work) but I will do my best to get everything in train to start it on the first opportunity: meantime I have thought it best to tell **Leach's man** to varnish only the lower part of the panelling, doors, shutters etc., where the ornament will not come.'

Nearly two years later Morris writes:

'... Ned has been doing a great deal to the dining-room pictures and very much improving them : so that the room will be light and pleasant after all, and the pictures very beautiful.'

The room took over ten years to complete due to Edward Burne-Jones's inability to complete the canvas panels he had been commissioned to paint for the frieze round the room.

Scant records remain of the dining room William Morris created for his friends George Howard (later to become 9th Earl of Carlisle) and Rosalind Howard in their London town house designed by Philip Webb. There are just a handful of black and white photographs and even fewer published descriptions.

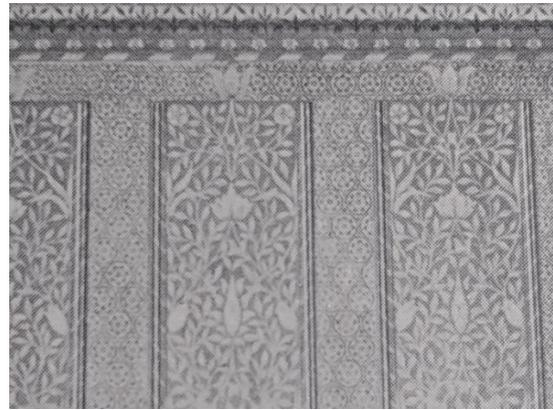
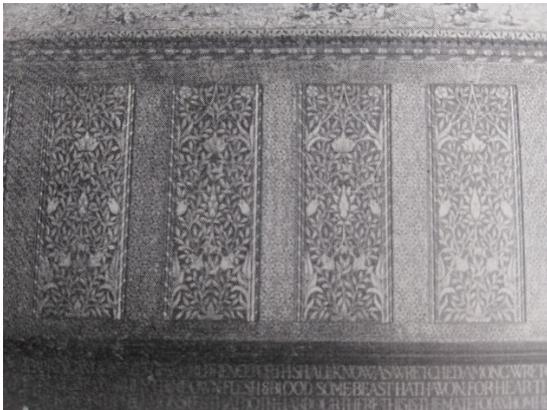
In 1898, 'The Studio' magazine wrote, 'The room at first sight appears by no means gorgeous, nor even sumptuous – indeed, its momentary effect is somewhat austere; but as the eye lights on the frieze which surrounds it, the coffered ceiling with decorated beams above, and the panels of the dado below, **rich in gold** and silver, the whole appears to glow like a page from an illuminated missal; and yet so well is the balance kept by the plain masses of **peacock-blue** paint that even when the eye has focussed on all the gorgeous decoration in detail the breadth of treatment of the whole still retains a splendid simplicity.'

'Below each panel [Edward Burne-Jones's paintings] runs a long quotation from the poem, inscribed in thin Roman letters of gold upon the dull **peacock-green** woodwork. The woodwork, [sic] it may be interesting to add, was at first entirely white; but this pigment was found to mar the effect of the paintings, and so it was replaced by the present colour.'

'The scheme of the paintings, although frequent use of white in the robes of the figures keeps the whole fairly light, is not in a high key: here and there, as for Psyche's box and for her lamp, raised and gilded gesso is used, but only sparingly. The panels below are filled with a beautiful design by Morris, worked in flat gold and silver. The corbels and the 'styles' of the decorated panelling immediately below the frieze are covered with a simple diaper in **red, upon a burnished gold** ground. The spandrels of the brackets supporting the beams of the ceiling are painted with conventional foliage, the free acanthus-like leaf which Morris loved, in golden browns and russets. Except in the ribs of the ceiling, which are decorated, all the rest of the woodwork, dado, windows and door is in plain **blue-green** paint. The panelling of the ceiling itself is enriched with a Morris design painted in soft colours. A very fine chimney-piece, grate, and fender, after Mr. Philip Webb's designs.'

It was having committed the photos of the dining room at no. 1 Palace Green to memory, and having read 'The Studio' magazine's description again, moreover, chancing upon my bottle of '4711' that I was struck by the similarity.

Could one recreate the dining / morning room at no.1 Palace Green based on the black and white photos and the description published in 'The Studio' magazine?



Let us start with the dado section and its panels, which are described as being 'rich in gold and silver', 'filled with a beautiful design by Morris, worked in flat gold and silver' and '... the 'styles' of the decorated panelling with a simple diaper [a repeating geometrical or floral pattern used to decorate a surface] in red, upon a burnished gold ground.'

The gold and silver may have been worked so that it left a flat finish. However, if you look at the close-up (above right), you can see it was patterned. When visiting the Victoria & Albert Museum, compare the effect to the panels in the 'Green Dining Room' – these were painted for Morris & Co. by **Charles Fairfax Murray** who also applied a pattern to his gold background.

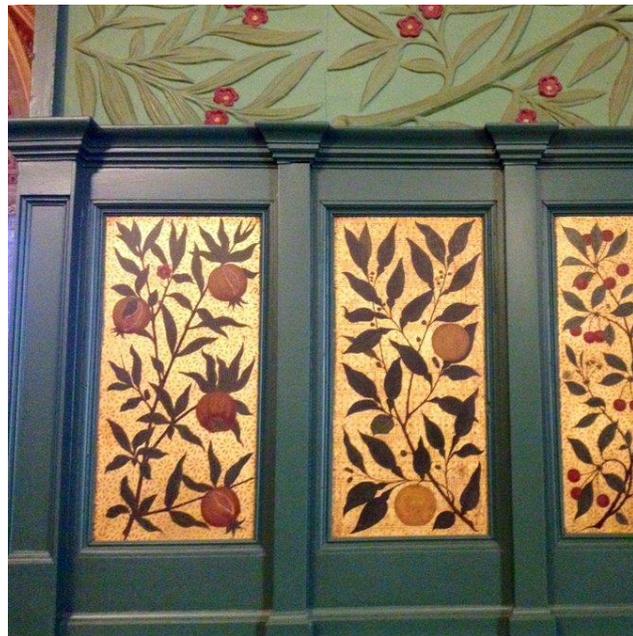
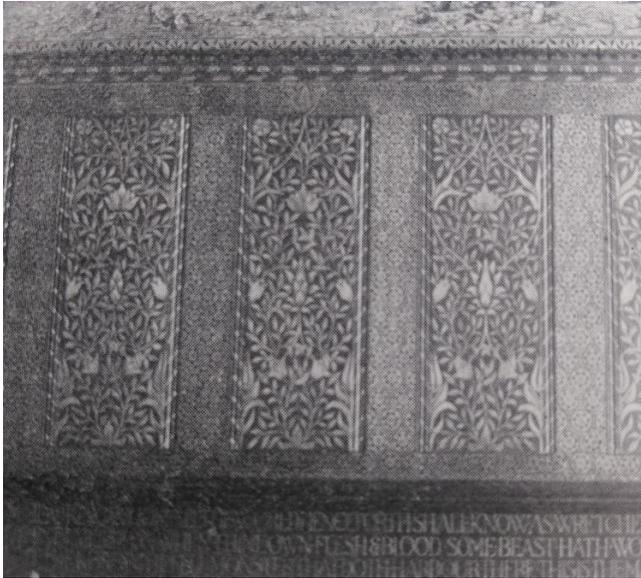


Photo credits: Top: Black & white photos 'The Studio' Magazine.

Bottom: please contact the David Parr House if you are the photographers so you can be credited.

As for the decorated panels, there is a strong similarity between the ones Morris & Co. (Philip Webb) designed for St. James's Palace and those Morris designed for Palace Green.



Above right: see how the colour was applied to the St. James's Palace woodwork so that it wasn't flat, thereby creating interest within a monochrome scheme.

Top left & right and bottom:
The Architectural Review



'Psyche entering the portals of Olympus with Cupid, preceded by Mercury, is welcomed by the Gods, and is offered the cup of immortality by Hebe' – Edward Burne-Jones

A mural - Palace Green, 1872 – 1881

Collection: Birmingham Museum & Art Gallery

In respect of the ceiling, which was 'enriched with a Morris design painted in soft colours', no sample of the ceiling paper has survived or re-surfaced so, again, one has to look to archive material. As Edward Burne-Jones's canvases were painted to sit next to the ceiling, they provide a useful guide in terms of the palette used.

Caroline Dakers tracked down an informative letter from Edward Burne-Jones to George Howard, which she cites in her publication, 'The Holland Park Circle: Artists and Victorian Society'. It was written after Walter Crane had been engaged to 'carry to completion' Burne-Jones's frieze.

'I am painting all the figures myself – have redesigned bits of the background all over & the result is good I think – at least it matches Mr Morris's ceiling now! – they are all much lighter, all the pictures – Rooke has worked between 7 & 8 weeks almost everyday – and some aftns I have worked & most Sundays. I hope Crane wont be hurt – I have had to alter much – I think they were painted in too dry a material for some of the colour wipes off with a dry duster – I think you will think it a very very great improvement. The room looks lighter in everyway & some fair colour I have put into the dresses here & there tells mightily.'



Previous page: 'The King and mourners – A procession of figures led by three trumpeters' – Edward Burne-Jones
A canvas – Palace Green
1872 – 1881
Collection: Birmingham Museum & Art Gallery



'St. James's Ceiling Paper' – 1881
William Morris for Morris & Co.
Manufacturer: Jeffrey & Co.
Collection: Victoria & Albert Museum

This is the only sample which comes close date-wise and pattern-wise. One would have to imagine this paper with a larger and more complex repeat pattern, 'with soft colours'.

The wood trim, or to use 'The Studio's' terminology, 'the corbels and the 'styles' of the decorated panelling immediately below the frieze are covered with a simple diaper in red, upon a burnished gold ground.'



Examples of wood trim with patterns applied:

Above Left: the Old Hall of Queens' College, Cambridge - the interior scheme was designed by G. F. Bodley and painted by F. R. Leach.

Above Right: the dado rail in David Parr's living room – note: Parr's colour scheme below the rail in keeping with the Victorian fashion for green interiors.

The no.1 Palace Green scheme called for a 'red' – the exact shade was not given.

According to the Queens' College website's, Old Hall chronology, 'Hidden from view behind the wood canopy are the original wall decorations of 1875 by Leach, untouched by the later redecorations.'

Images: Above left: author's own photo. Above right: courtesy of the David Parr House

According to 'The Studio' magazine, the spandrels of the brackets supporting the beams of the ceiling are painted with conventional foliage, the free acanthus-like leaf which Morris loved, in golden browns and russets.

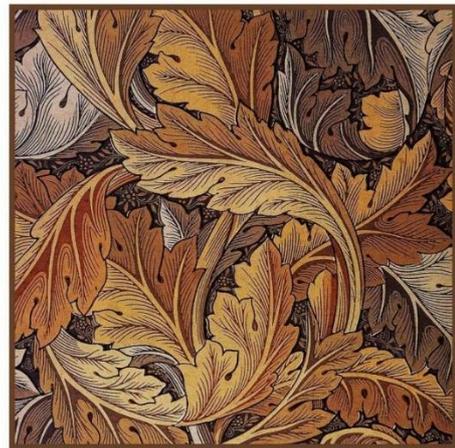


Image credits:

Top left, 'The Studio' magazine 1898,
 Top right: V&A Museum – William
 Morris's original 'Acanthus' design
 Middle left: Birmingham Museum &
 Art Gallery, 'Cupid finding Psyche' –
 Edward Burne-Jones
 Middle right: Orenco Originals LLC
 Bottom left: David Parr House

Note: in 'The Studio' magazine photo one can see that Morris's acanthus leaves were highlighted – a pleasing touch in **David Parr's** living room mural are the highlighted veins of the acanthus leaves, which can be seen above Saskia Huning's head

According to the William Morris Gallery website, 'William Morris designed this wallpaper of scrolling acanthus leaves in 1874 and registered the design for Morris & Co. on 22 July 1875. The size of the repeat is 66cm and required 30 woodblocks to complete one repeat, making it one of the firm's more expensive wallpapers, retailing for 16s a roll. The original design is in Birmingham Museum and Art Gallery (1941P413) and the working drawing in the Victoria and Albert Museum, London (CIRC.297-1955).'

What colour did William Morris ask Frederick Leach's men to apply to the wood panelling, which can be described as both a 'dull peacock-green' and 'peacock-blue', and ensured the room remained light?

The woodwork in the 'Green Dining Room' at the V&A appears to have changed – see below. As I type, I await a response from the V&A as to whether they have scrapped back the layers of paint to find out what the original colour of the woodwork was and whether the current colour reflects their findings.

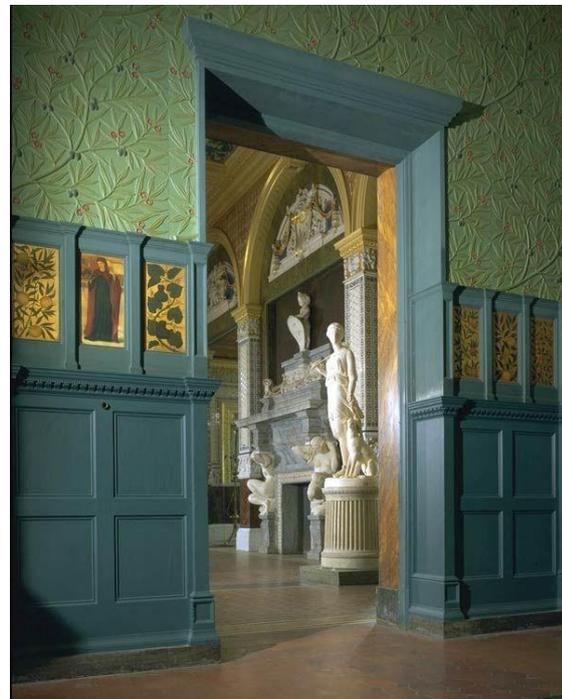
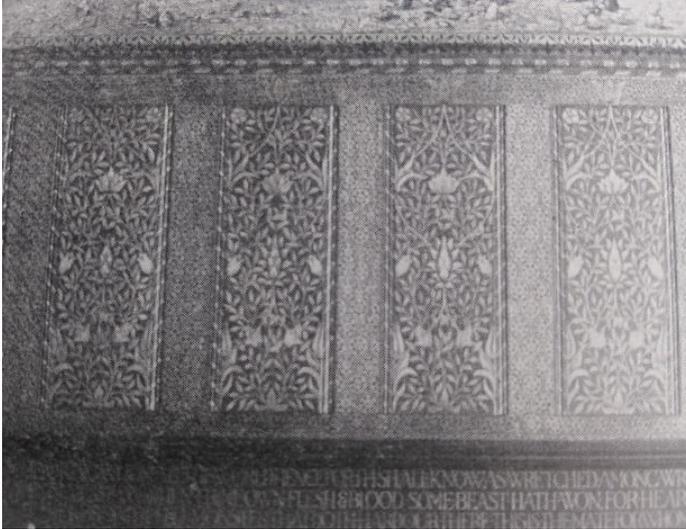


Image credits: Top left: Philip Webb's original design, Victoria & Albert Museum
Top right and bottom left: Victoria & Albert Museum. Bottom right: The Guardian

Dear Reader, have YOU seen any of the Palace Green panels or brackets?

If you have, *please* get in touch with the David Parr House.



According to official documents they weren't destroyed when they were removed but sold. The new owner might not be aware of their significance.

What happened to the dining / morning room at no. 1 Palace Green?

After George Howard died, Rosalind moved out. In 1922, their children gifted Edward Burne-Jones's canvases to the Birmingham Museum & Art Gallery.

The tenant at no. 1 Palace Green made several applications, through a legal representative, to The Crown Estate to divide the dining-room into three rooms and, later, to have additional windows created. Permission was eventually granted.

In the Crown Estate's documents, it is evident that repeated attempts were made to preserve the interior. When that was no longer possible, museums were invited to take their pick.

Mr Peter Floud, Keeper of Circulation, at the Victoria & Albert Museum wrote on 17th July 1956, 'Dear Mr Baker, Mrs Morris has now told me about her recent visit to 1, Palace Green, and I am in complete agreement with what she said to you about the possibility of preserving any of the original decorations. As requested, I am confirming this in writing.

I feel that the general state of the house makes it impossible to preserve any of the original decorations in situ as so much restoration would be necessary to make good what has already been destroyed. There are, however, a number of things which are worthy of preservation and which we should be glad to add to our collection, if they are removed. I understand that Mrs. Martin proposes making an opening through the wall in the room with the painted

panels. I feel that at least a sample of two or three panels should be preserved; presumably if the door is made this would present no difficulties. If however, no door is made, I still feel 2 or 3 panels should be removed for preservation and replaced with ordinary wood before the whole room is painted over. We should also be glad to have a piece of the ceiling paper if this can be removed successfully.

I understand that Mrs. Martin proposes removing the small fireplace from the hall and we should be very glad to have this, also any of the finger-plates which have the same daisy diaper pattern as the stove.

On the first floor, the only things worthy of preservation are the tiles, and I believe Mrs. Martin intends to leave them in situ. If not, we should very much like to have these as we have no Morris tiles of this type.'

In the event, only the following items were gifted to the V&A Museum on 20th January 1959: two tiles designed by Burne-Jones from the fire place in the first floor front room, a panel of blue glazed tiles from the fire place in the staircase hall and a metal grate from the fire place in the staircase hall.

Handwritten notes in the margin of documents in The Crown Estate file says, 'Sold to D Style of Wateringbury Place, Maidstone, Kent' and 'Disposed of to a private person', with accompanying corresponding references to the London County Council files. The Wateringbury History Society believes that the panels are not at Wateringbury Place and Mr Style's nephews have confirmed that their current whereabouts are unknown.

In a piece written for Christie's, Mr David Style (1913 – 2004) is described by Anthony Coleridge as 'An Englishman of Taste and Discernment'. A telling line says that, 'In addition to furnishing his many houses, which included a house in Tenerife and a flat in Gibraltar, he continued to find objects for his friends and fellow dealers.'

Charles Hindlip (Charles Allsopp 6th Baron Hindlip), who achieved a world record sum for Van Gogh's 'Sunflowers', mentions the 1978 David Style sale in his book 'An Auctioneer's Lot: Triumphs & Disasters at Christie's'. 'The sale at Wateringbury two weeks later was a sharp contrast but no less successful in its results, making over £1 million in its first two days. It was an extraordinary, eclectic collection of furniture and works of art. I really enjoyed it. After a call from David Style's companion, Johanthan Vickers, I took Tony Coleridge down the old A20 to Wateringbury, which is outside Maidstone, and from the moment we arrived in the front hall of the very pretty red brick house in the manner of Roger Pratt, we knew it was something special... his extraordinary ability to find, buy, sometimes even make furniture and put it together in the house which made it so special.'

Rather tantalisingly, lot 940 in the 1978 Christie's auction catalogue was for 'An unusual painted minstrels gallery decorated with gilt scrolling acorn leaf and foliage within borders of roundels, on a gilt surround, the panelled gallery on elliptical supports with stone corbels. *Designed by Burne Jones [sic] and removed from Addison's house in Kensington Palace Gardens.*' There were also some unspecified lots at the end of the catalogue.

Appreciation of the dining room / morning room at Palace Green

Researching this topic, I wondered whether William Morris, Edward Burne-Jones and Walter Crane were invited back to Palace Green to enjoy their achievement.

Arthur Comptom-Rickett's wrote in his 'William Morris: a study in Personality', On one occasion, Mr. Walter Crane tells me, at a dinner given by the late Earl of Carlisle (then the Hon. George Howard) at Palace Green, to a group mainly of artists, the discussion turned on various schools of painting. One of the party was upholding the historical necessity of a certain foreign school. William Morris did not see the necessity and, at length, when the question was put: "How would you fill their place?" Morris cried out heartily: "Oh, stuff it up with straw!" which has the merit of finality, if not especially illuminating.'

Walter Crane wrote in his 'An Artist's Reminiscences', 'The work was finished at last, and there was a Christmas Party at Palace Green to celebrate the event, a family gathering of the Howards and the Stanleys and Ogilvies (I think the Dowager Lady Stanley of Alderley, whom we used to meet at this time at Palace Green, and the Countess of Airlie were present on this occasion, and the young Lord Ogilvie, who since succeeded his father in the earldom, and lost his life in the South African War,) with a few artists and their wives added – to wit, the B-J's, the Poynters, and ourselves, and we had a merry evening, diversified with "dumb cambo" and country dances.'

Let us return to the Rhine via William Morris's prestigious memory and his 'Trellis' Wallpaper

How did William Morris note all the visual inspiration he got from looking at Oriental textiles, flora and fauna, illuminated manuscripts and van Eyck's and Memling's paintings?

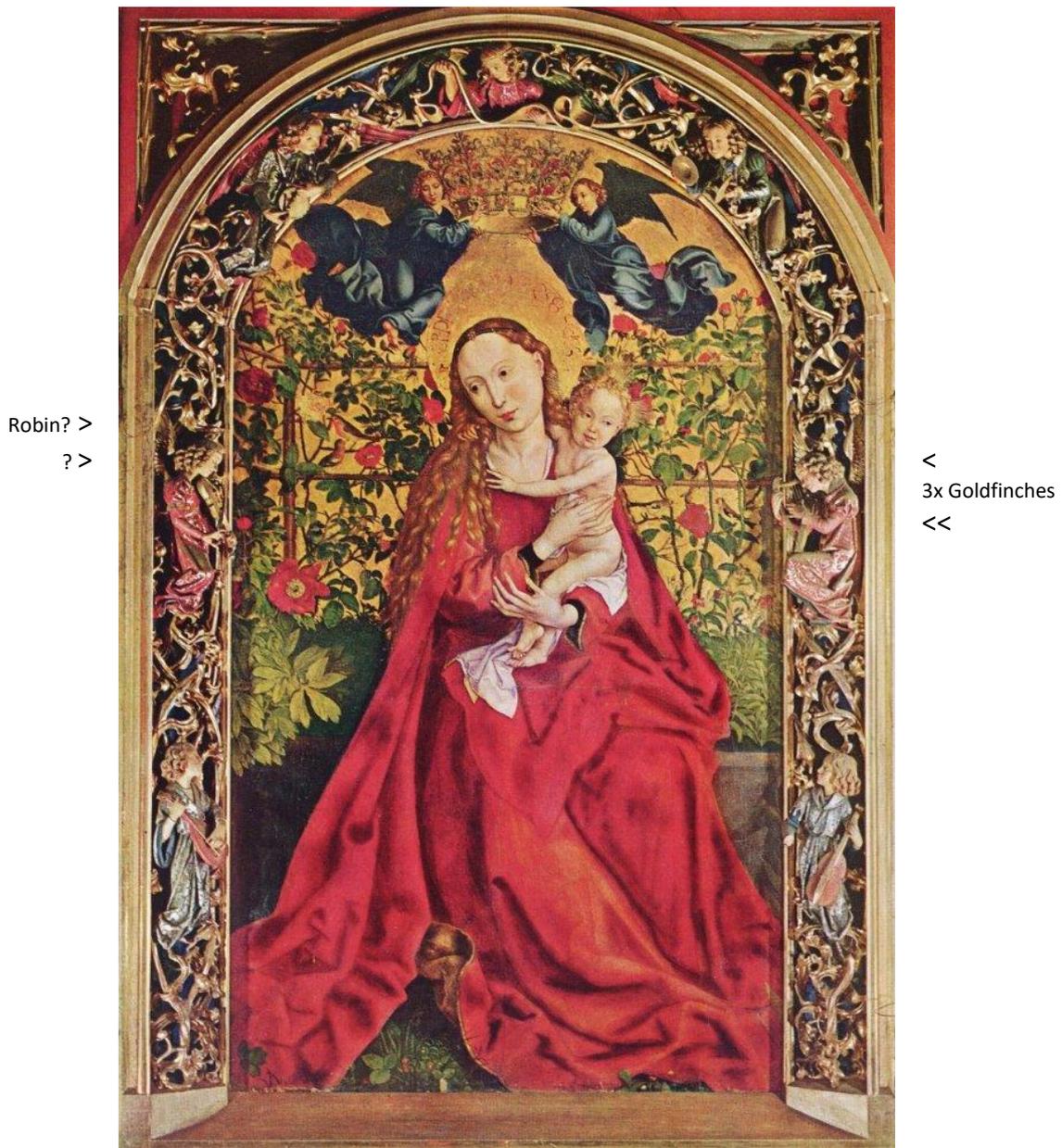
According to Arthur Compton-Rickett's, 'His memory was phenomenally retentive. A thing once seen he never forgot. "On one occasion," Mr. Thackery Turner says, "he had just returned from surveying an old church; Morris recalled everything about that church, the disposition and character of the ornament, one could tell exactly at what point in the church these were situated. Yet, his only visit to this church had been made about twenty years previously."

On another occasion, his friend Mr. Philip Webb showed him a design. Morris made little comment and seemed to be engrossed in other matters. But a long time afterwards he referred to the design, only seen for a moment or so, and recalled every detail about it. The secret of this lay, no doubt, in the fact that Morris gave his undivided attention to the matter in hand, whether a poem, a point in political economy, or a design. He took it completely in; and altogether he had the faculty of putting everything away from him when he turned to fresh matters, he always retained a clear and trustworthy recollection of the thing noted.

J. W. Mackail wrote in his biography of Morris, 'For cookery had an important place among the arts of human life, and he knew a great deal about it in theory, and something also in practice. His wonderful memory served him here as in other things. Once he astonished a

friend by giving off-hand the recipe for some rather unusual dish, and when she asked how he came to know it, told her that he had once had to stay a night at an inn where there was nothing to read but a cookery book, and had assimilated it in the course of an evening.'

Having established this, could William Morris have seen Martin Schongauer's 'Madonna in the Rose Garden'? His 'Trellis' wallpaper appears to borrow Schongauer's rose-trellis dotted with birds. Schongauer's work is in Colmar, a city in the Alsace, which is set back from the Rhine, between Basel and Strasbourg. As I type, I've not found any reference to place William Morris in Colmar but I haven't exhausted all avenues.



'Madonna in the Rose Garden' – Martin Schongauer – 1473

Image: public domain

The arrows (> <) indicate the position of the birds



William Morris 'Trellis' wallpaper, 1864
Image: Metropolitan Museum of Art



William Morris's design for 'Trellis' wallpaper, 1862
Image: public domain

J. W. Mackail wrote in his autobiography of Morris, 'The well-known trellis wallpaper was the first designed, the rose trellis by Morris, and the birds in it by [Philip] Webb. The design was made in **November 1862**, and it was first attempted to print it in colours from etched zinc plates. But the process proved very tedious and not satisfactory. It was soon given up, and the design recut on wooden pear-tree blocks, from which the paper was printed, in the ordinary distemper, by Messrs. Jeffreys of Islington. Daisy was not first designed but first placed upon the market.'

And, Morris's 'Red House was sufficiently advanced for occupation **towards the end of summer 1860**. It was meant to be a permanent home. Circumstances then unforeseen obliged him to leave it after only five years, while it was still growing in beauty... The garden was planned with the same care and originality of the house... in his knowledge of gardening he did, and did with reason, pride himself. It is very doubtful whether he was ever seen with a spade in his hands; in later years at Kelmscott his manual work in the garden was almost limited to clipping his yew hedges. But of flowers and vegetables and fruit trees he knew all the ways and capabilities. Red House garden, with its long grass walks, its midsummer lilies and autumn sunflowers, its wattled rose-trellises inclosing richly-flowered square garden plots, was then as unique as the house it surrounded.

William Allingham wrote in his diary for Sunday 17th (?) July **1864**, 'By steamer to London Bridge and rail to Plumstead; after some wandering, find the Red House at last in its rose-garden, and William Morris, and his queenly wife crowned with her own black hair.'

Georgiana Burne-Jones wrote in her 'Memorials of Edward Burne-Jones', '...The garden, beautiful beforehand by the apple-trees, quickly took shape. In front of the house it was spaced formally into four little square gardens making a big square together; each of the smaller squares had a wattle fence round it with an opening by which one entered, and all over the fence roses grew thickly.



Red House, Upton, Bexleyheath - 2014
Image: Ethan Doyle White – creative commons licence

These references and the corresponding dates have led to the general belief that the Red House rose-trellises were the inspiration for Morris's 'Trellis' wallpaper design. The Red House was built on land which had been an orchard previously, therefore, it did not come with an established garden. His roses would only have gained, at most, two summers' worth of growth when he executed his design. Georgiana Burne-Jones's account of Morris's garden appears in a chapter subtitled '1890' but it conflates the summers spent in the garden, not in order to deceive, but to deal with the subject in one hit. Therefore, her description of the roses growing thickly must relate to latter summers.

Also, a wattle trellis (or wattled fence as described by Georgiana Burne-Jones) is constructed from rods or stakes interlaced with twigs or branches. However, the trellis in Morris's 'Trellis' wallpaper has regular slats with straight machine cut edges even though Morris espoused representing nature. **Why?** Because having a regular spaced framework (trellis) was key to achieving a repeat pattern - the wooden slats in the design have to meet side-to-side and top to bottom when the lengths of wallpaper are aligned and applied to a wall. If they didn't meet perfectly, one loses the illusion that it is a wall-sized trellis as the joins in the papers would be apparent. As with any repeat pattern, there is no leeway. The regular spaced framework also ensures there's no jarring effect.

An added complication is that the horizontal slats in his trellis weave under and over the vertical slats, which Morris had to take into consideration when working out the vertical repeat as a slat that is weaving over a vertical slat at the edge of the design has to align with another one which is weaving over, and a slat that is weaving under has to meet with another that is weaving under.

I've not found an account of what type of rose(s) Morris planted. Commentators believe William Morris would have planted native species of roses for their authenticity, even though the fashion at the time favoured imported varieties for their novelty value. What were they? According to John Gerard's 1597 'Herball', 'The White Rose, The red [sic] Rose, The Rose without prickles, The Province [Provins] or Damaske Rose/Holland Rose.' He notes, 'The common Damaske Rose smells sweeter'. In her book, Georgiana quotes a letter her husband sent in which he describes a tapestry he is designing. He says, '...A fence of roses will run all along behind the figures, about half way up them, these roses to be cabbage and dog, red and white.'



In 'June's' Afterword I discussed students studying printed textiles being taught to draw/paint well beyond the edges of the pattern repeat, as by doing so one could spot so-called 'holes', where there should be something going on in the design or ugly shapes or the bunching up of elements etc.

William Morris's 'Trellis' design is a perfect example of bunching up. See how in the original design (top left) the three birds are nicely spaced, two close-together and one spaced apart, giving it a natural appearance.



However, when one repeats the design the birds become bunched up. This can be seen in the image on the left – see how there's a clump of blue birds.

On the other hand, the roses, stems and leaves are evenly placed. Morris has thought to have a rose head side on and another facing away, lending his design a more naturalistic appearance – **David Parr** knew to apply this to his living room mural (see bottom left). And, Morris's weaving stems create depth and interest.



Mackail says of the continuing popularity of the 'Trellis' design: 'When Morris resumed paper-designing, he abandoned the innocence of those formal early designs, and struck out a larger and more mature scheme of pattern. It is the later wall-papers, with their large masses and masterly composition, that are more admirable to the eye of the artist; but in those early patterns there is a charm of straight forward simplicity that appeals more directly to the first childlike instinct for beauty, the sense of form and colour that is undeveloped, but, so far as it reaches, perfectly true.'

Bottom photo: courtesy of Rosemary Talbot, 'New in Cambridge' blog

Martin Schongauer's influence on German painting was considerable, however, few works remain. Schongauer was also a prolific engraver, one of the first copper engravers, and gained fame through this medium and the growing use of printing presses. The future great painter and engraver, Albrecht Dürer, an admirer and collector of his prints, travelled to Colmar meet him only to find he had died. Dürer was on his *wanderjahre* (it was customary for apprentices to travel in order to take up a position).

For some, the 'Isenheim Altarpiece' in Colmar is the bigger draw, the work of Matthias Grünewald, which was completed in 1515. Regardless, William Morris had two good reasons for visiting the city.



Isenheim Altarpiece (all three sections) - Matthias Grünewald - 1515
Image: public domain

Every month I try to link either David Parr or the Pre-Raphaelites to Sherlock Holmes or Sir Arthur Conan Doyle. Why? Because there's a wonderful photo of Frederick Leach (David Parr's employer) and his assembled workers taken, in 1882, on a day out to Clayhithe. The men are arranged in rows, like a collegiate photo. One man stands out from all the others because of his physique and his hat. The man is tall, has a Holmesian quality, and, most importantly, is the only one wearing a deerstalker. The wearer is none other than David Parr.

Incredibly, both David Parr and Sherlock Holmes were born in 1854. David Parr was born on 19th July 1854 and in Sir Arthur Conan Doyle's story 'His Last Bow', set in 1914, Sherlock Holmes is described as sixty years of age - his birthday is 6th January.

William Morris would have passed Eltville on his way to Cologne, whether he travelled by train or boat. Eltville is just beyond Mainz on the right bank of the Rhine. Eberbach Monastery, which is set slightly further back from the river, was used by Stephen Fry for some scenes of his programme on Gutenberg ('The machine that made us'). Stephen Fry has played both Mycroft Holmes and Oscar Wilde.

And, some of the interior scenes of the 1986 film 'The Name of the Rose' were filmed at Eberbach Monastery. Umberto Eco's novel, 'The Name of the Rose', from which the film was adapted, and the character of 'William of Baskerville', played by Sean Connery, were a reverential nod to Sir Arthur Conan Doyle and his greatest creation.



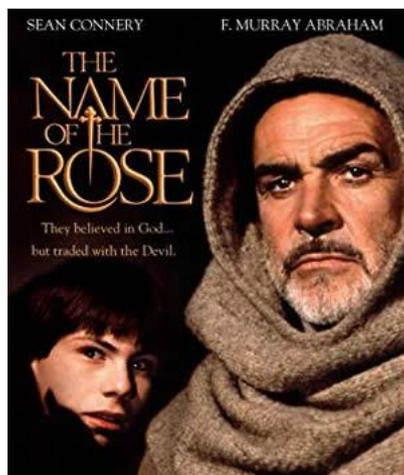
Stephen Fry playing Mycroft Holmes in the film 'Sherlock Holmes: A Game of Shadows'
Image credit: Warner Bros Pictures



Mycroft Holmes – Sidney Paget
'Strand' magazine - 1893



Stephen Fry playing Oscar Wilde in the film 'Wilde'
Image credit: Sony Pictures Classics



Sean Connery playing William of Baskerville
In the 1986 film 'The Name of the Rose'.
Image: Constantin Film Produktion GmbH



Right: Eberbach Abbey, Eltville –
Top: Abbey Church
Bottom: Dormitory

Returning to the theme of rose-trellises...

When William Morris visited Cologne in 1859 could he have seen Stefan Lochner's painting 'Madonna in the Rose-Bower'?

Dr Roland Krischel, Head of Department of Medieval Painting at the Wallraf-Richartz-Museum & Foundation Corboud, confirmed that the painting was on display to the public at that time. Dr Krischel also related that 'the painting was bequeathed to the City of Cologne by F. J. von Herwegh (banker, city counsellor and president of the administration of poor relief). He died on 15th May 1848. On 30th May the picture was handed over to the conservator of the 'Wallrafianum', painter Johann Anton Ramboux, and on 9th July it was presented in the upper big hall of the 'Kölner Hof' not far from the north-west corner of Cologne cathedral. This building, which had once been an accommodation of Cologne's archbishops, served as museum for Wallraf's collection since summer 1827.'



'Madonna of the Rose Bower'
Stefan Lochner
1440 – 1442
Collection:
Wallraf-Richartz-Museum, Cologne

This painting is considered the prize of their collection. It features a rose-trellis but no birds. The two angels in pink have peacock-feathered wings, which was an important theme in 'January's' Afterword. Rather aptly there's an acanthus flower on the Virgin's right, by the corner of the bench (the viewer's left).

To illustrate how the painting was created, the Wallraf-Richartz-Museum have created a short film, which has been posted on YouTube – see link. The commentary is in German but there are subtitles in English.
<https://www.youtube.com/watch?v=Xyeh4-uxMM0&t=186s>

A coincidence...

Johann Maria Farina created the original eau de Cologne in 1709 - 90 years before the '4711' scent was created. Today, the firm he started trades as, 'Johann Maria Farina gegenüber dem Jülichs-Platz' – 'gegenüber' (means 'opposite') and 'Jülichs-Platz' were added to differentiate the brand from its imitators. Since it became its official trade name, the city renamed the square 'Gülichplatz' and the firm sometimes shortens its handle to 'Farina gegenüber'.



'Farina gegenüber' was ordered by Oscar Wilde, Napoleon Bonaparte, Queen Victoria, King Louise XV of France, Thomas Mann, Wolfgang Amadeus Mozart, Marlene Dietrich, Diana, Princess of Wales, Alexander von Humboldt, Honoré Balzac, Wolfgang von Goethe, Romy Schneider and Mark Twain to name a few notable personages.

In the name of research, I bought a bottle. The scent is complex, but it is to oranges (to my mind with a complimentary peppery note) that '4711' is to lemons.

Image: Oscar Wilde, 1889 – public domain

On 1st January 1925, 'Farina gegenüber' introduced a red tulip as a trademark to make the brand more distinguishable from its imitators and competitors.



Images:

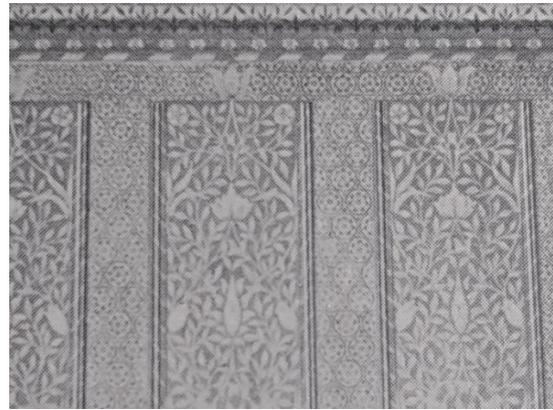
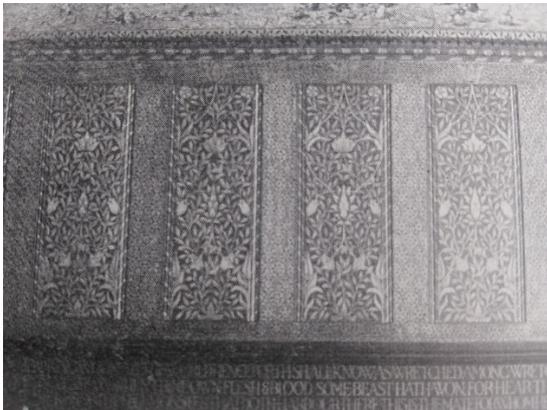
Top left: An advertising campaign – public domain

Top right: An 1811 eau de Cologne bottle produced by 'Farina gegenüber' – Public domain

Bottom left: current bottle of 'Farina gegenüber' – photo taken by author

William Morris included a three-petalled tulip in at least two significant designs:

He included a three-petalled tulip above each of his repeated panels – see close-up image.



‘Artichoke’ embroidered wall hanging (below) was designed in 1877 and is one of four pieces. The hangings can be found in the collections of the William Morris Gallery, the Victoria & Albert Museum and the Fitzwilliam Museum. According to the William Morris Gallery, the fourth was sold at auction in 2018.

Note: the three-petalled tulip in the in the close-up image below right. The tulip motif was repeated all the way along the top edge of the wall hanging, with every other tulip stitched in shades of taupe. The slanted diaper down both sides of the piece mirror William Morris’s treatment for the Palace Green dado panels.



Images: Left: public domain through wikiart

Lastly, Edward Burne-Jones included a woven screen with dog roses in his 'The Star of Bethlehem'



'The Star of Bethlehem' (watercolour) – Edward Burne-Jones

1891 - Birmingham Museum & Art Gallery

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