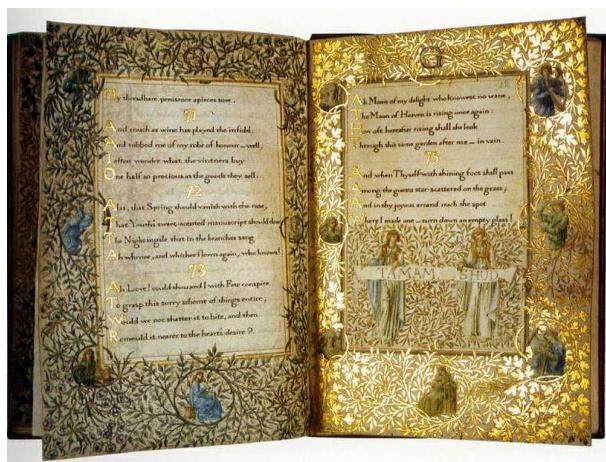


Supplement – July 2021

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 Rubáiyát of Omar Khayyám, Vamberry the Wine Merchant, The Hesperides, Pandora and much, much more



Above: one of the versions of Rubáiyát of Omar Khayyám created by William Morris with contributions from Edward Burne-Jones and Charles Fairfax Murray.

Collection: British Library

Image credit: the Folio Society produced a facsimile copy of William Morris's 1872 version.



David Parr House

Living room mural and decorated ceiling prior to restoration – note the trompe l'oeil scroll

In July 2020's 'Afterword', it was debated whether the Rubáiyát of Omar Khayyám, which took Britain and America by storm from 1861, had influenced David Parr to include his favourite mottos in the trompe l'oeil scrolls he painted on his living room walls. Dante Gabriel Rossetti, Algernon Swinburne, William Morris, Edward Burne-Jones and their acquaintance Whitley Stokes helped to promote Edward FitzGerald's translation of the Rubáiyát.

Parr included the 'Tongues in trees, books in the running brooks, Sermons in stones and good in everything', quote from Shakespeare's 'As you like it', begging the question: had he seen a particularly memorable performance of the play, so much so he wanted to remember the occasion? Shelley Lockwood, a founding member of the David Parr House team, emailed, 'I can confirm that David Parr did enjoy trips to the theatre, as did Frederick Leach'.

In 'The David Parr House: Life and Art in a Worker's Home', Parr's great-great-granddaughter wrote that Parr lived by Frederick Leach's firm's motto 'Labore est orare' ('to work is to pray'). His piety is evidenced by the bibles found in the house.

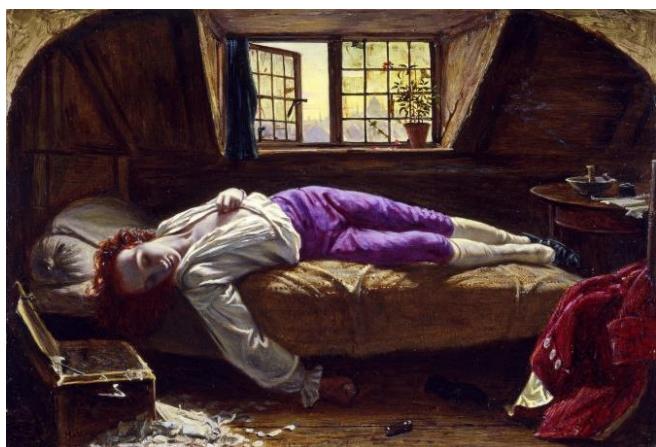


David Parr House: Bibles stacked on a chair
Photograph courtesy of The Guardian, 10th March 2019
Photographer: Helena G Anderson



A scene from 'As you like it'
Walter Howell Deverell
(1827 – 1854)

Note: Walter Howell Deverell 'discovered' Elizabeth Siddall, who became Dante Gabriel Rossetti's wife. Deverell died while working on his picture depicting a scene from 'As you like it' and Rossetti finished it so that his family wouldn't lose out financially.



'The Death of Chatterton', 1856, painted by Henry Wallis
Collection: Birmingham Museum & Art Gallery
Note: George Meredith was the model for Chatterton



George Meredith, 1893
George Frederic Watts
Collection: National Portrait Gallery

After submitting July's 'Afterword', the novelist and poet George Meredith (1828 – 1909), kept popping up in research as if he were unhappy that he only got a perfunctory mention.

Meredith was the model for Chatterton in the painting 'The Death of Chatterton' by Henry Wallis.

In the BBC programme 'Bought with Love: The Secret History of British Art Collections', the presenter, Helen Rosslyn, talked to a curator who explained that the most popular paintings at the Art Treasures Exhibition in Manchester, in 1857, were those which had a strong narrative and were dramatic because they appealed to visitors who hadn't been educated in art history. The paintings recorded as having been the most popular were '**The Death of**

Chatterton' by Henry Wallis and 'The Hireling Shepherd' by Holman Hunt. Seemingly, visitors responded to the strong colours. For the same reasons, they were drawn to the paintings of the Pre-Raphaelites, who liked to depict scenes from well-known legends, history, Shakespeare's plays and the works of the poet Lord Tennyson, who was popular at the time. George Meredith lived with Rossetti at Cheyne Walk for a short time – he only needed a bed one night a week. The poet Algernon Swinburne was also living with Rossetti at that time. According to Meredith's biographer, J. B. Priestley, 'They had a genuine admiration for one another's work, but little in common beyond that, and all of them were quick to take offence.'

Meredith is also part of the Rubáiyát of Omar Khayyám story. His biographer wrote, 'At this time [circa 1860] he was contributing poems, mostly of the lighter sort, such as "Juggling Jerry", to *Once a Week*, in which they were illustrated by Tenniel, Millais, and Sandys. This brought Meredith in touch with the Pre-Raphaelite group, notably Dante Gabriel Rossetti and Swinburne, then just down from Oxford. Meredith had now removed into Copsham Cottage... Close at hand was a large grassy knoll known as "Round Hill" or "The Mound", a viewpoint that Meredith often frequented... Here it was that Swinburne, still half angel, half elf, appeared one day, frantic with excitement, waving a copy of FitzGerald's *Omar*, new from [bookseller and publisher Bernard] Quaritch's "Twopenny Box", and for hours the two poets and some others sat on "The Mound", as on a peak in Daxien, declaiming the exquisite and now so familiar lines.'

In respect of William Morris's illustrated version of the Rubáiyát of Omar Khayyám, his biographer, J. W. Mackail, wrote extensively on its production and that of his other illuminated books. Herewith, some excerpts:

'As soon as he returned to England [from Iceland] Morris resumed the work of illuminating which had already for about a year been one of the main occupations of his leisure, and which between three and four years more held a foremost place in his interest. During these years he produced a number of books, some completed and others not, in very various styles and all of remarkable beauty...

The "Book of Verses", a selection of his own lyrical poems, completed on the 26th of August, 1870, and given by him to Mrs. Burne-Jones, is the first and though not the finest, perhaps on the whole the most beautiful, of all his painted books. In this book he broke completely away from the medieval method. That method reappears, transformed through his own original genius, in the colour and design of the great manuscript Virgil, in which his art both as scribe and as illuminator culminates. But here there is a modernness which owes nothing to any tradition: and a freshness, a direct appeal to first principles and instincts, which (as in the case of his earliest wall-papers) charms by its simplicity and fitness even more than the later and technically finer work. If, as has been sometimes thought possible, ornamented handwriting should again take its place among the popular arts, it is in the direction indicated by this beautiful volume that its most hopeful way would seem to lie. The book is on paper, and consists of fifty-one pages. It is not wholly executed by his own hand. One of the pictures was painted by Burne-Jones, and the remainder, including a portrait-head of the author on the first page, by Mr [Charles] Fairfax Murray; and the painted letters were coloured by Mr George Wardle, who also drew in part of the ornament from Morris's designs...

He had begun a new book on vellum with continuous and elaborate ornament. This was a copy of FitzGerald's "Rubáiyát of Omar Khayyám." This manuscript, given by him to Mrs Burne-Jones, may take rank, by its elaborate beauty, as one of his chief masterpieces. [No error of transcription: J W Mackail states both Morris's 'Book of Verses' and his 'Rubáiyát of Omar Khayyám' as being the most beautiful of his illuminated books.]...

Before this Omar Khayyám was finished, he had begun another copy of the same poem for Burne-Jones on paper. This was executed more in the style of the "Book of Verses", but with somewhat more profuse ornament; and in it Burne-Jones himself painted six extraordinarily beautiful pictures...'.



Top Left: A page from the Aeneid Manuscript by William Morris, illustrated by Edward Burne-Jones and Charles Fairfax Murray
Image credit: Christie's 2002

Note:
the only image available for educational use of the page above has the V&A watermark.

Top Right: A page from the Book of Verse by William Morris, illustrated by Edward Burne-Jones and given to Georgiana Burne-Jones – 1870
Collection: Victoria & Albert Museum, London

Georgiana Burne-Jones doesn't mention her husband's infatuations with other ladies in her 'Memorials of Edward Burne-Jones'. However, her son in law, J. W. Mackail, wrote in his biography of William Morris, 'This book [the 'Rubáiyát of Omar Khayyám' which Burne-Jones and Morris decorated] was given by Burne-Jones to Miss Frances Graham (Mrs. J. F. Horner), and is now in her possession.'

Note: Miss Frances Graham's father, the MP and merchant, William Graham, commissioned Burne-Jones to decorate a piano for her twenty-first birthday – see following page.



Top Left: Frances Horner (née Graham)
Photograph taken after 1900s
Collection: National Portrait Gallery, London
Image: W. & D. Downey

Top Right: Frances Graham's piano
Edward Burne-Jones
Image (detail): fadmagazine.com

Middle Right: the Graham Piano –
c. 1879 – 1880
Edward Burne-Jones
Image credit: Apollo: The International Art
Magazine -17th November 2018



Bottom Right: The House of Pluto -
Eurydice, Proserpine and Orpheus
(Orpheus Singing to Pluto and Proserpine,
with Eurydice Listening)
A detail from The Graham Piano –
c. 1879 - 1880
Edward Burne-Jones
Image credit: Peter & Renate Nahum



To listen to the David Parr House drawing room piano being played, select the 'Discover' option on the David Parr House Website and scroll down to the 'Memories' options and select the right-hand arrow until you come to 'Drawing Room Piano'.

Image credit: the David Parr House

William Graham

William Graham owned some of the most significant paintings produced by Dante Gabriel Rossetti and Edward Burne-Jones. He had Rossetti's 'Found', 'The Blessed Damozel', 'La Donna Della Finestra', 'Ecce Ancilla Domini', 'The Girlhood of Mary Virgin', and Burne-Jones's 'Chant d'Amour' and 'Laus Veneris'. He also collected early Italian art, which is said to have been a source of influence for the Pre-Raphaelites.



Madonna and Child
Enthroned – c. 1472
Carlo Crivelli
Collection:
Metropolitan Museum
of Art, New York



The Prioress's Tale
Edward Burne-Jones
Collection: Delaware Art Museum, USA

Note: William Graham died before Burne-Jones finished this watercolour.



Ecce Ancilla Domini – 1850
Dante Gabriel Rossetti
Collection: Tate Britain



Chant d'Amour (Love Song) – 1868 – 1873
Edward Burne-Jones
Collection:
Metropolitan Museum of Art, New York, USA

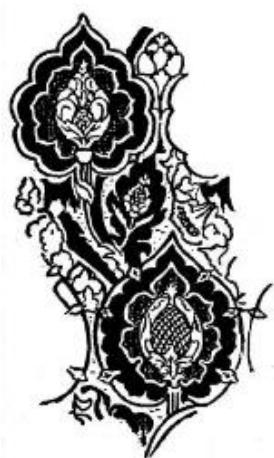


Laus Veneris – 1868
Edward Burne-Jones
Collection:
Laing Art Gallery, Newcastle upon Tyne, UK

In January's Supplement, readers were asked '**What connects George Frederick Bodley's 'Mystic Marriage of St Catherine' painting to the David Parr House?**' The same could be asked of William Graham's painting 'Madonna and Child Enthroned' by Carlo Crivelli. Note: Italian medieval artists were influenced by the work of Flemish painters.



David Parr House - hallway
Image credit:
Huning Decorations



BROCADE HANGING, FROM THE ANNUNCIATION, BY MEMLING.



David Parr House – wall decoration
Image credit: Rosemary Talbot - New in Cambridge blog



Above (Detail) and **Middle**:
Madonna and Child Enthroned –
c. 1472
Carlo Crivelli
Collection:
Metropolitan Museum of Art, New York



Right Top and Right Bottom: 'Mystic Marriage of St Catherine' – early 1480s
(or 'Virgin and Child with Saints Catherine of Alexandria and Barbara')
Hans Memling (circa 1433 – 1494)
Collection: Metropolitan Museum of Art, New York (Formerly owned by George Frederick Bodley)
Image: donated to Wikimedia Commons as part of a project by the Metropolitan Museum of Art

William Graham's father founded W & J Graham & Co. In 1810, he diversified his business by importing wines from Portugal. Graham's became one of Britain's most prominent port shippers. By 1820, the Grahams had established their own vineyards in Portugal's Duoro region.

W. & J. Graham's Port was acquired by the Symington family but they continue making port under the 'W. & J. Graham' appellation. For more information, check out YouTube for an interview with Paul Symington and an official company film.

Image credit: Symington's official website



Vamberry the Wine Merchant



David Parr

Photograph taken in 1882

David Parr and Sherlock Holmes were both born in 1854. There's a great photo in the David Parr House collection of Parr wearing a deer stalker.

Sir Conan Doyle alluded to some (unpublished) Sherlock Holmes adventures in his stories. 'Vamberry the Wine Merchant' was one such untold story. Research for the David Parr House suggests that, had Doyle written the story, the wine merchant was likely to have been a gentleman.

In the 'Pre-Raphaelite Twilight: The Story of Charles Augustus Howell', published in 1954, Helen Rossetti Angeli wrote:

'Mr. Ruskin's Secretary. A title of honour in itself. How did Charles Augustus Howell, son of the drawing master and wine-exporter of Oporto, so recently arrived in England to try his fortunes, drop into this invidious position? Not only the famous man's secretary – the keeper of his correspondence – but his almoner – his right-hand man in all matters private and public beneficence – and, allowing for some spice of boasting on C.A.H.'s part – assistant and even adviser in his work.

How and where did they first meet? Through the medium of the Rossettis in 1864? But Howell himself declared that 'Ruskin' he had known 'long before [he] had known anyone.' Violet Hunt, who occasionally deviated into truth, (here seemingly guided by letters or memoranda of the time), alludes to this early connection with Ruskin, and to Howell's consequent visit to the Manchester 1857 Art Exhibition. His introduction to the Rossettis came from a quite extraneous quarter; so that cross currents of different origin joined forces to sweep the young man into the world of Art, while the rival merits of sherry and port may have been instrumental in first bringing Ruskin into touch with his future secretary. **The importation of wines in those days was one of the few forms of trade which a gentleman might touch without defiling himself**, and the fortune of the Ruskin family was derived from sherry.'

John Ruskin lectured at Oxford University, wrote on art and architecture and was an early supporter of the Pre-Raphaelites.

And, as previously related in an ‘Afterword’, **Charles Augustus Howell** was Ruskin’s secretary. He also acted as Edward Burne-Jones’s agent. According to Burne-Jones’s notebook at the Fitzwilliam Museum, Cambridge, the art works he passed to Howell had met with *accidents*. On the strength of Burne-Jones’s concerns, Ruskin let Howell go.

Next, Howell began working for Dante Gabriel Rossetti. Howell was accepted into his circle as an entertaining, compulsive liar, a fact which hadn’t escaped Ruskin’s mother. At this time, Howell also became a business adviser for Algernon Swinburne. One of Swinburne’s (indecent) letters to Howell fell into the hands of a publisher who used it to blackmail Swinburne into giving up the copyright to one of his poems. When Howell’s odd financial dealings with Rossetti’s patrons came to Rossetti’s attention, he had to let him go. Howell had also been taken up by Whistler. Both Whistler and Rossetti, not only suspected Howell of cheating them financially, but of copying and even stealing their work.

After Howell’s death, scrapbooks were found amongst his effects into which he had pasted letters. He had convinced Rossetti to retrieve his book of poems from his wife’s grave. Rossetti had insisted it be kept secret. Instead of burning the correspondence associated with obtaining permissions for the grizzly undertaking, Howell had kept it. It was generally believed that he had kept all the potentially damaging correspondence so he might blackmail his former acquaintances.

Charles Augustus Howell is the inspiration for the character of ‘Charles Augustus Milverton’ in Sir Arthur Conan Doyle’s Sherlock Holmes story ‘The Adventure of Charles Augustus Milverton’, published in 1904.



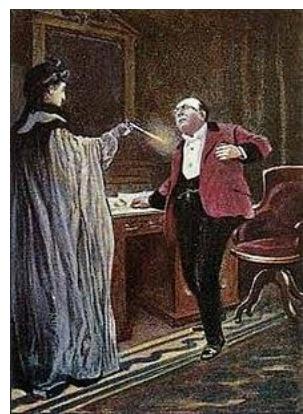
John Ruskin
(1819 – 1900)
– 1879
Sir Hubert von
Herkomer
Collection: National
Portrait Gallery, London



Charles Augustus
Howell
(1840 – 1890)
– c. mid-1860s
Elliot & Fry
Collection: National
Portrait Gallery, London



‘The Adventure of Charles
Augustus Milverton’ – 1904
Illustration: Sidney Paget
Image credit: The Strand
magazine



‘The Adventure of Charles
Augustus Milverton’ –
1904
Illustration: Sidney Paget
Image credit: The Strand
magazine

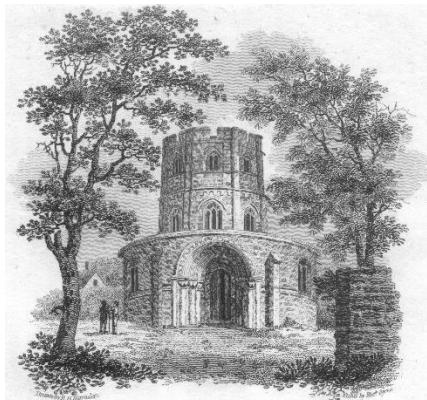


In ‘Pre-Raphaelite Twilight: The Story of Charles Augustus Howell’, published in 1954, Helen Rossetti Angeli tried to restore Howell’s reputation. She blamed Burne-Jones for Howell’s problems, suspecting his concerns were without foundation. It suggests that Burne-Jones had only discussed Howell’s wrongdoings to his closest friends, who didn’t repeat them. She also tried to explain away the extant letters from her uncle’s patrons detailing Howell’s various schemes by which he was advanced money in return for works of art.

Dante Gabriel Rossetti’s nieces and brother: **Left:** Olivia Rossetti Agresti, **Middle:** William Michael Rossetti, **Right:** Helen Rossetti Angeli

Image credit: Giorgio Pietrocola - 2018
Image use: Under Creative Commons

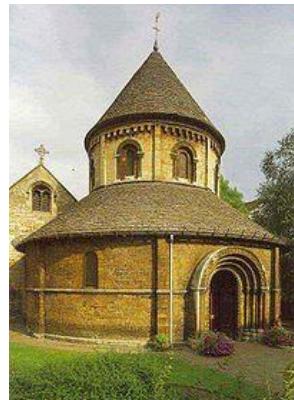
William Morris’s and Edward Burne-Jones’s visit to Cambridge in 1855



The Church of the Holy Sepulchre or the ‘Round Church’ as it is known to Cantabrigians.

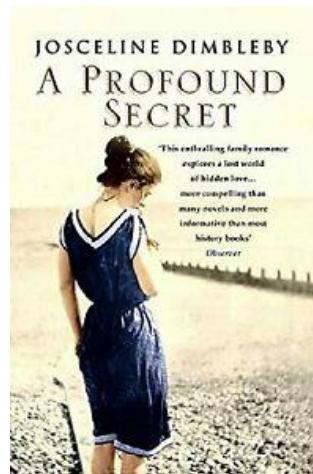
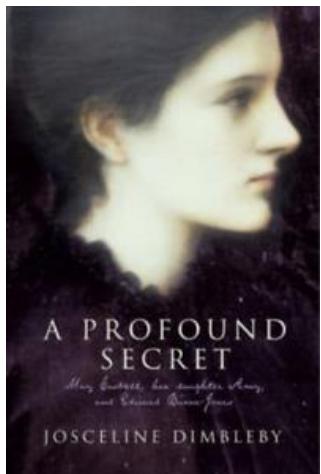
Left: etching made by Elizabeth Byrne – dated 1809
Image credit: public domain

Right: the West front 1984
Image credit: Noles



According to Georgiana’s ‘Memorials of Edward Burne-Jones’, in the long vacation of 1855, both Morris and Burne-Jones had planned to see churches in Northern France, ‘... but first, as soon as term was over, they agreed to accept an invitation from Heeley and go and see him and Cambridge.

“There was nothing much in this journey,” Edward says; “but for some reason I remember every moment of it, from my hunting long in the shops in the Strand and elsewhere to find some portrait or other of Fennyon, whom I had never seen and whose aspect was unknown to me, and getting a bad little print which had to content me. And then I met Morris at the Railway. Our talk was of old French Chronicles, and I remember everything on the journey. The first evening in Cambridge we went before any other place to see the little round Church; and there [Wilfred] Heeley showed us the first edition of Tennyson’s poems with the **Hesperides** in it, and the earlier *Mariana in the South*, to our great delight and content. Three or four very happy days we passed.



Josceline Dimbleby wrote a fascinating account of her great-grandmother's friendship with Edward Burne-Jones in 'A Profound Secret'.

According to Dimbleby, Burne-Jones made Helen Mary Gaskell - known as May - a present of a large gold chest, or cassone. Dimbleby wrote, 'The verses inscribed at each end of the cassone are by William Morris, taken from one of his long poems, 'The Life and Death of Jason'.

Above Left: the cover of the hardback edition carries an image (detail) of her great-aunt painted by Edward Burne-Jones. The painting is in Lord Andrew Lloyd Webber's collection.

Above Middle: The paperback edition.

NOTE: > the paperback contains a significant post-script, which the hardback doesn't.

Above Right: Book of Psalms. King David was painted on the front cover by Edward Burne-Jones. The book was another gift he made for May.

Image credit: The Morgan Library & Museum, New York, USA



The Hesperides Cassone - 1888
Edward Burne-Jones

Collection: Birmingham Museum & Art Gallery

Image: posted on Twitter by the Birmingham Museum & Art Gallery on 15th February 2017

It shows Conservator Lizzie Miller cleaning The Hesperides Cassone



The Garden of the Hesperides, 1882
Edward Burne-Jones
Collection: Victoria & Albert Museum (V&A)

According to the V&A's website, the picture was an overmantel and went above the fireplace in the dining room of Ashley Cottage in Walton-on-Thames. The dining room in which it was installed had walls covered in blue linen dyed by William Morris.



Feeding the Dragon in the Garden of Hesperides, The Tree of Golden Apples – c. 1878
Edward Burne-Jones
Collection: Owens Art Gallery, Mount Allison University, Sackville, NB, Canada

William Waters wrote for the Edward Burne-Jones on-line Catalogue Raisonné, 'Max Aitken, 1st Lord Beaverbrook was befriended by Rudyard Kipling who idolised his uncle Sir Edward Burne-Jones and it is possible that through this connection that Beaverbrook purchased this work.'



Left: a casket by Edward Burne-Jones – it was made as a gift for Frances Graham.

Image credit: Christie's

See link below for Christie's article on the casket and more images:

<https://www.christies.com/features/Burne-Jones-casket-for-Frances-Graham-7472-1.aspx>



David Parr's bedroom, which became his granddaughter's bedroom.

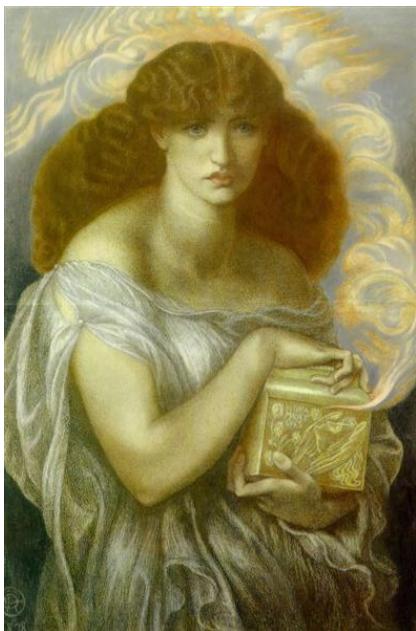
< Note: Elsie's collection of trinket boxes.

Above: Photograph courtesy of The Guardian, 10th March 2019.
Photographer: Helena G Anderson

Below Left: Elsie's trinket boxes (detail) - Photograph The Cambridge News, 23rd March 2019.

Before Right: David Parr's wall decoration
Image credit: Rosemary Talbot - New in Cambridge blog





Pandora – 1879

Dante Gabriel Rossetti

Collection: Faringdon Collection, Buscot Park,
Faringdon, UK

Image credit: public domain



Pandora – 1879 (oil painting)

Dante Gabriel Rossetti

Collection: Private – last sold by Sotheby's in 2014

Image credit: Sotheby's



Pandora – 1879 (chalks)

Dante Gabriel Rossetti

Collection: Faringdon Collection, Buscot Park,
Faringdon, UK

Image credit: The Athenaeum



Medieval-style jewel casket made for Jane Morris by

Dante Gabriel Rossetti and Lizzie Siddal c. 1859

Collection and image credit: Society of Antiquaries

Location: Kelmscott Manor, Oxfordshire, UK

An extract from Sotheby's description, posted on 10th March 2014, says, 'Pandora [1879 oil version] was commissioned by John Graham [William Graham's uncle] for the considerable sum of 750 guineas. Graham, who made his wealth in western Scotland as a founding partner in a family business, owned important works by the Pre-Raphaelites. The painting hung at his home in Ayrshire, the imposing Skelmorlie Castle.'

Let's play Six Degrees of Separation!

'Six degrees of separation' is the idea that all people are six, or fewer, social connections away from each other, applying this rule, we can connect David Parr to the **Hope Diamond** in 4x degrees. This supplement features a cassone, caskets and trinket boxes but has lacked a worthy trinket up until this section.

David Parr >	William Morris >	Eiríkur Magnússon > (1833 – 1913)	Alexander Beresford Hope > (1820 – 1887)	Henry Philip Hope - uncle (1774 -1839) / Henry Thomas Hope - brother (1808 – 1862)
Frederick Leach >				

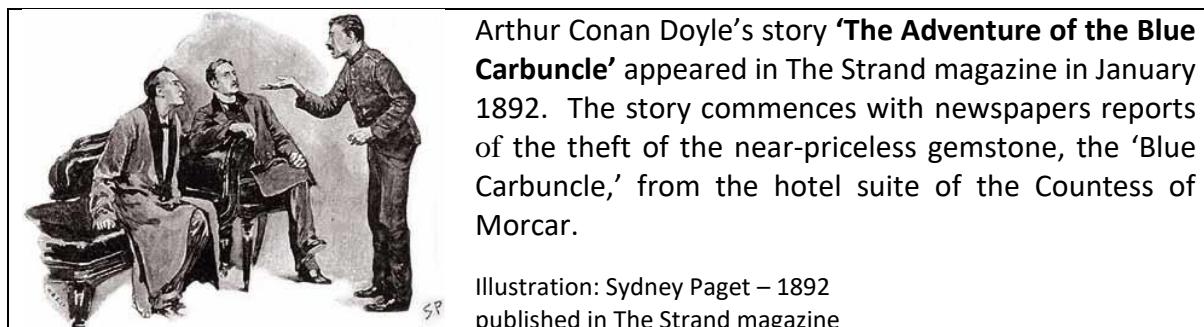
Eiríkur Magnússon was sent to England in 1862 by the Icelandic Bible Society.

In 1871, with the assistance of Sir Henry Holland, 1st Baronet, **Alexander Beresford Hope, MP** for Cambridge, and William Morris, who wrote a letter of support, he became an under-librarian at the Cambridge University Library. From around 1869, he taught William Morris Icelandic and together they translated some sagas and travelled to Iceland. In 1893, Magnússon also became lecturer in Icelandic.

Magnússon's Wikipedia entry says he was buried in Mill Road Cemetery, Cambridge. The Friends of Mill Road Cemetery emailed saying there is no record of him having been buried there but his funeral service may have been held in the Mortuary Chapel in the cemetery – the chapel was designed by Sir George Gilbert Scott.

Alexander Beresford Hope's father came from the Anglo-Dutch merchant banking family Hope & Co. His uncle owned the Hope Diamond. Then, his older brother, not only inherited from his father, but his uncle as well, including the Hope Diamond. Both Alexander and his other sibling became estranged from their brother Henry after the death of their father.

The Hope Diamond has a long history and has had many owners. According to Wikipedia, 'It had long been believed that the Hope Diamond had been cut from the French Blue'. If this is the case, it was found in Hyderabad, India and was later inherited by Louis XVI and his wife Marie Antoinette, whereupon it disappeared. It is believed that it was smuggled to Britain and, during its disappearance, re-cut. A large, blue diamond appears in the catalogue of the Hope's gem collection. After the Hopes it changed hands some more until being donated to the National Museum of Natural History, USA. Suffice to say, this paragraph doesn't do the twists and turns of its story justice.



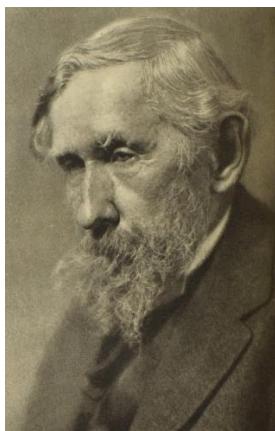
Arthur Conan Doyle's story '**The Adventure of the Blue Carbuncle**' appeared in The Strand magazine in January 1892. The story commences with newspapers reports of the theft of the near-priceless gemstone, the 'Blue Carbuncle,' from the hotel suite of the Countess of Morcar.

Illustration: Sydney Paget – 1892
published in The Strand magazine

Returning to the theme of the Rubáiyát of Omar Khayyám...



Elizabeth Robins
Pennell – 1893
W&E Downey
Image credit:
Wikimedia/public domain



Joseph Pennell
Image credit: 'The Life
and Letters of Joseph
Pennell' – published
1929



Elihu Vedder – c. 1870
Collection:
Smithsonian



Illustration (1 of 55) from the
deluxe edition of the
Rubáiyát of Omar Khayyám
published by Houghton
Mifflin.
Illustrated by Elihu Vedder

Further to last year's piece which gave several examples of the Rubáiyát of Omar Khayyám's far-reaching influence, another two worthy examples came up in research conducted for the David Parr House that sit on the periphery of David Parr's Victorian world.

Regular readers will know that the Pennell's - James McNeill Whistler's friends and official biographers - were as quick as their subject when it came to making enemies. Once again, they do not disappoint. In her 'Nights: Rome and Venice in the aesthetic eighties, London and Paris in the fighting nineties, Elizabeth Robins Pennell wrote:

'He [Elihu Vedder (1836-1923) – American poet and illustrator] had recently finished the illustrations for the Rubáiyát and the book was published while we were in Rome. It was never long out of his talk. He would tell us the history of every design and of every model or pot in it. He exulted in the stroke of genius by which he had invented a composition or pose. I have heard him describe again and again how he drew the flight of the spirit from a model, outstretched and flopping up and down on a feather bed laid upon the floor, until she almost fainted from fatigue, while he worked from a hammock slung just above. I recall his delight when a friend of Fitzgerald's [the translator of the Rubáiyát of Omar Khayyám] sent him Fitzgerald's photograph with many compliments, asking for his in return. And he rejoiced in the story of Dr. Chamberlain filling a difficult tooth for the Queen and all the while singing the praises of the Rubáiyát until she ordered a copy of the édition de luxe. In looking back, I seem to see Mrs. Vedder pasting notices into a scrap book, and to hear Vedder declaiming Omar's quatrains and describing his own drawings. There was one evening when he came to a dead stop in his walk and his talk, and shaking a dramatic finger at us all, said:

'I tell you what it is. I am not Vedder. I am Omar Khayyám!"

"No," drawled the voice of a disgusted artist who had not got a word in for more than an hour, 'No, you're not. You're the Great I Am!"

Vedder laughed with the rest of us, but I am not sure he liked it. He could and did enjoy a joke, even at his expense... The laugh was not so ready when Andrew Lang – I think it was Lang – wrote that Vedder's Omar Khayyám was not of Persia, but of Skaneateles. And after I suggested that it was really of Rome, and some mistaken friend at home sent my article to Vedder, I never thought him quite so cordial.'

Charles Conder and the Rubáiyát of Omar Khayyám



Above left: the gentleman's head belongs to Charles Conder.

The Box with the Gilded Mask – 1893
Henri de Toulouse-Lautrec
Collection: private
Image: wikiart



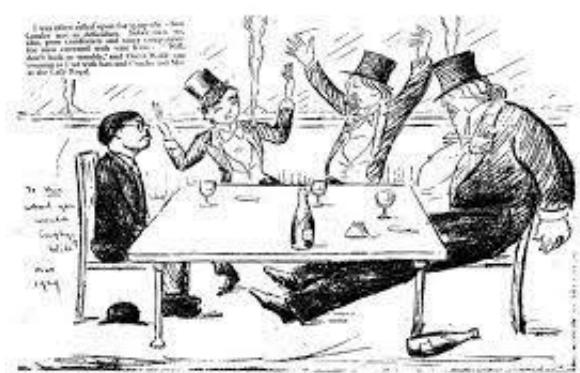
Charles Conder – c. 1902 – 1904

Photographer:
Frederick Henry Evans
Collection: National Portrait Gallery, London



Above right: Charles Conder can be seen on the right-hand side wearing a black hat.

Dance at the Moulin Rouge – 1897
Henri de Toulouse-Lautrec
Collection and image credit: The Frick Collection, New York, USA



From Left to Right:

William Rothenstein, Max Beerbohm, Charles Conder, Oscar Wilde at the Café Royal

Max Beerbohm – drawn from memory in 1929

Collection and image credit: not known - apologies

David Parr included the motto '**Seize the moments as the fly, know to live and learn to die'** in his living room trompe l'oeil scrolls.

Similarly, the artist **Charles Conder** – friend of William Rothenstein, Oscar Wilde, Aubrey Beardsley and Max Beerbohm – was fond of quoting Omar Khayyam's line, '**The Bird of Time has but a little way to fly – and lo, the Bird is on the Wing'**.

According to John Rothenstein's [son of William Rothenstein] account of Charles Conder he constantly read and recited *The Rubaiyat* and that 'under the spell of wine' he would often 'improvise rambling Omaresque poems in prose, through which figures from the Bible, Balzac, Browning, or Herrick, or from his own Arcadia, would pass, in disorderly procession, across mysterious, iridescent landscapes'.

In March 1892, Conder and William Rothenstein had exhibited at the Père Thomas Gallery in Paris. In his 'Men and Memories', vol.1, published 1931, William Rothenstein wrote, 'Conder showed paintings of orchards and drawings inspired by Omar Khayyam'.

'It was during the period 1892–3 that Conder obtained an unillustrated copy of *The Rubaiyat*, decorated it with his own pen and ink drawings, and gave it to his friend, Dugald MacColl.' It was the edition published by Macmillan & Co., London, in 1891, and inscribed with 'Charles Conder 92 / To Dugald MacColl – Ste Marguerite s/ mer September 1893'. MacColl had written favourable reviews of Conder's paintings which had been exhibited at the Paris Salons of May 1892 and May 1893, and, when they met for the first time in Paris in the summer of 1893, they became friends. Conder presented it to MacColl when the two of them, along with a few other friends (including Aubrey Beardsley), were paying an artistic visit to Ste. Marguerite-sur-Mer, a few miles west of Dieppe, in September 1893.' Conder decorated the front and back pages in colour, in addition to adding illustrations in pen and ink.

At the date of this piece, the Rubáiyát illustrated by Conder is held in a private collection.



Holiday at Mentone – 1888
Charles Conder
Collection: Art Gallery of South Australia (AGSA),
Adelaide, Australia



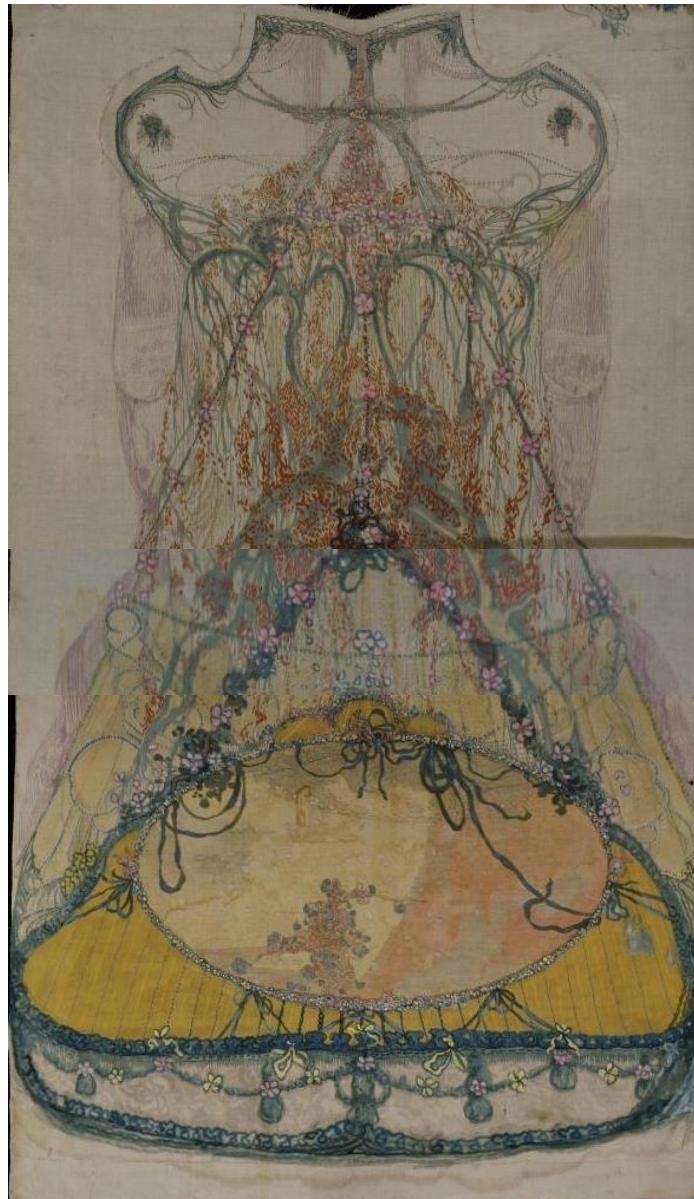
Dieppe – 1895
Charles Conder
Collection: not known – apologies
Image: wikiart – public domain

In his 'Men and Memories', vol.1, published 1931, William Rothenstein wrote, '[Oscar] Wilde was much attracted by Conder's paintings on silk, especially the fans. He was surprised that people were not tumbling over one another to acquire these lovely things. Conder, who was always hard-up, was anxious to sell his work at any price, and Wilde said of him: 'Dear Conder! With what exquisite-subtlety he goes about persuading someone to give him a hundred francs for a fan, for which he was fully prepared to pay three hundred!'.

And, when Conder stayed on in Dieppe after he, Beardsley and [Ernest] Dowson had gone there on a day trip, 'He made great friends with Thaulow and with Jacques Blanche. Thaulow, indeed, used to buy his pictures and commission him to paint silk hangings and dresses for his wife, and all sorts of odds and ends.'



Above: Scene at Seville – 1905 –
Watercolour on silk
Charles Conder
Collection: Victoria & Albert Museum,
London



Right: Train for a Ball Gown – c. 1903
NOTE: it was photographed in 3x parts.
Charles Conder is known to have
painted decorations on silk dresses,
often while the wearer was wearing the
garment.

The train was a commission for Mrs Florence Humphrey, an enthusiastic attender of fancy dress balls.
Collection: Victoria & Albert Museum,
London



The New Moon Fan – 1896

Charles Conder

Collection and image credit: Tate, London, UK

In 'Modern Design in Jewellery and Fans', edited by Charles Holme, Aymer Vallance wrote, 'As regards material, there is no question that a silk ground, prepared with rice-size and stretched, until the decoration is completed, on a stretcher, offers a suitable a texture as one could desire for delicate and softly-blended harmonies in water-colour; as fans of Mr. Conder, a prolific fan painter, whose work appeals to a large circle of admirers, amply testify. The detail is all Mr. Conder's own, though the influence of French XVIIIth century ornament is unmistakeable.'

In 'The World of Charles Ricketts', published in 1980, Joseph Darracott wrote, 'Ricketts predicted of Conder: 'his fans will someday become classics... One of his fans does well enough in a frame; its true value becomes manifest when it is mounted and so becomes a living ornament or accessory of dress revealing in its countless harmonies of colour and inventions of detail much which might well be studied by some couturier of the future.'



Gossip – date possibly prior to 1901

Charles Conder

Collection and image credit: Tate, London



David Parr included the motto: 'Seize the moments as the fly, know to live and learn to die' in his living room trompe l'oeil scrolls.

Image: David Parr House

Walter Crane referred to William Morris and his work in his books on art and design, showing himself to have been loyal to his mentor even after Morris's death – Crane was invited to complete Edward Burne-Jones's canvases for the dining room at no. 1 Palace Green, Kensington, which formed part of William Morris's decorative scheme. His contribution gave his career the kick-start it needed.

As can be seen on Burne-Jones's 'Hesperides' cassone, a few key details in the Palace Green panels were executed in low relief using gesso, a technique which became Walter Crane's and his assistant's speciality, notably for his commission at no. 1 Holland Park.

Walter Crane admired the Rubáiyát of Omar Khayyám which William Morris had illuminated, albeit with assistance, so much so, he wrote a dedicatory sonnet to Morris, dated September 1885 – the version Crane had seen was the one Morris had given to Georgiana Burne-Jones, which had been included in an exhibition.

'The Mage of Naishápúr in English tongue.
Beside the Northern Sea I, wandering, read;
With chant of breaking waves each verse was said,
Till, storm-possessed, my heart in answer sung,
And to the winds my ship of thoughts I flung,
And drifted wide upon an ocean dread
Of space and time, ere thought and life were bred,
Till Hope did cast the anchor, and I clung.'

The book of Omar saw I, limned in gold,
And decked with vine and rose and pictured pause,
Enwrought by hands of one well-skilled and bold
In art and poesy and Freedom's cause,
Hope of Humanity and equal laws;
To him and to this hope be mine enscribed.'

On 3rd October 1885, at Kelmscott House, Hammersmith, Morris wrote in response,

'My Dear Crane, -

Many thanks for your note and the copy of the beautiful sonnet; which, however, makes me blush; and I don't know what our comrade, Joe Lane; [a stern and active member of the Socialist League] that contemner [sic] of votes of thanks will say.

'It was nice of you to remember my painted book. –

With best wishes,
your fraternally,
William Morris'



Walter Crane – 1911
Bassano Ltd
Collection:
National Portrait Gallery, London



William Morris – c. 1870
Charles Fairfax Murray
Collection:
National Portrait Gallery, London

July 2020's 'Afterword' touched on the craze for collecting blue china and porcelain. A fine collection can be seen at William Morris's country retreat at Kelmscott Manor in Oxfordshire (below, top left). The Green Room (below, top right) has a fireplace lined with blue & white tiles, which were made by Morris, Marshall, Faulkner & Co.

David Parr's grand-daughter's treasures and flowers chime with the fashion for sunflowers and blue and white tiles in David Parr's late Victorian world (middle right).

Image credits: Top row: Kelmscott Manor - author's own

Middle Left: sunflower in the Palm House at Kew Gardens - author's own.

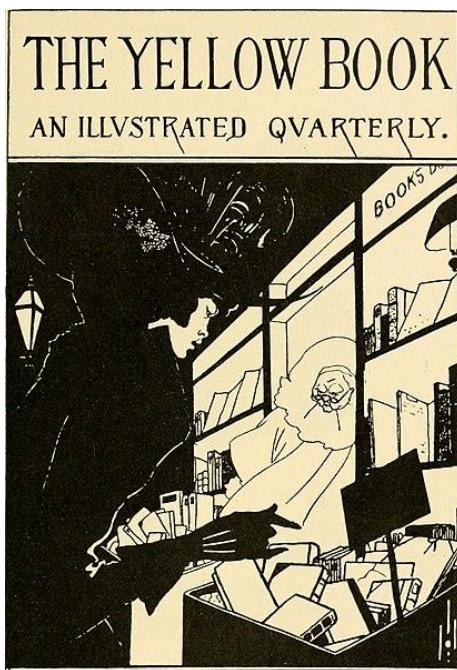
Middle Right: David Parr House - Elsie Palmer's treasures and flowers - Cambridge News

Bottom Left: William Morris Gallery – Morris's & William De Morgan's 1870 - 1872 sunflower tile design

Bottom Right: The Wasp Magazine, 1882 – marking Oscar Wilde's visit to San Francisco – public domain



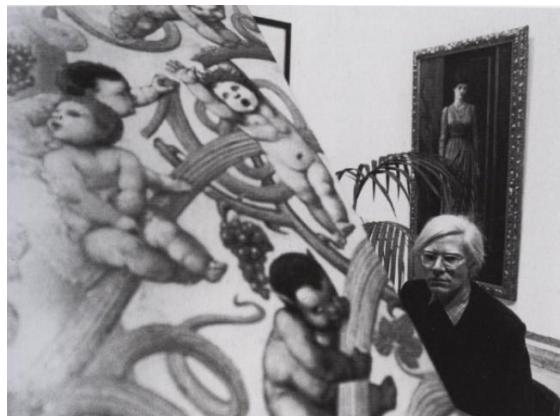
Closing images...



Bookseller and publisher, Bernard Quaritch published two hundred copies of Edward Fitzgerald's translation of the Rubáiyát of Omar Khayyám. When they didn't sell, he put them in the remainders box outside his bookshop for a penny each, where they were discovered by Dante Gabriel Rossetti, accompanied by Algernon Swinburne. Swinburne took a copy to George Meredith.

Aubrey Beardsley frequented bookshops in his lunch hour when he was working as a clerk in an insurance office, providing him with inspiration for his illustrations. The bookseller Frederick H. Evans introduced him to J. M. Dent [Joseph Malaby Dent} the publisher, thereby launching his career.

Illustration: Aubrey Beardsley – published on the cover of The Yellow Book, 15th April 1894



Andy Warhol with the Graham Piano at the Edward Burne-Jones Exhibition Hayward Gallery 1975-6

Photograph: photographer not named. Image credit: Victoria & Albert Museum, London, UK



Image credit: Sotheby's.

'Pan' came up in the 'Shakespeare' themed Supplement. Subsequently, the painting on the left came up in research. See the figure of Pan in the central, lower half of the painting.

'Theophilus and the Angel' – circa 1866
Edward Burne-Jones and Charles Fairfax Murray

The first version of this painting was destroyed in WWII during an air-raid. This second version was sold by Sotheby's in 2008.
Image credit: Sotheby's.