

Supplement – March 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 Boat Race, 9th April 1892
Oxford won by 2 ¼ lengths
Photographer: name not given
Collection: Hammersmith & Fulham Archives
Note: William Morris's house is the largest property with the brilliant white door surround.



Great Ouse taken at Queen Adelaide – looking down stream, therefore at one end of the racecourse, and in the opposite direction. Note: the image is typical of the Fen landscape.
Photographer: Bob Jones – 2008
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'Boat Race Day'

Last March's story was inspired by William Morris's 'Boat Race Day' parties at his Hammersmith home on the Middlesex bank of the Thames. By happy coincidence, the Oxford v. Cambridge Boat Race was often staged on or close to his birthday (24th March).

The Boat Race didn't take place in 2020 due to the Covid-19 pandemic. The break was significant as the race had been staged every year since 1946.

This year, the Boat Race is scheduled to take place on Easter Sunday (4th April 2021). However, the race cannot take place along The Championship Course. Aside from the anticipated Covid-19 pandemic restrictions, Hammersmith Bridge is closed not only to road traffic, cyclists and pedestrians, but also to water traffic, which is not able to pass under it as a safety precaution after cracks were identified in its structure.

Instead, the Boat Race organisers have settled on the Adelaide Course, which hasn't been used since an unofficial race was staged in 1944. On that occasion Oxford won by three-quarters of a length. The Adelaide Course takes in a straight stretch of the Great Ouse between Ely and Littleport and covers a distance comparable to the Championship Course. However, unlike The Championship Course which sees average winning times of around 18 minutes, Oxford's winning time on the Adelaide Course was 8.06 minutes. At least the race will be covered by the BBC.

William Morris visited many churches and cathedrals in his lifetime. According to Fiona MacCarthy's biography, he visited Ely cathedral in 1855. Later he visited the cathedrals of Lincoln and Peterborough (and Blythburgh Church) in the East of England, so he would have been familiar with the flat Fen landscape. Whether he would have approved of the Boat Race organisers settling for the Adelaide Course is hard to guess.

Ely-based journalist, Graham Stewart, writing for *The Critic*, (as published on 28th November 2020), wasn't overjoyed that the Boat Race organisers, having chosen between various 'differently flawed options', had decided Ely to be 'the least dismal', even though the Great Ouse at Ely '...is too lethargic for Pooh sticks'.

'Since the 1840s it [the Boat Race] has been rowed on the same stretch of the Thames between Putney and Mortlake. Which cox finds the fastest line of the stream, which boat rides out the choppy squall at Chiswick Steps or makes the most of the alternating advantages of the Fulham, Hammersmith and Chiswick bends whilst also meeting the requirement to pass through the middle arch of Barnes bridge makes the race distinctive and interesting.'

Stewart contacted former competitors, who concurred. "I don't think it should be at Ely" says Alex Story, the Olympic rower who was in the victorious Cambridge crews in the 1997 Boat Race and again in 1998 when the course record was set: "The water there is very calm, so there is no stream, no tide. There is always an unpleasant wind. The landscape has no distinguishing features – the cows are the only distractions from the green dullness. It's narrow, it's not exciting. It's a long straight stretch which is good for training but lacks excitement..."

"It is similar," [cox Alistair] Potts suggests, "to the Grand National". That steeplechase was designed "over massive, dangerous fences that would now be unthinkable". The Boat Race, he believes, has a similar ethos: "nobody would invent today a twenty-minutes side-by-side struggle through bend and tide until you half-drop dead. It's older, visceral. It's a unique challenge the men and women train for, and the public enjoy." He pauses, and then concludes, "of course Ely can't substitute for that."

In last October's 'Afterword', I wrote:

'David Parr worked on the interiors at the Old Swan House. (F. R. Leach & Sons, his employer, was William Morris's preferred firm of decorators). One suspects he would have taken pleasure in his proximity to the Thames and walking along the, then, new Embankment.'

This supplement provides the perfect opportunity to explore what life by London's great waterway was like when David Parr was deployed to the capital.

Frederick Leach provided a quote for work at Old Swan House, in Chelsea, London, in March 1881. As noted in Parr's diary, he returned to Cambridge on 23rd May 1882 after working on eight named commissions and two stints at the Old Swan House, suggesting his work in London had spanned 1881 and 1882.

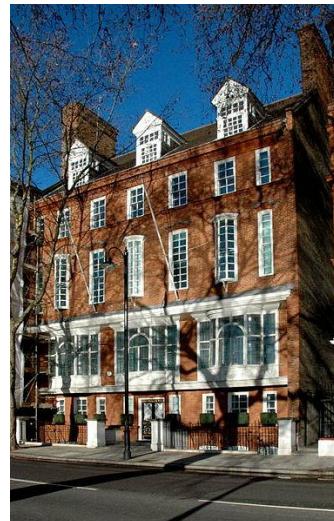


Old Swan House
Chelsea Embankment, London

Designed by the architect
(Richard) Norman Shaw
and built in 1876.

Left:
image by Edwardx (cropped) –
used under Commons Licence

Right:
George P. Landow
Victorian Web - public domain



Left: The illustration of the Albert Bridge and Chelsea Embankment under construction was published in the Illustrated London News on 14th June 1873 – artist not credited. The bridge opened on 23rd August 1873 and the Chelsea Embankment opened on 9th May 1874. Given the proximity to the bridge, the row of houses on the right must form the eastern stretch of Cheyne Walk. The Old Swan House, which hadn't been built at the date of the illustration, would have been constructed just a spit behind the viewer – the Embankment allowed it to be built closer to the river's edge than the Cheyne Walk properties.



Left: Tudor House, Rossetti's home, has an 'A' above the chimney pot.
Source and date not known.

When David Parr worked at the Old Swan House, (no. 17 Chelsea Embankment), less than 230m separated him from **Dante Gabriel Rossetti**'s home. Rossetti lived at Tudor House, (no. 16 Cheyne Walk), on the same side of the Albert Bridge.

Dante Gabriel Rossetti's niece, Helen Rossetti Angeli, wrote in her 'Dante Gabriel Rossetti: His Friends and Enemies', 'At the same time Rossetti was becoming more and more of a recluse. When his brother married in 1874, he could not bring himself to attend the big reception overnight at Fitzroy Square, - after 1877 he ceased visiting outside his own family, and in the last years practically never left his house except when compelled to go away for his health.' Even so, Rossetti was rarely on his own. He craved company.

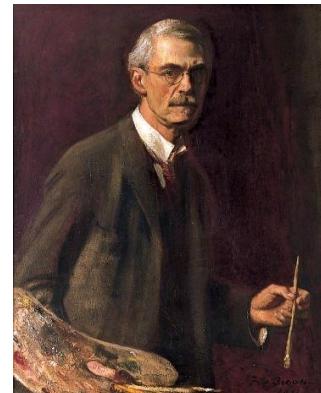
19th – 21st September 1881, Rossetti, Hall Caine and Fanny Cornforth travelled to St. John's Vale, near Keswick in Cumberland, where they strode out on walks. Rossetti was back at Tudor House by 10th November. The relief of being back in London was short lived. He suffered a sudden attack, resulting in the temporary paralysis of his limbs. Re-occurring spells, resulted in him becoming increasingly bedridden. On 4th February 1882, he was accompanied to Birchington-on-Sea where he died on 9th April 1882 (Easter Sunday).

In 'Chelsea Reach: the brutal friendship of Whistler and Walter Greaves', Tom Pocock wrote, 'His [Whistler's] respect for Rossetti lasted until the latter's death in 1882 when Whistler said simply, "Rossetti was a king".'

When he was well, Rossetti had enjoyed taking daily walks, '...mostly towards evening, as his wont was', Helen Rossetti Angeli wrote in her 1949 biography of her uncle. By the time Parr was deployed to the Old Swan House, Rossetti was mostly housebound. If Rossetti had managed to go for a stroll, maybe Parr had chanced to see him? Or, on a sad note, maybe he had witnessed Rossetti's effects being removed from his house? Regardless, Parr had taken in the same stretch of the Thames that Rossetti had enjoyed.



An impromptu dance –
a scene on the Chelsea Embankment - 1883
Frederick Brown - Private collection



Frederick Brown – self-portrait
1911
Collection: University College London Art Museum

> Given the picture was completed in 1883, did David Parr see Brown making preliminary sketches the previous year whilst working in Chelsea?

From 1877-1892 Frederick Brown was headmaster of the Westminster School of Art where **Aubrey Beardsley** was a pupil.



If David Parr had headed East along the Embankment towards Chelsea Bridge, beyond the Physic Garden and Swan Walk is Tite Street, where Oscar Wilde was living with Frank Miles and the houses E. W. Godwin had designed for James McNeill Whistler and Frank Miles had been completed in the late 1870s.

Left: Frank Miles's house at no. 44 (formerly no. 1), which he shared with Oscar Wilde.

Image: Edwardx - used under Commons License

Right: Oscar Wilde's house at no. 34 (formerly no. 16) from 1884 to 1895. Image: Spudgun67- ditto





Left:

The Dancing Platform at Cremorne
Gardens
1864
Phoebus Levin
Collection: not known – public domain

Right:

Hammersmith Bridge on Boat Race Day
c. 1862
Walter Greaves
Collection: Tate

**Note the advertisement for Cremorne
Gardens on the side of the omnibus nearest
the viewer.**



The western end of Cheyne Walk was the domain of the American artist, **James McNeill Whistler**. As suggested by the paintings above and following, the area appealed to Whistler because it was so diverse. It offered entertainment and a muse: the Thames.

James McNeill Whistler, who, like William Morris, was born in 1834, came to London in 1859 and lived there for most of the remainder of his life. He left an important record of the Thames. He started painting and making etchings around Bermondsey, Wapping and Rotherhithe, capturing sea-faring ships, in particular their rigging, and other craft, the riverside buildings and the activity on the river and around its numerous wharves.

In 1863, Whistler rented 7 Lindsey Row [it became 101 Cheyne Walk], a small house next to Lindsey House, a mansion which had seen better days. He had been drawn to the area by the blue river light and having developed a fascination for the river's old bridges because of their similarity to those depicted in the prints of Hokusai, the eighteenth-century Japanese artist. Here he befriended Walter Greaves and his brother. Aside from rowing him up and down the Thames and becoming his studio assistants, they introduced him to Cremorne Gardens further upstream, a place of revelry and fireworks, which can be seen in some of Whistler's paintings. It was forced to close after influential residents ensured its licence wasn't renewed.

‘And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairyland is before us...’

J.M. Whistler’s ‘10 o’clock Lecture’, 1885 – reprinted in ‘The Gentle Art of Making Enemies’



Left: Nocturne: Blue and Gold –
Old Battersea Bridge
1872 – 1873
James McNeill Whistler
Collection: Tate, London

Orientation: looking downstream towards the new Albert Bridge, marked out by the bright lights in the distance.

Immediately on the left is the tower of Old Church in Chelsea, which once marked the end of Cheyne Walk.

As part of the construction of the Albert Bridge at Cadogan Pier and the Chelsea Embankment, Lindsey Row and Cremorne Road were renamed 'Cheyne Walk' ensuring it continued beyond Battersea Bridge as the western end.



Right: Nocturne: Blue and Silver –
Cremorne Lights

1872
Collection: Tate, London

Orientation: looking upstream from Battersea Bridge. The bright lights mark the location of Cremorne Gardens – these were pleasure gardens which became a big attraction between 1845 – 1877.



Left: Nocturne: Blue and Silver –
Chelsea
1871
Collection: Tate, London

Orientation: looking straight at the western end of Chelsea - its Old Church and old ferry wharf on its left - from the opposite bank of the Thames.

The old Battersea Bridge and Carlyle Pier would have been just beyond the left edge of the picture.

Whistler died in 1902 at no. 74 Cheyne Walk. It was his last Chelsea address, having returned from Paris the previous year.

NOTE: when looking at Whistler's etchings, be aware that they are a mirror image of the view he had captured because of their production method. Whistler was a master at mirror writing so the wording on any signage is, nevertheless, legible.



The 'Adam and Eve', Old Chelsea – 1878 – 1879

James McNeill Whistler

Collection: Metropolitan Museum, New York

For example, compare Whistler's etching (above) with the same - correct - view by Walter Greaves (below).

Orientation: looking down stream towards the eastern end of Cheyne Walk, just beyond the pale twin towers of Cadogan Pier on the left, and Chelsea Bridge in the far distance - the Albert Bridge had yet to be constructed, requiring the removal of Cadogan Pier.



Chelsea Regatta - 1863 – 1868

Walter Greaves

Collection: Manchester City Art Gallery, Manchester

The Chelsea Regatta of 1871 was the last one held before demolition gangs moved in to clear away 'The Adam and Eve' pub and the run of neighbouring buildings ready for the next phase of the Embankment. The Old Church - which Whistler and his mother attended on Sundays when she visited - being set back, survived.

In 1834, a Scottish historian wrote to his wife, ‘Chelsea was unfashionable’ and ‘It was once the resort of the court and great, however, hence the numerous old houses in it, at once cheap and excellent.’ ‘Our Row runs out upon a beautiful Parade (perhaps they call it) running along the shore of the River; shops, etc., and a broad highway, with huge shady trees; boats lying moored and a smell of shipping and tar; Battersea Bridge (of wood) a few yards off; the broad River, with white-trousered, white-shirted Cockneys dashing by like arrows in their long canoes of boats... Chelsea is a singular heterogeneous kind of spot, very dirty and confused in some places, quite beautiful in others, abounding in antiquities and traces of great men.’

Tom Pocock wrote in his biography ‘Chelsea Reach: the brutal friendship of Whistler and Walter Greaves’, ‘The wash of water against the river wall below his bedroom window was the earliest and most abiding childhood memory of Walter Greaves.’

‘His father built the pulling-boats and rakish skiffs that were replacing the tubby wherries of the Thames watermen. They tended the ceremonial barges of the Corporation of the City of London, which were berthed at Chelsea. They undertook commissions to move passengers and goods by water. In summer there were visitors to be rowed across to Battersea, perhaps to The Old Swan tea garden next to the riverside church. In winter there were sportsmen after duck in the marshy Battersea Fields, or snipe-shooting up the creek which marked the western boundary of Chelsea.’

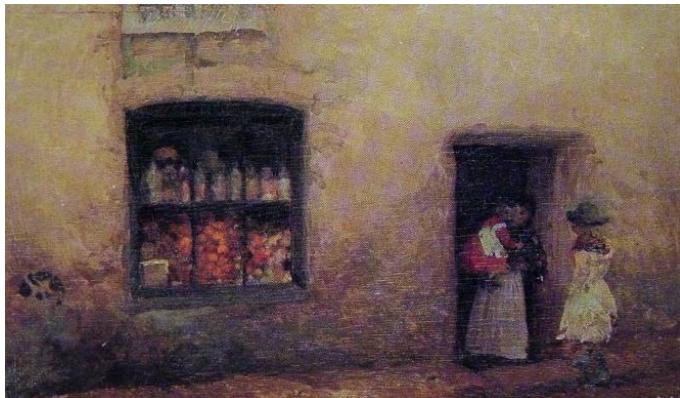
Just as Walter Greaves and his brother, Harry, had rowed James McNeill Whistler up and down the Thames, his father had rowed J. M. W. Turner along the river. In 1851, Turner, who had moved to Chelsea, died from cholera in the house of a friend in Cheyne Walk.



Old Battersea Bridge
1874
Walter Greaves
Collection: Tate, London

‘To the Greaves boys, the bridge [Battersea Bridge] was a constant form of fascination; as Walter was to recall, “I was always well provided with thrills. When a big tide was on the ebb, the river sluiced between the narrow spans as dangerously as though the nineteen arches of medieval London Bridge, five miles downstream. It was a constant challenge to young watermen to shoot the arches in their skiffs and a constant danger to river traffic. Boats and barges often collided with the piers and sprang leaks and foundered or, when a powerful current ran, holed and capsized against the great baulks of the bridge. With mingled excitement and horror, Walter Greaves remembered the danger of the bridge: how there was usually coal to be picked up on the Chelsea foreshore at low water from the wrecking of coal barges on passage upstream...’

Whistler's 'An Orange Note: Sweet Shop' and 'Note in Blue and Opal: The Sun Cloud' were not only created in 1884 but bought by his acquaintance Wickham Flower, owner of Old Swan House. He had also been interested in 'Harmony in Brown and Gold: Old Chelsea Church' but after some tough negotiations with Whistler, he gave up on it.



An Orange Note: Sweet Shop

1884

James McNeill Whistler

Collection:

Freer Gallery of Art, Washington, USA

University of Glasgow (keepers & creators of Whistler's Catalogue Raisonné): Painted in St Ives, Cornwall, between January and March 1884



Note in Blue and Opal: The Sun Cloud

1884

James McNeill Whistler

Collection:

Freer Gallery of Art, Washington, USA

University of Glasgow (keepers & creators of Whistler's Catalogue Raisonné): Probably the fishing village of St Ives, Cornwall



Harmony in Brown and Gold:

Old Chelsea Church - 1884

James McNeill Whistler

Collection: Freer Gallery of Art, Washington, USA



'Note in Blue and Opal: The Sun Cloud' in its frame.

Only one black and white photo showing a close-up of the mural William Morris designed for Wickham Flower has survived, the one David Parr painted in Old Swan House (see link below) – the mural Parr applied to his living room wall at his home in Gwydir Street, Cambridge, bears a strong resemblance to it. <https://davidparrhouse.org/2019/11/old-swan-house-chelsea/>

If David Parr left notes in respect of the colour scheme for the Old Swan House mural, it will be interesting to see how it compares to his own version. Do the oranges and shades of racing green in Whistler's paintings (bought after Parr had completed the commission) offer a clue?

Let us jump three decades into the future and follow the course of the Thames downstream to the Pennell residence close to Cleopatra's Needle, between Hungerford Bridge and Waterloo Bridge, on the Charing Cross Station side of the river.



Thames Embankment – 1890 -1900

Collection: United States Library of Congress's Prints
and Photographs division



Rainy Night, Charing Cross Station – 1886

Joseph Pennell

Image credit:
Davison Art Centre, Wesleyan University

In her 1912 book of reminiscences entitled 'Our House and London Out of Our Windows', Elizabeth Robins Pennell wrote, 'But for all that, there is a good deal to see, and the Quarter, quiet though it may be, is never dull as I watch it from my high windows. To the front I look out on the Thames: down to St. Paul's, up to Westminster, opposite to Surrey, and, on a clear day as far as the hills. Trains rumble across the bridges, trams screech and clang along the Embankment, tugs, pulling their line of black barges, whistle and snort on the river. The tide brings with it the smell of the sea and, in winter, the great white flight of gulls. At night myriads of lights come out, and always, at all hours and all seasons, there is movement and life, - always I seem to feel the pulse of London even as I have its roar in my ears.'

Of their 'Thursday Evenings' – a regular social gathering at their flat – Elizabeth Pennell wrote, 'I remember how, when they were with us and the talk was at its maddest and somebody would suddenly take breath long enough to look out of our windows, whose curtains were never drawn upon the one spectacle we could offer – the river with the boats trailing their lights down its shadowy reaches, and the Embankment with the lights of hansoms flying to and fro, and the bridges with the procession of lights from the omnibuses and cabs and the trails of burning cloud from trains – [William Ernest] Henley would say, "How it lives, how it throbs with life out there!"... And yet now only two or three of the old friends of the old Thursday nights are left to look down with us upon the river where it flows below our windows – upon the moving lights of London's great traffic, upon London's great life and great beauty, and great movement without end.'

Onwards to the next bridge (Blackfriars) where Edward Burne-Jones and William Morris visited Dante Gabriel Rossetti.

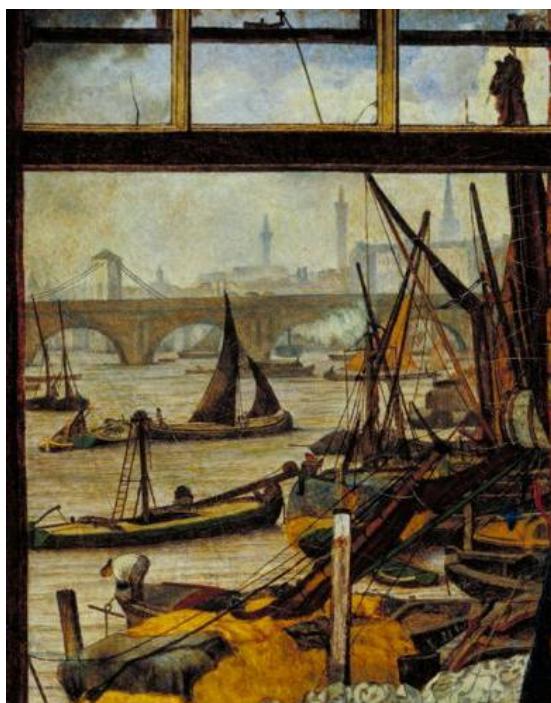
Nothing remains of Chatham Place where Rossetti lived next to the North-West end of Blackfriars Bridge. Nearby 'Tudor Street' and 'Bridewell Place' serve as a reminder that this is where Henry VIII's Bridewell Palace had once stood. It became an orphanage under his son and morphed into Bridewell Prison, which was demolished in 1855.

In 1859, J. R. Spencer Stanhope painted 'Thoughts of the Past' in the studio below Rossetti's.



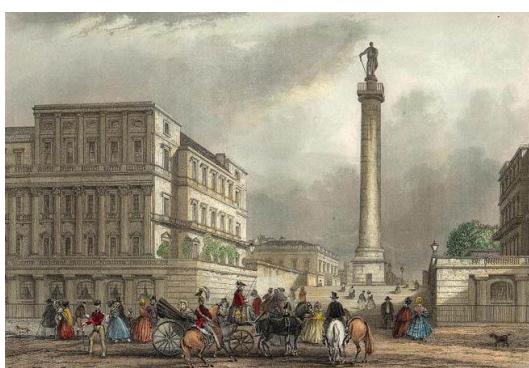
'Thoughts of the Past – 1859

J. R. Spencer Stanhope
Collection: Tate, London



Detail: view from the window –

in the distance, Duke of York Column, Nelson's Column and the spire of St. Martin-in-the-Fields.



Duke of York Column, Pall Mall – 1837

Engraving: J. Salmon
Image: public domain



Nelson's Column under construction – 1843

St. Martin-in-the Fields in the background
Image: public domain

How did William Morris and Edward Burne-Jones, two friends who were intended for the Church, meet Dante Gabriel Rossetti – a key meeting which, some years later, led to Frederick Leach and David Parr working on some of Morris's most significant commissions?

From Georgiana Burne-Jones's 'Memorials of Edward Burne-Jones':

1854 – ‘...MacDonald, who went up to matriculate in March found him [Edward Burne-Jones] busy making designs from the Lady of Shalott.

The custom, which lasted all their lives, of Morris reading aloud to Edward, had already begun, and the Notes tell how in this way they both came to know [John] Ruskin’s Edinburgh Lectures soon after they were printed.

“I was working in my room when Morris ran in one morning bringing the newly published book with him: so everything was put aside until he read it all through to me. And there we first saw about the Pre-Raphaelites, and there I first saw the name of **Rossetti**. So for many a day after that we talked of little else but paintings which we had never seen, and saddened the lives of our Pembroke friends.”

Presently, however, to their joy, Millais’s ‘Return of the Dove to the Ark’ came down to Oxford and was to be seen at Mr. Wyatt’s shop in the High Street, “and there,” Edward said, “we knew.”

1855 – “When I was in London visiting my aunt [end of May], Morris & I went across to Tottenham to the house of a Mr. Windus, who was said to have some pictures of the Pre-Raphaelites, where we spent a happy morning. It was there that we first saw a picture by Madox Brown, called ‘The Last of England,’ and a little picture of a lady in black by Millais which I have never seen since, and some drawings by Millais; we came away strengthened and confirmed.

It must have been at the end of the summer term this year that we got permission to look at Pre-Raphaelite pictures in the house of Mr. Combe, the head of the Clarendon Press at Oxford and there we saw two pictures by Holman Hunt, ‘The Christian Missionary wounded in the Fisherman’s Hut’ and a portrait of some supliced friend of the Combes in Oxford, with the part of the Cloisters of New College for a background. But our greatest wonder and delight was reserved for a water-colour of Rossetti’s, of Dante drawing the head of Beatrice and disturbed by people of importance. We had already fallen in with a copy of the Germ, containing Rossetti’s poem of the Blessed Damozel, and at once he seemed to us the chief figure in the Pre-Raphaelite Brotherhood.”

1855 – [In the long vacation EB-J, Fulford and Morris went to France].

“...and it was while walking on the quay at Havre at night that we resolved definitely that we would begin a life of art, and put off our decision no longer... he [Morris] should be an architect and I [EB-J] a painter. It was a resolve only needing final conclusion; we were bent on that road for the whole past year, and after that night’s talk we never hesitated more. That was the most memorable night of my life.”



Coronation of the Virgin
1430 – 1431
Fra Angelico
Collection: Louvre, Paris

Note: Long vacation of 1855 -
'In the Louvre Morris made Edward shut his eyes and so led him up to Angelico's picture... before he allowed him to look, and then he was transported with delight.'

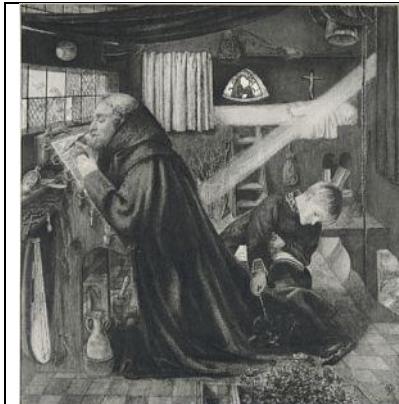
Source: 'Memorials of Edward Burne-Jones' by Georgiana Burne-Jones

1856 – [EB-J sets off for London in January and returns on St. Valentine's Day]

"I had no dream," he says, "of ever knowing Rossetti, but I wanted to look at him, and as I had heard that he taught in the Working Men's College in Great Ormond Street, a little university set up by Denison Maurice, where men skilled in science or history gave lectures and their services of evenings, I went to the College one day to find out how it would be possible that I should set eyes upon him. I was told that there was to be a monthly meeting that very evening in a room connected to the College, and that, for a modest payment, anyone could get admittance, including tea, and hear the addresses on the condition of the College and the advancement of studies which were delivered by the professors – so without fail I was there... and the man sitting opposite to me spoke at once to me, introducing himself by the name of Furnival, and I gave my name and college and my reason for coming. He reached across the table to a kindly-looking man whom he introduced to me as Vernon Lushington, to whom I repeated my reason for coming, and begged him to tell me when Rossetti entered the room. It seemed that it was doubtful if he would appear at all, that he was constant in his work of teaching drawing at the college, but had no great taste for the rights of addresses and speeches, and as I must have looked downcast at this, Lushington, with a kindness never to be forgotten by me, invited me to go to his rooms in Doctors Commons a few night afterwards, where Rossetti had promised to come. So I waited a good hour, or more, listening to speeches... and then Lushington whispered to me that Rossetti had come in, and so I saw him for the first time, his face satisfying all my worship, and I listened to addresses no more, but had my fill of looking only I would not be introduced to him. You may be sure I sent a long letter about him to Morris at Walthamstow, and on the night appointed, about ten o'clock, I went to Lushington's room where was a company of men, some of whom have been friends ever since. I remember Saffi was there, and Rossetti's brother William, and by and bye Rossetti came, and I was taken up to him and had my first fearful talk with him. Browning's 'Men and Women' had just been published a few days before, and someone speaking

disrespectfully of that book was rent in pieces at once for his pains, and was dumb for the rest of the evening – so that I saw my hero could be a tyrant and I thought it sat finely upon him. Also, another unwary man professed an interest in metaphysics; he also was dealt with firmly.

"Before I left that night Rossetti bade me come to his studio the next day. It was in the last house by Blackfriars Bridge at the North West corner of the bridge, long ago pulled down to make way for the Embankment; and I found him painting at a watercolour of a monk copying a mouse in an illumination. The picture was called 'Fra Pace' afterwards.



Fra Pace (The Monk) – 1856

Dante Gabriel Rossetti

Provenance:

Dante Gabriel Rossetti's catalogue raisonné, Virginia Surtees, published 1971, last entry is 'Lord and Lady Freyberg' (post 1965).

Image: Same publication – plate 94

"He received me very courteously, and asked me much about Morris, one or two of whose poems he knew already, and I think was our principal subject of talk, for he seemed much interested about him. He shewed [sic] me many designs for pictures: they tossed about everywhere in the room; the floor at one end was covered with them, and with books. No books were on the shelves, and I remember long afterwards he once said that books were no use to a painter except to prop up models in difficult positions, and that then they might be very useful. No one seemed to be in attendance upon him. I stayed long and watched him at work, not knowing till many a day afterwards that this was a thing that he greatly hated – and when for shame I could stay no longer, I went away having carefully concealed from him the desire I had to be a painter."

1856 *continued* – This Saturday, May 18th, was probably the only one, however, that Edward spent by himself, for Morris began a pleasant custom of running up from Oxford on Saturdays, bringing with him whatever poems he had made during the week. Often on these Saturday evenings both the friends would go to some play on other with Rossetti, under whose guidance Edward had definitely placed himself and whom he now saw constantly. "But," Edward says, "this embarrassment sometimes happened; that Rossetti would grow sick of the play if it was a silly one, and propose that we should leave at once, which through worship of him we always asserted to obediently, though much wanting to know how the story ended. And sometimes we roamed the streets, and sometimes went back to Blackfriars to Gabriel's rooms, and sat till three or four in the morning, reading and talking. Our Sundays were very peaceful days in Sloane Terrace, often spent by Morris reading aloud the *Morte d'Arthur* while I worked, and often Rossetti would join us in the afternoon, and it became clear that he cared to be with us. Then by the first train to Oxford on the Monday Morris would go back, so as to reach the office by 10, and I would walk with him through the Park to Paddington".'



Left: Study for 'Found'
1853
Gabriel Rossetti
Collection:
The British Museum



Right: Found
1854 - 1855,
1859 - 1881
Gabriel Rossetti
Collection:
Delaware Art Museum,
Wilmington, Delaware

Rossetti worked on his painting 'Found' whilst living at Chatham Place by Blackfriars Bridge. It is doubtful that the bridge above represents Blackfriars Bridge. Neither the lampposts nor the balustrades appear to match. Rossetti's re-working of his study reveals his process, that he put together elements which served the narrative. In the painting, the lampposts are considerably reduced in height and have changed to all single stem, ensuring they no longer compete for the viewer's attention, and, by making the image less busy, there is nothing to distract from the drama.

According to H. C. Marillier, Mr. William Graham re-commissioned 'Found' and Rossetti resumed work on the painting in 1880 – 1881. And, after Rossetti's death in April 1882, Edward Burne-Jones added 'touches' so that it could be 'taken over by the purchaser'.



St. Paul's and Blackfriars Bridge
1770-1772
William Marlow
Collection: Paul Mellon, Yale Centre for British Art



London Bridge (Blackfriars) and St. Paul's Cathedral
Date: not known
Daniel Turner
Collection: Anglesey Abbey, National Trust

What did Chatham Place, where Rossetti lived, look like? Marlow's work shows that Rossetti's building hadn't been built in the early 1770s. Frustratingly, Turner, like other artists who painted Old Blackfriars Bridge in the 19th century, only captured a corner of Rossetti's building, unfortunately, not the side where he had his rooms.

The **Great Stink** occurred in July and August 1858. Every time the tide receded in central London the hot weather exacerbated the smell of effluent which hadn't been carried out to sea. The problem had been mounting for some years as sewage passed directly into the Thames. The stink was thought to transmit contagious diseases and there had been three outbreaks of cholera before 1858.



John Leech's cartoon published in Punch on 3rd July 1858. Punch kept up their campaign for improved water quality for several years.



Illustrator not named. Cartoon published in Punch on 10th July 1858.



Abbey Mills Pumping Station – c. 2019
Photograph: Saskia Huning Decorations
Note: Saskia Huning also restored damaged areas of decoration at the David Parr House.



Crossness Pumping Station, Belvedere, Kent
Photograph: Christine Matthews – November 2013
Image reproduced under commons licence

Crossness Pumping Station and Abbey Mills Pumping Station were designed by Joseph Bazalgette and Charles Driver to take collected rainwater and sewage East out of London, through interconnected sewage systems, and put the effluent into the Thames at high tide.

The centre of the engine-house at Abbey Mills Pumping Station has an ornate dome, which Paul Dobraszczyk described, in 2006, for 'Architectural History', as giving the building a 'superficial resemblance ... to a Byzantine church'. The architectural historian Nikolaus Pevsner described the building in his 'Buildings of England' as 'an unorthodox mix, vaguely Italian Gothic in style but with tiers of Byzantine windows and a central octagonal lantern that adds a gracious Russian flavour'.

Continuing along the Thames beyond the Tower of London, between Bermondsey and Rotherhithe on the opposite riverbank, we join **James McNeill Whistler**, his mistress Joanna Hiffernan, (the model for his 1862 painting, ‘The White Girl’, later renamed ‘Symphony in White no. 1), and his friend Alphonse Legros at **The Angel** pub, where Whistler, having moved to London in May 1859, is sketching them for his painting ‘Wapping on Thames’.

This stretch of the Thames was the Port of London, ensuring it was crowded with vessels of all shapes and sizes: square-rigged sailing boats, barges with sprit sails and tugs powered by steam. The boats would head up stream en masse with the tide and dock workers would off-load the goods at the quays and wharves, then the vessels would head back with the ebb.

In 1666, London was a city with half-a-million inhabitants. By 1910, it had grown to over seven million, with the population explosion occurring primarily in the late 19th century. Combined with the industrial revolution, coal shipped from Whitby was an important commodity and arrived in vast quantities so that it could be fed to fuel-hungry machinery and burnt for heat. Some goods were transported along the Thames as far as the western edges of London, which is why wharves can be seen in 19th century images of Chelsea.



Left: Wapping on Thames
1860 – 1864
James McNeill Whistler
Collection:
National Gallery of Art, Washington

Below Left: Rotherhithe (Wapping)
1860
James McNeill Whistler
Collection:
Metropolitan Museum, New York



Below Right:
The Angel, Bermondsey
Image: Evening Standard, London – 21st February 2020



Were Frederick Leach and David Parr part of the Temperance Movement or did they enjoy a pint?

Here's hoping the latter as the Evening Standard voted **The Angel** pub no. 9 in their list of top 50 London pubs in February 2020.

David Ellis, one of the feature's contributors, wrote, 'The Angel has had a life. A pub has lived around the site since the 1500s – Samuel Pepys thought enough of it to jot it down in his diary as "the famous Angel" – and the present building has been pouring out pints since 1830, when it would draw in smugglers and pirates, and artists too – JMW Turner is said to have painted The Fighting Temeraire here. By the 1950s, the handsome place was surrounded by buildings and courted a celebrity crowd. Over time, both went.'

Walking past 15 years ago, it was tattered and forgotten place, staring into the Thames as if contemplating jumping in. But the Courage brewery let it go to Sam Smiths, who made it gleam without tearing everything out for a soulless refit. The beer's perfectly fine, it's pretty cheap and little is better sitting on the back porch, where the Thames licks at the deck. Though it's wonderfully snug in winter, summer that makes the Angel; everyone takes their pint out and sits on the river wall. Crowds hover in the long, lingering evenings, popping back in for another round. People laugh and dance and sing until the light slips away and the Angel locks its doors. No pub is a church, but there's religion in that somewhere.'



The Fighting Temeraire
1838
J. M. W. Turner
Collection: National Gallery, London

As broad as it is, the Thames was unable to cope with the volume of river traffic. Despite more quays being built, the docklands were abandoned in the 20th century in favour of Purfleet and Tilbury, the introduction of shipping containers speeding the area's decline. And, as captured by J. M. W. Turner's 'The Fighting Temeraire', the introduction of steam-powered ships spelt the end of vessels reliant on masts and sails. Consequently, the activity on the Thames at The Angel pub isn't what it was when Whistler painted his 'Wapping on Thames'.

None of the pubs at Blackfriars or in Chelsea made it into Evening Standard's top 50 list, but notable pubs in Fleet Street, Soho and Covent Garden and on The Strand and at Westminster did.

Two of **William Morris**'s local watering holes in **Hammersmith** were chosen, bringing us and this supplement back full circle.



In 14th place: The Dove
19 Upper Mall, Hammersmith, W6 9TA
Image: Evening Standard



In 34th place: The Old Ship
25 Upper Mall, Hammersmith, W6 9TD
Image: Evening Standard

In reverse order:

No. 34 - Hammersmith is spoiled for choice when it comes to picturesque riverside pubs, but the Old Ship might be the most beautiful of the lot. In fact, it resembles a luxurious villa more than a pub and the striking white building is something of a waterside landmark in W6. Punters have been coming since 1722, and it's no surprise to see it as popular as ever. The fantastic riverside terrace out the front offers unparalleled views of the Thames and it's always one of the busiest stops during the annual Boat Race.'

No. 14 - The Dove is a great waterside drinking spot, with the terrace at the back capturing expansive views of the river. It's been a little too close to the Thames for comfort down the years, with a plaque that marks the various flood heights. The outdoor area is a beautiful space in the summer, but this loveable pub really comes into its own over the colder months — inside you'll find an open fire and snug split-level seating room. Beamed ceilings add to the charm, while the usual selection of Fuller's beers can be found behind the teeny wood-panelled bar. If you can bag a seat here on a chilly winter's evening, don't give it up in a hurry.

Harry Fletcher contributed The Dove & The Old Ship reviews for the Evening Standard – 21/02/20

In his article for *The Critic*, Graham Stewart wrote that the Oxford v. Cambridge Boat Race marked the end of winter.

Fittingly, two works by Edward Burne-Jones celebrating spring:



Left:

The Month of March
c. 1866
Edward Burne-Jones
Collection:
The Metropolitan
Museum, New York



Right:

The Beguiling of Merlin
1872 – 1877
Edward Burne-Jones
Collection:
Lady Lever Art Gallery,
Port Sunlight, Merseyside

Note:

One of twelve images, each representing a month, created for the Green Dining Room at the South Kensington Museum, London (now V&A).

The cartoon includes the following images denoting spring: blackthorn blossom, the zodiacal symbol for Aries (a ram) and a **song thrush** on the marble balustrade.

Bottom Right:

Hawthorn blossom, Hills Road, Cambridge
Photograph:
author - March 2021



Left:

Song thrush detail in the window above David Parr's front door
Image: David Parr House

Note:

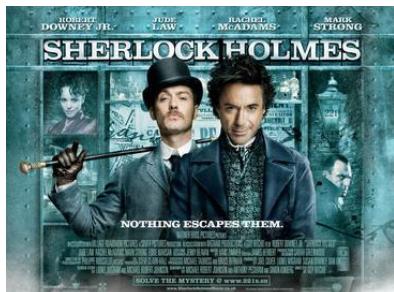
The painting depicts a scene from Arthurian legend. Merlin has become infatuated with the Lady of the Lake, Nimue. He is shown trapped in a hawthorn bush as Nimue reads from a book of spells.

Edward Burne-Jones used Maria Zambaco, his mistress, as the model for Nimue. It is often supposed that the image is a comment on their relationship.



David Parr was born in 1854, the same year as Sherlock Holmes according to Sir Arthur Conan Doyle's 'His Last Bow'. Last year's 'Afterwords' demonstrated that Holmes and Doyle were closer to David Parr and Frederick Leach than one might have supposed.

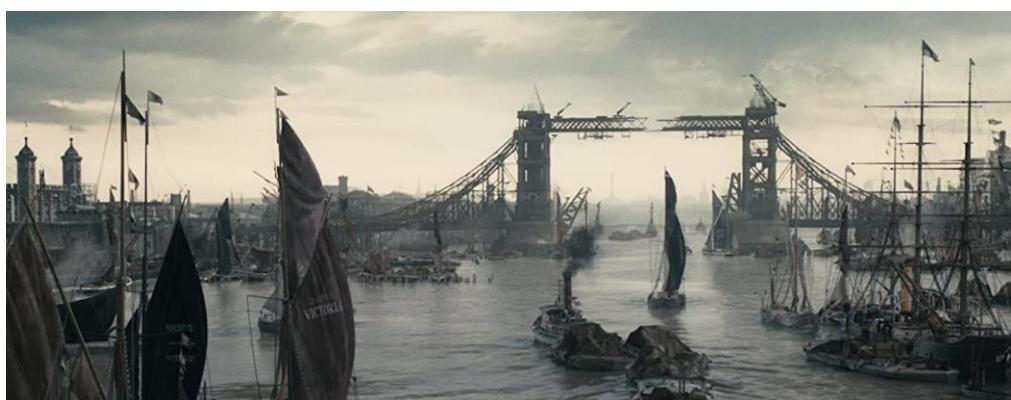
This supplement's 'Thames' theme and some of its related topics are reflected in the Warner Bros. Pictures' 2009 'Sherlock Holmes' film, starring Robert Downey Jr. as the Great Detective and Jude Law as Dr. Watson - at date the official trailer is available to view on YouTube.



1. Poster for the 2009 'Sherlock Holmes' film
Image: Warner Bros. Pictures

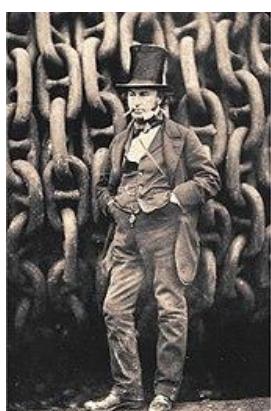


2. Tower Bridge under construction – September 28th 1892
Image: public domain – photographer not known



3. Still from the 2009 'Sherlock Holmes' film - Image: Warner Bros. Pictures

Having established the different types of craft David Parr would have seen on London's great waterway when he worked in the capital, it is apparent when one looks at stills from the film that the production team went to considerable lengths to get important details right.



4. Above left: Isambard Kingdom Brunel Standing Before the Launching Chains of the Great Eastern.
Photograph: Robert Howlett - Collection: Metropolitan Museum of Art.



5. Building the Great Leviathan (Great Eastern (aka the Leviathan) - circa 1858
William Samuel Parrott – Collection: Royal Museums Greenwich

It seems the writers had also immersed themselves in mid to late Victorian history. The photo of Isambard Brunel standing next to a giant spool with launching chains and the painting of his iron steamship, the Great Eastern, appear to have been the inspiration for the action sequences shot at a location serving as an iron works on the edge of the Thames.

The film features two spiral staircases. The crew went to St. Paul's Cathedral to shoot Robert Downey Jr. descending its South-West tower and to Crossness Pumping Station, Belvedere, Kent, where the character 'Blackwood' (played by Mark Strong) descends its narrow iron one – it can be seen in the centre of the photo on page 16 of this supplement.

Nice touches abound. In one scene Sherlock is abducted and has a hood placed over his head. However, the presence of the bump at the 'Fleet Conduit' helps him maintain his bearings. When Dante Gabriel Rossetti lived at Chatham Place, his building was not only situated on the edge of the Thames but the river Fleet, one of London's tributaries which had been covered over. The Fleet flows into the Thames at Blackfriars Bridge.



6. 'Iago, Study from an Italian'



7. Still from the 2009 'Sherlock Holmes' film - Image: Warner Bros. Pictures
Above left: 6. Angelo Colarossi senior? 1867 Photographer: Julia Margaret Cameron Collection: National Museum of Photography, Film and Television, Bradford

Alfred Gilbert's Shaftesbury Memorial Fountain, completed in 1891, also appears in the 2009 Warner Bros.' 'Sherlock Holmes' film. It is topped with the figure of Anteros (not Eros as is commonly believed). Angelo Colarossi was 15 years old when he modelled for the figure. (Author Colin Ford maintains that it was Colarossi's father whom Julia Margaret Cameron photographed for her striking image 'Iago, Study from an Italian').

Aside from Gilbert's fountain providing the film with a distinctive London landmark, it may have been a nod to Sir Arthur Conan Doyle as Gilbert provided illustrations for Doyle's 'His Last Bow' (1917) and 'The Adventure of the Mazarin Stone' (1921).



Left: Alfred Gilbert
1887
Frederick Hollyer
Collection: National Portrait Gallery, London



Right: Illustration by Alfred Gilbert for Sir Arthur Conan Doyle's 'Sherlock Holmes' story 'The Adventure of the Mazarin Stone' (1921)

Wrapping up...

In his 'Recollections of Rossetti', Hall Caine wrote that Edward Burne-Jones visited Dante Gabriel Rossetti at Cheyne Walk in the run up to Christmas 1881 (one is left with the impression that it was the last time the friends saw each other):

'Burne-Jones came one evening, with his delicate and spiritual face full of affectionate solicitude, and when I took him into the bedroom he was received with a faint echo of the cheery "Hulloa" which he may have remembered so well.'

Rossetti must have looked sadly unlike his former self, although our hearts were now so cheerful about him, for when after a long half-hour the great painter came down from the bedroom where I had left the two old friends together, he was visibly moved and at first could scarcely speak. I remember that he and I dined in the studio in the midst of the easels, and that turning to an unfinished picture on one of them he said: "They say Gabriel cannot draw, but look at that hand. There isn't anybody else in the world who can draw a hand like that".'

Rossetti's niece, Helen Rossetti Angeli, wrote, 'In the Memorials of her husband, Lady Burne-Jones has said nearly all that there is to be said about this friendship. No one could speak with more perfect knowledge than she or with fuller understanding. Burne-Jones was one of those who owed to Rossetti his discovery of himself and his initiation as an artist. He never repudiated the debt.'

Closing images...

If David Parr worked late at the Old Swan House, did he happen to leave after dark and see a full moon above the Thames? And, did Whistler see some beautiful sunsets at the Port of London before he moved West to Chelsea?



Cheyne Walk in Chelsea, London, by Moonlight
1850
Henry Pether
Collection: Museum of London



Mist in port, London
1881
Charles John de Lacey
Image credit: Bonhams