

Supplement – August 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.

Newly discovered connections, two more pieces of the '4711' puzzle, how David Parr is linked to Alexandre Dumas & much, much more



Top Left: A leaf from *Le Roman de la Rose*. Bruges c.1490

Collection: British Library – ref. Harley MS 4425, f. 12v

Top Right and below : details from the same leaf



Those researching the Pre-Raphaelites will find it is a well-trodden path as one is rewarded with rich pickings from the abundant seams of material documenting their lives and those of their followers. In addition, volumes of published letters provide a useful source of information. A topic which researchers keep returning to is the influence of illuminated manuscripts on their creative output.

September 2015's edition of *The Burlington Magazine* featured Philip McEvansoneya's article 'Edward Burne-Jones, William Morris, Dante Gabriel Rossetti, Harry Ward and illuminated manuscripts' which celebrated 'The discovery of letters seeking permission for Rossetti, Burne-Jones and Morris individually to study in the Manuscripts Department of the British Museum, where the principal English collection of illuminated manuscripts was then held...' It was hoped that they '...may shed some light on the chronology of their artistic development.'

As for the importance of Harry Ward, McEvansoneya writes, 'It was the convention in the period that students, as they were collectively known, wishing to have access to the illuminated manuscripts had to be recommended by a suitable referee. This was easy for the artists in question to arrange because their referee, Henry Leigh Douglas (Harry) Ward, had been employed in the department since 1849...'

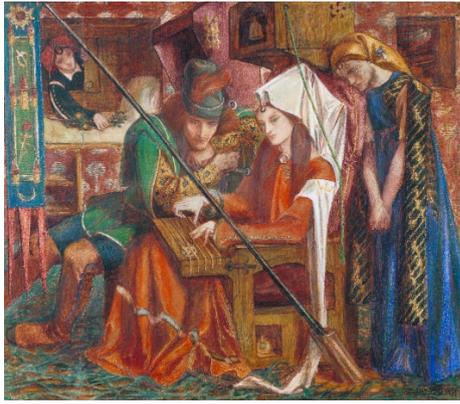
In 1984, the Tate published a collection of essays, titled 'Pre-Raphaelite Papers', to accompany an exhibition. Julian Treuherz contributed 'The Pre-Raphaelites and Mediaeval Illuminated Manuscripts'. He credits John Ruskin as having been 'an enthusiastic collector of "missals"' and for sharing his enthusiasm for medieval manuscripts with his 'protégés' John Everett Millais, Rossetti and Burne-Jones.



Two examples of illuminated manuscripts which were once part of John Ruskin's collection

Top Left: Manuscript, Book of Hours – France (Reims ?) ca 1280- 1290
Collection: Victoria & Albert Museum, London

Top Right: Psalter and Hours of Isabelle of France c. 1260 – 1270
Collection: Fitzwilliam Museum, Cambridge, UK



The Tune of the Seven Towers - 1857



The Blue Closet - 1857



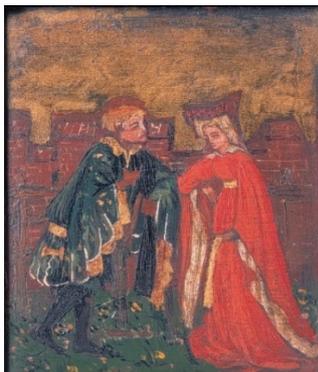
The Wedding of St. George - 1857

Dante Gabriel Rossetti

Collection: Tate

Images: courtesy of the Tate

Commenting on Rossetti's early work, Treuherz writes, '...Rossetti was no scholar and had no patience with literal copying or with the revival of medieval technique. His love of inventive fantasy was too strong, his ideas too wilful. He transforms diapered backgrounds into tiled floors and walls, and musical instruments take on impossibly fantastic forms, as in 'The Blue Closet'.'



Above Middle: 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

Left: Detail of the middle panel

Right: a miniature from the Collected Works of Christine de Pizan ('The Book of the Queen'), by the Master of the Cité des Dames – c. 1410 – 1414

Collection: British Library – Harleian MS 4431 f. 376

In his The Burlington Magazine article, Philip McEvansoneya credits Joanna Banham and Jennifer Harris, editors of the exhibition catalogue 'William Morris and the Middle Ages', for highlighting the similarity between one of the panels painted on Jane Morris's jewel casket, which was painted by Dante Gabriel Rossetti and Lizzie Siddal, and a miniature in the Collected Works of Christine de Pizan.

In respect of Edward Burne-Jones, Treuherz writes, 'In his early drawings, Burne-Jones follows Rossetti's quaint manner but was encouraged by Ruskin to a more harmonious style. But throughout his life he admired manuscript illuminations and filled sketchbooks with copies of details, studying their technique as well as their iconography. He worked successfully on vellum, using gold as well as colours... One manuscript was particularly important to Burne-Jones. This was the fifteenth-century 'Roman de la Rose' at the British Museum.'

Citing 'The Diaries of **George Price Boyce**', published in 1980, which **Virginia Surtees** edited, Treuherz writes, 'Boyce's diary for 14 April 1860 records how he and some friends met Burne-Jones by appointment at the Museum, 'Jones having promised to show us some of the most beautiful illuminated manuscripts in the collection. First the 'Roman de la Rose', which is filled with the most exquisite illuminations, as fine as could well be in colour and gradation, tenderness of tone and manipulation, and purity of colour and light: the landscapes perfectly enchanting, the distances and skies suggesting Turner's best and showing as well in every other part close and long observation of nature.'

Treuherz wrote, that the 'Roman de la Rose' '...made a deep impression on him, for he [Edward Burne-Jones] returned to it a number of times in his work. The miniature of Venus and her doves was adapted for the tapestry in the 'Laus Veneris', 1873 – 8, the reflection in the well in the Narcissus miniature reappears in the Perseus series (Stuttgart, Staatsgalerie)...



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

Bottom Left: The Venus miniature
Le Roman de la Rose. Bruges c.1490
Collection: British Library – ref. Harley MS 4425, f. 12v

Bottom Middle: The Baleful Head
Edward Burne-Jones
Collection: Stuttgart, Staatsgalerie

Bottom Right: The Narcissus miniature
Le Roman de la Ros. Bruges c. 1490
Collection: British Library -ref. Harley MS 4425, f. 12v



In her essay 'The Influence of Medieval Illuminated Manuscripts on the Pre-Raphaelites and the Early Poetry of William Morris' for the Journal of William Morris Studies, published in summer 2004, Michaela Braesel wrote, 'In the second generation of Pre-Raphaelites the influence of fourteenth-century mediaeval manuscripts is still recognisable. Edward Burne-Jones's design for 'The Arming and Departure of the Knights', one of the Holy Grail tapestries (1890-95), draws on a miniature depicting the same scene in the Luttrell Psalter...'



The Arming and Departure of the Knights. Number 2 of the Holy Grail tapestries woven by Morris & Co. 1891-94 for Stanmore Hall. Image credit: version shown was woven by Morris & Co. for Lawrence Hodson of Compton Hall 1895-96. Collection: Birmingham Museum and Art Gallery. Image credit: Scanned from Christopher Wood, Burne-Jones, Phoenix, 1997.



The Luttrell Psalter
The miniature in the lower half of the folio shows Sir Geoffrey Luttrell, mounted, assisted by his wife and daughter-in-law. Dated: 2nd quarter of the 14th century
Collection: British Library, Catalogue of Illuminated Manuscripts, MS Additional 42130



Image credit: author

'...Burne-Jones and Morris use this [Le Roman de la Rose] and other later manuscripts as a source for medieval motifs. In both cases this was due to the fact that these later illuminations contained more information on living and decoration in the Middle Ages than the earlier miniatures. This is why Morris turned in the 1860s, in connection with the tile decorations for Queens' College, Cambridge, to the miniatures of the months in calendars from fifteenth-century books of hours, among them some manuscripts from the Harley collection.' – Michaela Braesel.

Note: David Parr's employer, Frederick Leach, was commissioned to execute the decorative scheme in the Old Hall at Queens' College, Cambridge.

Left: the tiles designed under the Morris banner are the figurative tiles in the field of pale blue patterned tiles.

The medieval roots of the diaper David Parr applied below the dado rail in his living room



Top Left: (Detail of Saint Michael)
 SS George & Michael panel
 Collection & image credit:
 Chambéry Musée des Beaux-Arts, France
 Public Domain

Top Right: Image credit:
 Bibliothèque nationale de France, Département des
 manuscrits, Français 112 (3), fol. 5r.

Middle: the David Parr House living room and detail.
 Image: The Guardian – Helena G Anderson

Bottom: Saints from the Ranworth rood screen,
 St Helen's Church, Ranworth, Norfolk
 Image credits: Martin Harris





Charles Augustus Howell
– 1860s
Elliot & Fry
Collection & image credit:
National Portrait Gallery,
London, UK



Kitty Howell – 1869
Dante Gabriel Rossetti
Collection: not known
Image: 'Pre-Raphaelite
Twilight' Helen Rossetti
Angeli - 1954



William Morris – 1870
John Robert Parsons
Elliot & Green
Collection & image credit:
National Portrait Gallery,
London, UK



Jane Morris – 1865
John Robert Parsons
Collection & image credit:
National Portrait Gallery,
London, UK

Between 18th and 24th August 1868, William and Jane Morris holidayed at Southwold, Suffolk. They were accompanied by Charles and Kitty Howell. William Morris is recorded as having visited Blythburgh Church during his stay.

The puritan William Dowsing (aka 'Smasher Dowsing'), who wrought untold damage to 250 churches in Cambridgeshire and Suffolk, including some University of Cambridge chapels, had visited Blythburgh Church on 9th April 1644, denuding it of monuments of superstition and idolatry, including images in the medieval stained glass. Nevertheless, after Morris visited the church again in 1895, he wrote, 'A very beautiful church, full of interest, with fine wood-work galore, a lovely painted roof, and some stained glass...'. He blocked the restoration of the church by using his position as secretary of The Society for the Preservation of Ancient Buildings.

Dowsing had removed all the medieval stained glass from St. Edmund's Church in Southwold, but, as damaged as it is, its rood screen remains one of the finest in the country.



(1)



(2)



(3)

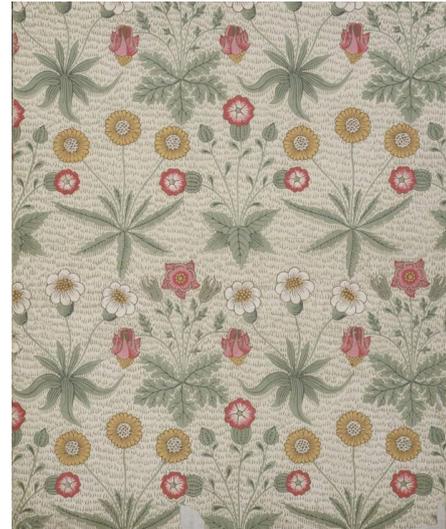


(4)

Two saints featured on the rood screen at St. Edmund Church, Southwold, and details of their robes, highlighting their patterns. (1) & (2) Image credit: UKexpat – 2003 (3) & (4) Image credit: Echoes of the Past website - 2019



Top Left: 'Dance of the Wodehouses'
Miniature from the Harley manuscript – 4380
Collection: British Library



Top Right: 'Daisy' wallpaper – 1864
William Morris
Second wallpaper design produced by Morris,
Marshall, Faulkner & Co.
Image: cropped
Collection: Victoria & Albert Museum, London, UK



Bottom Right: Detail 'Dance of the Wodehouses'

The influence of illuminated manuscripts on the Pre-Raphaelites mainly focuses on evidence found in Rossetti's and Edward Burne-Jones's paintings. Braesel, however, also shares an example of a pattern found in a manuscript that was adapted by William Morris:

'William Morris referred to illuminated manuscripts from the fifteenth century in the 1850s to research the applied arts. The miniatures he used show decorated interiors as setting instead of ornamented backgrounds. For example, in his Daisies embroidery of 1859 for Red House (Kelmscott House) he incorporated motifs from a miniature in British Library MS Harley 4380, fol. 1r, which shows the 'Dance of the Wodehouses', and which was reproduced in contemporary works such as Henry Shaw's and Sir Frederic Madden's 'Illuminated Ornaments Selected from Manuscripts and Early Printed Books from the Sixth to the Seventeenth Centuries' (1830-33, ill.26) or George Craik's and James MacFarlane's 'The Pictorial History of England being a History of the People as well as the History of the Kingdom' (1839, vol. II, p.255).' – Michaela Braesel

Michaela Braesel credits A. R. Dufty's 'Morris Embroideries: The Prototypes', published by The Society of Antiquaries – London in 1985, p. II, ill. II, III.

A discovery - made whilst conducting research for the David Parr House

Morris's 'Fruit' wallpaper design (aka 'Pomegranate'), dated 1865-1866, and a border design c. 1857 for the Oxford Union scheme from the William Morris Society's collection when compared with a leaf from the 'Book of Hours of Marguerite d'Orléans', the one showing the image of Marguerite praying to the Virgin Mary, reveals an astounding similarity.



Image credits:

Top, Left: Book of Hours of Marguerite d'Orléans, western France, around 1430, Manuscripts Department, Western Section, Lat. 1156B, Parchment

Below: William Morris border design – c. 1857 for the Oxford Union courtesy of the William Morris Society

Note: to aid comparison, Morris's original drawing is shown upside down and as a mirror image.



Far Left: Marguerite is depicted praying to the Virgin Mary – she can be identified by her heraldic devices.

Left: 'Fruit' (or 'Pomegranate')
Wallpaper design:
William Morris
Design: 1865-1866
Production: 1866
Collection: Victoria & Albert Museum, London

In a previous piece for the David Parr House, it was noted that Philip Webb's and William Morris's decorative scheme for the Green Dining Room at the V&A, London, bears a striking similarity to a leaf from the 'Book of Hours of Marguerite d'Orléans', the one featuring a miniature of a Nativity scene.

These discoveries beg the question: **Could William Morris and Philip Webb have seen the 'Book of Hours of Marguerite d'Orléans', a copy or, failing that, another manuscript illuminated by the same Flemish master with similar elements?**



Book of Hours of Marguerite d'Orléans - circa 1430. Collection: Manuscripts Department, Western Section, Lat. 1156B, Parchment



The Green Dining Room – 1866
Philip Webb's design for wall and cornice - under the Morris, Marshall, Faulkner & Co. banner

Image credits: Victoria & Albert Museum, London - unless stated otherwise



The Green Dining Room – 1866
Morris, Marshall, Faulkner & Co.



A panel



The Green Dining Room – 1866
Image credit: The Guardian – 9th July 2016



Left: A plate from Henry Noel Humphreys' 'Illuminated Books of the Middle Ages', published in 1844. Image credit: archive.org



Right: Detail of the border – note the acanthus leaves curling around a pole.

The acanthus border in the 'Book of Hours of Marguerite d'Orléans' may not have been unique but William Morris's border for the Oxford Union resembles it the closest.

The 'Book of Hours of Marguerite d'Orléans' was acquired by the Bibliothèque du Roi in 1733 as part of the Châtres de Congé Collection. The library was moved to the Rue Vivienne, Paris, in 1666 and, twenty-two years later, it was opened to the public. In 1792, the institution became the Bibliothèque Nationale.

In July 1855, Morris, Burne-Jones and William Fulford embarked on a trip to the North-West of France, spending three nights in Paris and twelve-hour days visiting its gems.

In August 1858, William Morris travelled to Paris again, this time accompanied by Philip Webb and Charlie Faulkner. Biographers focus on their stop offs at Amiens and Beauvais and their expedition rowing down the Seine from Paris to Caudebec-en-Caux. In 'The Life of William Morris', Mackail wrote that, in Paris, Morris and his friends stayed at the hotel Le Meurice, which overlooks the Jardin des Tuileries. Its location on the Rue de Rivoli made it under a twenty-minute walk to the Rue Vivienne and the Bibliothèque Nationale. Asked if Morris and Webb could have seen the 'Book of Hours of Marguerite d'Orléans', the Bibliothèque nationale de France emailed back, 'readers registries for this period [the mid-1800s] are very incomplete', therefore, they have no proof that they did.'

J. W. Mackail's notebook, the one he used for Morris's biography, is held in the William Morris Gallery's collection. Does it contain information as to other places Morris visited in Paris that his biographers haven't cited yet? The David Parr House team hopes to find out.

Alternatively, the University of Oxford's libraries hold numerous illuminated manuscripts, including many that were produced on the continent. Morris had poured over them as a student, then again, he may have been inspired by one of the examples held at the British Museum.

Philip McEvansoneya offers another possibility in his article for The Burlington Magazine, '...It has been argued that the study of illuminated manuscripts in the mid-nineteenth century was also conducted not only from original works but also through the medium of reproductions, many high-quality volumes of which were produced between about 1830 and 1860.'

Treuherz wrote, 'In 1833 there appeared 'Illuminated Ornaments selected from the Manuscripts of the Middle Ages', a book of large colour plates drawn and engraved by Henry Shaw with commentaries by Sir Frederick Madden, then Assistant Keeper of Manuscripts at the British Museum. Madden's text showed a definite preference for the naturalism of late mediaeval and Renaissance miniatures. The plates employed hand colouring and gold ink. Similar books followed, particularly in the 1840s with the development of chromolithography,

which was exploited by Henry Noel Humphreys [1810 -1879]. In collaboration with Owen Jones, Humphreys published 'Illuminated Books of the Middle Ages', in 1844, with sumptuous colour plates. He also published a number of facsimiles of individual manuscripts...'

A quarter of the plates in Humphrey's 'Illuminated Books of the Middle Ages' were taken from manuscripts in the Bibliothèque Nationale in Paris, suggesting that access wasn't an issue to non-French academics and researchers, although an introduction may have been required.

Treuherz wrote that John Everett Millais knew of Humphrey's publications as Humphrey's son, Noel, was the model for the young Jesus in Millais' painting 'Christ in the House of his Parents', dated 1850. In 1867, Bernard Quaritch published his 'History in the Art of Printing...', pointing to a wider social connection with the other Pre-Raphaelites.



Left: Gemini – c. 1867
Charles Fairfax Murry
After Edward Burne-Jones
Collection & image credit:
Victoria & Albert Museum

Right: Madonna in the Rose Garden
Charles Fairfax Murray
After Michelino da Besozza
(Formerly attributed to
Stefano da Verona)
commissioned by John
Ruskin
Collection and image credit:
Kind permission given by the
Guild of St. George, Sheffield.

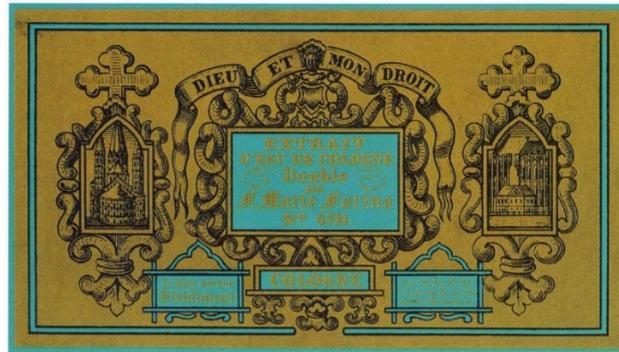


Charles Fairfax Murray painted all bar one of the twelve zodiac-themed figurative panels in the V&A's 'Green Dining Room' after Edward Burne-Jones's designs. He carried out commissions for William Morris, Edward Burne-Jones and John Ruskin. He worked as a copyist for John Ruskin and, when nearing the end of his life, donated numerous items from his collection to the Fitzwilliam Museum, Cambridge, including Titian's 'Tarquin and Lucretia'.

In 'The Unknown Pre-Raphaelite', David B. Elliott wrote, 'Ruskin's generous praise of Murray's skill – a 'heaven-born copyist, the most skilful of the artists thus employed was, beyond comparison, Mr Charles Fairfax Murray, and the sketches we possess by his hand are among the principal treasures we can boast' – was contained in his Master's Report to the Guild of St George in 1884*, the year after he and Murray had finally fallen out [Ruskin became unreliable at paying for his commissions when his health began to fail]. Fairfax Murray would paint many fine copies for Ruskin between 1874 and 1883, some 40 for the Guild of St George and half as many again for the Arundel Society and Oxford. Copying was a necessary and honourable occupation before the universal availability of lithographic colour reproduction, and accurate copyists with the ability to convey the qualities and feeling of a painting as well as its colour and composition were much in demand.'

*John Ruskin also employed Wharleton Bunney and Angelo Alessandri as copyists in Venice.

James McNeill Whistler's 'Harmony in Blue and Gold: The Peacock Room'

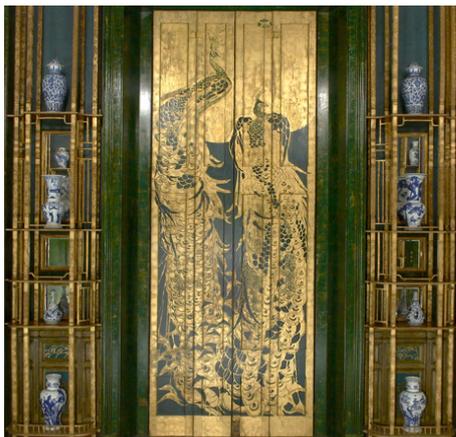


Above Left: A '4711' bottle with the 1839 label and a screw for removing the bottle stopper, fasted with red ribbon and sealing wax.

Image: Muelhens KG - 'The Culture of Beauty: 200 Jahre 4711, Cologne 1992'
Courtesy of the Stiftung Rheinisch Westfälisches Wirtschaftsarchiv zu Köln

Above Right: The 1839 '4711' label

Image: Muelhens KG - 'The Culture of Beauty: 200 Jahre 4711, Cologne 1992'
Courtesy of the Stiftung Rheinisch Westfälisches Wirtschaftsarchiv zu Köln



Harmony in Blue and Gold: The Peacock Room – James Abbott McNeill Whistler – 1876 – 1877

Above Left: Central shutter

Above Right: Looking towards the fireplace and Whistler's painting
Image credits: The Freer Gallery of Art, Smithsonian

Last September's 'Afterword' posed the theory that James McNeill Whistler was influenced by 4711's **eau de Cologne** branding for the decorative scheme he applied to Frederick Leyland's dining room, which became Whistler's masterpiece: **'Harmony in Blue and Gold: The Peacock Room'**

To recap: according to Joseph and Elizabeth Robins Pennell's biography of Whistler, the artist and Ernest, his travelling companion, woke up in Cologne one morning to find their money gone. There was no American consulate so Whistler wrote to everybody who might help them out. **Every day for two weeks, they had gone to the post office** to see if there were any letters for them and every day the official had said, "Nichts! Nichts!".

The 4711 shop was directly opposite the post office. According to the city's archives, the 1839 labels were the first of any labels to be printed in colour, setting the brand apart from its competitors and ruthless imitators operating in the city.

Can this theory be shored-up?

Further research has thrown up a photograph taken in 1865 of the 4711 premises as it would have looked when James McNeill Whistler and William Morris visited Cologne (Henri Fantin-Latour dated Whistler's visit to 1858 and William Morris visited in 1859).

The middle building, with its neo-Gothic façade, was designed by the architect Johann Jakob Classen and built, significantly, opposite the post office in 1854 – one can just make out notices in each of the three arched, ground floor windows advertising No. 4711.

The adjacent building was also occupied by 4711 - it has 'EAU DE COLOGNE' in big letters displayed above the first storey windows, and 'GLOCKENGASSE No. 4711' below. Both buildings are hard to miss, begging the question: **did Whistler refrain - every day for two weeks – from peering into the shop window?**

If he had, Whistler could not have failed to be drawn to its attractive perfume bottles with their 'Gothic' green-gold labels and their tops sealed with red wax, securing a screw made of gold-coloured metal.

James McNeill Whistler's biographers, Joseph and Elizabeth Robins Pennell, wrote that, after calling at the post office, Whistler and his travelling companion would spend the day on the city walls.



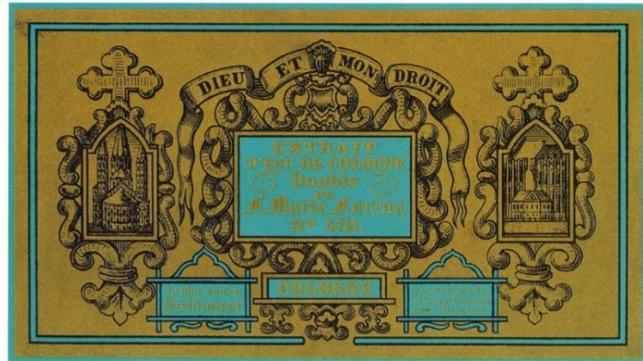
Glockengasse numbers 24 – 28 Date: 1865
Collection: Farina Archive
Image use: creative commons



Glockengasse no. 4 – Date: 2011
Image use: © Raimond Spekking /
[CC BY-SA 4.0](#) (via Wikimedia Commons)

On 29th June 1943, the 4711 building was destroyed by bombing. In 1963, construction commenced on a new premises in the style of Classen's building but at the new location of no. 4 Glockengasse.

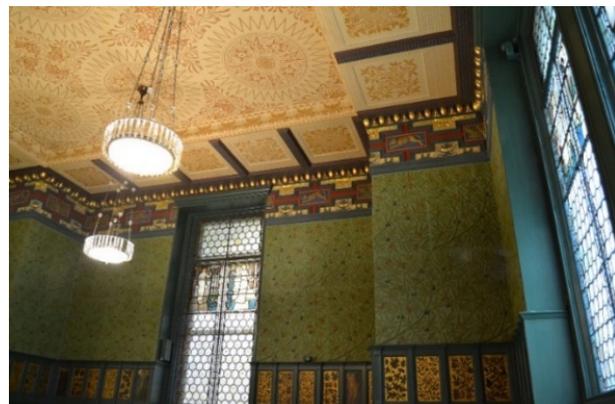
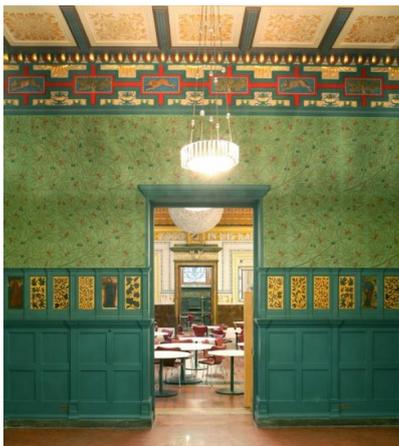
Another piece of the 4711 puzzle



Above Left: '4711' bottle with the 1839 label and screw for removing the bottle stopper, fasted with red ribbon and sealing wax.
Image: Muelhens KG – 'The Culture of Beauty: 200 Jahre 4711, Cologne 1992'
Courtesy of the Stiftung Rheinisch Westfälisches Wirtschaftsarchiv zu Köln

Above Right: The 1839 '4711' label
Image: Muelhens KG – 'The Culture of Beauty: 200 Jahre 4711, Cologne 1992'
Courtesy of the Stiftung Rheinisch Westfälisches Wirtschaftsarchiv zu Köln

Image credits below: 'Green Dining Room' (1866) Victoria & Albert Museum, London - unless stated otherwise



The Green Dining Room – 1866
Webb's design for wall and cornice
Morris, Marshall, Faulkner & Co.

The Green Dining Room – 1866
Morris, Marshall, Faulkner & Co.
Image credit: Pierre Tribhou – 2017 – Creative Commons

September 2021's 'Afterword' posed the theory that William Morris and Philip Webb had also taken inspiration from **4711's eau de Cologne** branding for the Kensington Museum's 'Green Dining Room's' decorative scheme – now the Victoria & Albert Museum. In 1859, William Morris visited Cologne on his honeymoon tour. If he had called in at the city's post office, then he may also have visited the 4711 shop opposite.

Can this theory be shored-up?

Whilst nothing conclusive has been found, further research was rewarded with another piece of circumstantial evidence:

The following letter, written by Dante Gabriel Rossetti on Tuesday 27th July 1869* - the year after the 'Green Dining Room' was opened to the public - poses an interesting possibility:

'My dear Janey, I got a nice letter of yours from Calais on Monday evening of last week, and on Wednesday wrote in answer to Poste Restante, Cologne, as you told me. I now find that Ned [Edward Burne-Jones] has heard from Top [William Morris] at Cologne, & as I have no letter from you, I fear it is possible mine may have miscarried...'

In an age when there were no telephones to call home to check all was well, the Poste Restante service offered (& still does) the means to check if there's a letter waiting at a specified post office. One advantage is that it doesn't matter if the traveller doesn't know where they will be staying, the sender just needs to know where they are headed.

In 1869, Morris & Jane were headed to Bad Ems, Germany, so Jane could take the waters as she was in ill health at the time. Jane having told Rossetti to send a letter to the post office in Cologne implies she was confident she would call there, suggesting she had been before.

* 'The Correspondence of Dante Gabriel Rossetti: The Chelsea Years. 1863 – 1872, Prelude to Crisis', published in 2004, edited by William E. Fredeman.

Whistler's and Morris's travels pose the question:

How did the Victorians go about making the necessary arrangements for their trips?

One answer was published in a copy of the Athenaeum, dated July 1843, in which Mr Murray advertised his 'Handbooks for Travellers'. The edition for the continent provided 'detailed and precise information respecting steamers, passports, monies, guides and servants with directions for travellers and hints for tours.'

And, according to Fiona MacCarthy's biography of Morris, when Morris visited France, in 1858, with Charles Faulkner and Philip Webb, he arranged for a boat to be sent from Bossom's in Oxford to Paris so they could sail down the Seine. 'They took Morris's copy of Murray's *Guide to France*, marked every five miles with the distances from Paris to the sea.'

Which Cologne landmark did Hans Memling paint that William Morris got to see...?



St. Ursula's arrival in Cologne
Hospital of St. John - Bruges
Image credit:
Emil Krén and Daniel Marx



Shrine of St. Ursula - c. 1489
Collection: Hospital of St. John - Bruges
Photographer: Paul Hermans
Image use: Creative Commons



St. Ursula's martyrdom in Cologne
Hospital of St. John - Bruges
Image credit:
Emil Krén and Daniel Marx

In September 2020's 'Afterword', the attraction of Cologne as a stop-off point on William Morris's honeymoon tour was debated. His visits to Mainz and Cologne could, in part, have been 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, at the end of his life, formed 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 Cologne, as it was 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. (Johannes Gutenberg invented moveable-type and set up his print workshop in Mainz.)

Evidence came up in research conducted for the David Parr House suggesting a once famous Cologne landmark did, indeed, hold a special meaning for Morris. To explain, one must first understand what Bruges meant to Morris - he visited the city at least three times. His friend, Philip Webb, said, 'This place was one of the towns which always gave William Morris, most pleasure.' His first visit was in 1854, when he was accompanied by his sister Henrietta. On subsequent visits he signed the visitor's book at the Hospital of St. John, in Bruges, so it is beyond doubt that he was there with Charles Fairfax Murray on 3rd October 1870 and again on 24th July 1874 with his family.

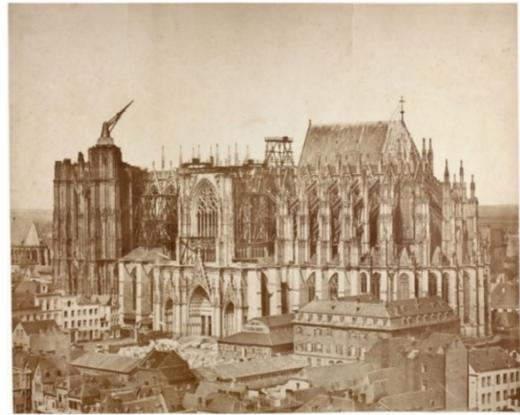
The main attraction for Morris at the Hospital of St. John was the Shrine of St. Ursula. The panel inserts - which depicted key moments in St. Ursula's life, including her arrival and martyrdom in Cologne - were painted by his favourite painter after Jan van Eyck, Hans Memling, who depicted the crane used in the partial construction of Cologne Cathedral. When Morris visited Cologne in 1859, seeing the medieval crane still atop of the unfinished cathedral, despite circa 370 years separating both men, was sure to have given him great satisfaction.



(1)



(2)



(3)

The 14th century medieval crane atop of the South tower of Cologne

Cathedral Images: public domain

Thomas Creifelds or his son, Theodor Creifelds

(1) 29th February 1868 – taken the day before its dismantling

(2) 2nd March 1868 – the slate tiles covering the framework have been removed.

(3) Cologne Cathedral - 1855

Photographer:

Johannes Franciscus Michiels

Collection:

Munich City Museum – public domain

When William Morris visited Cologne in 1859, he would have seen to his utter dismay that the new central train station had been built adjacent to the Cathedral – it was officially opened in December 1859. On his visit in 1869, the medieval crane was gone but work to complete the twin spires of the cathedral would have been well underway.

Georgiana Burne-Jones wrote in her 'Memorials...' for the year 1865, 'I remember his [Edward Burne-Jones] giving nearly all that he had for a set of photographs of Memling's 'St. Ursula and her eleven thousand Virgins' which made the glory of our sitting-room in Great Russell Street.'



The Martyrdom of St. Ursula in front of the city of Cologne – c. 1411 – Master of the Small Passion
Collection: Wallraf-Richartz Museum, Cologne, Germany (Bequeathed by Ferdinand Franz Wallraf in 1824)

If William Morris and Jane had visited the museum in Cologne, they would have seen 'The Martyrdom of St. Ursula in front of the city of Cologne' by the Master of the Small Passion. At the time the city's art collection was housed in the Bishop's Palace.

John Ruskin was a great admirer of Vittore Carpaccio's cycle of St. Ursula paintings in Venice and, at the end of 1876, he commissioned Charles Fairfax Murray to copy the 'Princess and her Father'.

Let's play 'Six Degrees of Separation'!

Can David Parr be linked to **Alexandre Dumas** in six or less degrees? (Six degrees of separation is the idea that all people are six, or fewer, social connections away from each other).

In October 2020's 'Afterword', readers learnt that William Morris, Edward Burne-Jones, Dante Gabriel Rossetti and William Holman-Hunt read the novels of Alexandre Dumas. Arthur Compton-Rickett wrote that William Morris loved Dickens and Scott but '**...the warmest place in his affection was for Dumas...**'. Georgiana Burne-Jones wrote that Morris '**...read a great deal to Edward out of Dumas, whom they both knew as well as they did Scott. Monte Cristo Edward also read over and over to himself...** She records that Burne-Jones said, "**...Scott is the most beautiful, and yet Dumas is more to my heart – only I love Scott the most.**"

Upon submission the piece felt incomplete. It would have been good to know how David Parr (and his employer, Frederick Leach) were linked to the author of 'The Three Musketeers' and 'The Count of Monte Cristo' etc. At the time, it seemed it couldn't be done. Amazingly, there are just four degrees of separation between them.

David Parr >	William Morris >	Algernon Swinburn >	Adah Isaacs Menken >	Alexandre Dumas
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William Morris (1834 – 1869), invited Frederick Leach to execute his designs for his most prestigious commissions. David Parr was deployed to some of these great buildings and houses.

Algernon Swinburn (1837 – 1909), poet, met William Morris in Oxford. Morris introduced him to Rossetti with whom he became more closely befriended until the latter's death in 1882.

Algernon Swinburne – 1862
Dante Gabriel Rossetti
Image: public domain



Adah Isaacs Menken (1835 – 1868) became the highest earning actress when she trod the boards. Upon leaving America for the London stage, she achieved great success with her performance in 'Mazeppa'. At its climax, using theatrical trickery, she appeared to be riding a horse in the nude. It caused a sensation and drove audiences to the theatre to see it.

In 1866, whilst performing in Paris, she conducted an affair with **Alexandre Dumas**, who was more than twice her age.

Alexandre Dumas & Adah Isaacs Menken – 1866
Image: public domain

She desired to become a poet, which might explain her attraction to **Algernon Swinburn** with whom she began an affair around 1867. When she became seriously ill, she returned to Paris. Unable to work, she fell into poverty and died in August 1868 – when she was earning, she was known for her generosity and as having given to those in need.

In September 2021, readers were invited to consider whether Stefan Lochner's 'Madonna of the Rose Bower' in Cologne or Martin Schongauer's 'Madonna in the Rose Garden' in Colmar - a town set back from the stretch of the Rhine Morris had cruised along on his honeymoon - was the inspiration for William Morris's 'Trellis' wallpaper. Morris would have been primed to admire images of roses given the hours he spent studying illuminated manuscripts in the British Museum, some of which featured rose trellises.



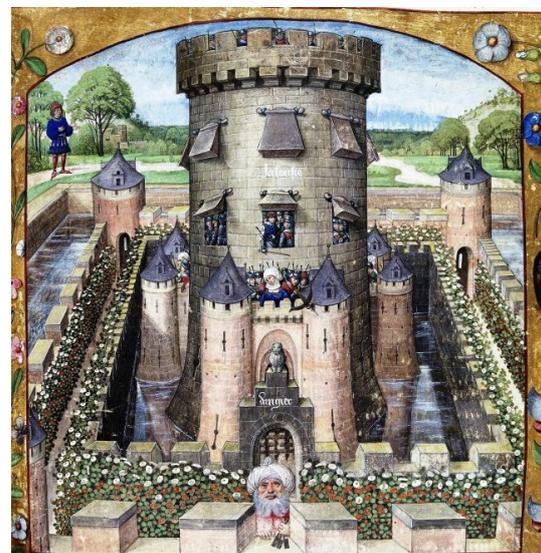
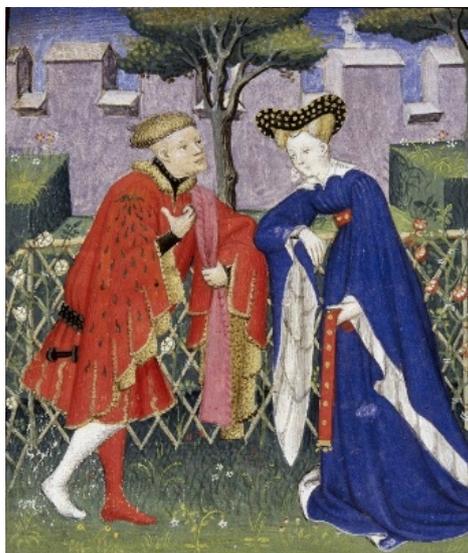
'Madonna of the Rose Bower',
1440 – 1442 - Stefan Lochner
Collection: Wallraf-Richartz-
Museum, Cologne



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



'Madonna in the Rose Garden' –
1473 - Martin Schongauer
Dominicains' Church,
Colmar, France



Top Left: a miniature from the Collected Works of Christine de Pizan ('The Book of the Queen'), by the Master of the Cité des Dames – c. 1410 – 1414 Collection: British Library – Harleian MS 4431 f. 376

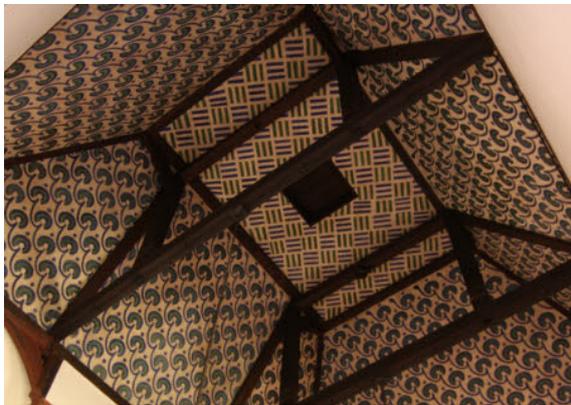
Top Right: Lover outside the Castle of Jalousie (Jealousy), where Bel Accueil (Fair Welcome) is imprisoned; Danger guards its gate. Collection: British Library, Harley 4425 f. 39

Left: The Lover and the rose, Le Roman de la Rose. Bruges c. 1490 Collection: British Library Harley 4425 f. 184v

If at first you don't succeed, try, try again...

The Red House in Bexley – the house designed for Morris by his friend, Philip Webb – still has some of the firm's first attempts at design and production: detailed murals and a piece of decorated furniture as well as their patterns on glass and ceramic quarries and painted ceilings. Given that in most disciplines Morris and his friends were self-taught, including their attempts to translate their designs onto glass, which had to be fired at the right temperature, it was a case of trial and error, resulting in much frustration, making it all the more remarkable that they didn't give up.

It was said that, as soon as Morris had mastered a technique, he got bored and moved on to the next project, explaining how he went from writing poetry, firing glass, designing, writing prose, dying wool, weaving, translating Icelandic, creating his own type so he could produce the perfect book and setting up his own print workshop etc.



Stairwell ceiling in William Morris's Red House, Bexley

Note: the boards were pre-punched with holes, providing a guide for applying the patterns.
Image credit: National Trust – James Breslin



Above: another ceiling pattern has been partially uncovered – the board provides an interpretation of the repeat pattern.

Note: the increased sophistication suggests a matched increase in confidence.
Image credit: author's own.



Glass quarry tiles at Morris's Red House, Bexley.
Note: the text in the scroll reads: 'Si je puis' – 'Als ik kan' was Jan van Eyck's motto ('As I can'), which Morris adopted.

Image credit: (Above, Left) National Trust
(Right) Ethan Doyle White – creative commons



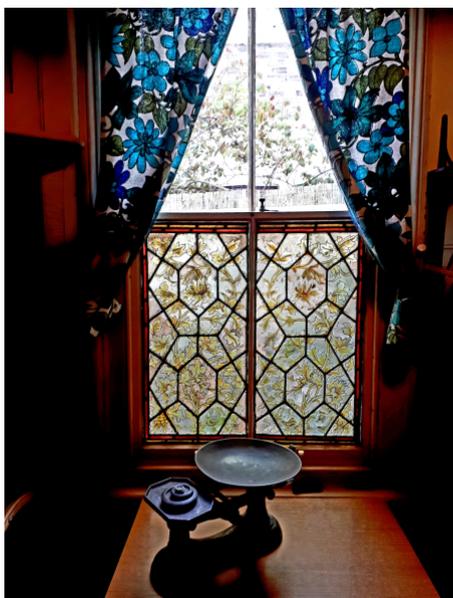
Even when Morris, Marshall, Faulkner & Co. (and later Morris & Co.) became established, it wasn't always plain sailing.

In a letter, dated 1881, to friend and client George Howard, "Tis all too true about the Naworth windows: we (and I believe all other glass-painters) were beguiled by an untrustworthy colour, having borax in it, some years ago: and the windows painted with this are going all over the country. Of course we have taken warning and our work will now be all right. We have given instructions to our man to take out the faulty glass, which we will - restore! - at once, and pay for that same ourselves - worse luck!

'Borax is the name of the culprit: the colour-makers, finding that the glass-painters wanted a colour that would burn well at a lowish temperature, mixed borax with it, to that end; but unluckily glass of borax is soluble in water, and hence the tears wept by our windows - and our purses. We use harder colour now, so that if any window of our goes now it must be from other causes: bad burning or the like; as things go I don't think this is like [sic] to happen to us.'

His biographer, J. W. Mackail, wrote, 'His anxieties about the Kelmscott Chaucer were not yet over. At the end of May [1895] the discovery was made that a number of printed sheets had become discoloured, owing to some failure in the exact preparation of the ink. Fortunately it proved that the yellow stain was fugitive, and could be removed by careful bleaching in sunlight without affecting the colour of the ink. But it was not till late autumn that he could fully satisfy himself that the stain had been permanently removed, and might not reappear.'

David Parr House and Frederick Leach glass quarries



Glass quarry tiles in the David Parr House
Image credit: Rosemary Talbot
New in Cambridge blog



Glass quarry tiles at St. George, De Freville Avenue,
Cambridge - home of David Parr's employer
Frederick Leach
Image credit: the David Parr House

The Pennells wrote in their biography of the artist James McNeill Whistler, ‘One of the few modern painters I have ever heard him praise was Albert Moore, and I am not sure that was not to some extent due to a personal liking for the man.’

J. W. Mackail listed Albert Moore, along with William De Morgan and Simeon Solomon, as having been commissioned to undertake design work for Morris, Marshall, Faulkner & Co.

One of the points of interests in the David Parr House is that Parr added the ‘wood’ effect to his living room door – a technique mentioned in the novel ‘The Ragged-Trouser Philanthropists’, by Robert Tressell, published in 1914. Interestingly, Albert Moore added a pronounced ‘wood’ effect to the panelling in his painting ‘An Open Book’.



Left: ‘An Open Book’
– date unknown
Albert Moore
Collection:
Victoria & Albert
Museum, London



Right: Detail of living
room door
David Parr House
Parr added the
‘wood’ effect to the
door



Above: ‘Acanthus’ wallpaper - 1875
William Morris
Collection: Victoria & Albert Museum, London



Benvenuto Cellini, (1500 – 1571), wrote in his autobiography, ‘...Turkish arabesques are only composed of arum leaves with a few small sunflowers; and though these have a certain grace, they do not yield so lasting a pleasure as the patterns which we use. It is true that in Italy we have several different ways of designing foliage; the Lombards, for example, construct very beautiful patterns by copying the leaves of briony and ivy in exquisite curves, which are extremely agreeable to the eye; the Tuscans and the Romans make a better choice, because they imitate the leaves of the **acanthus**, commonly called bear’s foot, with its stalks and flowers, curling in divers waving lines; and into these arabesques one may excellently well insert the figure of little birds and different animals, by which the good taste of the artist is displayed.’

Left: Detail of the mural in David Parr’s living room –
Note: the silver-veined acanthus leaves top left and right.
Image: courtesy of Rosemary Talbot, ‘New in Cambridge’ blog

Virginia Surtees and George Price Boyce – mentioned on page 4



Virginia Surtees – 1953
Cecil Beaton
National Portrait Gallery

Virginia Surtees (9th January 1917 – 22nd September 2017) was an art historian who was encouraged by the retired director of the Fitzwilliam Museum, Sydney Cockerell (former secretary to William Morris), to embark on the compilation of a complete catalogue of Dante Gabriel Rossetti's work - published in 1971.

Richard Dorment wrote Virginia Surtees' obituary for The Guardian newspaper, published 5th December 2017:

'[Her] closely researched catalogue entries broke new ground, setting a standard of scholarship for the study of pre-Raphaelite painting to which a generation of art historians aspired...

Assiduous in her archival research and unrelenting in pursuit both of elusive documents and descendants who owned or knew the whereabouts of family papers, Surtees based all her books on primary sources. When editing an unpublished diary or cache of letters, she refrained from commentary or interpretation, the better to allow her subjects to speak for themselves.

Among those subjects were the outspoken Jane Welsh Carlyle (1986) and the radical socialist (and tiresomely teetotal) Rosalind Howard (in *The Artist and the Autocrat*, 1988)... Surtees also wrote in 1993 about the artist and entrepreneur Coutts Lindsay, founder of the greenery-gallery Grosvenor Gallery. Her scrupulously edited editions of the diaries of the painters George Price Boyce (1980) and Ford Madox Brown (1981) are essential sources for anyone interested in the pre-Raphaelite Brotherhood and their associates.'



George Price Boyce –
c. 1850s
Note: cropped image
Collection: National
Portrait Gallery, London

The painter **George Price Boyce** (September 1826 – February 1897) was the son of a wine merchant turned pawn broker and the friend and patron of Dante Gabriel Rossetti. His diary is a chief source for information on Rossetti and the Pre-Raphaelite Brotherhood.

He met Rossetti in about 1849 and William Holman Hunt and John Everett Millais in 1853. He was also an acquaintance of Ruskin, who advised him what to sketch on an extended trip to Venice.

Boyce was a founder member of the Hogarth Club and a leading member of the Society for the Protection of Ancient Buildings, alongside William Morris and Philip Webb.

From 1871, he lived at West House, 35 Glebe Place, Chelsea, SW3, which his friend Philip Webb had designed for him.

(West House was used as Uncle Monty's house in the 1987 film 'Withnail and I'. Readers of August 2020's 'Afterword' will appreciate this connection as Bruce Robinson's book on Jack the Ripper was featured – Bruce Robinson directed 'Withnail and I'.



James Archer's palette is muted when compared with the Pre-Raphaelite's gemstone-bright colours. Is this why Archer's work was chosen by the Royal Academy's selection panel?

This preference shown to Archer must have been galling for Rossetti and Ford Madox Brown whose works had been rejected in 1857.



Top Left: Le Morte d'Arthur – 1860
James Archer
Manchester Art Gallery

Top Right: Sir Lancelot and Queen Guinevere – 1864
James Archer
Image: Christie's - December 2016

Left: How Sir Lancelot carried Queen Guinevere to her tomb – 1868
James Archer
Russell-Cotes Art Gallery & Museum

Beginnings - a significant source of inspiration which led to William Morris's and Edward Burne-Jones's creative outpourings - and endings

The influence of Sir Thomas Malory's 15th century translation of 'Le Morte d'Arthur' on William Morris and Edward Burne-Jones has been covered in a previous piece – Burne-Jones found a copy in a bookshop in Birmingham and Morris promptly bought it on a visit and lent it to his friend.

Further research has revealed that Burne-Jones, who would visit art galleries, might have seen James Archer's 'Le Morte d'Arthur' and taken inspiration from his work. In 1863, the painting was exhibited at the Royal Academy, London, under the title, 'The Sancgreall [sic]. King Arthur healed of his grievous wound in the island-valley of Avalon'. Burne-Jones may have gone in support of his acquaintance Val Prinsep, who had two paintings selected.

In 1864, Archer's 'Sir Lancelot and Queen Guinevere' was selected for the Royal Academy's 96th exhibition and his 'How Sir Lancelot and his eight fellows of the Round Table carried Queen Guinevere from Almesbury to her tomb in Glastonbury' was selected in 1868.

Georgiana Burne-Jones wrote in her 'Memorials...' for the year 1863 that, 'He [Edward Burne-Jones] had begun a series of small figures from the Morte d'Arthur, of which he had finished Merlin and Morgan le Fay and begun Arthur and Lancelot'. Either Burne-Jones had picked up on the Zeit Geist or he had seen James Arthur's painting and it had given him the impetus he needed to attempt his own illustrations inspired by his beloved Le Morte d'Arthur.

In 1881, Burne-Jones commenced his great painting 'The Last Sleep of Arthur in Avalon', taking the same theme as James Archer had done before him but executed in his own unique style. Seventeen years later, he was still working on it the day before he died. When William Morris passed away two years earlier, in 1896, Burne-Jones felt the weight of his painting's added poignancy.

As for William Morris's great friend Philip Webb, after he went into retirement, Jane Morris's unchivalrous former lover Wilfrid Scawen Blunt offered him a cottage on his land for rent. Webb became its resident in 1901 after some remedial building works had been completed.

(Scawen Blunt gifted his diaries to the Fitzwilliam Museum but were deemed so scandalous they weren't made public for years after his own stipulation for a delay of a specified term had been met.)

In his 'Men and Memories', William Rothenstein wrote, 'He [Philip Webb] disapproved of capital and interest. He had saved enough money to allow his living simply after he gave up work, so he thought. Unhappily, or I should say happily, his conjecture as to the number of years he was likely to live fell short of the mark, and now his savings were giving out, and he had to sell his Kelmscott Press books (including a copy of the Chaucer) given him by Morris.'

It seems Rothenstein had misremembered slightly as, according to Sheila Kirk's biography of Philip Webb, the latter donated his Kelmscott Press books to Trinity College, Cambridge and sold works which he had commissioned, including a copy of Carpaccio's 'St. George' by Charles Fairfax Murray, rather than any items he had been gifted.

Webb was pre-deceased by William Morris, who had spurred him on, and other cherished friends by almost two decades. Fortunately, he wasn't short of visitors in his retirement, notably Jane Morris, May Morris, Georgiana Burne-Jones (whom he also visited in Rottingdean), Emery Walker, Sydney Cockerell (who visited every fortnight) and Edward Burne-Jones's studio assistant Thomas M. Rooke. Mrs Elizabeth Flower 'wrote often and called occasionally' – Philip Webb's friend the architect (Richard) Norman Shaw designed Swan House, 17 Chelsea Embankment, London for her and her husband, Wickham Flower, and David Parr went on to execute William Morris's decorative designs in the property.



Carpaccio's 'St. George' by Charles Fairfax Murray – collection: Birmingham Museums & Art Gallery

Closing images...



(1)



(2)



(3)



(4)



(5)



(6)



(7)



(8)

(1) **Perdita** – 1866

Frederick Sandys

Collection & image: not known

If space had allowed, the image of Perdita would have been included in the Shakespeare-themed Supplement.

(2) **Gentle Spring** – Pre-1865

Frederick Sandys

Collection and image credit: Ashmolean Museum, University of Oxford

Frederick Sandys lived with Dante Gabriel Rossetti for several months. Sandys left shortly after Rossetti decided that Sandys' paintings borrowed too heavily from his work – according to his niece, Helen Rossetti Angeli, Rossetti was generous except for when it came to ideas.

The author George Meredith's garden provided the background for Gentle Spring. Meredith became friends with Algernon Swinburne and Dante Gabriel Rossetti, when William Morris was still in Oxford. His novel 'Farina: A Legend of Cologne' was published in 1857. The leading character invents eau de Cologne. The tale has little basis in fact although a gentleman named Farina did invent the original eau de Cologne scent. From 1842-1844, Meredith went to a school just over an hours' train journey from Cologne, allowing him to visit the city.

(3) **The Soul of the Rose** - 1908

John Waterhouse

Collection: Tate, London, UK

The work of the Pre-Raphaelites not only inspired a second generation of artists but a third.

(4) **Flora** – 1908

Tapestry designed by Edward Burne-Jones

Image credit: The International Studio

(5) **Flora Gorgeous Gardenia** Eau de Parfum by Gucci – Top note: Pear Blossom, Middle notes: Jasmine, Gardenia, Base notes: Brown sugar, Patchouli.

Does the scent sum up Edward Burne-Jones's Flora?

(6) **Flora** – 1894

Evelyn de Morgan

Collection: De Morgan Collection

(7) & (8) **The Sleeping Beauty** – 1901 – 1903 and detail

Archibald Wakley (1873 – 1906)

Collection: private

Image credit: Christie's

A rose by any other name would smell as sweet...

Wakley's picture suggests he took his inspiration from Edward Burne-Jones's 'Briar Rose' series of panels but opted to paint with a warmer, richer, more sumptuous palette.