

The Glazed Screen at Red House

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Red House, which was built for William Morris and his new bride Jane in 1859–60 by his friend Philip Webb, was Morris's home from 1860 to 1865, when he was obliged to leave it, largely for financial reasons, and he never returned. At Red House, two glazed doors which form a screen separate the entrance hall from the gallery, the passage leading to the rear entrance (called by Morris 'The Pilgrim's Rest' in homage to the Canterbury pilgrims' route, which crosses Bexleyheath and is five minutes walk to the north of the house). The screen, presumably installed in order to deal with the icy draughts inevitable in the open hall and stairwell, was not in Webb's plan (though recent unpublished research by the National Trust suggests that it is possible that it was there in Morris's time), and it has traditionally been assumed that it was put in place by a later owner, Charles Holme (1848–1923). One hundred and six names are inscribed on the glass, and eight sets of initials. All of the inscriptions are located on the hall side of the screen.¹

The screen (Figure 1) consists of two doors, each with columns of four panes. Either side of these doors are columns with two panes. The inscribed panes are those located at eye level and below, and are numbered on the chart below.

(left panel 1–6)		(left door 9–18)				(right door)				(right panel 19–20)	
1	2	9	10	11	12					19	
3	4	13	14	15	16					20	
5	6			17	18						



Figure 1: The glazed screen at Red House (photo: J. Mercer)

In the following text, inscriptions are as written, including dates on which they were inscribed, and the number of the pane on which each inscription is to be found is shown in brackets after each name. Many of the dated inscriptions give the date 1892. Some of the names on the screen are difficult to read and are, in a few cases, as yet unidentified, but the most interesting ones fall into several groups. These are Holme's family, friends and professional contacts, and later inscriptions, including those of subsequent owners of Red House.

'Charles Holme 1892' (11) lived at Red House from 1889 to 1903. He was born in Derby, where his father owned a silk mill. Charles developed an interest in art, and this influenced his future business dealings as an East India merchant. Holme was so fond of oriental art and artefacts that the crowded décor of his house was of a very oriental appearance. Morris, with his dislike of clutter, would not have cared for Holme's style at Red House. He was founder, and later editor, of the art periodical *The Studio*; also a founding member of the Japan Society, of which he was Honorary Secretary, Chairman of Council and then Vice President. He was president in 1890 of the literary dining club 'Ye Sette of Odd Volumes' (hereafter the 'Sette'), founded by the antiquarian and bookseller Bernard Quaritch.²

Holme was both sociable and hospitable, and clearly used the panes of the screen as a visitors' book. Many of the inscriptions on the screen are by colleagues and friends of Holme. Although it has previously been assumed the inscriptions were made with a diamond ring, it is more likely a glass-engraving tool, which would give a much finer line, was often used. The earliest of the dated inscriptions possesses the date 1892. One of them, 'David Goyder, 1893' (12) at first appears to be 1890, but closer inspection suggests 1893.

Later owners and their families and friends are also represented. Two inscriptions are dated 1952, 'C. SPOONER 1952' (10) and 'WR 1952' (18). It was in 1952 that Edward ('Ted') and Doris Hollamby, together with Dick and Mary Toms, acquired Red House. Ted and Doris Hollamby were the last private owners of Red House, which was purchased by the National Trust in 2003. Ted is said by his daughter Jill Hollamby to have been annoyed that a builder had put his name on the screen. Was it perhaps 'C Spooner' or 'WR'?

The names and initials of Charles Holme's extended family pepper the screen: his wife 'Clara Holme' (3) (née Benton: see below), his daughters 'Millicent Holme' (3), 'Dora Holme 92' (3) and 'Gwendolen Holme 1892' (3) (Figure 2). Dora painted portrait miniatures on silk embellished with embroidery; her work was featured in *The Studio*. Two of her portraits are referred to below. Other Holme relatives are: nephews 'Wilfred H Holme' (4) and 'E G Holme' (3); niece 'Ethel D Holme' (4) and Clara's brother-in-law 'Charles Madeley' (13) and his wife 'Emma Madeley' (3) (née Emma Benton, and sister of Clara Holme). Charles Madeley (1844–1920) was librarian and curator of the Warrington Museum and Art Gal-



Figure 2: Members of the Holme family at a tea party on the lawn of Red House, perhaps in about 1898. From left to right, Clara, Dora, Gwendolen, and Charles Holme. Information from Toni Huberman. By kind permission of the National Trust.

lery. He has put his name on the screen twice, and there are others, including Emma Madeley, who made more than one attempt, perhaps as their engraving technique improved. Also recorded on the screen are Charles Holme's nephew 'Frederick Hyde' (3) and his wife 'Maud' (3) and Holme's niece 'Florence Hyde' (3); Holme's niece 'Nellie' (15) and her husband 'H[enry] Arnold-Bemrose' (15), who was printer of the art magazine *The Connoisseur*. There remains an indistinct name which appears to read 'SHys (or 'Alys') Hyde' 1892 (3).³

It has proved possible to identify some of the inscriptions from the report in *The Bexley Heath and Erith Observer and Weekly Intelligencer*, 7 April 1899, of the Easter wedding of Millicent Holme to Arthur Stone Wainwright. The report lists those who gave the 'numerous and costly presents', and most of the donors presumably attended the reception at Red House. 'C[harles] A E Rodgers' (11), a schoolmaster living in Bradford, was the best man. His father was the Rev.

Rodgers from Birmingham, and he and other family members are listed. 'David Goyder 1893' (12) was a retired medical practitioner from Bradford. Was 'C J Terry' (16) on the wedding list as 'Miss Terry, Birmingham'? Was 'Miss Thomas, Birmingham' related to 'Arnold Thomas' (3)?⁴

'Edward Chadfield' (15) of Derby (Charles Holme's home town), was General Secretary of the Society of Professional Musicians (which became the Incorporated Society of Musicians) from 1885 to 1907. Its headquarters were located in Derby until 1893, when it was felt that a national society should be housed in the capital. So, Chadfield moved to London, where he and his son Hugo (who succeeded him, and whose name is on the 1899 wedding list) shared a single office. They were concerned with advancing the cause of music in its widest sense, and Edward Chadfield later lectured in America, in 1889.⁵

A number of the Stone family (the bridegroom's relatives) have signed the screen, and many appear on the wedding list. Sir Benjamin Stone MP, of Birmingham (who is not on the screen) was a photographer of note, and a member of the Japan Society. His wife, [Lady] 'Jane Stone' (14), had her portrait painted by Dora Holme, Charles Holme's daughter. This portrait, influenced by Japanese art, was illustrated in *The Studio*, described as 'painted and embroidered on satin' with the comment, 'It would not be surprising [if this style] were to become ... a favourite means of recording memorable functions in the lives of the more favoured of the fair sex'. Other presumed family members are 'Clara S Stone' (4), 'Herbert Stone' (14), 'J H Stone 1892' (11) and 'Arthur Stone' (10). It is possible that the last might be the prominent Arts and Crafts San Francisco metalworker Arthur Stone (1847–1938). Bernard Quaritch (1819–1899), the antiquarian bookseller who founded 'Ye Sette of Odd Volumes', is named on the wedding list, but his name does not appear on the screen.⁶

Dora married 'Roland P[arker] Stone' (4), the youngest son of Sir Benjamin. He was aged twenty-four and staying at Red House on 31 March 1901, as he is listed in the 1901 Census. He later became Commercial Director of *The Studio*. *The Times* recorded that he left £10,982: quite a large sum for the period. Roland's sister appears on the screen as 'Dora C McKenzie' (14): she married 'Dan McKenzie' [MD, FRCSE, FSA] (14), who began in Glasgow in general practice, and became an ear, nose and throat specialist. He held prestigious posts in London, and contributed numerous articles to learned journals on his subject, and also on anthropology, and the history of medicine.⁷

The Bristow family were neighbours. They lived near Red House at The Mount, now Bexleyheath Golf Club (Mount Road, Bexleyheath). According to the 1891 Census, 'H[enry] J Bristow' (16) lived there with his wife Fanny, three sons and three daughters. He was a JP and a County Councillor, and a director of the Bristol United Breweries. One of his sons, Herbert G. Bristow, was a friend of Holme and elected to the Japan Society in 1895. Clara M. Bristow, one

of the daughters, was a great friend of Holme's daughter Gwendolen. 'W[illiam] Bristow' (12) was the eldest son.⁸

Dora Holme's portrait of Muriel Littlehales (daughter of the Rev. A. Littlehales) was exhibited at the Royal Academy, London, in 1899. Muriel was perhaps a relative of 'J L Littlehales' (13), aged forty-two in the 1901 Census and 'living by own means' in Fulham, perhaps visiting Frederick Littlehales, a retired banker living in Bexley. There are several entries in Jenkins' 1898 *Local Directory for Bexleyheath* with this unusual surname.⁹

Turning to Holmes' friends and professional contacts, the field widens. Via *The Studio*, and his membership of the Japan Society, we find a great number of writers, artists, designers and critics, together with businessmen. The name of 'A[rthur] Lasenby Liberty 1892' is located on the same pane (12) as those of 'Alfred East' and 'Aymer Vallance'. Lasenby Liberty is one of the best known of those who signed the screen, and the shop he founded in Regent Street in 1875 is still prominent there. Like Holme and East, Liberty was a founder member of the Japan Society. In 1888, before he lived at Red House, Holme set off on a world tour, together with Lasenby and Mrs Liberty, and the painter Alfred East, arriving in Japan in 1889. Because of Liberty's support for the Art Nouveau style, it is still called in Italy 'Stile Liberty'. His aim was to commission and sell 'useful and beautiful objects at prices within the reaches of all classes', an intention which echoes that of William Morris, whose prices were, like Liberty's, rather beyond those of limited income. Liberty was Morris's chief competitor as a purveyor of Arts and Crafts style, and employed Charles Voysey as a fabric designer. Liberty's was also famous for its Eastern wares. Liberty lived at Lee Manor in Buckinghamshire, where he entertained his fellow members of the 'Sette'. He was knighted in 1913, in recognition of his services to the decorative arts.¹⁰

'Alfred East' (1844–1913) (12) took advantage of his travels to paint many landscapes, and describes his techniques in his book *The Art of Landscape Painting in Oil Colour*. In *A British Artist in Meiji Japan*, he recounts an invitation to dine in Tokyo with Viscount [Tsunetami] Sano (whose son Tsuneha Sano is also recorded on the screen), along with Liberty and Holme, at which they were 'aghast ... at the thought of eating a wing of chicken with chopsticks ... In the very lap of luxury we were famished'. Fortunately, servants entered with knives and forks. There are many of East's works in the Sir Alfred East Art Gallery, Kettering (England), his birthplace, and he was knighted and elected to the Royal Academy. His obituary in *The Times* remarks that 'The landscapes ... show good taste rather than original genius'.¹¹

'George Sale' (15) was Holme's agent in Japan, and a member of the Japan Society. When Holme sold his business to Mawe & Co, Sale transferred to work with that firm. Sale lived in Yokohama, and saw a great deal of Holme whilst he

was in Japan. He showed them round Osaka, and came to the sartorial rescue of Alfred East by lending him a frock coat and hat so that he could attend a smart official garden party. East wrote that there was 'much fun and chaff' over his hat, and Liberty's. His (or rather Sale's) was 'a crush sateen enormity in the style of a bygone day which my friend happened to have with him'. There was also much fun and chaff that Holme had not received an invitation, perhaps because he was thought to be 'in trade'.¹²

'Aymer Vallance 1892' (1862–1943) (12), a literary and art critic, and a frequent contributor to *The Studio*, was the first biographer of William Morris. It is to be presumed that, as Holme's guest, Vallance knew whether the screen was put in after Morris's time. Since Morris's family, and also the Burne-Joneses (who had agreed that their son-in-law J. W. Mackail should write Morris's biography) declined to co-operate in Vallance's biography, his visit to Red House and his acquaintance with Holme will have provided valuable information. He saw many of the surviving ceiling patterns, and must have opened the settle in the hall in order to observe the black and gold patterns which are still there.¹³

Two poignant signatures are those of 'Georgiana Burne-Jones 1860–1897' (1840–1920) (13) and 'May Morris' (1861–1938) (13). These are located at the top and bottom of the same pane (Figure 3), but were not inscribed at the same time; 1897 was the year after Morris's death, and the year before that of Burne-Jones. Georgiana, who included in her inscription the first and last dates on which she visited Red House, came back in the spring, and commented on the blossom, and the encroaching suburbs where there had once been countryside. She writes 'we' but does not name her companion. May Morris visited in the summer of the same year, along with 'Edmund H. New Aug 19 1897' (1871–1931) (16), an architect, illustrator and artist, and 'Mary Newill' (1860–1947) (15), embroiderer, illustrator and designer for stained glass. Both New's work, and Newill's, was featured in *The Studio*. New's illustrations were used by Vallance and by Mackail in their biographies of Morris. Three lights by Newill in the Church of St John the Baptist, Old Lee, were donated by Lasenby Liberty. New and Newill were members of the Birmingham School, and Mary Newill 'attended and later taught at the Birmingham School of Art, was a member of the Bromsgrove Guild of Applied Arts, which had various workshops in Rugby, Bromsgrove and Birmingham, each run by a guild member. Newill ran the guild's embroidery workshops in Birmingham'. When Newill was on sabbatical leave in 1899–1900, May Morris deputised for her for some months as head of embroidery teaching. It must have been an emotional return to Red House for Georgiana Burne-Jones and for May Morris, although May was only three years old when the Morris family left. It seems likely that they would not have felt it appropriate to return during Morris's lifetime.¹⁴

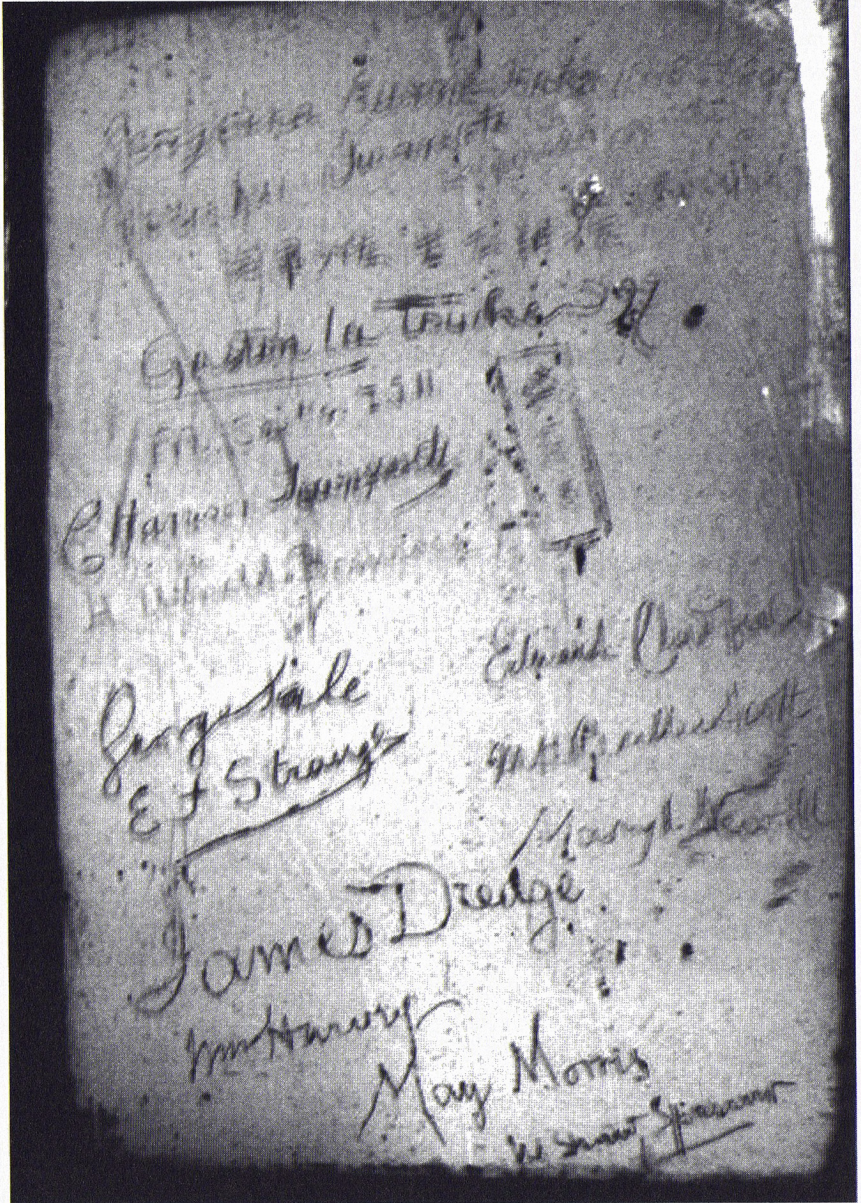


Figure 3: Detail of panel thirteen of the glazed screen. The signature of May Morris may be seen in the centre bottom. The topmost signature is that of Georgiana Burne-Jones (photo: J. Mercer)

May Morris's pane also includes the architect 'M[ackay] H[ugh] Baillie Scott' (1865–1945) (13), one of the greatest of the Arts and Crafts architects. He was deeply concerned with the design of domestic architecture and town planning, believing that small houses need not be cramped and ugly. A contributor to *The Studio*, he wrote in 1897 that 'the fastening for the doors and windows, the grates and furniture, all should be specially designed for their special positions and not selected from the pattern-book of the manufacturer': a man very much in the tradition of Philip Webb.¹⁵

It was Holme's friend 'John Lane' (12) the publisher, who introduced Charles Holme to Lewis Hind, who in 1893 became the first editor of *The Studio*, for which Holme is remembered today, and which was read by everyone from Picasso in Barcelona to designers in Finland, Germany and the United States. Lewis Hind was soon followed as editor by 'Gleeson White' (1851–1898) (12), poet, designer, writer and publisher. The first cover of *The Studio* was designed by Aubrey Beardsley, then unknown, but soon to become notorious for his risqué drawings in *The Yellow Book* and his illustrations to Oscar Wilde's *Salomé*. 'W[alter] Shaw Sparrow' (1862–1940) (15) who trained at The Slade School of Art as a painter, and whose name is crowded in below May Morris's, joined as *The Studio*'s assistant art editor. One contributor, on furniture and Japanese prints and lacquer, was 'E[dward] F[airbrother] Strange' (1862–1929) (15), who during the 1890s edited a series of guides to English cathedrals with Gleeson White, 'at a popular price'. He worked at the Victoria and Albert Museum for over forty years, and retired in 1925 as Keeper of Woodwork.¹⁶

'Gabriel Mourey' (1865–1943) (16) was an art critic, and wrote many articles for *The Studio*. One artist whom he admired was Gaston La Touche (1854–1913, see below). In Mourey's book *Across the Channel*, we find his inimitably florid style: 'The new Tower of London Bridge ... is verily a mighty symbol of the British Mind. Like that Mind it seems in its entirety to be but an embodiment of straight, symmetrical, exquisitely balanced lines, void of exaggeration, or superfluity. It is a sober piece of architecture, eloquently accurate, expressing the purpose for which it was designed with that distinctiveness peculiar to all things English'. 'Gaston La Touche' (15) was a French landscape painter, engraver and illustrator. He exhibited etchings at the Paris Salon of 1875, and 'every Saturday he used to go to the Nouvelle-Athènes, where he met Degas ... and Manet'.¹⁷

'Joseph Pennell' (1857–1926) (16) was 'a topographical draughtsman and etcher' – a dry description which underestimates his pictorial inventiveness, which, according to an article in *The Studio*, was more in the tradition of Canaletto and Guardi. Born in Philadelphia, and educated at the Pennsylvania Academy of Fine Arts, he illustrated numerous travel books, wrote a life of Whistler, and contributed to periodicals including *The Studio*. He is recorded in Vallance's biography

of William Morris as having seen Morris on a Socialist march from Trafalgar Square to Westminster Abbey 'singing with all his might the "Marseillaise"... He had the face of a Crusader'. Pennell married Elizabeth Robins (1862–1952), a journalist and art critic, who signed the screen above his name as 'Elizabeth Robins Pennell' (16).¹⁸

'John Lane' (1854–1925) (12), publisher, was the founder of The Bodley Head, which, according to the *Oxford Dictionary of National Biography*, was more like a club than a company, and 'became the centre of that extraordinary ferment in art and letters which is associated with the "Nineties"'. *The Yellow Book*, with its daring drawings by Aubrey Beardsley, is probably the best known of The Bodley Head's publications at that time. John Lane also published other names on the screen: R. Anning Bell, Richard Le Gallienne, and W. Shaw Sparrow. He too was a member of the 'Sette'.¹⁹

Other contributors to *The Studio* include 'Horace Townsend' (1859–1922) (12), who joined the 'Sette' and the Japan Society in 1895. He was a writer and critic, and contributed articles to *The Studio* such as 'An Artistic Treatment of Cottages', which is illustrated by his brother 'C[harles] Harrison Townsend' (1851–1928) (15), who was the architect of Whitechapel Art Gallery in East London and of the Horniman Museum in South London. C.H. Townsend's visits to Northern Italy left him with a love of mosaic decoration, and both buildings incorporate this feature. That on the façade of the Horniman Museum was designed by 'Robert Anning Bell' (1863–1933) (16), chiefly known for his book illustrations, which appeared in *The Studio*. 'George Walton' (1867–1933) (13) worked with Charles Rennie Mackintosh in designing Miss Cranston's Glasgow tearooms, and, later, chairs for Liberty's, and on public houses in the Carlisle area for the Liquor Control Board. [Count] 'Louis Sparre' (1863–1964) (16), (whose wife's name, 'Eva Sparre' (16), is located near his own), was a Swedish artist and designer, and they were both bookbinders. 'Charles J[ohn] Watson' (1846–1927) (12), artist, watercolour painter, etcher and lithographer, worked in Norwich as well as London. 'A[lfred] L[ys] Baldry' (1858–1939) (16) was a portrait and landscape painter, using oils, watercolour and pastel. He was a pupil of Albert Moore, and wrote his biography. His art criticism appeared often in *The Studio*, and he stage managed plays, including the first English production of Ibsen's *Rosmersholm* at the Vaudeville Theatre, London in 1891. His wife [Annie] 'Lily Baldry' appears on the same pane. It is tempting to wonder whether the indistinct inscription on pane three amongst the Hyde family names, is a first attempt at writing 'A Lys'.²⁰

In 1901, *The Studio* commissioned a series of watercolours of London views by 'Tony Grubhofer' (1854–1935) (12). Born in Innsbruck, he studied art in Munich and Vienna, where he became known as a landscape artist and book illustrator. A *Studio* description of his drawings (1895) says that he 'has lent his facile pencil to

depict with peculiar grace the eternal glory of the mountains ... and the curious wonder of the ancient castles ... about which, through the sunshine and shadow of centuries, has gathered the fascination of romance and legend'.²¹

Many of the above friends and professional contacts of Charles Holme were also members of the Japan Society, and of the 'Sette'. The Society described itself in *The Times* as 'for the study of Japanese art, science, and industries ... [holding] meetings for the reading of papers ... discussion ... and ... temporary loan exhibitions'. 'Arthur Diósy' (1856–1923) (12) belonged to both groups, and was the founder of the Japan Society. His father was a Hungarian political refugee who came to London, where Arthur was born. He remembered the many famous men, including William Morris, who gathered round his father. He recalled his father's Japanese and English friends meeting at his father's house on Sunday afternoon, the number increasing until Mrs Diósy found them 'rather hard on her drawing room carpet', so that on 5 January 1892, *The Times* announced the formation of the Japan Society, to meet at the Society of Arts. 'Diagoro Goh' (12), Chancellor of the Japanese Consulate in London, was Honorary Secretary with Diósy. Arthur Diósy joined the 'Sette' in 1895, and was President in 1903–04. Alfred East (who had accompanied Holme and the Libertys on their trip to Japan) was President of the 'Sette' in 1897–98.²²

Amongst the other members of the 'Sette' present on the screen are: Lasenby Liberty, Onslow Ford, Mortimer Menpes, Richard Le Gallienne, George Haite, Wilfrid Ball, Conrad Cooke, Horace Townsend, Paul Bevan and William Manning. 'E[dward] Onslow Ford' (1852–1901) (12) was a sculptor, whose statue of Sir Henry Irving as Hamlet is in the Guildhall Art Gallery, London, and his memorial to Shelley in University College, Oxford. Also in Oxford, in the Ashmolean Museum, two small figures by Ford may be found in a case in the same gallery as Burne-Jones's 'Prioress's Tale' wardrobe, his wedding present to Morris, which was in Red House, but which was given to the Ashmolean by Jane Morris after Morris's death.²³

An amusing entry in *Who Was Who* describes 'Mortimer Menpes' (1855–1938) (16) as a 'painter, etcher, raconteur and rifle-shot; inartistically, born in Australia ... educ. nominally at a grammar school ... but really on a life scheme of his own'. Going to England as a young man, he was a pupil of Whistler and exhibited at the Royal Academy. He travelled widely, painting in India and Japan, and his illustrated travel books, published by A & C Black and using his own watercolours, were popular. He loved everything Japanese and was another member of the Japan Society. His Chelsea home was 'perhaps the most convincing replica of a Japanese domestic interior in the West', so he would have been pleased with Holme's Red House décor. His house, by Arthur Haygate Mackmurdo, was incorporated in the rear of Peter Jones's store in Sloane Square when it was

refurbished in 2004. The house's elegant front may still be seen.²⁴

'Richard Le Gallienne 22 May '92' (1866–1947) (11) was a poet and essayist. He was born in Liverpool, and added the 'Le' to his name because of his Channel Island forebears. He came to London and met literary figures such as Swinburne, who was staying at Red House with William Morris on the night of the 1861 census. He was a member of the Rhymers' Club, which met at the Cheshire Cheese Club, and joined the 'Sette' in 1894. His book of romantic poetry, *Volumes in Folio*, was the first work published by John Lane's The Bodley Head. His first wife, 'Mildred Le Gallienne' (6), whom he married in 1891, had been a waitress in a Liverpool café. She appears in the character of the angel in his autobiographical novel *Young Lives*. She died young in 1894, but Le Gallienne married again, twice.²⁵

'Geo[rge] C[harles] Haite 24th May '92' (1855–1924) (11), who was born in Bexleyheath, and was the son of a textile designer, was a prolific pattern designer, from wallpapers for Sanderson & Co. to the cover of *Strand Magazine*, and many programmes and menus for the 'Sette'. Another member of the Japan Society and the 'Sette', and a contributor to *The Studio*, he became the first president of the Institute of Decorators and Designers, and the London Sketch Club.²⁶

'Wilfrid [Williams] Ball 92' (1853–1917) (12) was a marine and landscape painter, who went on sketching trips with Holme. He belonged both to the 'Sette' and the Japan Society, and was listed in the report of the 1899 wedding at Red House. An Internet search demonstrates that his name is spelt variously Wilfrid or Wilfred in sales catalogues of his work. The screen inscription is ambiguous; however *The Studio* favours 'Wilfrid'.²⁷

'Conrad W[illiam] Cooke' (1843–1923) (16), President of the 'Sette' in 1899, was an engineer whose achievements included laying out the first Isle of Wight Railway and installing the signal light on the Clock Tower of the House of Commons. With 'Silvanus P[hillips] Thompson' (1851–1916) (12), and 'James Dredge' (1840–1906) (15), he contributed to the two-volume *Electric Illumination*. It is tempting to think that Charles Holme's friendship with these three may have been instrumental in the installation of electric light at Red House. S.P. Thompson came from a Quaker family, and was a professor and principal at the City and Guilds Technical College in London from 1885 until his death. His younger brother, 'Jack Thompson' (13), who died in 1911, was an ophthalmic surgeon.²⁸

'Paul Bevan' (11) belonged to the Japan Society and, when introduced to the 'Sette' in 1892 by Alfred East, gave what were described as 'two delightful Japanese rhapsodies on the pianoforte'. In 1902, when President, he remarked on 'the alliance of those two great though secret powers – "Ye Sette" ... only forty-two in number ... and the Japan Society, which can easily place a thousand men – and a company of irresistible women – in the field ...'. Was 'Esther Bevan' (11) one of those irresistible women? Dora Holme (Charles Holme's daughter) painted a

portrait of Mrs Paul Bevan which was exhibited at the Royal Academy, London, in 1905. 'W[illiam] Manning' (died 1905) (12) was Vice-President of the 'Sette' in 1894 and 1895, and wrote a number of papers for them, including 'Recollections of Robert-Houdin', illustrated by his son William Westley, who became well known as a landscape painter.²⁹

Perhaps the most unexpected and intriguing are the five Japanese names, four of which are accompanied by Japanese script, and three by the legend 'I[mperial] J[apanese] N[avy]'. Maybe they all knew Holme through the Japan Society. 'Diagoro Goh' (12), who was Chancellor of the Japanese Consulate in London (and later in Bombay) was one of the founding members of the Japan Society, and its President from 1894–95. As mentioned earlier, he was honorary secretary with Arthur Diósy when they held their inaugural meeting.³⁰

'H[iromichi] Shugio' (1853–1927) (12), the only one of the five names not associated with additional Japanese script, was elected to the Japan Society in 1892. An article in *The Studio*, on the St. Louis [USA] Exhibition of 1904, praised the Japanese galleries highly: 'The display ... was put in place by Mr. H Shugio, who enjoys a world-wide reputation as a manager of national exhibits'. He was a friend of Whistler and Alma-Tadema. According to Shugio's nephew Ippai Shugio, he was in London again in 1910 as a member of the Japanese delegation in connection with the Japan-British Exhibition held at Shepherd's Bush, but as the then owner of Red House was the recently-widowed Mrs Maufe, it seems most likely that Shugio was invited as a friend and professional contact of Holme to visit Red House in 1892, and inscribed his name then.³¹

'M[akoto] Saito I[mperial] J[apanese] N[avy]' (1858–1936) (15) was a lieutenant-commander at the time of the visit to Red House, and was charged with bringing the battleship *Fuji* back to Japan when completed by the Thames Iron Works at Blackwall. Ships of this size were launched side-on, as the river was not wide enough for more traditional launching. He later became a full admiral, and later still, Prime Minister of Japan. He was assassinated in 1936 in a coup by the army. The *Fuji* was the first modern Japanese battleship, and fought with distinction against the Russian fleet at the battle of Tsushima in 1905. She was sunk by air attack in July 1945. 'Kousaku Iwamoto 18th May 1897 Imperial Japanese Navy' (15) was gunnery officer on the *Fuji*, and later became a rear admiral. 'Lieut Tsuneha Sano I[mperial] J[apanese] N[avy]' (1871–1956) (16) was later naval attaché in Berlin, and later still also became a rear admiral, but he was apparently not a member of the crew of the *Fuji*. When the designer Christopher Dresser, who was later to join Charles Holme in the firm of Dresser and Holme, went to Japan in 1876–77, he met Sano's father, Sano Tsunetami (Japanese names are usually 'reversed'), whom Charles Holme and Liberty met in 1899. Tsunetami Sano was a politician, who helped to found the Imperial Japanese navy and the Japanese Red

Cross; his son Tsuneha introduced the Boy Scout movement to Japan.³²

Some later residents also placed their names on the screen. [Dr] 'Alfred H Horsfall' [DSO, TD] (1871–1941) (10) owned Red House from 1927 to 1935. He was an Australian military surgeon who was decorated in the Boer War, and served in the British Army in World War I. His wife was 'Gertrude E[mily] Horsfall' (10). He replaced the separating wall between the two rooms next to the downstairs gallery, which had been removed by the previous owner, Walter Scott Godfrey, in order to make a library. 'T[homas] C[urtis] Hills' (19), an estate agent, was the owner of Red House from 1935–1952, although during the Second World War it was requisitioned by the National Assistance Board. When the house was placed on the market, a long article appeared in *The Bexleyheath Observer* about it, with the announcement that it was to be listed as a 'historical building' under the Town and Country Planning Act of 1947. The article mentions the fact that there are names scratched on the screen. Hills's wife appears as 'B[eatrice] N[ellie] Hills' (19). The Hills produced three children: Evelyn Mary, Beatrice Ruth and Henry Benjamin. The inscriptions are roughly done: two appear to be M C and R. None of the Hollamby family, who lived at Red House from 1952 to 2003, marked their names on the screen, but according to Jill and Marsha Hollamby (Ted and Doris's daughters), 'LAURIE' (2) is Laurie Heath, Marsha's friend. In the list of initials discussed at the end of this article, 'JH' are not those of Jill Hollamby.³³

Some inscriptions cannot be identified with certainty. 'W[illiam] [Alexander] Harvey' (15) (1873–1915) was an architect, and lived in Birmingham. He was only twenty years old when George Cadbury invited him to design the homes at Bournville, Birmingham, for the workers at the Cadbury chocolate factory. An article in *The Studio* describes his Bournville homes. He left a legacy to the Royal Institute of British Architects in Portland Place, London, towards funding its extension in 1958: it includes the Alexander Harvey Room. It seems probable he would have known other Arts and Crafts architects, such as Baillie Scott, with the same ideals, but no connection with Holme has been found.³⁴

'G H Blattman' (19) and 'Mabel Blattman' (19): Gottfried Blattmann, a master tinsmith, founded the Swiss firm Blattmann Metallwarenfabrik AG, which produced very modern-looking, carefully designed, functional household objects such as kettles, watering cans and chairs, in 1838. The company's classic designs are still admired today and featured in design journals. Members of the family were always important in the firm, and Willi and Paul Blattmann (brothers) modernised production during the 1930s. However, on the screen, the names G.H. and Mabel Blattman possess only one 'n'; this may be an English adaptation, and the names are crudely inscribed, up to the right edge of the pane. Identification therefore seems probable, but not proven.³⁵

'Fritz Dhaulin '97' (11): The 1891 *Census* lists a Fritz Deulin(?), aged twenty-two and born in Switzerland, in lodgings in Nottingham, with the occupation 'lace trade'. Given the likelihood that the lodging house keeper may have had trouble spelling his lodgers' names, this is a tempting possibility. 'Andrew Pringle' (16): *Jenkins Local Directory* (1898) lists 'A Pringle' living in Crook Log, a road near Red House.³⁶

Finally, sixteen inscriptions whose identity has not been established, will require further research. These are listed partly in the hope that a reader may recognise them. 'JoJoseph Dresland 1892' is presumably Joseph Dresland, and is one of those who has made two attempts at inscribing: 'Andrew Bonn '96'; 'C SPOONER 1952'; 'E Gabriel Ditchell'; 'JoJoseph Dresland 1892'; 'Archie Farnham'; 'W E M Flight'; 'W Goodall '92'; 'Ernest G Guthrie'; 'Louis C Henderson 1928'; 'E M Holden'; 'R H Holden'; 'Eduardo di Rinzo'; 'Nella Rondi'; 'Louis Wallis'; 'Dora Wright'; 'Alfred Wyatt'. There are also a number of initials, some of them difficult to transcribe with certainty. These are: 'CG', 'JES', 'EE', 'GFS', 'WR 1952', 'ID46', 'JH' and 'MIN'.

NOTES

1. Edward Hollamby, *Red House*, London: Architecture, Design and Technology Press, 1991, [60 pp]. Plans on p [14].
2. H.C.G. Matthew & Brian Harrison, eds, *Oxford Dictionary of National Biography*, Oxford: University Press, 2004, 27, pp. 771–772 (Afterwards *ODNB*); further biographical information from Toni Huberman, great-granddaughter of Charles and Clara Holme. See also Sonia Ashmore & Yasuko Suga, 2006, 'Red House & Asia: A House and its Heritage', *Journal of William Morris Studies* xvii (1), pp. 5–26, who also mention inscriptions in the glass screens various visitors from Japan, and the 'clutter' of Holme's décor.
3. Information on the Holme family from Toni Huberman, *op. cit.*
4. On Millicent Holme's wedding, *The Bexley Heath and Erith Observer and Weekly Intelligencer*, 7 April 1899, p. 5; on C.A.E. Rodgers, *Census Returns of England and Wales* (hereafter *Census*), 1891, giving his age (in 1891) as twenty; on David Goyder, *Census* 1901, giving his age (in 1901) as seventy-one, Public Record Office, Kew, London; <http://www.uk1891census.com>; <http://www.1901census.nationalarchives.gov.uk> [both last accessed 28 March 2008].
5. Edmund Bohan, *The Incorporated Society of Musicians: the first hundred years, 1882–1982*. London: Incorporated Society of Musicians, [1982], p. 5.
6. Information on Sir Benjamin Stone and Bernard Quaritch from Toni Huberman; on Dora Holme, [Anon], 'Studio-Talk (from our own Cor-

- respondents)', *The Studio* 28 (April 1903), pp. 192–226; quote from p. 200, with illus. of the portrait of Lady Stone on p. [201].
7. On Roland Parker Stone, Obituary, *The Times*, 23 August 1924, p. 13c; <http://www.1901censusonline.com/> [last accessed 28 March 2008]; information on other family members from Toni Huberman.
 8. On The Mount and Bexleyheath Golf Club: Dr John Mercer, local historian; *Census 1891*, 9, (*op. cit.*); further information from Toni Huberman.
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 10. *ODNB* 33, pp. 716–717; John Fleming & Hugh Honour, eds, *The Penguin Dictionary of Decorative Arts*. London: Allen Lane, 1977, rev. ed., Viking, 1983, p. 483 on 'Stile Liberty' and Liberty's 'useful and beautiful objects'. On Lee Manor, George Charles Williamson, *Ye Roll of ye Members of Ye Sette of Odd Volumes*. (Afterwards *Ye Roll*) London, Imprinted for ye Author at Ye Chiswick Press and to be had of no Booksellers (*sic*), 1913, p. 64. On Holme's oriental décor, photographs from the collection of Toni Huberman.
 11. *ODNB* 17, p. 582; Alfred East, *The Art of Landscape Painting in Oil Colour*. London: Cassell & Co., 1906, xvi, 107 pp; Sir Alfred East, *A British Artist in Meiji Japan*, Sir Hugh Cortazzi, ed, Brighton: In Print Publishing, 1991, pp. 83–85; Obituary in *The Times*, 21 September 1913, <http://www.victorianartinbritain.co.uk/biog/east.htm> [last accessed 28 March 2008].
 12. Sir Alfred East, *A British Artist in Meiji Japan* (*op. cit.*); On sartorial problems and the omission of Holme, p. 61.
 13. Aymer Vallance, *William Morris: his Art, his Writings and his Public Life: a Record*. London: George Bell & Sons, 1897, pp. 49–51; J[ohn] W[illiam] Mackail, *The Life of William Morris*, 2 vols. London: Longmans Green & Co., 1899; London: Constable, pbk edn, 2 vols; vol. 1, 375 pp., vol. 2, 346 pp.
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 15. *ODNB* 49, p. 439; M.H. Baillie Scott, 'An Artist's House', *The Studio* 9 (no. 43, October 1896), pp. 3–14, p. 3.

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17. Gabriel Mourey, *Across the Channel (Life and Art in London)*, trans. by Georgina Latimer. London: George Allen, 1896; original title: *Passé le Detroit* (published in 1895 from columns in *Figaro* under the pseudonym Gil Blas); extract above quoted in John Coulter, *London of 100 Years Ago*, London: Sutton Publishing, 1999, p. 86; on La Touche, Gabriel Mourey, 'Gaston La Touche', *The Studio* 16, no. 72 (March 1899), pp. 77–84, p. 83.
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20. On Horace Townsend, 'An Artistic Treatment of Cottages', *The Studio* 6 (1896), pp. 29–34; on Charles Harrison Townsend, *ODNB* 55, pp. 119–120; also, [Anon] *The Horniman Free Museum* pp. 196–202; *The Studio* 24, (December 1901), references on p. 202. On relationship of the brothers, *Census, 1861*, <http://www.1861census.co.uk> [last accessed 28 March 2008]; on Anning Bell, *ODNB* 4, pp. 967–969; on Walton, *ODNB* 57, pp. 203–204; on Louis and Eva Sparre, A.J. Meier-Graefe, 'Some Recent Continental Bookbindings', *The Studio* 9 (October 1896), pp. 37–50, pp. 44 & 48. On Watson, Gleeson White, 'The Work of Charles J. Watson', *The Studio* 9 (October 1896), pp. 3–14, p. 3; on Baldry, [Anon], 'The Manchester School of Art', *The Studio* 5 (1895), pp. 104–110; obituary, *The Times*, (20 May 1939), <http://www.victorianartinbritain.co.uk/biog/baldry.htm> [last accessed 28 March 2008]; Henrik Ibsen, *Rosmersholm ... with introductions by William Archer. Collected Works*, 12 vols, vol. 9, London: William Heinemann, 1910; p. xiv.
21. K.G. Saur, *The Artists of the World: Bio-bibliographical Index A-Z etc.*, 10 vols. Munich: K.G. Saur, 2000, v. 4, p. 398; [Anon], 'On Some Drawings by Tony Grubhofer', *The Studio* 5 (1895) pp. 8–9; [Anon], 'London Depicted by Tony Grubhofer', *The Studio* 26 (1902), pp. [14]–[20] and *passim*.
22. John Adlard, *A biography of Arthur Diósy, Founder of the Japan Society: Home to Japan*. Lampeter: Edward Mellen Press, 1990, 2 vols; vol. 2, pp. 51–52 (on the Japan Society); pp. 57–59 on 'Ye Sette of Odd Volumes'; also, George Charles Williamson, *Ye Roll (op. cit.)*, pp. 44–45.
23. On Jane Morris's gift, information from the Ashmolean Museum; *ODNB*

- 20, pp. 337–338.
24. *ODNB* 37, pp. 818–819; *Who Was Who 1929–1940*, pp. 930–931; on Peter Jones, Jonathan Glancey, ‘Escalator to Heaven’, *The Guardian* G2, (14 June 2004), p. 15.
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27. [Anon], ‘Wilfrid Ball, Etcher and Water-colour Painter’, *The Studio* 16 (February 1899), pp. 3–11; information on sketching with Holme from Toni Huberman.
28. C. Cooke, J. Dredge, S.P. Thompson [and others] from James Dredge, ed, *Electric Illumination*: chiefly compiled from *Engineering* (1882–1885). No publisher given on <http://www.bl.uk/catalogues/listings.html> [last accessed 28 March 2008], shelfmark 1806.a.1/4; Jane Smeal Thompson & Helen G. Thompson, *Sylvanus Phillips Thompson: his Life and Letters*. London: T. Fisher Unwin, 1920, 372 pp; *ODNB* 54, pp. 465–467 (on Thompson); 16, p. 902 (on Dredge); *Who Was Who 1897–1916* on Dredge, p. 207; *ibid 1916–1928* on Cooke, p. 222; on Thompson, p. 1036; also on Cooke, George Charles Williamson, *Ye Roll* (*op. cit.*), pp. 40–41.
29. On Paul Bevan, Adlard *op. cit.*, vol. 2, p. 59; *Biography of Royal Academy Exhibitors 1905–1970*, 6 vols. Wakefield: EP Publishing Ltd., ([1973]–1982), 2 (1979), p. 71 lists a portrait of Mrs. Paul Bevan by Dora Holme; William Manning, *Recollections of Robert-Houdin Delivered at a Meeting of The Sette*, [etc]. London: Chiswick Press, 1891; reference to his son on p. [iii]; on Manning’s ‘Opusculum’ (i.e. the *Recollections*), George Charles Williamson, *Ye Roll* (*op. cit.*), p. 69.
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32. Information from Takeshi Kino on Saito, Iwamoto and the history of the *Fuji*, and on Tsunetami and Tsuneha Sano. On the *Fuji, Warships Maxi Cards* (Atlas Editions UK Ltd., 1999); on Christopher Dresser’s visit to Japan, Victoria & Albert Museum, ‘The Victorian Vision of China and Japan’, http://www.vam.ac.uk/collections/periods_styles/19thcentury/victorian_chinajapan/index.html [last accessed 28 March 2008].
33. On the sale of Red House, *The Bexleyheath Observer and Kentish Times*, 26 May 1950, p.1. Information on the Horsfalls and the Hills family from unpublished research by Malcolm Youngs, and on ‘LAURIE’ from Jill Hol-

lamby, 20 February 2008.

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35. Ivo Allas and Giampiero Basoni, 'Design History: Blattmann Metallwarenfabrik AG, 1838–1994', *Domus* (January 1994), pp. 57–65; date of founding pp. 57, 59.
36. *Census, 1891* (op. cit.); *Jenkins Local Directory and Advertiser for Abbey Wood, Bexleyheath* (etc), 1898, p. 124.

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