

# HARVARD LIBRARY BULLETIN



THE CAROLINE MILLER PARKER COLLECTION OF THE  
WORK OF WALTER CRANE AT HOUGHTON LIBRARY:  
A CELEBRATION OF ITS RICHES AND RESEARCH POTENTIAL  
ON THE CENTENARY ANNIVERSARY OF THE ARTIST'S DEATH



Spring–Summer 2015  
Volume 26: Numbers 1–2



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*The vignette on the cover, title page, and pages 25, 63, and 73 is from Red Riding Hood's Picture Book, London: John Lane, 1898 (detail of back cover). Typ 8304.98.10*

*The vignette on page 5 is from "A Flight of Cranes," ca. 1892. Illustrated manuscript, pen and ink on paper. See page 79 and figure 2.18.*

# Preface to This Special Issue

Houghton Library's collection of works by Walter Crane is one of the largest and most important in the world. Founded on the personal collection of Caroline Miller Parker, given to Harvard in 1928, it was greatly enriched during the 1930s when Mrs. Parker's husband Augustin Hamilton Parker (Harvard College class of 1897) purchased the best of the drawings, books, and manuscripts that had remained with the artist's family after his death in 1915.

Because this material has never before been exhibited in any quantity Houghton Library chose to commemorate Walter Crane in the centenary year of his death by mounting a major exhibition of his work, drawn entirely from the library's own holdings. This double issue of *Harvard Library Bulletin*, devoted to presenting Harvard's collection and celebrating Crane's achievements, includes the exhibition catalog, a history of the Caroline Miller Parker Collection of the Work of Walter Crane, and an account of Crane's early illustrated publications. As the curator responsible for the collection, I chose the items to be exhibited and wrote the labels, which are reprinted here in slightly edited form as the exhibition catalog, "The World of Walter Crane," which provides an overview of the accomplishments of this versatile artist, illustrator, designer, and author. Throughout the process of planning the exhibition and writing the catalog I was fortunate to be able to consult with Dr. Francesca Tancini and benefit from her deep and extensive knowledge of Walter Crane's career. She was in effect the co-curator of the exhibition. I want to thank librarians at the Chicago Historical Society and the Frances Willard House, Evanston, Illinois, who contributed to the identification of Crane's design for stained glass windows for Willard Hall in Chicago, and Maureen Melton, who provided access to Walter Crane's correspondence with the Museum of Fine Arts, Boston. Recognition is due as well to Dennis C. Marnon for his contribution of original research in all sections of this special double issue, as well as for his editorial strategies for the publication's final form.

Houghton Library is indebted to Dr. Tancini for the other two articles in this issue. "The Caroline Miller Parker Collection of the Work of Walter Crane: A History and Survey of the Collection" gives an in-depth account of how Harvard's collection was formed and discusses its areas of particular strength as well as describing a selection of its highlights. Her case study, "The House That Crane Built: Walter Crane, *The House That Jack Built*, and the Artist's Early Book Production," elucidates the history of Crane's earliest publications and demonstrates what can be accomplished by detailed research in the Walter Crane collection at Houghton Library.

Hope Mayo

Philip Hofer Curator of Printing and Graphic Arts

# The Caroline Miller Parker Collection of the Work of Walter Crane: A History and Survey of the Collection

*Francesca Tancini*

THE CAROLINE MILLER PARKER COLLECTION OF THE WORK OF WALTER Crane at Harvard University is one of the largest and most important collections of material by and related to the English artist Walter Crane (1845–1915). Begun by Caroline Miller Parker, it was continued and expanded by her husband, Augustin Hamilton Parker, Harvard Class of 1897, who gave it to Harvard University in 1928 in memory of his wife. Mrs. Parker also collected the works of Randolph Caldecott, Crane’s contemporary, and Mr. Parker gave that collection to Harvard at the same time.<sup>1</sup>

Whereas the Caroline Miller Parker Collection of the Work of Randolph Caldecott has been studied, cataloged, and made available to the scholarly community, mainly through the work of Nancy Finlay, the Crane collection has until recently never been thoroughly investigated, though very brief notes on it were published in the *Hazelford Sketch Book*.<sup>2</sup> Thanks to an Eleanor M. Garvey Visiting Fellowship and a Katharine F. Pantzer Jr. Fellowship in Descriptive Bibliography at Houghton Library I was able to survey the collection in depth in 2009 and 2011. This essay, based on my work done then, and subsequently updated with new information, offers a first account of the scope of the collection, a preliminary analysis of how it was formed, and brief descriptions of some of its highlights.

The survey of Houghton Library’s collection described in this article was undertaken as part of a larger project, intended to result in a complete bibliography of Walter Crane’s works and a catalog of his art.

1 For detailed biographical information on the Parkers, see appendix 1, pp. 137–139 below.

2 Nancy Finlay, *Randolph Caldecott, 1846–1886: A Checklist of the Caroline Miller Parker Collection in the Houghton Library* (Cambridge, Mass.: Department of Printing and Graphic Arts, The Houghton Library, Harvard College Library, 1986); *Walter Crane Hazelford Sketch Book: A Sampler with Autobiographical Notes from the Manuscripts in the Caroline Miller Parker Collection in the Harvard College Library* (Cambridge, Mass.: The John Barnard Associates, 1937).

## COLLECTIONS OF WORKS BY WALTER CRANE

One of the treasures of Houghton Library, the Caroline Miller Parker Collection of the Work of Walter Crane is one of the most important holdings of this artist in the world, numbering some 3,000 items, including

- 2,360 original drawings
- eighty-four sketchbooks to a total of 4,139 leaves<sup>3</sup>
- twenty-two so-called black books to a total of 779 leaves
- five mock-up books to a total of 165 leaves
- 330 books and printed items, the majority of which are first or rare editions (of these nearly 140 are toy books, several documented in more than one issue, and a number of them once owned and annotated by Crane himself)
- nearly 200 printed proofs, sometimes hand colored and with Crane's notes for printers and publishers, and
- more than a hundred manuscript poems and several hundred letters, documents, and manuscripts drafted by the artist himself.<sup>4</sup>

In its holdings of original art and other unique materials by Crane, the Caroline Miller Parker Collection is far superior to collections with the same focus in the Victoria and Albert Museum and the British Museum. The Word and Image Department of the Victoria and Albert Museum holds around 400 drawings, designs, watercolors, or illustrations, with different provenances and features,<sup>5</sup> while the Department of

3 Loose sheets with manuscript notes (Typ 8300.30 and Typ 8300.32), notebooks with sonnets (Typ 8302.69, Typ 8300.34, and MS Eng 1145.1), and drawings from sketchbooks now mounted in albums (Hazelford sketches: Typ 8300.67.5, Typ 8300.68, MS Eng 1145.3) or loose (Typ 8300.92.12) have been included as sketchbooks.

4 This enumeration made in 2011 was based on examination of a collection only partially cataloged; the results therefore are approximate. Since then the library has added four autograph letters by Crane; fifty original drawings; three individual toy books and two collected editions, the latter containing a total of eleven toy books; six other books; one colored proof; one chromolithographed poster; three printed bookmarks; and three line blocks, two for printing art by Crane and one after art by Lionel Francis Crane.

5 The most interesting section of the Word and Image Department holdings was part of H. H. Harrod's collection, bequeathed to the Museum in 1947–1948. The Victoria and Albert Museum is the richest in the world in wallpaper (270 prints) and decorative art related objects, mostly from manufacturers'

Prints and Drawings of the British Museum has around 350 original drawings, the majority of which were bought directly from Mrs. Lionel Crane in 1933.<sup>6</sup> There are about 750 items, both original and printed material, at the Kensington and Chelsea Libraries and Art Service, London, but they are not cataloged and are in a precarious state of preservation.<sup>7</sup> The Senate House Library, University of London, holds three black books and a few dozen drawings.<sup>8</sup> Other drawings are preserved at Manchester Art Gallery,<sup>9</sup> the Peter and Iona Opie Collection of Children's Literature at the Bodleian Library, Oxford, and Aberdeen Art Gallery and Museums.

Finished paintings are a part of Crane's activity that used to be undervalued but are now coming into vogue again. Several examples are to be found in British art museums and galleries such as the Tate Britain, London; the William Morris Gallery, Walthamstow; the Birmingham Museum and Art Gallery; the Leeds Art Gallery; the Russell-Cotes Art Gallery and Museum, Bournemouth; Dundee's Art Gallery and Museum; the Kelvingrove Art Gallery and Museum, Glasgow; and the National Museums, Liverpool. In the United States paintings by Crane are held by the Delaware Art Museum, the Brooklyn Museum, and the Yale Center for British Art, and on the Continent by the Musée du Louvre and the Musée d'Orsay, Paris, the Istituto Nazionale della Grafica, Rome, the Galleria degli Uffizi, Florence, and the Neue Pinakothek, Munich. Still other paintings have appeared recently on the market.<sup>10</sup>

bequests. I would like to thank Louise Cooling, Assistant Curator at the Word and Image Department, for verifying this information.

6 This acquisition was recorded in *The British Museum Quarterly* 8, no. 1 (July 1933): 6. The Mrs. Lionel Crane from whom these items were purchased was Winifred (Winnie, 1875–1944), daughter of the painter Frederick Sandys and an artist herself. She married Lionel F. Crane, Walter's son, in July 1921 after the death of his first wife, Winifred's younger sister Gertrude (Girlie, 1887–1920). Lionel and Gertrude had married in July 1913 despite the opposition of both families (see letters in the Samuel and Mary R. Bancroft Collection, Delaware Art Museum). It was from this first marriage that Anthony Crane was born on April 2, 1916. A photograph of Gertrude and "Tony" was published in *The Sketch Supplement* (April 11, 1917): 45.

7 I would like to thank Hazel Cook, Local Studies Department, Kensington Central Library, for verifying this information.

8 For a discussion of the black books, albums of pictures made by Crane for his children and named from the color of many of the covers, see above pp. 14–15 and below pp. 108–118.

9 Wallpaper, pottery, and other decorative art related objects aside, a dozen drawings are part of the major George Beatson Blair bequest to the museum in 1940, all from Crane's early production. I would like to thank Janet Boston, Craft and Design Curator at Manchester Art Gallery, for verifying this information.

10 Such as 1865, *La Belle Dame Sans Merci* (Sotheby's, London, 17 May 2011, lot 23); 1878, *The Fate of Persephone* (Christie's, London, 12 June 2002, lot 44); 1882, *Roll of Fate* (Christie's, London, 6 April 2009, lot 24); 1885, *Freedom* (Sotheby's, London, 19 March 2003, lot 274); 1889, *Pegasus* (Christie's, London, 3 June 2004, lot 177); 1892, *A Nantucket Home* (Christie's, London, 16 June 2010, lot 15); 1893, *Lilies* (Sotheby's,

Houghton Library's collection of works by Crane is by far the largest in the United States, unrivaled in its size and scope. At the Beinecke Library, Yale University, the Catharine Tinker Patterson Collection holds the second largest American grouping of Crane's work: around eighty original drawings, a wallpaper design, an album of illustrated poems, three sketchbooks, about thirty letters, and thirteen black books. In addition, there are fourteen early drawings by Crane in the Beinecke's Lintoniana Collection, which preserves materials connected with William James Linton, to whom Crane was apprenticed in his youth. The Yale Center for British Art owns a few more works by Crane, including the oil painting *The Lady of Shalott*. The third significant American collection of works by Crane is the Walter Crane Archive at Burton Historical Rare Book Collection, Detroit Public Library: even though this collection holds nearly forty original drawings, fifteen letters, and a black book, it has been completely neglected by Crane scholarship.<sup>11</sup> Among other institutions in North America whose collections include original materials by Crane are the Morgan Library and Museum, the New York Public Library, the Boston Museum of Fine Arts, the Cotsen Children's Library at Princeton University, the Metropolitan Museum of Art, the Huntington Library, the National Gallery of Art, Washington, the Osborne Collection at the Toronto Public Library, and the National Gallery of Canada in Ottawa, as well as a number of libraries or museums with smaller collections.

Only the Walter Crane Archive at the University of Manchester, consisting of the last remains of Crane's family collection—more than 4,000 items from the artist's studio—outnumbers Houghton's holdings. Now divided into two sections, one at the Whitworth Art Gallery and the other at the John Rylands University Library, this collection was purchased in 2002 from Walter Crane's grandson by a consortium of British institutions (the Heritage Lottery Fund, the National Art Collections Fund, the Friends of the Whitworth, and the Friends of the National Libraries), despite having been pre-sold to Houghton Library.

With regard to printed works by Crane, institutions other than Houghton Library with significant collections are the British Library; the Renier Collection at the Archive of Art & Design, National Art Library, London; the Bodleian Library, Oxford; the

London, 1 July 2004, lot 304); 1894, *Ensigns of Spring* (Christie's, London, 16 June 2005, lot 28); 1895, *Summer* (Christie's, London, 21 November 2007, lot 115), etc. For updated information about Crane's paintings, see Morna O'Neill, *Walter Crane: The Arts and Crafts, Painting, and Politics, 1875–1890* (New Haven, Conn.: Yale University Press, 2010).

<sup>11</sup> The collection, assembled by Justin G. Schiller and purchased from him in 1974, consists of "350 items of Walter Crane, including correspondence, illustrations, first editions, wallpaper design, and ceramic tiles." See *Special Collections in Children's Literature: An International Directory* (Chicago: American Library Association, 1995), 43. I would like to thank Dawn Eurich, Archivist, Special Collections, Detroit Public Library, for verifying this information.

Cambridge University Library; the Hornby Library, Liverpool; the Chester W. Topp Collection of Victorian Literature at Emory University, Atlanta; the Michael Sadleir Collection of 19th Century Fiction at the UCLA Library; and the Harry Ransom Humanities Research Center, University of Texas, Austin.

## HISTORY AND DEVELOPMENT OF THE CAROLINE MILLER PARKER COLLECTION

It is not known exactly when Caroline Miller Parker (1874–1922) began collecting works by Walter Crane. In 1947, in his fiftieth class reunion report, A. H. Parker described her collection after having written about his own:

During her life Parker's first wife was much interested in the illustrations of Walter Crane and Randolph Caldecott and had assembled a small collection of books illustrated by them. Parker gave this collection to Harvard with a small endowment as a memorial to her. With the most efficient and capable assistance of the librarian and his assistants in charge of this sort of work, the collection has been enlarged from time to time and is now excellent, if not outstanding.<sup>12</sup>

The collection was in formation by 1914, when Parker gave his wife copies of *The Baby's Own Aesop* and of *Pan-Pipes* inscribing each one "CMP from AHP, July 1914" (Typ 8304.76 [A], Typ 8304.83 [A]). A. H. Parker Jr.'s daughter, Mrs. Hoppin, named Caroline for her grandmother, suggested that it was probably Augustin, the real bibliophile, who fanned his wife's interest in books.<sup>13</sup> Certainly he supported and encouraged her. But it is probable that she discovered Crane much earlier.

During his lifetime Walter Crane supported himself and his family by selling works of art to publishers and to collectors. He exhibited regularly at the Grosvenor Gallery and the New Gallery in London and with the Arts and Crafts Exhibition Society. In 1891–1892 he and his family accompanied a sizeable collection of works for sale on an extended tour of the United States. The first venue for this exhibition, from late October until mid-December 1891, was the Museum of Fine Arts, Boston. The Crane family was received by Boston society, sales were good, and Caroline Miller Dabney, then seventeen years old, could well have discovered Crane's work at that time. It is also possible that, as a child born in 1874, she grew up with his toy books.

Whatever precisely had been collected by Caroline Miller Parker, whose personal library devoted to Crane and Caldecott served as the foundation for the collections

12 See appendix 2, entry for Harvard College Class of 1897, Class Report, 1947.

13 Caroline Parker Hoppin, letter to Francesca Tancini, March 7, 2012.

now at Houghton Library, it was Augustin Parker who really put together the impressive gathering of books and drawings named in honor of his wife. His active role in fostering the development of the collection is evident from accession stamps in the books themselves and from his correspondence with Harvard's librarians preserved in the Harvard University Archives, in the files of Houghton Library, and laid into items in the Caroline Miller Parker Collection.

Augustin Hamilton Parker, well known in Boston as a collector of works by Oliver Goldsmith, was a member of Harvard University's Library Visiting Committee from 1922 until his death in 1951.<sup>14</sup> His first substantial gift to the library was made in 1923–1924 and consisted of “the collection of eighteenth-century English poems in quarto, brought together and bound by Horace Walpole and in many cases annotated by him . . . also . . . a number of interesting manuscripts, including a volume of letters from many literary and artistic celebrities addressed to Frederick Locker-Lampson.”<sup>15</sup> In 1927–1928 he donated \$99 for English broadsides.<sup>16</sup>

It was in September–October 1928 that Parker established the Caroline Miller Parker Collection in the Harvard College Library as well as endowing a fund to support it. On September 26, 1928, he addressed this letter to the President and Fellows of Harvard College:

Gentlemen:—

I give you herewith a number of books, pamphlets and other printed material illustrated by Randolph Caldecott and Walter Crane, or by one of them, and also a number of original sketches, designs, manuscripts, and letters by the same artists. At the same time I am delivering to your Treasurer four one thousand dollar First Mortgage 5% bonds of the American Smelting and Refining Company due in 1947. The only conditions upon which these gifts are made are the following:

The books, pamphlets, sketches, designs and other material above referred to shall be kept together by Harvard College Library in one place as a collection to be known as the Caroline Miller Parker Collection.

The bonds, and the securities in which the proceeds thereof may, as I hereby expressly authorize, be from time to time invested or reinvested, shall be kept intact as a fund, to be known as the Caroline Miller Parker Collection Fund.

14 See appendix 2, entry for Harvard University, Official Register, 1922–1823.

15 See appendix 2, entry for Harvard University, Annual Report, 1923–1924.

16 See appendix 2, entry for Harvard University, Annual Report, 1927–1928.

The income from the fund so established shall be used by the Harvard College Library for the maintenance and care of the Collection, and the purchase of additions thereto, primarily for acquiring illustrations by or material relating to the two artists above named and secondarily for acquiring works, published or original, of other illustrators of books. . . .

Sincerely yours, [signed] Augustin H. Parker<sup>17</sup>

The collection donated in 1928 consisted of the items that had formed Caroline's own personal library of works by Crane and Caldecott. More than half of the total donation for that year was composed of toy books, probably the most popular books illustrated by Walter Crane and certainly the most appreciated by Caroline herself. Of the 1928 group of toy books, some bear a handwritten "CCC" label on the front cover, with consecutive numbering, perhaps a sticker originally used in Caroline's private library.<sup>18</sup> The well-read condition of many of the books in this initial donation also suggests that they may have been Caroline's childhood copies (see figure 2.1).

Over the next ten years Augustin Parker took an active role in the development of the Caroline Miller Parker Collection. His cash donations were recorded in the annual reports of the treasurer of the university, and both his cash gifts and his gifts in kind in the annual reports of the library.<sup>19</sup> His correspondence with Alfred Claghorn Potter, librarian of Harvard College, 1928–1936, and George Parker Winship, assistant librarian in charge of the Treasure Room, 1926–1937, shows him discussing possible acquisitions with the librarians, providing funding for specific purchases, and himself choosing items to buy and present to the library.<sup>20</sup>

For example, early in 1929 he added several new acquisitions to Harvard's collection. On February 8, 1929, he wrote Winship from London:

17 Letter from A. H. Parker to the President and Fellows of Harvard College, September 26, 1928 (carbon copy). Harvard University Archives, UA III 50.8.10.3, Records of Harvard College Library, A. C. Potter General File, Correspondence, 1928–35, Box 20 (hereafter cited as HCL Potter corr.). See also appendix 2, entries for Harvard University, Annual Report, 1928–1929; and Treasurer's Report, 1928–1929.

18 Toybooks with this label are *Bluebeard* (Typ 8304.70.100; CCC 9), *Puss in Boots* (Typ 8304.70.88; CCC 14), *The Sleeping Beauty* (Typ 8304.70.122; CCC 14 [sic]), *The Frog Prince* (Typ 8304.75.25.1; CCC 16), *The Yellow Dwarf* (Typ 8304.75.14; CCC 18), *Aladdin* (Typ 8304.75.10 (A); CCC 19), *The Alphabet of Old Friends* (Typ 8304.75.25.4; CCC 21), and *Beauty and the Beast* (Typ 8304.75.25.3 (A); CCC 22).

19 See appendix 2: Documents, for transcriptions from the official reports of the president, which include the reports of the librarian, and from the reports of the treasurer of the university, pp. 140–158 below.

20 See especially HCL Potter corr.

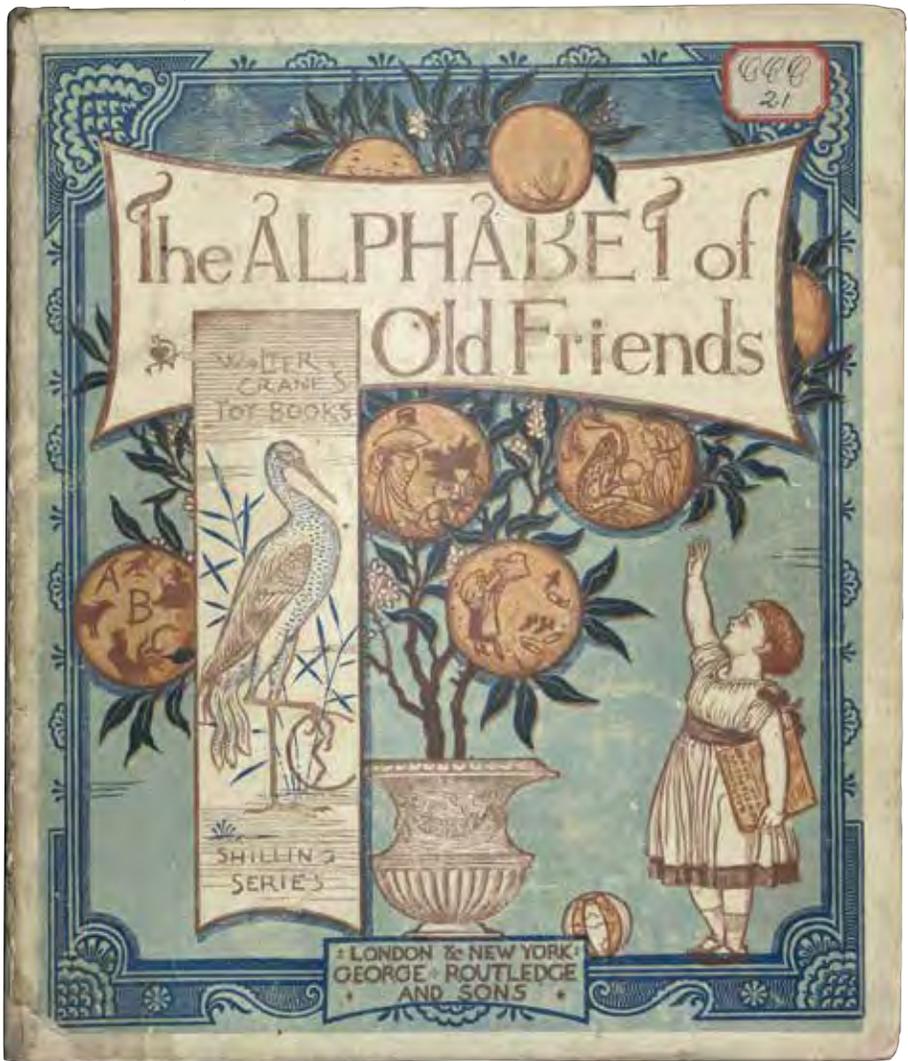


Figure 2.1. *The Alphabet of Old Friends*. London: George Routledge & Sons, [1874]. Cover, with Caroline Miller Parker's book label. 27 x 23,5 cm. Typ 8304.75.25.4.

Dear George,

I have today ordered from Quaritch the three items described in the enclosed memoranda & have asked them to send the books & drawings to you at the University Library. I have also ordered from Dobell a proof copy of Grimm's Fairy Tales, with Crane's original sketches for many of the head & tail-pieces to be sent to you in the same way. I have of course told both dealers to send the bills to me & if you are called on to meet any other charges in connection with the shipments, please keep an account of them & I will reimburse you. . . .

The three items purchased from Quaritch, all by Walter Crane, were *William Morris to Whistler*, copy no. 1, with the original pen and ink drawings for the work (Typ 8305.11.8; twenty-five drawings at Typ 8303.11.5); *Line and Form*, first edition, Crane's own copy with "a slight correction in the text, and accompanied by a series of over 90 original drawings for the work" (Typ 8304.00.10 [A]; ninety-three drawings at Typ 8303.00.5); and *My Mother*, "Walter Crane's own copy, with the complete set of original black-and-white drawings" (Typ 8304.70.68 [A]; seven drawings at Typ 8302.73.5).<sup>21</sup> This gift was reported in the *Harvard Crimson* on March 8, 1929, in an article that also took note of the original donation: "Approximately 100 original drawings by Walter Crane which were used for the illustration in two of his books have recently been given to the Treasure Room of Widener Library by A. H. Parker, '97. These drawings are supplementary to a group of books and pictures by Crane and by Caldecott that Mr. Parker gave to the University last fall."<sup>22</sup> On June 18, 1929, the *Crimson* published an article by George Parker Winship reviewing recent acquisitions that had been exhibited in the Widener Library Treasure Room, giving emphasis to the Caroline Miller Parker Collection and Parker's provision of an endowment "to assure the permanent well-being of these treasures."<sup>23</sup>

The ultimate source of these acquisitions and the many others made during the 1930s was the material that was in the possession of Walter Crane's family at the time of his death in 1915. It appears that Crane's studio remained essentially intact for a number of years—his grandson Anthony Crane, who was born in 1916, remembered visiting it as a child.<sup>24</sup> It was Crane's elder son, Lionel Francis Crane (1876–1943), father

21 The documentation for this transaction, including Parker's letter to Winship, clippings from Quaritch catalogs (from which the descriptions have been quoted), and an invoice totaling £66.12.0, is preserved at present in the box designated Typ 8302.72.5–Typ 8302.73.5. The proof copy of Grimm's Fairy Tales is described below in the section on other book illustration.

22 See appendix 2, entry for *Harvard Crimson* March 8, 1929.

23 See appendix 2, entry for *Harvard Crimson* June 18, 1929.

24 Anthony Crane, verbal communication to Hope Mayo, September 2001.

of Anthony Crane, who, starting ca. 1927, began to sell portions of the family collection, acting through booksellers James Bain, Bertram Dobell, John Harkness, Bernard Quaritch, Thomas Thorp, Walford Brothers, and Edgar H. Wells.<sup>25</sup> A major part of this material was acquired, year after year, by Parker himself. Between 1930 and 1932 several dozen sketchbooks and the black books were added to the collection, and further additions were made in each subsequent year down to 1938. By the end of 1930 Potter and Parker were referring privately to “a Walter Crane factory in active production,” and in 1933 Parker wrote to Potter in exasperation, “I regret very much that at present it is quite impossible for me to supply any money for the up-keep of the Crane family.”<sup>26</sup> Nevertheless, both Parker and the library continued to buy.

After 1938, Parker’s purchases of Crane material became less frequent, although in 1940, 1941, and 1947 he presented additional books and drawings by Crane and Caldecott.<sup>27</sup> In these years he also made other gifts to the library. In 1944–1945 he contributed to the purchase of a first edition of Ariosto’s *Orlando Furioso*, and in 1945–1946 he gave additional funds for the purchase of rare books.<sup>28</sup> In 1943–1944 he presented several books by Oliver Goldsmith, and at his death in 1951 he bequeathed to the university his collection of Goldsmith’s works, thought to be virtually complete, and endowed a fund to support it.<sup>29</sup>

As the Caroline Miller Parker Collection of the Work of Walter Crane grew through gift and purchase, the new acquisitions were placed in the Treasure Room of Widener Library, Treasure Room being the term traditionally used at Harvard to

25 The earliest evidence of dispersal is a letter by Lionel F. Crane to Walford Brothers, dated May 29, 1927, that accompanies the drawings for *Rumbo Rhymes* acquired by Mary Stillman Harkness and now at New York Public Library. I would like to thank David G. Christie, New York Public Library, for providing information from their curatorial files. The true diaspora started in 1929, as documented by several items given by Parker to Harvard College Library in that year and by others at New York Public Library bearing authentications dated June 1929. See pp. 99–101 below for a discussion of Lionel Crane’s authentications.

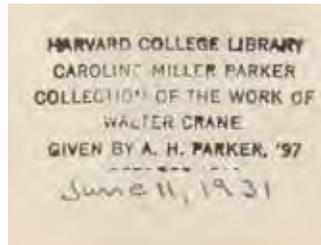
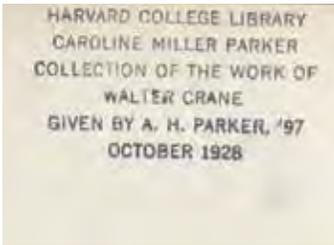
26 Letter from A. C. Potter to A. H. Parker, December 2, 1930 (carbon copy), and subsequent letters; letter from A. H. Parker to A. C. Potter, February 8, 1933. HCL Potter corr.

27 For the 1940 gift, see appendix 2, entry for Harvard University, Annual Report, 1939–1940. On December 9, 1942, W. A. Jackson, librarian of Houghton Library, wrote to Parker: “I have just been counting up the Crane sketches and other pieces that you have given to the Library in the year 1941–42. They amount to a considerable number.” Librarian’s Office files, Houghton Library. The gift in 1947 was a single drawing, documented in the Houghton Library accession book for 1947–1948, on November 17, 1947 (accession number 47M-242).

28 See appendix 2, entries for Harvard University, Annual Report, 1944–1945; Treasurer’s Report, 1944–1945; and Harvard University, Annual Report, 1945–1946; Treasurer’s Report, 1945–1946.

29 See appendix 2, entries for Harvard University, Annual Report, 1943–1944; and Harvard University, Annual Report, 1951–1952; Treasurer’s Report, 1951–1952.

designate a rare book room. The books received in 1928, the initial gift, were identified with a stamp reading “Harvard College Library | Caroline Miller Parker | Collection of the Work of | Walter Crane | Given by A. H. Parker, '97 | October 1928” (see figure 2.2A). For many later acquisitions the same stamp was used, but with the date trimmed off and the actual date written in by hand (see figure 2.2B). Other forms of accessioning were also used, probably depending on which person did the work. Sometimes the information was entered entirely by hand (see figure 2.3). Another form, widely used for books in Widener library, consisted of a small oval stamp that read “Harvard College Library” and gave the date, with the name of the donor or fund written in below it (see figure 2.4).



Figures 2.2A and 2.2B. October 1928 receipt stamp for A. H. Parker’s gifts to the Caroline Miller Parker Collection. In Typ 8304.80 (*The Necklace of Princess Fiorimonde*, 1880). Trimmed receipt stamp for A. H. Parker’s gifts to the Caroline Miller Parker Collection. In Typ 8300.77 (*Sketchbook*, 1877).

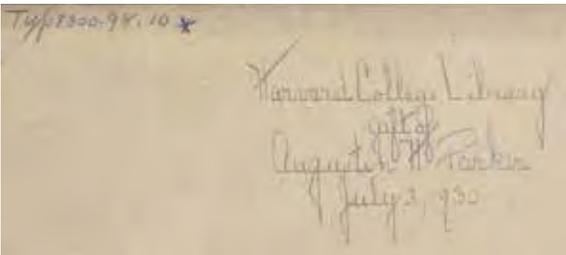


Figure 2.3. Harvard College Library handwritten record of gift. In Typ 8300.98.10 (*Sketchbook*, 1898).

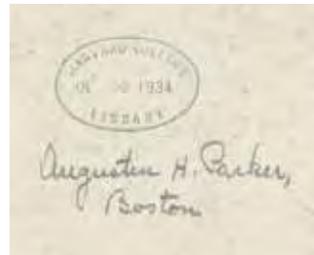


Figure 2.4. Harvard College Library receipt stamp for works given by A. H. Parker. On a drawing in WCD 4 (*Study of a Peacock, Rode Hall, Cheshire*, 1867).

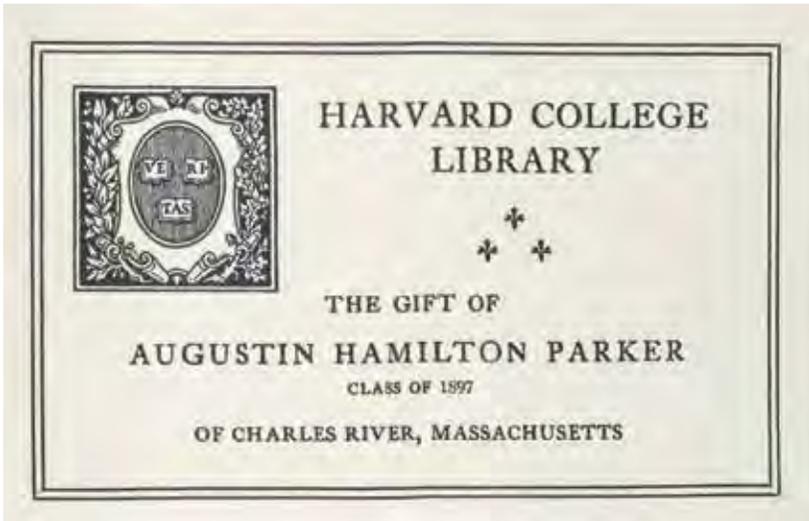


Figure 2.5. Bookplate for Augustin H. Parker's gifts to Harvard College Library. 7 x 10.5 cm. In Typ 8034.63 (F. G. Trafford, *The Moors and the Fens*, 1863).

In the 1930s some acquisitions for the collection received a bookplate identifying them as “The Gift of | Augustin Hamilton Parker | Class of 1897 | of Charles River, Massachusetts” (see figure 2.5). This was perhaps the bookplate that Parker acknowledged in a letter of June 4, 1930, to Potter: “Thanks for the bookplate, which looks very swanky.”<sup>30</sup>

It was in 1934 that a bookplate specific to the Caroline Miller Parker Collection was created, after Potter had written to Parker on August 6, 1934: “You may not know that we have never had a bookplate made for this Crane material. It seemed a pity not to put something different in the books and Winship had always said he would find some Crane drawing which could be reproduced, but he never got around to doing so.”<sup>31</sup> The bookplate created at this time was probably an in-house production, the starting point being a paste-up by Walter Crane himself for the front cover of Routledge’s *Catalogue of Toy Books Illustrated by Walter Crane*, a printed copy of which is also to be found in the collection.<sup>32</sup> This bookplate, reading “Caroline | Miller | Parker | Collection of

30 Letter from A. H. Parker to A. C. Potter, June 4, 1930. HCL Potter corr.

31 Letter from A. C. Potter to A. H. Parker, August 6, 1934 (carbon copy); HCL Potter corr.

32 George Routledge and Sons. *Catalogue of Books Illustrated by Walter Crane* (London & New York: Published by George Routledge & Sons, [1876?]) [Typ 8304.11]. The paste-up is at present part of WCD 4.



Figure 2.6. Bookplate for the Caroline Miller Parker Collection of Works by Walter Crane. 10 x 8.5 cm. In Typ 8300.81 (Sketchbook, 1891).

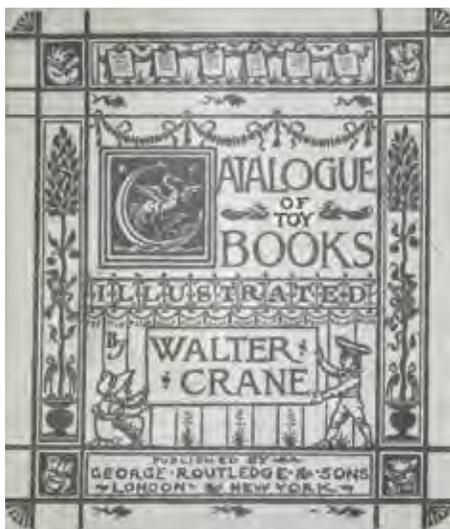


Figure 2.7. *Catalogue of Toy Books Illustrated by Walter Crane*. London & New York: George Routledge Sons, [1876?]. Cover, paste-up over photographic print, the model for the Caroline Miller Parker Collection bookplate (WCD 4). 26.4 x 23.2 cm.

Works | by | Walter | Crane | Harvard College Library,” was applied retrospectively and continued in use for a long time (see figures 2.6 and 2.7).<sup>33</sup>

By 1942, the library had substituted a new bookplate which reads: “Harvard College | Library | Bought with the income | of the | Caroline Miller Parker | Fund | given by | Augustin H. Parker, ’97.”<sup>34</sup> This bookplate remains in use for new acquisitions purchased on the Caroline Miller Collection Fund (see figure 2.8).

The sketchbooks and black books purchased in 1929 and into the 1930s often have Lionel F. Crane’s handwritten authentication inscribed directly on the endleaves. Sometimes dated, these usually state, “This is the work of my late father Walter Crane, R.W.S. Signed Lionel F. Crane.” In December 1931 George Parker Winship expressed his

33 A bookplate for the Caroline Miller Parker Collection of the Work of Randolph Caldecott was designed in 1936 by Leonard B. Wheildon, a student living in Eliot House, to whom Parker paid a “moderate honorarium”; the transaction is documented in HCL Potter corr. This bookplate is occasionally found in items from the Crane collection, undoubtedly having been inserted by mistake.

34 Items with this bookplate were bought as early as 1942 and 1944. See materials related to *The Sirens Three* (drawings, tracings, proofs, notes, and letters), MS Eng 804.1, also inscribed in graphite: “April 28, 1942” (\*42M-197); and Margaret Deland, *The Old Garden, and Other Verses* (Boston: Houghton Mifflin and Co., 1894), Typ 8304.94.10 (A), also inscribed in graphite: “Parker Fund, October 24 1944” (\*44-435).

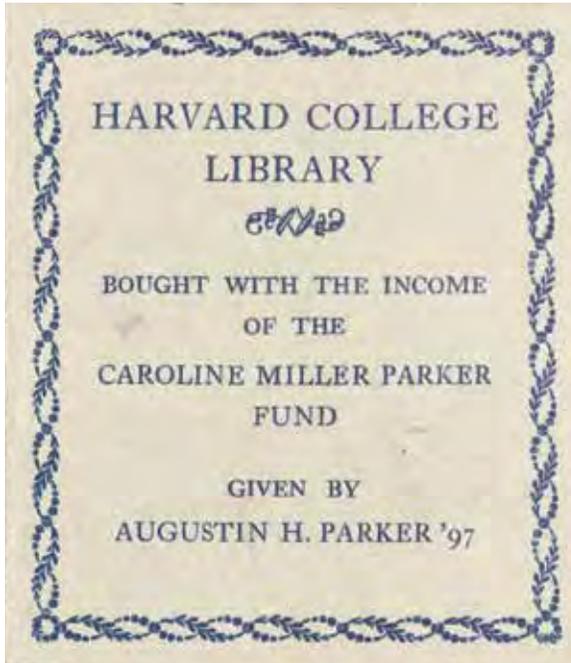


Figure 2.8. Bookplate for the Caroline Miller Parker Collection Fund. 8 x 7 cm. In MS Eng 804.1 ("The Sirens Three," 1885).

annoyance with this practice in a letter to the bookdealer Edgar H. Wells, who served as the intermediary for many of Harvard's acquisitions:

Dear Edgar,

Please ask Lionel Crane not to mutilate any future Note Books that he may offer us for sale, because his attestation is in at least one case untrue, in this recent purchase [Typ 8300.40]. The drawings were by Thomas Crane [Walter's father], and cannot possibly have been the work of Lionel's late father, if any of the usual tests have any value. But what I object to most, is his handwriting on the books which were otherwise just as Walter Crane left them.<sup>35</sup>

35 Letter from G. P. Winship to Edgar H. Wells, dated December 18, 1931. See also the reply from James Bain to E. H. Wells, January 4, 1932: "I . . . must frankly plead guilty to having asked Lionel Crane in the first instance to endorse these notebooks. The work being in many cases singularly unlike the accepted style of Walter Crane an attestation seemed to me to be called for. But I quite see Mr. Winship's point, and if at any time further notebooks should turn up I will see to it that no writing is added" (WCD 4).

With drawings, and after this date in manuscripts, the attestations took the form of separate letters, handwritten or typed, signed by Lionel and laid into the bound volumes. In these he often took the opportunity to comment on the circumstances in which the drawings were made or on their artistic quality.

In 1936 Alfred Claghorn Potter retired from the Harvard College Library, and in 1937 George Parker Winship retired officially, after having been on leave of absence for some years. In 1937 Keyes D. Metcalf was appointed librarian of Harvard College Library and director of the University Libraries. He in turn recruited William Alexander Jackson, who arrived in September 1938 to take charge of the Widener Library Treasure Room. With Jackson came Philip Hofer, whose intention was to found a Printing and Graphic Arts Collection that would document the development of book illustration from the earliest times to the present. The three men had known each other when all of them worked in New York City in the early 1930s. Jackson and Hofer were to develop the plans for Houghton Library, a separate building for rare books and manuscripts. When this opened in 1942, the contents of the Treasure Room and Hofer's growing collection moved into the new building, where they are still preserved.

Upon his arrival in the autumn of 1938 Hofer took an immediate interest in the Caroline Miller Parker Collection and lost no time in adopting it. As early as December 5, 1938, he wrote to Parker:

Dear Gus,

I don't know whether you have heard or not that I have come back to Harvard permanently and am the curator in the Widener Library of a new department, which I hope may be able to have the Crane and Caldecott collections which you have so generously given to Harvard. The department is called Department of Printing and Graphic Arts, and is located in the Lower Treasure Room, where William Jackson's and my offices are. . . . I wanted to tell you this, and also that I have just put on an exhibition of children's books, which includes one case of your Caldecotts and Cranes. There is a great deal of original material in the way of manuscripts and drawings. I thought it might be interesting to you, if you had a chance, to stop in the Library in the next two or three weeks. If you had a chance to let me know before you came, I should very much like to go around with you."<sup>36</sup>

However the works by Walter Crane may have been stored before 1938, it was under Hofer that a definitive principle of organization was applied. It was his decision that all items assigned to the Printing and Graphic Arts Collection should have call

36 Letter from Philip Hofer to A. H. Parker, December 5, 1948 (carbon copy), Librarian's Office files, Houghton Library.

numbers that included the letters “Typ,” derived from the superseded designation of “Typographical Collection.”<sup>37</sup> Between 1938, when Hofer arrived, and probably before the end of 1941, when the Treasure Room collections were moved into the newly constructed Houghton Library building, the books of the Caroline Miller Parker Collection were organized on the shelves and call numbers assigned.

For the Walter Crane collection a special sequence of call numbers was devised, beginning with Typ 8300 and embodying a precise architecture, as follows:

- Typ 8300–Typ 8301: original sketchbooks, marked with call numbers Typ 8300–Typ 8301 followed by the attributed year of realization and sequence number
- Typ 8302–Typ 8303: original drawings, manuscripts, and black books, marked with call numbers Typ 8302–Typ 8303 followed by the attributed year of realization and sequence number
- Typ 8304–Typ 8305: printed items, marked with call numbers Typ 8304–Typ 8305 followed by the attributed year of realization and sequence number.<sup>38</sup>

In addition, there are three boxes for which the call number is not followed by the attributed year of realization and sequence number. These boxes collect loose drawings that bear little or no record of their accession history. They are often matted or pasted onto cardboard, and very rarely stamped or stored together with documents relating to their purchase:

- Typ 8302.25 (thirty-nine items)
- Typ 8302.27 (two boxes: twenty-one items; seventy-nine items).

Five more boxes without call numbers are labeled with very general headings:

<sup>37</sup> This was the phrase Hofer had used previously to designate his privately held books on typography and handwriting.

<sup>38</sup> Sixpenny toy books were in principle grouped together with successive numbers after Typ 8304.70. Shilling toy books received successive numbers after Typ 8304.75, and reprints by John Lane are gathered under Typ 8304 or Typ 8305, subdivided by the year of publication of the reissue. In each of the three categories—sketchbooks; drawings, black books, and manuscripts; and printed works—the first number of the pair was intended to be applied to works assigned to or produced in the nineteenth century, the second to works from the twentieth century. This distinction and the principle of ordering by date have not always been observed for works added to the collection in recent times.

- “Walter Crane Drawings, Unlisted ” (twenty-six drawings), hereafter WCD 1
- “Walter Crane Drawings” (thirteen drawings), hereafter WCD 2
- “Walter Crane Drawings” (sixteen drawings), hereafter WCD 3
- “Walter Crane, Miscellaneous Drawings” (thirty-four drawings, ten proofs, and ephemera, plus a folder titled “Questionable Attributions” containing thirteen drawings and three printed items, two of which are certainly not by Crane), hereafter WCD 4
- “Walter Crane, Italian Landscapes” (twenty-two drawings), hereafter WCD 5.<sup>39</sup>

Some single works escaped this arrangement and were placed according to different rules for call numbers (as happened with materials listed under MS Eng or MS Typ, or under TypDr 805 or TypDr 905). An extensive group of manuscript letters involving Crane, his patrons, printers, and peers is also among the Houghton Library holdings. These materials, acquired from various sources, often by purchase using the Caroline Miller Parker Collection Fund, have been assembled in collective series under “Autograph File C” (Walter Crane and his family), “Autograph File L” (John Lane), “Autograph File M” (William Morris), “Autograph File S” (George Bernard Shaw), and there are others under MS Eng 804 and MS Eng 1454. Documents for internal use, such as clippings, confidential correspondence with dealers, librarians, and donors, and all other items concerning purchases and refusals were rarely attached to drawings and have not been included in this analysis, but could, to the extent that they exist, provide a valid point of reference for better outlining the collection history.

When the collection was first organized and “Typ” call numbers assigned, a typed shelf list was created. Extra spaces were included, so that subsequent additions could be added by hand, and a considerable number were so entered. There also exists in Houghton Library a loose-leaf notebook (Typ 8304.1) which appears to represent several early campaigns to inventory the original drawings in the collection. This was probably begun in the Treasure Room, since many entries have the Typ call numbers added in a hand different from that of the description, whereas some of the descriptions were written by the same hand as the call number. A file of index cards created by

39 The content of these boxes is for the most part quite miscellaneous and includes a significant number of paintings and sketches not directly related to book illustration. The library is in the process of cataloging this material. Drawings related to book illustration will, when possible, be classified according to the scheme outlined above. Other drawings and paintings will be classified under a new call number, Typ 8306.

Nancy Finlay in 1990–1991 documents a later campaign to describe the drawings and, possibly, an effort to reorganize them following a new arrangement.<sup>40</sup> Closer analysis of these lists and comparison with the books and drawings themselves would undoubtedly contribute to better understanding the early formation of the collection.

Additions to the collection made possible by the Caroline Miller Collection Fund have continued from the 1930s until the present. Starting in the spring of 1941, when preparations had begun for moving into the Houghton Library building, and continuing until June 2002, new acquisitions were documented in the annual typed accession books of Houghton Library. Since July 2002, acquisitions information has been recorded in the online library catalog record for each item.

## HIGHLIGHTS OF THE CAROLINE MILLER PARKER COLLECTION

### SKETCHBOOKS

Houghton Library's collection of works by Walter Crane is the strongest in the world in the area of sketchbooks and black books, mainly due to Mr. Parker's personal efforts and taste, which led him to buy extensively as these materials came on the market in the early 1930s, especially in 1931 when he acquired no fewer than thirty-two sketchbooks.<sup>41</sup>

The more than eighty sketchbooks span Crane's entire artistic career, from ca.1860 until 1912 (see figures 2.9 and 2.10). They provide sources for understanding much of his finished work, not only in book illustration but also in decoration and painting. The oldest sketchbooks include the earliest drafts and notes made by the artist, even before he began to sign any of his works, and are the inevitable starting point for analysis of his earlier career. Moreover, the connection here between notes and drawings offers some broad insights into the artist's self-taught development through reading and books. For example, a sketchbook from 1865 (Typ 8300.65) has laid into it several objects dating from 1863 to 1866, among which are to be found newspaper cuttings, photographs, tickets, drawings, and slips for book requests at the British Museum. Noted on the lining paper is Crane's address at 46 Argyle Square, with the date, March 25, 1865, and his signature. Inside, in addition to notes and drafts for book illustrations, there are many notes documenting Crane's intellectual growth thanks to his reading of books by authors such as J. A. Crowe and G. B. Cavalcaselle, Giorgio Vasari, C. C. Malvasia, Owen Jones, John Flaxman, and Auguste Comte. This sketchbook also includes the

40 The boxes Typ 8302.25 and Typ 8302.27 appear to have been created in this period.

41 The second collection for items of this kind is the Walter Crane Archive, in the portion now held at the John Rylands University Library, which has six sketchbooks (the earliest one dating from 1863), four journals, three notebooks, and one royalty account book.



Figure 2.9. Beaumont Lodge sketchbook, 1877. Cover. 10,5 x 18 cm. Typ 8300.77.

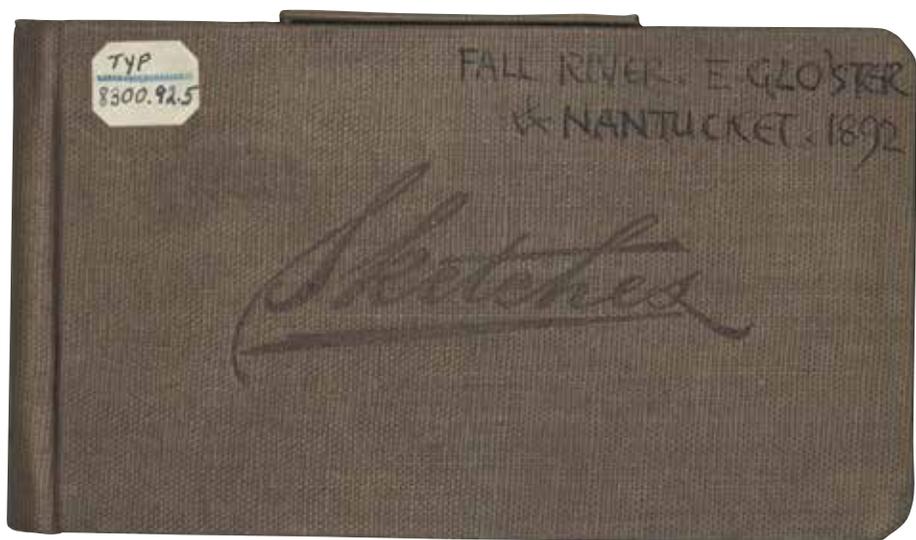


Figure 2.10. Fall River, East Gloucester and Nantucket sketchbook, 1892. Cover. 10 x 18 cm. Typ 8300.92.5.

artist's personal remarks about the process of painting *en plein air*, long predating his later aversion to Impressionism:

One great advantage in painting your picture indoors from studies or memoranda is that you are able to paint it carefully & to finish better, in distinct processes; whereas if you paint it out of doors you cannot be long over it for many reasons, viz., changing lights, changing tints, etc.<sup>42</sup>

Some sketchbooks raise still unresolved questions or provide new information. A second sketchbook from 1865 (Typ 8300.65.5), certainly by Crane, documents a trip to Northern Italy, with landscapes of Venice, Como, and the Italian Lakes, reached from France and Turin, dated September 1865 (see figure 2.11). Previously no trip to Italy had been known before the artist's honeymoon of 1871–1872.

Later sketchbooks provide an essential aid in outlining Crane's development as a book artist and his relationship with publishers, printers, writers, and collectors. Many of them contain notes about publication, contracts, collaborations, sales, exhibitions, payments, and trips, as well as providing evidence for the dating and attribution of illustrations, designs, and finished paintings. A number of the sketchbooks contain graphite sketches that were later redrawn in ink so that they could be reproduced as illustrations in printed works. To give only one example, a sketch of William Morris speaking in Hyde Park in 1894 (Typ 8300.90.15) was reproduced in *William Morris to Whistler* (1911).<sup>43</sup> Many sketchbooks include notes relating to the design or production of individual books by Crane. For example, a sketchbook from 1880–1881 (Typ 8300.81) contains notes on the proposed contents of *The Romance of the Three Rs* (1886), as well as an account of the sales of *The Necklace of Princess Fiorimonde* (1880) as of December 15, 1880. The same sketchbook also includes sketches of Richmond, Yorkshire, which Crane visited in July 1881, and notes and sketches related to his contributions to the redecoration of the Ionides house at 1 Holland Park, London. Laid in are notes on designing arabesque patterns. Another sketchbook, dating from the artist's trip to America in 1891–1892 (Typ 8300.91.5), includes extensive notes detailing his ideas for *Columbia's Courtship* (1892), a pictorial history of the United States commissioned by Boston lithographer Louis Prang as a souvenir for the World's Columbian Exposition of 1893. Evidence for Crane's activities as an arts educator is found in another sketchbook: in 1898 when he was appointed principal of the Royal College of Arts, he used sketchbook Typ 8300.98.5 to record extensive notes pertaining to the organization of classrooms, studios, and courses of study there. Still other sketchbooks contain material relating to his work in media other than illustration. To mention only three oil paintings, there is

42 Typ 8300.65, f. 16r. See also pp. 3–4 and 8 above for further discussion of this sketchbook.

43 See pp. 70 and 75 above.



Figure 2.11. “Via Barbaroux, Turin,” 1865. Graphite on paper, in a sketchbook.  
Oblong: 9,5 x 13 cm., closed. Typ 8300.65.5.

a sketch for *The Death of the Year* (1872) in sketchbook Typ 8300.68.5, one for *At Home, A Portrait* (1872) in sketchbook Typ 8300.69.5, and one for *The Bridge of Life* (1882) in sketchbook Typ 8300.77.

## BLACK BOOKS

Houghton Library holds the world's largest collection of the black books, that is, picture books drafted by Crane for his family and children.<sup>44</sup> The library's holdings of more than twenty such volumes far surpasses the thirteen black books of the Catharine Tinker Patterson Collection at Yale;<sup>45</sup> the three at the Senate House Library, London;<sup>46</sup> and those at the Whitworth Art Gallery, Manchester;<sup>47</sup> the National Art Library, London;<sup>48</sup> the Toronto Public Library;<sup>49</sup> the Detroit Public Library;<sup>50</sup> the New

44 For additional discussion of these picture albums, many of which had patterned paper rather than black covers, see pp. 12–21 above.

45 "Lionel His Primer and Copy Book," November 1879; "Lionel Francis Crane His Book, April 1880," also known as "An Animal Book for Lionel"; "Original Unpublished Children's Book," also known as "A Book for Beatrice," dated 1880 by Spencer; untitled black book with posthumous handwritten title on front cover, "A Boy's Book of the Alphabet," undated [1881]; "The Zodiac," with posthumous typewritten title on front cover, "The Signs of the Zodiac," posthumously dated 1881; untitled black book known as "A Book for Lionel," undated [1881–1882]; "Lancelot's Levities, Limned by Walter Crane, Oct. 1884"; "Mr. Michael Mouse Unfolds his Tale" and "The True Tale of a Mouse, Continued," dated 1887 by Spencer, published together in facsimile as *Michael Mouse Unfolds His Tale, Reproduced from the Original Manuscript in the Collection of Mrs. Catharine T. Patterson* (New Haven: Yale University Library, 1956); "A Bat Sat in a Hat," undated [1887]; "The History of Bronwen the Brown, Harlech 1887"; "Time's Show, Undoubtedly the Greatest on Earth," undated [1887–1889]; "The House that Art Built, 1890," untitled black book with posthumous typewritten title on front cover. All these works except for "The True Tale of a Mouse, Continued" and "A Bat Sat in a Hat" were listed by Isobel Spencer, *Walter Crane* (London: Studio Vista, 1975), 202–203 (hereafter cited as Spencer). The dates inserted in square brackets are here inferred on the basis of subjects and people portrayed in the drawings.

46 "Beatrice Crane Her Book, April 1880"; "Beatrice's Painting Book, January 1881"; "Lancelot His Book," undated [1883–1884]. Not in Spencer; they were donated to the University of London Library as part of the Sterling Library in 1956.

47 Illustrations from black books, housed under call number WCA/1/1/1/4/3–177 (with gaps), apparently amount to ca. 170 folia but it has not yet been possible to verify this information in person.

48 "Myfanwy's Minutes, December 1890." Not in Spencer; donated to the library by Anne and Fernand Gabriel Renier in 1970. This was the last of Crane's black books: the last sheet is dated March 5, 1891, and the book was left unfinished after Myfanwy's death on March 18, 1891.

49 "Beatrice Crane Her Book (the 2nd), June 1st 1879," published as *Beatrice Crane Her Book (the 2nd), June 1st 1879* (Toronto: Toronto Public Library, 1983). Not in Spencer.

50 "Lancelot's Levity Book, July 1885." Spencer, 203, as for sale at Sotheby Parke Bernet, June 5, 1973, lot 68.

York Public Library;<sup>51</sup> and the Providence Public Library.<sup>52</sup> Since most of this material remains unpublished, it is worth listing Houghton Library's holdings. Unless otherwise noted the titles are transcribed from the manuscript title pages by Crane.

"Beatrice Crane Her Book, 1879" (Typ 8302.79).

Spencer, 202. Also known as "Beatrice in Fairy-Land" from the cover title inscribed by Crane. The first black book ever produced, it was made by Crane for Beatrice's sixth birthday.

"Beatrice's Chronicles Book, Vol. 4, June 29, 1880" (Typ 8302.80.10).

Spencer, 203.

"Lionel's New Picture Book, November 1880" (Typ 8302.80.5).

Spencer, 203.

"Lionel 1880-1" (Typ 8302.80.15).

Spencer, 203. No title page; the first image is captioned "Lionel takes the first steps to knowledge." The cover title, by Crane, consists of a capital *L* inhabited by a lion, followed by the date (see figure 2.12).

"The Adventures of Beatrice," [1880-1881] (Typ 8302.81.10).

Spencer, 203. One drawing is titled "A Happy New Year to you 1881."

"Lionel's Own Book, Jan. 30, 1881" (Typ 8302.81.15).

Spencer, 203.

"Beatrice's Drawing & Painting Book, April 1881" (Typ 8302.81.20).

Spencer, 203.

"Adventures of Dumbo," undated [1881-1882] (MS Eng 783.1 [1]).

Not in Spencer. Title in a hand other than Crane's. A drawing portrays Lancelot with Eustace Oliver Crane (1881-1882).

"Beatrice Crane, March 1882" (Typ 8302.82.20).

Spencer, 203. Title from front cover with label inscribed and drawn by Crane. Also known as "Original Water Color Drawings in a Notebook for Beatrice."

"Further Adventures of Dumbo," undated [1882-1883] (MS Eng 783.1 [3]).

Not in Spencer. Title in a hand other than Crane's. Drawings document the Cranes' trip to Italy in 1882-1883.

51 "Beatrice's Birthplace," undated [1882]. Not in Spencer.

52 "Lionel's Longitudes, Rome 1883." Not in Spencer.



Figure 2.12. "Lionel 1880-1." Cover. 20 cm. Typ 8302.80.15.

“Beatrice’s Bearings, Rome 1883” (Typ 8302.83).

Spencer, 203.

“More Adventures of Dumbo,” undated [1883] (MS Eng 783.1 [2]).

Not in Spencer. Title in a hand other than Crane’s. Lancelot had his long hair cut short between spring and winter 1883.

“Lancelot’s Levities,” undated [ca. 1884] (Typ 8302.88.10).

Spencer, 203, where it is dated 1888–1889. Lacks title page. Title and approximate date taken from another black book with the same title and in the same style, dated October 1884, at the Beinecke Library. This book, together with the book at the Beinecke, was partially published in *Little Folks* 27 (London, 1888): 5–6, 104–106, 200–202, 264–266, 320–321, 407–409.

“Lionel’s Looking-Glass, Feb. 24, 1884” (Typ 8302.84).

Spencer, 203.

Book lacks title page, begins “Highka Strika,” 1885 (Typ 8302.85).

Spencer, 203. One drawing is titled “The Battle of St. David’s Head, Sept. 11, 1885,” referring to the Crane family’s vacation in Wales that year. Listed by Spencer as “Children’s Book of September, 1885.”

“Legends for Lionel, December 1885” (Typ 8302.87).

Spencer, 203. Later published in facsimile as *Legends for Lionel: In Pen and Pencil*, by Walter Crane (London, Paris, New York, & Melbourne: Cassell & Company, 1887).

Five drawings for “Lionel’s Latitudes,” undated [mid-1880s] (Typ 8302.25).

Not in Spencer. Five individual drawings represent the continents. Title from one of the drawings, approximate date inferred by comparison with another black book with similar title and style at Providence Public Library.

“Beatrice Her Book of Beauties, March 1886” (Typ 8302.86).

Spencer, 203. Also known as “Beatrice’s Book of Beauties” from the cover title inscribed and drawn by Crane (see figure 2.13).

“Larks for Lionel, March 1887” (MS Eng 783).

Spencer, 203.

“Lionel His Book,” undated [1887–1889] (Typ 8302.89.50).

Spencer, 203. Title from front cover inscribed and drawn by Crane.

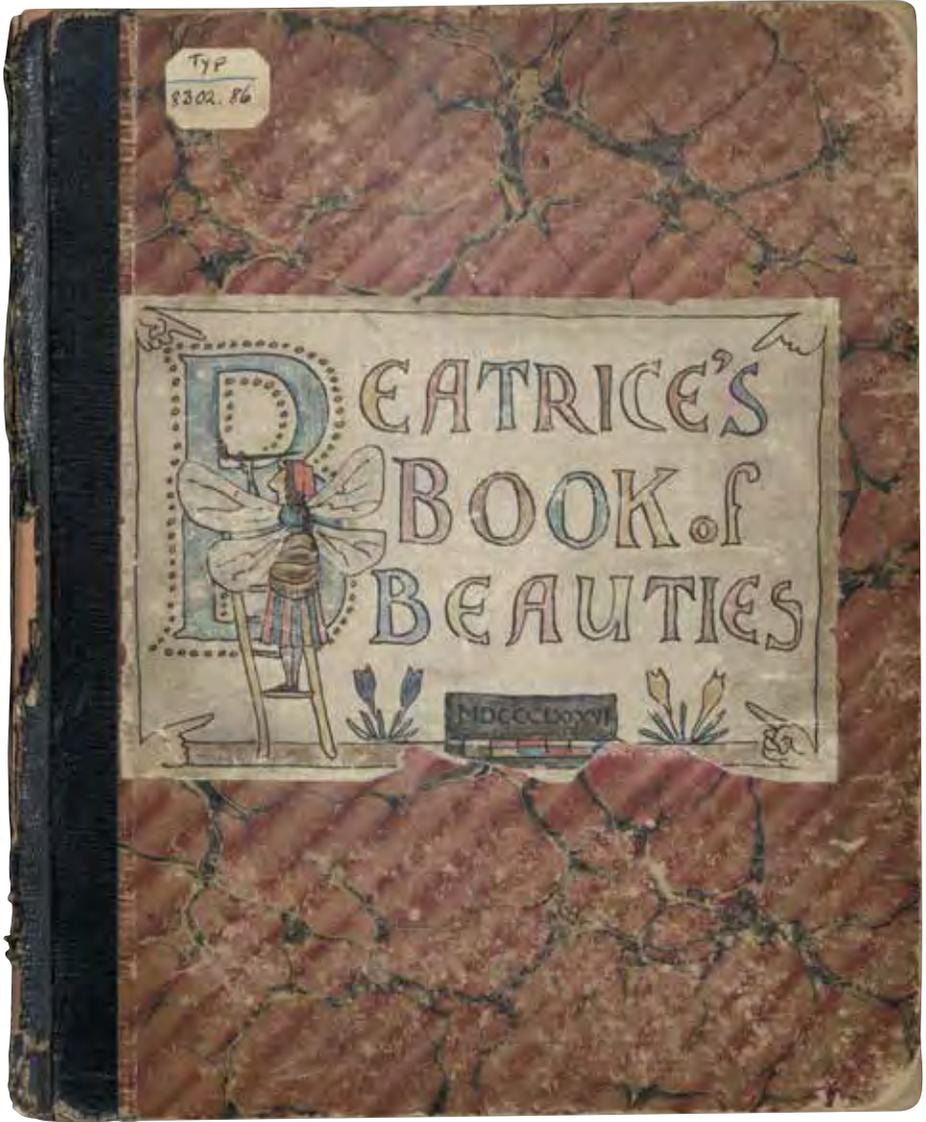


Figure 2.13. "Beatrice Her Book of Beauties, March 1886." Cover. 23 cm. Typ 8302.86.



Figure 2.14. "Lancelot's Looking Glass, Feb: 1888." Title page. 23 cm. Typ 8302.88.5.

“Lancelot’s Looking Glass, Feb. 1888” (Typ 8302.88.5).

Spencer, 203 (see figure 2.14).

Drawings from three different black books bound together, [ca. 1885, 1886, 1890–1891] (Typ 8302.23).

Spencer, 203. One drawing is titled “The next thing is to wish her [Myfanwy (1888–1891)] a Happy New Year”; one drawing is dated August 15, 1886; some other drawings date from before 1883, when Crane began to use ink instead of pencil. Listed by Spencer as “Sixty Four Drawings for Children including an Alphabet for Lionel.”

Some black books at Houghton continue or are part of other black books now at Manchester, New York, Providence, and Detroit. *Beatrice’s Bearings* (Typ 8302.83) is set in Rome, between carnival and spring 1883, during a trip the Cranes made after the deaths of their fourth child, Eustace Oliver (1881–1882), and of Walter’s sister Lucy (1842–1882). The narrative continues from another black book, *Beatrice’s Birthplace*, set in Rome between September and December 1882, now at the New York Public Library, and runs parallel to *Lionel’s Longitudes*, also set in Rome in 1883, and now at Providence Public Library. *Lancelot’s Levities* (Typ 8302.88.10), partially published in *Little Folks*, is a particularly complex example. In addition to the section of the book now at Houghton, drawings extracted from it are now at the Whitworth Art Gallery in Manchester. There is also a black book bearing the same title, dated 1884, at New Haven, the first folio of which serves as the title page for the version published in *Little Folks* magazine. The Detroit Public Library holds another black book with a similar title and a consecutive date, *Lancelot’s Levity Book*, July 1885, which is surely to be linked to the others.

These albums of drawings, rarely published during Crane’s lifetime, bear witness to the artist’s behavior toward his children. He made the first one for Beatrice in 1879, perhaps to soften the impact of newborn Lionel on the sensitive mind of the young girl. Later ones, designed for Lancelot in the 1880s, are more refined, polished, and neat, perhaps because the artist saw related possibilities for publication, as in *A Romance of the Three R’s*, which reuses images from several black books.<sup>53</sup>

In addition to the black books that survive as bound volumes, Houghton Library’s collection includes several loose sheets from dismembered notebooks. The most important of these are two ink and watercolor drawings, “Leaves from Beatrice’s Book of Beauties” (Typ 8302.27), which combine sketches from the scrapbook entitled “Beatrice Her Book of Beauties” (Typ 8302.86). These two “Leaves from Beatrice’s

53 *A Romance of the Three R’s* (London: Marcus Ward, 1886) [Typ 8304.86.15 (A) and (B)]. This title combines three previous publications: *Slateandpencil-vania* (London: Marcus Ward, 1885) [Typ 8304.85]; *Little Queen Anne* (London: Marcus Ward, 1886) [Typ 8304.86.5]; and *Pothooks & Perseverance* (London: Marcus Ward, 1886) [Typ 8304.86.10].

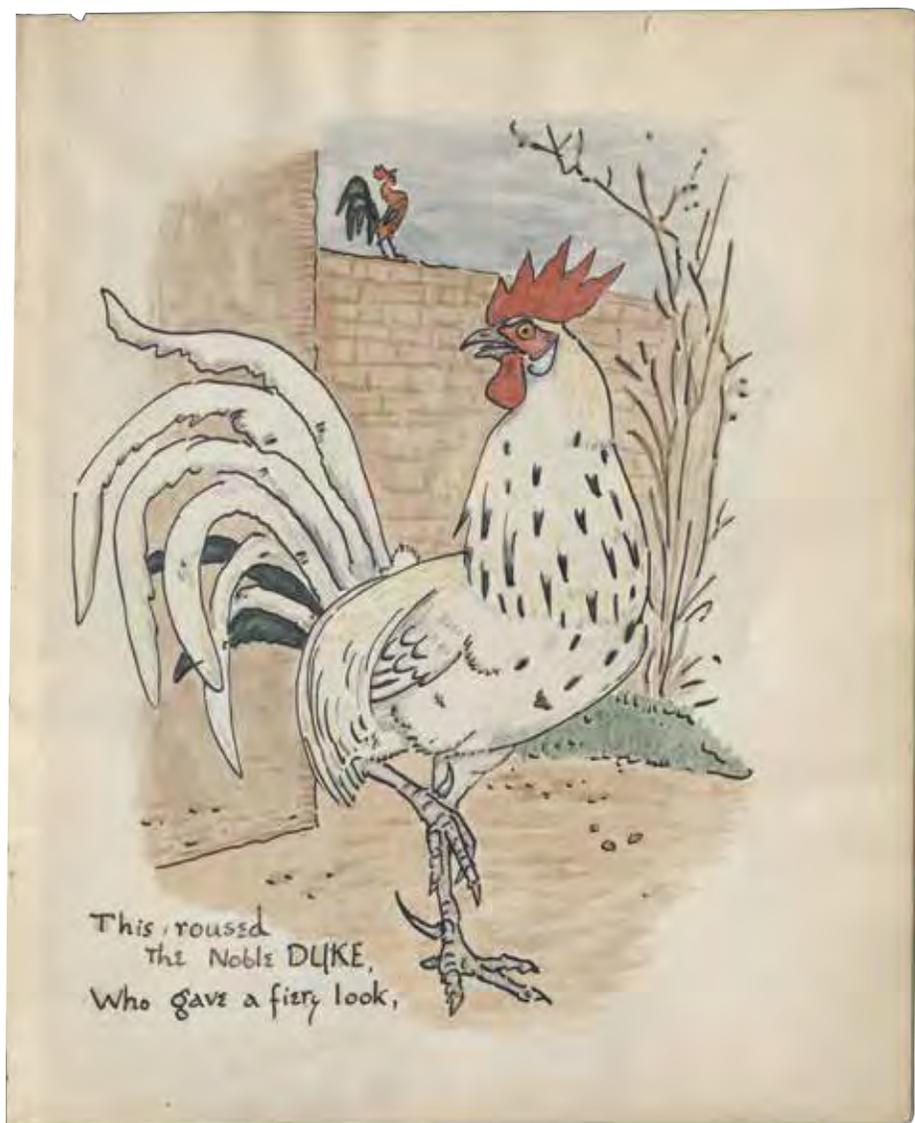


Figure 2.15. "Beatrice Her Book of Beauties, March 1886." Folio [5]. 23 cm. Typ 8302.86.



Figure 2.16. "Leaves from Beatrice's Book of Beauties I," [after 1886].  
 Pen and ink and watercolor on paper. Sheet: 41 x 28 cm. Typ 8302.27.



Figure 2.17. *Leaves from Beatrice's Book of Beauties I*, [after 1886].  
Printed proof. Sheet: 40 x 29 cm. Typ 8304.86.50.



Figure 2.18. “A Flight of Cranes,” [ca. 1892]. Ink on paper. 23 cm. Typ 8300.91.

Book of Beauties” correspond to two leaves of printed proofs also held at Houghton (Typ 8304.86.50), but the final published work, if one exists, has not yet been traced (see figures 2.15, 2.16. and 2.17).<sup>54</sup>

A special subset of this category includes several albums of finished ink drawings repeating selected scenes from sketchbooks but composed and captioned to create graphic narratives, often humorous, of particular holidays or journeys (see figure 2.18). One of the very first of these was devised by Crane to woo the woman he would marry, Mary Frances Andrews (1846–1914), and includes vignettes of their experiences visiting Derbyshire in the summer of 1870 (MS Eng 1145.3). A later effort, entitled “A Flight of Cranes,” records the family’s visit to America in 1891–1892 (Typ 8302.91). Still later notebooks of the same kind provide amusing commentary on “The Trip to Normandy 1896” (Typ 8300.96.5), “A Little Tour to Turin and the Italian Lakes 1902” (Typ 8301.02.5), and “Our Little Tour in Sicily MCMIII–IV” (Typ 8301.03). Of these albums, only a portion of the Derbyshire narrative has been published, in 1937 in the *Hazelford Sketch Book*.<sup>55</sup>

54 Another proof, kept at Hornby Library, Liverpool, was reproduced in Spencer, 94.

55 See note 2 above. This publication assembles drawings from Typ 8300.62, Typ 8300.67, Typ 8300.68, and Typ 8300.69.5; to these have to be added Typ 8302.68, MS Eng 1145.3, Typ 8300.67.5, and poetry by Crane (MS Eng 1145.1, Typ 8300.34, Typ 8302.69).

## FINISHED PAINTINGS

An unexpected and unknown aspect of the Caroline Miller Parker Collection is the number of finished paintings it includes, most of them from the artist's early output, surely his golden age in painting. Mainly executed in wash and watercolor on paper or cardboard, these works were once thought to be lost or unlocated. Of these, the most noteworthy are *In the Garden at Carisbrooke*, dated April–May 1870, and *Mother and Child*, dated April 1873.<sup>56</sup> Both these works were reproduced in 1902 in P. G. Konody, *The Art of Walter Crane*, but subsequently disappeared from view (see figure 2.19). Other early paintings at Houghton Library include *Pergola, Amalfi*, dated 1872, and paintings of the four elements dated 1868, as well as many landscapes, portraits, and figure and drapery studies.<sup>57</sup>

The Houghton Library collection is also strong in preparatory drawings for finished paintings. In addition to those contained in the sketchbooks, one may mention drawings related to finished paintings such as *The Advent of Spring*, *The Renaissance of Venus*, *At Home: A Portrait*, and *The Masque of the Four Seasons*.<sup>58</sup>

## DECORATIVE ART AND DESIGN

Although Houghton Library has not collected examples of Crane's work in media such as plasterwork, ceramics, or wallpaper, the Caroline Miller Parker Collection offers significant material for understanding these aspects of his artistic production.<sup>59</sup> His sketchbooks include drawings of many decorative details and artifacts seen at the South Kensington Museum or elsewhere, as well as experiments with repeating patterns such as those found in his wallpapers or the endleaves of his own books. His work on the decoration of the Ionides house is represented by a design drawing for door plates in the dining room.<sup>60</sup> A drawing entitled *Martedì* is probably a preparatory drawing,

56 *In the Garden at Carisbrooke*, wash and watercolor on paper pasted onto cardboard, dated April–May 1870 (Typ 8306.1); *Mother and Child*, colored chalks and Chinese white on stiff paper pasted on cardboard, dated April 1873 (Typ 8306.3). See also pp. 15 and 22 above.

57 *Pergola, Amalfi*, wash, watercolor, graphite and colored chalks on cardboard, dated 1872 (Typ 8306.2); four paintings, *The Four Elements: Earth, Air, Water, Fire*, wash, watercolor, and chalk over graphite on cardboard, dated 1868 (Typ 8302.27), published in Spencer, 69.

58 *The Advent of Spring*, also known as *Coming of May* (WCD 1, WCD 5); *The Renaissance of Venus* (WCD 3); *At Home: A Portrait* (WCD 1, WCD 3, Typ 8300.69.5, ff. 9v, 12r); *The Masque of the Four Seasons* (WCD 1). See also preparatory drawings for *Diana at the Bath* (WCD 3); *Hours in Italy* (WCD 3); *The Sirens* (WCD 3); and *Bluebeard and Gloriana: Peacocks on the Terrace at Rode Hall* (WCD 4).

59 See also pp. 60–68 above. The Harvard Art Museums have a set of sixteen ceramic tiles designed by Crane depicting “Ploughing and Sowing” (HAM 1952.123).

60 See pp. 61 and 66 above for further discussion of this commission.



Figure 2.19. *Mother and Child*, 1873. Colored chalks and Chinese white on stiff paper, dated "Roma MDCCCLXXIII." 51 x 34 cm. Typ 8306.3.

quite different from the design eventually realized, for the embroidered Mars panel for the ebonized wood cabinet *I Giorni* (Typ 8302.27).<sup>61</sup> Another drawing, a large sketch in bodycolor, inscribed, signed and dated *Sketch for proposed treatment of mosaic at Capesthorne. Walter Crane Jan. 1885*, is the only existing evidence for attributing to Crane the mosaic reredos realized by Salviati in the chapel of the Holy Trinity at Capesthorne Park, Cheshire (WCD 4; see figure 2.20).<sup>62</sup> Crane's work in designing stained glass is represented by five drawings for windows executed for the Ark of the Covenant Church in Stamford Hill, London, and one for a window commissioned for Willard Hall in Chicago (Typ 8302.27).<sup>63</sup>

Other drawings document designs for items such as seals for the London Country Council in 1889 (Typ 8302.25), or for the White Chapel Free Library in 1890 (Typ 8302.27); for costumes and dresses (Typ 8302.80, Typ 8303.26); and for printed ephemera such as invitations to exhibitions or social events (Typ 8302.25, Typ 8305.85), greeting cards (MS Eng 1145), programs for parties and events (MS Typ 1088, Typ 8302.99.30, WCD 4), prospectuses for publications (WCD 4, Typ 8302.25, Typ 8302.95.12), or bookplates (Typ 8302.27).

## TOY BOOKS

Caroline Miller Parker was particularly interested in toy books. She assembled what is probably the richest collection of Crane's toy books in existence after that of the British Library, which is by far the most comprehensive, thanks to the legal requirement for copyright deposit. Mrs. Parker acquired toy books in rare first editions and in copies annotated by the artist himself. These annotations were typically written retrospectively by Crane, often added to a copy from a later issue of a title, and are somewhat unreliable for *ad annum* periodization. All the same, many of the notes provide important details, since they frequently comment on the style of the drawings and the sources of his inspiration, and on the source of the text, especially when it was his own work or that of his sister Lucy. The group of annotated toy books includes these titles, listed here in the order of their first publication, with the call number of the annotated copy and locations and transcriptions of the notes found in that copy.

61 The cabinet was sold at Woolley & Wallis (Salisbury, U.K.), 17 June 2015, lot 226, the provenance given as "Walter Crane, thence by descent." Spencer, 109, and note 23, mentions it as being in the possession of Anthony Crane.

62 The Italian firm of Salviati executed the design, based on Giotto's *Dormition of the Virgin*, which was then in the Davenport Collection at Capesthorne Hall and is now in Berlin's Gemäldegalerie. Nikolaus Pevsner and Edward Hubbard, in *Cheshire* (Harmondsworth: Penguin, 1971), 126, state that it was designed by Alan Booker. See also *The British Architect* (May 14, 1886): 489; and *Truth* (1887): 673.

63 See pp. 63 and 68 above for further discussion and an illustration of the Chicago window.



Figure 2.20. *Sketch for Proposed Treatment of Mosaic at Capesthorpe*, January 1885. Graphite, ink, and watercolor on cardboard, signed and dated “Jan. 1885,” WCD 4.

*The House that Jack Built* (Typ 8304.70.10) [1865]

[p. 1] WC 1865. The house is determinedly Gothic & may be the result of a study of Ruskin & also J. H. Parker.

*A Gaping-Wide-Mouth Waddling Frog* (Typ 8304.70.66) [1866]

[p. 1] This book was the second of the Routledge Toy books (1<sup>st</sup> series) in 3 colors. Designed in 1865.

*Chattering Jack* (Typ 8304.70.202) [1867]

[p. 1] The verses were written by Mrs. Randle Wilbraham (born Egerton) of Rode Hall, Cheshire, where I often stayed about that time. She died in 1870. [p. 2] Designed in 1865 or 6.<sup>64</sup>

64 For references to Mrs. Randle Wilbraham, see Walter Crane, *An Artist's Reminiscences* (London: Methuen, 1907), 93.

*The Adventures of Puffy* (Typ 8304.70.160) [1870]

[front cover] 1869. [pp. 1–2] Designed August 18, 1869. The original verses by my sister Lucy Crane. Puffy was an actual dog a pet of my sisters, & the eventful history is a true one, with all its incidents. The designs & color treatment continue the decorative treatment now adopted. [verso of p. 2] Designs made July 28 to Aug 4 1869. Written by Lucy Crane. [p. 3] The doorway in the picture on the left, & glimpse of square garden is from the house No. 46 in Argyle Square, W.C. where the event happened, & where I lived from 1861 to 1871 with my mother & brothers & sisters. [p. 4] I can identify the china stand & flower pot as from one at Rode Hall.

*King Luckieboy's Party* (Typ 8304.70.120) [1871]

[p. 1] Designed in 1870. Verses by myself WC. Shows perhaps some influence of Japanese printed pictures.

*My Mother* (Typ 8304.70.68 [A]) [1873]

[p. 1] Walter Crane 13 Holland St Kensington

*The Forty Thieves* (Typ 8304.70.204) [1873]

[p. 1] Designed in Rome in 1873. Story versified by Lucy Crane.

*Cinderella* (Typ 8304.70.60) [1873]<sup>65</sup>

[front cover, copy A] Walter Crane. [front cover, copy C] 1873–4. [p. 1, copy C] Designed in 1873–1874.

*Puss in Boots* (Typ 8304.70.208) [1874]<sup>66</sup>

[front cover] 1873–1874. [pp. 1–2] Designed in 1873, I think, certainly after 1872 as the bridge is partly taken from one in the Valle dei Molini, Amalfi, which I sketched in the summer of '72, although it is quite Anglicized here. The story is versified by Lucy Crane. [p. 5] I recognize part of the trappings of the horses—the chest piece—as taken from a horse in a Roman wine-cart. [p. 6] This book was certainly designed in 1873, as the dress of the lady in this scene is from one I designed for my wife at that time.

*Old Mother Hubbard* (Typ 8304.70.164) [1874]

[front cover] 1873. [p. 1] Designed in 1873. [p. 6] The Roman apron shows the book was done after having been in Italy.

*Sleeping Beauty* (Typ 8304.70.180) [1876]

[front cover, copy A] 1876—last of this series. [pp. 1–2, copy A] Designed

65 See illustrations on pp. 30–31 above.

66 See illustrations on pp. 28–29 above.

in 1876. The last of my sixpenny toy books. Shows the quasi classical feeling I had developed from a study of Italian renaissance models. Story versified by Lucy Crane

Mrs. Parker also collected representative samples of later and foreign reissues of the toy books. Later issues are important because the toy books were reissued over the years in many thousands of copies, as single books or as parts of volumes collecting several toy books, sometimes under new titles, sometimes with variant covers or format, in different series, with the numbering of the titles changing from publisher's list to publisher's list. Since the various issues and reissues never bear printed dates of publication, their order and dating can be established only by examining minor changes in the blocks used to print the front covers or by the contents of the series listings on the back covers. The latter feature is particularly useful for dating later issues because Routledge used the back covers of his toy books to list the titles that were in print at the time the reissue was published. After 1895 the updated toy books published by John Lane had newly designed covers, lining papers, and prefaces, all by Crane. Mrs. Parker's collection even included three titles from the series published in French by Hachette: *La Barbe-Bleue* (Typ 8304.70.300); *Jeanne la désobéissante* (Typ 8304.70.302); and *La Princesse Belle-Etoile* (Typ 8304.75.20).

#### DRAWINGS FOR TOY BOOKS

To Mrs. Parker's amazing collection her husband added many precious preparatory drawings for illustrations reproduced in the toy books. Amid this wealth, the drawings for *King Luckieboy's Party*, first published in 1871, stand out especially. This original Walter Crane invention was to have a complex life afterward, being reissued several times under different titles. Houghton holds four black ink and watercolor over graphite drawings for pages 1 (two designs), 3, and 4 that are completely different from the published versions (Typ 8302.25). They leave no room for the blocks of text, and the Japanese quotations are much less internalized and much more evident than in the finished result. In addition there are eight drawings in graphite on tracing paper intended for transfer onto the block (Typ 8303.95.8). Five more drawings in pen, black ink, and watercolor on paper, now at the British Museum, and one, also in pen, black ink, and watercolor on paper, now at the Whitworth Art Gallery, correspond to the finished versions of the pictures.<sup>67</sup>

In addition to the drawings for *King Luckieboy* there are many preparatory drawings for other toy books. They are listed here in the order of their first publication.

67 See also pp. 36–48 above for a discussion of the creation of this work and images of selected drawings. A detailed account of its publishing history is given in appendix 3, pp. 159–170 below.

*The Affecting Story of Jenny Wren* [1865]

One graphite sketch on paper (for p. 3), Typ 8302.25

*Grammar in Rhyme* [1868]

Five graphite or graphite and ink sketches on paper (for pp. 2–5, 8),  
Typ 8302.72.5

1, 2, *Buckle My Shoe* [1869]

A complete set of eight drawings in graphite on tracing paper,  
Typ 8302.67

*This Little Pig went to Market* [1871]

A complete set of eight finished ink and watercolor drawings on paper,  
Typ 8302.25

*My Mother* [1873]

A complete set of seven finished drawings in ink on cardboard,  
Typ 8302.73.5

*Cinderella* [1873]

A complete set of seven finished drawings in ink on cardboard,  
Typ 8302.73

*The Absurd ABC* [1874]

Six preliminary drawings in ink on paper laid down on cardboard  
(for letters E to Z), Typ 8302.25. (For one preliminary drawing and its  
corresponding page for this toy book, see figures 2.21 and 2.22.)

*The Frog Prince* [1874]

A complete set of five drawings in graphite on tracing paper, Typ 8302.74

*Jack and the Beanstalk* [1875]

One drawing in graphite on paper (for p. 1), Typ 8302.75.15

*The Hind in the Wood* [1876]

One drawing in graphite and red chalk on tracing paper (for p. 2),  
Typ 8302.27

Houghton Library also holds extensive documentation for the toy book reissuing campaign undertaken by John Lane from 1895. After acquiring the rights from George Routledge, Lane commissioned Crane to design new covers, lining papers, prefaces, and colophon pages, the drawings for which are now held almost entirely in the Caroline Miller Parker Collection.



Figure 2.21. Preparatory drawing for *The Absurd A.B.C.*, 1874. Ink and wash on paper laid on board. 22 x 17 cm. Typ 8302.25.



Figure 2.22. *The Absurd A.B.C.* London: George Routledge & Sons, [1874], page [6].  
 24.5 cm. Typ 8304.70.80.

- This Little Pig His Picture Book, Containing: This Little Pig, The Fairy Ship, King Luckieboy* (London: John Lane, 1895). Typ 8304.95.15  
Six drawings, Typ 8302.95.5
- Mother Hubbard Her Picture Book, Containing: Mother Hubbard, The Three Bears, & The Absurb A.B.C.* (London: John Lane, 1897). Typ 8304.97.5 (A) and (B)  
Three drawings, Typ 8302.97.5, Typ 8303.20
- Cinderella's Picture Book, Containing: Cinderella, Puss in Boots, and Valentine & Orson* (London: John Lane, 1897). Typ 8304.97  
Six drawings, Typ 8302.97
- Red Riding Hood's Picture Book, Containing: Little Red Riding Hood, Jack & the Beanstalk, The Forty Thieves* (London: John Lane, 1898). Typ 8304.98.10, Walter Crane's own copy  
Nine drawings, Typ 8302.98.5, Typ 8302.98.10
- Bluebeard's Picture Book, Containing: Bluebeard, The Sleeping Beauty, and Baby's Own Alphabet* (London: John Lane, 1899). Typ 8304.99.1  
One drawing, Typ 8302.99
- Beauty and the Beast Picture Book, Containing: Beauty and the Beast, The Frog Prince, and The Hind in the Wood* (London: John Lane, 1900).  
Typ 8305.00.5  
Eleven drawings, WCD 2
- Goody Two Shoes Picture Book, Containing: Goody Two Shoes, Aladdin, and The Yellow Dwarf* (London: John Lane, 1901). Collected edition not at Houghton. The library owns the single issue of *Goody Two Shoes* published simultaneously with the cloth volume (Typ 8305.01.5).  
One drawing, Typ 8305.01.7 (for the front cover of *Goody Two Shoes*)
- The Song of Sixpence Picture Book, Containing: Sing a Song of Sixpence, Princess Belle Etoile, An Alphabet of Old Friends* (London: John Lane, 1909).  
Typ 8305.09  
Two drawings, Typ 8303.09, MS Eng 1145
- The Buckle My Shoe Picture Book, Containing: One, Two, Buckle My Shoe, A Gaping-Wide-Mouth-Waddling-Frog, My Mother* (London: John Lane, 1910). Printed book not at Houghton  
Six drawings, Typ 8302.70.66, Typ 8303.10

## OTHER BOOK ILLUSTRATION

Apart from toy books, the full range of Crane's book production is extensively documented in Houghton's collection. From his earliest work in book illustration, the library holds eleven dated drawings made for *The New Forest* but not used in the printed work (Typ 8302.63), four dated drawings for *The Moors and the Fens* (Typ 8302.27), eight dated drawings for *Anne Hereford* (Typ 8302.27), six for *Esther of Cologne* (Typ 8302.27), also dated, and many others.<sup>68</sup>

The collection includes drawings for books that have never been mentioned among Crane's works by any bibliography, such as Elizabeth Prentiss's *Herman*, for which the library holds two watercolor drawings (Typ 8302.27), and Mrs. Henry S. Mackarness's Sweet Flowers series, with three graphite drawings, recto and verso, for three titles of the series: *Sweet Violets*, *Forget Me Not*, and *A White Daisy* (Typ 8302.27).<sup>69</sup> Other examples of illustration that would have remained anonymous but for preparatory drawings at Houghton Library are the covers of a number of yellowback publications, for example, *Sir Jasper Carew* (Typ 8302.27), *Guy Deverell* (Typ 8302.27), *Guerilla Chief* (Typ 8302.27), *Fiery Cross* (Typ 8302.27), and *A House of Cards* (Typ 8302.27).<sup>70</sup> Illustrations that appeared in periodical publications can also be identified from sketches at Houghton—for example, the wood engraving for "The Old Highlander" (Typ 8302.27).<sup>71</sup>

For other books Houghton offers a peerless point of reference in documentation. For *Mrs. Mundi at Home* the library holds a total of forty-nine drawings and thirty-three proofs (Typ 8302.75.5, Typ 8302.75.7, Typ 8302.75.9), and nine drawings for Mrs. Craik's *Agatha's Husband* (Typ 8302.75.15).<sup>72</sup> Of the sixteen novels by Mrs. Molesworth

68 John R. de Capel Wise, *The New Forest, Its History and its Scenery* (London: Smith, Elder & Co., 1863) [Typ 8304.63.5]; F. G. Trafford, *The Moors and the Fens* (London: Smith, Elder & Co., 1863) [Typ 8304.63]; Mrs. Henry Wood, "Anne Hereford," *The Argosy* (February–December 1868); "Esther, A Story of Cologne," *The People's Magazine* 2–3 (August 1, 1868–March 1, 1869).

69 Elizabeth Prentiss, *Herman; or, the Little Preacher, Little Thread, and The Story Lizzie Told* (London: Thomas Nelson and Sons, 1874) [Typ 8304.74]; Mrs. Henry S. Mackarness, *Sweet Violets* (London: George Routledge and Sons, 1873) [Typ 8304.73.5].

70 Charles Lever, *Sir Jasper Carew* (London: Chapman and Hall, 1865); Sheridan Le Fanu, *Guy Deverell* (London: Chapman and Hall, 1868); Captain Mayne Reid, *Guerilla Chief* (London: C. H. Clarke, 1869); Stephen Hayward, *Fiery Cross* (London: C. H. Clarke, 1870); and Mrs. Cashel Hoey, *A House of Cards* (London: Chapman and Hall, 1871).

71 Lady Georgiana Fullerton, "The Old Highlander," *The Lamp* 5 (January 14, 1865).

72 Walter Crane, *Mrs. Mundi at Home: The Terrestrial Ball, R.S.V.P.* (London: Marcus Ward & Co., 1875) [Typ 8304.75.5, Typ 8302.75.7, the latter Walter Crane's own copy]; Dinah Maria Mulock Craik, *Agatha's Husband* (London: Macmillan and Co., 1875) [Typ 8304.75.35, presentation copy from the author to Crane].

that Crane illustrated between 1875 and 1890, the library has eleven drawings, dated, for *Grandmother Dear* (Typ 8302.78), seven for *A Christmas Child* (MS Eng 783.2), seven for *Rosy* (MS Eng 783.2), eleven for *The Adventures of Herr Baby* (Typ 8302.81.5), and fourteen for *Little Miss Peggy* (Typ 8302.87.5).<sup>73</sup> In the 1890s Crane collaborated with the schoolteacher Nellie Dale on a series of primers intended to bring an innovative approach to teaching children how to read. For *Steps to Reading* the library holds sixteen drawings and twenty proofs, some of the proofs hand-colored in watercolor (Typ 8302.98.15); for *The Dale Readers: Infant Reader* there are a total of forty-three drawings and twenty-four proofs, some hand-colored (Typ 8302.99.10); for *The Walter Crane Readers, First Primer* and *Second Primer*, there are altogether fifty-two drawings and fifty-one proofs, some of them hand-colored (Typ 8302.99.20 and Typ 8302.99.25); and for *The Dale Readers, in Continuation of "The Walter Crane Readers"* there are seventy-one drawings (Typ 8302.02).<sup>74</sup>

Among the treasures of the Caroline Miller Parker Collection are very rare mock-ups and working copies for several books. A mock-up volume for *The Baby's Opera* includes forty-nine sketches and drawings, and twelve partially-colored proofs (Typ 8302.77; see figures 2.23 and 2.24). A similar volume entitled *Fables from Aesop, Pictorially Re-told by Walter Crane* contains ten watercolor and approximately thirty graphite sketches for a project that was never published (Typ 8302.82.15). For *Pan-Pipes* there is a mock-up volume containing twenty-seven drawings; in addition there are twenty-six graphite drawings on tracing paper, ten proofs, and one drawing in black ink and watercolor, as well as related correspondence (Typ 8302.81; Typ 8302.82.10; TypDr 805.C304.83t Sz2; MS Eng 804). There are also three drawings and three proofs for the second edition, which had a redesigned title page and wrappers (Typ 8302.82.10).<sup>75</sup>

73 Mrs. Mary Louisa Molesworth, *Grandmother Dear, A Book for Boys and Girls* (London: Macmillan and Co., 1878) [Typ 8304.78.5, Typ 8304.78.7]; *A Christmas Child: A Sketch of a Boy-Life* (London: Macmillan and Co., 1880) [Typ 8304.80.5, Typ 8304.94.20]; *Rosy* (London: Macmillan and Co., 1882) [Typ 8304.82.10]; *The Adventures of Herr Baby* (London: Macmillan and Co., 1881) [Typ 8304.81.5 (A) and (B)]; *Little Miss Peggy: Only a Nursery Story* (London: Macmillan and Co., 1888) [Typ 8304.88.10].

74 Nellie Dale, *Steps to Reading, with Pictures by Walter Crane* (London: J. M. Dent & Co., 1898) [Typ 8304.98.15]; *The Dale Readers: Infant Reader* (London: George Philip & Son, 1899) [Harvard Depository KD52753]; *The Walter Crane Readers: First Primer, Second Primer* (London: J. M. Dent & Co., 1899) [Typ 8304.99.20 (A) and (B); Typ 8304.99.25 (A) and (B)]; *The Dale Readers, in Continuation of "The Walter Crane Readers," Book I* (London: George Philip & Son, 1902) [Typ 8305.02]; *The Dale Readers, in Continuation of "The Walter Crane Readers," Book II* (London: George Philip & Son, 1907) [Typ 8305.07.10].

75 Theophilus Marzials, *Pan-Pipes: A Book of Old Songs* (London: George Routledge and Sons, 1883) [Typ 8304.83 (A) and (B), the latter Walter Crane's own copy, annotated]; *Pan-Pipes: A Book of Old Songs* (2nd ed., London: Novello & Co., [ca. 1900]) [Typ 8305.00.60 (A) and (B), copy (B) with original printed wrappers].

*Little Queen Anne* was published separately and also included with other texts in *The Romance of the Three R's*. For *Little Queen Anne* there are two mock-up books, each containing a complete set of drawings to a total of fifty-two drawings (Typ 8302.86.5; Typ 8302.86.7), and a further set of twenty-one drawings has been inserted in Crane's own copy of *A Romance of the Three R's* (Typ 8302.86.15).<sup>76</sup> For the latter work, there are seven drawings for the covers, half title, frontispiece, and title page (Typ 8302.86.1; Typ 8302.86.17; Typ 8302.25).

Crane's later book production is also abundantly documented at Houghton Library. To cite only a few examples, for *Folk and Fairy Tales* thirty-five preliminary sketches, some not used in the finished work, and correspondence from the book's American publisher are preserved in an album (MS Typ 1088); in addition, there are six finished drawings in black ink (Typ 8302.65.4, Typ 8302.85.5).<sup>77</sup> For *The Echoes of Hellas* there are eighty-five drawings in various stages of finish, a number of them pasted up with printed text (Typ 8302.87.10).<sup>78</sup> For *Flora's Feast* there are fifteen preliminary sketches, seventeen black ink drawings, and one hand-colored proof (TypDr 805. C304.89f Album; Typ 8302.80; Typ 8304.89.8).<sup>79</sup> For *The Book of Wedding Days* there are more than one hundred drawings, together with proofs, notes, and correspondence (Typ 8302.89.5; Typ 8302.89.7).<sup>80</sup> For Margaret Deland's *The Old Garden* there are two drawings (Typ 8302.25), a working copy with seventy-three graphite sketches and one watercolor sketch drawn directly on the printed pages (Typ 8302.93.5, Walter Crane's own copy), and another copy with eleven of the original watercolor drawings bound in (Typ 8304.94.10 [B]).<sup>81</sup> In illustrating *Household Stories*, translated by his sister Lucy

76 Walter Crane, *Little Queen Anne and Her Majesty's Letters (Patent)* (London: Marcus Ward & Co., 1886) [Typ 8304.86.5]; Walter Crane, *A Romance of the Three R's* (London: Marcus Ward & Co., 1886) [Typ 8304.86.15].

77 Mrs. Burton Harrison, *Bric-a-Brac Stories* (New York: Charles Scribner's Sons, 1885) [Typ 8304.85.5]. The English edition was published under the title *Folk and Fairy Tales* (London: Ward and Downey, 1885) [Typ 8304.85.8].

78 George C. Warr, *Echoes of Hellas: The Tale of Troy & the Story of Orestes from Homer & Aeschylus, with Introductory Essay & Sonnets* (London: Marcus Ward & Co., 1887) [Typ 8304.87.20].

79 Walter Crane, *Flora's Feast: A Masque of Flowers* (London, Paris, New York, Melbourne: Cassell & Co., 1889) [Typ 8403.89]. The Caroline Miller Parker Collection includes the copies of this work presented by Crane to his daughter Beatrice and to his wife Mary Frances Crane, who embroidered a book cover for her copy based on her husband's design for the rose [Typ 8304.89.2; Typ 8304.89.3]. See above pp. 49–50 and 52–53.

80 K. E. J. Reid, May Ross, and Mabel Bamfield, *The Book of Wedding Days: Quotations for Every Day in the Year* (London: Longmans, Green, and Co., 1889) [Typ 8304.89.5]. The work was intended as an autograph album, and Mary Frances Crane's copy (Typ 8304.89.7) includes many wedding dates and signatures.

81 Margaret Deland, *The Old Garden, and Other Verses* (Boston: Houghton, Mifflin and Co., 1894) [Typ 8302.94.10 (A) and (B)].



Figure 2.23. Mock-up book for *The Baby's Opera*, [ca. 1876]. Watercolor on paper with printed music and printed proofs. 18.5 x 18.5 cm. Typ 8302.77.

from the work of the Brothers Grimm, Crane outdid himself. For this work Houghton Library holds eight-five drawings for illustrations, and a bundle of proofs on which Crane sketched his first ideas for the headpieces and tailpieces that accompany each story (Typ 8302.82; Typ 8302.27; TypDr 805.C304.82f Sz2; TypDr 805.C304.82m Sz2; Typ 8302.82.3).<sup>82</sup>

<sup>82</sup> *Household Stories, from the Collection of the Bros. Grimm* (London: Macmillan & Co., 1882) [Typ 8304.82.5].



Figure 2.24. *The Baby's Opera*. London: George Routledge & Sons, [1876], page 21. 18 cm. Typ 8304.76 (B).

### UNPUBLISHED PROJECTS

Drawings at Houghton Library also help to document projects that were never completed or published. A particularly important addition to the artist's corpus is a series of six drawings in ink on paper, preparatory for a toy book entitled "The Dragon of Wantley" (WCD 4; see figure 2.25). Two of the six sheets provide what is probably the first evidence of Crane's newly designed Egyptian monogram, used from 1866 onward. The attribution is further reinforced by comparison with Crane's line and style



Figure 2.25. "The Dragon of Wantley," [ca. 1866]. Manuscript for an unpublished toy book, ink on heavy paper. Sheet: 33,5 x 27 cm. Drawing: 25 x 20 cm. WCD 4.

in penmanship and drawing from the same period; compare the house in “The Dragon of Wantley” with the one in *The House that Jack Built*.<sup>83</sup>

Another such project, known as “His Majesty’s Servants,” or “His Majesty the Baby,” or “His Babyship,” is sometime ranked with the black books in that it reproduces scenes of daily life, though not from the lives of Crane’s own children. Evidence for this work is now divided among three different institutions: an autograph manuscript and fourteen drawings at Houghton Library (Typ 8302.27, Typ 8303.25), six drawings at the Beinecke Library, and one at the Whitworth Art Gallery. The set acquired by Houghton Library through the American Art Association in 1934 (Typ 8303.25) was dated by the auction house “ca. 1876.”<sup>84</sup> All the same, four letters at John Rylands University Library, dated January 12, 14, 20, and February 7, 1911, provide documentary evidence for a negotiation between Crane and John Lane concerning a “new Child’s Book,” *His Babyship*. The illustrator was committed to make twelve designs plus the cover design, and the payment of the agreed-on advance of royalties is documented, but apparently no book with such features was ever issued.

A drawing recently acquired by Houghton Library using the Caroline Miller Parker Collection Fund is a variant of one acquired by the British Museum in 1933 from Mrs. Lionel Crane.<sup>85</sup> Both illustrate the same Biblical verses: “The young lions roar after their prey and seek their meat from God. The sun ariseth, they gather themselves together, and lay them down in their dens. Man goeth forth unto his work and to his labour until the evening” (Psalm 104: 21–23 KJV). Houghton’s drawing is illustrated with scenes of agricultural labor; the British Museum’s with a combination of agriculture and industry. Both drawings are early productions, not later than 1865–1866. The existence in the British Museum’s collections of a further drawing entitled *Proverbs of Solomon*, executed in the same format, style, and colors, links “The young lions roar” drawings to a toy book of religious subjects of the sort published in the Aunt Louisa’s Sunday Books series in 1865–1867, although no such publication is known.

#### MANUSCRIPTS, CORRESPONDENCE, ASSOCIATION COPIES, AND EPHEMERA

Although the Caroline Miller Parker Collection is strongest in drawings and illustration, Houghton Library’s collection includes other kinds of materials documenting Crane’s life and works. In addition to the complete manuscript of “The Sirens Three”

83 See figure 3.15.

84 American Art Association, *Etchings and Engravings by Dürer and Rembrandt and Other Early Masters* (New York: November 13, 1934), lot 239. Spencer, 202, accepted the same date, connecting the work to the arrival of baby Lionel in 1876.

85 Houghton’s drawing (TypDr 905.C304.10 Sz1) is said to have been removed from a scrapbook kept by the color printer Edmund Evans.

(MS Eng 804.1), there is a long unpublished poem entitled "An Annunciation," dated 1869 (Typ 8302.69), and a series of 134 sonnets addressed to Mary Frances Crane between 1868 and 1882 (MS Eng 1145.1, Typ 8300.34), of which only twelve were later published in *Renascence*.<sup>86</sup> In addition to the letters relating to Walter Crane kept in Houghton Library's Autograph File, the Caroline Miller Parker Collection preserves a select collection of cuttings and printed ephemera, photographs and letters, dedication copies and books bearing the artist's own or his friends' inscriptions, through which it is possible to gain a precious and unique insight into Walter Crane's life, work, and personal views.

### RESEARCH POTENTIAL OF THE CAROLINE MILLER PARKER COLLECTION

The Caroline Miller Parker Collection and related works at Houghton Library, most of the latter purchased on the Caroline Miller Parker Collection Fund, constitute an unparalleled resource for studying every aspect of Walter Crane's life and career. The breadth and depth of the collection reflect the dedication with which Mrs. Parker assembled the foundation and the judgment with which her husband A. H. Parker and Harvard librarian A. C. Potter selected and acquired materials, especially during the dispersal during the 1930s of the best of the books, manuscripts, and drawings that had remained in the possession of the Crane family. This essay has for the first time attempted to describe the formation of the collection during the period of the Parkers' involvement and the early history of its assignment in 1938 to the newly formed Department of Printing and Graphic Arts, which continues to add to it as appropriate material becomes available. The descriptions above, each focusing on a few representative examples of materials in the collection's main areas of strength, offer only a small sampling of its riches. Systematic study of these works and of the very many others not mentioned here will undoubtedly lead to a greater appreciation of Crane's achievements as an artist, author, craftsman, and thinker, in himself and in the company of his contemporaries Randolph Caldecott, Kate Greenaway, Edward Burne-Jones, and William Morris. There is also much here to support the study of English socialist movements of the late nineteenth century, the Arts and Crafts Movement, and the history of publishing in Victorian England. One small example of what may be achieved by such research is provided in the following article, which elucidates the publishing history of one of Crane's earliest toy books using hitherto unknown evidence from the Caroline Miller Parker Collection.

86 Walter Crane, *Renascence: A Book of Verse* (London: Elkin Mathews, 1891), 63–74 [Typ 8304.91.5].

## APPENDIX 1

### The Parkers: A Pair of Bibliophiles

Long before the Caroline Miller Parker Collection of the Work of Walter Crane was given to Harvard University, both Mr. and Mrs. Parker were well known to Boston bibliophiles and to Boston society.

#### CAROLINE MILLER PARKER, NÉE DABNEY

Caroline Miller Dabney was born in Quincy, Massachusetts, on March 13, 1874, to Lewis Stackpole Dabney (1840–1908) and Clara Miller Bigelow Dabney (1843–1899).<sup>87</sup> Growing up in Boston's Back Bay, she attended Miss Barr's School. Afterwards, she studied at the Boston Art Museum School from 1897 to 1906, taking classes in Anatomy, Antique, Life, and Portrait, and receiving two Honorable Mentions for the Sears Prize in Antique Class, in 1898 and again in 1900.<sup>88</sup> Her lasting interest in art and drawing is documented as late as 1917, when she was granted an Honorable Mention in the Water Color and Wash Division of the "Whatman" Drawing Contest.<sup>89</sup>

The young Caroline Dabney was mentioned several times in the *Boston Daily Globe*, most often in the society column "Table Gossip," but also several times in matters of greater interest. Once she was identified in passing as one of two young ladies who made posters for a fundraising event sponsored by the Abigail Adams Chapter of the Daughters of the American Revolution, in 1902.<sup>90</sup> The other time, in 1904, Caroline and Augustin Hamilton Parker appeared together in an amateur theatrical performance at the home of Isabella Stewart Gardner.<sup>91</sup>

In May 1906, the *Boston Daily Globe* announced her engagement to Parker, to whom she was married on November 2, 1906, at King's Chapel, Boston.<sup>92</sup> After their marriage, the Parkers lived in Charles River, Massachusetts, where she participated in the activities of various civic organizations, including the Dover Historical Society. She maintained her membership in the Boston Art Students' Association, later reorganized as the Copley Society, and she belonged to the Vincent Club, formed to support the

87 *Woman's Who's Who* (1914), 620–621. For full citations and texts of documents cited in this appendix, see appendix 2.

88 Register of Pupils, Boston Art Museum School Archive. I would like to thank Lauren Kimball-Brown, Library Associate, School of the Museum of Fine Arts, Boston, for her help.

89 *Arts and Decoration* (November 1917): 46; *The School Arts Magazine* 27 (1918): 279.

90 *Boston Daily Globe*, February 12, 1902.

91 *Boston Daily Globe*, February 26, 1904.

92 For the engagement, *Boston Daily Globe*, May 13, 1906; and *Boston Journal*, May 14, 1906. For the wedding, *Boston Daily Globe*, November 3, 1906; and *Boston Herald*, November 3, 1906.

Vincent Memorial Hospital, now the Vincent Department of Obstetrics & Gynecology at Massachusetts General Hospital. In 1914, when she was included in *Women's Who's Who of America*, she listed her interests as painting, gardening, and boat sailing. The Parkers had two children, Lewis Dabney and Augustin Hamilton, Jr.

Her death, on November 13, 1922, was not reported in either the *Boston Daily Globe* or the *Boston Transcript*. A death notice appeared in the *Boston Herald* for November 14, 1922, reporting that she died in the spa location of Hot Springs, Virginia, and a brief obituary was published on November 15.<sup>93</sup>

#### AUGUSTIN HAMILTON PARKER

Augustin Hamilton Parker was born in Lynn, Massachusetts, on August 9, 1875, to Henry Hills Parker (1845–1886) and Elizabeth Pickman Fay Parker (1841–1880). He attended St. Mark's School, in Southborough, and graduated from Harvard College in 1897. As an undergraduate he belonged to the Hasty Pudding Club, and on at least two occasions was praised for his performances in their theatricals.<sup>94</sup> In his twenty-fifth class report he wrote:

After leaving college I studied at the Bussey Institution for a year. [At that time this division of Harvard offered an undergraduate degree program in agriculture.] I then went to Westboro, Mass., where, with my brother I engaged in dairy farming. In October 1906 [the month before his marriage], I gave up the joyous life of a farmer and entered the banking business with the firm of Hunt, Mann & Saltonstall. . . . The firm was dissolved on Feb. 1, 1915, and on the same day I became, and still am, a member of the firm of F. L. Dabney & Co., doing a general brokerage business in listed and unlisted stocks and bonds.<sup>95</sup>

Frederick Lewis Dabney was Caroline's older brother, and Parker remained with the firm until he retired in 1935.

Also in his twenty-fifth class report Parker stated, "My principal hobby, besides my business, is collecting editions of the various works of the late Oliver Goldsmith, M.B., particularly editions of the 'Vicar of Wakefield,' I have a goodly number of them, but like Master O. Twist and other sincere accumulators, I am always asking for more." By the time of his fiftieth class reunion in 1947 he could report that "the collection is most complete. It includes several hundred editions published all over the world and lacks

93 *Boston Herald*, November 14, 1922, and November 15, 1922.

94 *Harvard Crimson*, April 13, 1896, and April 29, 1897.

95 Harvard College Class of 1897, Class Report, 1922.

only a few of the known editions in most of the occidental and oriental languages.” He bequeathed this collection to Harvard.

Parker himself said that his activity as a book collector began in his earlier years. In any case, it is clear that his bibliophilic interests were well established by 1916 when he was elected to membership in the Club of Odd Volumes.<sup>96</sup> From 1922 until his death in 1951 he served as a member of the Visiting Committee to the Harvard University Library.

Augustin H. Parker was mentioned in the *Boston Daily Globe* several times in connection with business and charitable activities, usually as an officer of a local board or as a contributor. He was a member of the Somerset Club from 1904 until his death, and served twice on its executive committee, 1916–1925 and 1929–1935.<sup>97</sup> After Caroline’s death he married Gwendolyn Whistler Houghton, whom the *Boston Daily Globe* described as “the widow of Percy D. Houghton, Harvard gridiron great and famed football coach.”<sup>98</sup> He died in Dover, Massachusetts, on April 1, 1951.<sup>99</sup>

Both Mr. and Mrs. Parker played active roles in the anti-suffragist movement. Mr. Parker was a member of the Massachusetts Men’s Association against the Extension of Woman Suffrage, and Mrs. Parker was a member of the Massachusetts Association Opposed to the Further Extension of Suffrage to Women, and also of the National Association Opposed to Woman Suffrage.<sup>100</sup> Caroline herself published several articles advocating against the passage of suffrage for women—for example, the 1912 “Laws Affecting Women and Children are Better where Men only Make the Laws,” in the *Boston Daily Globe*, and the 1916 essay “Are Suffragists Sincere Reformers?”<sup>101</sup>

96 Club of Odd Volumes, *The Centennial Book* (Boston: Club of Odd Volumes, 1987), 134. He resigned from the club in 1934.

97 *The Somerset Club 1851–1951* (Boston: The Somerset Club, 1951), 43, 94.

98 *Boston Daily Globe*, August 4, 1925.

99 *Boston Daily Globe*, April 4, 1951; *Boston Herald*, April 3, 1951; *Boston Journal*, April 3, 1951.

100 See Susan E. Marshall, *Splintered Sisterhood: Gender and Class in the Campaign against Woman Suffrage* (Madison, Wis.: The University of Wisconsin Press, 1997), 73; Jane Jerome Camhi, “Women against Women: American Anti-Suffragism, 1880–1920,” in *Understanding Inequality: The Intersection of Race/Ethnicity, Class, and Gender*, ed. Barbara A. Arrighi (Lanham, Md.: Rowman & Littlefield, 2001), 207; and Louise L. Stevenson, “Women Anti-Suffragists in the 1915 Massachusetts Campaign,” *The New England Quarterly* 52, no. 1 (1979): 80–93.

101 Mrs. Augustin H. Parker, “A Reason a Day why Women Should not Vote. Today: Because Laws Affecting Women and Children are Better where Men only Make the Laws,” *Boston Daily Globe*, March 25, 1912; Mrs. Augustin H. Parker, “Are Suffragists Sincere Reformers?,” in *Anti-suffrage Essays, by Massachusetts Women, With an Introduction by Ernest Bernbaum* (Boston: J. Haien, 1916).

## APPENDIX 2

### Documents

1896

**Harvard Crimson. April 13, 1896 (online version).**

“Branglebrink.’ First Performances of the Hasty Pudding Play Very Successful.”

“The Hasty Pudding play, ‘Branglebrink,’ is unquestionably a great success. Twice performed at Copley Hall last Saturday, it was very favorably received both times, and almost every number was enthusiastically encored. The excellent work of the principals and chorus was the result of long and careful training. There was no perceptible hitch or loss of lines during the performance. . . . The cast is good throughout. A. H. Parker ’97, as Tatter de Malion, the disguised king, also deserves a great deal of credit. . . . The complete cast follows: . . . Tatter de Malion, A. H. Parker ’97.”

1897

**Harvard Crimson. April 29, 1897 (online version).**

“Graduates’ Night. The First Performance of the ‘Flying Dutchmen’ Well Received.”

“The Graduates’ Night performance of ‘The Flying Dutchmen,’ the Hasty Pudding theatricals, which was given last night was so well received that the complete success of the play seems assured. The performance was without any of the hitches apparent at the dress rehearsal of Tuesday night, and principals and chorus are now perfectly familiar with their parts and capable of making the most of the play. The principals are all fairly good, but Schurz as the poor musician, Woodruff as Katrina, Miller as the villain, and Parker as the burgomeister, did especially well. . . . The full cast and the choruses are as follows: Ludwig van der Bloomer, burgomaster of New Amsterdam, A. H. Parker ’97.”

**Harvard University. Annual Report. 1896–1897.**

Harvard University, *Annual Reports of the President and Treasurer of Harvard College 1896–97* (Cambridge, Mass.: Published by the University, 1898).

*Appendix*, sequence n. 4045–4046, pp. 280–281: “Child Memorial Fund. At a meeting of the President and Fellows of Harvard College in Cambridge, June 29th, 1897, a letter from Mr. L. B. R. Briggs and others, of which the following is a partial copy was submitted to the board: ‘Harvard University, Cambridge, Massachusetts, June 9th, 1997. To the President and Fellows of Harvard College: We have the honor to transmit to you the sum of one hundred and ninety-five dollars and fifty cents (\$195.50), being

the balance of the amount subscribed to establish an endowment in memory of the late Francis James Child formerly Professor of English in the University, over and above the sum of ten thousand, six hundred dollars (\$10,600) formerly sent you by us. At the same time we desire on behalf of the subscribers, to state more fully than in our letter to you of February 1st (accompanying the first installment of money subscribed), what are the conditions attached to the gift.' (Signed) L.B. R. Briggs . . . Augustin H. Parker.”

## 1902

### **Harvard University. Treasurer's Report. 1901–1902.**

Harvard University, *Treasurer's Statement, 1901–02* (Cambridge, Mass.: Published by Harvard University, 1903).

*Gifts for immediate use*, sequence n. 3589, p. 15: “For the purchase of English literature of the seventeenth and eighteenth centuries for the College Library, from Augustin H. Parker \$10.”

### ***Boston Daily Globe*. February 12, 1902.**

“Colonial Tea, Given by Abigail Adams Chapter D.A.R. [Daughters of the American Revolution], Pretty Women in Old-Style Gowns and Powdered Hair at the Tuileries. Proceeds Go to the Fund for a Continental Hall.”

“After the reception came an amateur vaudeville entertainment, the numbers being announced on gorgeous posters which were scattered about. These were done by Miss Caroline Dabney and Miss Elizabeth Lawrence.”

## 1903

### **Harvard College Class of 1897. Class Report. 1903.**

*Harvard College Class of 1897, Second Report* (Cambridge: The University Press, 1903), 128.

Augustin Hamilton Parker: “Since leaving college I have been farming at Southville, Massachusetts. I am a member of the Bay State Agricultural Society. My part in politics has been local in character. I was in England from April 13 to June 15, 1901. I went to Italy, and through Switzerland and France to England, May 20 to Sept. 1, 1902.”

1904

***Boston Daily Globe. February 26, 1904.***

“Society ‘Show’ At Mrs. J. L. Gardner’s Private Theatre. Great Treat for those Lucky Enough to Get Tickets. Musical Program One of the Best Features.”

“By the courtesy of Mrs. John L. Gardner Fenway court was opened yesterday afternoon for the first of the three matinee vaudeville entertainments in aid of the building fund of the Massachusetts society for the Prevention of Cruelty to Children . . . . A. H. Parker appeared as the showman and Miss Caroline M. Dabney as his wife. The latter was effectively gowned in white point d’esprit, with rosebud garniture, and black picture hat trimmed with plumes and tied coquettishly under her chin with chiffon streamers. They did a very clever trick with Miss Mabel Stedman and Russell H. Greely, who appeared as dancing dolls ‘Carmencita’ and ‘Don Quixote’. Philip Dalton and Le Baron Russell were their stage assistants.”

1905

**Harvard University. Annual Report. 1904–1905.**

Harvard University, *Annual Reports of the President and Treasurer of Harvard College 1904–05* (Cambridge, Mass.: Published by the University, 1906).

*Bussey Institution*, sequence n. 569, p. 205: “A highly acceptable gift of anatomical models, illustrating points in dairying and cattle breeding was received from Mr. Augustin Hamilton Parker (A.B. 1897), formerly a student at the Bussey Institution.”

1906

***Boston Daily Globe. May 13, 1906.***

“Table Gossip.”

“The engagement of Miss Caroline Dabney, daughter of Mr. Lewis S. Dabney of 298 Beacon st, to Mr. Augustin H. Parker of Southville, Mass, which was announced the middle of the week, is a leading topic of interest in society.”

***Boston Journal. May 14, 1906.***

“Miss Dabney Is Engaged to Wed. Augustin H. Parker Will Be the Husband of Very Popular Society Girl.”

“It is a pleasure to record the engagement of Carrie Dabney and Augustin H. Parker, for there is no more popular girl in society, while her fiance is equally well liked.”

***Boston Daily Globe. November 3, 1906.***

“Parker-Dabney, Afternoon Wedding in King’s Chapel. Southville Young Man Takes Beacon-St. Girl for His Bride.”

“Miss Caroline Dabney, daughter of Mr Lewis S. Dabney of Beacon st, and Mr Augustin H. Parker of Southville were married yesterday afternoon in King’s chapel at 3:30 o’clock by Rev Howard M. Brown, the Pastor. . . . The guest list included Mr and Mrs Harcourt Amory, . . . Mrs G. T. Bigelow, . . . Mrs Arthur Blake, Dr David Cheever, Mr and Mrs Alexander Cochrane, Miss Margaret Codman, Miss Katrine Coolidge, Mr and Mrs F. B. Crowninshield, Mr and Mrs S. V. R. Crosby, Mr and Mrs A. S. Dabney, . . . Mr and Mrs R. W. Emmons, Mr and Mrs D. B. Fay, . . . Mr E. M. Fenno Jr, Mr Allan Forbes, . . . Miss Eugenia Frothingham, the Misses Ethel and Rosamond Gibson, Mr and Mrs R. H. Hallowell, Mr and Mrs F. L. Higginson, Bishop and Mrs William Lawrence, Mr and Mrs Harold Peabody, Mr and Mrs E. L. Rantoul, the Misses Spooner, Miss Priscilla Stackpole, Mr C. R. Sturgis, Gen and Mrs Weld, Miss Clara Winthrop and Mr R. D. Wrenn.”

***Boston Herald. November 3, 1906.***

“Vincent Club Girl Weds A. H. Parker. Miss Caroline Dabney Married in King’s Chapel Yesterday. Bride Was Attended Only by Her Father. Bridegroom, Whose Home Is in Southville, a Member of Harvard ’97.”

“Miss Caroline Dabney, only daughter of Lewis S. Dabney of Beacon street, and a prominent member of the Vincent Club, was married yesterday afternoon to Augustine [*sic*] H. Parker of Southville. . . . A reception followed the wedding at the Beacon street home of the bride’s father. The bride is a devotee of outdoor sports and athletics. The bridegroom was graduated from Harvard, class of ’97, from which university the bride’s father graduated in 1861. Mr. Dabney is a well known member of the Somerset and Exchange clubs. A special pew was reserved at the church for the sewing class of 1893, to which the bride belonged. Among the invited guests were . . .”

**1907**

**Harvard College Class of 1897. Class Report. 1907.**

*Harvard College Class of 1897, Third Report* (Cambridge, Mass.: Crimson Printing Co., 1907), 164–165.

Augustin Hamilton Parker: "After leaving college I studied at the Bussey Institute for a year. I then went to Westboro, Massachusetts, where, with my brother, I engaged in dairy farming, selling milk and cream in Boston and making a specialty of thoroughbred Guernsey cattle. In October, 1906, I gave up this business and entered the banking business with Messrs. Arthur K. Hunt, Roland W. Mann and John L. Saltonstall, under the firm name of Hunt, Mann and Saltonstall. I was married in Boston November 2, 1906, to Caroline Miller Dabney, daughter of Lewis Stackpole and Clara Bigelow Dabney. I am a member of the Somerset Club. I travelled in England in 1901, in Italy, Switzerland, France and England in 1902, in Porto [*sic*] Rico in 1905, in England and France in 1906, and made a tour of the West Indies in January and February, 1907."

1912

**Harvard College Class of 1897. Class Report. 1912.**

*Harvard College Class of 1897, Fourth Report* (Boston: Rockwell and Churchill Press, 1912), 311–312.

Augustin Hamilton Parker: "After leaving college, I studied at the Bussey Institution for a year. I then went to Westboro, Mass., where, with my brother, I engaged in dairy farming. In October, 1906, I gave up the joyous life of a farmer and entered the banking business, with the firm of Hunt, Mann and Saltonstall. As this seems a good chance for a little free advertising, I will state that our firm name at present is Hunt, Saltonstall and Company, and the members of the firm are Messrs. Arthur K. Hunt, Charles A. Price, John L. Saltonstall and myself. Our office is at 60 State Street, Boston. We are members of the Boston and New York stock exchanges, and we always have on hand some high-grade bonds which we will gladly sell to the members of the high-grade class of '97 at appropriately high-grade prices. I was married at King's Chapel, Boston, on the second of November, 1906, to Miss Caroline Miller Dabney. We have two sons. Our eminent secretary has asked us to include in this narrative the 'joyous happenings.' On thinking it over, I believe that most of the events of my life since leaving college come under that heading. At any rate, I declare myself an optimist, and find it much more pleasant and profitable to smile than to scowl."

1914

***Woman's Who's Who. 1914–1915.***

John William Leonard, *Woman's Who's Who of America, 1914–1915* (New York: The American Commonwealth Company, 1914), 620–621.

"Parker, Caroline Miller (Mrs. Augustin Hamilton Parker), Charles River Village, Mass. Born Quincy, Mass., Mar. 13, 1874; dau. Lewis Stackpole and Clara (Bigelow)

Dabney; ed. Miss Barr's School, Boston, Mass.; Boston Art Museum School; m. King's Chapel, Boston, Nov. 2, 1906, Augustin Hamilton Parker; children: Lewis Dabney Parker, Augustin [Hamilton] Parker Jr. Mem. Exec. Com. and Educational and Organization Com. of the Mass. Ass'n Opposed to the Further Extension of Suffrage to Women; mem. Nat. Ass'n Opposed to Woman Suffrage; chairman Dover (Mass.) Com. of Mass. Ass'n. Unitarian. Mem. Copley Soc., Dover Historical Soc., Nat. Civic Federation, Boston Art Students' Ass'n, Dover Alliance. Recreations: Painting, gardening, boat sailing. Mem. Vincent Club."

1917

**Harvard College Class of 1897. Class Report. 1917.**

*Harvard College Class of 1897, Secretary's Fifth Report* (Norwood, Mass.: Plimpton Press, 1917), 216.

Augustin Hamilton Parker: "After leaving college, I studied at the Bussey Institution for a year. I then went to Westboro, Mass., where, with my brother, I engaged in dairy farming. In October, 1906, I gave up the joyous life of a farmer and entered the banking business with the firm of Hunt, Mann and Saltonstall. The name was later changed to Hunt, Saltonstall & Co. The firm was dissolved on February 1, 1915, and on the same day I became a member of the firm of F. L. Dabney & Co., doing a general brokerage business in listed and unlisted stocks and bonds."

**Arts and Decoration. November, 1917.**

"The 'Whatman' Drawing Contest."

"Over five hundred entries of exceptionally high order were submitted in the recent 'Whatman' Drawing Contest. Responses came from nearly every State in the Union . . . . Whatman Drawing Paper Contest, Class [2], Water Color and Wash Division: . . . Honorable Mention: . . . Caroline Miller Parker, Charles River, Mass."

1918

**School Arts Magazine. February, 1918.**

"The 'Whatman' Drawing Contest."

"We print below the names of the prize-winners and of those whose work received Honorable Mention in the recent WHATMAN Drawing Contest. . . . Readers of the School Arts Magazine are all familiar with WHATMAN Paper and with the WHATMAN advertisements which appear monthly in our pages. . . . Honorable Mention: . . . Caroline Miller Parker, Charles River, Mass."

**Harvard College Class of 1897. Class Report. 1922.**

*Harvard College Class of 1897, Twenty-fifth Anniversary Report 1897–1922* (Cambridge, Mass.: The Riverside Press, 1922), 417.

Augustin H. Parker: “After leaving college, I studied at the Bussey Institution for a year. I then went to Westboro, Mass., where, with my brother, I engaged in dairy farming. In October, 1906, I gave up the joyous life of a farmer and entered the banking business with the firm of Hunt, Mann and Saltonstall. The name was later changed to Hunt, Saltonstall & Co. The firm was dissolved on Feb. 1, 1915, and on the same day I became, and still am, a member of the firm of F. L. Dabney & Co., doing a general brokerage business in listed and unlisted stocks and bonds. As to ‘other interests,’ I have made many vacation trips in this country, in the West Indies, and in Europe. My principal hobby, besides my business, is collecting editions of the various works of the late Oliver Goldsmith, M.B., particularly editions of the ‘Vicar of Wakefield.’ I have a goodly number of them, but like Master O. Twist and other sincere accumulators, I am always asking for more.”

**Harvard University. Official Register. 1922–1923.**

Harvard University, *Catalogue of Names 1922–23* (Cambridge, Mass.: The University, 1922).

*Committees Appointed by the Board of Overseers, 1922–23*, p. 9: “University Library . . . Augustin H. Parker.”

***Boston Herald*. November 14, 1922.**

“Died.”

“Parker. At Hot Springs, Va, Nov. 13, Caroline Miller, wife of Augustin H. Parker. Funeral services at Kings Chapel on Friday, Nov. 16, at 11 o'clock A.M. Kindly omit flowers.”

***Boston Herald*. November 15, 1922.**

“Mrs. Caroline M. Parker.”

“Mrs. Caroline Miller Parker, wife of Augustin H. Parker of the firm of F.L. Dabney & Co., died Monday at Hot Springs, Va. Mrs. Parker was born in Boston, the daughter of the late Lewis S. and Caroline (Bigelow) Dabney. She was educated in private schools in Boston and abroad, and was a member of the Vincent Club and the Sewing Circle. She was married to Mr. Parker about 15 years ago. Besides her husband, she is survived

by two sons, A. H. Parker, Jr., and Lewis Dabney Parker, and a brother, George Bigelow Dabney.”

### 1923

#### **Harvard University. Treasurer’s Report. 1922–1923.**

Harvard University, *Treasurer’s Statement, 1922–23* (Cambridge, Mass.: The University, 1924).

*Gifts for immediate use, Library, Special expenses*, sequence n. 7896, p. 144: “Augustin H. Parker \$100.00.”

### 1924

#### **Harvard University. Annual Report. 1923–1924.**

Harvard University, *Annual Reports of the President and Treasurer of Harvard College, 1923–24* (Cambridge, Mass.: Published by the University, 1925).

*The Library*, sequence n. 6629, p. 214: “Mr. Augustin H. Parker ’97, a member of the Overseers’ Visiting Committee, has made over to the Library the collection of eighteenth-century English poems in quarto, brought together and bound by Horace Walpole and in many cases annotated by him (340 pieces in 22 volumes). These Mr. Parker deposited with us for safe keeping some years ago. He has also given us a number of interesting manuscripts, including a volume of letters from many literary and artistic celebrities addressed to Frederick Locker-Lampson.”

#### **Harvard University. Treasurer’s Report. 1923–1924.**

Harvard University, *Treasurer’s Statement, 1923–24* (Cambridge, Mass.: The University, 1925).

*Gifts for immediate use, Library, Publications*, sequence n. 8205, p. 141: “Augustin H. Parker \$50.00.”

*Gifts for immediate use, Medical School, Collis P. Huntington Memorial Hospital*, sequence n. 8218, p. 149: “Augustin H. Parker \$10.00.”

### 1927

#### **Harvard University. Treasurer’s Report. 1926–1927.**

Harvard University, *Treasurer’s Statement, 1926–27* (Cambridge, Mass.: The University, 1928).

*Gifts for immediate use, Library, Publishing* "Harvard Library Notes," sequence n. 9232, p. 154: "Augustin H. Parker \$100.00."

## 1928

### **Harvard University. Annual Report. 1927–1928.**

Harvard University, *Annual Reports of the President and Treasurer of Harvard College, 1927–28* (Cambridge, Mass.: The University, 1929).

*The Library*, sequence n. 8040, p. 237: "Augustin H. Parker, '97, \$99, for English broadsides."

### **Harvard University. Treasurer's Report. 1927–1928.**

Harvard University, *Treasurer's Statement, 1927–28* (Cambridge, Mass.: The University, 1929).

*Gifts for immediate use, Library, Purchase of books*, sequence n. 9595, p. 159: "Augustin H. Parker, for broadsides \$99.04."

## 1929

### **Harvard University. Annual Report. 1928–1929.**

Harvard University, *Annual Reports of the President and Treasurer of Harvard College, 1928–29* (Cambridge, Mass.: The University, 1930).

*The Library*, sequence n. 8413, p. 208: "The Caroline Miller Parker Fund, given by Augustin H. Parker, '97, the income to be used for the maintenance and care of the Caroline Miller Parker Collection of material relating chiefly to the artists, Randolph Caldecott and Walter Crane, and for purchasing additions to that collection, \$10,000."

*The Library, Gifts for books*, sequence n. 8419, p. 214: "Augustin H. Parker, for Walter Crane sketchbooks, \$645.49."

### **Harvard University. Treasurer's Report. 1928–1929.**

Harvard University, *Treasurer's Statement, 1928–29* (Cambridge, Mass.: The University [1930])

*Gifts for capital, Library*, sequence n. 9933, p. 141: "Augustin H. Parker: To establish the 'Caroline Miller Parker Collection Fund,' the income to 'be used by the Harvard College Library for the maintenance and care of the Collection (given by Mr. Parker), and the purchase of additions thereto': Securities valued at \$5,057.36"

*Gifts for immediate use, Library, Purchase of books*, sequence n. 9952, p. 160: “Augustin H. Parker, for Walter Crane sketchbooks \$645.49”

*Gifts for immediate use, Library, Special expenses*, sequence n. 9953, p. 161: “Augustin H. Parker \$222.00”

***Harvard Crimson. March 8, 1929 (online version).***

“Treasure Room Gets Walter Crane’s Work, Recent Acquisitions are the Gift of A. H. Parker.”

“Approximately 100 original drawings by Walter Crane which were used for the illustrations in two of his books have recently been given to the Treasure Room of Widener Library by A. H. Parker, ’97. These drawings are supplementary to a group of books and pictures by Crane and by Caldecott that Mr. Parker gave to the University last fall. The present donation is of considerable interest. The drawings range from representations of antique textiles to exquisite chapter headings, from designs taken from the mosaics of the Bath of Caracalla in Rome to sketches similar to one entitled *William Morris speaking from a wagon in Hyde Park, May 1 1894*. The drawings were intended for reproduction and many of them bear, in the artist’s handwriting, instructions to the engraver and frequently the words: *Return to Water Crane, 18 Holland St., Kensington W*. The books for which these drawings were made are *Line and Form* and *William Morris to Whistler*, both written by Crane and published in 1900 and 1911 respectively.”

***Harvard Crimson. June 18, 1929 (online version).***

“Winship Reviews Recent Acquisitions Exhibited in Widener Treasure Room; Good Fortune Features Current Year. The following article was written for the *Crimson* by G. P. Winship, assistant librarian in charge of the Treasure Room in Widener Library.”

“In the nineteenth century, there was a brilliant period, when books were being illustrated by Kate Greenaway, Randolph Caldecott, Sir John Tenniel and Walter Crane . . . . Crane and Caldecott are thoroughly taken care of by the books, original drawings, and autograph letters given last autumn by A. H. Parker, ’97, to form the Caroline Miller Parker collection in the Harvard Library. Mr. Parker’s gift includes a fund of \$5,000 to assure the permanent well-being of these treasures, and he has also recently made a number of most important additions, among which is a sketch book in which Crane drew the view of the river front where the Freshman Dormitories now stand, from the opposite shore, not far from the School of Business Administration, which is reproduced here for the first time.”

**Harvard University. Annual Report. 1929–1930.**

Harvard University, *Report of the President of Harvard College and Reports of Departments, 1929–30* (Cambridge, Mass.: The University, 1931).

*The Library*, sequence n. 225, p. 223: “Since the late Daniel B. Fearing, ’82, presented the Library with his great collection on angling and fisheries we have not been in a position to add many books to it. It seemed such a pity to leave it incomplete that a few enthusiastic anglers among our friends contributed \$1,125 toward bringing it up to date. These [included] Augustin H. Parker, ’97”

*The Library*, sequence n. 225, p. 223: “From Augustin H. Parker, for Walter Crane drawings and sketchbooks, \$1,912.73.”

*The Library*, sequence n. 227, p. 225: “Augustin H. Parker, ’97, taking advantage of the fact that many drawings and notebooks of Walter Crane appeared on the market, presented them to us as an addition to the Caroline Miller Parker Collection.”

**Harvard University. Treasurer’s Report. 1929–1930.**

Harvard University, *Treasurer’s Statement, 1929–30* (Cambridge, Mass.: The University, 1930)

*Gifts for capital, Library*, sequence n. 10307, p. 155: “Caroline Miller Parker Collection Fund: Augustin H. Parker: Additional: Securities valued at \$5,000.00.”

*Gifts for immediate use, College, Division of Physics*, sequence n. 10320, p. 168: “Toward the construction of a new laboratory: Augustin H. Parker \$5,000.”

*Gifts for immediate use, Library, Purchase of books*, sequence n. 10329, p. 177: “Augustin H. Parker \$100 for continuing the Fearing Angling Collection.”

*Gifts for immediate use, Library, Purchase of books*, sequence n. 10329, p. 177: “Augustin H. Parker, for Walter Crane drawings and sketchbooks \$1,912.73.”

**Harvard University. Annual Report. 1930–1931.**

Harvard University, *Report of the President of Harvard College and Reports of Departments, 1930–31* (Cambridge, Mass.: The University, 1932).

*Appendix to the Library Report*, sequence n. 624, p. 234: “Augustin H. Parker, ’97, for books and drawings by Walter Crane, \$3,816.46”

**Harvard University. Treasurer's Report. 1930–1931.**

Harvard University, *Treasurer's Statement, 1930–31* (Cambridge, Mass.: The University, 1931).

*Gifts for immediate use, Library, Purchase of books*, sequence n. 10703, p. 167: "Augustin H. Parker, for drawings by Randolph Caldecott and Walter Crane \$3,816.46."

**Harvard Crimson. February 17, 1931 (online version).**

"Collections and Critiques. Collection in Widener is Now the Most Complete Existing."

"Valuable additions to the collection of poems, woodcuts, and illustrations for fine books by Walter Crane have come into the possession of Widener Library and have been put with the collection in the Treasure Room awaiting exhibition. This collection is now the most complete existing of the Victorian artist, poet, woodcarver, and eminent socialist. It is the gift of A. H. Parker '98 [*sic*], given in memory of Caroline Miller Dabney Parker, over a period of several years. Among the most recent acquisitions are first editions and original drawings of Crane's illustrations to picture books for children, which sold fifty years ago for a shilling, and are now almost priceless. These include 'Mother Hubbard', 'Beauty and the Beast', and 'The Five Little Pigs', which subsequently ran into many editions under the name of Walter Crane's Picture Books. Along with these were many letters and sketch-books. Some time ago the collection was augmented with the receipt of Crane's famous 'Illustrated Grimm's Fairy Tales', and Reynard the Fox. In these the colors are very gay, typical of his earlier works, owing to the primitive state of color-printing. Along with these were given numerous illustrations by a contemporary Randolph Caldecott, whose style was based on that of Crane."

**1932**

**Harvard University. Annual Report. 1931–1932.**

Harvard University, *Report of the President of Harvard College and Reports of Departments, 1931–32* (Cambridge, Mass.: The University, 1933).

*Appendix to the Library Report*, sequence n. 1023, p. 231: "Augustin H. Parker, '97, for books and drawings by Walter Crane, \$1,436."

**Harvard University. Treasurer's Report. 1931–1932.**

Harvard University, *Treasurer's Statement for 1931–32* (Cambridge, Mass.: The University, 1932).

*Gifts for immediate use, Library, Purchase of books*, sequence n. 11066, p. 164: “Augustin H. Parker, for sketch-books and for other works of Randolph Caldecott and Walter Crane \$1,436.07.”

### 1933

#### **Harvard University. Annual Report. 1932–1933.**

Harvard University, *Issue Containing the Report of the President of Harvard College and Reports of Departments for 1932–33* (Cambridge, Mass.: The University, 1934).

*Appendix to the Library Report*, sequence n. 236, p. 234: “Augustin H. Parker, ’97, for sketch-books of Randolph Caldecott, \$175.”

*Appendix to the Library Report*, sequence n. 236, p. 234: “Augustin Hamilton Parker, ’97, added many drawings by Walter Crane and Randolph Caldecott to the Parker Collection of these artists.”

#### **Harvard University. Treasurer’s Report. 1932–1933.**

Harvard University, *Treasurer’s Statement for 1932–33* (Cambridge, Mass.: The University, 1933)

*Gifts for immediate use, Library, Purchase of books*, sequence n. 11423, p. 163: “Augustin H. Parker, for sketch-books of Randolph Caldecott \$175.”

### 1934

#### **Harvard University. Annual Report. 1933–1934.**

Harvard University, *Issue Containing the Report of the President of Harvard College and Reports of Departments for 1933–34* (Cambridge, Mass.: The University, 1935).

*Appendix to the Library Report*, sequence n. 652, p. 262: “From Augustin H. Parker, ’97, for drawings by Walter Crane, \$496.”

#### **Harvard University. Treasurer’s Report. 1933–1934.**

Harvard University, *Treasurer’s Statement for 1933–34* (Cambridge, Mass.: The University, 1934).

*Gifts for immediate use, Library, Purchase of books*, sequence n. 11797, p. 169: “Augustin H. Parker, for drawings by Walter Crane \$496.10.”

## 1935

### **Harvard University. Annual Report. 1934–1935.**

Harvard University, *Issue Containing the Report of the President of Harvard College and Reports of Departments for 1934–35* (Cambridge, Mass.: The University, 1936).

*Appendix to the Library Report*, sequence n. 1037, p. 269: “From Augustin H. Parker, ’97, for books and drawings by Crane and Caldecott, \$100.”

### **Harvard University. Treasurer’s Report. 1934–1935.**

Harvard University, *Statement of the Treasurer of Harvard College for the Fiscal Year 1934–35* (Cambridge, Mass.: The University, 1935).

*Gifts for immediate use, Library, Purchase of books*, sequence n. 12168, p. 164: “Augustin H. Parker, for drawings by Walter Crane \$100.00.”

## 1936

### **Harvard University. Annual Report. 1935–1936.**

Harvard University, *Issue Containing the Report of the President of Harvard College and Reports of Departments for 1935–36* (Cambridge, Mass.: The University, 1937).

*Appendix to the Library Report*, sequence n. 1437, p. 285: “\$89.32 from Augustin H. Parker, ’97, for drawings by Walter Crane.”

*Appendix to the Library Report*, sequence n. 1437, p. 285: “From Augustin H. Parker, a number of original letters and drawings of Caldecott and Walter Crane, in addition to printed volumes containing illustrations by these artists.”

### **Harvard University. Treasurer’s Report. 1935–1936.**

Harvard University, *Treasurer’s Statement for 1935–36* (Cambridge, Mass.: The University, 1936).

*Gifts for immediate use, Library, Purchase of books*, sequence n. 12559, p. 169: “Augustin H. Parker, for drawings by Walter Crane \$89.32.”

## 1937

### **Harvard University. Annual Report. 1936–1937.**

Harvard University, *Issue Containing the Report of the President of Harvard College and Reports of Departments for 1936–37* (Cambridge, Mass.: The University, 1938).

*Appendix to the Library Report*, sequence n. 1868, p. 296: “\$112.22 from Augustin H. Parker, ’97, for drawings by Walter Crane.”

**Harvard University. Treasurer’s Report. 1936–1937.**

Harvard University, *Treasurer’s Statement for 1936–37* (Cambridge, Mass.: The University, 1937).

*Gifts for immediate use, Library, Purchase of books*, sequence n. 12957, p. 179: “Augustin H. Parker, for drawings by Walter Crane \$112.22.”

**1938**

**Harvard University. Annual Report. 1937–1938.**

Harvard University, *Issue Containing the Report of the President of Harvard College and Reports of Departments for 1937–38* (Cambridge, Mass.: The University, 1939).

*Appendix to the Library Report*, sequence n. 2356, p. 343: “Augustin H. Parker, ’97, William King Richardson, ’80, Harold T. White, ’97, Lucius Wilmerding, ’01, contributed \$725 towards the purchase of an important manuscript.”

*Appendix to the Library Report*, sequence n. 2356, p. 343: “From Augustin H. Parker, \$107.29 for additions to the Parker collection of the work of Walter Crane and Randolph Caldecott.”

**Harvard University. Treasurer’s Report. 1937–1938.**

Harvard University, *Treasurer’s Statement, 1937–38* (Cambridge, Mass.: The University, 1938).

*Gifts for immediate use, Library, Purchase of books*, sequence n. 13374, p. 180: “Augustin H. Parker, for drawings by Walter Crane and Randolph Caldecott \$107.29.”

*Gifts for immediate use, Library, Purchase of books*, sequence n. 13374, p.180: “Augustin H. Parker \$125.00, William K. Richardson \$50.00, Harold T. White \$400.00, Lucius Wilmerding \$150, for an Aristotle manuscript.”

**1939**

**Harvard University. Annual Report. 1938–1939.**

Harvard University, *Issue Containing the Report of the President of Harvard College and Reports of Departments for 1938–39* (Cambridge, Mass.: The University, 1940).

*University Library*, sequence n. 2884, p. 379: “Augustin H. Parker added to the Crane-Caldecott Collection two letters of Walter Crane, two notebooks of Crane’s original drawings, and a letter of Randolph Caldecott.”

#### 1940

##### **Harvard University. Annual Report. 1939–1940.**

Harvard University, *Issue Containing the Report of the President of Harvard College and Reports of Departments for 1939–40* (Cambridge, Mass.: The University, 1941).

*University Library*, sequence n. 3410, p. 361: “Augustin H. Parker presented several volumes by Walter Crane and a copy of ‘The Babes in the Wood,’ containing original drawings and autograph letters by Randolph Caldecott.”

#### 1944

##### **Harvard University. Annual Report. 1943–1944.**

Harvard University, *Issue Containing the Report of the President of Harvard College and Reports of Departments for 1943–44* (Cambridge, Mass.: The University, 1945).

*University Library*, sequence n. 5387, p. 286: “Augustin H. Parker, ’97, gave seven books by Oliver Goldsmith, including the Darmstadt edition of *The Deserted Village* which was published for Goethe, the first editions of his *Poems*, Belfast, 1775, *She Stoops to Conquer*, and *The Traveller*.”

#### 1945

##### **Harvard University. Annual Report. 1944–1945.**

Harvard University, *Issue Containing the Report of the President of Harvard College and Reports of Departments for 1944–45* (Cambridge, Mass.: The University, 1946).

*University Library*, sequence n. 5826, p. 299: “Another purchase made possible by generous assistance from Carl T. Keller, ’94, Roy E. Larson, ’21, Gilbert H. Montague, ’01, Augustin H. Parker, ’97, William K. Richardson, ’80, Harold T. White, ’97, and other friends, was the first edition of Ariosto’s *Orlando Furioso* (1516), the only copy known to be in this country.”

##### **Harvard University. Treasurer’s Report. 1944–1945.**

Harvard University, *Treasurer’s Statement, 1944–45* (Cambridge, Mass.: The University, 1946).

*Gifts for immediate use, Library, Purchase of books*, sequence n. 15701, p. 75: "Augustin H. Parker, toward the purchase of a 1516 edition of Ariosto \$100."

## 1946

### **Harvard University. Annual Report. 1945-1946.**

Harvard University, *Issue Containing the Report of the President of Harvard College and Reports of Departments for 1945-46* (Cambridge, Mass.: The University, 1948).

*University Library*, sequence n. 6160, p. 181: "Funds for the purchase of rare books came from Thomas W. Lamont, '02, George L. Lincoln, '95, Augustin H. Parker, '97, Donald P. Perry, '16, and William K. Richardson, '80."

### **Harvard University. Treasurer's Report. 1945-1946.**

Harvard University, *Treasurer's Statement, 1945-46* (Cambridge, Mass.: The University, 1948).

*Gifts for immediate use, Library, Purchase of books*, sequence n. 15980, p. 76: "Augustin H. Parker, for rare books \$100."

## 1947

### **Harvard College Class of 1897. Class Report. 1947.**

*Harvard College Class of Ninety-Seven, Fiftieth Anniversary Report* (Cambridge, Mass.: Printed for the Class, 1947).

Augustin Hamilton Parker: "Augustin Parker, the son of Henry Hills and Elizabeth Pickman (Fay) Parker, was born August 9, 1875, at Lynn, Massachusetts. He prepared at St. Mark's School. After four years' study, he received his A.B. degree at our graduation in 1897, and spent the following year at the Bussey Institution. He married Caroline Miller Dabney, November 2, 1906, at Boston. She died November 13, 1922. His second wife is Gwendolen Whistler. His children are: Lewis Dabney, born December 14, 1907; and Augustin Hamilton, Jr., born February 16, 1910. Parker's interest and activity in book collecting started in his earlier years and has continued, though new acquisitions have been much less frequent in recent years. His primary interest has been *The Vicar of Wakefield*, Goldsmith's famous novel, of which his collection is most complete. It includes several hundred editions published all over the world and lacks only a few of the known editions in most of the occidental and oriental languages. During her life Parker's wife was much interested in the illustrations of Walter Crane and Randolph Caldecott and had assembled a small collection of books illustrated by them. Parker gave this collection to Harvard with a small endowment as a memorial to her. With the

most efficient and capable assistance of the librarian and his assistants in charge of this sort of work, the collection has been enlarged from time to time and is now excellent, if not outstanding. . . . Parker retired in 1935 from the brokerage firm of F. L. Dabney & Company (now Townsend, Dabney & Tyson) in which he was a partner. He remained a limited, inactive partner for several years after his retirement. He still maintains a keen interest in the world of government and science, and has continued as a member of the Overseer's Committee to Visit the Harvard College Library."

1951

***Boston Herald*, April 3, 1951.**

"Deaths and Funerals"

"Augustin H. Parker, 75, retired partner in the brokerage firm of Townsend, Dabney & Tyson, who died at his home in Dover on Sunday. . . . He was born in Lynn, attended St. Mark's School and was graduated from Harvard College in 1897. . . . An avid collector of Oliver Goldsmith's 'Vicar of Wakefield,' he had one of the most complete collections in existence, including every known edition in English. His first wife was Caroline Miller Dabney who died in 1922. He later married the former Gwendolen Whistler, who survives him as does the son, Augustin H. Parker Jr. Another son, Lewis D. Parker, was lost at sea in 1948 while ferrying a plane to England."

***Boston Journal*, April 3, 1951.**

"Obituaries"

"Dover, Mass., April 2. Augustin H. Parker, retired Boston broker, died last night at his home after a long illness. He was 75 years old. Mr. Parker retired in 1935 from the brokerage firm of F. L. Dabney & Co., in which he was a partner. He was educated at Harvard, where he was a member of the class of '97. Mr. Parker, who was interested in book collecting, specialized in 'The Vicar of Wakefield,' which he collected in several hundred editions published all over the world. Mr. Parker's first wife, the former Caroline M. Dabney, died in 1922. Three years later, he married Mrs. Gwendolyn Whistler Haughton, widow of Percy D. Haughton, famous Harvard and Columbia football coach. She survives, as does Mr. Parker's son by his first marriage, Augustin H. Parker Jr. of Natick, Mass."

***Boston Daily Globe*, April 4, 1951.**

"Deaths and Funerals"

"Augustin H. Parker. Services for Augustin H. Parker, 75, retired partner in the brokerage firm of Townsend, Dabney and Tyson, will be held at 2 today in the Lindsey

Memorial Chapel, 15 Newbury st, Back Bay. He died Sunday at his home in Dover. His wife, Gwendolen Whistler Parker, was the widow of Percy D. Haughton, Harvard gridiron great and famed football coach. Born in Lynn, Mr. Parker attended St. Mark's School, Southboro, and was graduated from Harvard College in 1897. He began his banking career in 1906 as a member of the firm of Hunt, Mann, and Saltonstall. Ten years later, he joined the firm of F. L. Dabney & Co., from which he retired in 1935. He was widely known for his literary collections, particularly the editions of Oliver Goldsmith's 'Vicar of Wakefield.' Besides his wife, he leaves a son, Augustin H. Jr. Lewis D. Parker, another son, was lost at sea several years ago while ferrying a plane to England."

1952

**Harvard University. Annual Report. 1951–1952.**

Harvard University, *Report of the President of Harvard College and Reports of Departments for 1951–52* (Cambridge, Mass.: The University, 1954).

*University Library*, sequence n. 1415, p. 249: "From the bequest of Augustin H. Parker, '97, besides the endowment mentioned below, was received his collection of 1600 books by and about Oliver Goldsmith, with over 800 editions of the *Vicar of Wakefield* as well as an almost complete collection of Goldsmith's other works."

*University Library*, sequence n. 1417, p. 251: "A new endowment fund was established when \$3,000 was received from the estate of Augustin H. Parker, '97, the income of which is to be used for maintaining and augmenting the Goldsmith collection that was bequeathed by Mr. Parker."

**Harvard University. Treasurer's Report. 1951–1952.**

Harvard University, *Financial Report for 1951–52* [unabridged ed.] (Cambridge, Mass.: The University, 1952).

*Gifts for capital, Faculty of Arts and Sciences, Library*, sequence n. 1178, p. 56: "Augustin H. Parker Bequest (1952): Estate of Augustin H. Parker: His bequest to President and Fellows of Harvard College 'the principal thereof to be kept intact and the income therefrom devoted to the care of the collection [a collection of the Works of Oliver Goldsmith given by the testator] and the securing of additions thereto, and any income not so spent to be used for the general purposes of the Harvard College Library.' \$3,000.00."

## APPENDIX 3

### *King Luckieboy*: A Case Study in the Publication History of a Popular Toy Book

This reconstruction of the publishing history of Walter Crane's *King Luckieboy* supplements the description of the preparatory drawings on pages 36–37 above, as well as the discussion of toy book printing and publishing on pages 23–25. It serves as a case study to illustrate the way in which Victorian publishers recycled material; it traces the bibliographical history of a typical toy book; and it demonstrates the complexities of the research needed to produce such documentation. Apart from a few piracies mentioned at the end of this essay, *King Luckieboy* throughout its history was printed from Edmund Evans's original wood blocks after Crane's drawings or from electrotypes of them. Both George Routledge from 1871 and John Lane after 1895 published and republished the work under various titles in both single and collected volumes. These are described below.

#### SINGLE ISSUES PUBLISHED BY GEORGE ROUTLEDGE AND SONS

*King Luckieboy's Party* was first published by George Routledge and Sons as no. 98 of Routledge's New Sixpenny Toy Books series. For this eight-page toy book Crane designed the illustrations and wrote the text.<sup>102</sup> In his autobiography and in a handwritten note in a copy of this toy book at Houghton Library (Typ 8304.70.120), Crane stated that he designed these illustrations in 1870.<sup>103</sup> None of the surviving preparatory drawings is dated, but a date is to be found engraved backward on the key block of page [3]: "1870." Of course the date of invention does not always coincide with the date of engraving, printing, and/or publication, particularly for objects of this kind, which were usually produced by printers acting as publishing agents meeting the needs of the market.

In fact, *King Luckieboy's Party* was originally published in 1871 (1). The title was recorded in the Routledge ledger, listed among July publications in the publisher's *Wholesale Catalogue*, and advertised in September 1871.<sup>104</sup> The first edition has a front cover reproducing the illustration on page [3], printed in red, green, and the black key on orange paper; the back cover lists the Routledge's New Sixpenny Toy Books series

102 See Isobel Spencer, *Walter Crane* (London: Studio Vista, 1975), 50; Anthony Crane, "My Grandfather, Walter Crane," *Yale University Library Gazette* 31 (January 1957): 102; Tomoko Masaki, *A History of the Toy Book: The Aesthetic, Creative and Technological Aspects of Victorian Popular Picture Books through the Firm of Routledge 1852–1893*, 3 vols. in 2 (Tokyo: Kazamashobo, 2006), 1:268, 2:543–545.

103 Walter Crane, *An Artist's Reminiscences* (London: Methuen, 1907), 107.

104 Routledge & Kegan Paul Ltd. Archives, GB 0103. The Routledge ledgers, wholesale catalogues, and other archival materials have since 1975 been on permanent loan at University College London; see also Masaki, 1:349.

titles up to no. 98 and displays the printer's colophon. The first edition had a print run of 10,000 copies, as reported by the *Routledge Ledger* for July 1871.

(1)

*King Luckieboy's Party*. London: George Routledge and Sons, [1871].

Series: Routledge's New Sixpenny Toy Books, no. 98

Listings: *George Routledge & Sons' Wholesale Catalogue* (July 1871), 78;

*Routledge Ledger* 4 (1871): 560

Advertisements: *Athenaeum* (September 30, 1871): 421; *Saturday Review*

(September 30, 1871): 451

Front cover: printed in red, green, and the black key on orange paper;

reproduces the illustration on page [3]

Back cover: lists the Routledge's New Sixpenny Toy Books series titles up

to no. 98; includes the printer's colophon

Copies: Houghton Library (Typ 8304.70.40); British Library (12806.h.97),

bearing an accession stamp dated "14 NO 71"

Picture books of this kind had to be produced in print runs of thousands of copies in order to cover production costs. It was therefore a common habit for Victorian publishers to issue and reissue them over periods as long as three decades in tens of thousands of copies. In fact, the *Routledge Ledger* gives evidence for several supposedly unaltered reissues of *King Luckieboy*: in January 1872 (4,000 copies), November 1874 (4,000 copies), and March 1877 (4,000 copies). These data refer more properly to the reprinting of the interior illustrations rather than to the actual appearance of sewn toy books on the market. Indeed, the usual practice was that only relatively small portions of the printed illustrations were bound and put on the market at one time. Additional sets of unbound sheets were sewn into new covers as there was additional demand for the title. One result of this custom was that sometimes later reissues used sheets from older printings of the illustrations mixed indiscriminately with sheets of illustrations printed later. Apart from minor differences in the pigments used, there is no way to determine if a given toy book's interior pages belong to the first printing or to a subsequent one. The covers of subsequent issues were usually reprints of the first issue's cover, with minor variants that updated the toy book to the moment it was commercialized as a new product on sale. It is analysis of these minor changes in the features of the covers that make it possible to identify with a reasonable degree of certainty the moment when a given issue of a toy book was put on the market. Variations in the front covers might include the choice of the image reproduced on the cover, the color of paper used, the colors of the ink and features of the blocks used, the appearance of the publisher's imprint, and whether the series number appears on front cover. On the back covers, possible variations might include changes in the series

numbers and titles listed, the presence or absence of asterisks marking titles, and the presence or absence of the printer's colophon.

*King Luckieboy's Party* was reissued as a single toy book in 1873 (1.2), with a front cover identical to that of the first edition but printed on yellow paper instead of orange, and with a back cover listing series titles up to no. 106, a title published in September 1873.

(1.2)

*King Luckieboy's Party*. London: George Routledge and Sons, [1873].

Series: identical to (1)

Front cover: identical to (1) but printed on yellow paper

Back cover: lists the Routledge's New Sixpenny Toy Books series titles up to no. 106, published in 1873

Copies: Bodleian Library, Opie Collection (Opie M 169)

In 1876 the work was issued under a slightly different title, *King Luckieboy's Picture Book*, with a different front cover reproducing the illustration on page 1 instead of that on page 3, and with a back cover listing series titles up to no. 117, a title planned for 1876 but never published and withdrawn from the list the following year. This reissue has been traced in two variant states of the cover, both from 1876: an earlier state (1.3 [1]) with the front cover printed in red, blue, and the black key on orange paper, with the printer's colophon on the back cover; and a subsequent state (1.3 [2]) with the cover printed on light yellow paper, with different asterisks in the list of titles, and without the printer's colophon on the back cover. The asterisks on the back cover signal the progressive sale of stock since they mark titles that were no longer available mounted on linen: for example, mounted versions of no. 48 and no. 56 of the series were sold out between the first and the second issues of *King Luckieboy's Picture Book* and could not be acquired on linen at the time when the cover was printed in its second state.

(1.3 [1])

*King Luckieboy's Picture Book*. London: George Routledge and Sons, [1876].

Series: identical to (1)

Front cover: printed in red, blue, and the black key on orange paper; reproduces the illustration on page 1; without the series number

Back cover: lists the Routledge's New Sixpenny Toy Books series titles up to no. 117, planned to be published in 1876 but never issued and withdrawn from the list the following year; with the printer's colophon

Copies: private collection, Italy

(1.3 [2])

Series: identical to (1)

Front cover: identical to (1.3 [1]) but printed on yellow paper

Back cover: identical to (1.3 [1]) but with different asterisks in the titles listed on the back; without the printer's colophon

Copies: Houghton Library (Typ 8304.70.120); Beinecke Library (1982 +69)

The reissues continued after Crane stopped producing new toy books for Routledge in 1876. Once more under the title *King Luckieboy's Picture Book*, the work was issued anew sometime between 1879 and 1882, with its cover printed on light yellow paper (1.4). Its back cover lists series titles up to no. 122, published in September 1879, while title no. 123 was not published until 1882, a date that serves as an *ante quem* limit for the publication of this reissue.

(1.4)

*King Luckieboy's Picture Book*. London: George Routledge and Sons, [1879–1882].

Series: identical to (1)

Front cover: identical to (1.3 [2]) but includes the series number printed next to Crane's monogram

Back cover: lists the Routledge's New Sixpenny Toy Books series titles up to no. 122, published in 1879

Copies: Houghton Library (Typ 8304.70.162); Beinecke Library (BEIN J18 C851 870Ke); National Art Library (60.R.Box XIV [xxvi])

#### COLLECTIVE VOLUMES PUBLISHED BY GEORGE ROUTLEDGE AND SONS

In keeping with the publisher's practice of recycling texts and illustrations, single toy books were also regularly published in collective volumes compiled by the publisher and comprising up to eight titles. *King Luckieboy's Party* was published in *King Luckieboy's Picture Book*, a composite edition included in Routledge's Coloured Picture Books series, no. [11], and containing *King Luckieboy's Party*, *This Little Pig Went to Market*, *The Old Courtier*, and *Picture Book of Horses* (this last also known as *Horses, Zebra & Asses*), with all the titles except the last by Crane. Two versions of this volume, with the same title and contents, have been traced, neither of them dated. One version (2 [1]) has a cloth spine and a cover printed in red, blue, and the black key on light yellow paper over boards, reproducing the illustration on page 1 of *King Luckieboy's*

*Party*.<sup>105</sup> This collected volume must have been issued simultaneously or nearly so with the first edition of the single toy book (1), in September 1871, since the copy of this volume at the British Library bears an accession stamp dated “17 NO 71,” only a few days after the date assigned to the individual toy book. The other version (2 [2]) has a publisher’s binding of blue cloth with the front cover blocked in black and gold, and with an anonymous illustration pasted onto it, consistent with the covers of other titles in the Routledge’s Coloured Picture Books series. Copies in boards were priced at two shillings and sixpence<sup>106</sup>; copies in cloth at three shillings and sixpence.<sup>107</sup> To the best of my knowledge, the two versions appear to be variants dating from nearly the same moment.

(2 [1])

*King Luckieboy’s Picture Book*. London: George Routledge and Sons, [1871].

Series: Routledge’s Coloured Picture Books, no. [11]

Contents: *King Luckieboy’s Party, This Little Pig Went to Market, The Old Courtier, Picture Book of Horses*

Advertisements: *Athenaeum* (September 30, 1871): 421; *Bookseller* (November 4, 1871): 949; *Athenaeum* (December 9, 1871): 761; *Saturday Review* (December 16, 1871): 790

Front cover: printed in red, blue, and the black key on light yellow paper over boards; reproduces the illustration on page 1; cloth spine

Back cover: lists Routledge’s Coloured Picture Books series titles up to no.

[11]

Copies: British Library (12806.h.20), bearing an accession stamp dated “17 NO 71”

(2 [2])

Series and contents: identical to (2 [1])

Advertisements: *Athenaeum* (November 23, 1872): 652

Covers: publisher’s blue cloth, the front cover blocked in black and gold, with an anonymous illustration pasted on

105 See Edmund M. B. King, *Victorian Decorated Trade Bindings, 1830–1880: A Descriptive Bibliography* (London: The British Library; New Castle, Del.: Oak Knoll Press, 2003), 9, no. 26.

106 *Bookseller* (November 4, 1871): 949.

107 *Athenaeum* (November 23, 1872): 652.

Copies: book market, offered by Roger Middleton, Oxford, bearing an inscription dated 1871<sup>108</sup>

*King Luckieboy's Party* was then included in another collective volume titled *Walter Crane's Picture Book*, sold at five shillings<sup>109</sup> and containing eight titles, all by Crane: *King Luckieboy's Party*, *The Old Courtier*, *How Jessie Was Lost*, *The Fairy Ship*, *Chattering Jack*, *Annie and Jack in London*, *Grammar in Rhyme*, and *The Multiplication Table in Verse*. The publisher's cloth binding reproduces a detail from page [3] of *Chattering Jack* blocked in black, silver, and gold on the front cover. It was advertised in 1872 and listed in a publisher's catalog the same year. This title has been traced in three versions, identical in contents and front cover design but differing in the color of the cloth used for binding and in the publisher's device used on the title page. Since none of them is dated and again advertisements offer no clear evidence for priority, they are listed here in the order suggested by dates found in inscriptions or accession stamps. The first version (3 [1]) has a crimson cloth cover and a copy of it bears an inscription dated "Xmas 1872"; another copy with the same crimson binding bears an inscription dated "Christmas 1873." This version has on its title page a device with the publisher's monogram inserted in a roundel, in a form that was in use at the beginning of the 1870s. The second version (3 [2]) has a blue cloth cover, and a copy of it, among Houghton's holdings (Typ 8305.74), bears an inscription dated "Xmas 1873." The title page of this version appears to be identical in typesetting with the previous version but has a device with a differently formed publisher's monogram inserted in a different roundel, also a form that was in use at the beginning of the 1870s.<sup>110</sup> The third version (3 [3]) has a green cloth cover and a title page identical to that of version (3 [2]). None of the copies traced for this version contains any inscription. The British Library copy bears an accession stamp dated "25 FE 75," but this should not be taken as a sure clue for publishing date.

(3 [1])

*Walter Crane's Picture Book*. London: George Routledge and Sons, [1872].

Series: does not belong to any series

Contents: *King Luckieboy's Party*, *The Old Courtier*, *How Jessie was Lost*,  
*The Fairy Ship*, *Chattering Jack*, *Annie and Jack in London*, *Grammar in  
Rhyme*, *The Multiplication Table in Verse*

108 <<http://www.abebooks.com/KING-LUCKIEBOYS-PICTURE-BOOK-Party-Little/8276305394/bd>> (accessed May 23, 2016).

109 *Athenaeum* (November 23, 1872): 652.

110 It appears that George Routledge had several devices in contemporaneous use in the early 1870s, of which the two mentioned here are examples.

Listings: *George Routledge & Sons' Wholesale Catalogue* (September 1873); and again in *George Routledge & Sons' Wholesale Catalogue* (August 1875)

Advertisements: *Saturday Review* (October 5, 1872): 457; *Athenaeum* (November 23, 1872): 652

Covers: publisher's crimson cloth, the front cover blocked in black, silver, and gold with a detail from page [3] of *Chattering Jack*; back cover with the frame blocked in blind

Copies: Beinecke Library (J18 C851 C872P), bearing an inscription dated "Xmas 1872"; Melbourne, Monash University Library (f 820.8 C891 A6/W), bearing an inscription dated "Christmas 1873"; Toronto, Massey College Library (McLean T 0147)

(3 [2])

Series and contents: identical to (3 [1])

Covers: identical to (3 [1]) but in publisher's blue cloth

Copies: Houghton Library (Typ 8305.74), bearing an inscription dated "Xmas 1873"

(3 [3])

Series and contents: identical to (3 [1])

Covers: identical to (3 [1]) but in publisher's green cloth

Copies: British Library (12805.l.2), bearing an accession stamp dated "25 FE 75"

The work was published as part of a yet another collective toy book in *King Luckieboy's Picture Book* (4), sold at three shillings and sixpence<sup>111</sup> and containing *King Luckieboy's Party*, 1, 2, *Buckle My Shoe*, *The Fairy Ship*, and *This Little Pig Went to Market*, with a cover printed in silver on red-brown paper over boards. This collective volume was advertised in September 1876 as the third out of "six volumes of Walter Crane's Toy Books, newly arranged in volumes, with original covers, specially designed for them by the artist."<sup>112</sup>

<sup>111</sup> *Athenaeum* (September 30, 1876): 420.

<sup>112</sup> This collective volume is dated 1871 by the Osborne Collection, but many of its features are incompatible technically and stylistically with that date. Both the new cover design by Crane and the presence of his name on the title page testify to the artist's later style and consciousness. The typography and layout of the title page and the collective title itself are closer to the style of the Walter Crane's Toy Books series of 1874–1876. These reissues present updated designs for covers and title pages that are similar to those found in this *King Luckieboy's Picture Book*. Moreover, Crane here employs a later stylized version of his own

(4)

*King Luckieboy's Picture Book*. London: George Routledge and Sons, [1876].

Series: Walter Crane's Toy Books, no. 3

Contents: *King Luckieboy's Party*, 1, 2, *Buckle My Shoe*, *The Fairy Ship*, *This Little Pig Went to Market*

Advertisements: *Athenaeum* (September 30, 1876): 420; *Spectator* (December 23, 1876): 1618

Covers: new designs by Crane printed in silver on red-brown paper over boards

Copies: Houghton Library (Typ 8304.89.50); National Art Library, Renier Collection (B.LB.ROUT.1871); Toronto Public Library, Osborne Collection (1:93); Baldwin Library, University of Florida (39h1290).

#### SINGLE ISSUES PUBLISHED BY JOHN LANE

In the mid-1890s, when Crane and his printer (and occasional agent) Edmund Evans envisioned reissuing the toy books using unsold stocks of illustrations, they contacted the Routledges, who responded by disclaiming any interest in “dead toy books.”<sup>113</sup> The publisher John Lane, however, was enthusiastic about the idea. Indeed, John Lane made quite a good profit from those “dead toy books,” probably also thanks to the new designs provided by Crane for the front and back covers and the endpapers of both the single and the collective volumes, together with decorative title pages and preface pages for the cloth-bound collective volumes. In addition, all of Lane's toy books had larger pages and thus wider margins surrounding the illustrations than had been the case with Routledge's toy books. Lane's Walter Crane's Picture Books, Reissue series was launched with three single toy books bound in paper wrappers and sold at nine pence each<sup>114</sup>: *This Little Pig Went to Market*, no. 1; *King Luckieboy's Party*, no. 2; and *The Fairy Ship*, no. 3. These works were also sold bound together in a cloth volume, priced at three shillings and sixpence,<sup>115</sup> under the title *This Little Pig His Picture Book*, volume 1

monogram and designs a publisher's mark, GRS, in the shape of a bird, demonstrating a familiarity with puns and rebuses that is not consistent with a date in the early 1870s. See *The Osborne Collection of Early Children's Books, A Catalogue*, 2 vols. (Toronto: Toronto Public Library, 1975), 1:93.

113 John Rylands University Library, Walter Crane Archive (WCA/2/1/2/1/17-19). In the 1890s, Routledge secured an old stock of the early issues, which he undersold freely, profiting from Lane's advertisements (WCA/2/1/2/8/13, WCA/2/1/2/17/14).

114 *Publishers' Circular* (October 5, 1895): 389.

115 *Publishers' Circular* (October 5, 1895): 389.

of Walter Crane's Picture Books series. Three by three, Lane issued and reissued almost all Crane's toy books until the early 1920s.

In 1895, Lane published *King Luckieboy's Party* both as a single toy book and in a collective volume, advertised and reviewed in September 1895. The single issue of the toy book has a front cover printed in red and black on white paper with a new design devised, dated, and monogrammed by Crane. The design of the decorative back cover includes two brushes and a scroll listing the three titles published in 1895. At the foot of the page there is a printer's colophon, and the newly designed endpapers are printed in dark blue. Two versions of the first edition of the single toy book are documented, one for the British market (5 [1]), with John Lane's imprint preceding Stone & Kimball's and the price in British currency ("9d"), and a variant for the American market (5 [2]), with the Stone & Kimball imprint preceding Lane's and the price in American currency ("25¢").

(5 [1])

*King Luckieboy's Party*. London: John Lane; Chicago: Stone & Kimball, 1895.

Series: Walter Crane's Picture Books, Reissue, no. 2

Advertisements: *Academy* (September 28, 1895): 249; *Sketch* (November 20, 1895): 176; *Publishers' Circular* (October 5, 1895): 389; *Academy* (December 7, 1895): 476

Front cover: Crane's new design printed in red and black on white paper; with series title; publisher's imprint in the order given above; the price in British currency

Back cover: lists the Walter Crane's Picture Books, Reissue series titles up to no. 3 and displays the printer's colophon: Edmund Evans, Engraver and Printer, London.

Copies: Houghton Library (Typ 8304.95.8)

(5 [2])

*King Luckieboy's Party*. Chicago: Stone & Kimball; London: John Lane, 1895.

Series: identical to (5 [1])

Front cover: identical to (5 [1]) but publisher's imprint in the order given above; the price in American currency

Back cover: identical to (5 [1])

Copies: Cotsen Children's Library, Princeton University (Eng 19Q 15550)<sup>116</sup>

116 A further copy of this second version is described in Sydney Kramer, *A History of Stone & Kimball and Herbert S. Stone & Co., with a Bibliography of Their Publications* (Chicago: Norman W. Forgue, 1940), 231.

Two further reissues of the version (5 [1]), produced for the British market, have been traced: they have no price on the upper left-hand corner of front cover, but the series name has not yet been aligned with the left side of the frame around the illustration, as happens after 1897.<sup>117</sup> These versions have both Lane's and Stone & Kimball's imprints, but one (5.1 [1]) has covers printed on white paper, while the other (5.1 [2]) has blue paper.<sup>118</sup> John Lane opened a New York branch in 1896 and the Stone & Kimball imprint on the front cover was soon dropped.

(5.1 [1])

*King Luckieboy's Party*. London: John Lane; Chicago: Stone & Kimball, [1895–1896].

Series: identical to (5 [1])

Front and back covers: identical to (5 [1]), printed on white paper; without the price on the front cover; the series title not aligned with the left side of the frame

Copies: Universitätsbibliothek Braunschweig (2006–0172)

(5.1 [2])

Series: identical to (5 [1])

Front and back covers: identical to (5.1 [1]) but printed on dark blue paper

Copies: Beinecke Library (J18 C851 +870Kf)

A further reissue of this title probably dates from the opening of the New York branch of John Lane, as suggested by a 1904 letter of Wilfred Evans, Edmund's son, to Crane: "The only books we have ever reprinted are *This Little Pig*, *King Luckieboy* and *Fairy Ship* at the beginning of 1896—5,000 of each."<sup>119</sup> For the other titles of the trio, *This Little Pig* and *The Fairy Ship*, reissues presenting different features have been identified, and it is more than possible that these features exist for *King Luckieboy's Party* as well. These toy books were apparently reissued several times, with the front cover printed on blue paper and with several variants of the publisher's imprint: "London & New York, John Lane," "John Lane, The Bodley Head, London & New York," and "London

117 The price was stated on front cover of the 1895 issues only and was omitted from 1897 (*Cinderella*) onward. At this time the series name was aligned with the left side of the frame around the illustration. See a later letter from Wilfred Evans to Crane: "I sometimes print him [Lane] covers in place of those that had 9d. net on them" (WCA/2/1/2/8/46, March 10, 1904).

118 Blue paper was consistently used by Lane for the covers of the first issues of toy books only after 1901 (*Goody Two Shoes*), but this does mean that the present reissue cannot be dated between 1895 and 1896, as the presence of Stone & Kimball's imprint indicates.

119 Letter from Wilfred Evans to Crane, March 11, 1904 (WCA/2/1/2/8/47).

& New York, John Lane, The Bodley Head.” The back covers had a series device with Crane’s monogram inserted in a shield, both with and without a printer’s colophon. After 1907 reissues of the toy books have a front cover with the publisher’s imprint reading “London, John Lane, New York, John Lane Comp<sup>y</sup>.”<sup>120</sup>

#### COLLECTIVE VOLUMES PUBLISHED BY JOHN LANE

As has already been noted, *King Luckieboy’s Party*, together with *This Little Pig Went to Market* and *The Fairy Ship*, was published as part of a collective volume in September 1895, priced at three shillings and sixpence.<sup>121</sup> The collective volume (6) is bound in light-blue cloth blocked in dark blue with a new design by Crane, with new endpapers printed in red, the collective title page and two preface pages printed in red and black, and the preface signed and dated “August 15 1895.” The covers of the single toy books were preserved when the items were bound together in the cloth volume.

(6)

*This Little Pig His Picture Book*. London: John Lane; Chicago: Stone & Kimball, 1895.

Series: Walter Crane’s Picture Books series, no. 1

Contents: *This Little Pig Went to Market*, *King Luckieboy’s Party*, *The Fairy Ship*

Advertisements: same as (5 [1])

Covers: publisher’s light blue cloth with Crane’s new design for covers and spine blocked in dark blue

Copies: Houghton Library (Typ 8304.95.15); Beinecke Library (J18 C851 +895T); Cambridge University Library (1896.11.31); Cotsen Children’s Library, Princeton University (Eng 19 1483); National Art Library (863.AA.0045); New York Public Library (JFF 13-524)

In 1921 John Lane became a private limited-liability company, and in 1922 Dodd, Mead & Co., New York, took over the American market for John Lane Ltd.<sup>122</sup> It was at that time that a new issue of this volume was published, together with other titles of the series. They all used the same cover design, repeating a drawing made by Crane for John Lane’s *The Song of Sixpence Picture Book*, published in 1909, with newly typeset titles. Title pages for the whole series of reissues were taken as well from the title page

120 This date has been deduced from the contents of letters from John Lane to Crane about the John Lane Company, New York (WCA/2/1/2/8/65, October 30, 1907, among others).

121 *Publishers’ Circular* (October 5, 1895): 389.

122 Reading University, Records of The Bodley Head Ltd. See the announcement in *Publishers’ Weekly* (December 31, 1921): 2047.

produced by Crane for the same work, again with newly typeset titles. Endpapers vary from reissue to reissue, either pictorial, as in Lane's volumes, or flat grey; the covers of the single toy book were no longer preserved when the items were bound together in the cloth volume; and soon the pictures were printed on both sides of the page, instead of on one side only, as it had been the custom since 1865.

Several piracies, mostly by Cupples & Leon, New York, exist as well, at least from 1903, when this firm grandly advertised, with full pages of announcements, a "Popular American Edition of *Walter Crane's Toy Books*": twelve titles, twelve colored plates, fifteen cents per volume.<sup>123</sup> This threat to his income annoyed Crane, and the futility of fighting such piracy probably contributed to his decision to sell Lane the blocks for and the rights to all his toy books, from *The Railroad Alphabet* (1865) to *The Sleeping Beauty* (1876). The transfer was completed in the summer 1909, and gained £300 for Crane.<sup>124</sup>

123 *Publishers' Weekly* (September 26, 1903): 710.

124 See letters and documents at the John Rylands University Library (WCA/2/1/2/8/113–123).

# Contributors

HOPE MAYO is the Philip Hofer Curator of Printing and Graphic Arts, Houghton Library. In addition to preparing the centenary exhibition *The World of Walter Crane*, she is overseeing a project to upgrade the cataloging of the library's Walter Crane collection and digitize its original works of art.

FRANCESCA TANCINI is an art historian and curator librarian at the Federico Zeri Foundation's Art Library, University of Bologna, Italy. She has been carrying out research into children's books and mid- and late-Victorian illustration, particularly focusing on Walter Crane. Granted several international fellowships (A. Bartlett Giamatti Fellowship at Beinecke Library, Yale University; Katharine F. Pantzer Jr. Fellowship in Descriptive Bibliography at Houghton Library, Harvard University, and the Eleanor M. Garvey Fellowship in Printing and Graphic Arts at Houghton Library, Harvard University; International Fellowship at Manuscript, Archives, and Rare Book Library at Emory University), she has been working on the Caroline Miller Parker Collection and on Chester W. Topp's collection of yellowbacks. She is now compiling a catalogue raisonné of Crane's illustrated book production.

