

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
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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 House That Crane Built: Walter Crane, *The House That Jack Built*, and the Artist's Early Book Production

Francesca Tancini

THE CAROLINE MILLER PARKER COLLECTION OF THE WORK OF WALTER CRANE at Houghton Library is one of the most important holdings of this artist in the world, and certainly the largest in the United States.¹ With its 2,300 original drawings and sketches, 200 letters, 300 printed copies of books and albums (some annotated by Crane himself and many once owned by Crane and his family), 150 manuscript poems, eighty sketchbooks, and twenty-two so-called “black books” (manuscript story books and albums, with a total of more than 500 pages of original illustration), the Houghton Library’s vast collection holds newly-discovered or long-forgotten original materials that authoritatively solve many lingering attribution and chronology riddles in Crane studies.²

Though widely cited in Crane scholarship and consulted by most specialists in the field, the Crane collection at Houghton Library is so large that researchers rarely have had the time to investigate it in depth: working through its cataloged and uncataloged materials requires a long stay in Cambridge and stamina.³ The rewards of my months-

1 All materials cited come from the Caroline Miller Parker Collection unless otherwise stated. Other important collections of Crane materials in the United States are the Catharine Tinker Patterson Collection, Beinecke Library, Yale University; Samuel and Mary R. Bancroft Collection of Pre-Raphaelite Art, Delaware Art Museum; Museum of Fine Arts, Boston; Yale Center for British Art, Yale University; Nelson and Juanita Grief Gütman Collection, Baltimore Museum of Art; de Grummond Children’s Literature Collection, McCain Library and Archives, University of Southern Mississippi; Cotsen Children’s Library, Princeton University Library; Spencer Collection, New York Public Library; Tamiment Library and Robert F. Wagner Labor Archives, Elmer Holmes Bobst Library, New York University Libraries; and Detroit Public Library.

2 For a full account of the holdings of the collection, see the survey in this issue (pages 87 to 170).

3 The Caroline Miller Parker Collection of the Work of Randolph Caldecott has been widely studied, cataloged, and made available to the scholarly community, primarily through Nancy Finlay’s *Randolph Caldecott, 1846–1886: A Checklist of the Caroline Miller Parker Collection in the Houghton Library*

long work with the collection, supported in 2009 by an Eleanor M. Garvey Visiting Fellowship, with follow-up visits in subsequent years supported by a Katharine F. Pantzer Jr. Visiting Fellowship, include the addition of both printed materials and original artwork to the corpus of the artist. New discoveries or identifications include printed items not listed so far in any bibliography; paintings hitherto thought to be lost; unknown preparatory drawings for finished paintings; printed titles whose dates and chronologies are inaccurately preserved in Crane scholarship; notes and manuscripts toward an autobiography, theoretical books, or illustrated works; drafted projects for books never published; as well as a substantial cache of letters between Crane and his publishers, printers, writers, or patrons. Some of these discoveries will help to transform Crane studies.

More work certainly ought to be done on the collector, Caroline Miller Dabney Parker (1874–1922), wife of Augustin Hamilton Parker and a key figure in the American anti-suffragist movement of the early decades of the century, and her long-standing interest in Crane. Her widower, Harvard Class of 1897 and a donor to the university library beginning in 1923, presented the first portion of the collection to Harvard College Library in her memory in 1928 and in the following years personally attended to new additions and further funding for the upkeep of the collection.⁴ How it was

(Cambridge, Mass.: Houghton Library, 1986). The Crane portion of the Caroline Miller Parker Collection, by contrast, has not received thorough investigation so far, except for very brief notes in *Hazelford Sketch Book: A Sampler with Autobiographical Notes from the Manuscripts in the Caroline Miller Parker Collection in the Harvard College Library* (Cambridge, Mass.: John Barnard Associates, 1937). The Caroline Miller Parker Collection of the Work of Walter Crane is so big that its depths and breadths have never been fully measured; many items from it somehow have escaped scholars' notice and its many "miscellaneous" boxes—often containing the most astonishing findings—are uncataloged and have been only partially consulted by researchers. These points taken into consideration, Crane scholarship in the last forty years is all the same definitely indebted to the Caroline Miller Parker Collection, and its important holdings are acknowledged by Isobel Spencer, *Walter Crane* (London: Studio Vista, 1975); Michael Patrick Hearn, "Nursery Aesthetics: Walter Crane and His Picture Books for Children," *American Book Collector* 2, nos. 3–5 (1981): 2–12, 19–33; Greg Smith and Sarah Hyde, *Walter Crane 1845–1915: Artist, Designer and Socialist* (London: Lund Humphries, 1989); Anne Lundin, *Victorian Horizons: The Reception of the Picture Books of Walter Crane, Randolph Caldecott, and Kate Greenaway* (London: Scarecrow Press, 2001); and Tomoko Masaki, *A History of Victorian Popular Picture Books: The Aesthetic, Creative, and Technological Aspects of the Toy Book Through the Publications of the Firm of Routledge, 1852–1893* (Tokyo: Kazama-Shobo, 2006).

4 The *Harvard Crimson* records Mr. Parker's main donation and an addition, the following year, of "approximately 100 original drawings by Walter Crane . . . supplementary to a group of books and pictures by Crane and by Caldecott that Mr. Parker gave to the University last fall," *Harvard Crimson*, March 8, 1929: <<http://www.thecrimson.com/article/1929/3/8/treasure-room-gets-walter-crane-work/>> (accessed August 21, 2015). See also "Winship Reviews Recent Acquisitions Exhibited in Widener Treasure Room,"

formed and with what means and goals are also questions that deserve deeper analysis, as does the way it gained shape through acquisitions from the dispersed collection belonging to Walter's son, Lionel Francis Crane. Such work is beyond the scope of this study, but brief biographies of the Parkers may be found in appendix 1 to the survey of the collection found in this issue.

TOY BOOKS AND WALTER CRANE

One of the most important English artists at the end of the nineteenth century and certainly one of the world's greatest illustrators, Walter Crane (1845–1915) was a painter, graphic and poster designer, decorator of glass, textiles, and pottery, as well as an essayist close to the utopian socialism that influenced many young English intellectuals inspired by John Ruskin and Karl Marx. "Apostle of art for the nursery,"⁵ Crane is particularly known for his works for children and the so-called toy books. Whereas his illustrations for the London publisher George Routledge and Sons are quite well known and have been studied by many scholars, the artist's early toy book production with other publishers has not been equally thoroughly researched or described. Indeed, this field of Victorian publishing in general and of Crane's activity in particular is problematic for many reasons.

In toy books, the illustrations were color-printed from boxwood blocks on one side of the sheet alone, then folded and trimmed to obtain six, eight, or twelve pages, resulting in different formats and prices. "Shilling toy books" usually had six pages and a large format (Demy or Post 4to); standard "sixpenny toy books" had eight pages and a slightly smaller format compared to "shilling toy books" (Crown 8vo), but sometimes they had twelve pages and an oblong format half the size of the standard "sixpenny toy books" (Oblong 8vo); and "threepenny toy books" usually had six pages and a format half the size of the standard "sixpenny toy books" (Imperial 16mo). "Shilling toy books" were usually printed in five colors plus the key block for inner illustrations and in three colors plus the key block for the front cover, while "sixpenny toy books" had just two colors plus the key block for inner illustrations up to 1867, three in 1868, four from 1869 to 1876, and two colors plus the key block for the front cover. Without colophon or editorial matter except for a heading and a footer, their cover illustrations mainly

Harvard Crimson, June 18, 1929: <<http://www.thecrimson.com/article/1929/6/18/winship-reviews-recent-acquisitions-exhibited-in/>> (accessed August 21, 2015); and "Collection in Widener is Now the Most Complete Existing," *Harvard Crimson*, February 17, 1931: <<http://www.thecrimson.com/article/1931/2/17/collections-and-critiques-pvaluable-additions-to/>> (accessed August 21, 2015). Other donations followed from 1931 through 1940. See appendix 2 of the survey of the Caroline Miller Parker Collection of Walter Crane for details and documentation (pages 140 to 158 of this issue).

5 Gleeson White, "Children's Books and Their Illustrators," *The Studio* (Winter 1897): 34.

taken from inside pictures, and their anonymous texts usually drawn from traditional nursery rhymes and tales, these toy books were colored by hand up to 1865, and then mechanically from 1865 onward, through the superimposition of several blocks, one for each color.

The most important and skillful printer for such items was Edmund Evans (1826–1905), who appended his name to the book's back cover ("Edmund Evans, Engraver and Printer, 4, Raquet [or Racquet] Court, Fleet Street."), hardly ever signing directly on the block.⁶ None of the toy books bore the illustrator's name on the cover up to 1873 (the first name to appear on a series title would be Crane's), nor did they ever record a publication date. Some illustrations were at times signed with a monogram, occasionally accompanied by the year in which they were drawn (which did not always coincide with that of the cutting of the blocks or publication).

Later editions of toy books appeared frequently: in general, individual titles would be first printed in several thousand copies, then reissued over the years, both using unsold stock and printing the blocks anew, with occasional changes to covers, blocks, and tints. Publishers would issue the same title, both as a single or in a collective volume, in different series, the title numbering varying from publisher's list to publisher's list. They also repeatedly recycled identical illustrations under new titles and sometimes changed the cover or format. At other times, publishers advertised titles that were never to appear (as was the case with Crane's *A Apple Pie*, listed in 1876 by Routledge on back covers and in catalogs, but never issued). Back covers are the most useful guide to dating this kind of picture books, since they often list all titles published to date; the earliest toy books, by contrast, often bear advertisements on the back, instead of a series index.

From a thousand possible subjects prompted by sustained study of this collection, I focus in this article on a series of notes and original drawings for Crane's early toy book *The House That Jack Built*, examining in particular the problematic identity of its publisher, the chronology of publication, and the intended number of illustrations to accompany it. Newly discovered evidence in the Caroline Miller Parker Collection, analyzed in conjunction with materials preserved in the Walter Crane Archive (Whitworth Art Gallery, Manchester) and the British Museum, enables us to clarify details of the production of this title with confidence. At the same time, reconstructing the publication details of *The House That Jack Built* also serves as an occasion to answer a number of so far unresolved questions about Crane's earliest picture book production for children. Problems of chronology have hung over the two year period 1865–1866, when the artist was not always accustomed to sign his illustrations, and when he worked simultaneously for many publishers, including Routledge, Ward, and Warne.

6 The only signature by Evans to be found within Crane's toy books is an "EE" in *How Jessie was Lost* (London: George Routledge and Sons, [1868]), 8.

PUBLICATION AND CHRONOLOGY
OF *THE HOUSE THAT JACK BUILT*

The House That Jack Built has an especially cloudy publication history, which is directly related to the complex question of editorial practices in Victorian times. On the whole, scholars have disagreed about who published *The House That Jack Built* and Crane's other early toy books. Even the artist's own statements on this topic were inconsistent, alternating the name of Ward, Lock, and Tyler with that of Frederick Warne and Co. In his 1907 autobiography, Crane stated: "the first [children's picture books] were done for Messrs. Warne. They were a *History of Cock Robin and Jenny Wren, Dame Trot and her Comical Cat*, and *The House That Jack Built*."⁷ In the same memoirs, he reproduced an illustration from one of this trio, *The Affecting Story of Jenny Wren*, from a wood-engraving whose preparatory drawing is now in Houghton Library (see figure 3.1).⁸ The discrepancy is that what was ascribed in the text to Messrs. Warne is described by Crane himself in the caption for the illustration, here titled *Cock Robin and Jenny Wren*, as being published by "Ward & Locke [*sic*], 1865."⁹

In 1902, the Hungarian critic Paul G. Konody, who wrote the first monograph on Crane—with advice and help from the artist himself—stated that it was Warne who published "*The House That Jack Built, Cock Robin, and Dame Trot and her Comical Cat*."¹⁰ Following that statement, most critics have accordingly linked those illustrations to Warne.¹¹ It was Isobel Spencer in 1975 who corrected earlier inaccuracies about the publication history of *The House That Jack Built, The Affecting Story of Jenny Wren*, and *The Comical Cat*, establishing that they were illustrated by Crane for a "shilling" series

7 Walter Crane, *An Artist's Reminiscences, with One Hundred and Twenty-three Illustrations by the Author, and Others from Photographs* (London: Methuen, 1907), 76. Information to the same effect had already been published in Alan Victor Sugden, "The Work of Walter Crane, With Notes by the Artist," *The Art Journal* (London, Easter Art Annual, 1898): 3.

8 Typ 8302.25, preparatory sketch for page three of *The Affecting Story of Jenny Wren*, graphite on cream soft paper, undated, with a later inscription in Walter Crane's hand ("Early toybook illustration for *Jenny Wren*") and Lionel Crane's authentication, added to the collection on February 8, 1943, by A. H. Parker.

9 Crane, *Reminiscences*, 75.

10 Paul G. Konody, *The Art of Walter Crane* (London: George Bell and Co., 1902), 34, appendix 2: 141. *The House That Jack Built* is not listed in Gertrude C. E. Massé, *A Bibliography of First Editions of Books Illustrated by Walter Crane* (London: Chelsea, 1923).

11 Rodney K. Engen, *Walter Crane as a Book Illustrator* (London: Academy, 1975), 97; Marcus Osterwalder, *Dictionnaire des illustrateurs 1800–1914* (Neuchâtel: Ides et Calendes, 2000), 271. It is worth noting that occasionally some scholars ascribed *The House That Jack Built* to Routledge as well. See Percy Muir, *English Children's Books, 1600 to 1900* (London: B. T. Batsford, 1985), 181; and Muir, *Victorian Illustrated Books* (London: Portman, 1989), 176.



Figure 3.1. Drawing for page [3] in *The Affecting Story of Jenny Wren*. Graphite on cream soft paper, undated. 26 x 21 cm. Typ 8302.25. Gift of A.H. Parker, date unknown.

issued by Ward, Lock, and Tyler at Christmas 1865.¹² The new evidence she produced was *The Bookseller* issue of December 12, 1865, in which publisher Ward advertised a set of seven titles, including the three listed as Warne's in Crane's autobiography: *The House That Jack Built*, *The Comical Cat*, and *The Affecting Story of Jenny Wren*.¹³

To continue the story farther, among the seven titles advertised in 1865 in *The Bookseller*, there is yet another toy book to be added to Crane's works: it is *Mamma's New Picture Alphabet*, three illustrations of which are signed with Crane's monogram, and for which there are seven preparatory drawings, one more than the six printed illustrations, now housed in the British Museum (see figure 3.2).¹⁴

It is also true that Frederick Warne and Co. advertised Warne's New Series of Alphabets using Crane's name in 1865, but the illustrator's output for this publisher has never been identified, apart from one title, *Cock Robin*, belonging to another series, Aunt Friendly's Toy Books, also known as Aunt Friendly's Coloured Picture Books, issued in 1866, "two pages of which are signed with [Crane's] monogram."¹⁵

Proceeding in order and limiting the initial analysis to the series to which Crane's name was appended, we start with Warne's New Series of Alphabets, a "sixpenny" series, in oblong format, which was advertised as having "entirely new Designs by Crane, Phiz, &c."¹⁶ Three titles were listed for 1865: number one, *The London Alphabet*, was signed by Phiz; number three, *The Alphabet of Games and Sports*, was signed by an unidentified monogram; and number two, *The Country Alphabet*, remained unsigned. A set of drawings recently identified in the Walter Crane Archive supports the addition of this new title to Crane's corpus for 1865 (see figure 3.3).¹⁷

12 Spencer, 47–49, 191, n. 11, appendix B: 201–202.

13 *The Bookseller* (December 12, 1865): 911. But this "shilling toy book" was first advertised in *The Bookseller* (September 30, 1865): 637: "Series of Painted Toy-Books . . . printed in Colours by Edmund Evans, Post 4to, fancy wrappers." *The Comical Cat*, 1865, appeared afresh on the market in 1880, larger in size and with a new cover, as *The Pussie Cat's ABC Book*. This new edition was advertised among Ward, Lock and Co.'s titles for 1880 in *The Bookseller* (November 5, 1880): 1063. The copy at the British Library, London, hereafter BL, 12805.n.30, bears an accession stamp dated "15 De 80."

14 British Museum, hereafter BM, 1933.0411.11-17. Three copies are known: BL, 12806.h.101; Cotsen Children's Library, Pams.Eng 19.Box 067 9954; and Detroit Public Library, 372.465 M311.

15 Spencer, 50, appendix B: 202.

16 *The Bookseller* (June 30, 1865): 388: "Warne's New Series of Alphabets. In oblong medium [8vo], sixpence each, sewed. 1. *The London Alphabet*; 2. *The Country Alphabet*; 3. *The Alphabet of Games and Sports*. With entirely new Designs by Crane, Phiz, & co. Printed in colours by Edmund Evans."

17 Walter Crane Archive, Whitworth Art Gallery, Manchester, hereafter WCA, WCA/1/1/1/1/5.2-5, 6–14. *The Country Alphabet* (London: Frederick Warne and Co., [1865]); the copy BL, 12803.f.2, bears an accession stamp dated "13 Ja 66." This toy book was reissued, together with three other toy books, in a collective volume in a different format (Demy 4to, with the original illustrations printed two by two), binding



Figure 3.2. *Mamma's New Picture Alphabet*. London: Ward, Lock, and Tyler, [1865], page [4].
Chromo-xylography printed in red, yellow, brown, blue, and the black key by
Evans after a drawing by Crane. 25 cm. Private collection.



Figure 3.3. *The Country Alphabet*. London: Frederick Warne and Co., [1866], page [3]. Chromo-xylography printed in red, green, and the black key by Evans after a drawing by Crane. Oblong: 14 x 23 cm. Private collection.

To come again to Aunt Friendly's Toy Books series, under which *Cock Robin* was issued, this "threepenny" series listed twelve unnumbered titles.¹⁸ Among them, two more titles appear identical in style and treatment to other works realized by Crane in this period: these are *A Apple Pie* and *The House That Jack Built* that deserve to be inserted in the artist's corpus for 1866 together with *Cock Robin*, already added by Spencer in 1975 (see figure 3.4).¹⁹ To sum up, with regard to Crane's collaboration with

(cloth, gilt), and price (five shillings), under the new title *Aunt Louisa's Alphabet Book*, advertised in *The Bookseller* (December 12, 1870): 1193. It was also reissued as a single toy book in Aunt Louisa's London Toy Books Series, again in Demy 4to, with the original illustrations printed two by two in chromolithography by Kronheim and Co., and sold at one shilling, from 1869 until at least the early 1880s; see advertisement in *The Athenaeum* (October 2, 1869): 421.

18 *The Bookseller* (October 31, 1866): 966: "Aunt Friendly's Toy Books. Imperial 16mo, 3d. each. Picture covers, each containing Six large Coloured Plates, with letterpress description. *Red Riding Hood*. *Little Totty*. *Cinderella*. *Royal Alphabet*. *Domestic Animals*. *Nursery Rhymes*. *A Apple Pie*. *Cock Robin*. *House That Jack Built*. *Mother Hubbard*. *Nursery Songs*. *Nursery Ditties*."

19 See and compare, for example, "The House That Jack Built" illustration to the "Village" vignette in *The Farm-Yard Alphabet* (London: George Routledge and Sons, [1865]), [7]; or the dynamic, natural posture



THE HOUSE THAT JACK BUILT.

Figure 3.4. *The House that Jack Built*. London: Frederick Warne and Co., [1866], page [1].
Chromo-xylograph printed in light blue, red, yellow, and the black key
by Evans after a drawing by Crane. 19 cm.
British Library, 12808.de.1. © The British Library Board.

publisher Frederick Warne and Co., one title, *The Country Alphabet*, surely has to be added to Crane's bibliography for 1865 (copies at the British Library and Cambridge University Library), and two additional titles, *A Apple Pie* and *The House That Jack Built*, are worth being considered for 1866 (copies at the British Library, Cambridge University Library, and Toronto Public Library).²⁰

The astonishing result is that two subjects already traced to Ward (*The House That Jack Built* and *The Affecting Story of Jenny Wren*) seem to have been illustrated for Warne as well (*The House That Jack Built* and *Cock Robin*) within a very short period of time. In fact, as English-language readers already know, the *Death and Burial of Cock Robin* and *The Affecting Story of Jenny Wren* are in some respects one and the same story.²¹

If I am correct, Crane illustrated two publications with the same title and two with different titles—but substantially the same story—in the span of two years, yet completely different from one another with regard to format, sequences illustrated, and their pictorial treatment: the two 1865 “shilling toy books” in Post 4to and the two 1866 “threepenny toy books” in Imperial 16mo. This virtually simultaneous illustration work for different publishers on basically the same materials was quite a common custom in Victorian publishing, and it occurred several times again in Crane's own book production, particularly with alphabets, fairy tales, and nursery rhymes. Common as the practice was, published accounts and chronologies of Crane's earliest work have been confused both by a failure to understand the artist's simultaneous work for different publishers and by the artist's own later contradictory statements on the point.

of the cat and mouse in “The Malt, the Cat, and the Rat” illustration to *The Comical Cat* (London: Ward, Lock, and Tyler, [1865]), [6]; or “The Maiden, the Man, and the Cow” illustration to the “Maiden” vignette in *The Farm-Yard Alphabet* (London: George Routledge and Sons, [1865]), [4].

20 *A Apple Pie* (London: Frederick Warne and Co., [1866]); *The House That Jack Built* (London: Frederick Warne and Co., [1866]): BL copies have the same call number, 12808.de.1, and are bound together with other toy books. Since these titles are now being attributed to Crane for the first time, they are not currently retrievable through an author query; what is more, they are listed under their series name, not by individual title, and are therefore untraceable through a title query.

21 They were first published in 1806 as *The Happy Courtship, Merry Marriage and Pic-nic Dinner, of Cock Robin and Jenny Wren, To Which is Added, Alas! The Doleful Death of the Bridegroom*, as the result of the mix between *Death and Burial of Poor Cock Robin, Who Killed Cock Robin?*, and *Jenny Wren Fell Sick*. See *The Oxford Dictionary of Nursery Rhymes*, ed. Iona Opie and Peter Opie (Oxford: Oxford University Press, 1985), 129–133, 242–243.

“SHILLING” AND “COLORING” TOY BOOKS

The publication history of *The House That Jack Built* is further tangled and blurred by the conventional recycling habit exercised by publishers and printers who usually reused old titles in new series, with modified format, arrangement, colors, printing techniques, and the occasional insertion of additional matter.

Ward, Lock, and Tyler's *The House That Jack Built* picture book is documented in two different formats: as a “shilling toy book,” and, later on, as one of the first “coloring” books ever to appear on the market, also sold at the same price.²² Neither of them was actually dated, and the name of the publisher appears in one form in the “shilling toy book” (Ward, Lock, and Tyler, in use from 1865 to 1878) and in another in the “coloring toy book” (Ward, Lock, and Co., in use until 1865 and from 1878 to 1897). The “shilling toy book” version of *The House That Jack Built* was surely published by 1865, as it was advertised among the publisher's “List of New Books for October” as “Now Ready.”²³ The “coloring” issue was announced in 1879, but the back cover bears advertisements that position it between 1881 and 1883.²⁴

In the first version, the book contained six color wood-engravings without captions, as well as a text printed separately in blue with decorative tailpieces and devices. Exactly like other “shilling toy books” engraved by Evans, it had a higher number of colors (yellow, ochre, red, green, and pink, plus the blue key block) than those sold at half the price, the cover being printed in three colors (red, blue, and ochre) plus the black key block on white paper and reproducing the first illustration in the book. This detail is important since it represents in all likelihood one of the earliest examples, if not the first instance, of collaboration between Evans and Crane in machine-colored toy books (see figure 3.5).

In the “coloring” picture book format, the page size is slightly larger than the “shilling” format, and the story bears a somewhat different title of *The “House That Jack Built” Alphabet with Large Outline Pictures and Copies for Children to Paint* (see

22 For the “shilling toy book,” see *The House That Jack Built* (London: Ward, Lock, and Tyler, [1865]), Typ 8304.70.10, in the collection since October 1928, when it was given to Harvard by A. H. Parker. For the “coloring toy book,” see *The “House That Jack Built” Alphabet with Large Outline Pictures and Copies for Children to Paint* (London: Ward, Lock, and Co., [1881–1883]), Typ 8304.70.12, also given by A. H. Parker in October 1928.

23 *The Bookseller* (September 30, 1865): 637.

24 *The Athenaeum* (September 13, 1879): 326; and *The Publishers' Circular* (November 3, 1879): 958. All copies traced bear on the back cover the same advertisements for Brown's Satin Polish that won an award at Frankfurt and at the Melbourne International Exhibition in 1881, while the subsequent award obtained in 1883 in Amsterdam is not mentioned.

One Shilling, Coloured.—Indestructible Edition, on Strong Cloth, 2s.

THE HOUSE THAT JACK BUILT



Figure 3.5. *The House that Jack Built*. London: Ward, Lock, and Tyler, [1865], front cover. Chromo-xylography printed in red, blue, ochre, and the black key by Evans after a drawing by Crane. 25 cm. Typ 8304.70.10. Gift of A.H. Parker, 1928.

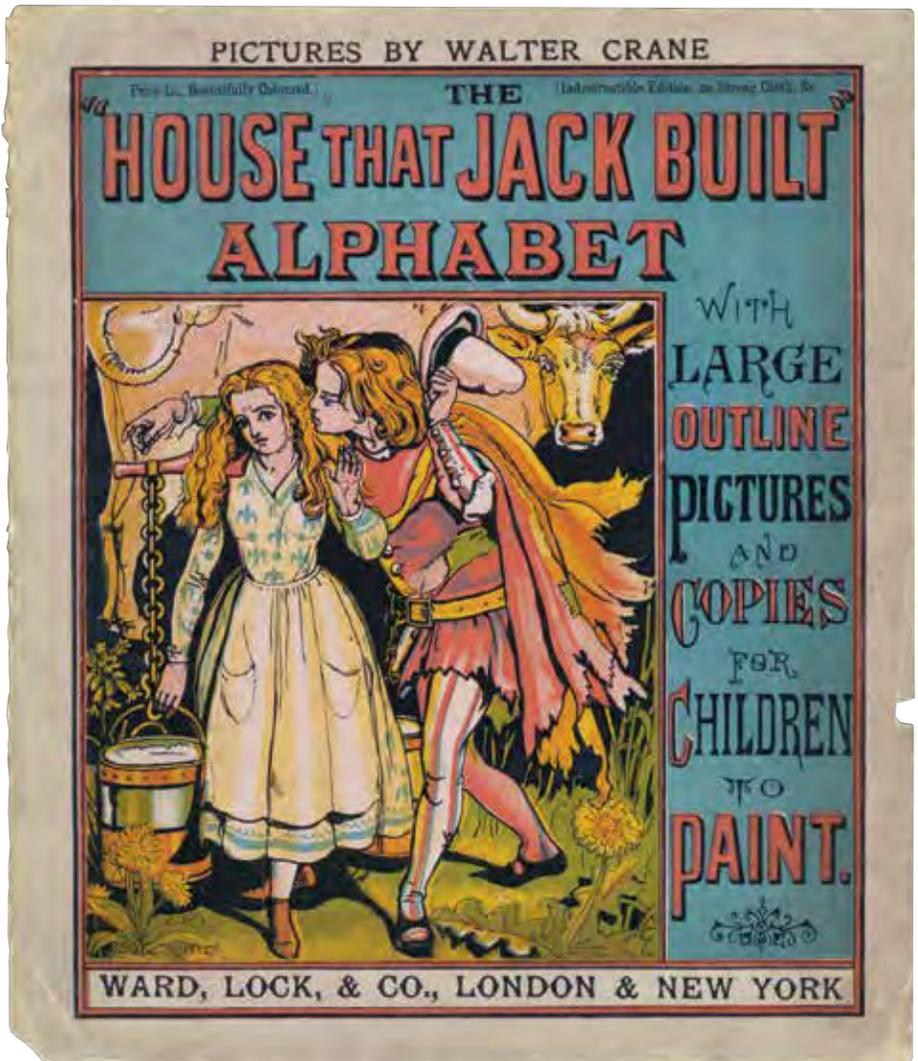


Figure 3.6. *The "House that Jack Built" Alphabet with Large Outline Pictures and Copies for Children to Paint*. London: Ward, Lock, and Co., [1881–1883], front cover. Chromo-xylography printed in red, blue, yellow, and the black key by Evans after a drawing by Crane. 27 cm. Typ 8304.70.12. Gift of A.H. Parker, 1928.

figure 3.6).²⁵ Its cover was printed in three colors (light blue, red, and yellow) plus the black key block and used page four as the cover picture. Three variants in the color of paper used for the cover have been identified: pink, yellow, and light yellow paper.²⁶ It presented six pages in color with the rhymes printed in brown as image captions, an alphabet rhyme (different from the “shilling toy book” one) printed separately in red, and six pictures in outline obtained from the blue key block to be colored by the child (see figures 3.7 and 3.8). Despite the variations in phrasing and editing, both the “shilling” and the “coloring toy book” texts recited the popular accumulative rhyme of Jack’s house, which increases in length from the statement “This is the House that Jack Built”: “This is the Malt that Lay in the House that Jack Built,” “This is the Rat that Ate the Malt that Lay in the House that Jack Built,” and so on.

HOUGHTON LIBRARY’S *THE HOUSE THAT JACK BUILT*

Crane scholarship has apparently examined and reproduced only “coloring” issues.²⁷ Despite the extensive use of the Caroline Miller Parker Collection, no one happened to encounter the rare original 1865 edition of *The House That Jack Built* kept within the collection.²⁸

The Houghton Library copy of *The House That Jack Built* is identical in format and appearance to the ones in the British Library and the Cotsen Children’s Library, the only other first editions known in public collections, and they too have been missed by scholars and bibliographers.²⁹ What is more, the Houghton copy is particularly notable because it was Crane’s personal one and bears his own marginal notes (see figure 3.9). Walter Crane’s handwritten monogram appears on the first page, top left margin, together with the date, “1865,” a signing and dating practice he was accustomed to follow with his own copies. The same page contains Crane’s autograph notes on the style of the illustrations: “The House is determinedly Gothic & may be the result of a study of Ruskin & also J. H. Parker.” But what increases the importance and uniqueness

25 The “shilling toy book” is 25 x 20 cm, while the “coloring toy book” is 27 x 23 cm.

26 Among the copies traced in public institutions, the Houghton Library copy and one of the two copies at the National Art Library, London, hereafter NAL, 60.Y.Box IV (xviii), have pink paper; the other NAL copy, 60.R.Box X (xi), and the one at the University of Washington Libraries, NC965.9.C73.1882, have yellow paper; and the copy at the Beinecke Library, J18 C851 +866He, has a light yellow paper cover.

27 See Spencer, 48, and Masaki, 218, n.76, 252. Both Spencer and Masaki indicate that they visited Houghton Library, but Spencer reproduced an illustration taken from Hornby Library’s “coloring toy book” (with caption cut out) and Masaki confessed to never having come across the original edition.

28 Typ 8304.70.10.

29 BL, RB.23.b.4274; Cotsen Children’s Library, Pams.Eng 19.Box 067 9951.



Figure 3.7. Image printed in the blue key only, “for Children to Paint.” *The “House that Jack Built” Alphabet with Large Outline Pictures and Copies for Children to Paint*. London: Ward, Lock, and Co., [1881–1883], page [5], a verso. Line block printed in the blue key. 27 cm. Typ 8304.70.12. Gift of A.H. Parker, 1928.



This is the Cat to kill Rat, or Mouse,
That ate the Malt that lay in the House.

Figure 3.8. *The "House that Jack Built" Alphabet with Large Outline Pictures and Copies for Children to Paint.* London: Ward, Lock, and Co., [1881–1883], page [6], a recto. Chromo-xylography printed in yellow, ochre, red, green, and the blue key by Evans after a drawing by Crane. 27 cm. Typ 8304.70.12. Gift of A.H. Parker, 1928.

(W) 1865

The House is determined to this & may
be the result of a study of Ruskin
& also J. H. Parker.

THE
HOUSE THAT JACK BUILT.



This is the House that Jack built.

**This is the Malt
That lay in the House that Jack built.**

Figure 3.9. *The House that Jack Built*. London: Ward, Lock, and Tyler, [1865], page [1], text. 25 cm. Typ 8304.70.10. Gift of A.H. Parker, 1928.

of this copy is the fact that Crane also made annotations on the back cover of the book, where an advertisement of editions appears:

Ward, Lock, & Tyler's | New Shilling Series | of | Painted Toy-Books.
| Embellished with large spirited engravings, | Printed in Colours by
Edmund Evans. | Post 4to, Fancy Wrappers. | Now ready:

The House That Jack Built
Death and Burial of Cock Robin
The Comical Cat
Old Mother Hubbard
The Affecting Story of Jenny Wren
Mamma's New Picture Alphabet
Nursery Rhymes and Rigmaroles

London: | Ward, Lock, & Tyler, 158, Fleet Street; | and 107, Dorset Street,
Salisbury Square. | Edmund Evans, Engraver and Printer, Raquet Court,
Fleet Street.

On this back cover Crane has placed his own monogram next to the titles he illustrated: *The House That Jack Built*, *Death and Burial of Cock Robin*, *The Comical Cat*, and *The Affecting Story of Jenny Wren*, the last with the note: "This or Cock Robin?" (see figure 3.10). The artist's own confusion was often picked up and perpetuated in Crane scholarship.³⁰ Since Crane illustrated *The Affecting Story of Jenny Wren* for Ward in 1865, and *Cock Robin* for Warne in 1866, it is easy to understand the reason why, in writing his own memoirs more than forty years afterward, the artist confused publisher Ward with Warne, perhaps led to do so by the two names' semi-homophony, as well as the similarity of the content. Apart from the lapse of memory about *Mamma's New Picture Alphabet*, these handwritten autograph notes tick, and thus separate, off the toy books in the series illustrated by Crane from those that were not.

30 Ward, Lock, and Tyler's *The Affecting Story of Jenny Wren*, illustrated by Crane, is referred to as *Cock Robin and Jenny Wren* by Crane himself, *Reminiscences*, 75, and by Muir, *Victorian Illustrated Books*; it is referred to as *The History of Cock Robin and Jenny Wren*, again, by Crane, *Reminiscences*, 76, and by Eric De Maré, *Victorian Woodblock Illustrators* (London: Gordon Fraser, 1980); and it is referred to as *Cock Robin* by both Konody and Engen.

WARD, LOCK, & TYLER'S
NEW SHILLING SERIES
OF
PAINTED TOY-BOOKS,

EMBELLISHED WITH LARGE SPIRITED ENGRAVINGS,

Printed in Colours by EDMUND EVANS.

Post 4to, Fancy Wrappers.

NOW READY:

THE HOUSE THAT JACK BUILT.

W.C.

DEATH AND BURIAL OF COCK ROBIN.

W.C.

THE COMICAL CAT.

(W.)

OLD MOTHER HUBBARD.

THE AFFECTING STORY OF JENNY WREN.

?

(W) this
on
coll. P. 100

MAMMA'S NEW PICTURE ALPHABET.

NURSERY RHYMES AND RIGMAROLES.

LONDON:

WARD, LOCK, & TYLER, 158, FLEET STREET;

AND 107, DORSET STREET, SALISBURY SQUARE.

EDMUND EVANS, ENGRAVER AND PRINTER, RAMPART HOUSE, FLEET STREET.

Figure 3.10. *The House that Jack Built*. London: Ward, Lock, and Tyler, [1865], back cover.
25 cm. Typ 8304.70.10. Gift of A.H. Parker, 1928.

HOUGHTON'S ADDITIONAL PICTURES FOR
CRANE'S *THE HOUSE THAT JACK BUILT*

Though the question of the publishing firm may now seem definitively answered, other questions about the making of *The House That Jack Built* remain. Unpublished drawings at Houghton Library, as well as drawings at the British Museum, shed further light on Crane's intentions for *The House That Jack Built* and add some previously unused tools of inquiry of special benefit in describing his goals and methods.

To give context to an analysis of these original drawings at Houghton, a quick overview of Crane's method of preparing drawings for engraving will be helpful. The many unpublished items in the Caroline Miller Parker Collection allow me to outline, for the first time, a step-by-step description of the different stages that led to the bound picture book. The different steps are captured in types of drawings described here.

In realizing his early children's books, Crane's first ideas were usually roughly sketched in graphite (type A), sometimes heightened with minor dark ink strokes, generally on paper (see figure 3.1).³¹ More detailed preparatory drawings, with the outlines more heavily scored, were then traced in graphite (type B₁, see figure 3.11), or in pen, dark ink, and wash (type B₂), sometimes with touches of Chinese white to sharpen the strokes (type B₃), or, more rarely, tinted in watercolor or light wash (type B₄).³² From these, Crane usually obtained final drawings for Evans and his assistants to engrave: outlines traced in red or black chalk (type C₁) or graphite (type C₂, see figures 3.12 and 3.13), rarely traced on the verso of the preparatory drawing, more commonly on tracing paper, whose semitransparent surface was perfect for transferring onto the wood block.³³ These final drawings often bore Crane's and Evans's notes and comments (delivery date, page and title, advice to the printer or the illustrator, and other transactional details).

31 Type A: Typ 8302.25, preparatory sketch for page three of *The Affecting Story of Jenny Wren*, graphite on cream soft paper, undated (see note 8).

32 Type B₁: Typ 8302.27, preparatory drawing for frontispiece of *Sweet Violets*, graphite on white paper, undated (see note 33); type B₂: Typ 8302.72.5, preparatory drawing for page two of *Grammar in Rhyme*, pen, brown ink and wash on cream paper, undated; type B₃: Typ 8302.27, preparatory drawing for front cover of *Guy Deverell*, graphite and Chinese white on paper, undated; type B₄: Typ 8302.25, preparatory drawing for page one of *King Luckieboy's Party*, watercolor, bodycolor, black ink, Chinese white, and graphite on paper.

33 Type C₁: Typ 8302.27, final outline drawing for page two of *Hind in the Wood*, red chalk over graphite on tracing paper, undated; type C₂: Typ 8302.27, final outline drawing for frontispiece of *Sweet Violets*, graphite on white paper, undated, on verso of the preparatory drawing for the same subject. The last dated tracing paper drawings documented are those for *This Little Pig* (WCA/1/1/1/2/71-76), January 1871; and that for *Austin Elliot* (WCA/1/1/2/1/254), dated June 1871 and published in August 1872.



Figure 3.11. Preparatory drawing for frontispiece in *Sweet Violets*, recto. Graphite on paper, undated. 17 x 11 cm. Typ 8302.27. Gift of A.H. Parker, probably 1928.



Figure 3.12. Final drawing for frontispiece in *Sweet Violets*, verso. Graphite on paper, undated. 17 x 11 cm. Typ 8302.27. Gift of A.H. Parker, probably 1928.

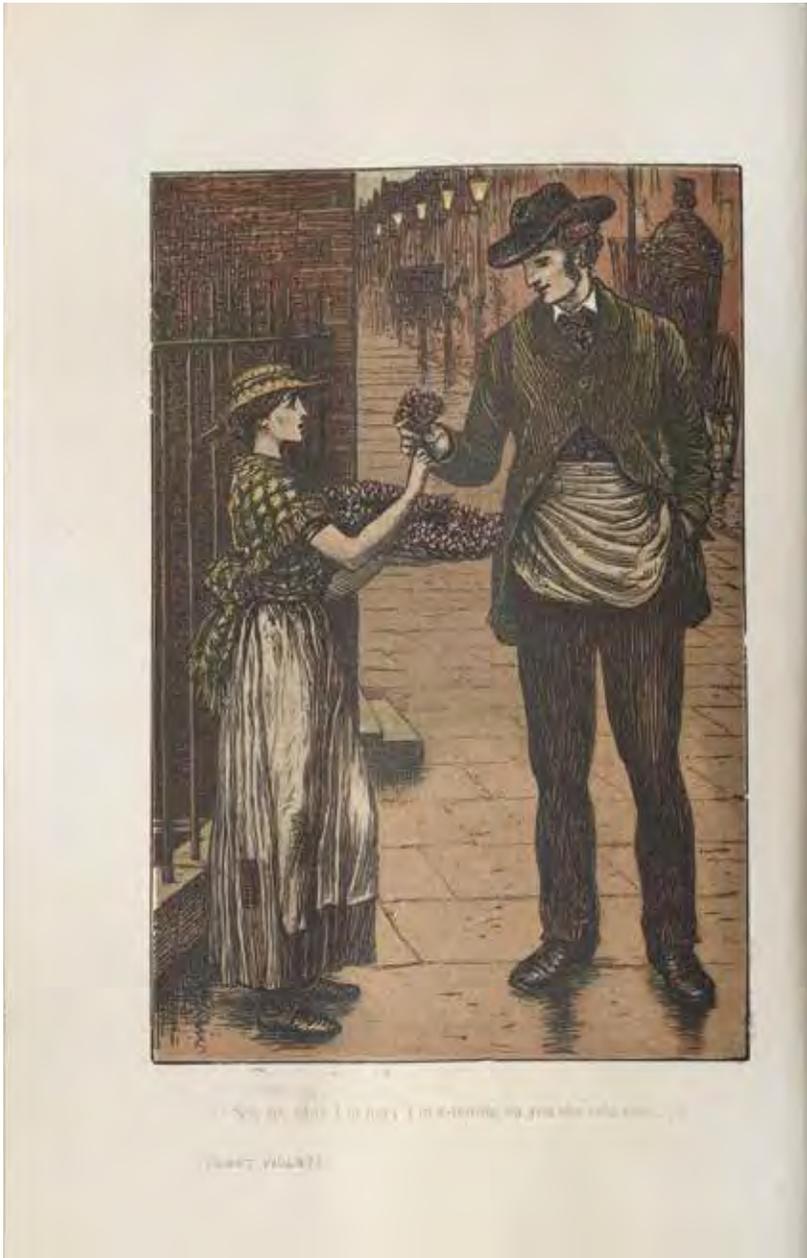


Figure 3.13. Matilda Anne Mackarness, *Sweet Violets*. London: George Routledge and Sons, [1873], frontispiece. Chromo-xylography printed in red, yellow, ochre, gray, and the black key by Evans after a drawing by Crane. 17 cm. Typ 8304.73.5. Gift of A.H. Parker, 1928.

Crane's drawing procedure changed appreciably after 1871, when the drawings began to be transferred onto blocks through photographic techniques, though not cut mechanically but by the engraver's hand. In his reminiscences he clearly states so and gives details about their photographic transfer: "The drawings were made on card in black and white and sent to London through the post to Mr. Evans, who had them photographed on to the wood and engraved, returning me the proofs to colour."³⁴

From this moment on, the illustrator realized highly finished drawings for key blocks only, ready for photographic transfer, in black ink (type D1, see figure 3.14); these were subsequently engraved, with proofs struck for hand coloring by Crane. Or the illustrator realized highly finished color compositions (which he kept and later sold), in black ink and watercolor, from which final drawings were taken, usually by Crane himself, the colors being divided in blocks by Evans—without any participation on Crane's part, except for his final approval (type D2).³⁵

All the previously known preparatory drawings for the 1865 *The House That Jack Built*, in pen and black ink, black wash and watercolor on paper, dated May 3, 22, and 26, 1865, are housed in the British Museum,³⁶ while three final outline drawings in pencil on tracing paper, dated May 22, 23, and 25, 1865, are located in the Walter Crane Archive (see figure 3.15).³⁷ One of the drawings at the British Museum (in fact there are seven, one more than the six printed illustrations), a preparatory drawing in pen,

34 Crane, *Reminiscences*, 148. Crane left for his honeymoon in Rome in September 1871 and stayed there until May 1873. During his absence, the only original new toy book published was *Noah's Ark Alphabet*, the very last to appear under Routledge's New Sixpenny Toy Books series, advertised in *The Athenaeum* (October 5, 1872): 448. To my knowledge, three drawings are documented for this toy book: one at Manchester City Gallery, 1947.286/40; and two at the BM, 1933,0411.102-103. None of the three is dated but each is stylistically different from those realized in Italy.

35 Type D1: Typ 8302.73, final outline drawing for page six of *Cinderella*, black ink and Chinese white on stiff paper; type D2: Museum of Fine Arts, Boston, 64.1556, final outline drawing for page one of *Old Mother Hubbard*, pen, black ink and watercolor over graphite on cream paper. Finished black ink drawings exist for *Cinderella* (Typ 8302.73), *The Forty Thieves* (BM, 1934,0512.10-15), *My Mother* (Typ 8302.73.5), and *Puss in Boots* (BM, 1933,0411.83). Manuscript notes by Crane in Houghton copies provide precise dating and localization for the artist's work in Italy: in *Puss in Boots* (Typ 8304.70.208), "The bridge is partly taken from one in the Valle dei Molini, Amalfi, which I sketched in the summer of '72"; in *The Forty Thieves* (Typ 8304.70.204), "Designed in Rome in 1873"; in *Cinderella* (Typ 8304.70.60 [C]), "Designed in 1873-4"; and in *Old Mother Hubbard* (Typ 8304.70.164), "Designed in 1873 . . . The Roman apron shows the book was done after having been in Italy." I would therefore suggest that the toy books published after Crane's return to England and advertised in *The Publishers' Circular* (October 2, 1873): 695, and several published the following year and advertised in *The Athenaeum* (October 3, 1874): 436, were produced in Rome.

36 BM, 1933,0411.24-30.

37 WCA, WCA/1/1/1/1/1-3.



Figure 3.14. Drawing for page 6 in *Cinderella*. Black ink and white gouache on stiff paper, undated. 22.5 x 17.5 cm. Typ 8302.73. Gift of A.H. Parker, date unknown.



Figure 3.15. Drawing for page [2] in *The House that Jack Built* (1865).
Graphite and black ink on tracing paper. 25 x 19 cm. Whitworth Art Gallery, WCA/1/1/1/1/1
(purchased from Anthony Crane). © The University of Manchester.

black ink, and brown wash with underdrawing in graphite, has never been used or reproduced; it has not been identified or included in any bibliography to date. Even though the drawing is neither dated nor signed, it must certainly be attributed to Crane and to *The House That Jack Built* materials purchased by the British Museum from Mrs. Lionel Crane in 1933, having an inventory number consecutive to *The House That Jack Built*, and being identical in style and treatment with the others in the same set. It shows the wedding between “the Man all tattered and torn” and “the Woman all forlorn,” with the “Priest all shaven and shorn” being portrayed while laying his hands on the couple’s heads (see figure 3.16).

In identical style, two drawings at Houghton are almost certainly related to the British Museum’s pen and ink studies for *The House That Jack Built*. One of the Houghton Library images is a preparatory drawing in pen, black ink, and brown wash, with underdrawing in graphite, entitled *Little John*, until now apparently overlooked both by scholars working on the Houghton Library collection and by bibliographies, inventories, and accounts of the artist’s oeuvre (see figure 3.17).³⁸ The title, handwritten in the bottom right-hand corner, is not signed or initialed but might readily be attributed to the art dealer (whose name is unfortunately unknown) who sold it to A. H. Parker, the dealer seeing the image as being generically close to the iconography of the Robin Hood characters. In fact, this Houghton Library drawing can be tied—by content, style, and technique—to a specific verse of the same accumulative nursery rhyme illustrated by the British Museum drawings mentioned above: “This is Jack with his Hound and Horn, that Caught the Fox that Lived under the Thorn, that Stole the Cock that Crowed in the Morn, that Waked the Priest all shaven and shorn, that Married the Man all tattered and torn, that Kissed the Maiden all forlorn, that Milked the Cow with the Crumpled Horn, that Tossed the Dog, that Worried the Cat, that Killed the Rat, that Ate the Malt, that Lay in the House that Jack Built.” This supposed *Little John* is none other than “the Man with his Hound and Horn” (and his poor caught fox, lying on the ground). Not only does this drawing portray a moment from the same nursery rhyme here analyzed, but also the stylistic coincidences of the black ink cross-hatching, not to mention the brown wash overlapping the pen lines in darker areas, peculiar to this and the other drawings, force us to link them closely. Moreover, the man blowing the horn is featured and dressed in the same way (mustache, hat, tights, belt and purse) that Jack appears in the illustration on page one, the preparatory drawing for which is now at the British Museum.

In Houghton Library there is another, unsigned, preparatory drawing in pen, black ink and brown wash, with underdrawing in graphite that seems to follow on

38 MS Eng 1145, purchased on January 2, 1946, with the Caroline Miller Parker Collection Fund, endowed by A. H. Parker.



Figure 3.16. Drawing for *The House that Jack Built*, unused. Graphite, black ink, and wash on paper, undated. 21 x 16 cm. British Museum, 1933,0411.30 (purchased from Mrs. Lionel F. Crane). © The Trustees of the British Museum.



Figure 3.17. Drawing for *The House that Jack Built*, unused. Pen, black ink, and wash on paper, undated. 25 x 17.5 cm. MS Eng 1145. Purchased with the Caroline Miller Parker Fund, 1946.



Figure 3.18. Drawing for *The House that Jack Built*, unused. Pen, black ink, and wash on paper, undated, 21 x 17 cm. MS Typ 1130. Gift of A.H. Parker, 1947.

in the series (see figure 3.18).³⁹ From the dealer's description in the curatorial file it appears evident that here too the figure of a hatted man with the same hound and horn led the dealer to identify the scene as part of the Robin Hood story, and hence the title of *Little John (One of Robin Hood's Band of Outlaws)*. Once again this title comes from the dealer's description, the name of Walter Crane being nothing more than a generic attribution given by the seller. The Houghton Library accession sheet also records that the Crane attribution was questioned by A. H. Parker himself at the moment of donation.⁴⁰ Parker's attitude is somewhat symptomatic of the general caution typical of collectors and scholars in attributing items to the artist's early career, where the boundaries were still unclear and the evidence in short supply.

Understandable earlier caution aside, as is the case with the first *Little John* drawing, this one also is based on the verse that follows on from the horn and hound, where the man on horseback enters a stable: "This is the Stable snug and warm, that was Made for the Horse of a beautiful form that Carried Jack with his Hound and Horn, that Caught the Fox that Lived under the Thorn . . ." The Houghton Library collection is therefore the richer by two more very early original Walter Crane drawings for *The House That Jack Built*.

These three newly identified preliminary drawings for *The House That Jack Built* (one at the British Museum and two at Houghton) are published here for the first time. It is almost certainly the case that these drawings were executed by Crane early in his career as an illustrator, even though the artist returned many other times later in life to the same theme in further illustrated publications, wallpapers, and black books, as well as in theoretical texts.⁴¹ My conjecture, weighing all the evidence, is that these three drawings were among those presented to the publishers for their approval at a moment when they had not yet decided whether the illustrated set was to be issued as a "sixpenny" (less expensive and requiring eight illustrations) or for a "shilling toy book," which would be more expensive and with just six pictures. Moreover, close analysis of the interplay of the illustrations and text of the accumulative rhyme shows a pattern at work: Crane's illustrations are evenly distributed throughout the text, each covering a couple of verses. The wedding image in the unused British Museum drawing, clearly missing from the printed version, would originally have been inserted in between pages

39 MS Typ 1130, given by A. H. Parker in November 1947.

40 *47M-282.

41 *The House That Jack Built* (London: Frederick Warne and Co., [1866]); Mary Ethel Granger, *The Merrie Heart, A Collection of Favourite Nursery Rhymes* (London: Cassell, Petter and Galpin, [1871]); John Miller Dow Meiklejohn, *The Golden Primer* (London: William Blackwood and Sons, [1884–1885]); *The House That Jack Built*, London, Jeffrey & Co., 1886, wooden-block machine-printed wallpaper; Crane, *The Claims of Decorative Arts* (London: Laurence and Bullen, 1892), 9–10; and many black books and sketchbooks.

5 and 6, after the priest being “woken” by the cock. The progression of illustrations as first conceived seems to have been thus:

1. House and Malt
2. Malt, Rat, Cat and Dog
3. Dog and Cow
4. Cow, Maiden and Man
5. Cock in the Morn
- 5a. (Maiden, Man and Priest: British Museum drawing)
6. Cock and Fox
- 6a. (Fox, Jack, Hound and Horn: Houghton drawing)
- 6b. (Stable, Jack, Horse: Houghton drawing).

Clearly, the picture-telling does not reach the end of the narrative, and the printed set does not conclude in a satisfying way, stopping at the Cock-and-Fox verse. But since there are many existing versions for this nursery rhyme,⁴² it is possible that the publishers, or more probably Edmund Evans himself (at that time printer, editor, and copyright holder for Crane’s book production), decided not to use the last two drawings. It is also arguable that the two final pictures were too similar to each other and one of them was rejected. When the publisher turned *The House That Jack Built* into a “shilling” issue, it needed only six of the nine illustrations, three remaining unused.

CONCLUSIONS

Whatever the reasons were for excluding these drawings in 1865, there is every reason to celebrate their reemergence now, after 150 years of uncertainty or misattribution. These previously unidentified drawings, dating from the artist’s earliest output and therefore extremely rare, now step out of their limbo of false conjectures and cautions. Recovered from miscellaneous boxes and envelopes in uncataloged collections at major institutions, these drawings now find their proper home in the history of the production of *The House That Jack Built*. Beyond their value in illuminating the genesis of one particular book, these drawings add nicely to our understanding of Walter Crane’s beginnings as an illustrator.

The multifaceted discoveries reported here are a few examples of the potential of the Caroline Miller Parker Collection for supporting research into the work of

42 Different traditions survive. Examples include “This is Jack [or Sir John Barley-corn, in other versions], that Treated the Boy that every Morn Swept the Stable snug and warm, that was Made for the Horse of a beautiful form,” and “This is the Farmer Sowing his Corn, that Kept the Cock that Crowed in the Morn.” The “fox” again forms the final verse in Crane’s illustration for M. E. Granger’s *The Merrie Heart*.

Walter Crane. The many unpublished materials, autograph notes, and documents at Houghton, like the ones identified and described here for the first time, unquestionably confirm, no matter what his autobiography said and led others to believe, that Crane illustrated, in succession, *The Affecting Story of Jenny Wren*, *The House That Jack Built*, *The Comical Cat*, and *Mamma's New Picture Alphabet* for Ward, Lock, and Tyler in 1865, and for Frederick Warne and Co. he executed *The Country Alphabet* in 1865 and *Cock Robin*, *The House That Jack Built*, and *A Apple Pie* in 1866.

The biggest and most important collection of works by Crane in the United States is a significant and unexhausted resource supporting research into the full range and chronology of the artist's work, and the collection is likely to yield even more new discoveries in the field. Given its surprisingly high number of items unpublished and unreported by scholars, the Caroline Miller Parker Collection is a treasure that needs institutional support for cataloging and digitization to advance scholarship in the field, especially since these holdings are rich in unknown preparatory drawings for books and paintings, letters and documents crucial to dating and attributions, as well as paintings and watercolors hitherto untraced or thought to be lost.

The current Crane anniversary year should give scholars and major collections much incentive to refine access to holdings, to describe, study, and publish accounts of these collections more fully, to preserve fragile materials, and to digitize original and unique holdings. For students and enthusiasts of this beloved artist, whose images have become part of our cultural heritage through shared childhood and parenthood experiences, new discoveries, new understandings, and renewed enjoyments await.

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.

