







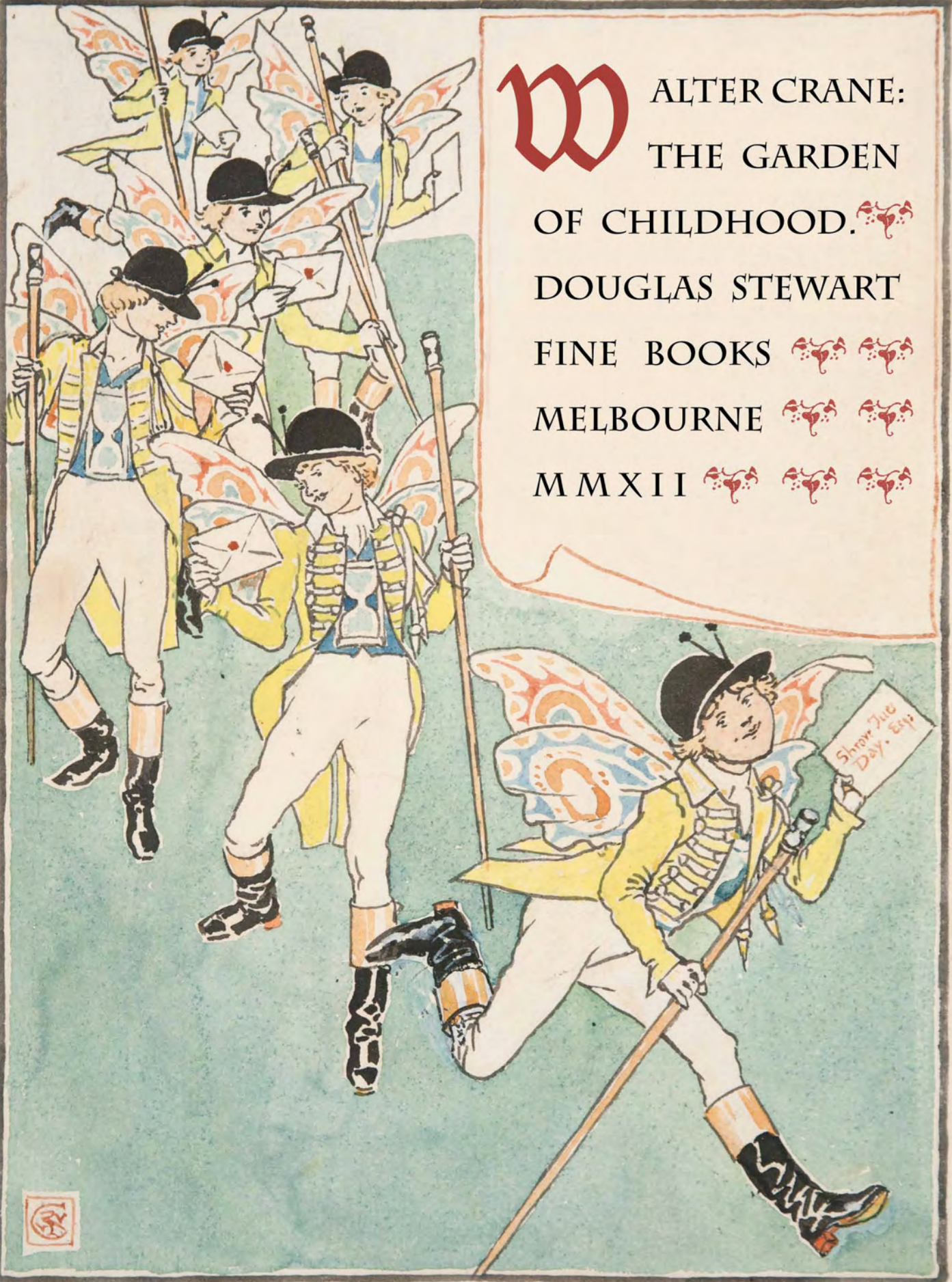


WALTER CRANE:
 THE GARDEN
 OF CHILDHOOD. 
 DOUGLAS STEWART
 FINE BOOKS  
 MELBOURNE  
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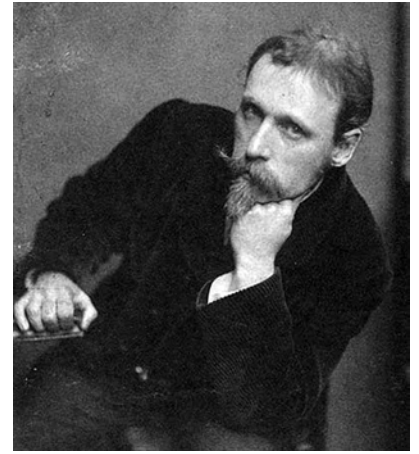
Images on title page, inside front cover and outer back cover are detail from item 1.

Walter Crane

THE GARDEN OF CHILDHOOD



This catalogue of rare books, manuscripts, artwork and ephemera illustrated by Walter Crane has at its heart the Booth Collection of personal correspondence between the youthful artist and two charming young sisters, Annie and Nellie. The sisters preserved Crane's stories, poems and sketches of whimsy, mounting many into a period album which has been passed by descent through the family. The album arrived in Australia in the 1890s with the son of the original owner, and constitutes a unique time capsule of Crane's early professional period.



The present owner, a direct descendant of Annie Booth, has added to this remarkable archive by collecting important works by Walter Crane. This collection was formed with a judicious eye over many years, and was sourced mainly from auction houses and antiquarian dealers in the United Kingdom in the last third of the twentieth century. *Walter Crane : the garden of childhood* is a showcase of one of England's most beloved artists and offers some remarkable treasures of the Aesthetic Movement.



1. The Booth Collection of Walter Crane correspondence

During the early 1860s the young English artist Walter Crane (1845-1915) had befriended the writer, radical thinker and ornithologist John Richard de Capel Wise (1831-1890), and provided the illustrations for his book, *The New Forest : its history and its scenery* (1862). This was Crane's first published work. Over the next few summers, during the period when Crane had started to illustrate children's nursery rhyme and fairy tale books for Edmund Evans, Walter Crane and John Wise spent a significant amount of time together at Leam Hall in Derbyshire, where they struck up a close friendship with Anne (Annie) Ashton Booth (nee White) and her sister, Ellen (Nellie) White. This archive of Crane's illustrated correspondence with Annie and Nellie, which commences in 1864 and continues through to 1910, is testament to the very deep affection Crane clearly felt towards the sisters and their family (Thomas Booth, Annie's husband; Charlie Booth, their young son; and Sophia and Susannah, sisters of Annie and Nellie).



Although the later portion of the archive is addressed to Annie Booth, the earliest part is shared between Annie and Nellie. The personal letters to Nellie, which include an idealised, romantic sketch of her, as well as a lengthy poem dedicated to her by Crane and evidence of a mutual exchange of photographic carte de visite portraits, betray Crane's infatuation with this striking beauty. Crane's playfully written letters and humorous illustrations depicting croquet afternoons at Leam Hall, sad farewells on his departures back to London, his exquisitely drawn animals, satirical fashion sketches and enchanting Christmas and New Year's greeting cards must have charmed and delighted the sisters. Significantly, following Crane's marriage in 1870 to another woman (Mary, to whom he was to remain married until her death in 1914), there is a ten year hiatus in his correspondence, and when the greetings and messages start up again in 1880, they are only addressed to Annie.

This astonishing archive, full of Walter Crane gems, tells perhaps for the first time the story of a formative period in his life and of an enduring friendship about which almost nothing was known. The archive came to Australia with Charles (Charlie) Booth when he emigrated from England to Tasmania in 1894, and has passed directly by descent to his grandson, on whose behalf we offer the collection.

The Collection:

Scrap album, 230 x 190 mm, tooled gilt morocco (front cover detached), front free endpaper with owner's inscription, *Annie Ashton White, Forest House, Babworth, Retford, Notts.* and wet stamp of a boar's head, the crest of the Booth family, all edges gilt, approximately 70 leaves (some left blank) with manuscript entries (poetry and prose) written by friends and family of Annie during the 1860s (the earliest dated August 1860), several albumen photographs of family members (1860s), eleven hand drawn Christmas cards by Walter Crane (dating from the 1860s to 1880s) which are tipped in to the album, together with a further thirteen Walter Crane greetings cards, a group of seven illustrated MS letters from Walter Crane to Mrs Annie Booth and her sister Miss Nellie White (dating from 1864-67), an original manuscript poem by Walter Crane, and several other Walter Crane sketches and ephemeral items which have all been preserved loose in the back of the album.



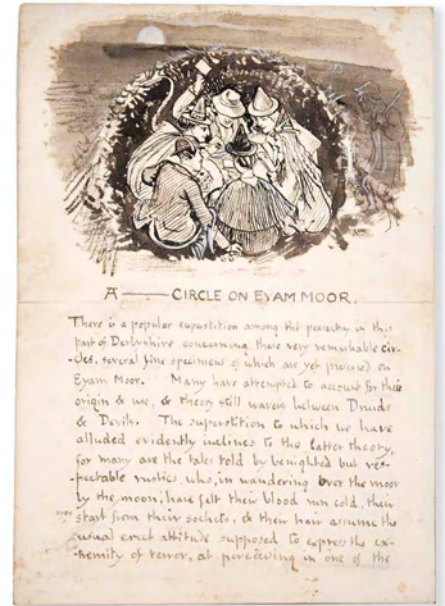
A complete inventory of the collection is available on our website and summarized below:

- I. Christmas and New Year's greeting cards by Walter Crane, for Annie Booth and her sister Nellie White: 24 examples (either loose, or laid down on album pages);
- II. Printed Christmas and New Year's greeting cards by Walter Crane: 3 examples;
- III. A group of seven manuscript letters dated 1864-67 from Walter Crane to Mrs Annie Booth and her sister Miss Nellie White, all illustrated with charming pen and ink sketches and caricatures by Walter Crane, the subjects including croquet, fashion, animals, family members and a sketch of the beautiful Miss Nellie White surrounded by male admirers, and an original manuscript poem by Walter Crane (4 pp, octavo) titled *A Ballad of Robin Hood's Cave*, dedicated to Nellie White in memory of a visit she and Walter Crane paid to the high escarpment at Stanage, Derbyshire, one afternoon in 1867;
- IV. Original manuscript story by Walter Crane, *A Circle on Eyam Moor* [a supernatural tale of a Derbyshire phenomenon], 1865, two octavo sheets, illustrated with pen and wash illustration at the head, 120 x 170 mm;
- V. Series of seven pen and ink caricatures, c 1865 approximately 90 x 100 mm each, depicting the artist and friends on a sad journey home after a visit to Leam Hall (laid down on album pages, now loose).
- VI. Three carte de visite designs, c 1865, each 60 x 92 mm, ink on card. *Family crest incorporating the Booth family boar's head; Native Americans paddling a canoe; Pretty young woman in profile* (loose).
- VII. Circular medallion, c 1865, 42 mm diameter, gold ink and watercolour on card with red ribbon attached, with calligraphic message *Open Sesame* (loose).
- VIII. Pen and ink caricature on blue paper, c 1865, 100 x 100 mm, annotated in pencil: *Charley as seen in London in the kilt which... was much admired* (loose).
- IX. Watercolour on blue paper, c 1880, 93 x 135 mm, *Lucky Stars* (loose).
- X. Personal invitation from Walter Crane to attend his exhibition at the Doré Gallery, New Bond Street, London, November 15 1902. Linocut (brown ink), 140 x 80 mm (on card 175 x 105 mm).
- XI. Family photograph album belonging to Mrs Annie Ashton Booth, large oblong octavo (180 x 265 mm), leather bound (lacking front cover), with 50 bromide and albumen silver photos (mostly 100 x 150 mm), all captioned and dated from 1889-1895, many with illustrated borders (the illustrations of rabbits which frame the initial photograph probably in Walter Crane's hand). Several of the photos are views of Leam Hall in Derbyshire, where Walter Crane spent his summers in the 1860s.

The Booth collection of Walter Crane correspondence provides extraordinary insight into Crane's wit, passion and rising talent as illustrator and artist with magnetic appeal. Preserved within the family for a century and a half, this unpublished and unrecorded cache of original material is a precious resource to understand and appreciate one of the finest aesthetic minds of the nineteenth century.

\$ 45,000

#1914





2. **Sing a song of sixpence**

[WALTER CRANE]

[London] : George Routledge & Sons, [1866]. First edition. Series title: *Routledge's New Sixpenny Toy Books, or large coloured books for children*. Octavo, original illustrated paper wrappers and cloth spine, 12 pp (scattered foxing, and some staining to last two pages), colour illustrations. A nice example of a so-called *yellowback*. Not in Masse.

\$ 165

1901



3. **This little pig went to Market**

[WALTER CRANE]

London : George Routledge & Sons, [1870]. First edition. Series title: *Routledge's New Sixpenny Toy Books*. Octavo, original illustrated paper wrappers and cloth spine, 8 pp (scattered foxing), colour illustrations. A nice example of a so-called *yellowback*. Not in Masse.

\$ 165

1907

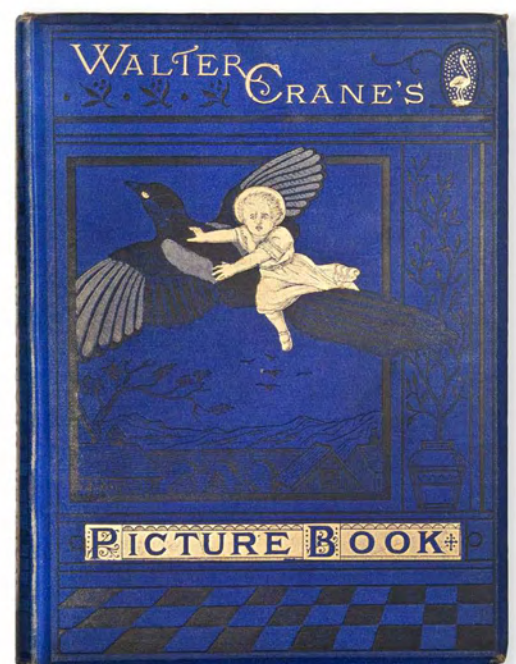
4. **Walter Crane's picture book**

[WALTER CRANE]

Containing sixty-four pages of pictures, designed by Walter Crane, and printed in colours Edmund Evans. London : George Routledge & Sons, [c. 1873]. First edition. Large octavo, illustrated blue cloth with gilt decoration (corners bumped), front free endpaper with owner's inscription dated 1873, [64] pp (clean and bright), colour illustrations. A lovely copy of a scarce title. Not in Masse.

\$ 600

1903



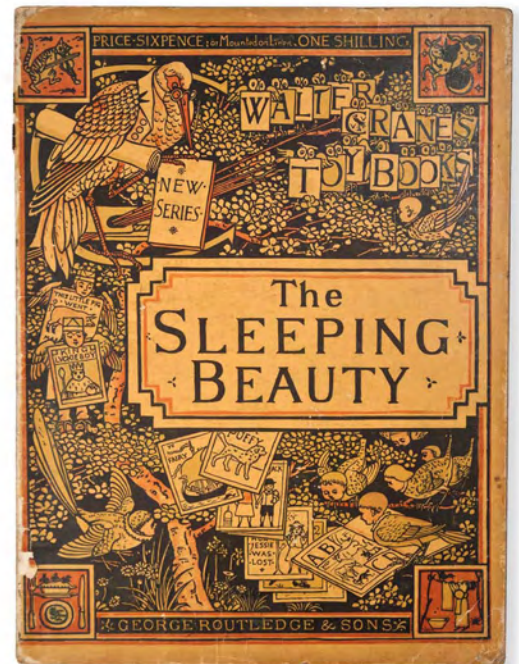
5. **The Sleeping Beauty**

[WALTER CRANE; CHARLES PERRAULT]

[London] : George Routledge & Sons, [1876]. First edition. Series title: *Walter Crane's Toy Books, New Series* (part of *Routledge's New Sixpenny Toy Books*). Octavo, original illustrated paper wrappers (chipped along spine and some corner wear), 8 pp (linen backed), colour illustrations. A very attractive example of a so-called *yellowback*. Not in Masse.

\$ 220

1898



6. **The Baby's opera : a book of old rhymes with new dresses**, by Walter Crane, the music by the earliest masters. Engraved and printed in colours by Edmund Evans. London & New York : George Routledge & Sons Ltd, [1877]. First edition. Oblong octavo, original illustrated papered boards over brown cloth (corners bumped), (some foxing to preliminaries), 56 pp (musical notation and lyrics), colour illustrations. Masse p. 30



The Baby's bouquet : a fresh bunch of old rhymes and tunes, arranged and decorated by Walter Crane, the tunes collected & arranged by L.C. Cut and printed in colours by Edmund Evans. London & New York : George Routledge & Sons Ltd, [1878]. First edition. Oblong octavo, original illustrated papered boards over brown cloth (corners worn), decorated endpapers, owner's inscription to front free endpaper dated 1878, 54 pp (musical notation and lyrics), colour illustrations. Masse p. 31

The Baby's own Aesop : being the fables condensed in rhyme, with portable morals pictorially pointed by Walter Crane. Engraved and printed in colours by Edmund Evans. London & New York : George Routledge & Sons Ltd, [1887]. First edition. Oblong octavo, original illustrated papered boards over blue cloth, (light spotting to preliminaries), 56 pp, colour illustrations. Masse p. 36

\$ 450

1905

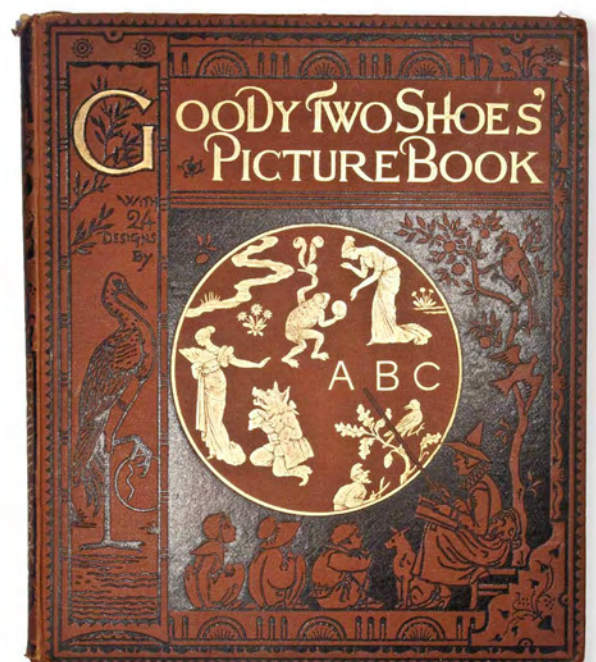
7. **Goody Two Shoes' picture book**

[WALTER CRANE]

containing Goody Two Shoes, Beauty and the Beast, The Frog Prince, An alphabet of old friends. With twenty-four pages of illustrations by Walter Crane (sic). Printed in colour by Edmund Evans. London : George Routledge & Sons, [c 1880]. Oblong quarto, illustrated brown cloth with black and gilt decoration (corners and head and tail of spine bumped), front free endpaper with owner's inscription dated 1886, (mild spotting to preliminaries, some small tears to lower edges of first few pages), [unpaginated], text printed on one side of page only, colour illustrations. A good copy. Not in Masse.

\$ 450

1895



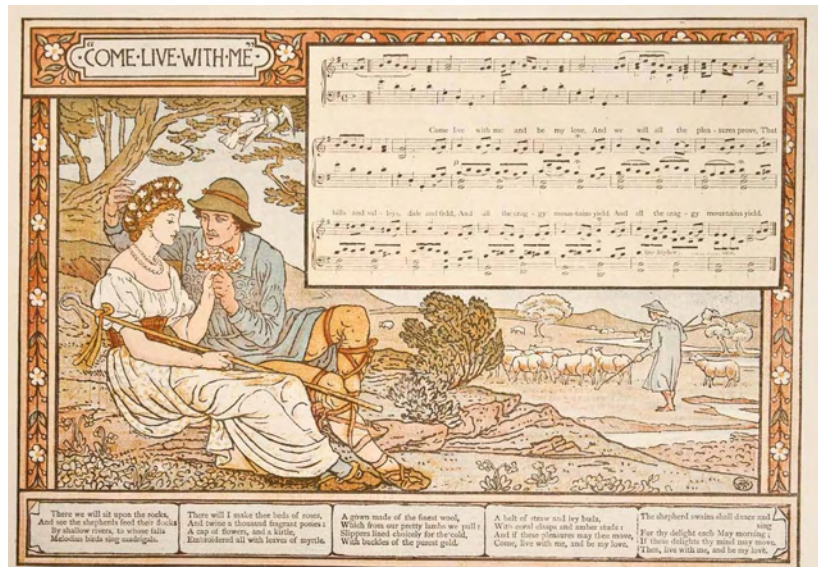
8. **Pan Pipes. A book of old songs, newly arranged and with accompaniments by Theo Marzials**

[WALTER CRANE; THEO MARZIALS]

London : George Routledge & Sons, 1883 (but 1882). First edition. Oblong quarto, original illustrated papered boards (lightly marked) over brown cloth, decorated endpapers, (light spotting to preliminaries), 52 pp (musical notation and lyrics), colour illustrations. Masse p. 34

\$ 275

1891



9. **Pan Pipes. A book of old songs, newly arranged and with accompaniments by Theo Marzials**

[WALTER CRANE; THEO MARZIALS]

London : Novello & Co., [1884?]. Second edition. Oblong quarto, original illustrated papered boards (some light spotting and scratches) over brown cloth, (front hinge split), decorated endpapers, 52 pp (musical notation and lyrics), colour illustrations. Masse p. 34 (first edition)

\$ 220

1892

10. **Slate and pencil vania : being the adventures of Dick on a desert island. Decyphered by Walter Crane**

[WALTER CRANE]

London : Marcus Ward & Co. Ltd, 1885. First edition. Oblong octavo, original illustrated papered boards over blue cloth, decorated endpapers, [26] pp (some very mild foxing to first and last pages), colour illustrations. A very good copy. Not in Masse.

\$ 220

1896



11. Pothooks and perseverance : or, the A.B.C. serpent

[WALTER CRANE]

Penned and pictured by Walter Crane. London : Marcus Ward & Co., Ltd, 1886. First edition. Series title: *Walter Crane's New Series of Picture Books*, no. 3. Oblong octavo, original illustrated papered boards (lightly rubbed) over tan cloth (some loss to tail of spine), decorated endpapers, Ex libris to front free endpaper, colour frontispiece, (preliminaries lightly foxed), [24] pp, each with full page colour illustration. Not in Masse.

\$ 220

1897



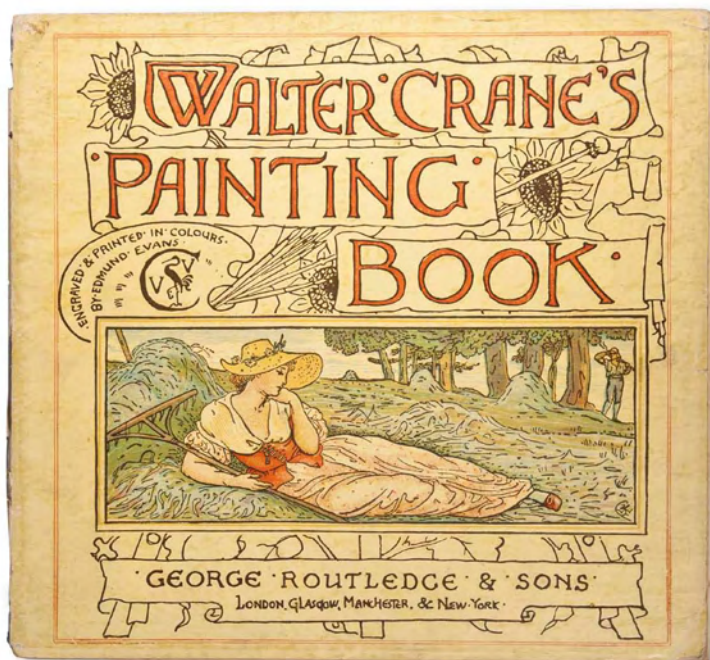
12. Walter Crane's painting book

[WALTER CRANE]

Engraved and printed by Edmund Evans. London : George Routledge & Sons, [1889]. Oblong octavo, original illustrated wrappers (spine with paper loss, small tear to rear cover), 12 coloured and 12 outline full-page plates (very mild, scattered spotting). A good copy. Not in Masse.

\$ 165

1890



13. The old garden and other verses

[WALTER CRANE; MARGARET DELAND]

London : Osgood, McIlvaine & Co., 1893. Octavo, original illustrated boards (lightly rubbed), decorated endpapers, 114 pp (clean and bright), colour illustrations. A good copy. Masse p. 44

\$ 110

1894



14. Fifteen original drawings for Flora's Feast

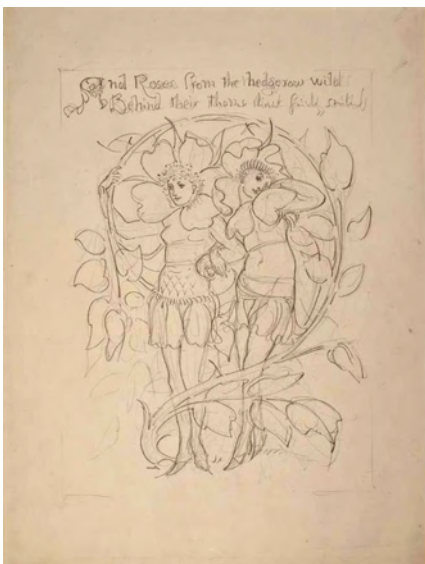
WALTER CRANE

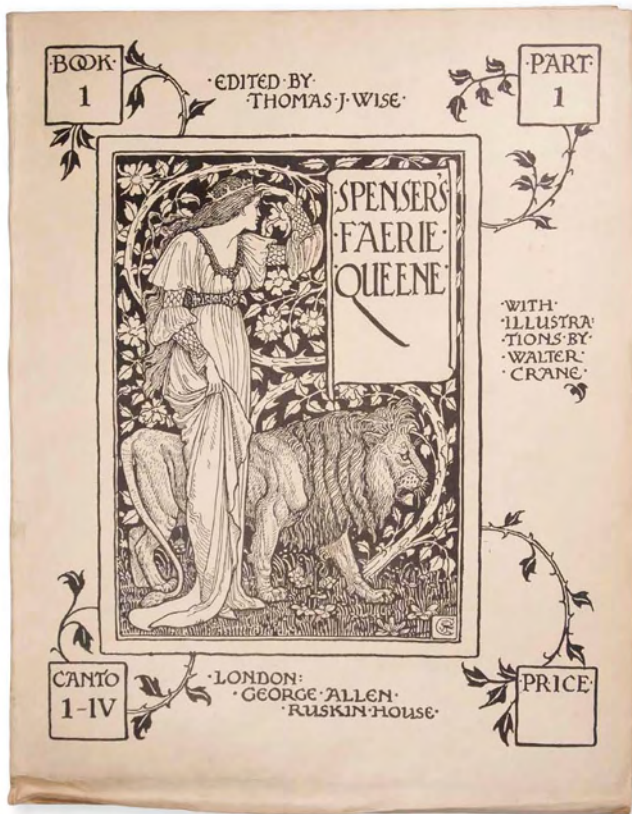
Fourteen original pencil sketches, each measuring 265 x 190 mm, being preliminary sketches for the publication 'Flora's Feast : a masque of flowers', London : Cassell, 1889 (Masse p. 39), each matted and housed in a custom solander box. Accompanied by the original pen and ink design for the front cover of the book, 265 x 195 mm, with instructions to the printer in the upper margin. One of the pencil drawings bears the inscription '14 original drawings for "Flora's Feast" by my late Father Walter Crane R. W. S. signed Lionel F. Crane'. Included with the collection is a first edition of the book 'Flora's Feast'.

One the most beloved publications 'penned and pictured by Walter Crane' is *Flora's Feast* with its masque of flowers depicted as human characters. This collection of Crane's exquisite drawings displays his mastery of line. With delicate skill he brings to life the forms of his imagination.

\$ 9,500

1859





15. Spenser's Faerie Queene

EDMUND SPENSER, WALTER CRANE

Edited by Thomas J. Wise. London : George Allen, 1894 - 97. Quarto, nineteen parts in original illustrated wrappers, illustrated by Crane throughout. The deluxe edition printed on Japanese vellum, limited to 28 copies of which 25 were for sale. A standard edition was also published. A very fine set with some creasing to the lower yapp edge. Originally in the collection of the Brooklyn Public Library (deaccessioned), in custom folding cases which while now split have housed the set in exceptional condition. Magnificently illustrated by Crane and a highpoint of Arts and Crafts publishing. Masse p. 47.

\$ 9,500

1918



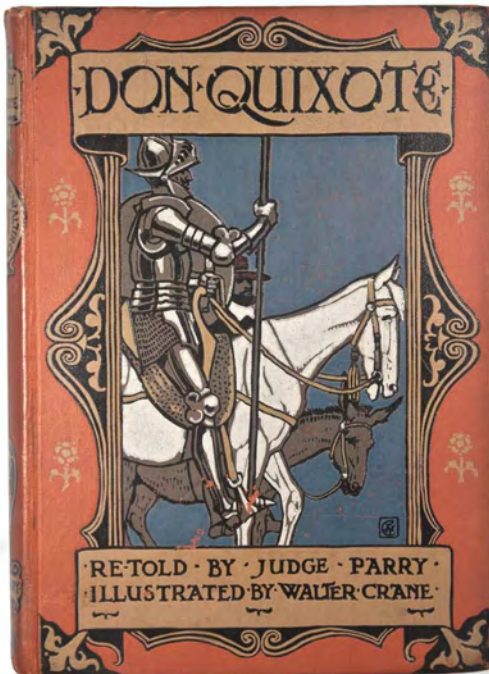
16. **A floral fantasy in an old English garden, set forth in verses & coloured designs**

[WALTER CRANE]

New York & London : Harper and Brothers, 1899 [but 1898]. First edition. Large octavo, original illustrated cloth (some very light spotting), decorated endpapers, 46 pp (mild foxing to preliminaries), printed on one side of double leaves folded once in Japanese style, colour illustrations. An excellent copy. Masse p. 51

\$ 275

1904



17. **Don Quixote of the Mancha**

[CERVANTES; WALTER CRANE; JUDGE PARRY]

London : Blackie & Son Ltd., 1900. Large octavo, strikingly designed illustrated boards, (light foxing to preliminaries), 245 pp (mild spotting to edges), 3 colour plates and black and white illustrations in the text. A very good copy. Masse p. 53

\$ 125

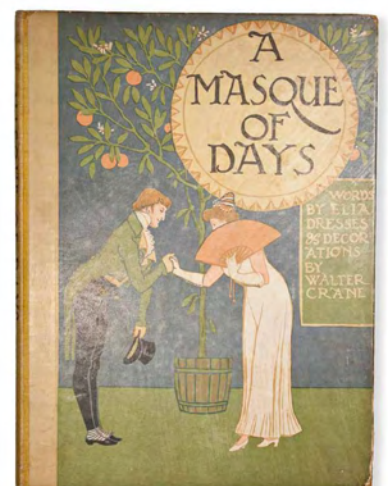
1893



The following three works are pairs of original illustrations for the publication 'Masque of Days'.

Masque of Days is based on a short work by Charles Lamb (1775-1834). The story had first appeared in book form in 1833 in the *Last Essays of Elia* (Lamb had written under a pseudonym for this and a previous group of short essays, all of which had originally been published in the *London Magazine* during the 1820s). A witty, charming and light-hearted piece in which the 'named' days - such as Ash Wednesday, April Fool, Wedding Day and Candlemas - become anthropomorphised characters attending a masque (a feast with musical entertainment).

Each pair is a stunning diptych from one of Crane's finest publications, accompanied by a copy of the book.





18. 'A zealous old Whig gentlewoman, and a new-fangled lady of the Tory stamp'

CRANE, Walter

Pair of original Crane manuscript watercolours from A Masque of Days, from the Last Essays of Elia (London : Cassell, 1901), Masse p. 54.

Each measure 210 x 155 mm, signed with Crane's monogram lower left.

\$ 2,750

1950



19. 'Valentine's Day kept courting pretty May ...'

CRANE, Walter

Pair of original Crane manuscript watercolours from A Masque of Days, from the Last Essays of Elia (London : Cassell, 1901), Masse p. 54.

Each measure 210 x 155 mm, signed with Crane's monogram lower left.

\$ 2,750

1947



20. 'Twelve little, merry whirligig foot-pages ...'

CRANE, Walter

Pair of original Crane manuscript watercolours from *A Masque of Days, from the Last Essays of Elia* (London : Cassell, 1901), Masse p. 54.

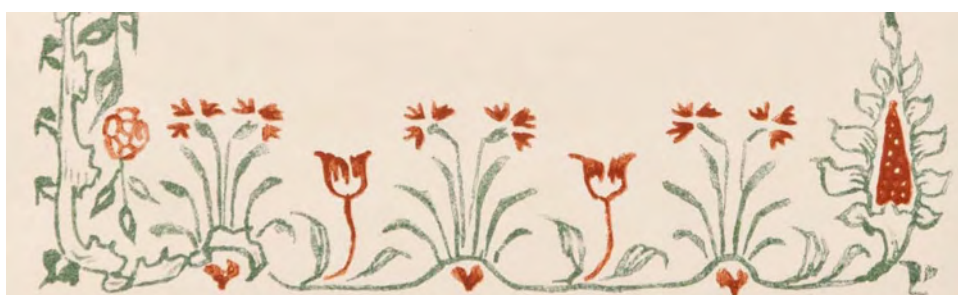
Each measure 210 x 155 mm, signed with Crane's monogram lower left.

'I should have told you that cards of invitations had been issued. The carriers were THE HOURS; twelve little, merry whirligig foot-pages, as you should desire to see, that went all round, and found out the persons invited well enough, with the exception of Easter Day, Shrove Tuesday, and a few such Moveables, who had lately shifted their quarters'.

A stunning diptych from one of Crane's finest publications, accompanied by a copy of the book.

\$ 2,750

1826



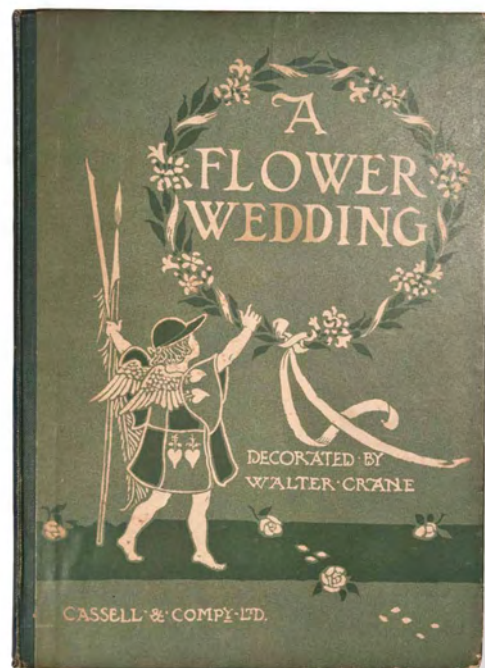
21. A flower wedding : described by two wallflowers

[WALTER CRANE]

London : Cassell & Company, 1905. First edition. Large octavo, original illustrated papered boards (small area of pale discolouration) over green cloth, decorated endpapers, 40 pp (very mild spotting to edges), colour illustrations. A very good copy. Masse p. 57.

\$ 220

1899



22. Flowers from Shakespeare's Garden : a Posy from the Plays

[WALTER CRANE]

London : Cassell & Company Ltd, 1906. Large octavo, illustrated papered boards (lightly rubbed, corners bumped) over green cloth, decorated endpapers, 40 pp (uncut), colour illustrations. With extraordinary care, someone has transformed the printed date of 1906 on the title page into 1909, probably from this time. Otherwise a very good copy. Masse p. 58.

\$ 165

1902

23. Signed Walter Crane handmade card

[WALTER CRANE]

Printed in sepia ink, 120 x 90 mm, *Lady with basket of flowers and printed verse*, with Walter Crane's monogram, manuscript dedication in pen at top edge: *From Walter Crane Dec. 24 1907*. Fine condition.

\$ 440

1930





24. **Nice weather! : an original pencil drawing by Walter Crane**

CRANE, Walter (1845-1915)

Pencil on thick paper, 175 x 137 mm. Signed lower left with Walter Crane's monogram and the date *Nov: 1883*. Very fine. A charming illustration - apparently unique and unpublished - of an anthropomorphised duck and frog meeting in the rain, with the frog quipping: *Nice weather!*

Provenance: Sotheby's, *Fantasy, illustrated Books and related drawings*, London : 31 October 1997, lot 345.

\$ 1,500

1955



25. **Untitled landscape**

CRANE, Walter

Circa 1890. Watercolour on paper, 345 x 250 mm, signed and dated lower left: *Walter Crane. Sept.* [the year is absent]. Fine condition.

The characteristics of this exquisite, early autumnal landscape, lit by the last glow of a pale sun, suggest perhaps a northern English setting. George Howard, the Earl of Carlisle, was one of Crane's patrons, and Crane is known to have visited and sketched in the Cumberland border country near the Howards' family seat of Naworth Castle. The rocky, high ground is lightly wooded, with the distinctive, delicate bladder ferns of the region beautifully depicted in the foreground. The composition shows influences both of the late nineteenth century Italian and British painters of the Etruscan School (Crane sojourned and painted in Italy with his wife between 1871 and 1873) and the classical Japanese prints which so inspired Crane's work from an early period.

\$ 6,000

1910



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