Walter Crane: The Garden of Childhood.
Douglas Stewart Fine Books
Melbourne
M X I I
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]


$ 165

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

[WALTER CRANE]


$ 165

4. **Walter Crane’s picture book**

[WALTER CRANE]


$ 600
5. **The Sleeping Beauty**

[WALTER CRANE; CHARLES PERRAULT]


$ 220    # 1898


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

$ 450    # 1905

7. **Goody Two Shoes’ picture book**

[WALTER CRANE]


$ 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]


$ 220 # 1892

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

[WALTER CRANE]


$ 220 # 1896
11. **Pothooks and perseverance: or, the A.B.C. serpent**

[WALTER CRANE]


$220  
#1897

12. **Walter Crane’s painting book**

[WALTER CRANE]


$165  
#1890

13. **The old garden and other verses**

[WALTER CRANE; MARGARET DELAND]


$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]


$ 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]


$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!.


$1,500
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