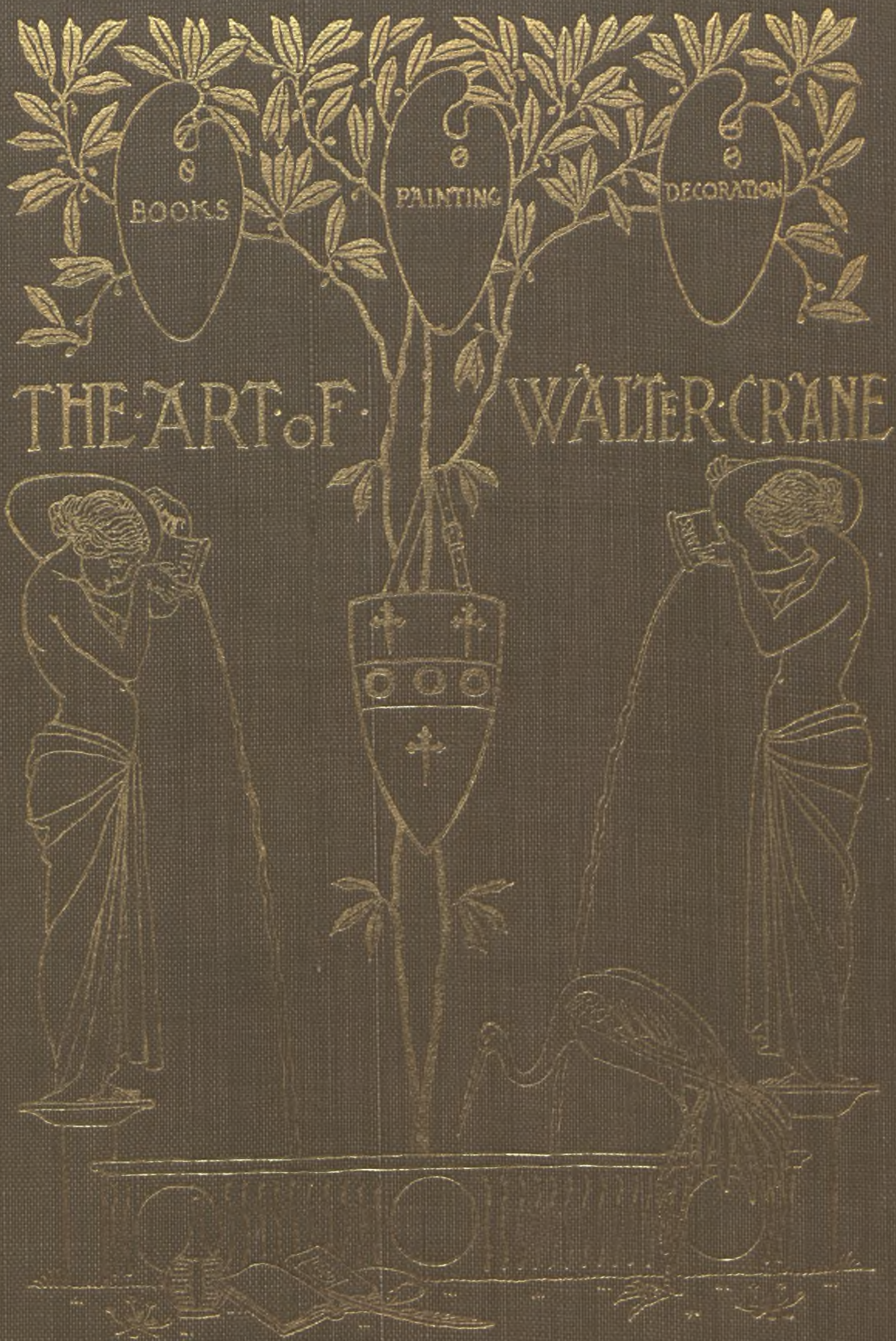


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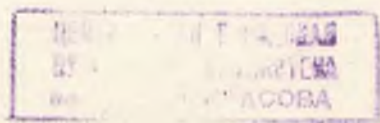


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THE ART OF WALTER CRANE



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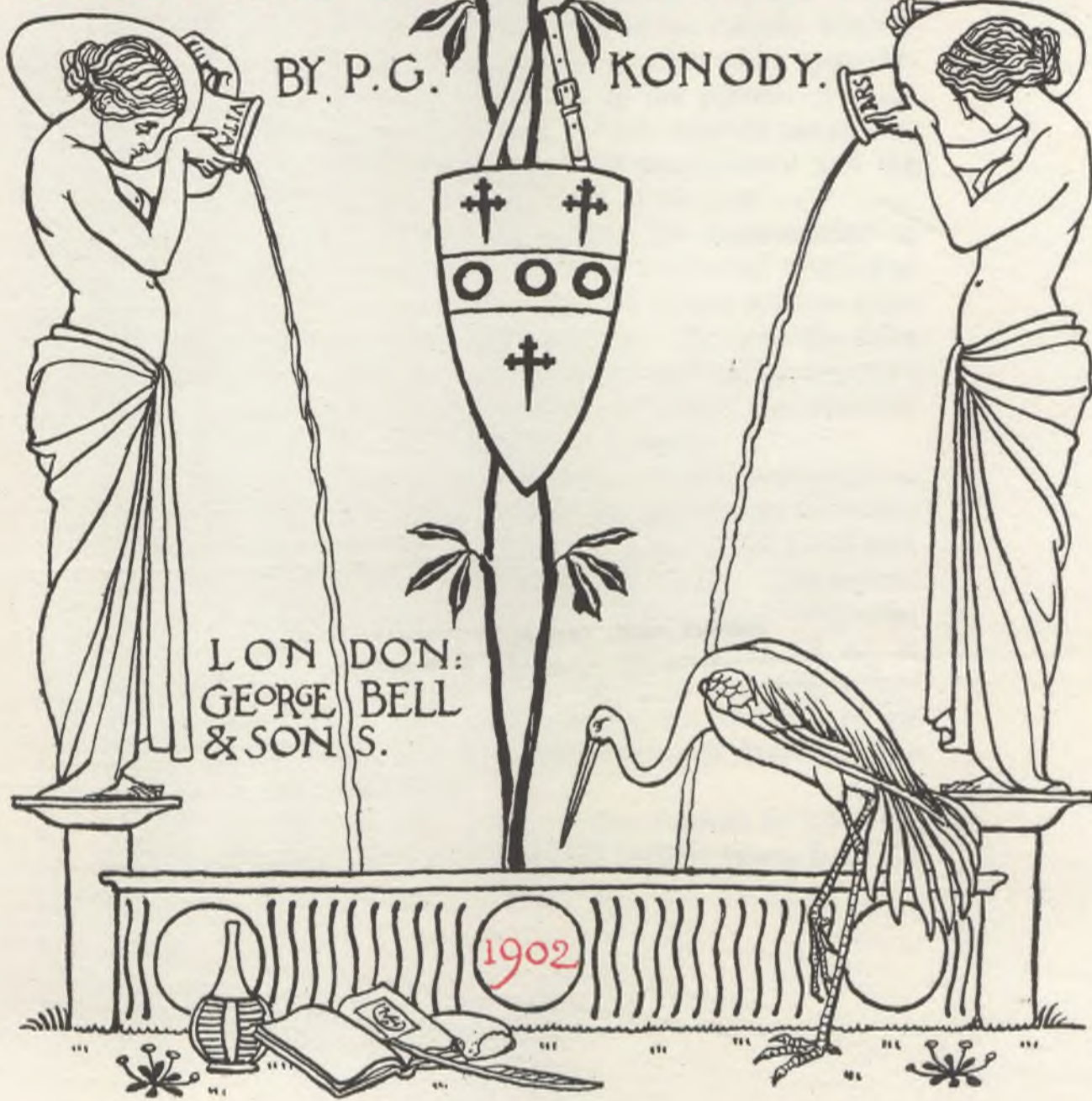
*The Bridge of Life.*





# THE ART OF WALTER CRANE

BY P. G. KONODY.



LONDON:  
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1902





THE ART OF WATER-COLOUR

BY JOHN RUSKIN

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.  
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## PREFACE

IN dealing with the work of a living artist the writer is exposed to the dangerous temptation of being carried away by his admiration for the genius to which the world is indebted for so many admirable works, and of closing his eyes to the faults and mannerisms which sometimes mar the beauty of even the most inspired of art productions. The result is that such books usually become worthless as art criticism and degenerate into mere appreciations, especially when the writer—as in the present case—is indebted to the subject of his book for his valuable assistance, which alone has enabled him to collect the material and the facts necessary for the accomplishment of his task.

In the present volume the author has endeavoured to avoid this dangerous pitfall, to keep an unbiassed mind, and to temper his genuine admiration for the master with an alloy of perhaps unnecessarily severe criticism. He feels the more justified in this method of proceeding, as most of the master's faults have their mainspring in, and are indeed the unavoidable outcome of, his most characteristic merits.

It might, perhaps, be said that it is a little premature to publish a book of this nature, whilst its subject is in the prime of life and may reasonably be expected to enrich the world with many more works of unfailing charm and beauty. The answer to such an objection can only be, that Walter Crane's mission is accomplished; that his place in the history of art is definitely fixed and cannot be much affected by anything he may create in the future. His greatness lies not so much in his artistic achievements as in his influence—and this influence has become a historical fact.

An attempt has been made in this volume to trace the growth of Walter Crane's art from his earliest years, from the



**Preface** days of his infancy in fact, since a feeling for beauty and the desire for artistic expression appear to have dawned upon him with the very awakening of intelligence. Every phase of his many-sided activity has been referred to and fully illustrated. The kindness of the artist has enabled the author to include among the illustrations a number of early pictures, water-colour drawings, and studies which have never been published before and are of peculiar interest in so far as they illustrate a comparatively little known phase of Walter Crane's artistic activity. A number of hitherto unpublished notes from the artist's sketch-books which accompanied him on his travels across Europe and the United States, and were originally only intended for the amusement of an intimate circle, will serve to show his keen sense of humour and quaint imaginativeness.

The thanks of the author and publishers are due to Mr. Edmund Evans, Messrs. Cassell and Co., Messrs. McCaw, Stevenson and Orr, Mr. George Allen, Messrs. Macmillan and Co., Messrs. Harper and Bros., Mr. David Nutt, and the Trustees of the Kelmscott Press, for permission to use illustrations from books of which they own the copyrights; to Messrs. Jeffrey and Co. for the use of the wall-papers; and especially to Mr. Walter Crane for permission to photograph and reproduce numerous unpublished paintings and sketches, and for assistance generously given in other ways.

P. G. K.



## NOTE

I DESIRE to state that Mr. Konody's book upon my work has been arranged, written, and completed without my having any knowledge of its literary contents, or of the opinions expressed.

It will be understood, therefore, that though I have helped in the supply of information and illustrations and designed the cover, I am in no way responsible for the arrangement of the book, and neither sanction nor approval of its contents is implied on my part.

WALTER CRANE.

*August 13th, 1902.*







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Off he ran, and Red Riding Hood went on  
But often she lingered and played  
And made as she went quite a pretty nosegay  
With the wild flowers that grew in the glade.



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# THE ART OF WALTER CRANE

## CHAPTER I

### ART AND SOCIALISM

**D**URING the last decades of the nineteenth century the art of England has passed through the initial stages of a movement which may well be likened to the great Renaissance of Italian art, a movement the importance of which it must needs be difficult to gauge for eyes which are as yet in such close proximity to the object under observation, that it is wellnigh impossible for them to get the right focus and to avoid a distorted impression. To the historian of the next generation must be left the task of allotting their correct position to the leaders of the English Renaissance; but to whatever place the majority of our reformers in matters artistic may then be relegated, there can be no possible doubt that two names will stand out conspicuously, like isolated high peaks above the minor summits: they are the names of William Morris and Walter Crane. Relationship of artistic aims, of methods, of social and political views, of the very mode of life, have linked these names closely together in our minds; but we are apt to fall into the mistake of according the elder artist a pre-eminent position, and of regarding Morris and Crane much in the light of master and disciple, instead of considering them as fellow-workers—a very natural error, since Morris was almost at the height of his fame when Crane first began to make a reputation as a designer of children's books.

That a strong individuality like William Morris must have impressed the mind of a younger man with a strong bent in the same direction—the beautifying of our daily life through the influence of art, the popularizing of art—is obvious. On the other hand, the development of Walter Crane's current of ideas has been sufficiently independent to guard him against being con-



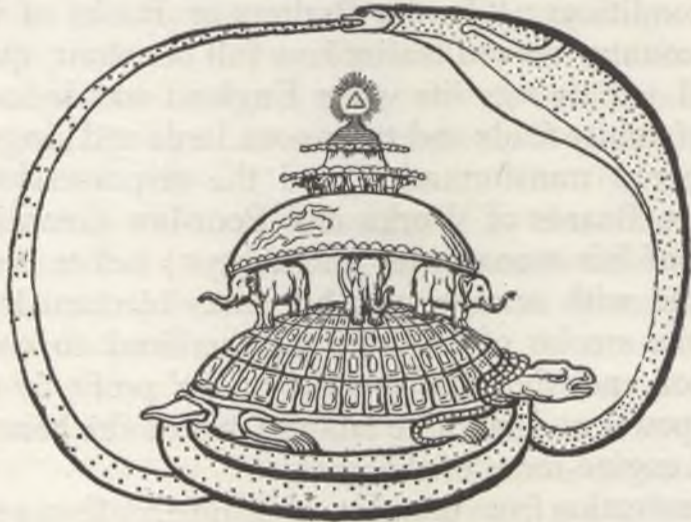
sidered a mere successful follower. The profound fundamental knowledge revealed by his voluminous writings on design and decorative art shows that he has gone to the fountain-head and developed his sound theories by irresistibly logical reasoning. By reason of his very aloofness the foreign critic is, perhaps, in a better position to form a correct opinion on a British artist's real importance than his own compatriots, for whom it may be difficult to speak in a dispassionate, impersonal manner of a subject with which they are dangerously familiar. And on the subject of Walter Crane there is hardly a dissentient voice in the chorus of those who have watched from abroad the recent development of British art. His is the name that forces itself on every foreigner's lip when the topic of modern English art is touched. Morris is a myth to them. They know of him by hearsay and they have read of him in books, but Crane is to them the great reformer, the living symbol of all that they consider best and admire most in what they are accustomed to term the "English Renaissance." Cornelius Gurlitt, one of the leading German authorities, goes so far as to suggest that Walter Crane's children's books have indirectly reformed the art of Europe by directing public attention to the healthy movement in England, which was practically ignored on the Continent until Crane's toy-books found their way across the Channel.

Apart from their common interests as art-workers and poets and from their leaning towards the pre-Raphaelite movement, the point on which William Morris and Walter Crane show the greatest similarity is their pronounced socialistic tendency. For the better understanding of Walter Crane's aims it will be necessary to enter into the current of thought by which he connects the spheres of art and political economy, a task which is rendered comparatively easy, since he has explained his views on this subject in a collection of essays, published under the title of "The Claims of Decorative Art." As a true Socialist he is the sworn enemy of the capitalist who is enabled to live in luxury and idleness by the efforts of thousands of industrious hands. For the sake of truth Walter Crane would like to see the conventional figure



of John Bull—representing the type of the wealthy and ruling class—changed from that of a sporting country squire into that of a somewhat Semitic type, breathing greed and love of money. The Hindoo's conception of the Universe, the world resting on the back of an elephant, who again is placed on a turtle, furnishes him with an allegory of Capital and Labour. The modern world of wealth and luxury rests on the elephant, "Capital," which again is supported by the labouring classes—the turtle. The poor amphibian can move neither forward nor backward without the permission of the mighty elephant, and yet the whole position is dangerously shaky.

Chapter I  
Art and  
Socialism



The  
Hindoo  
Concep-  
tion of the  
Universe

Walter Crane takes it for granted that art, the soothing, refining influence in life, cannot but suffer where the ruling classes are solely occupied with and have their finer senses blunted by the pursuit of wealth, whilst the labouring masses are so oppressed that they cannot turn their thoughts from the bare necessities of a life which is in no way better than slavery. Art production itself sinks to the level of a mere trade, and the artist—abandoning the pursuit of the ideal—joins the maddening chase after wealth by sacrificing his most sacred convictions and supplying food for the demands of fickle and absurd fashions. In the sphere of applied art the division of labour has separated the designer from the artisan,



who works mechanically, without even trying to understand the artist's intention—with results which cannot fail to be deplorable.

Like most enthusiasts and utopians Walter Crane has fallen into the error of exaggerating for the sake of giving force to his arguments, but there is undoubtedly much truth in his indictment of our sham-democratic institutions. He is a dreamer who would willingly sacrifice many or all of the advantages and comforts of our artificial life for a little of the romance and poetry of the olden days. There is a characteristic passage in his "Decorative Illustration of Books," wherein he contrasts the charm of mediæval life with the squalor of modern conditions: "In the Psalters or Books of Hours of our own country we can realize how full of colour, quaint costume, and variety was life when England was indeed merry, in spite of family feuds and tyrannous lords and kings; before her industrial transformation and the dispossession of her people; ere Boards of Works and Poor-law Guardians took the place of her monasteries and abbeys; before her streams were fouled with sewage, and her cities blackened with coal smoke—the smoke of the burning sacrificed to commercial competition and wholesale production for profit by means of machine power and machine labour; before she became workshop and engine-room of the world."

The salvation from this state of commercialism and squalid misery is to be wrought by art under the victorious banner of advancing Socialism! Socialism and art! In what relation do they stand? What connection is there between the two? The annals of history show that from the very earliest times art flourished best under despotic governments; that the beautiful plant has always thriven best on the soil of luxury and accumulated wealth. The republican form of government which prevailed during the most glorious periods of art—the Periclean age in Athens and the Medicean age in Florence—was only republican in name. In reality Pericles and Lorenzo the Magnificent were absolute despots with practically unlimited power. Even the argument that the humblest citizens of ancient Athens enjoyed comparative ease



and had their voice in the government of their country falls to the ground, since the comfortable conditions of their life were based on a system of slavery by which the greater half of the population was kept under an unbearable yoke, compared with which the lot of our suppressed working classes must appear enviable. And this suppression of the many for the well-being of the few was considered an evil necessary for the existence of the State. Even Plato and Aristotle, though they admit that slavery is against human nature, maintain that it is justifiable, because the State could not exist without it. These are the conditions under which we find art achieving her greatest triumphs, conditions which are directly opposed to Walter Crane's ideal of Socialism and national prosperity.

Walter Crane has the mind of a poet and is a lover of Nature. Not only does his imagination lend the graceful, lithe shapes of human figures to waves and clouds, to the trees and to the flowers of the field, but he loves to choose his similes from among the natural forms that delight his heart. Thus he has in the course of a conversation on art and Socialism explained his standpoint in a floral image: "I love the splendid, gorgeous orchid, but I am even more attracted by the simple charm of the flowers of the field." Here we have it in a nutshell: the orchids represent the glorious achievements of art fostered by luxury and despotism, the flowers of the field stand for an art, more simple, more easily accessible to the masses, an art the appreciation of which does not require any special degree of culture, but which appeals to the child and to the grown-up person with equal power. Walter Crane would have art to be not the privilege of the few, but the right of the many. It is to carry beauty and a sense of well-being into the daily life of the poor; it is to be an important factor in education and in the general improvement of the human race. Art in its simple forms is to beautify the humblest home, and its constant presence as an active force is to increase the poorest being's power of innocent, pure enjoyment.

All this could be achieved without the aid of Socialism, were it not that the anti-Socialistic striving after a rapid accumulation of wealth leads to the wholesale production of

masses of ugly, inartistic articles, the distribution of which would counteract all efforts in the direction just indicated.

Socialism, on the other hand, "presents a new ideal to humanity. It is a religion and a moral code as well as an economic system. Its true realization would mean again that unity of public sentiment, but in a far higher degree, and the sympathy of a common humanity freed from the domination of class and the grinding conditions of commercial competition. Such an atmosphere could not but be favourable to art in the highest degree.

"Not only would the common property in the beauty of nature not be allowed to be disfigured for the purposes of private gain, but with leisure and security of living it would not be a question, as it is now so often, with the artist or craftsman, hindered, in pursuing his higher aims, and in seeking perfection in his craft, by the cramping consideration that it will not pay.

"And what is true of art-work is, after all, true of all work. A profit-grinding system must of necessity be against the production of the best in all ways.

"Greater simplicity and dignity of life, too, which would naturally result from a juster distribution of wealth, would have its effect on both art and architecture, and would find expression in simpler and sincerer forms of construction and ornament."

So much for Walter Crane's theoretical ideas on art and Socialism, upon which it was important to dwell at some length, as they have to furnish the key to his great achievements in all the varying branches of the fine and applied arts. For, unlike many plausible theorists equally endowed with power of expression, Crane is not satisfied with proclaiming his ideas by pen and word of mouth, but has proved the sincerity of his conviction by his whole life and artistic activity. His amazingly prolific output of work has never had the slightest tinge of commercialism. His career has from the very outset been one of unqualified success, but this success was never due to any concessions made to the taste of the uncultured, nor has financial reward ever tempted him to



that tedious, almost mechanical, repetition of successful work, on which many a reputation has already foundered. And how many are there among our modern British artists on whom one could conscientiously bestow the same praise? If, in spite of his uncompromising attitude, Walter Crane's name has become a household word, it is because he has always endeavoured to remain intelligible to everybody.

The first public utterances of his art were addressed to the child and adapted to the understanding of an undeveloped intellect. Their primary, obvious object was to amuse, their *real* purpose to educate. The inherent beauty of these early children's-book designs could not fail to leave an ineffaceable impression on the receptive youthful mind, and to sow the seed of good taste and of the appreciation of beauty in nature and art, so necessary for the enjoyment of life, for the improvement of the conditions of life, and—as a natural consequence—the improvement of the human race. These toy-books—intended as they were in the first place for use in the nursery—have all the qualities that would appeal to the fully developed intellect, and can, as a matter of fact, be found in many a library where one would not think of looking for “children's” books. This early habit of expressing himself in a pictorial language that can be grasped by an immature intellect can be traced in all the varying phases of Walter Crane's art. He does not wish to appeal merely to an eclectic circle of admirers, but to infuse beauty into the daily life of the multitude. And as his children's books are the delight of young and old alike, so his pictures and wall-papers, and book decorations and cartoons, are not beyond the grasp of the children in matters artistic, whilst they retain the qualities which secure them the unstinted admiration of the expert. Full of original ideas, he knows how to enlist, by the attractiveness of his subject-matter, the interest of the public to whom he addresses himself, and to lead them almost unconsciously to a better understanding of pictorial beauty, and to awaken that love of art in the widest sense of the word, which lies dormant in the most primitive and undeveloped of human beings.

In his private life, too, Walter Crane gives a practical illustration of his theories. If he maintains that there cannot be any happiness without work—work which allows us to use invention, judgment, taste; work which gives scope to our individual qualities, and which therefore is art in some form or other—he sets a splendid example by his unceasing activity. He works from sheer love of work; hence everything he does reflects a serene frame of mind, and has the power of transmitting this joyfulness to the beholder, however serious the subject may be. And Walter Crane can be intensely serious in his art. However, if he chooses to dwell on the dark side of life—which is unavoidable in dealing with subjects that are to bring to one's consciousness the injustice and iniquity of our social system, he is not inspired by morbid sentiment, and invariably lets a note of cheer and hopefulness ring through the gloom. He does not belong to those platform agitators who make a profession of their Socialism and are satisfied when they have sown the germ of dissatisfaction and revolt. No; he is actuated by the noblest of motives, a desire to propagate a gospel of content and happiness, to proclaim the nobility of labour. The glorification of work has many times supplied him with motives for pictorial representation in cartoons, posters, and even in ambitious paintings on a larger scale.

If he condemns luxury born of idleness and ostentatious display of wealth in the face of the prevailing poverty, especially if such wealth is acquired by the labour of those who are denied the bare necessities of a miserable existence, he is not by any means a faddist who would deny himself the enjoyment of a certain amount of well-deserved comfort. He lives, surrounded by objects of beauty and artistic value, in a spacious and delightfully arranged house in Kensington—a house of plenty, always open to his friends, and showing in every corner irrefutable proofs of its owner's skill and taste, since he himself is responsible for nearly all the decorations, wall-papers, furniture, pictures—an *ensemble* which cannot leave the visitor with any doubts as to the eminent importance of Crane as an artist and art-worker. Only complete ignor-





DRAWING ROOM AT 13, HOLLAND STREET



DINING ROOM AT 13, HOLLAND STREET





ance of the doctrine of true Socialism as conceived by Walter Crane could lead one to find a contradiction between this mode of life and the profession of his political faith. There is a difference between needlessly extravagant luxury and artistic comfort; and far from desiring to deprive the possessing classes of the advantages of their prosperity, Walter Crane's ideal is to see the working man in a position that will enable him to enjoy the greatest possible amount of comfort. He would not think of collecting and making a display of rare things, merely *because* they are costly, but for the sake of their intrinsic beauty. It is the setting and the subtle combination of colours that would appeal to him in a choice piece of jewellery, not the value of the stones. It is immaterial whether an object be made of gold or silver or pewter, as long as its form is pleasing to the eye, as long as it bears the unmistakable traces of the human hand, of human inventive ingenuity and artistry.

His leaning towards mediævalism, his unsatisfied longing for a period when art was a really important factor in the life of the nations, brings in its train a certain love of pomp, of gorgeous pageants and processions. In the absence of something better or more dignified to take its place as a spectacular display accessible to the outcasts of fortune who cannot afford to pay for their amusements, he advocates the preservation of the ancient institution of the Lord Mayor's Show, which, despite its manifold shortcomings, still helps to bring a little joy and beauty into the thousands of lives spent in utter darkness. He would also introduce the art element into labour demonstrations, arrange little groups with allegorical figures, furnish the processions with decorative banners and flags, and press art into the service of the Socialist propaganda.

The idea is not without fascination, though hardly practicable. From the practical socialist's point of view at least, funds and moneys collected for the amelioration of the working man's lot can probably be used to better advantage than for mere artistic mummery. However, Walter Crane has had one great opportunity of giving full scope to his love of grand pageantry—though of a different nature from an idealized

Hyde Park demonstration—and he has fully availed himself of this unique chance. It was the memorable masque of the Art Workers' Guild at the London Guildhall on the 29th of June, 1899. "Beauty's Awakening, a Masque of Winter and Spring," owed its entire original conception to Walter Crane, the head of the Guild, although all the other members had their share in this labour of love, the object of which was a protest against the evils that bar the progress of London in the direction of the artist-socialist's ideal, and an allegorical demonstration of the blessings in attendance upon its realization.

For one who has taken no active part in the arrangements which led to the production of what might well be described as the finest and most completely satisfactory artistic spectacle ever witnessed by a London audience, it must in the nature of things be difficult to dissect the artistically complete and indivisible whole of the "Masque," and to give due credit to every individual collaborator for his particular share in the work; but the very unity of the scheme and its absolute harmony with the ideas on the social problem, which I have here tried to set forth in a necessarily condensed form, can only point to the conclusion that Walter Crane alone was responsible for the scaffolding around which he himself, Selwyn Image, C. R. Ashbee, C. Harrison Townsend, C. W. Whall, H. Wilson and other members of the Art Workers' Guild built so magnificent a structure.

One need only glance at the *Dramatis Personæ* of the poem: the list is eloquent of his whole train of thought and betrays his quaint sense of humour in every name and description:

*London*: a City once fair, and who at the close of the Masque grows fair again.

*The Demons attendant upon London*: of whom seven are deadly Demons, but one attains redemption.

*Philistinus*: that solid rock of British character whence flow the athletics of sweetness.

*Bogus*: who is both ancient and modern.

*Scampinus*: a most commercial, most plausible, most



respectable Demon, whom nobody trusts but everyone believes in.

*Cupiditas*: whom we all have in our hearts, though we fain would disallow it.

*Ignoramus*: who is first cousin to Philistinus, and though more evil yet in better taste.

*Bumblebeadalus*: London's own familiar.

*Slumdum*: who is worth his weight in gold when he barter for conscience.

*Jerrybuiltus* or *Jerry*: whom we have cherished so long, and understood so well.

And then there are *The Genii attendant upon London after her Redemption*:

*Labour*.

*Invention*.

*Freedom*.

*Commerce*.

*The Five Senses*: for her enjoyment and wise understanding.

*Trueheart*: the seeker, conquers *Aschemon*, the Dragon, and the eight Demons, who are all in the service of the witch *Malabodea*, and awakens *Fayremonde*, the spirit of all things beautiful, and her attendants the Lamps of *Sacrifice, Truth, Beauty, Power, Life, Memory, and Obedience*, from their spell-bound slumber. In the closing scene torn and dishevelled London is freed from the pursuit of the Demons, and in new and splendid garments, and led by Freedom and Commerce, joins the procession of the fair cities of Thebes, Athens, Rome, Byzantium, Florence, Venice, Nuremberg, Paris, and Oxford.

The Prolocutor's explanation of the scene embodies Walter Crane's ideal of London's future:

Now in achievement new the spirits rare  
Of Labour and Invention draw and bear  
The seat of amity and power. Here throned  
Shall Fayremonde sit with Trueheart, while atoned  
Shall London's penance be, the Demons stayed,

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**Art and**  
**Socialism**

And she recovered—most fair arrayed—  
With Freedom and rich Commerce take her place  
With her fair sisters of the past, and grace  
The Court of Truth and Beauty, evermore  
As one—through changing forms of Art the core  
Of Life; beneath whose sway fresh from the dews  
Of Strife and Hope the weary world renews  
Her youth . . .

Trueheart, the knight, may well stand as the symbol of the aims of Walter Crane. His whole life and work has been devoted to the "Awakening of Beauty." But the eight Demons are too powerful for the strength of a single hero. He may fight, and fight, and inflict a scratch or even a wound to one or the other. To achieve complete victory single-handed is beyond the pale of possibility, but there is glory in the struggle itself—in fighting for fighting's sake.





## CHAPTER II

### THE MAKING OF THE ARTIST

FOR the making of an artist many influences—physical, moral, intellectual, and accidental—have to combine. Heredity is, of course, an important factor, although it is often confused with the results of our inherent instinct of imitation. The instances are rare where the artist was *born*, not *made*. The shepherd boy Giotto is such an instance, if we may place our faith in the tradition handed down by Vasari. Another case—more reliable because more recent—is that of Goya. But even Giotto and Goya would, perhaps, have lived and died simple shepherds, had it not been for the accidental discovery of their talent. The direct influence of the surroundings, the *milieu*, as it has been termed by Zola, is far more frequently the first inducement for the child's primitive efforts with pencil and brush, and if to it is added the law of heredity, the future of the infant born under so fortunate a constellation may be prognosticated with a certain amount of safety.

It must, however, be well understood that the natural sequence is from talent to genius, and rarely, or never, is the spark of genius transmitted from generation to generation. Talent is a quietly expanding flame, genius a combusting flare of light. It seems as though genius uses up all the vitality of its earthly abode in its supreme manifestations, leaving nothing but a heritage of reflected glory.

Walter Crane is the son of an artist who enjoyed some distinction among his contemporaries, and was certainly a capable portrait-painter and miniaturist, though not by any means a "heaven-storming genius." At a much earlier date, however, does the name of Crane occur in the history of British art. During the reign of James I. a tapestry manufactory was established at Mortlake in Surrey, under the guidance of Francis Crane, a skilful artist of Flemish origin. Francis

Crane appears to have been the life and soul of this establishment, which enjoyed the protection of James I. and Charles I., and turned out some very remarkable tapestries, some of which, woven after cartoons by Raphael, are now preserved as priceless treasures in the "Garde Meuble" at Paris. The death of Francis Crane in 1703 was quickly followed by the closing of the manufactory, which was never reopened. To the genealogist must be left the task of proving, or disproving, the possible connection between Walter Crane and the Mortlake tapestry-worker, but it is interesting to note that one of the first of Walter Crane's applied art productions was a design for Morris's first tapestry, "The Goose Girl," now at the Victoria and Albert Museum in South Kensington.

The name of Crane also occurs in the registers of the old county families of Norfolk and Cheshire. The bird of Walter Crane's crest is almost identical with the one over the coat of arms granted to John Crane, Clerk of the Kitchen to King James, and the artist has a document dated 1466 and bearing the signature of a Norfolk Crane; but the greater probability is that Walter Crane descends from the Cheshire family. His father, Thomas Crane, was born in Chester in 1808, and studied art at the Royal Academy with sufficient success to secure him a medal in 1825. In conjunction with his brother, William Crane, he started a lithographic press in Chester, but moved afterwards to Liverpool, where he undertook the duties of a Secretary and Treasurer of the Liverpool Academy.

Walter Crane was born in Liverpool on the 15th August, 1845. Liverpool, during the early forties, though growing in prosperity and wealth, was hardly a fertile ground for the thriving of art, and it was perhaps a lucky chance that Thomas Crane was forced by ill-health to resign his post at the Academy and to move with his family to Torquay in Devonshire.

"It is to that neighbourhood [Torquay] that I owe my early impressions and love of the sea and landscape," states Walter Crane in the notes on his own work which formed the Easter annual of the "Art Journal" in 1898. For Walter Crane was born, so to say, with pencil and paper in hand. "Being the son of my father I cannot remember life without





PORTRAIT OF THE ARTIST AT THE AGE OF THREE  
BY THOMAS CRANE





those primal necessities—I mean pencil and paper—or, as in those days were the child's principal drawing materials, *pencil and slate*. The facility which comes of early and constant practice, and the imitative faculty (evolved, I believe, in all by seeing work going on) were entirely fostered by the circumstances of my early life, and confirmed by early practical direction."

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of the Artist



From an  
unpublished  
Italian  
Sketch-Book

The facility of expressing himself pictorially became in later life marked to an extraordinary degree. Crane has mastered the language of line so completely that it seems almost more natural for him to tell a story in a series of rapidly drawn, but clear and intelligible sketches, than by the customary methods of speech and written words. Thus he has kept a regular pictorial diary of his travels in America, Italy,





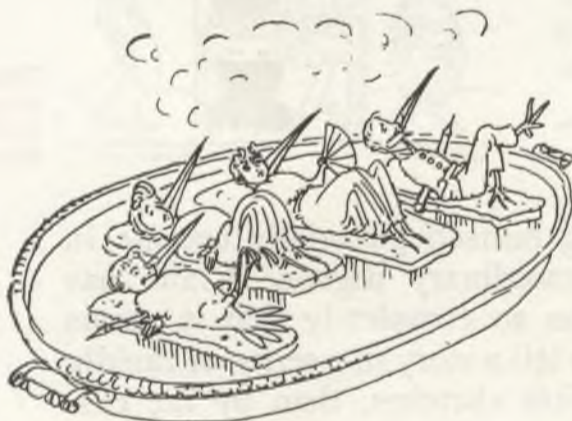
We make our bow to Boston



The "one horse shay" in Walden Woods.



THE ELEVATING INFLUENCE OF CHICAGO



Cranes on toast - effect of stewing in hotels.



CRANE COLLECTION AT ST. LOUIS: A HAPPY MORNING WITH THE CUSTOMS.

FROM AN UNPUBLISHED AMERICAN SKETCH-BOOK





SUGGESTIONS FROM THE SLEEPING CAR



THE TRAIL OF THE SERPENT - ACROSS THE GREAT AMERICA CAN DEFLECT.



CHINESE CHAMBER MAN STA. BARBARA



A WINGED WELCOME TO SAN FRANCISCO



QUASI-CLASSICAL FRIEZE DISCOVERED ON THE BEACH AT WAUWINCT.

FROM AN UNPUBLISHED AMERICAN SKETCH-BOOK



France, and other countries—anecdotes and adventures put on paper with bold, clear, easy strokes of his pen, quite unlike the conventional “impressions” from artists’ sketch-books. These “diaries” have unfortunately never been published—perhaps because Crane considers them too trivial or of too private a nature—but they are of particular interest as showing the lighter, more humorous, and more playful side of his character, which has not found adequate expression in the work the artist has intended for publicity.

But to return to Crane’s early years, his own recollections take him back to the age of seven or eight, when he amused himself with adding “fancy portraits of gentlemen in the large-patterned waistcoats of the early fifties” to the studies of hands made by his father, who was then practising as a portrait-painter. The beauty of the Devonshire coast scenery left an indelible impression on his receptive mind, and the sea in its ever-varying aspects of storm and calm, the coming and going of sailing-boats and other craft, the close touch with the mariner’s life, so dear to the heart of every boy, exercised a direct action upon his sense of the picturesque. Unlike most other boys, who only dream of the romantic side of life at sea, he found in this close touch with nature the first impulse for that love of nature, of landscape, of the sea and ships which has never left him in after life.

Romance came to him from other sources. The chivalrous figures of Walter Scott’s heroes occupied an important place in his mind, and the boy’s immature efforts include many an illustration to “Ivanhoe” and other favourite books of his. This early predilection for romance has also remained a prominent feature in his later work, and found its best expressions in the illustrations to “Queen Summer, or the Tourney of the Lily and the Rose,” and to Spenser’s “Faerie Queene,” or in the paintings “Amor vincit omnia,” “England’s Emblem,” “Ormuzd and Ahriman,” and many more. The whole world of his imagination is filled with chivalrous knights in armour, heroes in quest of strife and adventure for the glory or protection of virtuous dames, though in later life he invested such representations with some unmistakable





Walter Crane pinx.

Art Reproductions Co.

England's Emblem





allegorical significance and gave them some direct bearing on some question or other of the day. It goes without saying that young Crane's imagination was powerfully stirred by the exciting accounts of the Crimean War and of the great siege of Sebastopol, which then aroused everybody's keenest interest, and that he filled many sheets of paper with drawings of fighting Russians and Turks.

A new era commenced and new influences made themselves felt when, at the age of twelve, Walter Crane was taken by his parents to London, which was then to a far greater extent even than at the present time the centre of the artistic and intellectual activity of the United Kingdom. Up to that time, though no doubt he must have benefited by the example and teaching of his father, he had been to school with Nature, who taught him, even at this early age, to read in her pages, and gave him many a valuable hint, not to be forgotten in his maturity. Now an abundance of new impressions stormed upon him. For the first time he was now enabled to see the works of the great painters of that period, the men who were destined to save British art from choking in a pool of bitumen. He fell under the spell of Ruskin and of the pre-Raphaelites, who were just then passing through their storm and stress period. To this day he recalls the powerful impression created upon his youthful mind by Millais's "Sir Isumbras of the Ford," exhibited at the Royal Academy in 1857, and by the reading of Ruskin's "Modern Painters," a copy of which fell into his hands and was eagerly perused by him at the age of fourteen. He "also read Ruskin's 'Elements of Drawing,' and sought to draw trees with every leaf showing," and was led by his predilection for Sir Edwin Landseer's animal pictures not only to copy his works, but to make studies of animals direct from life at the Zoological Gardens.

It is only natural that his first paintings should have been related in technique and subject-matter to the masterpieces of the "Brotherhood," and so we find him as a youth of sixteen engaged upon an important picture, "The Lady of Shalott," which found a place in the Royal Academy exhibition of 1862. Curiously enough the doors of Burlington House,



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From an  
unpublished  
Sketch-Book

which were thrown open to his first serious attempt, remained closed to him ever after, with the exception of one occasion when, ten years after his first success, a small water-colour drawing, "At Home," was accepted and hung at the annual exhibition. But everybody knows the unenviable reputation the Royal Academy enjoys for its tardy acknowledgment of new talent. The greatest names in modern British art figure amongst the step-children of the Royal Academy.

Tennyson's great poem, "The Lady of Shalott," played an important part in Walter Crane's career. His oil painting of this subject, having been hung and successfully received at the Royal Academy, found a purchaser in a Scotch gentleman, who immediately commissioned a number of smaller pictures, illustrative of Keats and Tennyson, which kept the artist employed for





NEARLY LEFT AT LISIEUX  
 A TOSS-UP FOR TROUVILLE OR CAEN  
 OWING TO THE TRAIN SUDDENLY DROPPING ITS  
 TAIL

COUTANCES MARKET DAY



ENCUMBERED STATE OF THE CATHEDRAL PORCH  
 SUGGESTIVE OF ST BEES



ILIC EST RECEPTION DES VOYAGEURS  
 A LA TAPISSERIE DE BAYEUX

BAYEUX HOTEL LION D'OR

DIFFERENT STYLES OF ARCHITECTURE ILLUSTRATED



BY OUR OWN AUTHORITIES



GENERAL IMPRESSION  
 OF MONT ST MICHEL  
 [Tourist population about six  
 millions to the square inch]



RESTAURATION  
 ARCHITECTURAL APPETITES  
 CONSUMPTION OF CHURCHES & CATHEDRALS AT CAEN



FROM AN UNPUBLISHED  
 NORMANDY SKETCH-BOOK



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MAUVAIS TEMPS A ST MALO



ENCORE  
TRANQUILLE



GUERNSEY: SHIPPING CARGO.



JERSEY: THE BRITISH LION WITH A FRENCH  
ACCENT.

From an  
unpublished  
Channel Islands  
Sketch-Book

two years, though he found sufficient time for continuing his studies at "Heatherley's," and for the designing of numerous book illustrations. It was "The Lady of Shalott" again, that, three years previously, had inspired him to a set of coloured page designs which gained the approval of Ruskin, and—which was of infinitely more practical importance—of William James Linton, the famous wood-engraver. Linton was then at the head of his profession, and wood-engraving was flourishing in those days, before the invention of mechanical processes had created a demand for cheap and rapid reproductions, which could no longer be met by the older and more artistic method. Linton liked the Tennyson drawings, and Crane became apprenticed to him for the term of three years "to learn the art of drawing on wood for the engravers."



It deserves to be noted that even in these very early "Lady of Shalott" drawings Walter Crane was already faithful to the ideas on decorative book-illustration expounded by him afterwards in word and deed. All the text of the poem was put in by his own hand, so as to form an integral part of the design, and this complete unity of type—or written characters—and page-decoration is a point on which he has insisted with particular emphasis in all his utterances on the essential nature of decorative book-illustration:



THE DRAUGHTS  
MAN · IN · LINE ·  
WHO · WORKS · FOR ·  
SURFACE · PRINT ·  
ING · FOR · THE ·  
BOOK · OR · THE

Example  
of Page  
Treatment

Newspaper, should be able to stand the test of the peculiar conditions, and, so far from seeking to escape them and attempt something beyond their limits, he should rather welcome them as incentives to a distinct artistic treatment with a value and character of its own. *o o o o o o*

WE should seek a certain line of relation between the ornament or picture and the lettering or type with which they will be printed. *o r o o o o o*

"The illuminated MS. books have this great distinction and advantage in respect of harmony of text and decoration, the text of the calligrapher always harmonizing with the designs of the illuminator. . . .



From  
"Line and  
Form"

"The difficulty which besets the modern book decorator, illustrator, or designer of printers' ornaments, of getting type which will harmonize properly with his designs, did not exist



with the mediæval illuminator, who must always have been sure of balancing his designs by a body of text not only beautiful in the form of its individual letters, but beautiful and rich in the effect of its mass on the page. . . .

“Perhaps, too, it might be a wholesome regulation at this stage if authors were to qualify as scribes (in the old sense) and write out their own works in beautiful letters.

“There is no doubt that great attention has been given to the formation of letters by designers in the past.”<sup>1</sup>

When Walter Crane left Linton's office, where he had been employed from 1859 to 1862, he was a fully matured artist with settled aims and a decided style of his own. Many drawings had passed through his hands, by most of the prominent artists of the sixties, and he was steeped in the works of Rossetti, Millais, Holman Hunt, William Blake, C. Keene, F. Walker, Pinwell, Lawless, Tenniel and F. Sandys. At the same time he had not neglected the study of the antique and of the masters of the Renaissance in Italy and Germany. It is hardly possible to overrate the importance of the Parthenon frieze as an active factor in the development of British art during the second half of the nineteenth century, and Walter Crane stands in the front rank of those who formed their course on the loving study of these unrivalled marbles. Fortunately he was able to absorb the spirit of the antique and to embody it in his work, without allowing it to become a mere echo of the wonderful creations of a bygone age. The vast variety of the sources from which he drew his artistic knowledge protected him against that danger. He learnt to extract the spirit of beauty from everything he saw in the course of his studies, and he never allowed any particular influence to become paramount. The suavity of the lines of the draped Greek figure did not prejudice his eye against the decorative qualities of Japanese design, with which he became first acquainted in 1865, in the course of a visit to a Cheshire country-house where he accidentally met a young naval officer, just returned from the land of the rising sun. Among the curios collected by this officer on his cruise was a sheaf of

<sup>1</sup> “The Decorative Illustration of Books.”



Japanese colour-prints, some of which passed into the possession of the young artist, who was greatly struck by their decorative beauty. The toy-books by Walter Crane, published a year or two after this occurrence, show the consummate skill with which he knew how to turn to account the teaching of the artists of Japan.

The frank imitation of Japanese art is as fraught with danger to the European artist, as a wise assimilation of some of its principles is beneficial. The exquisite harmonies of colour and the decorative distribution of flat tints, the spacing of the design in a Japanese colour-print, are well worthy of the occidental art student's attention. The danger lies in the senseless copying of Japanese mannerisms and *grotesquerie*. The Japanese artist's attitude towards nature explains the essential difference between his and our own art. The posed model is unknown to him; he is taught to develop his keenness of perception by working from memory. If the student has to sketch a bird he will not go to a natural history museum and copy from the stuffed animal, but he will go out into the open, watch and analyze the movements of the bird sailing through the air, and then return to the workshop and record his impression. Hence his wonderful facility in expressing movement in stages that escape our untrained perception, but are sometimes caught by the instantaneous photograph. Our whole art training is based on a different system, on the study of the model in repose; and our classic art has an almost statuesque character, very different from the intensified and often exaggerated movement of the Japanese.

Steering clear of the dangers that beset the path of those who succumb entirely to the fascination of Japanese design, Walter Crane knew how to turn to best account the valuable lessons taught by the study of these colour-prints, and numerous pages in his series of toy-books show how he has adapted Japanese methods for European requirements. The same peculiar skill, which enables him to weave the natural lines of growth of a plant into admirably graceful human shapes, made him invest the woman's costume in one of the drawings to "My Mother" with all the beauty of the curves



of a Japanese *kimono*, without in any way forcing the folds into lines that would seem incongruous with the costume of the period.

These are the various influences which helped towards the making of the artist, modified, of course, by the Socialistic ideas set forth in the first chapter. There are but few men amongst us who have as distinct and unmistakable a style as Walter Crane, and this is due to the even balance of the elements by which it is constituted, none of which has ever been allowed to become paramount. Constant practice in drawing and painting from nature has given him that remarkable facility of draughtsmanship which speaks out of every line playfully jotted down by him on paper; from the pre-Raphaelites he has drawn the love of poetry and romance and his conscientiousness in recording the minute details of nature; the years spent at the wood-engraver's office made him conversant with the requirements of the craft by which his designs were to be translated into print; from the colour-prints of Japan he derived his knowledge as regards the decorative use of colour for book-illustrations and the expressiveness of line which can only get its full value if it is used sparingly and discriminately; the mediæval wood-engravers, illustrators, and illuminators, have taught him the true principles of book-decoration; the intercourse with Morris planted in him the germ of his Socialistic ideal; and his profound knowledge of mediæval and Renaissance art has not only left its mark on his actual work as designer and painter, but has directed his attention to those principles of the unity of all arts and crafts and fraternity among all art-workers, the promotion of which by word and deed has made Walter Crane one of the most important figures in the art movement of our time.

When Walter Crane visited Italy for the first time in 1870, there was but little left for him to add to his store of knowledge. He had thoroughly absorbed the teaching of the world's great artists from the earliest times down to his contemporaries, carefully picking and choosing whatever he considered best, adapting ancient styles to modern requirements, sifting the essential from what might be called the accidental





Walter Crane, per se

Art. Reproduction Co.

*Almond Trees on Monte Pincio, Rome.*









STA. FRANCESCA ROMANA







ROME FROM MONTE PARIOLI





—the spirit from the letter—the element of pure beauty from the accessories conditioned by the fashion of the period, and blending all the different types of art into an unmistakable style of his own. It was, perhaps, fortunate for him that he drew from so many sources simultaneously, for therein lay his safeguard against being dominated by any individual influence.

The statement that Walter Crane was complete as an artist at a comparatively early period of his career requires some modification. There is always something left to learn, even for the greatest, and to suggest that Walter Crane should be an exception to the rule would be obviously absurd. His faults are many, and they are to a certain extent due to the same causes as his virtues. His accumulated knowledge has in many instances proved anything but beneficial to his work. He knows too much, and has not enough inspiration. His work is always studied, and rarely the immediate expression of an artistic impulse. I am, of course, referring more particularly to his paintings, which have in the later part of his life degenerated into veritable sermons and cartoons for the Socialist propaganda. Furthermore, the great facility acquired by constant practice has made him discard the model and rely entirely on his faculty for retaining visual images in his memory. Although this habit of constructing a design without the aid of a model may be of some advantage to the decorative character of his work, it has frequently resulted in faulty drawing, and it would be easy to point out a number of instances where the proportions of his figures are hopelessly incorrect. Even the designs for children's books, which have spread his fame all over the world, sin in this direction, and his long-necked and microcephalic fairy princes and youthful heroes appear to have been treated by nature with little consideration. A further effect of the early stagnation in his artistic development is the continual, almost mechanical, repetition of certain types, once human and original, but finally losing the character of living beings and degenerating, so to say, into mere symbols.

But all these deficiencies cannot invalidate Walter Crane's claim to greatness, since his importance lies less in his actual



**Chapter II**  
**The Making**  
**of the Artist**

achievements than in his direct influence upon the art of his time. If it has been his ambition to be a great painter, it has only been partially realized. His beginnings, dominated by Ruskin and the pre-Raphaelites, were full of promise, and some of the water-colours painted during his sojourn in Rome cannot but be classed with the masterpieces of the school; but later he found himself seriously handicapped by his Socialism. It is his unfortunate rejection of the "orchid" for the "flowers of the field" that has prevented him from taking a position among the greatest British painters. The orchid has never been the flower of the multitude, and it is to the masses that Walter Crane wishes to appeal. His pictures are intended to teach, to educate, to elevate: they have a "tendency," and tendency in a work of art is like a millstone round a swimmer's neck. But Walter Crane still rules supreme as designer, and decorator, and book-illustrator. He has done more than any other living British artist to raise the public taste to a higher level, and to infuse beauty into every condition of life. His illustrations for children's books stand unrivalled, and he has created a type of feminine beauty, graceful, chaste, and thoroughly English, that will ever be connected with his name.







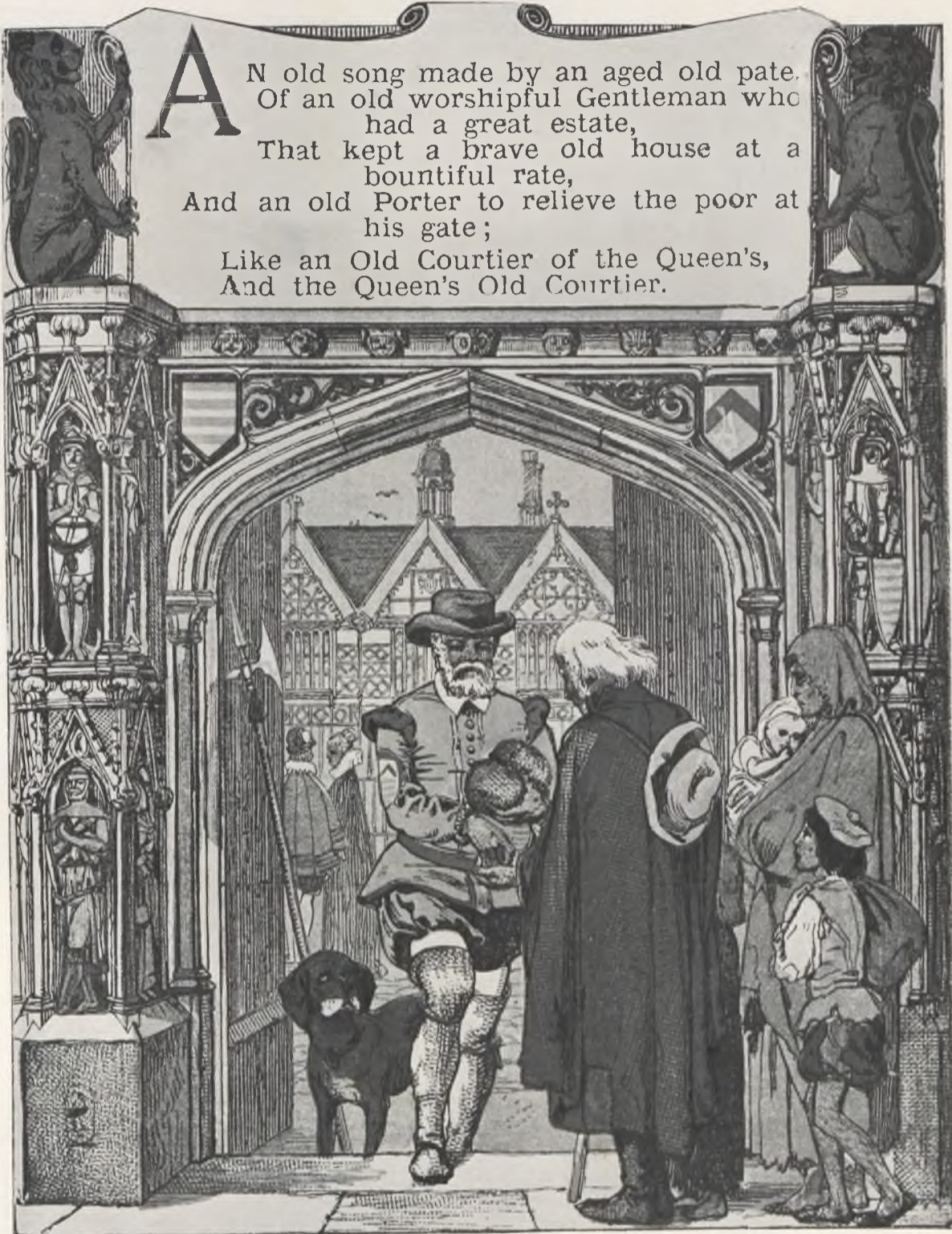
REPRINTED BY PERMISSION FROM "BEAUTY AND THE BEAST."







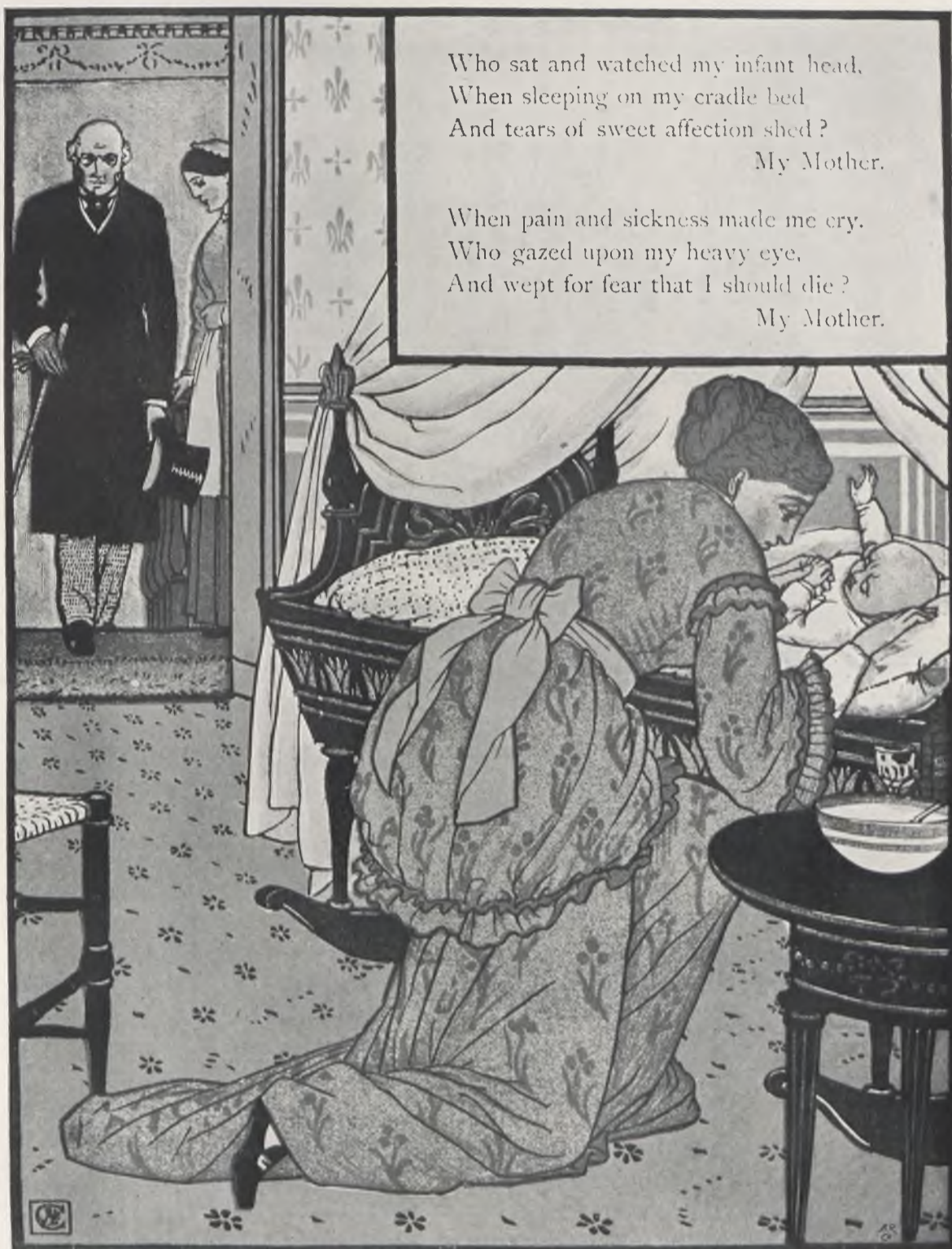
**A**N old song made by an aged old pate.  
Of an old worshipful Gentleman who  
had a great estate,  
That kept a brave old house at a  
bountiful rate,  
And an old Porter to relieve the poor at  
his gate ;  
Like an Old Courtier of the Queen's,  
And the Queen's Old Courtier.



FROM "THE OLD COURTIER"







Who sat and watched my infant head,  
When sleeping on my cradle bed  
And tears of sweet affection shed?  
My Mother.

When pain and sickness made me cry,  
Who gazed upon my heavy eye,  
And wept for fear that I should die?  
My Mother.

FROM "MY MOTHER"







### CHAPTER III ART FOR THE NURSERY

**W**ALTER CRANE shares with Randolph Caldecott and Kate Greenaway the distinction of having been called an "Academician of the Nursery." Nothing could be more appropriate, and one could go even further and speak of him as the founder of the Nursery Academy.

One has to be acquainted with the gaudy horrors of previous books intended for use in the nursery, if one wishes to appreciate at its full value the reform initiated by Walter Crane and carried by him to the highest degree of perfection. It is quite conceivable, it is even highly probable, that the influence of apparently harmless toy-books must play a considerable part in the education of the child, and it may take years of unceasing labour to efface the traces left on the infantine mind by the corruption of taste due to the crudeness and ugliness of children's books of the kind produced in the early Victorian period, before the new order of things had set in with the appearance of the first series of Crane's sixpenny toy-books in 1865.

As excellent examples of the designer's art these publications are far beyond a child's power of comprehension, and they have, as a matter of fact, become as popular with the parents as with the children for whom they were in the first instance intended, but there is that in the subject-matter and in the artist's simple, clear and direct manner of treatment which appeals direct to the child's power of comprehension, whilst the decorative qualities of the designs—indirectly perhaps, but none the less surely—play the part of educator by instilling an unconscious knowledge of beauty into the juvenile mind.

That Walter Crane is fully aware of the educational



mission of the toy-book may be gathered from a passage in his "Decorative Illustration of Books":

"We all remember the little cuts that coloured the books of our childhood. The ineffaceable quality of these early pictorial and literary impressions affords the strongest plea for good art in the nursery and the schoolroom. Every child, one might say every human being, takes in more through his eyes than his ears, and I think much more advantage might be taken of this fact."

And again a few pages further:

"Children's books and so-called children's books hold a peculiar position. They are attractive to designers of an imaginative tendency, for in a sober and matter-of-fact age they afford perhaps the only outlet for unrestrained flights of fancy open to the modern illustrator, who likes to revolt against the despotism of facts."

And this takes us to the second point that has to be considered in dealing with the ethics of Walter Crane's toy-books—the close relationship between the minds of poet and child. The true poet who can dissociate himself from the prosaic realities of everyday life moves in a world of thought closely akin to that of the child, and Walter Crane is a poet in the wider sense of the word, that is, he looks upon the world with the eyes of a poet, and if his attempts in the field of conventional metric expression have rarely risen above mere doggerel—intentionally so—nature has liberally endowed him with the power of realizing the dreams of his fancy in an even more direct way. I should feel inclined to describe his children's book-illustrations as the supreme expression of his poetic impulse, tempered by an irrepressible sense of good-natured humour. They are devised as much for his own satisfaction as for the delight of his youthful audience: hence their air of convincing sincerity. They are, in fact, the most complete expression of his artistic individuality. Toy-books may not be the highest form of pictorial art any more than waltzes are the highest form of music; but Walter Crane is as much a classic in his own sphere, as Johann Strauss is a classic among the composers of dance music.





REPRINTED BY PERMISSION FROM "THE YELLOW DWARF."









Ali Baba's son, who one day invited him to his father's house. On hearing that the new guest would eat no salt with his meat, Morgiana's suspicions were aroused, and she recognised him as the captain of the robbers. After dinner she undertook to perform a dance before the company, and at the end of it pointed a dagger at the captain, and then plunged it into his heart. Ali Baba was very much shocked, until Morgiana explained the reasons for her conduct; he then gave her to his son in marriage, and they lived in great prosperity and happiness ever after.

REPRINTED BY PERMISSION FROM "THE FORTY THIEVES."





The enthusiasm roused in the critics by these illustrations is truly remarkable, and there is scarcely a dissentient voice in the general chorus of praise. I have already referred to Gurlitt's opinion, who thinks that Crane's toy-books have indirectly reformed the art of Europe. Equally exalted, though less paradoxical, is the praise of William Ritter: "It is natural," he says, "to become a Whistler or a Burne-Jones in a country where, as a baby, one holds in one's hands the albums of Walter Crane; in a country where people have never had the idiotic idea of banishing the marvellous from education.

"The decoration of the text and the arrangement bear witness to a fantasy and a spirit where the apparent incoherence and nonsense (*coq-à-l'âne*) are always the result of judicious reasoning and of an exceedingly well understood childish logic."

In the same pamphlet, William Ritter quotes a passage from Robert de Montesquiou Fezensac's poem, "Chef des Odeurs suaves," in which the dream-creations of Crane's "Flora's Feast" are compared to Richard Wagner's flower-maidens in Parsifal:

Filles-fleurs de Wagner que vit d'abord Granville,  
Que Walter Crane imite en un album subtil,  
Votre jupe-pétale en ce livre défile,  
Votre jambe s'effile et retombe au pistil. . . .

But this refers to a book which cannot, strictly speaking, be classed with the books for the nursery, and is rather intended for the grown-up lover of nature who has retained a sufficiency of childish imaginativeness to enable him to clothe inanimate nature in the garb of human sentiment and feeling. Nobody knows better than Crane himself how difficult it is to draw an exact line of demarcation between books intended for children and other books: "The attempt to specialize certain kinds of work for children is not always successful, and it frequently happens that entertainment in the shape of books and pictures intended for them has an attraction for their elders and *vice versa*. There is at least one great advantage in designing children's books: that the imagination is singularly free, and, let loose from ordinary

restraints, it finds a world of its own, which may be interpreted in a spirit of playful gravity, which sometimes reaches further than the weightiest purpose and most solid reasoning, assisted by the most photographic presentations of form and fact. It appears to me that there is a certain receptive impressionable quality of mind, whether in young or old, which we call child-like. A fresh direct vision, a quickly stimulated imagination, a love of symbolic and typical form, with a touch of poetic suggestion, a delight in frank, gay colour, and a sensitiveness to the variations of line and contrasts of form—these are some of the characteristics of the child, whether grown up or not. Happy are they who remain children in these respects through life.”<sup>1</sup>

It is altogether one of the peculiarities of Walter Crane's art, that, with all his enormous versatility, it is difficult to divide and catalogue his work according to the different branches of art to which it appertains. That unity of all arts, which he has proclaimed with so much energy and success, is practically illustrated in all his designs, and he is guided by the same ideas in everything he produces. His toy-books are closely related to some of his wall-papers (in “The House that Jack built” he has actually utilized the same motive for both the book and the wall-decoration), his paintings to his book-illustrations (take “The Mower and Flora's Feast”) or his political cartoons (“Britannia's Vision”). It would, however, be as impossible to bring any order into a survey of his extensive art-work without dividing it into different sections, as it would be to write a natural history without classing the organic beings into species, however firmly one may believe in Darwin's theory of evolution and of the close connection between all the different species.

Walter Crane's children's books may roughly be divided into three groups: the Sixpenny and Shilling Toy-Books, designed between 1864 and 1876, engraved by Edmund Evans, and published partly by Warne and Co., partly by Routledge; the “Triplets” (“The Baby's Opera,” “The Baby's Bouquet,” and “The Baby's Own Æsop”), 1877 to 1886, also published

<sup>1</sup> “Art Journal Easter Art Annual,” 1898.





FROM "ALADDIN"





And then the Fairy raised her wand, and touched the shabby gown—  
 It turned to satin, trimmed with lace, and jewels, and swans-down.  
 Her face was clean, her gloves were new, her hair was nicely curled,  
 And on her feet were shoes of glass, the neatest in the world.  
 "Now, Cinderella, you may go : but take care to return  
 Before the clock strikes twelve, or else you'll see your carriage turn  
 Into a pumpkin once again, your horses into mice :  
 Your coachman, footmen, will become rat, lizards, in a trice,  
 And you yourself the cinder-girl will once again become :  
 So mind that when the clock strikes twelve you must be safe  
 at home."

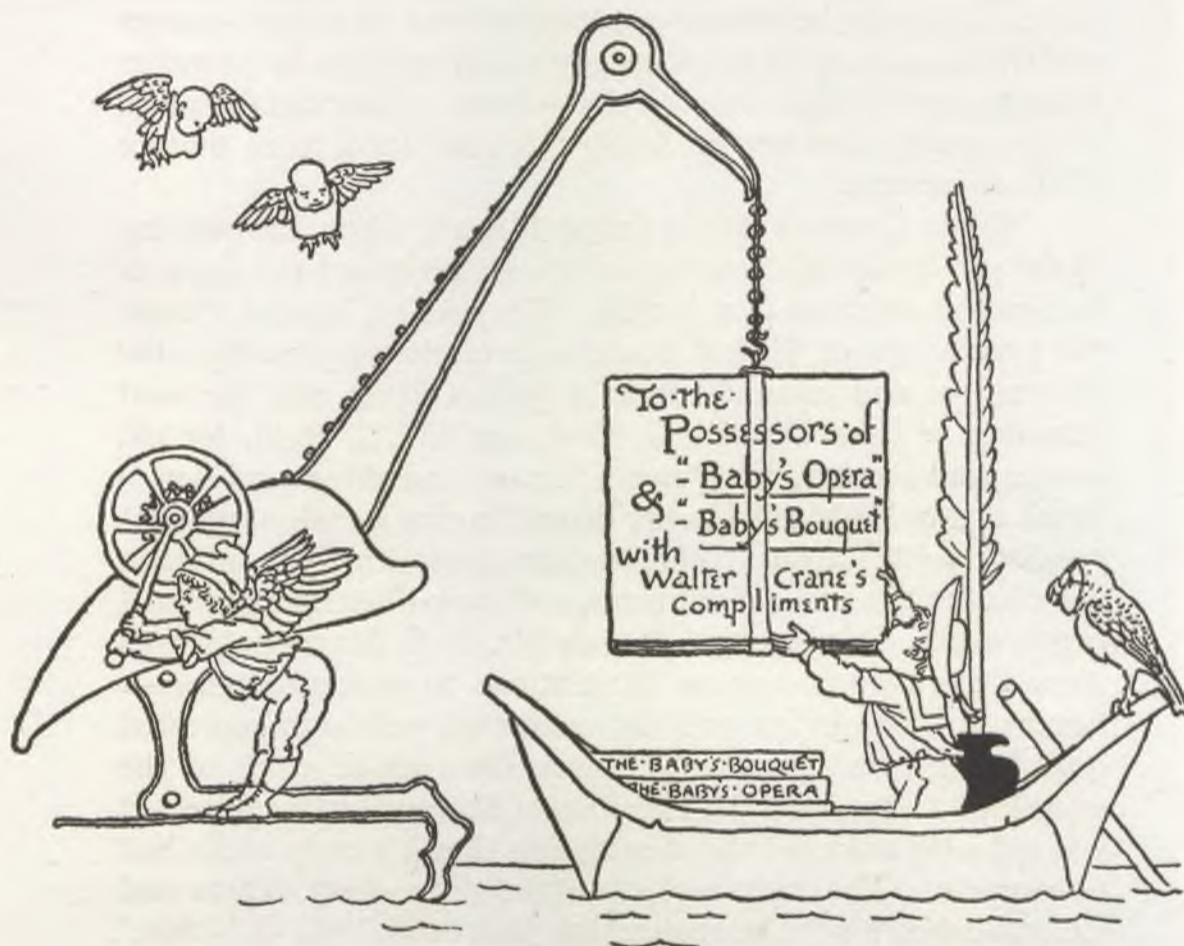


She promised, and with joyful heart she gained the palace hall,  
 And danced, and laughed, and looked indeed the fairest of them all.  
 The King's son danced with her, and praised her lovely shape and air ;  
 All treated her as if she were the greatest lady there :  
 But in good time she slipped away, and waited safe at home,  
 In kitchen corner sitting till her sisters back should come ;  
 And when they came they told her all about the stranger fair,  
 And what she wore, and how she looked, and how she did her hair.  
 Next night another ball was held—the sisters dressed, and went,  
 And pretty Cinderella, too, by Godmother was sent.

FROM "CINDERELLA"







FROM "THE BABY'S OWN ÆSOP"

by Routledge; and the later series of toy-books ("Slate and pencilvania," "Little Queen Anne," "Pothooks and Perseverance"), published by Marcus Ward and Co. in 1885. His three "floral processions"—"Flora's Feast," "A Floral Fantasy" and "Queen Summer, or The Tourney of the Lily and the Rose"—have to be treated separately, since in subject-matter and treatment they do not show any relationship to those earlier volumes, and though their fairyland-charm cannot fail to appeal to the young, they are evidently intended for a more mature circle of readers.

Walter Crane is hardly fair to himself, when, in speaking of the gift-books of the early sixties, he picks out the work of the leading artists of that period. They relied, he says, "upon the pretty bits of Birket Foster—certainly very pretty—the picturesque and romantic style of John Gilbert, and the neat drawings of John Tenniel, G. Dodgson and S. Reid, for old houses and scenery, E. Duncan for sea and ships, and sometimes a stray Millais or Madox Brown to give a dash of piquant pre-Raphaelite flavour. This was the general recipe, and these represented the general influences of book-illustration when I began work. It is true that the late Mr. H. S. Marks published some decorative panels as illustrations to nursery rhymes—figures in bold outline and flat colour on yellow to represent gold backgrounds, as he has since done much work of the same kind." But, with the exception of Stacey Marks's panels, it was not with works of this description that his early books had to compete. The "toy-books" of the time, when Warne and Co. published his "The House that Jack built," "Cock Robin," and "Dame Trot and her Comical Cat," had none of the artistic qualities of the works thus described. They were crude, gaudy in colour, inartistic, and in every way likely to plant in the child's mind the seed of bad taste which, in later life, would sprout and spread strong roots which no later educational efforts can eradicate.

With the appearance of Walter Crane's first series of sixpenny toy-books a new era set in, and art forced its way into the nursery. Not that these early efforts were revolutionary from the very start: they were in many ways related to the





FROM "THE SLEEPING BEAUTY"







FROM "PRINCESS BELLE-ETOILE"





**T**here came a little blackbird,  
And nipp'd off her nose.



FROM "SING A SONG OF SIXPENCE"





other children's books of the period, though distinguished from the rest by the manifestation of an almost infallible good taste, which, even apart from the artist's deliberate intention of following a self-imposed educational mission, would have saved him from committing such outrages against good taste as were then the order of the day. The colouring of these early designs is strong, almost crude if compared with his later work in the same direction, and yet restrained and quiet if measured by the standard of the time. The scale of colours is limited to red and blue, besides the black key-block, all the three blocks being engraved in wood, and the shading produced by graver-lines of what we should now consider unnecessary coarseness.

"Sing a Song of Sixpence" may be taken as a typical example for this period of Walter Crane's work, though in one respect—but only in that one—this book, which was published in 1866, is related to his creations belonging to a much later period of his career, such as "Flora's Feast" (1889). It is, I believe, the only one of the whole series in which he has departed from the square shape or bordered design, for which he has not only shown a decided preference in his actual work, but which he has in his writings repeatedly declared to be the most suitable form of book-decoration.

It should be clearly understood from the outset that in all his bookwork, whether in black and white or in colour, Walter Crane has always followed a twofold aim: illustration and decoration. The design has to explain the story or poem in a direct, clear, unmistakable manner—and, surely, no one else has been able to put more power of expression into the "language of line." But illustration pure and simple, such as is to be found in the pages of our illustrated journals, or the merely literary side of the art, cannot afford satisfaction to a mind steeped in the study of mediæval books: decorative effect is of equal importance to lucidity in the pictorial translation of the story.

Apart from being in itself a pleasing piece of decoration, the picture must bear some harmonious relation to the printed type. The importance of complying with this rule was well known to the mediæval printer and woodcutter, and it would

be difficult to find a single page in the printed or illuminated books of that period where it has not been strictly adhered to. Not so in modern bookwork, English or Continental, before the advent of William Morris and Walter Crane. For a long time the divorce between text and illustration was complete, or, in other words, the principles of decorative book-illustration had been forgotten until the Kelmscott Press was started by William Morris, who, perhaps, was carried a step too far by his enthusiasm. In his endeavour to produce a printed page, the general effect of which should be altogether pleasing to the eye, he invented a new type which could certainly not be excelled in that respect, but he committed the grave mistake of neglecting another important rule—more important even than decorative effect: that the type should be clearly legible! Even the most enthusiastic admirer of the work turned out by the Kelmscott Press cannot but admit that the reading of these inviting pages is, if not impossible, at least a severe trial for one's eyes.

Walter Crane has never gone to such extremes, although in his scrupulous anxiety to produce a beautiful page he has more than once taken the enormous trouble of writing with his own hand, letter by letter, the whole text of the story or poem, so that it should form an integral part of the design.

The illustrations for "Sing a Song of Sixpence" are treated much in the style of the early illuminated MSS., with big initial letters which are skilfully interwoven with the design. This is particularly the case where the illustrative part of the page is treated in a light and airy manner, with the obvious intention of giving the design a certain balance and weight. Where heavy masses of flat colour have been employed, as in "The King sat in his counting-house counting out his money," or "The Queen was in the parlour eating bread and honey," the lettering stands more by itself, always clear, never swamped by the design. The characters are Gothic, and resemble those which can be found in mediæval documents, with long and pointed downstrokes. To what extent the beauty of the page relies on the unity of picture and lettering becomes apparent where printed type has been





END-PAPER TO "THE FAIRY SHIP"



substituted for the scroll characters. Although even here an endeavour has been made to improve the page by introducing types of different size, decreasing from the top line downwards, the mechanical perfection of the printed type jars upon the eye which has become accustomed to the pleasing irregularity of the written character.

To the same period—that is between 1864 and 1868—belong “The Railroad Alphabet,” “The Farmyard A B C,” “Cock Robin,” “The House that Jack built,” “Dame Trot and her Comical Cat,” “The Waddling Frog,” “Chattering Jack,” “Annie and Jack in London,” “How Jessie was Lost,” “One, two, Buckle my Shoe,” “Multiplication Table in Verse,” and “Grammar in Rhyme”; but only a very few of this long list are worthy to rank with the “Song of Sixpence,” which, quite apart from its high artistic qualities, bears witness to a sense of humour closely akin to that of another idol of the nursery, Hans Andersen. Both authors have been able to enter into the child’s way of thinking with its quaint incongruity and lack of the sense of proportion. Kings and Queens and fairy princes are introduced into scenes of homely, everyday life with delightful naivety, and take their place in these familiar surroundings quite naturally.

With “King Luckieboy’s Party” and “The Fairy Ship” a decided change and marked improvement set in. How much of it was due to the Japanese influence, for it was about this time that Walter Crane met the naval officer with that collection of Japanese prints already referred to, and how much to the improvement in the engraver’s manipulation of his tools, would be difficult to decide; but the most superficial examination of these later toy-books will reveal their enormous superiority over the earlier volumes. Nowhere is the Japanese influence more strikingly apparent than in “The Fairy Ship.” The softly graduated red of the sky over the horizon on the last page might well be culled from a broadsheet by Hiroshige, and the use of black in compact masses for decorative purposes, instead of confining it to outline, the grotesque shape of the fish in the same drawing, the perspective and general arrangement of another page showing the ship “deeply laden with



November the next, arm-in-  
arm with the Archer  
Who shot at the froggie;  
Miss Rayne Dullan Foggie,  
And Mr. Jack Frost in a stick-  
up and starcher.



December came last, and he  
seem'd very old,  
And he rode on a goat,  
In a very thick coat,  
Sprinkled over with snow, and  
looking so cold.

REPRINTED BY PERMISSION FROM "KING LUCKIE-BOY'S PARTY."





For me, for me, for me!  
And it was deeply  
laden  
With good things  
for me!



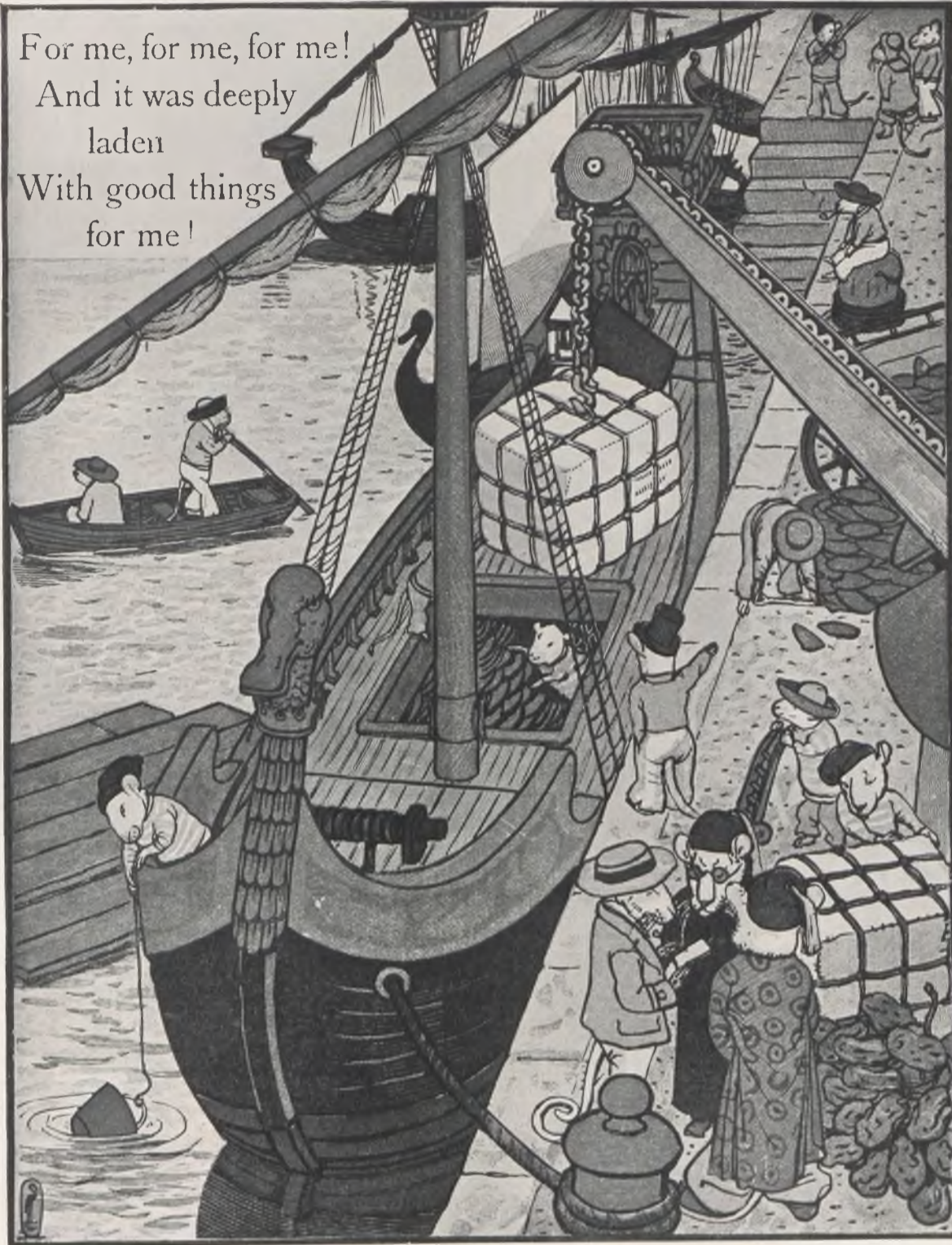
REPRINTED BY PERMISSION FROM "THE FAIRY SHIP."







For me, for me, for me!  
And it was deeply  
laden  
With good things  
for me!



FROM "THE FAIRY SHIP"





good things," speak unmistakably of the study of Japanese illustration.

The same applies to the pages of "King Luckieboy's Party," a humorous allegorical procession of the twelve months with characteristic attributes and accessories. The page illustrating the lines

Arch April came after, with bow and with smile;  
And—"If they allow her,  
Miss Sunshiny Shower,"  
Arrayed like a sunbeam, in elegant style,

is, perhaps, the most graceful and beautiful drawing that can be found in the whole long series of toy-books. In it the artist has achieved the most brilliant effect with the simplest of means: flat tints with clear and firm pen-and-ink outlines. The two panels against the deep black background are particularly interesting, as showing the difference between a typical "Walter Crane design," with a rhythmic repetition of birds on a bough, and the more naturalistic Japanesque treatment of the Crane motive which he so loves to introduce into his work.

In these books, as in all the others belonging to that period, like "Jack and the Beanstalk," "The Forty Thieves," "Bluebeard," "The Three Bears," "This little Pig went to Market," and in the following series of Shilling Toy-Books, comprising "The Alphabet of Old Friends," "Aladdin," "Goody Two Shoes," "Beauty and the Beast," "The Frog-Prince," "The Yellow Dwarf," "Princess Belle Etoile," and "The Hind in the Wood," the range of colours had been considerably extended by the introduction of yellow and the tints produced by the superimposition of yellow with red and blue. The crudeness of the colouring of the earlier books soon disappeared altogether, red being applied very sparingly, just where it is wanted to give life and vigour to an otherwise delicate scheme. This restraint is the more admirable, as the designs are by no means dull, or low in tone, but have all the brightness necessary to appeal to a child's taste, without, however, corrupting it by injudicious combinations of colours.

The artist himself seems to regard his toy-book designs more in the light of a pleasant pastime or, at the most, of

useful practice, than as an important—perhaps the *most* important—phase of his artistic production. In the notes on his work in the “Art Journal Easter Annual,” to which I have already repeatedly had occasion to refer, he says :

“ I had been accustomed to introduce into these children’s-book designs not only pictorial ideas which influenced one at the time, but any passing impression, or whim of fancy and form, as in details of dress, furniture, and decorative pattern ; and though the production of these books could hardly be regarded by either designer or printer as exactly lucrative, they led the way to other work, and had considerable indirect effect, besides being an unfailing source of amusement and interest—at least to their designer—and a means of suggestion in details of design in decoration and colour schemes of various kinds.”

This summing up seems to be inspired by a degree of modesty which almost amounts to an unjust depreciation of the importance of his nursery books. There is something in these drawings of even greater educational value than the grafting of the shoot of refinement on the naturally wild plant of infantile taste : the scrupulous correctness in every slight detail of the archæological setting of the scenes enacted, by means of which invaluable instruction is conveyed in an agreeable and playful manner. And yet the artist dismisses this important point as “passing impression, or whim of fancy and form, as in details of dress, furniture, and decorative pattern.”

Instruction by pictures eminently intended for play and amusement could go no further than, say, in “The Forty Thieves,” with its typical Eastern setting. Here we have Moorish arches, trellis windows, Oriental jars and pots and horse-trappings, Eastern costumes and embroideries, tiles and furniture—local colour everywhere. Or the hall in Egyptian style in “Valentine and Orson” ; or the pure Renaissance style of Bluebeard’s castle. H. E. v. Berlepsch can hardly be accused of exaggeration when he says : “ I should not know how the impression of a Renaissance room could be conveyed to a child more easily and better than by the double-page



design where Bluebeard discovers the fateful spots on the key, and his wife kneels in front of him. The interior in which the scene is enacted is not an illustrative 'might be,' but a room with panelling, with chests and chairs, with pieces of decoration. Through the open door a view is opened upon an airy loggia, and through the round arches supported by columns one can yet see some parts of the outside architecture of the knight's castle. The tendency of giving artistic instruction through the eye is distinct, but not obtrusive."

There is an endless variety of decorative colour schemes to be found in these toy-books, a veritable treasure-trove of suggestions for the designer, the scheme being in each case admirably adapted to the subject. Apart from the beautiful decorative effect, nothing could be happier than the way in which black and deep red have been used in some of the drawings to "The Yellow Dwarf" to convey the impression of unearthly and uncanny horror. The action of colour on the human mind is a very direct one, and it is not without good reason that certain conventions, such as the black and scarlet costume of Mephistopheles, have become so firmly established. The symbolism of colour is by no means an arbitrary invention of human ingenuity, but the result of accumulated experience and observation. Black and purple do not depress us because they remind us of mourning, but have been chosen as mourning colours *because* they have a sobering and depressing effect. The clear delineation in pen and ink of every conceivable horror could not produce the same immediate, though vague, feeling of fear and terror, as the black and red used by the artist in his representation of the wicked Fairy of the Desert and her turkeys.

The series of sixpenny and shilling toy-books, comprising over forty, was closed in 1876, though some of these picture-books were reissued later by John Lane, and a selection of the illustrations, side by side with outline prints of the same drawings for colouring, by Routledge, under the title of "Walter Crane's Painting Book." "The Baby's Opera" (1877), "The Baby's Bouquet" (1879), and "Baby's Own Æsop" (1887), published first separately and later on collectively by



Chapter III  
Art for the  
Nursery

Space  
Composi-  
tion

Messrs. Routledge, in an exquisitely dainty volume under the name of "Triplets," form the second group of Walter Crane's books for the nursery, though their appeal to the adult book

collector's admiration is even more powerful than that of the early toy-books.

Already in "The Baby's Opera," the first of the three books, the gradual change which could be noted in the long series of toy-books reaches a climax. Strong garish colours cannot be found on any of the pages, the harmonies being of a most delicate and subtle nature. The few full-page illustrations resemble to a certain extent the drawings of the later series of toy-books, though throughout they show a clearly marked artistic restraint, but the small border designs, by which the lines of music are inclosed, are a perfect revela-



From  
"Line  
and  
Form"

tion as regards the lovely effects that can be obtained by the simplest of means. Only one or two colours are used besides the black, but the variety of exquisite combinations is quite astonishing. Not a single page looks commonplace, nor has



the straining after original effects ever led the artist to offensive eccentricities. Light blue and yellow, delicate pink and indigo, canary yellow and mauve, yellow and brick red, are among the colour combinations, used sometimes in conjunction with a black outline drawing, and in other cases without a key-block, the outline being marked by the strongest colour.

The range of motives introduced into the border designs is as varied as that of the colour schemes. As is only natural with an artist of such distinct literary proclivities, no opportunity is missed of close reference to the text. Every line is intimately connected with some passage of the song. Even in the purely decorative

part of the drawings—as distinct from the illustrative—there is nothing arbitrary. Only complete mastery over all the forms of nature will enable an artist to dispense with the introduction of extraneous matter. And Walter Crane has



Space Com-  
position



From "Line  
and Form"



this mastery: choose any *motif* from the endless storehouse of nature, and he will be able to introduce its forms gracefully into any given space, where the balance of the design requires a few lines or spots of colour.

Even the human figure has to yield to him like clay under the modeller's hand. However awkward the space at his disposal may be, the difficulty of his task will not be reflected in the placing of the figure, which will always appear perfectly natural and at ease.

Only English nursery songs were included in "The Baby's Opera"; but the reception of the book abroad was so favourable, that Walter Crane followed up his success with a second volume, containing French and German songs as well as English. This companion volume—"The Baby's Bouquet"—is quite similar in treatment to "The Baby's Opera," though none of the ideas of the first volume are repeated. For daintiness and genuine innocent humour in the representation of child-life, these two volumes can only find their match in the works of Kate Greenaway, which they surpass by a long way, as far as artistic invention is concerned.

The "Baby's Own Æsop," which forms the third part of the "Triplets," appeared seven years later, in 1886. I do not think that the familiar fables have ever been treated in a more artistic spirit, although, at the same time, the anatomical drawings of a natural history book could not be more accurate in the rendering of animal forms. Nor does the decorative character of the designs suffer in the least degree from the naturalistic rendering which dispenses with conventionalized forms.

No printed type has been used for the lettering, which again forms an integral part of the drawings, and is introduced with the greatest skill to balance the design. The drawing of animals gives Walter Crane an opportunity for the rendering of vigorous movement, which he generally discards in his representations of the human figure in favour of dignified statuesque poses.

The third series of Walter Crane's nursery books, published by Marcus Ward in 1885, is of a distinctly educational





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TITLE PAGE TO "THE BABY'S OPERA"







FROM "THE BABY'S OPERA"





Y<sup>r</sup> FROG'S WOOING



1. It was the frog lived in the well, Heigh - ho ! says  
 Row - ley ; And the mer - ry mouse un - der the mill, With a  
 Row - ley, Pow - ley, Gammon, and Spinach, Heigh - ho ! says Anthony Row - ley.



FROM "THE BABY'S OPERA"







TITLE PAGE TO "THE BABY'S BOUQUET"



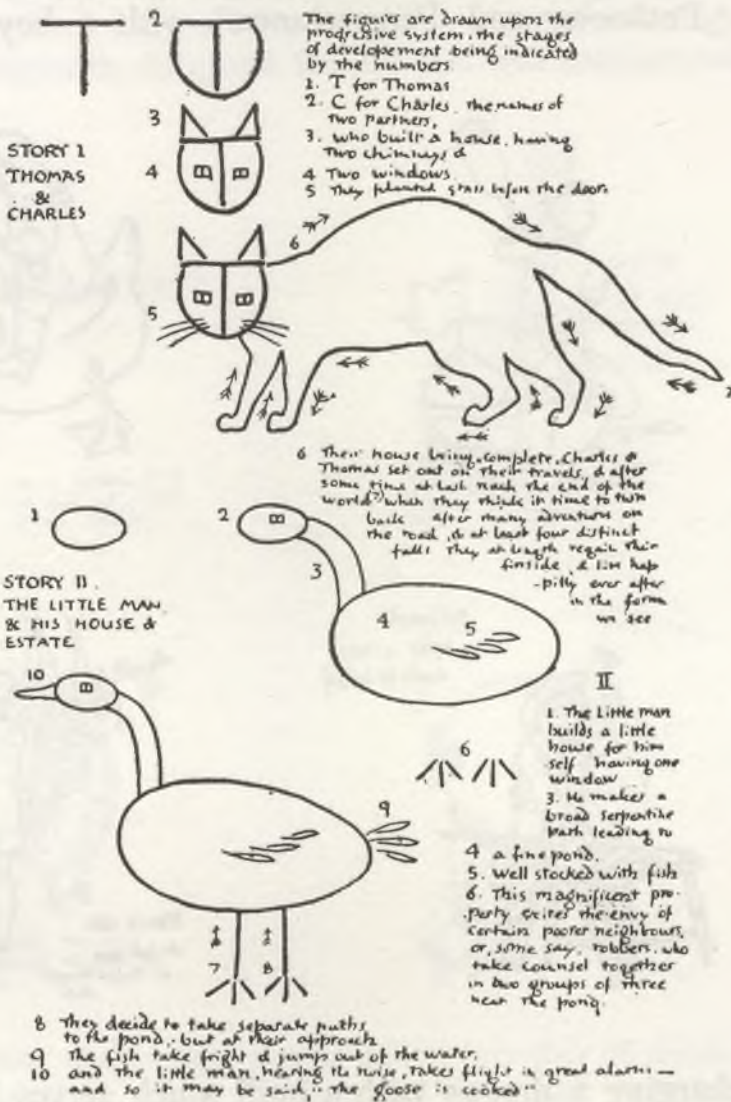


tendency. It consists of three volumes—"Slate and Pencilvania," "Little Queen Anne," and "Pothooks and Perseverance"—the last of which may be taken as the most characteristic of the three. It represents the struggle of the boy-knight Percy Vere (persevere) with the A.B.C. Dragon, and is an attempt, not only at encouraging the child to perseverance in the study of the rudiments of learning, but also at arousing its interest in this study by the direct teaching of certain lessons in a playful and amusing method. The artist was evidently prompted by the same ideas which led Pestalozzi to introduce the "Kindergarten" system.

It represents the struggle of the boy-knight Percy Vere (persevere) with the A.B.C. Dragon, and is an attempt, not only at encouraging the child to perseverance in the study of the rudiments of learning, but also at arousing its interest in this study by the direct teaching of certain lessons in a playful and amusing method. The artist was evidently prompted by the same ideas which led Pestalozzi to introduce the "Kindergarten" system.

As in most of his books, great attention has been bestowed on the covers and end-papers of the "New Series of Picture Books," which are strikingly original and quaint. His beloved Crane motif is introduced in many variations—the bird em-

MODERN PICTURE-WRITING ACCORDING TO NURSERY TRADITION



Modern Picture Writing according to nursery tradition

From "Line and Form"

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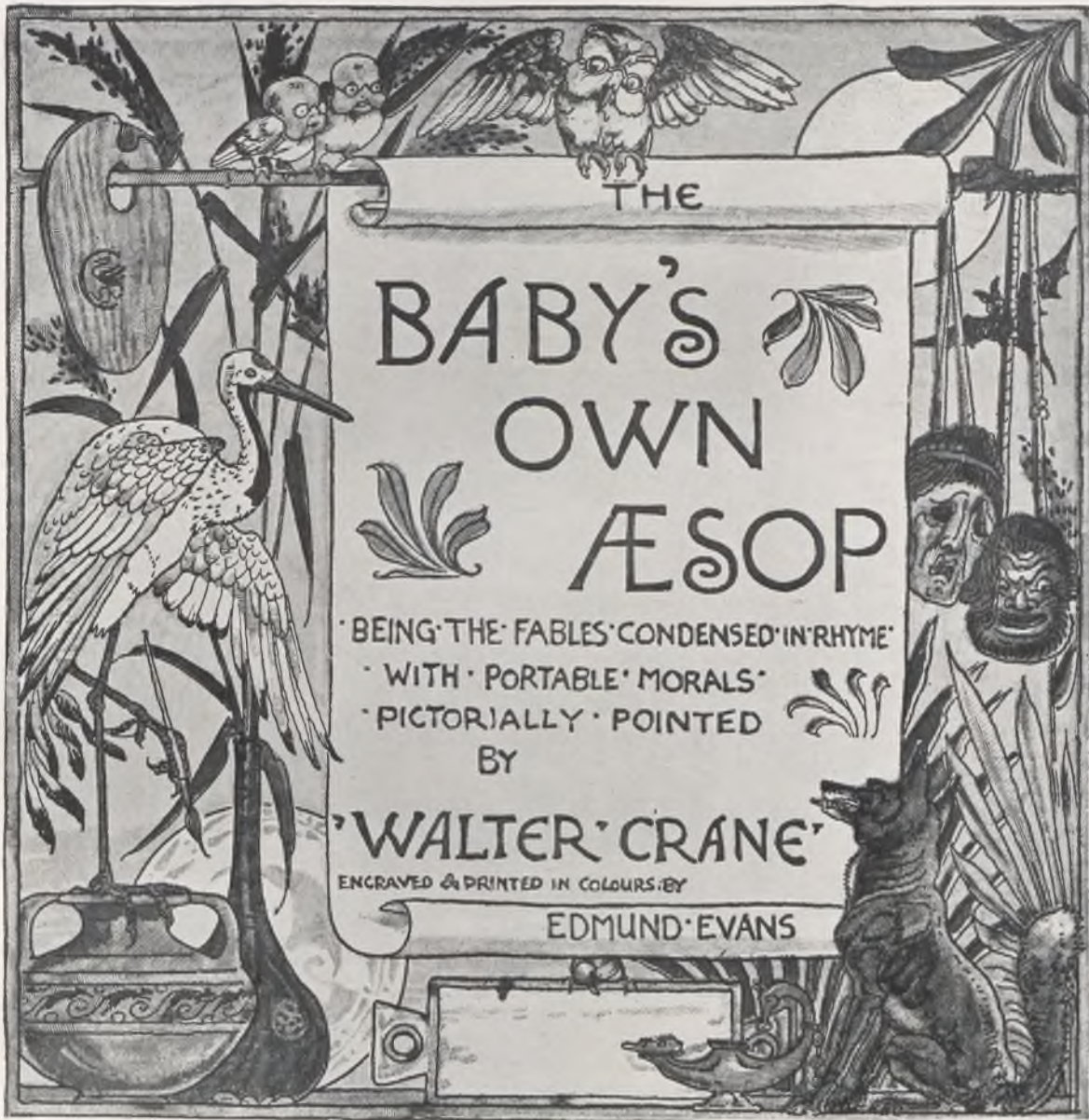
do not exactly originate from the same method, but I quote this instance of pictorial story-telling, because it proves how well Walter Crane understands how to appeal to the child's imagination. Line is a clear language for him, and, on looking through his "Legends for Lionel," one can quite imagine the artist in the nursery, drawing rapidly page after page of each continuous story to the intense delight of the child, in the same way as a less gifted parent might relate the story by word of mouth to the infantile listener on his knee.

The innocent humour which transforms the familiar nursery-rhyme "The King was in his counting-house" into "King Frost was in his freezing-house, nipping toes and noses," is of a kind that may well make a child scream with pleasure, especially when it is accompanied by such delightful and equally humorous illustrations, so clear and intelligible as to make the few lines of text almost unnecessary.

It is here, where we can watch the artist more at play than at work, where we find him in his most natural and amiable mood, where he forgets the outside world and his self-imposed mission, politics and social problems, that we can give him our unrestricted admiration. These playful efforts are, perhaps, the most genuine expression of his genius. Walter Crane is a great decorator, a great painter, a great teacher, but he has been surpassed by others in all these manifestations of his versatile talent. He stands unrivalled only as an "academician of the nursery."



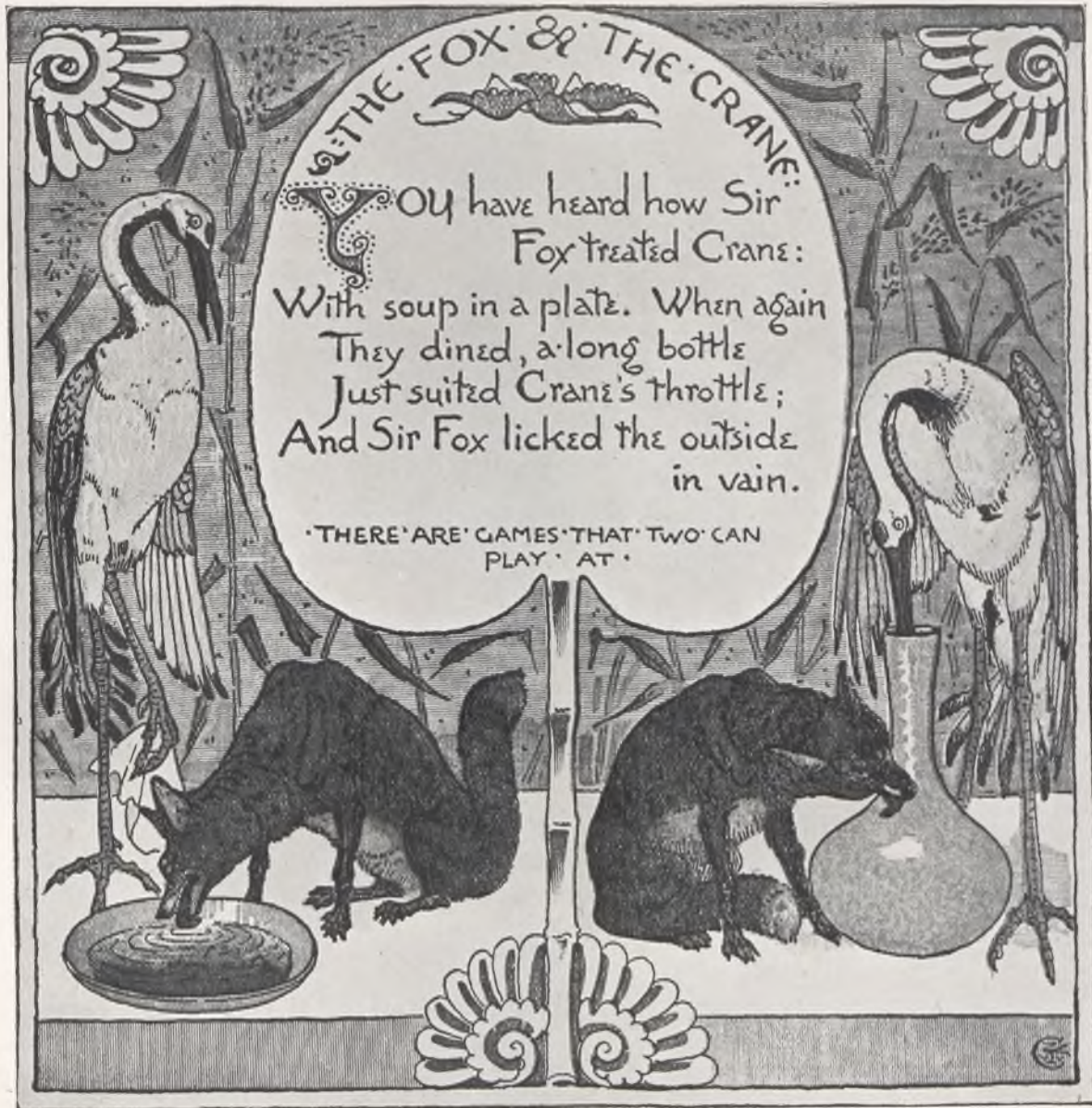




TITLE PAGE TO "THE BABY'S OWN ÆSOP"







FROM "THE BABY'S OWN ÆSOP"



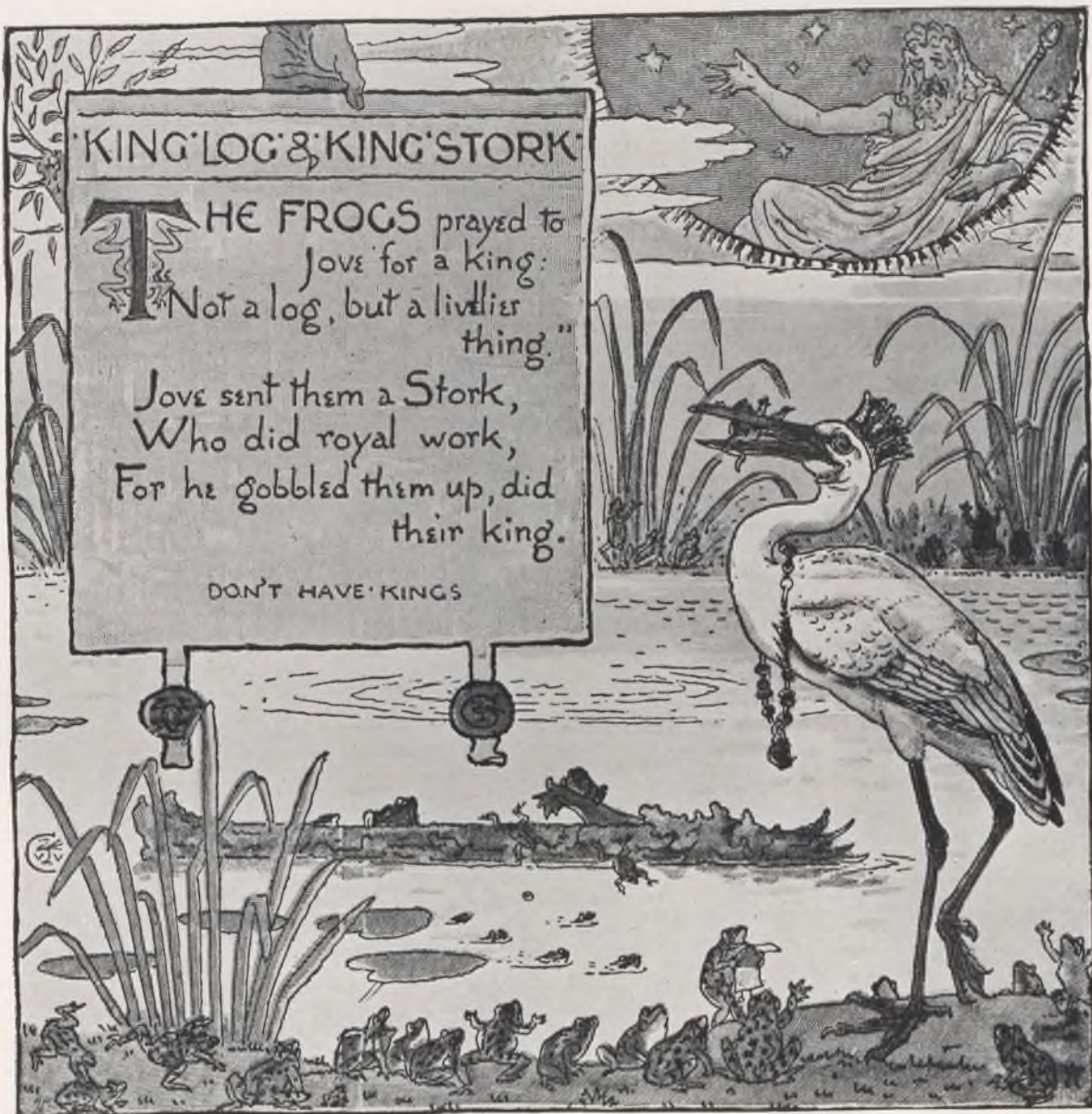




FROM "THE BABY'S OWN ÆSOP"







FROM "THE BABY'S OWN ÆSOP"



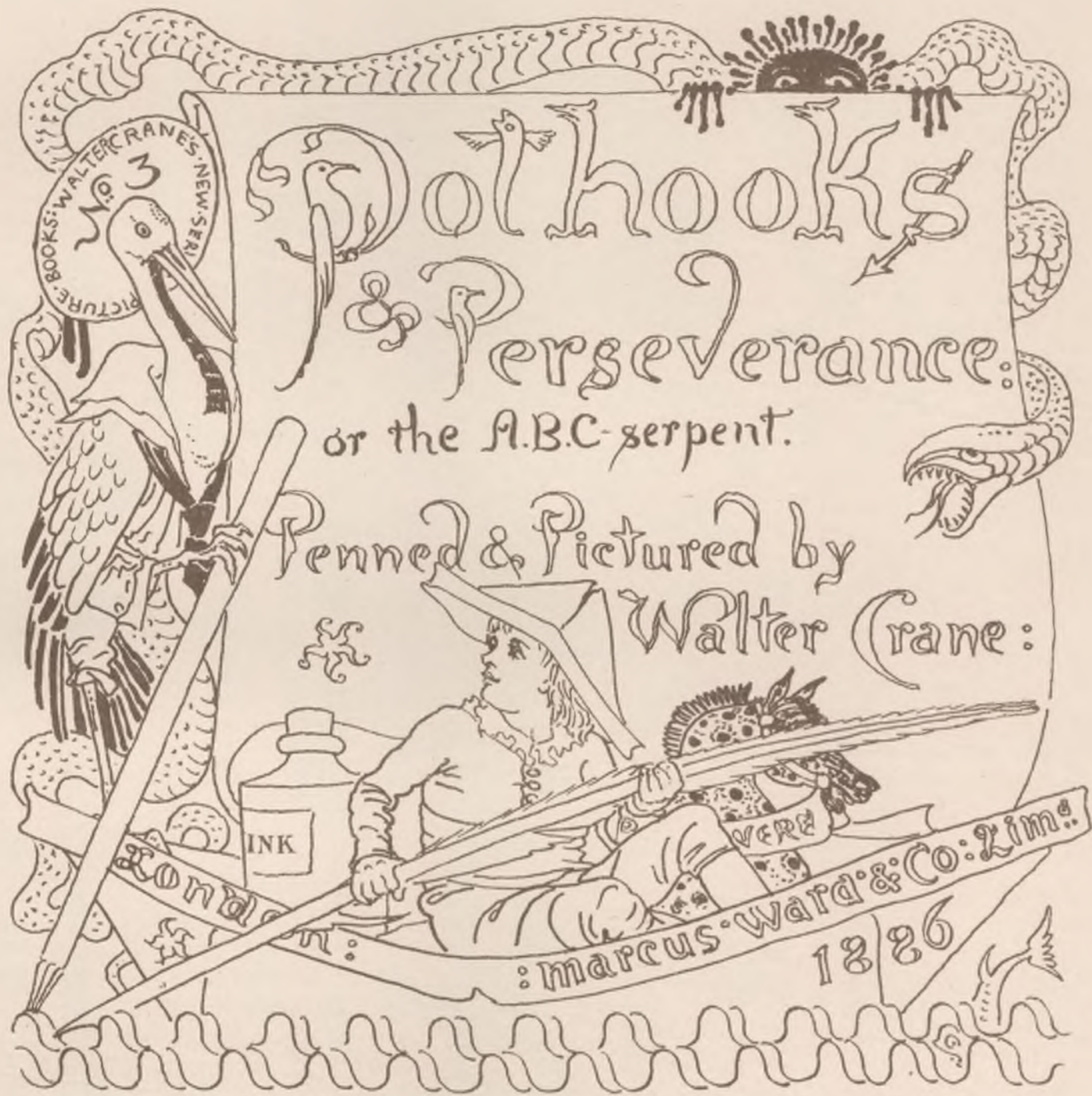




FROM "THE BABY'S OWN ÆSOP"







TITLE-PAGE TO "POTHOOKS AND PERSEVERANCE."







FROM "LITTLE QUEEN ANNE."







and she finds herself back again in the garden,  
dreaming of many happy returns to the **Three Rs.**





## CHAPTER IV

### BOOK ILLUSTRATIONS

FROM toy-books for the nursery to a "mock cosmical, fantastic, and allegorical medley"—such is Walter Crane's own description of the first book with which he addressed a wider public—is a far cry, though not so far as it may appear at first sight. It is true, he introduced "current ideas and passing phases of thought and art, science and literature" into the pages of "Mrs. Mundi at Home"—witness the delightful portraits of Tennyson, William Morris, Swinburne, Dante Rossetti, and Robert Browning, accompanied by the lines

Urania, in case they should ask her to sing,  
Brought with her some poets, and Saturn his ring.

But these topical ideas, full of inoffensive humour, are really quite subordinate to another current of thought, closely akin to that paraded in some of the toy-books, notably 'King Luckieboy's Party.'

"Mother Earth, or the Spirit of the World, as a grand dame, gives a party, and invites the great Lord Sol and Lady Luna, with all her neighbour planets and principal astronomical luminaries, with the four seasons, and the elements, rain, hail, frost, snow, dew, and in addition to these the deities of the sea, together with all sorts of human notabilities and nationalities, the whole forming a fantastic masque. . . ."

In detail these drawings may differ from those of the toy-books referred to above, and they also require a certain slight acquaintance with mythology and Latin nomenclature; but here the difference ends, and the allegorical figures of both books show a strong family likeness. Where is the difference between the "General Janus in snow-shoes and gaiters, escorted

by skaters" of "King Luckieboy's Party" and Grandmother Earth's "daughter with a glittering train, like a river of water," which is "nearly entangled in a gent's spurs"—the skates of the allegorical figure that stands for Winter in one of the pages of "Mrs. Mundi at Home"? Or between "August who brought a young lady, and a face so sunburn'd that wherever he turn'd, everyone long'd for a place that was shady" of the one, and the "great Lord Sol, twenty-four in hand" of the other?

It is the secret of the charm and, to a certain extent, of the success with grown-up people of Walter Crane's children's books, that, in designing them, he did not deliberately and consciously make his mind stoop to the level of the child's, but rather gave full play to his own unsophisticated taste for untrammelled childlike fancy. His designs for children bear the unmistakable stamp of absolute sincerity. If the charming and easily intelligible allegorical characters of "Mrs. Mundi at Home"—a book avowedly and obviously intended for adults—cannot fail to delight even a child, his "Flora's Feast," or his "Floral Fantasy," both favourite gift-books for children, are equally appreciated by the parents. This close relationship between the two classes of books makes it difficult to treat them under separate headings; nor does there appear to be any necessity for such a classification of his illustrative work after the exclusion of the toy-books which have supplied the subject matter of the last chapter.

"Mrs. Mundi at Home" is the first of Walter Crane's books in pure pen and ink, since the buff tone which covers the whole designs can hardly be considered as a colour. The drawings are treated in bold, firm outline, very different from the more pictorial, and sometimes mannered, line of his later books. There is no shading in these Mrs. Mundi drawings, and the folds of the drapery are suggested by a few isolated, firm strokes of the pen. Every page is provided with a narrow border design which generally echoes some *motif* of the drawing itself and incloses the lines of the poem to which the illustration refers. The book is full of amusing touches of quaint humour, especially in the political allusions of the last pages.





THE EARLIEST GUEST, AS I UNDERSTAND,  
WAS THE GREAT LORD SOL, FOUR & TWENTY IN HAND.

FROM "MRS. MUNDI AT HOME"







FROM "MRS. MUNDI AT HOME"





Strictly speaking, "Mrs. Mundi at Home" is not the first of Walter Crane's illustrated books, since as early as 1863 he was occupied with the illustrations to Mr. J. R. Wise's "The New Forest," published by Smith, Elder and Co. These drawings have all the abundance of detail, the exact draughtsmanship and delicate execution of the best work of the sixties; but they show little of Walter Crane's peculiar individuality, and it is obvious that, in designing them, the artist was entirely guided by his newly acquired knowledge of the exigencies of the engraver's tools. There can be little doubt that the more recent methods of reproduction allow the artist far more liberty, since he need not fear that the departure from a conventional technique of drawing will result in an unsatisfactory translation of his work into printing-ink. As far as the "New Forest" drawings are concerned, their main point of interest lies in the fact that they are the only set of pure landscape drawings by Walter Crane that have ever been published. In high finish, clearness, and minute detail they are quite up to the tradition of the best work of the sixties, and seem to have fared well in the hand of the engraver.

Far less fortunate has been the fate of the four Valentines in "The Quiver of Love," published in 1876. The chromolithographic reproductions are so coarse and crude, that it is next to impossible to form an adequate idea as to the artistic merit of the original water-colour drawings. Their frankly decorative aim is emphasized by the flat gold background which surrounds the figures, taking the place of a sky or landscape. A simple border design in brown, pink and gold surrounds each drawing.

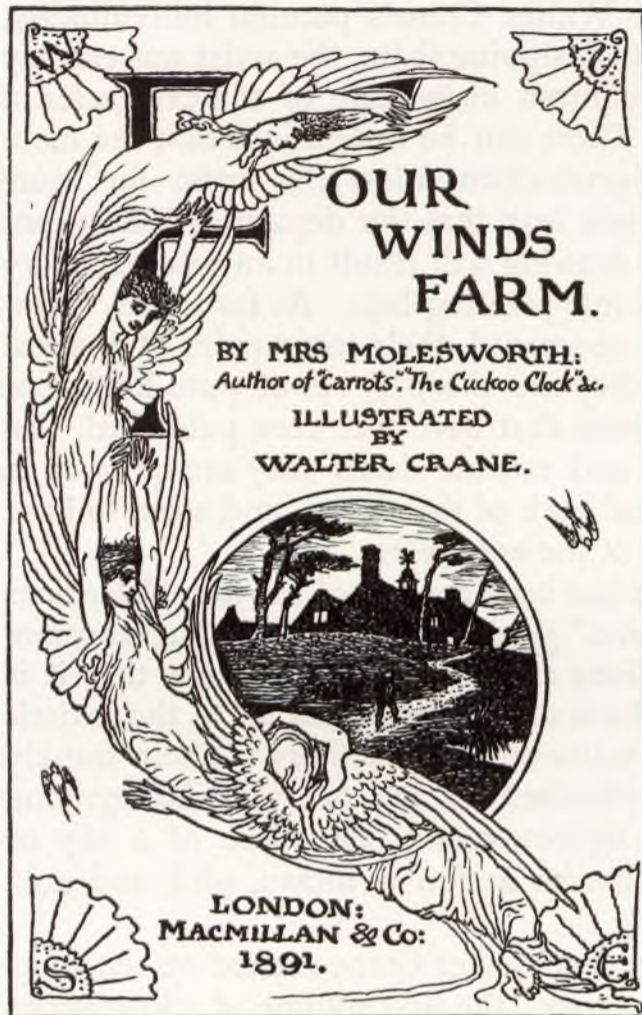
About the same period Walter Crane started on the illustrations to "Tell me a Story," the first volume of a long series of children's books by Mrs. Molesworth, which were published by Messrs. Macmillan between 1876 and 1889, and include "Grandmother Dear," "A Christmas Child," "Rosy," "Christmas Tree Land," "Us," "Four Winds Farm," "Little Miss Peggy," "A Christmas Posy," and "The Rectory Children."

Though the drawings for this series are distinctly more



illustrative than decorative in character, they have much in common with his more pronouncedly decorative pen-and-ink work. The line is exceedingly thin and fine, though firm, and not unlike that of the old-fashioned steel engraving; the shading does not aim at strong contrasts of light and shade, or at

a semblance of plastic relief, as much as at an effect of flat colour. The style of the drawings is not unlike that of the German painter and illustrator, A. L. Richter. The gradual development of his distinct style of draughtsmanship and of his ideas affecting the general get-up of the printed page can be traced by comparing the earlier volumes, such as "Grandmother Dear" (1878) and "A Christmas Child" (1880), with the later ones, like the "Christmas Posy" (1888). In the earlier books the artist's



Title-page  
to "Four  
Winds  
Farm"

concern seems to have been entirely with the drawings—square designs, inserted between the pages of printed matter, with just a footline of printed type. The objectionable ornamental designs at the head of each chapter are chosen at random from among the printer's stock ornaments. The arrangement of the title-pages is quite up to the worst tradi-



tions of the early Victorian era and shows a lamentable lack of taste.

One need only compare with this the arrangement of the title-page to the "Christmas Posy," to see the importance of leaving the spacing of type and designing of a title-page to the artist, instead of relying on the questionable taste of the printer. Every letter is here just in the right place, every line spaced with the utmost care, and the balance of the central design and the wording at top and bottom as perfect as could be. The many hours Walter Crane has devoted to the study of early printed books and mediæval manuscripts have not been wasted, and nowhere has the influence of his teaching been more beneficial, of more practical value, than in all questions appertaining to book decoration and to the artistic display of type for which the title-

page offers the best opportunities. It is hardly an exaggeration to say that no living artist has done more in this direction, and that the great improvement in the printing of books during the last two decades is mainly due to Walter Crane's efforts.

The next book of importance is one which stands by itself as far as style of treatment and medium are concerned. It is "The First of May, a Fairy Masque," by John R. Wise,

Chapter IV  
Book Illustrations

·A· CHRISTMAS POSY·  
·BY· MRS· MOLESWORTH·  
·WITH· ILLUSTRATIONS· &·  
·BY· WALTER CRANE·



LONDON: MACMILLAN &  
AND CO.  
1894

Title-page to  
"A Christmas  
Posy"

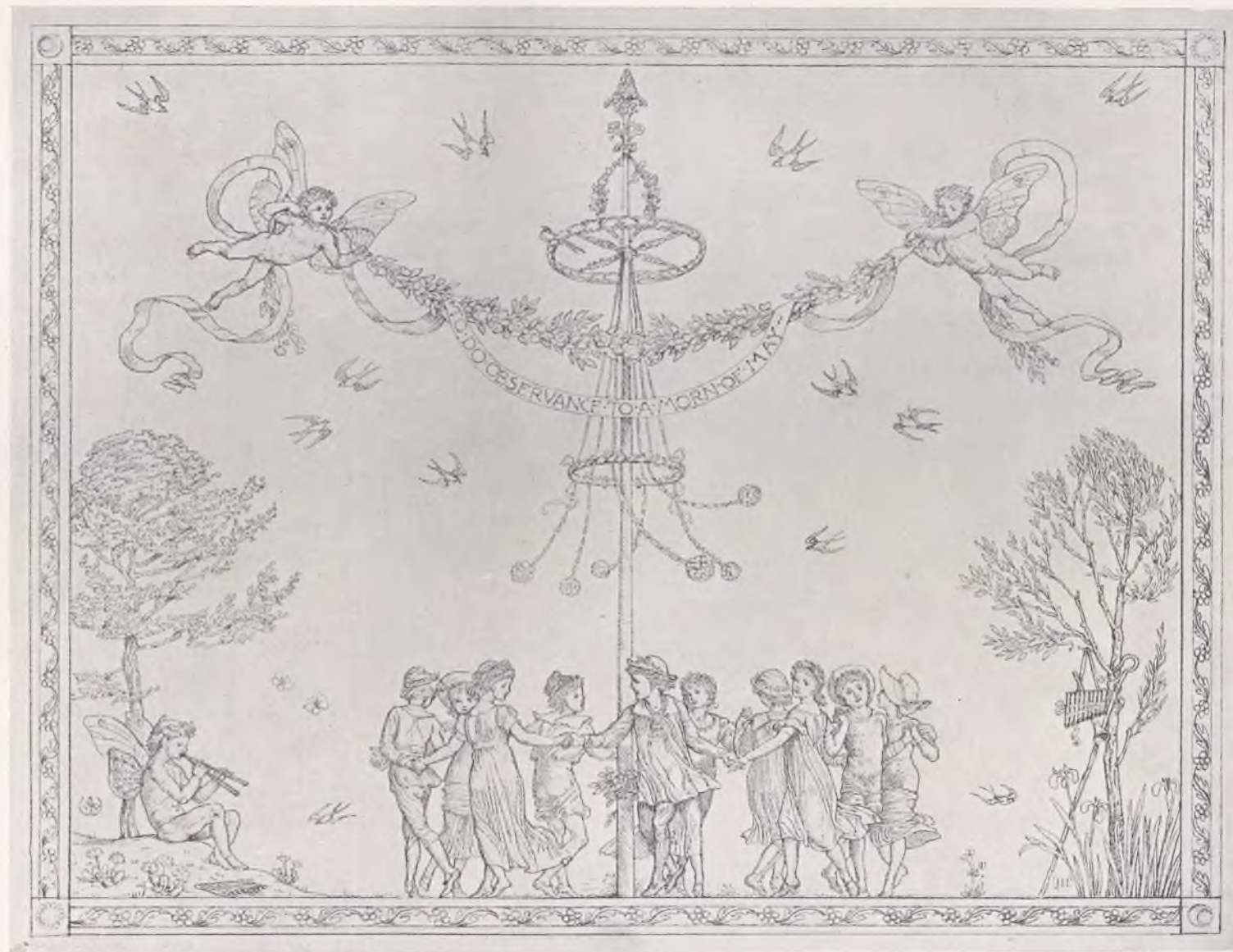
published by Sotherans in 1881. The drawings throughout were drawn in pencil and reproduced most successfully in photogravure process by Messrs. Goupil and Co. For sheer excellence of draughtsmanship in the delineation of the nude they are unequalled, which is the more remarkable as even at this early date Walter Crane had already discarded the model and preferred to rely entirely on his memory. The artist was staying at that time with Mr. Wise in Sherwood Forest, and produced the drawings under the direct influence of that exquisite woodland scenery.

"The work of my friend," says Crane, referring to the author of the "Fairy Masque," "was steeped in the knowledge and love of the country, and was the product of the solitary life of a sensitive and scholarly mind, and of an ardent love of wild nature." Well might the same terms be applied to the artist, who knew so well how to enter into the very spirit of the poem, that verses and drawings seem to have their source in the same mind. The whole poetry of the forest has found pictorial expression in these delightful pages, although the scenery itself, sketched on the spot, is quite subordinate to the fantastic shapes of the fairyland creatures invented by the poet. It is the forest as it must have appeared to Shakespeare's imagination, when he conceived his immortal "Midsummer Night's Dream."

To maintain the unity of design and lettering Walter Crane did not shrink from the enormous labour of writing the whole of the poem—a work of considerable length—in decorative block letters which could not be surpassed for evenness and accuracy by mechanical printing, whilst no existing fount of type could have produced the delicate effect which is absolutely essential to give their full value to the drawings themselves. Even the finest type, printed in grey ink, would have more or less killed the design, the delicate, silvery tone of which has been excellently rendered by the photogravure process employed.

Apart from the drawings themselves, which are divided into panels of various shape and size, and surround the lettering sometimes on two, and in other instances on three

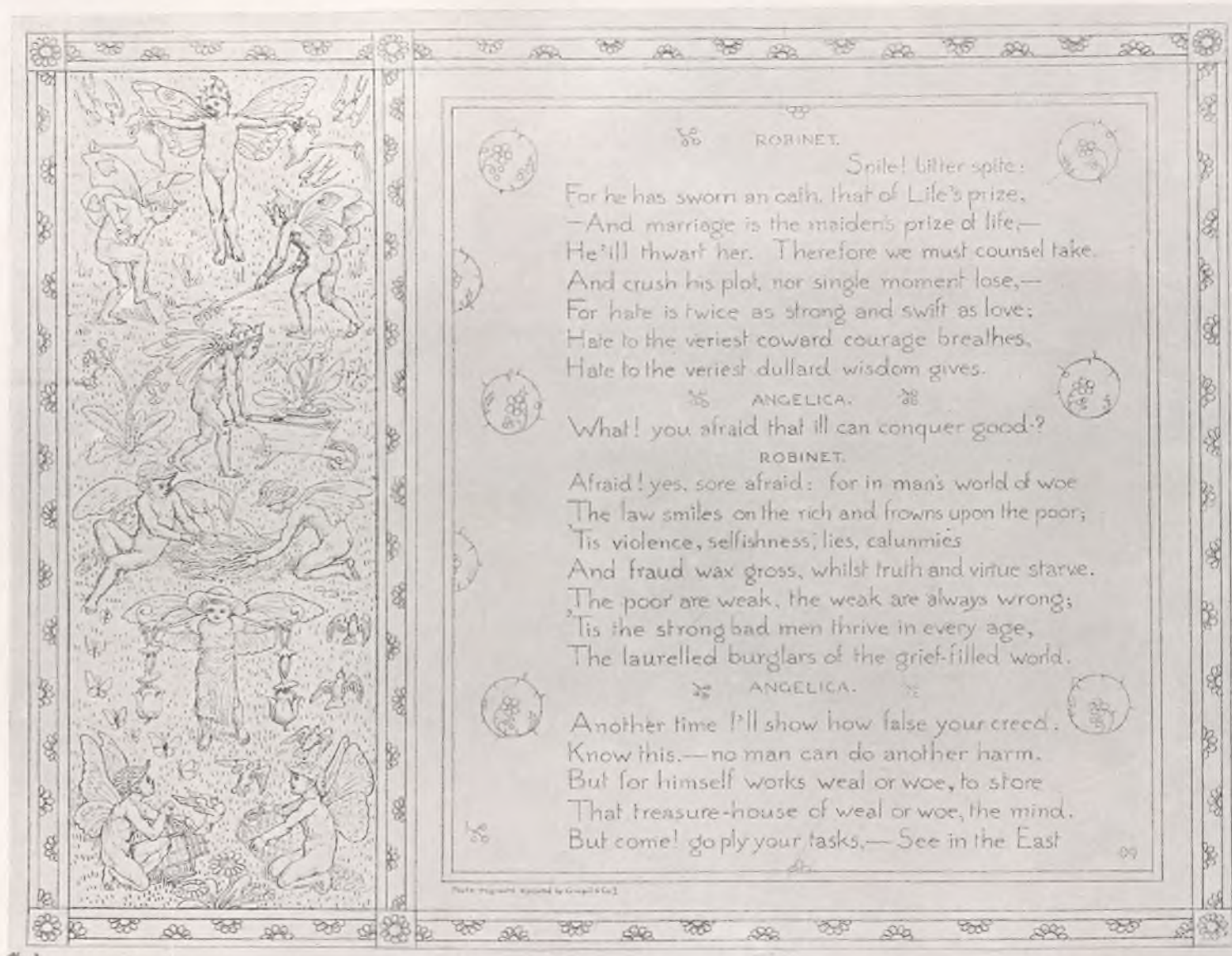




FROM "THE FIRST OF MAY"







FROM "THE FIRST OF MAY"





ANGELICA.  
Has Goldenhair returned?

ROBINET.  
Not yet, liege Queen:  
But I some news have heard of Mandrake's plots  
Gainst Laureo and fairest Lilian:—  
But see! here Lilian comes to keep love's tryst.  
*(Enter Lilian. The Fairies hide themselves.)*

LILIAN.  
Now know I what love means.— to love's to live,  
To feel the hunger of the soul appeased,  
In having found the prize of nobleness,  
A noble man, whose love is truth itself,  
This is to love,— to lead a higher life.  
And yet I know not how my love has grown;  
It sprang as springs this flower at my feet,  
Which blooms so bright, as if it were no flower,  
But flake of sunshine into flower turned:  
Perchance may fade as fades this primrose flower:  
No, no, this love of mine's of virtue born,  
Virtue which always dowers love with youth,  
Virtue which through the deepest grief still wears  
A primrose at her heart,—but hark! his step.

*(Enter Laureo.)*  
LAUREO.  
The masque of life its varying dance renews,  
And all the masquers freshest beauty wear.

FROM "THE FIRST OF MAY"





sides; small butterflies, birds, flowers, or sprays, as the case may be, are dotted about the page and help to establish the connection between the design and lettering. The perfect anatomy of the numerous figures—cupids, fairies, nymphs—cannot be sufficiently praised. The ornaments of the border designs are throughout of a renaissance type, reminding in some cases of the “grotesques” of a Giovanni da Udine. The costliness of the production of “The First of May” made the printing of a large edition impracticable, and it is only due to this reason, that this book, which shows Walter Crane at his very best, is comparatively little known.

The pen-and-ink illustrations to “The Necklace

of Princess Fiorimonde and other Stories,” by Miss de Morgan, are of importance mainly because, according to the artist himself, they “led to the idea of doing an illustrated edition of ‘Grimm’s Household Stories,’ by the house of Macmillan.” The stories were translated by Walter Crane’s sister, his illustrations consisting of full-page designs, besides decorative head and tailpieces for each story. Most of the tailpieces are

Chapter IV  
Book Illustrations



From “The  
Necklace of  
Princess  
Fiorimonde”



Chapter IV  
Book Illustrations

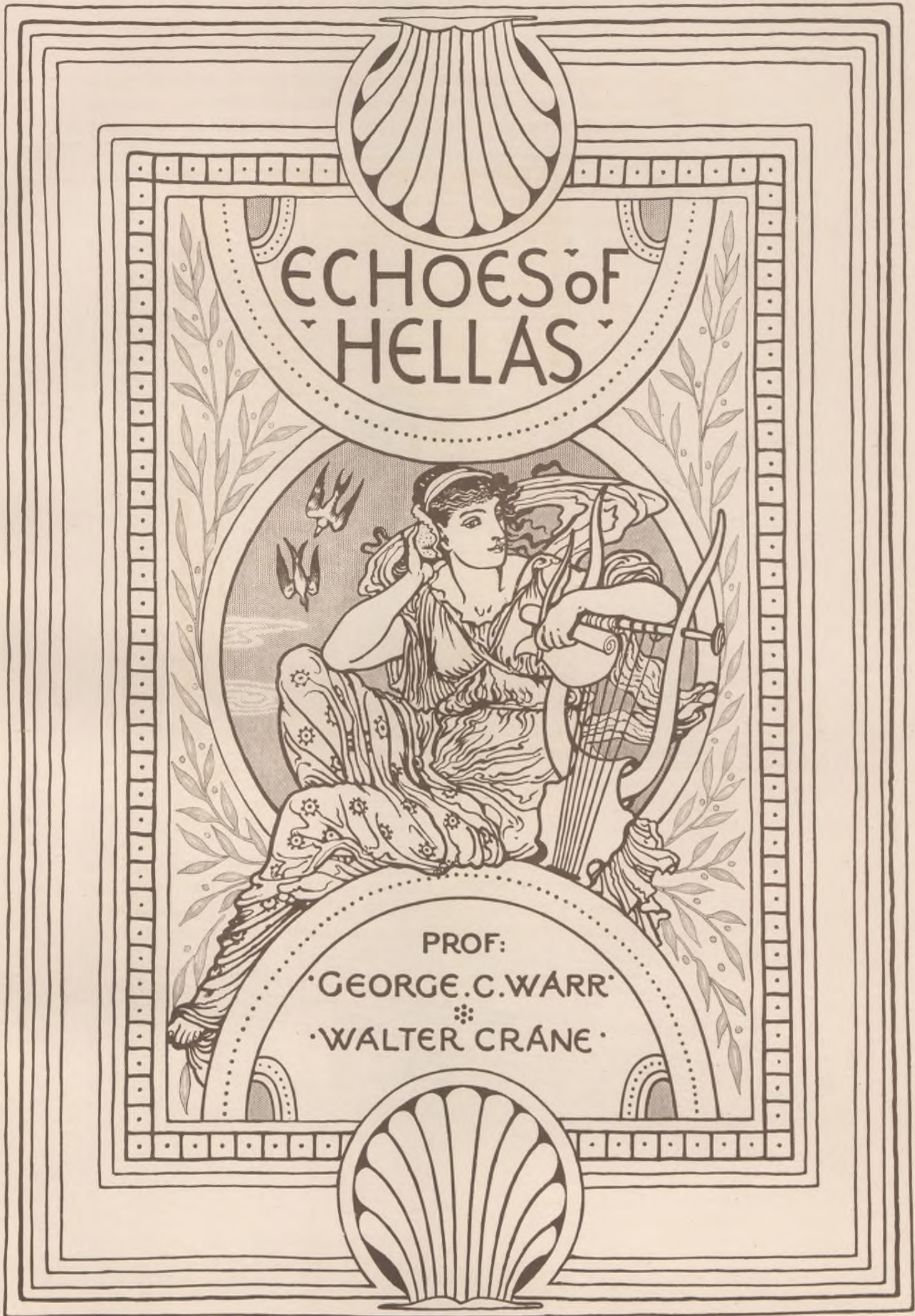
triangular in shape and pointing downwards, a most appropriate shape for indicating the end, and affording the artist excellent opportunities for showing his rare skill and ingenuity



Title-page to "Grimm's Household Stories"

in space composition. Another point to be noted is, that "Grimm's Household Stories" is one of the last books by Walter Crane in which the line is treated with firmness and decision. Whether the marked change in the character of





COVER TO "ECHOES OF HELLAS."







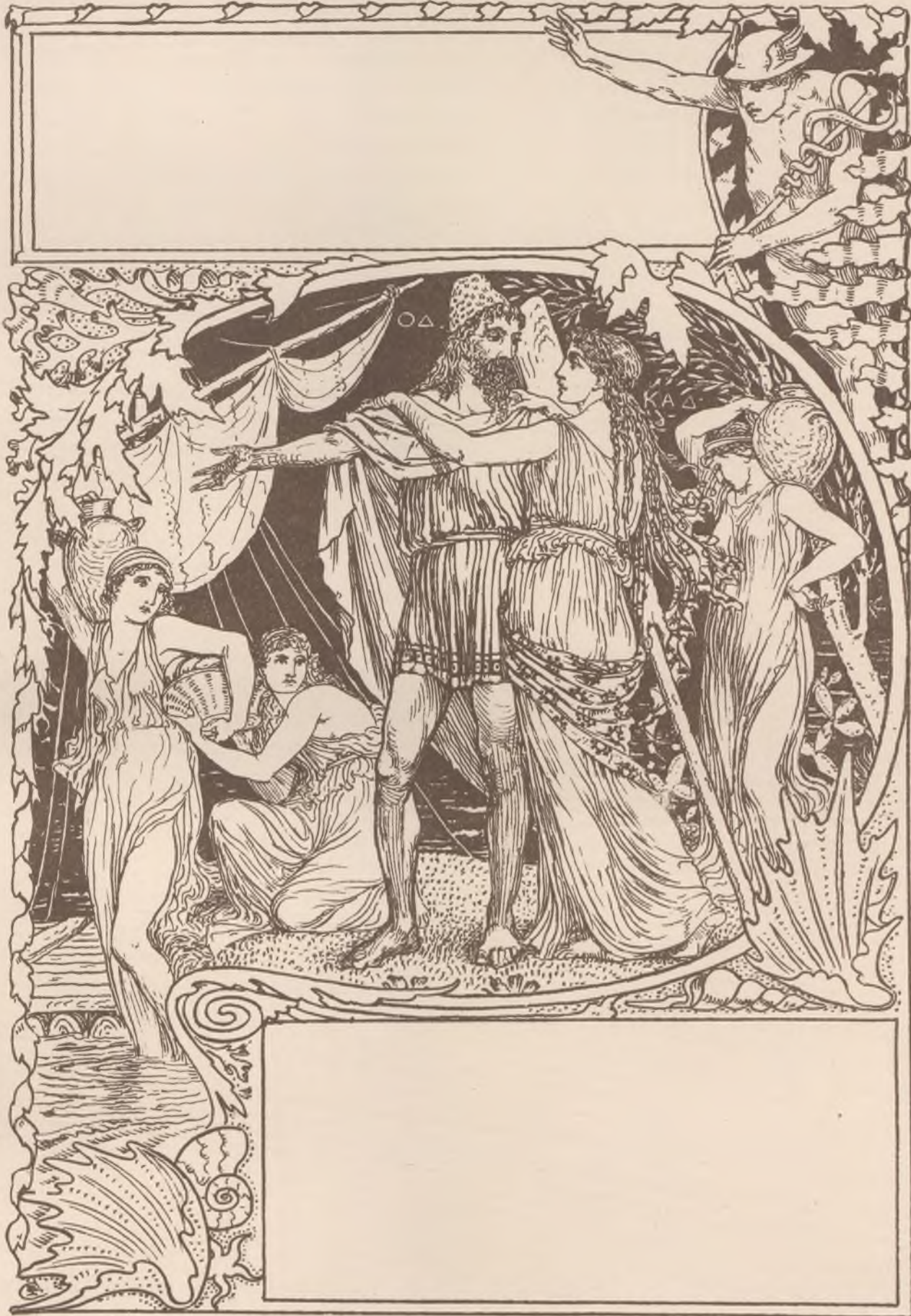


FROM "ECHOES OF HELLAS."









FROM "ECHOES OF HELLAS."





line, which appears in such later works as "The Shepherd's Calender" or "The Bases of Design," is due to the difference in the methods of reproduction—the earlier books being rendered by wood-engraving, the later ones by process—could not be decided without reference to the original drawings, but it seems that in all his pen-and-ink work of recent years Walter Crane strives less after purity of line than after pictorial character. In the frontispiece he has treated the same subject as in one of his toy-books—"The Sleeping Beauty"—but with much greater power of draughtsmanship. The "Goose Girl" full-page drawing is of particular interest, since it attracted the attention of William Morris, who induced Walter Crane to repeat it on a large scale as a cartoon for tapestry.

Another important book, published in the same year, 1882, by Routledge, is "Pan Pipes," a collection of old songs, with decorations in colour by Walter Crane. In his memoir he expresses in unmistakable terms his dissatisfaction with the ordinary music-type used for it, "which one would hardly be content with now, in that more complete search for the unity of the page we have learned of late, and which the Kelmscott Press has done so much to inform and enlighten."

In 1885 followed the "Folk and Fairy Tales" by Mrs. Harrison, published by Ward and Downey, upon the drawings for which book he seems to have spent particular care. They are carried to the highest degree of finish and do not present a single instance of faulty drawing. The line is of exceeding fineness, and the decorative character well maintained in the composition of each page.

The "Echoes of Hellas" (Marcus Ward, 1887) were first suggested to Crane by "a series of tableaux and dramatic interludes arranged by various artists, among whom were Mr. G. F. Watts, Lord Leighton, Mr. Henry Holiday," and—needless to say—Crane himself, who has ever evinced the greatest active interest in artistic mummery of every description. Professor Warr is the author of the book, which embraces three parts, dealing with "The Tale of Troy," "The Wanderings of Ulysses," and "The Story of Orestes." This volume



Chapter IV  
Book Illustrations

is another fine instance of what beautiful results can be obtained if an artist of taste has free play in the arranging of a book, and if nothing is left to the compositor's discretion.



From  
"Grimm's  
Household  
Stories"

Every page of the book, from cover to cover, bears the stamp of Walter Crane's individuality. A classic figure of noble proportions, holding a shell to her ear and leaning on a lyre, is designed in deep red and gold outline on the cover. The



end-paper has an appropriate pattern of intertwined laurel wreaths in white on a terra-cotta ground. The drawings themselves, though they bear the character of pen-and-ink work,

Chapter IV  
Book Illustrations



From  
"Grimm's  
Household  
Stories"

are done with a brush direct on lithographic zinc-plates, and printed in black and terra-cotta, a very effective combination, which was probably suggested to him by the colour scheme of ancient Greek vases. The treatment of the human figure is



less conventional than in most of Walter Crane's illustrations. There is more freedom in the drawing, more movement, and an astonishing amount of dramatic power.

Crane shows himself in this book as an intelligent student of the antique, but never sinks to the level of a mere copyist. On the contrary, the distribution of these drawings over the pages is quite in conformity with the most modern ideas of artistic book-decoration, and shows an endless variety of invention. In "Orestes followed by the Furies," for instance, the drawing is carried in a bold sweep from the top corner to the opposite bottom corner of the page, leaving two squares in the opposite corners for the type. And the line is always in perfect harmony with the subject. Thus, in a drawing of a stately procession, where the artist has resorted to a similar spacing as in the "Orestes" design, the general tendency of the line is towards squareness rather than towards curves which sweep across the page like a whirlwind.

To the same period and style belong the drawings for two poems by Walter Crane, "Thoughts in a Hammock" and "The Sirens Three," which appeared first in the pages of the "English Illustrated Magazine." As on several previous occasions, the whole text of the poems is written out by the artist in decorative characters in the spaces left for this purpose.

With "Flora's Feast: a Masque of Flowers" (Cassell, 1888) Walter Crane returns again to colour—colour of such delicacy and beauty, as to excel all his previous efforts in this direction. Flora has called the flowers from their winter sleep, and, arranged according to the seasons, they appear in a long pageant, each kind of flower personified, and equipped with such apparel and attributes, as its name, colour, or form would suggest to the poet-artist's imagination. The little spring flowers awake from their long sleep, yawning and rubbing their eyes. First come the *Snowdrops*, the white hanging blossoms serving as helmet-like headgears to the youthful opponents of King Frost, the long, narrow leaves as lances and swords. *Daffodils* follow, treated in similar fashion; then *Buttercups* and *Cowslips*, the latter adapted with delight-



The little Lilies of the Vale,  
White ladies delicate & pale;



Reprinted by permission from "Flora's Feast."





The Daffodil his trumpet blows,  
And after Spring a  
hunting  
goes.



Reprinted by permission from "Flora's Feast."





When lilies, turned to Tigers,  
blaze  
Amid the garden's  
tangled maze.



Reprinted by permission from "Flora's Feast."





in scarlet Poppy-heads a-blaze:



Reprinted by permission from "Flora's Feast."







LXXXIV.  
**How Long?**  
 Again, I cried, -  
 but Silence kept  
 Her finger on the lips of Hope: still slept,  
 Like clouds upon the mountains, dreams untold,  
 And Freedom on the Tomb of ages wept.

LXXXV.  
 Yet, like a watcher by a beacon fire,  
 Amid the lurid gloom, of shadows dire,  
 Trapped in the cloak of darkness, fold on fold,  
 I marked through flames, portentous shapes  
 aspire.

FROM "THE SIRENS THREE"



ful humour to the lips of cows, as suggested by the name.  
Equally happy is the personification of the

or the

*White Oxeyes* in the meads that gaze  
On Scarlet *Poppyheads* ablaze ;

The

Sweet *Hyacinths* their bells did ring  
To swell the music of the Spring.

Little *Lilies* of the Vale,  
White *Ladies* delicate and pale,

are maidenly figures of exquisite grace, swathed in the pale green, twisted leaf of the lily of the valley ; the tiger lilies are literally lilies turned to tigers, the very petals of the flower being transformed into tongues and claws.

Every page presents a new surprise and new delight : the poppies as negroes in uniform with poppy-red grenadier helmets, and beating their poppy-head drums ; the exquisite drawing of a convolvulus clinging to a honeysuckle with blossoms spread out like wings, the

Fair *Columbines* that draw the car  
Of *Venus* from her distant star,

the crocus which

Reaches up  
To catch a sunbeam in his cup.

Surely it is an excess of modesty which induces Walter Crane to ascribe the great success of this book to its universality of appeal—to the general love of flowers? If that were so, any botany book containing coloured plates of flowers would be equally successful. “*Flora’s Feast*” is universal in its appeal, but this appeal is made by genuine poetry, genuine art, gracefulness and beauty. It is a book for every nation, every age, and every class, and therefore universal in the widest sense. It offends no canon of beauty, it runs counter to no direction of taste. It is a book for all and everybody.

The lithographic reproductions for “*Flora’s Feast*” are of rare excellence, and render every touch of the original



drawings with the greatest exactness. Every page has been designed first in clear, firm outline, entirely free from the mannerism which becomes apparent in much of his later work. The colours were laid in afterwards on the proofs of the outline

reproduction in delicate, transparent water-colour tints, and are kept in the lightest and most subdued of scales. Even where a stronger note of colour is required, as in the tiger-lilies and poppies, it is invariably restrained and toned down, and appears strong only in comparison with the extreme delicacy of the lighter pages. The relation of these designs to the pages of the early toy-books is like that of a faded arras tapestry to a rich Oriental carpet.



From "The Sirens Three" (reduced)

The two lines of the poem, which refer to the drawing on each page, are carefully written in Gothic characters, the characteristic forms and colours of each flower being echoed in the illuminated initial letters.

"Queen Summer, or the Tourney of the Lily and the



Chapter IV  
Book Illustrations

Rose," which followed four years later, in 1891, is in many ways related to "Flora's Feast," although a great change—a change which is hardly for the better—is noticeable in the technique.

The idea underlying the poem is as romantic and mediæval as the whole style of the drawings, which are more than ever suggestive of old tapestry designs, though horses and knights

The Selfish  
Giant



From  
"The Happy  
Prince"

and maidens have none of the Gothic stiffness, and are full of spirit and movement. Queen Summer is holding Court in a flowery garden, when a dispute arises between Rose and Lily, who both claim superior beauty. The champions of both parties enter the lists, clad in armour, every detail of which, from the helmets to

the horses' trappings, is based upon the rose and lily respectively, in form as well as in colour. The fierce tourney results in a draw, and both lily and rose are pronounced to be of equal beauty. The end is peaceful harmony and a dance, in which lily knights find their partners in rose maidens and *vice versa*.

The treatment of the "Queen Summer" drawings is curious, and quite unlike anything to be found in Walter



good **D**ays, bad **D**ays  
were so shuffled to  
together, to the con-  
founding of all sober  
horoscopy. **H**e had  
stuck the **T**wenty-**F**irst  
of **J**une next to the **T**wen-  
ty-**S**econd of **D**ecember,  
and the former looked  
like a **M**aypole siding  
a marrow-bone.



Reprinted by permission from "Masque of Days."







**A**pril Fool (as my  
young lord's jester)  
took upon himself  
to marshal the guests,  
and wild work he  
made with it. **I**t  
would have posed  
an old **Erra Pater** to  
have found out any  
given **Day** in the year,  
to erect a scheme  
upon—







The silver acorn-trumpets sound  
With tongues of gold, & to the ground  
The shining champions each did ride,  
Their party-colours flaunting wide.



Reprinted by permission from "Queen Summer."







Reprinted by permission from "Queen Summer."





Crane's other books. The colours are not subordinate to the outline, as in "Flora's Feast," but of equal value and importance. The similarity to woven tapestry, which I have referred to above, is not only to be found in the subdued colour scheme and in the subject-matter, but even more so in the flat, decorative effect of the designs, in the intentional lack of emphasis on any particular part of the drawing. Whereas in "Flora's Feast" the flowers—or rather figures—are outlined against a white background, the backgrounds are here in many cases filled with a pattern which repeats the rose and lily *motifs*. Flat tints, or local colours of any sort, are dispensed with, and whatever colour there is—the subject naturally limits its range—is applied in thin, short strokes of the brush. The lettering of "Flora's Feast" is placed above the drawings on a white background, and does therefore not require any frame. In "Queen Summer," where the backgrounds are filled with pattern design, the artist has put the lettering on a scroll with white ground, so that it may stand out clearly from the rest of the design.

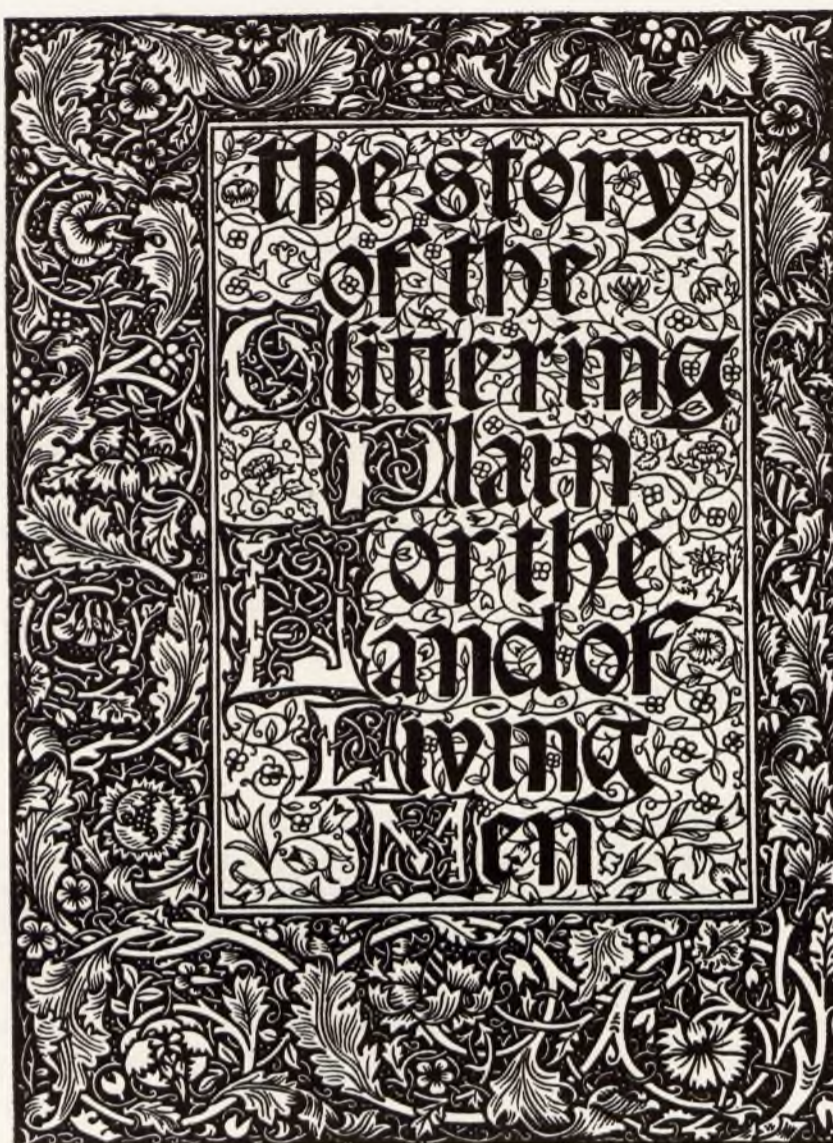
The success of these two books encouraged Walter Crane to yet a third volume of similar subject-matter, "A Floral Fantasy," published by Messrs. Harper in 1899, but—probably owing to the different method of reproduction employed—this volume has but little of the irresistible charm of its two precursors. The principal fault is the absence of a key-block which would hold the colours together. But, even apart from this, the designs are altogether too sketchy, the mechanical reproduction by half-tone process having faithfully rendered every roughness or unevenness of the original drawings. The idea of the book is kindred to that underlying "Flora's Feast."

The only book of importance in pure line by Walter Crane which appeared between "Flora's Feast" and "Queen Summer" is "A Book of Wedding Days," consisting of a series of border designs in renaissance taste for a calendar, with quotations for every day of the year.

In October, 1891, Walter Crane left with his family for a tour through the United States, which proved productive of



Chapter IV  
Book Illustrations

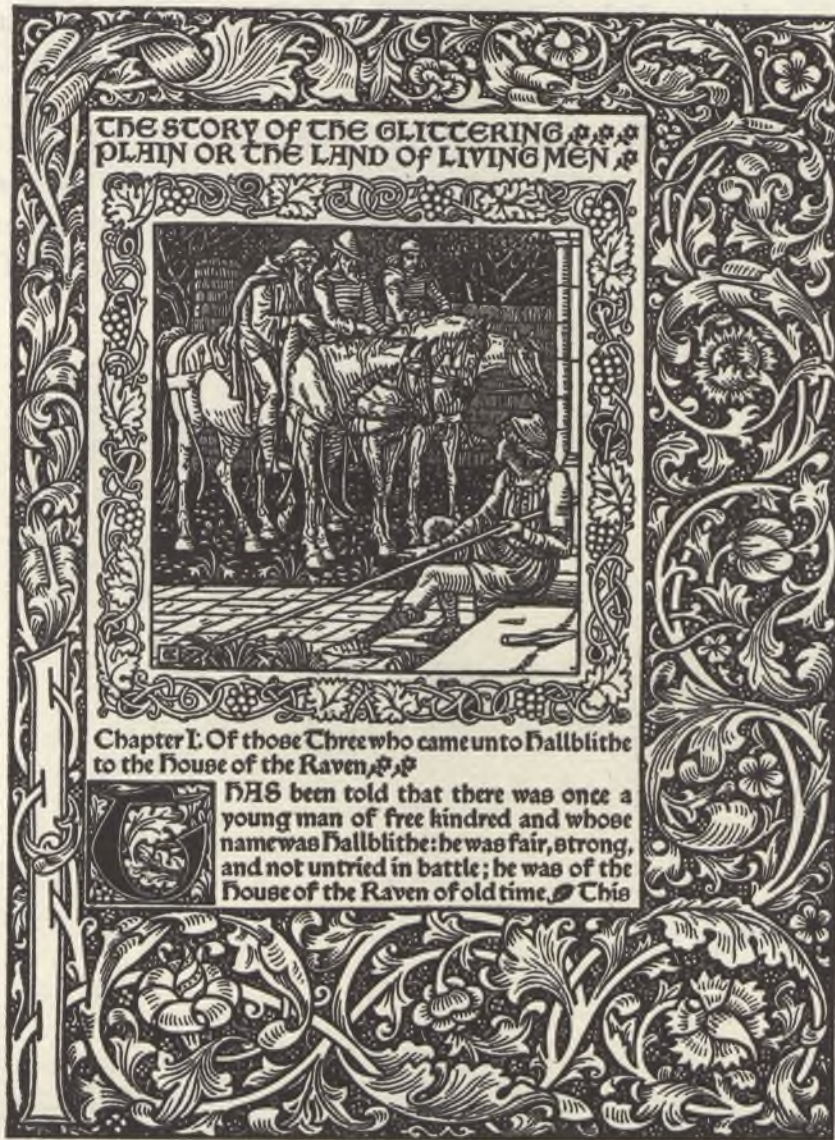


From "The  
Story of the  
Glittering  
Plain"  
(Kelmscott  
Press)

many important works, in painting as well as in book-illustration. Thus a "Wonderbook for Boys and Girls" was published first by Messrs. Houghton and Mifflin, the Riverside Press, and afterwards reissued in London by Messrs. Osgood and McIlvaine. The drawings for this book, which are done in bright colours and reproduced by lithography, were executed during a stay in Florida, "in a little timber house in the woods; the oleander in bloom, and the beautiful red bird of those regions flitting about, but—as a counterpoise to these



Chapter IV  
Book Illustrations



From "The Story of the Glittering Plain" (Kelmescott Press)

attractions—a temperature of over eighty degrees!" It is on occasions like this that the practice of drawing everything from memory is turned to good account—when the artist has to rely on his knowledge of form and of archæological detail, when he is far away from reference libraries and from the paraphernalia of his studio, when it is next to impossible to procure historical costumes or models. It is almost impossible to believe that such drawings as "Bellerophon slays the Chimæra," or "The Stranger (Hermes) appearing to Midas,"



**Chapter IV**  
**Book Illus-**  
**trations**

or "Hercules and the Old Man of the Sea," were done under these adverse circumstances.

Among other book-illustrations designed during his sojourn in the United States, Walter Crane mentions four black-and-white drawings for a children's edition of "Dante," and "Columbia's Courtship," a series of twelve designs in colour representing by typical figures a short history of the



**From Spenser's "Faerie Queene"**

United States, which were published by Messrs. L. Prang and Co., of Boston.

Another series of illustrations that owed their origin to Crane's visit to the United States are the dainty decorations of the pages of Margaret Deland's "The Old Garden," although the work was actually done after the artist's return to his native shore. The book is an excellent example of the best style of American printing, and the effect of each page is as pleasing as the use of modern type will permit. Walter Crane's work





The knight with that old Dragon fights  
Two days incessantly:  
The third him overthrowes, and gayns  
Most glorious victory.

FROM SPENSER'S "FAERIE QUEENE"



Chapter IV  
Book Illustrations

on this volume consists of a number of vignettes and initial letters, treated in the style of old illuminated manuscripts and missals. These drawings, which are printed in two or three subdued colours, run round the text, or take the form of headings and half borders, or are worked round the initial letters to break up the monotony of the page of printed type.

One of the first works undertaken by Walter Crane after his return from America was a set of eight illustrations in pen and ink to Shakespeare's "The Tempest," engraved by Duncan C. Dallas and published by Dent and Co., which was followed in 1894 by a similar set of drawings for "The Two Gentlemen of Verona," whilst a third volume of Crane's Shakespeare illustrations—namely, "The Merry Wives of Windsor"—was published by George Allen in 1895. By this time we find his later style of pen-and-ink work fully developed. The line appears much richer and fatter, and at the same time less firm, though its shaky character is not due to uncertainty of touch, but is the result of deliberate intention. If the line is wavy and of irregular thickness, it is never in the slightest degree searching or hesitating. The difference between his earlier drawings and these later ones is simply this: instead of relying entirely on the beauty of the line *as such*, he now uses it to obtain what one might call *pictorial* effects—colour and quality of tone.

The friendship between Walter Crane and William Morris led to their collaboration on the page-decorations to "The Story of the Glittering Plain," which was printed and published by the Kelmscott Press in 1894. Crane's share of the work consisted in designing the small, square illustrations to which William Morris added the ornamental border designs. In this case Walter Crane had to deal with a subject thoroughly congenial to his spirit, which, from his earliest youth, had manifested a strong leaning towards mediæval romance or anything connected with deeds of chivalry. The certainty that nothing would be left undone to make the book a perfect artistic success, like every publication turned out by the Kelmscott Press, could not fail to act as a spur on an artist who has made it one of the main objects of his life to teach by word





*Walter Crane pinx.*

*Art. Reproduction ©*

*The Chariots of the Hours.*





Chapter VIII. Hallblithe taketh ship again away  
from the Isle of Ransom, ❀ ❀



WHEN he awoke, the sun shone into the hall by the windows above the buttery, and there were but few folk left therein. But so soon as Hallblithe was clad, the old woman came to him, & took him by the hand, and led him to the board, and signed to him to





**Chapter XIII. Hallblithe beholdeth the woman who loveth him.**

**B**UT on the morrow the men arose, & the Sea-eagle and his damsel came to Hallblithe; for the other two damsels were departed, and the



and deed the importance of paying more attention to the decoration of books, the unity of type and design, the spacing of the printed lines. For a collaborative effort the book is truly remarkable, and leaves no doubt as to the complete identity of the two artists' aims. In his drawings for "The Glittering Plain," Walter Crane adopts with great success the style of the sixteenth-century Italian and German woodcuts.

We come now to the most important work in the whole long list of books illustrated by Walter Crane. I am, of course, referring to Spenser's "Faerie Queene." The three bulky volumes represent the best part of three years' unceasing labour, though, needless to say, he did not allow this gigantic task to prevent him from continuing his activity as decorative designer, painter, and teacher. If Crane's claim to greatness were based entirely on this work, he would still retain his position in the front rank of nineteenth-century artists. The wealth of ideas and forms, real and fantastic, which are embodied in the actual illustrations, and even more in the marvellous decorative border designs, is almost incredible! Besides the numberless presentments of the human figure in all its manly vigour and womanly grace, the whole range of nature's forms, of animal and plant life, of fabulous, mythological inventions, of allegorical personifications, are worked into decorative designs of exquisite beauty. It would be petty, nay foolish, to try to find fault with certain very obvious shortcomings as regards anatomical drawing in a work which does not only stand unique as pure decoration, but speaks of an amount of knowledge and a wealth of imagination that command unrestricted admiration and respect.

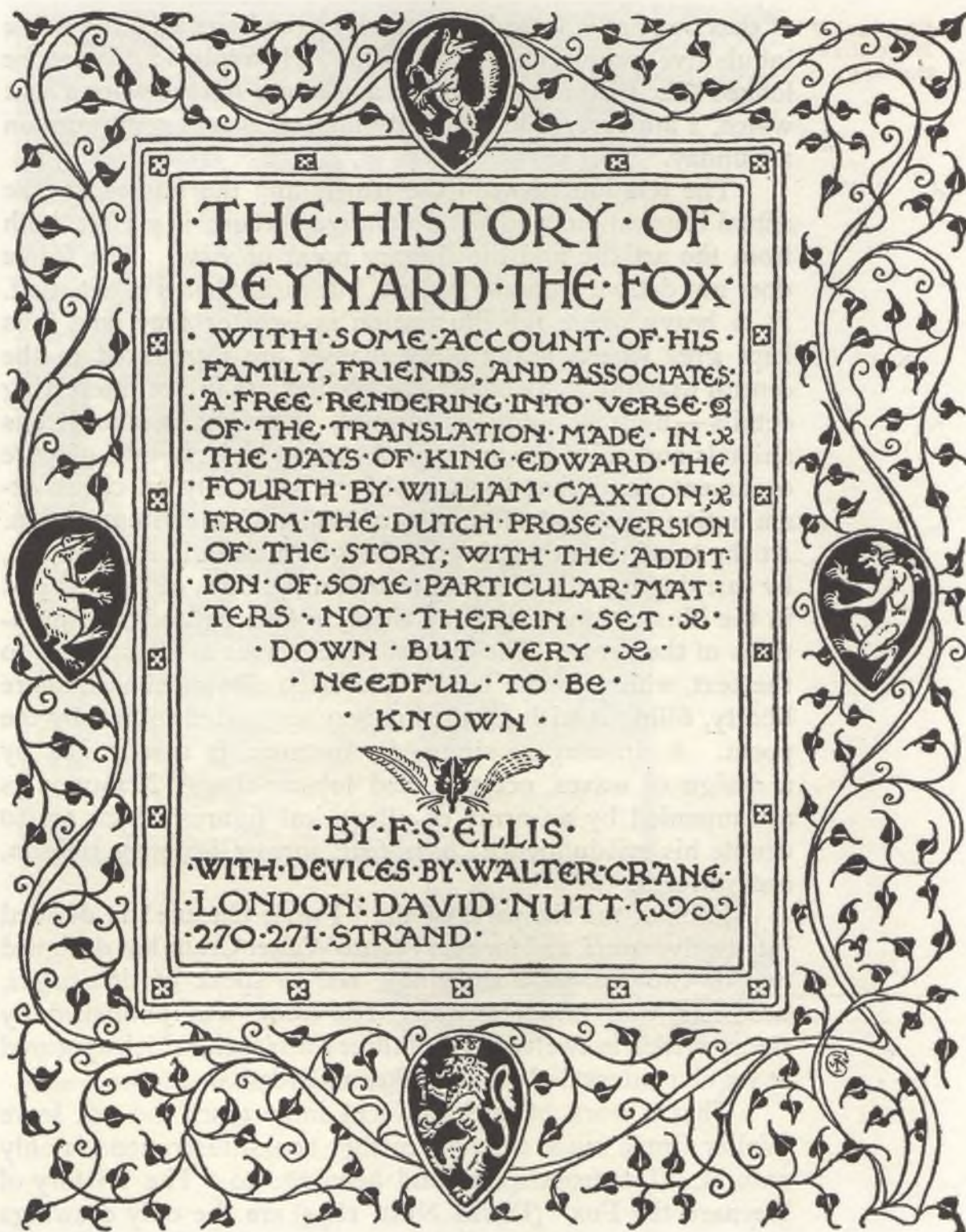
Herr H. E. v. Berlepsch, the author of a German monograph on Walter Crane, and an enthusiastic admirer of the artist's work, has referred to the "Faerie Queene" drawings in terms which are certainly worth quoting, though his appreciation of the sixteenth-century poet is not of the very highest: "The artist has known how to clothe the long-winded work of the old English poet, overflowing as it is with allegorical bombast, in a garment which recalls to one's memory the story





FRONTISPIECE TO "THE HISTORY OF REYNARD THE FOX"





TITLE-PAGE TO "THE HISTORY OF REYNARD THE FOX"



of that peasant who had seen the king, and was asked by some inquisitive people about his looks. He replied: 'What he looked like, I cannot remember any more, but he wore a coat which, I am sure, God Almighty himself would only wear on a Sunday.'

The relation between the panels and the frames, or the actual illustrations and the decorative borders, is perfect, both from the artistic and the literary point of view. The frame does not detract from the picture, but rather helps to set it off. It is heavy where the illustration is light or grey, and it is kept grey where heavy black masses are introduced in the central drawing. Although the borders are full of interesting details—figures, nude or draped, inscriptions, monstrous animals and suchlike, their effect at first sight is that of pure ornament; and that is as it should be. Only on closer examination appears the fecundity of Walter Crane's imagination. At the same time these border designs make a literary appeal, by carrying out the ideas indicated in the lines of the text and in the illustrations—carrying them, in fact, beyond the limitations of the verse. The central panel serves as illustration to the text, whilst in the border the artist allows himself more liberty, filling it with all the imagery suggested to him by the poem. A drawing of sirens, for instance, is surrounded by a design of waves, octopus, and lobster-claws; Mammon is accompanied by an array of allegorical figures which are to denote his evil influence: hate, fear, sorrow, jealousy, treason, and so forth.

Each of the six parts of the "Faerie Queene" is divided into twelve *canti*, and for every canto Walter Crane has designed one or two full-page drawings, not to speak of title-pages, headings, and initial letters. The book was published by George Allen in twelve parts of three *canti* each, which appeared at regular intervals between 1894 and 1896.

That a work of such eminent importance did not leave Walter Crane much time for further book-illustrations is only natural. The frontispiece and headings to "The History of Reynard the Fox" (David Nutt, 1894) are the only drawings to be noted, besides the eight pages for "The Merry Wives of



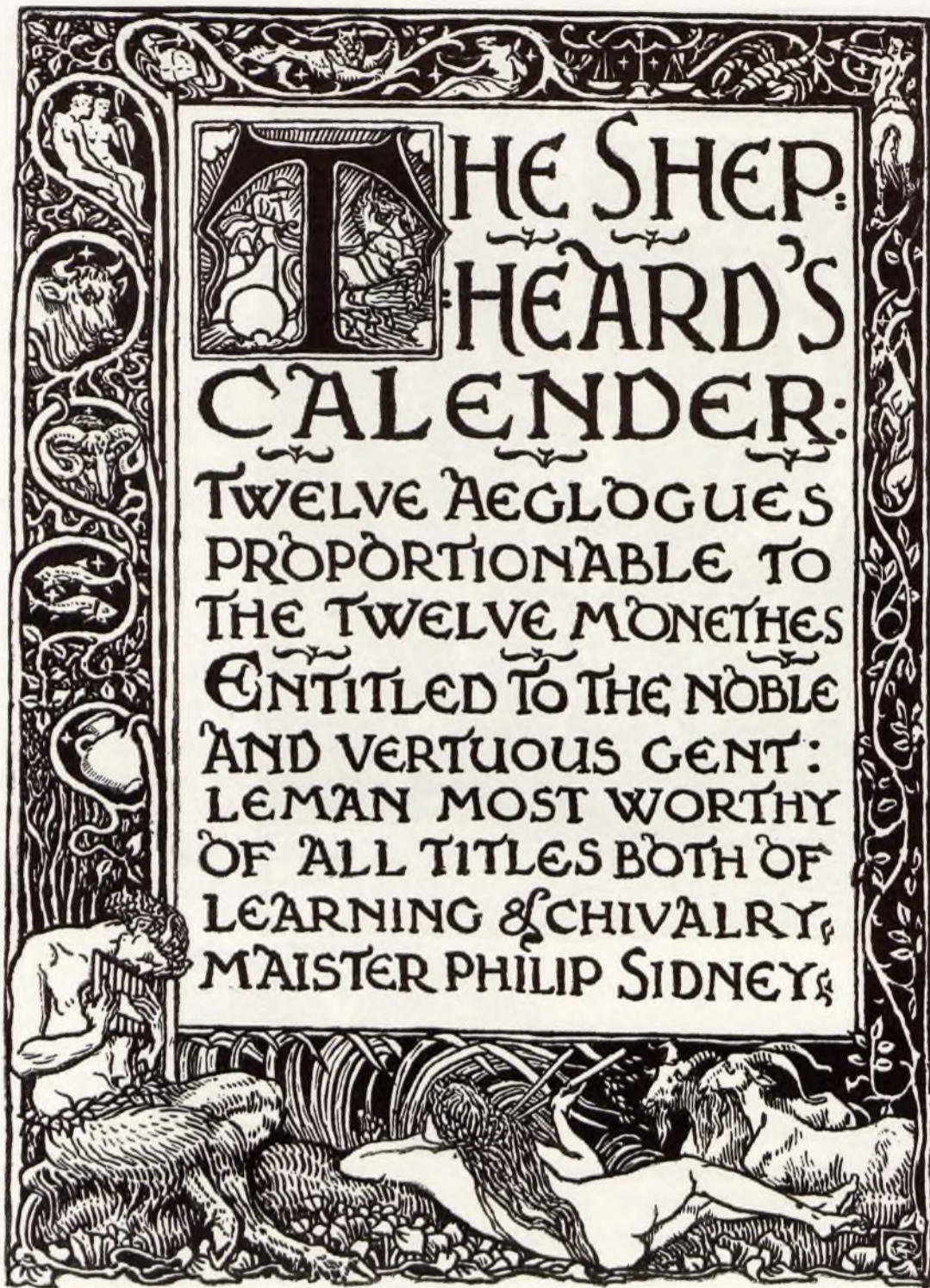


FEBRUARIE  
ÆGLOGA  
SECUNDA



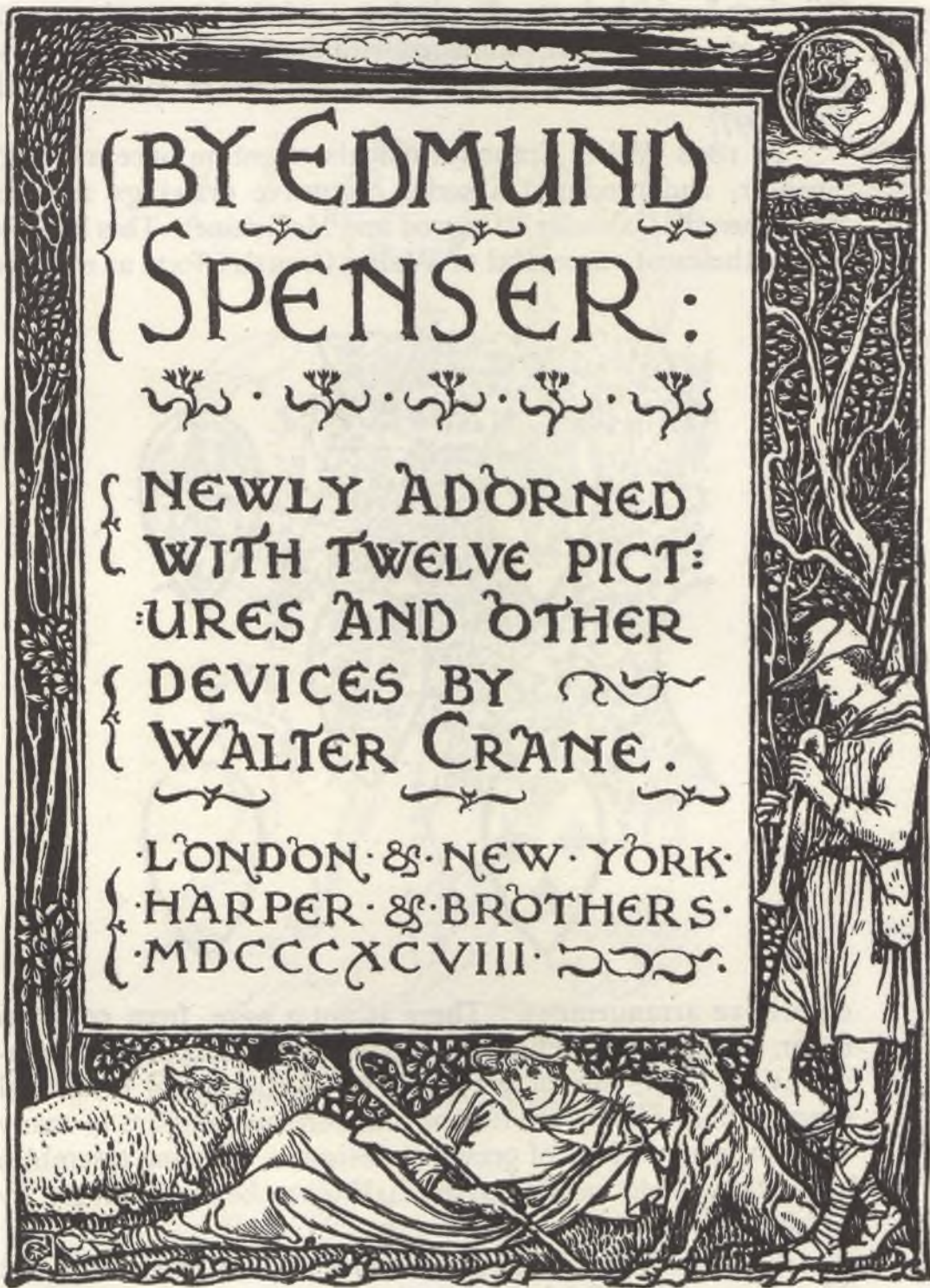
FROM "THE SHEPHEARD'S CALENDER"





TITLE-PAGE TO "THE SHEPHEARD'S CALENDER"





TITLE-PAGE TO "THE SHEPHERD'S CALENDER"



Chapter IV  
Book Illustrations

Windsor," which have already been referred to, and a page design of a testimonial, published with the "Challenger Expedition Report" ("John Murray's Reminiscences," Dulau and Co., 1897).

In 1898 Walter Crane turned his attention once more to Spenser, and produced a series of twelve drawings for the "Shepherd's Calender" (Osgood and McIlvaine). This book is one of the most successful of Walter Crane's efforts as regards

Variety in  
Unity



From  
"Line and  
Form"

decorative arrangement. There is not a page, from cover to cover, that is not a delight to behold; but the drawings themselves, as such, cannot very well stand the ordeal of critical examination. They are full of mannerisms, and are in many cases mere variations of previous designs. The line resembles again that of old woodcuts, the half-tones being produced by breaking the line into dots.

Walter Crane held the directorship of design at the Manchester Municipal School of Art between 1894 and 1896, during which time he delivered a series of lectures on design

to the students of this school. The text of these lectures, accompanied by numerous diagrams and illustrations, forms the contents of the two volumes which conclude the list of

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Book Illustrations



Some Analogies in Form

From  
"Line and Form"

Walter Crane's illustrated books: "The Bases of Design" and "Line and Form" (George Bell and Sons, 1898 and 1900). In these we find the most perfect demonstration of the enormous scope of his knowledge in all matters concerning design—a knowledge which is not confined to the æsthetic



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Book Illustrations

aspect of the questions dealt with, but embraces the whole history of art, its origin and evolution. The object of the two books being an eminently practical one, the illustrations are more of the nature of diagrams to elucidate the text than of page-decorations; but even here Walter Crane shows himself

Counter-  
balance in  
Design



From  
"Line and  
Form"

a complete master of line, which, to him, is as easy and clear a method of expression as the spoken word. A glance at the drawing of the Parthenon frieze, in which the lines indicating the "Wave Movement and Spiral Curves" are slightly emphasized, or the "Design of Persian Capital influenced by primitive Timber Construction" (pp. 8 and 165, "The

Bases of Design”), is far more instructive than page after page of theoretical explanation by a less ingenious and able teacher.

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Book Illustrations

This long list of illustrated books does not by any means



Expression  
of Calm and  
Storm in  
Landscape



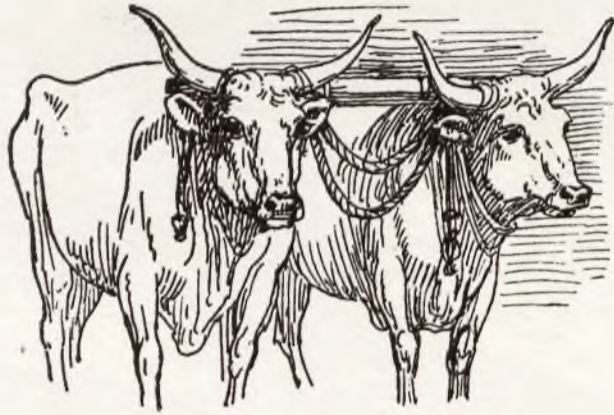
From  
“Line and  
Form”

embrace all the work produced by Walter Crane as illustrator. The mere enumeration of his political cartoons, occasional illustrations for newspapers, Christmas cards, covers for pamphlets and catalogues, humorous sketches of his experiences

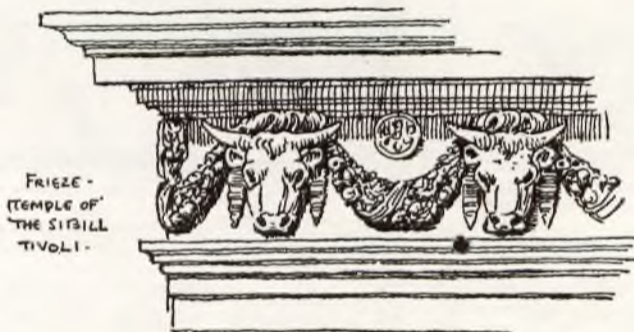


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as traveller in different parts of the globe, and many other drawings, would be almost sufficient to fill a volume. His fertile pen has ever been at the disposal of the Socialist party, whose cause he does not tire of defending in pamphlets and cartoons. He has been a regular contributor to the two Socialist papers, "Justice" and "The Commonwealth," and for a long time supplied their principal attraction in the shape of



Yoke of Oxen - Carrara.



Frieze -  
Temple of  
The Sibyl -  
Tivoli.

From "The  
Bases of  
Design"

a weekly cartoon, either glorifying the cause of Labour, or protesting against the tyranny of Capital. A number of these political designs, some of which are not unlike Sir John Tenniel's in style, were reissued afterwards in book-form under the title of "Cartoons for the Cause."

In one of his political designs, "The Triumph of Labour," Walter Crane rises to real greatness. I know of but few modern black-and-white drawings that are worthy to be placed by its





[An offering for May-Day 1894 from  
Walter Crane]

FROM "CARTOONS FOR THE CAUSE"





FROM "CARTOONS FOR THE CAUSE"





**BRITANNIA'S BEST DEFENCE  
AGAINST HER WORST ENEMY.**  
DEDICATED TO ALL TRUE LOVERS OF THEIR COUNTRY  
BY WALTER CRANE.

FROM "CARTOONS FOR THE CAUSE"



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side. "The Triumph of Labour," "designed to commemorate the international labour day, May 1, 1891, and dedicated to the wage-workers of all countries," has the dignity and noble simplicity of a Mantegna. The composition and distribution of masses are beyond criticism; the line is firm and has a richer quality than in any of his other drawings. The whole sheet is covered with figures, and banners, and emblems, but there is no confusion, no crowding. Every detail of the drawing is perfectly clear and takes, at the same time, its proper place in its relation to the whole design. In "The Triumph of Labour" he has given the noblest and most artistic expression to the ideas and convictions for which his whole career has been a long and disinterested fight.







Walter Crane, del.

Ed. Reynolds, sc.





## CHAPTER V

### WALTER CRANE THE PAINTER

**W**ALTER CRANE has been claimed by many art writers of the day—more particularly on the Continent, where ideas on English art are still somewhat vague—to belong to the pre-Raphaelite group of painters. Upon what grounds this claim is based it would be difficult to say, since the large, decorative works which have spread his reputation as a painter, and on which these foreign admirers of the artist have had to depend in forming their opinion on his work, have but little in common with the typical paintings of the real pre-Raphaelites, or of their recent epigones. That Walter Crane has been strongly influenced by the pre-Raphaelite painters is indisputable and has already been set forth in a previous chapter. That he has been an actual partisan of the school, and has, in the first years of his career, painted a small number of pictures in which all pre-Raphaelite ideas and precepts were embodied, is equally true; but unfortunately it is not on these works that either the artist himself or his numerous admirers depend in judging his claim to a position among the leading painters of the modern British school.

His technical and artistic achievements in the field of picture-painting have scarcely fulfilled the promise of these early works, but his faults are of a kind that will be regarded as virtues by many. Critics may be almost unanimous now in their rejection of the literary element in art; a large section of the public, however, care less for what the art-jargon of the day describes as the "quality" of a picture, than for the story it relates, the sermon it preaches. The whole tendency of Walter Crane's later paintings is such that his admiring audience is recruited from the ranks of this majority, and in this one can only find again the logical consequence of his pro-



nounced Socialism. He paints for everybody, not for the select few who might admire, say, the colour symphonies of a Whistler. And, moreover, the mere visual pleasure afforded by a work of art is, in his opinion, not its sole purpose and *raison d'être*: it is to teach a lesson, to bring home some great truth.

With all this I do not mean to suggest that Walter Crane's pictures are devoid of those qualities which are best described as "painter-like"—qualities that are entirely independent of the subject-matter and make a more direct appeal to the senses. His enormous theoretical knowledge, the analytical turn of his mind, which knows how to extract the elements of beauty from every aspect of nature and art, and to reconstruct them in rhythmic combination, would be sufficient to prevent him from producing any work that is not essentially artistic. But one misses the hall-mark of inspiration, the touches put on almost unconsciously in obedience to an instinctive craving for beauty. There is too much knowledge at the bottom of Walter Crane's pictures, too much cold deliberation, and not enough impulse. There are few greater masters of space composition than he, and the balance of his paintings is as admirable as that of his designs. Few modern artists have a more profound knowledge of the decorative value of colours, and it would be difficult to find an offensive note of colour in any of his pictures; and yet the beholder remains cold in front of them—as cold as the artist must have been when he constructed that perfect network of line, when he carefully considered the effect of the juxtaposition of certain colours.

Even after having passed in review the incredible masses of decorative designs, illustrations, paintings, and literary essays produced by the one man in a comparatively short space of time, one cannot imagine Walter Crane working in feverish haste, his brush placing nervous touches here and there upon the canvas, his hand following the command of his eye, almost ere it has been transmitted through the brain centres. Not a single passage of Walter Crane's pictures speaks of this abandon, this fury of work, which is at the



PORTRAIT OF THE ARTIST'S WIFE







PORTRAIT OF A LADY





same time enjoyment and suffering. Everything seems conceived with calm deliberateness: the brain has everywhere conquered the senses.

Chapter V  
Walter Crane  
the Painter

The work of Walter Crane the painter must therefore not be measured by the standard generally applied to that of other modern painters. It has to be considered from two points of view only: its merit lies in its decorative character, and in the ideas embodied in it in the form of allegory. The artist's decorative aims, which are such a distinguished feature in everything he creates, are also embodied in his easel pictures. They can be traced in the composition, in the rhythmic repetition of lines, and, beyond all, in his colouring. With his ever growing conviction of the importance of the decorative element in painting, he has begun to lose sight of the difference between the decorative treatment of a picture, as it was understood, say by Sir Edward Burne-Jones, and the painting of pure decoration for architectural purposes. One of his most recent works, "The Fountain of Youth" (New Gallery, 1901), might, but for the somewhat heavy and dark background, well have served as a fresco for the filling of a wall-space in some public building; but as an easel picture it cannot be called an unqualified success, the exclusive use of flat tints having played havoc with what Berenson has termed the "tactile values" of the picture. A wall decoration should accentuate the architectural features, the flatness of the wall, but an easel picture ought to stimulate the sense of touch and convey an impression of the third dimension.

Idealistic painting, again, finds its best scope in fresco work. The very fact that mural decoration does not admit of naturalistic treatment would make the artist turn his attention to the subject-matter, and the beholder, whose 'tactile' sense remains, so to say, unsatisfied, would naturally expect to be stimulated by the idea, religious, symbolical, or allegorical, set forth in the painting. If one were to look at a reproduction of Walter Crane's "The Bridge of Life," without knowing the original, one would at once think of a fresco painting. The subject and the whole treatment of it have marked it out for the adornment of a wall in some public edifice. Monumental



architecture aims at the elevation of the spirit, but it can only do so in a vague, indefinite manner through the impressive grandeur of its proportions. Decorative painting, as the handmaid of architecture, can then direct thought into definite channels. Thus the lofty aisles and domes of an Italian cathedral may stimulate the devotional feeling, but the great truths of Christian faith are brought home far more forcibly by the frescoes adorning the walls of the building. In the same way patriotism may be stirred by the painting of glorious historical scenes in spaces provided for it on the walls of public buildings, as was frequently the case in *palazzi pubblici* of the old Italian towns.

The whole tendency of Walter Crane's painting is of a kind to make one regret that he has never been offered an opportunity for giving full scope to his genius for pictorial decoration, though it cannot be denied that his decorative easel pictures are far too important and interesting to be lightly dismissed.

If his ambition to paint more or less stirring, allegorical exhibition pictures has carried Walter Crane into wrong channels, he has shown, on more than one occasion, that he is quite capable, where occasion arises, of dealing in painter-like fashion with the problems which, according to modern theories on art, are alone considered worthy of the artist's attention. This is the case with some of his early figure subjects, like "At Home," "On the Terrace," and "A Herald of Spring," and a number of water-colour landscapes, the motives for which he found in all the different parts of England and the Continent touched by him in the course of his many travels.

That the artist himself is fully aware of the superiority of these early efforts is proved by the fact that he has been loth to part with them and has preferred to keep them, partly on the walls of the rooms in his house in Holland Street, partly arranged in folios. In some instances he has, in fact, bought the pictures back after having lost sight of them for many years.

It is only in these early pictures and studies from nature that Walter Crane has remained true to the pre-Raphaelite principles. They are based on a loving study of nature, and



SORROW AND SPRING







IN THE GARDEN AT CARISBROOK





therein they differ from what are generally considered his more important paintings—works which have been “invented” in the studio, without even the use of the model for the figures. Constant practice in design has given the artist such facility in calling up a visual image of the types by which his canvases are peopled, that he now considers it unnecessary to refer to the forms of nature. I have purposely used the word “types,” because his figures are devoid of all individual traits and are almost as much symbols as the hieroglyphic figures of the ancient Egyptian wall paintings. Again and again we find the characters with which his cartoons and black-and-white drawings have made us so familiar: Father Time, Labour, Britannia, Youth, Spring, the Shepherd, the Knight in Armour—whether he be called St. George, or Ormuzd, or Truelove.

If Walter Crane's allegorical figures of male sex are typical in a universal sense, his women are more typically English than those of any other modern artist. This is the more remarkable, as he has generally not only clothed them in classic garb, but has also given them distinctly Greek features: short upper lips, round chins, and straight noses. The frieze of the Parthenon appears to have been his main inspiration for the draping of the figures, and from classic sculpture again he derives the quiet dignity of his favourite poses. And yet the English maiden lurks unmistakably under this disguise—pure, healthy, slender, graceful, agile, yet restrained in movement, and certainly far more typically English than the bloodless, æsthetic creatures of Burne-Jones.

But to return now to his beginnings as a painter: in his Art Journal ‘confessions’ he gives an amusing account of some incidents connected with his studies from nature of animal life, in which he was much engrossed in those early days of his career:

“My first ambition was to excel in animal painting, and this led me into fields to stalk (in a peaceful manner, but requiring fully a sportsman's patience) cattle and sheep, and ponies, whenever I could get a shot at them with pencil or brush. The site of what is now the artistic suburb of Bedford



Park—at one time an open common—was the scene of some of my early struggles with nature on four legs. These legs may be said to have carried me to a patron, and to have been the means of transacting a purchase, as quaint and primitive as it was unexpected. I had sketched a milkman's pony—shaggy and wall-eyed, I remember—and the proprietor came forth to take him by the forelock (which was ampler than Time's) back from the common to the shafts. He saw the sketch, and said if I would come along with him he would give me a glass of milk for it. His yard bordered on a part of the common, and the bargain was soon concluded—swallowed, I should say—on my part.

“I was quite satisfied, as it gave me free entry to the milkman's yard, full of cocks and hens, cows and calves. The live stock included a most attractive black-and-white greyhound and a shaggy black poodle. It was like living in George Morland's pictures.

“I found, later, another attractive resort nearer Wormwood Scrubbs—before the prison blighted it, and when it was innocent of rifle butts and iron railings” (another of the thrusts at modern utilitarianism he so delights in) “an open common with only a cattle shelter upon it. This was a little farm where lived a good-natured old couple, who kept dogs, a donkey, a cow, and a horse. They lived in a little pan-tiled Middlesex cottage, with a few fields touching the canal, and kept the shooting-range of a gun-maker, with a running deer in it; but both they and their farm, shooting-range, running deer and all, have disappeared long ago before the steady march of the jerry-builder.”

This early predilection for animal painting was to prove of immense value afterwards, not only for his big paintings, into which he loves to introduce horses, dogs, and other quadrupeds, but even more so for his children's books and other illustrations, which abound in excellent representations of every conceivable species of animals. And it would be difficult indeed to point out a single instance of faulty drawing of animal forms in any of his works. The small water-colour of a toy terrier, painted in Rome about 1870, bears

witness to the keenness of his power of observation and to the loving care bestowed upon the minutest anatomical details ; whilst a picture like " Neptune's Horses," in which the horses' limbs and manes are forced into the lines of foam-curved waves, may be cited to prove how thoroughly and completely his mind has absorbed the forms of nature. To use such forms freely and with ease in a composition, the main lines of which are rigidly fixed beforehand, presupposes a quite uncommon power of visual realization, far greater than that required for the adaptation of the same forms to conventional pattern-designing.

However, an artist cannot live by bartering his works for glasses of milk, and Walter Crane's efforts were soon crowned with more substantial success, when his water-colour " The Lady of Shalott," the first picture which he submitted to the jury of the Royal Academy, was not only hung at the exhibition of 1862, but found a purchaser in Mr. Brown of Selkirk. As far as the Academy is concerned, this was the only " graceful concession " made to the man who is now the acknowledged leader of the decorative art movement in England, if we except the " At Home " picture, exhibited in 1874, an exquisite example of his pre-Raphaelite style, representing a lady dressed in brown, gracefully leaning against a mantelboard, and holding an open book. A beautifully painted piece of old Italian tapestry fills the greater part of the background.

The first patron, however,—if I may use this word, which has an almost hateful sound to an artist's ear—proved less fickle than the Royal Academy, and commissioned him to paint a whole series of pictures, which included " The Eve of St. Agnes "—a subject treated afterwards with so much success by Millais, and also a portrait of Mr. Brown's father.

The hostile attitude of the Royal Academy, though undoubtedly vexing and discouraging, was not by any means a disastrous blow for Walter Crane, since the old Dudley Gallery, and afterwards the Grosvenor Gallery and New Gallery, offered him excellent opportunities for showing his work to the public. With " Ormuzd and Ahriman," in 1869, he first entered upon the path of allegorical representation, on



which he was to achieve many a notable success. In the foreground of the picture Ormuzd and Ahriman—the good and the evil principle—mounted on a white and a black charger, pursue the eternal struggle. On the banks of a winding river which disappears in the dim distance can be seen the ruins of the edifices of ancient civilizations: an Egyptian temple, a Celtic dolman, the colonnade of a Greek temple, a Gothic cathedral, like so many deserted battlefields, bare and waste—witnesses of the same struggle in times gone by. In a corner is a crowned skeleton, still clutching the sceptre. The things of this earth, life, power, beauty, may pass, but the principle of good and evil is eternal, indestructible. The subdued twilight of dawn is spread over the whole scene.

His journey to Rome in 1870 could not fail to mark an important phase in the development of Walter Crane's art. He steeped himself in the study of the masters of the Renaissance, whilst the beauty of Italian scenery and southern sunshine inspired him to a series of landscape studies, which must be counted among the finest productions of his fertile brush. The temperament revealed by these delightful water-colours is sunny and joyful throughout. He never strikes the note of sadness, so often to be found in pictorial representations of the Campagna and of the ruins in and around Rome. There is hope for him in every ruin. His sky is ever smiling, the gloom of the ruins counteracted by the cheerful signs of spring, the youthful green of the meadows, the delicate pink of the blossom-covered almond trees. Were it not for the characteristic glimpses of Italian architecture and the distinctly southern vegetation—lemon and orange trees, cypresses, olives—one might almost think of peaceful English scenes. A number of these water-colour drawings were shown between 1870 and 1876 at the annual exhibitions of the Dudley Gallery, the most important one being "The Herald of Spring," a graceful maiden in a clinging robe of primrose hue, carrying a spray of almond blossoms, and stepping airily along a typical Roman street. The colouring is extremely delicate and suggestive of early spring, the drawing as exact and conscientious as that of all true pre-Raphaelites.





PORTRAIT OF THE ARTIST'S DAUGHTER







MOTHER AND CHILD







A HERALD OF SPRING



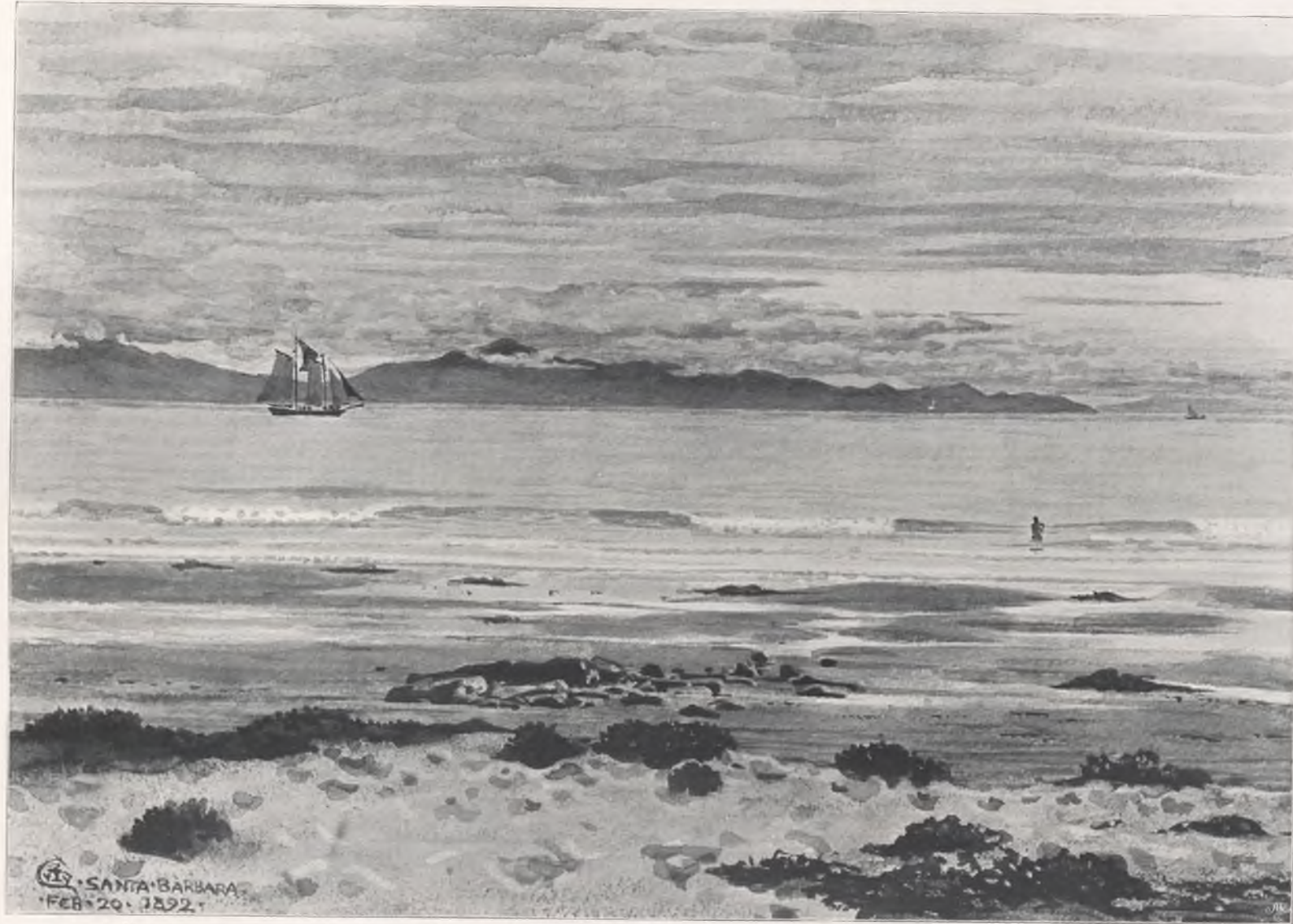




VILLA LUDOVICI, ROME







SANTA BARBARA





In the "Mother and Child" the influence of the old masters can already be clearly discerned. The composition is quite in the manner of the primitives, though the picture is really a portrait group of the artist's wife and daughter. Even more in the spirit of the old masters, and full of reminiscences of the Tuscan and Umbrian schools, is the oil-painting, "Amor vincit omnia," a processional picture relating the incidents of the surrender of an Amazon town, conquered, not by force of arms, but of love. The queen of the Amazons hands the keys of the town to the leader of the besieging host, who, conquered in his turn, kneels down to receive them together with the hand of his fair conquest. The familiar forms of the Colosseum, the Castle of St. Angelo, the Duomo of Florence with Giotto's tower, and other well-known buildings, appear in the background, encircled by the city walls. In the trumpet-blowers and horses can be found echoes of Gozzoli and Uccello, but the fair attendants of the queen are of the lithe Crane type.

A kindred work, though not of the processional character, is "Europa," which, with many or most of Walter Crane's important paintings, has passed into the hands of Mr. E. Seeger, of Berlin, and again, "The Renascence of Venus." The modelling of the nude in both these oil-paintings is of remarkable beauty and has the firmness of classic sculpture. Here, as in every other case where Walter Crane has given his rendering of the human form, clothed only in its beauty, one cannot help thinking of the trite observation which points out the difference between the nude and the naked in art. Walter Crane's nudes, in spite of their perfection of form, are so pure and chaste in conception, that they almost become sexless and cannot be found objectionable by prudery personified. They might even stand a reasonable chance of escaping the vigilance of the gentlemen who, now and then, make raids upon the shop-windows of Glasgow picture-dealers and find indecency in a work like Lord Leighton's "Frigidarium."

Both these pictures were shown at the Grosvenor Gallery in 1877 and 1878 respectively, the intervening years being filled by "The Fate of Persephone," "The Sirens," "Truth



and the Traveller," and "The Laidley Worm." In 1882 followed "The Roll of Fate," illustrating two quatrains from Omar Khayyám's "Rubáiyát":

Would but some wingèd angel, ere too late,  
Arrest the yet unfolded Roll of Fate,  
And make the stern Recorder otherwise  
Enregister, or quite obliterate.

O, love, could you and I with him conspire,  
To grasp this sorry scheme of things entire,  
Would not we shatter it to bits,  
And then remould it nearer to the heart's desire.

Longfellow's "The Skeleton in Armour" supplied the subjects for a frieze for a house in Newport, Rhode Island, two sections of which were shown at the Grosvenor Gallery in 1883. The idea of showing the different incidents side by side, divided from each other only by architectural motives which form an integral part of the design, is again taken from the primitives, who often resorted to this device. Benozzo Gozzoli's frescoes at the Campo Santo in Pisa may be quoted as notable examples.

We now come to Walter Crane's most ambitious and important achievement in the field of allegorical painting, "The Bridge of Life." How the idea originated may best be described in his own words:

"As far as I remember, the first suggestion came to me in Venice, in looking at the slender marble foot-bridges which cross the canals, and the mixed troops of people of all ages, sexes, and aspects who pass up and down the steps and across them, or stop to gaze at the flickering water and the gliding, noiseless black gondolas shooting underneath. I worked at this suggestion, and took immense pains with the design, making sketch after sketch, until I had evolved the idea in its present form."

Like Rossetti, Walter Crane has frequently added some lines of poetry to his pictures, which are in this case inscribed on the frame:

What is Life? A bridge that ever  
Bears a throng across a river;  
There the taker, here the giver.



THE ROLL OF FATE







TRUTH AND THE TRAVELLER





Life beginning and Life ending,  
Life his substance ever spending,  
Time to Life his little lending.

What is Life? In its beginning  
From the staff see Clotho spinning  
Golden threads, and worth the winning.

Life with Love, fate-woven ever,  
Life the web, and Love the weaver,  
Atropos at last doth sever!

What is Life to grief complaining?  
Fortune, Fame, and Love disdainning,  
Hope, perchance, alone remaining.

The allegory is simple and clearly expressed. Under a graceful, but very fragile bridge, are the boats of Life and of Death. The new-born babe is handed out of the boat of Life to Clotho, who holds the beginning of the thread of life, which is handed from figure to figure, until it comes down to Atropos, whose shears cut it in twain above the pall which Death spreads over the corpse in the boat of Death. All the steps of human development find their allegorical representation on the steps of the bridge. The ascent shows the suckling babe at the mother's breast, then the infant's first attempt at walking, guided by the solicitous mother. Next comes a sage holding a roll of paper before the child. Below the figure of Lachesis is a child playing with a bubble; then follow a pair of lovers in affectionate embrace. At the height of the bridge stands the hero, crowned by Fame and accepting the floral offerings of Love and Beauty, whilst Pan, holding the hero's leg, recalls him to the things of this earth. The descent commences: first the pursuit of money held aloft by a maiden, beyond the reach of his eager hand. Is it mere accident, or the artist's intention, that there is more passion, more movement in this figure than in any of the others? The traces of age appear already in the features of a man bent under the burden of a heavy globe—the troubles of this world. The next step shows the greybeard, supported by a staff and a youth, ere he descends into the boat of Death, into which a mourning woman drops a laurel wreath.



The same subject has been treated more recently, though in a less classical heathen and more religious spirit, by a younger artist, Mr. Byam Shaw, in his picture "The Ways of Man are passing strange." Both works aim at decorative effect, but whilst in the latter version the groups take their place in the landscape background, they fill the entire canvas in Walter Crane's picture. At both sides and at the top the heads almost touch the edge of the frame, and there is only just the slightest glimpse of scenery in one corner under the bridge. A cloudless sky fills the small spaces left between the figures.

In treating his pictures and designs as pure decorations Walter Crane has often resorted to this method—a justifiable liberty, though at first sight the figures appear uncomfortably cramped and of disproportionate size. If, for instance, the stooping figures were to rise, the heads and upper parts of the bodies would be cut off by the frame. It is more than questionable whether this scheme of composition is a wise one to adopt for easel pictures.

"The Triumph of Spring," another processional picture in the spirit of Mantegna, which had been commenced in Rome, was exhibited at the Grosvenor Gallery in the same year. "Freedom" was the subject for the following year's picture. "The figure of a youth"—to quote the artist's own explanation—"nearly nude, but wearing the 'bonnet rouge,' lies a prisoner between two guards, one, a feudal king in armour, with a spear; the other, a priest, with a crozier and a book. The prisoner, looking towards the light, perceives the winged figure of 'Freedom,' like a vision, breaking into the prison-house with the sunshine of spring, while the sinister guards slumber, and his chains fall from his limbs."

This picture seems to me one of the least satisfactory of Walter Crane's works, all his mannerisms being embodied in it in a most unpleasant way.

In "The Chariot of the Hours," in 1887, we see him, on the other hand, at his very best. In no other work has he risen to such power, as far as the rendering of violent movement is concerned, and the rhythm of line is quite impeccable. It



AMOR VINCIT OMNIA







EUROPA





would be impossible to present the relentless course of time in a more direct, more terrifying manner than by this mad, storm-like race, the course of which is marked by the rising sun and the disappearing moon.

Chapter V  
Walter Crane  
the Painter

Thanks to the efforts of Sir Coutts Lindsey the closing of the Grosvenor Gallery was quickly followed by the opening of the New Gallery, of which Walter Crane proved himself as staunch and strong a supporter as of the former. It was here that he showed, in 1893, the final version—in oil colour—of "Neptune's Horses," that admirable personification of breaking



Britomart

sea-waves, which has already been described at some length. This picture and "The Rainbow and the Wave" (New Gallery, 1896) are unquestionably the finest examples of his rare power of poetic visualizing, which fills inanimate nature and the elements for him with living beings. The whole imagery of Greek and Northern mythology is based on a similar process of thought, on the personification of the forces of Nature; and many artists of all periods have drawn their inspiration from it, but none have done so with the absolute abandon of Walter Crane. No mental effort appears in his allegorical treatment



of the elements; he does not *translate* waves and clouds and trees into human forms, but they appear human to him. It is not the mood of nature that suggests to his mind a world of fanciful beings that have no organic connection with the actual world. Of that kind was the inspiration of Arnold Böcklin, the great Swiss idealist. His naiads were robust creatures of the earth, gambolling mirthfully in the waves of the sea, and not a personification of the sea-waves themselves. The breathless quiet and desolate loneliness of a moss-grown path through the woods could suggest to him the horror of a monstrous unicorn; but this creature of fantastic growth moves stealthily amidst the trunks of trees with which it has not the slightest organic connection. If Walter Crane had treated the same subject, the monstrous creature would have grown, so to say, out of the knotty branches of some tree, just as his flower maidens are evolved out of the shapes of the plants they are intended to personify, or as his "Rainbow" and his "Wave" figures are part and parcel of the actual rainbow and wave. His "Lilies" (New Gallery, 1894) are conceived in the same spirit. The "Swan Maidens" of the same year is a bold, decorative arrangement, successful as a composition, but exceptionally weak as regards the anatomy of the principal figure whose spread wings stretch across the whole length of the canvas. The limbs are of abnormal length for the small head. The picture represents a group of maidens who, after a bath in a pool, slip back into their garments of swan's plumage and wings and rise for a bold flight through the air.

With "England's Emblem," his contribution to the New Gallery in 1895, Walter Crane's social, political, and economic ideas make themselves felt for the first time in his pictorial work, though on the surface the picture still belongs to the world of romance. St. George's fight with the dragon is the theme, and the canvas is almost entirely filled by the mailed knight on a white charger and the enormous dragon. Only in the background are a few apparently unimportant details which need not attract much attention and might be dismissed almost without comment, were it not that Walter Crane is the painter of the picture, that there never is anything accidental in his



work, and that these details not only supply the key to the whole allegory, but are the embodiment of his pet ideas.

Chapter V  
Walter Crane  
the Painter

The artist's own comment on this work is more descriptive than explanatory, but the moral can be easily read: "St. George, in armour on a white horse with red housings, is charging at the Dragon, which lies upon the desolated land, breathing fire and vapour of smoke. In the background a river winds to the sea past a neglected plough left in the furrow, and be-



Pegasus

yond are seen the pale cliffs of Albion; inland, against a lurid sunset, are suggested the gaunt forms of factory chimneys."

Walter Crane shares with Ruskin the intense hatred of commercialism and machinery. He would prefer the return to a simpler and more natural method of life. In this picture he shows the struggle of the Ruskinian spirit with the Dragon of greed. The "neglected plough left in the



furrow" signifies the decline of agriculture and hand labour; the factory chimneys, protected by the dragon, stand for capitalism, the sweating system, the suppression of the working man, the ugliness of modern life. It is again Truelove, the knight, conquering the Demon—the whole story of the Guildhall Masque compressed into the narrow frame of a picture.

In "England's Emblem" the pictorial idea is, however, still paramount. It is a picture thoroughly artistic in conception and of great decorative charm. In his next "attempt to present in allegorical form the outlook of the country, political, economic and social, in the year 1897," the literary idea gains the upper hand at the expense of all artistic qualities, which are here sacrificed to it. "Britannia's Vision" is the title of this work, which is more in the nature of a coloured political cartoon than of a painting worthy of a great artist's reputation. In this case, again, Walter Crane has supplemented the picture with some explanatory lines of poetry:

What shapes are these across the sunset red  
That fill her vision on the regal seat  
Of Britain? World-wide Empire doth her greet,  
With sceptre, globe, and purple robe wide spread:  
Behind her, greed of gold with anxious tread;  
Pale, cowering Poverty with weary feet—  
His clinging shadow—help doth still entreat;  
While, her beside, claims Labour more than bread—  
E'en Justice, who doth hold aloft the scales,  
Above the threatening clouds of war and change,  
And that winged spectre wrapped in vaporous weed  
The fateful glass of time and tide that veils,  
Hid in the breast of right, mysterious, strange—  
The Destiny of nations who may read?

It is a subject that does not lend itself very well for an easel picture, and unfortunately "Britannia's Vision" lacks even the qualities which have saved those works in which the artist has treated the most unpaintable subjects. There is but little of majesty, and, for once, of grace, in the stumpy figure of Britannia, though the wistful look on her face is well in accord with the portentous question raised in the last line of



A STRANGER







THE WORLD'S CONQUERORS





the poem. Nor can the lion at Britannia's feet be held to be a successful presentment of the royal beast. The figure of Poverty, on the other hand, is as nobly conceived and drawn as that of Labour is unnecessarily theatrical. The action of the latter is of the kind which Zola loves to describe as "a grand gesture of the arms, embracing the whole universe."

To the same group of allegorical pictures belongs "The World's Conquerors," exhibited at the New Gallery in 1898. It is again a processional vision, but this time full of life and spirit. The visionary himself does here not appear on the canvas, and the composition is consequently better balanced than in "Britannia's Vision." A sonnet from the artist's own pen again accompanies and explains the picture :

I had a vision on earth's peopled round :  
Across the smouldering sunset riding came,  
As from a battlefield, with sword and flame,  
A Troop in proud array, with Trumpet sound.  
One had the semblance of a warrior crowned  
With eagles' plumes, one blew the horn of Fame,  
Who on a red horse rode, and by the same,  
With spade and scythe a tiller of the ground.  
And with the horsemen rode a lady kind,  
Of beauty queen, all human hearts to move  
By his bright torch who wears the rosy wreath—  
But what grim shapes did follow them behind ?  
Lo ! Labour, Fame, and Power, Beauty, Love—  
These conquer all, save only Time and Death.

Deep golden yellows and reds predominate in the colour scheme, which aims more at splendour than at delicate, decorative effect. The colour is altogether too hot, and in this respect reminds one rather of some of G. F. Watts's later works which are kept in very much the same key.

"A Stranger"—Peace, floating over the globe with outspread wings and arms, and holding an olive-branch—is an allusion to the South African war, inspired by the same sentiment as the "Stop the War" poster. Almost the whole canvas is filled by the large figure, one of the wings being cut off by the frame. Yet this arrangement does not produce an effect of heaviness, which one might expect, and which would



be detrimental to the idea of an easy, graceful flight. Without apparent effort the figure soars through the cool blue of space, as though flying were the most natural mode of locomotion.

Full of familiar figures again are the two tempera paintings which Walter Crane sent to the New Gallery in 1891, "The Fountain of Youth" and "The Mower." The labourer, the pair of lovers, the sage with his crystal, the warrior, the mother and child, and the typical figure of old age supported by younger arms—all can be found grouped around the basin, in the centre of which, on a globe, stands Youth, surrounded by a flight of doves, and dressed in a light diaphanous garment. From a small jar she pours the miraculous water down into the basin. In "The Mower" the artist has given elf-like, human forms to the field flowers, whose harmless happy existence is cut short by the merciless scythe of a gigantic, black-winged Death. This is the one picture in which Crane has struck a genuine human note. There is real, deep pathos in the helplessness of the playful little fairy-beings in the face of their inevitable destruction.

Walter Crane was elected Associate of the Royal Water Colour Society in 1888, from which time forward his name has always figured prominently in the list of contributors to both the summer and winter exhibitions of the "Old Society," the number of drawings sent by him reaching as high a figure as fourteen in the winter of 1890-91. Landscapes at home and abroad, figure subjects, allegories, pen-and-ink drawings, drapery studies and sketches for some of the larger paintings are all included in the long list. His favourite method of water-colour work is the use of opaque colours on a tinted board, though many of the drawings are executed in transparent water-colour. Purists may object to the use of body colour as a medium, and they are right if opaque touches are introduced in transparent washes, because such touches are apt to appear dead, and detract from the brilliancy and luminous effect of the drawing. Quite different, however, is the case where body colour is used throughout, as in Walter Crane's drawings. Here the effect is similar to that of tempera, a medium with which Crane has experimented very successfully.





Walter Crane, pinx.

Art. Reproduction R.

*The Mower*







THE FOUNTAIN OF YOUTH







A STUDY FOR "LA BELLE DAME SANS MERCI"







A DRAPERY STUDY







A DRAPERY STUDY





He was, in fact, one of the first of modern British artists who took part in the movement for the revival of the old technique of tempera painting, which lends itself so admirably for purposes of decoration.

His water-colour landscapes are partly architectural glimpses of old cities, drawn with great accuracy and without bewildering details, so that the artist's main *motif*—the characteristic feature which attracted his attention—stands forth in each case with sufficient prominence. Others are pure landscape subjects, fresh English meadows, golden corn-fields, southern gardens, studies of clouds, sea-waves, sunshine, and sunsets. But in almost every instance he is completely at peace with nature, ignoring her sterner moods and ever basking in the warmth of her benevolent smiles.

As regards subject pictures Walter Crane shows as great a predilection for single figures—mostly allegorical—as he does for processional pageants. They are either personified flowers, or representations of the seasons and the different periods of the day (Morning, Evening, Dawn), or costume studies, such as those in "Venice," "Florence," and "Rome" ("The Arts of Italy"). The drapery of the figures is so characteristic, that it is next to impossible to make a mistake in determining the authorship of these drawings. He is fond of diaphanous robes of classic cut, with countless folds clinging to the body as though they were damp, and showing rather than concealing the graceful lines of limbs and body, yet always light—almost weightless, like the figures themselves, which are of infinite grace. Their tread would leave no impression on the ground and would not crush grass-blades and flowers. They might as well be imagined floating above the earth, as stepping on it. Their features express no passion, no emotion, no feeling. They are full of classic beauty, but of a beauty that has no flavour of this earth—and certainly not of the model: inventions of the brain again, and not impressions of things observed. Numerous, too, are his single-figure studies in monochrome, or in sepia on brown paper heightened with a few touches of white. Their characteristics are the same as those of the finished water-colour drawings of similar subjects.



Chapter V  
Walter Crane  
the Painter

Besides a few pastels—portraits and subject pictures sent to the Pastel Society's exhibitions between 1899 and 1901, and in execution, perhaps, carried a little further than the legitimate use of the medium would justify—a few more paintings of considerable importance should be mentioned, without which a review of Walter Crane's pictorial work would be incomplete. There are two large mural paintings, executed during his visit to the United States in the early nineties, for the Women's Christian Temperance Building in Chicago, and representing Temperance and Purity, and Justice and Mercy, each by figures and emblems. It is strange that Crane had to cross the Atlantic to find his only opportunity for producing the one kind of work for which his peculiar genius seems to have predestined him from the very first. Chicago has yet another lasting record of Crane's visit in the shape of some mosaic panels, executed after his designs, in the house of Mr. Pretyman. Some of Walter Crane's designs have also served as models for a mosaic frieze in the late Lord Leighton's house, and some more mosaic panels designed by him are in Mr. Stewart Hodgson's house in South Audley Street.







A STUDY AT HARLECH





## CHAPTER VI

### THEORY AND PRACTICE

**W**ALTER CRANE is as great a teacher as he is an artist. His analytical mind has the faculty of shaping the experience acquired by hard study and harder work into rules and precepts, which he is able to express with such logical clearness that they become easily intelligible even to the layman. Take his two books, "The Bases of Design" and "Line and Form," in which he has embodied the gist of his enormous store of knowledge. The reading of these books—one might go further, and say the mere attentive and intelligent examination of the diagrams and sketches with which he has supplemented and elucidated the text—would be equivalent to a course of training at an art school. Every question appertaining to design, composition, technique, material, and the historic development of every style, is dealt with exhaustively, always, it must be well understood, from the decorative point of view.

What these books do for decorative design, the conclusion of the chapter on his easel pictures in his "Art Journal" autobiography does for painting in general. It moreover gives a clue to the reasoning and the motives that lie at the bottom of all the virtues and faults of his work. His theoretical *exposé* is lucid and plausible, but in practice he has more than once proved the fallacy of these ideas.

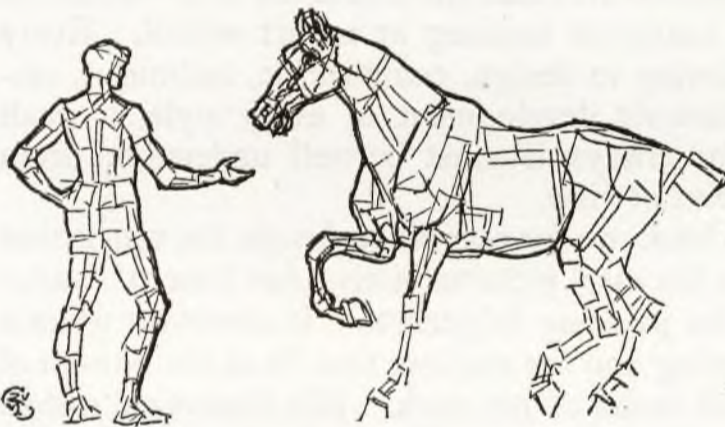
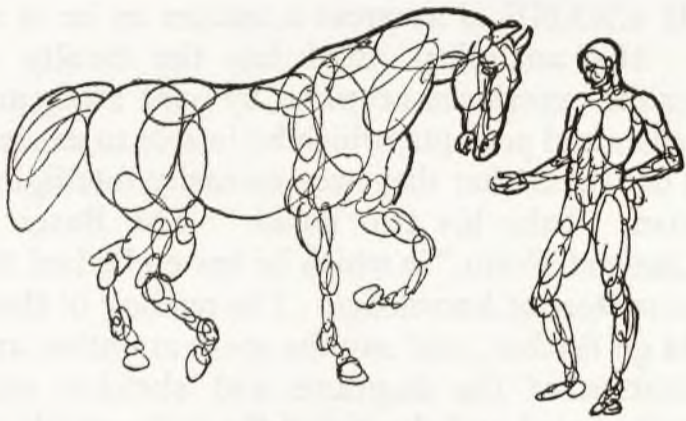
Art is to him the highest and most beautiful means of expression—"a language of the most delicate and sympathetic kind, having many varieties or, as we might say, dialects." For a designer of pure decoration this is a strange confession to make! But let us for the moment forget the designer of excellent wall-papers, of furniture and pottery, of textiles and book-covers and type, and think merely of the painter of



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pictures. Painting is unquestionably a method of expression. But what is its relative position to the other principal methods of expression: prose, poetry, and music? If the possibilities of each method are to be more or less strictly confined, painting would have to take its place between poetry and music. Prose is the medium for the definite expression of perfectly clear ideas. Ideas of a higher order, abstract and indefinite, demand

The Oval and  
Rectangular  
Methods of  
drawing



From "Line  
and Form"

a free language of imagery, and the use of expressions which would be considered absurd in prose writing. There are certain mystics, like Maeterlinck, who have tried to express their vague ideas in prose, but not only is this a style of prose which is closely akin to poetry, but the form is very frequently that of endless unanswered

and unanswerable questions. Music is altogether impossible as a medium for the expression of ideas, and can only serve for the expression of emotions. The art of painting, then, would stand between the three: the harmonies of colour act upon our emotions in the same way as music; in the definite statement of facts presented to our eye, painting is akin to prose, in its rhythm and fanciful imagery to poetry.

The ideal painter—and the ideal critic—would be he who

knows how to keep his balance without leaning too much towards any one of the three directions. Any transgression into the boundaries of one of the other methods of artistic expression would result in an imperfect work of art. But no such transgression can be found in the works of the men who are unanimously considered the greatest artists of the world. Even the most prejudiced critic cannot, in their case, find a handle for attack. And most modern critics, like most modern painters, have a strong leaning towards one of the three directions. They demand either a dry statement of facts (prose), landscapes of the Leader type, painted anecdotes, pictures that explain every detail and leave nothing to imagination; or imaginative, symbolical, and allegorical pictures (poetry); or they raise the modern battle-cry, "art for art's sake!" and judge a picture entirely from the point of view of colour, tone, and harmony (music). They will condemn any artist who declares in favour of a direction other than their own.

The principal failing of Walter Crane as a painter is to be found in his endeavour to treat with his brush subjects which belong to the field of poetic expression, and in his neglect of prose and music—prose in the form of perfect drawing, music in that of harmony capable of stirring our emotions. It is true, as has been previously stated, that he has rarely, if ever, sinned against the fundamental rules of harmony, but—if I may be allowed to continue the simile—music does not consist merely in the playing of scales or chords that do not offend the listener's ear. It has to make a more positive appeal to our emotions, and this can only be achieved by the combination of the notes into new harmonies and melodies. Walter Crane's scales are perfectly pure, but—they do not form a melody; his colour does not "sing."

To come back now to his general views on painting, he divides it into two classes: imitative art, which springs directly out of nature—the record of the *outer vision*; and imaginative art, which is indirectly influenced by nature—the record of the *inner vision*.

"The first obviously depends much upon fidelity to the forms and aspects of nature; the second but little. The artist



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**Theory and**  
**Practice**

Dancing  
Figure with  
the govern-  
ing lines of  
the move-  
ment

may draw entirely from memory, or invent freely as he goes on, and nature may become quite transfigured in his hands.

“At all events I feel convinced that in all designs of a decorative character, an artist works most freely and best without any direct reference to nature, and should have learned by heart the forms he makes use of.

“We draw or paint, perhaps, as much influenced by what we know and feel as by what we actually see; and although between the artist who always works in the presence of nature — whose themes and motives are always taken directly from what he sees — and the artist who works from the result of

past impressions, or by a kind of selective memory and creative imagination, there would appear to be a great gulf, the difference might sometimes be reduced to one of degree. The mind of the first kind would exercise its selective artistic function in



From “Line  
and Form”

the treatment of the work as it progressed, leaving out no essentials and subordinating secondary facts to the main or central facts, which form the means for the expression of the motive of the work. His artistic powers might be concentrated upon the aim of impressing upon the mind, through the vision, the beauty, the mystery, the suggestiveness of some effect of light actually observed—the golden dream of a summer afternoon—the stormy light of an autumn sunset—a city wrapped in the grey mists of morning or evening, when everything is lost in mystery, illumined here and there by a speck of light like the sparkle of a jewel amid the folds of diaphanous drapery; such effects as these could not be grasped and fixed at once, in all their entirety, as they appear in nature. The artist, however much of a realist, is driven to invent some species of shorthand—some method of representing to the vision such scenes. Each has to be passed through or absorbed by his mind and imagination; and it is upon this process of absorption—a kind of artistic summing-up of the essential facts or features necessary to dwell upon—that the artistic value of the work will ultimately depend. The power of the pictorial artist comes out in this direction.”

The one great objection to the method of recording impressions from memory is the loss of spontaneity. A picture—say a landscape—should convey to the spectator the emotions experienced by the artist at the time of painting. But the memory of an emotion experienced is but the shadow of that emotion, and a picture which reflects this mere shadow can never produce the same effect as one painted under the direct influence of an impressive mood of nature. It is due to this reason that the spectator is left unmoved and cold in front of Walter Crane's pictures, in spite of the lofty ideas and ideals underlying the work.

There is another danger in Crane's precept: no memory is infallible, and though the practice of working from memory is undoubtedly a useful one—especially for the decorative designer—it will in many cases lead to disastrous results, where reference to nature could have saved the work. Walter



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Crane himself is a past master in the art of memory drawing, which he has practised continuously—in play and in work—for many years. And yet some of his own pictures speak clearly against his theory. How different the "Swan Maidens," for instance, might have looked had the artist but used a model instead of placing implicit confidence in his memory.

Study of  
Horned  
Poppy



From "Line  
and Form"

STUDY OF HORNED POPPY

That the decorative painter cannot approach his work in the same spirit as the impressionist is perfectly clear. His task is not to reproduce a fragment of nature with all its accidents; he must be entirely independent in spacing out his canvas, in composing the picture. It is here, in the arranging and grouping and balancing, that the storehouse of his memory has to be requisitioned. It is essential for the successful composition of a picture that the artist

should have a sufficient knowledge of form to outline a figure or any object to fill just the space which is allotted to it by the balance of the picture. This is, however, no reason for discarding the model altogether when it comes to finishing the work, and the very greatest of ancient and modern painters—*decorative* painters as well as naturalists and impressionists—preferred to keep in direct touch with nature, how ever



great might have been their experience, how ever reliable their memory.

It would, of course, be impossible for the imaginative painter to confine himself to the slavish copying of the professional model. He will often find himself called upon to idealize form and expression, to depart from the bare facts which are placed before his eyes, to effect a compromise between his imagination and reality; but his work is almost sure to remain formal, cold, and unconvincing, if it lacks the throb of life which can only have its source in direct observation.

We cannot accept Walter Crane's theoretical defence of his method. It explains all the shortcomings but for which his allegorical paintings would rank among the masterpieces of modern art, but it does not justify

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Adaptation of  
the Horned  
Poppy in  
design for  
needlework



From "Line  
and Form"



**Chapter VI**  
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**Practice**

them. And moreover he disproves his own theories by his landscape sketches, which defy his most cherished precepts. Here we find him in direct communication with nature and giving a faithful record of his impressions, and yet they are never prosaic, never topographic; they are infused with the poetry of his mind.



**Poppy and**  
**Corn**



## CHAPTER VII

### WALTER CRANE THE CRAFTSMAN

**W**ALTER CRANE has always been a fiery advocate for the union of art and industry, and for the introduction of artistic beauty into everyday life, into the dwelling-house and into every article of daily use. His propaganda was not restricted either to speeches and pamphlets or to the founding of guilds and societies. He has been a worker all his life, and has exercised as much influence through his example as through his teaching. He has practised well-nigh every technique of applied art, and if he has not always achieved mastery, his efforts can never be lightly dismissed, since they are invariably marked by great distinction of design.

Walter Crane's book-covers and end-papers establish the connection between his illustrations and his industrial art designs. A knowledge of the methods and materials of printing and binding—the *craftsman's* knowledge—is as necessary for carrying out the work with complete success, as are artistic taste and good draughtsmanship. From the decorative end-paper for a book to a wall-paper design is only a short step, and as far back as the early seventies we find Walter Crane engaged upon the designing of nursery wall-papers, the ideas for which were suggested to him by his own toy-book illustrations.

Cornelius Gurlitt's theory that Crane's attention became directed upon wall-papers in consequence of a pirated wall-paper version of some of his "Baby's Opera" drawings cannot be maintained in view of the fact that the book in question was not published before 1877, whilst the "Marguerite" wall decoration, which was preceded by several nursery papers, dates back as far as 1875.

The first wall-papers produced by Walter Crane—nursery



papers—were pictured nursery rhymes with quotations worked into the design. They enjoyed an enormous popularity and had to be reprinted over and over again. Even now, after the lapse of a quarter of a century the demand for these papers has not ceased, though some of them are not repeated any more. The first one depicted the stories of "The Queen of Hearts," "Little Boy Blue," and "Bo-Peep," arranged in three vertical divisions with regular repetitions of the designs. Another paper contains characteristic figures of "Humpty Dumpty," "Jack Horner," "Miss Muffet," and "Queen Anne," connected by a network of elegant curves suggested by floral forms.

"The Frog he would a-wooing go" and "Miss Mouse at Home," with four other pictures, all in squares and repeated regularly with alternating squares of ornamental designs, make up another nursery wall-paper of great excellence, although neither as artistic as the "Sleeping Beauty," nor as delightfully humorous as "The House that Jack built."

The toy-books did not only supply Walter Crane with the motives for his nursery papers, but served him as experimental basis for the colour-schemes of these and many of the subsequent pattern papers. Just as his children's books have to be measured by the standard of the crude and tasteless productions by which they were preceded, one has to know the horrible patterns by which the walls of our rooms were covered before the introduction of the new style advocated by Morris and Crane to appreciate their wall-papers at their true merit. Perhaps Walter Crane has not kept pace with the rapid development of the change of which he was the principal initiator; perhaps his wall-paper designs may now already appear old-fashioned, a thing of the past, if they are seen side by side with the work of more recent designers; but it was he who gave the impetus to the movement which has made our homes more harmonious, more restful, more habitable, and to his teaching and example is due the development of interior decoration in which the wall-paper plays so important a part.

Walter Crane's nursery papers, in spite of their wealth of motives, which are more illustrative than decorative in character, are so subdued and well harmonized in colour, that they are





"THE HOUSE THAT JACK BUILT" WALL PAPER

*By permission of Messrs. Jeffrey & Co.*







"NURSERY RHYMES" WALL PAPER

*By permission of Messrs. Jeffrey & Co.*







"NURSERY RHYMES" WALL PAPER

*By permission of Messrs. Jeffrey & Co.*

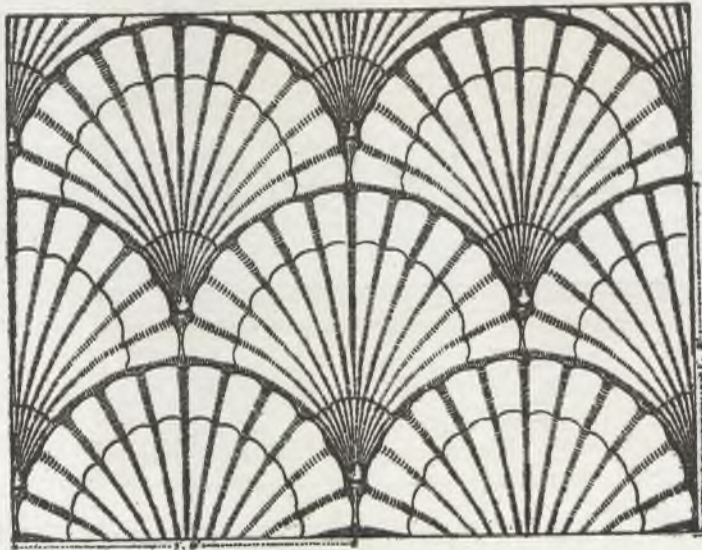




never confusing and bewildering, and are quite restful to the eye. The arrangement of the designs is so skilfully managed, that their illustrative character is more or less suppressed and even human figures transformed into pattern. At the same time a closer examination of the details must be a source of pure delight to the inmate of the nursery, as all the familiar details of his world of fancy unroll themselves before his eyes.

A different rule must be applied to nursery wall-papers as compared with those destined for other apartments. In the first case the artist, though he must never offend the eye by bad colour or design, has complete liberty to introduce motives which

will appeal to the child's imagination more than a mere conventional pattern. Moreover, the different conditions of life have to be taken into consideration. The nursery is the playground for the infant who knows



Ceiling Paper  
motive

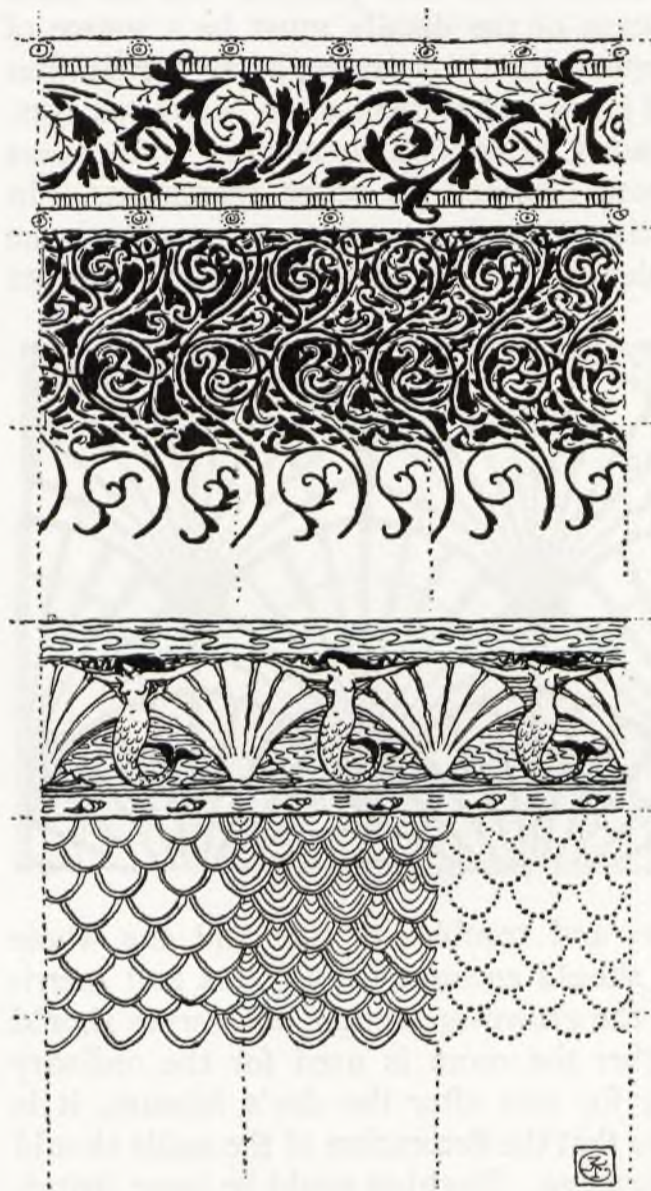
nought of the labours and troubles of life, and the whole character of the room should encourage liveliness and merriment. In the case of the grown-up worker his nerves should be considered. Whether the room is used for the ordinary pursuits of his life or for rest after the day's labours, it is advisable and necessary that the decoration of the walls should be reposeful and unobtrusive. Nothing could be more irritating for a person with a nervous temperament—and where is the modern town-dweller whose nerves are not more or less shattered by the mad whirl of our unnatural mode of life?—than a loud pattern which constantly attracts his attention against his will with the curious fascination of all repulsive things.



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Walter Crane  
the Craftsman

Sketches to  
show Relation  
between frieze  
and field in  
wall-paper

Morris himself, this master of pattern-design, did not pay sufficient attention to this necessary restfulness of wall-paper designs. His papers, admirable as they are as ingenious



From "Line  
and Form"

patterns, are more often than not unpleasant to live with, because they lack simplicity and are restless and confusing. Far from seeing any objection to over-elaboration in wall-paper designs, he actually advocates it in his writings.

"I suppose," he says in "The Lesser Arts of Life," "I am bound to say something on the quite modern and very humble, but, as things go, useful art of printing patterns on paper for wall-hangings. But really there is not much to be said about it, unless we were considering the arrangement and

formation of its patterns; because it is so very free from these difficulties the meeting and conquering of which give character to the more intricate crafts. I think the real way to deal successfully with designing for paper-hangings is to accept





FIG AND PEACOCK WALL PAPER  
(By permission of Messrs. Jeffrey & Co.)







THE "ALCESTIS" FRIEZE



THE "MAY TREE" FRIEZE

*By permission of Messrs. Jeffrey & Co.*







"LILY" DADO



"DAY LILY" WALL PAPER

*By permission of Messrs. Jeffrey & Co.*







THE "PEACOCK GARDEN" WALL PAPER



THE "MEADOW" WALL PAPER

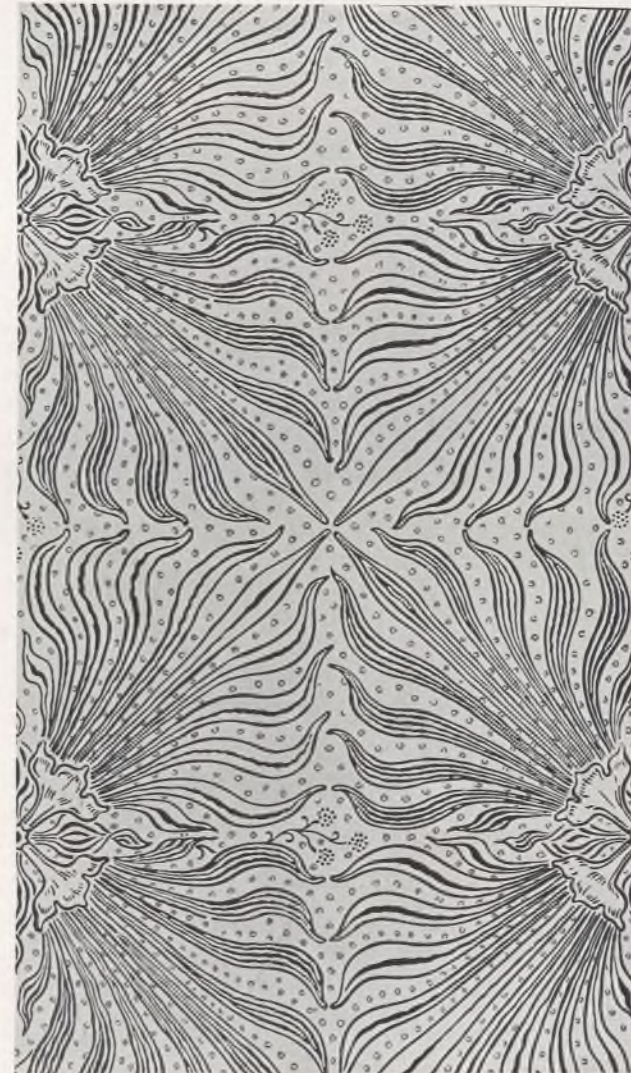
*By permission of Messrs. Jeffrey & Co.*







THE "VINE" CEILING PAPER



THE "PALM LEAF" CEILING PAPER

*By permission of Messrs. Jeffrey & Co.*







THE "SLEEPING BEAUTY" WALL PAPER



THE "MARGARETE" WALL PAPER

*By permission of Messrs. Jeffrey & Co.*





their mechanical nature frankly, to avoid falling into the trap of trying to make your paper look as if it were painted by hand. Here is the place, if anywhere, for dots and lines and hatchings; mechanical enrichment is the first necessity in it. *After that you may be as intricate and elaborate in your patterns as you please: nay, the more mysteriously you interweave your sprays and stems the better for your purpose, as the whole thing is to be pasted flat on the wall, and the cost of all this intricacy will but come out of your own brain and hand.*"

Walter Crane has to a certain extent followed William Morris's precepts in many of his wall-paper designs. He has "interwoven his sprays and stems," and more than that, his figures and peacocks and cockatoos and lions in patterns of amazing richness, but he has in most cases known how to counteract this whirl of line by the most soothing and restful combinations of colours. If we except the "Cockatoo and Pomegranate," and some few other designs of less importance, it will be found that one decided local colour predominates in every design, and that all other colours are carefully chosen, not only to harmonize with this local colour, but to have as nearly as possible the same value, so that strong contrasts of colour are avoided.

The very first of his papers, which he designed, like all the rest, for Mr. Metford Warner, the head of the firm of Messrs. Jeffrey and Co., the "Marguerite," is an exquisitely dainty design, on a light blue ground, of semi-conventional marguerites surrounded by ornamental garlands of small marguerite blossoms and leaves. It forms part of a scheme for a wall decoration as a filling between a "Dove" dado and the "Alcestis" frieze. This frieze carries the naturalistic treatment of the human figure as applied to wall-paper to the utmost limit, and is formed of a row of six caryatides in Greek costume, each of them in a different pose, and yet so rhythmically arranged that the character of "pattern" is not entirely lost.

Walter Crane loves to introduce the shapes of human beings and of animals into his wall-papers, and not always with the happiest results. It will be difficult for his blindest



admirer to bring forward any argument in favour of the "Amorini" paper, whilst the "Wood Notes," into which the artist has introduced a whole hunting-scene, with stags and hounds, fauns, and children with horns and other instruments, flying pheasants and billing doves, and all these forms connected by a beautiful mass of varied foliage, is one of the finest patterns ever invented by designer.

Effects of gorgeous richness and faultless harmony are attained in Crane's different versions of the peacock-theme, such as the "Peacock Garden" and the "Fig and Peacock." But his finest and most recent wall-paper is the "Rose Bush" filling and "Lion Frieze," designed for Jeffrey and Co. in 1900, and exhibited at the Paris Universal Exposition. The filling is of greater simplicity than any of the papers designed by him since the "Marguerite" in 1875, and the very original colour scheme of dark Indian red, pink, and light and dark green, is one of Walter Crane's happiest inventions.

Walter Crane's instinct as pattern-designer has never quite overcome his love of nature. He has strenuously avoided forcing the forms of nature into purely conventional moulds, and has retained the natural shapes as far as this is compatible with a design that demands repetition at regular intervals. He does not aim at symmetry within the square, the repetition of which is to form the pattern, so that the square itself looks almost like a simplified study from nature. The pattern is produced by the rhythmic repetition of the square. The designs are, in fact, as naturalistic as the nature of a wall-paper will permit. Another step in this direction would lead to an artistic incongruity, to be guilty of which Walter Crane would be the last man.

The wall-papers designed by Crane for Messrs. Jeffrey and Co., arranged as nearly as possible in chronological order, are the following:

*Ceiling papers.*

The Hammersmith.

The Four Winds.

The Vine.



ROSE BUSH PAPER AND LION AND DOVE FRIEZE  
(By permission of Messrs. Jeffrey & Co.)







THE "COCKATOO" WALL PAPER

*By permission of Messrs. Jeffrey & Co.*







THE "NATIONAL" WALL PAPER

*By permission of Messrs. Jeffrey & Co.*







THE "COCKATOO AND POMEGRANATE" WALL PAPER

*By permission of Messrs. Jeffrey & Co.*





The Sunflower.  
The Juno.

Chapter VII  
Walter Crane  
the Craftsman

*Wall-papers.*

1875. The Marguerite.  
The Alcestis Frieze.  
The Dove Dado.  
The Iris and Kingfisher.  
The Swan Dado.  
The Almond Blossom.  
The Swallow Frieze.
1878. The Wall-flower.  
The Amorini.
1879. The Billow Decoration.
1880. The Briar Decoration.
1886. The Wood Notes.
1887. The Golden Age.
1889. The Peacock Garden.
1890. The Corona Vitae.  
The Arbor Vitae.
1891. The Cockatoo.
1893. The Iris Pilaster Decoration.  
The Summer Chintz.
1894. The Pomegranate.  
The Teasel.  
The Lily and Rose.
1895. The Artichoke.  
The Fig and Peacock.
1896. The Meadow Flowers.  
The May-tree Frieze.
1897. The National.  
The Day Lily.
1898. The Cockatoo and Pomegranate.
1900. The Rose Bush and Lion Frieze.

There is not a branch of applied art in which Walter Crane has not tried his talent, though he never reached the excellence of his wall-paper designs in any other branch. He



executed an important decorative scheme in plaster relief in renaissance taste for the house of Dr. William Spottiswoode in Sevenoaks, and a work of similar nature for the dining-room in Mr. A. Ionides's house at 1, Holland Park; a gesso and plaster relief frieze for the picture gallery of Sir F. Wigan, at Clare Lawn, and another frieze, in bolder relief, for a dining-room of a house designed by Aston Webb for Sir Weetman Pearson at Paddockhurst. The subject for this frieze, a "sort of short and playful history of locomotion and transport," is almost an impossible one for dignified, sculpturesque treatment—at least as far as the modern side, the bicycle, the motor-car, and the perambulator, are concerned—but the artist overcame the difficulty by treating the subject in a semi-humorous fashion.

Walter Crane has furthermore designed some very fine stained-glass windows, some of which were intended for a church at Stamford Hill; he has adapted the motives of his toy-books for nursery tiles, whilst a more classical set of tile designs, as well as a set of vases, were executed in lustre ware and shown at the Arts and Crafts Exhibition.

Embroideries, designs for damask table-cloths, tapestries, printed cottons and silks, furniture, metal work, light fittings, ornaments and household goods of every description have been produced in rapid succession by this prolific worker, and every piece produced by him is marked with the stamp of his individuality. Whatever he touches has a distinct style, so typical that it is difficult to make a mistake in determining its authorship. And that, after all, is the one true test of an artist's greatness: that even his humblest work has the distinction which only style can give it.







THE CANAL BOAT. PART OF A PLASTER FRIEZE AT PADDOCKHURST



COACHING. PART OF A PLASTER FRIEZE AT PADDOCKHURST







CYCLING. PART OF A PLASTER  
FRIEZE AT PADDOCKHURST





## CHAPTER VIII

### THE HARVEST OF HONOURS

**W**ALTER CRANE'S has been a singularly unchequered career. Not that he did not have to struggle for his well-deserved success which did not come to him with a sudden stroke, but was the result of unceasing, conscientious hard work. And perhaps it was better that it should be so, for many there are to whom the early advent of fame and fortune has proved disastrous. He experienced none of the heartrending disappointments that have been the share of many an artist as great as he, and even the hostility of the Royal Academy, though it may have been a source of annoyance and bitterness for Walter Crane, could neither seriously interfere with his artistic success nor prevent him from disposing of his pictures.

The enormous popularity of Walter Crane's work is the more remarkable, as he has never sacrificed his artistic convictions for the sake of pleasing the multitude. In pursuance of his socialistic ideal he gave his art a thoroughly democratic turn; he did not address himself exclusively to the rich in culture and in worldly goods, but endeavoured during his whole life to develop the æsthetic sense, to give an increased capacity of enjoyment to those who are kept in continual bondage by the modern conditions of life. If he succeeded in his noble endeavour, it is due to the sheer excellence of his work and to the universality of its appeal. He knew how to captivate the public by presenting to them in a new form subjects of very general interest, and by clothing these subjects in a garment of exquisite art he taught his audience the canons of beauty, without fatiguing them by theoretical explanations.

Official recognition of his distinguished merit has not been lacking. As far back as in the early eighties Walter



Crane was nominated Examiner at the Science and Art Department, a post which he has filled ever since, and which has afforded him splendid opportunities for the practical propagation of his theories as regards design. The marked improvement in the standard of the works sent by the art students of Great Britain for the annual National Competition under the auspices of the Science and Art Department is mainly due to his influence.

In 1888 he was made Associate of the Royal Water-Colour Society, and the same year witnessed his election to the Directorship of the newly founded Arts and Crafts Society, which he held until 1890, when he was succeeded by William Morris, after whose death in 1896 Walter Crane was re-elected, and has held the position of President ever since. To the Arts and Crafts Society—and therefore to Walter Crane, its moving spirit—is due, to a large extent, the renaissance of British applied art, which has spread from England over the whole civilized world, and it would be impossible to overestimate the part played by Crane in this wonderful revival of industrial art, which resulted in a most beneficial reunion of the long divorced artist and craftsman.

In 1894 followed Walter Crane's appointment as Director of Design of the Manchester Municipal School. After his retirement in 1896 he took up the Art Directorship of Reading College. He was finally made Principal of the Royal College of Art in 1898, a position for which no other man could have better qualifications; but he resigned after a short tenure of office, ostensibly because the arduous duties connected with the position did not allow him sufficient time for continuing his creative art-work, but more probably because he found the authorities of South Kensington opposed to the necessary reforms upon which he had set his heart.

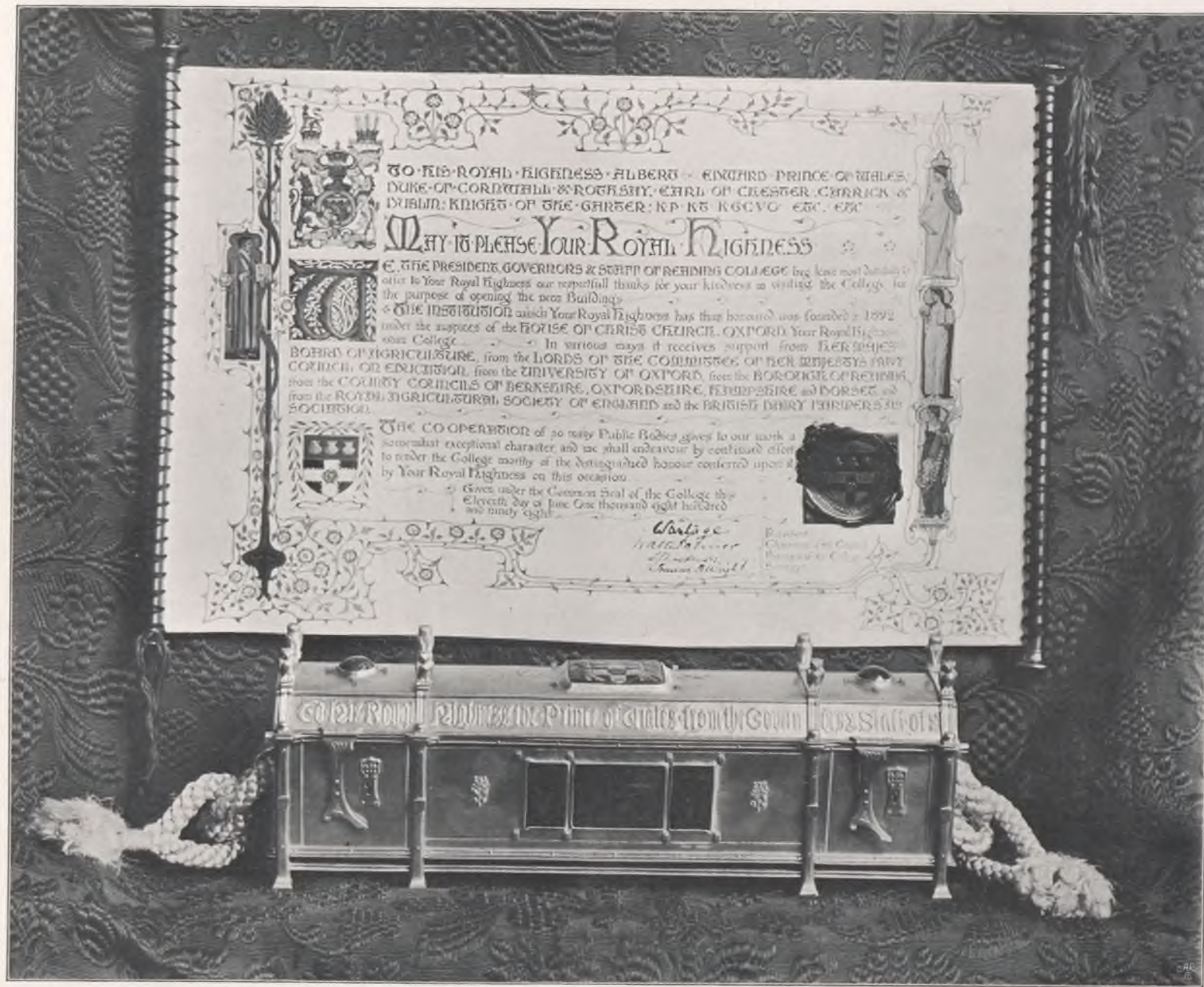
For his picture "The Diver" Walter Crane was awarded a silver medal at the Salon of 1889; for "The Chariot of the Hours" a gold medal at Munich in 1895. A lecture at the Society of Arts during the session of 1886-7 brought him again a silver medal; and finally a gold and a bronze medal were his spoil at the Paris International Exhibition in 1900.



DESIGN FOR MEMORIAL TABLET IN LEAD ON THE TURNER HOUSE







ILLUMINATED ADDRESS FOR READING COLLEGE





This is no doubt a long list of honours and distinctions, but the greatest triumph of his life, the culmination point of his successful career, is the unprecedented way in which he was received by the Hungarian Government and nation on the occasion of his visit in the autumn of 1900. Long before that time the fame of Walter Crane had reached the most distant parts of the globe. It is hardly an exaggeration to say that his name is better known on the continent of Europe than that of any other living British artist, although in many parts—and especially in Hungary—the public had not had many opportunities of seeing examples of his work in all the branches of fine and applied art.

The ministry of Art and Education, anxious to encourage the awakening artistic spirit of the Hungarian nation, decided to invite Walter Crane to visit the capital of the kingdom and to hold an exhibition of such of his works as he could collect for the benefit and instruction of Hungarian art-workers.

Walter Crane accepted the invitation. Little probably did he expect, when he left London in the early part of October, that a reception of truly royal magnificence had been prepared for him, that the whole month of his stay on Hungarian soil would be one of fêting and banqueting, that he would be welcomed with such honours as perhaps no other artist of modern times has received in a foreign country.

On his arrival at Buda-Pest he found the heads of the art schools and museums assembled at the railway station to receive him, and wherever he went subsequently he found an official reception prepared for him, deputations from the Mayors and Councillors of provincial towns, special saloon cars for the use of his party, official and private banquets, speeches and torch-light processions. Not less than twenty-seven large bouquets were handed to the artist's wife in as many days, and invitations were showered on the honoured visitors.

The programme of Walter Crane's visit included a banquet by the Art Society, with the Minister of Art and Education in the chair; a visit to the tomb of Munkacsy, the great Hungarian painter; a lecture at the Arts Club on "The Language of Line"—a translation was circulated among the audience, since the



lecture was delivered in English ; a luncheon given in Crane's honour by the veteran poet and novelist, M. Jókai; the opening in state of the exhibition; and visits to the Arts and Crafts school, to Szolnay's celebrated pottery works in Pécs, to Fünfkirchen, where the artist and his family were received at the station by the Bishop's representative, to Szegedin, Arad, Vaida Hunyad and Kolosvar.

The exhibition at Buda-Pest of Walter Crane's work was by far the most extensive and representative display of his varied abilities, and roused the public and press to an uncommon degree of enthusiasm. Not fewer than 607 numbers figure in the catalogue, whereas the limit reached at his exhibition in London at the Fine Art Society's Galleries in 1891 was only 139. The collection embraced oil and water-colour paintings, studies, black-and-white drawings, mosaic designs, designs for interior decorations, wall-papers, friezes, plaster reliefs, textiles, metal work, pottery, tiles, stained-glass designs, books, book-covers, and an endless variety of other objects.

Mr. Lewis F. Day has collected a vast amount of Hungarian press criticisms on the Crane exhibition, which were published in the "Art Journal" in March, 1901. They vary only in the degree of the writers' enthusiasm, and are unanimously appreciative.

Referring to the Crane exhibition, a writer in the "Pesti Hirlap" says: "Seeing the works of the master we remember what Cæsar's centurion answered when the Gallic chieftain asked of him why the Roman legions dispersed in so many directions. 'The directions are different, but the final aim is one,' answered the Roman, pointing to the eagle on the banners.

"Such a common final aim is the one that every branch of Walter Crane's activity is serving. And the device of this banner is sublime enough to be served by so great a strength as that of Walter Crane's genius. . . .

"His career is a true image of the struggles of eagle-winged genius seeking its true direction and room for flying."

The critic of the "Neues Pester Journal" was hardly less enthusiastic, when he said that the Crane exhibition "is in its



FIRST SKETCH FOR L.C.C. SEAL



FINAL DESIGN FOR L.C.C. SEAL







POTTERY, DESIGNED BY WALTER CRANE,  
MANUFACTURED BY MAW AND CO.





manifold wealth a mirror, so to say, of the whole English and, one might almost say, modern art movement."

Another daily paper wound up its appreciation as follows : "As the great pupil of even greater masters, as worthy successor of a Morris and Ruskin we welcome Walter Crane with joy in our country, and hope that he may act here, too, as teacher and as prophet, that he may show the right paths to our artists, and also attract the public into his æsthetic circles, for we really need a few genuine 'æsthetes' who do not merely flirt with art, but live in it and with it."

It may not be out of place to quote one or two of the most important speeches which were delivered in praise of the British master during his triumphant progress through the eastern part of the dual empire, speeches which were delivered in the Hungarian tongue, though the courtesy of his hosts provided Walter Crane with written translations to enable him to follow the orations. Nothing can show better the esteem in which our artist is held by his admirers on the banks of the Danube.

At the banquet given in honour of Walter Crane by the Hungarian Art Society in Buda-Pest, Mr. Wlassics, Minister of Art and Education, welcomed him in the following laudatory terms :

"I wish to express my deepest respect towards the master, and at the same time my grateful thanks for this excellent exhibition, by which we are profiting so much, and which is also a source of great intellectual enjoyment to us. . . .

"Sir, I want to assure you, that your fame has already reached us. We know you as a *creator of art*, as an *author of genius*, as an untiring hero, fighting triumphantly from step to step for the *unity of art*.

"It is your remarkable merit, that you have discovered and spread the truth that real art cannot and may not be divided into *upper and lower classes*, that 'grand art' and the various branches of art *cannot be isolated from each other, but are integral parts of one whole*.

"But what makes the deepest impression upon me is the unlimited enthusiasm of the artist for the strength and power



of his art. He trusts, hopes, and believes in the *transformation of Society through Art*. . . .

“I hope and trust in the ‘signification of art,’ and with this hope and faith I welcome the master heartily, and wish him long life and happiness for the world-wide glory of art.”

Less formal, and even more enthusiastic and flattering, is the speech delivered by the aged, great Hungarian novelist, Maurus Jókai, on the occasion of a luncheon given by him to Walter Crane :

“I drink the health of our dear visitor, the renowned artist Walter Crane, who, during a life passed in genial activity, has won for the English nation much more glory with pencil, chisel, and needle, than their generals with their destructive arms. He has honoured our modest country by having introduced the rich treasures of the gigantic quantity of his creations.

“The great master has opened a double school for us : the principle of one is to introduce the beauty of art into each workshop of popular industry, and the principle of the other is to ennoble popular art in such a degree, that it may conquer the Olympus and the drawing-room.

“Walter Crane has established with entire success both of these two principles, and he has carried them to victory, not only in his own country, but in the entire civilized world. Nobody has so much reason to welcome the master as we Hungarians have.

“Among us there are also pupils, and even masters, of the arts and crafts schools, who are on the level of art, and they also endeavour to reach their aim in both directions—upwards and downwards.

“It was only the great master who was missing, the great master whom we now see in person, and whom we admire in his works.

“What superhuman strength, what richness of knowledge and of fantasy was required to unite in heart and mind, enlightened by a bold idea, and what iron will, diligence, and versatile talent, were required for the purpose of realizing such an idea !



Walter Crane, junr.

Art. Reproduktion G.

*At Home.*





“We are looking at the results, and we sigh deeply after having seen them. Who has got a hundred arms to do the same work? And yet we must follow the example. We must learn how the Hungarian peasants’ cloaks, flower-decorated trunks, dishes, cups, must be transformed into ornaments fit to embellish drawing-rooms, palaces, altars!—we must learn how to transform into a creating power the æsthetic sense and artistic inclination of our people. Should one man not be able to execute the task Walter Crane has finished alone, then the task must be divided among ten, among a hundred—and their activity will be blessed. This blessing may follow our great master through his whole life and in all his works! We wish he may enjoy besides the rewards of the world the rewards of Heaven, in the love of his wife and children, and may find the continuation of his glorious activity in his talented sons.”

It is a wish that will find a ready echo in the hearts of all into whose life the painter-poet’s work has introduced a few hours of happiness.







FLORA

APPENDIX  
List of names of persons mentioned in the text

1. Mr. J. H. ...  
2. Mr. ...

3. Mr. ...  
4. Mr. ...

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5. Mr. ...  
6. Mr. ...  
7. Mr. ...  
8. Mr. ...  
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20. Mr. ...

21. Mr. ...  
22. Mr. ...





## APPENDIX I

### LIST OF WALTER CRANE'S EXHIBITED PICTURES <sup>1</sup>

#### ROYAL ACADEMY :

- 1862. The Lady of Shalott.
- 1873. "At Home."

#### DUDLEY GALLERY :

- 1866. Three Mowers in the Twilight.
- 1867. The Enchanted Boat.
- 1868. Bluebeard and Gloriana.  
Landscape with two Peacocks.
- 1869. Ormuzd and Ahriman.
- 1870. Pluto's Garden.  
Spring.
- 1871. The Herald of Spring.
- 1872. Almond Trees on Monte Pincio.  
A Cappuccino Monk.  
Arch of Titus, Rome.
- 1873. A Capri Woman with Child.
- 1874. Mother and Child.
- 1875. Cupid and My Dame (oil).  
Diana and Cupid (oil).  
The Earth and Spring.
- 1876. With Pipe and Flute (tempera).
- 1879. This is the Dog that Worried the Cat (oil).
- 1886. La Primavera (oil).

#### SOUTH LONDON ART GALLERY :

- 1875 (painted in). Amor vincit omnia (oil).

<sup>1</sup> All works not otherwise marked are executed in water colours.



GROSVENOR GALLERY :

1877. The Renascence of Venus (oil).  
1878. The Fate of Persephone (oil).  
Portrait Group of Mrs. Routledge's Daughters.  
1879. The Sirens.  
1880. Truth and the Traveller (tempera).  
1881. Europa (oil).  
Haworth Castle.  
The Laidley Worm (oil).  
1882. The Roll of Fate (oil).  
1883. The Skeleton in Armour (oil).  
(Two parts of a frieze.)  
Diana and the Shepherd.  
1884. The Triumph of Spring (tempera).  
The Bridge of Life (oil).  
1885. Freedom (oil).  
Pandora.  
1886. Near Swanage.  
Swanage Bay.  
Corner at St. David's.  
St. Bride's Bay, Coast of Pembrokeshire.  
The Arts of Italy (Venice, Florence, Rome).  
1887. The Chariot of the Hours.  
St. Bride's Bay.

NEW GALLERY :

1888. The Water Lily.  
An Unknown Water.  
1893. Neptune's Horses (oil).  
A Fairy Ring.  
1894. The Swan Maidens (oil).  
Lilies.  
In the Clouds.  
1895. England's Emblem (oil).  
1896. The Rainbow and the Wave (oil).  
1897. Britannia's Vision.  
1898. The World's Conquerors (tempera).

1900. A Stranger (oil).  
1901. The Fountain of Youth (tempera).  
The Mower (tempera).

List of  
Exhibited  
Pictures

GLASGOW INTERNATIONAL EXHIBITION:

1888. Church of Riveaulx Abbey.

NEWCASTLE BEWICK CLUB:

1889. Pan Pipes.

INSTITUTE OF PAINTERS IN OIL COLOURS:

1883. In a London Garden.  
Beauty sat Bathing by a Spring.  
1884. La Belle Dame sans Merci.  
1886. Laura.  
Fiammetta.

ROYAL INSTITUTE OF PAINTERS IN WATER  
COLOURS:

1883. Spring.  
1886. Morning.  
Evening.  
1888. A Diver (silver medal, Paris, 1889).  
1889. Pan Pipes.  
San Giorgio Maggiore, Venice.  
Harlech Castle.

ROYAL WATER-COLOUR SOCIETY:

1888. "Still Waters run Deep."  
Sunrise.  
A Sand-bay.  
The Last Gleam.  
A Bit of Blue.  
Wild Wales.  
Harlech Castle.  
Mountain and Plain.



List of  
Exhibited  
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- 1888-9. Sketch of the Propylea, Athens.  
A Study from the Sand—Harlech.  
Harlech Castle—Evening.  
Sketch at Corfu.  
Sketch of the Akropolis at Athens.  
Study of Mediterranean Blue.  
Sketch in the Ruins of the Parthenon.
1889. Flora.  
Pegasus.  
Walberswick Ferry.  
A Sandy Solitude.
- 1889-90. Study of Sunset, from Harlech.  
Sketch for a figure of Diana.  
Two sketches for a picture—"The Roll of Fate."  
Two sketches for a picture—"Beauty sat Bathing."  
Early Spring.  
Coast of Carnarvonshire, from Harlech.
1890. A Morning Tub.  
Birds of a Feather.  
In an Orchard.
- 1890-1. A March Evening.  
Spring.  
Summer.  
Autumn.  
Winter.  
The Strand Gate, Winchelsea.  
The Black Tower at Ager.  
Winchelsea Church from the South-East.  
Malesic Church, Bohemia.  
Klein Skal, Bohemia.  
Gate and Towers of Tabor.  
Study—at Nuremberg.  
Town Gate of Church, Prachatic.  
Winchelsea Church from the North-East.
1891. An Olive Terrace.  
Arbutus and Pine.  
Marble Mountains, Carrara.  
Hours in Italy.

1891. Roba di Venezia.  
A Glimpse of Florence.  
Poggio Gherardo.  
Under the Pergola.  
Madonna of the Vineyard.  
After the Vintage.
- 1892-3. Neptune's Horses (sketch for a large picture).  
A Glimpse of Niagara in Winter.  
Sea Dreams.  
A House on the Sand.  
Spin-Drift, a study at Nantucket.  
A Nantucket Home.
1893. A Masque of the Senses.  
Poppies and Corn.
- 1893-4. Salisbury Spire, from the Meadows.  
Debateable Land.  
A Dance—Sketch for a Frieze Panel.  
Sketch Design for an Allegorical Float.  
Wells Cathedral.  
Bosham.
1894. White Horses.  
An Unsown Harvest.  
A Bit of the Avon.  
The Moat and Bishop's Palace, Wells.  
Ensigns of Spring.  
Approach to the Chapter House, Wells Cathedral.
- 1894-5. Sketch at Bruges.  
Canterbury.  
Porte du Maréchal, Bruges.  
A Bit at Rothenburg.  
The Stour, near Canterbury.  
Sketch at Rothenburg.  
Venetia, Sketch for a Decoration.  
Lac d'Amour, Bruges.  
The Belfry of Bruges.  
Canterbury Cathedral, from the Meadows.
1895. Elsa's Champion.
- 1895-6. Summer.



List of  
Exhibited  
Pictures

1896. Britomart.  
1896-7. Harbour, Honfleur.  
Note of Colour, St. Malo.  
View of Beauvais.  
Spires of Bayeux.  
Clock Tower, Honfleur.  
Fort Nationale, St. Malo.  
St. Etienne, Beauvais.  
Interior of Apse, Beauvais Cathedral.  
1897. The West Wind.  
The Dawn.  
1897-8. A Dying Gleam.  
A River Bed.  
Old Salts.  
A Cornish Church.  
A Cornish Creek.  
1898. Who's There?  
1898-9. A Lone Farm.  
The Sun's Farewell (Note in a Stackyard).  
The White-blossomed Thorn.  
Stacking Corn.  
Afterglow.  
Corn in England.  
1899. Sketch on Leith Hill.  
Haytime in Utopia.  
Early Spring.  
1899- Sketch of Goring Church.  
1900. Study of "London" in the Art-Workers' Guild  
Masque.  
Study of Venice in the Art-Workers' Guild  
Masque.  
A September Morning.  
1900. A Maid of Athens.  
1900-1. Note of Sunset—Streatley.  
An English Rose.  
Dunwich.  
The Windmill.  
Vaidi Hunyad, Hungary.

- 1900-1. A Suffolk Village.  
1901. Sorrow and Spring.

List of  
Exhibited  
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PASTEL SOCIETY:

1899. Iridescence.  
Memories.  
1900. Drawing the Curtain.  
1901. May.  
Portrait of Mrs. Edward Harvey.







APPENDIX II  
 LIST OF BOOKS ILLUSTRATED OR WRITTEN  
 BY WALTER CRANE

1863.	The New Forest, by J. R. Wise.	<i>Smith, Elder.</i>
1865-6.	The Farmyard Alphabet.	<i>Warne.</i>
	The Railroad Alphabet.	"
	Sing a Song of Sixpence.	"
	Cock Robin.	"
	The House that Jack Built.	"
	Dame Trot and her Comical Cat.	"
1867-8.	The Waddling Frog.	<i>Routledge.</i>
	The Old Courtier.	"
	Chattering Jack.	"
	Annie and Jack in London.	"
	Grammar in Rhyme.	"
	Multiplication Table in Verse.	"
	How Jessie was Lost.	"
	One, Two, Buckle my Shoe.	"
	Noah's Ark Alphabet.	"
1869.	The Merry Heart.	<i>Cassell.</i>
	The Fairy Ship.	<i>Routledge.</i>
	This Little Pig went to Market.	"
1870.	King Luckieboy.	"
	King Gab and his Story Bag, by W. Marshall.	<i>Cassell.</i>
1873.	Little Red Riding Hood.	<i>Routledge.</i>
	Valentine and Orson.	"
	Cinderella.	"
	Mother Hubbard.	"
	Puss in Boots.	"
	The Three Bears.	"
	My Mother.	"



<b>List of Books</b>	1873. The Forty Thieves.	<i>Routledge.</i>
	1874-6. The Absurd A B C.	"
	An Alphabet of Old Friends.	"
	Baby's Own Alphabet.	"
	Jack and the Beanstalk.	"
	The Sleeping Beauty.	"
	Aladdin.	"
	Goody Two Shoes.	"
	The Beauty and the Beast.	"
	The Frog Prince.	"
	The Yellow Dwarf.	"
	The Hind in the Wood.	"
	Princess Belle Etoile.	"
	Bluebeard.	"
	1875. Tell me a Story.	<i>Macmillan.</i>
	Mrs. Mundi at Home.	<i>Marcus Ward.</i>
	1876. Quiver of Love (four Valentines).	<i>Cassell.</i>
	1877. The Baby's Opera.	<i>Routledge.</i>
	1878. Grandmother Dear, by Mrs. Molesworth.	<i>Macmillan.</i>
	1879. The Baby's Bouquet.	<i>Routledge.</i>
	1880. A Christmas Child, by Mrs. Molesworth.	<i>Macmillan.</i>
	The Necklace of Princess Fiorimonde.	"
	1881. The First of May, a Fairy Masque.	<i>H. Sotheran.</i>
	1882. Living English Poets.	<i>Kegan Paul.</i>
	Pan Pipes.	<i>Routledge.</i>
	Rosy, by Mrs. Molesworth.	<i>Macmillan.</i>
	Grimm's Household Stories.	"
	1884. Christmas Tree Land, by Mrs. Molesworth.	<i>Macmillan.</i>
	1885. "Us," by Mrs. Molesworth.	<i>Macmillan.</i>
	Folk and Fairy Tales, by Mrs. Harrison.	<i>Ward &amp; Downey.</i>
	Slateandpencilvania.	<i>Marcus Ward.</i>
	Little Queen Anne.	"
	Pothooks and Perseverance.	"

1886. Herr Baby, by Mrs. Molesworth. *Macmillan.*  
 The Golden Primer. *Blackie.*  
 Baby's Own Æsop. *Routledge.*  
 Sirens Three. *Macmillan.*  
 Four Winds Farm, by Mrs. Molesworth. *"*  
 1887. Legends for Lionel. *Cassell.*  
 Gladstone Album. *"*  
 Little Miss Peggy, by Mrs. Molesworth. *Macmillan.*  
 Echoes of Hellas, by Prof. G. R. Warr. *Marcus Ward.*  
 1888. The Happy Prince, by Oscar Wilde. *David Nutt.*  
 A Christmas Posy, by Mrs. Molesworth. *Macmillan.*  
 Flora's Feast. *Cassell.*  
 1889. Walter Crane's Painting Book. *Routledge.*  
 A Book of Wedding Days. *Longmans, Green.*  
 The Rectory Children, by Mrs. Molesworth. *Macmillan.*  
 1890. The Turtle Dove's Nest and other Nursery Rhymes. *Routledge.*  
 Chambers Twain, by Ernest Radford. *Elkin Mathews.*  
 1891. Renascence. *"*  
 Queen Summer. *Cassell.*  
 1892. The Claims of Decorative Art. *Lawrence & Bullen.*  
 A Wonderbook for Boys and Girls, by Hawthorne. *Osgood, McIlvaine.*  
 1893. The Tempest, by Shakespeare. *Allen.*  
 The Old Garden, by Margaret Deland *Houghton & Mifflin.*  
 Columbia's Courtship. *Boston, U.S.A.*  
 1894. The Two Gentlemen of Verona, by Shakespeare. *Dent.*  
 The Story of the Glittering Plain. *Kelmscott Press.*



- List of Books**
- |         |   |                           |
|---------|---|---------------------------|
| 1894.   | The History of Reynard the Fox.                       | <i>David Nutt.</i>        |
| 1894-6. | Spenser's Faerie Queene.                              | <i>Allen.</i>             |
| 1895.   | The Merry Wives of Windsor, by Shakespeare.           | <i>Dent.</i>              |
| 1896.   | Of the Decorative Illustration of Books, old and new. | <i>Bell.</i>              |
| 1897.   | John Murray's Reminiscences.                          | <i>Dulau &amp; Co.</i>    |
| 1898.   | Spenser's Shepheard's Calender.                       | <i>Osgood, McIlvaine.</i> |
|         | The Bases of Design.                                  | <i>Bell.</i>              |
| 1899.   | A Floral Fantasy.                                     | <i>Harper.</i>            |
| 1900.   | Line and Form.  | <i>Bell.</i>              |
| 1901.   | A Masque of Days.                                     | <i>Cassell.</i>           |



**Sunrise**

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