

EDMUND EVANS COLLECTION

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Edmund Evans collection. – [185-?] – [190-?]. – 43 pen and ink drawings on paper, 9 watercolour drawings on paper, 27 pencil drawings on paper, and 49 page proofs.

Biographical sketch: Edmund Evans (1826-1905) was an innovative and prolific printer of illustrated books in the Victorian era. He apprenticed at 14 to a wood engraver, and set up his own printing and engraving business at Raquet Court, off Fleet Street, remaining there for nearly 50 years. He quickly made a reputation for colour work, doing a large business in yellow-back covers. His fine printing was often done in collaboration with Birket Foster and together they produced many classics of mid-Victorian illustrated books, published by Joseph Cundall, Charles Whittingham, Routledge, Ward, Lock & Tyler, and others. He printed the “Aunt Louisa’s Toy Books” series for Routledge and Warne, illustrated by Walter Crane, and ultimately produced all fifty of Crane’s books for children. He was Kate Greenaway’s first publisher and suggested that Randolph Caldecott try his hand at children’s books. With the “nursery triumverate” he created some of the most beautiful and well-known books in the history of children’s literature.

Scope and content: The July 9th, 1976 sale at Sotheby’s in London included an album, described as a compilation by Edmund Evans, containing over 500 watercolours, wash, ink and pencil drawings for illustrations reproduced by him as wood-engravings for books he printed for Routledge, Ward Lock and Tyler, Chapman and Hall, and other publishers. The album was subsequently broken up. The Osborne Collection was offered a selection from the album by an American dealer in 1977, who mentions in his description that previous owners had removed significant items before the album was consigned to auction. The Sotheby auction description mentions Walter Crane, Kate Greenaway, Randolph Caldecott and many other well-known Victorian illustrators. Some of the items offered to the Osborne Collection the next year are anonymous works. They are, however, significant for their affiliation with the great printer and some of the artists have been identified.

The collection contains what seems to be a complete set of illustrations for *The alphabet of flowers for good children*, and *The three bears*, as well as illustrated title pages for other books, published and unpublished. The illustrations for *The wind in a frolic*, which include complete black and white pen sketches for an unpublished work as well as hand-coloured proofs, were acquired by Osborne at a later date from another dealer. Our record indicates that the lot is “from the archive of Edmund Evans” and it may be that it came from the same album. The collection also contains ten miscellaneous illustrations or title pages.

The Evans material at Osborne appears to span much of his career, from the 1850’s to around the turn of the century and gives an interesting perspective to the illustration and publishing of children’s books in the Victorian period.

The collection has been arranged by the archivist in the following 4 series:

1. *The alphabet of flowers for good children*
2. *The three bears*

3. *The wind in a frolic*
4. Miscellaneous material

Custodial history: The material was acquired from two antiquarian book dealers in 1977 and 1986.

Related material in the Osborne Collection: The Osborne Collections contains a number of book illustrations and other original art by Kate Greenaway, Walter Crane and Randolph Caldecott for books published by Edmund Evans, and a set of printing blocks for Caldecott's *The Babes in the Wood*. The Collection also holds the illustrations by Lewis Baumer for Mrs. Molesworth's *The Blue Baby*.

Series and Items

Series 1: *The Alphabet of Flowers for Good Children*

Dates of creation: [185-]

Physical description: 26 pencil drawings

Scope and content: Series contains a complete set of preliminary drawings for the undated alphabet book published by Routledge, Warnes, and Routledge. Authorship of the drawings has been attributed to John Absolon (1815-1895). The drawings include a frontispiece but not the letter 'U', also absent in the published book. The title page credits the engraving of the illustrations to Edmund Evans but does not identify the artist. Each drawing is on a sheet of paper 13.5 x 10.8 mm. There are significant differences between the published and unpublished versions of many of the drawings, as noted below.

This series is located in Box 1 of the Edmund Evans Collection.

No.	Title	Note
1.	The Alphabet of Flowers/for Good Children	Originally titled "...for little children", the word 'little' has been scratched out and substituted. Designed as a title page, this illustration was separated from the title information and used as a frontispiece.
2.	A for anemones...	Basket substituted for cross.
3.	B for the blue-bell...	
4.	C for convolvulus...	
5.	D is the daisy...	
6.	E is the eglantine briar...	
7.	F is the foxglove...	
8.	G is the grass...	
9.	H is the heather...	
10.	I is the ivy...	Composition and figure substantially changed
11.	J is the jonquil...	Basket substituted for hat on the arm of the left-hand child
12.	K is the king-cup...	Pen & ink drawing, with pencil additions.
13.	L is the lily...	
14.	M is for mignonette...	Composition and figure substantially changed
15.	N for nemophila...	

No.	Title	Note
16.	O oleander...	Composition changed; rough sketch on verso
17.	P is the primrose...	
18.	Q for quince-blossom...	
19.	R for the rose-bud...	
20.	S for the snowdrop...	Costume change, headstone changed from a cross-shape to a rounded tablet, rosary eliminated
21.	T is the tulip...	
22.	V are the violets...	
23.	W water-lilies...	Composition changed substantially
24.	X for exotics...	
25.	Y yellow lily...	Composition simplified in published work, with one figure eliminated.
26.	Z is for zinnia...	Composition simplified, with male figure eliminated in published book. Notes on verso.

Series 2: *The Three Bears***Dates of creation:** [189-?]**Physical description:** 18 pen and ink drawings on paper

Scope and content: Series contains 18 drawings on various sizes illustrating the well-known story in a style similar to that of illustrator Lewis Baumer (1870-1963) and possibly an early work of his. A portrait of Goldilocks in a roundel is included in the drawings and this is a typical device of Baumer's in the 1890's. There are no indications of authorship and the illustrations were never published. Interestingly, although the three bears live in a fully furnished home, they are portrayed as realistic wild bears that walk on four paws and are not anthropomorphized in any way. Not every scene from the story is illustrated, and it is possible that some colour illustrations were to be included in the book; perhaps these were separated from the black and white drawings. A roughly contemporary published version in the Osborne Collection by W. Mord (Leeds: Alf Cooke Ltd. [1906-1912]) with illustrations by E. North and J.H. Hartley, also shows realistic (though somewhat friendlier) bears and a similar style of home furnishings.

Series is located in Box 2 of the Edmund Evans Collection.

No.	Title/description	Dimensions
1.	Illustrated title page lettered 'The Three Bears'	19 x 24.5 cm
2.	Portrait of Goldilocks(?) in a roundel	8.7 x 8.7 cm
3.	Papa Bear	13.3 x 17.8 cm
4.	Mama Bear and Baby Bear	13 x 17 cm
5.	Goldilocks sees the open door to the Bear's house	15.7 x 12.2 cm
6.	Goldilocks finds the 3 bowls of porridge	12.8 x 12.5 cm
7.	Goldilocks eats the contents of the smallest bowl	13 x 11 cm
8.	Goldilocks looks at Papa Bear's great big chair	13.3 x 12.3 cm
9.	Goldilocks tries Mama Bear's chair	13.5 x 10.2 cm
10.	Goldilocks tries Baby Bear's chair	12.4 x 10.6 cm
11.	Goldilocks breaks Baby Bear's chair	8.5 x 13 cm
12.	Goldilocks looks at Papa Bear's bed	12.8 x 9.7 cm
13.	Goldilocks tries Mama Bear's bed	12.4 x 13.3 cm
14.	Goldilocks lies down on Baby Bear's bed	12 x 15.8 cm
15.	The Bears find their porridge bowls	14.2 x 17.3 cm
16.	Baby Bear finds his broken chair	7.5 x 16 cm
17.	Papa Bear finds his bed disturbed	13.3 x 15.5 cm
18.	The Three Bears find Goldilocks asleep	11 x 17 cm

Series 3: *The Wind in a Frolic*

Dates of creation: 1885

Physical description: 25 pen and ink drawings on paper, 24 hand-coloured outline proofs and 49 black and white page proofs.

Scope and content: Series contains documentation of the process of book illustration in Edmund Evan’s shop. The text, by William Howitt, has been published in collections of poetry but not on its own. A copy of the text is included in this finding aid. This version, with illustrations by Joseph Benwell Clark (1857-1938), is an early work for this artist; it would be ten years before he illustrated another book. Perhaps he was discouraged by the fact that this project was dropped before publication. In 1895 he illustrated, with William Strang, the 1895 Lawrence & Bullen edition of *The Surprising Adventures of Baron Munchausen* and the 1896 *Sinbad the Sailor* (both found in the Osborne Collection).

This series is located on art shelf “C”.

No.	Title/description	Dimensions
a-cover	Cover illustration Pen & ink on board	16.5 x 18.7 cm (image) 19 x 26 cm (board)
a-1	Title page design, pen & ink on board, lettered by the artist within a square: ‘THE WIND IN A FROLIC Written Illustrated by J.B. Clark Engraved and printed by Edmund Evans – London – Published by ‘	16.5 x 18.8 cm (image) 18.8 x 23.6 cm (board)
a-2	“swept with a bustle right through a great town” - pen & ink on board	16.5 x 18.8 cm (image) 19 x 30.3 cm (board)
a-3	“creaking the signs” - pen & ink on board	16.5 x 18.8 cm (image) 18 x 23.5 cm (board)
a-4	“the apples and oranges trundled about” - pen & ink on board	16.5 x 18.8 (image) 19 x 30.3 cm (board)
a-5	“the urchins” - pen & ink on board	16.5 x 18.8 cm (image) 18.7 x 23.3 cm (board)
a-6	“the field” - pen & ink on board	16.5 x 18.8 cm (image) 18.2 x 23.5 cm (board)
a-7	“the grave matronly cows” - pen & ink on board.	16.5 x 18.8 cm (both images)

No.	Title/description	Dimensions
	With another version on the verso, in pencil.	19 x 29.4 cm (board)
a-8	“tossed the colt’s manes” - pen & ink on board	16.5 x 18.8 cm (image) 19 x 27.2 cm (board)
a-9	“the broad river’s banks” - pen & ink on board	16.5 x 18.8 cm (image) 18.5 x 23.5 cm (board)
a-10	“the traveler” - pen & ink on board	16.5 x 18.8 cm (image) 19 x 27.4 cm (board)
a-11	“the beggar” - pen & ink on board	16.5 x 18.8 cm (image) 18.8 x 27.5 cm (board)
a-12	“the doctor’s wig” - 2 small rough sketches on verso, pen & ink on board	16.7 x 19 cm (image) 18.5 x 23.5 cm (board)
a-13	“the gentleman’s cloak” - pen & ink on board	16.7 x 18.8 cm (image) 18 x 23.3 cm (board)
a-14	“through the forest it roared” - pen & ink on board	16.7 x 18.6 cm (image) 19.1 x 30.1 cm (board)
a-15	“on cottage and farm” - pen & ink on board	16.8 x 19 cm (image) 18.5 x 23.5 cm (image)
a-16	“dames in their kerchiefs” - pen & ink on board	16.6 x 18.9 cm (image) 18.4 x 23.4 cm (board)
a-17	“the turkeys they gobbled” - pen & ink on board	16.5 x 18.9 cm (image) 18.5 x 23.5 cm (board)
a-18	“the hens crept to roost” - pen & ink on board. Rough sketch of turkeys on verso.	16.5 x 19 cm (image); 18.5 x 16 cm (sketch) 18 x 23.5 cm (board)
a-19	“rearing of ladders” - pen & ink on board	16.5 x 18.8 cm (image) 18 x 23.5 cm (board)
a-20	“schoolboy” - pen & ink on board	16.5 x 19 cm (image) 18.5 x 23.5 cm (board)
a-21	“his hat in a pool, and his shoe in the mud” - pen & ink on board	16.5 x 19 cm (image) 18.2 x 23.5 cm (board)
a-22	“on the billowy sea” - pen & ink on board; with	16.5 x 19 cm (both images)

No.	Title/description	Dimensions
	an alternative on the verso	18.5 x 23.5 cm (board)
a-23	“on the sea-bird’s rock” - pen & ink on board	16.5 x 19 cm (image) 18.3 x 23.5 cm (board)
a-24	“The End” - pen & ink on board; alternate illustration for b-7 on verso	16.5 x 19 (both images) 18.7 x 23.5 cm (board)
B	Black & white page proofs, on 6 folded sheets, numbered pages 1-24	20.5 x 24 cm (each leaf)
C	Monochrome proof of b-3 with white highlights added, trimmed and mounted on board. Rough pen and ink sketch overlaid with green and blue paint on verso of the board.	15.6 x 17.7 cm (proof) 33.7 x 29 cm (board)
A-cover	Hand-coloured proof pull mounted on board. The attribution to J.B. Clark is contained within a decorative drapery device; in the proof copy the section has been cut out and the colour and lettering adheres to the mounting board.	16.7 x 18.7 cm (proof) 17 x 19 cm (board)
A-1 to A-24	Hand-coloured proof pulls on paper	15.5 x 17.5 cm (image) 20 x 28.5 cm (paper)

Series 4: Miscellaneous illustrations

Dates of creation: [18--]

Physical description: 9 original watercolour drawings on paper and 1 pencil drawing on paper.

Scope and content: Series consists of watercolour and pencil drawings, most intended as title pages. Only one of the works is signed, but three others are initialed, and stylistic attribution has been proposed for most of the others.

Series is located in Box 2 of the Edmund Evans Collection.

Artist	Title/description	Description	Size
C., F.	[Blue coat boys?] Initialed lower right 'F.C.'	Pencil and watercolour on paper	15 x 10 cm
[C., F?]	<i>Little Wide-Awake</i> – unused cover for the periodical published from the 1870's to the 1890's. No attribution, but possibly the same artist as the above.	Pencil and watercolour on paper	19 x 13.3 cm
[C., F?]	<i>Our little pet's own picture book</i> – title page for an unpublished book? No attribution, but possibly the same artist as the above.	Pencil and watercolour on paper	18.5 x 14 cm
[Foster, William]	The Bible emblem anniversary book London: George Routledge & Sons, [1892?] Significantly different from the published version.	Watercolour sketch for title page (not used in published version)	13.5 x 10.5 cm
[Foster, William]	<i>The Bible emblem anniversary book.</i>	Pencil sketch, partially coloured in watercolour, for cover design (not used)	13.8 x 23 cm
H., J.	<i>Little Blossom's picture book.</i> London: George Routledge & Sons. Title page for an unpublished book. Monogrammed lower right.	Ink and watercolour with gilt accents over pencil, on paper	19.7 x 14 cm
[H., J?]	<i>Little Maybud's picture book.</i> London: George Routledge and Sons. Similar style to the above, with no monogram.	Pencil guidelines, watercolour, ink and gilt, on paper.	20 x 14.6 cm
H., J.	<i>A Christmas rose bud.</i> London: James Clarke & Co. 13 & 14 Fleet St. E.C. Price six pence. Monogrammed lower	Watercolour on paper, with pencil corrections.	20.8 x 16 cm

Artist	Title/description	Description	Size
	left.		
M'Connell, William (1833-1867)	<i>Our school.</i> London: Sonn Wesley Paternoster Row, n.d. Unused title page design? Signed lower left.	Pencil sketch with brown and red wash.	19.5 x 13.5 cm
Anonymous	<i>Song-land.</i> Selected arranged and composed by M. Hutchison. Probably a rough sketch for: [Carroll, Lewis and others]. <i>Song-land: a series of ditties for small folks.</i> London: George Routledge, 1882. Engraved and printed by Edmund Evans.	Pencil sketch on paper	23 x 18 cm

THE WIND IN A FROLIC

[Cover]

[Page 1]

The wind one morning sprung up from sleep,
 Saying, 'Now for a frolic! Now for a leap!
 Now for a mad-cap, galloping chase!
 I'll make a commotion in every place!'
 So it swept with a bustle right through a great town, [2]
 Creaking the signs, and scattering down [3]
 Shutters and whisking, with merciless squalls,
 Old women's bonnets and gingerbread stalls.

There never was heard a much lustier shout,
 As the apples and oranges trundled about; [4]
 And the urchins, that stand with their thievish eyes [5]
 For ever on watch, ran off each with a prize.

Then away to the field it went blustering and humming, [6]

And the cattle all wondering whatever was coming;
It plucked by their tails the grave, matronly cows, [7]
And tossed the colts' manes all about their brows, [8]
Till, offended at such a familiar salute,
They all turned their backs, and stood sullenly mute.

So on it went, capering and playing its pranks:
Whistling with reeds on the broad river's banks; [9]
Puffing the birds as they sat on the spray,
Or the traveler grave on the king's highway. [10]
It was not too nice to hustle the bags
Of the beggar, and flutter his dirty rags: [11]
'Twas so bold, that it feared not to play its joke
With the doctor's wig [12] or the gentleman's cloak. [13]

Through the forest it roared, and cried gaily, 'Now, [14]
You study old oaks, I'll make you bow!'
And it made them bow without more ado,
Or it cracked their great branches through and through.
Then it rushed like a monster on cottage and farm, [15]
Striking their dwellers with sudden alarm;
And they ran out like bees in a midsummer swarm.

There were dames with their 'kerchiefs tied over their caps, [16]
To see if their poultry were free from mishaps;
The turkeys they gobbled, the geese screamed aloud, [17]
And the hens crept to roost in a terrified crowd; [18]
There was rearing of ladders, and logs laying on [19]
Where the thatch from the roof threatened soon to be gone.

(But the wind had passed on, and had met in a lane,
With a schoolboy, who panted and struggled in vain; [20]
For it tossed him, and twirled him, then passed, and he stood,

With his hat in a pool, and his shoe in the mud.) [21]

(There was a poor man, hoary and old,
Cutting the heath on the open wold –
The strokes of his bill were faint and few,
Ere this frolicsome wind upon him blew;
But behind him, before him, about him it came,
And the breath seemed gone from his feeble frame;
So he sat him down with a muttering tone,
Saying, 'Plague on the wind! Was the like ever known?
But nowadays every wind that blows
Tells one how weak an old man brows!')

But away went the wind in its holiday glee;
And now it was far on the billowy sea, [22]
And the lordly ships felt its staggering blow,
And the little boats dated to and fro.
But lo! It was night, and it sank to rest,
On the sea-bird's rock in the gleaming west, [23]
Laughing to think, in its fearful fun,
How little of mischief it had done.
[24 – the end]

William Howitt