The Edward Lear Collection at Harvard University

Hope Mayo

Harvard University holds the largest and most comprehensive collection anywhere of materials by and relating to the English artist Edward Lear. Consisting of published works, manuscripts, and original drawings, the collection provides in-depth documentation for every aspect of Lear’s achievement—natural history drawing, nonsense verse and drawings, and landscape drawing and painting. The greatest part of the collection, located in Houghton Library, the university’s principal special collections library, was the creation of two major donors, William B. Osgood Field and Philip Hofer, each of whom gave a substantial amount of Lear material in 1942, the year the Houghton Library building opened. In addition to the collection at Houghton, the Ernst Mayr Library at Harvard’s Museum of Comparative Zoology holds copies of many of the published natural history works to which Lear contributed, the Harvard Art Museums have two landscape drawings, and the circulating collections of the Harvard Library include copies of Lear’s published accounts of his travels and later editions of his works, as well as biographies and reference works. Other copies of various publications by Lear can be found at Harvard’s Countway Library of Medicine or at the Biblioteca Berenson at Villa I Tatti. Throughout his career, until his death in 1984, Philip Hofer sought to acquire additional important editions and significant copies of Lear’s works for Houghton Library, and the library continues to add appropriate materials as they come on the market. A checklist of works by Lear at Harvard—original drawings and manuscripts and copies of his works published during his lifetime, organized by topic—is provided in Appendix 1 below. This essay endeavors to provide an account of the sources, formation, contents, and use of Harvard’s Edward Lear collection.¹

Edward Lear (1812–1888) was the twentieth of twenty-one children of a London stockbroker. After the family fell on hard times, Lear was from an early age reared by

¹ Caroline Duroselle-Melish, Assistant Curator of Printing and Graphic Arts, Houghton Library, assisted substantially with the research for this article, in addition to compiling Appendixes 2 and 3 below, the checklists of exhibitions and publications. I would also like to thank Eleanor M. Garvey, Dennis C. Marnon, Leslie Morris, Robert M. Peck, Susan von Salis, and Robert Young; the staff of the Weissman Preservation Center, Harvard University, and the Manuscripts and Archives Division, New York Public Library.

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his elder sisters, Ann and Sarah. It was they, and especially Ann, who taught him to draw. Houghton Library is fortunate in having two small albums, compiled ca. 1827–1831, in which drawings signed by Edward or by Ann were preserved, interspersed with other unsigned drawings for which Edward or his sisters must have been responsible (MS Typ 55.4; MS Typ 55.27). These highly finished watercolors of flowers, fruit, shells, and fantastically colored birds, as well as small graphite landscapes, perhaps represent the “uncommon queer shop-sketches” with which Lear began to earn his living at age 15 (see figure 11, page 31).² Robert M. Peck, in the article published elsewhere in this journal, discusses these albums, in the course of giving a detailed account of Lear’s development and achievements as a natural history artist between 1827 and 1837.³ At the end of this period, finding that his vision was suffering from the detailed work required for natural history illustration, and after preliminary sketching trips to Ireland in 1835 and the Lake District in 1836, Lear determined to become a landscape artist. In 1837 he moved to Rome, and thereafter, for nearly four decades, he traveled extensively in the Mediterranean lands and in India, keeping journals of his experiences and making thousands of sketches of the landscapes he saw. He also began as early as the 1830s to create the nonsense verses and sketches for which he is best known, and he continued throughout his life to produce limericks with their accompanying drawings, other verses with illustrations, and a number of illustrated alphabets. Late in life, in 1870, he settled in San Remo on the Italian Riviera, where he continued to paint landscapes, write and draw nonsense, keep his diaries, and correspond with old friends (see figure 20).

In 1870, when Lear moved into Villa Emily, the house he had built at San Remo, he wrote to a friend that “all my 7,000 drawings are now in their drawers,” that is, in five cabinets of drawers disposed around the large room he used for painting, and he provided a sketch of the room showing the locations of the cabinets.⁴ Two of these cabinets, which were made for Lear in Italy, are now at Houghton Library, where they house a collection of his landscape drawings; the whereabouts of the other

³ See page 3.
⁴ Lear to Lady Wyatt, December 11, 1870; published in Selected Letters of Edward Lear, ed. Noakes (Oxford: Clarendon Press, 1988), 226. Lear’s estimates of the numbers of his drawings varied widely, as did those of his contemporaries. Hubert Congreve, a friend of Lear’s old age, thought that he left “over 10,000 large cardboard sheets of sketches” (Preface, in Later Letters of Edward Lear, ed. Lady Strachie [London: T. Fisher Unwin, 1911], 24). See, however, the discussion by Philip Hofer in Edward Lear as a Landscape Draughtsman (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1967), 63–71, or the more recent summary by Noakes in Edward Lear 1812–1888, 10. This article does not attempt to resolve the inconsistencies in Lear’s own or later estimates.
three cabinets is not known. 5 At times in his later years Lear referred to his having spent time “cutting, measuring, squaring, and mounting . . . sketches,” an activity he must have engaged in frequently. 6 Most of the more than 3,000 landscape drawings at Houghton Library have been laid down on cardboard mounts, probably by Lear himself. To judge from the examples at Houghton Library, the drawings he retained from the earlier parts of his career—natural history and nonsense, as well as some early landscapes—were preserved in albums. Examination of the albums now at Houghton suggests that he purchased commercially manufactured blank albums into which he pasted drawings selected by subject or by period of execution or by a desire to create a miscellany for presentation to a particular person. For example, MS Typ 55.12 is a compilation of bird and animal drawings from the 1830s, primarily representing Lear’s work at Knowsley Hall (see figure 21), whereas MS Typ 55.13 is a miscellany of natural history and landscape drawings, the latter mostly of Italy, compiled (or completed) as late as 1855 for presentation to Cecilia Lushington, sister of Alfred, Lord Tennyson and sister-in-law to Lear’s friend, Franklin Lushington (see figure 22). These albums, and others, also reveal that Lear used and reused many of the pages as he changed his mind.


6 Quoted by Hubert Congreve in the Preface to Later Letters of Edward Lear, 25, where the statement is dated to 1883.
Figure 21. Lear. Page from an album of natural history drawings, 1830s, with depictions of a Tasmanian Devil (*Sarcophilus harrisi*), a Gray Squirrel (*Sciurus carolinensis*), a Virginia Opossum (*Didelphis virginiana*), and a Common Wombat (*Vombatus ursinus*). In an album, mounted.

Leaf size: 53 x 37 cm. Tasmanian Devil: watercolor over graphite, 13 x 32 cm, cut to shape. Squirrel: gray and brown wash, 7 x 11 cm. Opossum: graphite and watercolor on gray paper, 18 x 26 cm. Wombat: Black ink and gray wash, 16 x 23 cm. MS Typ 55.12 (fol. 7). Gift of W. B. O. Field, 1942.
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about the organization of the drawings and removed and re-pasted them in different locations.

The question of how Lear organized and managed his artistic estate needs closer examination than it has received heretofore. Throughout his career as a landscape painter he had sold finished watercolors or oil paintings whenever he could. He also gave away drawings on occasion, as marks of esteem for friends or servants, or to settle debts—for example, the two cases of drawings he sent to Lord Northbrook in 1884, presumably as a partial return for the money Northbrook had lent him towards

7 The following albums all show evidence of removal and re-positioning of drawings: MS Typ 55.4, MS Typ 55.10, MS Typ 55.12, MS Typ 55.13, and MS Typ 55.27. MS Typ 55.4 and MS Typ 55.27 are identical quarto albums of paper watermarked “J. Whatman 1827,” bound alike in marbled boards and red sheep spines, and must have been acquired as commercially produced blank books. MS Typ 5.12 and MS Typ 55.13 also appear to be commercial blank albums.
the building of Villa Tennyson.\textsuperscript{8} Late in life Lear seems to have made some effort to assemble sets of drawings by topic in order to give them to the individuals who had shared with him the experiences depicted. In February 1886, he sent some 115 sketches of Sinai on seventy mounts to John E. Cross, who had accompanied him on his trip there in 1849. Simultaneously he was reviewing sketches of the Ionian islands from 1863 with a view to giving them to Lord Aberdare, who acknowledged the gift on March 25, 1886, and he began selecting sketches of Greece for Franklin Lushington. It was also at this time that he sent drawings of Calabria and Apulia to Lord Northbrook; these were presumably the source of the scrapbooks of mounted drawings prepared in England, at Lord Northbrook's direction, and now in the Liverpool Public Library.\textsuperscript{9} Shortly thereafter, however, in March 1886, Lear decided to return the remaining sketches to his studio and bequeath the Villa Tennyson with all its contents to Lushington. Even after making this decision, he continued to prepare cases of drawings for shipment, probably to Lushington or to Northbrook in England, although the diaries do not

\textsuperscript{8} For example, in December 1885 he gave a drawing of Corsica to Powell, servant to Chichester Fortescue, Lord Carlingford, who had fallen ill while visiting Lear in San Remo, "for he is a most excellent nurse & servant to C." (Edward Lear, Diary, December 18, 1885 [MS Eng 797.3]). Other references to gifts of drawings are scattered throughout his correspondence and diaries. In 1881 Lear found himself compelled to leave Villa Emily, in which he had invested his life's savings, because a hotel had been built on adjacent land, blocking his view of the sea and ruining the light in his studio with the glare from its white walls. To acquire new land on the waterfront and build an identical house, called by Lear Villa Tennyson, he was forced to solicit money from various friends and patrons. For a summary account of the transaction involving Northbrook's contribution of £2000 and Lear's subsequent gift to him of two boxes of drawings, see Viven Noakes, \textit{Edward Lear: The Life of a Wanderer}, rev. ed. (Stroud, Gloucestershire: Sutton Publishing, 2004), 244–245, 260; Lear's relief at receiving a stamped receipt from Northbrook is recorded in his diary for April 2, 1886.

\textsuperscript{9} For these activities of 1886, see Lear's Diary for February 1886. The scrapbooks prepared for Lord Northbrook were described by Sotheby's, March 27, 1929, lot 393 as: "Lear's Topographical Works. With original Sketches by Edward Lear arranged by his friend, Thomas George, Earl of Northbrook and mounted by Richard Williams. Illustrated Excursions in Italy, 2 vol. in 4, illustrations, 1846; Journals of a Landscape Painter in Southern Calabria, &c. 1 vol. in 3, illustrations, 1852, together 7 vol., the text of two copies of each book cut up and mounted on cardboard with all the original water-colour drawings, special printed titles and lists of illustrations to each volume, an A.L.s. from the Author inserted, green morocco gilt; sold not subject to return." See also the discussion of the Northbrook sale, below. Lear never saw these seven albums, but responded to a letter from Northbrook describing them by saying "Your letter about the Abruzzi books greatly delighted me. I think my sketches are highly honoured" (quoted in Noakes, \textit{Edward Lear: The Life of a Wanderer}, 260).
always specify a final destination, and on April 8, 1886, he recorded that “Bottini came, & is to pack, nail up, & send off the 5 cabinets of old days.”

When Lear passed away in 1888, his heir and executor was his long-time friend Sir Franklin Lushington. It is unclear exactly how Lushington administered Lear’s material inheritance. He is known to have destroyed many of the personal papers left by Lear, but retained other artifacts, including books and drawings, in the possession of his own family. Some personal memorabilia went to the descendants of Lear’s sisters as a gift from Lushington. He seems also to have distributed other materials as he deemed appropriate. The manuscript of Lear’s “Indian Journals” at Houghton (MS Eng 797.4) has tipped into volume one a letter from Lushington to Northbrook, dated August 28, 1888, in which Lushington explains:

I am sending you as a railway parcel the 7 portions of Lear’s Indian journals [later bound in two volumes for Northbrook]. There is a good deal personal about them, and they would hardly do to submit to general reading without some excisions—but their net value is as an accompaniment and so explanation of the sketches, and as such they ought certainly to belong to you—so please do not return them, but consider them as your own.

Possibly the two cabinets of landscape drawings now at the library were also transferred to Northbrook in this way.

In 1929 both the Lushington and Northbrook collections of works by Lear came on the market in London. Since most of this material is now at Houghton Library, much of it as the gift of W. B. O. Field or Philip Hofer, it is worth examining the sale results in some detail. On February 21, 1929 (the second day of a three-day sale), Hodgson offered “The Library of the late Sir Franklin Lushington, in which is included the Library of Edward Lear . . . Sold by Order of Miss Lushington.” Lots 601–615 included Ann Lear’s copy of Illustrations of the Family of Psittacidae, or Parrots (lot 601, now Typ 805L.32 [A]), a set of proofs (lot 602, now Typ 805L.32 [D]), and a large collection of preparatory sketches for the work (lot 603, now MS Typ 55.9). In addition to a copy of Gleanings from the Menagerie and Aviary at Knowsley Hall (lot 604, the Earl of Derby’s presentation copy to Lear, present location unknown), there was an album of sketches related to this work (lot 605, now MS Typ 55.12). Lushington’s multiple copies of Lear’s published travel works (lots 608–613) are not now always identifiable

10 Diary, March 3, 1886, and April 8, 1886.
12 Noakes, ibid; Hofer, Edward Lear as a Landscape Draughtsman, 63–64.
13 Hodgson & Co., A Catalogue of Books from Various Sources including the Library of the Late Sir Franklin Lushington, in which is included the Library of Edward Lear . . . which will be sold by auction . . . February 20th, 1929, and two following days . . . [London: Hodgson & Co., 1929].
in the absence of distinguishing marks, but the related material included sets of plates and vignettes for *Illustrated Excursions in Italy* (lot 609, now Typ 805L.46b [B] and Typ 805L.46b [C]). Similarly, the lots of albums and drawings of natural history subjects (lots 606–607, 614–615) included the first of the “youthful” albums acquired by Houghton Library (part of lot 614, now MS Typ 55.4). On March 27, 1929 (the third day of a four-day sale), Sotheby’s offered additional Lear materials from the Lushington family (lots 500–504): \(^{14}\) several lots of drawings for Lear’s nonsense works (lot 500, now MS Typ 55.1; lot 502, the first part of which is now MS Typ 55; and lot 503, now subsumed in MS Typ 55.14), copies of two nonsense editions (lot 503b, now cataloged together as Typ 805LN.61), and a nonsense alphabet (lot 503a, now MS Typ 55.3). \(^{15}\) There were also a series of 200 drawings to illustrate the poems of Tennyson (lot 501, now MS Typ 55.7), and the thirty surviving volumes of Lear’s private diary (lot 504, now MS Eng 797.3). Later in the year, on November 27, 1929 (the third day of a three-day sale), Sotheby’s listed four lots (390–393) of materials by Lear from the estate of the Earl of Northbrook. \(^{16}\) These included a bound volume of twelve (so described, but actually eleven) finished watercolors of parrots (lot 390, now MS Typ 55.8), a copy of the published edition of *Illustrations of the Family of . . . Parrots* bound together with a copy of *Gleanings from the Menagerie and Aviary at Knowsley Hall for Lord Northbrook* (lot 391, now Typ 805L.32 [B]), a copy of *Views in the Seven Ionian Islands* (lot 392, now Typ 805L.63), and a set of volumes specially prepared for Lord Northbrook in which Lear’s original drawings for *Illustrated Excursions in Italy* and *Journals of a Landscape Painter in Southern Calabria* were mounted together with the published illustrations and printed texts of those works (lot 393, later offered by the dealer Francis Edwards to Field, who declined, now in the Liverpool Public Library).


\(^{15}\) The proofs for the 1856 edition of *A Book of Nonsense* listed by Sotheby’s as part of lot 502 (“A Series of proofs for ‘A Book of Nonsense,’ new edition, loose in illustrated wrapper, 1856”) can no longer be identified among the purchases of W. B. O. Field, who subsequently acquired the drawings listed first in this lot. Perhaps they were part of the nonsense material that Hofer obtained from Field in exchange for landscape drawings (see Hofer, *Edward Lear as a Landscape Draughtsman*, 60); if so, they may have been integrated into MS Typ 55.14, which contains a considerable number of proofs of nonsense drawings and verses.

\(^{16}\) Sotheby & Co., *Catalogue of the Choice English Library, Principally of Nineteenth Century Authors, the Property of Lionel Upton, Esq. . . and of a Selected Portion of the Valuable Library and Collection of Autograph Letters, the Property of the Late Right Honble. the Earl of Northbrook . . . which will be sold by auction . . . on Monday, 25\(^{\text{th}}\) November, 1929, and two following days . . .* [London: Sotheby & Co., 1929].
Also early in 1929 the drawings inherited by the Lushington family—a collection of unknown size—were sold to the dealers Craddock & Barnard of Tunbridge Wells. Their Catalogue 39, *One Hundred Landscape Drawings (in pen and water-colours) by Edward Lear (1812–1888)*, explained that “the collection of drawings from which those included in this catalogue have been selected was bequeathed by Lear to Sir Franklin Lushington, from whose daughter we purchased the entire collection.”

From October 21 to November 9, 1929, they exhibited fifty-seven Lear drawings at the Howard Gallery in London, and somewhat later, there was an exhibition of 156 landscape drawings at the same venue. Both Hofer and Field acquired drawings from Craddock & Barnard in 1929 and the early 1930s, and portions of the firm’s stock were still available in the 1940s, when Donald Gallup was able to purchase drawings and albums from F. R. Meatyard in London.

As Philip Hofer was to observe later, these consignments flooded the market where Lear was concerned. That fact, together with the economic depression of the 1930s, enabled the formation of several important Lear collections, first among them those assembled by the American collectors W. B. O. Field and Philip Hofer.

William B. Osgood Field (1870–1949) was a member of a prominent New York family and a noted philanthropist and bibliophile. Although a graduate of Stevens Institute of Technology who later studied at Columbia University, he sent his sons to Harvard (W. B. O. Field, Jr., Class of 1926, and Frederick Vanderbilt Field, Class of 1927). Between 1926 and 1937 he served on the Visiting Committee for the Fogg Art Museum, and in the late 1920s he was also a member of the Visiting Committee for the

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17 A copy of the catalog can be found at Houghton Library under the call number *EC85.L4773.Zxx*, which includes a miscellany of articles, clippings, etc., about Lear from the 1920s and 1930s.

18 Hofer mentions the 1929 exhibition in his *Edward Lear as a Landscape Draughtsman*, 60. What appear to be tear sheets from the catalog of the later exhibition are preserved in the William B. Osgood Field Papers, Manuscripts and Archives Division, New York Public Library, box 47, folder 10 (cited hereafter as Field Papers).

19 See note 21.


21 Other collections formed from the bounty of 1929 included that of the Gennadius Library in Athens and the one assembled by Donald Gallup. The Gennadius collection, which eventually included 202 drawings of Greece by Lear, derives largely from a 1929 offer from Craddock & Barnard to Joannes Gennadius, founder of the library; see the preface, by Haris Kalligas, to Fani-Maria Tsigakou, *Edward Lear’s Greece: From the Gennadeion Collections* (Thessaloniki: Cultural Centre of Thessaloniki, 1997), 5. In Greek and English. In 1943–1944 Donald Gallup began buying drawings from F. R. Meatyard in London, a printseller whose stock came from Craddock & Barnard. Gallup was in time able to form a significant collection of works by Lear which he left to Yale University; see Donald C. Gallup, “Collecting Edward Lear,” *Yale University Library Gazette* 61 (1986/87): 125–142.
University Library. A member of the Grolier Club from 1904 until his death, he served as its president 1924–1928. His bibliophile collections were extensive, but focused primarily on nineteenth-century England. In addition to the works of Edward Lear, he collected Charles Dickens, Rudyard Kipling, and William Makepeace Thackeray; works illustrated by George Cruikshank and John Leech; and related materials such as drawings by Cruikshank and Leech, examples of the wood blocks, copperplates, and steel engravings used to print their illustrations, and fore-edge paintings and an assortment of bookbinder’s finishing tools. All of these he eventually gave to Harvard. In 1929 and 1930 Field was actively engaged in purchasing, through his agent, Henry C. Smith of E. P. Dutton & Co., many of the books and drawings by Lear that had been sold in London, as well as other Lear items not listed in the catalogs cited above—for example, editions of the published nonsense books. He engaged Bertha Coolidge (later Bertha Coolidge Slade) to organize and catalog his collection, which she did in great detail. In 1933 he had her work printed by the Bremer Presse in Munich as Edward Lear on My Shelves, an edition he reserved for private distribution. Later in the 1930s he was able to add to his collection two of Lear’s wooden cabinets filled with some 3,000 of the artist’s landscape sketches.

Philip Hofer (1898–1984), who had already established himself as a collector of illustrated books, calligraphy, and writing manuals, also began in 1929 to buy works by Lear. His early acquisitions included a scrapbook containing nonsense sketches and manuscript poems as well as some landscape drawings (subsequently disbound but apparently forming the principal contents of MS Typ 55.14). During the 1930s and later he continued to buy works by Lear, especially published editions of the nonsense books. Taken together, this constituted the material he gave to Houghton Library in 1942. His ongoing affinity for Lear’s nonsense is attested by the series of private or

22 Detailed documentation for many of Field’s purchases may be found in letters of offer from dealers and invoices from E. P. Dutton and Co., especially for the years 1929–1932, in the Field Papers, boxes 39 and 40 (correspondence), and boxes 46 and 47 (invoices). His purchase records from the mid- and late 1930s appear not to have been uniformly preserved. His gifts to the Harvard Library are recorded in the accession records of Houghton Library.

23 Edward Lear on My Shelves ([New York]: Privately printed [Munich: Bremer Presse], 1933). Bertha Coolidge was acknowledged in the foreword. The colophon reads: “Printed by the Bremer Presse at Munich for William B. Osgood Field 1933 in one hundred and fifty-five numbered and signed copies on Zanders hand-made paper. The phototypes printed by J. B. Obernetter, five landscapes hand-colored by Annette von Eckart.” Copy 38 was inscribed by Field “To the Harvard College Library with compliments of the Author, William B. Osgood Field, 20.3.34.” He gave other copies to Philip Hofer and to W. A. Jackson, Houghton’s first librarian. A partial distribution list for copies of the work is preserved in the Field Papers, box 47, folder 10.

24 Described in Hofer, Edward Lear as a Landscape Draughtsman, 17, 60.

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semi-private publications he sponsored between 1935 and 1977, as well as by additional acquisitions when material became available. He also purchased copies of Lear’s published natural history and travel works, many of which duplicated or supplemented those given by Field; Hofer’s copies came to the library with his bequest in 1984. At various dates in the 1950s and 1960s Hofer acquired a number of landscape watercolors and five small oil paintings, apparently purchased singly from various galleries; these were bequeathed to Harvard in 1978 by Hofer’s wife Frances. Hofer’s later interest in Lear’s landscape drawings, based on Field’s gift to Harvard as well as his own drawings, eventuated in his 1967 publication, *Edward Lear as a Landscape Draughtsman*, the first substantial effort to explore this aspect of Lear’s work.

Hofer, a graduate of Harvard (BA 1921, MFA 1929), was from 1930 to 1934 Keeper of the Spencer Collection at the New York Public Library and from 1934 to 1937 Assistant Director of the Pierpont Morgan Library. In 1938 he returned to Harvard as the founding curator of the Department of Printing and Graphic Arts in the Harvard College Library, to which he was to become a major donor. He remained curator of the department until his retirement in 1968, and continued to be an active supporter of the Printing and Graphic Arts Collection until his death in 1984. Hofer and Field knew each other during Hofer’s years in New York City, having met probably as early as 1924 when Hofer was elected to membership in the Grolier Club during Field’s first year as president. In the early 1930s, as *Edward Lear on My Shelves* was in preparation, they exchanged information about Lear materials on the market, and about editions of the nonsense books. They also served together on the Fogg Museum Visiting Committee in 1932–1933.

In 1942 Harvard opened the Houghton Library building, the first purpose-built separate rare book library building on any American university campus. To mark this

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25 See checklist of publications in Appendix 3.

26 David P. Becker, in his *Drawings for Book Illustration: The Hofer Collection* (Cambridge, Mass.: Department of Printing and Graphic Arts, Houghton Library, Harvard University, 1980), 49–50, no. 33, estimates that the Frances Hofer Bequest contained some forty landscape drawings. In 1967 Hofer himself put his personal holdings of landscape drawings at about sixty (*Edward Lear as a Landscape Draughtsman*, 60), but this figure probably included those assigned to his wife. Some twenty-three landscape sketches and five studio watercolors are now recorded as Hofer bequests. These apparent discrepancies are probably due to the fact that Hofer throughout his lifetime made private gifts of books and art from his personal collections; a few of these have subsequently returned to Houghton Library as gifts from those to whom Hofer gave them—for example, the drawing of Calvi, Corsica (TypDr 805.LS13.68c) that he gave to Donna Surprenant in 1978 and that she gave to Houghton Library in 1997.

occasion, Field and Hofer donated their Edward Lear collections to the library. Field, after preliminary discussions, wrote to the President and Fellows of Harvard College on June 28, 1942, stating:

I hereby give to the President and Fellows of Harvard College my library now housed in my home at Lake Mohegan [New York]. It is my wish that, while certain portions of the collection, particularly the Lear and Kipling books, manuscripts, etc., shall be turned over to the Harvard College Library immediately, the bulk of the remainder shall be kept in my home during my lifetime. My library now becomes the property of Harvard College, and any books which are needed for exhibition or for study, may be requested by the Harvard College Library to be sent from Lake Mohegan to Cambridge.28

At the time of Field’s death, his obituary in the Boston Globe estimated the total size of his gift at 9,000 volumes. Hofer’s contribution was much smaller, but not without significance. He had written to Field on May 26, 1942:

I have a thought which I hope may be acceptable to you, and which would show in some small way my appreciation of the plan which you proposed when you were last here. You know I have a number of Lear’s Nonsense drawings, and also a number of manuscript songs and poems, including a few of the very best. I wanted to tell you that if your Lears come here I would like to give mine at the same time to your collection, so that as nearly as possible your Lear manuscript material may be complete. Now I realize that that is only adding a few drops to your ‘bucket’, but it is at least a sincere expression of appreciation for what you have done and for what you have in mind. I also have a few books, and those could be added too.29

Hofer’s later recollection of the transaction was penned on the flyleaf of his personal copy of Edward Lear on My Shelves (*93HR-4311).

It was really Billy Field who made our Greatest Edward Lear Collection (in the world) possible. I had bought all I could in June 1929. Then on returning to NYC and seeing Billy at the Grolier Club, where I had begun to be Chairman of the Committee on Arrangements, and knowing him to have Vanderbilt

28 W. B. O. Field, typed letter to the President and Fellows of Harvard College, June 28, 1942, copy in Houghton Library, Librarian’s Office Correspondence files, under Field.
29 Philip Hofer, typed letter to W. B. O. Field, May 26, 1942, copy in Houghton Library, Librarian’s Office Correspondence.

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money (by way of his son Fred Vanderbilt Field, a Delphic Clubmate of mine—though considerably younger), I proposed he really bought [sic] the huge dealers stocks that had accumulated after the poorly attended Lushington & Northbrook Sales—partly due to the onset of the World Depression (1929–39). He agreed to do so, and told Henry Smith, of E. P. Dutton & Co., NYC, to buy all he could find—which was an immense lot, in the next few years of the Great Depression. Then in 1940—I now at Harvard where his 2 sons had gone, proposed I would give all my Lear MSS and 60 odd drawings, if he would give his whole collection. W. A. Jackson & I then went to see him at his place on Lake Mohegan, NY . . . and he (a Columbia graduate) agreed . . . Never was there a luckier piece of work!

In this manner, much of the Lear material on the market in 1929 and 1930 came to Houghton Library, by far the greater part of it from W. B. O. Field. Rather than repeat the story of Lear’s life and the history of his artistic development, which have been told many times, this summary account of Harvard’s collections focuses on the resources they offer for studying each aspect of Lear’s life and works.

**Natural history**

Lear’s first serious artistic ventures were into natural history illustration. In this area, as he himself noted and others have remarked subsequently, he was unusual in that he preferred to draw from living birds and animals. For his first publication, *Illustrations of the Family of Psittacidae, or Parrots* (1832), he worked at the London Zoo or with privately owned birds. A collection of some seventy-five preparatory sketches and drawings for this work now at Houghton Library (MS Typ 55.9) shows that he took careful note of the measurements and proportions, as well as the coloring of the specimens he studied. Since a number of these drawings were made on the versos of rejected lithographs, the collection also documents the development of Lear’s skill as a lithographic draftsman and the standards he set for the production of prints from his drawings. A suite of thirty-seven proofs without letters printed on India paper, mounted, and accompanied by a few proofs of full pages with captions (Typ 805L.32 [D]) further demonstrates the process by which he translated the drawings onto the lithographic stones that were printed at the establishment of Charles Hullmandel. In addition, an album of eleven finished, colored drawings of parrots (MS Typ 55.8) includes what were perhaps patterns for the professional colorist, although two of these drawings were not published, and one differs from the published version.

In his work for the Earl of Derby at Knowsley Hall, Lear’s task was to document the appearance of the rarer animals in the earl’s menagerie, not only birds, but also mammals, and at least one reptile, a turtle. Although most of his work for Lord Derby remains at Knowsley Hall, two albums now at Harvard include some of his preparatory
Figure 23. Lear. “How Pleasant to Know Mr. Lear.” Ink on paper. Sheet size: 23 x 11 cm. MS Typ 55.14 (141). Gift of Philip Hofer, Class of 1921, 1942.
sketches for subjects such as the Stanley Crane, as well as other drawings made at Knowsley—for example, studies of the kangaroos that ranged freely in the park there (see figure 41, page 145). MS Typ 55.12 contains bird and animal studies relating both to the parrots and to animals at Knowsley, and MS Typ 55.13, presented by Lear to Cecilia Lushington in 1855, contains watercolor sketches of birds and animals, together with landscapes and costume studies painted in Italy in the 1840s. Seventeen of Lear’s watercolors for Lord Derby were later lithographed by J. W. Moore and published in the privately printed work *Gleanings from the Menagerie and Aviary at Knowsley Hall*, of which Houghton Library owns three copies.

Early in his career Lear also did considerable commercial work in natural history illustration, for which he did not always receive explicit credit. Harvard holds copies, often multiple copies, of the published works that include Lear’s contributions, and preparatory materials for some of these publications may be found among Houghton Library’s natural history drawings. Probably the best known of Lear’s commercial designs are his drawings for works published by John Gould. Houghton Library owns two complete sets of Gould’s *The Birds of Europe*, one the gift of W. B. O. Field (Typ 805L.37 [A]), the other, in the original parts, the bequest of Philip Hofer (Typ 805L.37 [B]). In addition, there is an uncolored lithograph of the Great-Horned or Eagle Owl drawn for *The Birds of Europe* (Typ 806L.37d). Of his work for Gould, perhaps this was the bird with which Lear was most pleased, since he presented the print to his sister Ann.

**Nonsense**

During the latter part of his life and the century after his death, Lear was best known for his nonsense, consisting of limericks, longer poems, drawings, nonsense botanies, and illustrated alphabets. He began composing limericks (although he never used the word) in the 1830s during his visits to Knowsley Hall, where his verses and the accompanying drawings entertained the grandchildren of the Earl of Derby and led to his life-long association with the Earls of Derby and members of their circle. Four collections of his nonsense were published in Lear’s lifetime: *A Book of Nonsense* (1846, second edition 1856, revised and expanded third edition 1861), *Nonsense Songs, Stories, Botany, and Alphabets* (1871), *More Nonsense, Pictures, Rhymes, Botany, Etc.* (1872), and *Laughable Lyrics: A Fourth Book of Nonsense Poems, Songs, Botany, Music, &c.* (1877). Collectively these works went through many editions during the author’s lifetime, and the contents, reissued repeatedly in various combinations, have never been out of print. The library holds a large collection of these various issues, including multiple copies of the most significant editions, as well as many presentation copies.
In addition to preparing his works for the printer, Lear throughout his life copied and recopied his “nonsenses,” as he called them, for gifts to his friends. Many of his nonsense alphabets were drawn for particular children of his acquaintance, or for other friends—for example, the one made for a daughter of Franklin Lushington (MS Typ 55.3), or the one written for T. E. Tatton (MS Eng 797.2). In his diary for March 1886 Lear noted that he had made ten copies of “Some Incidents in the Life of My Uncle Arly” and listed the friends to whom he had sent them; one of these copies, dated March 7, 1886, and addressed to Wilkie Collins, is the single-leaf manuscript presented to Houghton Library by Frederick R. Koch in 1981 (MS Typ 55.22). Thus there exist many duplicate and near-duplicate manuscript copies of the nonsense verses and drawings.

Philip Hofer was particularly interested in Lear’s nonsense and amassed a collection of several hundred pieces, including manuscripts, proofs, and fair copies. Perhaps the best known texts represented among the autograph manuscripts in his collection are “The Owl and the Pussycat” (MS Typ 55.14 [71]; see figure 31, page 127) and “How Pleasant to Know Mr. Lear” (MS Typ 55.14 [141]; see figure 23). Most of Hofer’s holdings derive from an album that had belonged to Lushington and are now cataloged as MS Typ 55.14, to which miscellaneous pieces have been added either from the collection of W. B. O. Field or after being removed from other albums at Houghton Library. Hofer also published a number of Lear’s works from nonsense manuscripts in his own possession, often in privately printed editions. Other nonsense drawings and manuscript verses have been acquired by the library subsequently—for example, the album containing six nonsense drawings illustrating “Kathleen O’More” purchased in 1956 (MS Typ 55.17), or the three self-caricatures and the drawing of a “[guinea?] pig confronting a ‘corcadill’” purchased in 1963 (MS Typ 55.18, MS Typ 55.19, MS Typ 55.20). Vivien Noakes’s recent edition of Lear’s complete nonsense identifies the individual items at Houghton Library as original manuscripts, fair copies, printer’s copies, or proofs, and discusses the relationships among variant copies.

Beyond the poetry, Lear’s love of verbal nonsense extended to phonetic spellings, ubiquitous in his letters and diaries and in the notes on his drawings. Self-caricatures were a specialty with him occurring frequently in his letters and diaries (see figure 20, page 71), and he frequently drew his pet cat Foss (or “Phos”) (see figure 32, page 129).

Lear’s habit of making multiple copies of nonsense works was discussed by Bertha Coolidge, with reference to specific instances (Edward Lear on My Shelves, 255). See also Angus Davidson, in Edward Lear, Teapots and Quails, and Other New Nonsenses, ed. Angus Davidson and Philip Hofer (Cambridge, Mass.: Harvard University Press, 1953), 10.

See Appendix 3.

Although Lear’s letters are now scattered, with only a small selection available at Houghton Library (MS Eng 797), the thirty volumes of his diaries that survive are all now at Harvard (MS Eng 797.3).

**Landscape drawings**

Already at the time of his Lake District excursion in 1836, after which he decided to become a landscape artist, Lear had developed a method of working that was to become characteristic of his artistic production. Having selected an area to visit, he traveled through the countryside, stopping to sketch when he saw promising scenery or views. Such sketches consisted primarily of pencil outlines, with notes, sometimes copious, as to the details of the scenery and the colors of the landscape or foliage. Later, in the evenings, or sometimes much later in his studio, he “penned out” the drawings and added watercolor wash, not always in accordance with the outlines or color indications of the original sketch (see figures 24 and 25). These preliminary sketches, made in the field and usually annotated with the name of the place, the date, and even the time of day when each was executed, served as sources for the more finished landscapes he painted in his studio. The latter can be divided into several categories: finished studio watercolors produced on commission or in the hope of sales, mass-produced watercolors—which Lear himself called his “Tyrants”—created in the hope of quick, inexpensive sales, and the oil paintings with which he hoped to establish his reputation as an artist. His technique as a landscape draftsman was first analyzed by Philip Hofer on the basis of the large collection of landscape drawings held at Houghton Library, later by Vivien Noakes, and most recently by Charles Nugent in a focused study of the Lake District drawings.\(^{33}\)

Houghton Library holds landscape drawings from all phases of Lear’s career and all levels of his artistic production. Very early landscapes may be found in the two albums from his youth (MS Typ 55.4, MS Typ 55.27). Italian landscapes and costume studies from the 1840s were included in the album created for Cecilia Lushington (MS Typ 55.13), and landscape studies from various periods and in various media were brought together by Lear in another album (MS Typ 55.10). Some studio watercolors and “Tyrants” are found both in the collections given by W. B. O. Field (principally MS Typ 55.26) and among the drawings purchased by Philip Hofer and bequeathed by his wife Frances (the latter cataloged under the call

number prefix TypDr 805.L513). Hofer also contributed five small oil paintings to the library’s holdings. Their subjects are Agrigento (TypDr 805.L513.47a), The Nile with Water Buffalo (TypDr 805.L513.55n), View on the Nile (TypDr 805.L513.55v), Mount Parnassus (TypDr 805.L513.60m), and View of Cairo (TypDr 805.L513.73v). A group of drawings from Central India is preserved in an album bound for Lord Northbrook (MS Typ 55.5), and Houghton Library holds the only set to remain intact of drawings created by Lear in an effort to illustrate 200 verses drawn from the poems of Tennyson (MS Typ 55.7).34

By far the largest and most important set of landscape drawings belonging to the library derives from the W. B. O. Field gift, and consists of approximately 3,500 of Lear’s preliminary sketches, now housed in two of the wooden cabinets made for Lear’s studio in San Remo (MS Typ 55.26). These preliminary sketches are a selection from a larger set that were not intended for sale, but were kept by Lear for reference. After

34 Ruth Pitman, Edward Lear’s Tennyson (Manchester: Carcanet, 1988), 27–31, outlines the history of the Tennyson project. That work reproduces the set of drawings that had been preserved at the Tennyson Research Centre, Lincoln, until it was dispersed in 1980.
his death the larger collection was scattered in ways not yet fully reconstructed. In *Edward Lear on My Shelves*, Bertha Coolidge listed 410 landscape drawings belonging to Field, a number that included a few studio watercolors. Some of the drawings in this group were acquired from Craddock & Barnard; others came from the dealer J. Halle in Munich, who had obtained them from the English firm. Field’s major acquisition, however, was made after the catalog of his collection had gone to press. Already in 1929 he had been contacted by the dealer Charles J. Sawyer, who had supplied many of his previous acquisitions, and in 1930 by Lady Strachie, editor of the *Letters of Edward Lear* and *Later Letters of Edward Lear*, each of whom drew his attention to an extraordinary offering, namely, a collection of some 3,000 landscape drawings by Lear housed in two of Lear’s wooden cabinets and offered in a sale of furniture at Stratton Hall, Lord Northbrook’s estate in Hampshire, in November 1929. Field eventually purchased the cabinets and drawings, presumably from Sawyer via E. P. Dutton & Co. The cabinets arrived in New York in 1935, care of Henry Smith of Duttons, who arranged for the drawings to be unpacked and checked in, and the cabinets, which had become loose.
in shipping, to be repaired. Late in 1936 the cabinets and drawings were sent to Field’s home, from where they were removed to Houghton Library in 1942 (see figure 26).³⁵

As pointed out in the offering documents, and confirmed by the cabinets themselves, the drawers—thirty-two in each cabinet—were each labeled on the front with a painted caption giving the locations where the drawings contained within were made. These indicate that the contents of the cabinets were intended to be a selection, documenting the entire span of Lear’s entire career as a landscape artist, and suggest that the selection may have been made by or for Lord Northbrook, especially since no fewer than seventeen of the drawers contain drawings of India, which Lear had visited in 1873–1874 as Lord Northbrook’s guest during his term as viceroy of India. A further indication that the cabinets were organized by or for Northbrook comes

³⁵ The story of the cabinets is documented in the Field Papers, box 40, folder 5, and box 47, folders 8 and 12. The two large cases mentioned by Craddock & Barnard in a letter to Bertha Coolidge, May 29, 1931 (Field Papers, box 47, folder 11), as having been acquired by them from Lushington’s daughter together with Lear’s drawings, may have been two more of Lear’s specially constructed cabinets, since Lear’s diary for April 1, 1886, records that he “wrote to John Congreve [shipper], with Labels for Frank I’s 2 Cabinets.”
Figure 28. Lear. “Two Blots on Corsica!” in *Journal of a Landscape Painter in Corsica* (1870), showing a two-page opening formed by the verso of the title page and the dedication page. 26 cm. Typ 805L70 (B). Gift of Philip Hofer, Class of 1921, 1961.
TO

FRANKLIN LUSHINGTON, Esq.,

OF THE INNER TEMPLE,

FORMERLY MEMBER OF THE SUPREME COUNCIL OF JUSTICE,

IN THE IONIAN ISLANDS,

AND STILL EARLIER THE COMPANION OF MY TRAVELS IN GREECE,

THOSE ILLUSTRATED JOURNALS IN CORSICA ARE INSCRIBED,

BY HIS AFFECTIONATE FRIEND,

EDWARD LEAR.

London, 1869.
from the last five drawers of what is now designated Cabinet I. These are all labeled “Lord Northbrook” with the years 1850, 1851, 1858, 1859, and 1860–1867 designating the individual drawers. Northbrook painted watercolors similar in style to Lear’s, and may indeed have studied with Lear, or at least been inclined to imitate him, when the two first knew each other and sketched together in Rome in the 1840s. The drawings by Northbrook were presumably removed before the cabinets were sold. At Houghton Library the “Northbrook” drawers have been used to store Lear’s landscape drawings from Field’s original collection.

Lear’s landscape drawings also served as sources for the illustrations in his published travel books, the texts of which were drawn from his diaries. All the travel books except the last were illustrated with lithographs drawn on the stone by Lear himself (see figure 45, page 153); only Journal of a Landscape in Corsica was illustrated with wood-engravings, which in Lear’s opinion did not translate his drawings appropriately.

Over the years Houghton Library has acquired multiple copies of each travel book, including proof copies, presentation copies, and specially colored copies. One copy, however, was surely purchased for its nonsense value. Philip Hofer’s copy of Journal of a Landscape Painter in Corsica is unique in that it contains a large ink blot caused by Lear’s pet, the cat Foss, which led Lear to inscribe on the verso of the title page “Two Blots on Corsica! O dear, dear, dear, Mr. Edward Lear. [drawing of cat] Foss did it.” He also embellished the blots with pencil markings that turned one into a fantastic animal, a second into a grenadier guardsman, a third smudge into a mustachioed face, and a fourth into a uniformed onlooker (Typ 805L.J70 [B]) (see figures 27 and 28).

**Personal documents**

In addition to his artistic legacy, Lear left a number of personal documents that have survived for posterity. Although his correspondence is scattered, Houghton Library holds a miscellaneous collection of some forty letters from him to friends such as Lord Northbrook, Lord Aberdare, Hubert Congreve, and William Holman Hunt, or

36 Lear’s first mention of Thomas George Baring, later the first Earl of Northbrook, occurred in a letter of February 12, 1848, to Chichester Fortescue: “. . . thank you for your introduction to Baring: he is an extremely luminous & amiable brick, and I like him very much, & I suppose he likes me or he wouldn’t take the trouble of knocking me up as he does, considering the lot of people he might take to instead. We have been out once or twice in the Campagna, and go to Mrs. Sartoris, or other evening popular approximations together. He would draw; very well, and indeed does, but has little practice.” (Letters of Edward Lear, ed. Lady Strachie [London: T. Fisher Unwin, 1909], 6). Although there is no direct evidence that Baring took lessons from Lear (who supported himself as a teacher while in Rome), he painted watercolors very much in the style of Lear, to judge from those reproduced in Bernard Mallet, Thomas George Earl of Northbrook G.C.S.I: A Memoir (London: Longmans, Green and Co., 1908), “Jodhpore (1875),” facing 78, and “Ajmere (1875),” facing 118.

92 *The Edward Lear Collection at Harvard University*
to professional acquaintances such as John Ruskin and John Gould, as well as others (MS Eng 797). In addition, letters to or about him are sometimes found inserted in the related works—for example, a letter from William Swainson praising Lear’s *Illustrations of the Family of... Parrots* (Typ 805L.32 [A]), or the letter from Lushington to Northbrook conveying Lear’s “Indian Journals” (MS Eng 797.4).

It appears that Lear kept diaries from an early age, using—to judge from the later examples—pre-printed dated blank volumes from Charles Letts & Co. of London that provided a page for each day. In later life he regretted that he had destroyed the diaries of his earlier years, especially those from his time at Knowsley Hall. However, the volumes that survive from his last thirty years, 1858–1877, sold at the second Lushington sale, were acquired by W. B. O. Field and given to Houghton Library in 1942 (MS Eng 797.3). They offer invaluable accounts of Lear’s daily life, his visitors and correspondence, and his comments on work in hand. The complete set has been microfilmed, and the texts are being fully transcribed on the internet. The journals on which Lear’s published travel writings were based seem to have been closely related to the diaries. Although most of these have been lost, the manuscript of Lear’s “Indian Journals” survives at Houghton Library (MS Eng 797.4), as does a fragment of one from Crete (MS Typ 55.24).

Throughout much of his adult life Lear entertained his friends by singing poems set to melodies of his own composition, accompanying himself on the piano. However, since he was untrained as a musician and played by ear, the music that survives was transcribed by others. Settings of his own poems included “The Owl and the Pussycat” (now lost), “The Pelicans” (MS Typ 55.14 [156–157]), and “The Yonghy Bonghy Bō” (MS Typ 55.14 [162–165]). He also composed music for Shelley’s “A Lament” (MS Typ 55.14 [143]). Perhaps best known and most admired were his settings of poems by Alfred, Lord Tennyson of which some twenty-one are attested by direct or indirect evidence. Between 1853 and 1860 twelve of these were published, dedicated to Mrs. Alfred Tennyson; Houghton Library’s recently acquired copy was Lear’s own and is the only known complete set (Typ 805L.53) (see figure 29).

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37 Edward Lear’s Diaries: The Private Journals of a Landscape Painter <http://www.nonsenselit.org/diaries/> (accessed February 20, 2012). The website is the work of Marco Graziosi, who states that “the text is as exact as possible a transcript of Houghton Library MS Eng. 797.3.”

Since 1942 Houghton Library has presented a number of exhibitions based on its Edward Lear collection, the latest being “The Natural History of Edward Lear,” on view from April to August 2012 to celebrate the bicentenary of Lear’s birth (May 12, 1812). Similarly, the library has contributed substantially to Lear exhibitions at other venues, including the major showing at the Royal Academy in London in 1985. Publications based on the collection have included Philip Hofer’s Edward Lear as a Landscape Draughtsman, Susan Hyman’s Edward Lear’s Birds, and Vivien Noakes’s various studies, including the catalog for the Royal Academy exhibition, which was based primarily on Houghton’s holdings. In the 1980s, Nancy Finlay, then Assistant Curator of Printing and Graphic Arts, compiled a comprehensive finding aid of the library’s landscape sketches by Lear, organized by date and location of the drawings and thus providing a detailed chronology, itinerary, and visual catalog of Lear’s travels. Since this finding aid became available online, it has attracted numerous researchers seeking to reconstruct the earlier appearances of places known to them—for example, the nineteenth-century landscape of Albania, or the gardens of the Taj Mahal as they appeared when Lear visited them in 1874. Most recently, Charles Nugent, in his study of the Lake District drawings from 1836, has shown how the sequences of numbers Lear entered on his landscape sketches can be combined with other evidence as to his whereabouts on given dates and with the geography of a given area, to place drawings now held by various libraries, museums, or collectors in their original order and to identify the numbers and the probable places and dates of drawings whose present locations are unknown. This technique offers considerable promise for the study of other subsets of Lear’s work, and it is to be hoped that other scholars will apply it to other groupings of Lear’s drawings. The results of a series of such studies, taken together, could even provide a more grounded answer than any heretofore available to the question of how many landscape sketches Lear actually produced.

With the support of the Milton B. Glick Publications Fund, Houghton Library is now engaged in digitizing not only the landscape drawings but all its original visual materials by Lear, images that will soon be available on the internet. The library also continues to make acquisitions as suitable material comes on the market—for example, the Album of Edward Lear, which contains a number of his youthful drawings and complements the similar Album of Ann and Edward Lear already in the collection (MS Typ 55.27, acquired 2011, a companion-piece to MS Typ 55.4, the gift of W. B. O. Field, 1942), or the volume containing all twelve of Lear’s published musical settings of

39 Susan Hyman, Edward Lear’s Birds, introduction by Philip Hofer (London: Weidenfeld and Nicolson, 1980). See also notes 2, 4, 6, 32, and 33 above.


41 See Appendix 1 for information on locating the images.
poems by Tennyson, unique in that it is the only complete set of these publications, the
only known copy of the last three works, and, moreover, the set that was Lear’s own,
bound for him and with his signature on the cover of each piece (Typ 805L.53, acquired
2010).
Appendix 1

Checklist of the Edward Lear Collection at Harvard University

The following checklist is intended to provide a general overview of and summary guide to Harvard University’s holdings of materials by Edward Lear. It is divided into four topical sections: natural history, nonsense, landscape drawing and travel, and personal documents including music. Each of these sections is further subdivided, principally into Published Works by Lear, and Drawings and Manuscripts. Materials at Houghton Library, where most of Harvard’s Lear holdings are located, are described in detail under the call numbers of the individual collections of drawings or manuscripts or copies of published works. Locations of copies in other Harvard libraries are noted briefly. All of Houghton Library’s holdings are cataloged in HOLLIS, Harvard’s online library catalog, where links may be found to detailed finding aids and digital images. Documentation for W. B. O. Field’s purchases, primarily bookdealers’ invoices and correspondence, is found in the Field Papers in the New York Public Library (see note 22 to the main text).

NATURAL HISTORY—PUBLISHED WORKS BY LEAR

Illustrations of the Family of Psittacidae, or Parrots: the Greater Part of Them Species Hitherto Unfigured, Containing Forty-two Lithographic Plates, Drawn from Life, and on Stone, by Edward Lear, A.L.S. London: Published by E. Lear, 1832.

Typ 805L.32 (A): “Ann Lear, with the sincere regards of her brother E. Lear, April 15th, 1832” (presentation inscription in Lear’s hand on flyleaf); Sir Franklin Lushington, sold at Hodgson’s, February 21, 1929, lot 601; Duttons, sold May 2, 1930, to W. B. O. Field (invoice); gift of W. B. O. Field, 1942 (bookplates). Tipped to flyleaf: letter from William Swainson to Lear, November 26, 1831, praising the red and yellow macaw as “equal to any figure ever painted by Barraband or Audubon, for grace of design, perspective, or anatomical accuracy.” Edward Lear on My Shelves, 113–117.

**Typ 805L.32 (C):** Gift of Donald C. Gallup, 1965. Proof before letters on India paper, mounted, of the Roseate Parrakeet (Lear’s habitual spelling).

**Typ 805L.32 (D):** Sir Franklin Lushington, sold at Hodgson’s, February 21, 1929, lot 602; purchased from Bertram Rota Ltd. on the Augustin H. Parker Fund, 1958. Thirty-seven proofs before letters on India paper, mounted, six of them duplicated by proofs of the pages with letters; together with the lithographic wrapper to Part 3 (dated January 1, 1831), the letterpress title page, and the letterpress dedication page.

*Gleanings from the Menagerie and Aviary at Knowsley Hall.* Knowsley: [Printed for private distribution], 1846. The preface by J. E. Gray of the British Museum, who also supplied the descriptions of the animals, reads: “The following Plates are selected from the series of Drawings made by Mr. Edward Lear from the living animals in the Right Honourable the Earl of Derby’s Menagerie at Knowsley Hall, forming part of the large collections of Zoological Drawings in his Lordship’s library. They have been lithographed with great care by Mr. J. W. Moore, and coloured by Mr. Bayfield.”

**Typ 805L.46 (A):** Royal Library, Windsor Castle (bookplate; see Brian North Lee, *British Royal Bookplates* [Aldershot: Scholar Press, 1992], no. 151, dating from 1860 or later); Duttons, sold April 14, 1930, to W. B. O. Field (invoice); gift of W. B. O. Field, 1942 (bookplates). *Edward Lear on My Shelves*, 119–120.

**Typ 805L.46 (B):** “Mr. Temminck from the Earl of Derby” (presentation inscription on title page); sold by Hamill and Barker, Chicago, March 1948, to Philip Hofer (Hofer’s inscription on flyleaf); bequest of Philip Hofer, 1984. Coenraad Jacob Temminck (1778–1858), Dutch naturalist, was first director of the National Natural History Museum at Leiden.

**Typ 805L.32 (B):** “Mrs Hawes With the Editor’s Kind regards” (presentation inscription on title page); Lord Northbrook (armorial bookplate), sold at Sotheby’s, November 27, 1929, lot 391, to Charles J. Sawyer; Duttons, sold January 23, 1930, to W. B. O. Field (invoice); gift of W. B. O. Field, 1942 (bookplates). *Edward Lear on My Shelves*, 119–120. Bound together with *Illustrations of the Family of . . . Parrots* for Lord Northbrook.
NATURAL HISTORY—DRAWINGS AND MANUSCRIPTS

Album of Edward Lear, ca. 1827–1831. Circa 80 drawings in watercolor, ink, and graphite of birds, animals, plants, landscapes, etc., two signed by Edward Lear; a number of the drawings mounted, some cut to shape and mounted; a few early lithographic trials, mounted; also sixteen small engravings pasted in. Binding: commercially produced blank album, red sheep spine, red marbled boards; paper watermarked “J. Whatman 1827.”

MS Typ 55.27: Sold at Bloombury Auctions, June 23, 2011, lot 437; purchased with income from The Hofer Curatorship Fund.

Album of Ann and Edward Lear, ca. 1827–1834. Circa 80 drawings in watercolor, ink, and graphite of birds, plants, shells, insects, etc., several signed or with annotations by Ann Lear or Edward Lear; many drawings cut to shape and mounted; also early lithographic trials pasted in. Binding: commercially produced blank album, red sheep spine, red marbled boards; paper watermarked “J. Whatman 1827.” Stored in folders kept with this album are eleven similar, loose drawings from the same period.

MS Typ 55.4: Sir Franklin Lushington, sold at Hodgson’s, February 21, 1929, part of lot 614; gift of W. B. O. Field, 1942 (bookplates). Edward Lear on My Shelves, 239.

Sketches of parrots preparatory to Illustrations of the Family of . . . Parrots (1832), ca. 1828–1832. Circa 80 sketches and drawings in ink, graphite, and watercolor, as well as a number of lithographs (many hand-colored), of parrots. Many items include autograph manuscript annotations by Lear and color samples. Also includes a paper wrapper for Part 12 of the published work, and the letterpress title page. Removed from the album in which they were mounted at the time of the sale and of their listing in Edward Lear on My Shelves; now stored individually in folders.


MS Typ 55.8: Lord Northbrook (armorial bookplate and note), sold at Sotheby’s, November 27, 1929, lot 390, to Charles J. Sawyer; gift of W. B. O. Field, 1942 (bookplates). Edward Lear on My Shelves, 248–249. Note on front inside cover in Northbrook’s
These are some (10) of the original drawings from which E. Lear drew on stone his 'Illustrations of the family of the Psittacidae 1832.' Two of the lithographs—Nos. 2 & 9 are smaller than the drawings, and all the lithos are reversed. Nos. 23 & 24 of the published work are in the same drawing.—Two of the drawings Lorius Guebiensis—Gueby Lory & Brotoogeris Phyrhopterus—Sandwich Island Parrakeet—were not published.—See for E. Lear's account of the publication—his first—his autograph letter to me in my copy of the Parrots & Knowsley Menagery. C—5—Bought of Quaritch—Sept' 1896. /N/. “Lear's letter (now cataloged as part of MS Eng 797) is dated October 11, 1867: “My dear Baring, I meant to have written a longer letter in answer to yours—for which many thanks,—but I have not time today. Yet, as Bush the Bookseller has sent me the enclosed, (you remember telling me to let you know if a copy of my Parrots turned up,) I shall send it on with these few lines. The ‘Psittacidae’ is (tho’ I say it) really a beautiful book, & very rare now. (The 1st L. Ellesmere told me he had given 6 £ at a sale for one –) To those who know anything of the foolish Artist, it is interesting as the first of his published works, & that wh. led to his going to Earl Derby’s:—to those who don’t, it has interest as being the first book of the kind drawn on stone in England of so large a size, & as one wh. led to all Mr. Gould’s improvements—vide that gentleman’s Birds of Europe—Toucans etc—many of which the said foolish artist drew.”

**Heads of two parrots facing each other.** Graphite on paper, January 1836. Single sheet, mounted.


**Anas specularis king.** Watercolor on paper, 1837. A preparatory drawing for *Sir William Jardine’s Illustrations of the Duck Tribes*, plate 7 (see “Published Works to which Lear Contributed” below). Framed.

MS Typ 55.21: Gift of Mr. and Mrs. Louis G. Davidson, Mr. John B. Davidson, Mr. Philip Hofer, and the Friends of the Harvard College Library, 1980.
Album of natural history drawings, ca. 1830s. 46 graphite or watercolor studies of animals and birds, and one hand-colored lithograph of a hedgehog, all mounted in a commercially produced blank album; laid in: colored lithograph of the Stanley Parrakeet, and a lithograph in color of fruit and flowers. The uncolored lithograph of the Great-horned or Eagle Owl was formerly laid into this album (see Typ 805L.37d below). Binding: contemporary half brown sheep, blue marbled boards.


Album of natural history and early landscape drawings, principally 1830s-1840s, completed 1855. 22 graphite or watercolor studies of animals and birds; one colored lithograph of a parrot; 15 watercolor or graphite landscapes of scenes in Italy or England; 4 costume studies evidently made in Italy; 3 lithographs from Illustrated Excursions in Italy (1846); one lithograph of an English country scene drawn and printed by Charles Hullmandel; and 6 small pen-and-ink drawings of landscapes around the Mediterranean, most dated 1855; all mounted in a commercially produced blank album. Binding: contemporary half vellum, blue marbled boards (oblong).


NATURAL HISTORY—PUBLISHED WORKS TO WHICH LEAR CONTRIBUTED

This list of titles has been derived from those in Susan Hyman, Edward Lear’s Birds (New York: William Morrow, 1980), 91; and Vivien Noakes, Edward Lear 1812–1888 (London: Royal Academy of Arts; Weidenfeld and Nicholson, 1985), 208–209, where the details of Lear’s contributions to each work are given.


Other copies: Museum of Comparative Zoology; Countway Library of Medicine.


Typ 805L 37c: “Edward Lear with the Author’s affectionate regards” (presentation inscription on half-title); purchased from Anthony W. Laywood, on the Duplicate Fund, 1978. With Lear’s penciled notes identifying seven of the illustrations as based on his drawings: “Drawn by me” (pp. 68, 109, 115, 161); “Drawn from nature & also on the wood by me” (p. 72); “Drawn from life by me” (p. 76); and “E. Lear. del.” (p. 315).

Other copies: Museum of Comparative Zoology; Widener Library.


Typ 805L.36: Purchased from Bertram Rota Ltd., on the Augustin H. Parker Fund, 1958. Unbound, incomplete miscellany of texts and plates, with the original printed wrappers for Parts 3 and 4.

Other copies: Museum of Comparative Zoology.


Typ 805.30.2010 (B): James Stewart, Alltyrodyn (bookplate); Frances Hofer (bookplate); bequest of Philip Hofer, 1984. Vol. 2 only.

Other copies: Museum of Comparative Zoology.

Other editions: Museum of Comparative Zoology; Widener Library.


Copies: Museum of Comparative Zoology; Countway Library of Medicine.
Gould, John. *The Birds of Australia, and the Adjacent Islands.* London: Published by the Author, 1837–1838. The New Holland Parrakeet was copied from Lear’s drawing for his *Illustrations of the Family of . . . Parrots*; he signed the lithograph of the *Phalacrocora punctatus*; some other birds and many backgrounds also appear to be by him.

Typ 805L.37f: Gift of Mrs. Ludlow Griscom, 1959. Parts 1 and 2 only (all published), in the original printed wrappers.

Gould, John. *The Birds of Australia.* London: Published by the Author, 1848. 7 volumes. Reprints the two plates by Lear included in Gould’s *The Birds of Australia, and the Adjacent Islands*.

Copies: Museum of Comparative Zoology.

Gould, John. *The Birds of Europe.* London: Published by the Author, 1837. 5 volumes. 68 plates by Lear.

Typ 805L.37 (A): Henry William Ferdinand Bolckow (crest and monogram on bindings); gift of W. B. O. Field, 1942 (bookplate).

Typ 805L.37 (B): Sold by D. Lyon, London, August 1956, to Philip Hofer (Hofer’s inscription, front pastedown, Part 2); Frances Hofer (book label); bequest of Philip Hofer, 1984 (bookplate). In the original parts.

Typ 805L.37d: Great-horned or Eagle Owl, single-sheet uncolored lithograph, signed “E. Lear del.” Ann Lear (inscription on verso). Removed from MS Typ 55.12.


Copies: Museum of Comparative Zoology.

Gould, John. *Icones avium, or Figures and Descriptions of New and Interesting Species of Birds from Various Parts of the Globe. By John Gould . . . Forming a Supplement to His Previous Works.* London: Published by the Author, 1837–1838. According to Hyman, 44, the backgrounds are by Lear.

Typ 805L.37e: Hugh Legh (signature on wrappers); George Cornwall Legh (bookplates); gift of Mrs. Ludlow Griscom, 1959. Parts 1 and 2 only (all published), in the original printed wrappers.
Gould, John. *A Monograph of the Ramphastidae, or Family of Toucans*. 2 volumes. London: Published by the Author, 1834. 10 plates by Lear.

Typ 805L.34: Presented to the Library of the Boston Society of Natural History by James Brown (bookplate); purchased from the Society on the Hofer Fund, 1946.

Gould, John. *A Monograph of the Trogonidae, or Family of Trogons*. London: Published by the Author, 1838. One plate, possibly others, and some backgrounds by Lear.

Copies: Museum of Comparative Zoology.


Copies: Museum of Comparative Zoology.


Typ 805L.33: Gift of W. B. O. Field, 1942 (bookplates).

Other copies: Museum of Comparative Zoology; Countway Library of Medicine; Widener Library.


Copies: Museum of Comparative Zoology.


Copies: Museum of Comparative Zoology.


Other copies: Museum of Comparative Zoology.


Copies: Museum of Comparative Zoology; Countway Library of Medicine.

*Works not held at Harvard*

Eyton, Thomas C. *A Monograph of the Anatidae, or Duck Tribe.* London: Longman, Orme, Brown, Green & Longman . . ., 1838. Lear did the drawings and may have done most of the lithographs.


**NONSENSE—PUBLISHED WORKS**

This checklist includes only a sampling of the many editions of Lear’s nonsense belonging to the Harvard Library. Included are first editions published during Lear’s lifetime, a few other early editions of significance, and copies with special associations.

*A Book of Nonsense, by Derry Down Derry.* [London]: Published by Thos. McLean, Feb. 10, 1846. 2 parts.

Typ 805LN.46 (A): Louisa Elizabeth (inscription on wrapper of Part 1); Charlotte Mary (inscription on wrapper of Part 2); E. Greenall (inscriptions on flyleaves of both parts); gift of W. B. O. Field, 1942 (bookplates). *Edward Lear on My Shelves*, 125–126.


Typ 805LN.56a: “Edward Lear, 15. Stratford Pl. W.” (inscription in Lear’s hand on wrapper); “Franklin Lushington, from Edward Lear, June 9, /56” (presentation inscription in Lear’s hand on title page); gift of W. B. O. Field, 1942 (bookplates). In this copy the fourth digit of the publication date was removed when the wrapper was trimmed. Edward Lear on My Shelves, 131–132.

Typ 805LN.56aa: Gift of W. B. O. Field, 1942 (bookplate). Bound in nineteenth-century half blue sheep, marbled boards, with the ticket of “J. Crawford Bookseller Stationer &c. Brixham.” Probably a set of proofs for the 1856 edition, but, to judge from the binding, not the series described by Sotheby’s, March 27, 1929, lot 502, as “loose in illustrated wrapper.” Edward Lear on My Shelves, 130.

A Book of Nonsense, by Edward Lear. [Third edition. London, 1861]. The printed dedication page reads: “To the great-grandchildren, grand-nephews, and grand-nieces of Edward, 13th Earl of Derby, this book of drawings and verses (the greater part of which were originally made and composed for their parents,) is dedicated by the foolish author, Edward Lear. London, 1861.”

Typ 805LN.61: “Edward Lear, 1861” (inscription in Lear’s hand on wrapper); “Third Edition with 43. new subjects / additions” (inscription in Lear’s hand on wrapper); gift of Philip Hofer, 1942 (bookplate). In this copy, the printed word “foolish” in the dedication was deleted in manuscript by Lear. With an extra copy of the printed wrapper laid in. Described in Edward Lear on My Shelves, 132–136, as a loan from Hofer.

Lear’s Shilling Book of Nonsense. London: Frederick Warne and Company, [1866].

Typ 805LN.66c: “Edward Lear, Cannes” (inscription in Lear’s hand on front pictorial board); “Edward Lear, Maison Guichard, Cannes” (inscription in Lear’s hand on flyleaf); gift of Philip Hofer, 1942 (bookplates). Lear lived in Cannes at intervals between 1867 and 1870.


Typ 805LN2.70 (B): With a fourteen-line poem possibly in Lear’s hand on an inserted leaf, beginning “Not strange so blithesome I appear!”; gift of W. B. O. Field, 1942 (bookplates). Edward Lear on My Shelves, 158.


Typ 805LN2.61: “Volume 2. 1871” and “1871” (inscriptions in Lear’s hand on decorative front board; “Nonsense. Vol 2. 1871” and “1871?” (inscriptions in Lear’s hand on title page); “Edward Lear, Villa Tennyson, Sanremo, March 2, 1886” (inscription in Lear’s hand on title page); gift of Philip Hofer, 1942 (bookplate). Includes notes in Lear’s hand identifying the children for whom certain poems were written.


Typ 805LN2.75a: “Edward Lear, Villa Tennyson, Sanremo” (inscriptions in Lear’s hand on half-title and on title page; similar inscription cut out and laid down on front pastedown); gift of W. B. O. Field, 1942 (bookplates). Edward Lear on My Shelves, 161.


Typ 805LN3.71 (B): “George Cocali” (inscription in Lear’s hand on front pictorial board); “Edward Lear, Villa Tennyson, Sanremo” (inscription in Lear’s hand on inserted leaf before the half-title); gift of W. B. O. Field, 1942 (bookplates). Edward Lear on My Shelves, 168–170.


Typ 805LN4.76 (B): Gift of Philip Hofer, 1942 (bookplate).

Typ 805LN4.76 (C): “Gilbert Coleridge 1889” (inscription on flyleaf); purchased on the Caroline Miller Parker Fund, 1956.

Typ 805LN4.76a: Lear’s copy, consisting of proofs, some with comments in his hand, and with related material bound in; gift of W. B. O. Field, 1942 (bookplates). Bound in are a lithographic proof for a variant cover design for the trade edition and book reviews clipped from the following publications (identified in Lear’s hand): The Examiner, Nov. 18, 1876; The Atheneum [sic], Nov. 18, 1876; The Saturday Review, Dec. 9, 1876; Pall Mall Gazette, Dec. 6, 1876; The Christmas Bookseller, 1876; The Times, Dec. 21, 1876; The Civil Service Review, Dec. 23, 1876; The Graphic, Dec. 9, 1876; Vanity Fair, Dec. 16, 1876; The Spectator, Dec. 2, 1876; The Illustrated London News, Nov. 18, 1876; The Morning Post, Nov. 24, 1876; and The Standard, Dec. 14, 1876. Edward Lear on My Shelves, 174.

**NONSENSE—DRAWINGS, PROOFS, AND MANUSCRIPTS**

Miscellaneous nonsense drawings and manuscripts, 1849–1866. 345 items, including drawings and proofs for limericks, nonsense botany, and nonsense alphabets; autograph copies, fair copies, and proofs of nonsense poems; manuscript and printed musical settings for poems; and miscellaneous notes. Removed from one or more albums; now stored individually in folders.

MS Typ 55.14: Sir Franklin Lushington, sold at Sotheby’s, March 29, 1929, lot 503, to Francis Edwards; purchased from Edwards by Philip Hofer, 1929; gift of Philip Hofer, 1942. Apparently the album described by Hofer as “a scrapbook with over fifty landscape drawings, dozens of nonsense sketches, and seven manuscript poems” acquired by him in London in 1929 and subsequently dismembered (Edward Lear as a Landscape Draughtsman, 17, 60). MS Typ 55.14 now consists primarily of the nonsense drawings and poems removed from this
album. Additional nonsense was added from the collection of W. B. O. Field (identified on folder labels), or removed from other Lear albums at Houghton Library. One landscape drawing remains with the collection as MS Typ 55.14 (46); it is not possible to identify the others, which were perhaps the “over fifty” landscape drawings Hofer gave to Field in exchange for nonsense material (Edward Lear on My Shelves, 66). There are materials in this collection relating to each of the categories below.

**DRAWINGS AND LIMERICKS FOR NONSENSE BOOKS**

“Thirty-eight Original Drawings for A Book of Nonsense. Additional Drawings Made for the Routledge Edition [1861].” Each drawing is accompanied by the manuscript text of a limerick. Mounted in a red morocco album by Sangorski & Sutcliffe. Title from a title page supplied by the binder.

MS Typ 55: Sir Franklin Lushington, sold at Sotheby’s, March 27, 1929, lot 502, to Charles J. Sawyer; Duttons, sold January 8, 1930, to W. B. O. Field (invoice); gift of W. B. O. Field, 1942 (bookplates). Edward Lear on My Shelves, 259–260.


MS Typ 55.1: Sir Franklin Lushington, sold at Sotheby’s, March 27, 1929, lot 500, to Charles J. Sawyer; Duttons, sold January 8, 1930, to W. B. O. Field (invoice); gift of W. B. O. Field, 1942 (bookplates). Edward Lear on My Shelves, 264–268.

Original nonsense drawing for “There was an old person of Ewell,” with limerick in Lear’s hand; and a proof for “There was an old man in a tree,” with caption in a later hand, [1861]. Two sheets, mounted on a bifolium with additional printed captions.

“Kathleen O’More: Original Drawings,” undated. 6 drawings with verses, mounted in an album. Title from a title page supplied by the binder.

MS Typ 55.17: Purchased from Emily Driscoll, on the Fund for Printing and Graphic Arts, 1956.

“Illustrations of Miss Maniac,” undated [1820s or early 1830s]. 43 drawings with verses, mounted in an album bound in half red morocco by Sangorski & Sutcliffe.

MS Typ 55.6: “For Miss Drewitt with E.L.’s respects. Illustrations of Miss Maniac. E. Lear” (presentation inscription in Lear’s hand, with a drawing of Lear as a young man, on first leaf); sold at Parke-Bernet, October 22, 1942, lot 314; purchased through E. P. Dutton, Inc., by W. B. O. Field; gift of W. B. O. Field, 1942 (bookplate).

Nonsense Alphabets

“Our Original Nonsense Alphabet Made for Miss Lushington,” ca. 1865. 26 pen-and-ink drawings and verses on paper watermarked 1865, mounted on linen bifolia with silk-bound edges, sewn into a quire. Title from protective case.

MS Typ 55.3: Sir Franklin Lushington; sold at Sotheby’s, March 27, 1929, lot 503A, to Charles J. Sawyer; Duttons, sold January 8, 1930, to W. B. O. Field (invoice); gift of W. B. O. Field, 1942 (bookplate). Edward Lear on My Shelves, 262.


MS Eng 797.2: “Drawn and Written for T. E. Tatton, by Edward Lear” (inscription in Lear’s hand on pastedown). “T. E. Tatton 18—[sic]” (signature on pastedown and flyleaf); J.D. Hughes of Manchester (acknowledged as owner of the manuscript when a facsimile was published in 1926); Duttons, sold August 28, 1930, to W. B. O. Field (invoice); gift of W. B. O. Field, 1942 (bookplates). Edward Lear on My Shelves, 254–255. The letter from Lear to T. E. Tatton quoted in Edward Lear on My Shelves, 254, can no longer be located.
“Alphabet N. 6,” undated. With a sketch and four-line stanza for each letter; complete only through the letter P. Two leaves.

MS Typ 55.15: Gift of Philip Hofer, 1942.

NONSENSE BOTANY


MS Eng 797.1: Duttons, sold May 13, 1930, to W. B. O. Field (invoice); gift of W. B. O. Field, 1942 (bookplates). Edward Lear on My Shelves, 263.

NONSENSE POEMS

“The Cummerbund, an Indian Poem.” Single sheet.


SELF-PORTRAITS (CARICATURES)

Self-portrait, undated. Cutting, laid down.

MS Typ 55.18: Purchased from Bertram Rota, on the Frank Brewer Bemis Fund, 1963.

Two self-caricatures, undated. Cuttings from letters.

MS Typ 55.20: Purchased from Bertram Rota, on the Frank Brewer Bemis Fund, 1963.
Mrs. Beadon’s Scrapbook, ca. 1852–1858, with later additions. Includes two sets of drawings illustrating “Sing a Song of Sixpence” and one illustrating “Humpty Dumpty,” as well as miscellaneous drawings. Additions, pasted in, include letters to various correspondents, 1871–1880 and no date, and an autograph fair-copy manuscript of “The Quangle Wangle’s Hat,” signed “Villa Emily, Sanremo, 24. May 1873.” Binding: modern cloth spine, patterned paper boards, preserving the original wrappers.

MS Typ 55.23: “Mrs. C. Beadon” (inscription on wrapper); presented by Frederick R. Koch, 1980. Pasted into the album is a note to “Mr. Beadon” written on a printed list of Lear’s oil paintings 1839–1857 and their owners; William F. Beadon, Esq. is listed as the owner of “Thermopylae.”

Drawing of a (guinea?) pig confronting a “corcadill,” undated. Two cuttings from a letter, laid down. The text reads: “Might you not bring back a small Corcadill for Piggie to play with on the Lawn at Stratton . . .”

MS Typ 55.19: Purchased from Bertram Rota, on the Frank Brewer Bemis Fund, 1963.


LANDSCAPE AND TRAVEL—PUBLISHED WORKS

Views in Rome and Its Environs: Drawn from Nature and on Stone by Edward Lear. [London]: Published by T. M’Lean, 1841.


Typ 805L.41 (B): Sold by H.D. Lyon, London, March 1957, to Philip Hofer (note in Hofer’s hand); bequest of Philip Hofer, 1984 (bookplate). Lithographs mounted individually and colored by hand. Includes a copy of the prospectus, with a list and descriptions of the twenty-five plates, and the list of subscribers.

Other copies: I Tatti.
**Illustrated Excursions in Italy.** London: Thomas M’Lean, 1846. 2 volumes.

Typ 805L.46b: Duttons, sold October 1, 1930, to W. B. O. Field (invoice); gift of W. B. O. Field, 1942 (bookplates). This copy has the maps hand-colored. *Edward Lear on My Shelves*, 121–124.

Typ 805L.46b (B): Sir Franklin Lushington, sold at Hodgson’s, February 21, 1929, lot 609; George Middleton (bookplate); purchased from Bertram Rota Ltd., on the Augustin H. Parker Fund, 1958. Album containing thirty proofs on India paper, mounted, of the lithographs for this publication, most signed by Lear.

Typ 805L.46b (C): “Emmy Lushington from Mr. Lear. October 1855” (presentation inscription in Lear’s hand on flyleaf); Sir Franklin Lushington, sold at Hodgson’s, February 21, 1929, lot 609; purchased from Bertram Rota Ltd., on the Augustin H. Parker Fund, 1958. Album containing fifty proofs on India paper, mounted, of the wood-engraved vignettes for *Illustrated Excursions in Italy*, most with captions in Lear’s hand. Initials *E.L.* on cover may stand for Edward Lear or Emmy Lushington.

Other copies: Widener Library; I Tatti.

**Journals of a Landscape Painter in Albania, &c.** London: Richard Bentley, 1851.


Typ 805L.51 (B): “Evelyn Baring from Edward Lear, 15 Stratford Place, Oxford St., October 23, 1867” (presentation inscription in Lear’s hand on flyleaf); gift of Herman W. Liebert, 1962.

Other copies: Widener Library; I Tatti.


Typ 805L.52: “To Dear Lady Anna Maria from Her very sincere friend, Victoria. Christmas 1852” (inscription on front pastedown, on behalf of Queen Victoria); Alice G. C. Clark (armorial bookplate); Duttons, sold March 17, 1930, to W. B. O. Field (invoice); gift of W. B. O. Field, 1942 (bookplate). *Edward Lear on My Shelves*, 148.
Lady Anna Maria Dawson (d. 1866) was daughter of the Earl of Portarlington and lady-in-waiting to the Duchess of Kent.


Typ 805L.52aa: Charles Eliot Norton (signature on front pastedown); purchased by the friends of Charles Eliot Norton and presented to Harvard College Library, 1905 (bookplate) [Norton Collection accession stamp on verso of title page dated 1907].

Typ 805L.52aaa: “To Major General Sir Henry Knight Storks, G. C. B. &c &c &c, from the Author: in remembrance of much kindness & many pleasant hours in Corfu—1862–3–4. Edward Lear, 15. Stratford Place W, July 2, 1864” (presentation inscription in Lear’s hand on flyleaf facing title page); Frank Fletcher (bookplate); purchased from Thomas A. Goldwasser Rare Books, on the Philip Hofer Charitable Trust Fund, the Bayard Livingston Kilgour and Kate Gray Kilgour Fund, and the Henry Saltonstall Howe Fund, 2007. All lithographs colored by hand.

Other copies: Museum of Comparative Zoology.

Views in the Seven Ionian Islands, by Edward Lear, Inscribed by His Excellency’s Permission to Major Gen’l Sir Henry Knight Storks, K.C.B.G.C. M.G. Lord High Commissioner. Drawn from Nature & on Stone by Edward Lear. London: Published by Edward Lear, December 1st, 1863.

Typ 805L.63: Lord Northbrook (armorial bookplate, bound for him); sold at Sotheby’s, November 27, 1929, lot 392, to Charles J. Sawyer; Duttons, sold January 23, 1930, to W. B. O. Field (invoice); gift of W. B. O. Field, 1942 (bookplates). Edward Lear on My Shelves, 151–152.

Other copies: I Tatti.


Typ 805L.70 (B): Philip and Frances Hofer (book labels); gift of Philip Hofer, 1961. Large ink blot on title-page verso, bleeding through to frontispiece; inscription by Lear on title-page verso: “Two Blots on Corsica! O dear, dear, dear, Mr. Edward Lear. [drawing of cat] Foss did it”; pencil sketches by Lear on title page, title page verso, and at various places in the text.

Other copies: Widener Library; Museum of Comparative Zoology; I Tatti.


Typ 805L.89 (B): “Franklin Lushington from Tennyson & Emily Tennyson” (inscription on statement of limitation page); sold at Hodgson’s, February 21, 1929, lot 547; purchased by Philip Hofer from Philip C. Duschnes, 1952 (note on flyleaf in Hofer’s hand); bequest of Philip Hofer, 1984.

Typ 805L.89 (C): Presented by Dr. L. Cabot Briggs, 1956.

LANDSCAPE AND TRAVEL— DRAWINGS AND MANUSCRIPTS

Landscape drawings, 1828–1887. 3,530 landscape sketches, in combinations of graphite, ink, and watercolor, the majority laid down on cardboard mounts probably by Lear himself, housed in two wooden cabinets of thirty-two drawers each, made for Lear in Italy.

MS Typ 55.26: Lord Northbrook, offered for sale through Charles J. Sawyer, 1930–1931; purchased by W. B. O. Field via E. P. Dutton & Co., 1935; gift of W. B. O. Field, 1942. These sketches of
landscapes, ranging in date from 1834 to 1884, represent a considerable proportion of Lear’s source drawings for his work as a landscape artist. After the cabinets were received at Houghton Library, the majority of W. B. O. Field’s separate, previous collection of more than 400 landscape drawings (see Edward Lear on My Shelves, 281–358) were housed in the last five drawers of Cabinet I. All the drawings in the cabinets, including the other sketches acquired by Field, those assigned to MS Typ 55.11, and those received in Frances Hofer’s bequest, are described in the comprehensive online finding aid that lists all Houghton Library’s landscape studies by Lear in a single geographical and chronological sequence. See note 40 to the main text.

**Landscape drawings, 1840–1867.** 18 landscape sketches, mounted and matted, in old cloth portfolio.

**MS Typ 55.11:**

- Craddock & Barnard, sold to J. Halle, Munich, 1931 (letter from Craddock & Barnard to W. B. O. Field, May 29, 1931, Field Papers, box 47, folder 11); J. Halle, Munich, sold to W. B. O. Field, 1931 (invoice); gift of W. B. O. Field, 1942 (bookplate). This group of drawings was part of a larger purchase of landscape drawings obtained by Field from J. Halle (see list and invoice in Field Papers, box 46, folder 14). Bertha Coolidge integrated all the drawings from Halle into the list of landscape drawings owned by Field before his acquisition of the cabinets, and at Houghton Library they have been included in the comprehensive online finding aid for Lear’s landscape drawings. *Edward Lear on My Shelves*, 281–358 (this set of drawings at nos. 23, 50, 131, 132, 134, 143, 148, 157, 169, 173, 177, 183, 197, 209, 233, 234, 361).

**Landscape drawings, 1836–1888.** 23 landscape sketches.

**TypDr 805.L513:**

- Purchased by Philip Hofer at various dates in the 1950s and 1960s; bequest of Frances Hofer, 1978. All these works are included in the comprehensive finding aid for the landscape drawings and are also cataloged individually in HOLLIS under the call number prefix given here.
Studio watercolors of landscapes, 1840–ca. 1884. 37 finished watercolor drawings.

MS Typ 55.28: Thirty-one drawings, gift of W. B. O. Field, 1942; five drawings, bequest of Frances Hofer, 1978; one drawing, gift of Donna Surprenant (to whom it had been given by Philip Hofer in 1978), 1997. These are examples of Lear’s finished landscape watercolors, produced in his studio, often many years after his visit to the place depicted. Some drawings bear two dates, one referring to the original sketch and the other to the date of the finished work. Drawings made after 1857 may be signed with Lear’s EL monogram.

Oil paintings of landscapes, 1847–ca. 1873. 1 on paper (Agrigento), 4 on canvas.


Albums containing primarily landscape drawings

Central India, 1875. 49 finished ink or watercolor drawings mounted in album with calligraphic captions. Cover gilt-stamped: “Vol. II. Central India 1875. Lord Northbrook.” The whereabouts of the first volume is unknown.

MS Typ 55.5: Lord Northbrook (armorial bookplate); gift of W. B. O. Field, 1942 (bookplate).

Illustrations to the poems of Tennyson, 1885. 200 black ink and wash drawings numbered sequentially by Lear and individually mounted, each captioned with a line from Tennyson’s poetry, the captions cut from printed texts and mounted under the drawings (drawing 142 missing from its mount when the set was sold in 1929). Each drawing signed with Lear’s EL monogram and dated 1885.

MS Typ 55.7: Sir Franklin Lushington, sold at Sotheby’s, March 27, 1929, lot 501, to Charles J. Sawyer; Duttons, sold January 8, 1930, to W. B. O. Field (invoice); gift of W. B. O. Field, 1942 (bookplate). Edward Lear on My Shelves, 269–280.
Album of landscape drawings, studies of tropical trees, and costume studies, various dates (ca. 1846–1887). Includes 20 watercolor sketches of trees, 17 watercolor sketches of Kanchenjunga (a mountain in India), 79 pen-and-ink sketches of landscapes in various locations, 14 studio watercolors of landscapes, 12 landscape sketches in graphite or ink over graphite, 7 proofs of wood-engraved vignettes, and a photographic portrait of Lear, together with several clippings of periodical articles.

Binding: contemporary red sheep spine, red marbled boards.


### MISCELLANEOUS DRAWINGS RELATED TO LANDSCAPES AND TRAVEL

**Queen Pomare's Castle, 1843.** Single sheet.

**TypDr 805.L513.43g:** Bequest of Frances Hofer, 1978. Inscribed in Lear's hand: “The above sketch of Queen Pomare's Castle was taken by her Majesty's maternal grandfather on the 30th of February 1843—: the buildings on the right are the palace of the Queen: on the left hand is Bruatville. No. 1 is a species of cactus common in Otaheite:—2 represent [sic] a pale blue bird called Pomare gulls:—& the time of day is midnight when 3 moons are by no means infrequently beheld in that judicious atmosphere.” Pomare IV was Queen of Tahiti 1827–1877. The drawing appears to be a copy in Lear’s hand. It is not known when or under what circumstances he made the copy.

**Corfu, (between 1855 and 1864).** Ink drawing on the verso of a calling card of Mrs. James M. Leigh.

**MS Typ 55.25:** Gift of W. B. O. Field, 1942. Removed from MS Typ 55.13.

**Receipt for Views in the Seven Ionian Islands, 1863.** Single sheet.

**TypDr 805.L513.63i:** Bequest of Frances Hofer, 1978. Self-portrait of Lear holding a receipt that reads: “15 Stratford Place, Oxford St. December 1, 1863. Received, with many thanks from F. J. E. Jervoise Eq’, the Sum of £3.3.0, for a set of Ionian Views. To F. J. E. Jervoise Eq’. Edward Lear.”
Studies of palm trees, 1876, ca. 1888. Sepia ink over graphite, and graphite. Nine sheets.

TypDr. 805.L513.76p (1-8); Bequest of Frances Hofer, 1978. Altogether nine studies of palm trees, the first eight captioned and dated in Lear’s hand. TypDr 805.L513.88p is drawn on the letterhead of the “College of Arms, Queen Victoria Street, E.C.”

TRAVEL MANUSCRIPTS


MS Eng 797.4: Sir Franklin Lushington, presented to Lord Northbrook (letter tipped into Vol. 1); Lord Northbrook (armorial bookplate); gift of W. B. O. Field (bookplate), 1942.

Crete, 1864. Fragment of a manuscript journal. Disbound.

MS Typ 55.24: Gift of W. B. O. Field, 1942. Removed from MS Typ 55.10.

PERSONAL DOCUMENTS

Letters, 1836–1888. 40 autograph letters from Lear to various recipients.

MS Eng 797: Received from various sources at various times.

Diaries, 1858–1887. 30 volumes.

MS Eng 797.3: Sir Franklin Lushington, sold at Sotheby’s, March 27, 1929, lot 504, to Charles J. Sawyer; Duttons, sold January 8, 1930, to W. B. O. Field (invoice); gift of W. B. O. Field, 1942 (bookplates). Edward Lear on My Shelves, 227–246.

MUSIC—MANUSCRIPT AND PRINTED


Appendix 2

Exhibitions drawn from Houghton Library’s Edward Lear Collection

Compiled by Caroline Duroselle-Melish


1968—Houghton Library: “Edward Lear.”


Appendix 3
Publications, arranged chronologically, sponsored by the Department of Printing and Graphic Arts relating to Houghton Library’s Edward Lear collection

Compiled by Caroline Duroselle-Melish


**Ephemera**

Houghton Library. Postcards of “Manypeeplia Upsidownia,” “Phos,” and “The Scarlet Macaw.”

**Lectures**


**Films**

Bayerischer Rundfunk. “Edward Lear in Corsica” (television program), 1987. Thirty-eight drawings from Houghton Library were included in the program.

Contributors


Hope Mayo is the Philip Hofer Curator of Printing and Graphic Arts, Houghton Library. In addition to coordinating the Library’s multifaceted celebration of the Lear bicentenary, she is overseeing the digitization of all original artwork of Edward Lear, including natural history drawings and paintings, nonsense drawings, and landscape paintings.

Caroline Duroselles-Melish is the Assistant Curator of Printing and Graphic Arts, Houghton Library.

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