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Price: One dollar
Aubrey Beardsley

From a lithograph by Sir William Rothenstein, 1897
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## ILLUSTRATIONS

- Design for front cover and title page of *Yellow and White* (No. 56)  
  Front cover
- Aubrey Beardsley, lithograph by Sir William Rothenstein  
  Frontispiece
- Self-caricature of Aubrey Beardsley (Letter No. 21)  
  Page 3
- Design for front cover of *The Yellow Book*, Volume III (No. 45)  
  Facing page 10
- Caricature of Mrs. Smithers on a bicycle (Letter No. 79)  
  Page 21
- The Black Cape (No. 42)  
  Facing page 36
- Volpone Adoring His Treasure (No. 61)  
  Facing page 42
Aubrey Beardsley

During his life, which his contemporary and friend Max Beerbohm described as being brief, tragic, and brilliant, Aubrey Beardsley attained world-wide renown. His designs, such as those made for The Yellow Book and Wilde's Salome, as well as his posters, made him, at the age of twenty-two, famous throughout Europe and the United States. His influence on artists working in black and white was enormous. Designers of posters, which at that time were in great vogue, and designers of costumes and scenery for the ballet and the theater were among those who also came under the influence of his strange genius. Beardsley left his impress on his age. The dozens of illustrated monographs on his work, published in England, the United States, Germany, Russia, and France, attest to the wide interest in his drawings. Today, with the perspective of over half-a-century, which is an advantage, it is interesting to re-examine the art of this supreme master of black and white.

Responsible art critics, for the most part, I should think, agree with Meier-Graefe, the great German critic, that Beardsley was an indispensable artist, because he affected his age and gave us knowledge, and that "not until we have learnt to understand Beardsley... shall we reach the stage of culture." The Dutch critic Cornelis Veth also stated the case for Beardsley very succinctly when he wrote: "Though part of Aubrey Beardsley's designs are simply the most accomplished and beautiful compositions in flat and toneless black-and-white ever invented, yet it is not in these calligraphic qualities (which have been not unsuccessfully imitated since) that his personality shows itself most. With him, it is the form that matters, and form, with him, is always facsimile."

Beardsley's drawings, or pictures, as he himself termed them, in my opinion possess plastic qualities, or what Clive Bell calls significant form, not to be found in the work of any other English artist. Beardsley possessed a remarkable feeling for pattern and composition. No artist has excelled him in the decorative use of blacks. His feeling for line, also, is unsurpassed, as are his rendering of texture and suggestion of color. These accomplishments, coupled with his powers of invention and his imagination, enabled him to produce drawings of the highest rank.

With the publication in 1893 and 1894 of the "Bon Mots" series and Le Morte Darthur, both containing a wealth of drawings by
Beardsley, the artist gave indications of his great gifts. Until then, that is, until he was about nineteen or twenty years of age, he had produced only a few drawings of any particular merit. The "Bon Mots" grotesques are singular and surprising inventions in which the artist’s imagination has been fully indulged. Certain of them, such as the “Grand Canal,” “Woman at Café,” and the caricature of Wistler, are excellent. Many of the borders and chapter headings which the artist designed for Dent’s edition of Le Mort de Darthur are highly decorative and glow with life, unlike the imitative and idleless designs in the Kelmscott Press books. Not a great deal can be said for the full-page drawings which Beardsley made for this book, the unfortunate Burne-Jones influence being too apparent. Closely following these two series of drawings came the decorative illustrations for Wilde’s Salomé and many drawings for the famous Yellow Book. His genius had now matured, and many of his important achievements are to be found in these volumes. A new and original nuance had been struck. The cover designs, reproduced also on the title-page, which Beardsley made during 1895-1896 for the novels and short stories forming the “Keynotes” series possess great merit and are very ornamental. The most resplendent period in the artist’s life, however, was the two years which preceded his death from consumption in 1898, for it saw the creation of the Savoy drawings, and those for The Lystrisat, The Rape of the Lock, The Pierrrot of the Minuité, Madeleine de Maupin, and Véponge.

Many of Beardsley’s finest drawings are to be found in The Savoy, published by Leonard Smithes and edict by Arthur Symons, of which Beardsley was art editor. Its standards were higher than those of The Yellow Book, and its larger format and the wove paper upon which it was printed show his work to much greater advantage. The cover the artist made for the first number; the two drawings for his poem, “The Three Musicians”; “The Ascension of Saint Rose of Lima,” drawn for the fourth chapter of his romantic novel Under the Hill; “For the Third Tableau of Das Rheingold”; the title-page design for the third number, which shows Pierrrot on Pegasus; “The Coiffing”; “Ave atque Vale”; and “Et in Arcadia Ego” rank with his masterpieces. The eight illustrations for The Lystrisat of Aristophanes possess great grandeur. Queen Victorina would not have found them amusing, although Pompeians would not have been at all disturbed with the subject matter of these drawings. The “embroiderings,” as Beardsley
termed them, for *The Rape of the Lock* are quite in the spirit of
Pope's highly polished cantos. The artist's task was entirely con-
genial, for at this period he reveled in the conventions set by
eighteenth-century France. The drawings he made for Ernest
Bozoon's *The Pierrot of the Minute*, the scene of which is Ver-
sailles, executed in somewhat the same spirit as the designs which
embellish *The Rape of the Lock*, are also worthy of admiration. In
this spirit too are the admirable title-page, front and back cover,
and front and back end-paper designs for "Pierrot's Library," a
series of stories. Beardsley did not always work in pen and ink, nor

in black and white. A number of his excellent posters are in color,
and he worked a little in oil, pastel, and water color, although
these latter depictions from his favorite medium are not of much
consequence. On the other hand, drawings published the year of
his death, some executed in wash, and others in pencil, are un-
excelled. The wash drawings made for Gautier's *Mademoiselle de
Maupin* and the initial letters in pencil for Jonson's *Volpone* show
his genius at a very high level. The frontispiece for *Volpone*, in
pen and ink, is one of his greatest drawings. It was so considered

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by the artist, who wrote, in an unpublished letter, that he thought
it "one of the strongest things I have done."

Beardsley was a musical prodigy, appearing on the concert plat-
form as a child. He had a passion for music, especially for the
operas of Wagner. Of him Max Beerbohm wrote, "Certainly, he
seemed to have read, and to have made his reading into culture,
more than any man I have ever met..." Most of his literary work
was collected by John Lane and published in the volume entitled
Under the Hill and Other Essays in Prose and Verse (London,
1914). The complete manuscript of Under the Hill was published
in London in 1909 under the title The Story of Venus and Tan-
häuser. His wittily expressed views on posters, written for The
New Review in 1904, were exhumed and printed in the volume
concerning Beardsley which the Grolier Club published in 1945.

—A.E.G.
A Catalogue of the Gallatin Beardsley Collection

A. E. Gallatin presented to the Princeton University Library in 1948 his collection of drawings, letters, manuscripts, books, and other material relating to Aubrey Beardsley (1872-1898). Certain additions have been made to the collection since it was presented to the Library, and the Library has incorporated into it a number of items which had been previously acquired. The sources of these additional items are recorded in this catalogue.

I. DRAWINGS

A LITTLE GIRL. Ca. 1888-89. Pen and ink and crayon. 1 1/4 x 7/8. Drawn on a place card ["Mrs. Clouston"]. Unpublished. Purchased from R. A. Walker. [Not recorded in Gallatin.] No. 1


Programs of Home Entertainments

The following seven drawings were made for programs of private theatrical performances which were given at the Beardsley home in London in 1888-89 by Aubrey and Mabel Beardsley. They were formerly in the collection of John Lane, who had purchased them from the artist's mother.

PROGRAMME, CAMBRIDGE THEATRE. Pen and ink, wash, and water color. 7 x 4 1/2. Reproduced in The Uncollected Work of Aubrey Beardsley, London [1925]. No. 121. [Gallatin 117] No. 3

PLAN OF THE THEATRE. Pen and ink, wash, and water color. 7 x 4 1/2. On verso of preceding drawing. Reproduced in The Uncollected Work, No. 122. [Gallatin 118] No. 4

THE CAMBRIDGE THEATRE OF VARIETIES. Pen and ink and wash. 7 x 4 1/2. Reproduced in The Uncollected Work, No. 127. [Gallatin 119] No. 5

THE MAN OF HONOUR. Pen and ink and wash. 7 x 4 1/2. Reproduced in The Uncollected Work, No. 133. [Gallatin 120] No. 6

THE JOLLY MASHERS. Pen and ink and wash. 7 x 4 1/2. Reproduced in The Uncollected Work, No. 124. [Gallatin 121] No. 7

1 The bracketed numbers in the following list refer to A. E. Gallatin, Aubrey Beardsley: Catalogue of Drawings and Bibliography, New York, 1945. The dimensions of the drawings are given in inches.
THE MISTAKE. Pen and ink and wash. 7 x 4 1/2. Reproduced in The Uncollected Work. No. 125. [Gallatin 122] No. 8

SONGS. Pen and ink, wash, and water color. 7 x 4 1/2. Reproduced in The Uncollected Work. No. 126. [Gallatin 123] No. 9

DRAWINGS IN A SCRAPBOOK

The following six drawings are contained in a scrapbook which belonged to the Beardsley family. They were executed by Beardsley about 1890. See George Derry [R. A. Walker]. An Aubrey Beardsley Scrap Book [London], 1920. Purchased from R. A. Walker.

ILLUSTRATION FOR IBSEN'S GHOSTS, ACT I. Pen and ink and pencil. 8 x 8 1/2. Reproduced in George Derry [R. A. Walker]. An Aubrey Beardsley Scrap Book, front. [Gallatin 165] No. 10

TWO HEADS. Pencil. 3 1/2 x 1/4 and 2 1/2 x 1. On same page. Unpublished. [Gallatin 166] No. 11


A CLERGYMAN. Pencil. 4 1/2 x 5. Unpublished. [Gallatin 169] No. 14


TWO FIGURES IN A GARRET. 1892. Pen and ink and wash. 4 1/4 x 3 1/4. Reproduced in The Early Work, No. 10. From the collection of Frederick H. Evans. [Gallatin 210] No. 16


Le Monte Dharthur. 1893-94

Sir launcelot and the witch hellawes. Pen and ink. 12 x 9 1/4. 6
Plate facing p. 512. Purchased from James Tregaskis and Son, London. [Gallatin 290] No. 19


UNFINISHED BORDER AND INITIAL LETTER. Pen and ink and pencil. 11 7/16 x 8 9/16. Not used. Reproduced in A. E. Gallatin, Whistler's Art Dicts and Other Essays, Boston, 1904, plate facing p. 26. Purchased from S. F. Scott-Clark, one of Beardsley's schoolmates, to whom Beardsley gave the drawing in 1893. [Gallatin 629] No. 25


"Bon-Moto," 893-94


"Keynotes" Series. 1893-96

KEYNOTES: DESIGN FOR FRONT COVER AND TITLE-PAGE. Pen and ink. 9 5/16 x 6 1/4. From the collection of John Lane. [Gallatin 796] No. 32

THE GREAT GOD PAN AND THE INMOST LIGHT: DESIGN FOR FRONT COVER AND TITLE-PAGE. Pen and ink. 8 13/16 x 4 11/16. Or verso: unfinished drawing in pen and ink and pencil of an earlier version of the same design. From the collection of John Lane. [Gallatin 800 and 841] No. 33

GREY ROSES: DESIGN FOR FRONT COVER AND TITLE-PAGE. Pen and ink. 7 11/16 x 4 1/2. From the collection of John Lane. [Gallatin 863] No. 34

THE HERO OF MUSIC: DESIGN FOR FRONT COVER AND TITLE-PAGE AND DESIGN FOR KEY MONOGRAM. Pen and ink. 7 11/16 x 4 7/16. From the collection of John Lane. [Gallatin 810 and 832] No. 35

YELLOW AND WHITE: DESIGN FOR FRONT COVER AND TITLE-PAGE: THE THREE IMPOSTORS: DESIGN FOR KEY MONOGRAM. The two designs on the same street. Pen and ink. 7 11/16 x 4 7/16. From the collection of John Lane. [Gallatin 811 and 837] No. 36

THE MOUNTAIN LOVERS: DESIGN FOR FRONT COVER AND TITLE-PAGE AND DESIGN FOR KEY MONOGRAM. Pen and ink. 7 5/8 x 4 7/16. From the collection of John Lane. [Gallatin 812 and 854] No. 37

THE THREE IMPOSTORS: DESIGN FOR KEY MONOGRAM. [Gallatin 837]

See Yellow and White.

THE BRITISH BARBARIANS: DESIGN FOR FRONT COVER AND TITLE-PAGE.
Pen and ink. 8 3/16 x 5. From the collection of John Lane. [Gallatin 816] No. 38

PLATONIC AFFECTIONS: DESIGN FOR FRONT COVER AND TITLE-PAGE.
Pen and ink. 7 1/2 x 4 1/2. From the collection of John Lane. [Gallatin 817] No. 59

The Idler, 1894

DESIGN FOR A POSTER, 1894. Pen and ink. 14 1/4 x 9 5/16. Reproduced in Beardsley's article "The Art of the Hoarding," The New Review, XI (July, 1894), 55, and in The Early Work, No. 156. In the latter reproduction what appears to be a dog has been placed at the end of the leash. From the collection of John Lane. [Gallatin 795] No. 41

Salome, 1894
THE BLACK CAFE. Pen and ink. 8 13/16 x 6 1/4. Plate facing p. 8. Not drawn for the book; it was substituted for another drawing. From the collection of John Lane. [Gallatin 881] No. 42

The Yellow Book, 1894-95
DESIGN FOR FRONT COVER OF VOLUME II. Pen and ink. 8 1/8 x 6 3/16. From the collection of John Lane. [Gallatin 901] No. 43

THE COMEDY-BALLET OF MARIONNETES, NUMBER II. Pen and ink. 13 5/8 x 10 1/16. Vol. II, p. [87]. In the present state of the drawing the dwarf holds a small box instead of a mask; it was thus altered to be used as an advertisement for Geraudet's pastilles. On verso: slight penciled sketch of a woman. From the collection of Raoul Postchut. [Gallatin 905] No. 44

DESIGN FOR FRONT COVER OF VOLUME III. Pen and ink. 8 1/16 x 6 1/8. From the collection of John Lane. [Gallatin 906] No. 45

DESIGN FOR A POSTER TO ADVERTISE THE YELLOW BOOK. Pen and ink. 15 1/16 x 10 7/8. Reproduced in Beardsley's article "The Art of the Hoarding," The New Review, XI (July, 1894), 54, and in
The Early Work, No. 74. From the collection of John Lane. [Gallatin 924] No. 46
DESIGN FOR A FRONT COVER. Pen and ink. 3 5/8 x 6 1/8. Not used. Reproduced in The Early Work, No. 76. From the collection of John Lane. [Gallatin 925] No. 47
DESIGN FOR A POSTER TO ADVERTISE THE YELLOW BOOK. Pen and ink. 13 3/8 x 10 1/8. Not used. Reproduced in The Early Work, No. 75. From the collection of John Lane. [Gallatin 796] No. 48

MAX ALVARY AS TRISTAN. Ca. 1895. Pen and ink and wash. 9 1/2 x 2. Reproduced in The Unselected Work, No. 10. Purchased from James Tregaskis and Son. London. [Gallatin 981] No. 59

The Barbarous Britichers. 1896
DESIGN FOR FRONT COVER AND TITLE-PAGE AND DESIGN FOR KEY MONOGRAM. Pen and ink. 5 3/4 x 5 1/2. From the collection of John Lane. [Gallatin 860] No. 52

The Savoy, 1896
"Pierrot's Library," 1896
DESIGN FOR FRONT COVER. Pen and ink. 6 1/2 x 4 11/16. From the collection of John Lane. [Gallatin 1044] No. 54
DESIGN FOR SPINE. Pen and ink. 5 4/16 x 5 1/8. From the collection of John Lane. [Gallatin 1049] No. 55
DESIGN FOR FRONT END PAPERS. Pen and ink. 6 1/2 x 4 3/16. From the collection of John Lane. [Gallatin 1047] No. 56
DESIGN FOR BACK END PAPERS. Pen and ink. 6 1/2 x 9 3/16. From the collection of John Lane. [Gallatin 1048] No. 57

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The Life and Times of Madame Du Barry, 1896
DESIGN FOR FRONT COVER. Pen and ink. 9 9/16 x 6 1/16. Purchased from R. A. Walker, [Gallatin 1053] No. 59


Volpone, 1898
VOLPONE ADORING HIS TREASURE. Pen and ink. 11 1/2 x 8. Frontispiece. Purchased from R. A. Walker. [Gallatin 1091] No. 61

Sketch for initial letter S. Pencil, 4 x 4. Differ from letter used. On same sheet: sketch in pencil of the head of a satyr. 1 7/8 x 1. Both unpublished. Formerly owned by Miss L. C. Dash. Beardsley's nurse in his last illness and later his mother's companion. [Not recorded in Gallatin.] No. 62

Aubrey Beardsley, by D. S. MacColl

II. LETTERS AND MANUSCRIPTS

Written by Aubrey Beardsley

The first fourteen letters in the following list were all apparently written by Aubrey Beardsley during the years 1878 and 1879 when he was a student at Hamilton Lodge, a boarding school near Brighton in which he had been sent for his health.

To his mother, Hamilton Lodge, October 1 [n. y.]. "I hope you are quite well." He is quite well, 7 pp. No. 1.

To his sister, Hamilton Lodge, October 15 [n. y.]. "Thank you for your letter." He describes his life at the school, 6 pp. No. 2.

To his mother, Hamilton Lodge, Wednesday [c. d.]. "I hope you are quite well." He mentions some of his recent activities, 4 pp. No. 3.

To his father. [Hamilton Lodge? n. d.] "I wish you a happy Christmas." He has made his father a book mark [which is in the Galatin Collection], with a drawing of holly, 3 pp. No. 4.

To his mother, Hamilton Lodge, Thursday [n. d.]. "Thank you for sending my shirts." He has been to a wedding and a circus, 6 pp. No. 5.

To his mother, Hamilton Lodge, Friday [n. d.]. "Thank you for the nice letter." He had been to an exhibition in Hurst, 4 pp. No. 6.

To his mother, Hamilton Lodge, Friday [c. d.]. "I hope you are quite well." He received three valentines, 5 pp. No. 7.

To his sister, Hamilton Lodge, Friday [n. d.]. "I thank you for your nice letter." He had actually received four valentines. He is getting on much better with his music, 5 pp. No. 8.

To his mother, Hamilton Lodge, Wednesday [n. d.]. "I thank you for your letter." He had been gathering moss to decorate the church for Easter, 5 pp. No. 9.

To his mother, Hamilton Lodge, Thursday [n. d.]. "I am quite well." He describes the Easter holiday. Postscript, in another hand: "Aubrey forgot to thank you for the pretty Easter card, but he has gone to bed now. He was very pleased with it.—M. Bjarnard," 4 pp. No. 10.

To his mother, Hamilton Lodge, Thursday [n. d.]. "Thank you

* As a matter of identification, the first sentence of each letter is quoted.

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for your letter." An account of: his musical activities, 3 pp. N. 12
To his mother, Hamilton Lodge, Friday [n. d.]. "Thank you for
your letter, and for the transfers." He is now quite settled in
school again. He has been to 2 harvest festival and a harvest
hame. 4 pp. N. 15
To his parents, Hamilton Lodge, November 27, 1879. "Miss Wise
wishes me to tell you that the holidays will begin on Saturday
the 26th instant, when I shall be very glad to see you all again
and hope you you [sic] will be pleased with the progress I have
made in my studies during the past term." He asks them to send
him the money for his trip, 3 pp. N. 14
To Mr. Kershley, 59 Charlwood St., Warwick Sq., S. W. [1893].
"I am returning you the 'Kiss of Judas' & must apologize for
having kept it so long; but I was stopping down at Brighton
when you sent it & there was a little delay in the forwarding."
He gives some suggestions concerning the drawing, 3 pp. N. 15
To Mrs. Kershley, 59 Charlwood St., Warwick Sq., S. W. [March,
1893]. "I should be so much obliged if you could let me have
the black & white drawing I left with you." He wishes to include
the drawing ("La Femme Incomprise") with the other work he
is going to exhibit at the New English Art Club. 2 pp. N. 16
To Frederick H. Evans, 114 Cambridge St., Warwick Sq., S. W.
[1893 or 1894]. "Thanks for your letter." He will be charmed
to do something for Jeffries. 3 pp. N. 17
To Mr. Purchas, 114 Cambridge Street, S. W., February 27 [1894]
or 1895]. "It was very good of you to recollect young Wpiske." He
hopes that he will soon see Mr. and Mrs. Purchas. 8 pp. N. 18
To Mrs. Savile Clark, 57 Chester Terrace, S. W., Tuesday [1895].
"It was quite delightful of you to send me that act moslim." If
his tailor finds that there is any left over, he will have some
curtains made. 2 pp. N. 19
To Leonard Smithers, Cst. Anglais [Paris, 1895]. "Many thanks for
cheque." Contains drawings for The Rape of the Lock. With
a caricature of himself, 3 pp. N. 20
To Leonard Smithers, Grand Hôtel de Saxe, Brussels [April, 1896].
"I hope you liked the cut & lamp." He is going to have his
hair cut. With a caricature of himself, 2 pp. N. 21
To his mother, Grand Hôtel de Saxe, Brussels [April (28), 1896].
"Many thanks for letter." He is much better and will be able to
have Brussels early in May. 1 p. N. 22
13
TO MR EDMOND GOSSE. 17 Cantarn Grve, Kemington [May, 1867].

"It was not without hesitation that I allowed myself the pleasure of placing this little edition of The Rape of the Lock under your protection, for I feared you would find it a very poor offering. The dedication copy of Beaumont's edition of The Rape of the Lock and Gosse's letter of thanks are in the Gallatia Collection. He has just returned from Brussels, where he was laid up with severe congestion of the lungs. p. No. 23

TO LEONARD SMITHES. 17 Campden Grve [Kemington, June, 1867]. "Another delay in returning to Crowborough. As a result he is now off to Brighton or somewhere. 1 p. (Purchased on general Library funds.) No. 24

TO LEONARD SMITHES. S. E. H. [Sedg. Eagle Hotel, Epsom]. With envelope postmarked July 6, 1867. "I shall be echanté de vous voir any afternoon & any time this week." He prays the poetry of John Gray. 4 pp. No. 25

TO LEONARD SMITHES. Pier View, Boscombe. A postmarked August 14, 1867. "What a time you must have had moving!" He finds Boscombe a strange place. 5 pp. No. 26

TO LEONARD SMITHES. Pier View [Boscombe]. With envelope postmarked August 18, 1867. "I hope you are much better now, & that the move is not proving too exhausting; also that you found a Pullman on your train back." He gives some ideas concerning A Book of Fifty Drawings, 4 pp. No. 27

TO LEONARD SMITHES. Pier View [Boscombe, August or September, 1867]. "It seems to me you have an embarra de richesses in the way of drawings." The letter is mainly concerned with A Book of Fifty Drawings, 4 pp. No. 28

TO LEONARD SMITHES. Pier View [Boscombe]. Wednesday. With envelope postmarked September 2, 1867. "So sorry you have been bad; & so glad you are better." He writes concerning A Book of Fifty Drawings, 4 pp. No. 29

TO LEONARD SMITHES. Pier View [Boscombe]. Thursday night [and] Friday [September, 1867]. "Here is another page for the album." He suggests to Smithes a "Play book series." 4 pp. No. 30

TO LEONARD SMITHES. Pier View, Boscombe, Bournemouth. With envelope postmarked October 29, 1867. "Words cannot describe the simple agony of depression into which I seem to have fallen chronically." He is sending him the last of the eighth number of The Savoy. 1 p. No. 31
TO LEONARD SMITHERS. Pier View, Boscombe, Bournemouth. With envelope postmarked October 26, 1896. "Quite forgot to say anything about the Conder cover." He will be charmed to do a cover for Conder's book. *La Fille aux Yeux d'Or.* With a drawing of a crew. 2 pp. No. 32

TO LEONARD SMITHERS. Pier View [Boscombe, November, 1896]. "The iconography turns out very nicely." He has made a few additions, etc., in purple pencil. 1 p. No. 33

TO LEONARD SMITHERS. P. V. [Pier View, Boscombe]. With envelope postmarked November 25, 1896. "I would have written before—but—my teeth!" He has just had "a huge rock of a thing extracted." With two drawings of teeth. 2 pp. No. 34

TO LEONARD SMITHERS. P. V. [Pier View, Boscombe]. With envelope postmarked December 6, 1896. "I much would like to have a talk with you about the Liaisons & its general get-up." Before he begins the drawings for the book (*Les Liaisons Dangereuses*, by Choderlos de Laclos), he must have "a perfectly clear idea of what the book will be." 2 pp. No. 35

TO LEONARD SMITHERS. Muriel, Exeter Rd., Bournemouth. With envelope postmarked February 19, 1897. "I progress fairly." There are three references to Beardsley in E. F. Benson's new novel. 1 p. No. 36

TO LEONARD SMITHERS. Muriel [Bournemouth, March, 1897]. "Here is the head of Balzac, a very good portrait too as you will see." He gives a suggestion for its printing. With a drawing of a book. 1 p. No. 37

TO LEONARD SMITHERS. Muriel, Bournemouth, Monday. With envelope postmarked March 25, 1897. "Doré has accepted my terms." He is now staying in Bournemouth from day to day. 2 pp. No. 38

TO HIS SISTER. [Paris? 1897]. "Hachette or Dulaun will easily get the Teresa for you." He wishes her to get the inexpensive edition of Marcel Proust's *translation* of Marcel. 2 pp. No. 39

TO HIS SISTER. Hôtel Vatortaile, Quai Voltaire, Paris. Samedi [April 10, 1897]. "Here we are as you see by my flourishing address." He describes his trip from Bournemouth and his situation in Paris. A line of text has been cut from the bottom of the second page. 4 pp. No. 40

TO HIS SISTER. Hôtel Vatortaile, Quai Voltaire, Paris, Monday [April, 1897]. "I dont know when mother wrote to you last. I believe it must be a deuce of a time." He describes his activities in Paris. 4 pp. No. 41

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TO LEONARD SMITHERS. Hôtel Voltaire, Quai Voltaire, Paris. Dated (not in Beadley's hand) April 27, 1897. "Here is a cactus for the little Raffe." He gives directions for the making of the block. 2 pp. No. 42.

TO HENRY A. PAVRAT. Hôtel Voltaire, Quai Voltaire, Paris. Friday [1897]. "Please pardon an invalid's delay in answering your kind letter & acknowledging the copy of L'Ermitage." He thanks him for the article and asks him to come for lunch on May 4, when Leonard Smithers will be there. 4 pp. No. 43.

TO LEONARD SMITHERS. Pavillon Louis XIV, S. Germain près Paris. With envelope postmarked May 9 [1897]. "S. Germain commands a clear & easy view of the eiffel tower & the church at Montmartre." He says that Smithers will soon be in France again and is sure that he will find St. Germain delightful. 4 pp. No. 44.

TO HIS SISTER. Pavillon Louis XIV, S. Germain [June, 1897]. "So glad to get a letter of yours." He says his mother and father are going to take German lessons by way of doing something. 4 pp. No. 45.

TO LEONARD SMITHERS. Hôtel Foyot, Rue Touvron, Paris. September 29 [1897]. "So very many thanks for the cheque." He is at work on the "St. Denis's in Mauvoisin drawings." 4 pp. No. 46.

TO HIS SISTER. Foyot, Hôtel, Rue de Tourron, Paris (October or November, 1897). "Many thanks for your letter." He discusses his doubts concerning Smithers. 4 pp. No. 47.

TO HIS SISTER. Hôtel Foyot, Paris (October or November, 1897). "I have got into a chronic state of worry--so thus nothing." The cold weather in Paris troubles his lungs, and so he expects to move soon to the south of France. 4 pp. No. 48.

TO LEONARD SMITHERS. Hôtel Foyot, Paris. November 2, 1897. "Very many thanks for your letter." He discusses the problem of future work for Smithers. 2 pp. No. 49.

TO HIS SISTER. Hôtel Cosmopolitain, Menton, November 24 [1897]. "I have quite forgotten what the date is of your first night at the Royalty." He is at work on the drawings for Volpone. A name has been cut from the second page and as a result the first two words of the first sentence have been partly cut out. 4 pp. No. 50.

TO HIS SISTER [?] [Hôtel Cosmopolitain, Menton, December, 1897.] "Don't bother about Arcade." "I can think of nothing but Volpone & have set my heart on doing it finely." The upper left quarter of the letter is missing. 1 p. No. 51.
TO HIS SISTER. Hôtel Cosmopolitain, Menton, Friday [December, 1897]; "I was so delighted to get your letter this morning. He has had himself and his room photographed. 4 pp. No. 32.

TO LEONARD SMITHERS. Hôtel Cosmopolitain, Menton, December 8 [1897]. "I send you, my dear Smithers, today, the cover: & design for Prospectus of 'Volpone.'" He discusses the drawings and the prospectus. With a drawing of a building and a column. 1 p. Reproduced in A. E. Gallatin, Whistler's Art Dicta and Other Essays, plate facing p. 50. See R. A. Walker, How to Detect Beardsley Forgeries, Bed ford, 1959, p. 23. No. 53.

TO LEONARD SMITHERS. Hôtel Cosmopolitain [Menton], December 14, 1898 [1897]. "I was glad to get your kind wise & letter." He discusses his work for Volpone. With a drawing of an initial letter A. 2 pp. No. 54.


TO LEONARD SMITHERS. Hôtel Cosmopolitain, Menton, December 26 [1897]. "Very many thanks for your letters & cheque for £4." He discusses the proofs of the Volpone drawings and his ideas concerning Smithers' projected periodical The Peacock. 3 pp. No. 56.

TO "MY DEAREST BROTHER" [A PRIEST]. Hôtel Cosmopolitain, Menton, France, December 29 [1897]. "How much I thought of you this Christmas." He has received a kind note from John Gray telling him that he was going into a retreat for a week. 4 pp. No. 57.

TO LEONARD SMITHERS. Hôtel Cosmopolitain, Menton, January 1, 1898. "I send by this 2 initials V & M." He gives instructions for the proper handling of the drawings for Volpone. 4 pp. (Graphic Art Division.) No. 58.

TO LEONARD SMITHERS. Hôtel Cosmopolitain, Menton, January 2 [1898]. "I have had such a beastly attack of rheumatism, [sic] in my right arm, & had to rest a few days, hence delay in the final initials." He thanks Smithers for a book. 1 p. No. 59.

TO LEONARD SMITHERS. Hôtel Cosmopolitain, Menton, January 7, 1898. "I am glad you are getting the drawings fixed." He discusses his work for Volpone. 2 pp. No. 60.

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TO LEONARD SMITHERS. Comopolitans, Menton, January 8 [1898].
"An awfully thought has just come to me, it is that the block
maker may be contemplating taking out lights in the drawings
just sent you." Smithers is so abot the blockmaker that he is
not to "take out lights." With a drawing of a hand. 2 pp. No. 61.

TO LEONARD SMITHERS. Hôtel Comopolitain, Menton, January 9,
1898. "Cover, my dear LS is simply superlative!" The blue and
gold are a great success. With a drawing of a seal. 1 p. No. 62.

TO HIS SISTER. Hôtel Comopolitain, Menton, January 16 [1898].
"So glad to get your letter. He believes firmly that "a well-con-
ducted Catholic quarterly review (quite serious) would have
buyers," but is afraid that "Smithers will want a lot of talking
to before he will take it up." 3 pp. No. 63.

TO HIS SISTER. Hôtel Comopolitain, Menton, Monday [February?
1898]. "I feel dreadfully incapable & couldn't be sparkling to
save my life." Some thoughts on Bohemianism. 2 pp. No. 64.

TO HIS SISTER. Hôtel Comopolitain [Menton], Thursday [February,
1898]. "We are longing to hear all about the pieces." He is not
able to attend any Lenten services. The letter is badly damaged
and part of the text is missing. 4 pp. No. 65.

TO HIS SISTER. Hôtel Comopolitain [Menton, February, 1898]. "I
was so glad to hear all about the Garrick, but how hard worked
you must be." His rheumatism is preventing him from drawing.
4 pp. No. 66.

THE ART OF THE HOARDING. Written for The New Review, XI
Beardsley, Catalogue of Drawings and Bibliography, pp. 110-111.
Formerly owned by Mrs. Belloso Louremps. In a letter [June 14,
1894] which accompanies the manuscript she writes: "It was
given to me by Beardsley because I was at the time writing some-
thing about him. I did not ask him for it, he sent it to me. I
knew him rather well and liked him very much." No. 67.

RECEIPT FOR A DRAWING. 57 Chestter Terrace. S. W., August 13, 1895.
"Received of Aubrey Beardsley a coloured drawing to be used
as cover for number of 'La Plume.'" Written by Beardsley and
signed by Edward Bell. 1 p. No. 68.

A BOOK OF FIFTY DRAWINGS. A list, in Beardsley's hand, of the draw-
ings from Le Morte Darthur to be included in A Book of Fifty
Drawings. [1896.] 1 p. No. 69.

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THE CELESTIAL LOVER. Notes for a short story which was not written. [1857.] 3 pp. Formerly owned by Miss L. C. Dash. No. 70

VOLPONI. Unfinished drafts of a prospectus. [December, 1897.] 6 pp. Formerly owned by Miss L. C. Dash. No. 71

Written to Aubrey Beardsley

FROM SIR EDMUND GOSSE, 89. Delamere Terrace, Westbourne Square, W., May 16, 1896. “How am I to find words to thank you for so kind a compliment and so exquisite a gift?” He thinks that Beardsley has never had a subject which better suited his genius than The Rape of the Lock. 3 pp. No. 73

FROM SIR EDMUND GOSSE, 89. Delamere Terrace, Westbourne Square, W., December 29, 1896. “I have thought much of you this autumn, and nothing can excuse my laziness in not writing to tell you so, but I did not know your address—a poor reason, but one which worked in with laziness, & constantly whispered ‘Wait a little longer.’” He praises Beardsley’s work, hopes his health will improve in 1897, and asks to be made useful to him. 4 pp. No. 73

Beardsleyana

MRS. ELLEN AGNUS BEARDSLEY. “Aubrey Beardsley,” unsigned and undated [1902?] biographical sketch by the artist’s mother. 8 pp. Published in A Beardsley Miscellany, ed. R. A. Walker, pp. 75–76. Formerly owned by Miss L. C. Dash. No. 74

SIR JAMES MATTHEW BARRETT TO MABEL BEARDSLEY. Leinstre Corner, Lancaster Gate, W., August 31, 1908. “I am distressed to find your letter has been so long unanswered.” He fears that the part of Mr. Darling is not open. 1 p. No. 75

SIR EDMUND GOSSE TO MRS. ELLEN AGNUS BEARDSLEY, 75. Delamere Terrace, W., January 6, 1897. “I am so deeply grieved by the letter Aubrey has sent me.” He is anxious to be of assistance and assures her of his sympathy. 2 pp. No. 76

VINCENT O’SULLIVAN TO LEONARD SMITHERS. Hôtel Royal, Dieppe, August 12, 1897. “You are entirely right about shifting the titles; tho’ personally I prefer them on the side.” He requests a “slight alteration” in the contract for his book—undoubtedly The Houses of Sin, for which Beardsley made the cover design. 2 pp. No. 77

CHARLES KETTLETS TO MRS. ELLEN AGNUS BEARDSLEY. Lansdowne House, Lansdowne Road, Holland Park, W. [n. 6]. “It would be 19
a great pleasure to us if you would come to tea at 4.30 on Thursday next and ask Lieut. Hollway to come too." If she cannot come Thursday, Saturday will be equally convenient. 1 p. No. 78

LEONARD SMITHERS TO MRS. SMITHERS. [Paris], Saturday. With envelope postmarked March 15, 1890. "I leave here for Brussels on Tuesday morning, so don't write till I send my address." He is not in good health. With a caricature by Beardsley of Mrs. Smithers on a bicycle. 1 p. No. 77

LEONARD SMITHERS TO CH. FARMER. [London?], May 6, 1906. "The letter from Paris is to me my wife, which you bought a week ago, contains an original drawing by Aubrey Beardsley, representing a lady on a bicycle." The sketch was drawn by Beardsley in Smithers' presence in the café in which he was writing the letter. 1 p. No. 80

C B E S H I N W H I T E TO F R E D E R I C H H. E V A N S, TO THEA T E F A R T A C E , R A V E N S C O R T P A R K, W., March 24, 1898. "An exhaustive search has discovered one and only one of each of the three Studio proofs."

Concern reproductions of Beardsley's drawings. 2 pp. No. 81


III. ILLUSTRATIONS

PAST AND PRESENT. The magazine of the Brighton Grammar School, XII, No. 2 (June, 1887), "The Jubilee Cricket Analysis," eleven small sketches on same sheet, plate facing p. 48.

THE BRIGHTON GRAMMAR SCHOOL. ANNUAL ENTERTAINMENT, AT THE
dome, ON WEDNESDAY, DEC. 19, 1888, PROGRAMME & BOOK OF
words. [Brighton, Tucknot's Steam Printing Works, 1888.]
"Prologue, written by Mr. A. W. King. Chorale, invented and
arranged and grand choral march, written and composed by Mr.
C. T. West. The comic opera, written by Mr. F. Edmonds, and
composed by Mr. C. T. West. The illustrations are original etch-
ings by A. V. Beardsley, a present boy." Eleven drawings to
illustrate the comic opera (The Pay of the Pied Piper; A Legend
of Hamelin Town), Beardsley was a member of the cast. With
bookplate of Frederick H. Evans.

"THE PAY OF THE PIED PIPER." Illustrations by Aubrey Beardsley.
Reprinted from the 1888 Xmas entertainment programme of
the Brighton Grammar School. [p.p., 1898.] Reproductions of
Beardsley's drawings, 2 copies.

TRAVELING IN THE U.S.A. AND CANADA. Reproductions of four draw-
ings illustrative of comic incidents which befell two Englishmen.
The drawings were made in 1888 for lecture slides for a lecture
at Brighton Grammar School. One of a few sets printed on plate
paper in 1891, when the drawings were reproduced in Past and
Present. From the collection of Henry A. Payne.

"BON-MOTS." Edited by Walter Jerrold. With grotesques by Aubrey
Beardsley. London, J. M. Dent and Company, 1893-94. 3 vol-
s, 135 grotesques (many repeated), designs for front cover and
title-page.

21
SYDNEY SMITH AND R. BRIMLEY SHERIDAN. 1893.
[THE SAME.] No. 70 of 100 large-paper copies.
CHARLES LAMB AND DOUGLAS JERROLD. 1893.
[THE SAME.] No. 70 of 100 large-paper copies.
SAMUEL FOOTE AND THOMAS HOOL. 1893.
[THE SAME.] No. 70 of 100 large-paper copies.
EX LIBRIS JOHN LYNDEN PROPERT. 1893. Bookplate designed by Beardsley.
With poster and prospectus.
KEYNOTES. By George Egerton [pseud. of Mary Chavelita Dunne Bright]. 1893. (Vol. I.)
A CHILD OF THE AGE. By Francis Adams. 1894. (Vol. IV.)
THE GREAT GOD PAN AND THE INNOST LIGHT. By Arthur Machen. 1895. (Vol. V.)
DISCORDS. By George Egerton [pseud. of Mary Chavelita Dunne Bright]. 1894. (Vol. VI.)
PRINCE ZARISKI. By M. P. Shiel. 1895. (Vol. VII)
22
WOMEN’S TRAGEDIES. By H. D. Lowry. 1895. (Vol. IX.)


AT THE FIRST CORNERS AND OTHER STORIES. By H. B. Marriott Watson. 1895. (Vol. XI.)

MONOCHROMES. By Ella D’Arcy. 1895. (Vol. XII.)

AT THE KELTON ARMS. By Evelyn Sharp. 1895. (Vol. XIII.)

THE GIRL FROM THE FARM. By Gertrude Dix. 1895. (Vol. XIV.)

THE MIRRORS OF MUSIC. By Stanley V. Makover. 1895. (Vol. XV.)

YELLOW AND WHITE. By W. Carlton Drew. 1895. (Vol. XVI.)

THE MOUNTAIN LOVERS. By Fiona Macleod [pseud. of William Shand]. 1895. (Vol. XVII.)

THE WOMAN WHO DIDN’T. By Victoria Cross [pseud. of Vivian Cory]. 1895. (Vol. XVIII.)

THE THREE IMPOSTORS; OR, THE TRANS MUTATIONS. By Arthur Machen. 1895. (Vol. XIX.)

NODDY’S FAULT. By Netta Syrett. 1896. (Vol. XX.)

THE BRITISH BARBARIANS. A hill-top novel. By Grant Allen. 1895. (Vol. XXI.)

PLATONIC AFFECTIONS. By John Smith [pseud.]. 1896. (Vol. XXII.)

20 MINIATURE POSTERS. Drawn by Aubrey Beardsley. Representing the title designs of the “Keystones Series.” Boston, Roberts Brothers [1896].


THE SAME. 2 vols., cream-colored cloth. (Presented by Edward F. Sutton.)

THE SAME. 3 vols., vellum. Publisher’s device on title-page and twenty-two initials rubricated. No. 16 of 300 copies on Dutch handmade paper.

THE SAME. Another copy. Rebound in red levant by the Club Bindery. No. 15 of 300 copies on Dutch handmade paper. From
the collections of Robert Hoe and Cyrus H. McCormick. (Presented by Mrs. Marshall L. Brown.)

With ten drawings inadvertently omitted from the first edition.

(Purchased on the Charles Scribner Fund.)


THE CAMBRIDGE A. & C. No. 2 (June 9, 1894). Design for front wrapper.


LECCAN’S TRUE HISTORY. Translated by Francis Rickis. Illustrated by William Strang. J. B. Clark, and Aubrey Beardsley. With an


POSTER TO ADVERTISE Y. FISHER WINS' "CHILDREN'S BOOKS." BOSTON, GEO. M. WALTER & CO. [1893?]

THE PRINCE'S LAND'S GOLF CLUB. Printed invitation to the opening of the club. 1894. Drawing of two women golfers with Petrot as caddie.


THE SAME. Boston, John W. Luce & Company, 1906. (Graphic Arts Division.)


[THE SAME.] Boston, John W. Luce & Co., 1912. (Parker Lloyd-Smith Memorial Collection.)

[THE SAME.] Boston, John W. Luce & Co., 1920. In French. The drawings have been vulgarized. (Presented by James B. Shropshire.)


A PORTFOLIO OF AUBREY BEARDSLEY'S DRAWINGS ILLUSTRATING "SA-
LOME" BY OSCAR WILDE. [London, John Lane, 1907.] This series includes the drawing "Salome on Sede", which does not appear among the illustrations in the published work.

[THE WORKS OF EDGAR ALLAN POE. Newly collected and edited, with a memoir, critical introductions, and notes, by Edmund ClarenceStedman and George EdwardWoodberry. The illustrations by Albert EdwardNermer. Chicago, Stone & Kimball, 1894. 15 vols.] Reproductions of four drawings commissioned by the publishers for the large-paper issue of this edition, but not published in that issue. The plates are enclosed in a vellum portfolio, the cover design (not by Beardsley) of which is similar to that of the volumes in the large-paper and Japanese paper issues. These reproductions apparently accompanied the Japanese paper issue, which consisted of only ten sets.

FOUR ILLUSTRATIONS FOR THE TALES OF EDGAR ALLAN POE, DRAWN BY
AUBREY BEARDSLEY. Chicago, Herbert S. Stone & Company, 1901. No. 16 of 250 copies.

ILLUSTRATIONS TO EDGAR ALLEN POE FROM DRAWINGS BY AUBREY

land & Day, October, 1894, and January, 1895. 4 vols. With prospectuses for the four volumes and poster. Vol. I. Four drawings, designs for title-page, front and back covers, and spine.1

1See.

* The design on the spine of Vol. I is repeated on Vol. II, while the design on the spine of Vol. III is repeated on Vol. IV. The design for the back cover is the same on all four volumes, except that the initials "R M" and "J L" are omitted from Vols. III and IV.
Vol. II. Six drawings, designs for title-page, front and back covers, and spine.

Vol. III. Six drawings, designs for title-page, front and back covers, and spine.

Vol. IV. Four drawings, designs for title-page, front and lack covers, and spine.


[THE SAME.] One of six review copies containing the suppressed frontispiece "Black Coffee."


"PIERROT'S LIBRARY." Vols. I-IV: London, John Lane; Philadelphia, Henry Altemus, 1896. Vols. III-IV: London, John Lane; Chicago, Rand McNally & Co., 1896. 4 vols. Cover design and designs for title-page and front and back end papers. The designs are the same in all four volumes but the cover design is printed in different colors.

PIERROT: A SKETCH. By H. De Vere Stacpoole. (Vol. I.)

MY LITTLE LADY ANNE. By Mrs. Egerton Castle [Agnes Sweetman Castle]. (Vol. II.) With bookplate of Paul H. Kelly. (Presented to the Gallatin Collection by J. Harlin O'Connell.)
SIMPPLICITY. By A. T. G. Price. (Vol. III.) (Presented to the Gallatin Collection by J. Harlin O'Connell.)

MY BROTHER. By Vincent Brown. (Vol. IV.) (Presented to the Gallatin Collection by J. Harlin O'Connell.)


[THE SAME.] One of 25 copies printed on Japanese vellum and bound in vellum. The dedication copy, with bookplate of Sir Edmund Gosse, to whom the edition is dedicated. Beardsley's letter of presentation and Gosse's letter of thanks are both in the Gallatin Collection (Letters and Manuscripts, Nos. 73 and 72).


[THE SAME.] Another copy, bound in leather. (Blau Memorial Collection.)


The Savoy. Edited by Arthur Symons. London, Leonard Smithers, 1896. At first a quarterly (3 numbers), then a monthly (5 numbers), 8 vols. Nos. 1 and 2 in boards, Nos. 3-8 in paper wrappers. (Purchased on the Theodore W. Hunt Fund.)

No. 1 (January). Design for front cover, title-page (repeated in No. 2), and contents page, seven drawings, large Christmas card hid in, Beardsley's poem "The Three Musicians" and Chapters I-III of his story Under the Hill.

No. 2 (April). Design for front cover and four drawings. Chapter IV of Under the Hill.

No. 3 (July). Designs for front wrapper and title-page (latter repeated in all succeeding numbers) and two drawings. Beardsley's poem "The Ballad of a Barber."

No. 4 (August). Design for front wrapper.

No. 5 (September). Design for front wrapper and one drawing.
No. 6 (October). Design for front wrapper and one drawing.

No. 7 (November). Design for front wrapper and two drawings. Beardsley’s translation of Catullus’ ‘Carmen C.’

No. 8 (December). Design for front wrapper and twelve drawings.

Design for title-page of No. 1 printed on front covers and with design by Beardsley on back covers and spines. With placard for bound volumes and prospectus.


HENSON IRIS VOLUMES: OR, THE FOX. A new edition. With a critical essay by the author by Vincent O’Sullivan and a frontispiece, five initial letters and a cover design illustrative and decorative by Aubrey Beardsley. Together with an eulogy of the

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ARTIST BY ROBERT ROS. NEW YORK, JOHN LANE, 1898. NO. 248 OF 1000 COPIES.

[THE SAME.] LONDON, LEONARD SMITHERS AND CO., 1898. NO. 59 OF 100 COPIES PRINTED ON IMPERIAL JAPANESE VELUM AND BOUND IN VELUM. WITH AN EXTRA SET OF THE INITIALS IN LARGE SIZE PRINTED IN PHOTOGRAPHY.


[THE SAME.] No. 42 of 50 copies bound in vellum. (Blau Memorial Collection.)


Beardsley's poster for Unwin's "Pseudonymy Library" reproduced in black on front wrapper.


IV. ALBUMS OF REPRODUCTIONS


[THE SAME.] No. 41 of 50 copies printed on Japanese vellum and bound in vellum.

A SECOND BOOK OF FIFTY DRAWINGS BY AUBREY BEARDSLEY. New York, John Lane, 1899.


THE LATER WORK OF AUBREY BEARDSLEY. London and New York, John Lane, 1901.


FIFTY DRAWINGS BY AUBREY BEARDSLEY. Selected from the collection owned by Mr. H. S. Nichols. Published for subscribers only. New York, H. S. Nichols, 1906. No. 35 of 500 copies. With announcement of the exhibition of the drawings at H. S. Nichols’ Bookshop, New York, April 14-19, 1919. All these drawings are forgeries.


V. SINGLE IMPRESSIONS

THE PROCESSION OF JEANNE D’ARC. 7 1/8 x 29 3/4. Issued as a folding supplement to The Studio, I, No. 9 (May, 1893).

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Enter here: 7 x 5 1/16. First state. Inscribed by Beardsley: "Alfred Lambert from Aubrey Beardsley." With the following in Beardsley's hand: Because one figure was undressed
This little drawing was suppressed
It was unkind
But never mind
Perhaps it all was for the best.

THE TOILETTE OF SALOME. 6 15/16 X 5. First version. Inscribed: "No. 40 of 75 copies L. J. [initials]."

Arbucula. 5 3/16 X 5 15/16. One of a few impressions printed in green. 1897.


VI. LITERARY WORK


"THE STORY OF A CONFESSION ALBUM." Tit-Bits, XVII. No. 429 (Jan. 4, 1890). 209.

THE STORY OF VENUS AND TANNHAUSER. In which is set forth an exact account of the manner of state held by Madam Venus, goddess and sorceress, under the famous Hörselberg, and containing the adventures of Tannhäuser in that place, his repentance, his journeying to Rome and return to the Loving Mountain. A romantic novel by Aubrey Beardsley. Now first printed from the original manuscript. London, For Private Circulation, 1897. No. 33 of 500 copies printed on Japanese vellum and bound in vellum.


THE STORY OF VENUS AND TANNHAUSER. In which is set forth an exact account of the manner of state held by Madam Venus, goddess
and meretrix, under the famous Hoselberg, and containing the adventures of Tennhäuser in that palace, his repentence, his journeying to Rome and return to the Loving Mountain. A romastic novel by Aubrey Beardsley. New York. Issued Pri-

vately for Subscribers only, 1907. With illustrations by Bertram R. Elscoat. No. 297 of 750 copies.


Die Geschichte von Venus und Tennhäuser. In die verweist ist eine ausführliche schildерung der sitten am hofe der Frau Venus, gütin und bühlerin, in dem berüchtigten Höselberge, und an die sich anschliesst die abenteuer Tennhäuser daselbst. Von Aubrey Beardsley. [Munich, 1908.] Translated by Curt Moreck. No. 296 of 350 copies. (Blau Memorial Collection.)

Venus und Tennhäuser. Eine romantische novelle von Aubrey Beardsley. Hannover, Paul Seemann Verlag [1906]. Trans-
lated by Prokop Templin. Chapters 1 to 10 by Beardsley; 11 to 18 and epilogue by Franz Blei. No. 153 of 1100 copies. (Blau Memorial Collection.)

Under the Hill and Other Essays in Prose and Verse by Aubrey Beardsley. With illustrations. London & New York, John Lane, 1914. Three of the drawings were previously unpublished.

[Ueber dem Berg...]. One of 50 copies printed on Japanese vellum and bound in cream-colored buckram.

Under dem Zigle. Eine romantische novelle von Aubrey Beards-


VII. PUBLISHED LETTERS


LETTERS FROM AUBREY BEARDSLEY TO LEONARD SMITHERS. Edited with introduction and notes by R. A. Walker. [London]. The First Edition Club, 1937. "The design used for the title page reproduces a drawing by Aubrey Beardsley never before published. The portraits of Aubrey Beardsley and Leonard Smithers are also published for the first time."

VII. ARTICLES AND MONOGRAPHS ON AUBREY BEARDSLEY


34
BURDNETT, OBERDO. The Beardsley Period; An Essay in Perspective. London, John Lane [1915].
EVRENOV, NIKOLAI N. Beardsley; Sketch. St. Petersburg, Isdanie N. I. Butkovskoi [1914]. (Sovremennoe Iskusstvo. No. 5) In Russian.
M., W. S. "The Memorial of Aubrey Beardsley." The Book Buyer., XVIII, No. 5 (June, 1899), [37]:377.


Aubrey Beardsley: The Man and His Work. London, John Lane [1908].

[The same.] No. 89 of 100 copies on handmade paper, with six extra illustrations. (Purchased on general library funds.)


May, J. Lewis. "Aubrey Beardsley." Past and Present, XXIII, No. 150 (April, 1898), [53]:55.

PENVEY, F. A. "Aubrey Beardsley." Past and Present, XXIII, No. 150 (April, 1898), [53]:55.


PENNELL, JOSEPH. Aubrey Beardsley and Other Men of the Nineties. Philadelphia, Privately Printed for the Pennell Club, 1924. (Pennell Club Publications, No. 11,) No. 76 of 100 copies.


SMALL, SERBENT. "Aubrey Beardsley." The Book Buyer, XII, No. 1 (Feb., 1895), [26]:29.


STEVIE, WILBUR MAURY. Scrapbook of clippings relating to the Nichols forgeries, containing also the announcement of the


TWIUE, C. M. R. "Aubrey Beardsley in Perspective." The Dial, XXXVI, No. 312 (June 18, 1899), 251-255.


WALKER, R. A. "Aubrey Beardsley." Graphis, VI, No. 51 (1930), 250-257. In English, with translations into German and French.


IX. CATALOGUES OF EXHIBITIONS

CARFAX & CO., LTD., LONDON. Drawings by Aubrey Beardsley. [London]. Carfax & Co., Ltd. [1904]. The exhibition was held during October, 1904. Some of the drawings were for sale.

GALERIES SHIRLEYS, PARIS. Exposition des Dessins d'Aubrey Beards-
With a note on Beardsley by Herbert J. Pollitt and an extract from Robert Ross’s “Etude.” Some of the drawings were for sale.


[The same.] No. 1 of 20 copies printed on handmade paper and bound in boards, with reproduction of a previously unpublished chapter heading for Le Mort Luthier.


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“Aubrey Beardsley and the Men of the Nineties,” and printed invitation to the exhibition.

X. DEALERS’ AND SALES CATALOGUES

JAMES F. DRAKE, INC. An Exhibition of Original Drawings and Water Colors by Modern Illustrators. Now on view at Four West Fortieth Street, New York. [New York]. James F. Drake, Inc. [ca. 1913]. Preliminary design for border of title-page of “Bon-Mots” reproduced on front wrapper. The original and two other Beardsley drawings are listed in the catalogue. All items listed were for sale.


ROSENBACH COMPANY. An Exhibition of Original Drawings by Aubrey Beardsley. With a foreword by Joseph Pennell. May first to May seventeenth, 1919, Philadelphia. The Rosenbach Galleries [1919]. The foreword consists of an extract from Joseph Pennell’s article on Beardsley published in the first number of The Studio (1893) and a Postscript, dated April, 1919. The catalogue lists also books, manuscripts, and other material. All items listed were for sale. Priced is manuscript. With printed invitation to the private view of the exhibition and the talk by Joseph Pennell on “Aubrey Beardsley and His Art,” April 30, 1919.


ANDERSON GALLERIES. A New York Collection of First Editions, 40
Autograph Letters & Relics of Lord Byron [and items from other collections]. To be sold by auction December eighth. New York, The Anderson Galleries, 1925. Sale No. 3007, "Original drawings by Aubrey Beardsley from three collections including that of Mr. R. A. Walker, editor of 'Some Unknown Drawings of Aubrey Beardsley,'" pp. 85-86. Beardsley drawings are priced.


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XI. PORTRAITS OF AUBREY BEARDSLEY

RAWKER, W. J., BOURNEMOUTH. Photograph. [ca. d.]

HELYER, FREDERICK, LONDON. 5 photographs. [ca. d.]

MACCOUG, D. S. Pencil sketch. See Drawings. No. 95.

ROTHSTEIN, WILLIAM. Lithographs, Signed by the artist and inscribed by him: "Drawn in Paris Aubrey Beardsley 1897 to A. E. Gallatin."

XII. ASSOCIATION ITEMS

JUVENALIS, REGIMUS JUNIUS. The Satires. Translated into English verse. By Mr. Dryden, and several other eminent hands. Together with the satires of Aulus Persius Flaccus. Made English by Mr. Dryden. To which is prefixed, A discourse concerning the original and progress of satire. By Mr. Dryden. London. Printed for Jacob Tonson; and are to be Sold by Robert Knaplock, 1697. Beardsley's copy, with his name inscribed on verso of front flyleaf.


SCRAPBOOK. A scrapbook which belonged to the Beardsley family, containing six drawings executed by Aubrey Beardsley about 1890. For a description, see Georges Derry [R. A. Walker]. An Aubrey Beardsley Scrap Book [London], 1921. The drawings are listed separately in this catalogue (Drawings, Nos. 10-14). Annotation: Book mark made by Beardsley for his father. (See Letters and Manuscripts, No. 4.)

V'HOMME DE BOULEAUX. Plate No. 7 from Oeuvres de A. Mantegna, Paris, Amund-Durand, 1878. This reproduction hung on the wall of the room in Mont during which Beardsley died. Pasted to the verso is an authentication signed by R. A. Walker.

XIII. ADDENDA

1. DRAWINGS

The Yellow Book, 1894-1915

REIGN FOR TITLE-PAGE OF VOLUME II. Pen and ink. 3 11/16 x 3 5/8.

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For Beardsley's letter of presentation of the drawing to an unknown recipient, see Letters and Manuscripts, No. 18A. From the collection of M. Robert Dorn. [Gallatin 902] No. 45A

II. LETTERS AND MANUSCRIPTS

TO "DEAR SIR," 114 Cambridge Street, London, S.W. [1894 or 1895].
"I have great pleasure in sending you my autograph & the enclosed little sketch." The "little sketch" is the design for the title-page of Volume II of The Yellow Book (Drawings, No. 13A). 1 p. No. 18A

TO JOHN LANE, 10 & 11 St. James's Place, S. W. [1895]. "Your note has come to [sic] late for me to get the Grant Allen T. P. ready by tomorrow morning early but you shall have it in the early afternoon." He is engaged for lunch the following Friday and cannot be with Lane. (Presented by Willard Thorp.) No. 19A

VI. LITERARY WORK


VIII. ARTICLES AND MONOGRAPHS ON AUREY BEARDSLEY