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From a Photo  
Aubrey Beardsley, 1897  
by W. R. Rothenstein

Aubrey Beardsley

From a lithograph by Sir William Rothenstein, 1897

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## I L L U S T R A T I O N S

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Aubrey Beardsley; lithograph by Sir William Rothenstein	Frontispiece
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## Aubrey Beardsley

**D**URING 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 factitious."

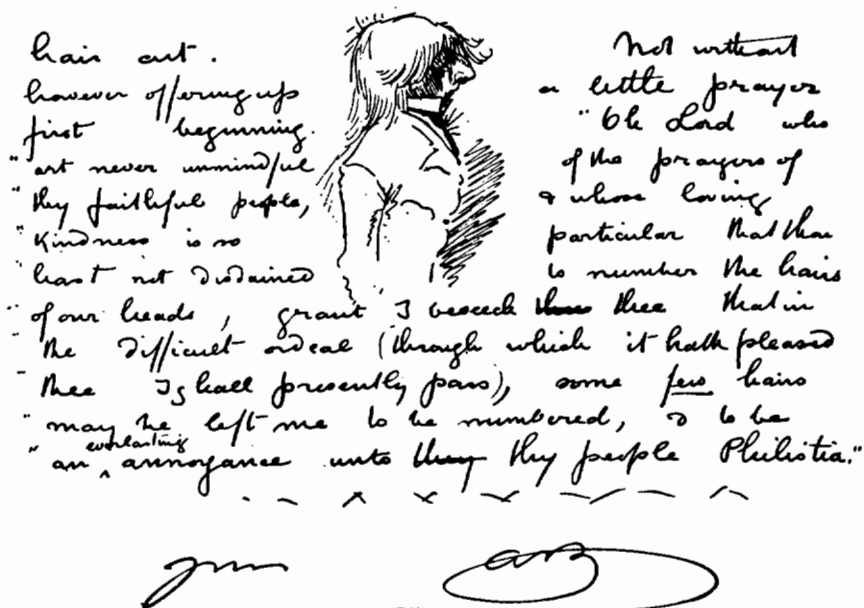
Beardsley's drawings, or pictures, as he himself termed them, in my opinion possess plastic qualities, or what Clive Bell calls significant form, not to be found in the work of any other English artist. Beardsley possessed a remarkable feeling for pattern and composition. No artist has excelled him in 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 Whistler, are excellent. Many of the borders and chapter headings which the artist designed for Dent's edition of *Le Morte Darthur* are highly decorative and glow with life, unlike the imitative and lifeless 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 *Salome* 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 note had been struck. The cover designs, reproduced also on the title-pages, which Beardsley made during 1893-1896 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 Lysistrata*, *The Rape of the Lock*, *The Pierrot of the Minute*, *Mademoiselle de Maupin*, and *Volpone*.

Many of Beardsley's finest drawings are to be found in *The Savoy*, published by Leonard Smithers and edited 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 Pierrot on Pegasus; "The Coiffing"; "Ave atque Vale"; and "Et in Arcadia Ego" rank with his masterpieces. The eight illustrations for *The Lysistrata* of Aristophanes possess great grandeur. Queen Victoria 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 congenial, for at this period he reveled in the conventions set by eighteenth-century France. The drawings he made for Ernest Dowson's *The Pierrot of the Minute*, the scene of which is Versailles, 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 departures 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 unexcelled. 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

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 platform 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, 1904). The complete manuscript of *Under the Hill* was published in London in 1907 under the title *The Story of Venus and Tannhäuser*. His wittily expressed views on posters, written for *The New Review* in 1894, 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<sup>1</sup>

- A LITTLE GIRL. *Ca.* 1882-84. 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
- A TEA PARTY. *Ca.* 1882-84. Pen and ink and crayon. 2 7/8 x 3 3/8. Drawn on a menu card. Unpublished. Purchased from R. A. Walker. [Not recorded in Gallatin.] No. 2

### *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. 123. [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

<sup>1</sup> 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.  $7 \times 4 \frac{1}{2}$ . Reproduced in *The Uncollected Work*, No. 125. [Gallatin 122] No. 8
- SONGS. Pen and ink, wash, and water color.  $7 \times 4 \frac{1}{2}$ . 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 Georges 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.  $8 \times 8 \frac{1}{2}$ . Reproduced in Georges Derry [R. A. Walker], *An Aubrey Beardsley Scrap Book*, front. [Gallatin 165] No. 10
- TWO HEADS. Pencil.  $3 \times 2 \frac{1}{4}$  and  $2 \frac{1}{2} \times 1$ . On same page. Unpublished. [Gallatin 166] No. 11
- SARAH BERNHARDT. Pencil.  $9 \frac{1}{2} \times 7$ . Reproduced in A. E. Gallatin, *Aubrey Beardsley; Catalogue of Drawings and Bibliography*, New York, 1945, Pl. [3]. [Gallatin 167] No. 12
- BODY-SNATCHING SCENE. Pencil.  $5 \frac{1}{4} \times 5$ . Unpublished. [Gallatin 168] No. 13
- A CLERGYMAN. Pencil.  $4 \frac{1}{2} \times 5$ . Unpublished. [Gallatin 169] No. 14

- 
- HAIL MARY. Ca. 1891. Pencil.  $5 \frac{7}{16} \times 4 \frac{5}{8}$ . Reproduced in *The Early Work of Aubrey Beardsley*, London, 1899, No. 5. From the collection of Frederick H. Evans. [Gallatin 215] No. 15
- TWO FIGURES IN A GARRET. 1892. Pen and ink and wash.  $4 \frac{1}{4} \times 3 \frac{1}{4}$ . Reproduced in *The Early Work*, No. 10. From the collection of Frederick H. Evans. [Gallatin 220] No. 16
- DIE GOTTERDAMMERUNG. 1892. Pen and ink, wash, and Chinese white.  $12 \frac{1}{8} \times 20 \frac{1}{4}$ . Reproduced in *A Second Book of Fifty Drawings by Aubrey Beardsley*, London, 1899, p. [53]. From the collection of Robert Ross. [Gallatin 223] No. 17
- RAPHAEL SANZIO. 1893. Pen and ink.  $11 \frac{1}{16} \times 4 \frac{7}{16}$ . Reproduced in Arthur Symons, *Aubrey Beardsley*, London, 1905, p. 105. From the collection of William West. [Gallatin 244] No. 18

*Le Morte Darthur*, 1893-94

- SIR LAUNCELOT AND THE WITCH HELLAWES. Pen and ink.  $12 \times 9 \frac{1}{4}$ .

- Plate facing p. 212. Purchased from James Tregaskis and Son, London. [Gallatin 290] No. 19
- BORDER AND INITIAL LETTER N. Pen and ink.  $8 \frac{5}{16} \times 6 \frac{1}{2}$ . Page [779]. Purchased from James F. Drake, Inc., New York. [Gallatin 304] No. 20
- CHAPTER HEADING. Pen and ink.  $4 \frac{1}{4} \times 2 \frac{7}{8}$ . Pages 307 and 609. Purchased from James F. Drake, Inc., New York. [Gallatin 345] No. 21
- CHAPTER HEADING. Pen and ink.  $4 \frac{3}{8} \times 2 \frac{7}{8}$ . Page 446. Purchased from James F. Drake, Inc., New York. [Gallatin 345] No. 22
- CHAPTER HEADING. Pen and ink.  $2 \frac{15}{16} \times 2 \frac{9}{16}$ . Page 926. Purchased from James F. Drake, Inc., New York. [Gallatin 345] No. 23
- INITIAL LETTER J. Pen and ink.  $5 \frac{7}{16} \times 3 \frac{9}{16}$ . Not used. Reproduced in A. E. Gallatin, *Aubrey Beardsley; Catalogue of Drawings and Bibliography*, Pl. [5]. Purchased from Mrs. Henry C. Quinby. [Gallatin 628] No. 24
- UNFINISHED BORDER AND INITIAL LETTER. Pen and ink and pencil.  $11 \frac{7}{16} \times 8 \frac{3}{16}$ . Not used. Reproduced in A. E. Gallatin, *Whistler's Art Dicta and Other Essays*, Boston, 1904, plate facing p. 28. Purchased from S. F. Scotson-Clark, one of Beardsley's schoolmates, to whom Beardsley gave the drawing in 1893. [Gallatin 629] No. 25
- CHAPTER HEADING. Pen and ink.  $7 \frac{1}{2} \times 4 \frac{3}{8}$ . Not used in the first edition but used in the third edition (1927), p. 368. Reproduced also in *Reproductions of Eleven Designs Omitted from the First Edition of Le Morte Darthur Illustrated by Aubrey Beardsley*, London, 1927, p. 19. Purchased from James F. Drake, Inc., New York. [Gallatin 631] No. 26
- CHAPTER HEADING. Pen and ink.  $2 \frac{3}{16} \times 1 \frac{5}{8}$ . Not used in the first edition but used in the second edition (1909), pp. 133 and 486. Reproduced also in *Reproductions of Eleven Designs Omitted from the First Edition of Le Morte Darthur Illustrated by Aubrey Beardsley*, p. 35. Purchased from James F. Drake, Inc., New York. [Gallatin 635] No. 27

“Bon-Mots,” 1893-94

- GROTESQUE. Pen and ink.  $2 \frac{1}{4} \times 1 \frac{3}{4}$ . *Charles Lamb and Douglas Jerrold*, p. 52, and *Sydney Smith and R. Brinsley Sheridan*, p. 61. From the collection of Frederick H. Evans. [Gallatin 645] No. 28

GROTESQUE. Pen and ink.  $2 \frac{7}{16} \times 1 \frac{3}{4}$ . *Sydney Smith and R. Brinsley Sheridan*, p. 44, and *Samuel Foote and Theodore Hook*, p. 174. Purchased from Mrs. Henry C. Quinby. [Gallatin 645] No. 29

GROTESQUE. Pen and ink.  $3 \frac{1}{16} \times 1 \frac{5}{8}$ . Not used. Reproduced in A. E. Gallatin, *Aubrey Beardsley; Catalogue of Drawings and Bibliography*, Pl. [6]. Purchased from Mrs. Henry C. Quinby. [Gallatin 773] No. 30

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CARL MARIA VON WEBER. 1893. Pen and ink.  $11 \times 4 \frac{5}{8}$ . Reproduced in A. E. Gallatin, *Aubrey Beardsley; Catalogue of Drawings and Bibliography*, Pl. [7]. Purchased from Duttons, Inc., New York. It had been consigned for sale by an Englishwoman to whose stepmother Beardsley had given it. [Gallatin 776] No. 31

“Keynotes” Series, 1893-96

KEYNOTES: DESIGN FOR FRONT COVER AND TITLE-PAGE. Pen and ink.  $9 \frac{5}{16} \times 6 \frac{1}{4}$ . 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.  $8 \frac{13}{16} \times 4 \frac{11}{16}$ . On 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.  $7 \frac{11}{16} \times 4 \frac{1}{2}$ . From the collection of John Lane. [Gallatin 805] No. 34

THE MIRROR OF MUSIC: DESIGN FOR FRONT COVER AND TITLE-PAGE AND DESIGN FOR KEY MONOGRAM. Pen and ink.  $7 \frac{11}{16} \times 4 \frac{7}{16}$ . 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 sheet. Pen and ink.  $7 \frac{11}{16} \times 4 \frac{7}{16}$ . 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.  $7 \frac{5}{8} \times 4 \frac{7}{16}$ . From the collection of John Lane. [Gallatin 812 and 834] 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.  $8 \frac{3}{16} \times 5$ . From the collection of John Lane.  
[Gallatin 816] No. 38

PLATONIC AFFECTIONS: DESIGN FOR FRONT COVER AND TITLE-PAGE.

Pen and ink.  $7 \frac{1}{2} \times 4 \frac{1}{2}$ . From the collection of John Lane.  
[Gallatin 817] No. 39

*The Idler*, 1894

THE IDLER'S CLUB. Pen and ink.  $8 \frac{3}{8} \times 6 \frac{1}{8}$ . Not used. Reproduced (without title) on the title-page of *Letters from Aubrey Beardsley to Leonard Smithers*, ed. R. A. Walker [London], 1937. From the collection of R. A. Walker. (Presented to the Gallatin Collection by Arthur A. Houghton, Jr., Gilbert S. McClintock, J. Harlin O'Connell, and Sidney Rheinstein.) [Gallatin 777] No. 40

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DESIGN FOR A POSTER. 1894. Pen and ink.  $14 \frac{1}{4} \times 9 \frac{5}{16}$ . 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 CAPE. Pen and ink.  $8 \frac{13}{16} \times 6 \frac{1}{4}$ . 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.  $8 \frac{1}{8} \times 6 \frac{3}{16}$ . From the collection of John Lane. [Gallatin 901] No. 43

THE COMEDY-BALLET OF MARIONNETTES, NUMBER I. Pen and ink.  $13 \frac{3}{8} \times 10 \frac{1}{16}$ . 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 Geraudel's pastilles. On verso: slight pencil sketch of a woman. From the collection of Raoul Ponchon. [Gallatin 903] No. 44

DESIGN FOR FRONT COVER OF VOLUME III. Pen and ink.  $8 \frac{1}{16} \times 6 \frac{1}{8}$ . From the collection of John Lane. [Gallatin 909] No. 45

DESIGN FOR A POSTER TO ADVERTISE THE YELLOW BOOK. Pen and ink.  $15 \frac{1}{16} \times 10 \frac{7}{8}$ . 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.  $7 \frac{5}{8} \times 6 \frac{1}{8}$ . 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.  $13 \frac{5}{8} \times 10 \frac{1}{8}$ . Not used. Reproduced in *The Early Work*, No. 75. From the collection of John Lane. [Gallatin 792] No. 48

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- DESIGN FOR FRONT COVER OF BEARDSLEY'S COPY OF THE VOCAL SCORE OF TRISTAN AND ISOLDA. *Ca.* 1895. Pen and ink and Chinese white, on brown paper.  $10 \frac{1}{8} \times 6 \frac{15}{16}$ . Reproduced in *The Later Work of Aubrey Beardsley*, London, 1901, Nos. 31 and 32. From the collection of Frederick H. Evans. The copy of the vocal score itself is in the Gallatin Collection. [Gallatin 967] No. 49
- MAX ALVARY AS TRISTAN. *Ca.* 1895. Pen and ink and wash.  $9 \frac{1}{2} \times 5$ . Reproduced in *The Uncollected Work*, No. 10. Purchased from James Tregaskis and Son, London. [Gallatin 981] No. 50
- KATHARINA KLAFSKY AS ISOLDA. *Ca.* 1895. Pen and ink and water color.  $12 \frac{1}{2} \times 4 \frac{3}{8}$ . Reproduced in *The Uncollected Work*, No. 11. Purchased from James Tregaskis and Son, London. [Gallatin 982] No. 51

### *The Barbarous Britishers*, 1896

- DESIGN FOR FRONT COVER AND TITLE-PAGE AND DESIGN FOR KEY MONOGRAM. Pen and ink.  $5 \frac{3}{4} \times 3 \frac{1}{2}$ . From the collection of John Lane. [Gallatin 860] No. 52

### *The Savoy*, 1896

- ET IN ARCADIA EGO. Pen and ink.  $8 \frac{1}{2} \times 5 \frac{7}{8}$ . No. 8, p. [89]. Purchased from R. A. Walker. [Gallatin 1027] No. 53

### *"Pierrot's Library,"* 1896

- DESIGN FOR FRONT COVER. Pen and ink.  $6 \frac{1}{2} \times 4 \frac{11}{16}$ . From the collection of John Lane. [Gallatin 1044] No. 54
- DESIGN FOR SPINE. Pen and ink.  $5 \frac{9}{16} \times 5 \frac{1}{16}$ . From the collection of John Lane. [Gallatin 1046] No. 55
- DESIGN FOR FRONT END PAPERS. Pen and ink.  $6 \frac{1}{2} \times 9 \frac{3}{16}$ . From the collection of John Lane. [Gallatin 1047] No. 56
- DESIGN FOR BACK END PAPERS. Pen and ink.  $6 \frac{1}{2} \times 9 \frac{3}{16}$ . From the collection of John Lane. [Gallatin 1048] No. 57



Design for front cover of *The Yellow Book*

Volume III

DESIGN FOR TITLE-PAGE. Pen and ink. 6 1/16 x 4 3/16. From the collection of John Lane. [Gallatin 1049] No. 58

*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

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JUVENAL SCOURGING WOMAN. 1896. Pen and ink. 9 3/8 x 6 3/4. Reproduced in Aubrey Beardsley, *An Issue of Five Drawings Illustrative of Juvenal and Lucian* [London, 1906]. From the collection of R. A. Walker. (Presented to the Gallatin Collection by Arthur A. Houghton, Jr., Gilbert S. McClintock, J. Harlin O'Connell, and Sidney Rheinstein.) [Gallatin 1076] No. 60

*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. Differs 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*

AUBREY BEARDSLEY. Pencil sketch by D. S. MacColl, Paris, 1893. 5 x 3 3/8. Inscribed: "D S M to R. A. W[alker]." Reproduced in *A Beardsley Miscellany*, ed. R. A. Walker, London [1949], p. [19]. From the collection of R. A. Walker. (Presented to the Gallatin Collection by Arthur A. Houghton, Jr., Gilbert S. McClintock, J. Harlin O'Connell, and Sidney Rheinstein.) No. 63

## II. LETTERS AND MANUSCRIPTS<sup>2</sup>

*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 to 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 [n. 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 [n. d.]. "I hope you are quite well." He received three valentines. 3 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. 3 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. 3 pp. No. 9

TO HIS MOTHER. Hamilton Lodge, Thursday [n. d.]. "I am quite well and happy." He had been to the Temperance Fête at the Chinese Gardens. 3 pp. No. 10

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. B[arnett]." 4 pp. No. 11

TO HIS MOTHER. Hamilton Lodge, Thursday [n. d.]. "Thank you

<sup>2</sup> As a means of identification, the first sentence of each letter is quoted.

- for your letter." An account of his musical activities. 3 pp. No. 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 a harvest festival and a harvest home. 4 pp. No. 13
- TO HIS PARENTS. Hamilton Lodge, November 27, 1879. "Miss Wise wishes me to tell you that the holidays will begin on Saturday the 20th 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. No. 14
- TO MR. KEIGHLEY. 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. No. 15
- TO MR. KEIGHLEY. 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. No. 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. No. 17
- TO MR. PURCHAS. 114 Cambridge Street, S. W., February 27 [1894 or 1895]. "It was very good of you to recollect young Wratislaw." He hopes that he will soon see Mr. and Mrs. Purchas. 2 pp. No. 18
- TO MRS. SAVILE CLARK. 57 Chester Terrace, S. W., Tuesday [1895]. "It was quite delightful of you to send me that art muslin." If his tailor finds that there is any left over, he will have some curtains made. 2 pp. No. 19
- TO LEONARD SMITHERS. Café Anglais [Paris, 1895]. "Many thanks for cheque." Concerns drawings for *The Rape of the Lock*. With a caricature of himself. 3 pp. No. 20
- TO LEONARD SMITHERS. Grand Hôtel de Saxe, Brussels [April, 1896]. "I hope you liked the cul de lampe." He is going to have his hair cut. With a caricature of himself. 2 pp. No. 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 leave Brussels early in May. 1 p. No. 22

- TO SIR EDMUND GOSSE. 17 Campden Grove, Kensington [May, 1896]. "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 Beardsley's edition of *The Rape of the Lock* and Gosse's letter of thanks are in the Gallatin Collection.] He has just returned from Brussels, where he was laid up with severe congestion of the lungs. 1 p. No. 23
- TO LEONARD SMITHERS. 17 Campden Grove [Kensington, June, 1896]. "*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 SMITHERS. S. E. H. [Spread Eagle Hotel, Epsom]. With envelope postmarked July 6, 1896. "I shall be enchanté de vous voir any afternoon & any time this week." He praises the poetry of John Gray. 4 pp. No. 25
- TO LEONARD SMITHERS. Pier View, Boscombe. With envelope postmarked August 14, 1896. "What a time you must have had moving!" He finds Boscombe a strange place. 3 pp. No. 26
- TO LEONARD SMITHERS. Pier View [Boscombe]. With envelope postmarked August 18, 1896. "I hope you are much better now, & that the move is not proving too exasperating; 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 SMITHERS. Pier View [Boscombe, August or September, 1896]. "It seems to me you have an embarras de richesses in the way of drawings." The letter is mainly concerned with *A Book of Fifty Drawings*. 4 pp. No. 28
- TO LEONARD SMITHERS. Pier View [Boscombe], Wednesday. With envelope postmarked September 2, 1896. "So sorry you have been bad; & so glad you are better." He writes concerning *A Book of Fifty Drawings*. 2 pp. No. 29
- TO LEONARD SMITHERS. Pier View [Boscombe], Thursday night [and] Friday [September, 1896]. "Here is another page for the album." He suggests to Smithers a "Play book series." 4 pp. No. 30
- TO LEONARD SMITHERS. Pier View, Boscombe, Bournemouth. With envelope postmarked October 25, 1896. "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 crown. 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 Dulau will easily get the Teresa for you." He wishes her to get the inexpensive edition of Marcel Bouix's translation. 2 pp. No. 39
- TO HIS SISTER. Hôtel Voltaire, 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 Voltaire, 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

- TO LEONARD SMITHERS. Hôtel Voltaire, Quai Voltaire, Paris. Dated (not in Beardsley's hand) April 27, 1897. "Here is a cover for the little Rape." He gives directions for the making of the block. 2 pp. No. 42
- TO HENRY D. DAVRAY. 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. 2 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 is glad that Smithers will soon be in France again and is sure that he will find St. Germain delightful. 3 pp. No. 44
- TO HIS SISTER. Pavillon Louis XIV, S. Germain [June, 1897]. "So glad to get a letter of you." He and his mother are going to take German lessons by way of doing something. 4 pp. No. 45
- TO LEONARD SMITHERS. Hôtel Foyot, Rue Tournon, Paris, September 29 [1897]. "So very many thanks for the cheque." He is at work on the *Mademoiselle de Maupin* drawings. 1 p. No. 46
- TO HIS SISTER. Foyot's Hotel, Rue de Tournon, 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 thats nothing." The cold weather in Paris troubles his lungs, and so he expects to move soon to the south of France. 3 pp. No. 48
- TO LEONARD SMITHERS. Hôtel Foyot, Paris, November 2, 1897. "Very many thanks for your letters." 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.] "Dont 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. 52
- 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. 30. See R. A. Walker, *How to Detect Beardsley Forgeries*, Bedford, 1950, p. 23. No. 53
- TO LEONARD SMITHERS. Hôtel Cosmopolitain [Menton], December 14, 1898 [1897]. "I was glad to get your kind wire & 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, France, Friday. With envelope postmarked December 16, 1897. "Many thanks for your letter." He is hard at work on his drawings and full of enthusiasm. With a drawing of Menton (reproduced in A. E. Gallatin, *Whistler's Art Dicta and Other Essays*, plate facing p. 31). 4 pp. No. 55
- TO LEONARD SMITHERS. Hôtel Cosmopolitain, Menton, December 26 [1897]. "Very many thanks for your letters & cheque for £5." 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 Arts 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

- TO LEONARD SMITHERS. *Cosmopolitain*, Menton, January 8 [1898]. "An awful thought has just come to me, it is that the blockmaker may be contemplating 'raking out lights' in the drawings just sent you." Smithers is to shout at the blockmaker that he is not to "rake out lights." With a drawing of a hand. 2 pp. No. 61
- TO LEONARD SMITHERS. *Hôtel Cosmopolitain*, Menton, January 9, 1898. "Cover, my dear LS is *simply ravishing!*" The blue and gold are a great success. With a drawing of a star. 1 p. No. 62
- TO HIS SISTER. *Hôtel Cosmopolitain*, Menton, January 16 [1898]. "So glad to get your letter." He believes firmly that "a well conducted 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 Cosmopolitain*, 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 Cosmopolitain* [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 Cosmopolitain* [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 (July, 1894), 53-55. 4 pp. Reprinted in A. E. Gallatin, *Aubrey Beardsley; Catalogue of Drawings and Bibliography*, pp. 110-111. Formerly owned by Mrs. Belloc Lowndes. In a letter (June 14, 1947) which accompanies the manuscript she writes: "It was given to me by Beardsley because I was at the time writing something 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 Chester 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 Bella. 1 p. No. 68
- A BOOK OF FIFTY DRAWINGS. A list, in Beardsley's hand, of the drawings from *Le Morte Darthur* to be included in *A Book of Fifty Drawings*. [1896.] 1 p. No. 69

THE CELESTIAL LOVER. Notes for a short story which was not written.

[1897.] 3 pp. Formerly owned by Miss L. C. Dash. No. 70

VOLPONE. 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. 29, 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. 72

FROM SIR EDMUND GOSSE. 29, 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 [1904?] biographical sketch by the artist's mother. 8 pp. Published in *A Beardsley Miscellany*, ed. R. A. Walker, pp. 75-78. Formerly owned by Miss L. C. Dash. No. 74

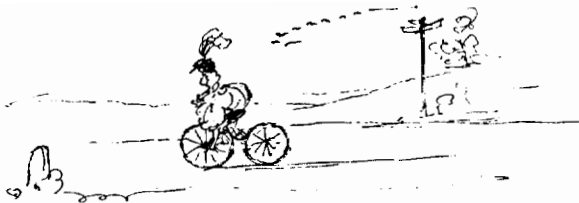
SIR JAMES MATTHEW BARRIE TO MABEL BEARDSLEY. Leinster Corner, Lancaster Gate, W., August 31, 1908. "I am distressed to find your letter has been so long unanswered." He fears that the part of Mrs. Darling is not open. 1 p. No. 75

SIR EDMUND GOSSE TO MRS. ELLEN AGNUS BEARDSLEY. 29 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 RICKETTS TO MRS. ELLEN AGNUS BEARDSLEY. Lansdowne House, Lansdowne Road, Holland Park, W. [n. d.]. "It would be

- 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, 1896. "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. 79
- LEONARD SMITHERS TO CH. FARMER. [London?], May 6, 1906. "The letter from Paris by me to 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
- GLEESON WHITE TO FREDERICK H. EVANS. 10 Theresa Terrace, Ravenscourt Park, W., March 24, 1898. "An exhaustive search has discovered *one* and only one of each of the three *Studio* proofs." Concerns reproductions of Beardsley's drawings. 2 pp. No. 81
- LETTERS TO A. E. GALLATIN CONCERNING AUBREY BEARDSLEY. From Mrs. Ellen Agnus Beardsley, Frederick H. Evans, Sir Edmund Gosse, Henry Harland, William King, Henry A. Payne, R. A. Walker, and others. 1898-1950. 44 letters. No. 82
- LETTERS TO A. E. GALLATIN, WITH ENCLOSURES, CONCERNING THE NICHOLS FORGERIES. From Joseph Pennell, Arthur Symons, and R. A. Walker, with enclosures from J. M. Dent, P. G. Konody, John Lane, Haldane Macfall, and Aymer Vallance. 1919-1921. 16 letters and enclosures. No. 83



Mr. Beardsley's idea of how you will  
look on your bike.

### 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, Tucknott's Steam Printing Works, 1888.] "Prologue, written by Mr. A. W. King. Charade, 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 etchings 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. [n.p., 1898.] Reproductions of Beardsley's drawings. 2 copies.

TRAVELING IN THE U.S.A. AND CANADA. Reproductions of four drawings illustrative of comic incidents which befell two Englishmen. The drawings were made in 1888 for lantern 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 vols. 127 grotesques (many repeated), designs for front cover and title-page.

SYDNEY SMITH AND R. BRINSLEY 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 THEODORE HOOK. 1894.

[THE SAME.] No. 70 of 100 large-paper copies.

CECILIA; OR, MEMOIRS OF AN HEIRESS. By Frances Burney. Edited by R. Brimley Johnson. Illustrated by W. Cubitt Cooke. London, J. M. Dent and Company, 1893. 3 vols. "This volume is one of the first issue of this edition of Miss Burney's Cecilia." Design for title-page. (Bequest of Robert K. Root.)

EVELINA; OR, THE HISTORY OF A YOUNG LADY'S ENTRANCE INTO THE WORLD. By Frances Burney. Edited by R. Brimley Johnson. Illustrated by W. Cubitt Cooke. London, J. M. Dent and Company, 1893. 2 vols. "This volume is one of the first issue of this edition of Miss Burney's Evelina." Design for title-page (same design as that used for *Cecilia*). (Bequest of Robert K. Root.)

EX LIBRIS JOHN LVMSDEN PROP. 1893. Bookplate designed by Beardsley.

"KEYNOTES" SERIES. Vols. I-III: London, Elkin Mathews and John Lane; Boston, Roberts Brothers, 1893-94. Vols. IV-XX, XXIII: London, John Lane; Boston, Roberts Bros., 1894-96. Vol. XXI: London, John Lane; New York, G. P. Putnam's Sons, 1895. 22 vols. For each volume, design for front cover and title-page and key monogram. The same key appears on *Keynotes* and *Discords*. With poster and prospectus.

KEYNOTES. By George Egerton [pseud. of Mary Chavelita Dunne Bright]. 1893. (Vol. I.)

[THE SAME.] Paper wrappers. One of first 500 copies.

THE DANCING FAUN. By Florence Farr [Emery]. 1894. (Vol. II.)

POOR FOLK. Translated from the Russian of F. Dostoievsky by Lena Milman. With an introduction by George Moore. (Vol. III.)

A CHILD OF THE AGE. By Francis Adams. 1894. (Vol. IV.)

THE GREAT GOD PAN AND THE INMOST LIGHT. By Arthur Machen. 1895. (Vol. V.)

DISCORDS. By George Egerton [pseud. of Mary Chavelita Dunne Bright]. 1894. (Vol. VI.)

PRINCE ZALESKI. By M. P. Shiel. 1895. (Vol. VII.)

THE WOMAN WHO DID. By Grant Allen. 1895. (Vol. VIII.) With bookplate of Thomas Ayscough Hodgkinson.

- WOMEN'S TRAGEDIES. By H. D. Lowry. 1895. (Vol. IX.)
- GREY ROSES. By Henry Harland. 1895. (Vol. X.) With bookplate of John James Pringle.
- AT THE FIRST CORNER AND OTHER STORIES. By H. B. Marriott Watson. 1895. (Vol. XI.)
- MONOCHROMES. By Ella D'Arcy. 1895. (Vol. XII.)
- AT THE RELTON ARMS. By Evelyn Sharp. 1895. (Vol. XIII.)
- THE GIRL FROM THE FARM. By Gertrude Dix. 1895. (Vol. XIV.)
- THE MIRROR OF MUSIC. By Stanley V. Makower. 1895. (Vol. XV.)
- YELLOW AND WHITE. By W. Carlton Dawe. 1895. (Vol. XVI.)
- THE MOUNTAIN LOVERS. By Fiona Macleod [pseud. of William Sharp]. 1895. (Vol. XVII.)
- THE WOMAN WHO DIDN'T. By Victoria Crosse [pseud. of Vivian Cory]. 1895. (Vol. XVIII.)
- THE THREE IMPOSTORS; OR, THE TRANSMUTATIONS. By Arthur Machen. 1895. (Vol. XIX.)
- NOBODY'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. XXIII.)
- 20 MINIATURE POSTERS. Drawn by Aubrey Beardsley. Representing the title designs of the "Keynotes Series." Boston, Roberts Brothers [1896].
- LE MORTE DARTHUR. By Sir Thomas Malory. With an introduction by Professor [John] Rhys and embellished with many original designs by Aubrey Beardsley. [London, J. M. Dent & Co.], 1893-94. First edition. 12 parts, green paper wrappers. Sixteen full-page and four double-page illustrations, forty-three borders (some repeated), 288 chapter headings, initial letters, and ornaments (many repeated), cover design.
- [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.)

[THE SAME.] Second edition. [London, J. M. Dent & Co.], 1909.

With ten drawings inadvertently omitted from the first edition.

[THE SAME.] With a note on Aubrey Beardsley by Aymer Vallance [and a note on the designs omitted from the first edition, by R. A. Walker]. Third edition. [London, J. M. Dent & Sons, Ltd.], 1927. With a drawing reproduced for the first time, p. 368. (Purchased on the Charles Scribner Fund.)

REPRODUCTIONS OF ELEVEN DESIGNS OMITTED FROM THE FIRST EDITION OF *LE MORTE DARTHUR* ILLUSTRATED BY AUBREY BEARDSLEY AND PUBLISHED IN MDCCCXCIII ALSO THOSE MADE FOR THE COVERS OF THE ISSUE IN PARTS AND A FACSIMILE PRINT OF THE MERLIN DRAWING. With a foreword by Aymer Vallance and a note on the omitted designs by Rainforth Armitage Walker. London, J. M. Dent & Sons Limited, 1927. No. 31 of 300 copies on handmade paper.

PASTOR SANG. Being the Norwegian drama *Over Aevne*. By Bjørnstjerne Bjørnson. Translated into English, for the author, by William Wilson. London and New York, Longmans, Green and Co., 1893. Frontispiece by Beardsley. Cover design by Aymer Vallance.

THE WONDERFUL HISTORY OF VIRGILIUS THE SORCERER OF ROME. Englished for the first time. London, David Nutt, 1893. (*Mediaeval Legends*. No. II.) Frontispiece. (Presented to the Gallatin Collection by Edward D. Balken.)

ARMS AND THE MAN. By Bernard Shaw. [London, David Allen & Sons, 1894.] Program of the Avenue Theatre, London, 1894. A reduced version of Beardsley's poster for the theater printed on first page.

BARON VERDIGRIS. A romance of the reversed direction. By Jocelyn Quilp. With a frontispiece by Aubrey Beardsley. London, Henry and Co., 1894.

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

A CATALOGUE OF BOOKS PUBLISHED BY J. M. DENT & CO. London, J. M. Dent & Co. [1894]. A border from *Le Morte Darthur* (p. [155]) reproduced on front wrapper.

LUCIAN'S TRUE HISTORY. Translated by Francis Hicke. Illustrated by William Strang, J. B. Clark, and Aubrey Beardsley. With an

- introduction by Charles Whibley. London, Privately Printed, 1894. No. 90 of 251 copies. Two drawings by Beardsley.
- PAGAN PAPERS. By Kenneth Grahame. London, Elkin Mathews and John Lane; Chicago, Stone and Kimball, 1894. Design for title-page.
- THE PLAYGOERS' CLUB. [Menu of] Tenth annual dinner, the Criterion, Jan. 28, 1894. Designs for pp. 1 and 4.
- PLAYS. By John Davidson. Being: An Unhistorical Pastoral: A Romantic Farce: Bruce, a chronicle play: Smith, a tragic farce: and Scaramouch in Naxos, a pantomime. London, Elkin Mathews and John Lane; Chicago, Stone and Kimball, 1894. Frontispiece and design for title-page and front cover. With bookplate of John Quinn.
- POSTER TO ADVERTISE T. FISHER UNWIN'S "CHILDREN'S BOOKS." Boston, Geo. M. Walker & Co. [1894?].
- THE PRINCE'S LADIES GOLF CLUB. Printed invitation to the opening of the club. 1894. Drawing of two women golfers with Pierrot as caddie.
- SALOME. A tragedy in one act, translated [by Lord Alfred Douglas] from the French of Oscar Wilde. Pictured by Aubrey Beardsley. London, Elkin Mathews & John Lane; Boston, Copeland & Day, 1894. Eleven illustrations, designs for title-page and "List of the pictures," ornaments on front and back covers.
- [THE SAME.] San Francisco, The Paper Covered Book Store, 1896. (Purchased on the Class of 1875 English Poetry Fund.)
- [THE SAME.] Boston, John W. Luce & Company, 1906. (Graphic Arts Division.)
- [THE SAME.] London, John Lane; New York, John Lane Company, 1912. With "A note on 'Salomé,'" by Robert Ross.
- [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.)
- [THE SAME.] London, John Lane; New York, John Lane Company, 1927. With "Cast of the performance of 'Salomé,' represented in England for the first time," "Cast of the operatic version by Richard Strauss," and "A note on 'Salomé,'" by Robert Ross. (Presented to the Gallatin Collection by Joseph R. Wainwright.)
- [THE SAME.] New York, Williams, Belasco & Meyers, 1930. With "Cast of the performance of 'Salomé,' represented in England

for the first time," "Cast of the operatic version by Richard Strauss," and "A note on 'Salomé,' " by Robert Ross. (Presented by Richard W. Lloyd.)

[THE SAME.] New York, Illustrated Editions Company [1931]. With "Cast of the performance of 'Salomé,' represented in England for the first time," "Cast of the operatic version by Richard Strauss," and "A note on 'Salomé,' " by Robert Ross.

A PORTFOLIO OF AUBREY BEARDSLEY'S DRAWINGS ILLUSTRATING "SALOME" BY OSCAR WILDE. [London, John Lane, 1907.] This series includes the drawing "Salome on Settle," 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 Clarence Stedman and George Edward Woodberry. The illustrations by Albert Edward Sterner. Chicago, Stone & Kimball, 1894-95. 10 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 Japan paper issues. These reproductions apparently accompanied the Japan 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<sup>3</sup> POE FROM DRAWINGS BY AUBREY BEARDSLEY. Indianapolis, Privately Printed for the Aubrey Beardsley Club, 1926. No. 16 of 107 copies. The four Stone and Kimball drawings and thirteen of the forgeries published by H. S. Nichols in 1920.

THE YELLOW BOOK. An illustrated quarterly. Vols. I-II: London, Elkin Mathews & John Lane; Boston, Copeland & Day, April and July, 1894. Vols. III-IV: London, John Lane; Boston, Copeland & 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.<sup>4</sup>

<sup>3</sup> *Sic.*

<sup>4</sup> 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 "EM" and "JL" are omitted from Vols. III and IV.



The Black Cape

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 back covers, and spine.

A FULL AND TRUE ACCOUNT OF THE WONDERFUL MISSION OF EARL LAVENDER, WHICH LASTED ONE NIGHT AND ONE DAY: WITH A HISTORY OF THE PURSUIT OF EARL LAVENDER AND LORD BRUMM BY MRS SCAMLER AND MAUD EMBLEM. By John Davidson. With a frontispiece by Aubrey Beardsley. London, Ward & Downey, Limited, 1895.

SAPPHO. Memoir, text, selected renderings, and a literal translation by Henry Thornton Wharton. London, John Lane; Chicago, A. C. M'Clurg & Co., 1895. Design for front cover.

THE BARBAROUS BRITISHERS. A tip-top novel. By H. D. Traill. London, John Lane [1896]. Design for front wrapper and title-page (a parody of the design for *The British Barbarians*) and key monogram. The novel is a parody of *The British Barbarians*.

A BOOK OF BARGAINS. By Vincent O'Sullivan. With a frontispiece by Aubrey Beardsley. London, Leonard Smithers, 1896.

CATALOGUE OF RARE BOOKS OFFERED FOR SALE BY LEONARD SMITHERS. London, Leonard Smithers, 1896. Nos. 5-7. Design (lady reading on sofa) for front wrapper.

AN EVIL MOTHERHOOD. An impressionist novel. By Walt Ruding. Frontispiece by Aubrey Beardsley. London, Elkin Mathews, 1896.

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

THE LIFE AND TIMES OF MADAME DU BARRY. By Robert B. Douglas. London, Leonard Smithers, 1896. Design for front cover.

"PIERROT'S LIBRARY." Vols. I-II: 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 story. 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.)

SIMPLICITY. 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 RAPE OF THE LOCK. An heroi-comical poem in five cantos. Written by Alexander Pope. Embroidered with nine drawings by Aubrey Beardsley. London, Leonard Smithers, 1896. Design for front cover and nine drawings. With prospectus.

[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. 23 and 72).

[THE SAME.] Embroidered with eleven drawings by Aubrey Beardsley. London, Leonard Smithers, 1897. Different design for front cover, "reductions" of designs for front covers of 1896 and 1897 editions, and nine drawings.

[THE SAME.] London and New York, John Lane, 1902. (Flowers of Parnassus. Vol. X.) Nine drawings. Bound in cloth.

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

DER LOCKENRAUB. Ein komisches heldengedicht von Alexander Pope. Mit neun zeichnungen von A. Beardsley. Leipzig, Insel-Verlag, 1908. Translated by Rudolf A. Schröder. No. 528 of 800 copies. Design for front cover and nine drawings. (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). Designs for front cover, title-page (repeated in No. 2), and contents page, seven drawings, large Christmas card laid 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 CI."

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

[THE SAME.] Another copy. Bound in publisher's cases. 3 vols. Design for title-page of No. 1 printed on front covers and with designs by Beardsley on back covers and spines. With placard for bound volumes and prospectus.

VERSES. By Ernest Dowson. London, Leonard Smithers, 1896. Design for front cover. With bookplate of Crosby Gaige.

THE HOUSES OF SIN. By Vincent O'Sullivan. London, Leonard Smithers, 1897. No. 136 of 400 copies. Cover design.

THE PARADE. An illustrated gift book for boys and girls. 1897. London, H. Henry and Co. Ltd., 1897. Edited by Gleeson White. Design for title-page.

THE PIERROT OF THE MINUTE. A dramatic phantasy in one act, written by Ernest Dowson. With a frontispiece, initial letter, vignette, and cul-de-lampe by Aubrey Beardsley. London, Leonard Smithers, 1897. Also with cover design by Beardsley. Presentation copy, inscribed on front flyleaf: "To Eileen cordial homage Ernest Dowson Souvenir de 214 Rue St Jacques Paris." With prospectus.

[THE SAME.] No. 29 of 30 copies printed on Japanese vellum and bound in vellum. With bookplate of W. Van R. Whittall.

EINEN AUGENBLICK PIERROT. [Von] Ernest Dowson. Mit zeichnungen von Aubrey Beardsley. Munich, Hyperion-Verlag, 1921. Translated by Johannes von Guenther. No. 201 of 800 copies. (Blau Memorial Collection.)

THE SOUVENIRS OF LEONARD, HAIRDRESSER TO QUEEN MARIE-ANTOINETTE. Now first rendered into English with a preface and annotations by A. Teixeira de Mattos. London, Privately Printed, 1897. 2 vols. No. 164 of 250 copies. Design for front cover. With bookplate of Sir Lewis S. Stucley.

SIX DRAWINGS ILLUSTRATING THEOPHILE GAUTIER'S ROMANCE MADEMOISELLE DE MAUPIN BY AUBREY BEARDSLEY. London, Leonard Smithers and Co., 1898. No. 14 of 50 copies.

BEN IONSON HIS VOLPONE: OR, THE FOXE. A new edition. With a critical essay on 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

- artist by Robert Ross. New York, John Lane, 1898. No. 248 of 1000 copies.
- [THE SAME.] London, Leonard Smithers and Co., 1898. No. 39 of 100 copies printed on Imperial Japanese vellum and bound in vellum, with an extra set of the initials in large size printed in photogravure.
- VOLPONE. Von Ben Jonson. Mit initialen, einem titelblatt und deckel von Aubrey Beardsley. Autorisierte deutsche ausgabe von Margarete Mauthner. Berlin, Bruno Cassirer, 1910. With a note on Jonson by the translator, but without O'Sullivan's essay and Ross's eulogy. No. 63 of 650 copies. (Presented to the Gallatin Collection by Arthur A. Houghton, Jr., Gilbert S. McClintock, J. Harlin O'Connell, and Sidney Rheinstein.)
- [THE SAME.] No. 42 of 50 copies bound in vellum. (Blau Memorial Collection.)
- BEN JONSON'S VOLPONE. A loveless comedy in 3 acts, freely adapted by Stefan Zweig. And translated from the German by Ruth Langner. New York, The Viking Press, 1928. Design for front cover, frontispiece, and one initial letter.
- UNWIN'S CHAP BOOK. 1899-1900. London, T. Fisher Unwin [1899]. Beardsley's poster for Unwin's "Pseudonym Library" reproduced in black on front wrapper.
- RICHARD WAGNER AS POET. By Wolfgang Golther. Translated by Jessie Haynes. [London], William Heinemann, 1905. (Illustrated Cameos of Literature. Edited by George Brandes.) Reproductions of five drawings.
- THE DREAM AND THE BUSINESS. By John Oliver Hobbes [pseud. of Pearl Mary Teresa Richards Craigie]. London, T. Fisher Unwin, 1906. Beardsley's poster for Unwin's "Pseudonym Library" reproduced in color on front cover.
- AN ISSUE OF FIVE DRAWINGS ILLUSTRATIVE OF JUVENAL AND LUCIAN. [London, Leonard Smithers, 1906.] No. 3 of 120 copies. With prospectus.
- NINETEEN EARLY DRAWINGS BY AUBREY BEARDSLEY. From the collection of Mr. Harold Hartley. With an introduction by Georges Derry [R. A. Walker]. [London], Privately Printed, 1919. No. 117 of 150 copies. With prospectus.
- NORMAN O'NEILL. A life of music. By Derek Hudson. London, Quality Press Ltd. [1945]. Three previously unpublished sketches of O'Neill by Beardsley, facing pp. 32 and 33.

#### IV. ALBUMS OF REPRODUCTIONS

- A BOOK OF FIFTY DRAWINGS BY AUBREY BEARDSLEY.** With an iconography by Aymer Vallance. London, Leonard Smithers, 1897. With prospectus.
- [THE SAME.] No. 42 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 SAME.] London, Leonard Smithers and Co., 1899. No. 15 of 50 copies printed on Japanese vellum and bound in vellum.
- THE EARLY WORK OF AUBREY BEARDSLEY.** With a prefatory note by H. C. Marillier. London and New York, John Lane, 1899.
- THE LATER WORK OF AUBREY BEARDSLEY.** London and New York, John Lane, 1901.
- THE ART OF AUBREY BEARDSLEY.** Introduction by Arthur Symons. New York, Boni and Liveright, Inc. [1918]. (The Modern Library.) The introduction is a reprinting of the 1905 edition of Symons' essay.
- FIFTY DRAWINGS BY AUBREY BEARDSLEY.** Selected from the collection owned by Mr. H. S. Nichols. Published for subscribers only. New York, H. S. Nichols, 1920. No. 363 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.
- SOME UNKNOWN DRAWINGS OF AUBREY BEARDSLEY.** Collected and annotated by R. A. Walker (Georges Derry). London, R. A. Walker, 1923. Inscribed presentation copy from Mr. Walker to Mr. Gallatin.
- THE UNCOLLECTED WORK OF AUBREY BEARDSLEY.** With an introduction by C. Lewis Hind. London, John Lane; New York, Dodd, Mead and Company [1925].
- THE BEST OF BEARDSLEY.** Collected and edited by R. A. Walker. London, The Bodley Head [1948]. With an introductory essay by Mr. Walker. With prospectus.
- AUBREY BEARDSLEY.** Mit 96 abbildungen. Hamburg, Dr. Ernst Hauswedell & Co. [1949]. Edited with an introduction by Eberhard Hölscher.

#### 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. 2 (May, 1893).

TWO GROTESQUES.  $5 \frac{3}{4} \times 8 \frac{3}{8}$ . Printed in black. Inscribed on verso: "2 Sketches by Aubrey Beardsley No. 2 of 21 copies on Japanese vellum Leonard Smithers."

[THE SAME.] Printed in red. Inscribed on verso: "2 Sketches by Aubrey Beardsley No. 16 of 21 copies on Japanese vellum Leonard Smithers."

ENTER HERODIAS.  $7 \times 5 \frac{1}{16}$ . First state. Inscribed by Beardsley: "Alfred Lambart 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.  $6 \frac{15}{16} \times 5$ . First version. Inscribed: "No. 40 of 75 copies L. S[mithers]."

ARBUSCULA.  $5 \frac{3}{16} \times 3 \frac{13}{16}$ . One of a few impressions printed in green, 1897.

SIR EDWARD BURNE-JONES. Sunday, July 12, 1891.  $6 \frac{13}{16} \times 4 \frac{1}{8}$ . No. 2 of 8 copies printed for James Tregaskis, London, 1899.

## VI. LITERARY WORK

THE BALLAD OF A BARBER. By Aubrey Beardsley. [Privately printed in the order of Hermann Kruse in Wolgast at the office of Heinrich Schiele in Regensburg], 1919. No. 227 of 265 copies.

"THE STORY OF A CONFESSION ALBUM." *Tit-Bits*, XVII, No. 429 (Jan. 4, 1890), 203.

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 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, 1907. No. 33 of 50 copies printed on Japanese vellum and bound in vellum.

VENUS AND TANNHAUSER. [n. p.], Privately [*sic*] Printed [n. d.]. No. 487 of 500 copies.

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 Horselberg, and containing the adventures of Tannhauser in that palace, his repentance, his journeying to Rome and return to the Loving Mountain. A romantic novel by Aubrey Beardsley. New York, Issued Privately for Subscribers only, 1927. With illustrations by Bertram R. Elliott. No. 297 of 750 copies.

DIE GESCHICHTE VON VENUS UND TANNHAUSER. Worein gewebt ist eine genaue beschreibung der sitten am hofstaate der Frau Venus, göttin und buhlerin in dem berüchtigten Hörselberge, woran die abenteuer Tannhäusers daselbst, seine reue, seine fahrt nach Rom und seine rückkehr zum liebesberg geschlossen sind. Eine romantische novelle von Aubrey Beardsley. Erste übersetzung nach dem originaldruck des manuskriptes. [Munich, Hans von Weber, 1909.] No. 200 of 246 copies. (Blau Memorial Collection.)

DIE GESCHICHTE VON VENUS UND TANNHAUSER. In die verwebt ist eine ausführliche schilderung der sitten am hofe der Frau Venus, göttin und buhlerin, in dem berüchtigten Hörselberge, und an die sich anschliessen die abenteuer Tannhäusers daselbst. Von Aubrey Beardsley. [Munich, 1920.] Translated by Curt Moreck. No. 306 of 350 copies. (Blau Memorial Collection.)

VENUS UND TANNHAUSER. Eine romantische novelle von Aubrey Beardsley. Hannover, Paul Steegemann Verlag [1920]. Translated 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, 1904. Three of the drawings were previously unpublished.

[THE SAME.] One of 50 copies printed on Japanese vellum and bound in cream-colored buckram.

[THE SAME.] London, John Lane; New York, Dodd, Mead and Company [1928]. (Purchased on the Theodore F. Sanxay Fund.)

UNTER DEM HUGEL. Eine romantische novelle von Aubrey Beardsley. Leipzig, Inselverlag, 1905. Translated by Rudolf A. Schröder. Includes translations into German of "Carmen CI," "The Ballad of a Barber," and "The Three Musicians." No. 399 of 500 copies. (Blau Memorial Collection.)

SOUS LA COLLINE. Paris, H. Floury, 1908. "Sous la Colline et d'autres essais en prose et en vers par Aubrey Beardsley. Précédé d'une

préface par Jacques-E. Blanche. Traduction française de A.-H. Cornette."

DAS HAUS DER TAUSEND FREUDEN. Fragment von Aubrey Beardsley. Berlin, Eigenbrödlervlag [1920]. (Manutiusdrucke.) No. 87 of 600 copies. A translation of *Under the Hill*. (Presented to the Gallatin Collection by Arthur A. Houghton, Jr., Gilbert S. McClintock, J. Harlin O'Connell, and Sidney Rheinsein.)

## VII. PUBLISHED LETTERS

LAST LETTERS OF AUBREY BEARDSLEY. With an introductory note by the Rev. John Gray. London, New York, and Bombay, Longmans, Green, and Co., 1904.

BRIEFE, KALENDERNOTIZEN U. DIE VIER ZEICHNUNGEN ZU E. A. POE VON AUBREY BEARDSLEY. Munich, Hans von Weber Verlag, 1908. No. 52 of 525 copies. Translation into German of 181 letters written to Leonard Smithers. With bookplate of Samuel H. Loveman.

AUBREY BEARDSLEY TO LEONARD SMITHERS. Hôtel Cosmopolitain, Menton, France, Saturday [Dec. 4 (?), 1897]. 4 pp. Facsimile issued by R. A. Walker in 1913. No. 24 of 50 copies. Reprinted in facsimile in *Some Unknown Drawings of Aubrey Beardsley*, No. 31, and published in *Letters from Aubrey Beardsley to Leonard Smithers*, Letter CLXXI.

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."

## VIII. ARTICLES AND MONOGRAPHS ON AUBREY BEARDSLEY

ANON. "An Apostle of the Grotesque." *The Sketch*, IX, No. 115 (Apr. 10, 1895), 561-562.

AUBREY BEARDSLEY. Selected drawings. Venus and Tannhäuser. Table talk. Letters. Translation of M. Likiardopulo. Poems. Translation of M. Kuzmin. Robert Ross: Aubrey Beardsley. Arthur Symons: Aubrey Beardsley. Monographs. Authorized translation of M. Likiardopulo. Articles about the work of the artist. Iconography. Bibliography. Notes. Moscow, Skorpion, 1912. In Russian.

- BEERBOHM, MAX. "Aubrey Beardsley." *The Idler*, XIII, No. 4 (May, 1898), [539]-546. Extracted.
- BIRNBAUM, MARTIN. *Introductions; Painters, Sculptors and Graphic Artists*. New York, Frederic Fairchild Sherman, 1919. "Aubrey Vincent Beardsley," pp. 3-14.
- BLEI, FRANZ. *Prinz Hypolit und andere Essays*. Leipzig, Insel-Verlage, 1903. "Aubray [*sic*] Beardsley," pp. [173]-199.
- BURDETT, OSBERT. *The Beardsley Period; An Essay in Perspective*. London, John Lane [1925].
- DAVRAY, HENRY D. "Aubrey Vincent Beardsley." *La Plume*, XI, No. 246 (July 15, 1899), [449]-451.
- ECKMANN, OTTO. "Aubrey Vincent Beardsley." *Die Zukunft*, VII, No. 40 (July 1, 1899), 42-44.
- ESSWEIN, HERMANN. *Aubrey Beardsley*. Zweite auflage. Munich, R. Piper & Co., 1912. (Moderne Illustratoren. No. VIII.)
- EVREINOV, NIKOLAI N. *Beardsley; Sketch*. St. Petersburg, Izdanie N. I. Butkovskoi [1912]. (Sovremennoe Iskusstvo. No. 5.) In Russian.
- FRENZEL, H. K. "Aubrey Beardsley." *Gebrauchsgraphik*, IX, No. 10 (Oct., 1932), 2-3. In German, with a translation into English. An introductory note to Julius Klinger's article on Beardsley in the same issue.
- GALLATIN, A. E. "Aubrey Beardsley." *The Princeton University Library Chronicle*, X, No. 2 (Feb., 1949), 81-84.  
 "Aubrey Beardsley as a Designer of Book-plates." *The Reader*, I, No. 2 (Dec., 1902), [126]-128. Extracted.  
*Aubrey Beardsley as a Designer of Book-plates*. London, Elkin Mathews; Boston, Charles E. Peabody & Co., 1902.  
*Aubrey Beardsley; Catalogue of Drawings and Bibliography*. New York, The Grolier Club, 1945. With prospectus.  
*Aubrey Beardsley's Drawings; A Catalogue and a List of Criticisms*. New York, Godfrey A. S. Wieners; London, Elkin Mathews, 1903. No. 71 of 250 copies. With "An Addendum," copyright 1904.  
 "Bringing back Aubrey Beardsley." *Art News*, XLIV, No. 4 (Apr. 1-14, 1945), 16, 42.
- Clippings relating to Aubrey Beardsley, reproductions of drawings, etc. Compiled by A. E. Gallatin. Two scrapbooks and one slip-case.
- List of Drawings by Aubrey Beardsley*. New York, M. F. Mansfield & A. Wessels, 1900.

- "Note on the Literary Element in Beardsley's Art." *The Critic*, XLI, No. 6 (Dec., 1902), 561-569. Extracted.
- Whistler's Art Dicta and Other Essays*. Boston, Charles E. Goodspeed; London, Elkin Mathews, 1904. "Aubrey Beardsley: Man of Letters," pp. [11]-23; "Notes on Three hitherto Unpublished Drawings by Beardsley," pp. [25]-31. With reproductions of the drawings.
- GOOKIN, FREDERICK W. "A Reviewer out of Perspective." *The Dial*, XXVII, No. 314 (July 16, 1899), 41-42.
- THE GREENWICH VILLAGE FOLLIES 1921. [New York, New York Theatre Program Corporation, 1921.] Program of Sam S. Shubert Theatre, New York, for week beginning September 26, 1921. "In Silver and Black: The Beardsley Figures," p. 29.
- HANNOVER, EMIL. "Aubrey Beardsley." *Kunst und Künstler*, I, No. 11 (Aug., 1903), 419-[425].
- IRONSIDE, ROBIN. "Aubrey Beardsley." *Horizon*, XIV, No. 81 (Sept., 1946), 190-202.
- KING, ARTHUR W. *An Aubrey Beardsley Lecture*. With an introduction & notes by R. A. Walker and some unpublished letters & drawings. London, R. A. Walker, 1924. No. 140 of 500 copies.
- KLEIN DIEPOLD, RUDOLF. *Aubrey Beardsley*. Berlin, Julius Bard [1902]. (Die Kunst. Edited by Richard Muther. Bd.V.)  
[*The same.*] Mit vielen vollbildern. Elftes bis vierzehntes tausend. Berlin, Brandus'sche Verlagsbuchhandlung [1922]. (Die Kunst Sammlung Brandus. Bd.5.)
- KLINGER, JULIUS. "60 Jahre Aubrey Beardsley." *Gebrauchsgraphik*, IX, No. 10 (Oct., 1932), 4-61. In German, with a translation into English by E. T. Scheffauer. Preceded by an introductory note by H. K. Frenzel.
- L., W. "Aubrey Beardsley." *The London Year Book*, 1898, pp. 46-50.
- LANE, JOHN. *Aubrey Beardsley & The Yellow Book*. New York & London, John Lane, 1903.
- LAWRENCE, ARTHUR H. "Mr. Aubrey Beardsley and His Work." *The Idler*, XI, No. 2 (Mar., 1897), [189]-202. Extracted.
- LEENEY, O. H. "My Recollections of Aubrey Beardsley and Others." *Past and Present*, L, No. 394 (July, 1925), 169-174, and L, No. 395 (Oct., 1925), 217-224. (Presented to the Gallatin Collection by Arthur A. Houghton, Jr., Gilbert S. McClintock, J. Harlin O'Connell, and Sidney Rheinstein.)

- M., w. s. "The Memorial of Aubrey Beardsley." *The Book Buyer*, XVIII, No. 5 (June, 1899), [374]-377.
- MACCOLL, D. S. "Aubrey Beardsley." *Mir Iskusstva*, Nos. 7 and 8 (1900), 73-84. In Russian. With bookplate of R. A. Walker. (Presented to the Gallatin Collection by Arthur A. Houghton, Jr., Gilbert S. McClintock, J. Harlin O'Connell, and Sidney Rheinstein.)
- MACFALL, HALDANE. *Aubrey Beardsley; The Clown, the Harlequin, the Pierrot of His Age*. New York, Simon and Schuster, 1927.  
*Aubrey Beardsley; The Man and His Work*. London, John Lane [1928].  
 [The same.] No. 89 of 100 copies on handmade paper, with six extra illustrations. (Purchased on general Library funds.)
- MAY, J. LEWIS. *John Lane and the Nineties*. London, John Lane [1936]. Many references to Beardsley. Reproductions of four hitherto unpublished Beardsley drawings, plate facing p. 48, pp. 52-54.
- PAYNE, H. A. "Aubrey Beardsley." *Past and Present*, XXIII, No. 150 (Apr., 1898), [53]-55.
- PEASE, FRANK. "The Vogue of Beardsley." *The International Studio*, LXV, No. 260 (Oct., 1918), lxxviii-lxxx. Extracted.
- PENNELL, JOSEPH. *Aubrey Beardsley and Other Men of the Nineties*. Philadelphia, Privately Printed for the Pennell Club, 1924. (Pennell Club Publications. No. III.) No. 76 of 100 copies.  
 "A New Illustrator: Aubrey Beardsley." *The Studio*, I, No. 1 (Apr., 1893), 14-19. Design for front wrapper by Beardsley.
- RAMBLER, THE [pseud.]. [A brief note on a self-portrait of Beardsley, which is reproduced.] *The Book Buyer*, XIII, No. 9 (Oct., 1896), 512, 517.
- RAYMOND, E. T. "Aubrey Beardsley." *The Living Age*, CCCVII, No. 3989 (Dec. 18, 1920), 725-729. Extracted.
- ROSS, ROBERT. *Aubrey Beardsley*. With sixteen full-page illustrations and a revised iconography by Aymer Vallance. London, John Lane; New York, John Lane Company, 1909.
- SMALL, HERBERT. "Aubrey Beardsley." *The Book Buyer*, XII, No. 1 (Feb., 1895), [26]-29.
- STANLAWS, PENRHYN. "Some Personal Recollections of Aubrey Beardsley." *The Book Buyer*, XVII, No. 3 (Oct., 1898), [212]-214.
- STONE, WILBUR MACEY. Scrapbook of clippings relating to the Nichols forgeries, containing also the announcement of the

exhibition of the forgeries, New York, April 14-19, 1919. Compiled by Wilbur Macey Stone.

STRONG, HENRY MELANCTHON. "Aubrey Beardsley." *The Westminster Review*, CLIV, No. 1 (July, 1900), [86]-94. Extracted.

SYMONS, ARTHUR. *Aubrey Beardsley*. London, At the Sign of the Unicorn, 1898. (The Unicorn Quartos. No. 3.)

[*The same.*] New edition, revised & enlarged. London, J. M. Dent & Co., 1905. No. 63 of 150 large-paper copies. Contains two drawings not included in the ordinary issue.

[*The same.*] With sixteen plates. London, At the Sign of the Unicorn, 1948.

[*The same.*] Traduit par Jack Cohen, Edouard et Louis Thomas. Paris, Floury, 1906.

TWOSE, G. M. R. "Aubrey Beardsley in Perspective." *The Dial*, XXVI, No. 312 (June 16, 1899), 391-393.

VALLANCE, AYMER. "Aubrey Beardsley." *The Bookmark*, III, No. 12 (Nov., 1927), [1]-4.

"The Invention of Aubrey Beardsley." *The Magazine of Art*, XXII, No. 7 (May, 1898), 362-368. Extracted.

WALKER, R. A. "Aubrey Beardsley." *Graphis*, VI, No. 31 (1950), 250-257. In English, with translations into German and French.

*An Aubrey Beardsley Scrap Book*. By Georges Derry [pseud.]. With an illustration to Ibsen's "Ghosts." [London], R. A. Walker, 1920. Inscribed presentation copy from the author to Mr. Gallatin.

*A Beardsley Miscellany*. London, The Bodley Head [1949]. No. 87 of 500 copies. With prospectus.

"The Bookplates of Aubrey Beardsley." By Georges Derry [pseud.]. *The Bookplate Booklet*, I, No. 2 (Oct., 1919), [33]-42.

*How to Detect Beardsley Forgeries*. Bedford, R. A. Walker, 1950. With prospectus.

*Le Morte Darthur with Beardsley Illustrations; A Bibliographical Essay*. Bedford, The Author, 1945. With prospectus.

WHITE, GLEESON. "Aubrey Beardsley. In Memoriam." *The International Studio*, IV, No. 16 (June, 1898), 252-263.

## 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-*

ley, 1872-1898. Février 1907. Paris, Galeries Shirleys [1907]. With a note on Beardsley by Herbert J. Pollitt and an extract from Robert Ross's "Eulogy." Some of the drawings were for sale.

THE BAILLIE GALLERY, LONDON. *Catalogue of an Exhibition of Drawings by Aubrey Beardsley*. August and September, 1909. [London], The Baillie Gallery [1909].

BERLIN PHOTOGRAPHIC COMPANY, NEW YORK. *Aubrey Vincent Beardsley*. New York, Berlin Photographic Company, 1911. "Catalogue of the first American exhibition of the original work of Aubrey Vincent Beardsley. Held at the galleries of the Berlin Photographic Company, New York, October 21st to November 10th, 1911," pp. [17]-31. "Aubrey Vincent Beardsley," by Martin Birnbaum, pp. 3-16. Inscribed presentation copy from Mr. Birnbaum to Mr. Gallatin.

PUBLIC ART GALLERIES, BRIGHTON. *Catalogue of the Beardsley-Garrido-Goff Exhibition*. From December 12th, 1914, to January 9th, 1915. Brighton, The Dolphin Press, 1914. Beardsley, pp. 25-31. With a note on Beardsley by Henry D. Roberts, pp. 25-26.

E. GIMPEL AND WILDENSTEIN, NEW YORK. *Aubrey Beardsley; Loan Exhibition of Original Drawings*. April 12th to May 1st, 1920. New York, E. Gimpel and Wildenstein [1920]. With an introduction by A. E. Gallatin. With printed invitation to the exhibition.

[*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 Morte Darthur*.

NATIONAL GALLERY, MILLBANK, LONDON. *Catalogue: Loan Exhibition of Drawings by Aubrey Beardsley, 1872-1898*. November 1, 1923—March 1, 1924. [n.p., 1923.] With annotations by R. A. Walker.

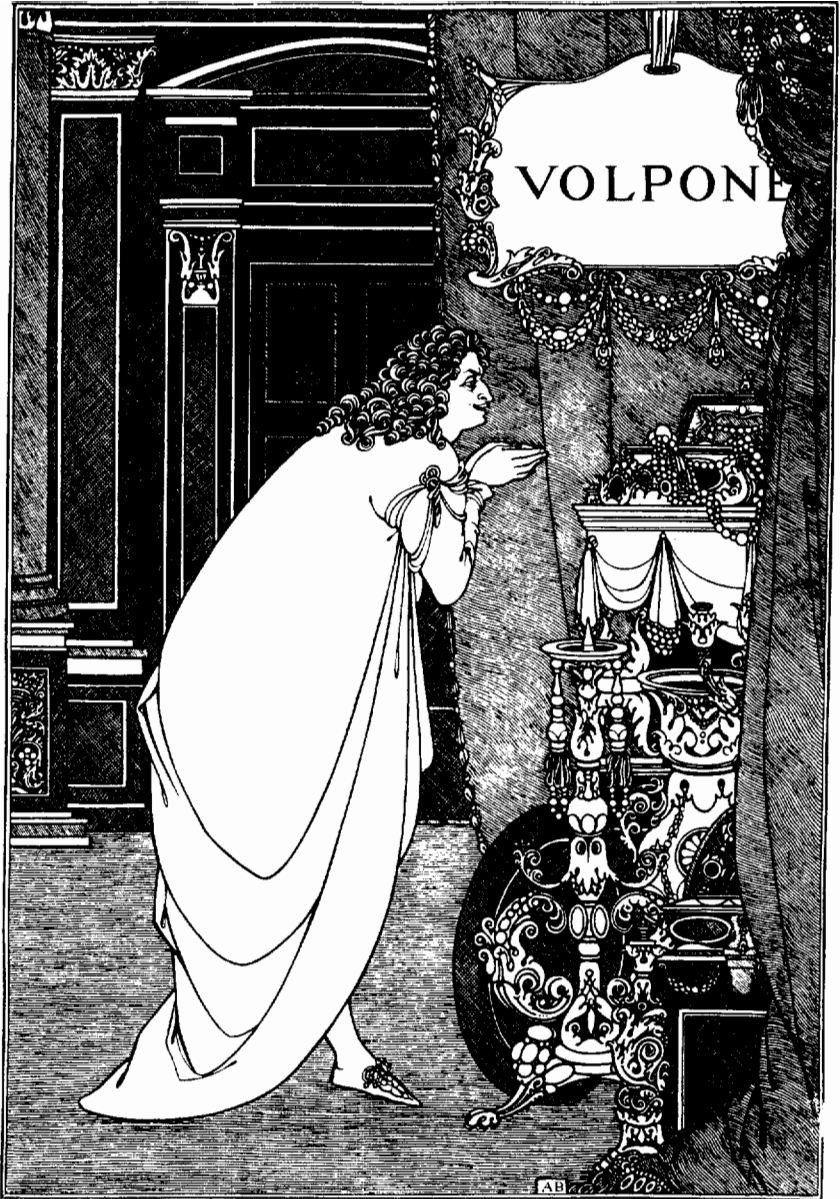
BROOKLYN MUSEUM. *Catalogue of an Exhibition of Original Drawings by Aubrey Beardsley*. December 19, 1923—January 31, 1924. [Brooklyn], Brooklyn Museum [1923]. With an extract from Joseph Pennell's article on Beardsley published in the first number of *The Studio* (1893), a Postscript, dated April, 1919, and an Envoi, dated November, 1923.

THE GROLIER CLUB, NEW YORK. *Aubrey Beardsley: Exhibition of Drawings & Books*. 16 March—10 April, 1945. New York, The Grolier Club [1945]. With announcement of the meeting of the Club, March 15, 1945, at which J. Harlin O'Connell spoke on

"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. 1915]. 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.
- SOTHEBY. *Catalogue of Manuscripts and Printed Books*. Which will be sold by auction, by Messrs. Sotheby, Wilkinson & Hodge, March 17, 1919, and two following days. [London, Sotheby, Wilkinson & Hodge, 1919.] "The property of a gentleman: a collection of the works of Aubrey Beardsley," pp. 91-96.
- EVANS, FREDERICK H. *Forty-three Original Drawings by Aubrey Beardsley*. The collection of Frederick H. Evans, of London. To be sold Thursday evening, March twentieth. New York, The Anderson Galleries, 1919. Sale No. 1411. Priced.
- 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 in 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.
- EVANS, FREDERICK H. *The Library of Frederick H. Evans*. October 20, October 21. New York, The Anderson Galleries, 1919. Sale No. 1439. Beardsley, pp. 8-11. Beardsley items are priced and names of purchasers are given.
- QUINN, JOHN. *The Library of John Quinn*. Part One: A — C. To be sold by his order November twelfth, thirteenth, fourteenth. New York, The Anderson Galleries, 1923. Sale No. 1768. Beardsley, pp. 33-37. Beardsley items are priced.
- ANDERSON GALLERIES. *A New York Collection of First Editions*,



Volpone Adoring His Treasure

- 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. 2007. "Original drawings by Aubrey Beardsley from three collections including that of Mr. R. A. Walker, editor of 'Some Unknown Drawings of Aubrey Beardsley,'" pp. 83-86. Beardsley drawings are priced.
- LANE, JOHN. *The John Lane Collection of Original Drawings by Aubrey Beardsley*. Sold by order of Mrs. John Lane. November twenty-second. New York, The Anderson Galleries, 1926. With a preface by Guy Eglington. Sale No. 2104. Priced and names of purchasers given.
- ANDERSON GALLERIES. *A few Choice Books & Manuscripts, chiefly from Private English Collections*. To be sold by auction November twenty-fifth. New York, The Anderson Galleries [1927]. Sale No. 2198. Beardsley, pp. 2-8. Beardsley items are priced.
- Rare Books, Manuscripts & Autograph Letters*. To be sold by auction December eighteenth. New York, The Anderson Galleries, 1928. Sale No. 2297. Beardsley, pp. 40-44. Beardsley items are priced.
- KERN, JEROME. *The Library of Jerome Kern*. Part One: A—J. To be sold by his order at unreserved public sale January seventh, eighth, ninth, tenth. New York, The Anderson Galleries, 1929. Sale No. 2307. Beardsley, pp. 9-12. Beardsley items are priced.
- CHICAGO BOOK AND ART AUCTIONS, INC. *Selections from the Library of a Chicago Collector, with Additions*. To be sold at unrestricted public sale April 11-12. Chicago, Chicago Book & Art Auctions, Inc. [1933]. Sale No. 32. Beardsley, pp. 4-7.
- WEST, WILLIAM. *English and American First Editions*. The library of the late William West, Philadelphia. Public auction sale, January 27. New York, Parke-Bernet Galleries, Inc., 1943. Sale No. 424. Beardsley, pp. 6-10. Beardsley items are priced.
- BARNEY, JAMES W. *Paintings, Sculptures, Drawings and Lithographs*. The entire collection of James W. Barney and the remaining portion of the collection of Frank Crowninshield. Public auction sale, October 26. New York, Parke-Bernet Galleries, Inc., 1944. Sale No. 593. Beardsley, p. 9.
- ELKIN MATHEWS LTD. *Aubrey Beardsley; Some Items from the Collection of R. A. Walker*. Takeley, Bishop's Stortford, Herts, Elkin Mathews Ltd., 1950. Quarto 8.

## XI. PORTRAITS OF AUBREY BEARDSLEY

- HAWKER, W. J., BOURNEMOUTH. Photograph. [n. d.]  
HOLLYER, FREDERICK, LONDON. 5 photographs. [n. d.]  
MACCOLL, D. S. Pencil sketch. See Drawings, No. 63.  
ROTHENSTEIN, SIR WILLIAM. Lithograph. Signed by the artist and inscribed by him: "drawn in Paris Aubrey Beardsley 1897 to A. E. Gallatin."

## XII. ASSOCIATION ITEMS

- JUVENALIS, DECIMUS 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 prefix'd, 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.
- WAGNER, RICHARD. *Tristan and Isolde*. Vocal score by Hans von Bülow. English translation by H. and F. Corder. Leipzig, Breitkopf & Härtel; London, Novello Ewer & Co.; New York, G. Schirmer [n.d.]. Beardsley's copy, with his surname inscribed on title-page. With bookplate of Frederick H. Evans. Beardsley's design for the front cover of this copy is also in the Gallatin Collection (Drawings, No. 49).
- 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], 1920. The drawings are listed separately in this catalogue (Drawings, Nos. 10-14).
- AFFECTION. Book mark made by Beardsley for his father. (See Letters and Manuscripts, No. 4.)
- L'HOMME DE DOULEURS. Plate No. 7 from *Oeuvre de A. Mantegna*, Paris, Amand-Durand, 1878. This reproduction hung on the wall of the room at Menton in which Beardsley died. Pasted to the verso is an authentication signed by R. A. Walker.

## XIII. ADDENDA

### I. DRAWINGS

#### *The Yellow Book*, 1894-95

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

For Beardsley's letter of presentation of the drawing to an unnamed recipient, see Letters and Manuscripts, No. 18A. From the collection of M. Robert Dorn. [Gallatin 902] No. 43A

## 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. 43A). 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

THE POEMS OF CATULLUS. Translated into English by various hands, assembled, arranged and edited in commemoration of the two thousandth anniversary of the poet's death by William A. Aiken. New York, E. P. Dutton & Co., Inc., 1950. Contains Beardsley's translation of "Carmen CI," p. 130. Beardsley's drawing "Ave atque Vale" is reproduced as the frontispiece and on the dust wrapper.

## VIII. ARTICLES AND MONOGRAPHS ON

### AUBREY BEARDSLEY

CAMPBELL, C. LAWTON. "Aubrey Beardsley: An Appreciation." *The Nassau Literary Magazine*, LXXII, No. 2 (May, 1916), [59]-64.