



BEARDSLEY

Sotheran's

EST.

LONDON

1761



‘I HAVE ONE AIM –
THE GROTESQUE. IF I
AM NOT GROTESQUE
I AM NOTHING.’

– Aubrey Beardsley



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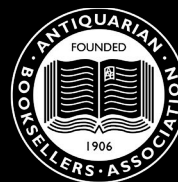
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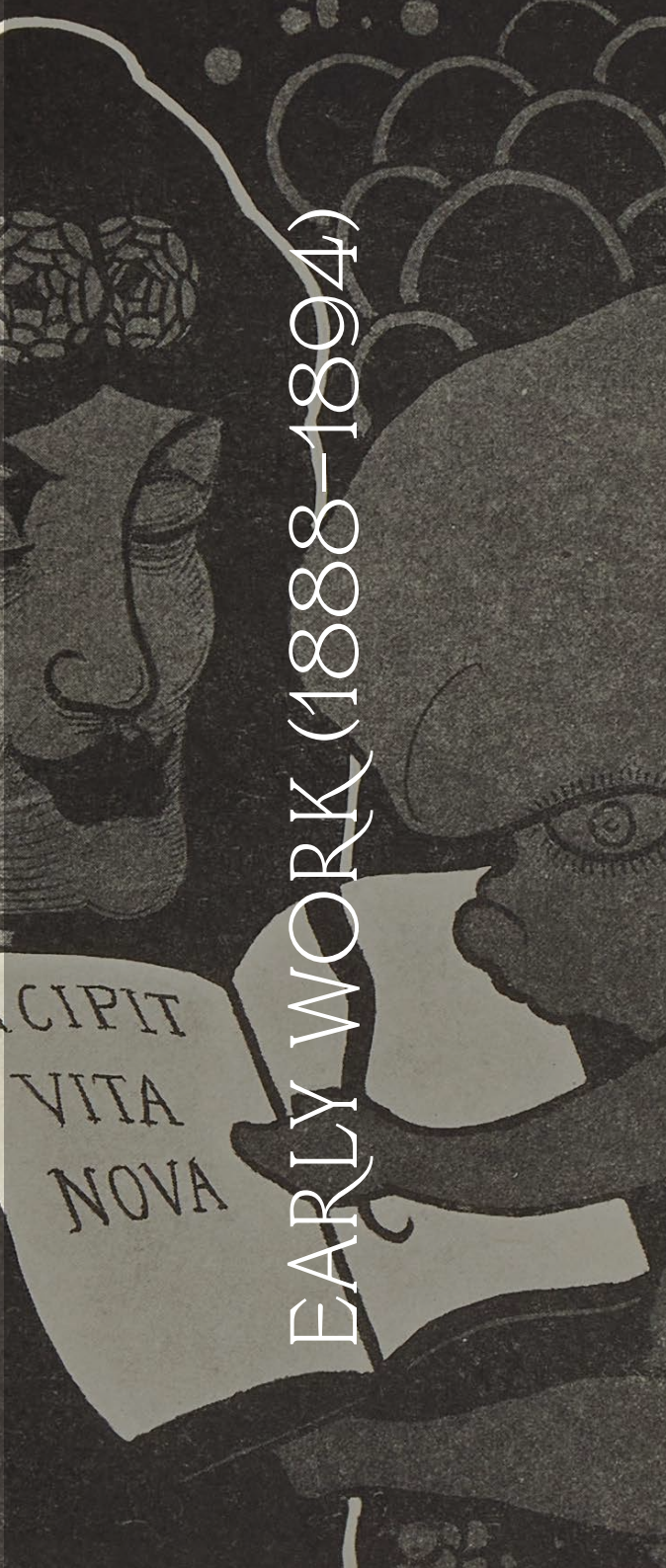
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BEARDSLEY

August 2026



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An illustration of a woman's profile, facing right, wearing a laurel wreath. She is holding a scroll that reads "INCIPIT VITA NOVA". The background features a pattern of overlapping circles.

EARLY WORK (1888-1894)

1. PAST & PRESENT (1888)
2. LE MORTE D'ARTHUR (1893-1894)
3. LE MORTE D'ARTHUR (1893-1894)
4. EVELINA (1893)
5. GHAZELS FROM THE DIVAN OF HAFIZ (1893)
6. THE STUDIO (1893)
7. PLAYS (1894)
8. SALOME (1894)
9. LAND OF HEART'S DESIRE (1894)
10. THE DANCING FAUN (1894)
11. POOR FOLK (1894)
12. PAGAN PAPERS (1894)
13. TRUE HISTORY (1894)

An illustration of a woman in a long, flowing dress, holding a book. She is standing in a landscape with a tree and a path. The background is dark with some light spots.

LATER WORK (1896-1898)

14. EARL LAVENDER (1895)
15. THE WOMAN WHO DID (1895)
16. THE DOCTOR, HIS WIFE AND THE CLOCK (1895)
17. AN EVIL MOTHERHOOD (1895)
18. PIERROT! A STORY (1896)
19. TWENTY-ONE DESIGNS (1896)
20. THE YELLOW FELLOW YEAR BOOK (1896)
21. GRUNDTÖNE (1896)
22. A BOOK OF BARGAINS (1896)
23. THE RAPE OF THE LOCK (1896)
24. THE SAVOY (1896)
25. A BOOK OF FIFTY DRAWINGS & A SECOND BOOK OF FIFTY DRAWINGS (1896)
26. THE HOUSES OF SIN (1897)
27. THE STUDIO (1898)
28. AUBREY BEARDSLEY (1898)
29. VOLPONE (1898)

BEARDSLEY'S LEGACY (1895–1898)

- | | | |
|---|---|--|
| 30. LIST OF DRAWINGS (1900) | 41. 43 ORIGINAL DRAWINGS (1919) | 53. LYSISTRATA (1927) |
| 31. TRUE HISTORY (1902) | 42. ORIGINAL DRAWINGS (1919) | 54. PASQUERELLA (1927) |
| 32. AUBREY BEARDSLEY'S DRAWINGS (1903) | 43. 19 EARLY DRAWINGS (1919) | 55. AUBREY BEARDSLEY (1927) |
| 33. AUBREY BEARDSLEY & THE YELLOW BOOK (1903) | 44. INTRODUCTIONS (1919) | 56. AUBREY BEARDSLEY (1928) |
| 34. DIE KUNST (1903) | 45. VENUS & TANNHAUSER (1920) | 57. THE GIRL WITH THE GOLDEN EYES (1929) |
| 35. UNDER THE HILL (1904) | 46. 50 DRAWINGS (1920) | 58. LYSISTRATA (1931) |
| 36. THE DREAM AND THE BUSINESS (1906) | 47. THE 1890S (1922) | 59. BOOKS AT BODLEY HOUSE (1940) |
| 37. VENUS AND TANNHAUSER (1907) | 48. SOME UNKNOWN DRAWINGS (1923) | 60. LE MORTE DARTHUR (1945) |
| 38. COUNT FANNY'S NUPTIALS (1907) | 49. UNCOLLECTED WORK (1925) | 61. AUBREY BEARDSLEY (1945) |
| 39. AUBREY BEARDSLEY (1909) | 50. THE BEARDSLEY PERIOD (1925) | 62. UNDER THE HILL (1959) |
| 40. GROTESQUES (1919) | 51. STORIES & POEMS FROM THE YELLOW BOOK (1926) | 63. LYSISTRATA (1967) |
| | 52. MORTE DARTHUR PORTFOLIO (1927) | 64. LYSISTRATA (1968) |

BEARDSLEY AS SCHOOLBOY ACTOR & ILLUSTRATOR

1. **STEVENS, E.H. (editor).** *Past and Present. The Magazine of the Brighton Grammar School. Volume XIII. [Nos 1-7.] Brighton: 'Printed by King and Thorne ... and published at the school.' [May-December] 1888.*

[bound with:]

[BEARDSLEY, Aubrey (illustrator)]. *The Brighton Grammar School Annual Entertainment, at the Dome, on Wednesday, Dec. 19, 1888. Programme & Book of Words, Price, Four-Pence. [Brighton: Tucknott's Steam Printing Works.] December 1888.* £800

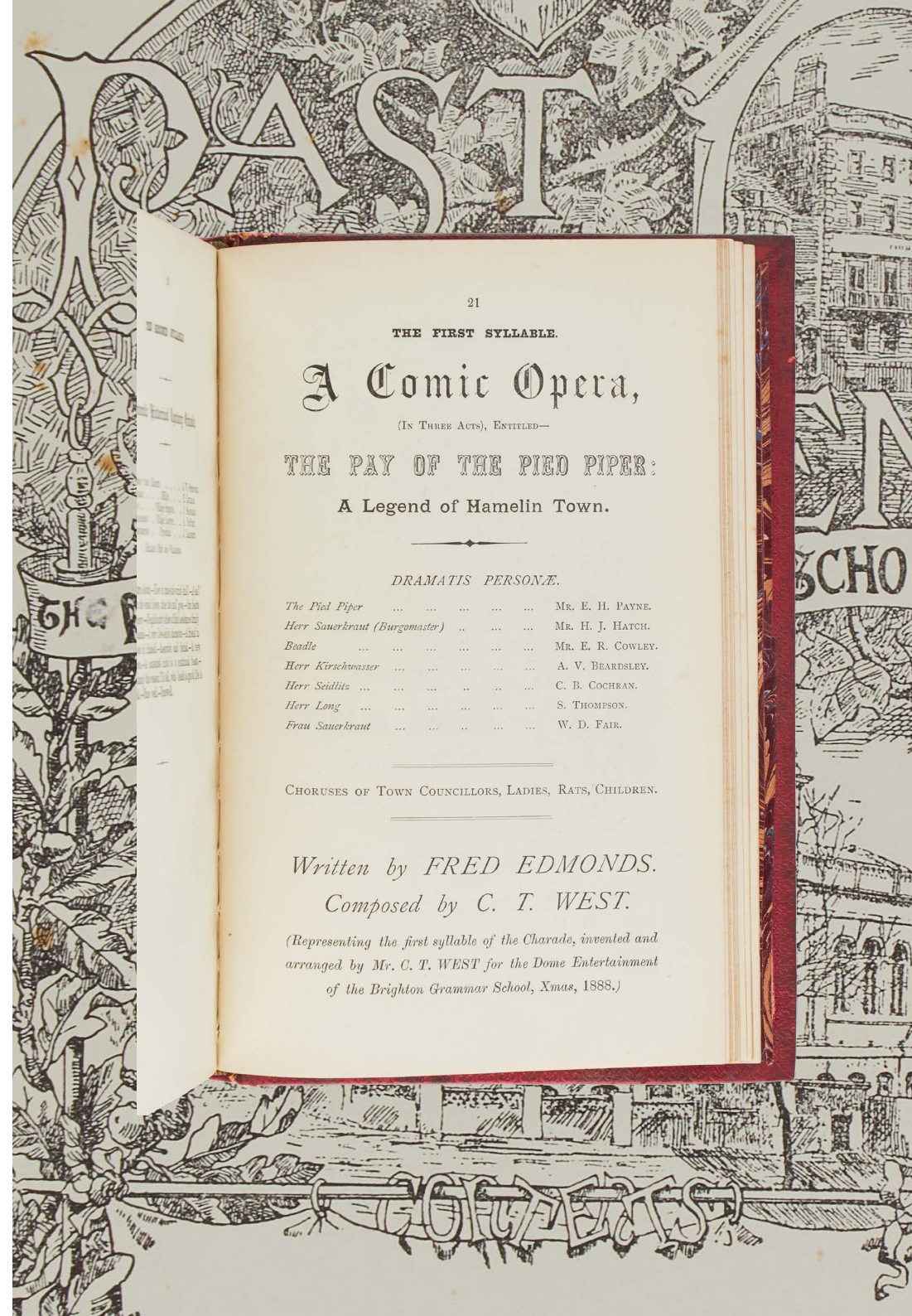
8vo. Contemporary straight-grained red roan, borders double-filleted in black with floral cornerpieces, contrasting green and red gilt lettering-pieces to spine, board-edges roll-tooled in gilt, edges speckled red, comb-marbled endpapers; *Past and Present*: pp. [iv], 184; plate containing sheet music facing p. 16; *Annual Entertainment*: pp. 46, [2]; spine and joints lightly rubbed; light spotting to flyleaves; very good.

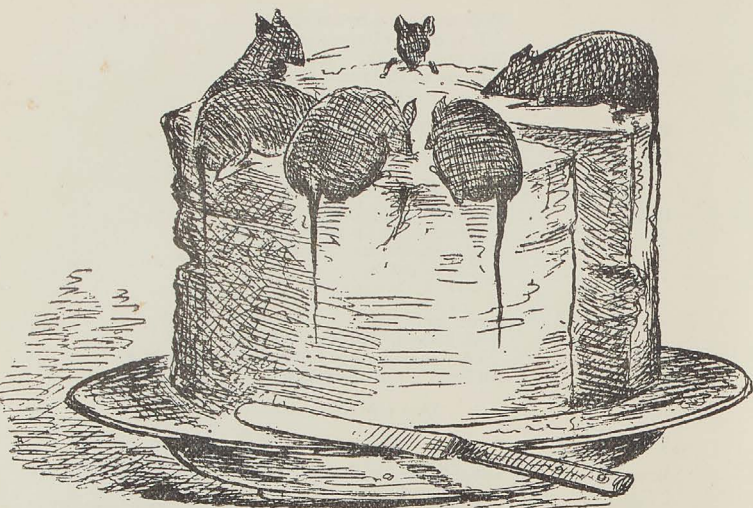
The thirteenth volume of the *Brighton Grammar School Magazine*, which had published Beardsley's first literary work in 1885 and his first drawings in 1887, bound with a programme for the school's annual entertainment (in which the sixteen-year-old Beardsley played a role), featuring eleven of his illustrations.

Beardsley attended Brighton Grammar School from 1884 to 1888 and is described in the programme as 'A Present Boy'. He played Mercury in the Prologue (written by his mentor and schoolmaster, A.W. King) as well as Herr Kirschwasser, a pedantic Privy Councillor, in the comic operetta

The Pay of the Pied Piper: a Legend of Hamelin Town, by Fred Edmonds with music by C.T. West. His eleven etchings to the play represent some of his earliest published illustrations, and several would be reproduced in *The Poster*, the *Westminster Budget*, and the *Magazine of Art* in 1898, shortly after his death. Samuels Lasner and Ross note that some copies of this programme were bound as a supplement to the subsequent volume of *Past and Present* (XIV:1, February 1889).

Gallatin, pp. 19-20; *Gertner Zatin* 34-44; *Reade* 10; *Reade & Dickinson* 110; *Samuels Lasner* 5; *Vallance* 12.





SONG (Burgomaster.)

WHAT SHALL WE DO WITH OUR RATS?

1.

You all of you know that a terrible cloud
Has settled on Hamelin town,
In the shape of a ravenous horde of rats
From the blackest of black to brown.

With rats on the tables,
And rats on the chairs,
And rats in the stables,
And rats on the stairs,

Oh what shall we do with our rats?
With rats, etc.

CHORUS.

2.

Now the thought has lately occurred to me,
Can we manage to make some use
Of the active little foe with the shining little teeth
Which we visit with such abuse.

With rats in the dairy,
And rats in the mill,
And rats in the *airey*,
And rats in the till,

Oh what shall we do with our rats?

3.

If we were a town besieged you know,
We should gobble them up in pies,
No doubt they'd be good as rat-tail soup,
But bless you! nobody tries.

With rats in the dishes,
And rats in the plates,
(Which nobody wishes)
And rats in the grates,
Oh what shall we do with our rats?



4.

If we could succeed with the ladies now,
And make it the fashion to wear
Bonnets nicely trimmed with the skins of the rats,
They'd vanish as if into air!

With rats in the larder,
And rats on the spree,
And, what is still harder,
Rats in the tea,

Oh what shall we do with our rats?

Now let us discuss * * *

BURGO.

HERR SEIDLITZ.

I rise to order. My neighbour on the right tells me
that he has an impression that the rats are not
down upon the agenda. Is this really the fact?
If so, it will hardly be possible to proceed with a
question which is not before the council.

VASSER.

Shall a sub-committee be ap-
that it is done?
No, the beadle will suffice.
Hear! hear!
Silence till the charm begins
Order! order! silence in court!



talks up and down trying snatches of tunes.
begin to appear, and follow him in single file
they trot briskly away, the piper in front, the
Till the rats are out of sight the Court

[illegible]

IN THE ORIGINAL WRAPPERS

2. MALORY, Thomas, Sir, Aubrey BEARDSLEY (illustrator) [Le Morte Darthur.] The Birth, Life and Acts of King Arthur, of his Noble Knights of the Round Table ... [Edinburgh: Turnbull & Spears for] London: J. M. Dent, June 1893–November 1894. £18,750



Twelve vols, 4to. Publisher's pale grey wrappers, front cover design by Aubrey Beardsley and printed advertisements to rear wrappers, uncut and largely unopened; pp. 990, [2 (colophon, blank)], [4], viii, xc (pp. i-lxv and first frontispiece bound at end of Part VI); 2 photogravure frontispieces and 18 wood-engraved plates by Beardsley (of which 5 double-page, with tissue guards); printed on handmade Van Gelder paper, numerous in-text wood-engraved chapter headings, initials, and borders by Beardsley, printer's devices to titles and 22 14- and 16-line initials by Beardsley printed in red; variable browning and light spotting to plates with resultant light offsetting to text, else internally very good; an excellent set, housed in two contemporary cloth drop-front boxes (lightly scuffed) with catches and roan spines.

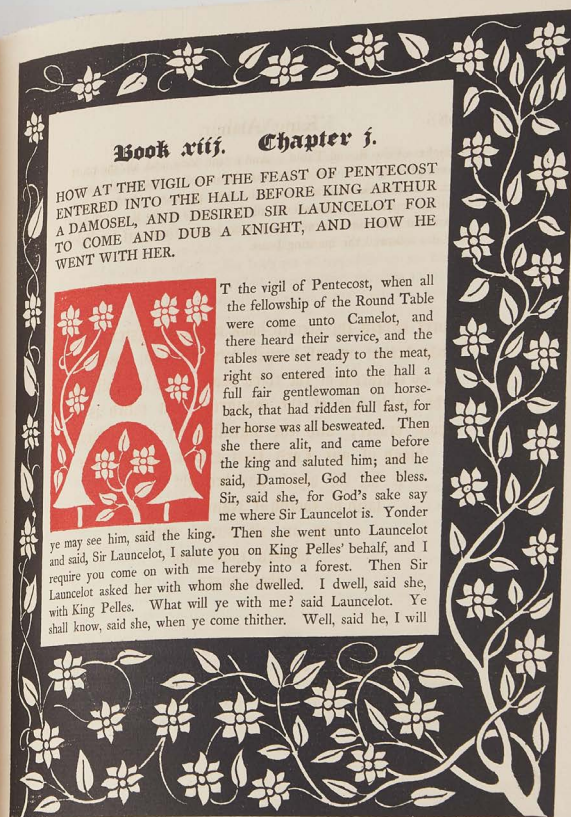
First edition of Beardsley's groundbreaking illustrations to Malory's *Morte D'Arthur*, no. 101 of 300 'superior'-issue sets printed on handmade Van Gelder paper, exceptionally well-preserved, largely unopened, and extremely rare in the original wrappers.

The 'superior' issue, larger in size than the ordinary issue, was intended to be bound in three volumes (as opposed to two for the ordinary issue) due to the thickness of the paper, in cream cloth or vellum cases furnished by J.M. Dent, the publisher of this edition. In this issue, the publisher's devices and twenty-two initials have been printed in red instead of black; the magnificent plates by Beardsley are printed on handmade French etching paper, and the photogravure frontispieces are on India paper.

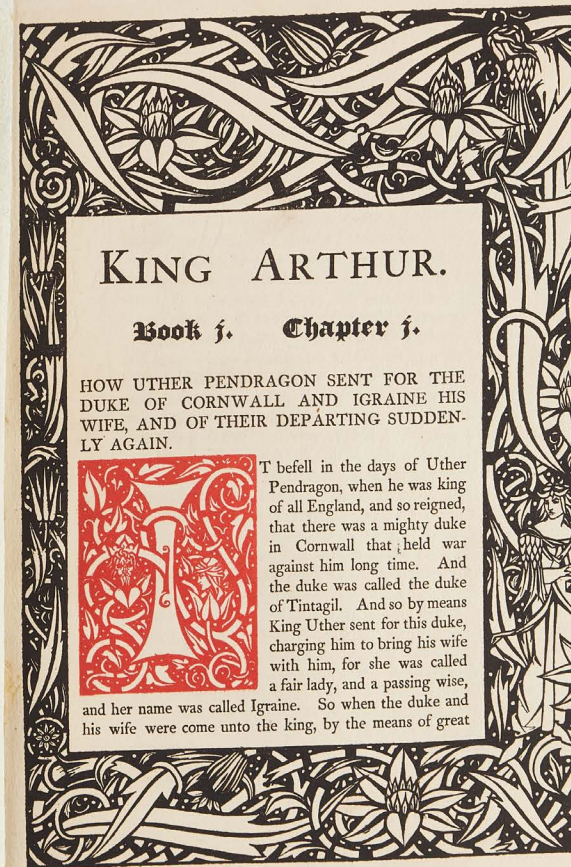
Beardsley secured the commission from Dent – who intended to rival the publications of Morris's Kelmscott Press with this lavishly produced edition of Malory's tales of King Arthur and the Knights of the Round Table – through a recommendation from his friend, the photographer and bookseller Frederick H. Evans.

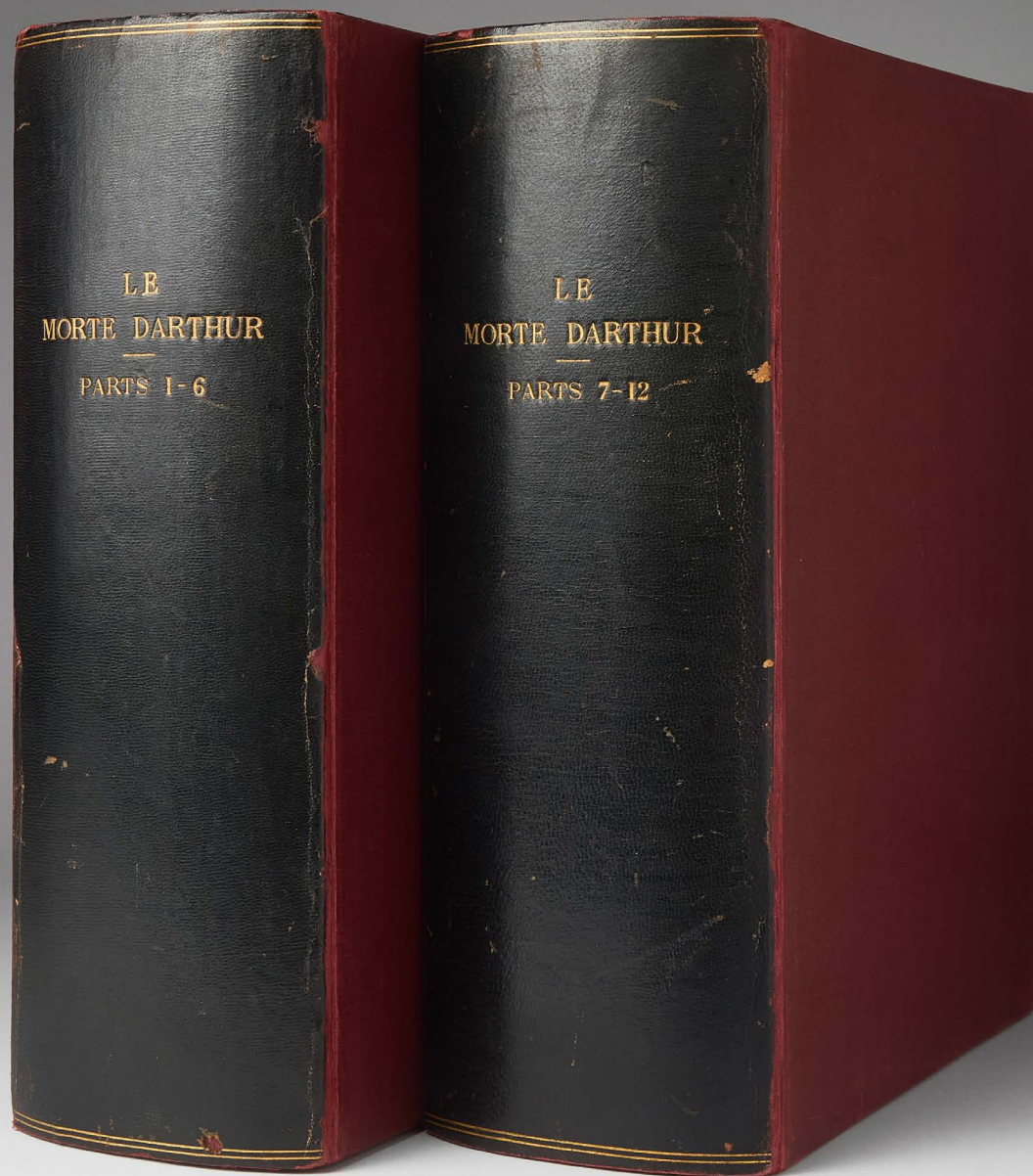
Shortly after moving to London, he began frequenting Evans's bookshop on a daily basis, and soon 'they were on so friendly a footing that Evans would "swap" the books for which the youth craved in exchange for drawings' (MacFall, p. 39).

Gertner Zatlin 338-69, 371-675; Reade 56-152; Reade & Dickinson 212-13; Samuels Lasner 22; Vallance 59; See MacFall, Aubrey Beardsley (1927).



The Introduction to this work will be issued in Part 6, at the conclusion of Vol. I., together with a photogravure frontispiece to the Volume.





BEARDSLEY'S FIRST BIG COMMISSION

3. MALORY, Thomas, Sir; Aubrey BEARDSLEY (illustrator). [Le Morte Darthur.] The Birth Life and Acts of King Arthur of His Noble Knights of the Round Table ... [Edinburgh: Turnbull & Spears for] London: J.M. Dent. June 1893–November 1894. £2000

Twelve parts in two volumes, 4to. Publisher's cream cloth (see below), gilt floral designs by Beardsley to spine and upper board, spine lettered in gilt, top-edges gilt, the others uncut, multicoloured cloth place-markers (that of vol. I detached); vol. I: pp. lxi, 456; vol. II: pp. [8], lxxv–xc, 457–990, [2 (colophon, blank)]; photogravure frontispieces to both vols and 18 wood-engraved plates by Beardsley (of which 5 double-page with tissue guards); numerous wood-engraved borders, initials, chapter headings, and ornaments by Beardsley, woodcut Dent device to title; light soiling and spotting to boards, vol. I with a few small chips to foot of spine and short splits to joints at head (very neatly repaired at an early date); vol. I lightly browned throughout, occasional light offsetting from plates, short closed marginal tear to pp. 391–92; a very good set; 1898 ownership inscription of M.L. Sumner to front pastedown of vol. II.

First edition to be illustrated by Beardsley, one of 1,500 ordinary-issue copies, of Malory's *Morte d'Arthur*.

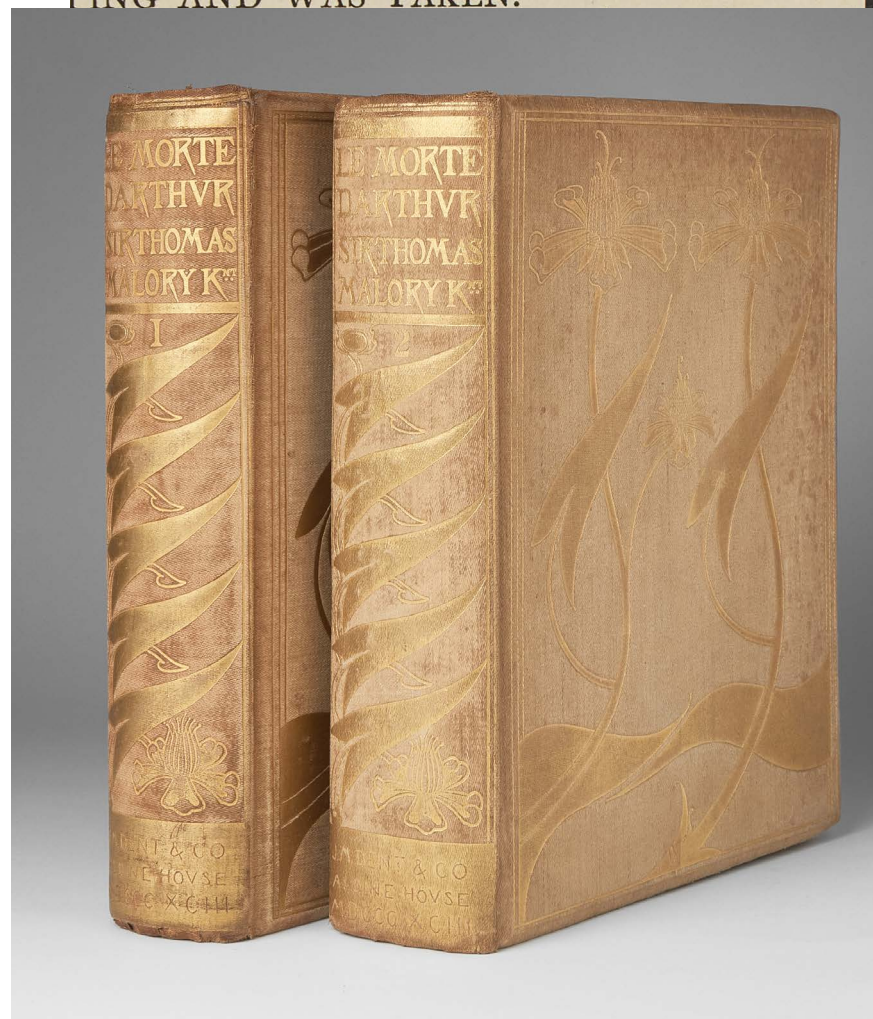
'The *Morte d'Arthur* is the most famous version and the first in English prose of all the legends which have collected about King Arthur. It is the only true English epic [...] The matchless style, the humour, the magnificence, the magic that takes away the breath, combine in a masterpiece of legendary narrative' (PMM 29). This was twenty-year-old Beardsley's first major commission; he was recommended to J.M. Dent by his friend (and later a major collector of Beardsley's works), the photographer and bookseller Frederick H. Evans. Beardsley produced some three hundred and fifty designs, including chapter headings and ornaments, several of which are repeated.

The ordinary issue was produced in twelve parts in green wrappers, from June 1893 to mid-1894; the purchaser could then choose to have it bound in two volumes 'by the publisher or another binder – in cream cloth cases ... supplied by Dent' (Samuels Lasner).

Gertner Zatlin 338–69, 371–675; *Reade* 56–152; *Reade & Dickinson* 212–13; *Samuels Lasner* 22; *Vallance* 59.

Book vj. Chapter f.

LAUNCELOT AND SIR LIONEL DEPARTED
THE COURT, AND HOW SIR LIONEL LEFT
PING AND WAS TAKEN.



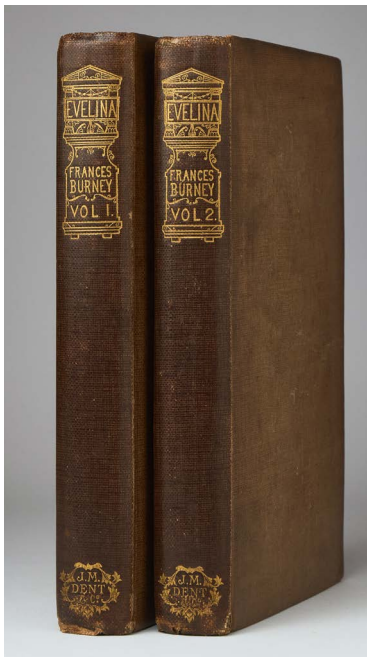


03 MALORY

COVERT DECADENT ELEMENTS

4. BURNEY, Frances. *Evelina or The History of a Young Lady's Entrance into the World.* London: J.M. Dent and Company. 1893. **£450**

Two volumes, 8vo. Original brown cloth, spines lettered in gilt within architectural borders; vol. I: pp. xxxii, 237, [1]; vol. II: pp. [ii], 276; title-pages to each vol. by Beardsley (printed in red and brown), 7 plates after William Cubitt Cooke, including frontispieces to both vols; spines darkened, slight discolouration to boards, a few marks; browning to endpapers and light offsetting to title; nonetheless a very good set.

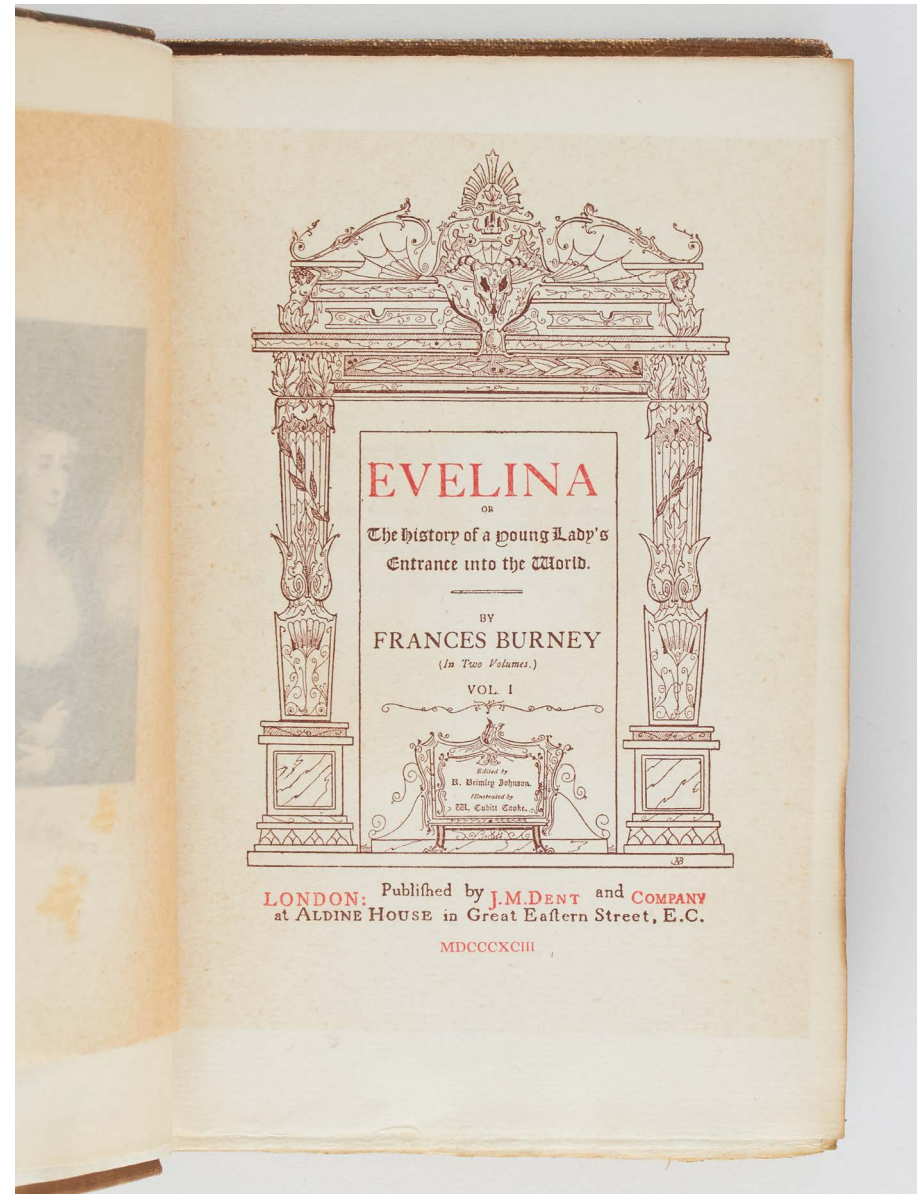


First edition thus, no. 60 of the limited large-paper issue of 200 copies. This is the first book to use Beardsley's title-page design which was reproduced in the same publisher's editions of Frances Burney's *Cecilia* (1893) and Madame de Stael's *Corinne* (1894).

Beardsley was likely also responsible for the spine design, but his artistic input into this attractive edition of Burney's 1778 novel went no further. The illustrator chosen by Dent, William Cubitt Cooke (1866–1951), was not a natural bedfellow of the subversive Beardsley, being best known for his well-mannered illustrations of the complete works of Jane Austen and Charles Lever.

Although Beardsley's architectural title-page design seems to conform to eighteenth century proportions and conventions at first glance, he was unable to resist adding two bare-breasted figures and a sinister animal skull. 'Sex and death were never far from his thoughts or from the work of his pen' (Grolier Club, *Aubrey Beardsley – 150 Years Young*, online).

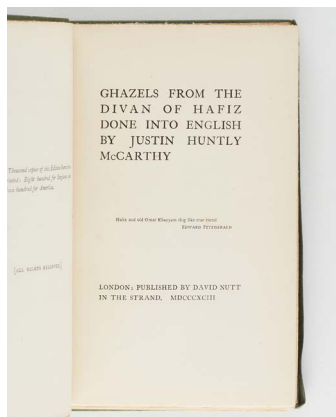
Reade 35; Samuels Lasner 24; Vallance 62.i.



BEARDSLEY'S BOOKPLATE FOR ALEISTER CROWLEY'S LOVER

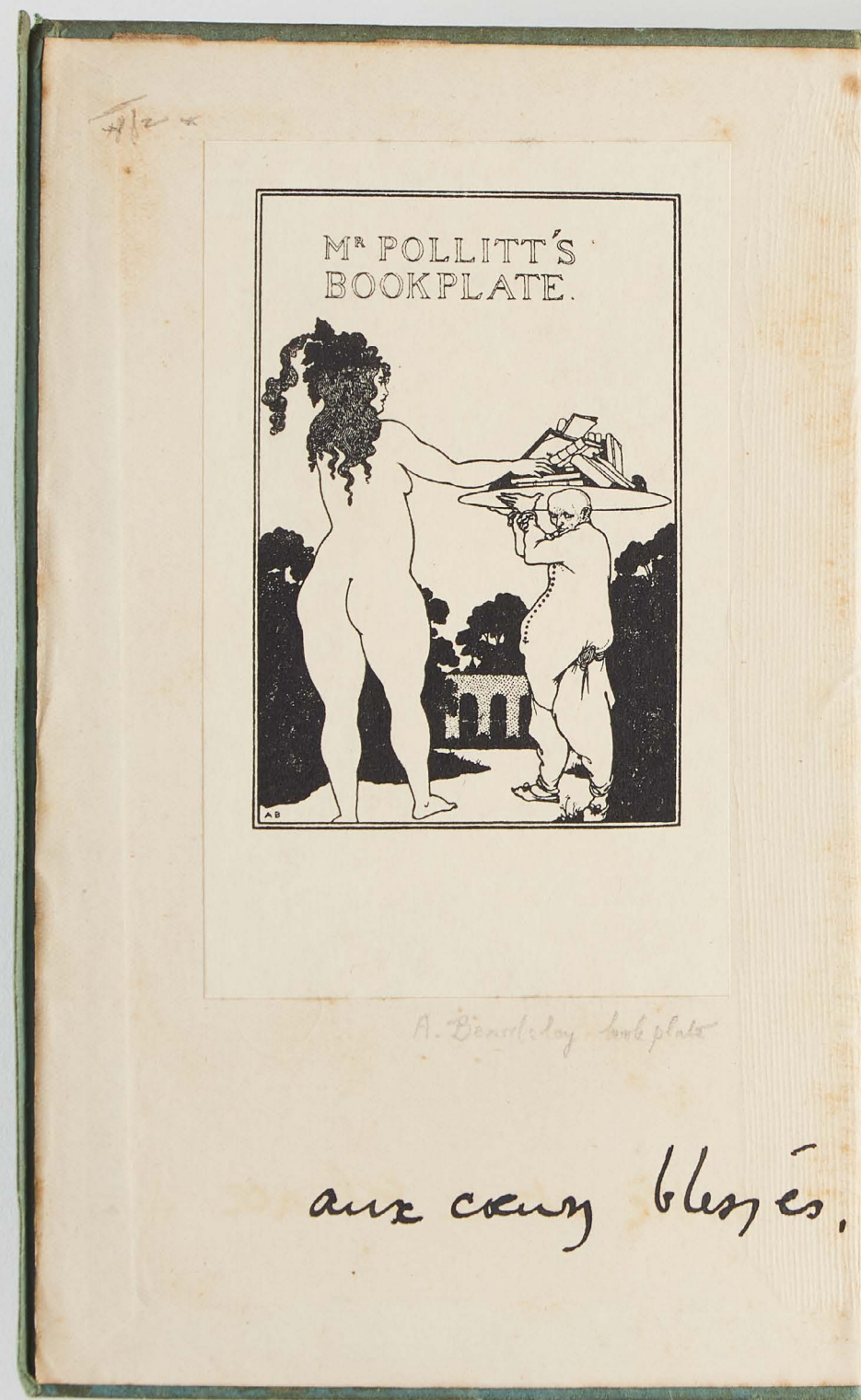
5. **HAFEZ; Justin Huntly McCarthy (translator).** Ghazels from the Divan of Hafiz. London: [Chiswick Press for] David Nutt. 1893. **£1850**

8vo. Publisher's green boards, title lettered to upper board in Persian in teal, spine lettered in English in teal, yapp fore-edges; pp. vii, [1 (blank)], 151, [1]; spine ends bumped, spine lightly soiled; offsetting to free endpapers, but internally clean and bright; a very good copy; contemporary inscription 'Aux cœurs blessés, l'ombre et le silence' (Balzac) to front pastedown and free endpaper, bookplate of Herbert Charles Pollitt, designed by Aubrey Beardsley and lettered 'Mr Pollitt's Bookplate', to front pastedown (see below).

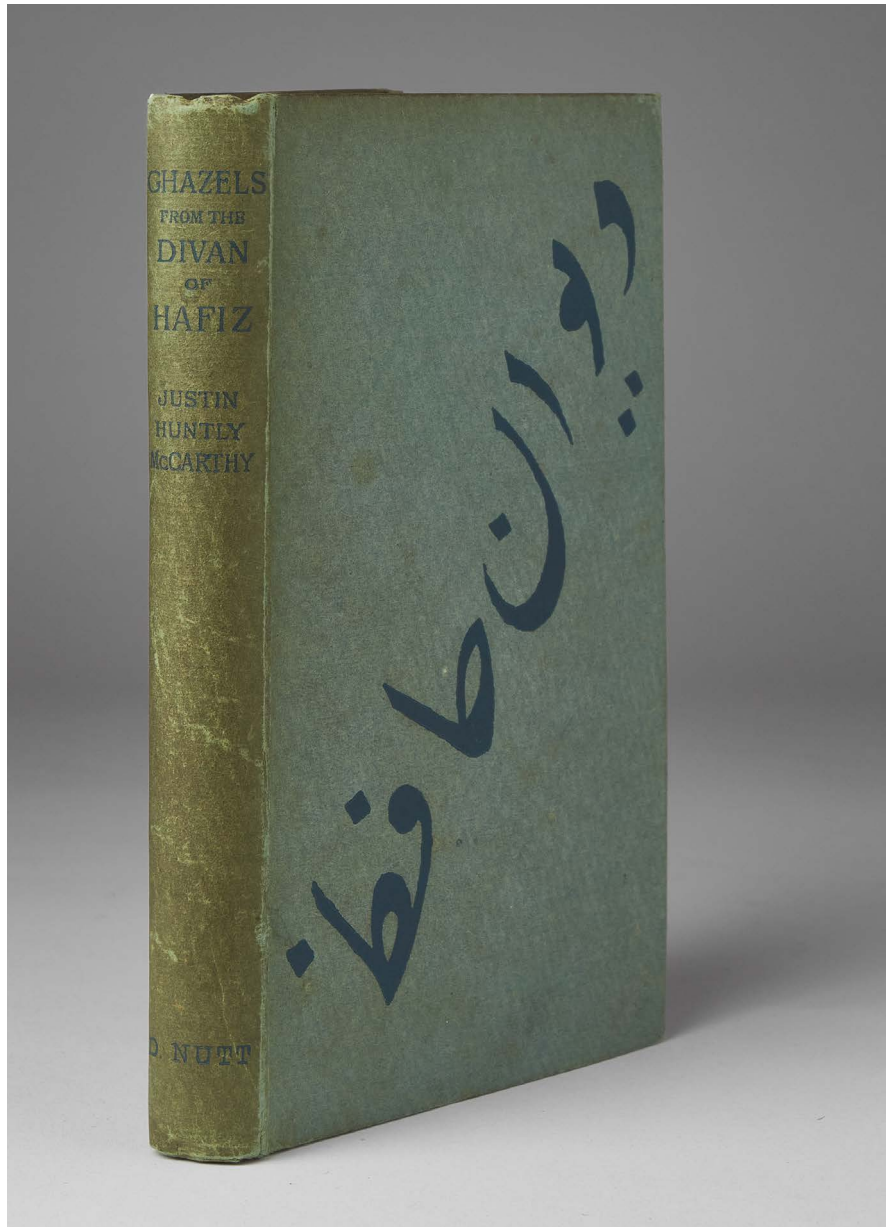


First edition of this prose translation of Hafez's fourteenth-century Persian poems by the Irish politician Justin Huntly McCarthy (1859–1936), this copy with Beardsley's rare bookplate made for his patron, Herbert Charles Pollitt (1871–1942), at one point the owner of most of Beardsley's *Lysistrata* drawings; it is one of only three bookplates Beardsley designed and was initially intended for the artist's own use.

'Beardsley had been promising Pollitt a bookplate for some time. When this drawing was published in *A Book of Fifty Drawings* in 1897 conscience may have got the better of the artist and in Pollitt's copy of the *edition de luxe* Beardsley added the lettering in india ink on the reproduction. From this Pollitt had a new block made (by Carl Hentschel) for his own use) (Warrack and Perkins 82, quoted in Samuels Lasner). On 26 September 1897, Beardsley wrote to Pollitt from Paris announcing the completion of the bookplate: 'And how is my dear best Friend? There is one more wonderful book plate in the world. That makes two. Yours and another I have just made for a Miss Custance. You must ask Leonardo [i.e. Leonard Smithers] for a proof' (Beardsley, *Letters*, p. 372).



aux cœurs blessés, l'ombre et le silence . .



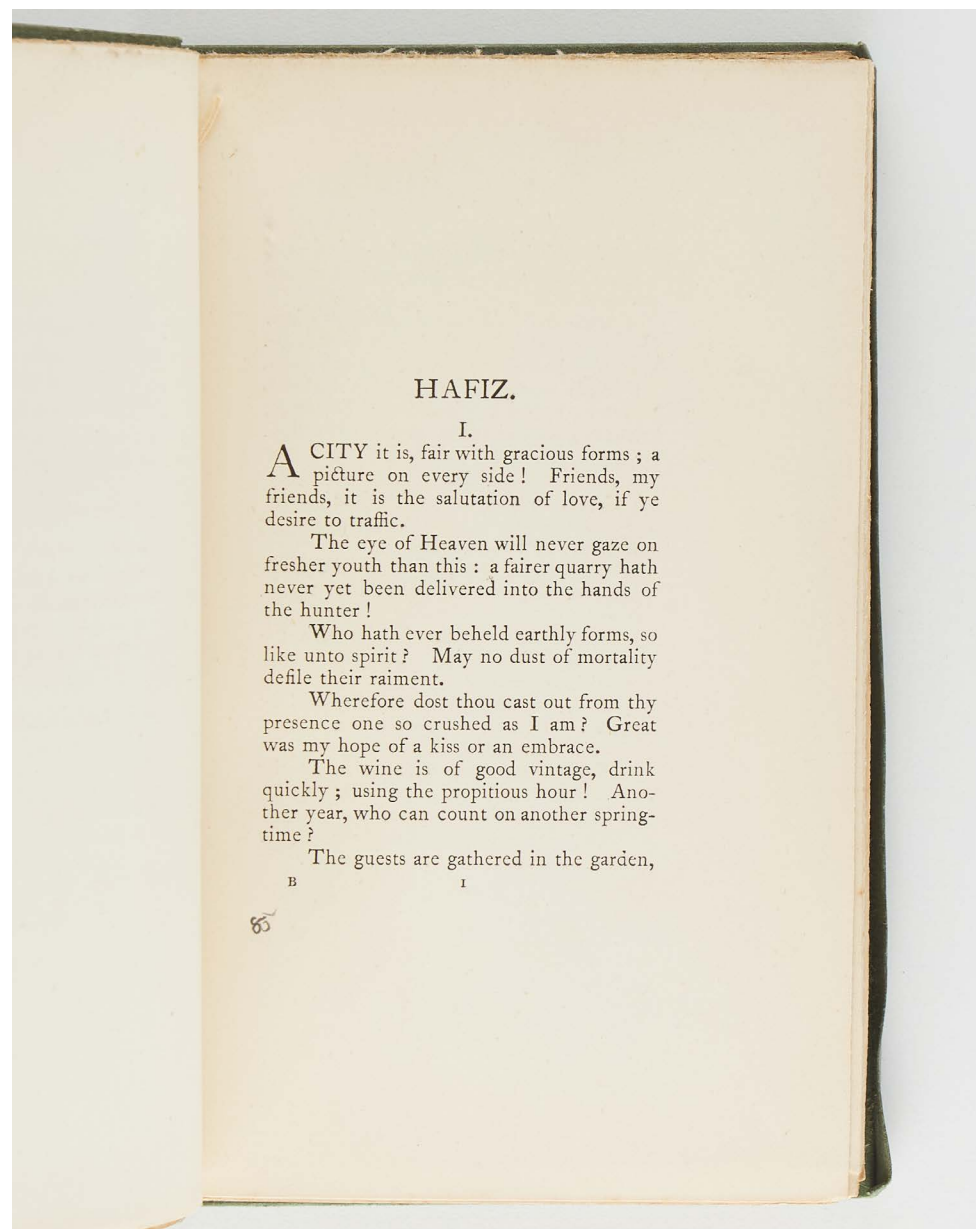
Beardsley's other two bookplates were for the scholar and physician John Lumsden Propert, and for the poet Olive Custance, who in 1902 married Lord Alfred Douglas. Herbert Charles Pollitt, later known as Jerome Pollitt, was known for his cross-dressing performances as Diane de Rougy and for his friendships with Beardsley and Smithers; at Cambridge he had been president of Footlights. From late 1897 through 1898 he was romantically involved with Aleister Crowley, who 'lived with Pollitt as his wife for some six months and he made a poet out of me' (Crowley, quoted in Kaczynski). During this time, Pollitt introduced Crowley to Smithers. 'It is probably through Pollitt that Crowley met the ailing Beardsley and commissioned a bookplate from him; he also asked Beardsley to provide a cover illustration for one of his books [...] Alas, Beardsley died in January 1898, before he could finish either commission' (ibid, p. 38). Pollitt is thought to have kept three copies of each of his books, the first two with Beardsley bookplates: a reading copy, one to be kept in his library in pristine condition, and one to be inscribed and given away.

This copy is very likely connected to his relationship to Crowley, who in 1910 privately printed the collection of homoerotic verse *Bagh-i-Muattar: The Scented Garden of Abdullah the Satirist of Shiraz*, in which 'the relations between God and the soul are set forth' under 'the figure of the amorous adventures of a Sufi Poet and his cupbearer', the style much inspired by the work of Hafez. Within this collection, the opening of the poem 'The Comparisons' directly parodies a ghazal by Hafiz. Famously, the first letter of each line of 'The Riddle' ('Habib hath heard; let all Iran who spell aright from A to Z | Exalt thy fame and understand with whom I made a marriage-bed [...]') spells out 'Herbert Charles Jerome Pollitt', and the first letter of the following poem, 'Bagh-i-Muattar', spells out Aleister Crowley's name in reverse.

Beardsley's bookplate was finished only a month before Crowley and Pollitt met in 1897, and three months before the two became lovers on New Year's Eve. The manuscript quotation to the front pastedown and free endpaper, is from Balzac: 'Aux cœurs blessés l'ombre et le silence' ('For wounded hearts, shadow and silence'). Crowley, in his autobiography, mourned the end of his relationship with Pollitt as a 'lifetime regret', and Pollitt perhaps felt the same.

Justin Huntly McCarthy was MP for Athlone and Newry from 1884 to 1892, as well as the author of biographies on Gladstone, Peel, and Pope Leo XIII. He is noted for his important prose translation of four hundred and sixty-six quatrains of the *Rubaiyat of Omar Khayyam*, published by David Nutt in 1889 (reprinted 1898). His translation of Hafez is dedicated to the poet William Ernest Henley (best known for his poem 'Invictus') as a 'tribute of gratitude for many things, especially a tribute of gratitude for the "Arabian Nights' Entertainments"', Henley's 1893 poem on the transportive magic of reading. 'One whose memories of the Orient glow with such heat and colour may, for the sake of those memories, be willing to welcome these pages from that Book of Verses which the poet of Shiraz wrote in the gardens of Mosella by the gardens of Rocknabad' (p. v).

For the bookplate, see Reade 471; Samuels Lasner 113; Samuels Lasner, *Bookplates A2*; Gallatin 1065 (but not in Gallatin, Aubrey Beardsley as a Designer of Book-Plates. On Pollitt, see Kaczynski, *Perdurabo: The Life of Aleister Crowley* (2012).



MEDIEVAL REVIVAL & BOURGEOIS COMPLACENCY

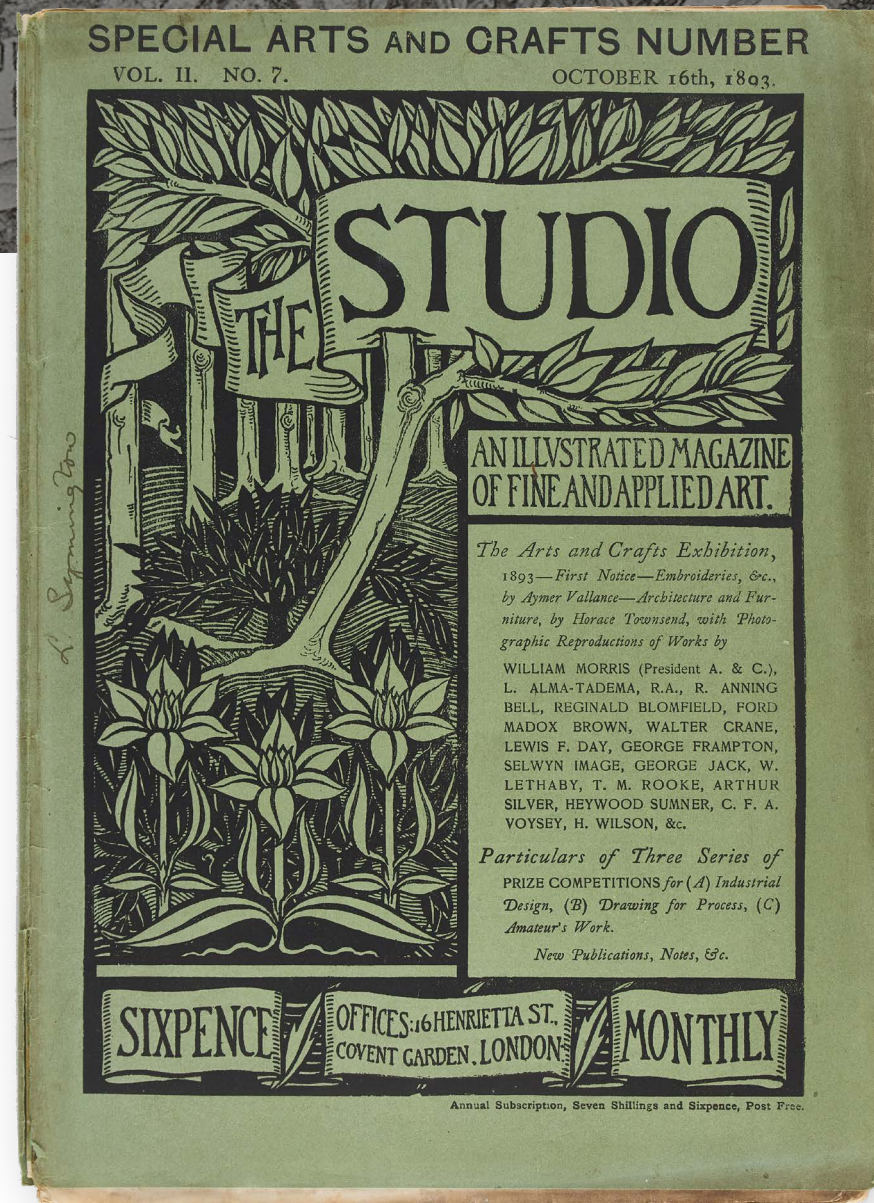
6. [GLEESON WHITE, Joseph (editor).] *The Studio*. Volume II Number 7. Special Arts and Crafts Number. London: B.T. Batsford. 16 October 1893. £100

Large 8vo. Publisher's green printed wrappers, design to front wrapper by Aubrey Beardsley and printed Liberty advertisements to rear wrapper; pp. iv (advertisements), 38, v-x (advertisements); numerous black-and-white in-text illustrations; minor wear to wrappers; very well preserved; contemporary ownership inscription 'L. Symington' to front wrapper.

The special arts and crafts issue of *The Studio*, featuring a cover design by Aubrey Beardsley; the inaugural issue (April 1893) had featured a piece on Beardsley called 'A New Illustrator' by Joseph Pennell, bringing the twenty-one-year-old artist's work to a wider audience.

This issue featured contributions by Aymer Vallance, who would be the first to produce a listing of Beardsley's works, as well as a feature on the fourth Arts and Crafts Exhibition, held from October to December 1893 and featuring works by William Morris, Lawrence Alma-Tadema, Ford Madox Brown, Walter Crane, and others. 'Beardsley had designed the *Studio*'s cover and partly fashioned its graphic identity, drawing from it lessons for the art and literature reviews he would later direct. In turn, the *Studio* showcased an artist representative of two fields it clearly defined as its own and in contrast to the hierarchies of the art establishment, that is, the fine and applied arts. Their double passport, however, is based on what could be described as safe aesthetic choices [...] the periodical championed a medieval-inspired style and design that was fashionable rather than forward-looking. Indeed, medievalism was more associated with bourgeois complacency than the daring and provocative images that Beardsley was already developing' (Stead).

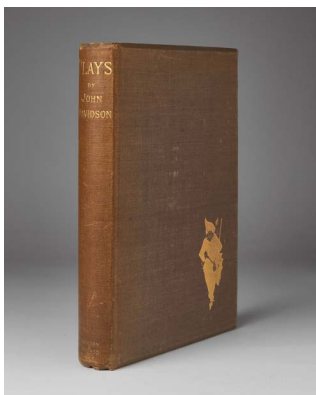
Gertner Zatlin 308b; cf. Reade 259; see Stead, *Grotesque and Performance in the Art of Aubrey Beardsley* (2024).



AN EARLY COPY

7. DAVIDSON, John. *Plays. Being: An Unhistorical Pastoral. A Romantic Farce. Bruce a Chronicle Play. Smith a Tragic Farce. And Scaramouch in Naxos a Pantomime.* [London: Ballantyne Press for] John Lane and Elkin Mathews and Chicago: Stone and Kimball. 1894. **£300**

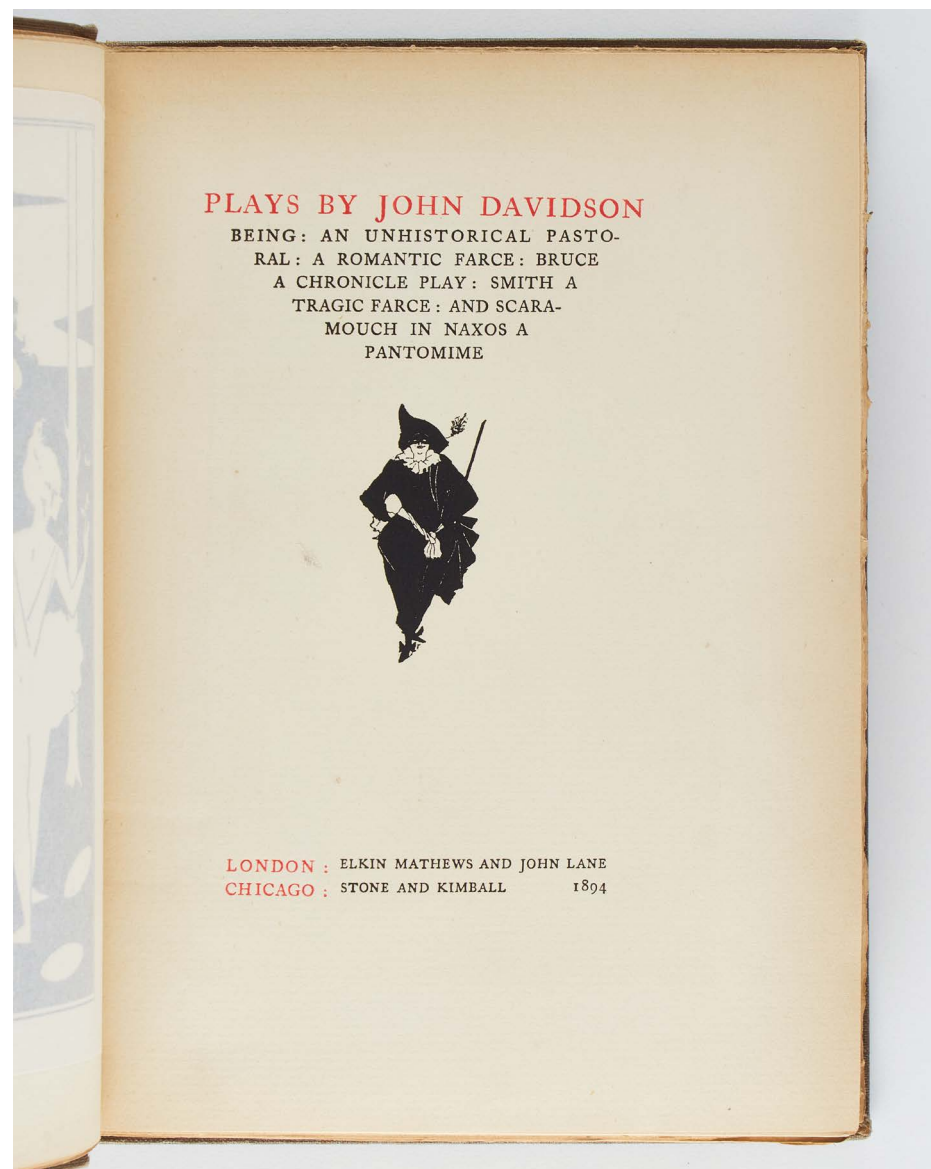
8vo. Publisher's bevelled plum cloth, spine lettered in gilt, gilt masked Pierrot by Beardsley to upper board; pp. [8], 294, 14 (advertisements), [2]; frontispiece by Beardsley; slight wear to spine ends; light browning at head; but a very good copy; contemporary Blackwell's ticket to front pastedown, 1897 booklabel of W.A. Marsden to front pastedown, with manuscript key to the frontispiece (presumably by Marsden) loosely inserted.



First edition, one of 500 copies printed for distribution in England, with a frontispiece and title-page vignette by Beardsley (repeated to upper board), from the library of W.A. Marsden, Keeper of Printed Books at the British Museum.

Scottish playwright, novelist, and translator John Davidson (1857–1909) was a member of the Rhymers' Club, a friend of Bernard Shaw and W.B. Yeats, and an influence on T.S. Eliot, Hugh MacDiarmid, and Wallace Stevens. Davidson committed suicide by drowning and had expressed during his life that none of his unpublished works should be brought to light posthumously and that no biography should be written. Beardsley had also produced a frontispiece for Davidson's 1895 *Full and True Account of the Wonderful Mission of Earl Lavender*.

Loosely inserted is a one-page manuscript key, with drawings, of individual figures represented in the frontispiece, thought to depict Mabel Beardsley, Henry Harland, Oscar Wilde, Sir Augustus Harris, Richard Le Gallienne, and the dancer Adeline Genée.



The satyr-like figure on the left 'partly conceals the figure of Mabel Beardsley, beside whom is Oscar Wilde with his legs thonged together. The innuendo may be that Mabel is interested in Wilde, or the reverse, but safe from him because his legs are tied together (in other words he has become heterosexually impotent) [...] The landscape details are remarkable for their date, being almost abstractions' (Reade). 'According to Reade and Dickinson, a small dot found on the back of Genée's skirt is "part of the lineblock" and may denote an early copy of the book' (Samuels Lasner).

Provenance: with the booklabel of Wilfred Alexander Marsden (1878–1949) of New College, Oxford, Keeper of Printed Books at the British Museum from 1930 to 1943. Marsden was the owner of the Johnson manuscript, an important eighteenth-century transcription of Rubens's lost Italian sketchbook, sold at Sotheby's (23–24 March 1970, lot 179), purchased by Maggs for Count Antoine Seilern, and subsequently bequeathed to the Courtauld.

Gertner Zatin 331–32; Reade 317–18; Samuels Lasner 58.



Da
Mabel Beardsley
Oscar Wilde
Adele Genée
Richard Lepienne
Sir Augustus Harris

THE FIRST ILLUSTRATED *SALOMÉ*

8. WILDE, Oscar; [Lord Alfred DOUGLAS (translator); Aubrey BEARDSLEY (illustrator)]. *Salomé. A tragedy in one act.* London: Elkin Mathews & John Lane. 1894. **£4000**

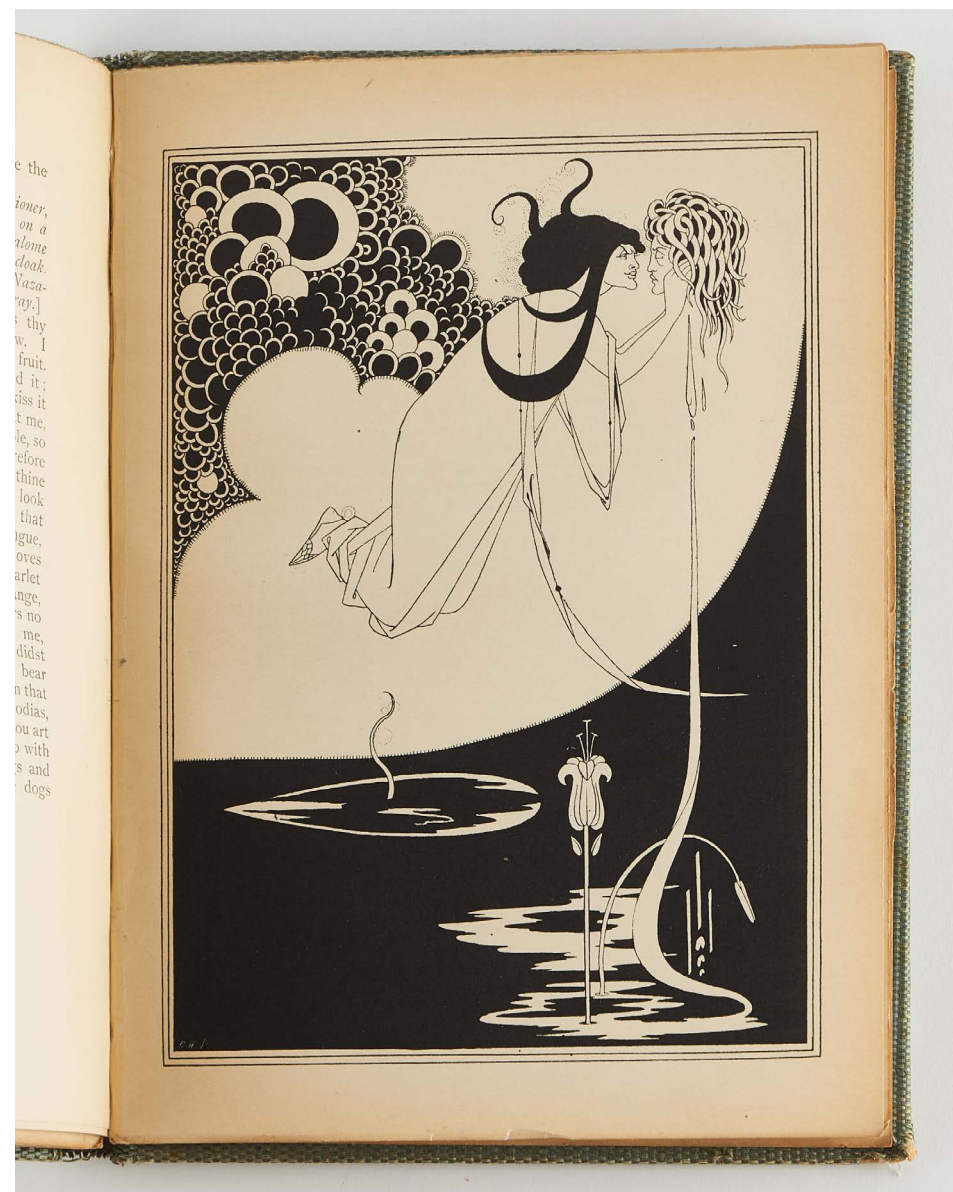
Small 4to. Original blue-green woven cloth, gilt designs after Beardsley blocked to boards, spine lettered in gilt, fore- and tail-edges uncut; pp. [10], 67, [1], 14 (advertisements), [2], 10 plates including frontispiece, illustrated title-page, contents page, and tailpiece by Aubrey Beardsley, printed on glazed paper from line blocks engraved by Carl Hentschel; a few chips to joints and corners, small loss to head of spine affecting 2 letters of gilt text, spine sunned; internally very clean; a very good copy; bookplate of William Forbes Morgan (1841-1916) to front pastedown.

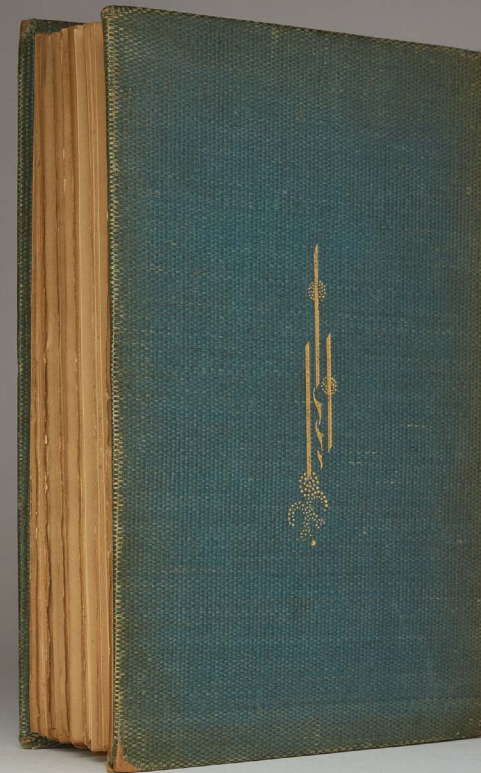
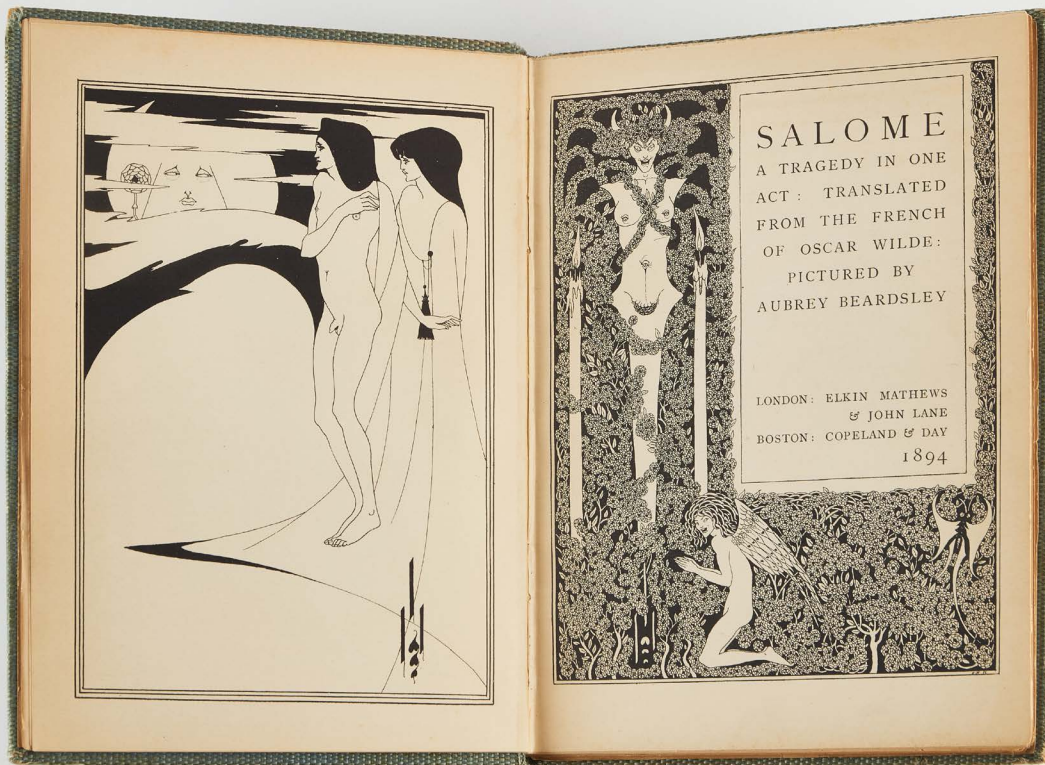
First English edition of Wilde's one-act tragedy, the first with Beardsley's illustrations (four of which contain caricatures of Oscar Wilde), one of only 500 copies, translated by and dedicated to Wilde's lover, Lord Alfred Douglas.

Salomé was written in French in late 1891 while Wilde was staying in Paris, and accepted for production by Sarah Bernhardt at the London Opera House in 1892. However, the Lord Chamberlain prohibited performances because of a ban on Biblical figures being presented on stage, an outcome that understandably incensed Wilde. It was finally published in French in 1893, and then in this translation in 1894.

Translating the nuances of Wilde's original text, written in an idiosyncratic French, has been acknowledged as a Herculean task by all those who have attempted it, including Beardsley.

Even though Wilde himself assisted Douglas, the author and the translator nearly came to blows: 'Wilde immediately complained of Douglas's sloppy, schoolboy French, and an infuriated Douglas blamed any faults upon the original. He and Wilde nearly split over the disagreements, and Robbie Ross – doubtless to his later regret – made peace between them that Fall' (Daniel).





Though Wilde tried to fix some of the errors, Douglas raged when he did, and wrote to the publishers that September, ‘as I cannot consent to have my work altered and edited, and thus to become a mere machine for doing the rough work of translation, I have decided to relinquish the affair altogether.’ (Daniel). Nevertheless, their relationship recovered, and the translation has since become the text most familiar to Anglophone audiences. Steven Berkoff used the Douglas translation for his critically acclaimed *Salomé* at the National Theatre in 1988, with all its archaisms and errors unabridged.

Sadly, Wilde never saw the play produced. Its only performance during his lifetime was a one-off presentation at the Théâtre de la Comédie-Parisienne on 11 February 1896, by which time he was already in prison. It was not performed publicly in Britain until 1931.

Gertner Zatlin 865–81; Mason 350; Reade 274–83; Samuels Lasner 59; Vallance 86. See Daniel, ‘Lost In Translation: Oscar, Bosie and Salome’, Princeton University Library Chronicle (2007).

BEARDSLEY & THE CELTIC TWILIGHT

9. **YEATS, W.B.** *The Land of Heart's Desire*. Chicago: Stone & Kimball. 'MDCCCXIV' (but 1894). **£450**

Small 8vo. Original grey-green paper-covered boards, printed paper spine label; pp. [iv], 43, [3]; wood-engraved frontispiece by Aubrey Beardsley, printer's device to title in red; spine and extremities slightly rubbed, slight soiling to spine label, upper joint and front free endpaper sometime expertly restored; internally very good; bookplate of W. MacDonald Mackay to front pastedown.

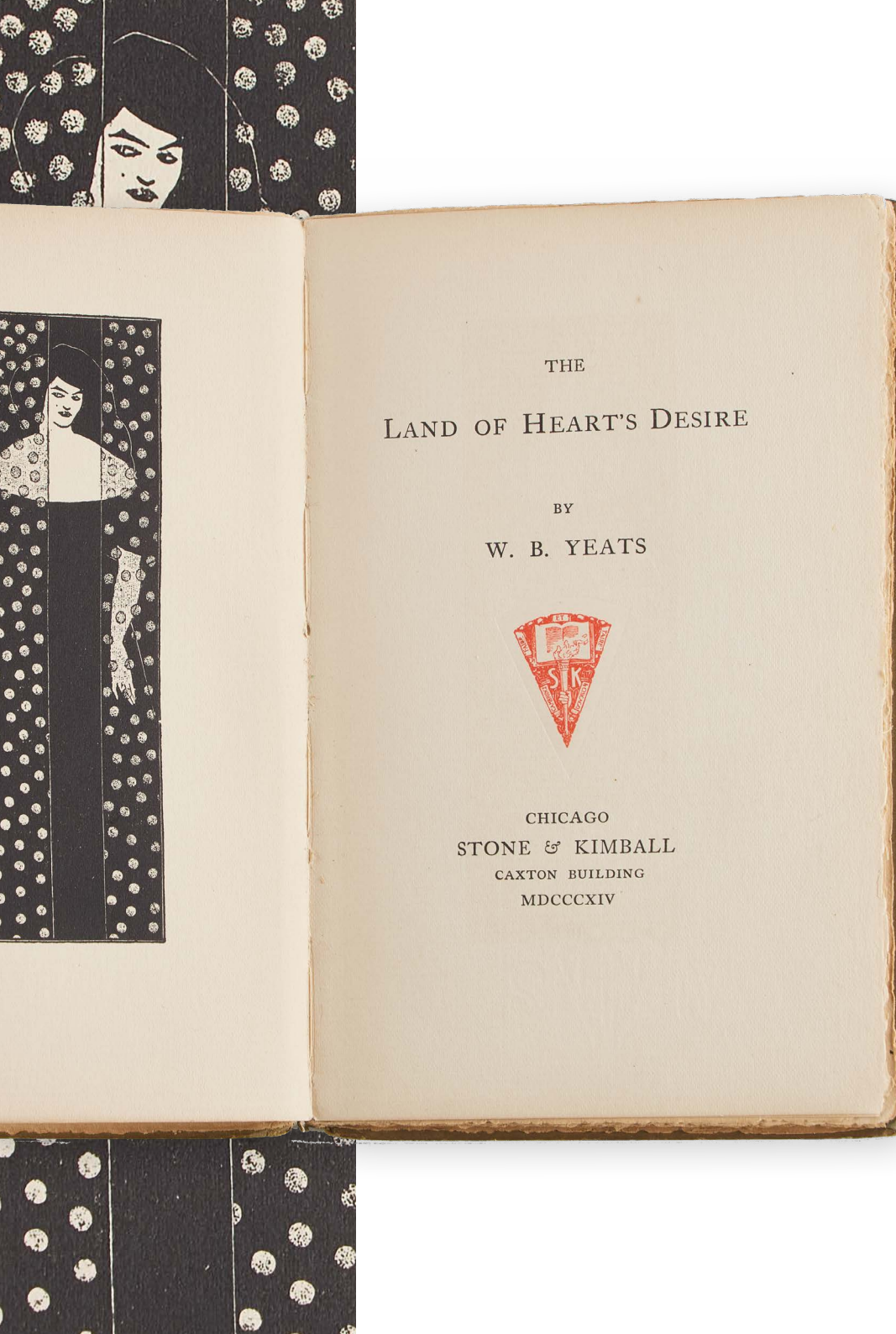
First American edition, limited to 450 copies, of Yeats's first play to be performed, printed by Harvard graduates Herbert Stone and Ingalls Kimball at their press in Chicago, instrumental in introducing Art Nouveau book and poster design to America.

The first English edition was published in April or May 1894, limited to 500 copies, and the present edition followed in late summer or early autumn of the same year. *The Land of Heart's Desire* received its premiere at the Avenue Theatre in London on 29 March 1894, a joint production with *A Comedy of Sighs* by John Todhunter. Beardsley's frontispiece – depicting a woman peering out from a semi-

transparent curtain – was originally used for the poster advertising the two plays (Samuels Lasner 62), commissioned by the actress Florence Farr, a friend of Beardsley, who had urged Yeats to write the present work. One of the most enduring products of Yeats's Celtic Twilight period, the play, written in blank verse, concerns a faery child who entices a newlywed Sligo woman to enter an underworld of myth and endless joy.

Provenance: front pastedown with bookplate of W. MacDonald MacKay (c. 1872–1952), Toronto book collector and historian of Scotland.

Gertner Zatlin 967; Samuels Lasner 62e, note; Wade 11; cf. Vallance 76.

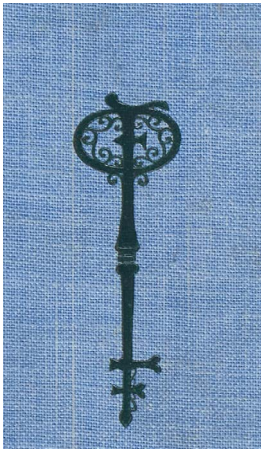


THE LAND OF HEART'S DESIRE. YEATS

SOCIETY AS SHAM

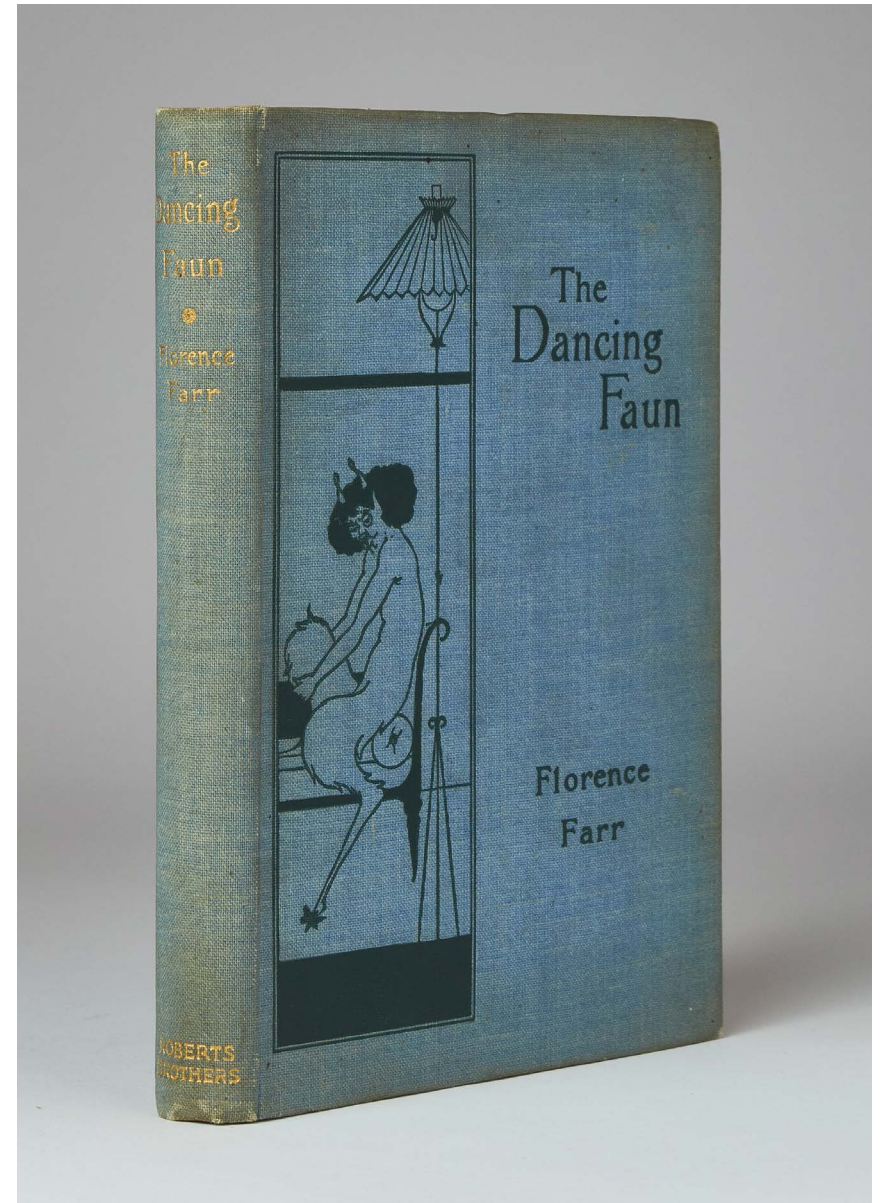
10. FARR, Florence. *The Dancing Faun.* Boston: Roberts Brothers and London: Elkin Mathews and John Lane. 1894. £500

8vo. Publisher's light blue cloth, spine lettered directly in gilt, upper board illustrated by Aubrey Beardsley and lettered in teal; pp. 169, [1 (blank)], [4 (advertisements)], lithographic title-page illustrated by Beardsley; spine ends and corners lightly bumped, spine lightly sunned, a few small flecks to boards, hinges cracked; front free endpaper excised; half-title inscribed 'Martha ?Chaites Waters | from her cousin Clara', dated 26 May 1911, occasional underlining in pencil.



First edition, published simultaneously in London and Boston as the second instalment of Elkin Mathews' *Keynotes* series; *The Dancing Faun* is the first book by the actress, director, composer, and suffragist Florence Farr, friend of both Wilde and Beardsley.

Farr studied at Cheltenham Ladies' College and was a childhood friend of May Morris; at the age of nineteen, she posed with Morris and other friends for Burne-Jones's *The Golden Stairs* (now at the Tate Britain). She subsequently studied at Queen's College, the first British educational institution to grant women academic qualifications, and turned to acting; Farr wrote extensively on the 'New Woman' and on women's rights, was a close friend and collaborator of both Yeats and Shaw, and was instrumental in establishing the New Stage Club, which staged the first performance of Wilde's *Salomé* in England. She was also a friend of Beardsley, from whom she commissioned a poster for her first directorial project at the Avenue Theatre on the Embankment, a joint production of Yeats's *The Land of Heart's Desire* (written at Farr's request) and *A Comedy of Sighs* by John Todhunter on 29 March 1894. The faun to the frontispiece 'has the eyeglass and features of J[ames] McNeill Whistler' (Vallance).



Farr was 'a writer with a gift for witty, epigrammatic dialogue in the Oscar Wildean mode. Set in the world of actors and social poseurs with which Farr was personally familiar, *The Dancing Faun* brilliantly illustrated the proposition that society itself was the greatest of stages – a realm composed entirely of "sham" in which, as the character noted, one's only consolation was to recognise "that you would shudder a good deal more if you for one moment saw the truths which underlie these shams." (Stetz and Samuels Lasner, p.42).

Gertner Zatlin 826; Samuels Lasner 26; Vallance 69.ii; see Stetz and Samuels Lasner, England in the 1890s (1990).



THE
DANCING FAUN

BY
FLORENCE FARR



BOSTON
ROBERTS BROTHERS
LONDON
ELKIN MATHEWS AND JOHN LANE
1894

DOSTOEVSKY FOR ENGLISH READERS

11. DOSTOEVSKY, Fyodor; Lena MILMAN (translator); George MOORE (introduction). *Poor Folk ... with an Introduction by George Moore.* London: Elkin Mathews and John Lane. 1894. £475

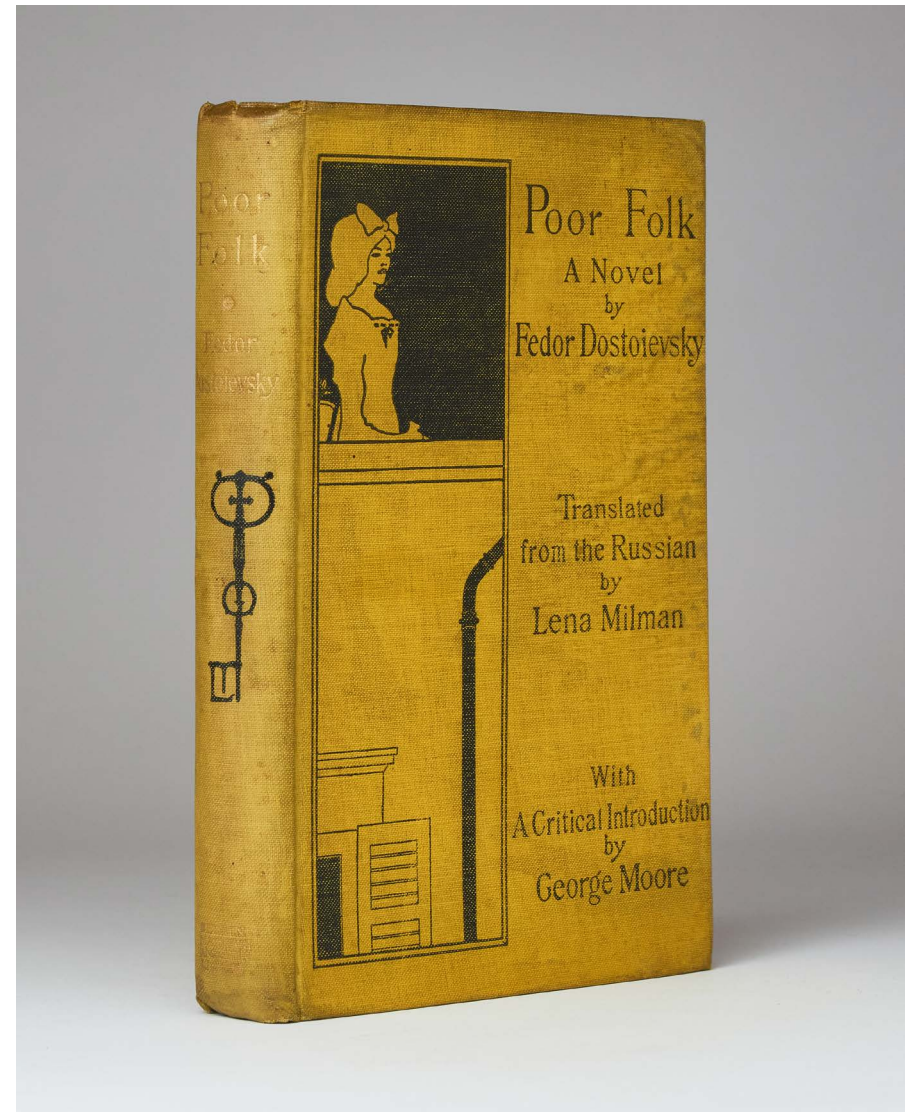
8vo. Original yellow cloth, design to upper board and Keynotes device by Beardsley to spine, untrimmed; pp. xx, 191, [1 (blank)], 14 (publisher's catalogue), [2]; title-page printed in red and black, Beardsley's cover design and Keynotes device repeated to title and p. v, respectively; slight soiling to boards (heavier to spine), front hinge tender; lettering to spine dulled; a very good copy.



First edition in English of Dostoevsky's first novel, the third volume of the *Keynotes* series, instrumental in introducing Dostoevsky and his singular brand of naturalism to Anglophone readers.

Written to fund Dostoevsky's gambling debts and first published in 1846, this epistolary novel following the tragic lives of two impoverished cousins was a huge success in Russia. The British were slow to see the attraction of his work, with Victorian novels favouring neat plots and clear moral frameworks.

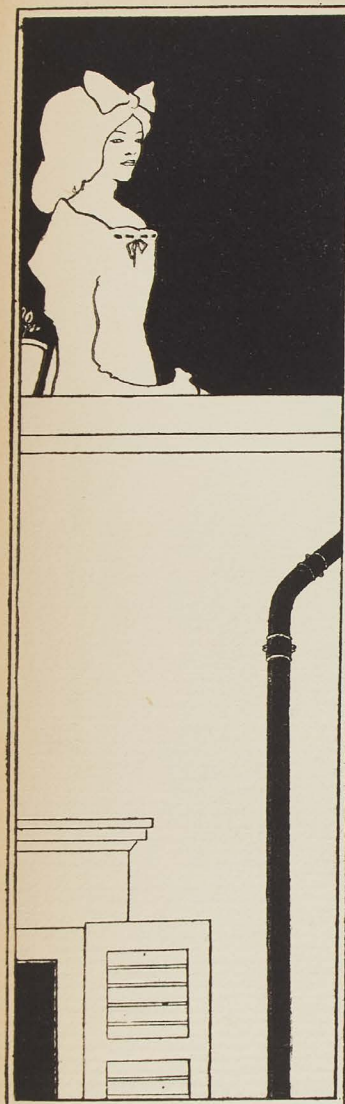
The first appearance of Dostoevsky in English was Marie van Thilo's liberal 1881 rendering of Dostoevsky's *Burned Alive*, followed by Frederick Whishaw's *Crime and Punishment* (1886), *The Idiot* (1887), and a handful of other novellas. Notably, *The Brothers Karamazov* would not be published in English until Constance Garnett's translations began to appear in 1912, and it was only with the publication of Garnett's twelve-volume *Novels of Dostoevsky* that the writer truly began to gain acceptance in Britain.



Poor Folk

translated
from
the Russian
of
F. Dostoievsky
by
Lena Milman
with an
Introduction
by
George Moore

London
Elkin Mathews
and John Lane
—
Roberts Brothers
Boston
1894



Milman's (1862–1914) translation was significantly ahead of its time and received glowing contemporary reviews, *The Times* calling it a 'most impressive and characteristic specimen of Russian fiction. Those to whom Russian is a sealed book will be duly grateful to the translator (who has acquitted herself excellently)'. She had encountered John Lane through her contributions to *The Yellow Book*, for which she produced a short story on Venice and a piece on Henry James.

She also corresponded extensively with George Moore (their letters published as *George Moore in Transition: Letters to T. Fisher Unwin and Lena Milman, 1894–1910* (1968)), hence his introduction to this volume.

Gertner Zatlin 829; *Samuels Lasner* 27; *Vallance* 69.iii.

THE GREAT GOD PAN IN THE ENGLISH COUNTRYSIDE

12. GRAHAME, Kenneth. *Pagan Papers.* London: Elkin Mathews and John Lane and Chicago: Stone and Kimball. 1894. £100

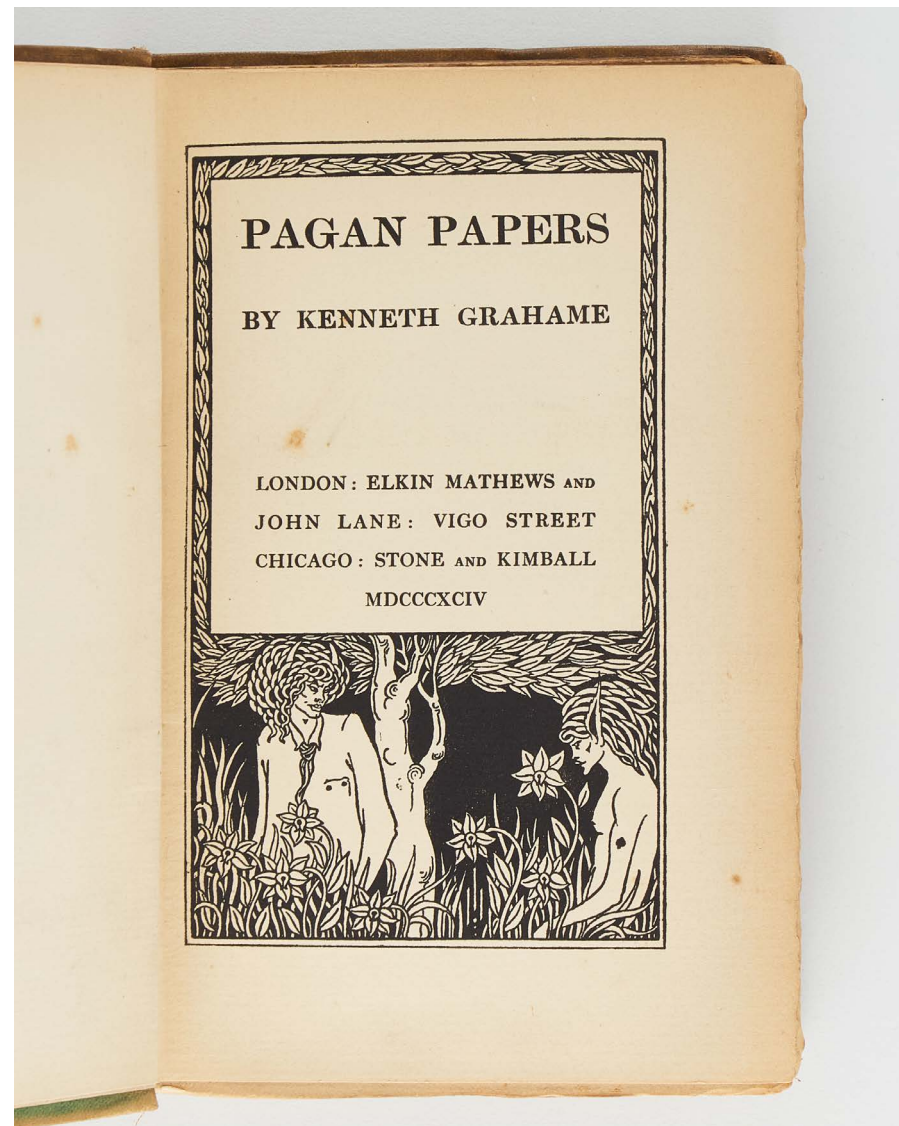
8vo. Publisher's green cloth, spine lettered directly in gilt, top-edge gilt, the others uncut; pp. viii, 165, [1 (colophon)], [2 (blank)], 14 (advertisements), [2]; hinges cracked, somewhat sunned, spine discoloured, spine ends worn with small loss at head, top-edge slightly dusty; lightly toned throughout, a few spots to title; a good copy; 1895 ownership inscription of Percy Coleman, Oxford (b.1872) to front free endpaper, with publisher's tipped-in limitation slip.



First edition of the first book by the author of *The Wind in the Willows*, one of 450 copies printed for the English market, with a title-page designed by Beardsley.

The Pagan Papers comprises eighteen essays, including 'The Romance of the Road', on the charm of old country roads, and 'The Rural Pan', in which Grahame protests the 'iron horse' of industrialism and argues that whilst cities are the domain of Apollo and Mercury, Pan shuns 'both iron road and level highway' and instead prefers 'to foot it down the sheep-track on the limitless downs'. Whilst working at the Bank of England, the thirty-four-year-old Grahame began publishing his work in periodicals, becoming a contributor to the *National Observer* at the invitation of its editor, the poet William Ernest Henley (best remembered for the 1875 poem 'Invictus'). Henley urged Grahame to send some of his short stories to John Lane at the Bodley Head, culminating in the publication of the present work; thereafter Grahame became a regular contributor to *The Yellow Book*. All but one of the *Pagan Papers* had previously appeared in the *National Observer*.

Samuels Lasner 53; Vallance 67.



ILLUSTRATED IN BEARDSLEY'S 'NEW MANNER'

13. LUCIAN; Francis HICKES (translator). *Lucian's True History.* London: Privately printed [but Lawrence & Bullen]. 1894. £650

4to. Publisher's pale green cloth (faded to light brown as with most copies), remnants of brown silk place-markers loosely inserted, fore- and tail-edge uncut; pp. xxix, [1 (blank)], 247, [1 (blank)]; 16 plates with tissue guards, of which two by Beardsley, title-page printed in red and black; text in facing Greek and English; slight creasing to cloth, corners and spine ends slightly worn; variable offsetting from tissue guards, a few light marks to title, plate facing p. 43 detached; nonetheless a very good copy; 1921 ink stamp of W.H. Creber to front pastedown.



Sotheran's

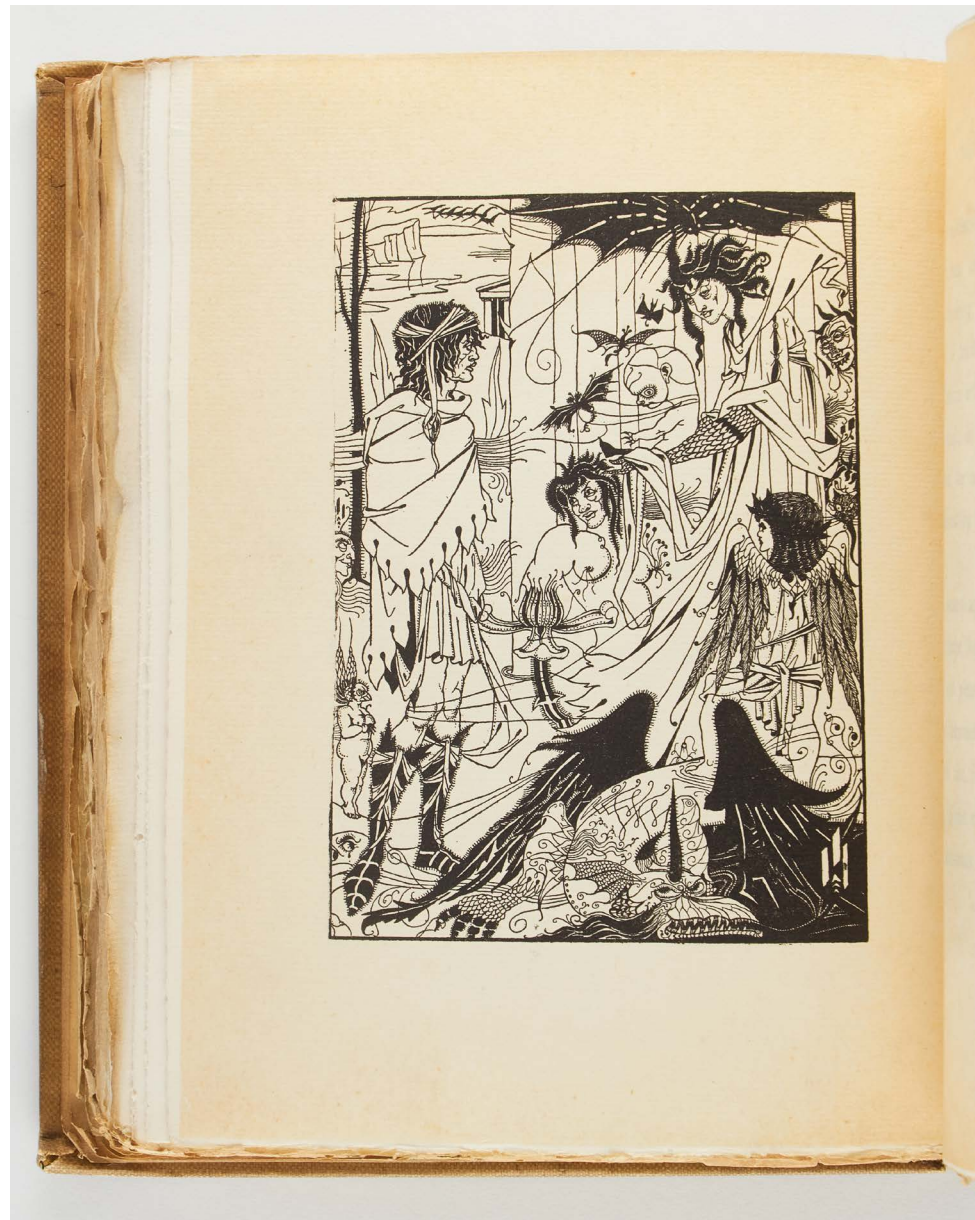
First edition thus of this sixteenth-century translation of Lucian's satirical work of proto-science fiction, no. 155 of 251 copies privately printed for Lawrence and Bullen, with two illustrations by Beardsley, an early commission.

Lucian's *Alēthē diēgēmata*, or *Vera Historia*, written in the second century AD, is the earliest work of fiction to involve travel to outer space, interplanetary conflict, and interactions with extraterrestrials. The other illustrations to this edition are by William Strang and J.B. Clark.

The firm of Lawrence & Bullen was established in 1891 by A.H. Bullen, founder of the Shakespeare Head Press, and the publisher H.W. Bullen. Beardsley wrote to G.F. Scotson-Clark around 15 February 1893 that even 'better than the *Morte Darthur* is the book that Lawrence and Bullen have given me, the *Vera Historia* of Lucian. I am illustrating this entirely in my new manner, or, rather, a development of it. The drawings are certainly the most extraordinary things that have ever appeared in a book both in respect to technique and conception. They are also the most indecent' (*Letters*, p. 44).

Beardsley's drawings are 'A Snare of Vintage', facing p. 23, and 'Dreams', facing p. 209.

Gertner Zatlin 270–71; Samuels Lasner 78; Vallance 74.



13 LUCIAN

251 Copies printed.

No. 155

LUCIAN'S TRUE HISTORY
TRANSLATED BY FRANCIS HICKES ILLUS-
TRATED BY WILLIAM STRANG J. B. CLARK
AND AUBREY BEARDSLEY WITH AN IN-
TRODUCTION BY CHARLES WHIBLEY

LONDON
PRIVATELY PRINTED
MDCCCXCIV

BDSM BEARDSLEY

14. DAVIDSON, John. *A Full and True Account of the Wonderful Mission of Earl Lavender, Which Lasted One Night and One Day ...* London: Ward & Downey Limited. 1895. **£125**

8vo. Publisher's blue cloth, upper board and spine lettered in gilt, uncut; pp. xii, 290, [2 (advertisements)]; lithographic frontispiece by Beardsley, title-page printed in red and black; somewhat sunned (more so to spine and head of rear board), spine ends bumped; slight foxing to half-title, else very good internally; early blind-embossed stamp of Smith & Son, London to front free endpaper, twentieth-century armorial bookplate of L.W. Lucas to front pastedown.

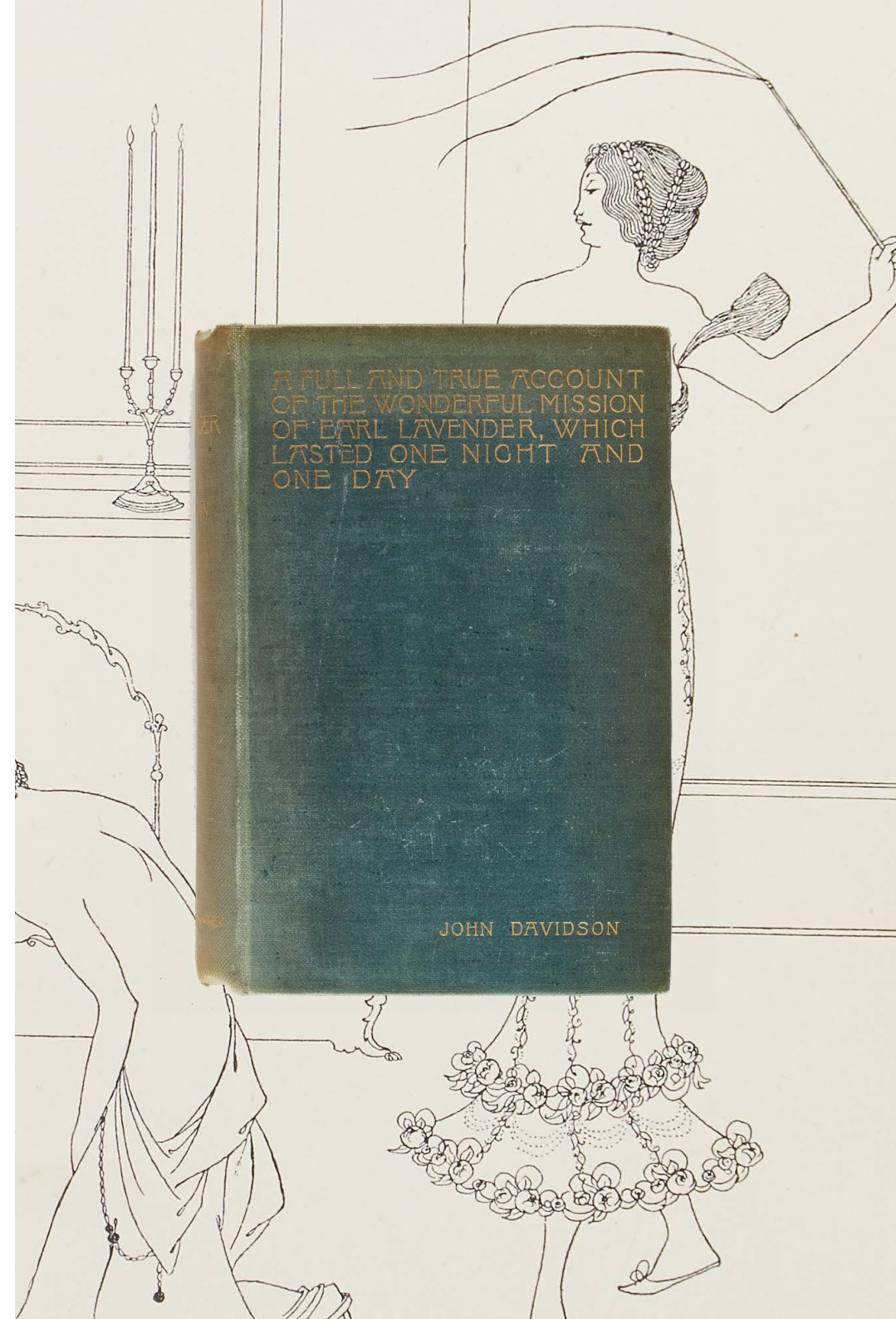
First edition, with a frontispiece by Beardsley, of this comic novel in which two men flee their respective wives and set out to test the theory of evolution by finding the fittest woman alive.

The two men style themselves the Earl Lavender and Lord Brumm and are eventually tracked down by Mrs Scamler and Maud Emblem, respectively the wife and fiancée of the two runaways; Lavender had run away on his wedding night, and Brumm the morning he was to be wed. There are several episodes of flogging in an underground city as well as dining-and-dashing, a bagpipe-playing Scotsman and an orangutan (together mistaken by Lavender and Brumm for the Missing Link, when seen from a distance), and a mysterious Veiled Lady.

The frontispiece by Beardsley shows a woman about to flog a kneeling, bare-chested man with a three-tailed whip.

Scottish playwright, novelist, and translator John Davidson (1857–1909) was a member of the Rhymers' Club, a friend of Bernard Shaw and W.B. Yeats, and an influence on T.S. Eliot, Hugh MacDiarmid, and Wallace Stevens. Davidson committed suicide by drowning and had expressed during his life that none of his unpublished works should be brought to light posthumously and that no biography should be written. Beardsley had also produced a frontispiece for Davidson's 1894 *Plays*, published by John Lane and Elkin Mathews.

Gertner Zatlin 944; Samuels Lasner 82; Vallance 124.



'FOR WOMEN'S SAKE I WOULD BE A FREE WOMAN'

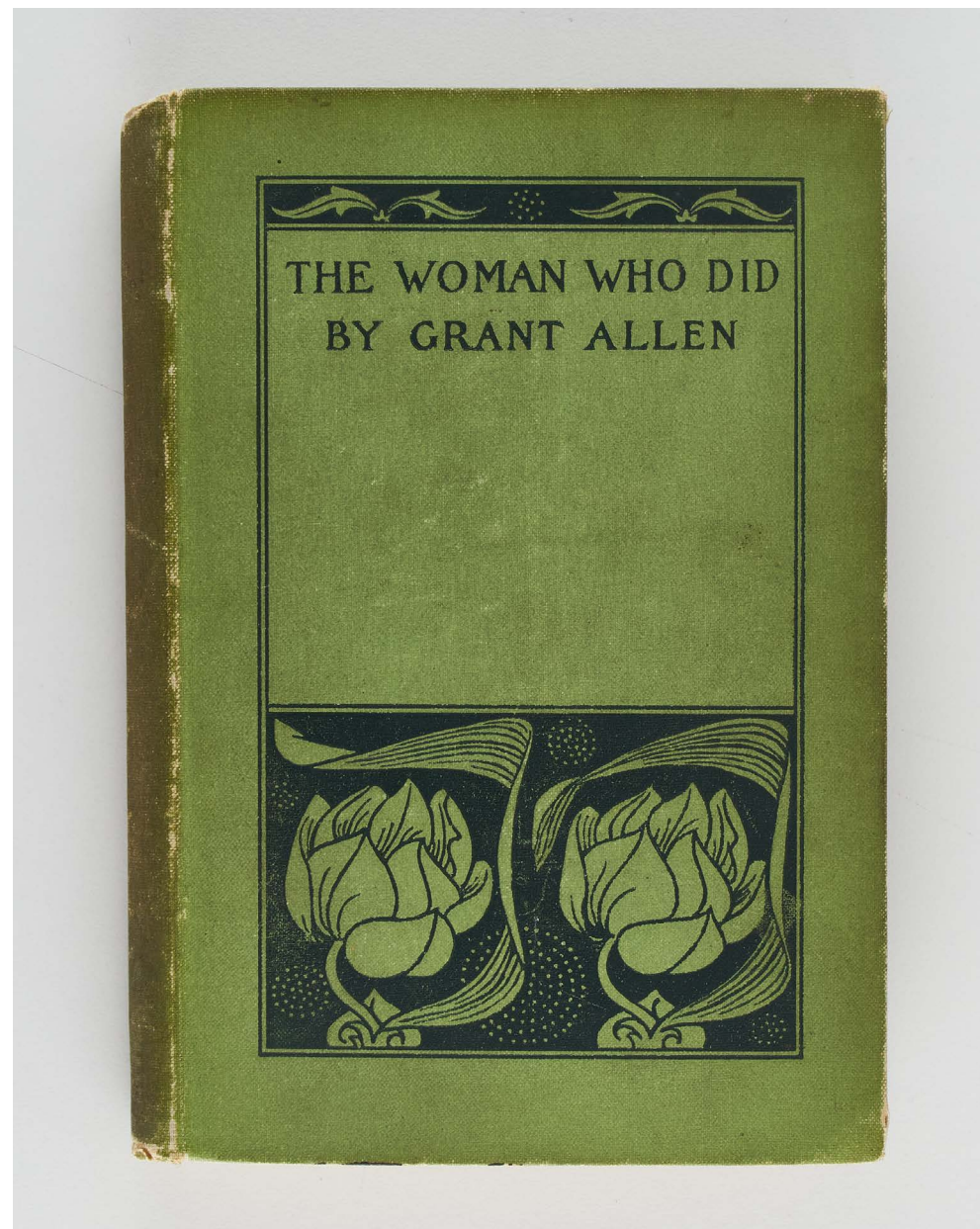
15. **ALLEN, Grant.** *The Woman Who Did.* Boston: Roberts Bros and London: John Lane. 1895. £450

8vo. Publisher's olive cloth, floral design by Beardsley to upper board in black, spine lettered in gilt, green floral endpapers; pp. [2 (half-title, Keynotes device)], 223, [1 (blank)], [10 (advertisements)]; title-page repeating design from upper board; spine darkened and gilt text faded, joints rubbed, small loss to head of spine; tissue guard foxed; else a very good copy; old catalogue clipping adhered to front pastedown; sporadic early twentieth-century pencil annotations.



First American edition, published simultaneously in Boston and London as part of John Lane's *Keynotes* series, with a title-page and cover design by Aubrey Beardsley, of this progressive novel in which a Cambridge-educated, middle-class young woman defies social convention by having a child out of wedlock and raising her as a single mother.

Having finished her studies at Girton, Herminia Barton moves to London on her own and falls in love with lawyer Alan Merrick, suggesting that they live together without getting married in the name of female emancipation. 'She gives birth to a daughter, but after Merrick's sudden death tragedy overwhelms her life with remorseless precision. Allen honestly intended the novel as a polemic on the position of women and dedicated it to his wife [...] It caused a great sensation, and the public read it eagerly [...] the notoriety of *The Woman who Did* helped establish the "new woman" novel as a genre. The novel also claimed the notice of many late twentieth-century feminists for its outspoken analysis of the female dilemma' (ODNB).

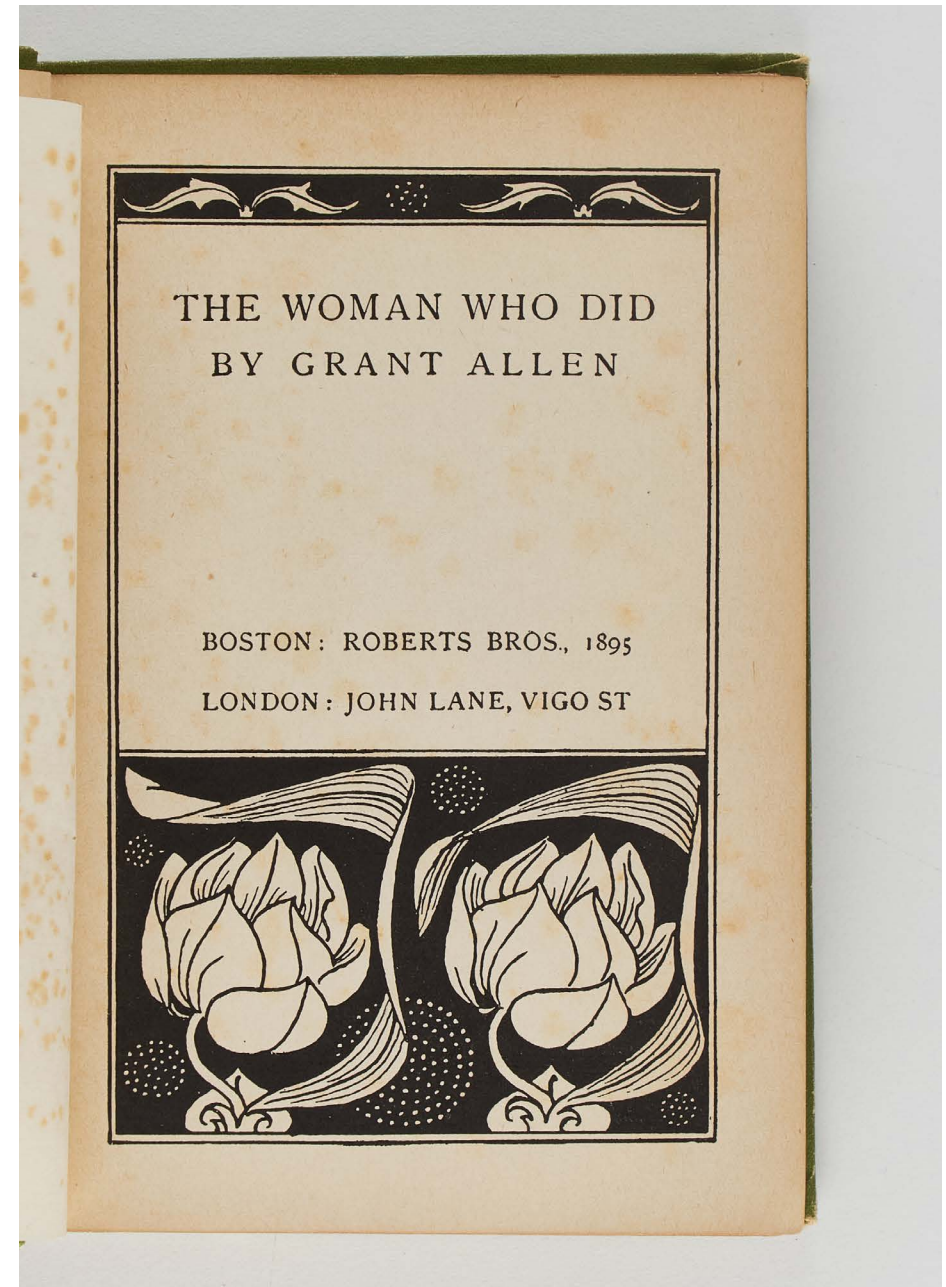


Herminia's daughter, Dolly, previously unaware of her parentage, discovers the truth when her engagement is in danger of being called off, and declares that she cannot marry her fiancé while her mother lives. Unable to bear her daughter's shame, Herminia commits suicide by poisoning. The work inspired two notable contemporary fictional responses: Victoria Crosse's *The Woman Who Didn't* (1895, no. 18 in John Lane's *Keynotes* series), and Mrs Lovetts Cameron's *The Man Who Didn't* (1895).

This copy features several wry annotations. When Herminia tells Alan that she has chosen to remain unmarried, for example, our annotator writes: 'You poor dear girl – don't you know that the world is very old: all this has been tried before, and it didn't work. Most of the restrictions under which we live are the outcome of the fact that man as a rule is not to be trusted. In other words he will Welsh, if he has the opportunity. If we were wise and honest the[re] would be no necessity for laws and regulations; until then it is advisable to obey the law'.

Gertner Zatlin 837; Samuels Lasner 32; Vallance 69.viii.

YOU POOR DEAR GIRL. DONT YOU KNOW THAT THE WORLD
IS VERY OLD. ALL THIS HAS BEEN TRIED BEFORE, AND IT DID
WORK.
MOST OF THE RESTRICTIONS UNDER WHICH WE LIVE ARE
OUTCOME OF THE FACT THAT MAN AS A RULE IS NOT TO
BE TRUSTED. IN OTHER WORDS HE WILL WELSH IF HE
HAS THE OPPORTUNITY.
IF WE WERE WISE AND HONEST THE WOULD BE NO
NECESSITY FOR LAWS AND REGULATIONS. UNTIL THEN IT IS ADVISABLE
TO OBEY THE LAW.



THE MOTHER OF AMERICAN MYSTERIES

16. GREEN, Anna Katharine. *The Doctor, His Wife and The Clock.* London: T. Fisher Unwin. 1895. £275

Tall 16mo. Publisher's brown wrappers illustrated by Aubrey Beardsley and printed in red, printer's device in black to rear cover; pp. [iv], 131, [1]; with 2 ff. plates comprising frontispiece repeating Beardsley's illustration with facing architectural illustration, with tissue guard; lettering to spine faded, spine ends chipped, a few chips to upper cover; else a very good copy, uncut; nineteenth-century compliments slip of J.W. Wild loosely inserted.

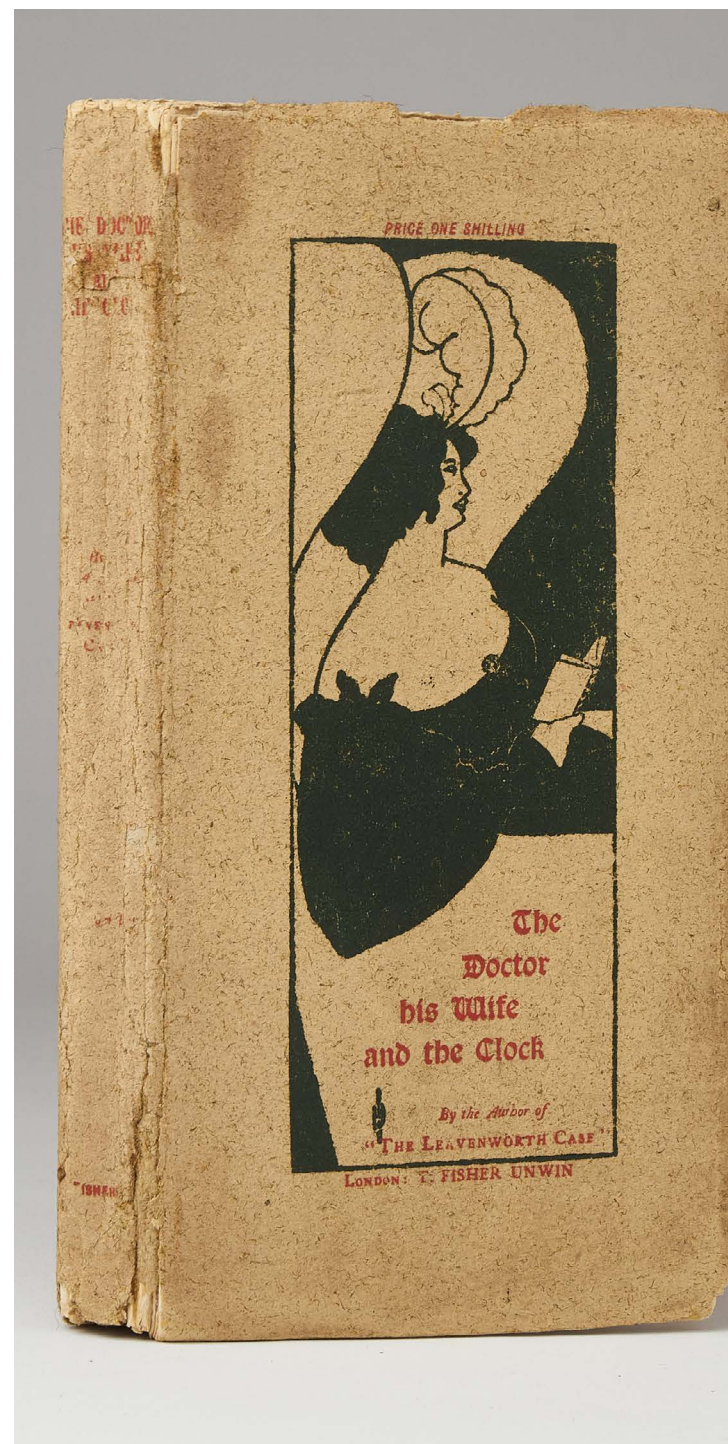
First edition of this detective story by the 'mother of the American detective novel', with wrappers and a frontispiece designed by Beardsley.

Brooklyn-born Anna Katharine Green (1846–1945, here published under her married name, Rohlf) was the author of *The Leavenworth Case* (1878), one of the earliest mysteries written by an American woman; the work received high praise from Wilkie Collins: 'Her powers of invention are so remarkable – she has so much imagination and so much belief (a most important qualification for our art) in what she says ... Dozens of times reading the story I have stopped to admire [Green's] fertility of invention'. The *Leavenworth Case* introduced her detective protagonist, Ebenezer Gryce, who reappears here as the investigator of a seemingly unsolvable murder in nineteenth-century New York.

Beardsley's image is taken from the poster he designed to promote Fisher Unwin's children's books. He had also designed a poster for Fisher Unwin's 'Pseudonym Library', later issued in reduced form as 'an advertisement slip for insertion in books and magazines' (Ross 77).

The loosely inserted compliment slip may be that of John William Wild, architect, brother-in-law of Owen Jones (who used Wild's sketches as the basis for a portion of the *Grammar of Ornament*), and curator of Sir John Soane's Museum, although it was seemingly retroactively inserted: he had died, at the museum, no less, in 1892.

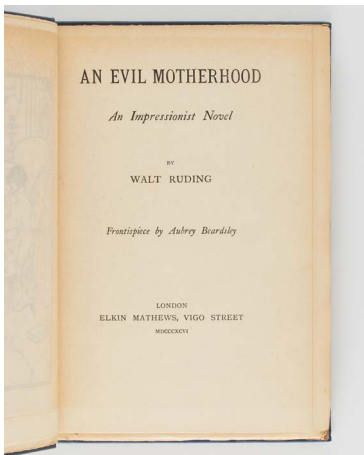
Gertner Zatlin 972; Samuels Lasner 75b.



OEDIPAL INSANITY

17. RUDING, Walt. *An Evil Motherhood. An Impressionist Novel.* London: Elkin Mathews. 1896 (but November 1895). £300

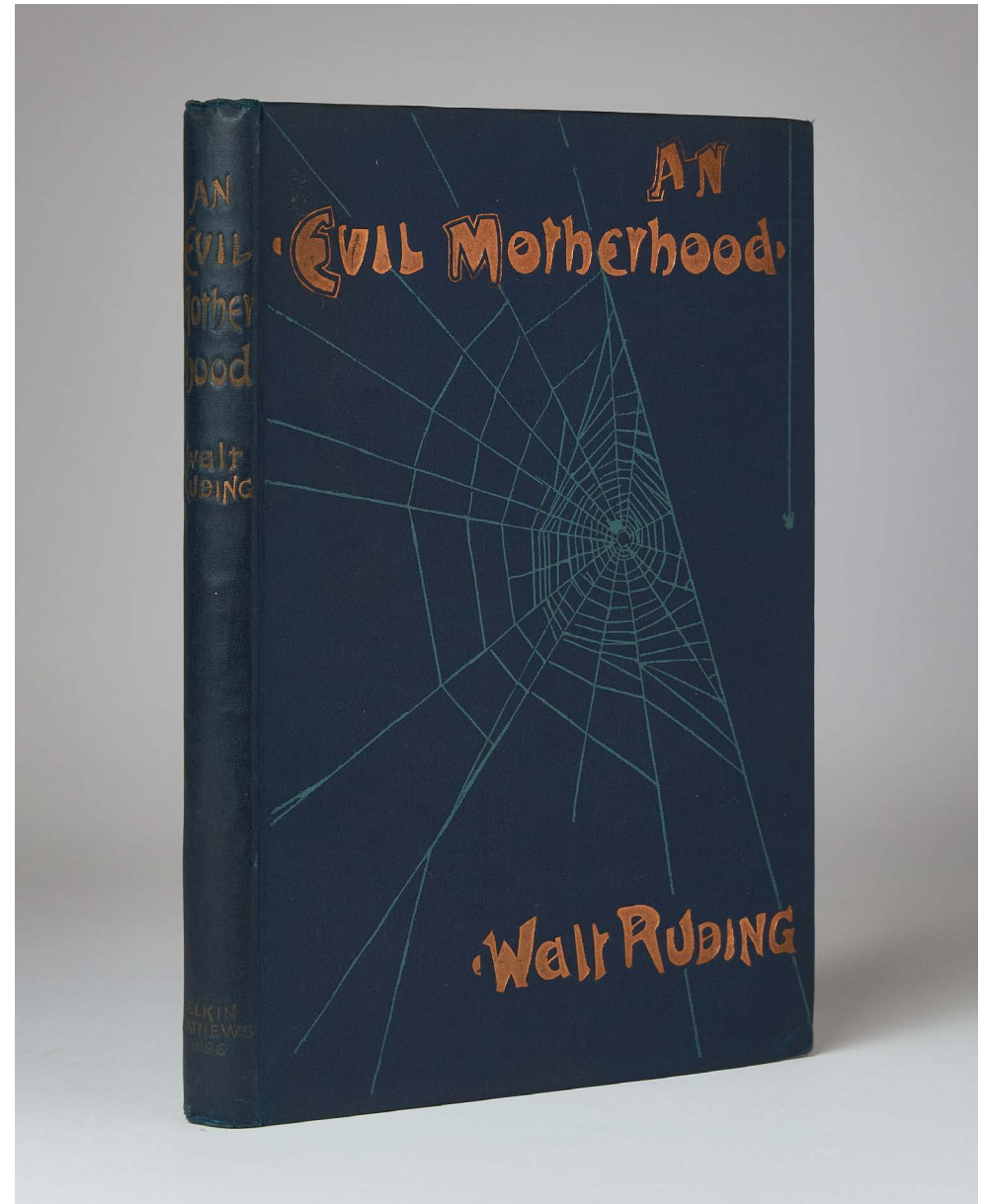
8vo. Publisher's blue cloth, spiderweb blocked in pale blue to upper board, spine and upper board lettered in gilt; lithographic frontispiece by Beardsley (see below), halftone first-issue frontispiece (titled 'Swan Electric Engraving Company' at foot) by Beardsley loosely inserted; pp. [x], 99, [1], 20 (advertisements); slight fading to spine lettering, upper hinge cracked; slight toning to upper margin; but a very good copy, partly uncut.



First edition, third issue, of the only known work by the mysterious Walter Ruding, following a son whose mother unjustly has him committed to an insane asylum, with the suppressed first-issue frontispiece loosely inserted.

Little is known of Ruding (1870–1895): he attended Christ's Hospital School and matriculated at Corpus Christi College, Cambridge in 1889 but left before sitting his exams; he was married to Edith Johnstone (author of *A Sunless Heart* and protégée of W.T. Stead) for less than a month, and died in December 1895. The present work was published a month before his death with a post-dated title-page. The only trace of his existence known to Samuels Lasner 'consists of the inscribed copies of [*An Evil Motherhood*] and Beardsley's request, in January 1896, for the publisher to send him a copy of "Mr. Ruding's book"'.

The protagonist of the present work 'cannot make anything of his life even after his release because of his uncontrollably morbid temperament [...] Using the language of romantic love rather than filial piety, the novel envisions a possible happy ending in which the hero will reunite with his mother and redeem her.



'The book represents something of a plea for a sensitive but impractical nature from an author who seems to have worried a good deal about the diagnosis and treatment of mental illness' (Harsh, *A Sunless Heart* (2008, introduction), p. 15).

The frontispiece intended for the book was Beardsley's 'Black Coffee' drawing (known also as 'Café Noir'), conceived for the polemical fifth volume of *The Yellow Book* (April 1895). As Oscar Wilde had been arrested for indecency mid-publication, Beardsley was implicated in the scandal and John Lane had no choice but to authorise Beardsley's dismissal. Beardsley wrote to Smithers around 10 November 1895 that 'the dreadful thing was a blaze up with Lane-cum-Mathews, and a drawing to be produced at the sword's point' (*Letters*, p. 104). Beardsley was forced at once to produce the frontispiece to the present issue, by some accounts a portrait of Ruding, who sits sullenly in an armchair wearing slippers, his book cast to the floor, whilst his mother stands over him disapprovingly.

Only six or twelve review copies were issued with the 'Black Coffee' frontispiece bound in; our copy has the substitute 'Portrait of the Author' frontispiece and the halftone 'Black Coffee' frontispiece loosely inserted.

Gertner Zatlin 922 and 965; Gallatin 975; Samuels Lasner 94; Vallance 135.



SWAN ELECTRIC ENGRAVING COMPANY.

BY THE AUTHOR OF *THE BLUE LAGOON*

18. STACPOOLE, H[enry] De Vere. *Pierrot! A Story*. London: John Lane, The Bodley Head and Philadelphia: Henry Altemus. 1896. £350

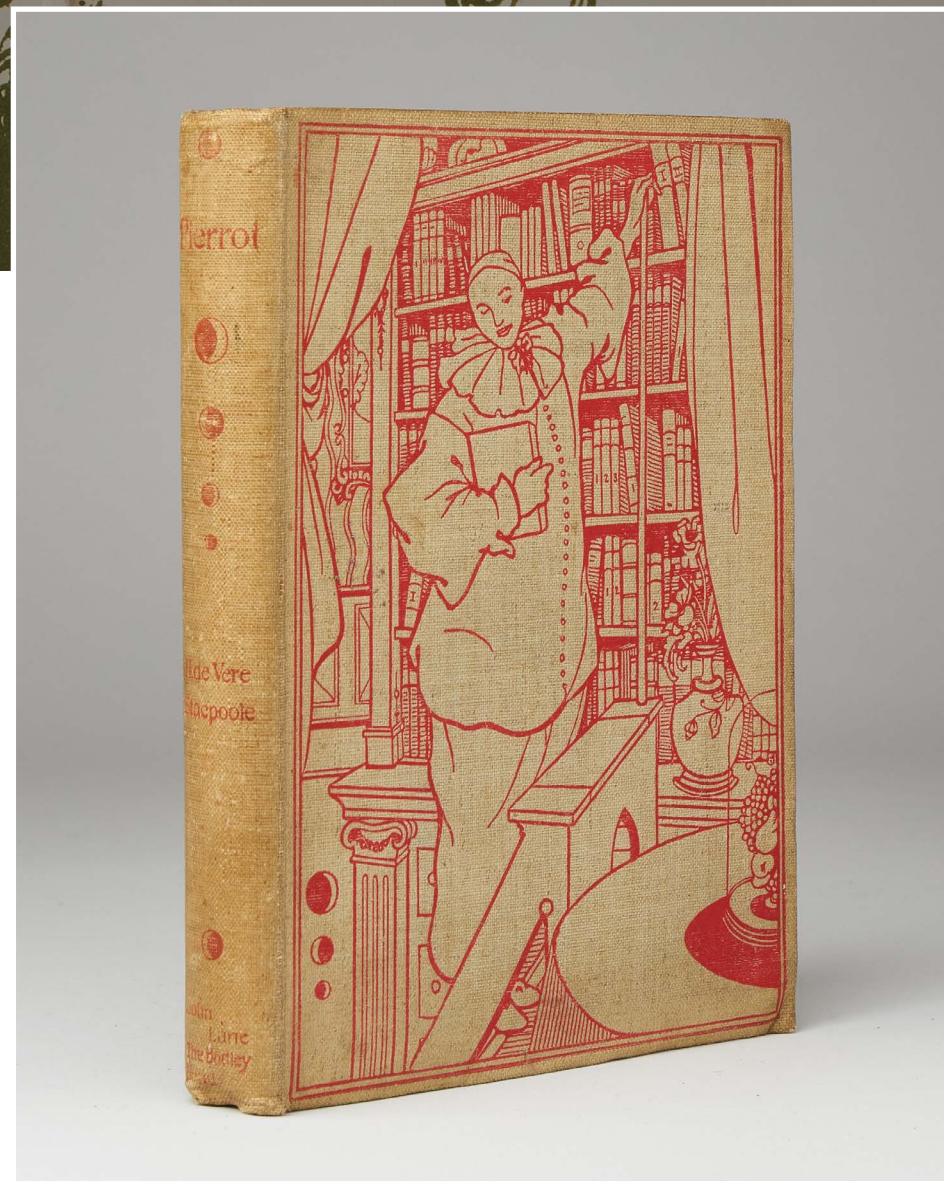
8vo. Original buff cloth, printed in red to a design by Aubrey Beardsley, green patterned endpapers designed by Beardsley; pp. viii, 163, [1 (blank)], 16 (advertisements); title-page designed by Beardsley; spine a little sunned; slight staining to head of p. 8, offsetting (from now-removed bookmark?) to pp. 74-75; else a very good copy; blind-embossed stamp of W.H. Smith Library to front free endpaper and title-page.

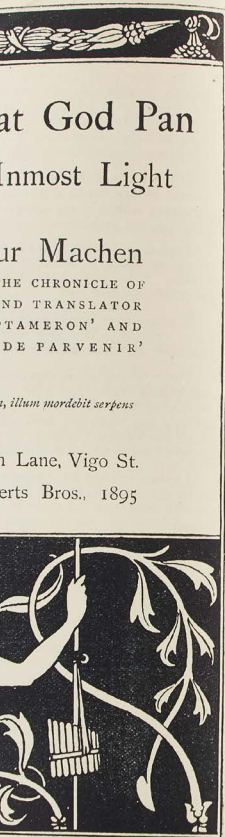
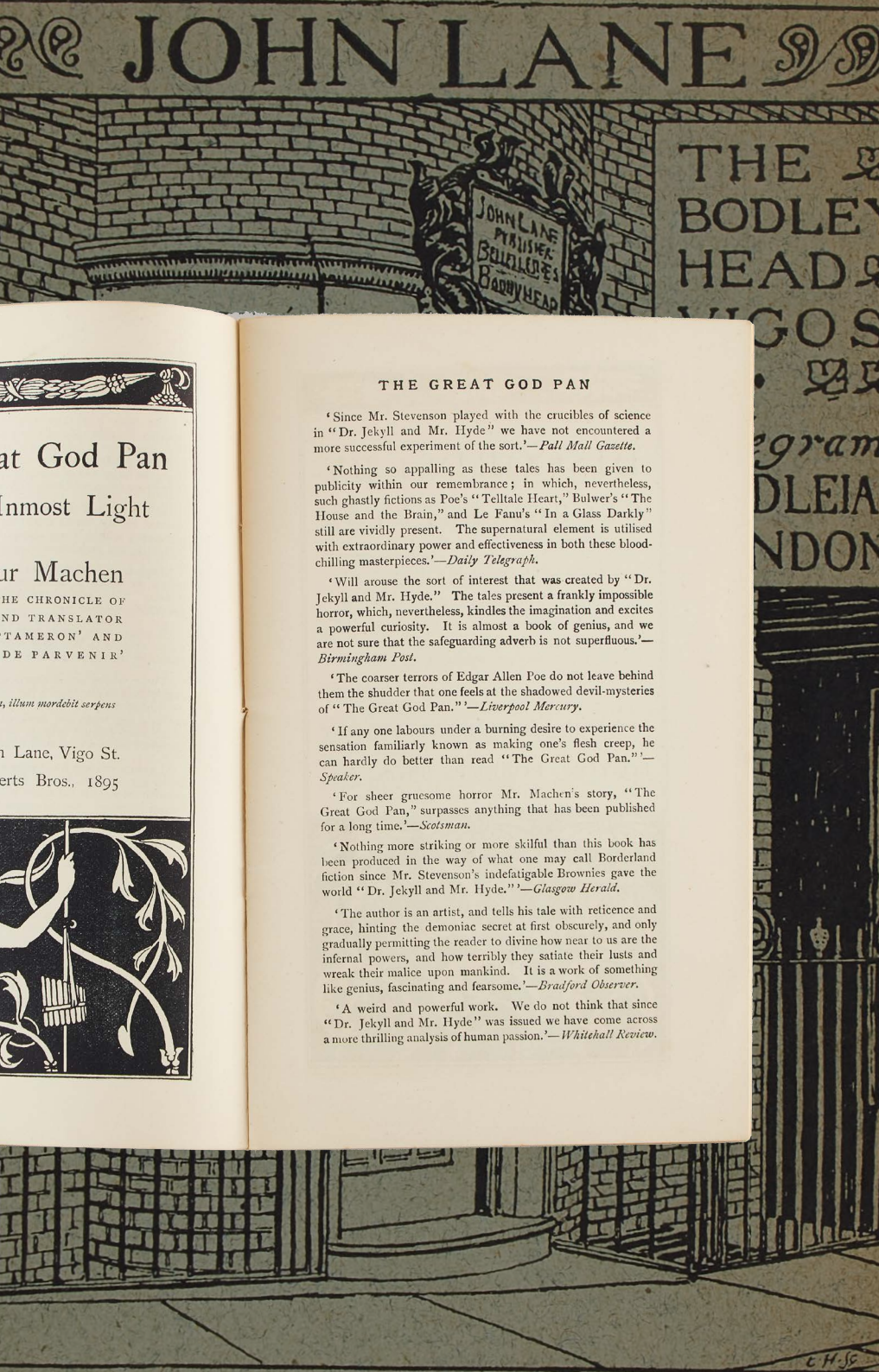


First edition of the first volume of four-part Pierrot series by Stacpoole, best known for his much-filmed 1908 work *The Blue Lagoon*.

The *Pierrot* books follow the story of a young French boy and his psychic double, a German officer, during the Franco-Prussian war. The author was a friend of Beardsley and other *Yellow Book* writers, and his use of symbolism and the occult sat well with their aesthetic approach. Beardsley, writing to John Lane in July 1895, was expecting to be paid £15 for the commission 'as the Pierrot commission will mean a good deal of work' (*Letters*, p. 94).

Gertner Zatlin 958-62; *Samuels* Lasner 99; see *Vallance* 141 for the Pierrot Library.





THE GREAT GOD PAN

'Since Mr. Stevenson played with the crucibles of science in "Dr. Jekyll and Mr. Hyde" we have not encountered a more successful experiment of the sort.'—*Pall Mall Gazette*.

'Nothing so appalling as these tales has been given to publicity within our remembrance; in which, nevertheless, such ghastly fictions as Poe's "Telltale Heart," Bulwer's "The House and the Brain," and Le Fanu's "In a Glass Darkly" still are vividly present. The supernatural element is utilised with extraordinary power and effectiveness in both these blood-chilling masterpieces.'—*Daily Telegraph*.

'Will arouse the sort of interest that was created by "Dr. Jekyll and Mr. Hyde." The tales present a frankly impossible horror, which, nevertheless, kindles the imagination and excites a powerful curiosity. It is almost a book of genius, and we are not sure that the safeguarding adverb is not superfluous.'—*Birmingham Post*.

'The coarser terrors of Edgar Allen Poe do not leave behind them the shudder that one feels at the shadowed devil-mysteries of "The Great God Pan."'—*Liverpool Mercury*.

'If any one labours under a burning desire to experience the sensation familiarly known as making one's flesh creep, he can hardly do better than read "The Great God Pan."'—*Speaker*.

'For sheer gruesome horror Mr. Machen's story, "The Great God Pan," surpasses anything that has been published for a long time.'—*Scotsman*.

'Nothing more striking or more skilful than this book has been produced in the way of what one may call Borderland fiction since Mr. Stevenson's indefatigable Brownies gave the world "Dr. Jekyll and Mr. Hyde."'—*Glasgow Herald*.

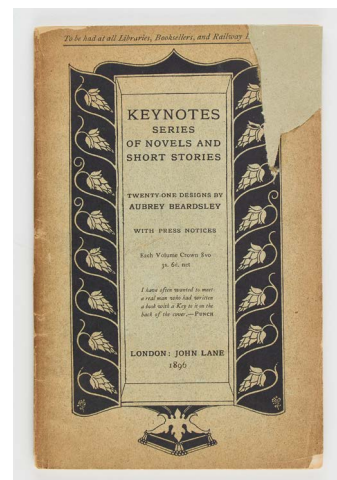
'The author is an artist, and tells his tale with reticence and grace, hinting the demoniac secret at first obscurely, and only gradually permitting the reader to divine how near to us are the infernal powers, and how terribly they satiate their lusts and wreak their malice upon mankind. It is a work of something like genius, fascinating and fearsome.'—*Bradford Observer*.

'A weird and powerful work. We do not think that since "Dr. Jekyll and Mr. Hyde" was issued we have come across a more thrilling analysis of human passion.'—*Whitehall Review*.

THE KEY TO KEYNOTES

19. BEARDSLEY, Aubrey. Keynotes Series of Novels and Short Stories. Twenty-One Designs ... with Press Notices. London: John Lane. 1896. £75

8vo. Publisher's grey-green printed wrappers, design by Beardsley in black to front wrapper and illustration of Bodley Head shopfront by Edmund H. New to rear; pp. [48]; old paper repair (c. 20 x 40 mm) to upper corner of front wrapper; short closed tear to foot of front wrapper; internally very clean and bright.



John Lane's publisher's circular for the Keynotes series of novels and short stories, comprising Beardsley's cover design for each book to versos and testimonials for each book to facing rectos, in wrappers designed by Beardsley.

The commission for the series came at a strange time in Lane and Beardsley's relationship. Lane had just relieved Beardsley of his editorship of *The Yellow Book* as part of the purge of the 'decadent' elements from the Bodley Head in the wake of Oscar Wilde's conviction for gross indecency, which partly rested upon his seduction of an employee there. Lane perhaps realised that this was an injustice to Beardsley, who was no great champion of Wilde, as he continued to send small commissions such as this one to the artist and was happy to attach the Beardsley name to his successful *Keynotes* series.

This pamphlet, 'to be had at all Libraries, Booksellers, and Railway Bookstalls', also lists forthcoming *Keynotes* nos. 12-33 and shows eighteen ornamental key monograms by Beardsley incorporating the initials of the author of each work.

Gertner Zatlin 861; Samuels Lasner 48.

BEARDSLEY BIKES FOR 'YELLOW FELLOWS'

20. [STEARNS BICYCLES.] *The Yellow Fellow Year Book. A Treatise upon Stearns Bicycles. Syracuse, New York: E.C. Stearns & Co. 1896.* £600

4to. Publisher's yellow and yellow-orange printed wrappers after the design of the *Yellow Book*, twice-stapled; pp. 47, [1 (blank)]; title-page printed in yellow and black, text within yellow border with black and yellow Art Nouveau typographic ornaments, lithographic illustrations of bicycles throughout, extensive black-and-white reproductions of paintings of cyclists; a very good copy.

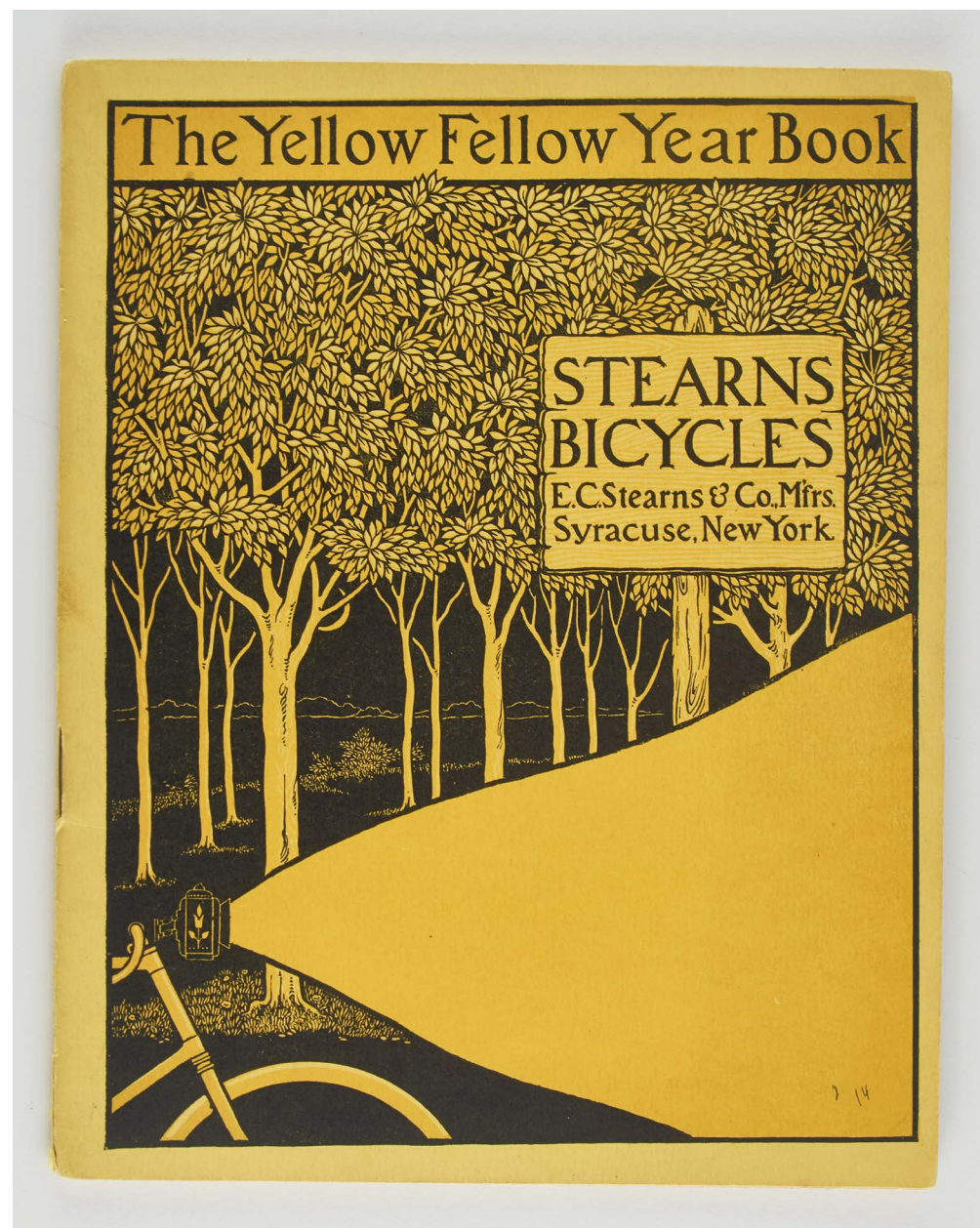


A very rare and charming trade catalogue issued by the E.C. Stearns Bicycle Agency in Syracuse, New York, the design of the wrappers playing on Beardsley's illustrations for *The Yellow Book*.

Stearns bicycles, with their distinctive yellow frames, were known as 'Yellow Fellows'. The agency had been established by industrialist Edward Carl Stearns in 1893. By the time this catalogue was published, the company had factories in Syracuse and Toronto as well as branches in Buffalo and San Francisco. E.C. Stearns began issuing the *Yellow Fellow* in 1894 and produced subsequent issues until c. 1900, all extremely rare.

OCLC finds only three copies for 1896, at Delaware, the Henry Ford, and Syracuse; no copies of the Yellow Fellow Year Book for any year traced on Library Hub.

See Romaine, p. 62 (recording issues for 1894, 1895, and 1897 only); Printer's Ink 15 (1896), p. 54 ('One of the handsomest bicycle catalogues that has come to me').





THE YELLOW FELLOW YEAR BOOK
A TREATISE UPON STEARNS BICYCLES
MADE BY E. C. STEARNS & CO.,
SYRACUSE, NEW YORK



ILLUSTRATED

FACTORIES AT
SYRACUSE, N.Y., U.S.A. AND TORONTO, ONT., CANADA.

BRANCHES
SAN FRANCISCO, CAL., 304-306 POST ST.
BUFFALO, N.Y., 552 MAIN ST.

THE NEW WOMAN GOES GLOBAL

21. 'EGERTON, George' (pseud.); Adelbert von HAGEN (translator).

Grundtöne. "Keynotes". Autorisierte Uebersetzung aus dem Englischen ... mit dem Portrait der Verfasserin. Zurich, Erfurt, and Leipzig: Eduard Moos. 1896.

£850

8vo. Publisher's mauve and pale green boards illustrated by Beardsley, upper board lettered in gilt and black, spine lettered in gilt (gothic letter), yellow patterned endpapers, edges stained red; pp. 192, 48 (advertisements), photographic frontispiece of Egerton with tissue guard, title-page repeating design by Aubrey Beardsley (adapted from first edition of *Keynotes*), lithographic floral headpieces; corners and spine ends lightly rubbed; sporadic light foxing; a very good copy; 1918 ownership inscription of Elizabeth Laska to front free endpaper.



Very rare third edition, published three months after the first, of the first translation of George Egerton's *Keynotes* into German, with a title-page by Beardsley adapted from the first English edition seemingly not present in the first German edition.

Born Mary Elizabeth Annie Dunne (1859–1945), Egerton's *Keynotes* was instrumental in shaping the New Woman movement. Enormously popular, it went through six English editions within months of publication and enjoyed similar success in the present German, with three editions in as many months; it was highly esteemed by the Riga-born German biographer of women (often considered a pioneering New Woman herself) and literary critic Laura Marholm, who reviewed the work both in the *Frankfurter Zeitung* (22 April 1894, predating the work's appearance in German by two years) and in her *Das Buch der Frauen* (*Six Modern Women*): 'The point on which [*Keynotes*] differs from all other well-known books by women is the intensity of the awakened consciousness. It follows no pattern and is quite independent of any previous work; it is simply full of a woman's individuality' (trans. Brooke Cameron, p. 309).





Marholm's early introduction of *Keynotes* to German audiences was known to Egerton: a week after Marholm's article appeared in the *Frankfurter Zeitung*, Egerton informed John Lane of the review, which included 'some very flattering things about the poor little writer' (quoted in Brown, p. 146); 'The article was part of a series by Marholm that was subsequently published in 1895 as *Das Buch der Frauen*, and in English translation by Lane in 1896, where the chapter on Egerton bears the title "Neurotic Keynotes"' (ibid.).

The first edition was seemingly published without the illustrated boards or the title-page by Beardsley (see the copy at the University of Zurich); all editions bear a prefatory note from Egerton to the translator, in English: 'Here let me offer you my thanks for your work and the evident liking that prompted you to do it'.

OCLC finds a single copy of any German edition outside continental Europe, at the University of Delaware; not on Library Hub.

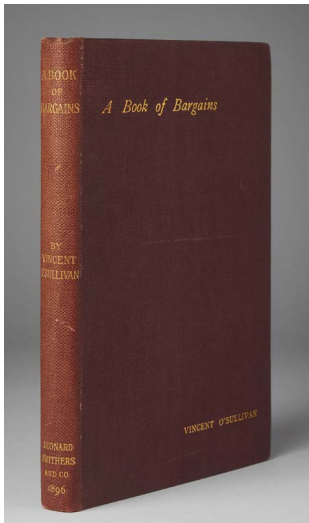
See Gertner Zatlin 824; Samuels Lasner 25n.



BACK FROM THE DEAD

22. O'SULLIVAN, Vincent. *A Book of Bargains.* London: Leonard Smithers. 1896. £475

8vo. Publisher's plum cloth, spine and upper board lettered directly in gilt, fore- and tail-edges uncut; pp. [5], [1 (blank)], 185, [3], with half-title; lithographic frontispiece by Aubrey Beardsley; publisher's device to title; spine lightly sunned, a few small scuffs to spine and upper board, spine ends and corners rubbed; edges of textblock slightly dusty, flyleaves browned, internally clean and fresh; a very good copy.



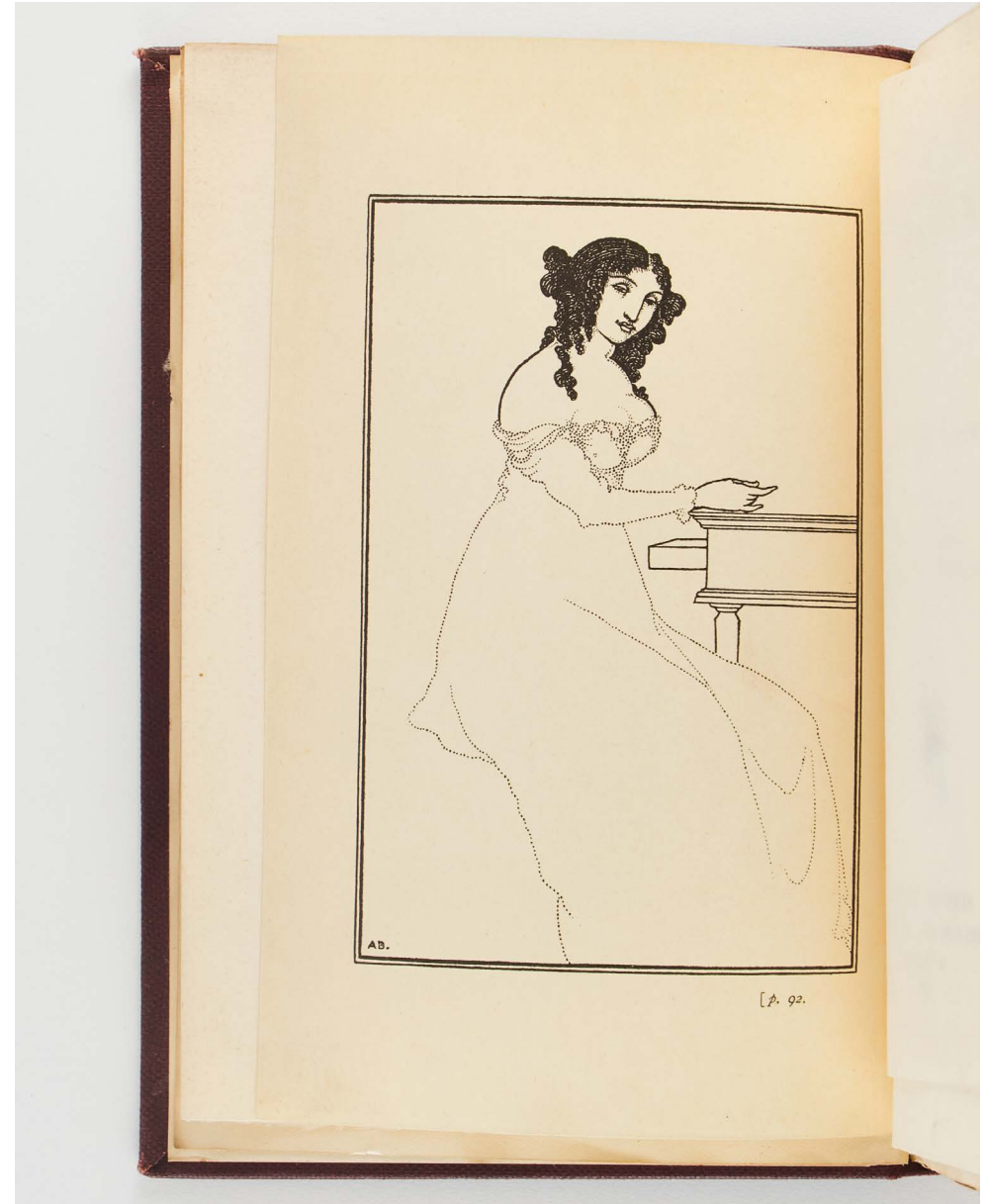
First edition of this collection of supernatural short stories by the American-born poet and writer Vincent O'Sullivan, a friend of Smithers and Wilde, with a frontispiece by Beardsley.

Vincent O'Sullivan grew up in New York and completed his education in England. 'The Bargain of Rupert Orange', set in New York City, features a deal with the devil, and the following stories, 'My Enemy and Myself' (in which the protagonist gouges out a romantic rival's eye and slits his throat) and 'The Business of Madame Jahn' (featuring a young Frenchman who had hanged himself), feature reanimated corpses. Of the present work, Beardsley wrote to Smithers that 'I am much struck by O'Sullivan's stories. I believe they will be a success' (*Letters*, p. 163), and also produced a cover design for O'Sullivan's *Houses of Sin* the following year. The frontispiece depicts Madame Jahn.

The primary binding bears the text 'Leonard Smithers 1896' at the foot of the spine, with later copies lettered 'Leonard Smithers and Co 1896', as here.

Gertner Zatlin 1069; Ross, Later Work 153; Samuels

Lasner 109.



EXPERIMENTAL 'EMBROIDERED' ILLUSTRATIONS

23. POPE, Alexander; Aubrey BEARDSLEY (illustrator). *The Rape of the Lock. An Heroi-Comical Poem in Five Cantos ... Embroidered with Nine Drawings.* London: Leonard Smithers. 1896. **£550**

4to. Early twentieth-century green morocco, lettered in gilt to spine and front board, boards and spine tooled in gilt to a pattern of fan-shaped rays, turn-ins roll-tooled in gilt, floral patterned endpapers; pp. xiii, [1 (blank)], 47, [1 (colophon)]; 7 plates by Beardsley including frontispiece; 2 in-text illustrations by Beardsley, title-page printed in red and black; very subtly rejoined?, corners slightly rubbed, upper board lightly sunned at head; lightly toned, the odd marginal nick; a handsome copy.



First edition of Pope's mock-epic, illustrated by Aubrey Beardsley, this copy in a handsome morocco binding.

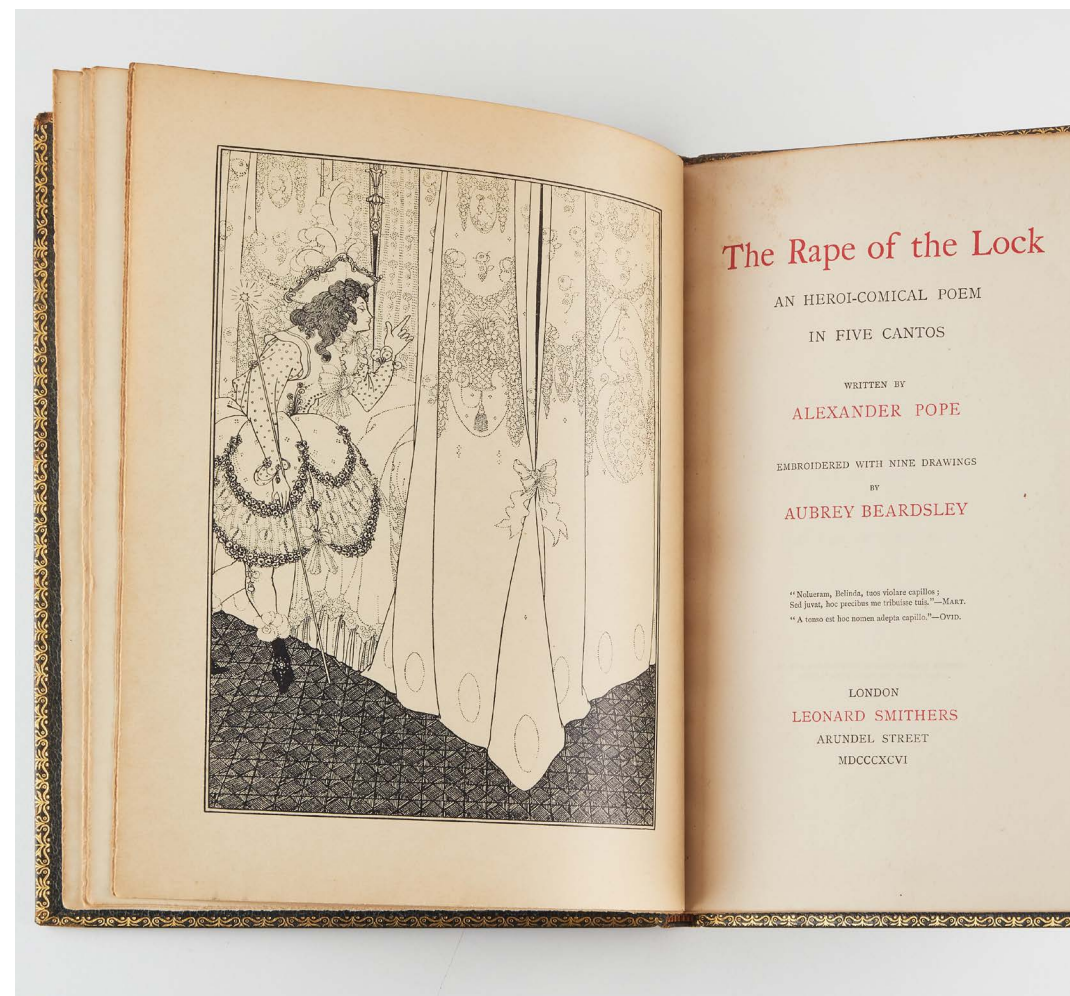
Published by Leonard Smithers in the same year as Beardsley's illustrations for *Lysistrata*, *The Rape of the Lock* (first complete edition 1714) features nine illustrations characterised by the artist's distinctive use of line, pattern, and elaborate ornament. Rather than illustrating Pope's poem literally, Beardsley offered 'graphic comments on the text', an approach reflected in the word 'embroidered' on the title-page (Reade, p. 352). Beardsley's 'Rococo exaggeration', his emphasis on ornate embroidery and lace which he mistakenly associated with the period of the poem, led critics to regard him as a 'supreme decorator' (ibid., p. 18).

The book is dedicated to the literary critic, translator, and poet Edmund Gosse (1849–1928), at whose suggestion Beardsley undertook the project.

The most experimental of Beardsley's illustrations to the present work is 'The Cave of Spleen', facing p. 24: 'There is hardly a bare centimetre in Beardsley's camp rococo style, all close sinuous lines and curlicures. Strange creatures, half-human, half-furniture abound, and the foetus [a motif frequently employed by Beardsley]

crops up a couple of times' (Lambirth, *Aubrey Beardsley* (1997), p. 118).

Gertner Zatlin 977–85; Samuels Lasner 105; see Reade, Aubrey Beardsley (1987).



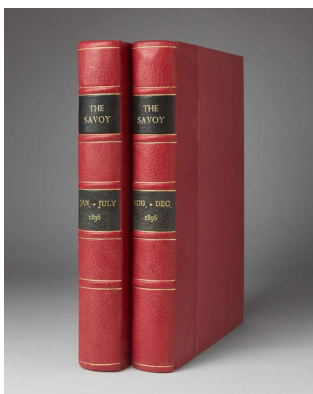
THE RAPE OF THE LOCK



'A MANIFESTO IN REVOLT AGAINST VICTORIAN MATERIALISM'

24. SYMONS, Arthur (editor). *The Savoy. An Illustrated Quarterly.* No. 1[–8 (all published)]. London: Leonard Smithers. January[–December] 1896. £700

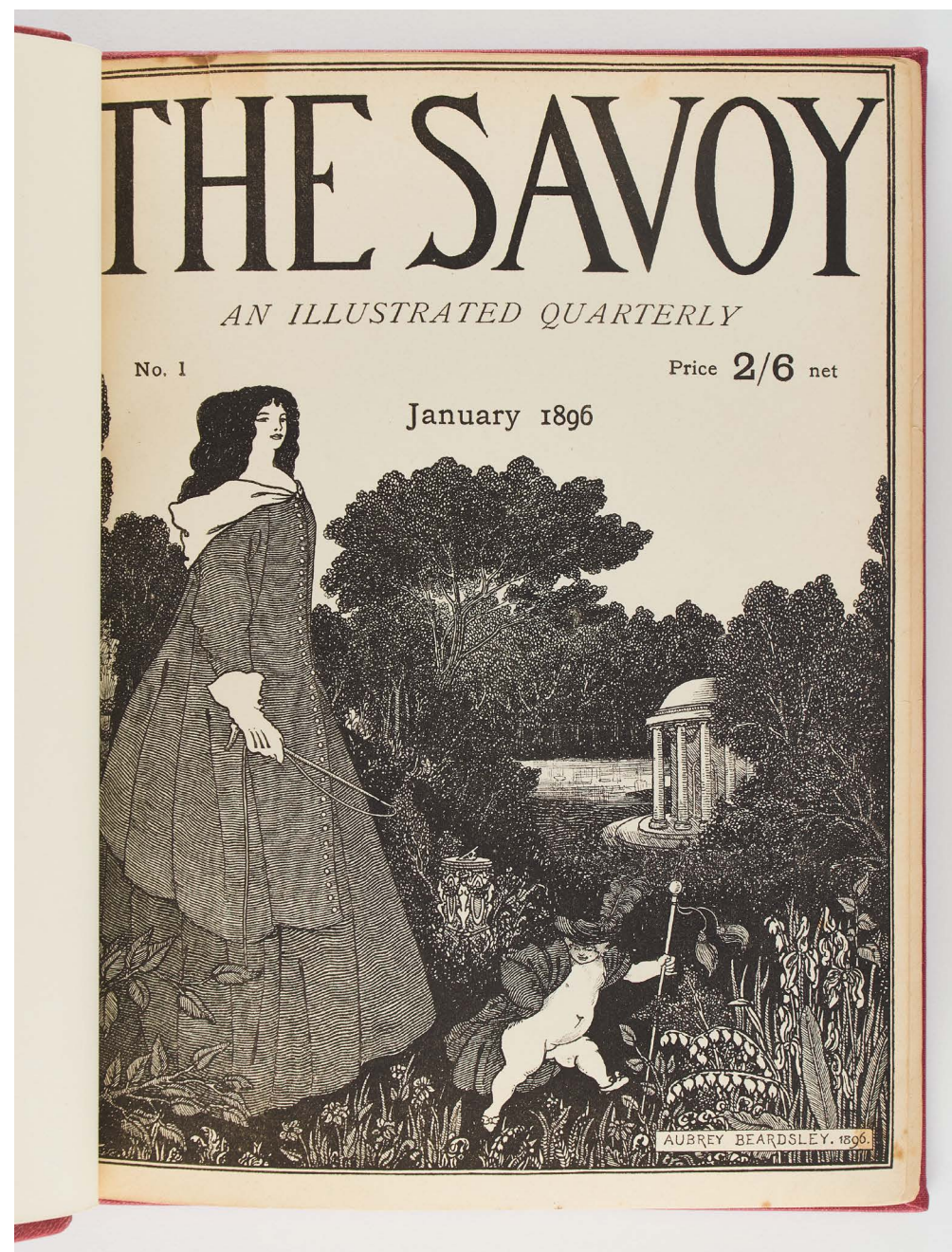
Eight issues bound in two volumes, 4to. Recent red quarter morocco with red buckram sides by Terry Buckley of Cambridge (binder's ticket to front pastedowns), black gilt morocco lettering-pieces to spines; wanting the tipped-in or loosely inserted additional plate 'A Christmas Card' by Beardsley (as often); small chip to half-title of no. 1, some foxing to quires H and I of no. 2, sporadic light foxing to nos. 3 and 4 (heavier to no. 4, pp. 1–30) and to last few pp. of no. 8, the odd spot to no. 7; a very well-preserved set, with the additional covers for nos. 1 and 2 bound in (see below).



A full run of *The Savoy*, Arthur Symons's rival to *The Yellow Book*, co-founded with Leonard Smithers as publisher and Aubrey Beardsley as art editor, with numerous illustrations by Beardsley.

Beardsley had been 'recently fired from the *Yellow Book* at the time of the Oscar Wilde trials because of his daring illustrations for *Salomé*. Designed to surpass the *Yellow Book* as the principal avant-garde periodical of the 1890s, the first issue of *The Savoy* appeared in January 1896. With its eighth issue in December, the periodical – which had contained the work of such contributors as Yeats, Ellis, Conrad, Shaw, Verlaine, Dowson, Max Beerbohm, and Symons – ceased publishing. Despite its sudden demise, the periodical had propelled Symons to the centre of London literary circles' (ODNB).

Dubbed 'a manifesto in revolt against Victorian materialism', *The Savoy* was the first to publish extracts, albeit in expurgated form, of Beardsley's unfinished erotic work *Under the Hill*.



Beardsley's declining health was noted in *The Savoy* as early as April 1896: the publisher's note to the second issue expresses regret that 'owing to Mr. Beardsley's illness he has been unable to finish one of his full-page drawings to Chapter IV. of *Under the Hill*', postponed to the third issue (July 1896), which in turn notes that 'in consequence of Mr. Beardsley's severe and continued illness, we have been compelled to discontinue the publication of "*Under the Hill*", which will be issued by the publisher in book form, with numerous illustrations by the author, as soon as Mr. Beardsley is well enough to carry the work to its conclusion'.

Beardsley would never finish the work, however, and it would not appear in book form until 1907, published by Leonard Smithers.

Nos. 1 and 2 were bound in pink printed boards; 'for the convenience of such subscribers as desire to bind up "*The Savoy*" into volumes, is appended a print of the covers of Nos. 1 and 2, pulled on white paper, which may be bound in, in substitution' (no. 2, p. 197). Both have been retained in this set.

Gertner Zatlin 991-1030; Samuels Lasner 103.



WITH THE FIRST BEARDSLEY ICONOGRAPHY

25. BEARDSLEY, Aubrey (illustrator). *A Book of Fifty Drawings ... with an Iconography by Aymer Vallance.* London: [P. Naumann for] Leonard Smithers. [January] 1897.

[offered with:]

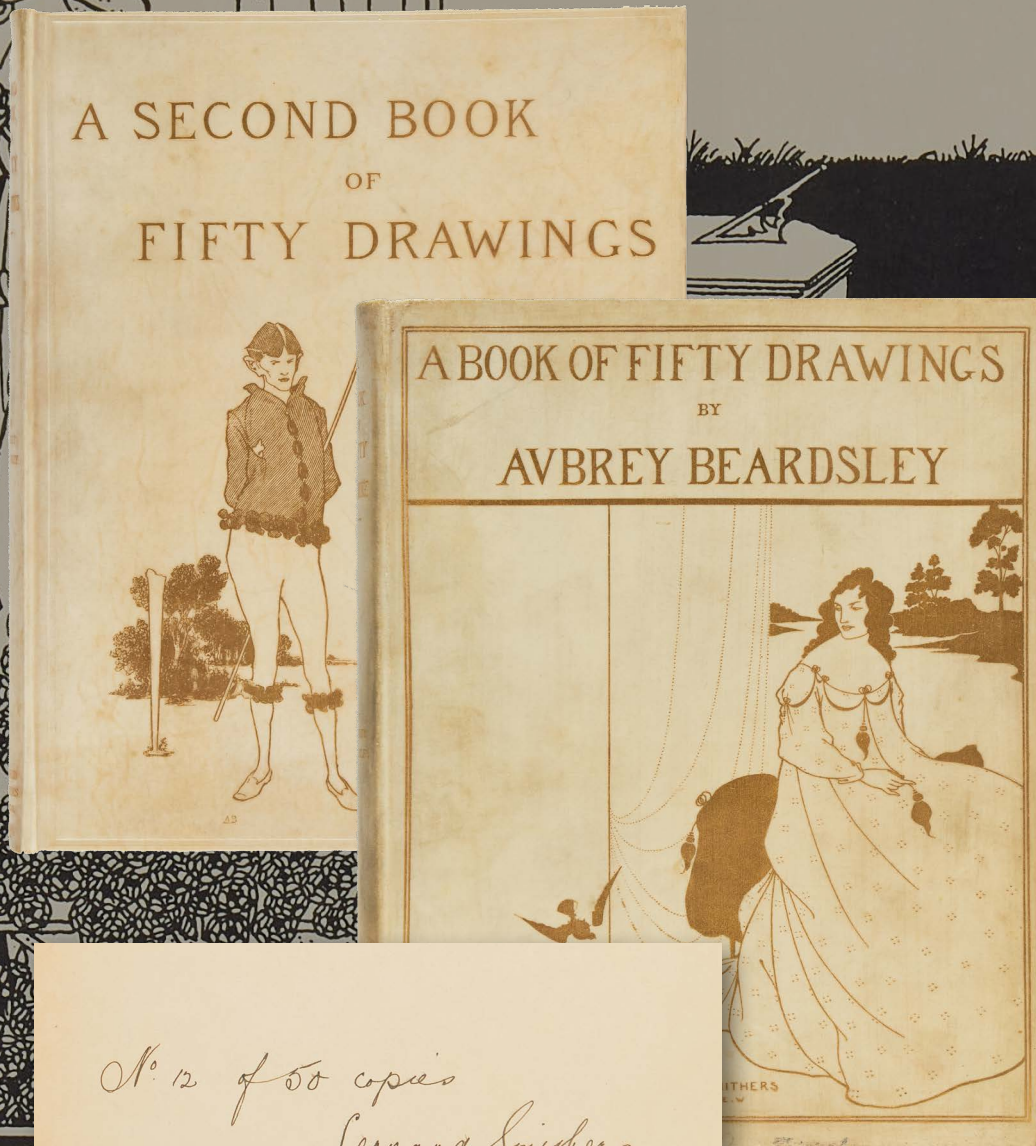
— *A Second Book of Fifty Drawings.* London: [P. Naumann for] Leonard Smithers & Co. 1899. **£4,750**

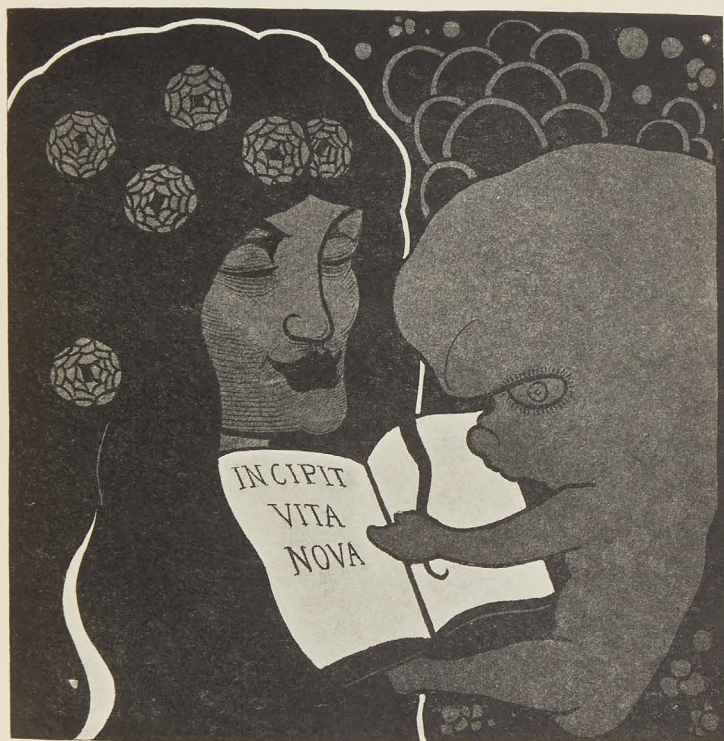
Two volumes, 4to. Publisher's vellum over boards, upper boards lettered and decorated in gilt to designs by Beardsley, spines lettered directly in gilt, top-edges gilt; *A Book of Fifty Drawings*: pp. [8], 212; 50 full-page drawings by Beardsley included in pagination, signed and numbered by Leonard Smithers to front free endpaper verso in black ink; *A Second Book of Fifty Drawings*: pp. 213, [1 (blank)]; frontispiece and 50 plates by Beardsley included in pagination, silhouette of Beardsley to final recto, limitation page numbered in light brown ink; light soiling to spine of *A Second Book of Fifty Drawings*, slightly heavier discolouration to spine and boards of *A Book of Fifty Drawings*, with a few small marks; uniform light toning to both vols; nonetheless a beautiful set.

Beardsley's *Book of Fifty Drawings* (no. 12 of 50 copies) and *A Second Book of Fifty Drawings* (no. 3 of 50), both belonging to the scarce limited editions on Japanese vellum and bound in gilt vellum, the first signed and numbered by Leonard Smithers; an attractive and nicely matched set.

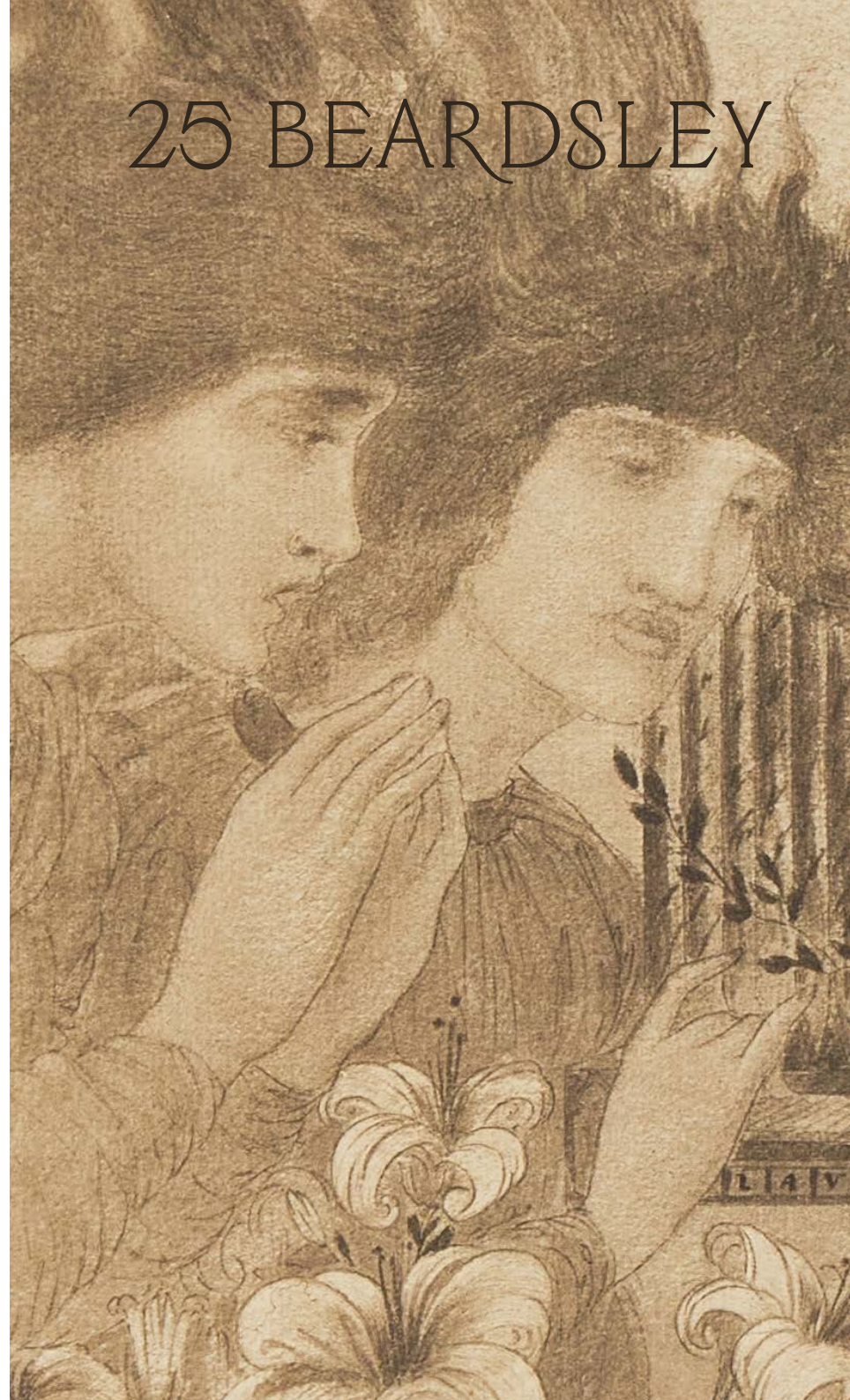
Beardsley himself had selected the fifty drawings included in *A Book of Fifty Drawings*, five of which appear here for the first time; 'Vallance's iconography, the first attempt to list the artist's works, was revised for Robert Ross's *Aubrey Beardsley*' (Samuels Lasner). Twenty-nine of the fifty drawings in *A Second Book* appear for the first time.

Gertner Zatlin 954, 1062; Samuels Lasner 112 and 132.





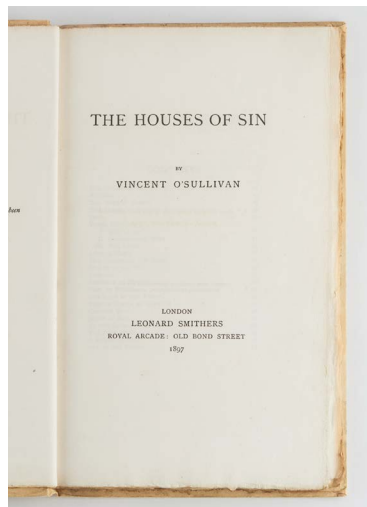
25 BEARDSLEY



'ONE OF BEARDSLEY'S MOST DARING AND MOST SUCCESSFUL COVERS'

26. O'SULLIVAN, Vincent. *The Houses of Sin.* London: Leonard Smithers. 1897. £750

Tall 8vo. Publisher's boards in imitation of vellum, both boards lettered in gilt and decorated in gilt after a design by Aubrey Beardsley, endpapers with Van Gelder Zonen watermark; pp. 65, [1]; spine ends and corners bumped, slight soiling to boards; some offsetting to endpapers; a very good copy.

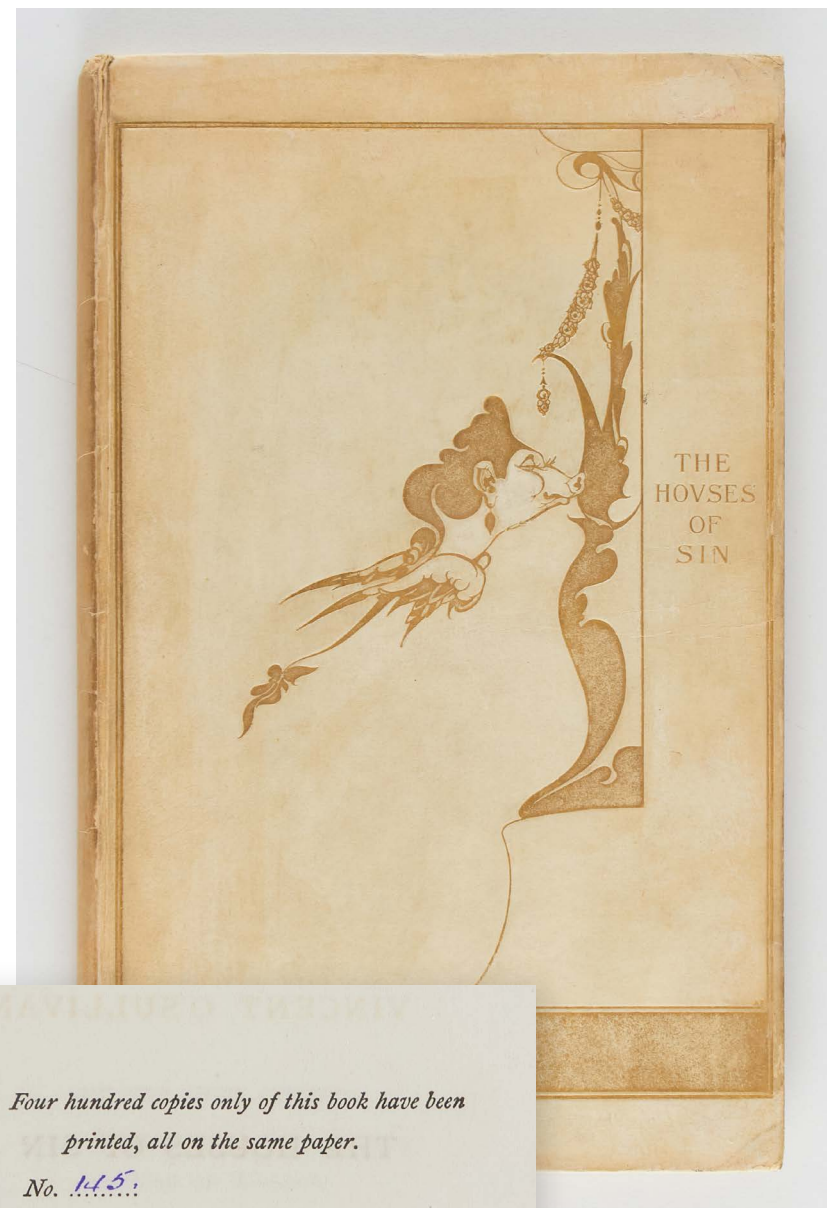


First edition, no. 145 of 400 copies, of these poems by the American-born poet Vincent O'Sullivan, a friend of Oscar Wilde, the binding featuring Beardsley's provocative 'pig and pillar' design.

In a letter to Smithers, Beardsley described his initial drawing as 'very pretty! I think you will like it'. Beardsley had originally proposed a binding of gilt purple or black cloth; although these plans did not come to fruition, the design of the binding was influenced by Oscar Wilde, who told O'Sullivan (recounted in the latter's 1936 *Aspects of Wilde*) that 'nothing looks more vulgar and cheap than a book with an ornament on one side of the cover and the other side blank'.

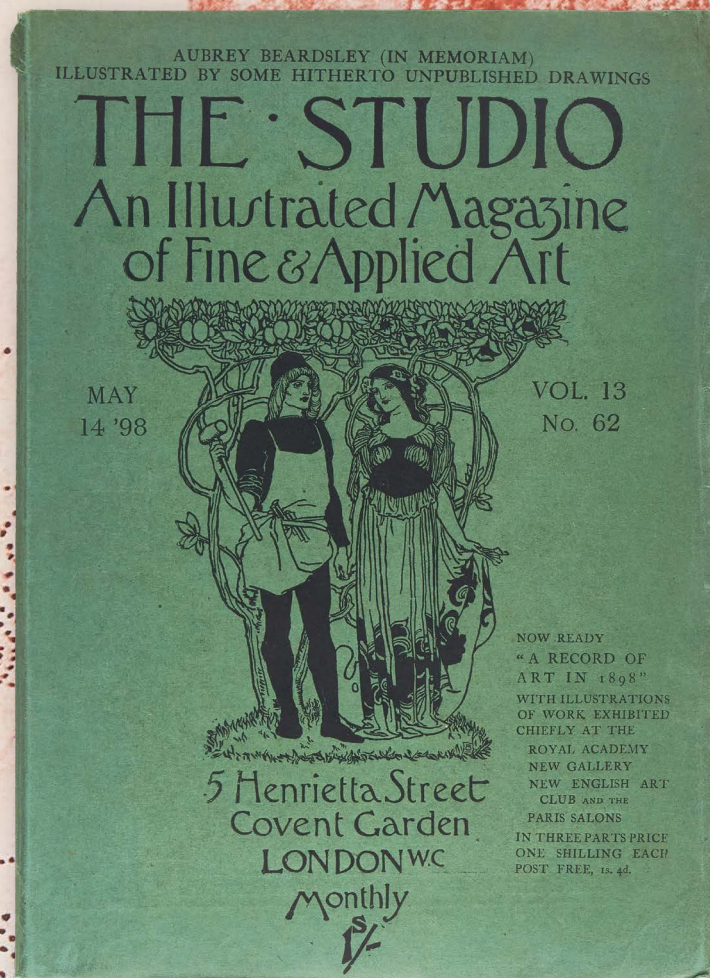
Indeed, the 'column bearing the book's title and a winged, cherublike pig (clearly female) addressing what Reade describes as the "impressive growth of the column"' is gilt to both boards (Nelson, p. 159). 'The decentered design has been termed "one of Beardsley's most daring and and most successful covers"' (ibid.). Beardsley had also produced the frontispiece to O'Sullivan's *A Book of Bargains* in 1896.

Gertner Zatlin 1074; Samuels Lasner 120. See Nelson, Publisher to the Decadents (2010).



*** *Four hundred copies only of this book have been printed, all on the same paper.*

No. 145.



'IN MEMORIAM'

27. [GLEESON WHITE, Joseph.] *The Studio. An Illustrated Magazine of Fine and Applied Art. Vol. 13 no. 62. London: [Ballantyne, Hanson, and Co.] for The Studio. 14 May 1898.*

£200

Large 8vo. Publisher's green printed wrappers, Art Nouveau illustration of man and woman under lemon trees to upper wrapper, large Liberty & Co. advertisement to rear wrapper signed L.W., fore- and tail-edges uncut; pp. xvi (advertisements), [2] 215-284, xvii-xx (advertisements); numerous black-and-white in-text illustrations, four plates on embossed card included in pagination (of which three in colour; slight wear to extremities, short closed tear at head of spine; short closed marginal tear to pp. 275-6; a very good copy.

Vol. 13, no. 62 of *The Studio*, the first issue of which featured illustrations and a cover design by Beardsley, this issue published less than three months after Beardsley's untimely death and featuring an eleven-page 'In Memoriam' column on Beardsley's life and work.

Gleeson White (here signed G.W.), the first editor of *The Studio*, contributed the lengthy tribute. There is an illustration by Henri Bellery-Desfontaines after Beardsley (facing p. 215), and two more from drawings by Beardsley. 'Death', Gleeson White concludes, 'has given Aubrey Beardsley the immortality of youth; and in future histories of illustration, whether for blame or praise, men must needs add that it was a mere boy who did these things, and did them as no other had ever attempted before' (p. 263). Of the four lavishly produced plates, three are after illustrations by Beardsley.

Samuels Lasner 125.

Beardsley

AUBREY BEARDSLEY
IN MEMORIAM.

ALTHOUGH the present is time to forecast the ultimate fate of Aubrey Beardsley, there is little doubt that his work will be remembered as that of artists far more fully equipped. The poignant flavour of his fancy, the amazing conventions he developed, will alone serve to keep his memory green. How really inimitable his manner was, is already proven. The shape of his art, the growth and withering of his imitations, could raise the flower though all had died. Nor, speaking dispassionately, would we have wished it otherwise. A single design, such a peculiar gift suffices for a generation. The displayed sheer genius is admitted on all sides that it was of a sort that made for the advance of the art of illustration is another matter: it has only added not a few possibilities to its technique, and defined more clearly that artificiality which is so admirable for pure decoration, because of its remoteness from actual pictures of things seen. It is a standard all his own, which no follower can come near. His subject matter is quite unimportant; yet it is but fair to allow a satirist far more range than would be permitted to a recorder of actuality. The one lays bare the hidden vices of his age, and often does so with a parent's relish. The other must needs be content with greater reticence, and deal only with things that are worthy. Yet to-day, although we forgive Pecksniff for his amazing frankness because of his art, we do not print his *Satyricon* for the same reason; nor, despite his style, advise students to imitate his methods. Indeed satire as it was understood, even as it was practised a century ago by Swift or by Gilray—is now softened down to be obedient to social amenities. Born on August 24, 1872, Aubrey Beardsley reached an age when art students, even the most brilliant type, are considered fortunate to gain local school honours, when he stood in the crowded field of illustration, and, with the extraordinary vitality of his convention, influenced trained draughtsmen all over the country, taking away with a light heart from the heavy, accepted canons of the realists, he despised the canons of the realists, he "juggled" his own convention. Nor was he able to lose the thread of his own argument, and, in the end, fell short of mastery of his material.

THE 'DIABOLIC BEAUTY' OF BEARDSLEY

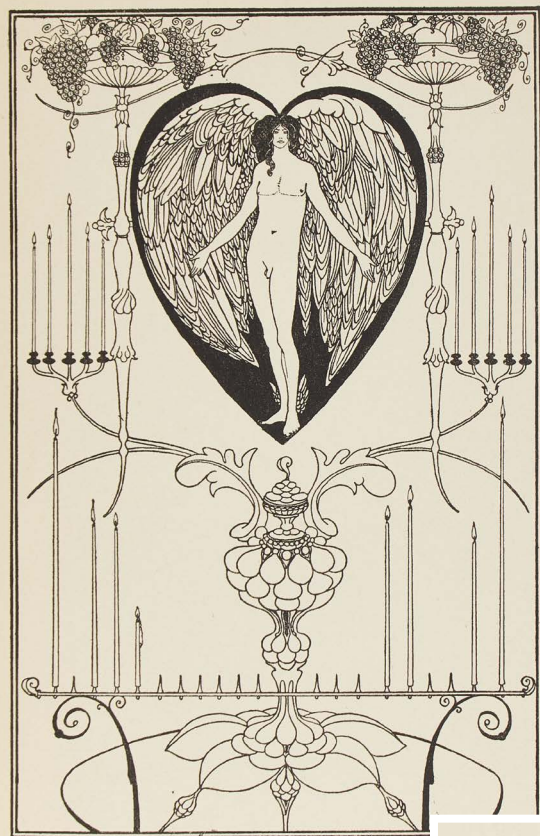
28. **SYMONS, Arthur.** *Aubrey Beardsley.* London: Unicorn Press. 1898. £650

4to. Publisher's cream cloth-backed boards with dark grey-brown paper sides, spine and upper board lettered in gilt; offsetting to half-title; pp. 32, [33–56], with half-title; 3 portrait plates and 6 plates after drawings by Beardsley (of which one in colour) included in pagination; spine somewhat soiled, a few scuffs to boards, some wear to corners and extremities; a very good copy; undated autograph letter from Symons (addressed 'Dear Sirs') on notecard adhered on left-hand side to front free endpaper, gift inscription to 'J.S. Cotton' dated 20 April 1899, bookplate of Albert Louis Cotton to front pastedown; three early booksellers' catalogue clippings to front pastedown (a fourth loosely inserted).

First edition in book form of this monograph on Beardsley by Arthur Symons, founding editor of *The Savoy*, including for the first time Beardsley's drawings 'Le Débris d'un Poète' and 'The Mirror of Love', this copy with an apologetic autograph note by Symons.

Arthur Symons (1865–1945) produced *The Savoy* with Beardsley as art director and Leonard Smithers as publisher. Beardsley had been 'recently fired from the *Yellow Book* at the time of the Oscar Wilde trials because of his daring illustrations for *Salomé*. Designed to surpass the *Yellow Book* as the principal avant-garde periodical of the 1890s, the first issue of *The Savoy* appeared in January 1896. With its eighth number in December, the periodical – which had contained the work of such contributors as Yeats, Ellis, Conrad, Shaw, Verlaine, Dowson, Max Beerbohm, and Symons – ceased publishing. Despite its sudden demise, the periodical had propelled Symons to the centre of London literary circles' (ODNB).

The text of *Aubrey Beardsley* had previously appeared in the *Fortnightly Review* (1898); here, Symons reflects fondly on Beardsley's work for *The Savoy* (the young artist had chosen the magazine's name), his artistic process, and the genius of his work.



'At times he attains pure beauty, has the unimpaired vision [...] From the first it is a diabolic beauty, but it is not yet divided against itself. The consciousness of sin is always there, but it is sin first transfigured by beauty, and then disclosed by beauty; sin, conscious of itself, of its inability to escape itself, and showing in its ugliness the law it has broken' (p. 23).

Adhered to the front free endpaper is an undated note on card from Arthur Symons, written at his home at 21 Chandos Road, Buckingham: 'Dear Sirs, Excuse my too hasty conclusion. After what you say I don't doubt you are right, of course. I would not on any account say a word on the subject to Mr. Ireland. Pray accept my apologies, & believe me faithfully yours, Arthur Symons'. The Mr Ireland to whom Symons refers here is most likely Alexander Ireland (1810-1894), correspondent of Symons, publisher of the *Manchester Examiner*, and author of the *Book-Lover's Enchiridion* (1883).

and Critic) Aubrey Beardsley, Unicorn Press, 1898 £1 10s
account of an artistic genius by one who was his friend contains
six of his drawings. Mr. Symons' essay, a masterpiece of prose
(nightly Review," where it first appeared. Quarter white linen,
FIRST EDITION.

ey, with 3 port-
Aubrey Beardsley,
1 boards, linen
35s.

25 BEARDSLEY. Aubrey Beardsley,
by Arthur Symons, six reproductions,
including one in colour. The Unicorn
Quartos, No. 3. 1st edn. 1898 £2 5s
92



Albert Louis Cotton.

"AU GRAND PÔLE, ALGERON CHARGES D'ÉTAT, SON AHI AUGUSTE VAO"

422 Welcher (Adair). A Dream of Realms beyond us.

Royal 8vo, original wrappers. San Francisco, 1902.

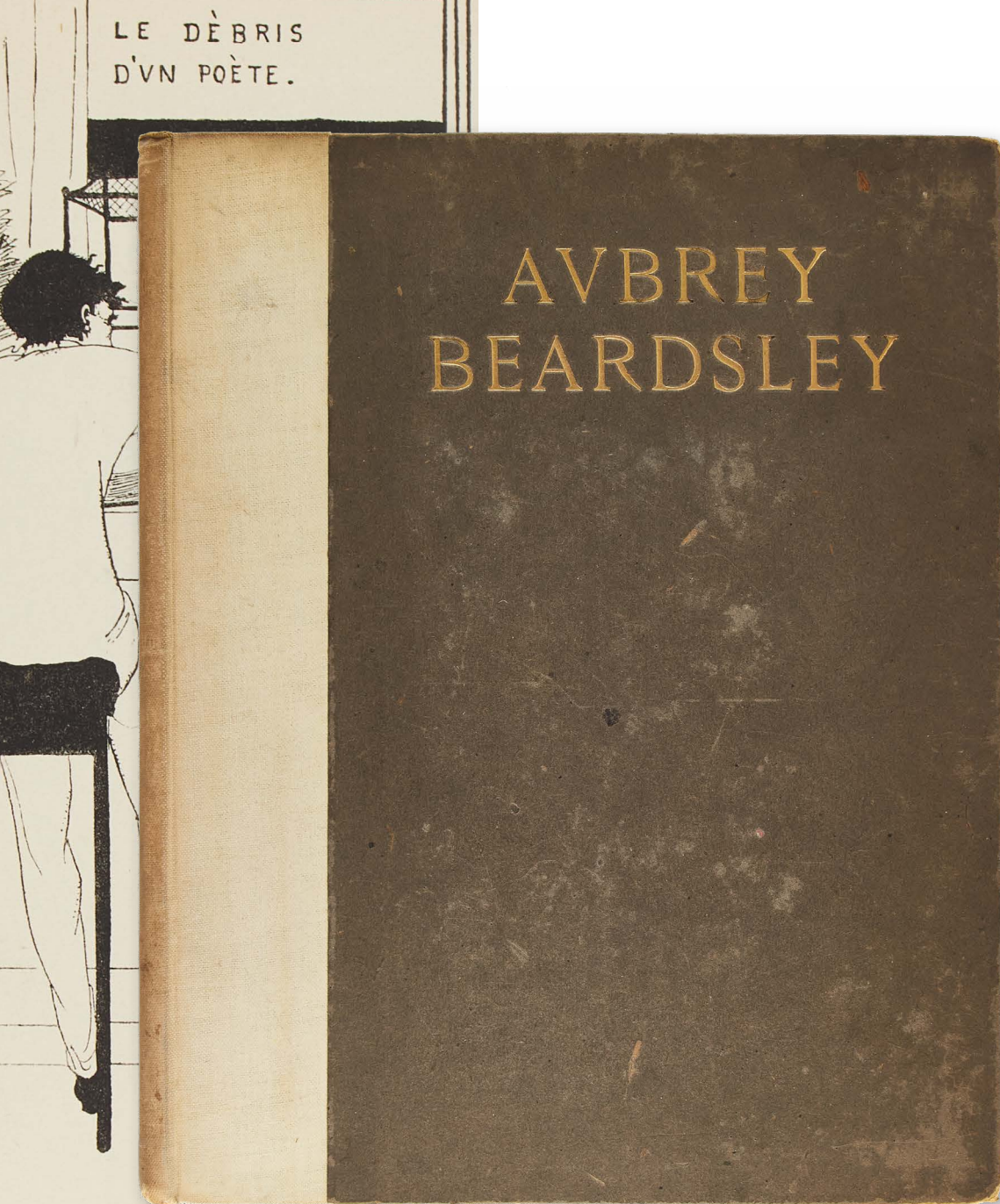
*** PRESENTATION COPY FROM THE AUTHOR, WITH INSCRIPTION:—

K. Cotton
from John. Cotton
20/4/99

21 Chandos Road
Buckingham

Dear Sirs

Excuse my too hasty conclusion.
After what you say I don't doubt
you are right, & of course I would
not on any account say a word
on the subject to Mr Ireland. Pray



Ireland had died four years before the publication of this work; it is therefore likely that the note was inserted by Albert Louis Cotton at a later date. His uncle, James Sutherland Cotton, was editor of the literary periodical *The Academy*, and Symons covered for him as editor during the summer of 1890 – Symons's 'first such opportunity for gainful employment – having been put in touch with him via a letter of introduction from the poet John Addington Symonds (*Selected Letters*, p. 55).

Provenance:

1. Undated autograph letter signed 'Arthur Symons' on notecard adhered to front free endpaper.
2. Gift inscription to J[ames] S[utherland] Cotton from John ?Crowther to front free endpaper, dated 20 April 1899. Cotton, notable for his writings on Indian life and history, died in 1918 with no children.
3. Seemingly passed by descent to Albert Louis Cotton (1874–1936), educated at Balliol College, Oxford and author of 'The Kelmscott Press and the New Printing' in which he deems Charles Ricketts's Vale Press as the primary successor to Morris's Kelmscott Press in terms of typographic quality (*The Contemporary Review* 74:8 (1898), pp. 221–231). Cotton's parents, Sir Henry John Stedman Cotton and Lady Mary Cotton, were friends and photographic subjects of Julia Margaret Cameron; her famous 'Albert Louis Cotton Album' of sixty-five reduced albumen prints (now at Dimbola Lodge Museum, Isle of Wight), containing photographs of several members of the Cameron Family and of Henry Cotton, is named for Albert.

Cotton appears to have owned several works by Beardsley, including an extra-illustrated copy of Wilde's *Salome* presented to Frances Pierrepont Barnard by Beardsley and John Lane (Parke-Bernet, 3–5 May 1939, lot 1157).

Samuels Lasner 130; see Gertner Zatlin 952, 957.

'ONE OF THE STRONGEST THINGS I HAVE EVER DONE'

29. JONSON, Ben; Aubrey BEARDSLEY (illustrator); Vincent O'SULLIVAN.
Volpone: or The Foxe. A new edition ... New York: John Lane. 1898. £400

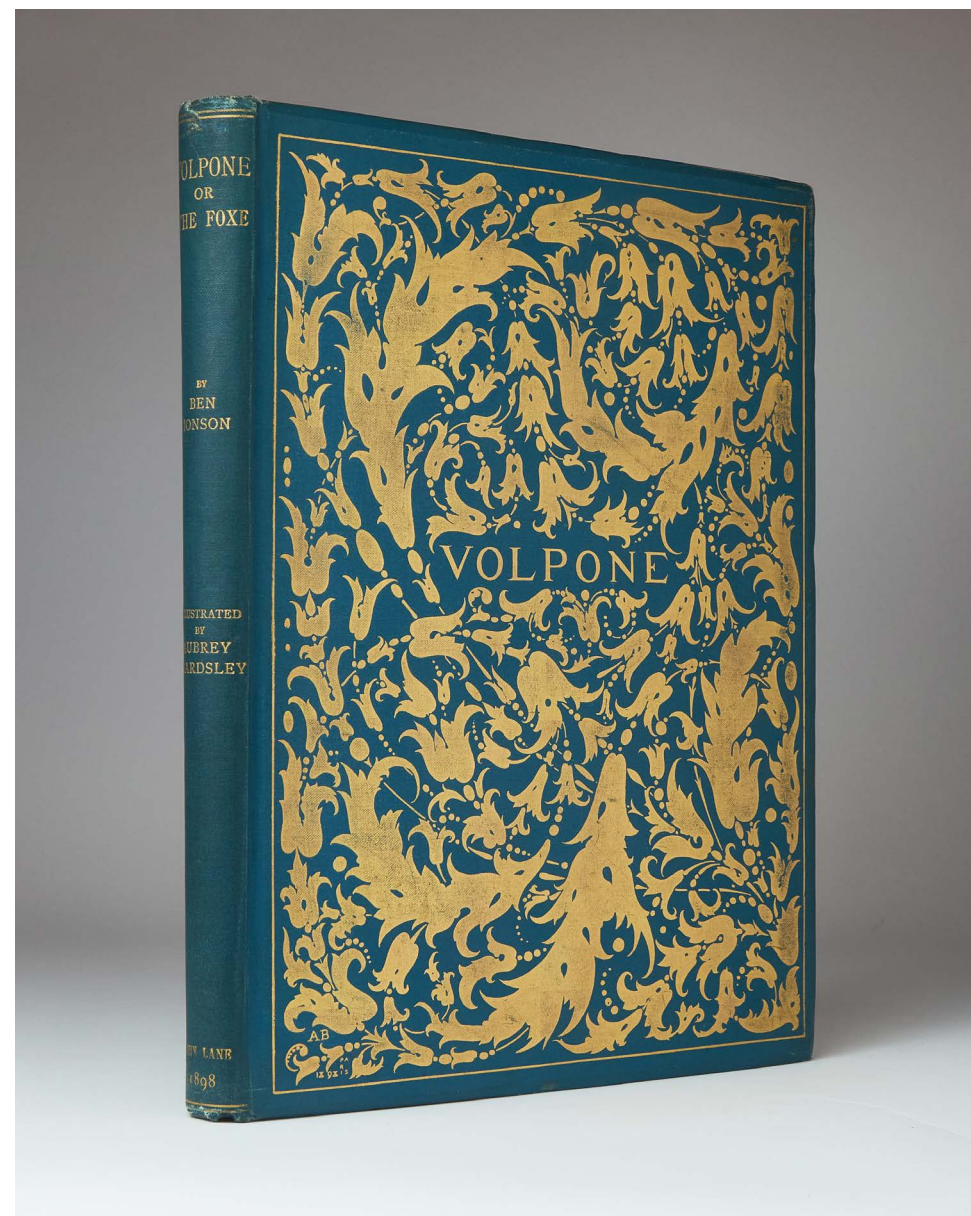
4to. Publisher's green bevelled cloth, ornate gilt decoration and lettering to upper cover by Beardsley, gilt lettering to spine; pp. xlv, [1 (blank)], 193, [1]; 8 illustrations by Aubrey Beardsley comprising half-title (repeating cover design), frontispiece, and 6 inhabited initials, title-page printed in red and black; spine ends bumped, very slight wear to bevelled edges and corners, and minor rubbing to gilt decoration to upper board; endpapers a little browned; an excellent copy, largely unopened; early ink stamp of the Baragwanath family of Cornwall to front free endpaper.

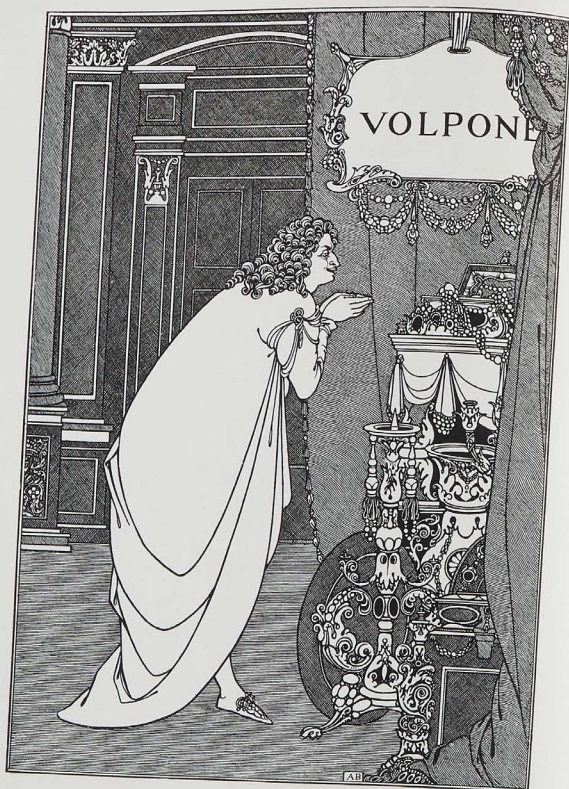


No. 193 of 100 copies of the American sub-issue of Beardsley's final, uncompleted commission, published eight months after the artist's death and poignantly dedicated to his mother, with a eulogy by Robert Ross.

This sub-issue lacks Beardsley's 'Puck on Pegasus' device in gilt to the rear cover, although it does appear on the title-page. There are six initials in total, one of which repeated (pp. 55 and 116).

Beardsley was commissioned by Leonard Smithers to illustrate this book, originally conceived as an *edition de luxe* with twenty four plates, frontispiece, initial letters and small drawings, in November 1897. His health was already failing due to tuberculosis, and when he died in March 1898 he had only produced the illustrations seen here. Despite his fading powers, Beardsley was excited about the project, finding that Jonson's depiction of a greedy and depraved world chimed with his own artistic vision.





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

Simul et jocunda et idonea dicere vitæ



NEW YORK
JOHN LANE
140 FIFTH AVENUE
MDCCCXCVIII

He wrote that 'I carry Volpone about with me from dawn to dawn and dream of nothing else' and considered his illustration for the frontispiece, 'Volpone Adoring His Treasure', to be 'one of the strongest things I have ever done' (cited in Nelson, p. 163).

Such was the importance attached to this book as a monument to Beardsley's talent that a number of his fellow Decadents were involved in the final publication. Robert Ross wrote an affectionate eulogy that formed the basis of his 1909 biography of Beardsley, Vincent O'Sullivan provided an essay on Jonson that tied him to the *fin-de-siècle* sensibility, and Ernest Dowson anonymously edited the text.

Gertner Zatlin 1080-1089r; Samuels Lasner 129. See Nelson, *Publisher to the Decadents: Leonard Smithers in the Careers of Beardsley, Wilde and Dowson* (2000).

PRESENTED BY GALLATIN

30. GALLATIN, A[ibert] E[ugene]. List of Drawings by Aubrey Beardsley. *New York: M.F. Mansfield & A. Wessels. 1900.* **£600**

List of Drawings by Aubrey Beardsley

Compiled by
A. E. Gallatin



New York
M. F. Mansfield & A.
1900

For Elbert Hubbard
with regards to
A. E. Gallatin

8vo. Publisher's drab boards, printed label to upper board; pp. 24, [2 (colophon, blank)]; splitting to spine neatly repaired, boards slightly sunned with some darkening to lower board at head; front free endpaper inscribed 'For Elbert Hubbard, with regards of A.E. Gallatin' in ink, front pastedown inscribed by Gallatin in pencil (see *below*), pencil annotations to p. 13.

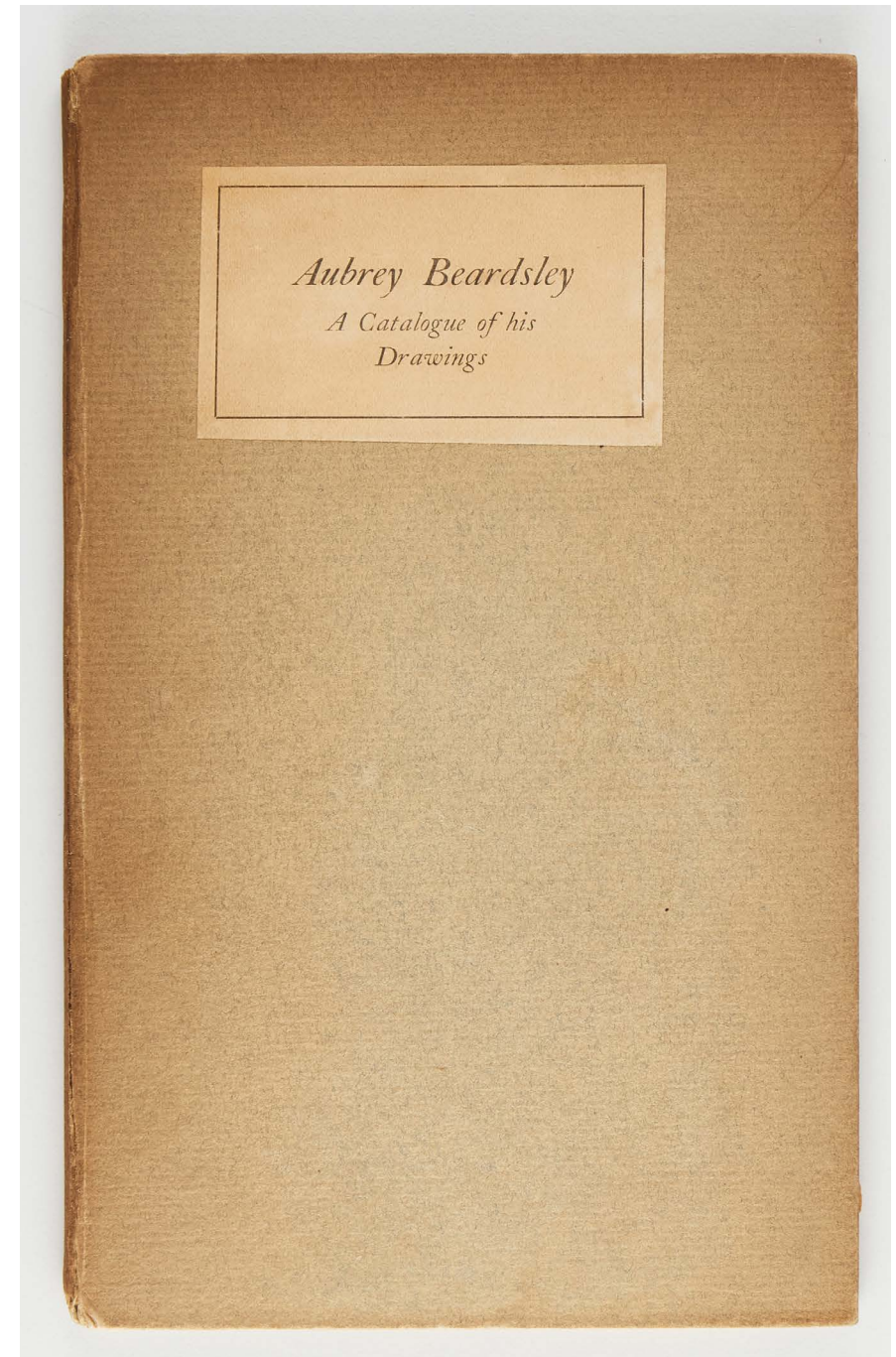
First edition, one of 100 copies, of Gallatin's (1881–1952) list intended to supplement Aymer Vallance's 1897 iconography of Beardsley's work, 'and contains no item mentioned by [Vallance]' (p. 2), this copy presented to the anarchist and socialist publisher Elbert Hubbard (1856–1915).

In 1895 Hubbard established the utopian Arts and Crafts community of Roycroft in East Aurora, New York, where he set up the Roycroft Press, inspired by William Morris's Kelmscott Press. 'Within five years the little printing shop grew into the multibuilding Roycroft campus, and the Roycroft enterprise became the largest and most complex exponent of the American arts and crafts movement. It had shops for printing and binding and for furniture, metal, and leather work; it also established training schools for the local youth in drawing, watercolor, and bookbinding [...] Although he constantly proclaimed the arts and crafts philosophy of hand crafting in his promotional advertising for the books produced, the printing shop was among the largest and most mechanized on the East Coast' (ANB).

Hubbard devoted a great deal of attention to Beardsley, curiously, in his 1902 work on Botticelli, part of his series of *Little Journeys to the Homes of Eminent Artists* printed by the Roycroft press: 'A short time ago, there shot across the artistic firmament a comet of daring and dazzling brightness. Every comet is hurling onward to its death: destruction is its only end: and upon each line and tracery of the work of Aubrey Beardsley is the taint of decay [...] To liken Beardsley to Botticelli, however, seems indeed a sin [...] Beardsley's work is often crude, rude and raw. He is only a promise, turned to dust. Yet let the simple fact stand for what it is worth, that Beardsley had but one god, and that was Botticelli. Most of the things Beardsley did were ugly; many of the things Botticelli did were supremely beautiful.' Hubbard and his second wife, the suffragist Alice Moore Hubbard, died aboard the *RMS Lusitania*.

Provenance: The front free endpaper is inscribed 'For Elbert Hubbard, with regards of A.E. Gallatin', and the front pastedown is inscribed in pencil 'I am having about a dozen later items printed as an additional page which I will send you when printed', signed A.E.G. Annotations in pencil to p. 13 (in Gallatin's hand?) make reference to *A Book of Fifty Drawings* with regard to three items.

Samuels Lasner 134.



EXTRAORDINARY – & INDECENT

31. LUCIAN; Francis HICKES (translator). *Lucian's True History*. London: A.H. Bullen. 1902. £200

4to. Publisher's vellum-backed boards with blue paper sides, printed spine label ruled in red; pp. [2], xxix, [1 (blank)], 117, [3]; 16 plates, of which 2 by Beardsley; some soiling and spotting to spine, corners worn; browning and spotting to endpapers, occasional light marginal spotting to fore-edge, else internally very good; a good, uncut copy.

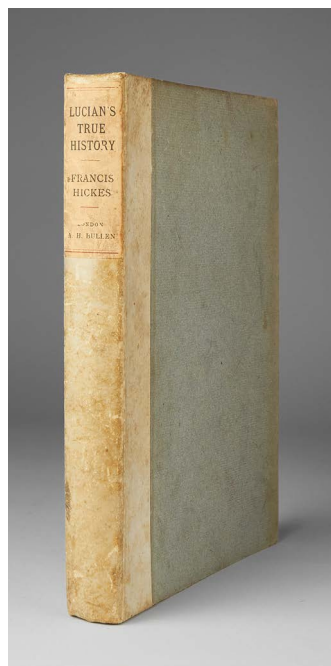
Second edition thus, no. 57 of 500 copies, of this sixteenth-century translation of Lucian's satirical work of proto-science fiction, with two illustrations by Beardsley, an early commission.

Lucian's *Alēthē diēgēmata*, or *Vera Historia*, written in the second century AD, is the earliest work of fiction to involve travel to outer space, interplanetary conflict, and interactions with extraterrestrials. This edition is entirely in English; the first edition to feature these illustrations had appeared in 1894 with facing Greek and English text, privately printed by Lawrence & Bullen. The firm had been established in 1891 by A.H. Bullen and H.W. Lawrence. This edition was published two years after the publishers split; A.H. Bullen then operated independently from Cecil Court (as here) before co-founding the Shakespeare's Head Press with Frank Sidgwick in 1904.

Beardsley wrote to G.F. Scotson-Clark around 15 February 1893 that even 'better than the *Morte Darthur* is the book that Lawrence and Bullen have given me, the *Vera Historia* of Lucian.

'I am illustrating this entirely in my new manner, or, rather, a development of it. The drawings are certainly the most extraordinary things that have ever appeared in a book both in respect to technique and conception. They are also the most indecent' (*Letters*, p. 44). Beardsley's drawings are 'A Snare of Vintage', facing p. 13, and 'Dreams', facing p. 99.

Gertner Zatlin 270–71; Samuels Lasner 78, note; Vallance 74, note.



SPECIAL ISSUE

32. GALLATIN, A[ibert] E[ugene]. Aubrey Beardsley's Drawings. A Catalogue and a List of Criticisms. *New York: Godfrey A.S. Wieners and London: Elkin Mathews.* 1903. **£800**

4to. Publisher's vellum over boards, spine and upper board lettered directly in gilt, Beardsley's three-candle device to rear board; pp. [6], 60, [2]; photographic frontispiece of Beardsley and a further 4 plates with tissue guards, 3 woodcut headpieces and vignettes by Beardsley in the text; light soiling to spine, boards slightly bowed, a few marks to rear board; a few minor rust-spots to lower inner margin of pp. 25-28, first tissue guard foxed, else internally exceptionally well preserved; a very good copy.

A.E. Gallatin's catalogue of Beardsley's drawings, featuring his previously unpublished illustration of German tenor Max Alvary in the role of Tristan, no. 8 of 30 special-issue copies bound in vellum and interleaved with blank writing paper.

The special issue comprised the first thirty copies printed; the ordinary issue consisted of two hundred and twenty copies in vellum-backed dark grey boards. Gallatin, a visual artist himself, was a prominent collector of works by Beardsley, Whistler, and Beerbohm, and in his preface, written at the Grolier Club, thanks photographer Frederick Evans, stained glass artist Henry Arthur Payne, Beardsley collector Henry C. Quinby, and poet and librarian Sir Edmund Gosse for examining his proofs.

Samuels Lasner 140.



TWO HUNDRED AND FIFTY COPIES OF THIS BOOK PRINTED DURING MARCH, 1903, BY J. J. LITTLE & CO., ASTOR PLACE, NEW YORK, UNITED STATES OF AMERICA.

THE FIRST THIRTY COPIES PRINTED INTERLEAVED WITH WRITING PAPER AND ESPECIALLY BOUND, OF WHICH THIS IS NO. 8.

DECADENT DEADSTOCK

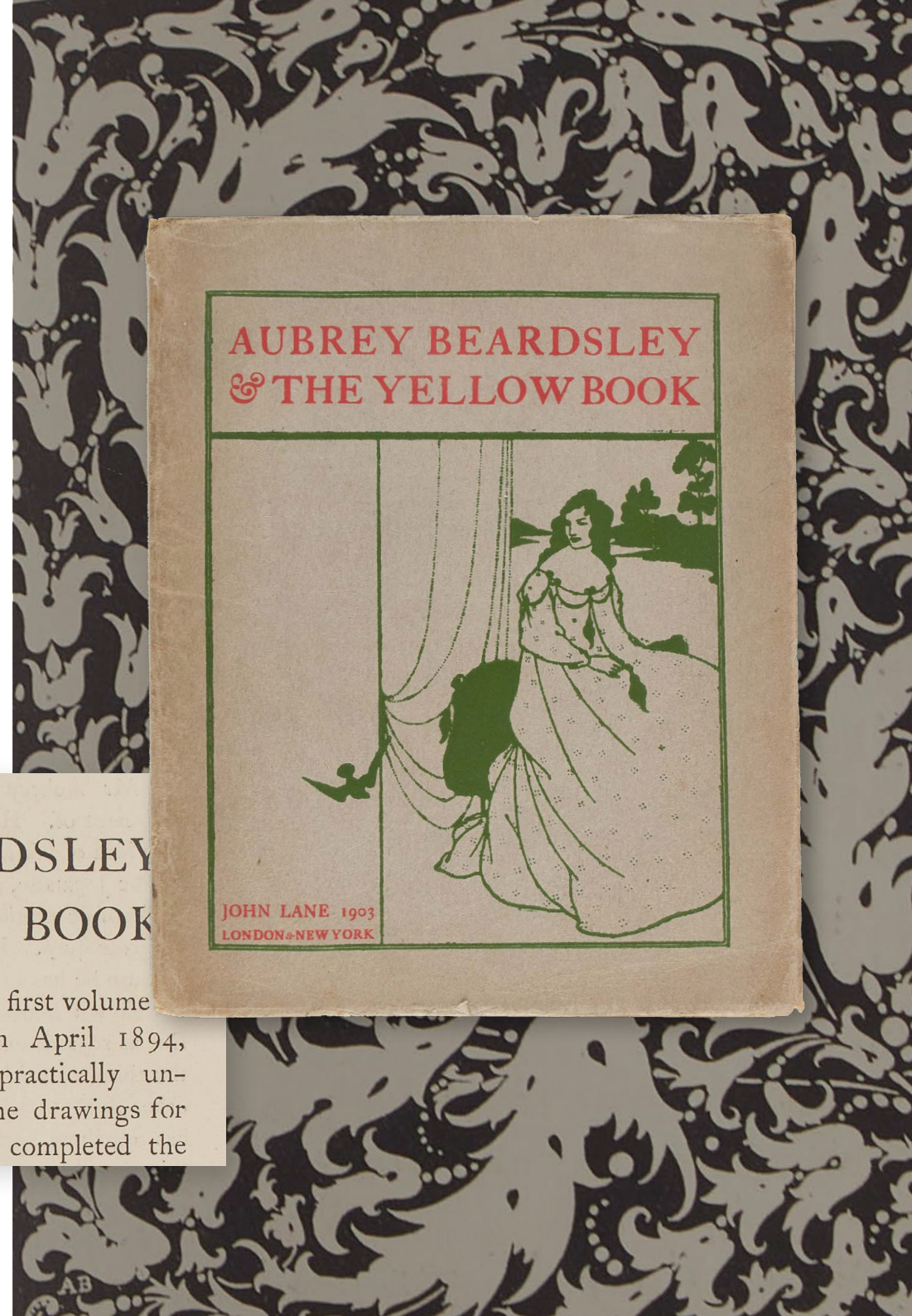
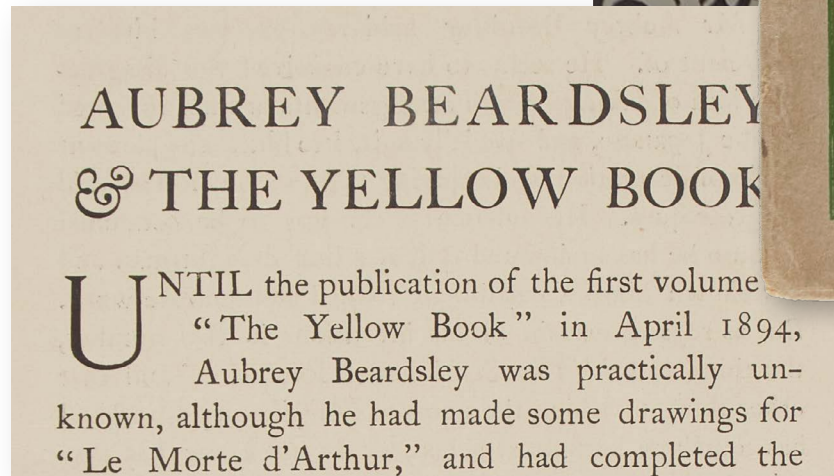
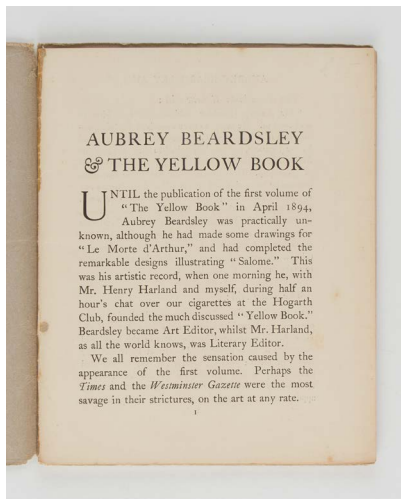
33. [BEARDSLEY, Aubrey.] Aubrey Beardsley & the Yellow Book. London and New York: John Lane. 1903. **£150**

Small 4to. Publisher's drab wrappers printed in red and green, illustration by Beardsley to upper wrapper; pp. 32, with eight in-text illustrations by Beardsley; a few small chips to spine, slight wear to corners, textblock (detached from wrappers) with traces of adhesive to spine; otherwise very good.

A promotional catalogue by the publisher John Lane advertising works illustrated by Beardsley.

'Some titles from the 1890s were still for sale in 1903 at advanced prices' (Samuels Lasner). Also included are contemporary reviews of *The Yellow Book*, extracts from letters by Beardsley written to the press in response, and lists of artistic and literary contributors to both *The Yellow Book* and *The Savoy*.

Samuels Lasner 142.



BEARDSLEY IN BERLIN

34. MUTHER, Richard (editor); Rudolf KLEIN. *Die Kunst ... Aubrey Beardsley ... mit acht Vollbildern in Strichätzung.* Zweite unveränderte Auflage. [Half-title:] *Die Kunst. Sammlung illustrierter Monographien ... fünfter Band.* [Wittenberg: Herrosé and Ziemsen for] Berlin: Julius Ward. S.a. [1903?] £75

4to; Publisher's dove-grey boards lettered in black and gilt and illustrated to a foliate design in gilt, neatly rebacked in pale grey cloth at an early date; pp. [6], 51, [3], lithographic frontispiece by Beardsley mounted to olive paper lettered in blue, and a further 7 lithographic plates, title and half-title lettered in red and black, publisher's red and black woodcut 'Ex Libris' to front pastedown and printer's device to front free endpaper verso, red woodcut initials.

Second edition, a reprint of the first (1902), of this essay on Beardsley by the German art historian Rudolf Klein Diepold (1871–1925).

The frontispiece (Beardsley's 'Portrait of Himself'), mounted to olive paper, was reproduced by permission of John Lane. German art critic and art historian Richard Muther (1860–1909) established *Die Kunst* in 1902, a series of artist monographs featuring contributors such as Rilke, who contributed a volume on Rodin in 1903, and Julius Meier-Graefe, who wrote on Manet in the same year.

The series profiled, amongst others, Lucas Cranach, Burne-Jones (by Malcolm Bell and translated by Rudolf Klein, the author of the present work on Beardsley), Max Klinger, Leonardo da Vinci, and Dante Gabriel Rossetti. Many of the early issues went through as many as five editions.

Brummer IV, p. 7; Gallatin, p. 77; not in Samuels Lasner.

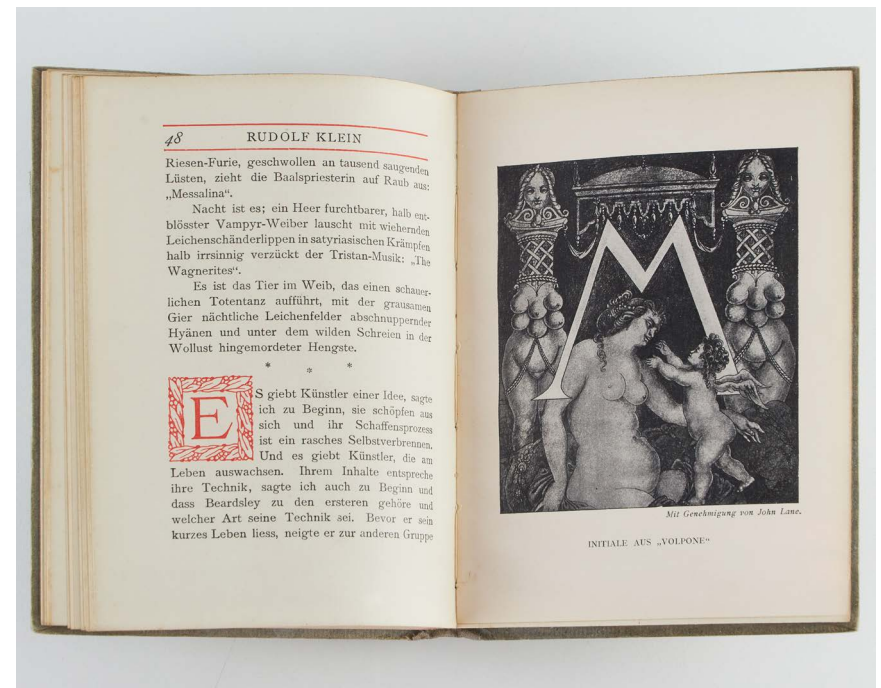


TABLE TALK & TABOO TANNHÄUSER

35. BEARDSLEY, Aubrey. *Under the Hill and Other Essays in Prose and Verse* ... with Illustrations. London and New York. John Lane, the Bodley Head. 1904.

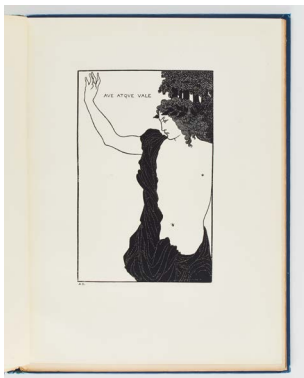
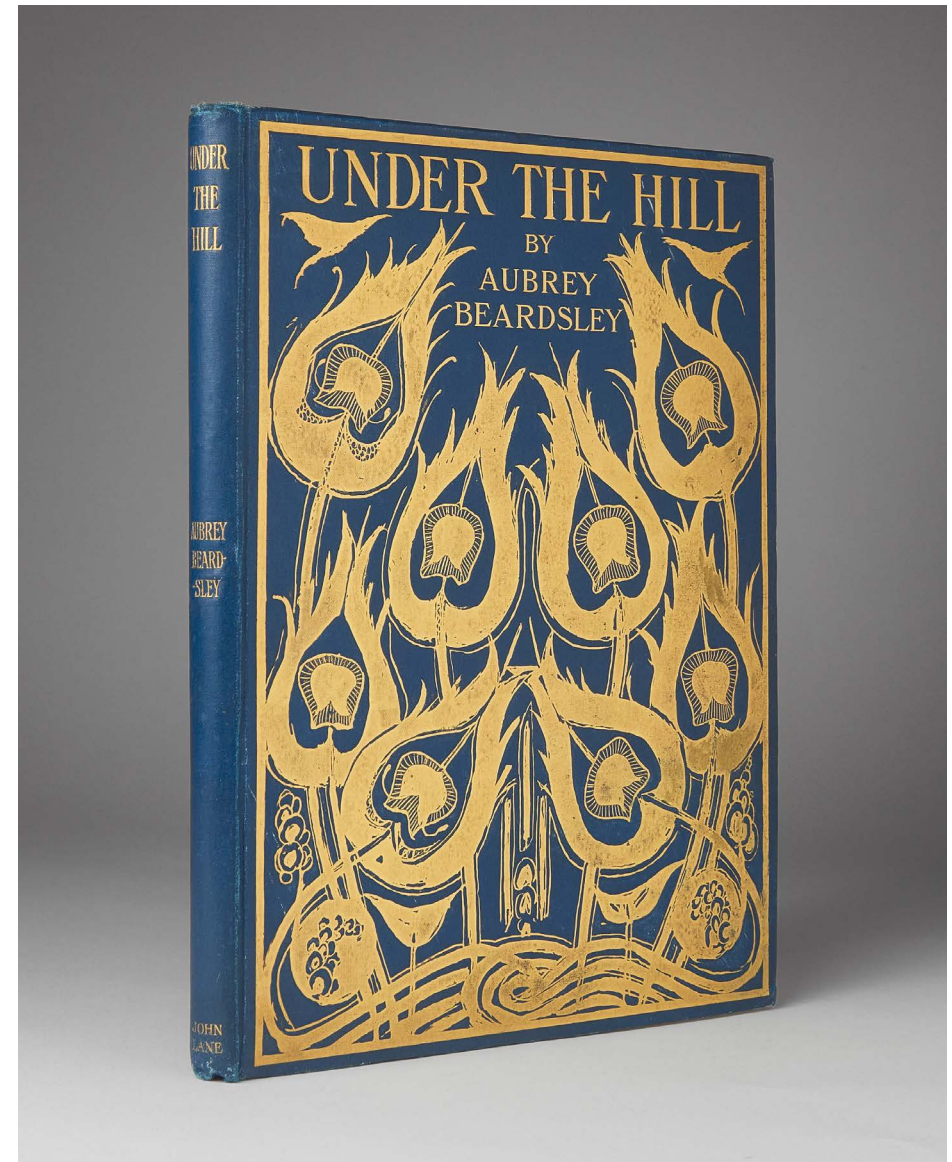
£500

4to. Publisher's blue cloth, peacock-feather designs stamped in gilt to upper board, upper board and spine lettered directly in gilt; pp. xi, [5], 70, [71-80], [4 (advertisements)]; photogravure frontispiece, 14 plates by Beardsley included in pagination (of which one in colour) with printed tissue guards, two tailpieces by Beardsley in the text; hinges cracked, slight wear to corners and extremities (colour subtly retouched); half-title, frontispiece, and title reinforced with tissue to inner margin, offsetting to title and limitation statement, lightly toned throughout; a good copy.

First edition thus of John Lane's expurgated version of Beardsley's unfinished erotic work, including three hitherto unpublished drawings by Beardsley.

Beardsley's 'Fred Brown, N.E.A.C.', a study of seven heads (pictured on the same page), and his intended frontispiece for Zola's *La Faute de l'Abbé Mouret* appear here for the first time. Beardsley's *Venus and Tannhäuser* – the first three chapters of which appeared in expurgated form as *Under the Hill* in the first issue of *The Savoy* (January 1896) – is inspired by the folkloric German tale of the knight and poet-musician Tannhäuser, who is lured into the Mountain of Venus and spends several years indulging in hedonistic pleasures.

Following the appearance of the first few chapters in *The Savoy*, in July 1896 'Smithers announced that serialization was discontinued, but that [*Venus and Tannhäuser*] would be published in book form with numerous illustrations as soon as Beardsley was well enough to complete it' (*Letters*, quoted in Samuels Lasner). Beardsley's erotic treatment of the legend remained unfinished, however, likely due to his conversion to Catholicism in 1897 as well as his declining health.





As well as *Under the Hill*, this volume contains 'The Three Musicians', 'The Ballad of a Barber', and Catullus's *Carmen CI*, all previously published in *The Savoy*, as well as two letters to the press and 'Table Talk of Aubrey Beardsley', a series of aphorisms which Beardsley had been working on in the summer of 1896, ten of which are included here and are seemingly published for the first time. He writes that the Brompton Oratory is 'the only place in London where one can forget that it is Sunday', that Turner is 'only a rhetorician in paint', and complains 'how few of our young English impressionists knew the difference between a palette and a picture! However, I believe that Walter Sickert *did* – sly dog!' (pp. 63–64).

Samuels Lasner 141.



FIRST LOVES, SECOND THOUGHTS

36. HOBBS, John Oliver (pseud., i.e. Pearl Mary Teresa RICHARDS). *The Dream and the Business.* London: T. Fisher Unwin. 1906. £100

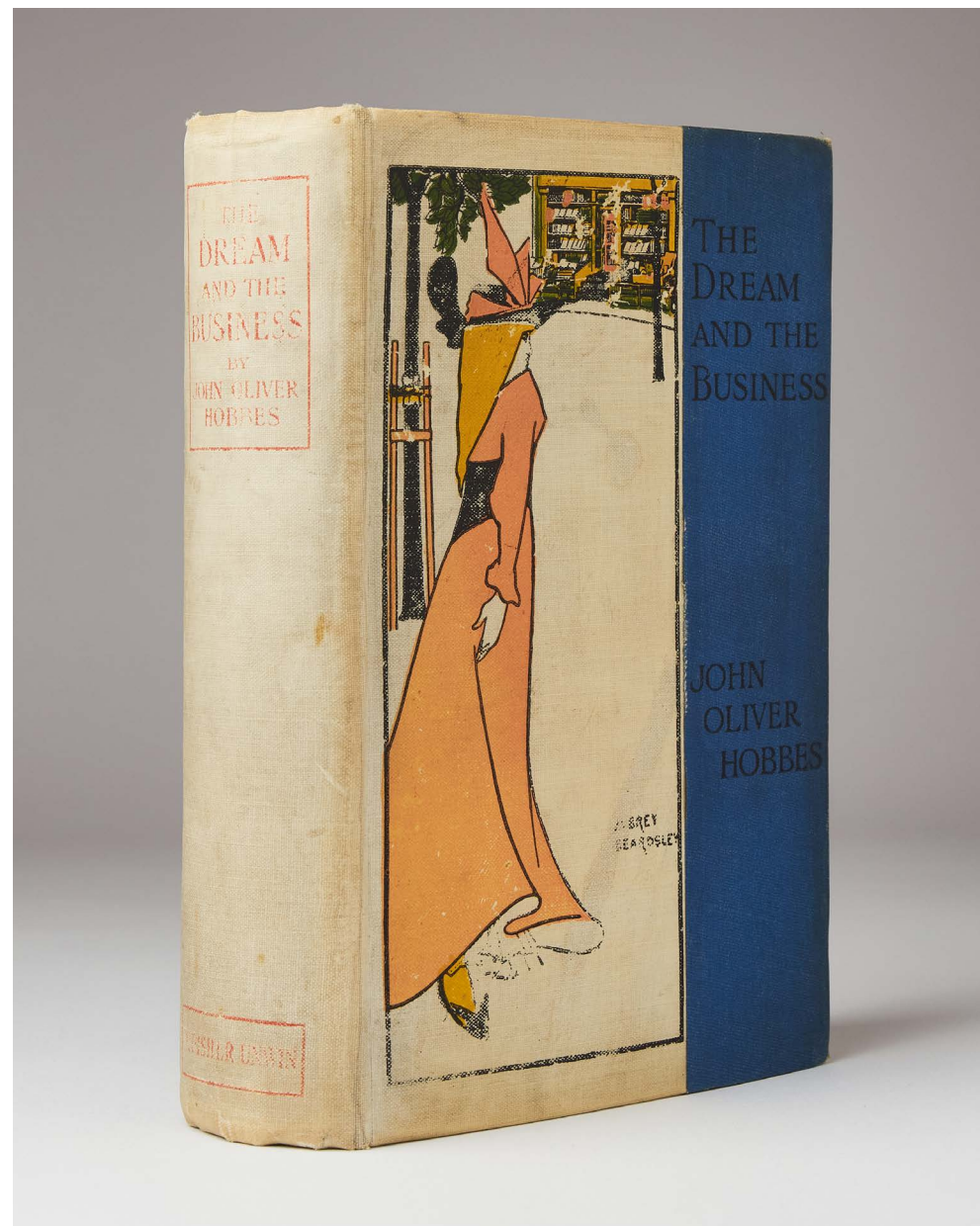
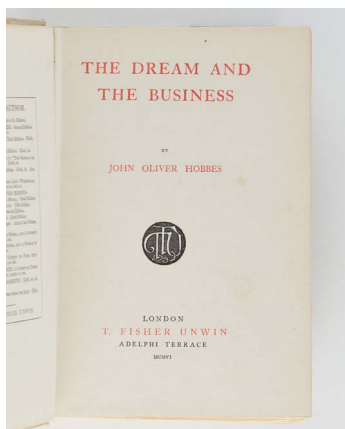
8vo. Publisher's blue and white cloth, design by Beardsley blocked to upper board in yellow and orange, spine lettered in red; pp. vii, [1 (blank)], 444, [2 (advertisements)], with half-title; without the very rare dust-jacket, boards slightly rubbed, spine toned with pushing to ends; light spotting to half-title and browning to endpapers; a very good copy; contemporary booklabel of the Ardkinglas estate to front pastedown.

First edition of the last published work by Anglo-American author Pearl Craigie (née Richards, 1867–1906), with a cover by Aubrey Beardsley reproducing his poster design for T. Fisher Unwin's *Pseudonym and Autonym Libraries*.

T. Fisher Unwin had published Craigie's first book, the wildly popular *Some Emotions and a Moral*, in 1891 as part of the *Pseudonym Library*. Divided into four sections – 'First Loves', 'Second Thoughts', 'The Compromise', and 'The Conflict' – *The Dream and the Business* 'contrasted the Roman Catholic with the nonconformist temper of mind' (DNB). Set against the backdrop of upper-class English Society, it contrasts the ideal and the ordinary, reason and emotion, and Christianity and paganism, and follows the complex relationships amongst Catholic Lord and Lady Marlesfold, the 'pagan' artist Maurice Lessard, and the Nonconformists Jim and Sophy Firmalden.

Provenance: with the booklabel of the Ardkinglas estate on Loch Fyne in Argyllshire, likely that of the Scottish physicist Sir Andrew Noble, 1st Baronet (1831–1915).

Gertner Zatlin 969; Samuels Lasner 76c.



UNDER THE HILL, UNEXPURGATED

37. BEARDSLEY, Aubrey. *The Story of Venus and Tannhäuser ... a Romantic Novel. Now First Printed from the Original Manuscript. London: for private circulation [i.e. Leonard Smithers]. 1907.* **£675**

4to. Publisher's blue-grey buckram, printed label to upper board; pp. 88, with half-title; slight soiling to label; internally clean and bright; a very good copy, uncut and unopened; old catalogue clipping loosely inserted.

First edition to be published from the original manuscript of Beardsley's unfinished erotic work, no. 165 of 250 copies on handmade paper from a total edition of 300 copies.

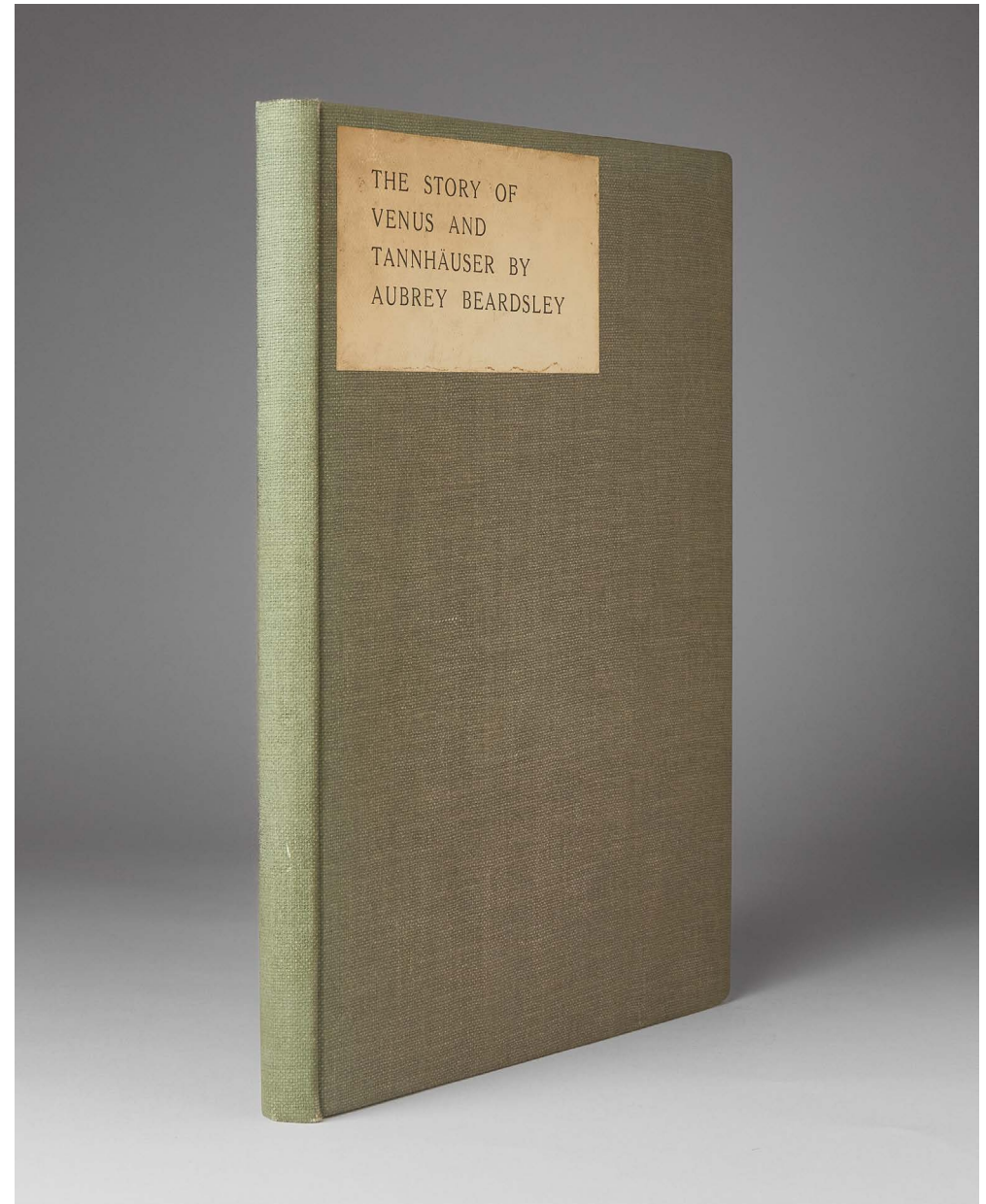
Beardsley's *Venus and Tannhäuser* – the first three chapters of which appeared in expurgated form as *Under the Hill* in the first issue of *The Savoy* – is inspired by the folkloric German tale of the knight and poet-musician Tannhäuser, who is lured into the Mountain of Venus and spends several years indulging in hedonistic pleasures.

Following the appearance of the first few chapters in *The Savoy*, in July 1896 'Smithers announced that serialization was discontinued, but that [*Venus and Tannhäuser*] would be published in book form with numerous illustrations as soon as Beardsley was well enough to complete it' (*Letters*, quoted in

Samuels Lasner). Beardsley's erotic treatment of the legend remained unfinished, however, likely due to his conversion to Catholicism in 1897 as well as his declining health.

The 'dominating and consuming sin' of aestheticism was 'precisely the offense of which Beardsley came to feel most guilty. After beginning instruction in the Roman Catholic faith, Beardsley had written his spiritual mentor, Andre Raffalovich, that the true Christian man of letters "must sacrifice his gifts, just as Magdalen must sacrifice her beauty"' (Harpham, p. 25). Shortly before his untimely death of tuberculosis, he ordered Leonard Smithers and his patron, Herbert Charles Pollitt, to destroy his 'bad drawings [...] By all that is holy – *all* obscene drawings'.

Samuels Lasner 151.



Of this work only 300 copies have been printed,
of which 250 are on hand-made paper, and 50 on
Japanese vellum. Each copy is numbered.

This is No. 165.

THE STORY OF
VENUS AND TANNHÄUSER

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.

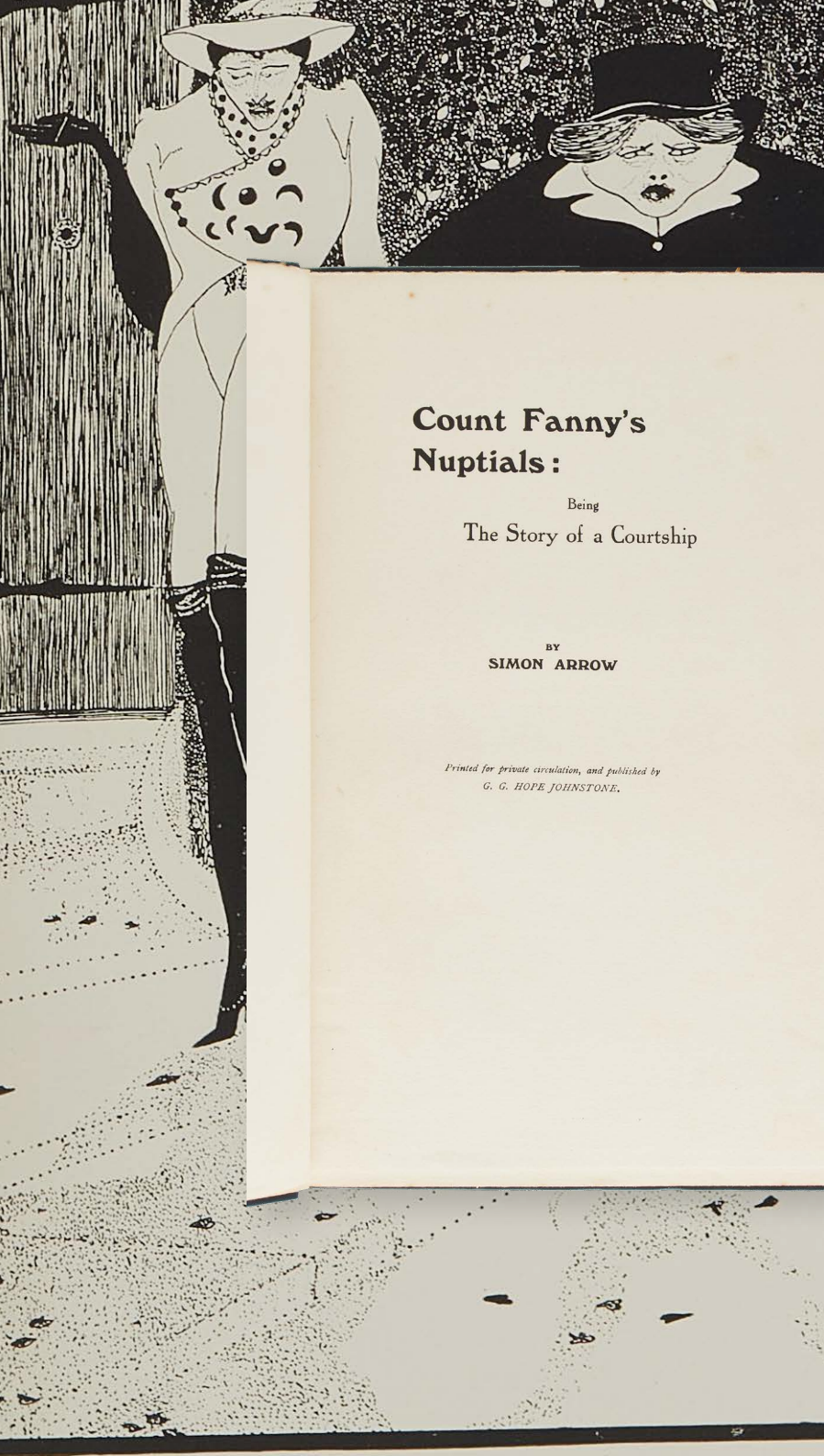
A ROMANTIC NOVEL

BY

AUBREY BEARDSLEY

Now first printed from the Original Manuscript.

LONDON
FOR PRIVATE CIRCULATION
MCMVII



Count Fanny's Nuptials:

Being
The Story of a Courtship

BY
SIMON ARROW

*Printed for private circulation, and published by
G. G. HOPE JOHNSTONE.*

DEATH, DECAY, & DESIRE

38. 'ARROW, Simon' (pseud., i.e. George Granville HOPE-JOHNSTONE?).

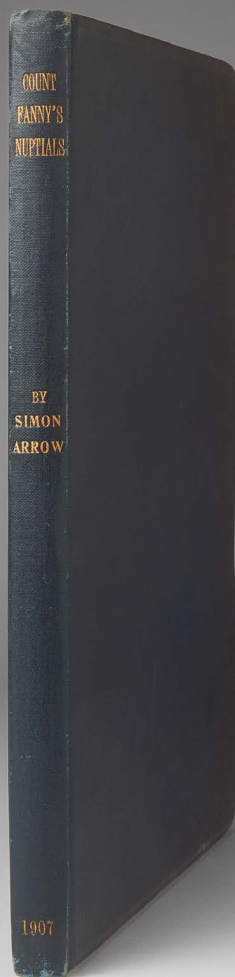
Count Fanny's Nuptials. Being the Story of a Courtship. [London:] Printed for private circulation, and published by G.G. Hope Johnstone. [1907.] £200

4to. Original navy blue bevelled cloth, spine lettered in gilt; pp. 68, [1], [3 (blank)]; 7 plates attributed to 'Alastair' (see below); extremities lightly rubbed; the odd spot; a very good copy.

First edition of this anonymous erotic story, likely authored by the publisher, with illustrations thought to be by 'Alastair' (i.e. Hans Henning von Voight) frequently misattributed to Beardsley.

Count Fanny's Nuptials describes the eponymous nobleman's wooing of the young Lucy Birchman, set against a backdrop of decadent sensuality: he woos Lucy with gifts of 'a cage of strange silk-worms that wove strange tapestries in two colours', French erotic drawings, a copy of *Les Fleurs du mal*, 'a rare pamphlet attributed to the Marquis de Sade upon the cover of which dwarfs engaged in unthinkable pleasantries', a 'pair of frail drawers [...] brodered in pink thread with a design of horned satyrs', and much else. There are scenes at the Grand Ballet and discussions of Turner, Manet, and the shops of Burlington Arcade; all the while, Lucy's mother flirts 'in the most outrageous manner with Erotion (Fanny's manservant?), allowing 'her bodice to slip aside with studied carelessness and display the ample zones of her bosom'.

In 1913 Hope-Johnstone appeared before the King's Bench Division, having been brought to court by the Princess of Formosa for alleged slander and false imprisonment (Hope-Johnstone had turned her in to the police for purportedly stealing £6 from him).



over her cheeks had graven quaint tortuous
ruts through the powder and the rouge.

Presently Count Fanny taking Lucy by
the hand led her gently away into the
shadow of the wood.

Mrs. Birchman played with Erotion,
the little page.

The Moon quite unable to conceal her
curiosity peeped round the edge of the
coppice. It was a pretty sight she saw!

She was pale and swollen and seemed
to hover quite near the earth, like some
monstrous powder-puff suspended in the sky,
or like one of the great arc-lamps that
illuminate the Embankment thought the
Count.

"And hardly less beautiful," he mused.

How romantic it all was!

Inside the wood it was quite dark.

Hours later when Count Fanny drove
away Mrs. Birchman was repairing her
raddled features in the moonlight, while

16



Their relationship, which had started around 1911, was evidently tumultuous: the court case notes that Hope-Johnstone persuaded her to briefly run away with him to Ceylon (Sri Lanka), where they 'lived as man and wife', makes mention of several mercurial letters varying from desperate ('In Paris after you left I kissed the cat instead of you') to defamatory (calling her 'the most despicable creature I have ever known'), and refers to an incident in which he turned up at her flat in Paris, pulled the tablecloth from the table, 'moves the whole of the dinner, breaks a

bottle of champagne against the wall, goes to the door and insults a lady who is coming in, strikes the lady's escort in the face, and then shuts the door on them'. The case was settled for £500 (see 'Sicilian Princess' Suit', in *The Advertiser*, 28 July 1913, p. 19).

Samuels Lasner 221 ('The text has also been attributed—with little evidence—to Ronald Firbank').

ANNOTATED & INSCRIBED BY BEARDSLEY'S PATRON

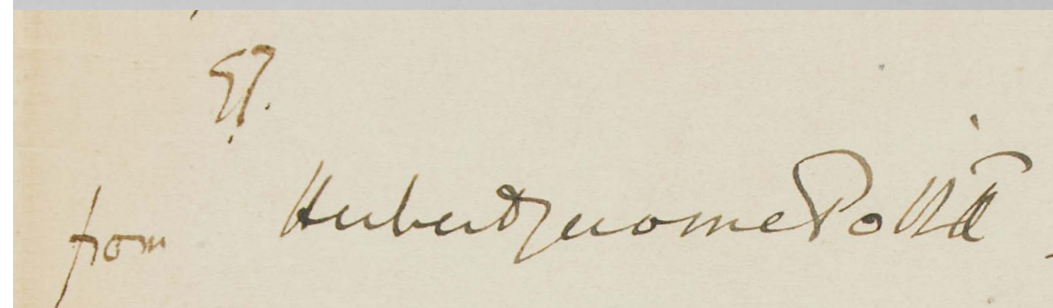
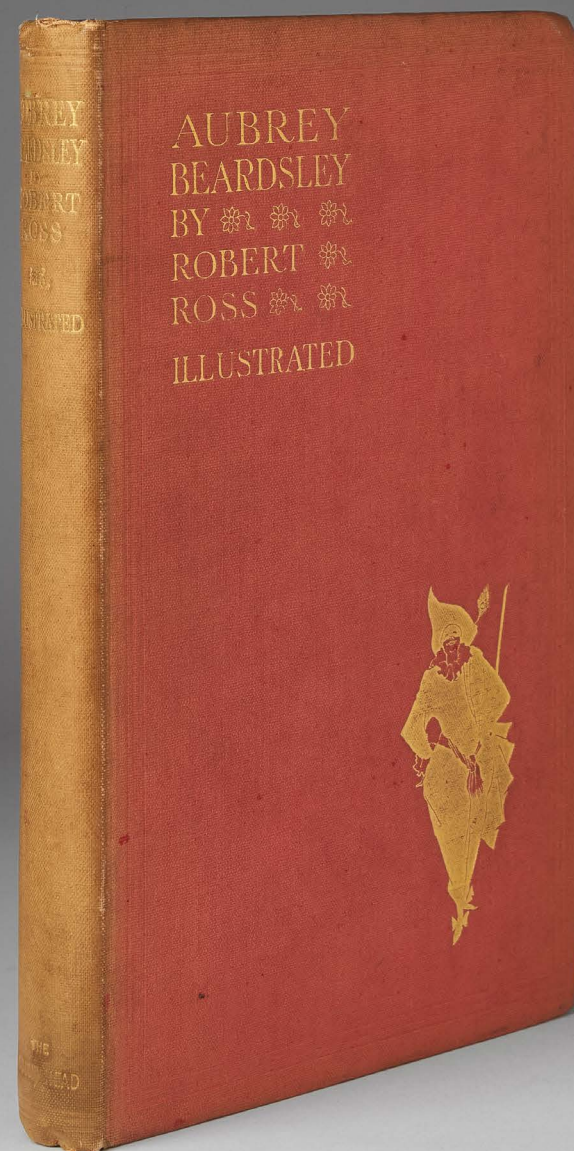
39. ROSS, Robert; Aymer VALLANCE. *Aubrey Beardsley ... with Sixteen Full-Page Illustrations and a Revised Iconography.* London: John Lane, the Bodley Head and New York: John Lane Company. 1909 (but November 1908). £475

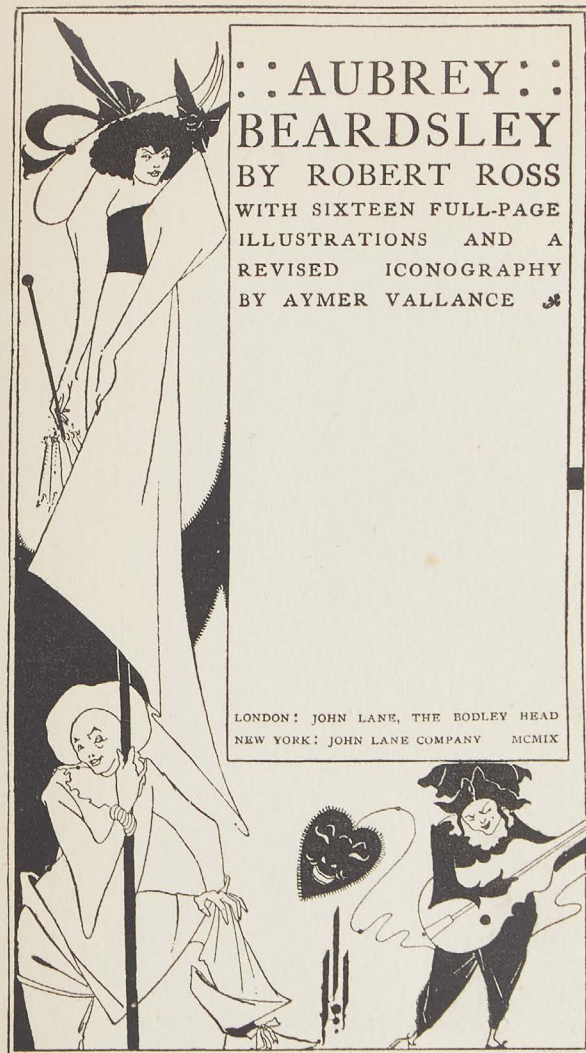
8vo. Publisher's red cloth, spine and upper board lettered in gilt, masked Pierrot by Beardsley gilt to upper board, top-edge gilt; pp. 112, [12 (advertisements)]; 16 plates by Beardsley including frontispiece; title-page by Beardsley adapted from *Keynotes*, advertisements printed in red and black; wanting the uncommon dust-jacket, spine sunned, corners bumped; light waterstaining to p. 50 and facing plate, else internally very good; gift inscription to front free endpaper 'from Herbert Jerome Pollard', dated December 1908 (see below).

First edition thus of Ross's biography of Beardsley, with a revised version of Vallance's iconography of Beardsley's works, this copy inscribed to an unknown recipient by Hubert 'Jerome' Pollitt (1872-1942), Beardsley's patron and owner of most of the *Lysistrata* drawings.

Ross's text had initially appeared as a eulogy to Beardsley, published in the first edition of Beardsley's last major project, *Volpone*; Beardsley had died before completing the illustrations. Vallance's iconography is a revised version of that which appeared in *A Book of Fifty Drawings*.

Provenance: gift inscription from Herbert Charles 'Jerome' Pollitt (1871-1942), Beardsley's major patron, for whom Beardsley adapted his own bookplate design, one of only three bookplates Beardsley completed during his lifetime. Pollitt, who had been president of Footlights during his time at Cambridge, was known for his cross-dressing performances as Diane de Rougy and for his friendships with Beardsley and Smithers.





He later entered into a relationship with Aleister Crowley, who 'lived with Pollitt as his wife for some six months and he made a poet out of me' (Crowley, quoted in Kaczynski, *Perdurabo* (2012), p. 38). Pollitt owned many of Beardsley's *Lysistrata* drawings, and on his deathbed Beardsley implored Smithers 'to destroy all copies of *Lysistrata* and bad drawings. Show this to Pollitt and conjure him to do the same'.

In this copy, thirty-two drawings in Vallance's catalogue have been marked up, apparently indicating which works were in Pollitt's collection. Amongst them are Aubrey Beardsley's bookplate, all eight drawings listed for *Lysistrata*, five drawings for *Volpone* (these explicitly listed as the property of 'Herbert J. Pollit, Esq.');

one is attributed to the collection of 'Walter Pollett Esq.', likely erroneously. Pollitt adds in manuscript at the end 'The Impatient Waiter' (i.e. 'The Impatient Adulterer'), Beardsley's explicit drawing of a masturbating voyeur for Juvenal's *Sixth Satire*. 'Beardsley had begun the drawing in August 1896, directly after completing his *Lysistrata* series whilst staying at Boscombe, but left it incomplete at that time. Perhaps realising that it could not be printed, he offered it to his new friend and patron Herbert Pollitt, when the latter visited him at Bournemouth in late April 1897. Beardsley wrote to Pollitt on 3rd March to inform him "the little drawing for Juvenal VI 237-8 is done."' (V&A, [online](#)).

Gertner Zatlin 1061 (for Pollitt's 'Impatient Adulterer'); Samuels Lasner 154.

Aubrey Beardsley

160. THE HOUSES OF SIN, by Vincent O'Sullivan. Leonard Smithers, 1897. Cover design for. Reproduced in "Second Book," again in "Later Work."
161. LA DAME AUX CAMÉLIAS. Sketch in water colour to right. On the fly-leaf of a copy of the book given to the artist by M. Alexandre Dumas, fils. First published in "Second Book," again in "Later Work." 1897.
162. BOOK-PLATE FOR MISS OLIVE CUSTANCE (Lady Alfred Douglas). Reproduced in photogravure in "Early Work."
163. ARBUSCULA. Drawing in line and wash, for the *édition de luxe* of Vuillier's "History of Dancing." William Heinemann, 1897. Reproduced in photogravure; also an early impression of the same printed in a green tint. (Property of John Lane, Esq.)
164. MADEMOISELLE DE MAUPIN, by Théophile Gautier. Leonard Smithers, 1898. Designs to illustrate:—
- i. Mademoiselle de Maupin, frontispiece, water colour. Reproduced in facsimile by Messrs Boussod, Valadon & Co., for limited edition, and, like the rest, in photogravure for ordinary edition. Reproduced as frontispiece to "Later Work."
 - ii. D'Albert (small design).
 - iii. D'Albert in search of Ideals. (Property of Mrs George Bealby Wright.)
 - iv. The Lady at the Dressing Table. (Property of Walter Pollett, Esq.)
 - v. The Lady with the Rose.
 - vi. The Lady with the Monkey. All the above reproduced in photogravure in "Later Work."

Aubrey Beardsley

165. BEN JONSON HIS VOLPONE: OR THE FOXE. 4to. Leonard Smithers, 1898.

- i. Design in gold on blue for the cloth cover. Same in black-and-white for opening page. Frontispiece, design in pen-and-ink.
- ii. Vignette to the Argument. Initial letter V, with column and tasselled attachments to the capital. This and the remaining designs were executed in pen and crayon.
- iii. Vignette to Act I. Initial letter V, with an elephant, having a basket of fruits on his back. (Property of Herbert J. Pollit, Esq.)
- iv. Vignette to Act II. Initial letter S, with a monster bird, having a pearl chain attached to its head. (Property of Herbert J. Pollit, Esq.)
- v. Vignette to Act III. Initial letter M, with seated Venus and Cupid under a canopy, between two fantastic gynæcomorphic columns. (Property of Herbert J. Pollit, Esq.)
- Vignette to Act IV. (The same as the design for Act II. repeated.)
- vi. Vignette to Act V. Initial letter V, with a horned terminal figure of a man or satyr. (Property of Herbert J. Pollit, Esq.)

All these Volpone designs were reproduced in "Later Work." Drawn at the close of 1897 and early part of 1898, they constitute the latest designs produced by Aubrey Beardsley before his death.

In his published List, Mr A. E. Gallatin mentions several sketches and other drawings in private letters which, for lack of detailed information, I have not in-

X The Impatient Waiter.

WITH EVANS'S MOST FAMOUS BEARDSLEY PORTRAIT

40. BEARDSLEY, Aubrey (illustrator); Frederick H. EVANS. Grotesques by Aubrey Beardsley. Facsimile Platinum Prints by Frederick H. Evans from the Twelve Original Drawings in his Collection. *S.l.: privately printed. 1919.* £2500

4to. Publisher's printed wrappers, housed in a clamshell morocco-backed box with cloth sides, raised bands ruled in gilt; marbled edges, red gilt morocco lettering-pieces; ff. [13], comprising 12 platinum prints after drawings by Aubrey Beardsley and a portrait frontispiece within a handsome Art Nouveau woodcut border signed by Evans in pencil and dated 1919, the prints and frontispiece mounted on brown card, the last 4 ff. provided in facsimile and mounted on paper slightly warmer in colour; c. 60-mm split to spine, but holding, a few spots to wrappers; slight offsetting to blank versos; else very well preserved.

One of twenty-five privately printed copies, extremely rare, of this collection of facsimile platinum prints after twelve original drawings by Beardsley from the collection of his friend, the Pictorialist photographer Frederick Evans (1853–1943), also including a photograph of Beardsley signed by Evans, perhaps the most famous portrait of the artist.

A friend of George Bernard Shaw, Evans was a proprietor of Jones' and Evans' Bookshop near the Guildhall in Cheapside until 1898, when he turned to photography full-time; a monumental photographer of architecture, he was a member of the Linked Ring photographic society and soon befriended Alfred Stieglitz; he was the first British photographer to have his work featured in Stieglitz's seminal photographic journal *Camera Work*.

Evans met the seventeen-year-old Beardsley in 1889, when Beardsley was working as a clerk for an insurance company.

GROTES
BY
AUB
BEA



The shop was 'but a minute's walk for Beardsley within a twelvemonth of his coming to London town ... Here Beardsley would turn in after his city work was done, as well as at the luncheon hour, to discuss the new books; and thereby won into the friendship of Frederick Evans who was early interested in him' (MacFall, p. 39). Within a year, he was visiting daily. 'Thus it came about that Beardsley made his first literary friendship in the great city. He would take a few drawings he made at this time and discuss them with Frederick Evans. Soon they were on so friendly a footing that Evans would "swap" the books for which the youth craved in exchange for drawings' (ibid.). Indeed, it was Evans who secured Beardsley's first commission, recommending him to J.M. Dent for Malory's *Morte d'Arthur*.

The portrait of Beardsley included here is one of two famous photographs Evans took of Beardsley around 1894: here, Beardsley gazes downwards, his head in his hands. The portrait frontispiece is here signed by Evans and dated 1919. The present illustrations, from original drawings of Beardsley from Evans's collection, were first published in the 1893 *Bon-Mots of Sydney Smith and Richard Brinsley Sheridan*, a small-format volume in which Beardsley's illustrations appear as minute in-text illustrations or tailpieces, measuring not more than four centimetres; they can be appreciated in *Grotesques by Aubrey Beardsley* not as mere ornaments to the text, but as works of art in their own right. Beardsley died of tuberculosis on 16 March 1898, aged only twenty-five.

This collection was privately printed some two decades after Beardsley's death and in the same year as the auction of Evans's Beardsley drawings at Anderson Galleries in New York. It follows a larger-format edition of grotesques from Evans's collection, limited to ten copies and published in 1913 under the title *Grotesques by Aubrey Beardsley. Enlarged Facsimiles in Platinotype*, comprising reproductions of the twelve drawings included here but issued without the portrait (we find only one copy, at Princeton).

We find a single copy in the UK, at the National Art Library, and one in the US (Metropolitan Museum of Art, the portrait of Beardsley unsigned).

Not in Samuels Lasner (see no. 156, note).



EVANS'S BEARDSLEYS AT AUCTION

41. [BEARDSLEY, Aubrey.] Sale Number 1411 ... Forty-Three Original Drawings by Aubrey Beardsley. The Collection of Frederick H. Evans of London. *New York: The Anderson Galleries.* 1919. **£50**

8vo. Publisher's printed self-wrappers, stapled as issued; pp. 10, [2 (blank)]; light central creasing, short split to wrappers at head; pencil or charcoal staining to rear inner cover and a few smudges to previous page of text; a good copy; contemporary pencil markings throughout with a few prices to p. 8.

Exhibition catalogue for the 20 March 1919 sale of forty-three original drawings by Beardsley from the collection of photographer Frederick H. Evans.

'Beardsley drawings are very rarely offered for sale, and it is believed that Mr. John Lane's large collection was destroyed by fire at Leipzig; in which case such an opportunity as the present cannot again occur. With each of these drawings there is a written guarantee signed by Mr. Evans' (p. 5).

A friend of George Bernard Shaw, Evans was a proprietor of Jones' and Evans' Bookshop near the Guildhall in Cheapside until 1898, when he turned to photography full-time. The shop was 'but a minute's walk for Beardsley within a twelvemonth of his coming to London town ...

'Here Beardsley would turn in after his city work was done, as well as at the luncheon hour, to discuss the new books; and thereby won into the friendship of Frederick Evans who was early interested in him [...] [Beardsley] would take a few drawings he made at this time and discuss them with Frederick Evans. Soon they were on so friendly a footing that Evans would "swap" the books for which the youth craved in exchange for drawings' (MacFall, p. 39.). Indeed, it was Evans who secured Beardsley's first commission, recommending him to J.M. Dent for Malory's *Morte d'Arthur*.

OCLC and Library Hub find no copies in the UK.

Samuels Lasner 164. See MacFall, Aubrey Beardsley: the Clown, the Harlequin, the Pierrot of His Age (1927).

FORTY-THREE ORIGINAL DRAWINGS BY AUBREY BEARDSLEY

THE COLLECTION OF
FREDERICK H. EVANS
OF LONDON

THE ANDERSON GALLERIES
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK

BEARDSLEY IN PHILLY

42. BEARDSLEY, Aubrey; Joseph PENNELL (foreword). An Exhibition of Original Drawings by Aubrey Beardsley. May First to May Seventeenth 1919. Philadelphia: The Rosenbach Galleries. 1919. £75

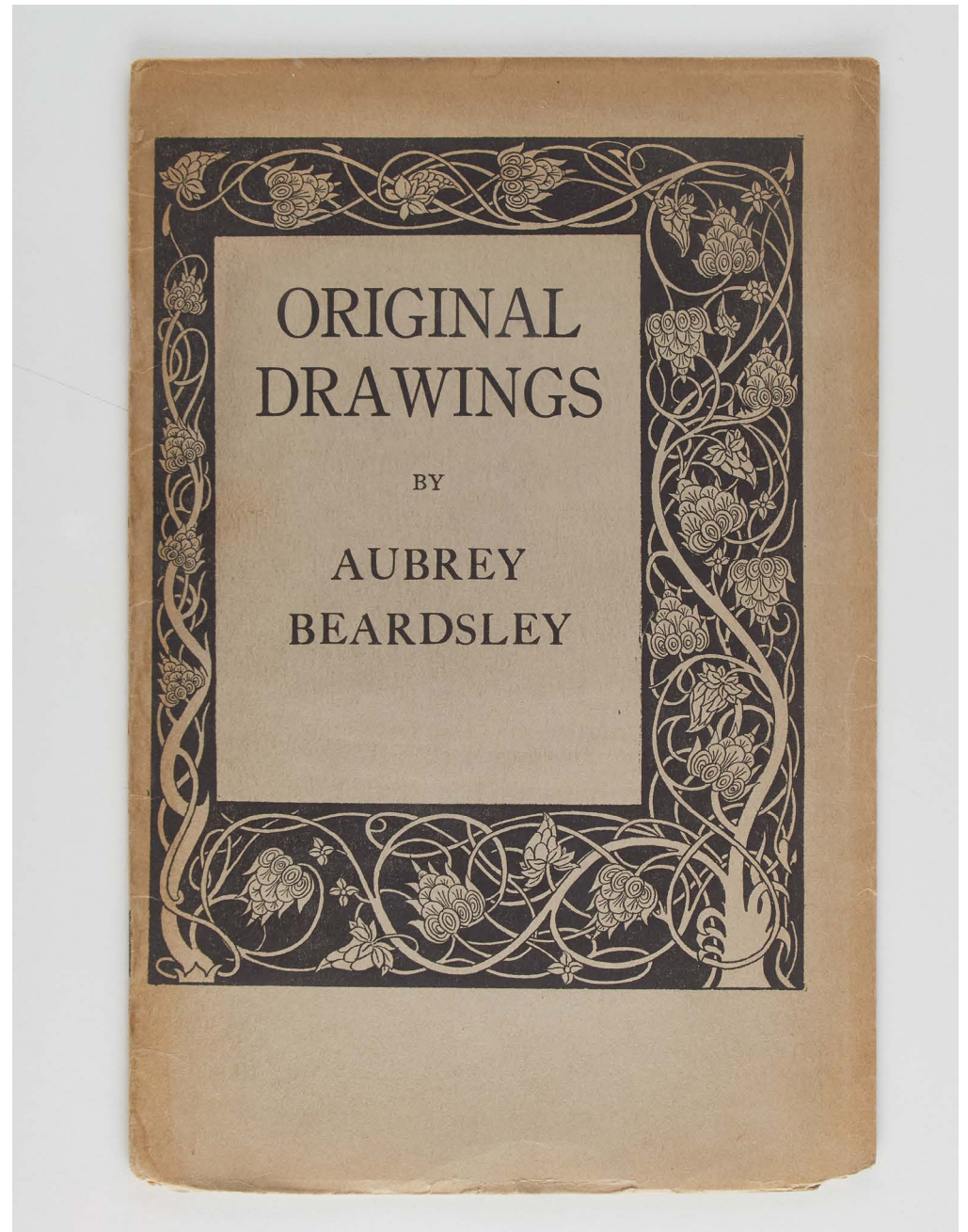
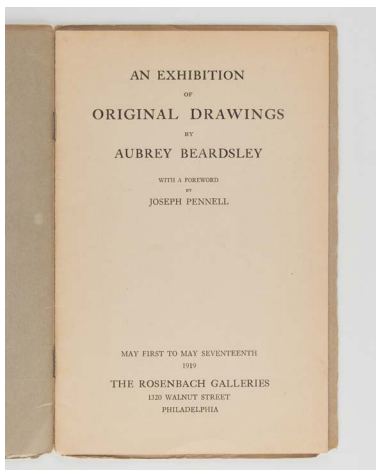
8vo. Stapled in the publisher's grey wrappers, upper wrapper with illustration by Beardsley adapted from border design for *Le Morte d'Arthur*; pp. 10, [2 (blank)]; short split to foot of spine, extremities slightly soiled and worn; internally very good.

A catalogue for the 1-17 May 1919 exhibition of original drawings by Beardsley at the Rosenbach Galleries in Philadelphia, featuring several drawings from the collection of Frederick H. Evans, presentation copies, two hundred proofs of Beardsley's illustrations, original drawings from *Bons Mots*, and much else.

The Rosenbach Company was formed in 1903 by the renowned book dealer A.S.W. Rosenbach and his brother Philip, who dealt in antique furniture and art. They operated from 1320 Walnut Street from 1903 to 1943, additionally selling china, glassware, silverware, and more. The preface is by the Philadelphia-born draughtsman and book illustrator Joseph Pennell (1857-1926), extracted from his article on Beardsley in the first issue of the *Studio* (April 1893) and followed by an April 1919 postscript.

No copies traced in the UK.

Samuels Lasner 165.



PREVIOUSLY UNPUBLISHED PUERILIA, PRIVATELY PRINTED

43. BEARDSLEY, Aubrey; R.A. WALKER (introduction). Nineteen Early Drawings by Aubrey Beardsley. From the Collection of Mr. Harold Hartley. S.L.: privately printed. 1919. **£475**

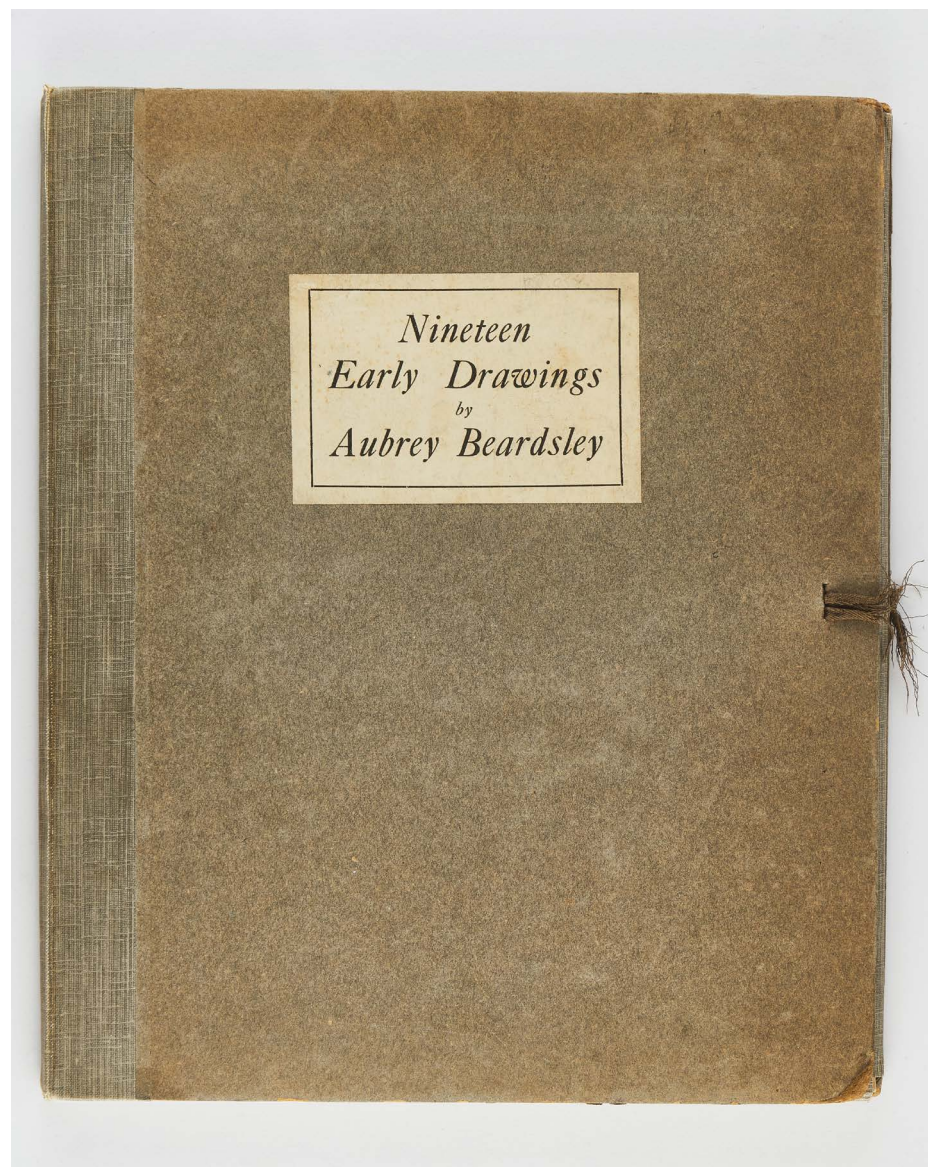
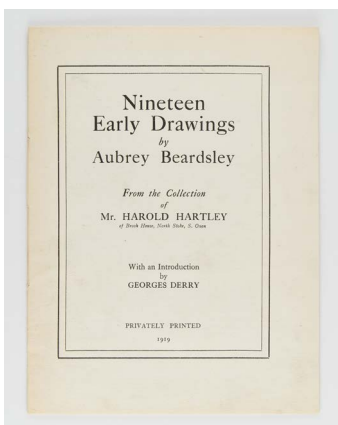
4to. Original cloth-backed portfolio with paper sides, printed label to upper board, vestigial grey cloth ties; comprising 8-pp. pamphlet in publisher's printed self-wrappers and 19 loose collotype plates; boards a little toned to extremities and rubbed to corners; old shelflabel to inside front board; marginal offsetting to illustration no. 1 from boards; else very good.

First limited edition, no. 11 of 150 copies signed by Harold Hartley, including nineteen previously unpublished comic illustrations by Beardsley of Book II of Virgil's *Aeneid*.

These drawings were made by Beardsley in 1886, in his thirteenth to fourteenth year, whilst he was translating the *Aeneid* with his Form-master, H.A. Payne of the Brighton Grammar School.

'It must be conceded that their artistic value is slight when compared with the astounding technique exhibited by Beardsley a comparatively few years after. They are not, however, entirely lacking in good draughtsmanship ... What distinguishes these drawings from nearly all his early work is their delightful humour – their genuine, though crude, comicality' (from the Introduction by 'Georges Derry', pseudonym of R.A. Walker).

Gertner Zatlin 47–65; Samuels Lasner 166.



43 BEARDSLEY & WALKER

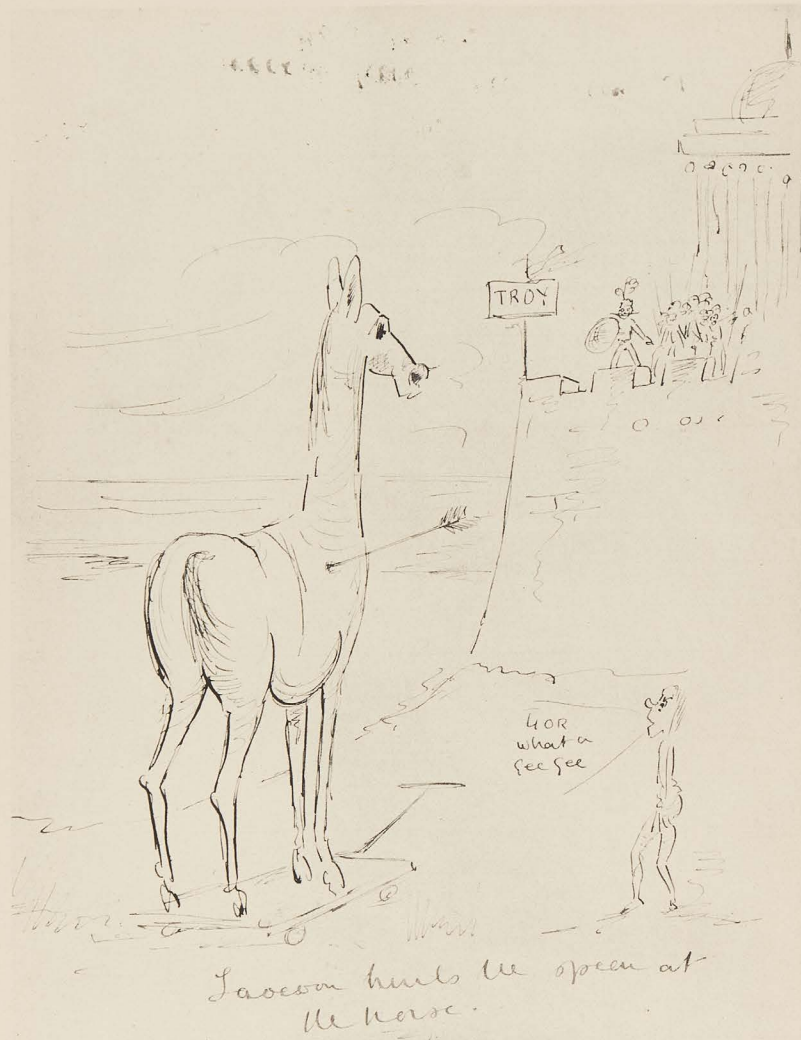


ILLUSTRATION 2

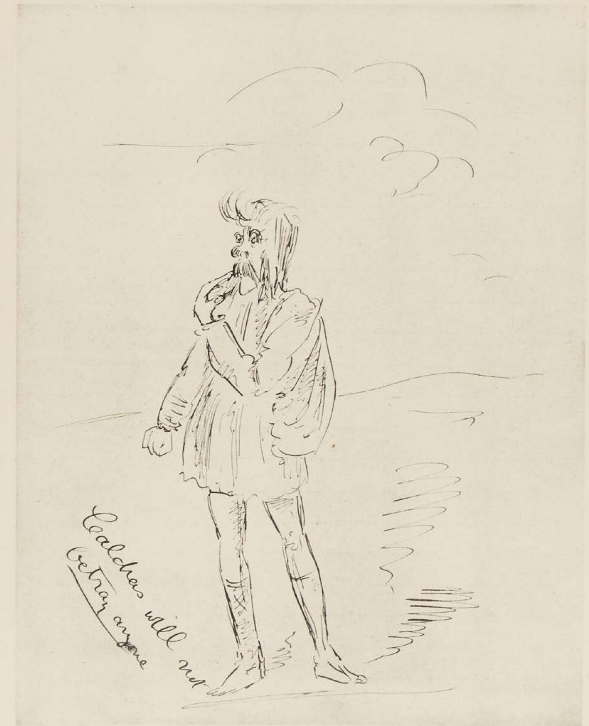


ILLUSTRATION 4

PRESENTED TO THE CURATOR OF THE PETIT PALAIS

44. BIRNBAUM, Martin. *Introductions. Painters Sculptors and Graphic Artists.*
New York: Frederic Fairchild Sherman. 1919. £90

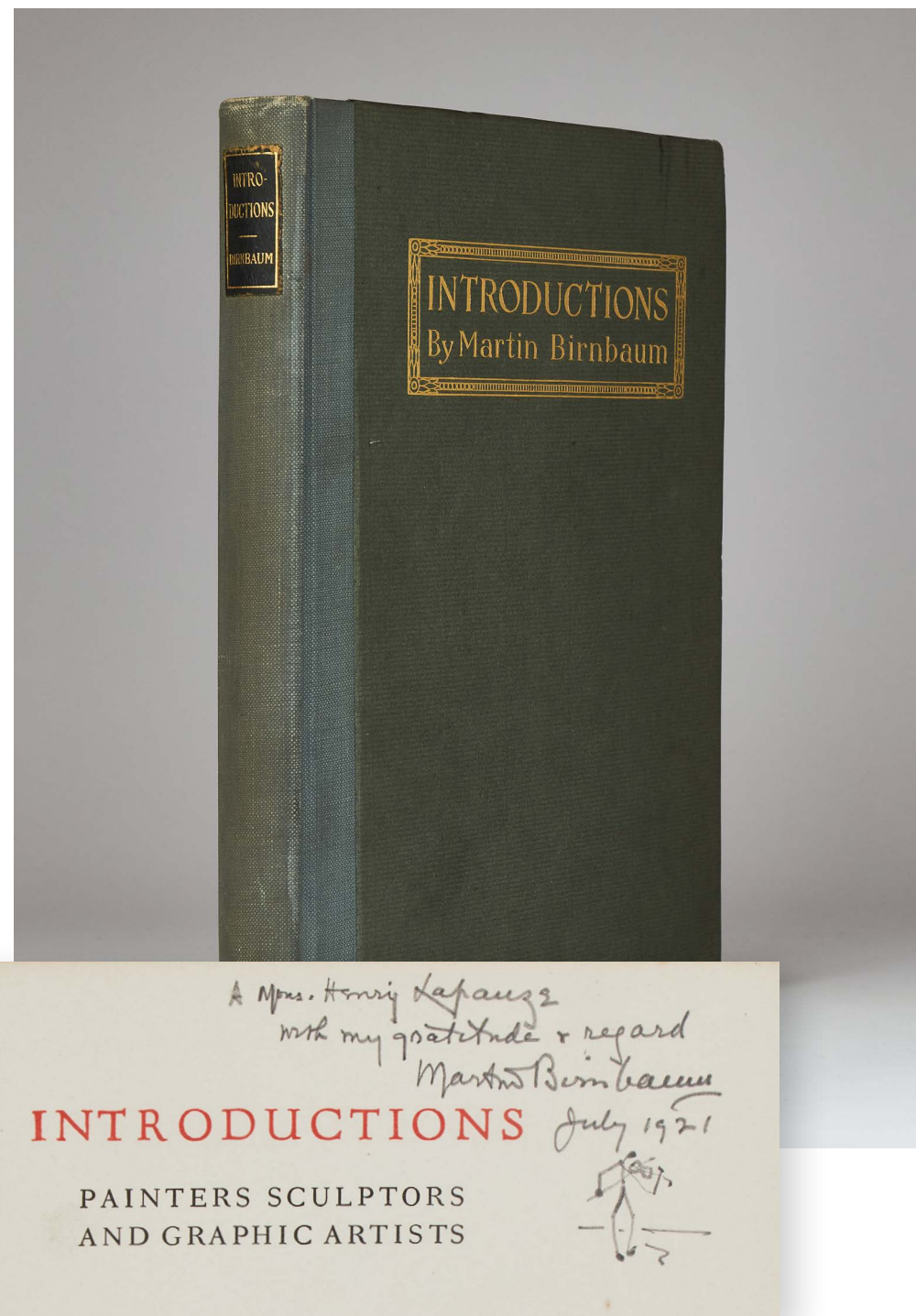
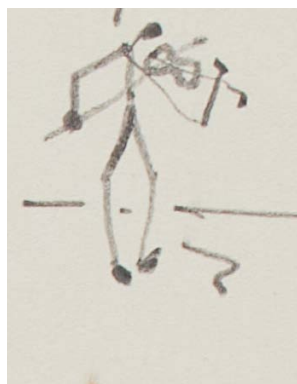
8vo. Original green cloth-backed boards, gilt lettering in panel to upper board, gilt lettering-piece to spine; pp. 137, [1], 30 plates; very good; presentation inscription to title 'A Mons. Henry Lapauze | with my gratitude and regard | Martin Birnbaum | July 1921' (see below).

First edition, limited to 500 copies, of this survey of the lives and works of fourteen noted designers including Aubrey Beardsley, this copy presented by the author to Henry Lapauze, art critic, collector, and head curator of the Musée des Beaux-Arts in Paris.

Born Charles Lafause (1867–1925), Lapauze was a noted collector of Ingres and was instrumental in expanding the collections of the newly established museum of fine art at the Petit Palais. He played a key role in establishing the core collection of the Musée de l'Estampe moderne (Museum of Modern Prints) within the Petit Palais in 1908, obtaining over three thousand prints in a matter of months by soliciting donations from artists, dealers, and collectors, including Théophile Steinlen, Henri Béraudi, and Henri de Toulouse-Lautrec.

Martin Birnbaum was not only an art critic and dealer but also a highly skilled amateur violinist, hence his doodle. His essay on Beardsley is here 'reprinted in slightly different form' (Samuels Lasner) from his 1911 *Aubrey Vincent Beardsley; Introductions* also features pieces on Leon Bakst, Edmund Dulac, and Kay Nielsen, amongst others.

See Samuels Lasner 155, note.



'AUDREY'S' EROTICA

45. BEARDSLEY, Aubrey. *Venus and Tannhauser. S.l.: Privately [sic] printed. [c. 1920].* £450

8vo. Publisher's red cloth, upper board lettered in gilt within gilt border, top-edge stained red, fore-edge uncut; pp. [48], with 6 full-page decorative borders by Beardsley; joints and spine ends lightly rubbed; light thumb-mark to title; a very good copy.

No. 84 of 500 copies of this privately printed edition of Beardsley's unfinished erotic novel, the author listed as 'Audrey Beardsley'; the unexpurgated manuscript was first published in full in 1907 for private circulation by Leonard Smithers.

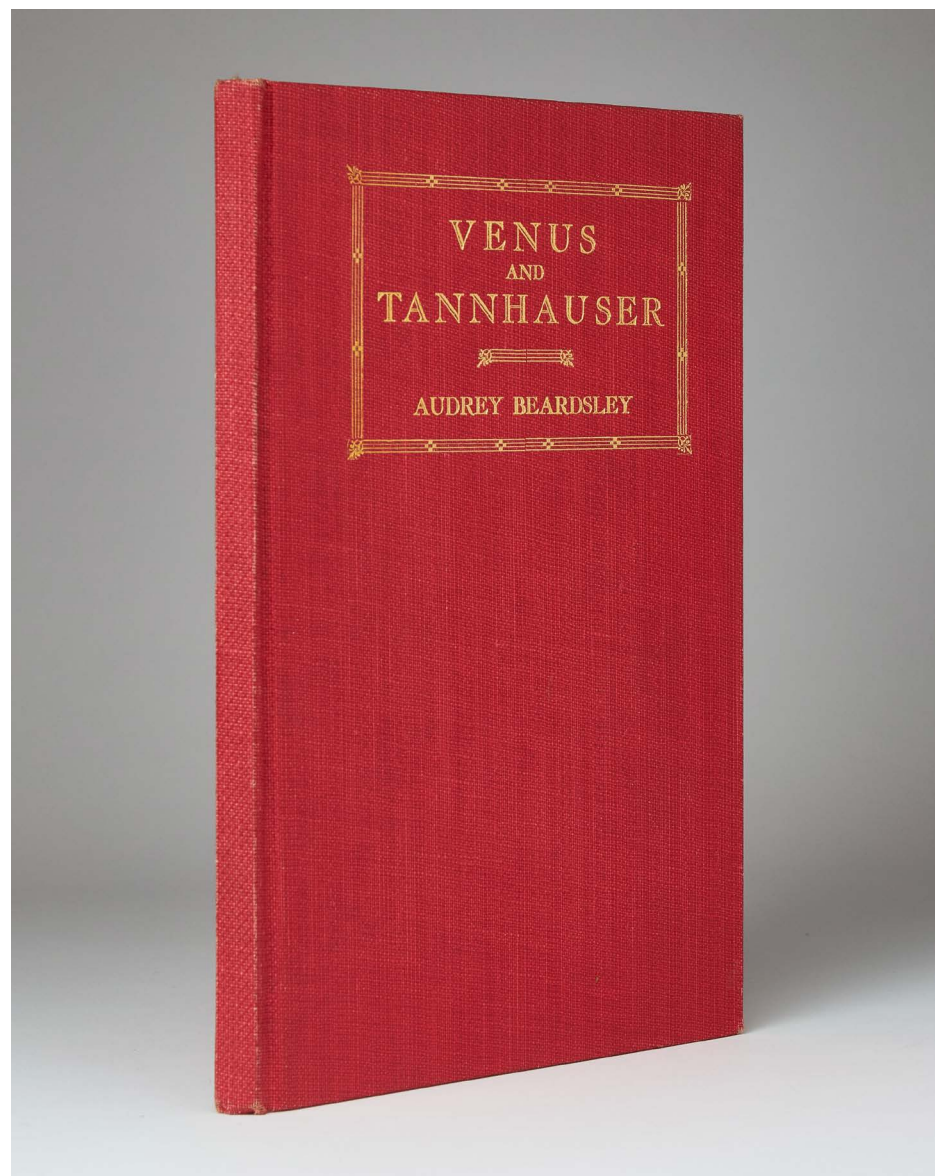
Beardsley's *Venus and Tannhauser* – the first three chapters of which appeared as *Under the Hill* in the first issue of *The Savoy* in expurgated form – is inspired by the folkloric German tale of the knight and poet-musician Tannhäuser, who is lured into the Mountain of Venus and spends several years indulging in hedonistic pleasures.

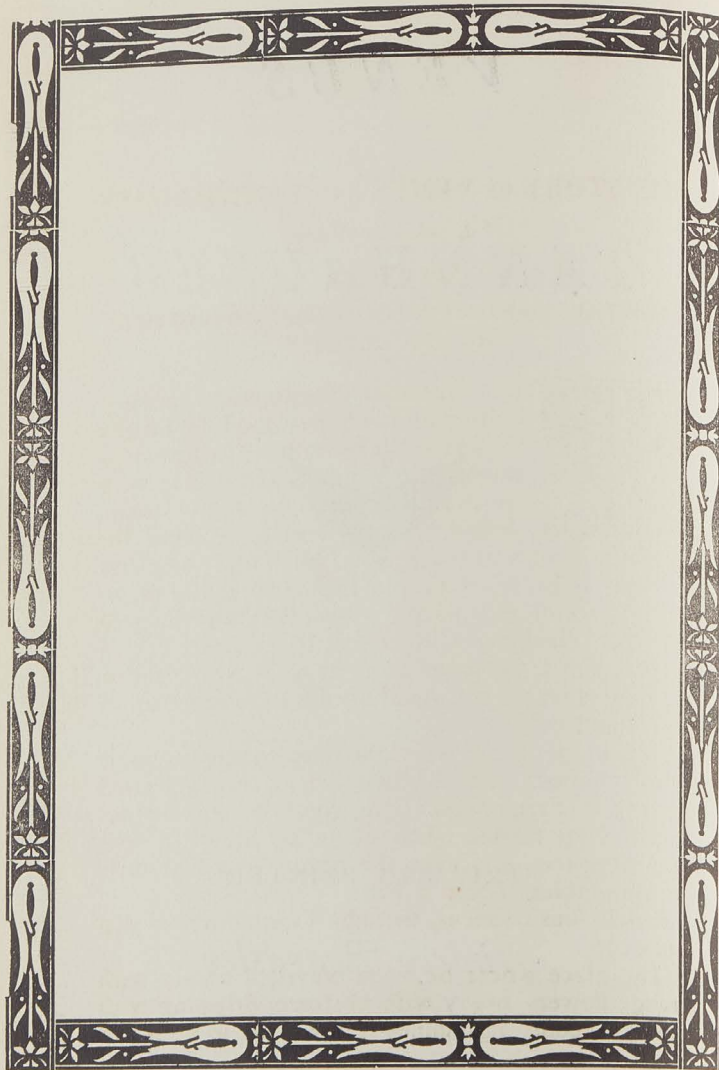
Beardsley's erotic treatment of the legend remained unfinished, likely due to his conversion to Catholicism in 1897 and his declining health. The 'dominating and consuming sin' of aestheticism was 'precisely the offense of which Beardsley came to feel most guilty.

After beginning instruction in the Roman Catholic faith, Beardsley had written his spiritual mentor, André Raffalovich, that the true Christian man of letters "must sacrifice his gifts, just as Magdalen must sacrifice her beauty" (Harpham, p. 25). Shortly before his untimely death of tuberculosis, he ordered Leonard Smithers to destroy his 'bad drawings [...] By all that is holy - all obscene drawings'.

OCLC finds six copies in the US (Berkeley, Chicago, Colorado College, Harry Ransom, Kinsey Institute, Princeton) and none in the UK; not on Library Hub.

Samuels Lasner 151e. See Harpham, 'The Incompleteness of Beardsley's Venus and Tannhäuser', in English Literature in Transition, 1880-1920 18.1 (1975), pp. 24-32.





THE STORY OF VENUS AND TANNHAUSER

A Romantic Novel

CHAPTER I

HOW THE CHEVALIER TANNHAUSER ENTERED INTO
THE HILL OF VENUS

THE Chevalier Tannhauser, having lighted off his horse, stood doubtfully for a moment beneath the sombre gateway of the Venusberg, troubled with an exquisite fear lest a day's travel should have too cruelly undone the labored niceness of his dress. His hand, slim and gracious as La Marquise du Deffand's in the drawing by Carmontelle, played nervously about the gold hair that fell upon his shoulders like a finely curled peruke, and from point to point of a precise toilet, the fingers wandered, quelling the little mutinies of cravat and ruffle.

It was taper-time; when the tired earth puts on its cloak of mists and shadows, when the enchanted woods are stirred with light footfalls and slender voices of the fairies, when all the air is full of delicate influences, and even the beaux, seated at their dressing-tables, dream a little.

A delicious moment, thought Tannhauser, to slip into exile.

The place where he stood waved drowsily with strange flowers, heavy with perfume, dripping with odors. Gloomy and nameless weeds not to be found

'FEEBLE, PRETENTIOUS' FORGERIES

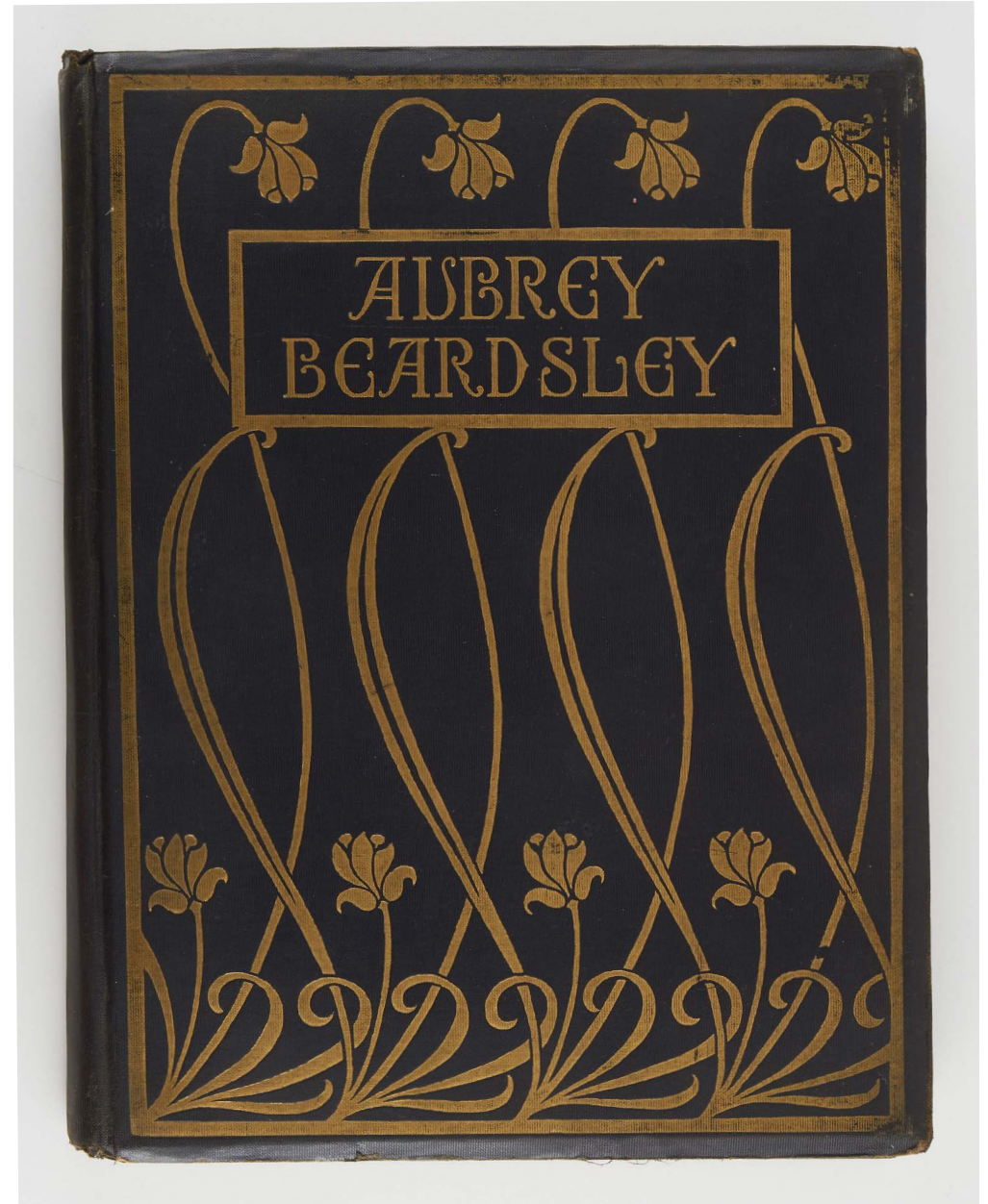
46. NICHOLS, H.S.; Aubrey BEARDSLEY (attributed). Fifty Drawings by Aubrey Beardsley Selected from the Collection owned by Mr H.S. Nichols. New York: H.S. Nichols. 1920. £225

4to. Original black cloth with elaborate gilt floriate design and lettering to upper board, spine lettered directly in gilt; pp. [7], [1 (blank)], 50 ff. plates, each preceded by leaf of text with text to rectos only; wanting the rare dust-jacket, spine a little sunned, front hinge tender; internally very clean; a very good copy.

Number 366 of limited edition of 500, signed by the publisher, of a notable forgery of Beardsley's work by Harry Sidney Nichols (1864–1941), British pornographer and erstwhile colleague of Aubrey Beardsley's publisher Leonard Smithers.

Nichols founded the Erotika Biblion Society with Smithers in 1888, the partnership ending with Smithers's death in 1907. The following year, Nichols fled to New York in 1908 to avoid British obscenity laws and there continued to hustle his way around the erotic literature market. This book, designed to exploit the fashionable interest in Beardsley's work, was his greatest wheeze: the publication of fifty apparently unpublished illustrations by Beardsley that he had uncovered. He launched these plates in an exhibition in New York in 1919 and this lavish limited edition followed a year later.

The problem was that the plates were all forgeries. Critics, including Gallatin and Pennell, were quick to deride these efforts as fake. Nichols replied to his critics that he had more knowledge of Beardsley than even Leonard Smithers, 'but I absolutely decline to make known to the world what I do know' (*Evening Post*, 18 April 1919). It did little good. C. Lewis Hind, the founder of *The Studio* and therefore well acquainted with Beardsley's work, wrote in the same paper that the pictures 'are a travesty of his work; they are an insult to his memory [...] These feeble, pretentious things by Beardsley? Pooh!' (*Aubrey Beardsley*, *Evening Post*, 28 May 1919).



The identity of the actual forger remains a mystery, but what is certain is that by 1919 there were plenty of Beardsley forgeries in circulation, mostly done for Leonard Smithers, and it is highly likely that Nichols would have been able to access the stock through his association with his old fellow in erotic publishing.

Samuels Lasner notes that ' According to Gallatin, Haldane MacFall believed them to be the work of "at least two forgers," probably Nichols and one of his associates'. Whoever the artist and however poor the artwork, the result was the same. Nicols made a tidy \$7,500, the equivalent of \$125,000 today, from the sale of the books.

Samuels Lasner 222.

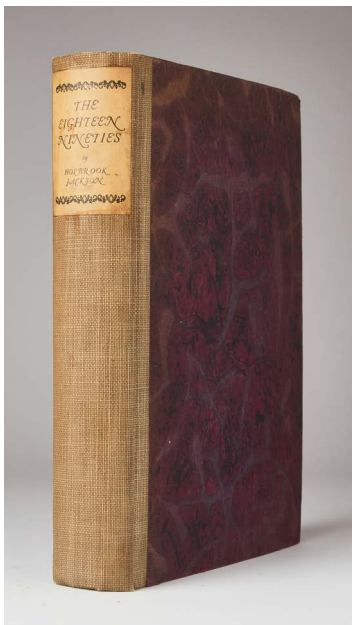


Copyright, 1920, by H. S. Nichols

ON DECADENCE AND DANDYISM

47. JACKSON, Holbrook. *The Eighteen Nineties. A Review of Art and Ideas at the Close of the Nineteenth Century.* New York: Alfred A. Knopf. 1922. £100

8vo. Publisher's buckram-backed boards with marbled burgundy sides, printed spine label, top-edge stained black; pp. 304; frontispiece portrait of Beardsley after photograph by Frederick H. Evans and a further 23 plates (of which 7 by Beardsley); full-page illustration by Beardsley to pp. 6 and 8; spine lightly soiled, hinges cracked, very light wear to corners and extremities; nonetheless a very good copy; 1922 ownership inscription of James J. McManus to front free endpaper.

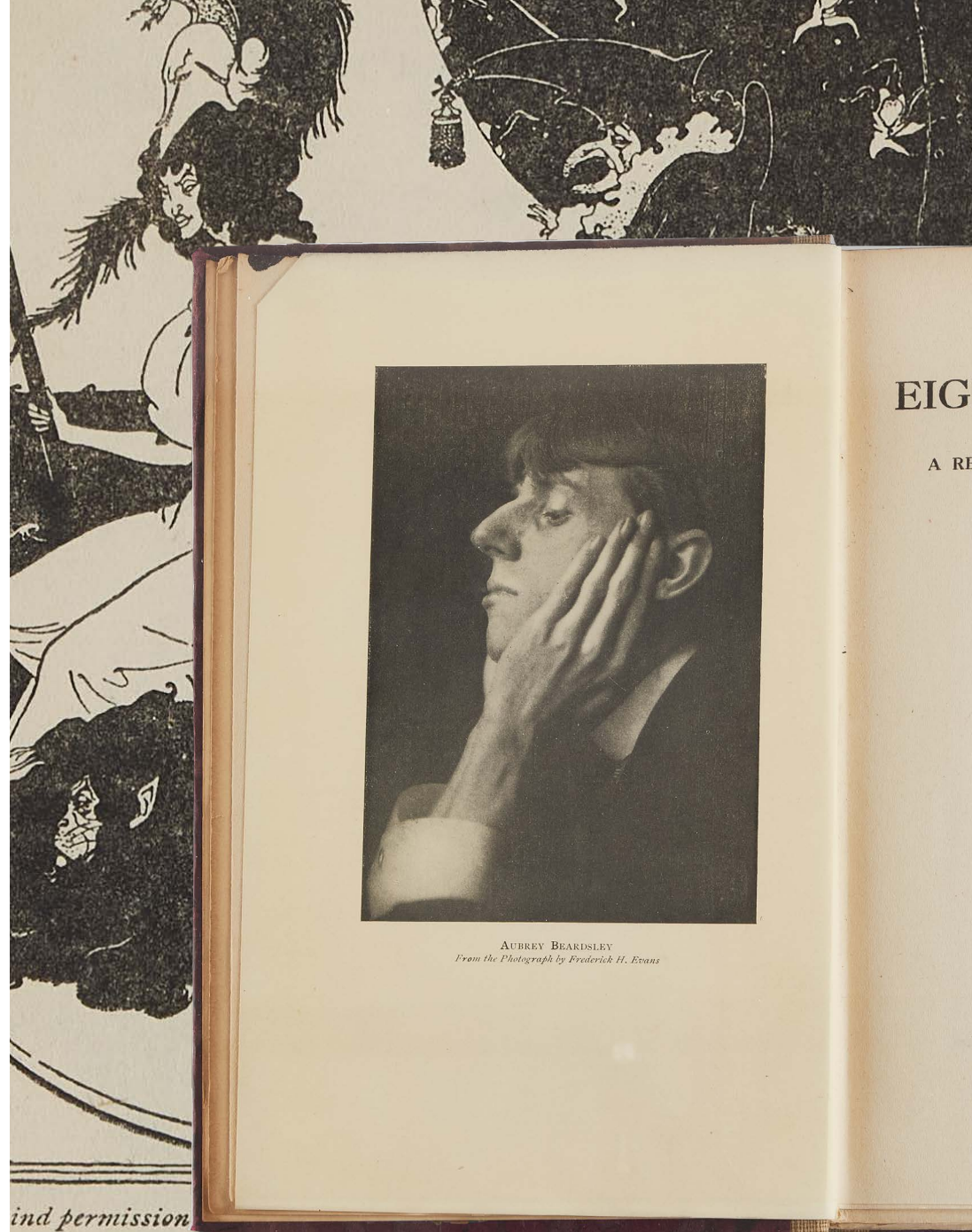


Second edition (first 1913), revised and corrected, of this study of the literary and artistic culture of the 1890s by the bibliophile and journalist Holbrook Jackson (1874–1948).

This is the first edition of *The Eighteen Nineties* to include the drawing 'Britannia à la Beardsley', by E.T. Reed, reproduced by permission of *Punch*. Beardsley accounts for nearly half of the illustrations, with other plates by the likes of William Nicholson, Max Beerbohm, Walter Crane, Charles Ricketts, and Charles Conder. We have found several variants of the publisher's binding, all in buckram-backed boards with a printed spine label but with differing patterned paper.

Dedicated to Max Beerbohm (the subject of the chapter 'The Incomparable Max'), *The Eighteen Nineties* dedicates an entire chapter to Beardsley, also addressing Decadence, Oscar Wilde, 'Shocking as a Fine Art', the private press movement, George Bernard Shaw, and 'The New Dandyism', amongst others.

Not in Samuels Lasner.



Britannia à la Beardsley
By our "Yellow" Decadent
(E. T. Reed)

'BIBLIOGRAPHY IS LIKE A TOY BALLOON'

48. WALKER, R[ainforth] A[rmitage]. Some Unknown Drawings of Aubrey Beardsley. *London: [Spottiswoode, Ballantyne & Co.] for the author. 1923. £275*

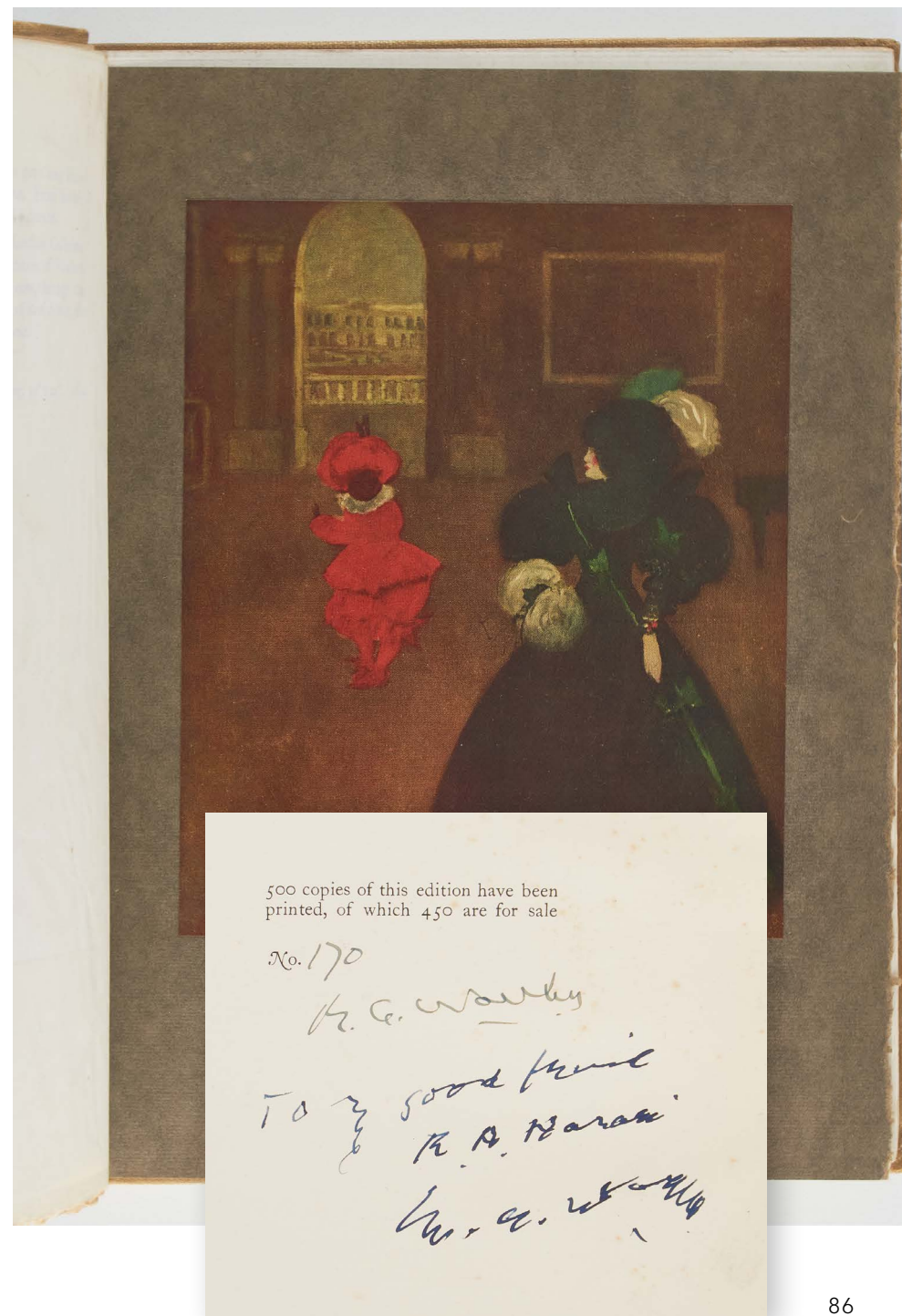
4to. Publisher's cream cloth, spine and upper board lettered in gilt; ff. [12 (introduction)], [74]; numbered illustrations to rectos and text to opposite versos, tipped-in colour plate for *Caprice* mounted on dark grey card and with tissue guard and black-and-white plates facing text of nos. 7 and 22; lacking the rare dust-jacket, some soiling to boards and spine, spine ends and corners bumped; mild spotting to endpapers; unopened, fore- and tail-edges uncut; internally clean and bright; numbered and signed by the author in light brown ink with presentation inscription below in his hand (somewhat shaky) 'To my good friend ?R.P. [...]', signed R.A. Walker.

First edition, no. 170 of 500 copies (of which 450 for sale) of this catalogue of Beardsley's drawings by R.A. Walker, an early champion of Beardsley's work, this copy presented by the author to his 'good friend'.

Some Unknown Drawings contains thirteen drawings by Beardsley, nine hitherto unpublished, as well as *A Caprice* (1894), one of two known oil paintings by Beardsley, and facsimiles of three of his letters. In his preface, Walker explains that publication had been intended for 1920, but was delayed by production costs and the fact that 'Bibliography is like a toy balloon – the more one blows and the more one works the larger it becomes'.

He also comments on undercurrents of hostility amongst his fellow bibliophiles, complaining that his 'information of joyous "finds" imparted with a bibliophile's garrulity' had been abused, having discovered that *A Caprice*, discovered by Walker and purchased from his collection by the Tate, had been published elsewhere, along with illustrations by Beardsley he had 'collected at considerable trouble'.

Samuels Lasner 170.

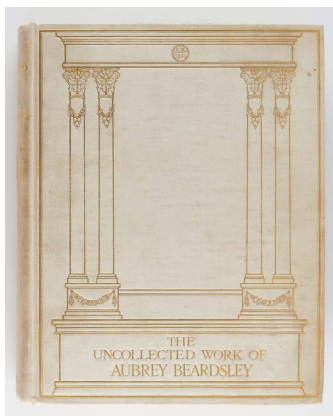


BEARDSLEY FROM CRADLE TO GRAVE

49. BEARDSLEY, Aubrey; Lewis C. HIND (introduction). *The Uncollected Work of Aubrey Beardsley.* London: John Lane, The Bodley Head Ltd. [1925.]

£450

4to. Publisher's cream cloth with 1895 architectural design by Beardsley gilt to upper board, spine and upper board lettered in gilt, in the green printed dust-jacket repeating the same design, top-edge gilt; pp. [4], xxvi, [4], 162 numbered plates (including photogravure frontispiece), of which four double-page, preceded by numbered letterpress leaves, a further 6 unnumbered plates bound at end (see below); a few small nicks to dust-jacket with small areas of loss to head and foot of spine; light toning to text leaves; a very good copy.

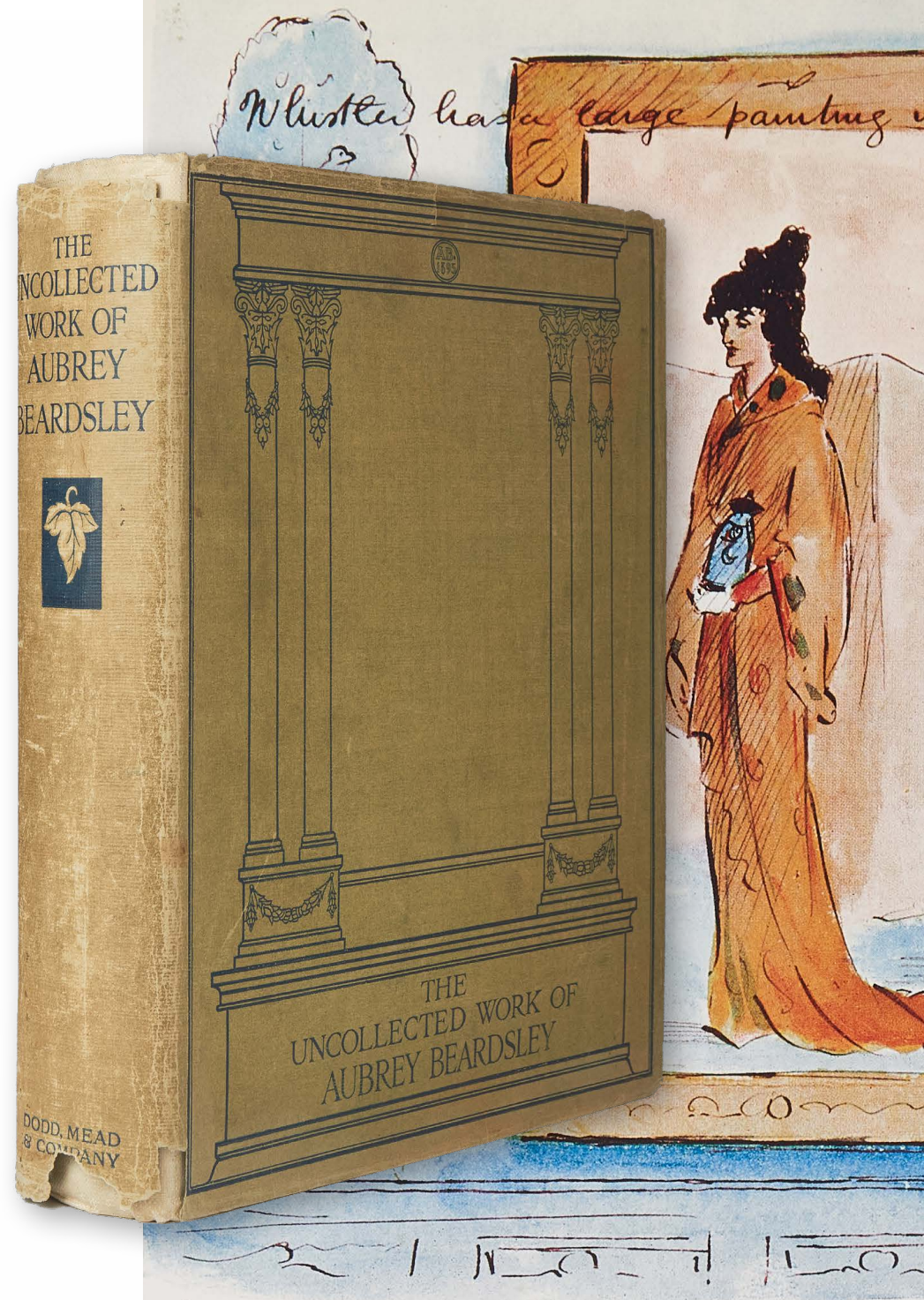


First edition, no. 79 of 110 special-issue copies printed on Japan vellum and with six additional illustrations not present in the ordinary issue.

The additional illustrations comprise five pieces from *An Issue of Five Drawings Illustrative of Juvenal and Lucian* (1906), and a variant version of 'A Snare of Vintage' from the special issue of *Lucian's True History* (1894). *The Uncollected Work of Aubrey Beardsley*, with a touching introduction by journalist and art critic Lewis C. Hind, co-founder of *The Studio*, is particularly rich in Beardsley's early works, with a vast array of his schoolboy drawings; there are also childhood photographs of the artist at the ages of two, ten, and thirteen. Also of note are numerous previously unpublished illustrations, including sketches from his letters to Beardsley's mentor and former schoolmaster A.W. King, and to the poster illustrator G.F. Scotson-Clark.

This copy, with Dodd, Mead & Co. printed to the foot of the spine, was for distribution in the United States.

Gertner Zatlin A3-A5, A8, A10, A13, A17 (for sketches from Beardsley's letters); Samuels Lasner 177.



49
BEARDSLEY
& HIND



WITH A BOOKPLATE BY AUSTIN OSMAN SPARE

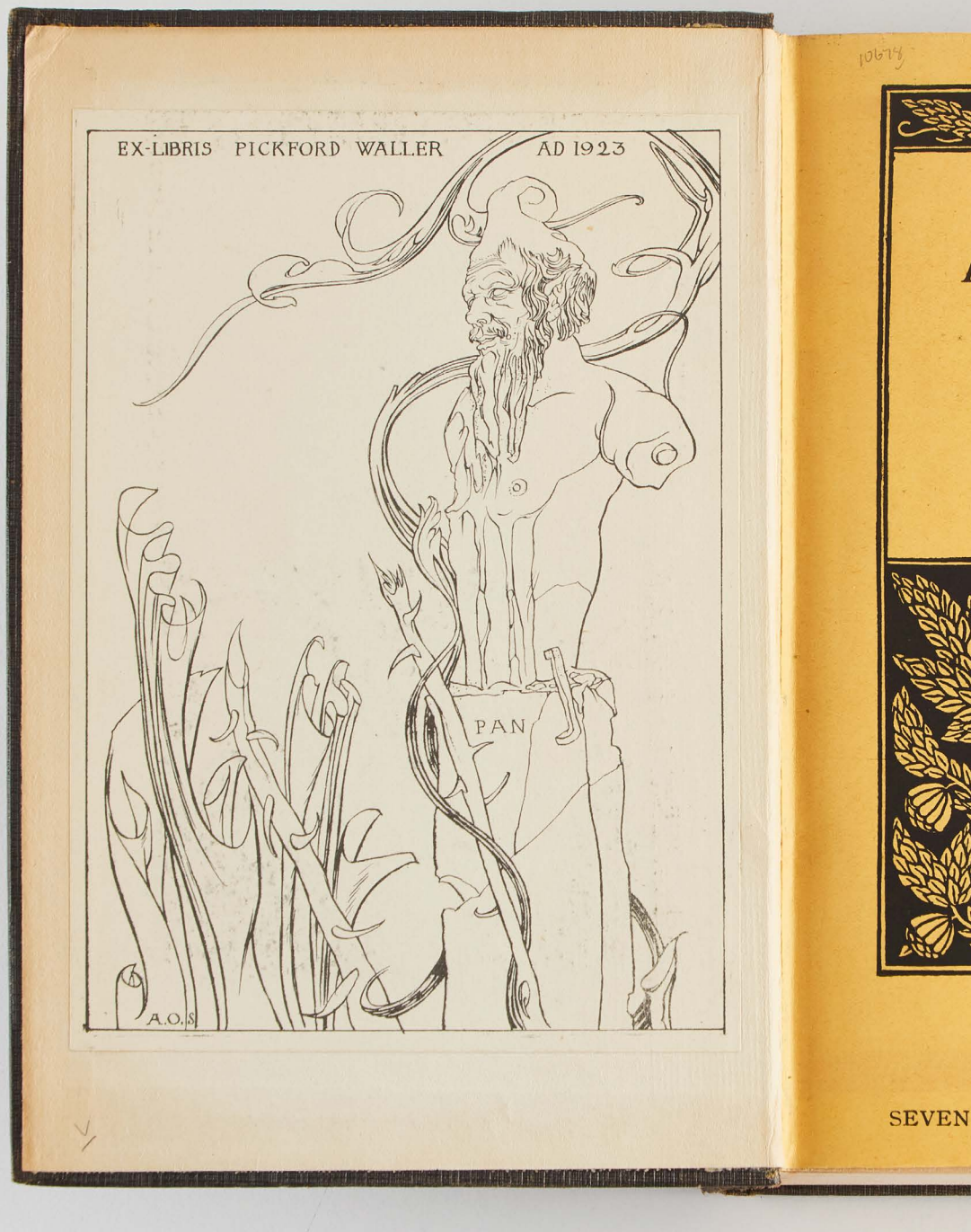
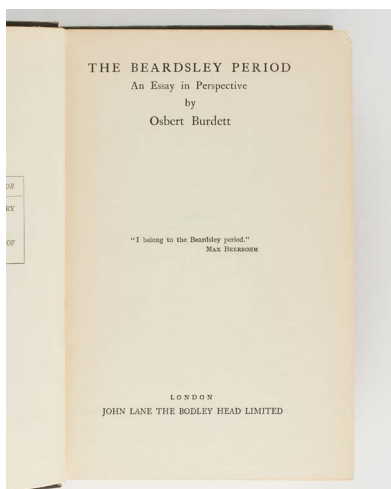
50. BURDETT, Osbert. *The Beardsley Period. An Essay in Perspective.* London: John Lane, The Bodley Head Limited. 1925. £425

8vo. Publisher's dark grey cloth, Art Nouveau foliate design to upper board in blind, spine lettered in gilt; pp. xi, [1 (blank)], 302, [6 (advertisements)], 4 ff. advertisements on yellow paper bound in at start and end; a few small chips to spine ends; sporadic light foxing; else a very good copy; large bookplate of Pickford Waller designed by Austin Osman Spare, dated 1923 (see below).

First edition of this study of the literary and artistic culture of the 1890s by Osbert Burdett, issued by the Bodley Head; this copy is from the library of notable Beardsley collector Pickford Waller, Austin Osman Spare's primary patron, with a striking ex-libris designed by Spare himself.

Burdett was the author of *The Idea of Coventry Patmore* (1921), *William Blake* (1926), *W.E. Gladstone* (1928), *The Brownings* (1928), and *The Two Carlyles* (1930). In the same year that *The Beardsley Period* was published, Burdett's sister, Lady Alsina Gwyer, established, with Geoffrey Gwyer, the publishing house of Faber & Gwyer (now Faber & Faber); T.S. Eliot joined Faber & Gwyer's Board of Directors in the same year. The title is taken from Beerbohm's quote 'I belong to the Beardsley period'.

He was 'intimate with members of the "Uranian" circle, such as Forrest Reid and Edward Perry Warren, whose writings celebrate "boy-love" and the beauty of youth [...] In *The Beardsley Period* [...] he occupies himself primarily with the economic valence of Decadent critique.



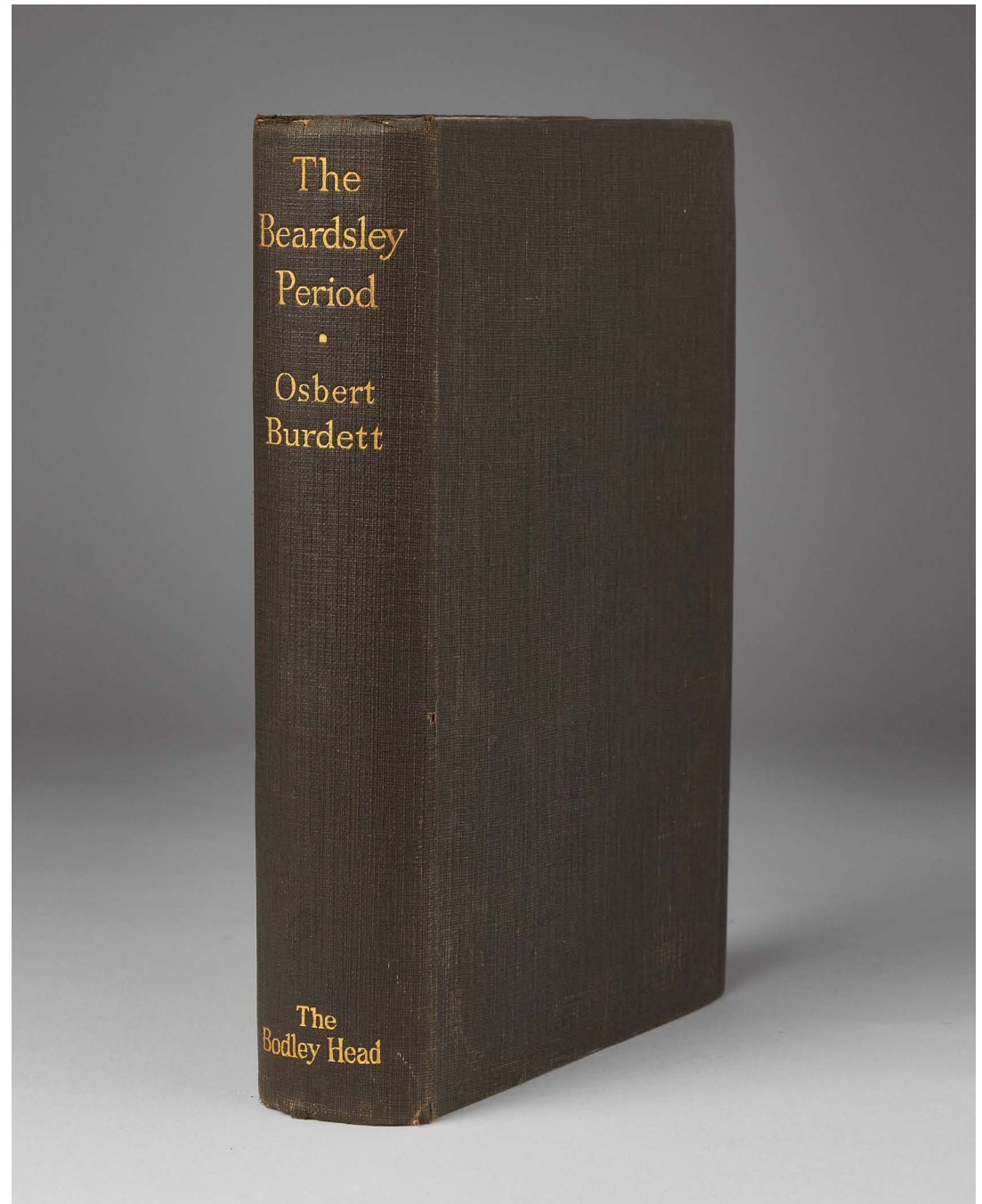
These young men, Burdett argues, represented a “protest against a commercial society” [...] [The Decadents’] aloofness and archness, their devotion to beauty, and their love for all things occult served to strengthen their capacity to perceive lack and vulgarity in the industrial world’ (Bristow ed., *Extraordinary Aesthetes* (2023)).

Adhered to the rear pastedown is a humorous poem on the present work and its publication:

‘So *Punch*, who in his more pugnacious days
Relentlessly assailed the aesthetic craze
No longer moved to posthumous invective
Welcomes this measured “essay in perspective”,
The Beardsley Period, where the author shows,
Conspicuous by their talents and their pose,
Contrasted with the drab Victorian back-cloth,
The men who spurned the creed of ash and sack-cloth [...]’.

Provenance: Pickford Waller (1849–1930) was Spare’s primary patron, supporting the artist until his death. The bookplate was one of multiple designs produced by Spare for Waller; this one, dated AD 1923, incorporates a herm of Pan, a central motif in Spare’s work, and was reproduced in *The Golden Hind* 1:4 (July 1923). Waller was an interior decorator and designer, and a designer of bookplates himself. He was an early collector of Beardsley and of Whistler, having met the latter when he visited his studio with the artist Matthew White Ridley. Nearly one hundred Beardsley items from Waller’s collection appeared in Frank Hollings’s Catalogue 170, *The Choice & Remarkably Extensive Beardsley Collection Assembled by the Late Pickford Waller*, and the cover design (frequently misattributed to Beardsley) of Ernest Dowson’s 1889 *Decorations in Verse and Prose* is sometimes ascribed to him.

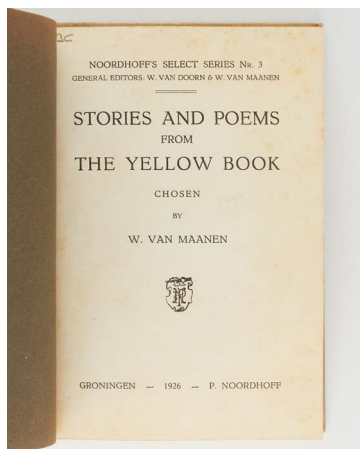
For the Spare bookplate, see North Lee 183.



DUTCH DECADENCE

51. VAN MAANEN, W[illem] (compiler). Noordhoff's Select Series Nr. 3 ... Stories and Poems from the Yellow Book. Groningen: P. Noordhoff. 1926. £350

8vo. Publisher's beige buckram, upper board illustrated in yellow and black after Aubrey Beardsley, spine and upper board lettered in black, brown endpapers; pp. [iii], [1 (blank)], 160; with 5 black-and-white plates (the last in colour); boards lightly rubbed, hinges worn; very light foxing to first and final leaves; a very good copy.

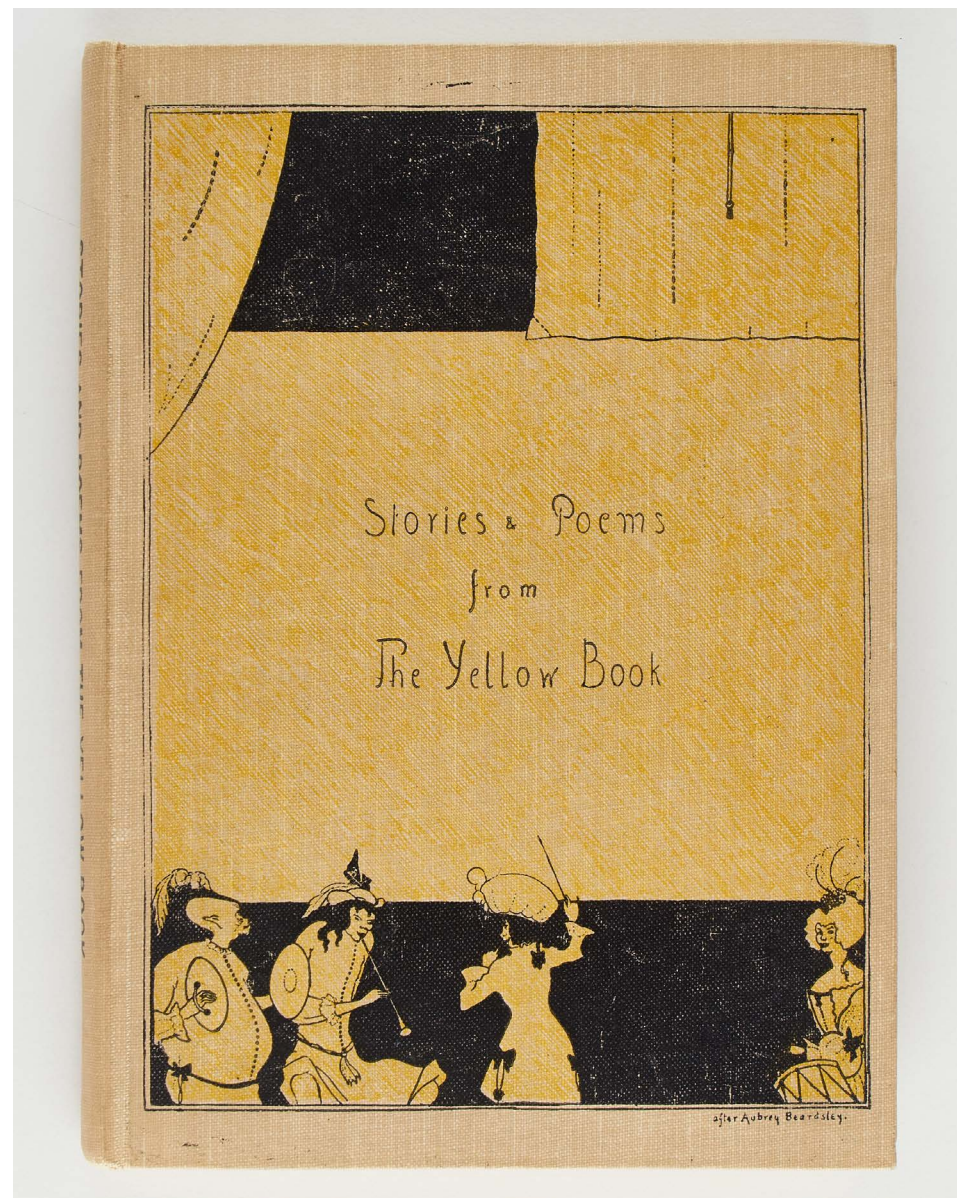


First edition thus, very rare, of this anthology of stories from *The Yellow Book*, produced by the largest educational publishing house in the Netherlands, with illustrations and a cover design by Beardsley.

Willem van Maanen, general editor of Noordhoff's *Select Series* alongside W. van Doorn, had revised the sixth edition of Wilde's *An Ideal Husband* for the *Stories and Sketches* (1932) and edited a 1937 compilation of works by Wilde, Stevenson, and Gissing. The Noordhoff firm, extant to this day, was established in Groningen by Popko Noordhoff in 1858 and later merged with J.B. Wolters's educational publishing house. The plates depict Beardsley's *Portrait of Himself*, his cover design for vol. IV of *The Yellow Book*, his title-page design for vol. III of the *Yellow Book*, and *Ave atque vale* (Catullus, *Carmen CI*), as well as a colour illustration of Max Beerbohm's *The Yellow Dwarf*. The Beardsley drawings are adapted from *The Later Work of Aubrey Beardsley* (John Lane, 1920). There are also biographical notes on the author of each selected contributor to *The Yellow Book*.

OCLC finds copies in the Netherlands only.

Not in Samuels Lasner. See *Studia Germanica Gandensia* 8 (1966), p. 170n.



PREVIOUSLY OMITTED ARTHURIAN ILLUSTRATIONS

52. BEARDSLEY, Aubrey (illustrator). Reproductions of Eleven Designs Omitted from the First Edition of *Le Morte Darthur* ... [Half-title:] *Morte Darthur* Portfolio. [Edinburgh: Turnbull & Spears for] London: J. M. Dent & Sons Ltd. 1927. £1,500

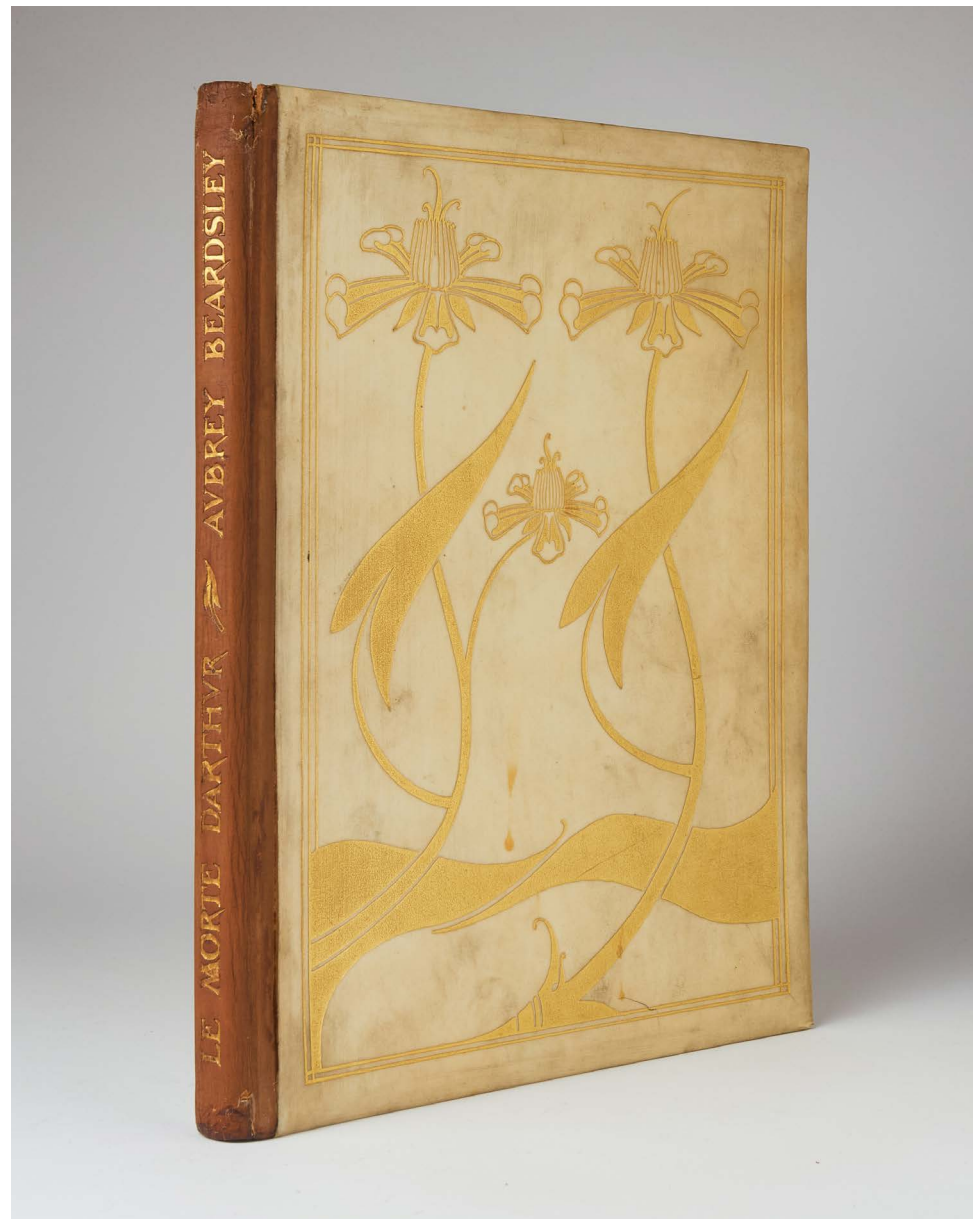
4to. Original calf-backed boards with vellum sides, floral design by Beardsley blocked to upper board in gilt, spine lettered directly in gilt, top-edge gilt, the others uncut; pp. [2 (blank, limitation)], 45, [3], with half-title; half-title within woodcut border, woodcut Dent device to title, initials, headpieces, cartouches, and 14 illustrations by Beardsley; light soiling and a few small scuffs to boards, short splits to joints unobtrusively repaired; slight offsetting to blank versos and to colophon, else internally very good; a handsome copy.

*This edition of
THE MORTE D'ARTHUR
PORTFOLIO
is limited to 300 copies
on hand-made paper
for sale, after printing
which the type has been
distributed.*

This is No. 19....

Beardsley's *Morte d'Arthur* Portfolio, no. 19 of 300 copies on handmade paper, issued in conjunction with the 1927 third Beardsley-illustrated edition of Sir Thomas Malory's *Birth, Life, and Acts of King Arthur*.

The *Portfolio* contains fourteen drawings by Beardsley (intended as chapter headings but omitted from the 1893–94 first edition), an enlarged reproduction of his 'Merlin' drawing, an unused front wrapper design (adhered to p. 43), and a reproduction of the front wrapper as issued. The publisher J.M. Dent had planned, at the end of the nineteenth century, to create a lavish and beautiful illustrated version of Malory's *Morte D'Arthur*, in a similar vein to Morris's Kelmscott Press books, but using a less expensive printing process. Loath to pay the elevated fee Morris would have charged for this commission, Dent was persuaded to employ twenty-year-old Aubrey Beardsley, who became disillusioned with the project when several images needed to be dramatically reduced for printing. The first edition was published in 1893–94, with a second edition appearing in 1909.



Due to increasing demand, a third edition was issued in 1927, with ten new designs omitted from the first but included in the second, as well as three new drawings never before printed – two for the paper cover of the first edition issued in parts, and an eleventh chapter heading. A facsimile reproduction of the Merlin drawing was also included in a reduced form. This portfolio was created so that possessors of the original large paper edition could own the additional illustrations instead of having to purchase the third edition in its entirety.

The *Morte d'Arthur Portfolio* contains a foreword by Aymer Vallance, associate of William Morris and contributor of the list of drawings to Beardsley's *Book of Fifty Drawings*, the first attempt to list Beardsley's works; there is also a note on the omitted designs by R.A. Walker.

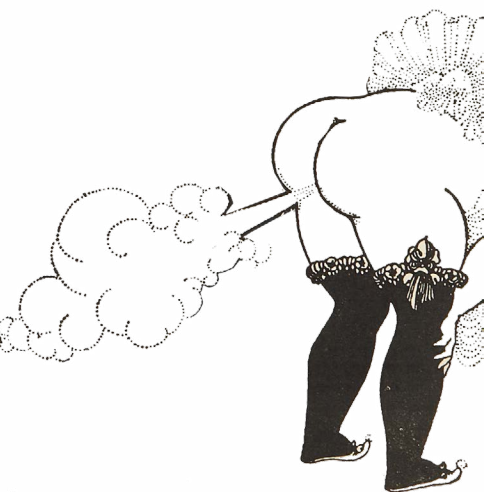
Gertner Zatlin 370; Samuels Lasner 22d; see Reade's 55.



WITH THE INFAMOUS 'ADORATION OF THE PENIS'

53. ARISTOPHANES; Aubrey BEARDSLEY (illustrator). *The Lysistrata.* London: Beardsley Press. 1927. £200

4to. Original silver cloth-backed black boards, top-edge trimmed, the others uncut, printed patterned endpapers; pp. 99, [1], with 9 mounted illustrations (of which 8 by Beardsley, see below); title-page incorporating Beardsley's personal bookplate design; extremities and spine a little worn; sporadic light foxing, light offsetting from plates, lightly toned throughout; overall a very good copy.



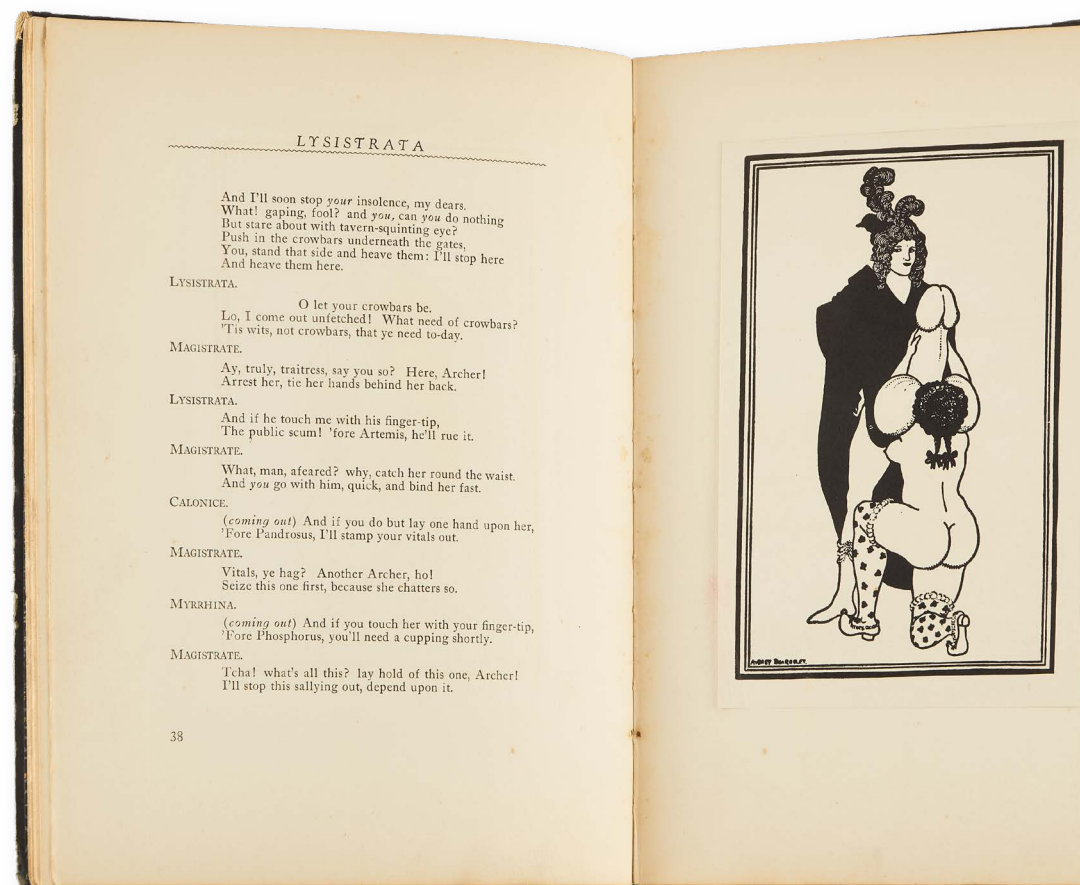
Second English edition of Beardsley's eight illustrations to *Lysistrata*, one of 750 copies (500 for the United Kingdom and 250 for the U.S.); this edition includes – seemingly for the first time – a ninth illustration, the notorious forgery 'The Adoration of the Penis'.

In his play *Lysistrata*, fifth-century BC Athenian playwright Aristophanes turns the conventions of the *polis* upside down: women withhold sex from their husbands to force them to end the Peloponnesian War, creating a comic but pointed challenge to traditional male authority. First published in London by Leonard Smithers in an edition of one hundred copies in 1896, Beardsley's illustrations accompanied the anonymous translation by Samuel Smith (1867–1938), an Oxford friend of the Decadent poet and Beardsley collaborator Ernest Dowson (1867–1900).

In a letter dated 11 August 1896, Beardsley wrote to the French writer Marc-André Raffalovich (1864–1934) that he thought the illustrations were 'in a way the best things I have ever done' (Maas, p. 150).

Having studied Greek vase painting at the British Museum in 1894, he drew on the style of ancient Greek pottery while pushing its erotic and comic elements to extremes. The absence of backgrounds, together with 'closed outlines and bold dots and rare decorated blacks', gives the designs their distinctive graphic force (Reade, pp. 360–1).

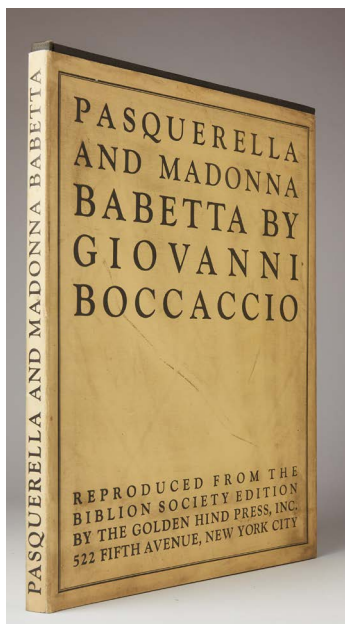
Samuels Lasner 107c; Maas, Duncan, and Good eds., The Letters of Aubrey Beardsley (1971); Reade, Aubrey Beardsley, London, Antique Collectors' Club (1987).



YIDDISH PULP FICTION DISGUISED AS BOCCACCIO?

54. BOCCACCIO, Giovanni. *Pasquerella and Madonna Babetta.* New York: [Golden Hind Press for] the subscribers of the Biblion Society. 1927. £500

4to. Publisher's black cloth, spine label printed in red; pp. 47, [1 (advertisements)], in the rare printed dust-jacket; title-page and first page of text printed in pale blue and pink; slight soiling and a few marks to dust-jacket, spine ends and extremities lightly worn; a near-fine copy in a good jacket.



First edition of these spurious translations of Boccaccio involving accidental mother-son incest and friendship between Catholics and Protestants (despite the fact that Boccaccio died a century before Luther's birth), falsely claiming to be illustrated with 'new sketches' by Beardsley, this copy in the rare dust-jacket.

This edition was distributed by the Golden Hind Press for subscribers of the Biblion Society, both operated by notorious publisher Samuel Roth. He would later be the plaintiff in the landmark 1957 Supreme Court case *Roth vs United States*, which redefined what constituted obscene material unprotected by First Amendment rights. In 1930, he spent two months in prison for selling obscene material, including Joyce's *Ulysses*, which he had published in serialised, bowdlerised form without Joyce's permission two years earlier. The present edition claims to present several hitherto unpublished illustrations by Beardsley, each captioned 'New Sketch'. All, in fact, had been previously published: they comprise 'The Mirror of Love', four illustrations from *Le Morte D'Arthur*, and 'Lysistrata Haranguing the Athenian Woman', from the 1896 edition of *Lysistrata*.



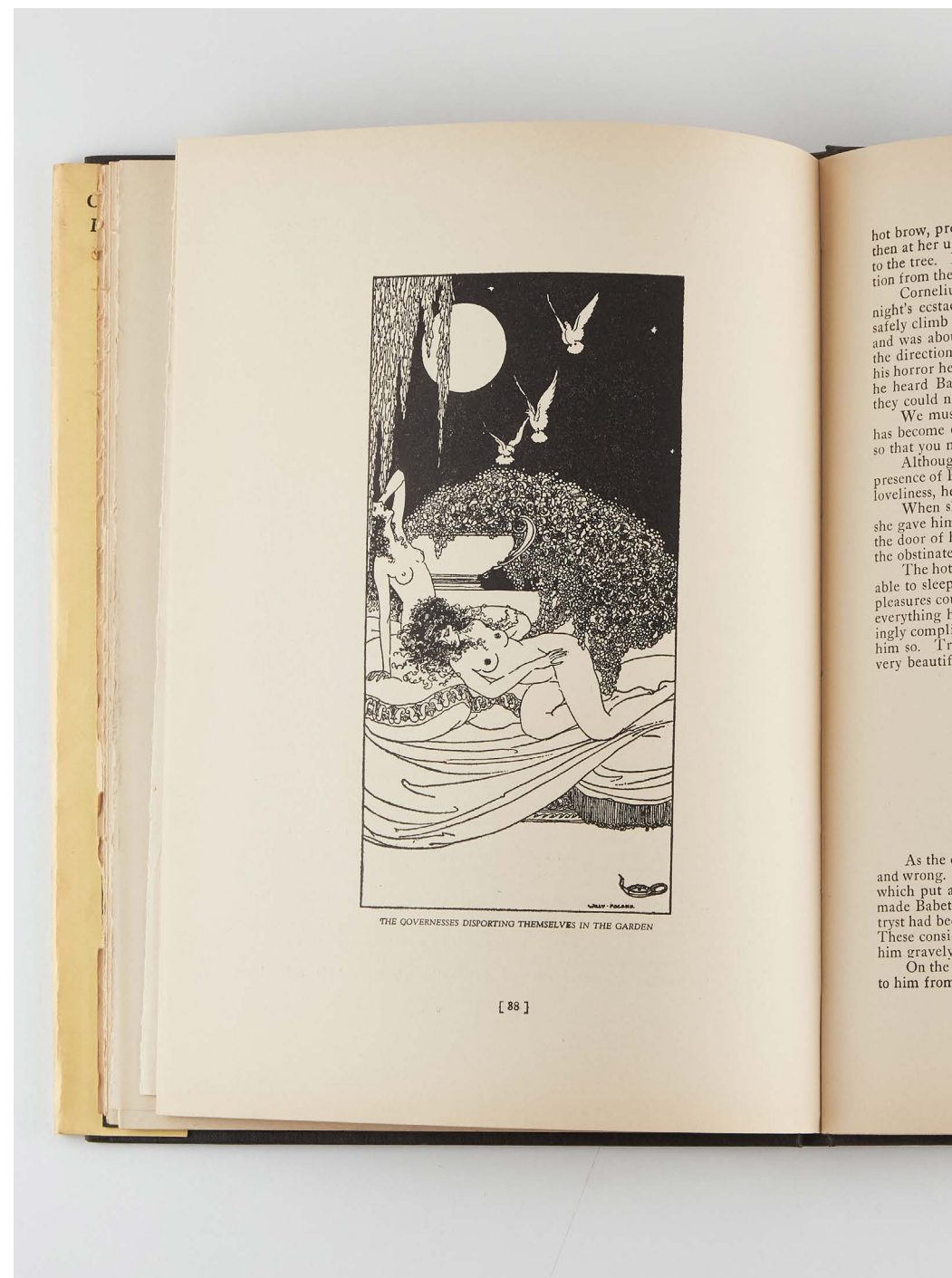
The phallic vignettes between paragraphs are the work of Hungarian illustrator Walter Pogany. Jonah Lubin and Maria Laurids Lazzarotti attribute this pseudo-translation to Romanian-born writer of Yiddish pulp fiction David Moses Hermalin (1865–1921), who had produced Yiddish adaptations of Shakespeare, Tolstoy, Conan Doyle, and, at the start of the twentieth century, Boccaccio, publishing *Paskarela* through B. Rabinovits and *Madam Babeta* through the Hebrew Publishing Company in New York City. 'Paskarela and *Madam Babeta* are longer versions of those same stories that Roth printed in English twenty-seven years later. Unless some proto-version of these two stories surfaces, the most likely explanation seems to be that the tales were composed by Hermalin as pseudotranslations of Boccaccio, and that Roth (or someone close to him) translated these stories and passed them off once more as authentic, lost stories by Boccaccio.



'By birth a Galician Jew, Roth knew Yiddish, and used Yiddish sources to produce translations of Heinrich Heine, since he had no German. He was also an inveterate publisher of phony translations [...] He had the means, the motivation, and the sheer brazenness necessary to take a pair of Yiddish fakes, translate them into English, and pass them off as genuine discoveries to an unsuspecting literary public' (Lubin and Lazzarotti, online).

Library Hub finds three copies in the UK (BL, CUL, Goldsmiths).

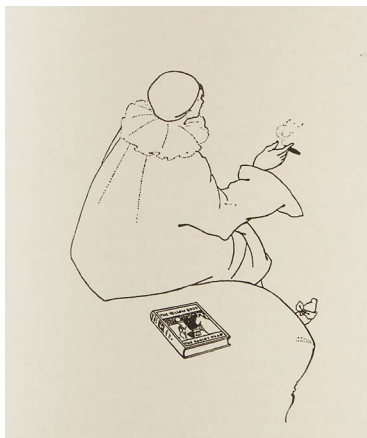
Not in Samuels Lasner; Healey 4907, note ('one assumes that both stories and drawings are pastiches and fakes'). See Lubin and Lazarotti, 'Pseudo-Boccaccio, Yiddish Pulp Fiction, and the Man Who Ripped Off Joyce', in The Public Domain Review (17 April 2024).



THE PIERROT OF HIS AGE

55. MACFALL, Haldane. Aubrey Beardsley. The Clown, the Harlequin, the Pierrot of His Age. *New York: Simon and Schuster.* 1927. **£400**

4to. Publisher's black cloth, gilt vignette by Beardsley to upper board, spine and upper board lettered in gilt, in the publisher's black paper slipcase, gilt paper spine label printed in black; pp. 270, [2 (colophon, blank)]; tipped-in photographic frontispiece and 53 illustrations by Beardsley, of which 8 tipped in; small mark to foot of upper board, very slight wear to spine ends, slipcase chipped and somewhat worn to extremities; else a near-fine copy in the scarce publisher's slipcase; limitation page signed and numbered by MacFall in ink.

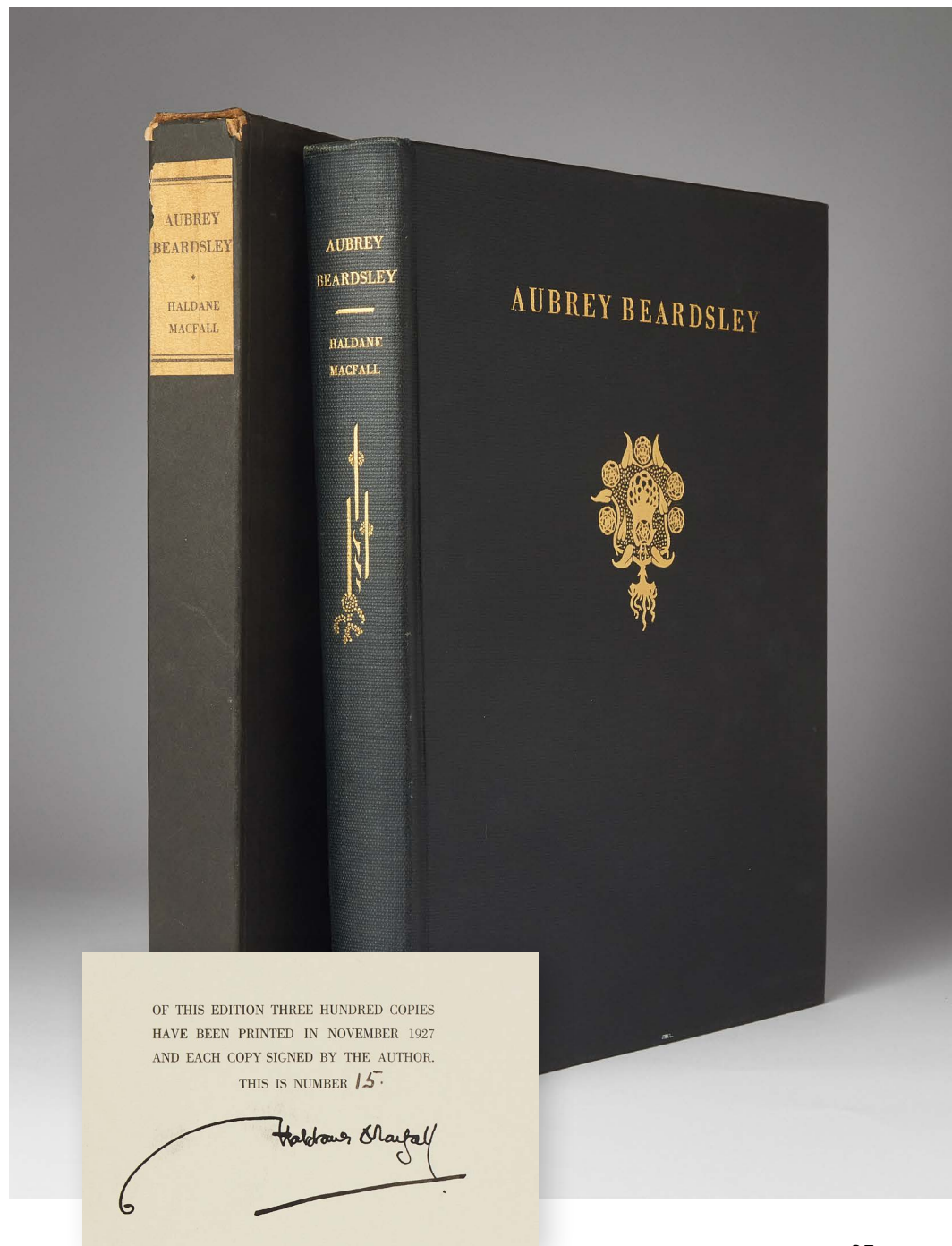


First edition, no. 15 of 300 large-paper copies signed and numbered by the author, of this monumental biography featuring fifty-three drawings by Beardsley, uncommon in the slipcase.

Art critic, illustrator, and British Army officer Haldane MacFall (1860–1928) was also the author of *Aubrey Beardsley. The Man and his Work* (1928). The work is dedicated to Wisconsin-born bibliophile, insurance agent, and casual literary agent Earl E. Fisk, prominent collector of works by Max Beerbohm, Holbrook Jackson, A. Edward Newton, and others. ‘Although Fisk lived in Wisconsin for all of his adult life, he maintained a connection to the British literary scene. He actively promoted the work of authors whom he enjoyed, and he helped to place books by Haldane MacFall and Holbrook Jackson with American publishers. He also wrote many articles for *The Bookman*’ (Archives at Yale, [online](#)).

This large-paper issue is thought by Gallatin to precede the ordinary issue.

Samuels Lasner 179.



'A STOOPING, DANDIFIED BEING'

56. MACFALL, Haldane. Aubrey Beardsley. *The Man and his Work.* London: John Lane, the Bodley Head Limited. [1928.] **£350**

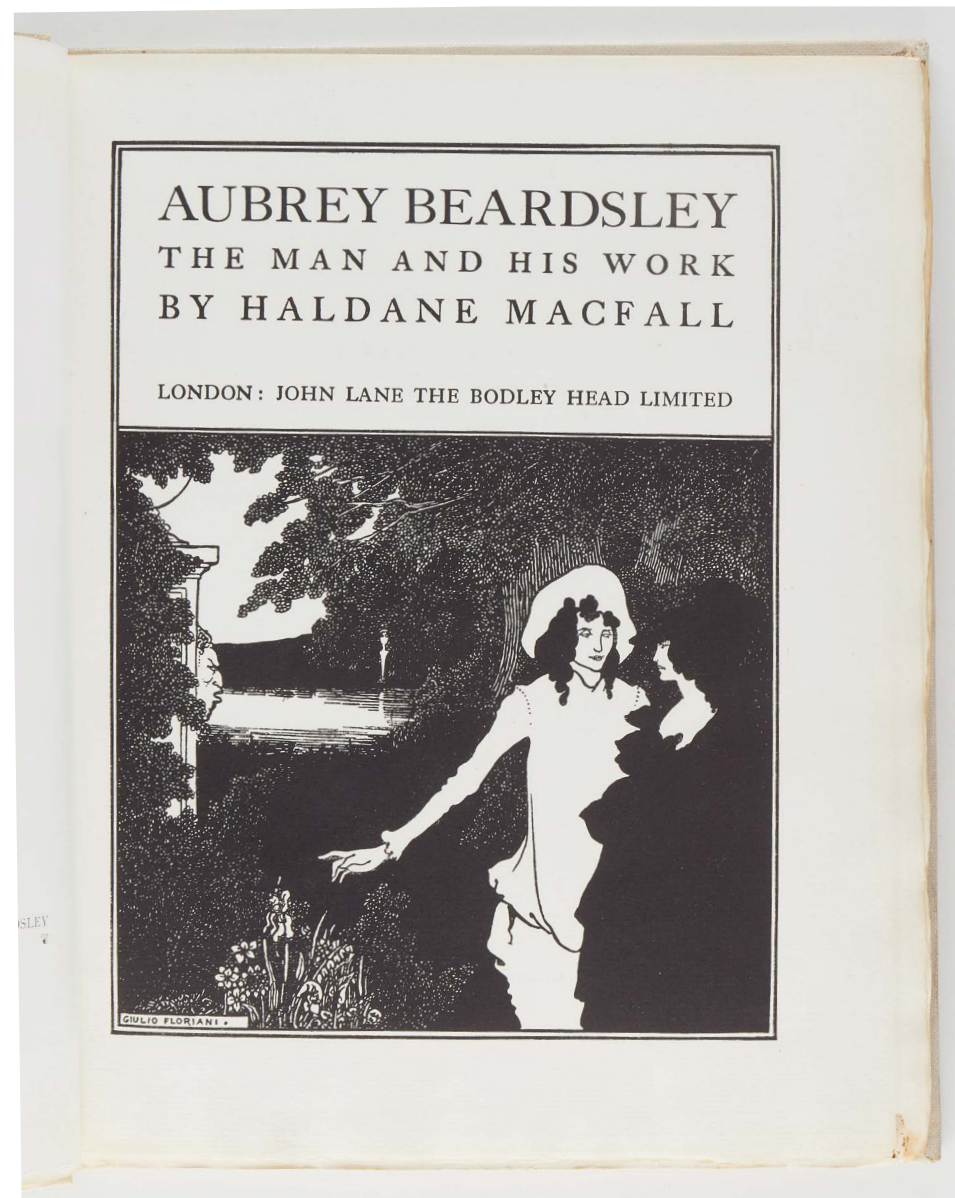
4to. Publisher's cream buckram, printed spine label, additional spine label tipped in at end, top-edge gilt, the others uncut; pp. xiv, [2 (part-title, blank)], 109, [3]; photographic frontispiece and a further 10 plates of illustrations by Beardsley, plus 2 plates reproducing his letter to John Lane (see below) bound before p. 1 and a part-title and 5 plates of extra illustrations bound after p. 64; large woodcut from cover of issue 6 of *The Savoy* to title, woodcut of Beardsley's 'Ave atque vale' to penultimate verso; slight soiling to spine label; offsetting to front free endpaper, very small wormtrack to lower corner; an excellent copy; twentieth-century booklabel of Montague Shearman and modern collector's booklabel to front pastedown.

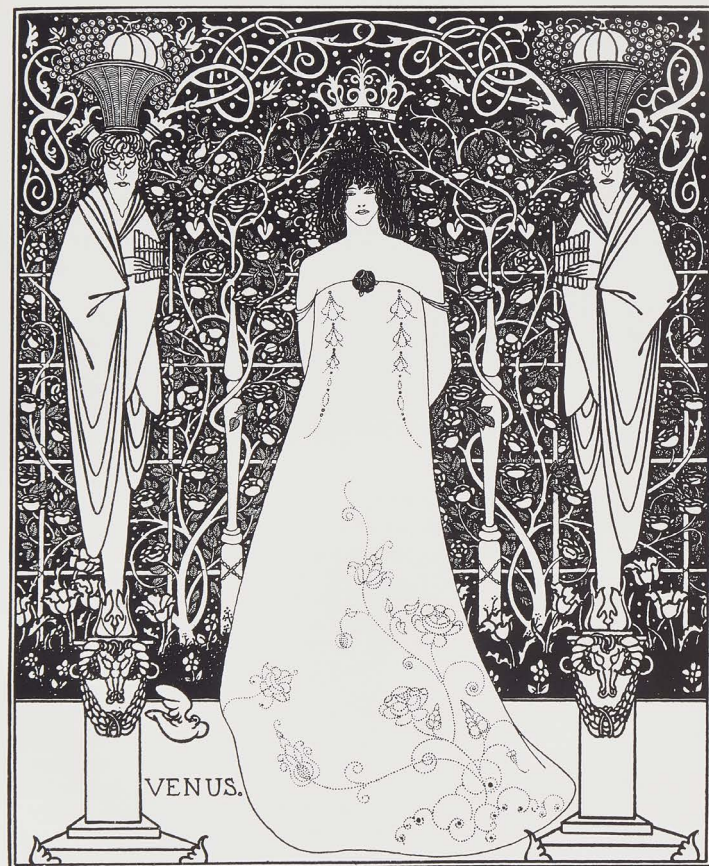


First edition, no. 60 of 100 special-issue copies printed on Arnold & Foster handmade paper and with six extra illustrations, including the first appearance of Beardsley's self-portrait from a letter to John Lane.

Art critic, illustrator, and British Army officer Haldane MacFall (1860–1928) was also the author of *Aubrey Beardsley: The Clown, the Harlequin, the Pierrot of his Age* (1927). The other illustrations included in this limited edition are suppressed designs for vol. V of *The Yellow Book*, comprising 'Venus' (a design for the title-page), 'Black Coffee', 'Atalanta', 'A Nocturne of "Chopin"', and a portrait of Miss Letty Lind.

The work is dedicated to Wisconsin-born bibliophile, insurance agent, and casual literary agent Earl E. Fisk, prominent collector of works by Max Beerbohm, Holbrook Jackson, A. Edward Newton, and others. 'Although Fisk lived in Wisconsin for all of his adult life, he maintained a connection to the British literary scene. He actively promoted the work of authors whom he enjoyed, and he helped to place books by Haldane MacFall and Holbrook Jackson with American publishers.'





VENUS BETWEEN TERMINAL GODS
(FRONTISPIECE FOR VENUS AND TANNHAUSER).

He also wrote many articles for *The Bookman*' (Archives at Yale, [online](#)).

MacFall, in his introduction, recalls his first encounter with the then-twenty-one-year-old Beardsley, a 'stooping, dandified being [...] evidently intent on taking a short-cut out of God's acre [...] Beardsley knew he was a doomed man even on the threshold of manhood; and he strove with feverish intensity to get a lifetime into each twelve-month. He knew that for him there would be few tomorrows – he knew that he had little to which to look forward, and had best live his life today. And he lived it like one possessed' (pp. xiii-xiv).

Provenance: booklabel of Montague Shearman (1885–1940), lawyer and renowned collector of nineteenth-century French masters, son of the judge and athlete of the same name (1857–1930).

Samuels Lasner 179a.

RETROACTIVELY RECTIFIED RIVALRY

57. BALZAC, Honoré de; Ernest DOWSON (translator); Aubrey BEARDSLEY (illustrator). *The Girl with the Golden Eyes* (*La Fille aux yeux d'or*). [London or New York?] Privately printed [for Herbert J. Williams]. [1929.] £250

8vo. Publisher's yellow silk-backed boards with pink paper sides, printed paper spine label; pp. xi, [1 (blank)], 145, [3], including frontispiece; frontispiece, 7 wood-engraved plates, and in-text-illustrations by Beardsley; slight fading and a few small dampstains to boards, corners worn, very light wear to spine ends; but a very good copy.

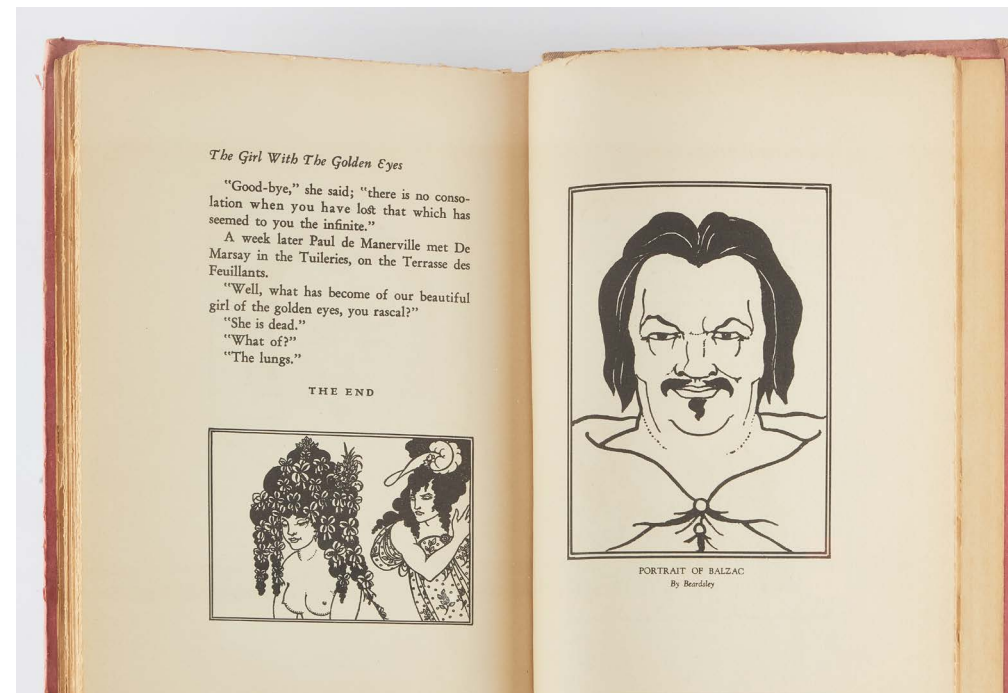
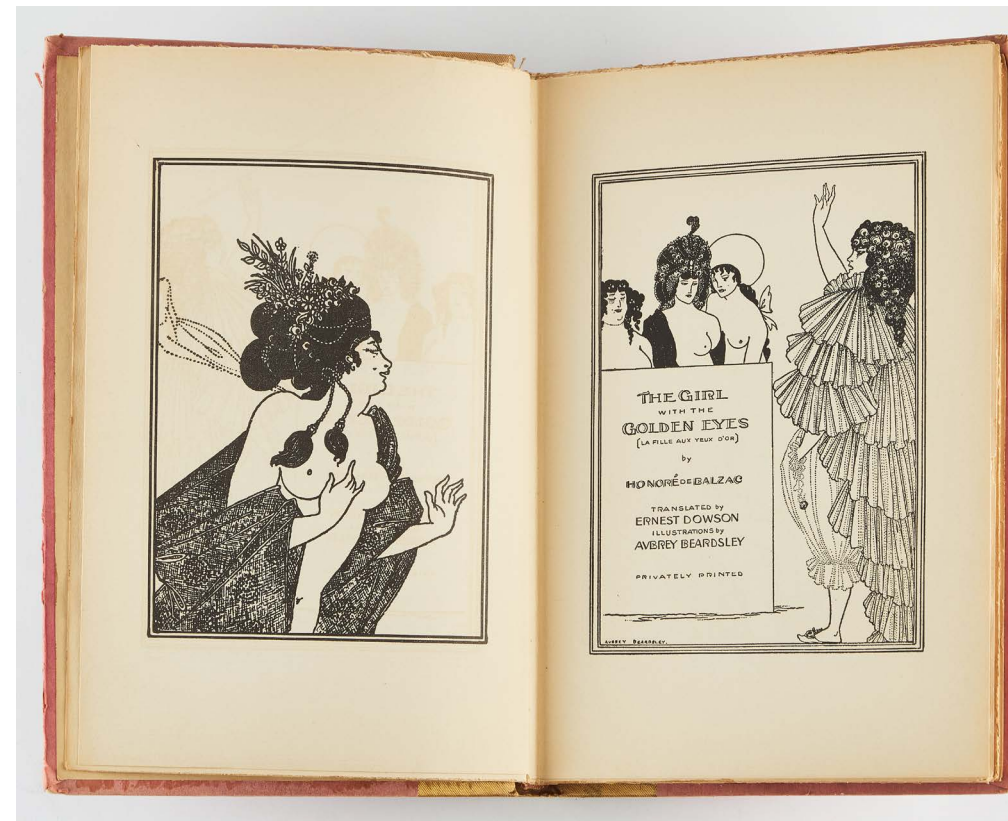


Uncommon first edition thus of Ernest Dowson's translation of Balzac's *La Fille aux yeux d'or* (*The Girl with the Golden Eyes*), with illustrations by Beardsley.

Dowson's translation of Balzac's *La Fille aux yeux d'or* (*The Girl with the Golden Eyes*) had first been published by Leonard Smithers in 1896 with illustrations by Charles Conder. Beardsley's feelings of antipathy towards Conder (who once, at a party, publicly wiped the rim of his glass in a gesture of revulsion after Beardsley had accidentally drunk from it) 'grew so strong that he was to refuse Smithers' offer that he design the cover for *The Girl with the Golden Eyes*. It was done by Conder, and later reproduced in the fourth volume of *The Savoy* [...] Beardsley's developing dislike of Conder was probably the reason he was not asked to contribute more to *The Savoy*' (Galbally, p. 143). This edition was privately published for Herbert J. Williams, editor and proprietor of the periodical *The Critic*, of which he appointed Dowson sub-editor in 1890. Eight of Beardsley's drawings would appear in the article 'Notes on the Literary Element in Beardsley's Art' by A.E. Gallatin, publishing 'Katharina Klavsky, as Isolde' for the first time.

OCLC finds four copies in the US (Stanford, South Carolina, Temple, Tulsa); no copies traced on Library Hub.

Not in Samuels Lasner. See Gertner Zatlin 1072; Galbally, Charles Conder: *The Last Bohemian* (2003).



BEARDSLEY AS THE 'FRA ANGELICO OF SATANISM'

58. ARISTOPHANES; Aubrey BEARDSLEY (illustrator); George Frederic LEES (preface). *The Lysistrata.* Paris: 'Privately printed.' 1931. £475

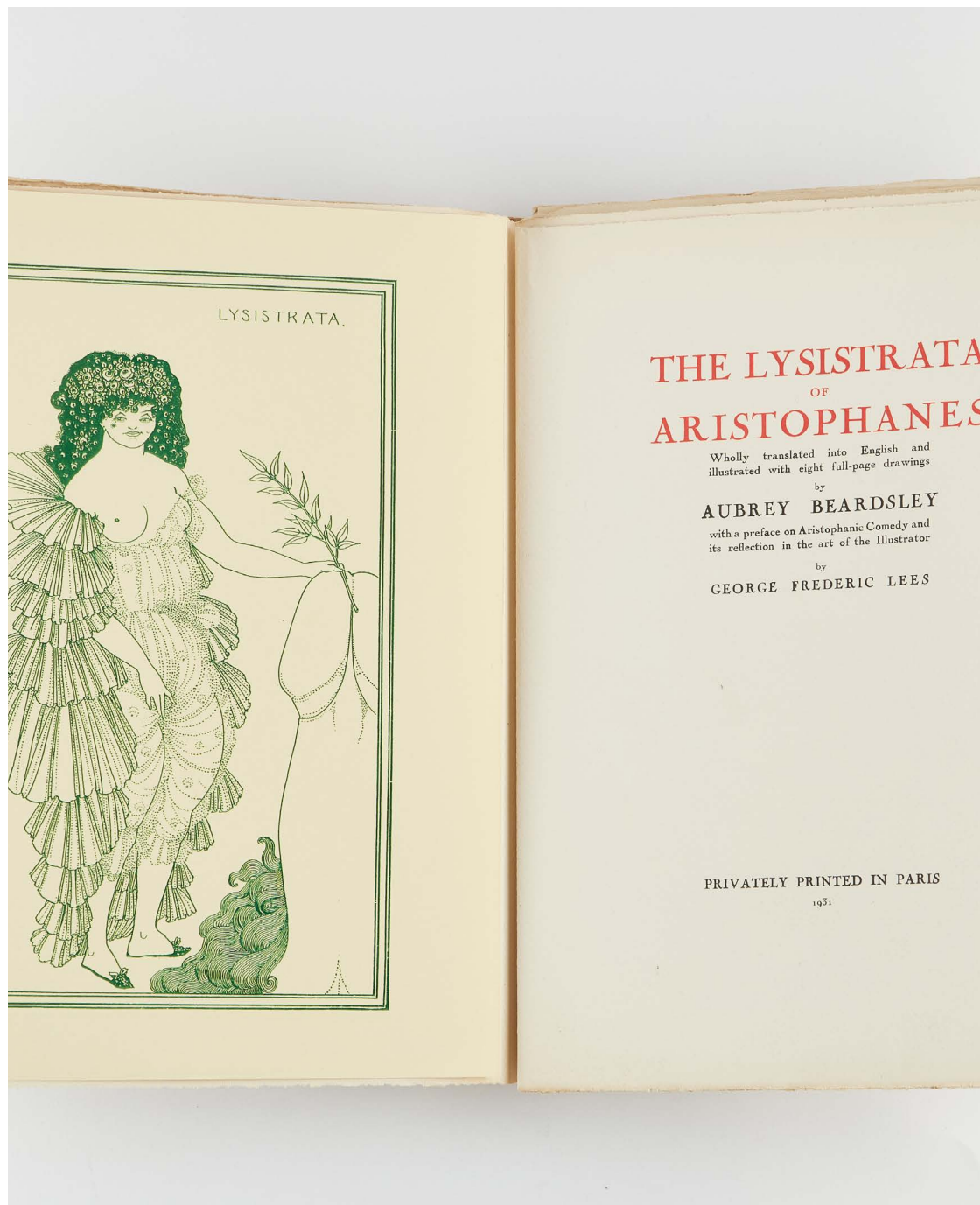
Folio. Loose as issued in publisher's cream wrappers, lettered in red to front wrapper; pp. xv, [3], 61, [1], with half-title; 8 illustrations by Beardsley printed in green and housed in original glassine sleeves; title-page printed in red and black; light creasing and toning to wrappers, short splits to joints, a few minor abrasions to inside of wrappers; internally near fine.

Limited edition, no. 490 of 500 copies on mould-made Annonay paper from a total edition of 525 copies, privately printed in Paris.

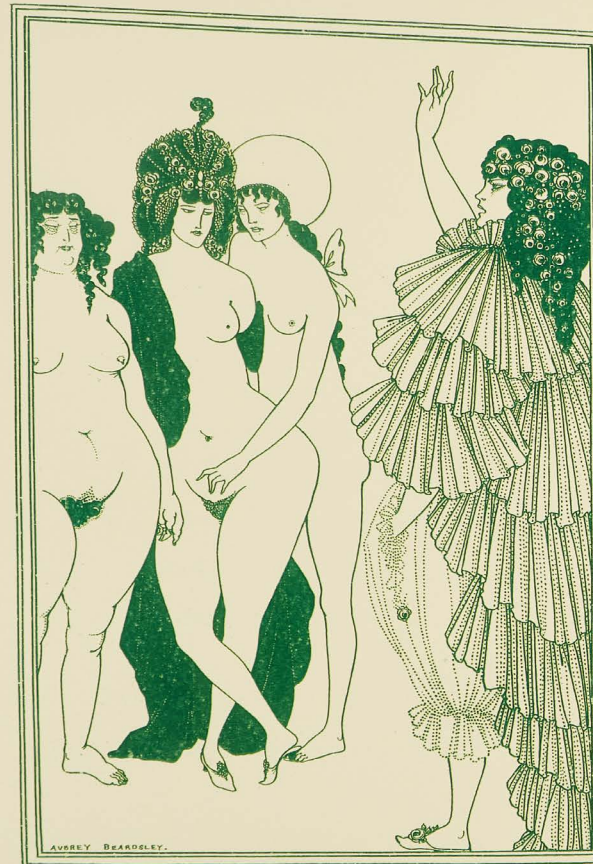
The preface on Beardsley and his visual rendition of *Lysistrata* is by Frederic William Lees (b. 1872), a painter and writer, author and French-to-English translator of several art and literary history books. 'That Aubrey Beardsley, who was an omnivorous reader of classical literature, was fully able to understand [Aristophanes' aims], and when illustrating Aristophanes, assume still one more new rôle is undeniable. And it is indeed one of the miracles of art that the Fra Angelico of Satanism could so completely transform himself into a "merry Greek" of the Athenian age' (p. xv).

There were also twenty-five copies printed on handmade Van Gelder paper with plates on imperial Japanese vellum.

Gertner Zatlin 1032-39; Samuels Lasner 107e.



58 ARISTOPHANES, BEARDSLEY, & LEES



LYSISTRATA

Lysistrata. "I will sulk, and lie as still as

Myrrhina. "I will sulk, and lie as still as

Lysistrata. "I will not lie with my legs in

Myrrhina. "I will not lie with my legs in

Lysistrata. "I will not stand on all fours
a cheese-scraper."¹

Myrrhina. "I will not stand on all fours
a cheese-scraper."

Lysistrata. "If I keep my word, may I
cup."

Myrrhina. "If I keep my word, may I
cup."

Lysistrata. "But if I break it, may the c
water."

Myrrhina. "But if I break it, may the
water."

Lysistrata. Do you all swear to this ?

Calonice. We do.

Lysistrata. Come, let me offer the sacri

Myrrhina. Your own share only, my dea

begin our enterprise in all friendshi

Lampito. What is that noise ?

Lysistrata. It is what I mentioned just

have already seized the citadel of the

¹ An allusion to the posture in copulation known as

SAVING BEARDSLEY BOOKS FROM BOMBS

59. [BODLEY HOUSE.] [*Front wrapper.*] Catalogue No. 64. Books at Bodley House ... Aubrey Beardsley. An exceptionally extensive collection. *Bertram Rota: Bodley House*. 1940. **£75**

8vo. Publisher's blue printed self-wrappers; pp. [2], 56; spine slightly sunned, a few ink marks to rear wrapper; uniform light browning, minor creasing to inner margin of 6 ff.; else very well preserved.

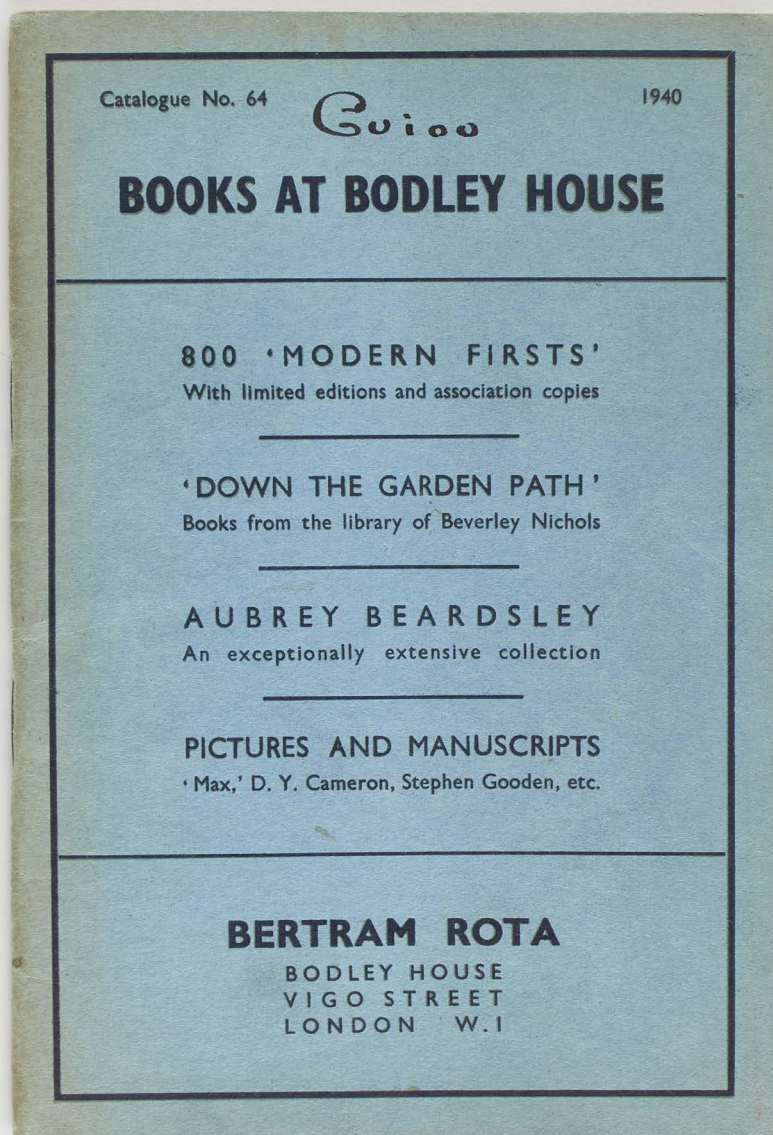
A rare wartime catalogue issued by Bertram Rota from John Lane's former premises, featuring some one hundred and forty works of Beardsleyana 'patiently gathered over many years' (p. 44).

In 1937, antiquarian bookseller Bertram Rota (1903–1966) moved to the old Bodley Head premises at 9 Vigo Street, previously the offices of John Lane.

It was at this address that *The Yellow Book* and numerous other works illustrated by Beardsley had been published. The catalogue includes an original drawing of Egham Church by the fourteen-year-old Beardsley, proof copies of wrappers and a suppressed prospectus for *The Savoy*, Wilde's *Salome* with an autograph letter by Lord Alfred Douglas, and much else.

There is a poignant preface from Rota on the act of bookselling in the midst of the Second World War: 'As there are still books at Bodley House after half a year of war here is another list of them [...] He who buys may be plucking a brand from the burning, a book from the bombs [...] The permanence of the world of books is a rock to cling to in these times. Fortunate is he who can surround himself with silent friends, ever ready to fall in with his mood, to entertain, instruct and console him by turns, and always by their mere presence to give him the assurance of happiness' (p. [1]); although Rota's bookshop on Vigo Street would sustain a direct hit during the Blitz, he would continue to operate there until the 1960s.

OCLC finds copies at Delaware, the Grolier Club, and NYPL only; no copies traced on Library Hub.



BEARDSLEY AS CRÈME DE MENTHE, MORRIS AS OLD BRANDY

60. WALKER, R[ainforth] A[rmitage]. *Le Morte Darthur with Beardsley Illustrations. A Bibliographical Essay.* Bedford: [Rogers G. Porter] for the author. 1945. £50

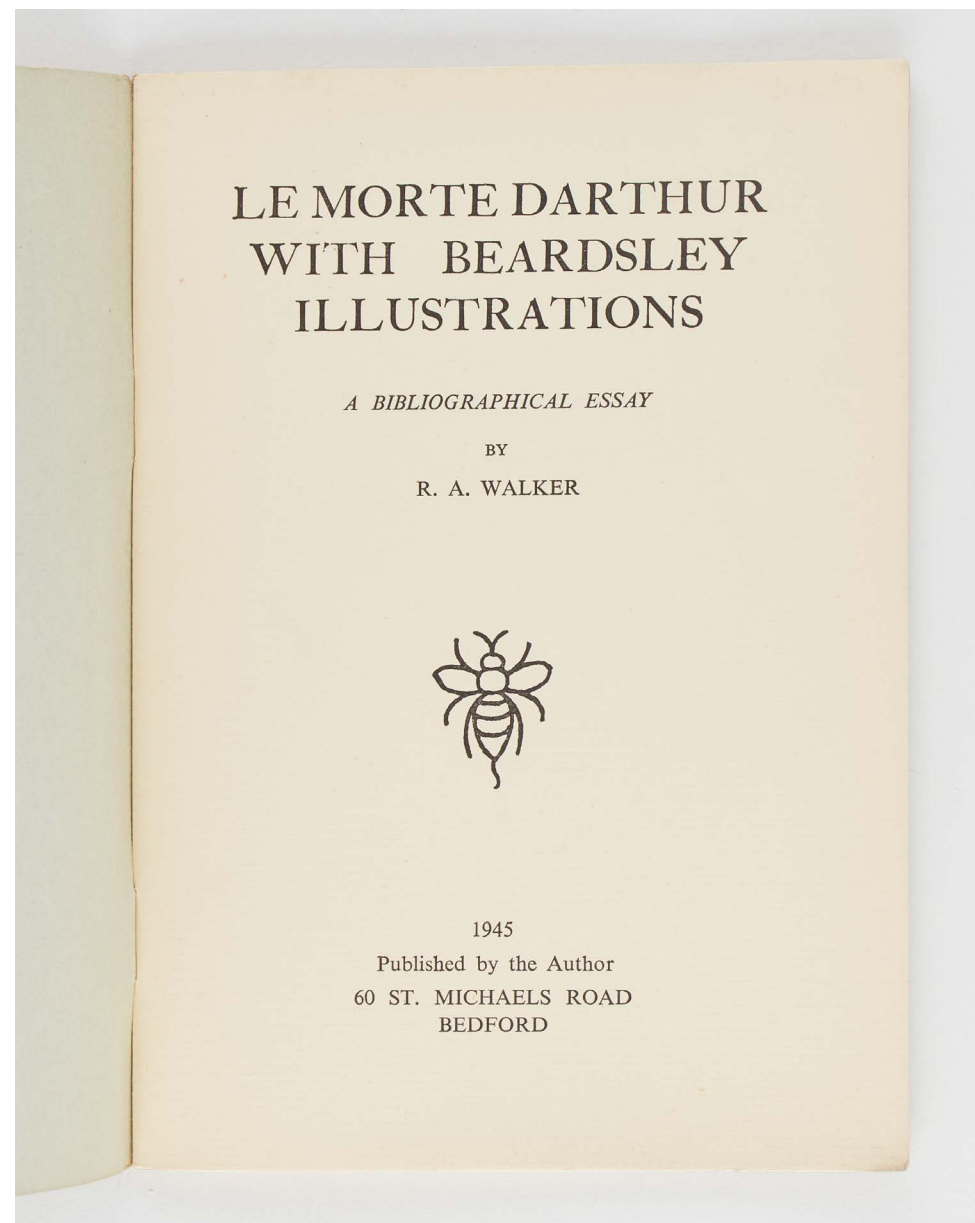
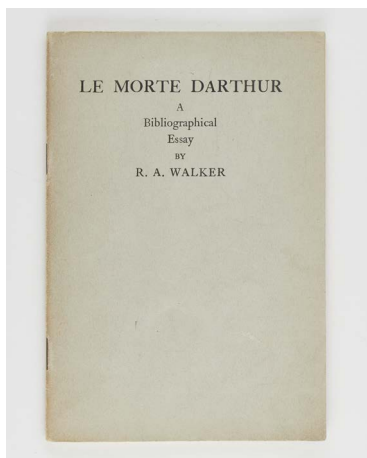
8vo. Original grey printed wrappers, saddle-stitched and stapled as issued; pp. 24; bee device to title; a few small marks to wrappers, else a very good copy.

One of 350 copies of R.A. Walker's bibliographical essay on the *Morte d'Arthur* illustrated by Beardsley, with a 'critical summary of Morris's Kelmscott Press with which this book is always compared' (p. 5).

Walker, an early champion of Beardsley's work and editor of the seminal 1923 *Some Unknown Drawings of Aubrey Beardsley*, characterises as a half-truth the 'glib phrase that the *Morte* was "to rival the volumes of the Kelmscott Press", as stated by Ross' (p. 15) and has a rather critical view of Morris and his visual and textual 'agoraphobia'.

'With Morris all is thick, turgid, heavy, clotted and difficult to read. It is the difference between crème de menthe and old brandy, between a heavy port and a dry cherry, between a rich burgundy and a light Rhenish wine' (p. 20). The present essay is expanded from Walker's 'Bibliographical Notes on "Le Morte d'Arthur"', *TLS* (31 March 1945).

Samuels Lasner 188.



BEARDSLEY BIBLIOGRAPHY FOR CHRISTMAS

61. GALLATIN, A[ibert] E[ugene]. Aubrey Beardsley. Catalogue of Drawings and Bibliography. New York: [George Grady Press] for The Grolier Club. [November] 1945. £300

8vo. Publisher's blue boards, lettered in gilt to spine and upper board, plain blue dust-jacket, beige endpapers; pp. [8], 141, [5]; photographic frontispiece and 7 plates after p. 141; slight wear to cloth spine and light sunning to spine of jacket, jacket split at upper joint; nonetheless a very good copy; front free endpaper inscribed 'Louise and Charles | Merry Christmas | from | the author'.

First edition, one of three hundred copies, of this bibliography and catalogue of Beardsley's drawings printed by the Grolier Club, including five newly published drawings, presented by Gallatin to his sister and brother-in-law for Christmas.

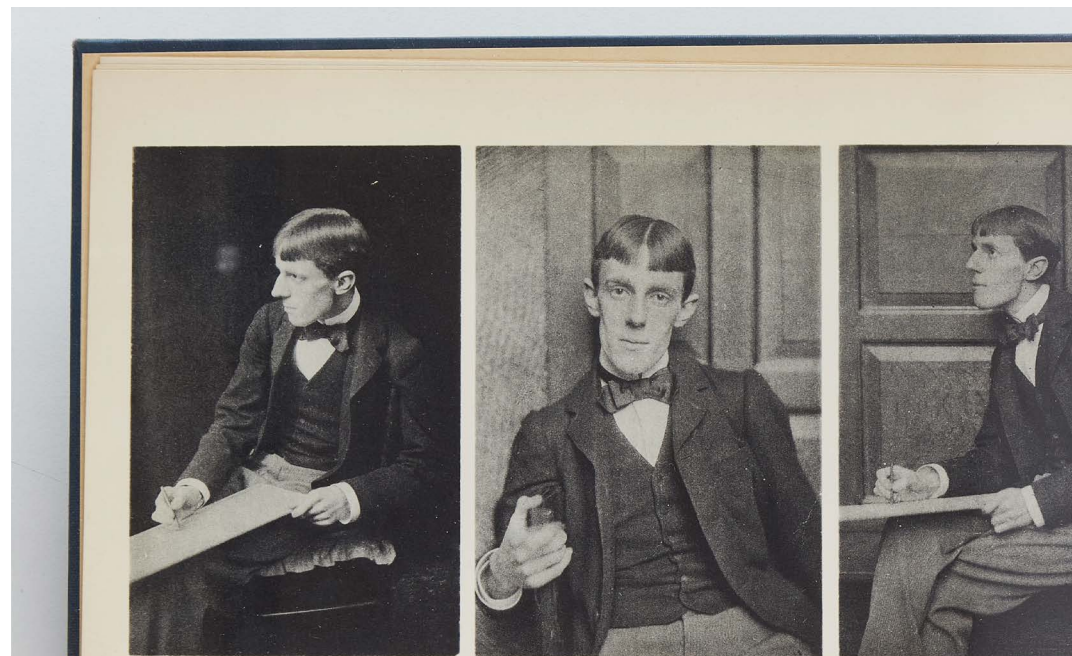
The newly published drawings are a sketch from Beardsley's copy of Jonathan Swift's 1886 *Prose Writings*, 'Sarah Bernhardt', an initial intended for *Le Morte d'Arthur*, a grotesque intended for the Bon-Mots series, and 'Carl Maria von Weber'.

This work, with a frontispiece comprising three previously unpublished photographs of Beardsley by Frederick H. Evans, also reprints Beardsley's letter to the editor of the *Daily Chronicle* (17 April 1894) and Beardsley's essay on commercial designs, 'The Art of the Hoarding' (*The New Review* XI, July 1894).



Provenance: Presented by the author to his older sister, Louise Gallatin Gay (1880–1970), and her husband, Charles Merrick Gay (m. 1909), professor of architecture at the University of Pennsylvania and director of the Franklin Institute in Philadelphia.

Samuels Lasner 186; see Gertner Zatlin 61.



AUBREY BEARDSLEY

Photographs by Frederick Hollyer, hitherto unpublished

Louise and Charles
Merry Christmas
from
The author



A NEW ENDING

62. BEARDSLEY, Aubrey; John GLASSCO. *Under the Hill or the story of Venus and Tannhäuser ... Paris: Olympia Press. 1959. £100*

8vo. Publisher's green *moiré* cloth, upper board lettered and decorated in gilt, spine lettered directly in gilt, gold endpapers; pp. 123, [1 (blank)]; title, frontispiece, and numerous in-text illustrations and tailpieces by Beardsley; spine lightly sunned with slight fading to gilt text at head; without the plastic slipcase as often; a near-fine copy.

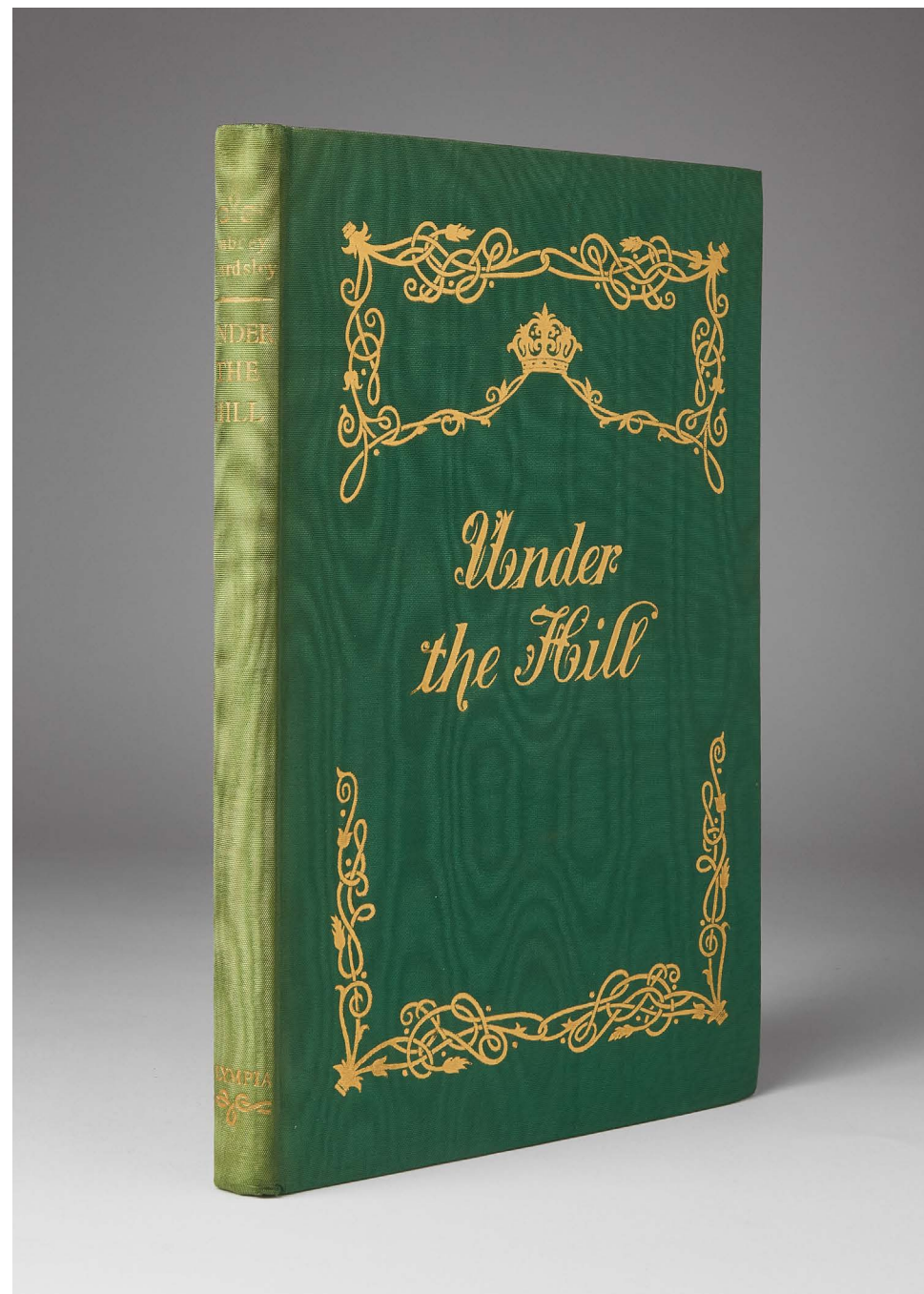


First edition thus, no. 2,684 of 3,000 copies, of Beardsley's unfinished erotic novel, completed by the Canadian poet and translator John Glassco (1909–1981), featuring Beardsley's intended title-page design for *The Story of Venus and Tannhäuser* and several illustrations from *The Savoy*.

Beardsley's text is based on that of the 1927 edition, and finished in the middle of the tenth chapter, 'Of the Stabat Mater, Spiridion', and De la Pine. Glassco adds nine more chapters, including a scene at the opera, Venus reciting a litany of past lovers' names, an evening of gambling in Gotha, a meeting with the Pope, and an alternate ending in which Tannhäuser is hanged for sport and revived by Venus's kiss. The story ends "'The fact is, my pet, there's no dying allowed here, any more than there is being born. We just go on as we are, and I think it's much nicer. Come on! It's almost time for lunch.'" Tannhäuser began to laugh' (p. 123).

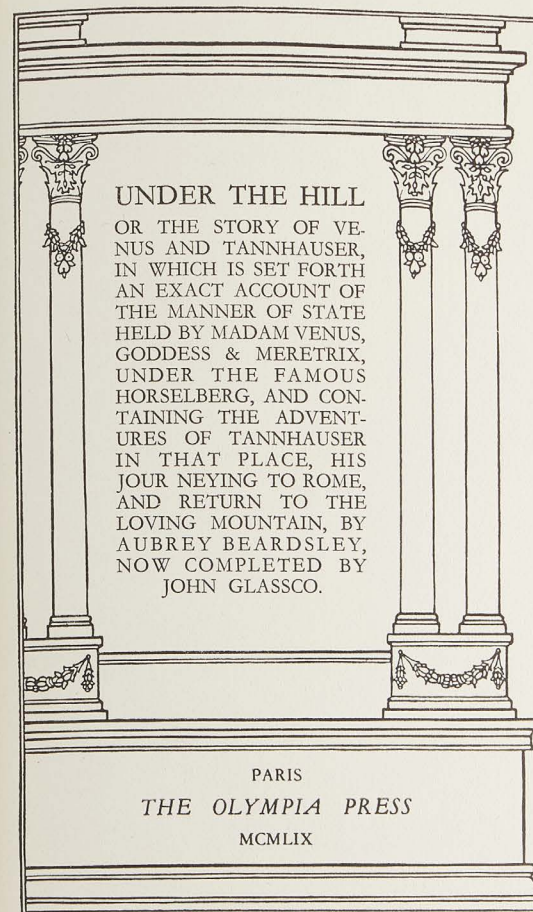
A Grove Press edition appeared in the same year (reprinted 1967), and the present edition was reprinted in 1966 by the New English Library.

Samuels Lasner 151h.





"La chaleur du brandon Vénus."
LE ROMAN DE LA ROSE



PHOTOLITHOGRAPHIC *LYSISTRATA*

63. ARISTOPHANES; Aubrey BEARDSLEY (illustrator). The *Lysistrata*. Now First Wholly Translated into English. London. 1896 [New York: Odyssey Publications. 1967]. **£200**

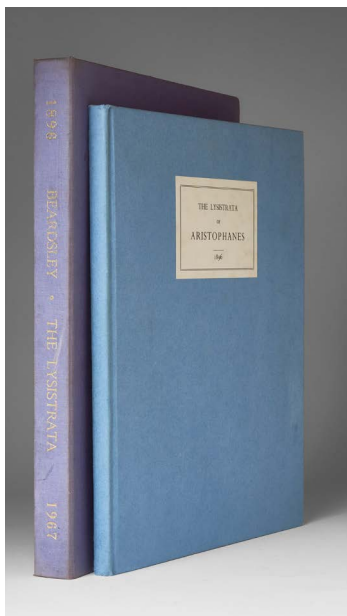
Folio. Original blue boards, printed label to upper board, top-edge trimmed, the others uncut, in publisher's purple solander box; pp. vi, [4], 61, [1], with 8 plates by Beardsley; solander box a little stained and sunned; light foxing to endpapers, else a near-fine copy.

Limited photolithographic facsimile of the first edition of Beardsley's illustrations to *Lysistrata*, no. 53 of 515 copies, using paper and binding similar to the original.

The copy reproduced was no. 33 of the original 100 published in 1896 by Leonard Smithers. The information concerning the facsimile, including publisher's name, edition, and a limitation notice are on the title-page verso.

Aristophanes' 'tale of a sex strike among Athenian women' was illustrated by Beardsley with 'gross, buttocky Athenians in rococo frills and monstrous, comic penises' (ODNB). These are Beardsley's most explicit illustrations, and at the end of his life he urged Leonard Smithers in a letter to 'destroy all copies of *Lysistrata* and bad drawings [...] By all that is holy, *all* obscene drawings'.

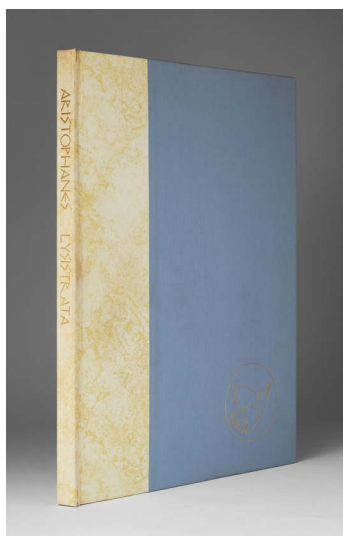
Samuels Lasner 107f.



BEARDSLEY VERSUS THE ANCIENT GREEKS

64. ARISTOPHANES; Jack BRUSSEL (translator); Aubrey BEARDSLEY (illustrator). The Lysistrata ... Illustrated by Aubrey Beardsley and Ancient Athenian Artists. New York: Land's End Press. 1968. **£100**

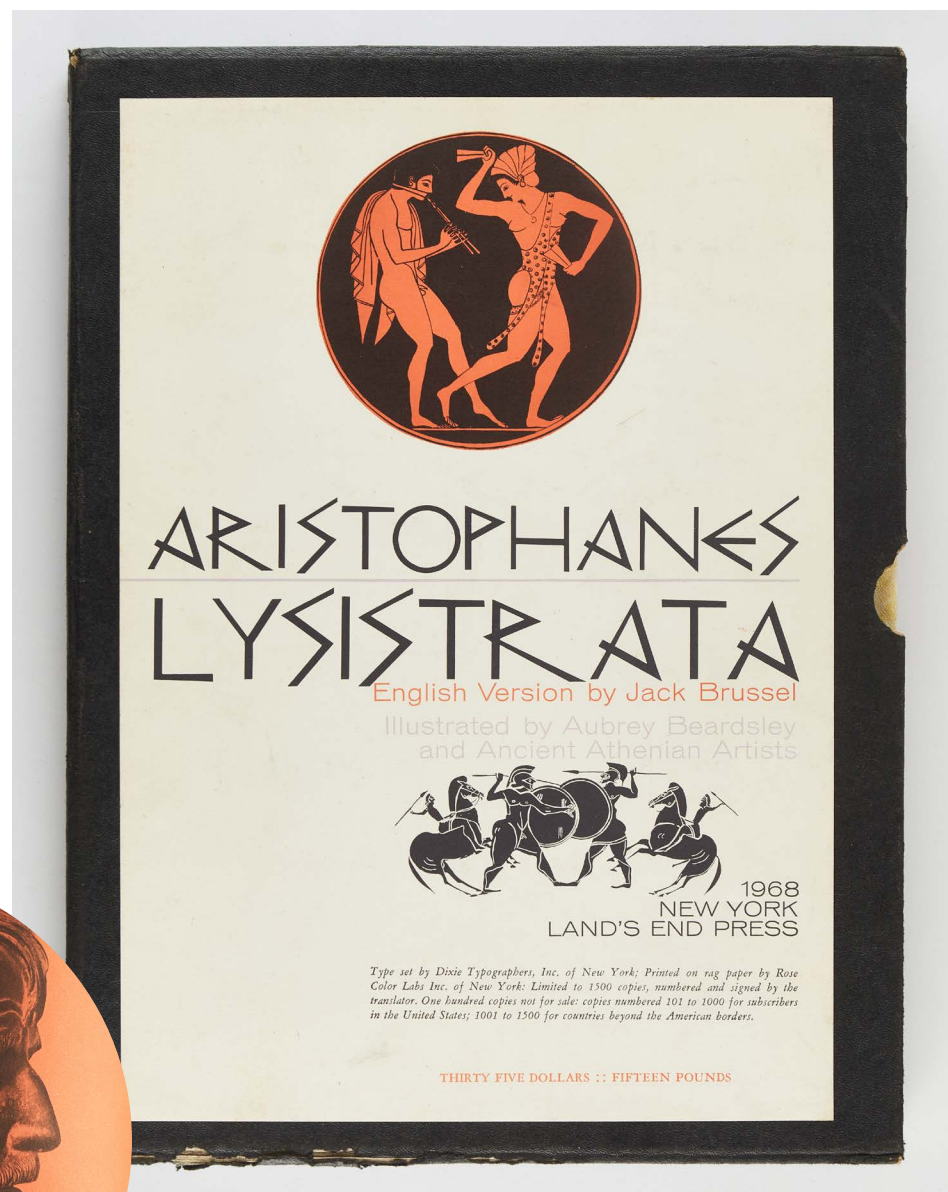
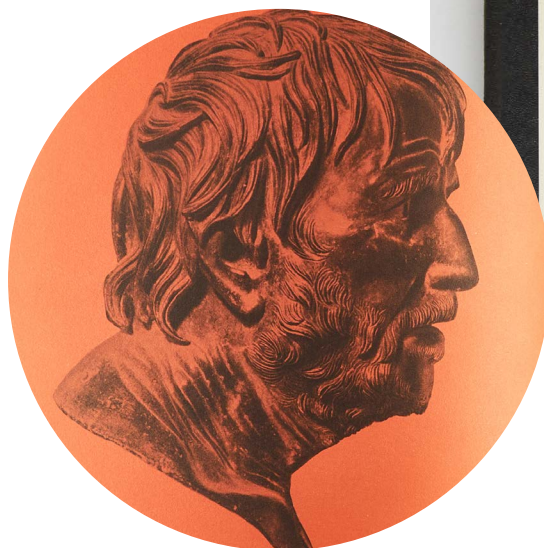
Folio. Original cloth, stamped in gilt to front cover, gilt lettering to spine, top edge gilt, in publisher's slipcase; pp. 90. [2]; light rubbing to extremities, slipcase a little worn and soiled, else a near-fine copy.



Limited edition, no. 304 of 1,500 copies numbered and signed by the translator, pairing Beardsley's illustrations with examples of Ancient Greek art.

The 'Jack Brussel' who translated this edition may well be Jacob 'Jake' Brussel (1899–1979), the publisher of erotica and proprietor of the New York City antiquarian bookselling firm J.R. Brussel. He produced the notorious, unauthorised Medvsa (or Medusa) edition of *Tropic of Cancer* by Henry Miller, published under a false Mexico imprint; in 1940 Brussel was sentenced to three years in prison for obscenity.

Samuels Lasner 107g.





AUBREY BEARDSLEY.



Enter Magistrate and four policemen.

MAGISTRATE What a racket the yenny women made with their wailing and their tambourines! Their wailing for Adonis from roof to roof! I was at the assembly the other day listening to the speeches when Demonstratus, old muddlebrain, got up out of order, shouting that we must sail against Sicily, all the while his wife was leaping, screeching wildly "Alas, alas, poor Adonis! Woe is me, Adonis!" Demonstratus, that mad ox, bellowing to draft all the Zacythians and his wife more drunken than ever, staggered on the roof top, screaming, "Weep, weep for Adonis!" Aren't you women ashamed of your drunken behavior and obscene hullabaloo?

CHORUS: OLD MEN But you know only half of it. There is no limit to their impudence. The bitches abused, cursed and sluiced us from head to toe. Our clothes drenched as if we had pissed on ourselves.

MAGISTRATE Serves us men right! It's our fault that we are in such a mess. We are the ones who pamper and humor them, encourage their fancy lusts, and plant the seeds of vice in their bosoms. Look, there you see a husband go into the jewelry shop. "Remember," he says to the goldsmith, "the necklace you made for my wife? The other evening while she was dancing, the pin

64 ARISTOPHANES, BRUSSEL,
& BEARDSLEY

THE END





AVE ATQVE VALE

STAY IN TOUCH

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COVERS

Covers: item 48 and 49; inside covers: items 8 and 3; contents: items 26 and 25; above: item 62; left: item 35. Font credit: Luperca by Ariel Martín Pérez.



