

A SELECTIVE CHECKLIST  
OF THE PUBLISHED WORK  
OF  
*Aubrey Beardsley*



BY THE SAME AUTHOR

*William Allingham: A Bibliographical Study*

With Margaret D. Stetz:

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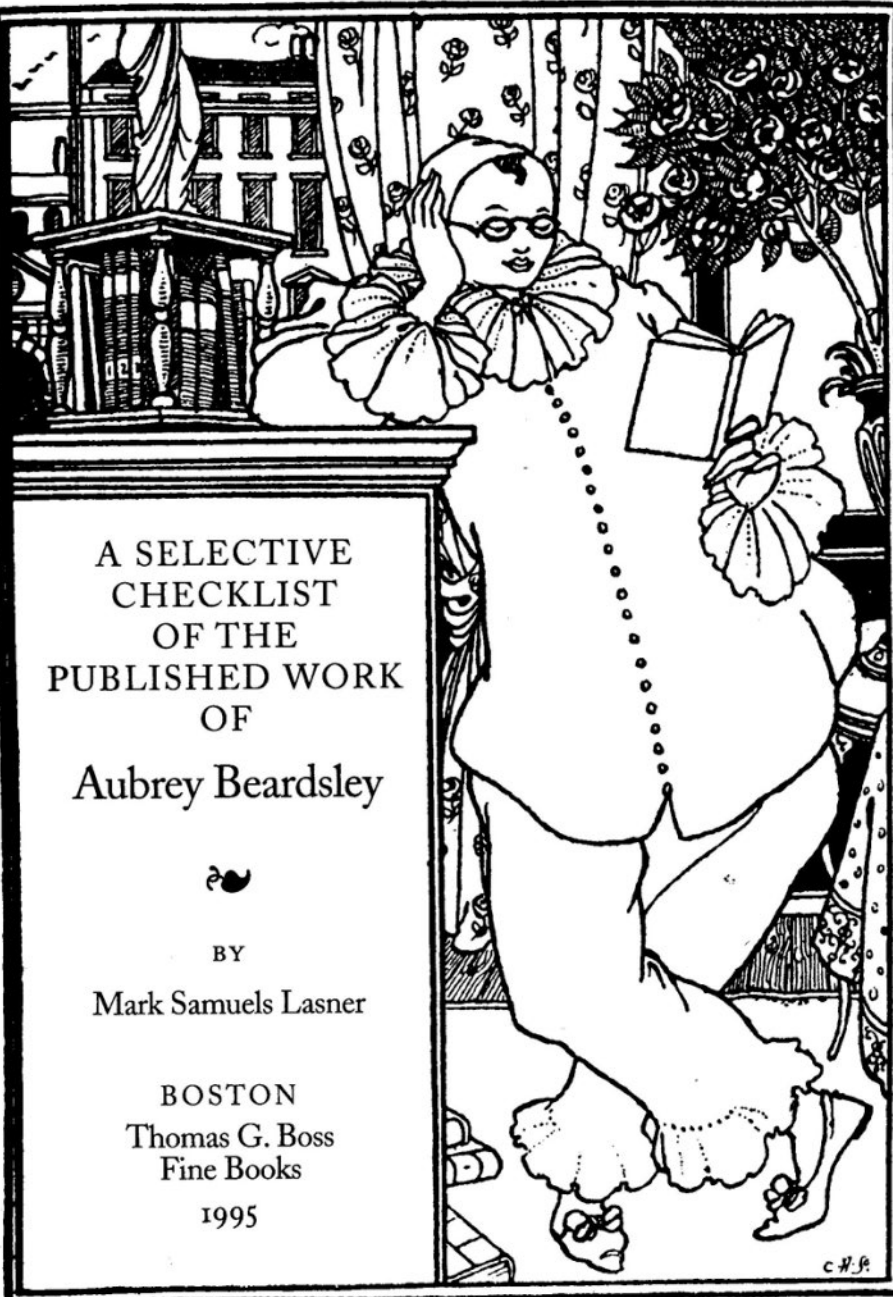
*England in the 1890s:*

*Literary Publishing at the Bodley Head*

*The Yellow Book: A Centenary Exhibition*

Edited, with Roger C. Lewis:

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BY

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DEDICATED  
To the memory of Geoffrey Perkins

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## By Way of Preface

Few artists—and certainly no British artist, with the possible exception of William Blake—have had so much written about them as Aubrey Beardsley. From Joseph Pennell's praise in "A New Illustrator," published in the inaugural issue of *The Studio* in April 1893, through the fusillade aimed at *The Yellow Book*, the eulogies of Max Beerbohm, Robert Ross, and Arthur Symons, the turn-of-the-century listings of Aymer Vallance and A. E. Gallatin, R. A. Walker's series of miscellanies spanning the teens through the forties, the Victoria and Albert Museum catalogue of 1966 and Brian Reade's subsequent book, to the biographies by Stanley Weintraub and Miriam J. Benkovitz and the recent (and forthcoming) critical studies by Linda Zatlin, there is a seemingly endless Beardsley literature—to mention only items written in the English language. One result of this plethora of books, monographs, and articles, some of them disorganized, if not contradictory or confusing, is that there exists no single, decently indexed source of reasonably reliable information, the kind of guide a collector, a curator, or a bookseller would want to keep handy. This publication, small as it is, is an attempt to fill that need by clarifying long-standing ambiguities and inaccuracies. It lists, in generally chronological order, most of what the artist published during his lifetime. Posthumously issued items are listed also, usually when these represent the first publication of significant work by Beardsley. In all, the approach has been *selective*, not all-encompassing, emphasizing those printed items that, over the years, have come to be sought by collectors and enthusiasts—the original editions of books and periodicals containing Beardsley's illustrations, drawings, designs, bindings, and writings. Nicholas Salerno has published a massive annotated bibliography of criticism, and a detailed catalogue raisonné of the original drawings is under preparation by Linda Zatlin. This checklist is not meant to compete with such works of detection and scholarship.

There is much about Beardsley and his publications that remains unknown or uncertain. At times a lack of facts has been covered over by layers of myth and "tradition," in which misconceptions first put into print years ago have been repeated again and again without challenge. To make matters worse, Beardsley's principal publishers, John Lane and Leonard Smithers (particularly the latter), were not always truthful about the number of copies printed—or about other matters. The limitations stated in contemporary advertisements and in the actual books themselves cannot, therefore, always be trusted. Neither can we believe just about any statements regarding so-called Beardsley "proofs." These usually turn out to be later reproductions or plates cut from

books, not preliminary pulls made for the use of the artist or engraver. Such appellations as "suppressed" and "withdrawn" are common in the Beardsley literature, both because of the presumed erotic nature of his art and because of the premiums they can elicit from purchasers. I have tried to avoid the use of these often misleading terms, along with subjective designations of "rarity." My goal has been to set out the facts as best I can, with only an occasional foray into imperfectly informed speculation, knowing that there will be omissions and errors. Corrections will be welcome.

Most of what will be found here has been "stolen" from the obvious places. Reade and Dickinson's catalogues for the exhibitions held in London and New York in 1966-67 were my primary references, along with Vallance's 1909 "List of Drawings," Gallatin's 1945 *Catalogue of Drawings and Bibliography*, and Alexander Wainwright's careful description of the superlative Gallatin collection at Princeton (1952). (None of these, however, has any sort of index.) Brian Reade's *Beardsley* (1967), which principally deals with the drawings, has proved essential, too. I have also been aided by the many booksellers' and auctioneers' catalogues devoted in whole or in part to Beardsley, emanating from, among others, the Anderson Galleries, Dulau & Co., Elkin Mathews, J. Stephan Lawrence, Frank Hollings, Thomas G. Boss, Maggs Bros., and, perhaps most importantly, the late Geoffrey Perkins, of Warrack and Perkins, whose *Catalogue Sixty: Aubrey Beardsley* (1985) was a landmark unequalled in my collecting career. Many people have helped bring this work to completion. First and foremost, I wish to thank Susan Waterman, my research assistant, who brought an eagle eye and a steel-trap mind to bear on what might otherwise have ended up a muddle. James G. Nelson, whose history of the Bodley Head, *The Early Nineties*, and subsequent work on Elkin Mathews have proved invaluable, kindly let me use material about the Chiswick Press from a then-unpublished article on Leonard Smithers. Linda Zatlín took time from her own research to provide information and encouragement. The staffs of libraries have been generous with their help, in particular Mark J. Farrell, William A. Joyce, and Alexander D. Wainwright at Princeton; George Dalziel, Jr., Thomas F. J. McGill, Jr., and Neal T. Turtell at the National Gallery of Art; and Kirsten Tanaka at the San Francisco Performing Arts Library and Museum. I am also grateful to Alan Anderson, Karl Beckson, Robert Booth, David Bromer, Richard H. Cady, Alan Clodd, Philip K. Cohen, James Davis, Scott H. Duvall, R. A. Gekoski, Thomas A. Goldwasser, Greg Grainger, Sue Hamburger, James Havranek, David J. Holmes, John O. Kirkpatrick, Joe McCormack, William S. Peterson, Anthony Rota, Barbara Ceizler Silver, Margaret D. Stetz, Miriam Stewart, Roger E. Stoddard, Paul Voorhees, Benjamin Watson, Gail S. Weinberg, Stanley Weintraub, and John Windle.

## List of Abbreviations

- Gallatin  
also G A. E. Gallatin, *Aubrey Beardsley: Catalogue of Drawings and Bibliography*. New York: The Grolier Club, 1945. [checklist no. 186; references are made to both item and page numbers]
- Letters *The Letters of Aubrey Beardsley*, ed. Henry Maas, J. L. Duncan, and W. G. Good. Rutherford, N. J.: Fairleigh Dickinson University Press, [1970]. [checklist no. 201]
- Mason  
also M Stuart Mason [Christopher Sclater Millard], *Bibliography of Oscar Wilde*. London: T. Werner Laurie, [1914]. [checklist no. 159]
- Nelson James G. Nelson, *The Early Nineties: A View from the Bodley Head*. Cambridge: Harvard University Press, 1971.
- Reade  
also R Brian Reade, *Beardsley*. London: Studio Vista, [1967]. [checklist no. 198]
- Reade and  
Dickinson  
also R & D Brian Reade and Frank Dickinson, *Aubrey Beardsley Exhibition at the Victoria and Albert Museum*. [London: Her Majesty's Stationery Office], 1966. [checklist no. 196]
- Vallance  
also V Aymer Vallance, "List of Drawings by Aubrey Beardsley," in Robert Ross, *Aubrey Beardsley*. London: John Lane, 1909. [checklist no. 154]
- W Georges Derry [R. A. Walker], "The Book-Plates of Aubrey Beardsley," *The Bookplate Booklet*, October 1919. [checklist no. 167]
- Warrack and  
Perkins *Catalogue Sixty: Aubrey Beardsley*. Church Enstone, Oxfordshire: Warrack & Perkins, [1985]. [checklist no. 209]

*Note:* Readers are reminded that this is a checklist, not a definitive bibliography. Some details are lacking or incomplete for items I have been unable to examine, and no attempt has been made to include every reference to the existing Beardsley literature. In addition, for the sake of simplicity, transcriptions of title-pages, publishers' names, places of publication, and the like have been regularized and, in many cases, truncated. The phrase "checklist no." refers to cross-references within this work.

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No. 1. June 8, 1894.



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