

Day of Madame Cigale

Museums, Cambridge, MA, Grenville L. Winthrop (1943,645)

grey wash (and gouache around first figures in procession) over pencil on dove paper; 9 3/8 x 15 3/8 inches

Recto inscribed by the artist in upper left: THE BIRTHDAY OF / MADAME CIGALE / [on hatbox at right]; Madame: [illegible] / [in St[udio?]]

sunflower (dwarf, adoration; tall, false riches), cherry blossom (insincerity); Sold by the artist to Charles Holme (1913); Sotheby's (London) sale 10-11 December 1923; bt. Grenville L. Winthrop 1924; bequeathed to Harvard 1943.

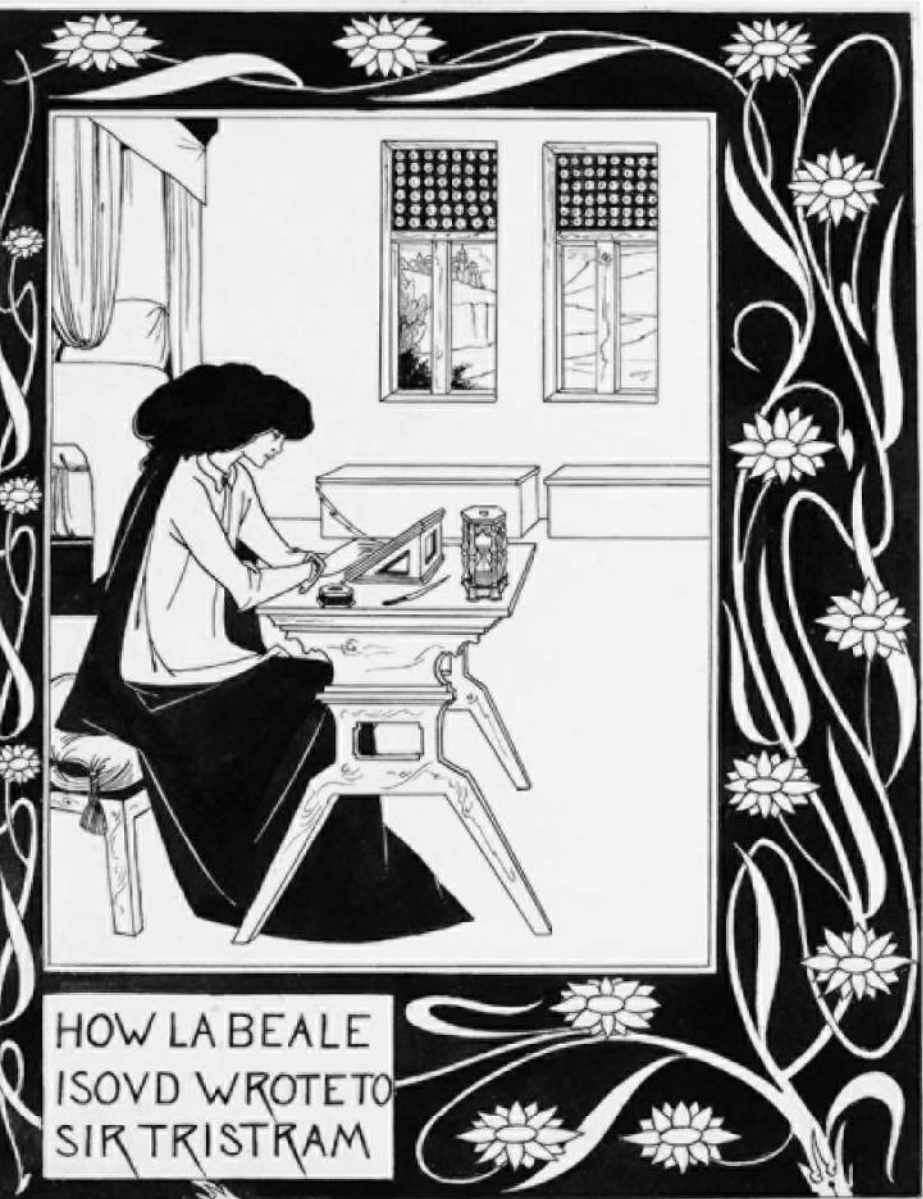
London 1901 (658); Cambridge, MA 1967 (2), 1983 (Part I), 1989.

Articulate 18 October 1890 (p. 520); *Articulate and Dramatic News* 17 October 1891 (p. 259); Vallance 1897 (no. 57,IV); Flind 1923 (p. xix); Gallatin 1946 (p. 136); MacColl 1949 (p. 333 n.260); *Letters* 1970 (pp. 27, 42); Clark 1979 (p. 19); Wilson 1983 (pp. 138-9); Jones 1993 (p. 180); *Articulate* 1995 (no. 16); Zaidin 1997 (pp. 85, 87).

Studio L.I., April 1893 (p. 15); *Early* 1901 (p. 21); Clark 1979 (plate 12); Reade 1967 (figure 4).

might have been thinking of this drawing described his work of this time to A. W. subjects were quite mad and a little strange hermaphroditic creatures wandering in Pierrot costumes or modern dress; 'world of my own creation' (*Letters* 1970, February 1893]). In an interior a procession of personages approaches a seated woman who conceals her chair but leaves exposed; she raises her right hand in greeting; a





HOW LA BEALE
ISOVD WROTE TO
SIR TRISTRAM



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Woman examining a Sundial

Book IX, chapter xi

by 22 August 1893

PROVENANCE: J. M. Dent.

LITERATURE: Villance 1897 (p. 202), 1909 (no. 59,XX); Gallatin 1945 (nos. 345-624); Samuels Lasner 1995 (no. 22).

REPRODUCED: *Le Morte D'Arthur* 1893-4 (p. 380).

Reproduced here from the book. Repeated in Book X, chapter lxxxvii, p. 635.

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Woman in the Snow holding Roses

Book IX, chapter xiii

by 22 August 1893

Columbia University, New York, NY, Rare Book and Manuscript Library

Pen, brush and Indian ink on paper; 6½ × 4¼ inches (166 × 113 mm)

INSCRIPTIONS: Verso in pencil: 38/89 / 47° / reduce by ½ / [on verso of original mat in ink]: C 12 / [in pencil]: 22-3-7 / no. 12

FLOWERS: Rose [ball type] and leaf [love, passion].

PROVENANCE: J. M. Dent, ...; Pickford Waller; by descent to Sybil Waller; Christie's (London) sale 12 November 1965 (43); bt. Agnew; Agnew sale 14 June-16 July 1966 (29); ...; Columbia University.

EXHIBITION: Tokyo 1997-8 (12).

LITERATURE: Villance 1897 (p. 202), 1909 (no. 59,XX); Gallatin 1945 (nos. 345-624); Samuels Lasner 1995 (no. 22).

REPRODUCED: *Le Morte D'Arthur* 1893-4 (p. 389).

The trees lack foliage, and the white ground suggests snow. Traces of pencil reveal that Beardsley gave the figure of the woman less hair, a thinner neck, higher sleeves and shoulders and fuller sleeves at the elbow; her left hand was lower.

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Man and Woman facing Right

Book IX, chapter xvi

by 22 August 1893

Library of Congress, Washington, DC, Rare Book Collection

Pen, brush and Indian ink over pencil on 4½ × 2½ inches (114 × 75 mm)

INSCRIPTIONS: Verso laid down on book from which drawing has been partially torn pencil; N [illegible] 6

FLOWERS: Bay tree (glory).

PROVENANCE: J. M. Dent; Frederick H. Anderson Galleries; Frederick H. Evans sale 1919 (12); bt. Rosenbach Galleries, Rosenbach Catalogue 4th May 1919 (10); ...; Lessing J. (possibly in 1924); given to Library of Congress

EXHIBITIONS: London 1909b (30-50); 1914-15 (33); Philadelphia 1919 (10); New York 1966-8 (50, exhibited in US).



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a Tiny Top Hat and a Long
Rear

PROVENANCE: J. M. Dent;
Vallance 1897 (p. 206), 1909 (no. 65.10);
Gallatin 1945 (nos. 645-771); Samuels Lasner 1995

REPRODUCED: *Bon-Mots of Charles Lamb and Douglas*
Jerrold, edited by Walter Jerrold and published by J. M.
Dent, December 1893 (p. 54).

here from the book. Repeated in
Samuel Foote and Theodore Hook, edited
by Walter Jerrold and published by J. M. Dent,
December 1893 (p. 68). The figure's unruly hair and
posture suggest that it may be a caricature of
Charles Lamb, the drawing may relate to Charles
Lamb's portrait on page 54 that ends, 'He then



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turned his back on the poor man.' In what surely
must be a coincidence, a self-caricature by Max
Beerbohm, published in the *Academy*, 10 December
1898 (p. 409), shows Beerbohm in a similar posture:
from the rear with feet splayed and a large top hat
tipped to his left.

This drawing has been forged; one version in
pen and watercolour was exhibited in Italy, from
where it was subsequently listed for sale on eBay
as an 'enlarged copy', made by Beardsley as an
advertisement for the Bon-Mots Series (see Appen-
dix D, no. 6).

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A Seeress

Spring 1893

Bryn Mawr College Library, Bryn Mawr, PA, USA,
Adelman Collection

Pen and Indian ink on off-white wove paper, laid down
on beige card; 3 1/8 x 2 3/8 inches (91 x 67 mm)

INSCRIPTIONS: Verso laid down on brown-beige
card stock: [in pencil] 3

PROVENANCE: J. M. Dent; Frederick H. Evans;
Anderson Galleries Evans sale 20 March 1919 (37,
where titled *A Seeress*); bt. G. W. Plank;...; Seymour
Adelman; given to Bryn Mawr College in 1976.

EXHIBITIONS: London 1909b (1-12); Brighton, UK
1914-15 (possibly 59-68); Bryn Mawr College Library
1976 (80); Kanagawa, Japan 1998 (34).

LITERATURE: Vallance 1897 (p. 206), 1909 (no. 65.10);
Gallatin 1945 (nos. 645-771); Samuels Lasner 1995
(no. 19).

REPRODUCED: *Bon-Mots of Charles Lamb and Douglas*
Jerrold, edited by Walter Jerrold and published by J. M.
Dent, December 1893 (p. 62).

Titled thus by Frederick H. Evans, Repeated in
Bon-Mots of Samuel Foote and Theodore Hook, edited
by Walter Jerrold and published by J. M. Dent,
March 1894 (p. 121). This design echoes *Seated*
woman gazing at fetus in a bell jar (no. 343 above)
and has been associated with it, although the wom-
an's arm and posture are different and the fetus and
table are absent. The two versions were probably
made about the same time.

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Man and Woman at a Café Table

Spring 1893

Private Collection, UK

Pen, Indian ink, brush and wash over pencil on white
wove paper; 3 3/8 x 3 3/8 inches (86 x 99 mm) through
aperture to inner edge of mat

PROVENANCE: J. M. Dent;...; Pickford Waller;
by descent to Sybil Walker;...; Sotheby's (London) sale
25 June 1980 (190); bt. Piccadilly Gallery; Gavin
Henderson; bt. Clarendon and Parkin Galleries 1983 (4);
bt. Phil Burns; Sotheby's (London) Burns sale 18
November 1999 (19); Christie's (London) sale 1 June
2010 (481); bt. private collector.

EXHIBITION: London 1983 (4, where listed
incorrectly as 'illustration for p. 64').

LITERATURE: Vallance 1897 (p. 206), 1909 (no. 65.10);
Gallatin 1945 (nos. 645-771); Samuels Lasner 1995
(no. 19); Sturgis 1998b (p. 131).

REPRODUCED: *Bon-Mots of Charles Lamb and Douglas*
Jerrold, edited by Walter Jerrold and published by J. M.
Dent, December 1893 (p. 67).



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Traces of pencil show that the chair was originally
larger and tilted left instead of, as it now is, to the
viewer's right. The male figure might be a caricature
of the translator Andrew Lang, who parted his hair
in the middle, the novelist Fiona Macleod (pseudon-
ym of William Sharp), who wore his hair brushed
up, or most likely the poet, author, journalist and
book reviewer Richard le Gallienne. Like *Waiting*
(no. 828 below), this drawing pays homage to Degas'
L'Absinthe (1875-6, Musée d'Orsay, Paris) and is the
first of Beardsley's drawings to capitalise on the con-
temporary furor that Degas' picture created when it
was exhibited at the Grafton Gallery in February and
March 1893 (Sturgis 1998b, p. 131). Unlike Degas'
figures, the woman in this drawing sits on a chair
similar to one designed by W. E. Godwin.

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Jointed Lay Figure smelling a Rose

Spring 1893

Pen and Indian ink with traces of pencil on paper;
3 1/8 x 1 3/8 inches (95 x 68 mm) sight measurement

INSCRIPTIONS: Verso: not seen by me.

FLOWERS: Rose [ball type] (love, passion).

PROVENANCE: J. M. Dent; bt. Pickford Waller; by
descent to Sybil Waller; Christie's (London) Waller sale
12 November 1965 (47); bt. Brian Reade; bequeathed
to Margaret (Mrs Brian) Reade; Bloomsbury Auctions
(London) sale 25 April 2013 (20); bt. Chris Beetles
Gallery.

EXHIBITIONS: London 1966-8 (246); Kanagawa,
Japan 1998 (28).

LITERATURE: Vallance 1897 (p. 206), 1909 (no. 65.10);
Gallatin 1945 (nos. 645-771); Reade 1967 (p. 330 n.224);
Samuels Lasner 1995 (no. 19); Zafin 1997 (pp. 203-4).



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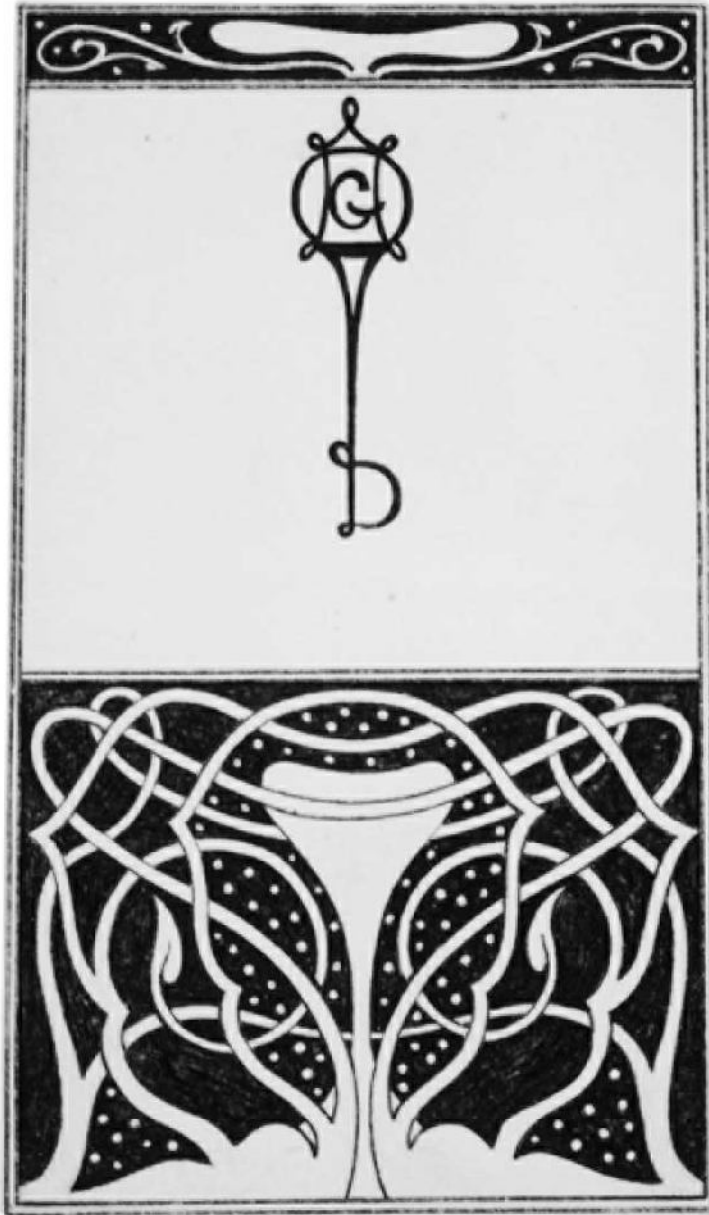
REPRODUCED: *Bon-Mots of Charles Lamb*
Jerrold, edited by Walter Jerrold and published
by J. M. Dent, December 1893 (p. 69); Reade 1967

Repeated in *Bon-Mots of Samuel Foote*
and Theodore Hook, edited by Walter Jerrold and published
by J. M. Dent, March 1894 (p. 77). The female lay figure
with horns and pointed ears holding a rose, a re-
curring motif, longing and accompanies an anecdote
in which comic playwrights Jerrold (the editor of
Bon-Mots) and Selby talk about adapting French
comedy for the English stage. Claiming that some of the
characters were original, Selby offers a 'Baroness's' re-
sponse to the argument, to which Jerrold punningly re-
sponds: 'I think I ever saw a piece of yours war
struck by your *bareness*.' Jerrold's pun j
talent caustically. The figure's horns a
joints incarnate a wooden inability, em
Jerrold's form of humour, to smell the ro
with human compassion. Her forlorn es
allels Selby's longing to create an origi
(Zafin 1997, pp. 203-4). Moreover, B
mates something inanimate, here a la

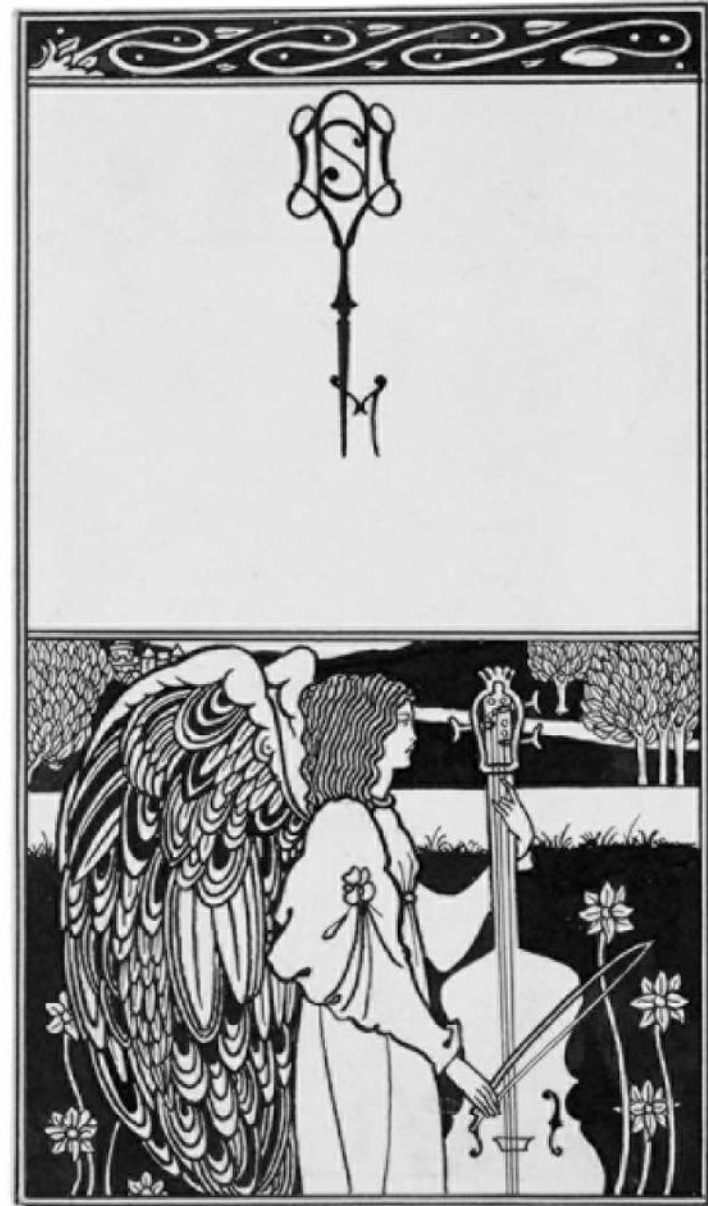
... Vallance 1897 (p. 205), 1909 (no. 69, XIV);
 ... (no. 809); Reade 1967 (p. 339 n.306);
 ... 1995 (no. 38); Snodgrass 1995 (p. 71).
 ... Front cover and title page for
The Farm by Gertrude Dix, volume XIV
 ... Series, published by John Lane on 20
Early Work 1899 (110); Reade 1967 (310).
 ... spine, verso of title page and back cover.

... ation of this design has changed with
 ... in the twentieth century, the drawing
 ... as a design of 'unrelieved coldness',
 ... of which stands 'a frozen wineglass',
 ... a snow bed [while] bare tendrils weave
 ... about in spiral dance' (Lane sale cata-
 ...). At mid-century, the dots had no
 ... constituted an 'intellectual' failure
 ... , p. 339 n.306). Later in the century,
 ... the sexuality of the design predomi-
 ... nants of the 1980s began to explore the
 ... th century's burgeoning women's
 ... women's desire to become educated
 ... professional careers, and many novelists'
 ... women from the home. Like most
 ... written by men and published in this
 ... subject of this one by a woman thinly
 ... male constitutional inability to blend
 ... work. The stylised sexuality of Beard-
 ... is in keeping with the subject of the
 ... man's value is motherhood. The drawing
 ... male genitalia is a pun on the title of
 ... 'curving vines [of the farm that] rise
 ... white female torsos' (Snodgrass 1995,
 ... itic's further contention, however, that
 ... shape at the right has a nipple, proves,
 ... of the drawing, incorrect. The influence
 ... of internal female genitalia, complete
 ... Fallopian tubes and eggs, that Beardsley
 ... ated in this title page is reflected in
 ... shape on the frame of Frances Mac-
 ... *Summ* (1898) and the more abstract
 ... and phallic shapes on Talwin Morris's
 ... Charles Rennie Mackintosh's *Part Seen*,
 ... (1896).

... l key is one of the few drawn on the
 ... the cover design and of which, there-
 ... be certain that Beardsley drew.



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Cover, title page and initial
The Mirror of Music

Spring-Summer 1895
 Princeton University Library, Princeton U.
 Princeton, NJ, Aubrey Beardsley Collection

Pen, brush and Indian ink over traces of p
 white wove paper; 7 1/16 x 4 7/16 inches (198

INSCRIPTIONS: Recto inscribed by art
 [key monogram for Stanley Makower]; Vers
 ink: Design for title page of / *The Mirror*
 Stanley Makower / John Lane Keynotes Se
 / [in pencil]; [?]; + key / *Mirror of Music*
 [in blue crayon]; 33 [circled and crossed ou
 [crossed out in red crayon] / [in red crayon
 crossed out in blue crayon] / [sketch in red

FLOWERS: Daisy type (innocence), stylis
 PROVENANCE: John Lane; bequeathed t
 (Mrs John) Lane; Anderson Galleries (New
 sale 22 November 1926 (35); bt. Scott and
 bt. A. E. Gallatin on 20 January 1945; given
 Princeton University in 1948.

EXHIBITIONS: Berlin 1903-4 (97); Paris
 London 1909b (78); New York 1911-12 (5)
 Brighton, UK 1914-15 (possibly 69-72); L
 (13); New York 1923-4 (59); Milwaukee, W
 New York 1945 (21); Princeton, NJ 1949 (1
 1966-8 (307b).

LITERATURE: Vallance 1897 (p. 205), 190
 Gallatin 1945 (no. 810); Gallatin and Wain
 (35); Reade 1967 (p. 339 n.307); key p. 340
 1990 (pp. 28-9); Samuels Lasier 1995 (10).

REPRODUCED: Front cover and title pa
The Mirror of Music, a novel by Stanley V. I
 volume XV in the Keynotes Series, publi
 Lane in August 1895; *Early Work* 1899 (111
 (plate 368). Initial key on spine, back cove
 preliminary page; *Early Work* 1899 (124); R
 (plate 311).

The novel describes a talented young v
 Kaffal who is determined to become a
 musician. On the evening of her
 however, she succumbs to madness
 Makower demonstrates, because she l
 tional strength to persevere in her cl



drawing, suggests the breadth of Western artists' fascination with Japanese prints of courtesans. The power of this Beardsley drawing, however, ensured its subsequent adaptation. The sweep of the peacock skirt influenced Frances Macdonald's pencil and watercolour *The Sleeping Princess* (c.1895–6, sold Christie's London 14 June 2005, lot 20) and Jessie M. King's illustrations, particularly the frontispiece and title page drawings for the 1904 edition of William Morris's *The Defence of Guinevere*. In addition, King's pen and ink drawing on vellum *The Little Princess and the Peacock* (c.1902, reproduced in White 1989, p. 41; see also *Studio* August 1902, pp. 176–88) has strong echoes of this drawing. In October 1921, *Vanity Fair* featured photographs of a set of black and white designs by Robert Locher for *The Beardsley Ballet* in the John Murray Anderson review *The Greenwich Village Follies*. In addition to a costume based on this drawing, Locher based one on *The Black Cape* and one on the Abbé in *Under the Hill* and, in a scene called 'In Silver and Black', other Beardsley figures included black peacocks and a silver peacock (p. 47). In the 1960s in the United States the drawing was adapted for upholstery material (intermittently sold on e-Bay), cotton fabric and polyester material from which at least one dress is extant (collection of the present writer). It may have been the material that gave rise to the comment that Beardsley 'impudently makes Iokanaan young and gowned like a fashion model' (Hodnett 1982, p. 234).

Beardsley complicated the drawing sufficiently so that it, like the others in this suite, indeed most of his work, distinguishes itself from direct narratives in Victorian paintings. The male character may be the young Syrian captain of the guard, the page or Iokanaan (Snodgrass in Langenfeld 1989, pp. 29–37; Fletcher 1987, pp. 78–9). Whether Beardsley shows Salome charming the captain or having gotten her way and facing Iokanaan, the scene accentuates 'the profound subversiveness of one of the play's themes: that the catastrophic potential of desire and egoistic arrogance recognizes no boundaries' (Snodgrass 1995, p. 87).

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John and Salome

late Summer 1893

Harvard Art Museums / Fogg Museum, Cambridge, MA, bequest of Grenville L. Winthrop (1943.651)

Pen, brush and Indian ink with traces of pencil on heavy off-white wove paper; 9 1/8 × 6 7/16 inches (233 × 164 mm); signed

INSCRIPTIONS: Recto inscribed by artist in reserve: [signature device lower right corner]; Verso in pencil: John and / Salome / from "Salome" / 13 [circled] / [in blue crayon]; 6 [circled]

FLOWERS: Rose [ball type] (love, passion), briar (severity, envy).

PROVENANCE: John Lane; bequeathed to Annie (Mrs John) Lane; Anderson Galleries Lane sale 22 November 1926 (47); bt. Scott and Fowles; bt. Grenville L. Winthrop on 7 June 1927; bequeathed to Harvard University in 1943.

EXHIBITIONS: Brussels 1894 (36–49); Berlin 1903–4 (79); London 1904a (32); Paris 1907 (29); London 1909b (22), 1914a (14); Paris 1914 (1418); New York 1923–4 (34); Milwaukee, WI 1924 (34); Cambridge, MA 1961–2, 1976–7 (20), 1983 (Part I), 1989; Tokyo 2002 (48–5).

LITERATURE: Pater 1873 (p. III); Vallance 1909 (86.xii); Gallatin 1945 (no. 891); *Life Magazine* 24 February 1967 (p. 47A); Reade 1967 (p. 338 n.290); Bourdon, *Life Magazine* May 1971 (pp. 45–56); Gilbert 1983 (pp. 148, 153); Elhott 1985 (p. 228); Heyd 1986 (pp. 103–4); Fletcher 1987 (pp. 81–2, 86); Dellamora 1990 (p. 259); Zatin 1990 (p. 119); Samuels Lamer 1995 (no. 59b); Wilson in Wilson and Zatin 1998 (p. 235 n.96).

REPRODUCED: *Early Work* 1899 (no. 40, incorrectly listed in table of contents as no. 39); *Salome* 1904, 1907; *Best of Beardsley* 1948 (plate 6); Reade 1967 (plate 290).

John Lane suppressed this drawing from the first edition, perhaps because of Salome's nude breasts and navel. Nevertheless, the attraction between the two figures, visually linked by their rapt absorption in each other, makes it a singularly powerful drawing. Some of its power emanates from a current of repulsion and attraction, based in the play initially on Salome's desire:

SALOME: I am amorous of thy bo-

Thy body is white, like the lilies of the mower has never mowed... like clusters of grapes, like the clusters of grapes that hang from the vine-trees in the land of the Edomites... I will kiss thy mouth, Iokanaan. I will kiss thy mouth, Iokanaan. I will kiss thy mouth, Iokanaan.

(pp. 21–4; 6)

Iokanaan refuses Salome's overtures. when she persists, he curses her and returns to his prison in the cistern. Iokanaan were beyond his control, Iokanaan incl towards Salome who reveals her p hunched shoulders and her head, th towards him. Hinting (in the drawing play) at John's unwilling attraction, the seem extraneous actually serve to link (Zatin 1990, p. 119).

This drawing, Fletcher believes, is a of eyes, as Salome attempts to overco with a hypnotic glare, the leaning rose spidery hairs on her belly reinforcing h (1987, p. 86). The two are frozen in a repulsion relationship' represented by th tion of symmetrical profiles, facial sir the merging of their robes (p. 86). Al responds slightly to Salome, he inclin and becomes off-balanced. His androg is well within the iconographical tra lished by Leonardo da Vinci, as seen th Pater's description of Leonardo's imag the Baptist (1513–16, Louvre, Paris) wit brown flesh and woman's hair... and smile' (Pater 1873, p. III; quoted in F p. 86). The hairy lines on John's robe resent the bristles of a wild animal s suggest corruption and disease (Fletc 81–2). Looking at each other the two own human natures, Salome embrace tion; John turns away from it, a confir recognition revealed in a tense unwaver alludes to Gustave Moreau's *Oedipus a* (1864, Musée Gustave Moreau, Paris; F pp. 81, 86; Heyd 1986, p. 104). Beard 'exists for her own pleasure and not to or reproduce for the benefit of male im fore, she] threatens the stability of ne



to escape balances on the back of a sparrow as Lysistrata's disembodied arm reaches over the top of the wall to grasp her hair. The woman climbing down the rope is remarkable for its outline, whose varying thickness 'indicates a quivering mass of flesh' (Fletcher 1987, p. 170).

Beardsley's sources were Eastern and Western. Inspiration from the East arose from Japanese woodblock prints, notably portraits of acrobats and actors placed in blank space without a ground line. The position of the Athenian tightly clasping the rope compares with Totoya Hokkei's muscled acrobat who ascends or descends in glaring concentration as he arcs away from his rope (for *Kyōka and Suikoden Portraits, Kyōka Suikoden Gazu Shin*, 1829). The same concentration can be seen in a Western drawing Beardsley would have known, Max Klinger's 'Rescues of the Ovidian Victims' (1879, British Museum, London). In contrast, the Beardsley woman's movement is languid. Her forefingers and thumb hold but do not grip the rope. Her feet hang on it almost freely, and her body dangles, leaving the viewer uncertain whether she is leaving the Acropolis, using the rope for stimulation or returning after a sexual encounter. Beardsley implies that she uses her rope in the fashion of one who has never attempted such an action before, certainly the case for most Victorian women. This woman and the one riding the sparrow's back seem to be casually but inexplicably suspended in mid-air, an effect encouraged by the woman's falling slipper, the rope attached to nothing in the drawing and the sleeved arm dramatically cut off. By removing the solid ground, Beardsley denies that there is a bottom to the picture, creating a type of interpretational vertigo, and forces the viewer to question the women's direction – are they moving up or down – and think about what Beardsley excised from the picture, perhaps the woman "picking open the hole where the cave of Pan is" (*Lysistrata* 1896, p. 36). Although these floating figures disorient the viewer in terms of place, space, direction and sequence of events, in fact the drawing corresponds closely to Aristophanes' description of the escape of some Athenian women. Such disorientation of the viewer allowed Beardsley to create a dramatically ambiguous effect' (Zatlin 1997, pp. 130–1). A third source was the motif of women with birds, as in

the work of Félicien Rops, which Beardsley knew (for example, the soft ground etching, *Le beau Panon* [reproduced in Exsteens, 1928, Vol. IV, plate 794]). Rops inherited this traditional representation of a dildo from eighteenth- and nineteenth-century European pornography, where it symbolised male virility and dominance. In this drawing, however, Beardsley's allusive bird in flight symbolises the sexual satisfaction of the woman at the left. She stands on the bird but, with a masturbatory gesture, disavows men. Unlike Rops, who integrated his scorn for women into his treatment of content, in this drawing, Beardsley's sexual allusions refer to women's sexual choices rather than mark female inferiority (Zatlin in Langenfeld 1989, p. 184).

When reproduced in *Later Work*, this drawing was renamed *An Athenian Woman* and it included only the head of the female figure on the left and the arm dangling above her. Like the other drawings for this series in *Later Work*, it is enclosed in a double border repeated twice. A few copies were printed in dull mauve (WA).

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Cinesias entreating Myrrhina to Coition

c.26 June 1896

Victoria & Albert Museum, London (E.299–1972)

Pen, brush and Indian ink over traces of pencil on white wove paper secured to backing with slotted hinges; 10 $\frac{3}{4}$ × 7 $\frac{1}{8}$ inches (264 × 182 mm)

INSCRIPTIONS: Verso in pencil: E. 299–1972 / 23

FLOWERS: Rose [Bourbon type] (love, passion), daisy type (innocence).

PROVENANCE: Leonard Smithers; bt. Herbert Jerome Pollitt; bt. [sale brokered by R. A. Walker] Sir Gerald E. Kelly and Morton H. Sands (sole owner by 1958), by descent in 1960 to Sand's nephew, Colonel Sands; offered [with the assistance of Colnaghi Ltd.] to R. A. Harari; bt. private collector; bt. Richard Hughes Hallett (art dealer); offered to B. Rota Ltd. on 20 January 1961; bt. R. A. Harari in 1962, by descent to Michael Harari; bt. Victoria & Albert Museum in 1972 with the aid of a contribution from the National Art-Collections Fund.



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