Storey, G. A. (George Adolphus), 1834-1919.

George Adolphus Storey papers
1848–1946
(bulk dates 1848–1919)

Abstract: The papers of George Adolphus Storey, R.A., prolific British painter and longtime teacher of perspective at the Royal Academy of Arts in London, include both published and unpublished books, poems, plays, fiction, essays, lectures, notes, sketches, inventories, diaries, and other personal writings. Also included are several items belonging to his daughter, Mary Gladys Storey, an actress well-known for her charitable work during World Wars I and II.
Descriptive Summary

Identification: MSS 586
Creator: Storey, G. A. (George Adolphus), 1834-1919.
Title: George Adolphus Storey papers
Inclusive Dates: 1848–1946
Bulk Dates: 1848–1919
Extent: 4 linear feet (4 boxes)
Language: Materials entirely in English and French.

Administrative Information

Citation: MSS 586, George Adolphus Storey papers, Special Collections, University of Delaware Library, Newark, Delaware.
Shelving Summary: Boxes 1-4: Shelved in SPEC MSS record center cartons
Location: Special Collections Department, University of Delaware Library Newark, Delaware 19717-5267 Phone: 302-831-2229 Fax: 302-831-6003 URL: http://www.lib.udel.edu/ud/spec/
Source: Purchase, August 2005.
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Biographical Note

George Adolphus Storey, R.A. (1834–1919)

George Adolphus Storey, R.A. (1834–1919), prolific painter of portraits and historical genre pictures, was a long-time teacher of perspective at the Royal Academy of Art in London. He is best known for his book, *The Theory and Practice of Perspective*, which remains in print almost a century after its publication in 1910, and his participation in the St. John’s Wood Clique, a group of artists whose activities, aims, and ideals were loosely modeled on the Pre-Raphaelite Brotherhood.

Storey was born on January 7, 1834, and showed an early affinity for art. In 1848, at age 14, he joined his brother, William Storey, in Paris to complete his education and to study painting with Jean Louis Dulong. While there, he witnessed the Revolution of 1848, including being present at the sacking of the Palace apartments. He returned to London in late December 1849, and in 1850 entered the office of a London architect to pursue that profession, soon transferring to the London studio of artist James Mathews Leigh. There he met Henry Marks, future member of the St. John’s Wood Clique, and upon his acceptance by the Royal Academy Schools, he encountered other Clique members, including George Leslie, Philip Calderon, J. E. Hodgson, William Yeames, Frederick Walker, and David Wynfield. Storey maintained many of his Clique friendships throughout his life, well beyond the heyday of the Clique in the 1860s. Storey frequently accompanied various Clique members on short jaunts around England, including an extended visit to Hever Castle in 1866. He also traveled to the continent on several occasions, including an extended trip to Spain in 1862–1863, visits to Paris in 1868 and 1878 with George Leslie, and a journey through Italy in 1879 with Philip Calderon.

Storey first exhibited at the Royal Academy in 1853, and became a regular contributor to the annual Royal Academy exhibitions. In 1876, Storey was elected an Associate of the Royal Academy, where he was teacher of perspective. Following his election, Storey began to give lectures at various art societies around London, as well as offering instruction in his own studio while he continued to teach at the Royal Academy. He was finally elected a full member of the Royal Academy in 1914, when he was also named Professor of Perspective, a post previously held by J. M. W. Turner.

Storey wrote several unpublished books on art, including a massive work on Michelangelo. In 1910, Storey published *The Theory and Practice of Perspective*, drawn from his many years of studying and teaching the subject. He was also a lifelong writer and poet, turning his hand to short fiction, plays, and poetry, including translating sonnets and poems by Michelangelo into English. Storey published two small books of poetry, *The Poems of George Minimus* in 1863, and *Homely Ballads and Old-Fashioned Poems* in 1879. He also kept diaries throughout his life, in which he wrote extensively about his travels and his personal and professional trials and triumphs. He published anecdotes and reminiscences in his autobiography, *Sketches from Memory*, in 1899.

During the early Clique years, Storey embarked on a relationship with a young woman named Frances (circa 1843–1916), or Fanny, last name unknown, with whom he eventually had a son, Robert Oliver Storey, in 1866 (see F43). After residing together during most of the 1870s, the couple separated, although Storey continued to provide occasional financial assistance. In 1882, Storey married Emily Hayward (circa
1863–1940), and had one daughter, Mary Gladys Storey (circa 1886–1978). Storey died at his Hampstead home in 1919 at the age of 85.

**Sources:**


Additional biographical information derived from collection.

**Mary Gladys Storey (1886–1978)**

Mary Gladys Storey (1886–1978), daughter of George Adolphus Storey and Emily Hayward was a London-based actress well-known for fundraising for the British troops during World Wars I and II.

Mary Gladys Storey was born circa 1886, and lived in Hampstead until her removal to a nursing facility in 1973, near the end of her life. Gladys, as she was known, was a fairly successful actress in London, appearing in a number of productions during the first decades of the twentieth century. She is best known for her efforts on behalf of the British armed forces in World War I, first as a recruiter, then as founder and administrator of the Bovril Fund, known as "Miss Gladys Storey’s Bovril Fund." She actively sought donations to supply the troops with Bovril, a concentrated meat product used to make hot drinks. For her highly-successful fundraising for the troops, she was made an Officer of the British Empire (O.B.E.) in 1920.

In 1929, Storey published *All Sorts of People*, a collection of reminiscences about various people she encountered throughout her life, both through her father, G. A. Storey, and through her own career in theater, with special emphasis on her war work. Storey also authored *Dickens and Daughter* in 1939, describing the relationship between Charles Dickens and his second daughter, Kate Perugini, a close friend of Gladys. Gladys passed away in a nursing home in Brighton in 1978 at age 92.

**Sources:**


Additional biographical information derived from collection.
Scope and Content Note

The papers of George Adolphus Storey, R.A., prolific painter and longtime teacher of perspective at the Royal Academy of Arts in London, include both published and unpublished books, poems, plays, fiction, essays, lectures, notes, sketches, inventories, diaries, and other personal writings. Also included are several items belonging to his daughter, Gladys Storey, an actress well-known for her charitable work during World War I and II.

The collection spans 1848–1946 (bulk dates 1848–1919) and is four linear feet. All materials assembled and bound into notebooks by Storey remain in their original order, providing a unique perspective on the creative process of a Victorian artist, teacher, author, and poet. Storey often recorded in his diary the progress of particular paintings, noting when works were finished, exhibited, and sold, which offers the opportunity to gain a better understanding of his artistic production. His collected essays, lectures, and notes on art and science reveal much about nineteenth-century art education, both in England and Paris, while his diaries and collected biographical materials detail his social and professional encounters with the leading literary and artistic figures of Victorian London, especially the St. John’s Wood Clique. The papers are arranged in seven series that roughly correspond to significant developments in Storey’s life.

Series I. Correspondence, 1850–1915. This series includes several letters and other documents saved by Storey, ranging in date from his student days in Paris to the last years of his life. Notable among these is an 1850 letter to Storey from his Paris painting instructor, Jean Louis Dulong, and Storey’s 1899 letter exchange with Ernest Gambart, the Belgian art dealer. Also included in this series is a printed poem, "Lady Arabella’s Lament," which inspired a painting by Storey later exhibited at the Royal Academy, and an artist’s recipe for making plaster and cement.

Series II. Student in Paris, 1848–1850. The four self-bound notebooks in this series were prepared during Storey’s days as a student in Paris. Written in French, they record lectures and portions of scientific and mathematical publications encountered while studying those subjects with M. Morand. Among the notes are many diagrams and several early sketches by Storey (F3 and F5), who was studying painting with Jean Louis Dulong during the same period.

Series III. Early Career in England, 1851–1875. This series covers Storey’s transition from art student to professional artist and teacher. Included are several volumes of collected notes and essays on a variety of art-related topics, as well as lectures developed by Storey as he began to teach at his studio and at the Royal Academy Schools. Many of these notes and lectures served as the foundation for his later published work on art. While a member of the St. John’s Wood Clique, which flourished during this period, Storey also produced many poems, plays, and works of fiction, mostly unpublished. A rare copy of Storey’s first publication, *The Poems of George Minimus* of 1863 (F7), is included in this series, along with the author’s handwritten and corrected manuscript (F6).

Series IV. Associate of the Royal Academy of Art, 1876–1899. This series focuses on Storey’s years as an Associate of the Royal Academy, where he taught perspective while continuing to offer instruction at his own studio. During this period, Storey continued to develop his ideas about teaching art, and he gathered and bound many notes together into thematic volumes, apparently intending to publish them. Notable among
these are several drafts, including two author’s mock-ups (F36 and F37), of books on perspective that were eventually combined and published in 1910 (F47). Storey also prepared a mock-up for publication of his major study on Michelangelo (F24), but only the first portion of this massive volume was ever published. Storey published several books during this period, including his second collection of poetry, *Homely Ballads and Old-Fashioned Poems* (F19, F20, and F21), and a small volume containing portions of his uncle’s travel diary, *A Trip to Paris in 1815* (F22), both appearing in 1879. Two of Storey’s sketchbooks survive from this period. The first consists of sketches of some Meissonier paintings accompanied by notes (F44) that Storey later used in a public lecture in 1886 (F23), while the second book contains pencil and watercolor sketches from a trip to Margate in 1890 (F45).

In 1899, Storey published his autobiography, *Sketches from Memory*, which was more anecdotal than biographical, including few specific dates but many stories and reminiscences about people he encountered during his life. It was during the preparation of this book, from 1896 to 1899, that Storey recopied his diaries, editing them for content before destroying the originals. Selected diary entries from 1862 through 1886 were recopied and preserved in a single volume (F43). Despite Storey’s editing, bits of information he apparently wished to conceal emerged in the edited diary, most notably evidence of a long-term romantic relationship prior to his 1882 marriage. Storey also frequently slipped letters and other documents of various dates into his notebooks, and he reused several ledger books for his writings containing information of earlier dates, such the "House Inventory Book of Furniture" that contained household inventories (probably for his parents) dated 1832–1856 (F28).

Series V. Final Years, 1900–1919. This series covers the last two decades of Storey’s life, during which his important study, *The Theory and Practice of Perspective*, was published in 1910 (F47). This well-received volume, which remains in print, contributed to the achievement of Storey’s lifelong ambition when in 1914 he was finally elected a full member of the Royal Academy. Until shortly before his death, Storey continued to teach at the Royal Academy, following his usual practice of assembling and binding together his lectures, essays, and notes on a variety of art-related topics. He collected materials for a second installment of his autobiography, but this project was never completed (F59, F60, and F64).

In 1900, Storey used a ledger book to make a list of paintings and sketches, including dates and, in some cases, prices (F62). He added items to this list as late as 1912, and included in this ledger "The Literary Works of G. A. Storey," a list of his published and unpublished books.

Series VI. Gladys Storey. This series contains several items belonging to Gladys Storey, the only daughter of George Adolphus Storey, that reflect her career as an actress, her war work, and her many social connections. Included is a letter dated September 27, 1918, written to Gladys by Anne Ritchie, the daughter of William Thackeray (F66), and the daily engagement diary kept by Gladys during 1926 (F67). Her contributions to the war effort are reflected in a "Minute Book" (F68) that recorded the annual meetings for Miss Gladys Storey’s Bovril Fund, the war charity she founded in 1916, and revived during World War II. A notebook containing photographs and postcards collected from various locations in the British Isles (F69) and labeled by Gladys, document one of her theatrical tours.

Series VII. Binding Materials. This series includes several examples of cover boards used by Storey when binding his notes, lectures, and diaries into book form (F70).
Selected Search Terms

Personal Names

Storey, Mary Gladys, 1886-1978.

Calderon, P. H. (Philip Hermogenes), 1833-1898.

Hodgson, J. E. (John Evan), 1831-1895.

Leslie, George Dunlop, 1835-1921.

Marks, Henry Stacy, 1829-1898.

Walker, Frederick, 1840-1875.

Wynfield, David Wilkie, 1837-1887.

Yeames, William Frederick, 1835-1918.

Corporate Names

Royal Academy of Arts (Great Britain)

St. John’s Wood Clique.

Miss Gladys Storey’s Bovril Fund.

Topical Terms

Painting, Victorian--Great Britain--History--19th century--Sources.

Genre painting, British--History--19th century--Sources.

Portrait painters--Great Britain--History--19th century--Sources.

Painters--Great Britain--19th century--Anecdotes.

Art--Societies, etc.--History--19th century--Sources.

Art--Study and teaching--Great Britain--History--19th century--Sources.

Art--Study and teaching--Great Britain--History--20th century--Sources.

Art--Study and teaching--France--History--19th century--Sources.

Charities--England--History--20th century--Sources.

**Geographic Names**

London (England)--Social life and customs--History--19th century--Sources.

Italy--Description and travel--19th century--Personal narratives.

**Form/Genre Terms**

Autobiographies.

Diaries.

Essays.

Inventories.

Lecture notes.

Lectures.

Letters (correspondence)

Manuscripts (document genre)

Plays (document genre)

Poems.

Preliminary sketches (sketches)

Travel sketches.

Watercolors (paintings)

**Occupation**

Painters (artists)

Authors.

**Personal Contributors**

Storey, Mary Gladys, 1886-1978.

Dulong, Jean Louis.

Gambart, Ernest, 1814-1902.

Ritchie, Anne Thackeray, 1837-1919.
Arrangement

I. Correspondence, 1850–1915

I. Student in Paris, 1848–1850

III. Early Career in England, 1851–1875
   III.A. Publications, 1863
   III.B. Unpublished Poetry and Literature, 1854–1905
   III.C. Unpublished Lectures, Essays, Books, and Notes, 1870–1877

IV. Associate of the Royal Academy of Art, 1876–1899
   IV.A. Publications, 1879–1899
   IV.B. Unpublished Poetry and Literature, 1892–1895
   IV.C. Unpublished Lectures, Essays, Books, and Notes, 1876–1894
   IV.D. Diaries, Sketchbooks, Inventories, and Personal Writings, 1876–1899
   IV.E. Miscellaneous, 1876

V. Final years, 1900–1919
   V.A. Publications, 1910
   V.B. Unpublished Poetry and Literature, 1856–1915
   V.C. Unpublished Lectures, Essays, Books, and Notes, 1854–1916
   V.D. Diaries, Inventories, and Personal Writings, 1900–1912
   V.E. Undated Materials, undated

VI. Gladys Storey, 1916–1946

VII. Binding Materials, undated
Detailed Description of the Collection

Series I. Correspondence of George A. Storey, 1850–1915 8 items

Letter to George Storey from M. Dulong, 1850 December 8 [Box 1 F1]
Letter to George Storey from Ernest Gambart, 1899 September 5 [Box 1 F1]
Letter to Ernest Gambart, 1899 September 9 [Box 1 F1]
Unfinished letter to Pettoc, 1915 November 10 [Box 1 F1]
Unidentified poem handwritten on the back.
Two postmarked envelopes, 1849 and 1901 [Box 1 F1]
One envelope is postmarked "Paris, Sept. 17 1849," and the other is addressed to "Mr. W. Hunt" of Notting Hill, postmarked "Deadwood, Cal. Oct. 17, 1901."
Yates Recipe for a Composition in Cement, undated [Box 1 F1]
Handwritten recipe for making cement and plaster.
"Lady Arabella's Lament," poem, undated [Box 1 F1]
1 page from printed book

Series II. Student in Paris, 1848–1850

Storey witnessed the Revolution of 1848 and wrote about it in his diaries

Physique celeste; La Chimie, La Meccanique, 1848–1849 [Box 1 F2]
1 notebook, 290 pages
Student notes written in French on science and math, collected and bound by Storey. Includes several diagrams.

Algebre--aussi des Polyedres, etc., 1849 [Box 1 F3]
1 notebook, 103 pages
Student notes written in French on algebra, collected and bound by Storey. Includes pen-and-ink sketch of Doric entablature.

Calcul, Arithmetique et Algebrailque auss. Algebra Superioure ou Le Calcul differential et Integral, 1849 [Box 1 F4]
Series II.

1 notebook, circa 100 pages
Student notes written in French on algebra and calculus, collected and bound by Storey.

Geometry, 1849 [Box 1 F5]
1 notebook
Student notes written in French on geometry and other sciences, collected and bound by Storey. Includes many diagrams, a few sketches, and an elaborate pen-and-ink tailpiece.

Series III. Early Career in England, 1851–1875
Storey returned to England in 1850 and was accepted as a student by the Royal Academy. He first exhibited at the Academy in 1854, then later began teaching there. During this period, Storey was an integral part of the St. John's Wood Clique, which flourished during the 1860s.

Subseries III.A. Publications, 1863

A XVIth Century Love Song by Michel Angelo & other poems, circa 1863 [Box 1 F6]
1 volume, circa 45 pages
Bound by Storey with red paper cover. Includes author's corrections and notes. Accompanied by a loose notebook page containing a handwritten dedication dated 1912.

The Poems of George Minimus, 1863 [Box 1 F7]
1 volume, 32 pages

Subseries III.B. Unpublished Poetry and Literature, 1854–1905

Sir Daignous in the Black Forest, 1856 [Box 1 F8]
1 notebook, circa 70 pages
Fiction, collected and bound by Storey. Includes author's corrections and notes, and a laid in poem, "A Psalm," dated 1853.

Our Friends at Holywell. A Romance of Country Bumpkins, 1861 [Box 1 F9]
1 notebook, 97 pages
Series III. Subseries III.B.

Fiction, collected and bound by Storey, although the gatherings are now loose. Includes author's corrections and notes. Also includes notes on "Old Fitch of St. Albans."

Laure (poem), circa 1855–1863 [Box 1 F10]
1 notebook, 26 pages
Bound by Storey. Includes many corrections, with author's note dated 1863.

Laure (poem in cantos), circa 1854–1867 [Box 1 F11]
1 notebook, 52 pages
Collected and bound by Storey with notebook paper wrapper. Includes author's corrections and additions.

Untitled book of poems, 1867 [Box 1 F12]
1 book, 240 pages
Includes author's corrections, table of contents, and dedication "To those true friends who have taught me to esteem human nature." Also includes a list of proposed additions to dwelling with sketched plan.

Assorted handwritten poems, circa 1860–1869, 1905 [Box 1 F13]
loose notebook pages
Includes "Love's Folly," "Laure", "Ode to Hever Castle," and others. One poem is dated 1905; the rest are from the decade of the 1860s.

Too Late, 1872 [Box 1 F14]
1 notebook, 80 pages
Bound by Storey with dark grey paper wrapper. Manuscript of play that includes author's corrections, additions, and notes.

Subseries III.C. Unpublished Lectures, Essays, Books, and Notes, 1870–1877

Collected notes, 1870 [Box 1 F15]
1 notebook, 51 pages
Various writings collected and bound by Storey, although binding cord is now missing. Includes essay comparing music appreciation to art appreciation, and other inserted and laid-in materials of various dates.

Notes on Art, 1874–1875 [Box 1 F16]
1 notebook, 32 pages
Series III. Subseries III.C.

Bound by Storey with dark brown paper wrapper. Numbered entries on various art topics. Includes laid in photographic image on paper of portrait (Storey's mother?), and a note "Bath Nov 20/75" by Storey about his book on art.

Notes on Art and Other Subjects, 1875–1876 [Box 1 F17]
1 hardcover notebook, circa 90 pages
Discussions of various art topics. Includes pencil sketches, laid in list of artists, and a letter addressed to "My Dearest Mother."

On the Study of Art. First Crude Notions, 1875–1877 [Box 1 F18]
1 notebook, 325 pages
Collection of lectures on various art topics given by Storey, collected and bound into one volume by Storey. On first page, he notes that this book is the "original manuscript of the Bedford Lectures" (see F34).

Series IV. Associate of the Royal Academy of Art, 1876–1899

Storey was appointed Associate of the Royal Academy in 1876, where he taught perspective. This period of his life culminated in the publication of his autobiography in 1899.

Subseries IV.A. Publications, 1879–1899

*Homely Ballads and Old-Fashioned Poems*, 1879 [Box 1 F19]
1 volume, 131 pages
First work published under his own name (London: John Bumpus, 158, Oxford Street). Original plain paper wrappers, with untrimmed pages. Many pages remain uncut.

*Homely Ballads and Old-Fashioned Poems*, 1879 [Box 1 F20]
1 volume, 131 pages
(London: John Bumpus, 158, Oxford Street) Red cloth hardcover binding, with "Poems by G. A. Storey" printed on cover.

*Homely Ballads and Old-Fashioned Poems*, 1879 [Box 1 F21]
1 volume, 131 pages
(London: John Bumpus, 158, Oxford Street) Original plain paper wrappers, with trimmed pages. Includes Storey's pen-and-ink drawing with title "Poems by G.A.S." on cover. Also included is an undated newspaper clipping containing an account of Storey's lecture on the Blenheim Raphael.

*A Trip to Paris in 1815. Printed from the Diary of the Late W. J. C. Storey*, 1879 [Box 1 F22]
Series IV. Subseries IV.A.

1 volume, 40 pages

Original printed boards, with preface by G. A. Storey (London: Hutчинg and Crowsley, Printers, St. John's Wood). Storey signed the front fly-leaf. William John Clayton Storey was Storey's uncle.

*Meissonier and What We May Learn From Him, 1886* [Box 1 F23]

1 volume, 30 pages, and 1 notebook, 73 pages

Pamphlet containing Storey lecture, printed by the Society for the Encouragement of the Fine Arts, London. Also included is Storey's corrected manuscript.

Michel Angelo Buonaroti, Sculptor, Painter, Architect, Poet, 1888 [Box 1 F24]

1 volume, circa 250 pages

Author's mock-up for book, bound in red cloth. Includes illustrations and tracings by Storey. The first part, published in 1893, is laid in this volume, and the second part, also laid in, was typeset but not published due to a change in ownership of the journal.

*Sketches from Memory, 1899* [Box 2 F25]

1 volume, 401 pages

Presentation copy of author's autobiography (London: Chatto & Windus), bound in green cloth, inscribed "F. S. Smallfield from G. A. Storey with very many thanks for his kind assistance in correcting the proofs. Jan. 18, 1899."

Subseries IV.B. Unpublished Poetry and Literature, 1892–1895

Cupid Fishing, 1892 [Box 2 F26]

1 typescript, 74 pages

Bound in boards by Storey. Includes corrections and translations of poems by Michel Angelo. Accompanied by a undated typewritten preface.

Aunt Turner's Legacy & Vandyk at Sevanthem, 1895 [Box 2 F27]

1 notebook, 175 pages

Fiction, bound in boards and corrected by Storey.

Subseries IV.C. Unpublished Lectures, Essays, Books, and Notes, 1876–1894

Short Chapters on Various Subjects, 1876 [Box 2 F28]

1 ledger book, 86 pages
Storey reused a number of books for his writings, like this House Inventory Book of Furniture, which contains household inventories with dates of 1832–1856. Storey used this book for several essays. Also inserted into this volume was a receipt for purchase of stock in London North Western Railway in 1875.

Essays in French and English on various subjects, 1877–1878 [Box 2 F29]

1 volume

Bound in green leather with tab closure. Contains essays by Storey in both French and English, and recipes for various conditions written in an earlier hand. Newspaper clippings and other slips of paper inserted.

Note Book. April 2, 1880, 1880 [Box 2 F30]

1 notebook, 84 pages

Brown paper pasted over hardcover. Contains writings about and advice to art critics.

Atmosphere and Space in Painting, 1883 [Box 2 F31]

1 notebook, 78 pages

Bound in paper wrapper by Storey. Handwritten lectures with pasted-in pictures and excerpts from printed sources.

Atmosphere and Space in Painting, 1883 [Box 2 F32]

1 notebook

Lectures written, collected and bound in boards by Storey. Includes pencil sketches and diagrams, and a partial draft of his book on perspective. Small note dated 1819 inserted in front.

Mysteries of Colour & Footprints of the Beautiful, 1883–1885 [Box 2 F33]

1 notebook, circa 100 pages

Notes for lectures collected and bound by Storey, with corrections. Includes 1 watercolor chart.

The Bedford Lectures, 1886 [Box 2 F34]

1 volume, 368 pages

Bound collection of lectures given by Storey, with some sketches and diagrams.

Euclid and Apelles, 1887 [Box 2 F35]

1 volume, 115 pages
Bound by Storey. Author's mock-up with many geometrical diagrams. A sketch signed "yours very truly G. A. Storey," was inserted, along with notice of Storey's Meissonier lecture (see F23) and a Reference Library Application Form dated 1899.

A Primer of Perspective, or Perspective Simplified, 1887 [Box 2 F36]
1 volume, 197 pages
Author's mock-up with many diagrams and drawings. Storey writes on the title page, "This book was afterwards much enlarged and improved upon and was published by the Clarendon Press, Oxford under the title The Theory & Practice of Perspective. 1910." (see F47) Includes letter to Storey dated September 28, 1892.

Supplement to a Primer of Perspective, 1891 [Box 3 F37]
1 volume, 135 pages
Author's mock-up bound in cloth, with spine title printed in gold, "Primer of Perspective Vol. II." Illustrated with many diagrams.

The Lights and Shades of an Artist's Life, 1893 [Box 3 F38]
1 notebook, circa 200 pages
Anecdotal autobiographical account of Storey's early life and career from 1865 to 1875, collected and bound by author. Includes corrections and additions, and pencil sketch of mother and child on first page.

Miscellaneous Notes. Various, 1894 [Box 3 F39]
1 notebook, circa 90 pages
Essays, notes, lectures, and poems written, collected, and bound by Storey. Includes a section called "Notes on Art," and lecture notes titled "Photography from an artist's point of view--its use and abuse." Also includes a few pages of diary entries from 1848 and 1849, when Storey was in Paris.

**Subseries IV.D. Diaries, Sketchbooks, Inventories, and Personal Writings, 1876–1899**

A letter in rhyme written by W. Harrison Ainsworth to my Mother when she was Miss Fitch, circa 1876 [Box 3 F40]
1 volume
Handwritten copy of 1826 letter from Ainsworth to Storey's mother, Emily. Bound in black boards. Included are two of his mother's letters and two letters addressed to "Dolly" (Storey's nickname). Also included is a loose sketch of a young woman on brown paper.

Inventory of St. John's Wood Road House, 1877–1878 [Box 3 F41]
1 ledger book, 37 pages

Hardcover leather-bound ledger book that includes lists of silver, silver plate, linen, books, pictures, and mounted sketches by Storey, some of which have "sold" prices written next to them.

Trip to Italy with Calderon 1879, 1879 [Box 3 F42]

1 small notebook, 126 pages

Travel diary recording Storey's trip with the Calderons through France and Italy. Includes pencil sketch at end.

Notes from Diaries: 1862–1886. No. 3, 1896–1899 [Box 3 F43]

1 notebook, circa 450 pages

Collected and bound by the author. Storey destroyed the original diaries, stating that he kept only "such notes as may be useful in making Sketches from Memory." Largely anecdotal, but details his artistic efforts and records every painting sold during this period. Includes two loose sketches and letters inserted into the volume.

Notebook, undated [Box 3 F44]

1 volume

Small vellum-bound sketchbook containing notes on Meissonier and sketches of some of his works. Includes a draft letter by Gladys Storey.

Sketchbook, 1890–1891 [Box 3 F45]

1 volume, 39 pages

Blue hardcover sketchbook contains preliminary pencil sketches of Margate by Storey. Includes a watercolor "sky composition" with descriptive labels. Also includes a drawing of a lamp by a young Gladys Storey.

Subseries IV.E. Miscellaneous, 1876

Notice of election to The Arts Club of London, 1876 [Box 3 F46]

1 pamphlet

Contains bylaws and notice of membership dues for The Arts Club.

Series V. Final Years, 1900–1919

Storey was appointed a member of the Royal Academy in 1914, only five years before his death in 1919.

Subseries V.A. Publications, 1910
Series V. Subseries V.A.

*Theory and Practice of Perspective*, 1910 [Box 3 F47]

1 volume, 272 pages

Storey's advance copy received March 5, 1910 (Oxford: Clarenden Press). Storey pasted in three reviews. A press cutting of Storey's obituary sent to his daughter Gladys is inserted into the book, along with a sketch of a seating arrangement and a list of individuals under the heading "Perspective."

**Subseries V.B. Unpublished Poetry and Literature, 1856–1915**

*Love's Folly*, 1856–1907 [Box 3 F48]

1 volume

Revised manuscript of Love's Folly, along with a sonnet and short untitled essay with diagram. Includes a loose newspaper clipping about a lecture given by Storey, a repair invoice with pencil sketches, and a faded photograph of a praying woman.

*La Professor d'Anglais*, circa 1909 [Box 3 F49]

1 notebook

Also includes several essays.

*Continuation of the Gentleman in Black and His Remarkable Mirrors (Sardonius)*, 1913 [Box 3 F50]

1 volume

Also includes very brief essay, "Why Germany Hates England."

*Sardonius. Part 2. The Mirrors.*, 1915 [Box 4 F51]

1 notebook, 50 pages

Homemade wrappers. Includes laid in notebook pages, "Nietzsche for the War," addressed to the Editor of the Times, Sep. 7th, 1914.

**Subseries V.C. Unpublished Lectures, Essays, Books, and Notes, 1854–1916**

*Chats on Art*, 1903 [Box 4 F52]

1 notebook, 150 pages

Several essays on art collected and bound by Storey in blue paper wrapper. Includes one diagram.

*Sundry Notes on Art, etc.*., circa 1908 [Box 4 F53]

1 notebook, 83 pages

Notes on Art and Artists, circa 1909–1912 [Box 4 F54]
1 notebook, 143 pages
Various essays and notes on art written, collected, and bound by Storey. Includes rough draft of essay on photography and art.

Fra. Bacon, a Wayward Essay, 1912 [Box 4 F55]
1 notebook, 68 pages
Includes pasted-in newspaper clippings related to Francis Bacon.

Some Notes on Art and Its Troubles, circa 1912 [Box 4 F56]
1 notebook,
Art-related essays written, collected, and bound by Storey.

Twelve Lessons in Perspective, 1913, 1913–1914 [Box 4 F57]
1 notebook, 104 pages
Binding detached. Lectures presented by Storey January 22 to February 28, 1913. Added in pencil inside front cover, "[S]torey, R. A., 1914, on Jan 27th." Includes many diagrams, sketches, and laid-in illustrations from his book on perspective. Also included is draft of letter to "Dear Lamb" requesting gift of money from the R.A. upon his retirement in recognition of his past services. He indicates that he is unable to leave the house due to his health, so the date of the letter is likely 1919.

Gaunts Physics and other notes, circa 1913 [Box 4 F58]
1 notebook, circa 225 pages
Storey's collected and bound notes from several publications on light and color. Includes some essays on art written by Storey, including his lecture on light and color delivered at the Royal Academy. Front board detached.

Notes and Essays on Art, Literature, etc. (Artists at Play), circa 1914 [Box 4 F59]
1 volume, 138 pages
Self-bound typescript composed of anecdotal entries on artists, essays, and poems.

Sundry Notes & Recollections. Materials for Book, circa 1854–1915 [Box 4 F60]
1 volume, 84 pages
Notes, essays, poems, and stories collected and bound by Storey dating from 1854–1915. Includes laid-in illustrations from other publications, a preface for his second autobiography, and a variety of autobiographical materials.

Notes for Sardonius. 50 notes., 1908–1916 [Box 4 F61]
1 notebook, 115 pages
Miscellaneous collection of notes on variety of subjects, including art, fiction, poetry, and lectures attended by Storey. Also includes items recopied by Storey, and some pasted-in leaves from other notebooks (see F51 for Sardonius).

**Subseries V.D. Diaries, Inventories, and Personal Writings, 1900–1912**

List of Pictures & Sketches by G. A. Storey. 1900, 1900–1912 [Box 4 F62]
1 volume, 20 pages
Vellum-bound ledger with list of paintings and sketches with dates and selling prices. Includes additions made up to 1912. Also includes a list of "The Literary Works of G. A. Storey" made after 1910.

**Subseries V.E. Undated Materials, undated**

Pills to Purge Melancholy, undated [Box 4 F63]
1 volume, 4 pages
Green leatherbound book with one remaining clasp, and "1824" written on the cover. The rest of the book is blank.

Sporting Artists & Other Recollections. Mostly Humourous, undated [Box 4 F64]
1 notebook, 200 pages
Anecdotes by Storey, collected and bound by the author. Includes a simple pencil sketch of houses.

**Series VI. Gladys Storey, 1916–1946**

Gladys Storey was his only daughter.

Miscellaneous writings, undated [Box 4 F65]
1 volume, 15 pages
Contains numbered list of 51 books, a short poem, and introductory remarks for a play

Letter to Gladys Storey from Anne Ritchie, 1918 September 27 [Box 4 F66]
1 letter with envelope
Series VI.

Pencil note identifies Anne Ritchie as Thackeray’s daughter.

Scribbling Diary 1926, 1926 [Box 4 F67]

1 volume

Daily diary kept by Gladys Storey for social and business engagements.

Minute Book, 1916–1946 [Box 4 F68]

1 volume

Record book for Gladys Storey’s Bovril Fund. Includes meeting notes for 1916–1918, and 1940–1946, when the committee was revived for World War II. George Storey was chair of the committee until 1918, and Gladys took over as chair in 1940. Includes several letters to Gladys and call for donations “For The Soldier In The Firing Line.”

Notebook containing Photographs and Postcards, undated [Box 4 F69]

1 volume

Postcards and photographic images on paper of northern England, Scotland, and Ireland, pasted onto notebook paper with handwritten labels. Some in color. Includes a short newspaper clipping mentioning Gladys Storey’s costume in a play. Gladys Storey was an actress, and this may have been compiled on one of her theatrical tours.

Series VII. Binding Materials, undated

Extra covers from G. A. Storey’s bindings, undated [Box 4 F70]

4 items

Examples of the covers used by Storey when he bound volumes of his writings.