

Reconsidering Aubrey Beardsley



Edited by Robert Langenfeld
With a Foreword by Simon Wilson

Reconsidering Aubrey Beardsley

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Reconsidering Aubrey Beardsley:

Reconsidering Aubrey Beardsley Robert Langenfeld, Nicholas A. Salerno, 1989 Nine essays present new perspectives on Beardsley's 1872-1898 art and writing Topics include his use of paradox influence on modern theater attitude toward women and view of the artist-illustrator as literary critic Half the book is a 1500-item secondary bibliography the first ever compiled for Beardsley Contains nearly 90 bandw reproductions Annotation copyrighted by Book News Inc Portland OR Grotesque and Performance in the Art of Aubrey Beardsley Evanghelia Stead, 2024-10-11 If I am not grotesque I am nothing This insightful study illuminates previously unexplored aspects of Aubrey Beardsley's relationship to the grotesque and his use of media particularly his manipulation of the periodical press For the first time and with keen intelligence Evanghelia Stead fully reveals the aesthetic importance of Beardsley's Bon Mots vignettes as well as the relationship between Darwinism his innovative foetus motif and Decadence itself Beautifully illustrated throughout the book calls on histories of culture and aesthetics to show how the artist reworked traditional imagery and manipulated it beyond recognition revealing for instance the influence of cathedral grotesques on Beardsley's own grotesque performances Stead also demonstrates his major impact on Italian French American and German creative minds through the periodical press Rich in original thought and detailed comparative analysis this book is an invigorating and enlightening read for scholars of Aubrey Beardsley as well as for anyone interested in nineteenth-century visual culture art history art criticism print culture illustration grotesque iconography and cultural history

Aubrey Beardsley and British Wagnerism in the 1890s Emma Sutton, 2002 Aubrey Beardsley and British Wagnerism in the 1890s is an interdisciplinary study of the influence of the operas writing and personality of Richard Wagner 1813-1883 on the work of Aubrey Beardsley 1872-1898 Examining Beardsley's drawings and prose of the 1890s the study considers the ways in which Wagner's works were appropriated by this seminal figure of the British decadent movement Despite recent critical interest in Beardsley and the fin de siècle and considerable research on Wagnerism *Aubrey Beardsley and British Wagnerism in the 1890s* is the first study in English to consider at length Wagner's presence in Beardsley's work Beardsley combined allusions to the German composer with many of the touchstones of decadent art the exotic the morbid the erotic and the mannered In exploring Beardsley's often iconoclastic versions or perversions of Wagner's work *Aubrey Beardsley and British Wagnerism in the 1890s* aims to investigate the role of Wagnerism with fin de siècle British culture in particular the relations between Wagnerism and contemporary decadence

The Publishing History of Aubrey Beardsley's Compositions for Oscar Wilde's Salome Joan Navarre, 1999 This study claims that scholars need to examine all twenty-seven English illustrated editions of Wilde's and Beardsley's *Salome* to understand whether Beardsley's compositions do or do not illustrate Wilde's words For the last one hundred years scholars have addressed the aesthetic function of Beardsley's compositions whether or not Beardsley's compositions illustrate Wilde's words and each scholar sees something different Beardsley's compositions are irrelevant to Wilde's words Beardsley's

compositions are relevant to Wilde's words Beardsley's compositions are both irrelevant and relevant What is at issue here is that this traditional dance of signification scholars' interpretations of the aesthetic function of Beardsley's compositions relies upon an interpretive strategy that disavows the history of textual transmissions To put this another way what scholars see depends upon the particular English illustrated edition's they read Beardsley's compositions are physical objects conditioned by a physical setting i.e. the components of total book design Yet for many the visible appears invisible The motivation for this study arises from previously unexamined phenomena the genesis and textual transmission of Beardsley's compositions for Salom 1894-1994 As historical textual scholarship this study uses the methodologies central to descriptive bibliography the English illustrated editions of Wilde's and Beardsley's Salom are treated as socially constructed physical objects Binding format and paper are a few of the signifying systems described Specifically this investigation draws upon the model presented by Philip Gaskell in *A New Introduction to Bibliography* The necessary tasks include transcribing the title page analyzing the format examining the appearance of the binding detailing the kind of paper used and noting other information such as titles As the centenary of Wilde's and Beardsley's Salom commences this is the opportune time to trace the publishing history of Beardsley's compositions to update existing descriptive bibliographies and to turn to an empirical method for a socialized model of literary production

The Beardsley Industry Jane Haville Desmarais, 2019-07-23 First published in 1998 this is the first book to examine the critical reception accorded to Beardsley's work For most of his short working life fierce debate raged in Britain over the merit of Aubrey Beardsley's black and white drawings Applauded for their technical skill they were as often deplored for their slimy nastiness their fin de siècle decadence and their foreign styles There are tainted whiffs from across the channel which lodge the Gallic germs in our lungs Our Beardsleys have identical symptoms with Verlaine Degas Le Grand Forain and might quite well be sick from infection stormed Margaret Armour in the *Magazine of Art* Jane Haville Desmarais opens with an account of the English response exploring the fascinating interplay between Beardsley's exploitation of the new media to shape his public persona and promote his work and the critics' use of his life and art to articulate the fears and anxieties of the English fin de siècle The second half of the book moves to France and deals with a different set of preoccupation The French perceived Beardsley as the natural inheritor of the mantle of Pre-Raphaelitism His work remained current largely through the interest of the Symbolists and in particular Robert de Montesquiou who celebrated Beardsley's picturing of the fantasy realms of desire The intriguing study of two very different critical traditions casts light on key issues of art history and literary studies in particular the relationship between critical response and social perception With 21 black and white illustrations the book also has invaluable appendices which include a bibliography of criticism and comment on the work of Aubrey Beardsley between 1893 and 1914

Aubrey Beardsley Heather Calvert, 1995 Aubrey Beardsley Stephen Calloway, 1998-03 The artwork of Aubrey Beardsley was highly regarded by many avant-garde collectors including Robert Mapplethorpe and Andy Warhol Stephen Calloway has written this

biography to celebrate the centenary of his tragic death at the age of 25 **Aubrey Beardsley** Matthew Sturgis,1999 Draws on new material to examine the life and work of illustrator Beardsley 1872-98 who redefined line drawing and set an important tone for fin de siècle Britain with his journal *The Yellow Book* and illustrations for Oscar Wilde's *Salome* Finds that his most impressive creation was his own public image through careful manipulation of the press and art community
 Annotation copyrighted by Book News Inc Portland OR **The Victorian Illustrated Book** Richard Maxwell,2002 US scholars of literature explore how illustrated books became a cultural form of great importance in England and Scotland from the 1830s and 1840s to the end of the century Some of them consider particular authors or editions but others look at general themes such as illustrations of time maps and metaphors literal illustration and city scenes Annotation copyrighted by Book News Inc Portland OR **Alienation and Resistance** Laura Findlay,Gordon Spark,2020-05-22 This collection draws together recent work by new and emerging scholars which examines the representation of alienation and resistance in texts and images both modern and traditional The essays collected here incorporate both high and low culture covering a wide range of disciplines from traditional literary sources to the more modern mediums of film and comic Informing each of the contributions is one overriding question what are the roles forms and conditions of alienation and resistance in our culture and its diverse media The contributors to this collection find examples of both alienation and resistance everywhere from sixteenth century drama to contemporary fiction from American comics to Eastern European cinema from representations of the body to the site of the body itself In seeking out these representations of alienation and resistance the essays begin also to probe the limits and limitations of such terms As such the collection as a whole offers both a broad overview of the field of play as it stands today and makes tentative suggestions as to potential paths of future inquiry **Male Bodies Unmade** Jongwoo Jeremy Kim,2023-11-14 *Male Bodies Unmade* explores white men's disunified physicality in modern and contemporary art while attending to erotic polysemy that questions the visual ethos of Occidental patriarchy Art historian Jongwoo Jeremy Kim's approach is informed by his own status as an immigrant a polyglot queen drawn to extravagant fantasies of misbehaving bodies that are in truth foreign territories colonies of misbelief In six case studies focusing on configurations of irrational anatomy and horny self extinction this book celebrates the lessons and pleasures of disrupting art history's hegemonically Western narratives **Modernism, Mass Culture, and the Aesthetics of Obscenity** Allison Pease,2000-07-27 How did explicit sexual representation become acceptable in the twentieth century as art rather than pornography Allison Pease answers this question by tracing the relationship between aesthetics and obscenity from the 1700s onwards highlighting the way in which early twentieth century writers incorporated a sexually explicit discourse into their work Pease explores how artists such as Swinburne Aubrey Beardsley James Joyce and D H Lawrence were responsible for shifting the boundaries between aesthetics and pornography that first became of intellectual interest in the eighteenth century and reinforced class distinctions Her analysis of canonical works such as Joyce's *Ulysses* and Lawrence's *Lady*

Chatterley's Lover is framed by a wide ranging examination of the changing conceptions of aesthetics from Shaftesbury Hutcheson and Kant to F R Leavis I A Richards and T S Eliot Based on extensive archival work the book includes examples of period art and illustrations which eloquently demonstrate the shift in public taste and tolerance *Aubrey Beardsley* Aubrey Beardsley, Bridget Elliott, 1996 In her study *Aubrey Beardsley as Performer fin de siècle or entracte* Bridget Elliott pays tribute to the artist's status as icon and aesthetic visionary by examining his work within a modern sociological framework

Cultivating Picturacy James A. W. Heffernan, 2006 While words typically frame and regulate our experience of art the study explains how pictures can contest the authority of the words we use to interpret art *Light and Obscurity in Symbolism* Deborah Cibelli, Rosina Neginsky, 2016-01-14 The idea of light and darkness is one of the central ideas of the Symbolist movement since this is a movement of contrasts It encompasses the major themes of Symbolism such as good and evil beauty and ugliness the visible and the invisible and the divine and the earthly This volume brings together a range of studies in order to understand the notion of light and darkness and a variety of its Symbolist interpretations It also stresses the interdisciplinary nature of the concepts of light and darkness in Symbolism as well as the cohabitation and symbiosis of both which are together or separately at the core of this movement **Modernist Writers and the Marketplace** Warren Chernaik, Warwick Gould, Ian Willison, 1996-06-12 *Modernist Writers and the Marketplace* is a new research level collection devoted to an exciting area in the history of the book Focusing on Henry James W B Yeats Joseph Conrad D H Lawrence Virginia Woolf T S Eliot James Joyce Ezra Pound Wyndham Lewis and the culture of the little magazine of the period eleven contributors from six countries demonstrate new developments in the sociology of texts the practice of literary biography and textual criticism *The Decadent Republic of Letters* Matthew Potolsky, 2012-10-15 While scholars have long associated the group of nineteenth century French and English writers and artists known as the decadents with alienation escapism and withdrawal from the social and political world Matthew Potolsky offers an alternative reading of the movement In *The Decadent Republic of Letters* he treats the decadents as fundamentally international defined by a radically cosmopolitan ideal of literary sociability rather than an inward turn toward private aesthetics and exotic sensation *The Decadent Republic of Letters* looks at the way Charles Baudelaire Théophile Gautier and Algernon Charles Swinburne used the language of classical republican political theory to define beauty as a form of civic virtue The libertines an international underground united by subversive erudition gave decadents a model of countercultural affiliation and a vocabulary for criticizing national canon formation and the increasing state control of education Decadent figures such as Joris Karl Huysmans Walter Pater Vernon Lee Aubrey Beardsley and Oscar Wilde envisioned communities formed through the circulation of art Decadents lavishly praised their counterparts from other traditions translated and imitated their works and imagined the possibility of new associations forged through shared tastes and texts Defined by artistic values rather than language geography or ethnic identity these groups anticipated forms of attachment that are now familiar in youth countercultures and on social

networking sites Bold and sophisticated The Decadent Republic of Letters unearths a pervasive decadent critique of nineteenth century notions of political community and reveals the collective effort by the major figures of the movement to find alternatives to liberalism and nationalism

Depicting Desire Rachael Langford, 2005 Papers presented at a conference on Textual Intersections in the Nineteenth Century European Literatures Histories and Arts held at Cardiff University in July 2001

Aubrey Beardsley, Dandy of the Grotesque Chris Snodgrass, 1995 This book analyzes a wide range of Beardsley's most characteristic work It establishes his assumptions about the underlying nature of his world and clarifies why so many observers have considered Beardsley's art indispensable to understanding fin de siècle Victorian culture Beardsley's pictures present a dialogue between seemingly polarized impulses a desire to scandalize and destabilize the old order and equally strong a need to affirm traditional authority Beardsley depicted various grotesque shapes caricatures and mutated figures including foetus old man dwarf Clown Harlequin Pierrot and dandy the icon of the Decadent Religion of Art Incarnating the fearful contradictions of decadence these images served as objective correlatives of some monstrous metaphysical contortion His grotesques suggest the impossibility of resolving these contradictions even as his elegant designs try formalistically to control and recuperate the disfiguration As a canonical style Beardsley's dandy sensibility and grotesque caricatures become his means of realigning canonical meaning Thus he effects what might be termed a caricature of traditional signification An aesthete devoted to the Religion of Art Beardsley nonetheless creates a world inescapably deformed He is a Dandy of the Grotesque

Ronald Firbank Steven Moore, 1996 An annotated Bibliography of secondary Materials 1905 1955

Decoding **Reconsidering Aubrey Beardsley**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Reconsidering Aubrey Beardsley**," a mesmerizing literary creation penned by a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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