



**Aubrey Beardsley**

# The Best Of Aubrey Beardsley

**Wolfgang M. Freitag**



## **The Best Of Aubrey Beardsley:**

**The Best of Aubrey Beardsley** Aubrey Beardsley, Georges Derry, 1937

**The best of Aubrey Beardsley** , 1948

**The Best of Beardsley, by Aubrey Beardsley** Aubrey Beardsley, 1956

**Best Works of Aubrey Beardsley** Aubrey

Beardsley, 2012-07-13 Rich selection of 170 boldly executed black and white illustrations ranging from illustrations for Laclos's *Les Liaisons Dangereuses* and Balzac's *La Comedie Humaine* to magazine cover designs book plates and more The Best

of Aubrey Beardsley R.A. Walker, 1948

**The Best of Beardsley** , 1948 Presents a collection of work of Aubrey Beardsley

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 *Salome* 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 *Salome* 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 *Salome* 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 *Richard Wagner and the Art of the Avant-Garde, 1860-1910* Donald A. Rosenthal, 2023-08-14 This book explores the responses of leading European avant garde painters to the operas of Richard Wagner the most influential composer of the late nineteenth century The term avant garde represents a twenty first century evaluation of certain nineteenth century artists working in a variety of advanced styles rather than a phrase the artists applied to themselves Chapters are on individual artists or groups rather than an attempt to survey all of nineteenth century Wagnerian visual art They deal with paintings and drawings inspired by Wagner and his operas not with the composer's

larger cultural influence through his writings and personal example Thus artists such as Vincent Van Gogh and Paul Gauguin who knew of Wagner s music and writings but did not depict scenes from his operas are not discussed in detail The emphasis is on the diverse effects Wagner had on the works of leading avant garde artists varying according to their personalities and stylistic interests The period beginning in the 1880s often associated with post Impressionism was characterized by a movement away from realist subject matter to more personal or imaginary themes a general intellectual trend of the fin de siècle Wagner s remote quasi historical or mythological subjects fit well with this escapist tendency in the art and culture of the time in part a return to the Romantic sensibility that was dominant in Wagner s youth Wagner s influence peaked in the period between his death in 1883 and 1900 though a few long lived artists continued their Wagnerian explorations from this era well into the early twentieth century There is no Wagner style in art yet Wagner s pervasive influence is immediately evident in these works Artists whose works are discussed include Eug ne Delacroix Henri Fantin Latour Odilon Redon Max Klinger James Ensor Fernand Khnopff John Singer Sargent and Aubrey Beardsley among others The book features 60 art reproductions half of them in color

**The Best of Beardsley** Aubrey Beardsley,1948      **Art Books** Wolfgang M. Freitag,2013-10-28 First published in 1997 For this second edition of Art Books A Basic Bibliography of Monographs on Artists the vast number of new books published since 1985 was surveyed and evaluated This has resulted in the selection of 3395 additional titles These selections reflective of the increase in the monographic literature on artists during the last ten years are evidence of the activities of a larger number of art historians in more countries worldwide of the increasingly diverse and ambitious exhibition programs of museums whose number has also increased dramatically and also of a lively international art market and the attendant gallery activities The selections of the first edition have been reviewed errors have been corrected and important new editions and reprints have been noted The second edition contains 278 names of artists not represented in the first edition

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