

The Eighteen Nineties

A review of art and ideas at the close
of the nineteenth century

Holbrook Jackson

Eighteen Nineties A Review Of Art And Id

Simon Shepherd



Eighteen Nineties A Review Of Art And Id:

The Lesbian Muse and Poetic Identity, 1889-1930 Sarah Parker, 2015-10-06 Throughout history the poetic muse has tended to be a passive female and the poet male This dynamic caused problems for late Victorian and twentieth century women poets how could the muse be reclaimed and moved on from the passive role of old Parker looks at fin de si cle and modernist lyric poets to investigate how they overcame these challenges and identifies three key strategies the reconfiguring of the muse as a contemporary instead of a historical mythological figure the muse as a male figure and an interchangeable poet muse relationship granting agency to both

The English Theatrical Avant-Garde 1900-1925 Simon Shepherd, 2022-12-30 The English Theatrical Avant Garde 1900 1925 unearths an extensive range of hitherto forgotten or ignored theatre practices In doing so it reveals some of the well known figures of the early twentieth century English theatre in a strikingly new light It fluently describes an intensity of innovation and experiment that together made the Edwardian theatre rather more radical and rather more queer than we ve ever thought Where the majority of writing on the early twentieth century theatrical avant garde is concerned with European movements and experiments English activity of the period is often seen as parochial and conservative mainly realism and issues based drama This book presents a new model of how avant gardes might work a model based not on masculine individualism but on communal inclusion In describing this fascinating material the author introduces us to many new figures and shows familiar ones in different ways there s Florence Farr independent woman Bob Trevelyan radical pacifist and music drama pioneer Granville Barker doing fairy plays while de dramatising drama Laurence Housman socialist homosexual scripting St Francis and the oddly modern J M Barrie Together they made theatre practices rich in their diversity but consistent in their attempt to be new producing a theatrical avant garde unlike any other This is a vital and indispensable new study for scholars and students of early twentieth century theatre in England and beyond

Catalog Walter M. Hill (Firm), 1914

The Critical Reception of Sir Arthur Conan Doyle Laurence W. Mazzeno, 2023 Examines both academic and popular assessments of Conan Doyle s work giving pride of place to the Holmes stories and their adaptations and also attending to the wide range of his published work Twenty first century readers television viewers and moviegoers know Arthur Conan Doyle as the creator of Sherlock Holmes the world s most recognizable fictional detective Holmes s enduring popularity has kept Conan Doyle in the public eye However Holmes has taken on a life of his own generating a steady stream of critical commentary while Conan Doyle s other works are slighted or ignored Yet the Holmes stories make up only a small portion of Conan Doyle s published work which includes mainstream and historical fiction history drama medical spiritualist and political tracts and even essays on photography When Doyle published whatever the subject his contemporaries took note Yet outside of the fiction featuring Sherlock Holmes until recently relatively little has been done to analyze the reception Conan Doyle s work received during his lifetime and since his death This book examines both academic and popular assessments of Conan Doyle s work giving pride of place

to the Holmes stories and their many adaptations for print visual and online media but attending to his other contributions to turn of the twentieth century culture as well The availability of periodicals and newspapers online makes it possible to develop an assessment of Conan Doyle s and Sherlock Holmes s reputation among a wider readership and viewership thus allowing for development of a broader and more accurate portrait of Doyle s place in literary and cultural history

Literature and the Politics of Post-Victorian Decadence Kristin Mahoney,2015-06-09 In Literature and the Politics of Post Victorian Decadence Kristin Mahoney argues that the early twentieth century was a period in which the specters of the fin de si cle exercised a remarkable draw on the modern cultural imagination and troubled emergent avant gardistes These authors and artists refused to assimilate to the aesthetic and political ethos of the era representing themselves instead as time travellers from the previous century for whom twentieth century modernity was both baffling and disappointing However they did not turn entirely from the modern moment but rather relied on decadent strategies to participate in conversations concerning the most highly vexed issues of the period including war the rise of the Labour Party the question of women s sexual freedom and changing conceptions of sexual and gender identities *Edinburgh Companion to Fin de Siecle Literature, Culture and the Arts* Josephine M. Guy,2017-10-23 The late nineteenth century fin de si cle has proved an enduringly fascinating moment in literary and cultural history It is associated with the emergence of intriguing figures such as the new woman and uranian with contradictory impulses of decadence and decay on the one hand and of experiment and renewal on the other as well as with unprecedented intercultural exchange especially between Britain and France The 22 newly commissioned essays collected here re examine some of the key concepts taken to define the fin de si cle while also introducing hitherto overlooked cultural phenomena into the frame such as the importance of humanitarianism The impact of recent research in material culture is explored particularly how the history of the book and the history of performance culture is changing our understanding of this period A wide range of cultural activities is discussed from participation in avant garde theatre to interior decoration and from the writing of poetry to political and religious activism Together the essays provide new scholarly insights into British fin de si cle and enrich our understanding of this complex period while paying particular attention to the importance of regionalism **Identity, Community and Australian Artists, 1890-1914**

Kate R. Robertson,2019-09-19 An irresistible call lured Australian artists abroad between 1890 and 1914 a transitional period immediately pre and post federation Travelling enabled an extension of artistic frontiers and Paris the centre of art and London the heart of the Empire promised wondrous opportunities These expatriate artists formed communities based on their common bond to Australia enacting their Australian ness in private and public settings Yet they also interacted with the broader creative community fashioning a network of social and professional relationships They joined ateliers in Paris such as the Acad mie Julian clubs like the Chelsea Arts Club in London and visited artist colonies including St Ives in England and taples in France Australian artists persistently sought a sense of belonging negotiating their identity through activities such

as plays balls tableaux parties dressing up and of course the creation of art While individual biographies are integral to this study it is through exploring the connections between them that it offers new insights Through utilising extensive archival material much of which has limited or no publication history this book fills a gap in existing scholarship It offers a vital exploration re consideration of the fluidity of identity place and belonging in the lives and work of Australian artists in this juncture in British Australian history Ophelia and Victorian Visual Culture Kimberly Rhodes,2017-07-05 Kimberly Rhodes's interdisciplinary book is the first to explore fully the complicated representational history of Shakespeare's Ophelia during the Victorian period In nineteenth century Britain the shape function and representation of women's bodies were typically regulated and interpreted by public and private institutions while emblematic fictional female figures like Ophelia functioned as idealized templates of Victorian womanhood Rhodes examines the widely disseminated representations of Ophelia from works by visual artists and writers to interpretations of her character in contemporary productions of Hamlet revealing her as a nexus of the struggle for the female body's subjugation By considering a broad range of materials including works by Anna Lea Merritt Elizabeth Siddal Dante Gabriel Rossetti and John Everett Millais and paying special attention to images women produced Rhodes illuminates Ophelia as a figure whose importance crossed class and national boundaries Her analysis yields fascinating insights into high and mass culture and enables transnational comparisons that reveal the compelling associations among Ophelia gender roles body image and national identity **Picture World** Rachel Teukolsky,2020-08-16 The modern media world came into being in the nineteenth century when machines were harnessed to produce texts and images in unprecedented numbers In the visual realm new industrial techniques generated a deluge of affordable pictorial items mass printed photographs posters cartoons and illustrations These alluring objects of the Victorian parlor were miniaturized spectacles that served as portals onto phantasmagoric versions of the world Although new kinds of pictures transformed everyday life these ephemeral items have received remarkably little scholarly attention Picture World shines a welcome new light onto these critically neglected yet fascinating visual objects They serve as entryways into the nineteenth century's key aesthetic concepts Each chapter pairs a new type of picture with a foundational keyword in Victorian aesthetics a familiar term reconceived through the lens of new media Character appears differently when considered with caricature in the new comics and cartoons appearing in the mass press in the 1830s likewise the book approaches realism through pictorial journalism illustration via illustrated Bibles sensation through carte de visite portrait photographs the picturesque by way of stereoscopic views and decadence through advertising posters Picture World studies the aesthetic effects of the nineteenth century's media revolution it uses the relics of a previous era's cultural life to interrogate the Victorian world's most deeply held values arriving at insights still relevant in our own media age

Modernism and British Socialism Thomas Linehan,2012-08-06 Thomas Linehan offers a fresh perspective on late Victorian and Edwardian socialism by examining the socialist revival of these years from the standpoint of modernism In so

doing he explores the modernist mission as extending beyond the concerns of the literary and artistic avant garde to incorporate political and social movements

Christianity, Patriotism, and Nationhood Julia Stapleton, 2009-01-16 This book links the concepts of patriotism Christianity and nationhood in the journalistic writings of G K Chesterton and emphasizes their roots within the English attachments that were central to his political and spiritual persona It further connects Chesterton to the vibrant debate about English national identity in the early years of the twentieth century which was instrumental in shaping not only his political convictions but also his religious convictions Christianity Patriotism and Nationhood explores his changing conception of the English people from an early menacing account of their revolutionary potential in the face of plutocracy to the more complex portraits he drew of their character on recognizing their political passivity after the First World War As Chesterton was above all a journalist the study considers some of the varied outlets in which he expressed his ideas as a distinctly Edwardian man of letters of a strongly patriotic persuasion His connection with The Illustrated London News over more than three decades proved pivotal in strengthening his patriotism and discourse of nationhood vilified elsewhere not least in advanced Liberal organs such as The Nation Julia Stapleton shows that he was increasingly distanced by fellow Liberals before 1918 on account of the priority he gave nationhood over the state and patriotism over citizenship But she argues that his English loyalties were the last echo of an aspect of Victorian Liberalism that had been progressively eroded by loss of confidence among elites in the democratic aptitude of the English people Christianity Patriotism and Nationhood emphasizes that Chesterton upheld a cultural rather than racial conception of national homogeneity in keeping with the Victorian sources of his thought and the popular patriotism of Edwardian England It argues that his anti semitism was ancillary rather than integral to his understanding of England and that it was matched by a similar conception of the antithesis between Islam and the patriotic ideal Stapleton relates his abiding concern for national authenticity to global imperialism enhanced international co ordination of states and civil society after 1918 and the increasing role of the British state in defining the nation This book will be valuable to intellectual and political historians of early twentieth century England as well as to scholars and students of English national identity in the twenty first century The author gratefully acknowledges the permission of A P Watt Ltd on behalf of the Royal Literary Fund to quote unpublished material in the Chesterton Papers British Library

Vogue for Russia Caroline Maclean, 2015-01-20 Explores the influence of Russian aesthetics on British modernists In what ways was the British fascination with Russian arts politics and people linked to a renewed interest in the unseen How did ideas of Russianness and the Russian soul prompted by the arrival of the Ballets Russes and the rise of revolutionary ideals attach themselves to the existing British fashion for theosophy vitalism and occultism In answering these questions this study is the first to explore the overlap between Slavophilia and mysticism between 1900 and 1930 in Britain The main Russian characters that emerge are Fedor Dostoevsky Boris Anrep Vasily Kandinsky Petr Ouspensky and Sergei Eisenstein The British modernists include Roger Fry Virginia Woolf Mary Butts John

Middleton Murry Michael Sadleir and Katherine Mansfield Key Features Draws on unpublished archive material as well as on periodicals exhibition catalogues reviews diaries fiction and the visual arts Addresses the omission in modernist studies of the importance of Russian aesthetics and Russian discourses of the occult to British modernism Challenges the dominant Western European and transatlantic focus in modernist studies and provides an original contribution to our understanding of new global modernisms Combines literary studies with aesthetics modernist history the history of modern esotericism film history periodical studies and science studies *Fin-de-Siecle Scottish Revival* Michael Shaw, 2019-09-27 This volume reveals a distinct but comparable concern with cultural defence and revivalism in fin de si cle Scotland evident in the work of a number of writers and artists including Robert Louis Stevenson Patrick Geddes Charles Rennie Mackintosh Mona Caird John Duncan and various contributors to *The Evergreen* *H, Natural science. H*, Medicine and surgery. I, Arts and trades.* 1926 William Swan Sonnenschein, 1926 **The Best Books: H, Natural science. H*, Medicine and surgery. I, Arts and trades.** 1926 William Swan Sonnenschein, 1926 **The Best Books: H, Natural science. H*, Medicine and surgery. I, Arts and trades.** 1926 William Swan Sonnenschein, 1926 **Decadent Short Story** Kostas Boyiopoulos, 2014-12-09 This wide ranging anthology showcases for the first time the short story as the most attractive genre for British writers who experimented with Decadent themes and styles The selections represent the important role that magazine culture played in th *Decadent Romanticism: 1780-1914* Kostas Boyiopoulos, Mark Sandy, 2016-04-08 For Decadent authors Romanticism was a source of powerful imaginative revisionism perversion transition and partial negation But for all these strong Decadent reactions against the period the cultural phenomenon of Decadence shared with Romanticism a mutual distrust of the philosophy of utilitarianism and the aesthetics of neo Classicism Reflecting on the interstices between Romantic and Decadent literature Decadent Romanticism reassesses the diverse and creative reactions of Decadent authors to Romanticism between 1780 and 1914 while also remaining alert to the prescience of the Romantic imagination to envisage its own distorted darker perverted other self Creative pairings include William Blake and his Decadent critics the recurring figure of the sphinx in the work of Thomas De Quincey and Decadent writers and Percy Shelley with both Mathilde Blind and Swinburne Not surprisingly John Keats s works are a particular focus in essays that explore Keats s literary and visual legacies and his resonance for writers who considered him an icon of art for art s sake Crucial to this critical reassessment are the shared obsessions of Romanticism and Decadence with subjectivity isolation addiction fragmentation representation romance and voyeurism as well as a poetics of desire and anxieties over the purpose of aestheticism *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 Fin-de-siècle Poem Joseph Bristow, 2005 Featuring innovative research by emergent and established scholars *The Fin de Siecle Poem* throws new light on the remarkable diversity of poetry produced at the close of the nineteenth century in England Opening with a detailed preface that shows why literary historians have frequently underrated fin de siecle poetry the collection explains how a strikingly rich body of lyrical and narrative poems anticipated many of the developments traditionally attributed to Modernism Each chapter in turn provides insights into the ways in which late nineteenth century poets represented their experiences of the city their attitudes toward sexuality their responses to empire and their interest in religious belief The eleven essays presented by editor Joseph Bristow pay renewed attention to the achievements of such legendary writers as Oscar Wilde John Davidson Ernest Dowson Lionel Johnson and W.B. Yeats whose careers have always been associated with the 1890s This book also explores the lesser known but equally significant advances made by notable women poets including Michael Field Amy Levy Charlotte Mew Alice Meynell A. Mary F. Robinson and Graham R. Tomson *The Fin de Siecle Poem* brings together innovative research on poetry that has been typecast as the attenuated Victorianism that was rejected by Modernism The contributors underscore the remarkable innovations made in English poetry of the 1880s and 1890s and show how woman poets stood shoulder to shoulder with their better known male contemporaries Joseph Bristow is professor of English at the University of California Los Angeles where he edits the journal *Nineteenth Century Literature* His recent books include *The Cambridge Companion to Victorian Poetry* *Oscar Wilde Contextual Conditions* and the variorum edition of Oscar Wilde's *The Picture of Dorian Gray*

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