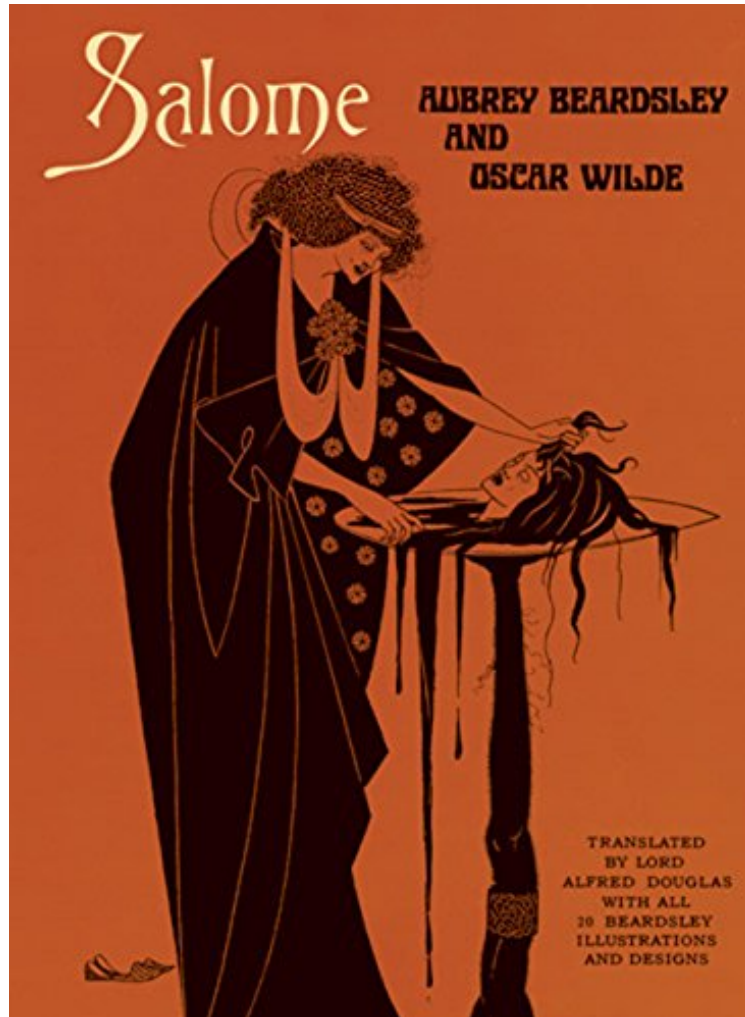


[Free and download] Salome (Dover Fine Art, History of Art)

Salome (Dover Fine Art, History of Art)

Aubrey Beardsley, Oscar Wilde
ebooks | Download PDF | *ePub | DOC | audiobook



DOWNLOAD



READ ONLINE

#817697 in eBooks 2012-03-14 2012-02-15 File Name: B00A62Y9OU | File size: 37.Mb

Aubrey Beardsley, Oscar Wilde : Salome (Dover Fine Art, History of Art) before purchasing it in order to gage whether or not it would be worth my time, and all praised Salome (Dover Fine Art, History of Art):

0 of 0 people found the following review helpful. My boyfriend loves it -By Colleen BrownHe has read it about 4 times now and he's reading it for a 5th time.I've not a big fan, because I am very selective on what I read, but he adores this book.Book came in great condition and is still holding up very well!0 of 0 people found the following review helpful. How big are human weaknessesBy Juan Manuel WillsShort play showing Wilde's and Richard Strauss'admiration for this story of the Bible.Salome, beautiful, young, willful beauty who knows how to use her strengths to get what she wants, especially from those who desire her intensely.Although once satisfied her desire, in this case the kiss to the beheaded John the Baptist, does not get all the satisfaction she would have expected.Masterpiece that in a few pages describes with great skill, beautiful language and thoughts the human weaknesses."-----Corta obra teatral que muestra la admiracioacute;n de Wilde por este relato de la Biblia y en la que

posteriormente Richard Strauss, el gran compositor romántico de la segunda mitad del siglo XIX se inspiró para su ópera del mismo nombre. Salomé, mujer hermosa, joven, voluntariosa que sabe aprovechar su belleza para obtener lo que quiere, en especial de quienes la desean con intensidad, como su padrastro Herodes. Aunque una vez saciado su deseo, en este caso el beso a la cabeza decapitada de Juan Bautista, no obtiene toda la satisfacción que hubiera esperado. Obra maestra que en unas pocas páginas describe con gran habilidad, hermoso lenguaje y reflexiones, las debilidades del ser humano.

0 of 0 people found the following review helpful.
Beardsley and Wilde
By K. Gray
I am a fan of the Aesthetic Movement. I love Wilde and I adore Beardsley's illustrations. This happened to be the only edition I could find of Salomé; and it is a good edition with the original artwork and text, I highly recommend it. The overall play is very interesting and I find it fits in well with the Aesthetic Movement and the whole 'Art for Art's sake' idea. The plot is very simple, about the beautiful Salomé; who does as she pleases. The Aesthetic Movement was about beauty and this went without depth or meaning. I've read this play several times since I've first bought it and I'm always enchanted by it. It is thrilling and entertaining, I love the use of images alongside the text. Beardsley has a wonderful style and Wilde has a way with words. They make an incredible team and Salomé; is an underrated play, in my opinion.

Few works in English literature have so peculiar a history as Oscar Wilde's play Salomé. Written originally in French in 1892 and ridiculed on its publication, translated into English by Lord Alfred Douglas ("Bosie" himself) and again heaped with scorn, it has survived for 75 years, served as the text (in abridged form) for Richard Strauss' world-famous opera, and emerged as an acknowledged masterwork of the Aesthetic movement of fin de siècle England. The illustrations that Aubrey Beardsley prepared for the first English edition have no less strange a story. Beardsley liked neither the play nor its author. Yet, it inspired some of his finest work. It is an open question as to how suited the drawings actually are to the text that Wilde wrote. Yet, the two, the play and the Beardsley illustrations, have nevertheless become so identified with each other as to be inseparable. This edition reprints the first edition (1894) text, with "A Note on 'Salomé'" by Robert Ross. The Beardsley drawings it superbly reproduces (mostly from a rare early portfolio) include not only the 10 full-page illustrations, the front and back cover designs, the title and List of Illustrations page decorations, and the cul de lampe from the original edition, but also three drawings that were not used, an alternate cover sketch, and the drawing entitled "J'ai baisé ta bouche, Iokanaan," which Beardsley did earlier for The Studio. Furthermore, all of the illustrations are reproduced in their original state, not as expurgated in the first and most subsequent editions.

From the Back Cover Few works in English literature have so peculiar a history as Oscar Wilde's play Salomé. Written originally in French in 1892 and ridiculed on its publication, translated into English by Lord Alfred Douglas ("Bosie" himself) and again heaped with scorn, it has survived for 75 years, served as the text (in abridged form) for Richard Strauss' world-famous opera, and emerged as an acknowledged masterwork of the Aesthetic movement of fin de siècle England. The illustrations that Aubrey Beardsley prepared for the first English edition have no less strange a story. Beardsley liked neither the play nor its author. Yet, it inspired some of his finest work. It is an open question as to how suited the drawings actually are to the text that Wilde wrote. Yet, the two, the play and the Beardsley illustrations, have nevertheless become so identified with each other as to be inseparable. This edition reprints the first edition (1894) text, with "A Note on 'Salomé'" by Robert Ross. The Beardsley drawings it superbly reproduces (mostly from a rare early portfolio) include not only the 10 full-page illustrations, the front and back cover designs, the title and List of Illustrations page decorations, and the cul de lampe from the original edition, but also three drawings that were not used, an alternate cover sketch, and the drawing entitled "J'ai baisé ta bouche, Iokanaan," which Beardsley did earlier for The Studio. Furthermore, all of the illustrations are reproduced in their original state, not as expurgated in the first and most subsequent editions.