

The worst excesses of Munich "Jugendstil" and Viennese "Sezessions-Stil" were soon outworn, but they existed for years disguised as "Werkstätten" and "Wiener Werkstättenstil" and have contrived to creep into the very latest phase of architectonic "Sachlichkeit" or Objectivity. How problematic, artificial and forced seem the results of the latest Continental building art when we compare them with the picture of that house in Brighton, one of thousands, in which young Aubrey spent his earliest youth, about 1880.

Beardsley's influence upon the French-American world style of "Vogue" is unmistakable. It extends from the Frenchman Charles Martin to the Mexican Cavarrubias.

Beardsley is descended from Burne-Jones by way of Walter Crane. He threw much acrid bitterness into the sweetness of the pre-Raphaelite idylls. He was discovered by Joseph Pennel and Puvis de Chavannes. The first number of the "Studio" (April 1893) contained a notice of the new designer, whose work was something so extraordinary even in England, with several illustrations. The sensational success of this publication enabled young Aubrey Beardsley to give up the position he had been obliged to take as clerk in an insurance office and devote himself entirely to his art. Work after work appeared in quick succession: the Morte d'Arthur, the drawings for the Yellow Book, Salome, Volpone, Rape of the Lock, the Savoy, Lysistrata etc. The life-work of Beardsley, born sixty years ago, rises among the confusion of our pseudo-culture like a reassuring symbol of the eternal unity of the will to art. At a hundred, Aubrey Beardsley will have become immortal.

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*The Savoy*

