

Richard Dadd is a trickster, a pre-post-modern enigma wrapped in a Shakespearean *Midsummer Nights Dream*, an Elizabethan Puck living in a smothering Victorian insane asylum, foreshadowing and, in brilliant, Mad Hatter conundrums, entering the fragmented shards of today's nightmarish oxymorons long before the artists currently trying to give them the jokers ephemeral maps of discourse. I think of Bob Dylans *Ballad of a Thin Man*, that cryptic refusal to reduce the warped mirrors of reality to prosaic lies, or, perhaps *All Along the Watchtower* or *Mr. Tambourine Man*. Even more than Samuel Becketts *Waiting for Godot*, which curiously enough comes off as overly esoteric, too studied, too conscious, Dadds entire existence foreshadows the forbidden entrance into the numinous, the realization of the inexplicable labyrinths of contemporary existence, that wonderfully rich Marcel Duchamp landscape of puns and satiric paradigms, that surrealist parallax of the brilliant gamester Salvador Dali, that smirking irony of the works of Roy Lichtenstein, Robert Rauschenberg, John Cage, and Robert Indiana, that fragmented, meta-fictional struggle of Kurt Vonneguts *Slaughterhouse Five*. John Lennon certainly sensed it and couldn't help but push into meta-real worlds in his own lyrics. Think of *Strawberry Fields Forever*, *I Am the Walrus*, and the more self-conscious *Revolution Number 9*. In *Yer Blues*, he even refers to Dylans main character, Mr. Jones from *Ballad of a Thin Man*. If Lennons song is taken seriously, literally, then it is a dark crying out by a suicidal man, Lord, Im lonely, wanna die; or, if taken as a metaphor for a lovers lost feelings about his unfulfilled love, it falls into the romantic rant of a typical blues or teenage rock-and-roll song. However, even on this level, it has an irony about it, a sense of laughing at itself and at Dylans Mr. Jones, who knows something is going on but just not what it is, and then, by extension, all of us who have awakened to the fact that the studied Western world doesn't make sense, all of us who struggle to find meaning in the nonsense images, characters, and happenings in the song, and perhaps, coming to a conclusion that the nonsense is the sense. When Andy Warhol made the intentionally overly obvious punning cover for the Rolling Stones *Sticky Fingers* album, depicting a mans crotch (presumably Mick Jagger's - though not literally) covered by jeans with a real zipper to be unzipped to reveal the sticky underpants from a mans cum, the connection with musical creativity and sexual creativity was humorously conjoined, but the real irony wasn't so much that sexual double entendre, as it was a self-mocking, a laughing at the creator, a fun conceptual undermining of the search for meaning through art, a presenting of the artist as trickster, very much in line with Carl Jung's trickster as the impulse to anarchy, a light-hearted metaphysical joke similar to Robert Rauschenberg's *Bed* - a literal quilt and pillow (rumored to have been from the actual bed he shared with Jasper Johns. Which only makes the mixing of realities even thicker, because whether or not the rumor is true, it becomes real, perhaps even more real simply because it fits so nicely into human maps of meaning), that is then transformed with splashes of paint, hung on a wall, and designated a work of art, in the tradition of Duchamp's ready-mades and the whole irreverent Dada movement.

XCOR, *Developing the Next Generation Spaceplane* (Springer Praxis Books), *Critical Issues in the Information Age* (Biology; 287), *Reise Know-How Kauderwelsch Spanisch für Costa Rica - Wort für Wort: Kauderwelsch-Sprachführer Band 113* (German Edition), *Verbraucherschutz im Zivilrecht* (Springer-Lehrbuch) (German Edition), *Thomas Wonderful Word Book* (Thomas & Friends), *Liturgy of the Hours Inserts*,

8 Oct - 3 min - Uploaded by Queen Official Queen - The Fairy Fellers Master-Stroke (Official Lyric Video) Subscribe to the official Queen. The Fairy Feller's Master-Stroke Lyrics: He's a fairy feller / Ah, ah, the fairy folk have gathered 'round the new moon's shine / To see the feller crack a nut at night's. Richard Dadd persevered with painting the extensive details of The

Fairy Feller's Master-Stroke for nine years. You can only really grasp the detail if you see it in. The Fairy Feller's Master-Stroke by Queen song meaning, lyric interpretation, video and chart position. This. Is. Amazing. If the opening procession wasn't baroque enough for you, here we go full harpsichord, with a song title that sounds like a. The painting is entitled The Fairy Feller's Master-Stroke and it was completed in by the English artist of the Victorian era, Richard Dadd. Reason tells me that I would have first encountered the painting itself, the enigmatically titled Fairy Feller's Master Stroke, reproduced, pretty. He painted many paintings in Bedlam, including The Fairy Feller's Master-Stroke, a work that is simultaneously beautiful and nightmarish. Elimination of a Picture & its Subjectâ€™ called The Fellers' Master Stroke. From Wikisource Elimination of a Picture & its Subjectâ€™ called The Fellers' Master Stroke (). And fairy common sense embodies if you please. Richard Dadd. The Fairy Feller's Master-Stroke (). Oil on canvas, x inches. Tate Gallery, London. This picture is displayed on the Tate. Richard Dadd (â€™), The Fairy Feller's Master-Stroke (detail) (), oil on canvas, 54 x cm, The Tate Gallery, London.

Richard Dadd's great painting The Fairy Feller's Master- Stroke shows a leather- clad person, axe raised to cleave a hazelnut, perhaps to make. Detail of the main section showing the Fairy-Feller about to hew the nut - Source: Tate (Richard Dadd, The Fairy Feller's Master-Stroke.

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