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This is the first book-length study of Oscar Wilde's *Salome*, a play now regarded as central to his artistic achievement. Often drawing on little-known sources, the authors provide a detailed stage history of this controversial work, and its transformation into opera, dance and film, with such major innovators as Max Reinhardt, Richard Strauss, Sergei Diaghilev, Peter Brook, Salvador Dali, Lindsay Kemp and Steven Berkoff contributing to *Salome's* contemporary reputation. Beginning with Sarah Bernhardt's aborted production of 1892, the book surveys *Salome's* principal realisations in the European theatre, including Lugné-Poe's Parisian première of 1896, Reinhardt's Berlin productions of 1902–3, attempts at presentation in pre-revolutionary Russia and the play's impact on the English stage between 1911 and 1990. A separate chapter explores a wealth of further interpretations, including Aubrey Beardsley's challenging illustrations, Strauss's operatic version, the exotic dances realised by Maud Allan and Ida Rubinstein and the provocative films by Alla Nazimova and Ken Russell.

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WILDE
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*

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University of Wales, Bangor



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CAMBRIDGE UNIVERSITY PRESS
 Cambridge, New York, Melbourne, Madrid, Cape Town,
 Singapore, São Paulo, Delhi, Mexico City

Cambridge University Press
 The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
 Information on this title: www.cambridge.org/9780521454230

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First published 1996

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication Data

Tydeman, William.
 Wilde – Salome / William Tydeman and Steven Price.
 p. cm. – (Plays in production)
 Includes bibliographical references and index.
 ISBN 0 521 45423 9 (hardback). – ISBN 0 521 56545 6 (paperback)
 1. Wilde, Oscar, 1854–1900. Salome. 2. Wilde, Oscar, 1854–1900 –
 Stage history. 3. Wilde, Oscar, 1854–1900 – Audio adaptations.
 4. Wilde, Oscar, 1854–1900 – Film and video adaptations. 5. Salome
 (biblical character) – In literature. I. Price, Steven. II. Title.

III. Series.

PR5820.S23T9 1996
 822'.8-dc20 96-43082 CIP

ISBN 978-0-521-45423-0 Hardback
 ISBN 978-0-521-56545-5 Paperback

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[More information](#)

CONTENTS

<i>List of illustrations</i>	[viii]
<i>General preface</i>	[x]
<i>Acknowledgements</i>	[xi]
<i>A note on names</i>	[xii]

INTRODUCTION [I]

I · BEGINNINGS [12]

2 · EARLY STAGE PRODUCTIONS IN EUROPE [25]

3 · ‘SALOME’ ON THE ENGLISH STAGE, 1911–1990 [78]

4 · TRANSFORMATIONS [113]

Aubrey Beardsley, 1894 [113]

Richard Strauss, 1905 [122]

The Salome Dancer, 1895–1919 [136]

Salome on film [151]

CONCLUSION [174]

Appendix: chronological table of selected productions [184]

Notes [188] *Select bibliography* [205]

Index [209]

Cambridge University Press
 978-0-521-45423-0 - Wilde: Salome
 William Tydeman and Steven Price
 Frontmatter
[More information](#)

ILLUSTRATIONS

- | | | |
|---|---|----------------|
| 1 | Setting for Max Reinhardt's production, Neues Theater, Berlin, 1903. By permission of the Reinhardt Archive, Glenn G. Bartle Library, State University of New York, Binghamton | <i>page</i> 36 |
| 2 | Wilde's own sketch of a setting for <i>Salome</i> (Philadelphia manuscript). By permission of the Rosenbach Museum and Library, Philadelphia | 47 |
| 3 | Stage designs for <i>Salome</i> by Charles Ricketts: (a) c. 1893–94; (b) King's Hall, Covent Garden, 1906. By courtesy of the Witt Library, Courtauld Institute, University of London | 52 |
| 4 | Costume designs by Alexandra Exter for Alexander Tairov's 1917 production of <i>Salome</i> , Kamerny Theatre, Moscow | 72 |
| 5 | Salome (Lindsay Kemp) confronts Jokanaan (David Haughton) in Kemp's Roundhouse production, 1977 (photo: Richard Haughton) | 101 |
| 6 | 'The Stomach Dance' by Aubrey Beardsley (an illustration from the English translation of <i>Salome</i> , 1894). By permission of the British Library; shelfmark C.131.F.11 | 119 |
| 7 | Salvador Dalí's design for Peter Brook's production of Strauss's opera, Covent Garden, 1949 (photograph: Roger Wood) | 131 |
| 8 | Maud Allan in <i>The Vision of Salome</i> , c. 1908 (from a contemporary postcard) | 141 |

Cambridge University Press
978-0-521-45423-0 - Wilde: *Salome*
William Tydeman and Steven Price
Frontmatter
[More information](#)

List of illustrations · ix

- | | | |
|----|--|-----|
| 9 | Theda Bara in the 1918 film version of <i>Salome</i> . By permission of Twentieth Century Fox Film Corporation (photo: British Film Institute) | 157 |
| 10 | Alla Nazimova in her own 1922 film of <i>Salome</i> . By permission of the Estate of Raymond Rohauer (photo: British Film Institute) | 160 |

Cambridge University Press
978-0-521-45423-0 - Wilde: Salome
William Tydeman and Steven Price
Frontmatter
[More information](#)

GENERAL PREFACE

Volumes in the series *Plays in Production* take major dramatic texts and examine their transposition, firstly on to the stage and, secondly, where appropriate, into other media. Each book includes concise but informed studies of individual dramatic texts, focusing on the original theatrical and historical context of a play in relation to its initial performance and reception followed by subsequent major interpretations on stage, both under the impact of changing social, political and cultural values, and in response to developments in the theatre generally.

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University of East Anglia

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ACKNOWLEDGEMENTS

Our warmest thanks go to our General Editor, Michael Robinson, and Victoria Cooper of Cambridge University Press, for their support and advice; our colleagues at the University of Wales, Bangor: Sylvia C. Ellis; Linda Jones; W. Gareth Jones; Catrin Haf Williams; Andrew Plowman, who translated much of the material relating to Max Reinhardt; Katherine Thomson, who performed the same service with regard to works in Russian; our Departmental secretaries, Michelle Harrison and Gail Kincaid, and the staff of the Information Services unit.

Further afield, we must thank Simon Bailey, Archivist at Oxford University; Richard Allen Cave of London University; Joel H. Kaplan, University of Birmingham; Richard Mangan and the Mander and Mitchenson Collection; Anthony Pearson, University of Glasgow; Glanville Price of the University of Wales, Aberystwyth; Paul Raven, formerly of the University of Warwick; Lucy Reford, Oxford University Press; Laurence Senelick of Tufts University, Medford, Mass., USA; Ian Small, University of Birmingham; John Stokes at the University of Warwick; Glynne Wickham, formerly of the University of Bristol.

We are also grateful to all those who assisted us in our archival researches at the Reinhardt Archive, Binghamton; the Fonds Rondel, Bibliothèque de l'Arsenal, Paris; and in London, the staff of the British Library, the Theatre Museum, Covent Garden, the National Theatre, the Witt Library at the Courtauld Institute, and the University of London Library, Senate House.

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A NOTE ON NAMES

In the original French text of his play Wilde christened his heroine 'Salomé', using that form as the title of his work. With the publication of the English text she became anglicised into 'Salome'. In the course of her many transmutations she has been referred to by both names; we have decided to refer to both work and character as 'Salome' throughout. By the same token, Wilde spelt Iokanaan with an initial 'I'; others (including Strauss) have preferred the form 'Jokanaan'. In this case we have made no attempt to regularise the spellings adopted.