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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 Lugué-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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WILLIAM TYDEMAN AND STEVEN PRICE
University of Wales, Bangor



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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.

Many of the plays also have been transposed into other media – film, opera, television, ballet – which may well be the form in which they are first encountered by a contemporary audience. Thus, a substantial study of the play text and the issues it raises for theatrical realisation is supplemented by an assessment of such adaptations as well as the production history, where the emphasis is on the development of a performance tradition for each work, including staging and acting styles, rather than simply the archaeological reconstruction of past performances.

Plays included in the series are all likely to receive regular performance and individual volumes will be of interest to the informed reader as well as to students of theatre history and literature. Each book also contains an annotated production chronology as well as numerous photographs from key performances.

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University of East Anglia

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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.