Re-(en)visioning *Salome*:

The Salomes of Hedwig Lachmann, Marcus Behmer, and Richard Strauss

by

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Abstract

Re-(en)visioning *Salome*:

The Salomes of Hedwig Lachmann, Marcus Behmer, and Richard Strauss

Oscar Wilde overshadows the German reception of *Salome* (1891), yet his text is a problematic one. Wilde's one-act drama is a mosaic text, influenced by the abundance of literary and artistic treatments of the Salome figure during the *fin de siècle*. Moreover, Wilde did not write *Salome* in his native tongue, but rather in French, and allowed it to be edited by a number of French poets. Furthermore, the translation of the text proved problematic, resulting in a flawed English rendering dubiously ascribed to Lord Alfred Douglas.

However, there is a German mediator whose translation of Wilde's play is less problematic than the original. Hedwig Lachmann produced a translation of *Salome* in 1900 that found success despite having to compete with other German translations. Lachmann's translation alters, expands, and improves on Wilde's French original. In contrast to Wilde's underlexicalised original, Lachmann's translation displays an impressive lexical diversity.

In 1903 Insel Verlag published her translation accompanied by ten illustrations by Marcus Behmer. Behmer's illustrations have been dismissed as being derivative of the works of Aubrey Beardsley, but they speak to Lachmann's version of *Salome* rather than to Beardsley's or Wilde's. Indeed, the illustrations create their own vision of *Salome*, recasting the story of a *femme fatale* into a redemption narrative.

In Germany the play proved quite successful, and Lachmann's translation was staged at Max Reinhardt's Kleines Theater in Berlin. It was here that Richard Strauss saw Lachmann's version of the play performed and adapted it for use as a libretto for his music drama *Salome*. Despite being adapted from Lachmann's translation, Strauss' music drama is often cited as being based directly on Wilde's play, without mentioning the important role of Lachmann's mediation. Moreover, the libretto is often praised as an exact replica of the play put to music. Neither of these assertions is, indeed, the case. Strauss excised forty percent of the text, altered lines, and changed the gender of one of the characters.

I employ Gérard Genette's theory of transtextuality as it is delineated in *Palimpsests* (1982) to discuss the interrelatedness of texts and the substantial shift that can occur from subtle changes, or transpositions, of a text. Translation, shift in media, excision, the inclusion of extra-textual features including illustrations, and regendering of characters are all means by which a text can be transformed as Lachmann, Behmer, and Strauss transform *Salome*. Additionally, I will be using Lorraine Janzen Kooistra's term *bitextuality*, as described in *The Artist as Critic: Bitextuality in Fin de Siècle Illustrated Books* (1995) to reinforce Genette's notion that extra-textual elements are also significant to a text as a whole. Finally, I employ Jacques Lacan's theory of gaze as outlined in "Seminar on 'The Purloined Letter'" (1956) and "The Mirror Stage as Formative of the *I* Function as Revealed in Psychoanalytic Experience" (1949) to discuss the function of gaze within the three texts.

In this thesis, I will be addressing these three German intermedial re-envisionings of *Salome* and arguing for their uniqueness as three distinct representations of *Salome*. In

this thesis, I will argue that Wilde's text is a problematic precursor and that Hedwig Lachmann's text not only alters, but also improves on the original. Additionally, I will argue that Marcus Behmer's images, while influenced by Beardsley, focus more closely on the text they are illustrating and thus provide a less problematic visual rendering of the play. Finally, I will argue that Strauss' libretto for *Salome* is mediated through Lachmann's translation and that it is further substantially altered.

In order to show the ways in which the texts differ from one another, I have chosen to focus predominantly on the motifs of the moon and gaze. By analysing the way in which each text represents these motifs it is possible to track changes in characterisation, motivation, and various other salient features of the text.

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1. Introduction

Oscar Wilde overshadows the German reception of *Salome* (1891) and yet his own version is a problematic text. Wilde's text is influenced by the many previous incarnations of the Salome motif, which had captured the imagination of the *fin de siècle*. The *Salome* of Wilde is a tangled textual web infused with echos of its literary and artistic precursors. The very language of the play presents problems because Wilde wrote his infamous drama in French, not his native English. Furthermore, the final version was edited by not one, but three French poets. The text's originality and authorship are compromised.

However, there is an often overlooked German intermediary that is less problematic. Hedwig Lachmann produced a translation of Wilde's text in 1903 for performance on the German stage and Richard Strauss chose her translation over other competing works as the basis for the libretto of his music drama *Salome* (1905). Lachmann was not only a literary translator, but also a poet herself. Her translation of Wilde's play expands on, alters, and improves, the drama.

Just as Wilde's text is usually accompanied by the illustrations of Aubrey Beardsley, Lachmann's text is often accompanied by the illustrations of Marcus Behmer. Behmer's art was influenced by Beardsley, but Behmer's illustrations differ significantly from Beardsley's and focus more closely on the text. Nonetheless, Behmer re-envisions *Salome* and offers up his own interpretation of the text in his illustrations, sometimes deviating from the text of the play.

Contrary to the opinion of some critics, Strauss' version of the drama is neither based directly on Wilde's play nor is it an unaltered version of either Wilde's or

Lachmann's text. Strauss' re-envisioning of *Salome* differs from other versions of the play. The libretto consists of only slightly more than half of Lachmann's text, and there are several alterations in lexical choice and word order that substantially alter the interpretation of the work presented.

This thesis focuses on the three German versions of *Salome* and seeks to rectify the general scholarly neglect of Lachmann and Behmer as well as arguing that Strauss' *Salome* is not merely reproducing the play, but rather revising and altering it. The *Salome*(s) of Lachmann, Behmer, and Strauss each produce unique visions of the source play. This thesis explores those individual representations of Salome through the motifs of gaze and the moon. There are several motifs that permeate *Salome* in all of its incarnations, but gaze and lunar symbolism are the two which display a substantive shift in the three German versions under discussion.

This thesis is divided into five chapters. The second chapter following the introduction provides an overview of the corpus of the Salome motif and contains a survey of critical literature surrounding the study of the corpus and in particular the three works in question.

The third chapter outlines Gérard Genette's theory of *transtextuality*, his term for intertextuality, as it is delineated in *Palimpsests* (1982); Lorraine Janzen Kooistra's term *bitextuality*, as described in *The Artist as Critic: Bitextuality in Fin de Siècle Illustrated Books* (1995); and Jacques Lacan's theory of gaze as outlined in "Seminar on 'The Purloined Letter'" (1956) and "The Mirror Stage as Formative of the *I* Function as Revealed in Psychoanalytic Experience" (1949). The aspects of Genette's theory discussed are those which outline the interrelatedness of all texts, the elevation of

translation to the status of independent text, the importance of supra-textual features including illustrations, and the significance of textual excision as a text-altering technique. *Bitextuality* is the notion that both the visual and textual aspects of illustrated texts deserve equal weight and consideration. I will be using this to reinforce Genette's notion that extra-textual elements are also significant to a text as a whole. The aspects of Lacan's theory discussed are those relating to gaze as a means of constructing power and as it relates to one's perception of the self and the world.

The fourth chapter deals with Hedwig Lachmann. The starting point of the analysis will be Lachmann's translation of Wilde's one act-play *Salome*. Lachmann's text is the canonical German translation, and it served as the basis for the illustrations of Marcus Behmer and the music drama by Richard Strauss. A translation is not an identical reproduction of the original text that it translates. This thesis argues that a translation can be considered a significant text in its own right and this is particularly relevant in the case of Lachmann's translation of *Salome*. Chapter three analyses the differences between Wilde's text and Lachmann's. I will also analyse aspects of the texts that differ, including the construction of inter-diagetical relationships through gaze, pronoun usage, and the signification of the moon.

The fifth chapter is devoted to Marcus Behmer and his illustrations of *Salome* that accompany the 1903 publication of Lachmann's translation. The chapter focuses on the interpretation of illustrations of key figures in relation to the text in which the illustrations are embedded. The interaction of Lachmann's text and Behmer's illustrations will be analysed using Genette's concept of *peritextuality*. Peritextuality refers to the interaction of the written text to the elements that are outside of the literary text, but which are

included in the physical book. I will analyse the role of gaze and the moon, as they are represented in Behmer's illustrations and affected by being situated within the physical text.

The sixth chapter considers Strauss' *Salome* and its relation to Lachmann's translation of Wilde's *Salome*. The objective of this chapter is twofold. I seek to correct the notion that Strauss used Wilde's French play as the unmediated basis of his music drama. An additional error that this chapter seeks to address is the contention that the music drama is a direct adaptation of the translation by Lachmann. The libretto that Strauss created is not a direct adaptation of the play, since it excises over forty percent of it and changes the gender of one of the *dramatis personae*. The chapter will focus on how the changes Strauss imposed on the text, regarding the motifs of gaze and the moon, affect the reader's reception of the characters and their relation to one another.

It is worth addressing these problems because Hedwig Lachmann and Marcus Behmer's re-envisionings of *Salome* constitute unique and artistically valid additions to the body of works representing Salome. The reason that these concerns have not been previously addressed is due to the fact that Lachmann and Behmer are relatively obscure figures, and that most of the critical literature surrounding versions of Oscar Wilde's *Salome* focus on either Wilde or Strauss. Wilde scholars tend to restrict their focus to Wilde and Beardsley, ignoring other versions of the play. Strauss scholars seek to diminish the mediated nature of Strauss' music drama and tend to ignore Lachmann or dismiss the significance of her translation.

It is additionally worth correcting the erroneous assumptions that Richard Strauss' music drama is adapted directly from Oscar Wilde's French version of the play and that

the libretto is an unaltered reproduction of the one-act drama, because neither of these statements is true. Strauss based his *Salome* on Lachmann's translation, which differs from Wilde's play in various respects, and additionally Strauss cut Lachmann's text by one third of its original length. This thesis is the first critical attempt to analyse the transtextual relationship between these three intermedial German versions of *Salome*.

2. Literature Review

"Wer ist dieses Weib," asks the imprisoned prophet Jocanaan.[1] Who indeed is Salome? I contend that there is not one, but many Salomes even within texts derived from the same source text. In the autumn of 1890, Oscar Wilde wrote his one-act tragedy *Salome*. While scholarly work exists dealing with intermedial versions of *Salome*, it focuses on comparing the Wilde text, in either its original French version or its English translation, with the illustrations of Aubrey Beardsley and the opera by Richard Strauss. The comparison of Wilde's text and Beardsley's illustrations is logical, since the illustrations were produced in response to reading the original French text in its untranslated and untransformed state. It is with the latter comparison that the connection appears more tenuous. The triad postulated by these comparisons is weakened, since Beardsley and Strauss did not in fact work from the same source text. Strauss worked from a German translation of the text, and it seems prudent that any comparison between

[1] The spelling of the names Salome, Jochanaan, and Herodias varies depending on the source text. Therefore, when speaking about each text and the respective protagonists I will use the spelling that each adopts. When discussing the figures as archetypes external to any particular text I will use the names as they appear in Lachmann's translation. Additionally, Wilde's play will be referred to by its English title *Salome*.

intermedial versions of a text have as its basis the same text. This thesis will explore the connection between such texts.

The corpus of work concerning Salome is extensive and is represented in several media, including written texts, visual images, and musical compositions. The overview provided will focus predominantly on written texts that have been presented in critical receptions as precursors to the three main works. The source texts analysed are those that are directly or indirectly reflected in Hedwig Lachmann's German translation of Oscar Wilde's *Salome* and the two texts, Marcus Behmer's illustrations and Richard Strauss' opera, directly resulting from the translation.

2. 1. The Salome Corpus

Salome, and the extensive corpus of primary and secondary text written about Salome, has a long literary tradition. The figure of Salome has its oldest source text in the biblical account of Salome's request for the head of John the Baptist. The corpus of texts involving Salome is extensive, and spans cultures from the biblical account (Mark 6.14-29, Matt. 14.1-12) to Heinrich Heine's "Atta Troll. Ein Sommernachtstraum" (1843); Théodore de Banville's poems "Les baisers de Pierre" (1843), "Hérodiade" (1874), and "La Danseuse" (1874); Stéphane Mallarmé's *Hérodiade* (1869), Gustave Flaubert's *Hérodias* (1877), J.K. Huysmans *À rebours* (1884); Oscar Wilde's *Salome* (1890); and Richard Strauss' *Salome* (1905).

In the biblical accounts Herodias is the agent behind the decapitation of John the Baptist. The evangelist John refers to her unlawful marriage to Herod, brother of her dead

husband Philip. Salome is not named except as the daughter of Herodias. In Mark, Herodias has planned the event (Mark 6.14-29), but in Matthew it seems to be a sudden decision made after Herod has promised Salome anything she wants in exchange for her dancing (Matt. 14.1-12). The treatment of the event is terse in both of the latter gospels. In each the action is recalled as a flashback, filling only fifteen lines in Mark, and only twelve in Matthew.

The history of Salome as a literary figure and motif divorced from any individual author is encapsulated in two articles and three critical monographs. In 1901/02 the periodical *Bühne und Welt* featured two articles by Marie Luise Becker entitled "Salome in der Kunst des letzten Jahrtausends." The second article is a continuation of the first, and both present the Salome motif in a chronological progression. The first article ends with the Renaissance and the second with the closing of the nineteenth century. In her articles she describes the Salome motif and its various incarnations, including one of the oldest literary renderings of the text as a ninth century *Weihnachtspiel* (161). At the end of her first article Becker states: "Es ist das Weib, das des Täufers Haupt forderte, weil es ihn liebt" (165). This statement alludes to the motivation of love that Heine introduces to the Salome legend, which Becker discusses in her second article.

The first monograph dealing exclusively and extensively with Salome's role in history and art is Hugo Daffner's *Salome: Ihre Gestalt in Geschichte und Kunst* (1912). Daffner's monograph details the history of Salome in history and art, including medieval and biblical sources. The second monograph, Helen Grace Zagona's *The Legend of Salome and the Principle of Art for Art's Sake* (1960), expands on Daffner's earlier text. Zagona details the appearance of Salome from the biblical accounts to the *fin de siècle*

images of Aubrey Beardsley. Her text deals with Heinrich Heine's "Atta Troll. Ein Sommernachtstraum" (1843), Stéphane Mallarmé's *Hérodiade* (1869), Gustav Moreau's "L'Apparition" (1876), Gustave Flaubert's *Hérodias* (1877), Oscar Wilde's *Salome* (1890), and Aubrey Beardsley's illustrations (1894), among others. Her monograph includes lengthy descriptions of the works and analyses how the texts discussed influence each other. She describes the demonization of Salome in the third century by St. Gregory Nazianzen (c. 329-390), St. John Chrysostom (c. 347-407), and St. Jerome (c.331-420) (20). In later literary and artistic works Salome is mistakenly referred to as Herodias. This collapsing of the two characters, Salome and her mother, is a mistake that is perpetuated by Heine, Mallarmé and Banville (20).

Other critical works dealing with Salome include Ewa Kuryluk's *Salome and Judas in the Cave of Sex: the Grotesque—Origins, Iconograpy, Techniques* (1987), which focuses, as the title suggests, on the image of Salome in its grotesque forms. The majority of the work concentrates on Aubrey Beardsley's interpretation of Salome.

"The Synchronic Salome" by Marilyn Gaddis Rose (1980) is one of the few works to deal with the vagaries of transforming a work between media. Rose addresses the different qualities that Lachmann's translation imparts and how these affect, and are amplified by, Strauss (149-51). Rose posits that the play's appeal suffers from its stilted diction in English, which the German improves on due to the formal qualities inherent in the language (149). She suggests that *Salome* can only continue as a hybrid form, that it must be performed with musical or artistic accompaniment (151-2). She argues that the intermedial texts are dependent on one another for survival.

Other works deal with Salome as an aspect of the *femme fatale*. The *femme fatale* is

an archetype whose popularity surged during the decadent period of the *fin de siècle*, and whose aggressive sexuality threatened men and masculinity (Hilmes XII). As the name implies, the defining characteritic of the *femme fatale* seductress is her ability to lead men to their death (XII). Horst Fritz, in his book chapter, "Die Dämoniserung des Erotischen in der Literature des *Fin de siècle*" (1977) chronicles the transformation of Salome through Wilde, J. K. Huysmans, Gustave Moreau, Beardsley, and Gustav Klimt (455). He speaks of the power of Strauss' operatic ending to *Salome*, which maintains the impossibility of the consummation of the perverse love between Salome and Jochanaan (458). Fritz implies that Strauss is maintaining an idea created by Wilde and unmediated by any interstitial text. Nowhere in the text does he mention Hedwig Lachmann, whose translation provided Strauss with a German source text. He also neglects to mention Marcus Behmer in his list of illustrators and artists. The critical oversight of both Lachmann and Behmer will be dealt with in chapters three and four.

Femmes Fatales 1860-1910 (2002) by Henk van Os, chronicles the figure of the *femme fatale* in the visual arts. It compares Salome to other female biblical figures represented in art, like Judith, who seduced and decapitated Holofernes, the leader of the enemy Assyrian army. In Silke Petersen's *"Zerstört die Werke der Weiblichkeit!" Maria Magdalena, Salome und andere Jüngerinnen Jesu in christlich-gnostischen Schriften* (1999), an interpretation of the Salome figure and her relevance as a Christian figure is presented along with conflicting interpretations and lost apocryphal gospels. In Linda A. Saladin's *Fetishism and Fatal Women: Gender Power, and Reflexive Discourse* (1993) Salome is deconstructed in her various literary and visual guises, including those given to her by W.B. Yeats, Gustave Moreau, Oscar Wilde, and Aubrey Beardsley.

Richard Strauss: Salome (1989), edited by Derrick Puffett, while ostensibly about Strauss and his version of *Salome*, contains two chapters detailing the literary tradition of *Salome* in which Strauss's opera participates. The first chapter, entitled "Overtures to Salome: Salome in the Literary Traditon," by Mario Praz, details J.K. Huysmans' *À rebours* (1884), Gustave Moreau's *Salomé dansant devant Hérode*, Oscar Wilde's *Salome* (1891), and *La forêt bleue* (1883) by Jean Lorrain. The second chapter, written by Richard Ellman, entitled "Overtures to Wilde's '*Salome*,'" cites Heine, Flaubert, Mallarmé, and Laforgue as precursors to Wilde's play.

In Caput XIX of Heine's lyrico-satiric fable "Atta Troll," the motivation behind Herodias' request is love. "Wird ein Weib das Haupt begehren/ Eines Mannes, den sie nicht liebt?" asks the poem (74). The answer lies in the previous stanza, which informs the reader of Herodias' love for Johannes. The love motif is not mentioned in the Bible but it is commonly depicted in folktales (Zagona 20). "Atta Troll" is significant because of the shift in responsibility and motive; the love between the two is explicit. In Heine's poem the dancer herself is desirous of the decapitation, and her motivation is love and not hatred.

Heine's vital role in Salome's transformation is not always recognised. In Chris Snodgrass's article "Wilde's *Salome*: Turning the Monstrous Beast into a Tragic Hero" (2003) Snodgrass fallaciously remarks that the motive of lust and the corrective punishment are inventions of Wilde's own, without literary precursor (185). Heine has already instigated the transmotivation of which Snodgrass speaks when he attributes it to Herodias, acting in the role of Salome, in "Atta Troll." Wilde came across Heine through the poem "Salome" by the American writer J.C. Heywood, whose poem he had reviewed

(Ellmann 321). I will discuss the connection between Wilde, Heywood, and Heine further in chapter three when dealing with Wilde's influences. Astonishingly, in his endnotes Snodgrass cites Zagona's *Salome, or Art for Art's Sake,* wherein she explicitly and in great detail references the role of Heine's "Atta Troll" in the corpus of works on Salome.

In Mallarmé's *Hérodiade* Salomé and Hérodias are once again collapsed into a composite figure. In the three sections of Mallarmé's unfinished poem Hérodias is depicted as cold, haughty, and enraptured by narcissistic beauty (30-1). In the third section, "Cantique de Saint Jean," John the Baptist speaks of his own beheading (35). Mallarmé's poem focuses more on style and surface than on recounting a detailed narrative. Its lyricism is evocative of the imagery later used in Oscar Wilde's *Salome*.

Flaubert's *Hérodias* separates the figure of Salomé and Hérodias into two distinct characters, although Hérode mistakes Salomé for a younger version of Hérodias when she reveals herself prior to beginning to dance (270). The beheading is performed at the behest of Hérodias, who has been insulted by Iaokanann (272). Heine's unique motif of decapitation for love is not repeated in Flaubert's text, but the story is expanded from a scant few lines into a detailed narrative.

J.K. Huysmans' *À rebours* (1884) is not ostensibly about Salome, but the protagonist des Esseintes obtains two works by Gustave Moreau, *Salomé dansant devant Hérode* and *L'Apparition*, both of which depict Salome. In the first painting she is dancing before a raised dais and her left arm is outstretched. In the second Salome holds a similar posture, but at the end of her outstretched hand is the head of John the Baptist with a nimbus encircling his decapitated head. Huysmans' novel itself is alluded to in Oscar Wilde's *The Picture of Dorian Gray* (1890), wherein the titular protagonist

describes the book as “a novel without a plot and with only one character, being, indeed, simply a psychological study of a certain young Parisian who spent his life trying to realize in the nineteenth century all the passions and modes of thought that belonged to every century except his own” (110). Richard Ellmann, in his biography of Wilde, cites Moreau’s paintings, via Huysmans’ novel, as being the inspiration for *Salome* (321).

Heine, Mallarmé and Flaubert’s renderings of the Salome motif are precursors to Wilde’s *Salome*. Salome’s motives in Wilde’s play echo those of Herodias in Heine’s “Atta Troll,” since no woman would want the head of a man she did not love (Heine 74). Salomé is desirous of Iokanaan and her affection is rebuked. His murder allows her to possess him and to kiss his mouth. Lust drives her to make her request to Hérode for Jokanaan’s head on a silver charger. The style is reminiscent of Mallarmé’s lyrical reflections on beauty. Speakers in Wilde’s play ascribe many of the same characteristics of Mallarmé’s Hérodias to Wilde’s Salome. Both Salomes are ascribed the qualities of chastity and narcissism. Mallarmé’s Hérodias will not be touched by her nurse and stares at her own immaculate tresses (29). Wilde’s Salome, when describing the moon, says that she is chaste and has a virgin’s beauty (73). Mallarmé’s nurse is recalled in the figure of Wilde’s Herodias, whose pragmatism leads her to conclude that the moon resembles nothing but itself (80).

Nearly inseparable from the Wilde texts are the accompanying illustrations by Aubrey Beardsley. The illustrations accompanied the first English publication of the work in 1894 (Tydeman and Price 119). The critical works concerning themselves with the interplay between Wilde’s text and the Beardsley illustrations conceive of the illustrations as metacommentary on the text (Saladin 151).

In *Fetishism and Fatal Women: Gender, Power, and Reflexive Discourse* (1993), Linda Saladin states that regarding the illustrations, "there is always a temptation to read them in relationship to *Salome*" (154). The jacket of her monograph uses Beardsley's "The Climax," depicting Salome holding the head of Iokanaan, to indicate the monograph's associations with Salome, which are not explicitly stated in its title. In the chapter "The Beardsley Prints as Metacommentary," Saladin notes the instability of Salome in relation to the Wilde text and within the Beardsley illustrations themselves (159). Here Saladin touches on, but does not broach, the subject that this thesis will discuss; namely the shifting image of Salome between various media. Saladin posits that the Beardsley print "The Toilette of Salome" presents the reader/viewer with "almost an archaeology" (158) of precursive texts by displaying a shelf of books, including *Nana* (1880) by Émile Zola and Charles Baudelaire's *Les Fleurs de mal* (1861) among others, that Saladin posits could have been direct influences on the image itself (158). What Beardsley has done is present literal intertextuality by directly alluding to source texts present in the construction of both his own and Wilde's renderings of the Salome motif.

This thesis will focus on the German re-envisioning of Wilde's text by three different artists in three different media. In 1900, the canonical German translation of the play by Hedwig Lachmann appeared in Vienna, in the July volume of the journal *Wiener Rundschau*. In 1903, Insel Verlag published Lachmann's translation along with ten images by Marcus Behmer illustrating the text.[2] In 1905, Richard Strauss set Lachmann's

[2] I would like to note that the facsimile of the 1903 version of Lachmann's translation, which includes Behmer's illustrations, is not paginated and that Behmer's illustrations themselves are untitled. When citing Lachmann's translation I will use Insel Verlag's reprinting of the 1919 version of Lachmann's translation of *Salome*, because it is paginated and makes referencing easier.

translation to music in his opera libretto *Salome*. In this thesis, I will argue that the texts of Lachmann, Behmer, and Strauss, do not depict merely one *Salome*, but rather three distinct *Salomes*.

In exploring the shifting aspects of Salome in her various incarnations within the triad of works, I will be examining a facsimile of Insel Verlag's 1903 publication of Lachmann's text, including Behmer's illustrations, and the libretto of Strauss's *Salome* (1905) reproduced in *Salome: An Opera in One Act* (n.d.).

2. 2. Hedwig Lachmann

Hedwig Lachmann is not a major literary figure. There are a handful of short articles and entries in anthologies that set about "the salvaging from near-oblivion of Hedwig Lachmann" (Coghlan 65). One- and two-page biographical entries about her appear in anthologies with niche titles like *Jüdische Frauen im 19. und 20. Jahrhundert* (1993), in which Hanna Delf's one-page entry, entitled "Lachmann, Hedwig: Lyrikerin, Übersetzerin" occurs. A longer entry on Lachmann, written by Brian Coghlan, appears in the anthology *German Women Writers* (1993). Coghlan's entry is twenty-five pages in length and argues for the importance of Lachmann's *Salome* translation as a free-standing work of art. Strauss did not choose Lachmann's translation merely because it was handy, however; Coghlan argues that "Lachmann's translation was evidently not just any old goodish, workmanlike version which happened to be there, only needing a bit of expert amendment and arranging. It already had a distinguished history of performance" (66).

The most comprehensive monograph about Lachmann and her works is Annagret

Walz's biography of Lachmann, entitled "*Ich will ja gar nicht auf der logischen höhe meiner zeit stehen." Hedwig Lachmann: Eine Biographie* (1993). According to Walz, *Salome* is the work for which Lachmann is best known. Marcus Behmer sought her out and asked to illustrate her translation (Walz 284). Richard Strauss chose it to serve as the basis for his opera of the same name because of the melodiousness of Lachmann's translation (284). Chapter four will discuss the validity of translation as a unique art form and the role of Lachmann's interpretation of the text as it influences her translation.

Rainer Kohlmayer's book chapter "Oscar Wildes Einakter 'Salome' und die deutsche Rezeption" (1996) discusses the originality of Lachmann's translation and the improvements it contributes to the text, fixing the problem of underlexicalisation that plagues Wilde's original text, and producing a more accurate translation of the French than is afforded by the first translation of the play, into English, which Lachmann also consulted.

Much of the secondary criticism of the tragedy's German history, such as Hänsel-Hohenhauser's bibliography *Die frühe deutschsprachige Oscar Wilde Rezeption* (1990); Rainer Kohlmayer's *Oscar Wilde in Deutschland und Österreich: Untersuchung zur Rezeption der Kömodien und zur Theorie der Bühnenübersetzung* (1996), which contains a surprisingly substantial amount of information on *Salome* since it was often performed with the comedy *The Importance of Being Earnest*; and Eugene Davis' "Oscar Wilde, *Salome*, and the German Press 1902-1905" (2001), a supplement to Hänsel-Hohenhauser's work, merely focuses on the reaction of German audience to various performances and stagings of the text, and not on the reception of the text as a medium both written and read.

The other gap in the secondary works is their focus primarily on Wilde himself as the author of the text. This is, unfortunately, not surprising, since translators are often overlooked and Lachmann particularly remained mostly unknown (Walz 284). However, translation is not a mechanical substitution of one language for another, and for this reason consideration of the translator as an active creating and shaping force is necessary. The primary metaphor in Wilde's text is that the moon stands for Salomé. The French *la lune* is feminine, but the German *der Mond* is masculine. Lachmann cannot mechanically substitute the German word for "moon." Instead she rewrites the text to talk about the feminine *die Mondscheibe*, which can be interchanged with the feminine *die Frau* to produce the same nebulous linguistic signification that makes the metaphor in the original language effective.

Kohlmayer, in his book chapter "Oscar Wildes Einakter 'Salome' und die deutsche Rezeption," says of Lachmann's translation that it reads like a "kraftvolle deutsche Originaldichtung" (172). Despite Kohlmayer's, Coghlan's, and Rose's assertions of the success of Lachmann's excellent translation, Walz asserts that Lachmann has been invisible as a translator. Lachmann remains "invisible" in the sense that her German translation is often cited as being authored by Wilde; how it managed to transform itself into a German text is left to the imagination or not conceived of at all. Lawrence Venuti, in *The Translator's Invisibility* (1995), explains the phenomenon as a result of the translator's success. A good translation does not betray the fact that it is a translation. It may do this by moving further away from a literal translation. By "domesticating" a translation, by changing the source text's linguistic idioms for the idioms of the target language, the translator makes himself invisible. The text reads

smoothly to native speakers, and it is by introducing more changes into the text that the translation becomes unnoticed (2-3).

Lachmann's rendering of *Salome* is one example of an overlooked translation. Strauss' music drama is usually considered to be based directly on Wilde's text, and it cannot be counted on that the translator will be mentioned. One critic, John Williamson, in his book chapter on the critical reception of Strauss' music drama, mentions Lachmann by saying "it was no accident that the German translator of *Salome* was the wife of German anarchist Gustav Landauer" (131). Her husband's political leanings take precedence over her skill as a translator. Hedwig Lachmann was herself politically active and influenced her husband's thoughts on socialism (Seeman 72). It is arguable whether no mention of her would have been better than this inscrutable attribution. The translator's name may be elided in order to disguise the translation and reduce the amount of distortion between the original and the new work based on it. It may also be excised because the translator is not seen as deserving authorial credit for a work that has merely been the substitution of one set of symbols for a new set of symbols that hold approximately the same value. It is the latter idea that Genette contests. The devaluation of Lachmann's role as translator may also be related to her gender. Several works that attempt to reclaim Lachmann from obscurity are works specifically devoted to women, such as Maria Panzer's anthology *Bavarias Töchter: Frauenporträts aus fünf Jahrhunderten* (1997) and Jutta Dick and Marina Sassenberg's even more narrowly focused *Jüdische Frauen im 19. und 20. Jahrhundert* (1993).

2. 3. Marcus Behmer

Marcus Behmer's illustrations (1903) accompanied Insel Verlag's first publication of Lachmann's translation. Behmer's illustrations of Wilde's text have received scant critical attention and are often replaced with the Beardsley illustrations. An example of this is Insel Verlag's reissuing of the 1919 edition of *Salome*, including Lachmann's text accompanied by Beardsley's illustrations. By including the Beardsley illustrations, which openly caricature Wilde, Lachmann's role in textual authorship is further obscured as the Beardsley/Wilde relationship is highlighted. The current Insel edition that does contain the Behmer illustrations features a different translation of *Salome*, by Christine Hoeppener (1975). Few critical texts exist that deal with Behmer's work as either an illustrator or as a bookbinder. Martin Birnbaum, in *Jacov Leff and Other Artists* (1946), allots a chapter to Behmer and gives an informal overview of his work up until the outbreak of World War II. Birnbaum alludes to the existence of an article reviewing Behmer's life and work in the periodical *Philobiblion* in 1926, but fails to provide either a title or an author. Birnbaum also mentions a publication by Behmer himself discussing his techniques in book illustration, entitled *Bucheinbände*.

The monograph *Marcus Behmer als Illustrator/Handeinbände von Frieda Thiersch zu Drucken der Bremer Presse* (1970), by Hans Adolf Halbey, and an English language article, "Marcus Behmer, a Master of Art Nouveau" (1970), by Edouard Roditi, appear to be the most recent and comprehensive overviews of the artist's work. The monograph is divided into two parts, and only the first deals with Behmer. It contains a brief introduction by Halbey and an overview of Behmer's oeuvre, starting with selections

from Behmer's *Salome* illustrations. Halbey also edited a collection of Behmer's correspondence entitled *Marcus Behmer in seinen Briefen als Buchgestalter, Illustrator, und Schriftzeichner* (1974), which contains twenty-six letters, including correspondence between Behmer and Insel Verlag.

Edouard Roditi's article chronicles Behmer's career as "an almost forgotten German draftsman, watercolorist and book illustrator" (267). The article reflects on the lavish retrospective offered by the *Stadel'sches Kunstinstitut* in the summer of 1956. Behmer's illustrations for *Salome* provide the foundation for his fame. He later illustrated other works, including those of Honoré de Balzac, and developed a more mature style, but his later works are eclipsed by the popularity of his earlier illustrations (270). Despite the lack of literature dealing specifically with Behmer's work on *Salome*, Behmer is mentioned in works on both Strauss' music drama and in works dealing with Lachmann's translation of *Salome*. Tenschert's article "Strauss as librettist" and the libretto accompanying Deutsche Grammophon's production of *Salome* both reproduce pages of Strauss' working copy of Lachmann's translation, and they feature two of Behmer's illustrations (46; 64), confirming that Behmer's illustrations provided an accompanying visual elements to Lachmann's written text.

Marcus Behmer's accompanying illustrations to Lachmann's *Salome* construct a unique vision of Salome and her surreal environment. His version of *Salome* is based on Lachmann's words, but it also creates an original variation on Lachmann's vision of the work. Just as Aubrey Beardsley's illustrations accompanied Wilde's original play and determined its reception history for many years, Behmer's accompanied Lachmann's

translation. How Lachmann's text is read is determined by the context in which it is set and the other texts that inform it.

2. 4. Richard Strauss

Kerry Powell, in *Oscar Wilde and the Theatre of the 1890s* (1990), discusses briefly the process of the play's transformation into what Powell calls an "opera". Strauss refers to *Salome* as a "music drama" for reasons that will be explained in chapter six of this thesis, and it will be referred to as a music drama throughout the thesis for this reason. Powell asserts that Strauss had seen the play performed in 1901 in a different translation and knew that the play "was simply calling for music" (37). Although he was captivated by his first encounter with the play, it was not until he discovered Lachmann's version of the text that he realised his idea of scoring *Salome*. Strauss claimed "daß er ohne diese Übertragung seine 'Salome' wohl nicht vollendet hätte" (Walz 284).

Gary Schmidgall's *Literature as Opera*, which contains a chapter on Richard Strauss' *Salome*, is quoted by many of the secondary critics employed in this thesis. Schmidgall concerns himself with the relationship of the Strauss music drama to the Wilde play (274). Schmidgall focuses on the disparities between the two artists and the corresponding shift in the character of the work. Schmidgall's omission of Lachmann's translation as a mediating text is typical of scholarship that focuses on comparing the play and the music drama.

Richard Strauss: Salome (1989), edited by Derrick Puffett, contains several chapters documenting the music drama and libretto. It was mentioned previously for its

initial two chapters documenting the tradition of Salome in literature. In chapter three of *Richard Strauss: Salome*, "Strauss as Librettist," Roland Tenschert praises Strauss' adaptation as being a spoken drama set to music, unaltered in its form (36). This, however, is far from true. Due to excisions, alteration of the word order, and the removal of characters and subplots, the very form of the work itself indeed changes. It is these modifications, as well as the extra-textual elements provided by the music and performance, among others, that will be explored in chapter three of this thesis. Tenschert, atypically for Strauss scholarship, does note which German translation Strauss worked from, emphasising the relevance of both Lachmann and Wilde's contributions to the translated text by referring to the author using the construction "Wilde/Lachmann" (37).

2. 5. Conclusion

The texts preceded and produced by Lachmann's *Salome* have been recounted above. Transtextuality situates any given text in the centre of a vast number of texts, which it is connected to not only as a descendant but also as an ancestor. Lachmann's text has many precursors, but it has also been the source from which other texts have drawn. The two primary texts resulting from Lachmann's translation that are discussed in this thesis are the illustrations of Marcus Behmer that accompanied the 1903 Insel Verlag publication of *Salome* and Richard Strauss's 1905 music drama *Salome*, especially the libretto, which derives its text directly from Lachmann with modifications.

Both of these texts use different semiotic systems to signify and represent the element of the text upon which they draw. Both Behmer's and Strauss' texts co-exist with a version of Lachmann's text in its original medium. Behmer's illustrations co-exist in the text alongside the written text by Lachmann. Strauss's music drama is a blend of music and text, aurally perceived, as well as the written libretto that accompanies the recording. Marcus Behmer approached Lachmann about illustrating *Salome* (Walz 284) and Lachmann, impressed by him, agreed. Behmer was heavily influenced by Aubrey Beardsley, but the illustrations he provides for Lachmann's text, while displaying a similar *Jugendstil* approach, are unlike the illustrations produced by Beardsley. Jugendstil, also called *Art Nouveau*, is defined by Robert Schmutzler in his monograph *Art Nouveau—Jugendstil* as "der Name jenes Stils um 1900, dessen 'Leitmotiv' die lange, sensitive Schwingung ist" (7). The parodies of Wilde found in Beardsley's lunar visages are absent, and the images are less grotesque and intricate. Lachmann's text proves the locus in which the images will be apprehended. The co-habitation of the hypo- and hypertexts produces a new hybridised bi-textual hypertext. The interaction of the texts with one another alters the way in which each is perceived. Individually the texts produce discrete understandings of their characters and diegesis, but in concert they produce a feedback loop of intertextuality and intermedial meaning. The meanings that the interconnectedness of the texts produces will be discussed further in chapter six.

This study will contribute to the field a focus on the lesser-known elements of the Salome corpus: Lachmann's translation and Behmer's illustrations of the text, and the significance of these works as precursors for Strauss' opera. Scholarly works on *Salome,* when referencing Strauss' opera, cite the precursor as Wilde (Ayer, 112). While the text

is still to some degree Wilde's text, it is also Lachmann's, since "languages being what they are ('imperfect in that they are many'), no translation can be absolutely faithful, and every act of translation affects the meaning of the translated text" (Genette 214). This thesis will explore the refracted version of Salome and other characters, especially the young Syrian and the page of Herodias, apparent in each of the three versions of *Salome* studied in this thesis. By analysing the use of gaze and selenic symbolism in the three texts, I will argue that the texts are unique variations on the same theme. The different extra-textual or external elements of each medium contribute to the unique creation of distinct characters as shifting as the descriptions of the omnipresent moon. She is like a dead woman, a princess, a flower, a dove, she is a cold chaste virgin, and a mad drunken woman looking for lovers. These similes are ascribed to the moon, but each encapsulates aspects of Salome as she is refracted in the works of Lachmann, Behmer, and Strauss.

3. Introduction to the Theoretical Basis for this Thesis

The methodology employed in this thesis is based on a combination of theories anchored in Gerard Genette's *transtextuality*. Genette's theory provides a taxonomy appropriate for discussing the convoluted textual connections generated by *Salome*. The texts discussed in this thesis occupy problematic positions in terms of originality and derivation. Lachmann's text is derived from Wilde's and, at the same time, is also the source text for Strauss' libretto and Behmer's illustrations. In classifying the means by which a text can become a new text, Genette labels the ways a text can be altered and creates a vocabulary for the process.

Despite the usefulness of Genette's theory, there are several places in which it needs to be bolstered. Genette discusses the translation as a text-altering technique that creates a new text. Genette categorises this as one of his various types of formal transformations, meaning that the text is changed by virtue of the act of translating, rather than by any conscious authorial intention. This does not mean that the author did not intend to change the text; rather it implies that even without intent the text will, nevertheless, be transformed. Lachmann appears to have consciously altered her text to ameliorate what she perceived to be errors in the original and in order to give expression to her own understanding of the work. I have used Lawrence Venuti's theories of translation to supplement and expand on Genette's own comments on translation.

Likewise, when discussing Genette's notion of paratextuality I have buttressed the notion with Lorraine Janzen Kooistra's term *bitextuality*, as described in *The Artist as Critic: Bitextuality in Fin de Siècle Illustrated Books* (1995). Genette's inclusion of extra-textual material as part of the literary text provides a means to analyse illustrations within

a literary work, but Genette's discussion focuses on providing an exhaustive catalogue of what is encompassed by the term. Kooistra focuses specifically on the illustrated books of the *fin de siècle* and limits herself to discussing the relationship between illustration and text. Genette provides the framework, but lacks the specificity provided by Kooistra.

Finally, I employ Lacan because his theory of gaze is apt to a study of a drama where gaze constitutes a major motif. Genette and the supplementary theorists provide the means by which to make a comparative study of the work and Lacan provides the means by which to analyse content.

3. 1. Intertextuality

Transtextuality as a theory did not develop in a vacuum, and in order to explain the concepts that underlie its premises I will outline some of transtextuality's significant precursors.

The word *text* itself comes from the past participle stem of the Latin verb *texere* meaning to weave ("Text" *OED*). Texts by their nature are constructed of multiple "threads," and *intertextuality* itself is a literary method for understanding texts as part of larger sign systems.

In *Recherche pour une Sémanalyse* (1969) Julia Kristeva coined the term *intertextuality*, based on Mikhail Bakhtin's *dialogism*. Dialogism is Bahktin's term for the text's addressivity and interconnection with other intra-textual, inter-textual, and extra-textual discourses. Kristeva constructed many of her own ideas on those of Bakhtin, while expanding their contextual meaning. Literature, which is only a compilation of

texts, became a part of larger societal texts and contexts. Between these literary texts and the larger context exists a dialog, similar to that between the author and the recipient or reader. Authorial intention becomes lost in the multiplicity of meanings that exist in the text. In this process of *dialogism*, *intersubjectivity* is replaced with *intertextuality*. The text loses its direct relationship with the author, the subject of enunciation. The first person personal pronoun no longer identifies the person of the speaker or author, but assumes a completely anonymous meaning. At this point Kristeva distances herself clearly from Bakhtin's theory that the author is a creative force whose expressions are inseparable from his person.

3. 2. Transtextuality

Gérard Genette's theory of *intertextuality*, which he calls *transtextuality*, represents a further departure from previous theories. Genette outlines his theory in a trilogy consisting of *Introduction a l'architexte* (1979), *Palimpsestes* (1982), and *Seuils* (1987). The latter two texts, whose English titles are *Palimpsests* and *Paratext*, are the two works that contain aspects of Genette's theory that will be employed in this thesis. Genette's theory is one of open structuralism. Structuralism concerns itself with systems and the ways in which these systems are composed of their component parts. Texts are interwoven and interconnected, and construct a system. In the book chapter "Structuralism and Literary Criticism" (1988), Genette says of Levi-Strauss's notion of the *bricoleur* that the *bricoleur*, in commenting on and dissecting texts, breaks a text down into its component parts of motifs, themes, metaphors, and quotations; and then by

using these things in his own works, constructs a work that comments on and expands on the original text using the original text's own component parts (Allan 96). All texts, posits Genette, are composed of elements of other texts. There are a fixed set of component parts, but it is how they are arranged that makes them unique. The author of a text uses the pre-existing element of the system to construct a work that hides its relation to the system, and a critic or *bricoleur* rearranges those textual elements in order to expose the text's relation to the system (Allan 96). Genette insists on the need to place the text within the *architextual* web in which it is enmeshed. A text does not exist as an isolated singularity, but in relation to all other texts.

Intertextuality Re-defined: In the second book of his transtextual trilogy, *Palimpsestes*, Genette allows for five sub-categorizations of *transtextuality*. The first category is *intertextuality*, which refers only to explicit or implicit references to other texts through direct quotations, plagiarism, or allusions. *Intertext*, as Genette defines it, is the eidetic presence of one text within another in the form of a quotation or allusion (2). This definition of intertextuality is limiting in its approach, and is unlike the broader definition used by Kristeva.

Paratextuality: *Paratexuality* comprises the second category of Genette's five-part schema as outlined in *Palimpsestes* (1982). The third work in Genette's transtextual trilogy is *Seuils* (1987), whose English title is *Paratexts*, and in it Genette expands upon the discussion of paratexts began in *Palimpsestes*. *Paratextuality* refers to those liminal features, paratexts, that comprise the outer boundaries of what can be considered part of the text, and that mediate the book to its audience and readers. Genette provides a voluminous list of features that fall under the category of paratext. Not all of these

features are relevant to the discussion of Behmer's contribution to the text, and therefore those elements of the paratext of *Salome* that were produced neither by Behmer nor by Lachmann will not be listed.

Genette lists the author's name, the book's title, a preface, and any accompanying illustrations as belonging to the paratext (*Paratexts* 1). The paratext is the threshold at which point the reader has the choice of journeying forward or of turning back (2). It shapes the way in which a reader negotiates a text. The reader's perception and negotiation of the text is guided by the paratext. It seeks to produce a reading pertinent to the reading the author or his allies feel is desirable (3). These features can be divided into *peritext*, which refers to all that is contained within the book, and *epitext*, which refers to all those features that are outside the book, such as commentary. Paratexts in their various incarnations can be further subdivided into the *autographic*, author created, and the *allographic*, non-author created. In chapter four the discussion will focus on the allographic elements of the peritext created by Marcus Behmer.

Peritext: Peritext is that which is situated within the text itself. It encompasses many features, including the cover, the typesetting, and the title page, and is usually the domain of the publisher. Genette details a nearly exhaustive list of what may be contained on the cover and title pages including the title of the work, genre indication, the name of the author, the name of the translator, colour scheme, and specific illustrations (*Paratexts* 24). Behmer was not only responsible for the illustrations within the text; he also created the cover page and the title page, including not only the design but also the lettering, and thus he controlled the way in which the information appeared. This form of extended textual manipulation by illustrators is common in illustrated texts.

Metatextuality: The third subcategory is *metatextuality*, which refers to the discourse surrounding the text or the commentaries on it (4). The illustrations that accompany an illustrated text could fall into this category, since they are created in direct response to the text and intentionally or unintentionally operate as commentaries on the texts they illuminate.

Hypertextuality: The fourth category is *hypertextuality*, which posits a *hypotext*, a pre-cursive text upon which another text, the *hypertext*, is grafted (5). This term has no relation to the common usage of *hypertext* to denote a text document on the internet with embedded links. The notion of hypertextuality, in the transtextual definition, is integral to Genette's precept that texts are re-configurations of previous texts. Joyce's *Ulysses* is a hypertext based on Homer's *Odyssey*, and all three of the texts to be studied in this thesis are hypotexts of Oscar Wilde's hypotext *Salome*. Marcus Behmer's illustrations and Richard Strauss' music drama are both hypertexts of Hedwig Lachmann's translation of *Salome*.

Architext: The fifth and final form, the *architext*, is the broadest of these and refers to the genre within which the text operates (4). The works studied in this thesis will include three modes of architext: the dramatic, the operatic, and the visual.

Employing transtextuality when analysing three texts that have the same textual precursor and tell three variants of one narrative is beneficial because it provides, and allows for, a precise definition of what is typically referred to as *intertextuality*. Genette's theory discusses how texts are rearrangements of other texts, and in *Palimpsests* he delineates the ways in which texts seek to rearrange and succeed in rearranging other texts.

Mimotexts: A literary or musical text cannot be imitated directly, since the copying of it is a purely mechanical task and is too insignificant to note. A copy of a work of visual art, however, supposes a more complex mode of operation that raises the copy above the place of a mere imitation and casts it as a new production; it becomes "another text in the same style" (82). Any imitative text is referred to as a *mimotext* (81).

Transposition: Genette states that hypertexts can be formed through the processes of *transpositions*, which are serious forms of transformation. Transpositions, Genette argues, are "the most important of all hypertextual practices" (212). The list of means by which a transposition occurs are presented in a non-hierarchical form because most transpositions rely on "several of these operations at once and cannot be reduced to any one of them except in terms of dominant characteristics" (213).

Transpositions can be divided into two categories: those which change the meaning through formal changes, such as the linguistic transposition of translation, and those which intentionally set out to change the meaning by enacting thematic changes (214).

Translation: Translation is the most easily recognised form of transposition (213). Because languages are so diverse and different from one another, it is impossible to craft an absolutely faithful translation and therefore every translation, good and bad, constitutes the production of a text that affects the meaning of the translated text (214). Translations exist in their own right as unique works of literature; examples include Sir Richard Burton's *The Book of the Thousand Nights* (1885) and Baudelaire's translation of Edgar Allan Poe.

Transposition as it relates to shifts in media: Other forms of transposition include *versification*, prose that has been transformed into verse, or *transmetrification*, poetry whose meter has been changed (226). Transtextuality does not explicitly discuss a change in media, but it does discuss how a minuscule change in the form of the text can alter the text and produce a new and different work. It is therefore possible to conclude that a shift in media produces a change in meaning just as a change in genre or metre does.

Excision: In *Palimpsests*, Genette states that there are many ways to transform a text by shortening it, and defines excision as "the simplest, but the most brutal and the most destructive" form (229). Readers often excise a text themselves by skipping passages they consider boring or ignoring portions that they do not understand. The reader's infidelity, or selectivity, in reading the text affects his reception of the work and the understanding of the text that he takes away with him is different from that of a reader who has read even those portions of the text that may appear dull or tangential to the main plot.

Editorial excision is often seen in children's versions of a text, where the portions of the text that may be considered dull or too difficult for younger readers are removed in order to make the text more accessible (235). Editorial excision results in the reduction or great works of literature to a series of episodic adventures removed of the discourses, digressions, historical details, and descriptive ramblings that elevated them beyond a succession of picaresque stopovers. Genette's general tone in the text is one of disdain for the practise of editorial excision.

Genette concedes that the removal of useless or noxious portions of a text may improve it, but he couches his concession in the trope of surgery and refers to such reductions pejoratively as "amputations" (229). Moving to a gentler trope of gardening, Genette comments that plays specifically are frequently trimmed, or pruned, in order to make performances more convenient (231). The ideal is to produce a tighter, clearer, and cleaner version of the text, like removing a gem from the matrix of stone surrounding it to produce a smaller, but more presentable text. Strauss' libretto for his music drama excises an entire third of Lachmann's hypotext. In chapter five I will discuss the significance of the transpositions caused by Strauss' alterations of Lachmann's translation.

Transsexation: The final mode of transformation that this chapter will deal with is a diegetic transformation involving gender. Transsexation is the change in gender of one of the text's characters. Transexation is part of a different form of transformation from the previous types encountered. Translation and versification or prosification, which this thesis uses as an analogy for the transformative nature of intermedial adaptation, are in Genette's terms innocent forms of transposition (294). The purpose of the translator or the adaptor is to produce a text that says the same thing as its hypotext. The new hypertexts are unable to produce texts that say the same thing because of formal constraints. The transformation of a character from one gender to another is a conscious decision to alter the text in a way that inherently affects its meaning (294). Genette concerns himself predominantly with transsexations that cast ridicule on the *hypotext*, such as rewriting *Robinson Crusoe* from a female perspective (298).

3. 3. Bitextuality

In his theory of transtextuality, Genette describes the existence and importance of allographic peritexts. Marcus Behmer's illustrations are an example of an allographic peritext that also constitutes a text on its own. Illustrated books present a challenge because the illustrations are both part of and separate from the text that they illustrate. In chapter four I will buttress Genette's notion of allographic peritexts with Lorraine Janzen Kooistra's term *bitextuality*, as described in *The Artist as Critic: Bitextuality in Fin de Siècle Illustrated Books* (1995). Kooistra critiques what she sees as a dearth of scholarship dealing with the visual aspect of illustrated books. Illustrated texts were a common feature of the 1890s (1). The books published during the *fin de siècle* frequently combined black and white illustrations with the work of a contemporary author. The books were produced for the elite *belles-lettres* as well as for the mass markets. Kooistra colourfully describes the status of these illustrations in literary criticism as "pernicious parasites of the host text" (1). Conversely, she blames art critics and historians for dealing with the illustrations as if they existed separately from the texts which they illustrate. Kooistra discusses the relationship between *fin de siècle* illustrated books and the literary serials, such as those produced by Charles Dickens, that were the predecessors of the illustrated book. The serialisations were the first illustrated texts for which a single contemporary artist produced illustrations in response to, and in order to complement, the work of a contemporary writer. The texts are produced in a common context with the intention to affect the reader's reception of the literary work. These collaborations,

specifically the author-solicited illustrations, are examples of what Genette refers to as legitimised allographic elements.

Kooistra cites Simon Houfe's *Fin de siècle: The Illustrators of the Nineties* (1992) as a work which only pays lip service to the interaction between textual and visual relationships within the text. Houfe refers to the duality of image and text as a "happy marriage" (qtd. in Kooistra 2). Kooistra exploits the sexual trope to coin the term bitextuality to refer to the study of texts and the illustrations that accompany them. Bitextuality makes reference not only to the idea of the images as submissive females and the text as a dominant male, but also to the idea of the hermaphrodite (11). In the same way that the hermaphrodite contains the characteristics of two distinct bodies, the illustrated book contains the characteristics of two distinct artistic modes. By defining bitextuality as hermaphroditic, the text and image are positioned in such a way as to give them equal weight, rather than seeing one form as dominant over the other. Kooistra posits that illustrations, since they are produced for an audience of readers, combine art and literature and can be read as texts (4). The relationship between text and image is a difficult one. The image is created in response to the text and, in the context of the illustrated book, it can appear to play only a secondary or supportive role (9). In contrast with the central literary text, the images that accompany it are "marginal, peripheral, detachable" (9). Kooistra critiques the notion that, in the criticism of the illustrated text, the chief criterion for the evaluation of an image's success or worth should be how faithful it is to the text (9). Faithfulness is not a useful means of evaluating separate modes of textual representation. Nor should a transposition's slavish adherence to its source text be the only means by which success is measured.

Genette, in his discussion of translation, argues against the use of faithfulness as a measure of worth since translations, whether good or bad, are inherently different from the originals. This is due to the fact that the difference between one language and another is too great to be able to allow for a mechanical substitution of one chain of signifying signs for another. Even if it were possible to merely substitute words, the significations of those words would be differently constituted. The same argument can be made for intermedial adaptations. The translation of text into image is an even greater shift in the means of signification and therefore the possibility of faithfulness is even more greatly reduced.

3. 4. Gaze Theory

In addition to Genette's theory of transtextuality I will employ Lacan's gaze theory in chapters four, five, and six in order to discuss the construction of power and relationships between the characters. Gaze is a central motif in *Salome* in all of its variations, and through it the narrative's action is triggered. Gaze theory originated in lacanian psychology. Gaze theory is applied by Lacan to Poe's prototypical detective tale "The Case of the Purloined Letter" (1845). In "Seminar on 'The Purloined Letter'" (1956) Lacan discusses the *intra-diagetical* gazes of the Queen, whose letter has been purloined; the King, who must remain ignorant of the contents of the purloined letter; the Minister, who has purloined said letter; and Dupin, the detective whose keen gaze will result in the restoration of the purloined letter.

The gaze is the locus of power because it is the Minister's watchful eye, recognising that the letter is of some import, that allows him to purloin it in order to hold power over the Queen. It is also essential for the Queen to observe the Minister taking the letter in order for the Minister's actions to give him power over her. The King, who is less observant than either the Queen or the Minister, remains outside of the tangled web of gazes being constructed.

Gaze can also operate in the construction of desire by establishing a power structure, composed of the one who is gazing at the one who is gazed upon. Lacan states that before the child engages in language he is able to apprehend the *Real*, the world unmediated by language, but the moment the child enters into the *symbolic order*, gains language and accepts the social pact that governs interaction, he is cut off from the Real. The mirror stage represents the child's entrance into the symbolic order and into language wherein he perceives himself as subject. Lacan discusses this in his essay "The Mirror Stage as Formative of the *I* Function."

When a child first sees himself in the mirror he enters the cultural discourse, the symbolic order, by establishing himself as subject. The fantasy image he has of himself in the mirror is a projection of his idealised self-image, the "ideal-I"(76). In later life this image may be projected onto other people that the gazer desires or desires to emulate, because of this the image of them he sees is a projection of himself. The active gazer may have a misapprehension of the focus of his gaze, because the image he sees there is a projection onto a mirrored screen, and thus it is a narcissistic ideal rather than a real object of desire.

Lacan problematises gaze by discussing the sense of the uncanny produced when the gazer feels that inanimate objects are returning his gaze. When the gazer perceives that objects may be looking at him, rather than he at them, he is reminded of the lack at the centre of the symbolic order that represents the now inaccessible Real from which he is forever separated. The symbolic order cannot contain the Real, and when objects appear to gaze at the gazer, who has constructed himself as subject, his power is undercut.

3. 5. Conclusion

It is my contention that the three texts examined constitute three distinct versions of the Salome despite being based on the same hypotext. The disparities found are not accounted for merely by the intermedial nature of the texts. Lachmann, in creating her translation of Wilde's text, did more than reproduce Wilde's words; rather than simply substituting German words for French words, she substituted her own ideas about Salome for those of Wilde. The shift in textual meaning in Lachmann's text influences the hypertexts of Strauss and Behmer. Despite being based on Lachmann's version of the drama, Behmer and Strauss create alternate visions of Salome. In order to clearly show these changes I have employed transtextuality to provide the vocabulary necessary to discuss the relationships between the texts and the structural changes that occur within those texts. I use Venuti and Kooistra's theories of translation and *bitextuality* respectively to complement the discussion of structural changes espoused by Genette. In order to elucidate the changes made to the meaning of the text by these structural

changes, I focus narrowly on the moon and gaze. In analysing gaze I employ Lacan's theory because its notion of gaze as the locus of power suits the ways in which gaze is employed in the drama.

Due to the breadth of works selected it has been necessary to limit the methodology to a brief formal analysis and comparison of these two elements, and even within these two elements the analysis is not exhaustive. The primary function of the analysis is to display the disparities between the texts, not to provide a comprehensive analysis of their various meanings. The examples provided are intended to be representative of the types of changes present in each text. The interpretations remain, for this reason, largely superficial and do not constitute comprehensive interpretations of the works. Lachmann and Behmer's texts have not been studied in the context of their individual contributions to the corpus of works on Salome, but this thesis is limited in scope and seeks only to draw attention to their status as texts deserving of individual attention. In chapter five I provide a modest interpretation of Behmer's version of the text, because the text's visual nature and obscurity require a more in-depth discussion than the other two texts studied.

My purpose in writing this thesis is to argue that the changes made to the meaning of each of the three texts, and that those changes can be more clearly apprehended by analysing formal changes to the texts.

4. Hedwig Lachmann

Hedwig Lachmann was born in 1865 in Stolp and died in 1918 in Krumbach (Walz 536). Her family moved in 1873 to Hüben and she studied English and French at the Höhere Töchterschule (Panzer 167). At the age of fifteen she took an exam to become a language instructor in these languages. She spent two years as a governess in England and an additional two years as a governess and language instructor in Budapest. At the age of twenty-six she published two volumes of translated texts, one of Hungarian poetry and a compilation of selected poetry by Edgar Allan Poe. In her lifetime Lachmann translated works by Joseph Conrad, John Keats, Percy B. Shelley, and Paul Verlaine, among others (Seemann 9). In addition to her translations, she also wrote poetry dealing with a multitude of topics including poverty, homelessness, and alienation from a materialistic capitalist society, as well as her anti-military stance, her Jewish heritage, and her gender (Seemann 11). Lachmann translated many of Oscar Wilde's works and wrote a monograph about him entitled *Oscar Wilde* (1905). In July of 1900, when she was thirty-five, her translation of Oscar Wilde's *Salome* was published in the *Wiener Rundschau* (Walz 536).

4. 1. Lachmann's Anonymity

Translation in western culture has largely been praised for its ability to make the text appear crisp, clean, and transparent. Lawrence Venuti asserts in *The Translator's Invisibility: A History of Translation* (1995) that the goal of much writing in Western

culture in general has been to produce a text that does not call attention to itself (4). The medium should ideally be transparent. Similarly, a translation should also be transparent and should strive to seem as if it were the original. The translator is praised for transforming the foreign text into something that fits into the idiosyncrasies of the translator's own language. The more obscured and domesticated the foreign text becomes, the less noticeable it is that there is a second text behind the translation.

Awkward or unusual syntax calls attention to the fact that the text is a translation, and it is therefore considered flawed (5). A translation that strays further from the original text in order to present it in a form more familiar to the domestic audience is considered more successful that a translation than remains faithful to the literal text of the original.

The reasoning behind this is the notion that the author is the creator of original, unique, and individualistic ideas distinct from the larger self-identifying communities of culture and social constructs (6). Only the author is capable of the act of creation, and the act of the translator is a departure from the pure original. In order to avoid the taint of this notion of derivativeness, the translation seeks to disguise itself as the original text by means of transparency. By obfuscating the text it is translating, by hiding the original text within the familiar forms of its own language and systems of representation, the translation protects itself from accusations of being a false copy (7).

In her critical monograph *Hedwig Landauer-Lachmann: Dichterin, Antimiltaristin, deutsche Jüdin* (1998), Birgit Seeman describes Lachmann as belonging to the "weitgehend Unbekannten" (11), and Walz, in her biography of Lachmann, asserts that Lachmann remained for the duration of her life practically anonymous as a translator

(284). Insel Verlag's modern reproduction of its 1919 version of Lachmann's translation features the book's title and the name of its illustrator, in this case Beardsley, but it does not feature the name of the translator. The book, entitled *Salome: Mit den Bildern von Aubrey Beardsley* highlights the importance of the illustrator. The implication of the paratextual sub-title is that the illustrator is an important aspect of the text. The slender hardcover book is bound in *Jugendstil* style paper, featuring stylised white flowers with curling vines creeping on a purple background, and it seeks to make a visual impact on the reader/viewer. Venuti discusses the self-effacing tendency of the translator, who often seeks to have his name obscured and hidden in an effort to hide the fact of the translation itself and to allow the reader to more easily equate the translation with the original or ideally to mistake one for the other. There is no information regarding whether or not the exclusion of Lachmann's name was an allographic or autographic choice (although the fact that it appears after her death suggests it was perforce an allographic decision), but the result is the same: she remains anonymous.

4. 2. Textual Background

Salome is the text for which Lachmann is best known (Walz 284), and its popularity increased due to Richard Strauss's music drama *Salome*, for which Lachmann's text served as a basis (284). When the text originally appeared in the July volume of the *Wiener Rundschau*, it was accompanied by two Beardsley illustrations. When Insel Verlag published it as a book in 1903, Marcus Behmer's illustrations replaced those of Aubrey Beardsley. Richard Strauss chose Lachmann's version of

Salome to use as the basis for his libretto after hearing two other versions. He asserts that it was the musicality of Lachmann's text that moved him to select it (284).

The first German translation of the text was attempted by Isidore Leo Pavia and Hermann Freiherr von Teschenberg, and languished in the shadow of Lachmann's translation until 1966, when new copies of the translation were published by the Leipzig publisher Max Spohr (Walz 285). The translation suffered from what Kohlmayer refers to as "gelegentlichen krassen Unbeholfenheiten" ("Wildes Einakter" 174). Their translation of *Salome*, as well as other Wilde translations, all joint efforts between Pavia and Teschenberg, seem "flacher und prosaischer als derjenige Lachmanns" (175). Unlike Lachmann, whose translation deviates from and expands on Wilde's original text, the Pavia/Teschenberg translation is too dependent on Wilde's French text and suffers because of this, as well as from mistakes and misunderstandings ("Wildes Einakter" 175).

After the publication of Lachmann's translation, charges were brought against Insel Verlag because of claims that the translation was unauthorised. The basis for the claim was that a man named Arthur von Langen, who brought the charges, held the rights to the collected stage works of Oscar Wilde (285). The matter was settled by reducing the royalties that Lachmann was permitted to claim from the sale of her work (286).

4. 3. Hypotexts: "*Salome* is a mosaic—a library in itself"

Transtextuality, as a type of open structuralism, allows that a broad range of hypotexts may influence a hypertext. Those texts that most directly affect the production of Lachmann's *Salome* include, but are not limited to, the following texts. Lachmann's

translation was produced using the French original of Wilde's text as its direct hypotext. Wilde's *Salome* was not produced in a literary vacuum and has many precursors, including Heinrich Heine's "Atta Troll. Ein Sommernachtstraum" (1843), Stéphane Mallarmé's *Hérodiade* (1869), and Gustave Flaubert's *Hérodias* (1877) (Powell 45). One American critic writing for the *Pall Mall Gazette* in 1893 wrote that "*Salome* is a mosaic—a library in itself" (qtd. in *Critical Heritage* 135-6).

Heine is responsible for the transmotivation, Genette's term for a shift in motivation from one text to another, found in Wilde and Lachmann's hypertexts. Heine introduces the concept that Salome, misnamed Herodias in *Atta Troll*, desired Jochanaan and it was for that reason that she wanted his head. Wilde and Lachmann's texts take this to the extreme and include grotesque descriptions of Salome kissing the decapitated head of her reluctant lover. It was through the American J.C Heywood's dramatic poem *Salome* (1860) that Wilde became aware of lust as a motive for Salome's actions. Wilde reviewed Heywood's poem "Salome" in the *Pall Mall Gazette* on the 15th of February 1888 (Ellmann 321). Heywood's poem, influenced by Heine's *Atta Troll*, depicts Salome kissing the head of Jochanaan, but unlike Heine's ghostly Herodias, Heywood's Salome is still alive. This detail is not recounted elsewhere (321).

Mallarmé's *Hérodiade* provides a hypertextual source for the transtylization, Genette's term for a shift in the style of the text, found in the hypotexts. The transstylization referred to is the lyricism that is not an element of the biblical accounts that serve as hypotexts. Rainer Kohlmayer also intimates a heavier borrowing of "Wörter und Wendung, die [Wilde] aus Flauberts Erzählung *Hérodias* (1857) kannte" (162). Wilde's text is additionally muddied by having been edited by several persons. Lord

Alfred Douglas stated his belief that Wilde "originally wrote the play in English and translated it into French with the assistance of Pierre Louÿs and André Gide, since he did not know French well enough to write in that language" (qtd. in Hyde 25). This was not the case; however, while Wilde did write the play in French, he later gave it to the French Symbolists Stuart Merrill, Adolphe Retté, and Pierre Louÿs to edit (Hyde 25). Merrill claims that "the corrections were made solely from the point of view of the language" (Hyde, *Wilde* 132). Wilde's play was heavily informed by the texts he had read by Flaubert, Heywood, Heine by proxy, Mallarmé, Gustave Moreau's paintings as described in Huysmans' *Á rebours*, and countless other sources. Kohlmayer practically accuses him of lifting entire phrases from other authors (162). Transtextuality emphasises that a text is not produced in isolation from other texts, but the tangled web of transtextual relations that permeate Wilde's *Salome* makes it impossible to privilege a single author as the only progenitor of the play.

Hedwig Lachmann's text has, in some ways, more claim to a coherent authorship because when she translated the text, it was the work of one person translating into a language over which she had complete mastery, unlike Wilde's French play that was, by his own admission, a "strange venture in a tongue that was not my own" (qtd. in Hyde 182).

4. 4. Plot Synopsis

Salome, in the Lachmann and Wilde versions, is the tale of Salome, the daughter of Herodias. Her mother has married Herodes, brother to her first husband who was

murdered by Herod. Herodes, the Tetrarch or tributary king of Judea, is holding the prophet Jochanaan prisoner in a cistern. Herodias wants to have Jochanaan killed because he curses her for having relations with her husband's brother and murderer. In the biblical account it is for this reason that Herodias encourages her daughter to ask for the prophet's head. In the Lachmann/Wilde version, Herodias actively discourages her daughter from dancing and is adamant that Herodes should not watch her dance.

In the version written by Wilde, and influenced by Heine via Heywood, it is love or lust that leads to Jochanaan's decapitation. Salome, when passing by the cistern in which Jochanaan is imprisoned, becomes enamoured of his voice. She convinces the young Syrian, Narraboth, to disobey the Tetrarch and allow the cover of the cistern to be raised so that she might see the prophet. Narraboth, who is also in love with the princess Salome, consents to bring the prophet forth from the cistern in which he is imprisoned. Salome finds Jochanaan's eyes and body terrible but then, despite the curses he hurls at her, she proclaims the beauty of his hair and the sensuousness of his mouth. Narraboth, unable to stand the princess's desire for Jochanaan, kills himself. The page of Herodias, who has been foretelling danger during the entire ordeal, mourns the death of his close friend, alluding to the homosexual nature of that friendship.

When Jochanaan rebukes Salome's advances she decries his beauty and reverses her statements. As a punishment for refusing her love, she has him beheaded. She is able to procure his head by taking advantage of her stepfather's unwholesome interest in her. Salome is the focus of her stepfather's gaze for much of the one-act play and his wife rebukes him for looking so lasciviously at her daughter. Herodes asks Salome to dance for him, and she consents—after he concedes to grant her what she desires. Salome

dances the infamous dance of the seven veils, and afterwards Herodes is bound to grant her what she desires. She asks for the head of Jochanaan. Herodes offers her an abundance of treasures, including peacocks and wondrous gems. The text becomes a cataloguing of riches. Salome is firm that she will accept nothing other than the head of Jochanaan on a silver charger. Finally, when Herodes realises she will not be appeased in any other manner, and bound by the terms of the oath he has given, he has Jochanaan decapitated and Jochanaan's head is presented to Salome. Once she receives her gruesome trophy, she kisses its mouth and then Herodes sentences her to death for her transgressions.

4. 5. Translation Problems with Wilde's Text

Translating Wilde's *Salome* proved a difficult task. The first translation of Wilde's *Salome* was Lord Alfred Douglas' translation of it into English. Wilde was dissatisfied with the translation and criticises Douglas in *De Profundis*, the posthumously published work that Wilde wrote while imprisoned in Reading Gaol (1895-7). The work is cast as a letter to Douglas, and Wilde recounts an argument he had with Douglas after "pointing out to you the schoolboy faults of your attempted translation of *Salome* (sic)" (107). Wilde felt that the translation was "as unworthy of you, as an ordinary Oxonian, as it was of the work it sought to render" (107). The fault perhaps lay in Douglas' "schoolboy faults," but Wilde does credit him as being "a fair enough French scholar" (107). Wilde states that he "knew quite well that no translation, unless one done by a poet, could render the colour and cadence of my work in any adequate measure" (109).

The statement is complicated by Wilde's feelings for Douglas, but as the existence of several faulty translations testifies, the job of translating Wilde's *Salome* was no easy task. Joost Daalder, in his article "Early Translations of Wilde's *Salomé*" (2004), cites three English translations of Wilde's play, each of varying degrees of accuracy. Daalder names the first translation, attributed to Douglas, as the worst (47). The two others were translations by Robert Ross, Wilde's friend and literary executor. The first is entitled *Salome: A Tragedy in One Act Translated from the French of Oscar Wilde* (1906); the second translation by Ross, a revision of the first that Daalder describes as "much better again" (47), appeared under the title *Salome: A Tragedy in One Act Translated from the French of Oscar Wilde with Sixteen Drawings by Aubrey Beardsley* (1912).

4. 6. The German Translation

Rainer Kohlmayer's book chapter "Oscar Wildes Einakter 'Salome' und die deutsche Rezeption" (1996) critiques Lachmann's translation for perpetuating mistakes and missing pauses and use of the future tense in Salome's speeches, errors already apparent in the English translation (172). Walz asserts, on the contrary, that Lachmann's translation was composed using Wilde's original French text (286), and not a translation of the French into English. Kohlmayer offers contradictory evidence to support his claim. He presents evidence that Lachmann used the English version, such as reproducing the comment about Herodes' father, which will be dicussed shortly; and also presenting evidence that Lachmann used the French, as exemplified by her use of contemporary language and not the English version's archaic forms.

The 1990 Reclam version of *Salome* claims that the text is "aus dem Französichen übersetzt von Hedwig Lachmann" (qtd. in Kohlmayer ,"Wildes Einakter" 170). Kohlmayer protests that this information is false and that "Lachmann hat sich von Anfang bis Ende offensichtlich an den englischen Text gehalten; sie muß aber entweder eine teilweise korrigierte englische Ausgabe oder den französichen Text gelegentlich mitbenutzt haben, da einige lexikalische Fehler der englischen Übersetzung korrigiert sind" (172-3). I am skeptical that Lachmann, who was fluent in both English and French, would have favoured the English translation, aware that it had mistakes, and then additionally used the French to correct those mistakes. Kohlmayer suggests that while Lachmann has created an original work, she perpetuates some of the errors found in the English. Having compared the three texts, I find Kohlmayer's assertion to be partially correct. One telling instance is when Herodias accuses Herodes of being of low birth. Wilde's French text says "ton grand-père gardait des chameaux!" (44). Douglas' English translation falsely translates the line as "thy father was a camel driver!" (33). Lachmann's translation perpetrates the inaccuracy found in the English by translating the line as "dein Vater war Kameltrieber" (30). Lachmann, having passed fluency exams in French, and having in portions of the text obviously used the original to correct errors in the English, must have had a reason for reproducing the line as it appears in the English. By using the English version of the line, whose error is apparent to any first year student of French, Lachmann imparts the impression that Herodes is only recently and not sufficiently far removed from his humble beginnings to act as nobly as his position commands. Lachmann's use of both texts, and her retention of some errors and correction of others found in the English, as well as her exclusion of lines that appear in both texts, suggest a

reasoned approach to translating and adapting the play. The use of both the French original and the English translation removes Lachmann's translation one step further from Wilde's original text and argues for a more conscious re-(en)visioning process on the part of Lachmann.

Lachmann's translation of Wilde's *Salome* into German is significant because despite the other translations available, by Isidore Leo Pavia and Hermann Freiherr von Teschenberg, and Anton Linder, it was Lachmann's translation that became the dominant or canonical German translation. Max Reinhardt selected it above other competing translations to be used in the production he staged at his Kleines Theater (Gilman, *Strauss* 38). The long-term dominance of Lachmann's translation was caused in part by Strauss' selection of it for his libretto, but the reasons that attracted him to her translation are also those which had already ensured its success.

Hedwig Lachmann's Translation

Wilde describes *Salome* in *De Profundis* as being "like a piece of music" (164). He calls attention to its reoccurring motifs that are like the repetitions found in music, especially in old ballads (164). He describes it as a "beautifully coloured musical thing" (186). Rainer Kohlmayer, in his article "Oscar Wildes Einakter 'Salomé' und die deutsche Rezeption," evaluates Douglas' English translation as being "nur selten der Musikalität des Originals gerecht" (168). Lachmann's translation of the play, despite being in prose, preserves the musicality of the work. Strauss, in his *Erinnerungen*, states that her translation "schriee nach Musik" (181).

In the afterword to one edition published by Reclam in 1990, Ulrich Karthaus claims that Lachmann's translation is not merely "eine schulgerechte Übersetzung"; rather, it is more "eine poetische Eindeutschung" that chooses syntax and vocabulary with the actors in mind while, at the same time, doing justice to the symbolic character of the composition (qtd. in Walz 284). Kohlmayer, who says of Lachmann's translation: "Ihr Text klingt wie eine kraftvolle deutsche Originaldichtung" ("Wildes Einakter"169). Kohlmayer, who discusses the possibility that Lachmann worked from a combination of the French original text and the English translation by Douglas, also concedes that her translation is "insgesamt rauher und feierlicher als das französiche Original, imitiert aber nicht den archaisierenden und historisierenden Märchenton der englischen Fassung" (171). Lachmann's translation corrects the English translation's historicising of the text (169). The French original uses contemporary language, born out by Stuart Merrill's statement (Hyde 132) that Wilde wrote French as he spoke it, one of the problems with his first drafts of *Salome*. Wilde's lack of familiarity with the French language also partially accounts for the limited vocabulary used in *Salome* (162), something that Lachmann alters in her German translation through expansion and variation. Lachmann also increases the rhetorical effect of Wilde's lines (Kohlmayer, "Wildes Einakter"171). Kohlmayer compares Lachmann's text to both the French and the English versions and finds it to be an improvement on each. Kohlmayer describes the translation by stating that "Lachmann wählt im Deutschen eine gehobene, gesprochene Gegenwartssprache, die durch alliterative, konkretisierende, vereinfachende, dynamisierende, synthetisierende Verfahren dramatisch verdichtet ist" (171). Kohlmayer also notes that she employs the "spezifisch deutsche Fähigkeit der Zusammensetzung" (171). Examples of compound

constructions Lachmann uses in the translation are “Schlagenknoten,” “Scharlachband,” and “Granatapfelblüten.” When in Wilde’s French text Iokanaan says “la coupe d'abominations” (27), Lachmann is able to use the construction “Sündenbecher” (16).

Marilyn Gaddis Rose, in her book chapter “The Synchronic Salome,” describes Wilde’s play as being “embarrassing, inducing at best amusement and chagrin. It really cannot be proved that we have in Lachmann’s translation a decided improvement over either Wilde’s French or English (on the kabbalistic assumption that each is transcribing an Ur-Salome text)” (149). However, it is my contention that such a thing can be proved. Wilde was not a master of the French language, nor was his text wholly his alone. Lachmann wrote her translation of *Salome* in German, her mother tongue and a language over which she, as a poet, had mastery. Lachmann solves the problems of underlexicalisation found in Wilde’s text, which ostensibly results not from a conscious choice, but rather from a limited availability. Lachmann, in her translation, has a certain linguistic flexibility denied to Wilde, who wrote using an unfamiliar instrument and who relied on others to be arbitrators of his mistakes.

4. 7. Differing Interpretations of *Salome*

While Lachmann’s translation does not make substantial alterations to Wilde’s text, it does interpret it and presents one interpretation of the text more strongly. Kohlmayer asserts that Lachmann’s understanding of the text is based on her idea of Salome’s elemental nature and her crime (“Wildes Einakter”173). Lachmann’s own description of the play and its eponymous heroine does indeed cast Salome as such a

figure. In her monograph on Wilde (1905), Lachmann dedicates ten pages to discussing *Salome* and in it she reveals the subtext of her translation (Kohlmayer, "Wildes Einakter" 173; Walz 289).

Oscar Wilde described *Salome* as being about a "tragic daughter of passion" (qtd. in Hyde 150). It is, he claims, "a play about a woman dancing with her bare feet in the blood of a man she has craved for and slain" (qtd. in Hyde 132). His vision of Salome herself was of a woman "totally naked, but draped with heavy necklaces of every colour warm with the fervour of her amber flesh…Her lust must needs be infinite, and her perversity without limits" (Wilde, qtd. in Tanitch 137).

Lachmann's interpretation of *Salome* as a play was that "die Bedeutung der Salome legt nicht in dem, was den Ewigkeitswert anderer Dramen großen Stils ausmacht: daß die Bewegungen der menschlichen Leidenschaften in festen Gedankenbilder niedergelegt sind, die sich als dichterische Formeln durch die Jahrhunderte vererben—da ist kein Niederschlag an Reflexion, ja, die Lyrik der Sprache, so schwungkräftig sie ist, verflattert und hinterläßt keine bleibenden Umrisse" (qtd. in Walz 289).

For Lachmann, Salome was "die Prinzessin von Judäa, die rein gebliebene Seele, die sich nicht ihre unschuldige Sinnlichkeit nehmen lassen will, sich nicht anpassen will an die lüstern verzerrte Herrschermacht des Herodes " (Walz 289). Her vision of Salome as a character is that she is "die willensstarke, unzerspaltene Natur, deren Lebensenergien im vollen Einklang mit der Größe ihres Schicksals und ihres Verbrechens sind" (qtd. from Lachmann's *Oscar Wilde*, in Walz 290).

Lachmann's interpretation of Salome is also seen in her criticism of an actress playing the title role. In a letter, Lachmann rebukes the actress because "sie macht eine

ganz verderbte, kindische, kleine Dirne aus ihr, durchtrieben und lüstern, die um jeden Preis ihren Willen haben will, aber so, als wenn sie ein Spielzeug begehrte—während ich finde, daß sie ein ätherisches, grauenhaft unschuldiges Geschöpf ist, das reine Element ihres Milieus, begehrlich zum ersten Mal und nur in dem einen Punkt, wo zugleich das *Höchste* in ihren Natur getroffen ist" (qtd. from Lachmann's *Oscar Wilde*, in Walz 292).

Whereas Wilde sees Salome as a perverse figure whose lust and desire are all-consuming, Lachmann's interpretation of Salome is as a figure who is pure in her sensuality; a *Naturkind*. Her sensuality is an extension of her own connection with her body and surroundingss, rather than an artiface affected to ensnare men ("Naturkind" n. pag). Lachmann's Salome is not a wanton woman revelling in her own perversity, but rather a woman who for the first time knows desire and is consumed by it and compelled into action.

4. 8. Gaze: "Ich will ihre Augen nicht auf mir haben"

In both Lachmann's and Wilde's texts of *Salome*, gaze constitutes power in various ways. The simplest way in which gaze constructs power is that the one who is gazed upon is objectified and made a passive object for the one who is doing the gazing. This is not always necessarily true, especially when the gaze is the result of desire. The person who is gazing may not necessarily be seeing the person upon whom they are gazing, but rather a projection of their own narcissistic desires.

In the narrative of *Salome* there is a triangular construction of desire as expressed through gaze. The young Syrian, Narraboth, desires Salome and is constantly gazing at

her. Herodes, the Tetrarch of Judea, is also desirous of Salome and spends much of the play gazing at his stepdaughter. Salome is the object of both of these gazes and the relationships are constructed along typically gendered lines. The male characters gaze at Salome from a privileged position of male dominance, and Salome is the passive recipient of their gazes. However, Salome re-directs the gaze when she promises to glance at Narraboth in return for raising Jochanaan out of the cistern. The constellation of Jochanaan and Salome also subverts the stereotype of the masculine dominant gaze. It is Salome who wishes to gaze upon the body of Jochanaan, and he refuses to look at her. Salome also gains power from allowing Herodes to gaze upon her. His overwhelming desire to see her body as she dances allows her to win from him the promise to grant her what she believes her own heart desires.

Gazing at someone does not necessarily constitute seeing them, as Narraboth and Herodes later learn when Salome fails to resolve into the images they project onto her. She will not serve as a mirror for their desires; in the same way, Jochanaan fails to serve as a mirror for hers.

People are not the only figures which are given the ability to gaze. The moon in the text is a constant witness to the actions committed. At the end of the play, after Salome has Jochanaan's head in her hands, Herodes' refusal to have things look at him reflects Lacan's notion that it is discomforting and uncanny to be gazed at by things. The feeling it produces is one that heightens the gazer's realization of the lack at the centre of the symbolic order. Herodes is distressed not only because he does not want witnesses to the actions occurring, but also because the sense of being looked at by inanimate objects produces a dissonance in his being. Language, which the play's hyper-stylised modes of

speaking highlight, has failed to order the Real, which breaches the play in the forms of death represented by Jochanaan's beheading, Salome's imminent execution, and the winged specter of death whose beating wings plague Herodes through the latter half of the play.

Narraboth's interest in Salome is communicated by his incessant gazing at her which is presented as stage directions, as well as through his commentary on her appearance. The first line of the play is Narraboth's, as he comments "Wie schön ist die Prinzessin Salome heute nacht" (7). He repeats the phrase with a slight variation shortly afterwards, saying, "Wie schön ist die Prinzessin Salome heute abend" (7). In Wilde's original version of the play both lines are identical: "Comme la princesse Salomé est belle ce soir!" (10). Wilde's underlexicalisation of words imparts a hypnotic, fairytale-like quality to the French play, but Lachmann's slight variations preserve the lyricism of the work while utilizing her mastery of the language to display a dexterity of word choice lacking in the original play.

The page of Herodias explains to Narraboth the dangers of gazing by stating, "Du siehst sie immer an. Du siehst sie zuviel an. Es ist gefährlich, Menschen auf diese Art anzusehen. Schreckliches kann geschehen" (8). Narraboth ignores the page's warning and repeats, in words similar to his first to comments, "Sie ist sehr schön heute abend" (8). The page cautions Narraboth against looking at Salome four times (8, 11, 12, 13). The second time the page cautions Narraboth against gazing at Salome, the page asks "Was geht es dich an? Warum siehst du sie an? Du sollst sie nicht ansehn… Schreckliches kann geschehen" (11). The third time, the page commands Narraboth, "Sieh sie nacht an. Ich

bitte dich, sieh sie nicht an" (12). The final time he cautions Narraboth, he exclaims, "Oh, es wird Schreckliches geschehen. Warum siehst du sie an?" (13).

In the French original, when Narraboth asks Salome to sit the page of Herodias says "Pourquoi lui parler? Pourquoi la regarder?. . .Oh! il va arriver un malheur" (Wilde 19). Lachmann transposes the sentences so that the page of Herodias says "warum sprichst du zu ihr? Oh, es wird Schreckliches geschehen. Warum siehst du sie an?" (Lachmann 13). By placing the line "Warum siehst du sie an?" at the end of the passage rather than in the middle, Lachmann strengthens the motif of gaze and emphasizes the importance, and danger, of Narraboth's gazing at Salome.

When Salome implores Narraboth that she wishes to look more closely at Jochanaan, Lachmann translates Wilde's original "Il faut que je le regarde de près" (29) as "Ich muß ihn näher besehen" (20). By using *besehen* rather than *ansehen*, she gives a more precise meaning of objectively surveying Jochanaan than the French verb provides.

When Herodes attempts to entice Salome to share his wine, Salome refuses him and Herodias says, "Je trouve qu'elle a bien raison. Pourquoi la regardez-vous toujours?" (44). Lachmann strengthens the statement by translating the latter portion as "Warum stierst du sie immer an?" (30). The verb *stieren* creates a strong image of a lecherous Herodes whose eyes are ogling his stepdaughter, rather than merely looking at her. Lachmann's diverse lexicalisation increases the impact of the gaze.

In Salome's final monologue with Jochanaan's dismembered head clasped in her hands, Salome's last words, in Wilde's text are: "Ah! Ah! pourquoi ne m'as-tu pas regardée, Iokanaan? Si tu m'avais regardée, tu m'aurais aimée. Je sais bien que tu m'aurais aimée, et le mystère de l'amour est plus grand que le mystère de la mort. Il ne faut

regarder que l'amour" (82-3). In Lachmann's text, Salome demands, "Ah! Ah! Warum sahst du mich nicht an? Hättest du mich angesehen, du hättest mich geliebt. Ich weiß es wohl, du hättest mich geliebt, und das Geheimnis der Liebe ist größer als das Geheimnis des Todes…" (60). The line "Il ne faut regarder que l'amour" (83), which Lachmann omits, is also excised from the English version of the text. The missing line in Lachmann's text, that one should only look upon love, creates a parallel with an earlier line spoken by Herod. The line "Il ne faut regarder que dans les miroirs" (74), which Lachmann translates as "Nur in Spiegel sieht es sich gut, denn Spiegel zeigt uns bloß Masken" (51). The line that Lachmann omits is a problematic statement. Looking at the objects of desire is dangerous in the text. For Narraboth those objects of desire are Salome and his own reflection, for Herodes the object of his desire is Salome, and for Salome that object is Jochanaan. If gazing upon what one loves is dangerous, why should it be the only thing upon which one looks? For the lustful Salome of Wilde's hypotext, the danger has been worth it and desire conquers all. By ending on this note, Wilde's lustful Salome remains firm in her belief that she has done right and is satisfied with the results of her gaze and its effect on the object of her affections, whom she may now look upon without rebuke from his lips. Iokanaan will never say again, "Je ne veux pas qu'elle me regarde" (30). Lachmann's Salome, on the other hand, is not as certain of her decision. She ends her penultimate speech with the line "das Geheimnis der Liebe ist größer als das Geheimnis des Todes…" (60). Without the final line, in Lachmann's text love is a mystery, it is uncertain. Lachmann's Salome is not confident that her dangerous gaze has produced a result with which she is ultimately content.

4. 9. Pronoun Usage and Intimacy in Wilde and Lachmann

Kohlmayer, in his article on the German reception of *Salome*, states that "Im französicher Text sind hier feine Unterschiede, die im Deutschen hätten nachvollzogen werden können" (172). What he means by this is that like French, German has two forms of address, formal and informal, for the second person singular which in English are represented by the word *you*. In French the forms are *vous*, formal, and *tu*, informal; and in German the forms are *du*, informal, and *Sie*, formal. Interestingly, Lachmann does not reproduce the same pronoun usage found in Wilde. As Kohlmayer correctly states, in Wilde's text Salome addresses Iokanaan "von Anfang bis Ende mit Namen und dem vertraulichen 'tu' an; allen anderen Figuren gegenüber hält sie Distanz" ("Wildes Einakter"172). Lachmann retains the use of the familiar form of address between Salome and Jochanaan, but in other circumstances she changes forms of address between Salome and between other characters in the German translation.

In Wilde's French original the page of Herodias addresses Narraboth using the formal *vous*, as seen in the first rebuke the page offers to Narraboth for looking too much at Salome. In the French text, the page of Herodias says "Vous la regardez toujours. Vous la regardez trop. Il ne faut pas regarder les gens de cette façon. . . Il peut arriver un malheur" (Wilde 11). The intimacy between the two characters is increased in Lachmann's text, where she replaces the formal French *vous* with the informal German *du* rather than using the formal *Sie*. The shift in the use of the pronoun makes the subtext of the homosexual relationship between the two characters, as it appears in the page of

Herodias' eulogy for Narraboth, more conspicuously visible by suggesting that Narraboth was, in Lachmann's rendering, "näher als ein Bruder" to the page (25).

In Wilde's text, when the princess entices Narraboth to allow her to see the prophet, she coerces him by promising to gaze at him from her palanquin the following morning. Salome addresses Narraboth using the formal *vous* when she makes her request. She asks "Vous ferez cela pour moi, n'est-ce pas, Narraboth?" (Wilde 25). In Lachmann's text Salome says, "du wirst das für mich tun, Narraboth, nicht wahr?" (16). In both instances Salome addresses Narraboth by name, but in Lachmann's version Salome creates an additional sense of intimacy by addressing him familiarly. The same is true when Salome addresses Herod. When Salome consents to dance for Herodes, in Wilde's text she says, "Je danserai pour vous, tétrarque" (67). Lachmann ignores Wilde's use of the formal French *vous* and replaces it with the familiar German *du* when Salome agrees to dance, saying "Ich will für dich tanzen, Tetrarch" (46).

4. 10. The Moon

Kohlmayer states that the only line that Lachmann leaves out of her translation is Salome's last line, "Il ne faut regarder que l'amour" (83). This line is also missing in Douglas' English translation, which may account for its exclusion from Lachmann's translation if we assume, as Kohlmayer does, that she also used the English translation. However, his claim that the final line is the only missing line is false. In Salome's first description of the moon, in Wilde's text she says, "Que c'est bon de voir la lune! Elle ressemble â une petite pièce de monnaie. On dirait une toute petite fleur d'argent. Elle est

froide et chaste" (20). In Lachmann's translation, she excludes the second line and translates the passage as "Wie gut ist es, in den Mond zu sehen. Er ist wie eine silberne Blume. Kühl und keusch" (13). The English translation does include the line, translated as "How good to see the moon! She is like a little piece of money, a little silver flower. She is cold and chaste." (11). Lachmann may have excluded the simile for many reasons; Birgit Seeman documents her anti-capitalist leanings, which may account for the removal of the seemingly crass comparison of the moon to a coin. It is also possible that Lachmann excluded the reference because the moon is a surrogate for Salome. When characters describe the moon they are describing their own idea of who Salome is. When Salome describes the moon as being like money it creates an image of a woman who uses her body for currency, which Salome does when she manipulates Narraboth and Herodes into granting her wishes. Lachmann does not interpret Salome as a vulgar prostitute and the symbolism of the moon, and Salome as a commodity does not complement Lachmann's understanding of the text.

The text of Lachmann's translation is rife with lunar symbolism, and other examples of the importance of the moon in Lachmann's text will be dealt with later in the dicussion of Strauss's version of *Salome*, in order to avoid unnecessary repetition and undue length.

4. 11. Conclusion

Lachmann's translation of *Salome* represents a deviation from the original work. And Wilde's text is an original work, despite its envelopment within the larger Salome

corpus. Lachmann expands the diction and vocabulary of Wilde's and incorporates elements from the English translation, as well as correcting erroneous mistakes it makes, such as its akward use of an archaic and biblical style of speaking. Lachmann exploits the similarities of French and German, but also plays with the possibilities that such a connection provides. While cultural elements dictate the use of certain forms of address, Lachmann uses the grey areas, such as the modes of address employed by peers, to emphasise the (over)-familiarity between characters. The motif of gaze, which is strongly encoded in the French text, is enhanced in the German translation by Lachmann's diverse lexical choices that provide each instance of gaze with its own multivalent nuances. It is Lachmann's *Salome*, not Wilde's, to whom Behmer and Strauss respond and it is her *Salome* with which they are in dialogue.

5. Marcus Behmer

It is possible to encounter Lachmann's text without Behmer's illustrations—Insel Verlag republished Lachmann's translation of *Salome* in 1919 including Beardsley's illustrations, as well as publishing a new translation by Christine Hoeppener in 1975 accompanied by Behmer's illustrations—but it is less likely that one will encounter the illustrations without any accompanying text. In *The Musicalization of Fiction: A Study in the Theory and History of Intermediality* (1999), Werner Wolf describes illustrated texts as being only partially intermedial (38), meaning that unlike in comic books, where image and text are of equal importance, in an illustrated novel the illustrations are seen as less important than the text they illuminate. Compared to Lachmann, whose critical reception is marginal, the critical attention received by Behmer is nearly non-existent. The works that do deal with his illustrations for *Salome* present them in isolation from the text and present Aubrey Beardsley's work as having a greater significance to the images than the Lachmann text for which Behmer's illustrations were specifically produced.

5. 1. Behmer's Life and Critical Reception

Marcus Behmer was born October 1st, 1879 in Weimar and died on September 12th, 1958. He spent most of his life travelling between Florence, Munich and Paris (Birnbaum 151; Rodoti 268). After 1914 he resided primarily in Berlin. Behmer was not only an illustrator, but was a renowned book decorator. Few critical resources exist dealing with Marcus Behmer, but his work has been preserved and is still reprinted. His illustrations

and examples of the font types he created have been preserved in books he illustrated and in works on bookbinding. The Stadel'sches Kunstinstitut in Frankfurt am Main houses a small collection of his work (Roditi 268). The three critics who do discuss him are Martin Birnbaum, who in his monograph *Jacov Leff and Other Artists* (1946) devoted a chapter to Behmer, which was also printed as an article for the *Print Collector's Quarterly* (V. 19 1932); Hans Adolf Halbey, who wrote a short work entitled *Marcus Behmer als Illustrator* and co-edited a selection of Behmer's correspondence; and Edouard Roditi, who wrote an article entitled "Marcus Behmer, a Master of Art Nouveau" for the periodical *Arts in Society: The Electric Generation* (1970). Each of these contains a sampling of his illustrations, etchings, lettering, and bookbinding. Behmer himself wrote an article about his approach to the problems of appropriate designs for binding, printing, and book decorations entitled "Bucheinbände," printed by the Maximillian Gesellschaft in 1927 (Birnbaum 158).

Birnbaum mentions that an entire issue of the Viennese *Philobiblon* (October 1929) is given over to a sympathetic review of Behmer's life and work, despite Behmer's scathing indictment of art critics who live by critiquing the work of others. Behmer's views on art critics can be deduced from an engraving titled "*die gemeinen Kunsthistoriker*," which is done in the style of an old-fashioned natural history engraving. It depicts a giant louse pouring over the works of Michelangelo while sucking the blood from the hand of an unsuspecting artist (Birnbaum 152).

Behmer produced numerous illustrations and etchings during his lifetime, which at the time of the writing of Birnbaum's monograph had not been catalogued, numbering

in the hundreds. Birnbaum mentions that an attempt had been made to construct a complete catalogue of Behmer's work, but it remained unfinished.

Behmer fell ill during service in the First World War and entertained himself by creating cut-outs of delicate and intricate designs from black tissue paper called *Scherenschnitte*. These were later used as designs for the paper currency of the first German Republic (Birnbaum 157). Behmer also created Christmas cards for acquaintances, and Birnbaum reproduces one that Behmer personally created for Birnbaum for the year 1922 (Birnbaum 178). Birnbaum asserts that Behmer's initials and alphabets are deserving of their own article, as is the Hebrew alphabet he created for use in a 1927 publication of the Bible by the Soncino Gesellschaft (Birnbaum 156). Behmer's philosemitism, as well as his liberalism, would later be the cause of his incarceration by the Nazis. Roditi recounts Behmer's imprisonment during the Nazi reign and describes the studies of weeds, the only colour he was likely to have seen during his imprisonment, that Behmer produced during this period. Roditi describes the studies as reminiscent of Albrecht Dürer's nature studies and as evocative of longing as Oscar Wilde's "Ballad of Reading Gaol" (268).

Despite his designs being used on Weimar currency, his imprisonment during the Second World War forced him into obscurity for several years, and Birnbaum comments on Behmer's disappearance in his book chapter (165). It is no wonder that Behmer languishes in relative obscurity, when even his acquaintances find themselves unable to account for his whereabouts or actions even several years after the end of WWII.

To a wider public, Behmer was, in the opinions of the small handful of critics who write about him, largely forgotten (Rodoti 268). Eduard Roditi recalls attending an

exhibition of Behmer's work in 1956 at the Stadel'sches Kunstinstitut. He describes the exhibition as being dedicated to "an almost forgotten German draftsman, watercolorist and book illustrator of the turn of the century who was already believed, by most of his remaining admirers, to be dead," despite the fact that Behmer lived until 1958 and was, at the time of the exhibition, alive (Roditi 268).

5. 2. Behmer and Beardsley

Behmer was influenced by many writers and artists, including Johann Wolfgang von Goethe, whose *West-Östlicher Divan* Behmer illustrated for Insel Verlag (Birnbaum 158). A more obvious influence in his work in terms of the subject of this thesis, *Salome*, is the Englishman Aubrey Beardsley (1872-98). Birnbaum refers to Beardsley as one of Behmer's "deities" (151).

Behmer was intimately familiar with all of Beardsley's works, and learned English just to read the few literary fragments Beardsley had left behind (Birnbaum 153). The walls of his apartment in Charlottenburg, Berlin, were covered in photographs of Beardsley, and the bookshelf contained Beardsley's complete published works (154). Beardsley's influence shows prominently in Behmer's work; but influence, Birnbaum cautions, should not be confused with imitation:

> Beardsley was merely Behmer's artistic progenitor and the work of both men is stamped with affiliated peculiarities, but to describe the mature Behmer as an imitator of the Englishman is as unjust as it would be to call Gauguin a mere follower of Camille Pissarro. (Birnbaum 153)

Roditi, like Birnbaum, dismisses those who see Behmer as merely an imitation of Beardsley. Roditi acknowledges the debt to orientalism that Behmer's work owes, like Beardsley's, which can be found in the influence and echoes of Turkish, Persian, Indian, Chinese and Japanese art (271). Roditi claims that Behmer's influences are much broader, however, and that if his work owes a debt, that debt is to the "Germanic fairy tale fantasy" (270) derived from such Romantic artists as "Moritz von Schwind, the less classically mythological compositions of Franz von Stuck, and … the early black-and-white work of Paul Klee and Alfred Kubin" (270).

Behmer was further inspired by natural history, specifically in the strange forms found in entomological studies. On his work table could be found cocoons and seahorses and various other exotic natural phenomena that influenced his work. Early Italian painters, Attic vases, Javanese marionettes, and Persian miniatures also influenced him (153).

Birnbaum builds the case further by asking the reader to compare two works by Behmer and Beardsley. Once the reader has done so, Birnbaum argues that "you must admit at once that Behmer graduated, so to speak, from the school of his dead inspirer years ago, but no disciple ever acknowledged a debt so gratefully" (153).

Behmer requested to illustrate Lachmann's version of *Salome* and produced ten illustrations and the title page, which were included in the 1903 publication by Insel Verlag. *Salome* was his first popular success and afterwards Behmer was no longer satisfied merely to create illustrations that illuminated the text. He began designing the font, the decorations, and the binding of books.

The style in which Behmer illustrated *Salome* launched his popularity, however,

and he was asked to reproduce this style for the commissions he received. It is due to this demand that he repeat a similar style that the influence of Beardsley appears in much of his popular work. Roditi sees this reproduction of similarly styled works as casting Behmer as an anachronistic relic of *Jugendstil* well into the twentieth century (Roditi 270).

The remainder of this chapter will concern itself with how transtextuality can be applied to the visual arts, how illustrations and the various aspects of book design influence the production of textual meaning, and how illustrated books function and were perceived during the *fin de siècle*. It will also analyse how Behmer's illustrations construct the characters of the text and the world in which the text and images are set. It will further concern itself with the physical aspect of how *bitextuality*, the presence of two texts in concert, influences the reader through the presence of images within the text. It will also discuss to what extent Behmer's illustrations act as a commentary on the text.

5. 3. Genette, Intermediality, and Mimotexts

Genette's theory of transtextuality deals with the vagaries of influence and imitation. According to transtextuality, no text exists in isolation. A text is always informed by other texts. This transtextual relationship does not produce only mimotexts. Every text has its hypotextual precursors, but that does not invalidate its own claim to uniqueness. Behmer's influences were not limited to only one source; in reality, artists with only one source of inspiration are unlikely, and transtextually being influenced by only one source would be impossible.

Genette's theory of textual transcendence or transtextuality does not make explicit reference to intermediality, and Genette concedes that his theory is not applicable to all arts. Genette's primary argument for the inapplicability of his theory to the visual arts and music is because exact copies of a visual or musical text can be, and are, sometimes produced by the artists themselves. Literature cannot be reproduced as a pure imitation, because it does not require skill to copy words. Genette does cite one fictitious example where the reproduction of a text comprises the creation of a new work, and that is in Jorge Luis Borges' short story "Pierre Menard, autor del *Quixote*" (1939). In the story, the titular figure reproduces the *Quixote* by reproducing the environment in which Cervantes produced it, not by copying the text. Menard writes an entirely new *Quixote* shot through with the concerns of his own time. The text, while being comprised of the same words in the same order, is enriched by the intervening years of history. The example is extreme and eloquent, although fictitious. The situation it presents is not a realistic depiction of the way literary copies are produced.

The argument against applying the theory equally amoung the arts is effective if one only wants to compare copies or reproductions of works. In the case of Marcus Behmer's illustrations for Hedwig Lachmann's German translation of *Salome*, however, the illustrations are not copies or reproductions of Aubrey Beardsley's illustrations for Oscar Wilde's French play *Salome*. Birnbaum and Roditi present several arguments against equating the work of the two artists. Beardsley served as an influence on Behmer, but that does not perforce imply that all of Behmer's work is derivative of Beardsley's. Both artists worked in the style of *art nouveau* or *Jugendstil*, and both employed oriental themes and motifs in their work. The latter feature is compulsory considering the texts

they sought to illustrate, which were themselves saturated with orientalism. Beardsley's work depicts imps, grotesqueries, and caricatures of the author and the text; it is both a deviation from and commentary on *Salome*. Behmer's work does not reproduce these famous elements of Beardsley's illustrations. It would have been possible to do so; Wilde was a well-known figure in Germany at the time of the publication of Lachmann's translation and Behmer's illustrations. Wilde's notoriety, resulting from his trial, was a driving factor in popularising *Salome* (Gilman, "Strauss" 40). Behmer's illustrations take an opposite course to Beardsley's; they seek to illustrate the actions depicted in the text without distracting the reader with supererogatory critiques of the author. In this way Behmer's illustrations possess a purity, like Lachmann's *Naturkind* Salome, which is appropriately rendered through the simplicity of *Jugendstil's* elegant curving lines.

5. 4. Behmer and Lachmann

The illustrations that Behmer created to accompany Lachmann's translation of *Salome* are ten in total. The illustrations are unnumbered and appear unevenly spaced in the text. The illustrations are all in black and white and feature characters from the text, as well as depictions of abstract ideas. In *The Artist as Critic: Bitextuality in Fin de siècle Illustrated Books*, Kooistra takes critics to task for examining the two aspects of the illustrated texts in isolation. In this chapter I will evaluate the illustrations as *hypertexts* of Lachmann's hypotextual *Salome*. Additionally, this chapter will evaluate how the placement of the illustrations in the text affects the reader's reception of the illustrations.

In chapter four the presentation and description of the primary characters in Lachmann's *Salome* were evaluated. Chapter four additionally evaluated the manner in which the characters are informed by, and inform, the text in which they are situated. The role of gaze in constructing the intra-diegetical relationships between characters was also analysed in chapter four. In this chapter these same features will be evaluated as they appear in Behmer's illustrations. This chapter will also analyse the relationship of Behmer's hypertextual illustrations to Lachmann's hypotext and to the physical peritextual setting in which the illustrations occur.

Lachmann's written text relies heavily on similes such as hands like white doves, or a mouth as red as pomegranate seeds. This technique is not available to Behmer because of the medium in which his work is presented. Jochanaan's mouth cannot be compared to blood or a flower nor, because of Behmer's limited black and white palette, can it be simply red. The serial nature of the images does allow for the implication that one thing resembles another through the repetition of forms. The medium is visual, and therefore the viewer does not need to be told that Jochanaan is thin because it can be shown rather than described. The amassing of detail that occurs in Lachmann's written text is not possible. Salome cannot be described a multitude of times by various characters, but she can be represented in three separate illustrations, each of which shows her in a different aspect.

5. 5. Peritextuality

Peritextuality as defined in chapter three includes all supra-textual elements included within the physical body of the written work. Marcus Behmer's illustrations are examples of allographic, non-author created, peritext. Genette's theory of transtextuality recognises the importance of such additional information in informing a reader's reception of a text. Kooistra's term *bitextuality* additionally highlights the equal weight that needs to be given to both the text and illustrations in an illustrated work, specifically those created during the *fin de siècle*. The placement of the illustrations situates them within the text and offers an exegetical rendering of the passages they follow.

In the remainder of this chapter I will discuss Behmer's illustrations with respect to gaze and the moon. The illustrations are untitled, but I have assigned them numbers based on the order in which they appear in the text: there are ten in total and can be found in the appendix. Figure 1 depicts Narraboth, figure 2 Jochanaan, figure 3 Salome, figure 4 the page, figure 5 Herodias, figure 6 death in the form of a winged creature, figures 7 and 8 Salome, figure 9 Herodes, and figure 10 the moon. In discussing gaze, I will reference figures 1-3 and 6-9. In the section on the moon, I will reference figures 4 and 6-10. The only image that will not be discussed is that of Herodias because in Behmer's illustrations, as in the play, pragmatic Herodias neither looks at things nor is preoccupied with the moon, which for her "ist wie der Mond, das ist alles" (Lachmann 26).

In Behmer's depictions of the various intra-diagetical gazes it is essential to know the hypotext of Lachmann's *Salome* in order to re-construct the recipient of the gaze or the perspective from which the gaze occurs.

In illustration 1, Narraboth looks wistfully to the right. The illustration appears immediately after the title page. The text on the following page includes the dialogue of Narraboth with the page of Herodias discussing Salome. Narraboth's first words are "Wie schön ist die Prinzessin Salome heute nacht" (7). The illustration depicts his mooning over Salome, although the literal moon is absent, by presenting him leaning on his spear and gazing off to the right. The object of Narraboth's gaze is Salome, as indicated by the text on the following page. The perspective from which he is seen is likely that of the page of Herodias, whose intimate relationship with Narraboth is presented in the text in the form of a sympathetic eulogy.

In illustration 2, Jochanaan stares open-eyed to the right. This is the second illustration to appear in the text. The perspective from which he is viewed is likely that of Salome, who gazes at him constantly throughout the text. In the context of the Behmer's illustrations, it appears that Salome is the object of Jochanaan's gaze, since in illustration number 3, the first to depict Salome, which is separated from the second by only a page, Salome enters from the right and faces towards the left. In the physical placement of the images within the text they are only separated by one sheet of paper and the impression the placement of the images makes is that the two characters are facing one another. The positioning reinforces the idea that Salome's gaze is the gaze the viewer adopts in looking at Jochanaan. In the text Jochanaan does not look directly at Salome, which causes her much distress. In Lachmann's text, as in Wilde's, Salome comments

extensively on Jochanaan's refusal to look at her. After she has him beheaded, Salome comments to his dismembered head, "Wohl hast du deinen Gott gesehen, Jochanaan, aber mich, mich, hast du nie gesehen! Hättest du mich gesehen, so hättest du micht geliebt!" (59). Behmer's illustration contradicts Lachmann's text, by presenting a reciprocal gaze between Jochanaan and Salome, not the one-sided gaze depicted in the play's text. Behmer's explicit depiction of Jochanaan looking at Salome belies Salome's assertion that to be looked at is to be loved. Jochanaan is a holy man, a prophet, and unlike Narraboth and Herodes, and Salome herself, his gaze is not focused on earthly things. He sees his god, not the telluric princess before him. It is conceivable that in Behmer's illustration, while Jochanaan's gaze is linked to Salome's, that he does not see her, but is rather focuses on ethereal realms.

In illustration number 7, the third to depict Salome, the dance of the seven veils is represented. Salome is facing to the left of the image and her eyes are half-lidded. Salome stares into the middle distance as if in a reverie. Salome has arranged to become the object of Herodes' gaze. In the text, Herodes stares constantly at Salome, as can be seen from Herodias' admonishments to Herodes: "Du sollst die nicht ansehen! Fortwährend siehst du sie an!" (26); "Es gibt noch andere, die sie zuviel ansehen" (29); "Ich habe die gesagt, du sollst sie nicht ansehen" (30); "du brauchst die nicht ansehen" (38); "Du fängst wieder an, meine Tochter anzusehn. Du solltest sie nicht ansehn" (40). Salome's own gaze is averted, but her indirectness is also an expression of permissiveness inviting Herodes, and the viewer, to look at her as she dances.

In the eighth illustration, Salome for the first time faces the right of the illustration, and her gaze is focused on the head of Jochanaan that hangs disembodied

over the cistern that was his prison. Despite the text's insistence that Jochanaan's dead eyes are blind, the head appears to reciprocate the gaze. In Lachmann's text, as in Wilde's, Salome bemoans the prophet's dead eyes in the passage, "Aber warum siehst du mich nicht an Jochanaan? Deine Augen, die so schrecklich waren, so voller Wut und Verachtung, sind jetzt geschlossen. Warum sind sie geschlossen? Öffne deine Augen! Erhebe deine Lider, Jochanaan! Warum siehst du mich nicht an? Hast du Angst vor mir, daß du mich ansehen willst?" (58). The eyes of both Salome and Jochanaan's head are half-lidded, but the visage of the prophet appears to be beatifically smiling on the distressed Salome. The reciprocal gaze suggests a transcendence on the part of Jochanaan and the beginning of an understanding or epiphany on the part of Salome. The viewer can almost see the realisation of her actions dawning in Salome's eyes. Behmer's illustration attempts a redemption of Salome. In both Wilde and Lachmann's texts, Salome's final lines are triumphant shouts of "J'ai baisé ta bouche, Iokanaan, j'ai baisé ta bouche" (Wilde 84); "Ich habe deinen Mund geküßt, Jochanaan, ich habe ihn geküßt, deinen Mund!" (Lachmann 61). Textually, in both works Salome is unrepentant at the end. Behmer's illustrations deviates from the text to present a conflicted Salome and a more merciful Jochanaan who does appear to gaze at Salome, if not in love, then in forgiveness. The image contradicts Beardsley's envisioning of the same scene. In Beardley's image "The Climax" (Figure 11), a determined Salome stares intently at the head she clutches, whose eyes are clearly shut. The preceeding illustration by Beardsley, "The Dancer's Reward" depicting Salome and the head of Iokanaan on a platter, also depict the dismembered head's eyes as closed. The partially opened eyes of Jochanaan and Salome in Behmer's illustration are his own addition, which emphasises a

redemptive reading of the work. Behmer's Salome is becoming cognisant of the abomination she has committed.

Behmer's depiction of the narrative's climatic scene is not only less gory than Beardsley's, but it also lacks the vulgar sexuality inherent in Beardsley's image. Examining the paratext of the respective illustrations reveals the disparity between the two works. Behmer's illustration is left untitled while Beardsley's is titled "The Climax." The double entendre of the title cannot be misunderstood when coupled with the gushing of bodily fluids and the erect phallic flower with its bulbous head. The disparity between the illustrations is in keeping with the general differences between Behmer's illustrations of *Salome* and Beardsley's. Behmer's Salome, like Lachmann's, is a more innocent figure than either Wilde or Beardsley depict.

Wilde and Beardsley's Salome are creatures of lust and depravity, an immature and inhuman cruelty. Lachmann's reading of Salome, as documented in her monograph *Oscar Wilde*, is that Salome was a pure soul compelled by an overwhelming desire to commit an atrocious act. One can speculate that Lachmann's own Jewishness and Behmer's philosemitism created in them a sympathy for the characters, whose Jewishness became a byword for perversity in popular contemporary receptions of the play (Gilman, "Salome" 198-205). In Behmer's illustration Salome's appearance is dishevelled, marking her as distraught, and her position is one of penance as she kneels before the floating head of Jochanaan. Unlike Beardsley's "The Climax," where Salome hovers in midair clasping her trophy, Behmer has Jochanaan's head miraculously suspended, imbuing it with miraculous powers as the severed head appears still to be alive and to actively gaze and smile at Salome. Behmer's rendering of the climatic scene is a

departure from all of its intermedial hypotexts, but supports Lachmann's sympathetic view of Salome.

In the ninth illustration, Herodes is presented gazing over his shoulder with a look of disdain on his face. The illustration occurs facing the page which contains Herodes dialog with Herodias about Salome's monstrousness: "Sie ist ein Ungeheuer, deine Tochter; ich sage dir, sie ist ein Ungeheuer. In Wahrheit, was sie getan hat, ist ein großes Verbrechen. Mir ist gewiß, es ist ein Verbrechen gegen einen unbekannten Gott" (60). The preceding illustration featured Salome and the disembodied head of Jochanaan. The gaze is directed at that horrible vision, which is the reason he is fleeing in the current illustration. The illustration depicts the stage direction: "HERODES *wendet sich um und erblickt Salome*. Man töte dieses Wieb!"(60).

In the sixth illustration, Behmer depicts an anthropomorphised Death. The image Behmer created in order to illustrate the spectre of death and danger that overshadows the play is one of an imaginary beast. It is only the gaze of the winged creature that oversteps the boundaries of the *intra-diegetical* gaze and looks directly, *extra-diegetically*, at the viewer. This illustration is the most fantastical of the ten Behmer created. It occurs after Herodes implores Salome to dance for him. He recalls the sound of wings that he had heard earlier: "Warum hör ich in der Luft dies Rauschen von Flüglen? Ah! Es ist doch so, als ob ein ungeheuerer schwarzer Vogel über die Terasse schwebte. Warum kann ich ihn nicht sehen, diesen Vogel? Das Rauschen seiner Flügel ist schrecklich. Der sausende Wind von diesen Flügelschlägen ist schrecklich" (45).

Jochanaan is the first to mention the beating of mighty wings. When Salome praises Jochanaan's voice, he tells her to be quiet because he hears "die Flügel des

Todesangels in Palaste rauschen" (21). The effect of such a gaze, especially in contrast to the other non-intrusive gazes, is that the viewer is shocked and drawn into the image, since he is being addressed directly. Behmer chooses to use this form of gaze only with his monstrous representation of death. The personified Death gazes at the viewer in the same manner that Herodes feels the moon and stars gaze at him. The gaze makes the viewer uncomfortable because he does not want "daß all die Dinge mich sehen" (Lachmann 60). Lacan states that the feeling of being watched by objects disrupts man's sense of control and undercuts the power of the symbolic order. Lacan uses the example of Hans Holbein's *The Ambassadors* (1533) to illustrate the sense of the uncanny produced by being watched by objects (Lacan, *Four Fundamentals* 92). The painting depicts two men, merchants, but at the bottom of the painting there is a blot, which when examined more closely represents a death's-head looking back at the viewer. Behmer's illustration is a more explicit envisioning of an anthropomorphised and winged death's-head with fangs that gazes directly at the viewer from the centre of the page. Behmer not only constructs a visual image of the aural specter of death that haunts the play, but reinforces the dangerousness of gaze by producing in the reader the same sense of danger that Herodes expresses at the play's end.

5. 6. The Moon

Hans Adolf Halbey, in his introduction to *Marcus Behmer als Illustrator* (1978), contrasts Behmer's conception and understanding of Salome with Beardsley's by

analyzing Behmer's use of the moon as a signifier of desire, among other things, within the written text. Halbey asserts

> In der vergleichenden Betrachtung der Salome-Illustrationen von Beardsley und Behmer wurde deutlich, daß Beardsley sich den Stoff von Wilde, ungeachtet seiner inhaltlichen Bedeutung und Aussage, zur eigenen zeichnerischen Lust, zum narzistischen Selbstgenuß gewissermaßen entlieh und somit nur an der szenischen Oberfläche haften blieb; daß Behmer hingegen im tieferen Verständnis dieser symbolischen Dichtung eben den Symbolgehalt illustriende freilegte und interpretierte, elf Jahre bevor die philologische Forschung des Leitmotiv der Salome erkannte und herausgestellte, nähmlich den Mond, der für jeden der auftretenden Personen eine eigene Bedeutung hat und somit die spezifische Sprache und Handlung jeder einzelnen Person aus dem Symbol-Verständnis begründet. (n. pag)

Halbey continues to discuss the way in which Behmer uses the moon by placing it in nearly all of his illustrations, even in those where the text does not directly discuss its presence. Halbey analyses Behmer's use of the moon in the illustration of the monstrous winged creature. When Herodes hears the "Räuschen von mächtigen Flügeln" (Lachmann 29) the moon is not explicitly mentioned in the text, but in Behmer's illustration of the creature it appears to be blocking the moon. Halbey interprets this as juxtaposing the two meanings that the moon has for Herodes, namely "die der lüsternen Begehrlichkeit und die des drohenden Unheils" (n. pag). Eros and thanatos are merged in Behmer's illustration as they are in the text.

In Lachmann's text, as in Wilde's, the moon functions as a surrogate for Salome, as well as a witness to, and cause of, the events in the text. When the characters describe the moon it is Salome or their image of her about which they speak. The way in which they describe the moon says more about them than about the object of whom they are speaking. The role of the moon in Behmer's illustration falls within the context of gaze because the moon illuminates, and bears witness to, all that occurs.

The moon appears in seven of the ten illustrations. It is absent from the illustrations of Narraboth, Jochanaan, Herodias, and the first image of Salome. The moon is a surrogate for Salome, and like her, the moon is the cause of many of the ill effects of the evening's events. Looking at Salome dooms Narraboth and Herodes, but so too does staring at the moon, Salome's linguistic other. Herodias informs the Tetrarch that he and the Jews with whom he speaks "sind verrückt. Sie haben zu lange in den Mond gesehen" (36).

The illustration of the page of Herodias contains an image of the full moon obscured by branches and smoke from the brazier. The moon occurs in the upper portion of the illustration slightly left of centre. The moon in the play is an agent, capable of causing harm. The page of Herodias cautions Narraboth that the moon is "Wie eine Frau, die aus dem Grab aufstiegt. Wie eine tote Frau. Man könnte meinen, sie blickte nach toten Dingen aus" (7). In the text, the moon's gaze upon the characters is also dangerous. The page of Herodias laments, "Wohl wußte ich, daß der Mond etwas Totes suchte, aber ich wußte nicht, daß er es war, den er suchte. Ach, warum barg ich ihn nicht vor dem Mond! Hätte ich ihn in einer Höhle verborgen, dann hätte er ihn nicht gesehen" (24). The moon, signifying both itself and Salome, is the cause of Narraboth's death and also bears

witness to it. For Narraboth, the moon and Salome are both "eine kleine Prinzessin, die einen gelben Schleier trägt, deren Füße von Silber sind. Wie eine kleine Prinzessin, deren Füße weiße Tauben sind. Man könnte meinen, sie tanzt." Herodes recognises the danger of looking too much at Salome, but only in relation to Narraboth. When recalling Narraboth after his suicide, Herodes says "Er war schön zu sehen. Er war sehr schön. Er hatte schmachtende Augen. Ich erinnnern mich, ich sah seine schmachtenden Augen, wenn er Salome anseh. Wahrhaftig, ich dachte: er sieht sie zuviel an" (29). The moon and Salome symbolise simultaneously *eros* and *thanatos*.

The next time the moon occurs is in the illustration of the winged beast, and then the moon is larger and occupies the central portion of the image. The moon is obscured by the body of the beast that flies in front of it. Halbey's interpetation of the moon acting as both a symbol of "der lüsternen Begehrlichkeit und die des drohenden Unheils" (n. pag) is accurate. When Herodes describes the moon, and consequently Salome, he sees "ein seltsames Bild" (Lachmann 26). This strange image "sieht aus wie ein wahnsinniges Weib, ein wahnsinniges Weib, das überall nach Buhlen sucht. Und nackt ist, ganz nackt. Die Wolken wollen seine Nacktheit bekleiden, aber das Weib läßt sie nicht. Es stellt sich nackt am Himmel zur Schau, wie ein betrunkenes Weib, das durch die Wolken taumelt….Gewiß, es sucht nach Buhlen" (26). The description of the moon that Herodes furnishes describes how he envisions Salome. When she dances the dance of the seven veils, she caters to his false notion of her. The moon and Salome are, for Herodes, forces of desire and destruction. Behmer's illustration exposes the two forces simultaneously by contrasting the image of the moon and the image of the creature.

The moon is featured again in the illustration of Salome dancing. The moon hangs in the middle of the image to the left and is dwarfed by the figure of Salome. For Salome in the text, the moon is "Kühl und keusch. Wie eine Jungfrau. Ja, wie die Schönheit einer Jungfrau. Gewiß, wie einer Jungfrau, die rein geblieben ist. Die sich nie Männer preisgeben hat wie die anderen Göttinnen" (13). The description of the moon corresponds to how Salome sees herself. However, in this illustration Salome is depicted as Herodes sees her. His understanding of her is evinced in his description of the moon. Salome, who is both acting as Herodes wishes and who is depicted through his eyes, appears as "ein wahnsinniges Weib, das überall nach Buhlen sucht…wie ein betrunkenes Weib" (26).

The moon appears significantly smaller than it was in the previous illustration of the winged beast. The moon does not need to be large, since it and Salome represent the same things. Yet the central placement of the moon is significant, since it casts the moon as an element of equal importance in the illustration.

In the illustration depicting Salome and the head of Jochanaan, it is possible to mistake the glowing nimbus surrounding Jochanaan's head for the moon. Upon closer inspection, the moon can be found on the left-hand side of the image near the middle of the frame. The moon is black and only faintly outlined with white. Jochanaan prophesies in the text that "der Mond wird werden wie Blut" (40), and Herodes believes that he sees this prophecy come true. After Salome agrees to dance for him, Herodes exclaims "Ah, sieh den Mond an! Er ist rot geworden" (47). The darkened moon in this illustration represents the prophecy come true, as well as corresponding to Herodes' command "Löscht die Fackeln aus! Verbergt den Mond! Verbergt die Sterne!" (60) after Salome commits her heinous crime.

The illustration of Herodes occurs just before he calls for the moon to be hidden. In the illustration the moon appears over his left shoulder, but it is obscured by strange cloud formations that make it appear as if it were on fire. The light of the moon is being extinguished by waves of black fire as nature's response to the sacrilege that Salome has committed. In the final illustration a single candle burns, and its smoke drifts before a moon that has been totally consumed in blackness. The moon has been hidden entirely in darkness.

The moon in the illustrations is present as a witness and as a source of the lunatic actions performed. The moon presides over the mourning of Narraboth's suicide, she is the backdrop for Behmer's winged death, she accompanies Salome as she dances lasciviously for her stepfather, and the moon is present, if mostly hidden, in the illustration of Salome with her grisly trophy. After the last heinous act the moon begins to be swallowed in darkness, until in the final image her lunar light has left her and she is merely a black dot, like the final period at the end of the tale.

5. 7. Conclusion

In conclusion, Behmer's images represent a departure from the previous hypotexts, as well as displaying indebtedness to them. Despite treating the same theme as Beardsley, Behmer's approach to the work could not be more different. Beardsley's images are peppered with extratextual oddities, hypocephelitic handmaidens, perverse imps, dominoed sevants, excessive nudity, fanciful settings, and elaborate casts. The gazes within Beardley's illustrations are predominantly intra-diegetic gazes between

characters on the same pages. Beardsley's characters seem to be either in dialog, when only two appear, or casting suspicion or deriding one another when there are mutiple figures. One exception to this is "The Stomach Dance," where a barebreasted Salome gazes extra-diegetically at the viewer in a hostile manner that dares one to look upon her fearsome beauty. In contrast, Behmer's illustrations remain closely linked to the text, even when they deviate, they do so only in small ways to highlight a particular reading of the text. Behmer's treatments do not indulge in the same dalliances of authorial caricaturing that Beardsley favoured. Behmer sought out Lachmann and asked to illustrate her translation of the text (Walz 285). Lachmann agreed. There is no record of disputes about the rendering of the text into images, as there had been with Wilde and Beardsley. Behmer and Lachmann seem to have shared a vision of a less tainted and wanton Salome, which their collaborative work strives to illuminate.

6. Richard Strauss

The other two texts studied in this thesis are marginalised by their relative obscurity. Hedwig Lachmann, by her own biographer's admission, has remained relatively anonymous despite the success of her translation of *Salome* (Walz 284). Eduard Roditi, as we have seen, reporting on a retrospective exhibition of Marcus Behmer's work in 1956, commented that at the time many of Behmer's admirers already believed him to be dead (264). Richard Strauss does not languish in such obscurity, and it is due to his music drama of *Salome* that Lachmann has gained recognition for her translation, which served as the basis for Strauss' piece.

As previously mentioned in chapters one and two, while Lachmann has gained some recognition for her translation of *Salome* in connection to Strauss' music drama, some critics ignore that there is an interstitial text mediating between Wilde and Strauss. Gary Schmidgall, whose monograph *Literature and Opera* (1977) is frequently cited in reference to Strauss's *Salome*, makes no mention of Lachmann in the forty-three pages he devotes to discussing *Salome*. What concerns him in his analysis is the "transition from French to German" (272). Indeed, Schmidgall contends, one "need not be a linguist to sense that the German is a less supply inflected, more strictly modular, more guttural language—one, in short, which can be more stark and harsh" (272). Schmidgall's contention is preposterous; however, the language iself cannot be faulted for the violence Schmidgall finds in Strauss' music drama. The language of Hugo von Hoffmannsthal is no more guttural than the language of Ernest Hemingway. No language is inherently stark and harsh. The violence and harshness, the "nuclear core of terror and repulsiveness" that

Schmidgall finds in Strauss' version of *Salome* have more to do with the textual changes effected by Strauss, rather than any inherent brutality in the German language (274). The praise for Lachmann's translation from Walz and Strauss is for its lyricism, not its brutality and ugliness. Translation necessitates an amount of anonymity for its practitioners, but regardless of how reluctant scholars and critics are to acknowledge the role of translators (Venuti, *Scandals* 1), they cannot ignore translations when the translations mediate between two so-called original works of art. The shift from lyrical to guttural language is not due to the shift from French to German, but rather the shift from Wilde, mediated through Lachmann, to Strauss. The change results from a shift in stylistics, not linguistics.

6. 1. *Salome* as Music Drama

Richard Strauss used the subtitle "music drama" for his version of *Salome*, rather than subtitling it an "opera" (Puffett 58). Strauss has added an important autographic paratext to his work by titling it as such. The use of the generic subtitle linked Strauss to his musical predecessor Richard Wagner, and critics saw *Salome* as "the ultimate extension of Wagner's operatic methods" (58). The new nomenclature highlights the gestalt nature of the work in which music comprises only one part (59). One of the problems Wagner cited with opera is that the drama becomes secondary to the music (59). The new name underscores that the music provides exposition on the drama taking place and acts in a role similar to a Greek chorus (60). Strauss' *Salome* focuses primarily on the drama itself.

John Williamson, in his discussion of the work's critical reception, discusses another generic subtitle that critics impose on the work (131). Critics have called the work a *Literaturoper* for the same reasons that Strauss named it a music drama. The allographic epitext serves the same function of highlighting the role of drama in the musical rendering of *Salome*. The hypotextual basis for the drama is the one-act play *Salome*. This chapter will focus on discussing the hypotextual basis for Strauss' version and the transformation of the text in its new hypertextual form.

6. 2. Textual History

Richard Strauss had been considering producing an operatic version of *Salome* for some time. He had seen the play in production at Max Reinhardt's Kleines Theater in Berlin on November 15th, 1902 (Tydeman and Price 123; Kohlmayer *Oscar Wilde* 9). Anton Lindman presented Strauss with some lines of the play translated into verse (122), but it was Lachmann's text that Strauss chose to set to music (122; Walz 284; Tenschert 36).

Annagret Walz, in her biography of Lachmann, claims that Strauss was enraptured with the lyrical quality of Lachmann's translation, and that Strauss felt that it called out for music (Walz 284; Strauss 150). Tydeman and Price, in the chapter "Transformations" of the book *Wilde: Salome* (1996), differ and suggest that Strauss set Lachmann's rendering to music despite its lack of flamboyance and describe the translation as a faithful, if dull, prose rendering of Wilde's original (124). Ulrich Karthaus, in his afterword to Reclam 1990 publication of Lachmann's *Salome*, describes

it as not only a technically competent translation, but also a lyrical transformation (qtd. in Walz 284). Both parties have their biases, as can be seen from the primary subjects of their work. Tydeman and Price are writing primarily on Wilde and thus must elevate him as a creative genius, and the translator must perforce become a necessary evil that dilutes the work. Karthaus is writing an afterword to Lachmann's translation, which Reclam has chosen to publish. Strauss himself asserts, in his essay "Erinnerungen an die ersten Aufführungen meiner Opern" (1942):

> Ich war in Berlin in Max Reinhardts "Kleinem Theater," um Gertrud Eysoldt in Wildes "Salome" zu sehen. Nach der Vorstellung traf ich Heinrich Grünfeld, der mir sagte: "Strauss, das wäre doch ein Opernstoff für Sie." Ich konnte erwidern: "Bin bereits beim Komponieren." Der Weiner Lyriker Anton Lindner hatte mir das köstliche Stück schon geschickt und sich erboten, mir daraus einen "Operntext" zu machen. Auf meine Zustimmung hin schickte er mir eine paar geschickt versifizierte Anfangsszenen, ohne daß ich mich zur Komposition entschließen konnte, bis es mir eines Tages aufstieg: Warum komponiere ich nicht gleich ohne weiteres "Wie schön ist die Prinzessin Salome heute Nacht!" Von da ab war es nicht schwer, das Stück so weit von schönster Literatur zu reinigen, daß es nun ein recht schönes Libretto geworden ist. Und jetzt, nachdem der Tanz und besonderes die ganze Schlußszene in Musik getaucht ist, ist es kein Kunststück zu erklären, das Stück "schriee nach Musik." (181)

While Strauss does not mention Lachmann by name in the passage, the opening line he quotes is from her translation of *Salome* and it was her translation which was being performed at Reinhardt's theatre. Although in chapter four I have argued that it

improves the original by expanding on the text's lexical variation, whether the translation is superior or inferior to the original text is not within the scope of this thesis; but for better or worse, it was Lachmann's translation that Strauss chose.

Strauss began work on the score in earnest in 1903 and inscribed the date on a finished copy as the twentieth of August 1905, according to Tydeman and Price (124), or the twentieth of June, according to Puffett (4). Puffett refutes claims that the Dance was completed before the rest of the libretto and that Strauss did work in a chronological order. The date on the portion of the libretto concerning the Dance is August, and that may account for the discrepancy between accounts (Puffett 5).

Richard Strauss's music drama of *Salome* is often considered to be a rare example of a dramatic work set to music unaltered (Tenschert 36). Typical of this belief is Kurt Phalen's *Richard Strauss Salome Textbuch* (1995). Phalen's summary of the content begins by describing *Salome* as "eines der unmittelbarst wirksamen Musikdramen" (137). Others recognise that the text has been altered: Tenschert calculates that the excisions Strauss performed on Lachmann's text trimmed the work to just under half of its original length (36). Schmidgall agrees with this figure, and estimates the missing portions of the text to total about forty percent (270). Of this latter group, some are displeased and others, like Carpenter, defend these changes. Critical works on the music drama that defend the trimming of the work claim that Strauss excised only unnecessary or superfluous aspects of the work (Carpenter 89). It is my contention that Strauss makes substantive alterations to the text, and in the remainder of this chapter I will analyse the changes in the context of the moon and gaze.

Strauss' excisions and transpositions to Lachmann's text alter the meaning and significance of certain passages considerably. In the following pages I will examine the alterations Strauss makes to Lachmann's text and analyse the effect they have on the work as a whole. The primary text used for this analysis is the libretto as it appears in the full score presented in *Salome: An Opera in One Act*. As in the previous chapters, I will focus on gaze and the moon.

6. 3. Lunar Lacunae

The moon's function is greatly reduced in Strauss's libretto, becoming little more than a "conversational gambit" (Carpenter 88). Carpenter acknowledges that Strauss excised nearly half of the play's text, but feels that the omissions he made were of "fairly inessential" exchanges and characters (89). It is my contention, however, that the moon is a significant player in the text, as a figure onto which characters transfer their interpretation of Salome's character, or their own characters, as well as acting as a commentary, by changing colour, on current or future events in *Salome*.

When the page first describes the moon in Lachmann's text, he says "Sieh die Mondscheibe! Wie seltsam sie aussieht. Wie eine Frau, die aus dem Grab aufsteigt. Wie eine tote Frau. Man könnte meinen sie blickt nach toten Dingen aus" (7). Strauss cuts this line and changes the positioning of the words and the structure of the sentences. In the libretto, Strauss' page only comments "Sieh' die Mondscheibe, wie sie seltsam aus sieht. Wie eine tote Frau, die aufsteigt aus dem Grab" (Strauss, *Score* 5). In the first passage the page's lines foreshadow the dangers of the moon, which signifies both itself and Salome,

for Narraboth. In Strauss' version, the page's line foretells only Salome's own death and the moon's extinguishment at the tale's end. The forshadowing of the moon's, as Salome's, danger to others is nullified.

When Narraboth has succumbed to Salome's seduction and brought out Jochanaan for Salome to see, the page in Lachmann's text exclaims, "Wie seltsam der Mond aussieht! Wie die Hand einer toten Frau, die das Laken über sich ziehen will" (16). The passage, like the excised lines of the page's earlier description above, serves to illustrate and foretell the danger posed to Narraboth by the moon and Salome, caused by gazing too much at both of them. Strauss excises this passage, along with Narraboth's description of the moon as "eine kleine Prinzessin, mit Augen wie Bernsteinaugen. Durch die Wolken von Muselin lächelt das Gesicht hervor wie eine kleine Prinzessin" (16). The excised passage about the moon as a princess diminishes the textual link between Salome and the moon. The excisions also reduce the function of the moon, as well as removing exposition about Salome's character as delivered through descriptions of the moon.

After Narraboth commits suicide, in Lachmann's text, the page eulogises him and despairs that he did not hide Narraboth from the moon: "Hätte ich ihn in einer Höhle verborgen," he posits, "dann hätte er ihn nicht gesehen" (24). In Strauss' text the entirety of the passage is excised. The elision of the passage removes the moon, the commentary about the dangers of gazing at it, and being gazed at by it. These warnings about the moon also apply to Salome and removing them reduces the construction of Salome as dangerous and fatal. Salome is constructed as dangerous *femme fatale* in the text by a myriad of means including her masculinisation and powerful sexuality, but her

connection to the moon is a powerful example. By reducing the role of the moon in the text, the characterisation of Salome suffers.

Herodes enters after Narraboth has killed himself; the Tetrarch looks at Salome, and is admonished by Herodias, as in Lachmann's text (79; 26). Herodes describes the moon, but Strauss has altered it from the original text by adding a word. In Lachmann's text, Herodes says:

> Wie der Mond heute nacht aussieht! Es steckt Seltsames in ihn. Ist es nicht ein seltsames Bild? Es sieht aus wie ein wahnsinniges Weib, ein wahnsinniges Weib, das überall nach Buhlen sucht. Und nackt ist, ganz nackt. Die Wolken wollen seine Nacktheit bekleiden, aber das Weib läßt sie nicht. Er stellt sich nackt am Himmel zur Schau, wie ein betrunkenes Weib, das durch die Wolken taumelt. (26)

Lachmann's text continues on for several more lines, but Strauss' libretto stops here. The excision is of repetitious lines and does not change the meaning to a significant degree. What is significant is the substitution that Strauss makes to the text. In Strauss the description reads: "Wie der Mond heute nacht aussieht! Es steckt Seltsames in ihn. Ist es nicht ein seltsames Bild? Es sieht aus wie ein wahnwitziges Weib—das überall nach Buhlen sucht …wie ein betrunkenes Weib—das durch Wolken taumelt" (79-80). The introduction of the word *wahnwitzig* to replace *wahnsinnig* increases the instability attributed to the anthropomorphised female described. Strauss' cynthionic woman is more than just mad; she is deranged, raving, lunatic.

The moon turning into blood, and Herodes' perception that it has occurred, feature prominently in the texts of Lachmann and Wilde. Jochanaan predicts that "der

Mond wird werden wie Blut" (30; Strauss, *Score* 120). When Salome has danced for Herodes, he believes that this phenomenon has come to pass, as a forewarning of the atrocity Salome will force him to perform, the slaughter of a holy man. In Lachmann's text, Herodes exclaims "Ah, sieh den Mond an! Er ist rot geworden. Er ist rot geworden wie Blut. Ah, der Prophet hat wahr prophezeit. Er prophezeit, das der Mond wie Blut werden würde. Hat er das nicht prophezeit? Ihr alle habt gehört, wie er es propheziet. Und jetzt ist der Mond wie Blut geworden. Seht ihr es nicht?" (47). Strauss retains the first passage, wherein Jochanaan prophesies the moon turning to blood, but does not include Herodes' excited proclamation that he sees the prophecy come true. The latter lines portray Herodes' descent into lunacy and comment on his actions. The fact that he sees the moon as having become like blood indicates that he is aware that sinful acts are being or will be committed, acts so heinous that they warrant the attention of an unknown god. By removing the line, Strauss excises two commentaries. Herodes seeing the moon turn to blood suggests his awareness of the blasphemous nature of the events to come and it also suggests that he is either mad or visionary. Herodias does not see the moon turn red. She is a pragmatic character who believes that "Der Mond ist wie der Mond, das ist alles" (Lachmann 26). In the play, when Herodes claims he sees a vermillion moon, Herodias sarcastically rebukes him by saying, "O ja, ich sehe es gut, und die Sterne fallen wie unreife Feigen, nicht?" (47). Her comment refers to the whole of Jochanaan's prophecy that "Es kommt ein Tag, da wird die Sonne finster werden wie ein schwarzes Tuch, und der Mond wird werden wie Blut, und die Sterne des Himmels werden auf die Erde fallen wie unreife Feigen von Feigenbaum, und die Könige der Erde werden erzittern" (40). The moon in Lachmann and Wilde is a polysemous player, acting as

Salome's surrogate, as a witness to the action, and as an object onto which dramatis personae project their thoughts, fears, hopes and desires. The moon also comments on the action of the play by turning to blood and implying that Salome's murderous desire has brought down the wrath of an unknown god upon the house of Herod. Strauss' excision of Herodes' bloody lunar vision denies the reader the experience of Herodes' feelings of judgement, whether real or imagined. In the play, when Herodes decides to have Salome killed, it is because he believes "es ist ein Verbrechen gegen einen unbekannten Gott" (Lachmann 60). Strauss also removes the aforementioned line from the libretto and Herodes merely states "Sie ist ein Ungeheuer, deine Tochter. Ich sage dir, sie ist ein Ungeheuer!" (Strauss, *Score* 198). The removal of Herodes' vision of the blood-red moon and his comment that Salome's beheading of Jochanaan is a crime against an unknown god changes Herodes' motivation for having her killed. In Strauss' libretto, Herodes believes that Salome's actions are monsterous and kills her because she is horrible, not because he is afraid of the wrath of an unfamiliar diety. The elision of the moon from Strauss' libretto has repercussions that echo throughout the whole of the piece altering characterisation and motivation.

6. 4. Gaze: Dangerous Visions

When Narraboth gazes at Salome after she has exited the banquet hall, the page in Lachmann's text asks, "Warum sprichst du zu ihr? Oh, es wird Schreckliches geschehen. Warum siehst du sie an?" (13). In Strauss' libretto, the page asks "Schreckliches wird geschehen. Warum siehst du sie so an?" (18). The excision and transpositions in the first

two lines produce minor changes, but the final line, and the addition of the *so*, alter the meaning of the text. In Lachmann's text the page asks why Narraboth stares at Salome, in Strauss' text the page asks why Narraboth stares at Salome in a particular fashion. The impropriety is in the way he gazes at her, not only in the act of gazing itself. By focusing on the type of gaze, the page draws attention to his, or in Strauss' case, her own scrutiny of Narraboth. The addition of *so* also creates a parallel with the lines that Herodias will speak about the manner in which Herodes looks at Salome.

After the death of Narraboth, Herodes treads in the blood of the young Syrian and reminisces about him. In Lachmann's text, Herodes recalls that he saw "seine schmachtenden Augen, wenn er Salome ansah. Wahrhaftig, ich dachte: er sieht sie zuviel an" (29). Herodias then rebukes him, saying that "es gibt noch andere, die sie zuviel ansehen" (29). In Strauss' libretto the only line that remains is "Ich erinnere mich, ich sah seine schmachtenden Augen, wenn er Salome ansah" (84). By excising Herodes' comment that Narraboth looked too much at Salome, and Herodias' warning that there are others, namely Herodes, who also gaze too much at Salome, Strauss robs the text of the parallelism between Narraboth's visual preoccupation with Salome and Herodes'. Gazing fixatedly at someone, within the context of the play, constitutes a dangerous pastime that will lead to that gazer's downfall or demise. By excluding the lines about Narraboth's fixation with Salome, Herodes is blind to his own fixation, and Herodias' commentary on it, the motif of Herodes' lascivious gaze is diminished. The connection is made elsewhere in the text, and in a latter example, I will discuss how Strauss' reintroduces the connection by inserting a modifier into the text. Nonetheless, the removal of the lines impacts and diminishes the accretion of textual signals indicating the

link between Narraboth and Herodes and their dangerous gazes. The removal of the lines constructs Herodes' gaze as more innocent. His unnatural desire for his stepdaughter remains perverse, but in the play Herodes' recognition that Narraboth gazes too much at Salome suggests he knows that gazing at her is both wrong and dangerous. Herodias' warning serves to inform Herodes that he is also guilty of the same inappropriate gaze and makes him aware of his transgression. Herodias' accusation is not explicit, but its absence from Strauss' libretto removes even the indirect warning, thus making it more likely that Herodes is oblivious to his dangerous actions.

Strauss downplays the motif of gaze further by excising several more instances of Herodes' lascivious gaze through the exclusion of the lines "Siehst du nicht wie blaß deine Tochter ist?," "Du brauchst sie nicht anzusehen" (38), and "Du fängst wieder an meine Tochter anzusehen. Du sollst sie nicht ansehn. Ich habe es schon gesagt" (40). The absence of Herodias' remarks have a substantial effect on the reader's perception of Herodes and his own awareness. As in the above example of Herodes' reminiscence about Narraboth's longing gaze, the exclusion of Herodias' warnings constructs Herodes as less informed about his own actions. In the text of the play, the reader sees that Herodes is constantly warned about gazing at Salome. Herodias' motivation is that it is unhealthy for Herodes to gaze at his stepdaughter with lustful thoughts. Herodes need only heed her in order to spare himself from grief. Herodes accuses Salome of asking for the head of Jochanaan "nur um mich zu quälen, weil ich dich so angeschaut habe" (Strauss, *Score* 161). By removing the lines "Du brauchst sie nicht anzusehen" (Lachmann 38), and "Du sollst sie nicht ansehn" (40), as well as the other, Strauss' diminishes Herodes' culpability for his actions. He may be aware of how inappropriate

and dangerous his actions are, but by removing Herodias' warnings and accusations, the reader loses the knowledge that he ought to be aware since Herodias is forceful in making Herodes aware of his gaze.

In the play and in Strauss' libretto, Herodias expresses her distaste for the idea that Salome should dance before Herod. One of her objections is that "Ich will nicht, daß sie tanzt, während du sie auf solche Art ansieht" (Lachmann 47; Strauss*, Score* 135). Earlier in the libretto, Strauss changed the line "Warum siehst du sie an" (Lachmann 13) to "Warum siehst du sie so an" (Strauss*, Score* 18). By adding *so* to the earlier line "Warum siehst du sie so an?" (18), said by the page to Narraboth, and thus highlighting the manner of the look, Strauss creates a juxtaposition between the way in which Narraboth looks at Salome and the way in which Herodes looks at her. The additional modifer also links the line to Herodes' statement later in the libretto that Salome asks for the head of Jochanaan in order to torture Herodes "weil ich dich *so* angeschaut habe" (Strauss*, Score* 161; emphasis added). The categorization of the gaze as a certain type distinguishes it as a dangerous manner of gazing; one which has already lead to the death of Narraboth.

In Lachmann's text, as in Wilde's, Herodes attempts to dissuade Salome from asking for the head of Jochanaan. He says "Der Kopf eines Mannes der von Rumpf getrennt ist, das ist ein übler Anblick, nicht? Es ziemt sich nicht, daß die Augen eines Mädchens auf so etwas fallen" (50). Herodes says this because he cannot fathom Salome's motivation and seeks to dissuade her, but it is also part of the motif of gaze. Strauss' removal of the statement has repercussions because it is a commentary on gaze and on Salome's gender. Herodes implies that Salome is demonic for her desire to gaze at

the severed head. Salome's desire for the head is unwholesome and unnatural, as is her aggressive sexuality that forces itself on the holy figure of Jochanaan. In the line "das ist ein übler Anblick" (Lachmann 50), the text is making this commentary explicit. The second line "Es ziemt sich nicht, daß die Augen eines Mädchens auf so etwas fallen" (50) calls the innocence of Salome's sexuality into question. However, the text makes it quite clear that Salome does want his head, as she insists repeatedly. The line suggests that because of her desire she is not a maiden, that she is neither innocent nor feminine. Salome is masculinised throughout the work because of her Jewishness (Gilman 68) and her assertiveness, her unbridled passion, and other traits. By eliding Herodes' criticism of Salome's choice of reward, Strauss removes not merely supererogatory lines, but lines that speak to the heart of the text's concern with Salome's problematic nature as a *femme fatale* and the masculination and demonisation associated with it.

Salome's masculine characteristics alleviate the alterations caused by Strauss' textual tampering. The transsexation of the page of Herodias from a male figure into a female figure is the strangest change to Lachmann's hypotext. Strauss claimed that he had always envisioned the page as a woman (Tydeman and Price 123). None of the critical works dealing with Strauss' music drama provide any reason for Strauss' change. No one has suggested, for example, that the change has been made in order to produce a musical symmetry by having a third female singer. The score specifies that the female page should be performed by a *contra alto* (Strauss, *Score* 4). A contra alto is a female singer whose voice is in the lowest range or a male singer whose voice is in the highest (Jacobs 20, 92; "Alto or Contra Alto" 40). In an extended analysis of the secondary literature, no alternate reason for the change presents itself and thus the choice of

employing transsexation in the case of the page appears to be a case of expurgation, designed to eliminate undesirable homosexual elements from the music drama. However, this interpretation does not make sense in light of the political climate in Germany at the time of *Salome*'s popularity. Sander Gilman, in his article "Strauss, the Pervert, and Avant Garde Opera of the Fin de Siecle" (1988), discusses the liberal attitude of Germany, a liberalism associated with Jewishness, towards homosexuality (43). Additionally, the homosexual nature of the play has more to do with its associations with Jewishness and its creator's homosexuality than the relationship depicted between Narraboth and the page (63). Wilde's trial was well known in Germany and chronicled in length by *Die Zeit*, and his popularity grew because of the trials (40). In the book chapter "Distance, Death, and Desire in *Salome*," Joseph Donohue ascribes the play's homosexual associations to the gift of the green flower that Salome offers to Narraboth (127). In Parisian circles green carnations signified the wearer's homosexuality. Wilde denied the connection, claiming to have invented the flower, but the association remains. Finally, Salome's own masculine attributes, those of the *femme fatale*, including her dominance and sexual appetite construct her "sexuality as perversely and clandestinely male, suggesting that the Syrian thus kills himself out of a homosexual jealousy over Salome's infatuation with Iokanaan" (Donohue 127). The transsexation of the page, in light of these factors, does little to diminish the homosexual aspects of *Salome*. Gazing at Salome is not only dangerous, but it is also coded with transgressive homosexual desire.

Herodes admits the power Salome holds over him, that his gazing at her all evening has weakened him and also caused her to act against him. Lachmann's text, and

Wilde's, contains an extended passage wherein Herodes comes to this realisation. Lachmann's version is as follows:

> Nein, nein, du möchtest das nicht haben. Du sagst das, nur um mich zu quälen, weil ich dich so angesehen und es den ganzen Abend nicht gelassen habe. Es ist wahr, ich habe dich angesehen und habs den ganzen Abend nicht gelassen. Deine Schönheit hat mich verwirrt. Deine Schönheit hat mich maßlos verwirrt, und ich habe dich allzuviel angesehen. Man sollte gar nichts ansehen. Weder Dinge noch Menschen sollte man ansehen. Nur in Spiegel sieht es sich gut, denn Spiegel zeigt uns bloß Masken. (51)

In Strauss, this passage is reduced to: "Das sagst du nur, um mich zu quälen, weil ich dich so angeschaut habe. Deine Schönheit hat mich verwirrt" (161-2). The lines still impart the notion that Herodes' gaze is unwanted, but it does not give the impression of the extended gaze that the lines "Es ist wahr, ich habe dich angesehen und habs den ganzen Abend nicht gelassen" and "ich habe dich allzuviel angesehen" convey. Strauss' excisions also remove the commentary on the general dangers of gazing upon things disclosed in the lines "Man sollte gar nichts ansehen. Weder Dinge noch Menschen sollte man ansehen. Nur in Spiegel sieht es sich gut, denn Spiegel zeigt uns bloß Masken" (51). The notion that mirrors only show masks is synchronic with Lacan's notion that when a child looks into a mirror he sees an ideal-ego, an imaginary unified whole body unlike the chaotic fragmented body that the child possesses (Lacan 76). The dangerous notion of looking at people and even at things is removed. Strauss' libretto merely transmits the notion that Salome is displeased with Herodes' attentions.

When Salome has her grisly trophy, she pleads with it. In both Lachmann's and Strauss' text, she begs Jochanaan to look at her and asks him, "Warum siehst du mich nicht an?" (Lachmann 59; Strauss, *Score* 186). In both Lachmann's and Strauss' versions, Salome argues, "Hättest du mich gesehn, du hättest mich geliebt!" (59; 195). In Lachmann's text, there is another passage wherein Salome recounts, "Ich sah dich, und ich liebte dich" (59). Strauss elides the remark from his libretto. While her other remarks earlier in the play and the libretto make the audience aware that Salome desires Jochanaan, this statement explicitly links her love of him to her gazing upon him. Love is inextricably linked with gaze in the texts of Lachmann and Wilde. The line provides the reader with Salome's motivation. Salome's gazing at Jochanaan is synonymous with Narraboth's and Herodes's gazing at Salome. The gazes, each inspired by or inspiring desire, lead the gazer into danger. In Strauss' libretto the link between gaze, desire, and danger still exists, but the excision of several key lines weakens the connection. Gaze and desire in the play have fatal consequences, in the music drama transgressive desire, depicted though gaze, is the *hamartia* that causes the characters' unfortunate endings.

In the final passages of both play and libretto, Herodes calls out, "Sicher es wird Schreckliches geschehn" (Lachmann 59; Strauss, *Score* 199). In Lachmann's version, Herodes says "Ich will alle die Dinge nicht sehen, ich will nicht leiden, daß alle die Dinge mich sehen" (60). Herodes realises the dangers of being gazed upon, of being watched. The torches and the illumination of the firmament itself expose his sins and the sins of Salome by bearing witness to the heinous acts committed in their light. The uncanny sense of being looked at by inanimate objects, described in the discussion of the play in chapter four, is removed from Strauss' libretto. Gazing in the play is dangerous, implying

control and instigating fatal action. By excising Herodias' warnings about gaze, Herodes's revelatory statement that one should not look at either things or people, and his paranoid demands not to be looked at by things or to have them look upon him, Strauss neuters the effect of gaze in the text. Strauss retains some of this by including the lines "Löscht die Fackeln aus. Verbergt den Mond! Verbergt die Sterne!" (Strauss, *Score* 200). However, the emphasis on the synchronic actions of watching and being watched are hidden, like the moon and stars, by Strauss' excision. The danger of gaze is reduced in the text to the repercussions of looking at Salome, a gaze that is dangerous because it is transgressive, being both incestuous and homosexual, and is not constructed in Strauss' libretto as dangerous in and of itself.

6. 5. Conclusion

Strauss' excision of passages relating to the moon and to gaze does not constitue a trimming of unnecessary elements. Strauss' asserts that he wanted "das Stück so weit von schönster Literatur zu reinigen" and his elisions and alterations achieve this goal (Strauss *Erinnerungen* 181). The removal of sections of the text relating to the moon alters the way in which Herodes' actions at the end of the text are to be interpreted. In the play Herodes fears that Salome has brought the wrath of an unknown god down upon him; in Strauss' libretto Herodes worries that misfortune of "Unheil" may befall him, but he has not seen the prophecies of Jochanaan come true as Lachmann's and Wilde's Herodes has. The moon in Strauss' libretto is a raving lunatic woman, far more depraved than the play's hysterical woman who has taken leave of her senses. The moon's gaze no longer

plagues Strauss' Herodes, who does not explicitly have a fear of being looked at by the moon. Cynthonic illumination is still dangerous, and Herodes orders it hidden, but the theme of dangerous gazes belongs only to human characters. Gaze in the play is potentially fatal, but in Strauss the motivation behind the gaze matters more. Desire, rather than gaze itself, is harmful. Gaze is merely the vehicle for lust in the libretto, and while gazing can be hazardous, the transgressive impetus behind it is what provides it with its fatal possibilities.

7. Conclusion

Hedwig Lachmann, Marcus Behmer, and Richard Strauss each provide unique and interconnected contributions to the voluminous corpus of works on Salome produced in the *fin de siècle*. Despite the fact that each of the three hypertexts shares Wilde's *Salome* as a hypotext, twice removed in the cases of Behmer and Strauss, the three works present three distinct versions of the tale.

Wilde's play often usurps Lachmann's translation in the critical reception of *Salome* in German, especially with regard to Strauss' music drama. The authorship of Wilde's text is muddied by the plethora of hypotexts that informed his writing, as well as the assistance of not one, but three French poets in the text's editing. Lachmann, in writing her translation, consulted not only Wilde's original, but also consulted the English translation, dubiously ascribed to Alfred Douglas. Both of these texts are problematic in terms of authorship. Lachmann's translation does not suffer from these problems, because she was a poet schooled in French and English and her translation displays a lexical dexterity that surpasses Wilde's, since she is writing in her native tongue.

Lachmann's translation takes liberties with Wilde's French by re-arranging the order in which sentences occur, increasing the lexical choice, and omitting lines. The alterations Lachmann's translation introduces into the text cannot be accounted for merely by the difficulty of shifting the play from French into German. Lachmann had her own understanding and interpretation of the text and its eponymous protagonist's motivations. For her, Salome is a *Naturkind* pushed to desperate acts because of an

overwhelming desire for Jochanaan. Lachmann's Salome is pure, and not a precocious and wilful child intent on selling herself to indulge her whims. Lachmann's version presents her vision of *Salome* and is imbued with her own understanding of the play's meaning.

Behmer's illustrations, based on Lachmann's version of the text, are faithful to it, while at the same time recasting it into a redemption narrative. Marcus Behmer approached Lachmann about illustrating her text. Behmer was an admirer of Aubrey Beardsley, who had illustrated Wilde's original. However, Behmer's work on *Salome* is substantially different from Beardsley's, as I have shown in chapter five. Beardsley's illustrations were more about Beardsley than *Salome*. Behmer's work focuses on the text without seeking to caricature the author or people the images with vulgar imps. Behmer's illustrations seem more like portraits of the characters they depict, usually only picturing one character at a time; the exception to this being the images of Salome with the severed head of Jochanaan, which arguably constitutes a companion. Moreover, Behmer's illustrations are not only a departure from Beardsley, but also from the text of Lachmann. Behmer's revisions to the text include adding an anthropomorphised death's head to represent death, which in the text is represented only by the sound of beating wings. Salome's wish to be looked at by Jochanaan is also granted by a sympathetic Behmer. In the play, Salome berates the dismembered head of Jochanaan for not looking upon her in life. In Behmer's images, Jochanaan does look directly at Salome while alive and his severed head beams beatifically at her after his decapitation. Behmer allows for the redemption of Lachmann's *Naturkind*, whose all-consuming desire prompts her to commit heinous and monstrous infractions.

Strauss's music drama exicises one third of a text which is a mere sixty pages in length. The original play and its German translation, from which Strauss worked, are interspersed with an excess of tributary tales, so that the play at times appears to be an aggregate of digressions. The hypotext often reads like an extended diversion from the main point, but the rambling digressions that delay the climatic point in the text provide the reader with pleasure. *Salome* is peppered with commentaries on any number of topics ranging from religion to politics and suicide. The sybaritic descriptions of the marvels with which Herodes attempts to ply Salome are what make the play hedonistic and decadent. The world's largest emerald is a dull enticement, but an emerald that can show one the future is a marvel worthy of being used to sway a madwoman from her heart's desire. However, while Strauss' lapidary treatment of the text retains much of the text's sybaritic nature, it purges it of important facets. The moon is at the centre of the hypotext; the moon is the mirror onto which all the characters desires and representation of themselves are projected. By excising the moon, the reader is barred from receiving the characters own self-analysis though their reading of themselves and their desires in the moon's figuratively reflective surface. Gaze is reduced to an exhibition of transgressive sexuality, rather than being constructed as a powerful means of control in and of itself. Strauss' purging of the text "so weit von schönster Literatur" renders it a "recht schönes Libretto" (Strauss 181), but affects and indeed reduces the meanings, motivations, and machinations involved in the hypotext.

The intermedial works of Lachmann, Behmer and Strauss constitute three texts, three interpretations, and three *Salome*(s). There are many links between such interrelated texts, but the links explored in this thesis have not been previously analysed because

Lachmann has been overlooked. Behmer's and Strauss' hypertexts are dependent on Lachmann's text despite diverging from it. The re-envisionings of Salome that the three artists present create three unique images of the text and its characters. The cynthonic symbolism and dangerous gazes signal shifts in meaning and motivation between the texts. These disparate visions of Lachmann, Behmer and Strauss are expressed through the subtle, and not so subtle, alterations in each intermedial hypertext. The triad of sybaritic *Salomes* represents a trinity of textual masks reflected in three intermedial mirrors.

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Appendix

Fig. 1. Narraboth, untitled illustration by Marcus Behmer, (1903) rpt. in *Salome*. By Oscar Wilde. Trans. Hedwig Lachmann. Leipzig: Insel, 1999. n.pag.

Fig. 2. Jochanaan**,** untitled illustration by Marcus Behmer, (1903) rpt. in *Salome*. By Oscar Wilde. Trans. Hedwig Lachmann. Leipzig: Insel, 1999. n.pag.

Fig. 3. Salome, untitled illustration by Marcus Behmer, (1903) rpt. in *Salome*. By Oscar Wilde. Trans. Hedwig Lachmann. Leipzig: Insel, 1999. n.pag.

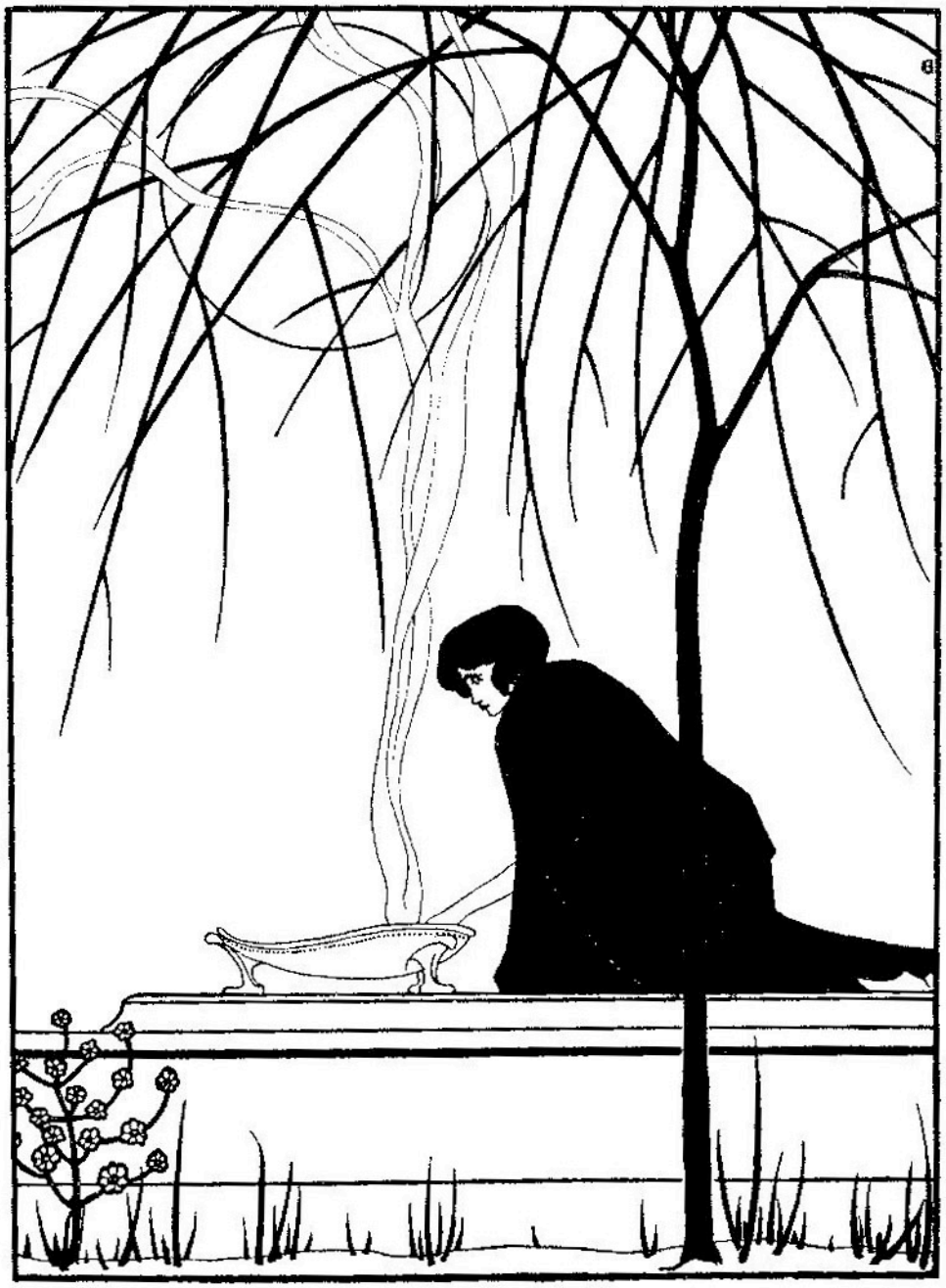

Fig. 4. Der Page der Herodias, untitled illustration by Marcus Behmer, (1903) rpt. in *Salome*. By Oscar Wilde. Trans. Hedwig Lachmann. Leipzig: Insel, 1999. n.pag.

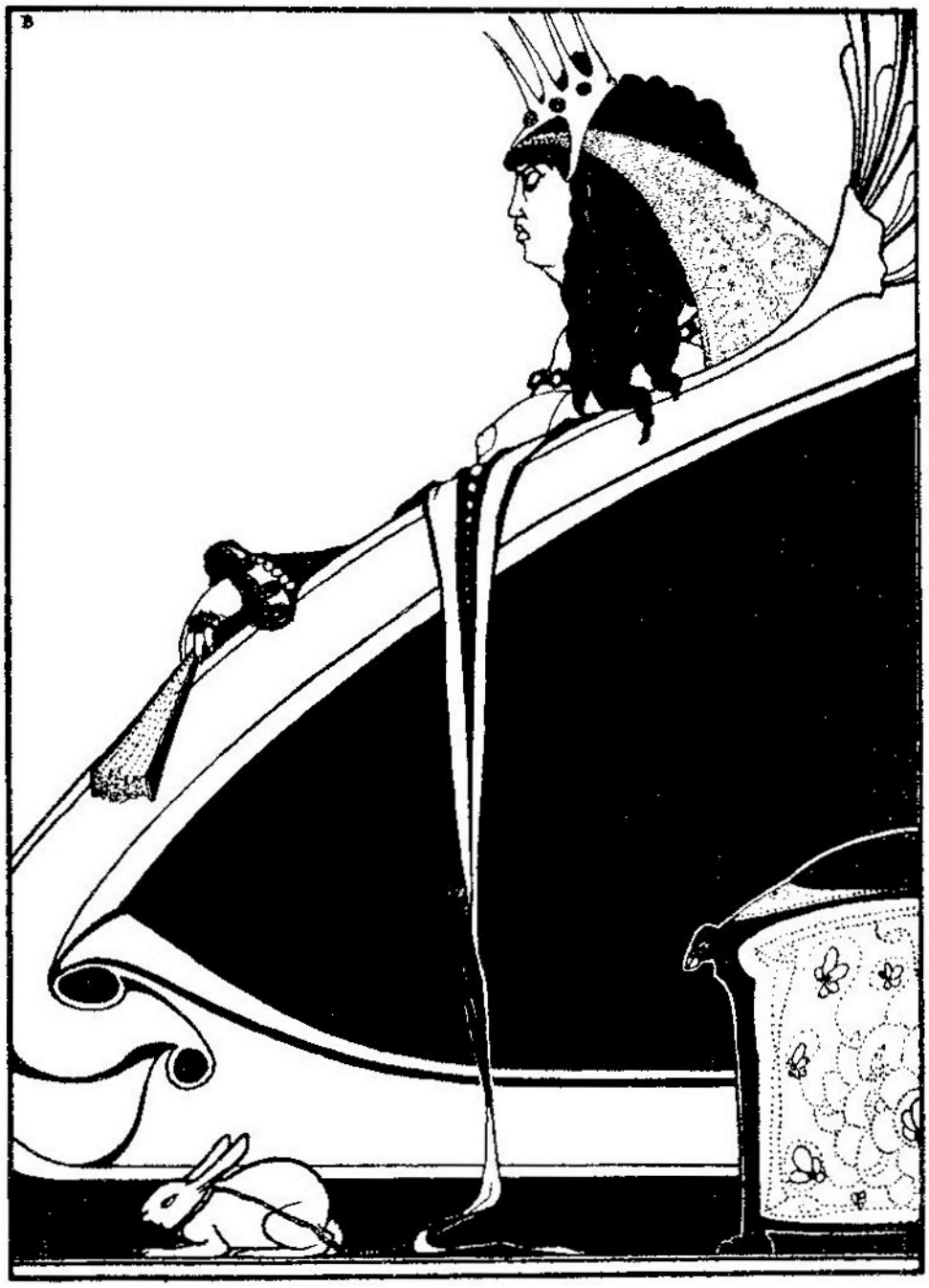

Fig. 5. Herodias, untitled illustration by Marcus Behmer, (1903) rpt. in *Salome*. By Oscar Wilde. Trans. Hedwig Lachmann. Leipzig: Insel, 1999. n.pag.

Fig. 6. Death, untitled illustration by Marcus Behmer, (1903) rpt. in *Salome*. By Oscar Wilde. Trans. Hedwig Lachmann. Leipzig: Insel, 1999. n.pag.

Fig. 7. Salome, untitled illustration by Marcus Behmer, (1903) rpt. in *Salome*. By Oscar Wilde. Trans. Hedwig Lachmann. Leipzig: Insel, 1999. n.pag.

Fig. 8. Salome with the head of Jochannan, untitled illustration by Marcus Behmer, (1903) rpt. in *Salome*. By Oscar Wilde. Trans. Hedwig Lachmann. Leipzig: Insel, 1999. n.pag.

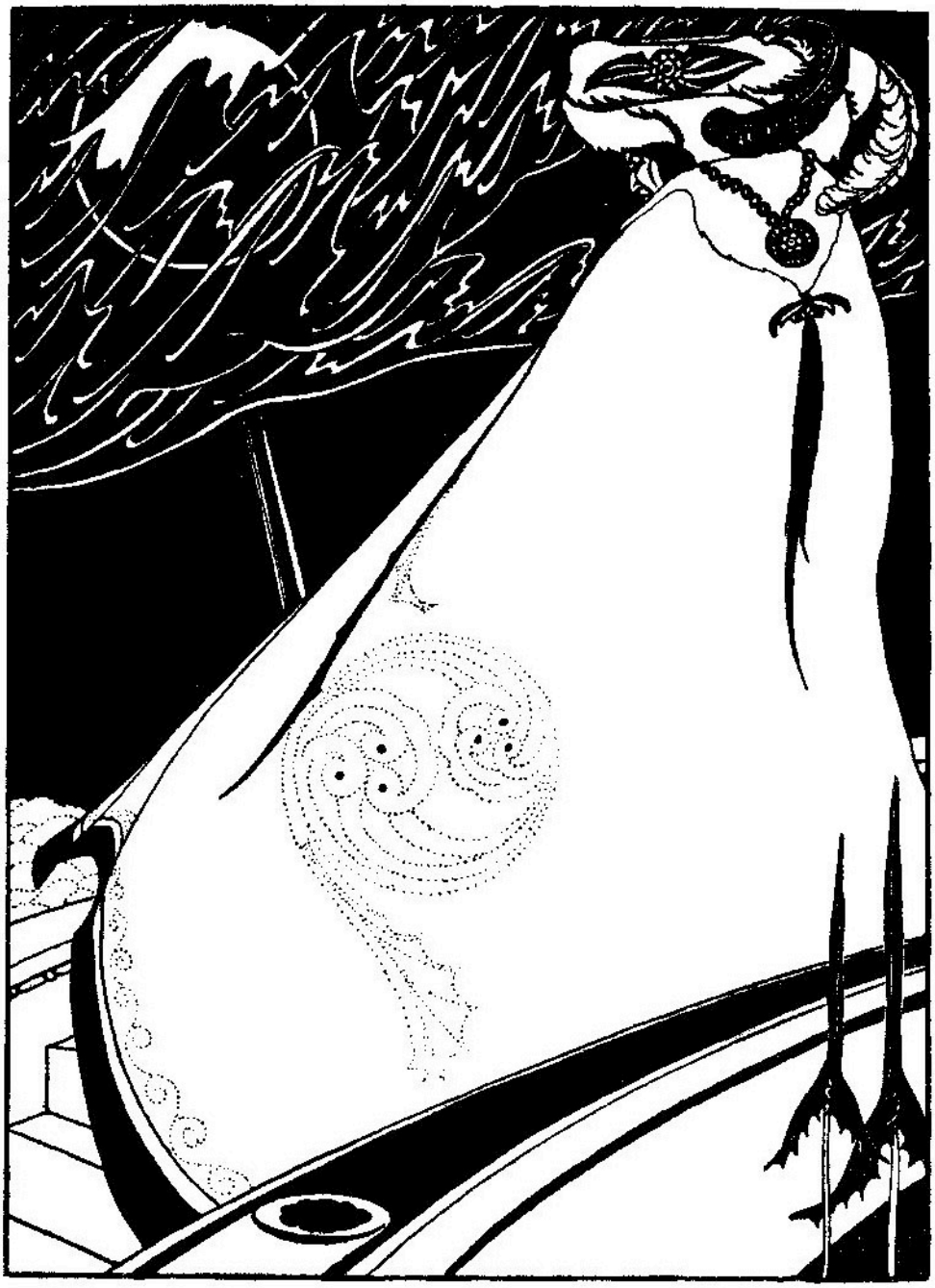

Fig. 9. Herodes, untitled illustration by Marcus Behmer, (1903) rpt. in *Salome*. By Oscar Wilde. Trans. Hedwig Lachmann. Leipzig: Insel, 1999. n.pag.

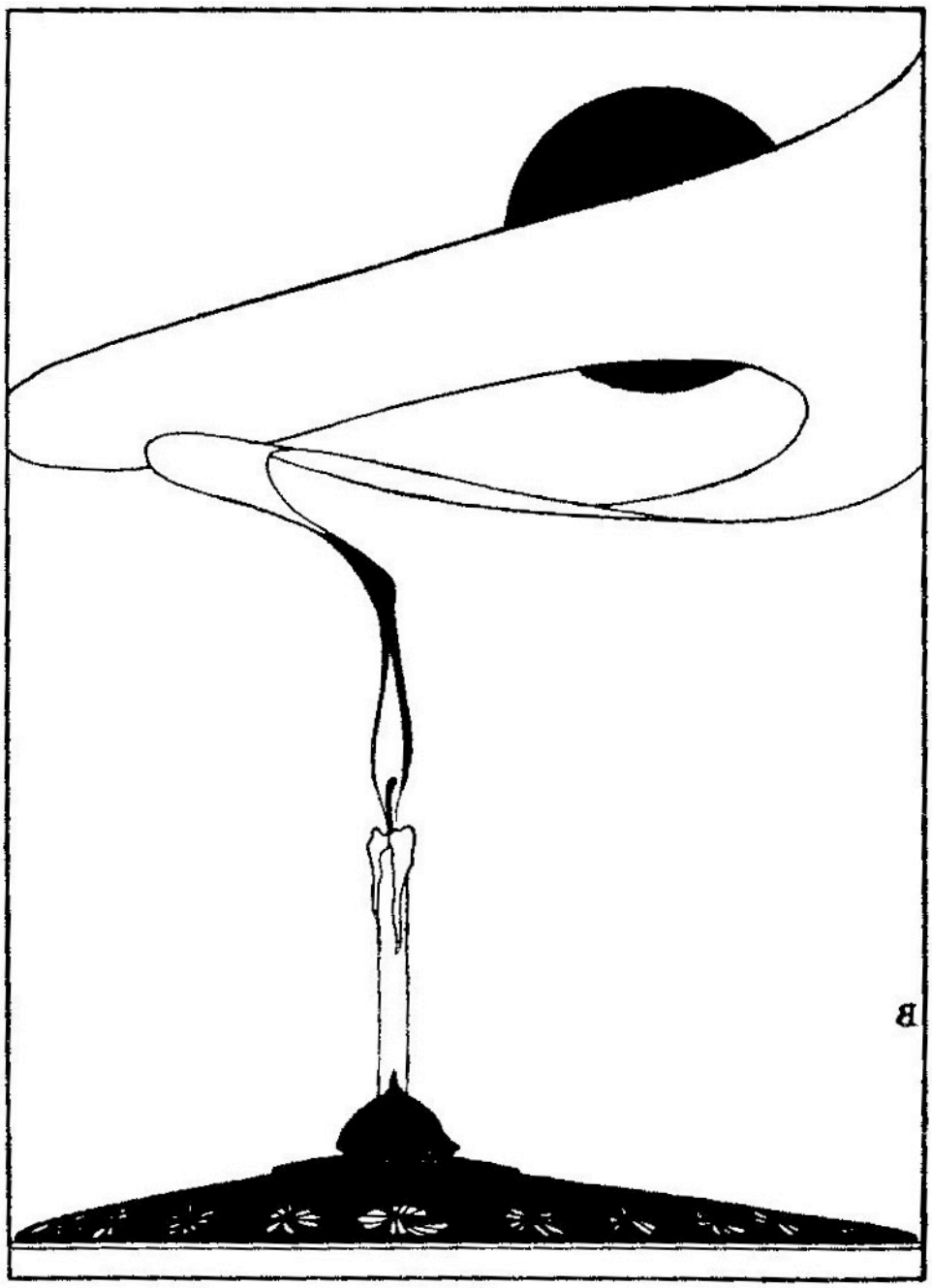

Fig. 10. Candle and moon, untitled illustration by Marcus Behmer, (1903) rpt. in *Salome*. By Oscar Wilde. Trans. Hedwig Lachmann. Leipzig: Insel, 1999. n.pag.

Fig. 11. "The Climax" by Aubrey Beardsley (1893) rpt. in *Salome: Mit den Bildern von Aubrey Beardsley*. By Oscar Wilde. Trans. Hedwig Lachmann. 1903. Leipzig: Insel, 1919. 57.