

海外だより

## Iconographic Changes of Images of Salome in East and West

「サロメ図像の変遷 — 東洋と西洋」

井村君江

### 1. はじめに

日英交流の文化祭が10年に1度行われており、今回は第2回目である（第1回は1991年‘*Shakespeare in Japan*’を旧ロンドン・グロブ座で講演した）。今回の日本祭 *Japan 2001* の催し物は、演劇・音楽・芸能・科学技術・文化研究関係の広範囲2000余に及び、平成13年の3月から1年間イギリス各地で開催された。その最終回を締めくくる文化問題の行事としてこの「講演・展覧会・公演」が選ばれ、平成14年3月28、29日、ロンドンの王立演劇アカデミーのヴァンバーク劇場とフォイエで開催された。

## **SALOME**

*Presented by Prof. Kimie Imura Lawlor*

### **Iconographic Changes of images in East and West**

*Lecture, Exhibition  
&  
Performances*

at The Jerwood Vanbrugh Theatre  
Royal Academy of Dramatic Art

**March 28 & 29, 2002**

JAPAN 2001 Festival

#### **Lecture**

*Salome in East and West*  
by Professor Kimie Imura Lawlor  
at The Jerwood Vanbrugh Theatre  
March 28th (18:00~19:00)

#### **Performances**

*Contemporary Dance Salome* by Kou Reika  
*Kyogen Salome* by Izumi Motoya  
at The Jerwood Vanbrugh Theatre  
March 28th (19:10~21:00)

#### **Exhibition**

*Iconographic Changes of Salome in Europe and in Japan*  
at Foyer of RADA, March 28th, 29th  
(13:00~17:00)

Venue: Royal Academy of Dramatic Art  
Malet Street, London, W1

(From the leaflet)

六世紀の文献、中世寺院壁画のサロメ像から、ジョットー、ダヴィンチ、モロー、ピアズレーを経てピカソに至る1500年間、12ヶ国で約20年間に収集した200余の写真に収めた内の50点を展示。日本は松井須磨子、川上貞奴から水谷八重子、三島由紀夫演出の岸田今日子、森秋子等の舞台写真30点、プログラム、ポスター、サロメ女優のコスチューム等を展覧した。更にオスカー・ワイルドの『サロメ』を初版本はもとより、シュトラウスのオペラ『サロメ』の楽譜、世界30ヶ国に及ぶ翻訳稀観本を10のショー・ケースに展示、更に、中世のノッティンガム・アラバスター浮き彫りから天野喜孝の水彩画「サロメ」迄（ニュー・ヨークより直送）を展示した。公演は和泉元彌の創作・演出の『狂言サロメ』（初演）と、高領伽の創作振り付けになるエジプト風劇舞踊『モダン・ダンス・サロメ』であった。

図像学のみならず主題学の立場からも、可能な限り古代から現代まで立体的に実際の例で示しながら、「サロメ」の映像の西洋での史の変遷、日本に移入され、どのように紹介され解釈され現代に波動し日本でどう変容したかを、一時間に亘り講演した（スライド使用）。問題が「日本に於ける『サロメ』」（『サロメ図像学』あんず堂出版平成15年6月刊行予定）の骨子であるので、なるべく講演の口調を残して採録した。英国大使、王立演劇アカデミー学長夫妻、ヴィクトリア・アルバート美術館、バービカン・ミュージアム学芸委員等に交じり、ロンドン・ワイルド協会の方々が多数出席され、機関紙 *Intentions* や *The Oscholars* に好意あるレビューが掲載されたので、本国の反響例として2つを取録する。

## 2. 講演

### Iconographic Changes of Images of Salome in East and West

Kimie Imura Lawlor

Your Excellency, Ladies and Gentleman,

It is a great honour, as the final event of *Japan 2001* festival, to have a chance to explain how one image has been changed in various centuries to the Modern Period in Europe and in Japan. Through listening to my short lecture, seeing the exhibition and appreciating two performances: one is a

drama in a traditional Japanese theatrical format '*Kyogen Salome*' and the other is a *contemporary Oriental style dance 'Salome'*, being performed on this stage tonight, you might recognize a Japanese traits of importing the foreign subjects and reforming them according to our own tastes and by our own ways. Subsequently, you might observe a comparison between the Orient and the Occident.

Especially this time, I am attempting to treat this subject within a character Salome. And I will trace historically how the Japanese people have described Salome in plays on the stage, in dances, and in paintings for 90 years since 1913 until today. As a heroine, Salome seems to have become a kind of favorite with the Japanese after Oscar Wilde's one-act play *Salomé* (published in 1893) was first performed in Japan in 1913, after 23 years it was published. The image of Salome depicted by the Japanese people is very much different from that of the other countries. Because the Japanese are mostly Buddhist, so in general, they do not know that Salome is a biblical figure in Christianity.

Well, before talking about these phenomena in Japan, I would like to try now a brief historical survey of the changes of images of Salome in Europe, from the Medieval, the Renaissance, the Baroque through Fin-de-siècle to the Modern Times. I'll point out only one or two particular interesting facts arising from this brief historical survey. Then I'll mention the Japanese interpretations and expressions of Salome, under the European influences, by picking up rather peculiar and special ones. As I have displayed in this foyer of RADA, these main special figures are represented in the photographs instead of showing by slides. These photographs I have collected from 12 countries: Italy, France, Germany, Austria, Switzerland, England, Holland and America, etc. for about 20 years; and now over 200 pieces I have. But this time, I only exhibit 50 selected ones, as a part of my Salome collection. Please appreciate them with other recent paintings, such as a watercolour painting by *Amano Yoshitaka* being sent from New York last week, the first edition of *Salomé*, 30 books of translation, the Medieval Nottingham Alabaster relief and the stage costumes, programmes and posters of stages in Japan; so please form an image of Salome in your mind.

In this leaflet I already mentioned, Salome appeared in the Gospels, Matthew, Mark and Luke, mentioned as 'a daughter of Herodias' not by the name of Salome. In the Gospels, she is described only as 'a daughter of Herodias' and this incident occurs only in a brief account. Before the time of Christ, in Israel, at the banquet of Herod's palace a daughter of Herodias danced and demanded the head of St. John the Baptist, but we note that it was not of her own volition but that of her mother, Herodias, angered at St. John's reproaches on her marriage to brother-in-law, her former husband's brother, and the luxurious decadence of Herod's palace. Before this description in the Gospels, we can find only one mention of Salome. It is in the Jewish History entitled *The Jewish Antiquities* written by Flavius Josephus in the first century. But in this book, we cannot find any record concerning the relationship between Salome and St. John the Baptist. The sole historical recorded fact is that Salome spent a happy life until about 26 years of her age with 3 sons and was twice married.

It is, however, a role of Salome within the life of St. John the Baptist that is important in Christian iconography. In the cathedrals and churches of European countries, we find in the last scene of the St John's life, diverse representations of Salome, *watching* the beheading, *dancing* at the banquet, and *carrying* a charger on the head or *holding* by the hands and *dedicating* the head to Herodias, all depicted in wall-paintings, stone-relieves, mosaic on archdecorative doorway and in stained-glass. These representations remain since the 6th century, for about 2000 years, and this first recorded manuscript is *Codex Synopensis*, an illustration of the Gospel. Then, in the Medieval and the Renaissance periods, many famous artists depicted their own Salome, for instance, Giotto, Cranach, Titiano, even Botticelli & Leonardo da Vinci. In observing these pictures historically, we notice that many Salomes at each of the periods are wearing very fashionable dresses according to the tastes of the painter's country, for instance, in Italian fashioned dress, in Spanish vogue and in French Robe des Corte.

We could recognize that the painters, Piombo, Rubence, Caravaggio and Klimt each depicted Salome freely by following their tastes, so they had their own Salome without any considering iconographical rules: namely, she

is an Oriental princess, in the time before Christ; there is no tambourine, no violin, no lute in Israel, but on their canvas; Salome dances in playing these musical instruments wearing very fashionable dresses. And another interesting fact is, at the Medieval time, the scene of the beheading of St. John the Baptist was the main theme, so Salome is usually watching the scene with a charger beside an executioner. But in the Renaissance, the favorite scenes to the painters were the banquet at which Salome danced elegantly. Or like a portrait, Salome was depicted as a single figure holding a charger of St. John's head. For these purposes, an important position between two persons, St. John and Salome, has gradually been exchanged. And consequently, St. John's head became merely a symbol or sign indicating that, *this lady is Salome*.

When the church dedicated to St. John the Baptist was built in Alexandria at the end of the 4th century, as the worship of this Saint strengthened, on the contrary, the ill-fame of Salome grew as the agent of St. John's death. This mother's original and causative evil was transferred to Salome, and the *Salome-Herodias Legend* was formed. In literature, especially in the 19th century and the period of the fin-de-siècle, the Salome-Herodias theme attracted many continental European writers, among them, Gustave Flaubert, Stephan Mallarmé and Heine, etc. But it was an Anglo-Irish writer, Oscar Wilde, who wrote a one-act-play *Salomé* in French in 1892 in Paris, translated into English in 1894, and made *Salome* world-famous. Moreover, the *opera Salome*, composed by Richard Strauss in 1905, spread the story of Salome throughout Europe. Through these literary works and operatic performance Salome was known as a princess of Israel who has her own will to wish to kiss the mouth of the Saint, but rejected by him, she demanded his head as a reward of dancing in order to realize her desire. At this moment, Salome was no longer a marionette moving to serve another's purpose, but a woman who had a will of her own and imperiously fulfilled her desire.

For English version of Oscar Wilde's *Salome*, as you know, Aubrey Beardsley made a morbid rather grotesque, satirical monochrome illustration. On the contrary, Wilde wished to have an illustration to *Salomé* in Byzantine style like Gustave Moreau wrapped in jewels and in sorrows. Moreau painted

various kinds of Salome: 'L'Apparision,' 'Salomé dansant devant Herod,' 'Salomé au jardin,' and so on. Other painters, Gustave Klimt, Munck, Pascin, Max Klinger to Picasso, they depicted their own Salome with their own interpretations. But there is not much time to explain these backgrounds tonight. I hope you could read my recent book entitled *Iconology of Salome in Europe*, but unfortunately, it is written in Japanese.

Now in 1907, 13 years after the publishing of Wilde's *Salomé*, Mori Ogai, the Japanese representative writer, translated *Salome* into Japanese based on the German version by Hedwich Lachman for Richard Strauss's Opera. It was interesting that *Salomé* was introduced to Japan firstly in drama terms through German version though it was written in French, translated into English. But being prohibited to play on the stage by Lord Chamberlain in England, *Salomé* was played firstly by French actors in 1896. Concerning this intricate process and situations, the Japanese readers and audiences did not know them at all.

The first actress to perform *Salomé* on the stage of the Imperial Theatre in Japan in 1913 was Matsui Sumako under the direction of Shimamura Hougetsu, a Professor of Waseda University. This play was unexpectedly well received by the Japanese audience and it had, in all, 125 performances mostly in Tokyo, but it even crossed the ocean to Manchuria. After this rendition, many actresses played their own Salome by their own interpretations, between 1913 and 1936 for about 23 years and it was the first Salome boom. Among young ladies, an Oriental hair-style called *Sarome-maki* came into fashion. Japanese interpretation of Salome did not have the deep Christian implication of her fateful deed, so it was inevitable it was the actions of Salome that made the strongest impression. Most notably, her dance of seven veils was received as an erotic Oriental belly dance stripping her seven gossamer veils, one by one, emerging as a fearful demon-lover. And her demand that the Saint be beheaded was understood as merely sadistically and kissing the dead-mouth was seen as exquisitely grotesque. These elements, that is, erotic, sadistic, grotesque, were inevitably and progressively stressed in performances in Japan.

Another interesting point is that, in the feudal *Samurai* age in Japan,

cutting the head of the captain of enemy means a sort of a victory of the warrior, so a certain actress who acts *Salome*, raising St. John's head high, is taken as a symbol of her *victory of love*. And also on the stage of the down-town area, at the Pink Theatre, Salome chased after the head of St. John, moving in the air across the table, and rolling over the floor automatically by some mechanical device. These interpretations could only and inevitably come from a background having no knowledge of the central Christian truths deeply implicit in this dreadful affair.

In 1960, 42 years after the first performance in *Taisho* Period, the famous writer *Mishima Yukio* produced *Salome* using a translation of *Hinatsu Kounosuke*, a scholar-poet, my tutor of the University in Tokyo, with *Kishida Kyoko* in the title role. Fortunately, I had a chance to talk with *Mishima Yukio* concerning his director's plan for the play. His main intention was that the one-act-play's *Salome* might be presented symbolically in a distinctively stylistic format as a *Noh* play, the Japanese traditional theatrical format like *Kyogen* (more serious tragic drama): the first part is enacted slowly and ritualistically, then later half, by contrast, proceeding dynamically. Salome herself in this reading must have an elegance that combines the Oriental mysticism and the Western beauty.

Salome's desire, in *Mishima's* opinion, is like that of a spoiled child, with her wish to possess play things, like a doll, toys, or even a living butterfly that entice the child. But the child seeking possession of the butterfly involuntarily tears it apart to have its beautiful wings — all without any aim to kill the butterfly. In these terms, Salome is an innocent child, never having any intention to kill the Saint, and tragically only to kiss his mouth and to possess him for this purpose.

*Mishima Yukio* committed suicide in 1970, 32 years ago. Before his death, he planned already *Salome* to be performed for his own commemorative stage, to take place one year after his death. Moreover, Salome gave definitive expression to his aesthetic theory in its final phase. For him it was to remain as an iconographic expression of his principle: 'Beauty equals Eroticism equals Death equals the Absolute' and the figure of Salome is the perfect symbol for his theory of Life. 53 years after Oscar Wilde's *Salomé*

was first introduced to Japan, *Mishima Yukio's* production of *Salomé* offers the truest reading of the original and yields the most profound insight into the intertwined themes of desire and exalted enlightenment.

But I have another interpretation of Salome as to the modern mind. In short, Salome is a symbol of the modern mind itself that never be contented with anything but continue to desire toward the perfect or the Absolute condition that any one never can reach. In Wilde's play, Salome took possession of a part of St. John's body, the head on the charger, but not his heart and love. After having the head and kissed it, but Salome still continued saying to the head of the Saint:

"I am athirst for the beauty; I am hungry for your body and neither wine nor fruits can appease my desire."

Salome is in a state of eternal thirst. It is a state of the modern mind aspiring after the Perfect or the Absolute unlimitedly. Therefore, we could assume that Salome is not only a symbol of fin-de-siècle but one of the modern mind.

Oscar Wilde said — "*Salome* is just like a mirror reflecting those who look into it." I am sure now, each and everyone of you has an image of your own Salome in your mind, according to your own interpretations, as if you are looking into a mirror reflecting yourself on it. This is the fact that Oscar Wilde wished everybody to do and might to be done, I believe.

Thank you.

### 3. 反響

#### (1) Salomé in Japan

Donald Mead

*Intentions*, No.19 (April, 2002)  
(The News of the Oscar Wilde Society)

Details of the lecture, exhibition and performances "*Salome — Iconographic Changes of Images in East and West*", on 28 March at the Jerwood Vanburgh Theatre, Royal Academy of Dramatic Art, were received too late for inclusion in the February *Intentions*, but for those Oscar Wilde Society members who attend it was a most memorable evening.

It began with a reception in the RADA foyer where there was a fascinating exhibition of editions of Wilde's *Salomé*, including those illustrated by Beardsley, Alastair and Andre Derain, and early illustrated publications in Japanese, together with photographs, costumes, programmes and posters of stage performances of *Salomé* in Japan from 1913 until the present.

Kimie Imura Lawlor's lecture '*Salome in East and West*' was introduced and given a running translation into Japanese by her son, who said that one of his duties as a young man was to assist her *Salome* researches by reporting back to her after his visits to galleries and museums. He became adept at spotting severed heads! Kimie is a member of Oscar Wilde Society and one of the founders of the Oscar Wilde Society of Japan.

She traced the history of performances of *Salome* in Japan. It was first acted in Tokyo by *Matsui Sumako* in 1913 and became very popular. The dance of seven veils was received as an erotic performance; Salome's demand that Jokanaan be beheaded was merely sadistic, and her kissing the dead mouth was seen as exquisitely grotesque. Japanese people, being mostly Buddhists, did not see her as a Biblical figure. Salome, like an erotic Oriental belly-dancer, stripped her gossamer veils one by one to emerge as a fearful demon lover, realizing her gratuitous and brutal desire to possess the decapitated organ of oral passion.

The first true presentation of Wilde's play in Japan was the production by *Mishima Yukio* in 1960 in a new translation by a scholar-poet, *Hinatsu Kohnosuke*. This had an elegance combining Oriental mysticism and Western beauty. As *Mishima* wrote: 'Salome is like a spoiled child, but the child seeking possession of the butterfly involuntarily tears it apart;' and 'Beauty equals eroticism equals death equals the Absolute.'

The performance which followed was of *Salome* as a *Kyogen* drama. Normally this is a comic form for short folk plays about the everyday experiences of simple personalities, but here it interpreted a tragic subject. Highly stylized in both action and speech in the unbroken tradition of over 560 years of the Izumi family school of *Kyogen*, *Motoya Izumi* (Herod) *Junko Izumi* (Herodias) and *Shoko Izumi* (Salome) impressively conveyed the drama of the play with a powerful economy of gesture.

Then *Kou Reika*, in an hour-long solo dance, presented the story of Wilde's *Salomé* in seven scenes. The opening 'Prayer to the Moon Goddess' was followed by the 'Joy of Salome' — an exotic and erotic dance of the seven veils in Egyptian belly-dancing mode. The succeeding dances expressed stronger passions, suffering and madness, and finally, with quite breath-taking dramatic effect, 'Death and Revival' with Salome and the head of Jokanaan in mythic union. It was an extraordinary and moving achievement, both in concept and performance.

The whole evening showed us unfamiliar aspects of *Salome*, and reminded us of Wilde's remark that his play was like a mirror reflecting those who look into it.

## (2) *The Oscholars* (Oscar Wilde Society)

Dr. Joan Navarre

On 28 March at the Royal Academy of Dramatic Art, Professor Kimie Imura Lawlor staged "Salome: Iconographic Changes of Images in East and West: Exhibition, Lecture & Performances", a multi-faceted event cele-

brating the pull and power of Salomé.

The exhibition presented a kaleidoscope of images: paintings, reliefs and stained glass from various cathedrals; photographs of Salomé paintings (Moreau, Klimt, Beardsley, etc.); original oil paintings (including one created for the event by *Amano Yoshitaka*); first editions and rare prints of Salomé; photographs of Japanese productions, including *Mishima's* Salomé; costumes, programmes and posters from 1913 to the present.

The lecture, presented by Professor Lowlar in English and translated into Japanese by her son, addressed how one symbol (Salomé) has changed throughout the last six centuries in Europe and Japan. The lecture complemented the exhibit, placing special emphasis on Oscar Wilde's play. Wilde viewed Salomé as a mirror, reflecting those who look.

The performances consisted of two dramatic productions: comic theatre and sacred dance. The theatrical performance was *Kyogen* Salomé. *Kyogen* is an ancient comic form. It uses stylized gesture and speech. *Kyogen* Salomé was produced and directed by *Izumi Motoya* (20<sup>th</sup> Master of *Izumi* Soke), *Izumi Junko*, and *Izumi Shoko*. *Kyogen* Salomé, offered a fresh interpretation of Wilde's *Salomé*. Wilde's play is defined as "A Tragedy in One Act." However, there is comedy in this tragedy. Alla Nazimova recognized this, calling her silent film of Salomé "a pantomime." Suggestive of Nazimova's rendition, *Kyogen* Salomé offered highly stylized movements and dialogue full of comic inversion.

*Kyogen* Salomé was followed by *Reika Kou*. Hailed as an ambassador of Egyptian dance, *Reika Kou* danced a sacred Salomé solo. Using a rose, veils, and gestures she named the three colours central to Wilde's play: white, red, and black. The dance began with an invocation to the Moon Goddess. Salomé danced with a white rose. Then, the rose disappeared. Near the end, after Salomé received the head of John the Baptist, the white rose re-appeared. The audience experienced poetic alchemy. A single dancer with seven veils suggested a mystical union.

Salomé placed red veils on a bare stage floor, around the head of St. John the Baptist. The veils formed a large circle, and blossomed into a full red moon. At the same time, a black orb (the head of John the Baptist,

with black hair facing the audience) appeared to float in a pool of blood. Salomé sprinkled white petals while she danced on and under and around the full red moon. And then there was silence. The stage faded to black.

The entire evening — a celebration dedicated to Salomé, indebted to Wilde, and adorned by a full moon — was unforgettable.

#### 4. むすび

ロンドンの「ワイルド・ソサイティ」は、二種類の機関紙 *Intentions* (— The News Letter of the Oscar Wilde Society) と *The Wildean* を出している。わが協会の前機関紙『ワイルド・ニューズレター』と、今回4号の研究論文主体の雑誌『ワイルド研究』の二つを同時刊行しているわけである。しかし *Intentions* の含む範囲は広く、ワイルドに関する行事、講演、展覧会から観劇、映画、旅行から会食会(毎年慣例のオックスフォード、モーダレン・カレッジ・パーティやカドガン・ホテルのディナー・パーティ等)の記録まで、世界各国のワイルド関係出版物や書評、新資料の紹介、自由な随筆等、ワイルド・ソサイティ・メンバーの活躍や動向が分かる報道に溢れ(世界中で毎月のようにワイルドに関する行事がこんなにあるのかと不思議なほどである)、世界のワイルドマニアがワイルドを学問として研究するだけでなく、いかに楽しんでいるかが読む者に充分伝わってくる。

発行当初から一貫して十数年その編集委員である Donald Mead 氏が、友人と共に私の『サロメの夕べ』のオープニング・パーティから最後まで、展覧会・講演・舞台を味わい、好意ある批評文を *Intentions* 19号に掲載してくれた(10月22号でも触れているが、Toni Bentley 著 *Sisters of Salome* が出たためであろう)。もう一人の批評家 Joan Navarre 氏は、アメリカに本部があり世界中に900名の会員を持つ *The Oscholars* のメンバーである。「イタリア語やアラビア語訳、エスペラント語訳の『サロメ』本や、こんなに多くの挿絵を見たことがない、これだけ一堂にサロメが集まると壮観」とショー・ケースを覗きながら言い、『サロメ展』を 'Full Moon in March' という言葉を使って賞賛の手紙をくれた。

私自身、資料を展示しながら(RADA演劇部の学生協力)、実際にどのようなサロメ空間が現出するのか楽しみであった。予想と現実とは、えてして違うものである。中央に四方ガラス張りの10のケースに、『サロメ』初版本13ヶ国の訳書33

点を展示し、右側ボードには中世、ルネッサンス、バロック、世紀末、現代と西洋のサロメが並び、左側に日本の大正・昭和・平成の各種舞台写真のサロメやコスチュームを再現したポポイス、水彩画、版画の実物が展示されると、東西のサロメ像が立体的に響き合い、活字だけでは分からなかったいくつかの疑問点も解けてきた。また、狂言の舞台で、日本独特の生死観を表現したサロメの最後の幕切れが、同じ日本人の舞台表現なのに、エジプト舞踊劇形式の解釈とでは、こんなにも違うのかと不思議にさえ思えた。『サロメ』は形式や表現の違いが、大きな解釈の違いを生む種類の、きわめて微妙な戯曲であることを改めて実感した。

それにしても、ロンドナーたちの「サロメ」に対する興味と関心は強く、整理券は2日でなくなり断りが出るほどだったが、サロメに対する深い理解は一般に乏しく、特に日本の舞台や絵画のサロメ像はほとんどの人が初めてのためか、見る人々の間に不思議さと驚きの情の広がりを感じられた。また実際の舞台にも大きな反応があって、それだけにやり甲斐のある展覧会・講演・舞台上演であった。そしてワイルドの作品をこのように各方面から立体的に取り上げることの重要性、また本国イギリスで実行し、反応と手応えを得ることの大切さを経験した。この一文は、いわば文字・絵画・演劇を通した東西比較文化論であり、「海外だより」実体験の記録といえよう。