# Tradition and the Avant-Garde in Moreau's Salome

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In Moreau's 1876 painting *Salome Dancing before Herod* (Figure 1), Salome, with left arm extended and holding a lotus blossom in her right hand, glides forward on pointed toes in the fateful dance that will result in the beheading of John the Baptist. The multi-layered jewel encrusted garments trailing behind her contribute to the other-worldly, demonic power of this hypnotic dance. We are mere spectators of the performance as are the other characters in the scene. Herod, dwarfed by his ornate throne, the executioner with veiled face on his left, the kneeling lyre player hidden behind Salome's veils, and Herodias, Salome's mother, peering from behind the column on the left, are all subjugated by the powerful presence of the dancing figure. Salome, the only gesturing figure in the painting, almost hovers in place opposite the unseen object of her desire and dance—John the Baptist. The mysterious, smoky, light-filled right side suggests his immaterial presence. The elaborate architectural setting and the vaporous, misty golden atmosphere lead us through layers of time and embellishment of the theme to capture the archetypal aspect of the event.

This painting is part and parcel of an important resurrection of the Salome theme that occurred in the late nineteenth century. It also participates in a tradition of the theme of Salome in art and in the long-standing tradition of dance as ritual. It is a precursor of the symbolist/mystical branch of post-impressionism, which is actually the starting point of the twentieth century avant-garde.[1] Thus the painting emerges as an important link between tradition and the avant-garde, while also offering insight into the widespread fascination with Salome and possible significance she held for the late nineteenth century on the whole.

To better recognize the development that the story undergoes at the hands of Moreau and other nineteenth century artists, a recapitulation of the seemingly succinct and simple story as it appears in Matthew 14:1-12 and Mark 6:14-29 will be helpful. The daughter of Herodias dances for her stepfather Herod on his birthday. He is so pleased that he pledges to give her anything that she desires. She consults her mother who says she should ask for the head of John the Baptist who was denouncing her for marrying her first husband's brother. Since Herod cannot break his promise, he gives Salome the head of John the Baptist on a silver charger as she requested, and she in turn gives it to her mother. The accounts in the Bible are opaque, giving no background information or motives. Salome, who is not even called by name—we learn her name from the nearly contemporary Jewish historian Flavius Josephus[2]—is a blank character in these early accounts who will be developed and embellished by artists and writers through the centuries.

The theme was popular during the period of Roman decadence, when John the Baptist was venerated and glorified.[3] At this time, however, the character of Salome remained nebulous—it was her mother who was held responsible for John's death.[4] Veneration of John again soared during the Crusades. During this period a fusion of the characters of Herodias and Salome arose, which with few exceptions was to persist until the nineteenth century.[5] After the year 1000, the theme again begins to appear frequently in illuminated manuscripts and stained glass windows and mosaics, always to stress the evil nature of the physical in contrast to John's spirituality. For example, Salome appears in a victory dance with the head of John the Baptist in a mosaic in San Marco, Venice and in an upside-down frenzied dance in the Cathedral of Rouen.[6] The upside-down position of the Salome in Rouen indicates her base, sub-human nature, linking her to the damned.[7] In the trecento the episode often appears in series of frescoes or reliefs dealing with the life of John the Baptist, which are strictly narrative and educational in purpose. Examples are Andrea Pisano's panels of 1336 which portray the dance of Salome, the beheading of Saint John, and the presentation of the Baptist's head to Herod and to Herodias, from the south doors of the Baptistery in Florence (Figure 2). During the Renaissance, the theme was represented more for the chance to show artistic prowess than to teach a moral lesson as it had in the Middle Ages.[8] Donatello's *Feast of Herod*—a gilded bronze panel from the Baptismal Font of the Cathedral in Siena of 1425—contains the dance of Salome and the presentation of the head to Herod, yet it is most notable for the pioneering use of one-point perspective (Figure 3). Salome in Fra Filippo Lippi's *Feast of Herod* (Figure 4) of 1452-66 is now an aristocratic figure shown in graceful motion. In Rubens' painting of 1633-38 (Figure 5), the theme is somewhat trivialized. Of this work, Huysmans writes that Rubens "travestied [Salome] as a Flemish butcher's wife."[9] The theme gradually lessens in importance and seriousness, not to be revived again until the second half of the nineteenth century, when countless artists and writers turn their attention to Salome.

The late nineteenth century fixation with the *femme fatale*[10]—the woman who is literally the instrument of the devil—is prefigured in Keats' poem *La Belle Dame sans Merci* (1819) and in many of Baudelaire's poems.[11] The German poet Heinrich Heine was the first to conceive of Salome as the embodiment of the *femme fatale* in his long narrative poem *Atta Troll* of 1841 (translated into French in 1847).[12] Painters such as Delacroix, in 1858, and Puvis, in 1870, focus on John the Baptist rather than on the evil woman. Regnault's *Salome* of 1870 (Figure 6), represents the moment after the beheading and his Salome looks more like a model dressed in Oriental garb than a terribly threatening woman. Moreau's painting, therefore, is actually the first to fully transform her into a powerful, alluring, and dangerous *femme fatale.*

This transformation can be witnessed in the sketches Moreau did for *Salome Dancing before Herod* (Figure 7).

The succession of sketches and evolution of scenes depicted is in keeping with the "cinematic technique" that Moreau employed when he was particularly interested in a theme.[13] Testifying to the importance of Salome and her dance, Moreau did over 120 sketches for the two Salome paintings of 1876. Most of these are devoted to her dance position and costume. Salome begins as a typical nude woman standing flat footed, stomach slightly protruding, with chin to chest, hair up in a bun, and left arm out, right arm bent (in what is a relaxed version of her final dance). Moreau gradually raises her onto pointed toes, increasing the angle of the extended arm upward, and tensing her muscles, until she has taken on the commanding position in which she will appear in the painting.

Moreau's concentration on Salome as the *femme fatale* and on her dance as the subject of most of the sketches reveals the importance of the dance as the vehicle of destruction. The dance in the final painting is distinctly different from any representation of the dance of Salome seen thus far. The static, stiff movement illustrates Moreau's principle of "beautiful inertia,"[14] which indicates a state of contemplation as opposed to action. This dance is neither the feverish one depicted in some medieval mosaics and sculptures such as the upside down Salome from Rouen, nor the graceful movement of Renaissance paintings. Rather it is a highly posed and cooly conscious movement. The *raison d'être* of this dance is the sacrificial killing of John the Baptist; thus, it is a reformulation and revitalization of the tradition of the association between dance and ritual. It is a static, as opposed to an ecstatic, dance. The ecstatic dance is a monistic dance—one of unconscious transportation to the Beyond and of merging with the mystical Other. The most famous example of ecstatic dancing associated with sacrificial killing is the Greek dance of the maenads, "mad women" of the Dionysian cult, who rage through the countryside possessed by spirits,[15] and tear man and animal limb from limb, eating the flesh and drinking the blood of their victims. The dithyramb is a famous example of a sacrificial round dance also designed to establish a bond between the human and the divine—the divine here again is Dionysus.[16] A less well known account of a round dance can be found in the Apocryphal Acts of John, in which Jesus, the night before he is arrested, moves in the center of a circular dance consisting of his apostles.[17] The round dance, according to Gasman, presupposes a symbolic "Center," which is equated with the mythical "Center of the world," and stands therefore, in the broadest sense, for the genesis of the universe and the generation of life at the beginning of time.[18] The round dance also reflects the harmony of the cosmos and is thus associated with Paradise, as in Dante's *Paradiso*. While the round dance is condoned by the Early Church Fathers—Clement of Alexandria, for example, describes it as an activity of the angels in heaven which should be imitated on earth as a form of worship,[19]—other dance forms are condemned as evil and indecent. St. Chrysostom, of Salome's dance, writes: ". . . where there is a dance, there is also the devil . . . ."[20] Moreau consciously places his Salome within this tradition of the malevolent dance of division and death. Salome's dance is here one of separation with no intention of transcending her body or merging with the spiritual. She has full control, utilizing her physique to hypnotize the audience and to conquer and kill man, both literally and figuratively—in the spiritual (John the Baptist) and the earthly and political (Herod). Her gliding, floating, unnatural pose both allures and repels. This feeling of attraction is mitigated by the implication of the events to come, such as the presence of the executioner, in his blood-red garment, standing at attention and ready to play his fatal role. The incense and light-filled right side of the painting suggests the presence of John the Baptist and the spiritual.

While building on the long tradition of dance as ritual, Moreau's conception of dance also initiates the Symbolist conception of dance, which was the starting point for modern choreography. The dance was elevated in status from its former position in the nineteenth century as a representation or spectacle to a new level of importance as a serious means of expression.[21] This resurgence in the possibilities of dance may be traceable to the decline in the classical ballet and to the innovative dance of Isadora Duncan and Loie Fuller.[22] Nietzsche also revived the Dionysiac dance in his *Birth of Tragedy* (1872) and *Thus Spake Zarathustra* (1893). Mallarmé's conception of the dance as a metaphor for the spiritual reflects the Symbolist view of dance as a vehicle of expressing the essence or *Idea,* in contradistinction to the concrete and the particular.[23] Dance, for Mallarmé, is like poetry and music in its ability to suggest the immaterial and the eternal. In this capacity, all the arts are superior to nature.

The staged artificial quality of the dance in *Salome Dancing before Herod* is enhanced by the elaborate architectural setting and the profusion of significant details. The compilation of symbols and references from many different time periods and cultures[24] contributes to the other-worldly and timeless quality of the work, and illustrates Moreau's principal of "necessary richness."[25] The architectural setting is a combination temple/palace in an amalgam of styles—Persian arches, Moorish decorative motifs, heavy Romanesque columns.[26] The costume (see Figure 1 detail), which transforms Salome into a superhuman being, is based on a type with long pendants of linked ornaments worn by Indian gods and goddesses. She wears an Egyptian headdress. The jewels and rings are "magic" objects of occult power, often Japanese, Indian or Egyptian in origin.[27] The chain of bearded men around her waist suggests her power over man, the bracelet with a Gorgon face suggests her bestiality, and the pendant hanging from her bracelet in the eye shape—the symbol for divine omniscience in both Egypt and India—could be an allusion to her ultimate downfall through divine retribution.[28] The column, found in many of Moreau's works in the '60s, is phallic in overtone and it here symbolizes the transfer of sexual power from man to woman.[29] The black panther forecasts disaster and its presence links Salome with this evil cat of legend which lures man and animal with its sweet breath before the kill.[30] The sphinxes—on the tops of columns and the one holding a man in its clutches in the panel on the pedestal at the far left—suggest Salome's alluring but destructive power.[31] The lotus is a sacred flower used in Indian art to represent the great earth mother, Lotus-Shri-Lakshmi.[32] In addition, Moreau links Salome to the multi-breasted goddess of fertility, Diana of Ephesus, seen in the statue above Herod.[33] The excavations at Ephesus from 1863-74[34] could have prompted the artist's interest in this goddess. Significantly, Diana is associated with an ecstatic dance, and she also has a lethal role in her mythic guise as the Huntress. The identical figures on either side of Diana can be identified as of the Persian lion-headed god, Mithras.[35] A drawing found in Moreau's library in *Magasin Pittoresque* shows this complex and ambiguous god who is known as the "Lord of the

Lands" and is both good because he is the provider, and evil because he is a "killer, a slayer, and butcher."[36] Mithras is also associated with time and the creation/destruction of the world. In this way Salome is linked with the fertility deities who give life but also have the power to destroy it. Diana and Mithras were worshipped in the Roman Empire at the turn of the millennium; thus Moreau merges the pagan spirit of the time with the eternal and Christian significance of Salome. The fusion of East and West in the symbols and architectural styles suggests Jerusalem—the meeting place at the time of the Roman and Oriental worlds.[37] All of Moreau's details are re-adapted and molded into his own unique synthesis. The slow revelation of the layers of meaning adds to the work's mysterious and mystical effect.

In keeping with Moreau's cinematic technique, the moment after the beheading of John the Baptist is depicted in *The Apparition* (Figure 8), a watercolor, also of 1876. In it the two protagonists—Salome/sensuality and John the Baptist/spirituality—confront one another. Salome is here unmasked—her position is no longer cool and controlled. She recoils in horror and fear at the sight of the Baptist's head, dripping blood and surrounded by the silver charger and a gleaming halo of light. Salome's body is exposed as her performance is revealed and she is defeated by the look of John the Baptist. Herod is a broken man with head lowered in shame and remorse. Chilling tans and blues pervade this scene, replacing the opulent, glittering jewel-like surface of the oil painting. The work illustrates Moreau's own triumph over evil, which for him manifested itself in woman and materialism. Moreau was a dualist, believing that the body is evil and the spirit is good.[38] More specifically, for Moreau, woman was "the inscrutable mindless force with which man must do battle in order to realize his superiority."[39]

This belief in the spiritual is manifest not only in the subject of Salome and its outcome shown in *The Apparition,* but also in Moreau's rendering of the subject. The artist's use of both linear and painterly effects—misty brushwork and thick impasto combined with definitive linear patterning—suggests depth and yet pulls the viewer back to the surface of the painting. The unnaturalistic discrepancies in scale and ambiguous spatial recession keep the viewer from being totally "fooled" by the painting. This oscillation stresses the ambiguous nature of art and reality, of the material and spiritual.

The choice of the subject of Salome and the full responsibility given to the dance as the vehicle of destruction is a comment on the power and magical properties of art for good and evil. Salome consciously wields her body to deceive and entrance her audience. Yet Moreau's representation of the story is a conscious wielding of the tools of the painter to overcome and exorcise the evil she caused, and thus bring about redemption.

In 1880, Huysmans, one of Degas' best critics in the '70s, suddenly turned his attention to Moreau, recognizing the unique power of Moreau's art and praising him profusely in his Salon criticism.[40] Huysmans not only employed the accepted channel of criticism to extol Moreau, he also and most importantly partook of Moreau's own additive, successive artistic method by responding to Moreau's paintings of Salome through the character of Des Esseintes in his Decadent novel *A Rebours* (1884). This response is indicative of Huysmans' own shift in artistic style—his discontent with the method of naturalism and sudden shift to Symbolism in art and literature, while it also reflects the larger spirit of pessimism and decadence of the *fin-de-siècle.* Moreau's Salome paintings form a cornerstone for Huysmans' shift in aesthetic ideals. Huysmans' Des Esseintes sees Moreau's Salome as the ultimate *femme fatale,*—"the soiled vessel, ultimate cause of every sin and every crime."[41] She is also the embodiment of artifice and of the withdrawal and separation from the world that characterized the Decadent Movement. Huysmans reenacts and immortalizes Moreau's paintings in his searing descriptions of the myth, and in the process illustrates the power of the imagination and of correspondences among the arts.

Moreau's Salome influenced other treatments of the theme. Flaubert, for instance, began his short story, *Herodias,* soon after the exhibition of 1876.[42] Although Mallarmé began the poem *Herodiade* in 1864, he continued working on it until his death in 1898.[43] He also wrote a *Cantique de Saint Jean* in 1885 which was undoubtedly inspired by Moreau's *Apparition.*[44]

Oscar Wilde's play, *Salome*—written in 1891 and published in 1893—is probably the best known Salome, since it was made into an opera by Richard Strauss, and was translated into over fifteen languages by the early twentieth century.[45] The illustrations by Aubrey Beardsley (Figure 9) for the 1893 edition of the play are well-known examples of the Decadent Movement in England. The chain of interpretation continues into the early years of the twentieth century. Picasso's drypoint of 1905 (Figure 10) depicts Salome as an acrobat—a confident performer whose art results in the decapitation of John the Baptist. Apollinaire wrote a prose-poem *(La Danseuse)* on the theme in 1902 and the poem *Salome* in 1905-1906.[46] The Ballet Russe performed Salome in 1913, with Karsavina as Salome.[47] This is especially significant since the Ballet Russe, drawing on the tradition of dance as ritual, revolutionized choreography, and successfully brought to fruition the Symbolist concept of correspondences among the arts. The theme had become a vehicle to usher in the avant-garde, while remaining tied to tradition in art, and in dance as ritual.

Salome has come a long way since her origins as an innocent child who bore the sins of her mother. For Moreau and other late nineteenth century artists she became an ambiguous creature whom they both admired and hated. They could identify with her and yet make her the ultimate scapegoat. They loved her because, for them, she took on the guise of art and its power and they also saw her as an alienated withdrawn figure, like themselves. At the same time they hated her because she represented physical and material society which, they felt, was suffocating the sublime. Yet her art killed John the Baptist only physically, and since he is the prefiguration of Christ, his death makes possible redemption and ultimate union of the body and spirit—one of the major quests of twentieth century modernism.[48]

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1 The Spiritual in Art: Abstract Painting 1890-1985, Exhibition Catalog, Los Angeles, Los Angeles County Museum, November 23, 1986-March 8, 1987; Chicago, Museum of Contemporary Art, April 17-July 19, 1987; The Hague, Gemeentemuseum, September 1-November 22, 1987 (New York: The Abbeville Press, 1987). See chapters one and two.

2 Helen Grace Zagona, *The Legend of Salome and the Principle of Art for Art's Sake* (Paris: Librairie Minard, 1960) 16. Flavius Josephus does not, however, connect John the Baptist's death with Herodias or Salome. According to this account John is put to death because Herod feared that he might incite a rebellion.

3 Zagona 20. A church built in Alexandria during the fourth century dedicated to John the Baptist testifies to his growing prominence.

4 Zagona 20.

5 Zagona 20.

6 Zagona 21.

7 Gerard de Champeaux, *Le Monde des Symboles,* 3rd ed. (Paris: Zodiaque, 1980) 363.

8 Nancy L. Pressly and Eric Bradford Stocker, *Salome: La belle dame sans merci* (San Antonio Museum of Art, 1983) 9.

9 Joris-Karl Huysmans, *Against Nature,* trans. Robert Baldick (New York: Penguin Books, 1959, orig. 1884) 65.

10 Mario Praz, *The Romantic Agony,* trans. Angus Davidson (Cleveland, OH and New York, NY: Meridian Books, The World Publishing Co., 1956) 206. This book is the *locus classicus* for the *femme fatale* idea. Praz traces the development of the idea of the woman as the "flame that burns and attracts," and its myriad treatments in the nineteenth century.

11 Praz 202. See also Charles Baudelaire, *The Flowers of Evil,* selected and edited by Marthiel and Jackson Mathews (Norfolk, CT: New Directions, 1955) 262. The woman in the following poem coincides remarkably with the Salome of Moreau's *Salome Dancing before Herod.*

> Avec ses vêtements ondoyants et nacrés,
> Même quand elle marche on croirait qu'elle danse,
> Comme ces longs serpents que les jongleurs sacrés
> Au bout de leurs bâtons agitent en cadence.
>
> Comme le sable morne et l'azur des déserts,
> Insensibles tous deux à l'humaine souffrance,
> Comme les longs réseaux de la houle des mers,
> Elle se développe avec indifférence.
>
> Ses yeux polis sont faits de minéraux charmants,
> Et dans cette nature étrange et symbolique
> Où l'ange inviolé se mêle au sphinx antique,
>
> Où tout n'est qu'or, acier, lumière et diamants,
> Resplendit à jamais, comme un astre inutile,
> La froide majesté de la femme stérile.

12 Zagona 40.

13 Ragnar von Holten, "Le developpement du personnage de Salomé a travers les dessins de Gustave Moreau," *L'Oeil* July-August 1961:72.

14 Jean and Jose Pierre Paladilhe, *Gustave Moreau* (New York: Praeger Publishers, 1972) 80.

15 Curt Sachs, *World History of Dance,* trans. Bessie Schonberg (New York: W. W. Norton & Company, Inc., 1937, rpt. 1965) 242. Also see Lillian B. Lawler, *The Dance in Ancient Greece* (Middletown, CT: Wesleyan University Press, 1978) 74-76.

16 Sachs 242. Lawler 77-79.

17 Elaine Pagels, *The Gnostic Gospels* (New York: Random House, 1979) 74. The text reads:

> To the Universe belongs the dancer.
> He who does not dance does not know what happens.
> Now if you follow my dance, see yourself in Me who am speaking.
> You who dance, consider what I do, for yours is this passion of Man which I am to suffer. . . .

18 Lydia Gasman, "1925" Seminar, University of Virginia, Spring 1985.

19 Louis E. Backman, *Religious Dances in the Christian Church and in Popular Medicine,* trans. E. Classen (Westport, CT: Greenwood Press, Publishers, 1952) 19.

20 Backman 32.

21 Walter Sorrell, *Dance in its Time* (Garden City, NY: Anchor Press, 1981) 297-343.

22 Ivor Guest, *The Dancer's Heritage: A Short History of Ballet* (London: The Dancing Times, 1960) 47-53. The fact that only two ballets survived from all that were produced at the Paris Opera between 1871 and 1909 (and these survived largely because of their music) testifies to the stagnant state of the classical ballet during the late nineteenth century.

23 Stéphane Mallarmé, "Ballets" (1886-1897), *What is Dance?,* eds. Roger Copeland and Marshall Cohen (Oxford University Press, 1983) 111-115. For a penetrating examination of Mallarmé's writings on the dance, see Deirdre Priddin, *The Art of the Dance in French Literature* (London: Adam and Charles Black, 1952) 54-81.

24 Julius Kaplan, *The Art of Gustave Moreau Theory, Style, and Content* (Ann Arbor, Michigan: UMI Research Press, 1972) 62. Moreau used the Parisian Libraries and also owned Owen Jones' *Grammar of Ornament* (1865), an encyclopedia of ornamentation from around the world.

25 Kaplan 62. Moreau formulated this idea on the basis of richly decorated early Renaissance altarpieces.

26 Kaplan 63.

27 Kaplan 59.

28 Kaplan 63.

29 Kaplan 60.

30 Kaplan 66.

31 Kaplan 66.

32 Kaplan 65.

33 Kaplan 63.

34 "Ephesus," *Encyclopaedia Brittanica Micropaedia,* 15th ed., 12 vols., 4:518-19. T. J. Wood conducted excavations in Ephesus for the British Museum from 1863-1874.

35 Kaplan 63.

36 A. A. Jafarey Tehran and Rawalpindi, "Mithra, Lord of the Lands," *Mithraic Studies,* ed. John H. Hinnells, 2 vols. (Manchester University Press, 1975) 1:54.

37 Kaplan 65.

38 Julius Kaplan, "Gustave Moreau's Jupiter and Semele," *Art Quarterly,* 33 (1970):405. In both Salome paintings Moreau deals with the inferiority of earthly love and its necessary destruction in order to achieve the Divine.

39 Dore Ashton, "Gustave Moreau," *Odilon Redon/Gustave Moreau/Rodolphe Bresdin,* Exhibition Catalog, New York, The Museum of Modern Art, December 4, 1961-February 4, 1962; Chicago, The Art Institute of Chicago, March 2, 1962-April 15, 1962 (Garden City, New York: Doubleday & Co., Inc., 1961) 114.

40 Daniel Grojnowski, "Salomé l'art et l'argent," *L'Herne Huysmans,* eds. Pierre Brunel and Andre Guyaux (Paris: Editions de L'Herne, 1985) 166-169.

41 Huysmans 66.

42 Zagona 70.

43 Zagona 41.

44 Pierre-Louis Mathieu, *Gustave Moreau Aquarelles* (Seuil: Office du Livre S. A., Fribourg, 1981) 40. See for Mallarmé's *Cantique de Saint Jean* (1885).

> Je suis comme aux vertèbres
> S'employer des ténèbres
> Toutes dans un frisson
> A l'unisson

Et ma tête surgie
Solitaire vigie
Dans les vols triomphaux
De cette faux
Comme rupture franche
Plutôt refoule ou tranche
Les anciens désaccords
Avec le corps.

45 Pressly 16. In 1908 in New York, 24 Salomes were dancing on the stage at the same time! The term "Salomania" was even coined to describe the public's fascination with the theme.

46 Guillaume Apollinaire, "La Danseuse," (1902) *Oeuvres complètes de Guillaume Apollinaire*, ed. Michel Decaudin 2 vols. (Paris: Andre Balland et Jacques Lecat 1965) 1:141-143; also see Guillaume Apollinaire, "Salomé" (1905-1906) *Alcools* (1913), trans. Anne Hyde Greet (Berkeley: University of California Press, 1965) 90-91.

47 Pressly 15.

48 Linda Dalrymple Henderson, "Mysticism, Romanticism, and the Fourth Dimension," *The Spiritual in Art: Abstract Painting 1890-1985* (New York: Abbeville Press, 1986) 222.

Figure 1 detail.

Figure 1. Gustave Moreau, *Salome Dancing before Herod,* 1876, Armand Hammer Foundation, Los Angeles. See cover reproduction.

Figure 2. Andrea Pisano, *Dance of Salome, Beheading of the Baptist, Baptist's Head Brought to Herod, Presentation of the Baptist's Head to Herodias,* 1336, South Doors of the Baptistery, Florence. (Plates 20-23 in *The Sculpture of Andrea and Nino Pisano,* by Anita Fiderer Mostkowitz. England: Cambridge University Press, 1986.)

Figure 3. Donatello (Donato di Niccolo), *Feast of Herod,* 1425, Baptismal Font, Cathedral, Siena. (Plate 27 in *Donatello,* by Maud Cruttwell. London: Methuen & Co. Ltd., 1911.)

Figure 4. Fra Filippo Lippi, *Feast of Herod* (detail), 1452-66, Cathedral, Prato. (Alinari/Art Resource, New York.)

Figure 5. Peter Paul Rubens, *Feast of Herod,* 1633-38, The National Gallery of Scotland, Edinburgh.

Figure 6. Henri Regnault, *Salomé*, 1870, The Metropolitan Museum of Art, New York, Gift of George F. Baker, 1916.

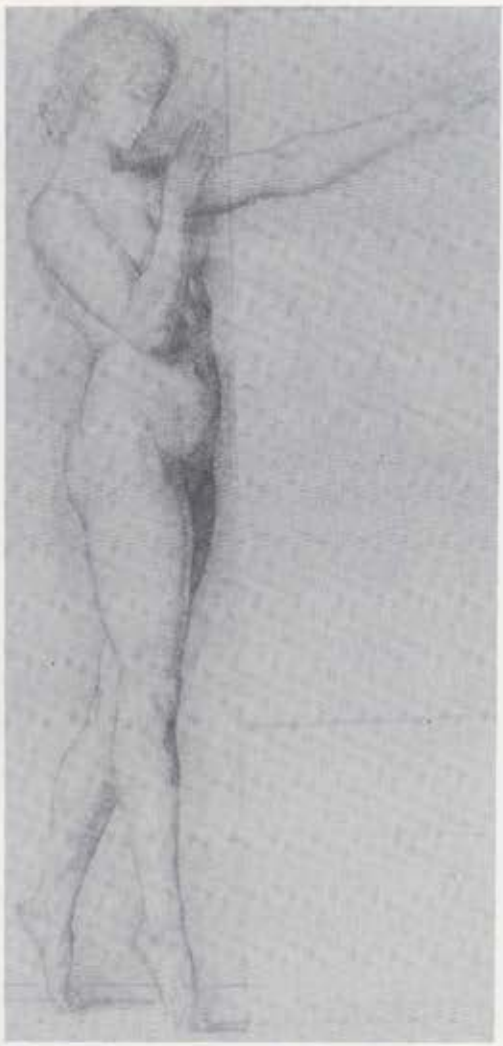

Figure 7. Gustave Moreau, sketches for *Salome Dancing before Herod,* Museé Gustave Moreau, Paris. (Plates 62-64 in *Gustave Moreau oder Das Unbehagen in der Natur,* by Peter Hahlbrock. Berlin West: Rembrandt Verlag, 1976.)

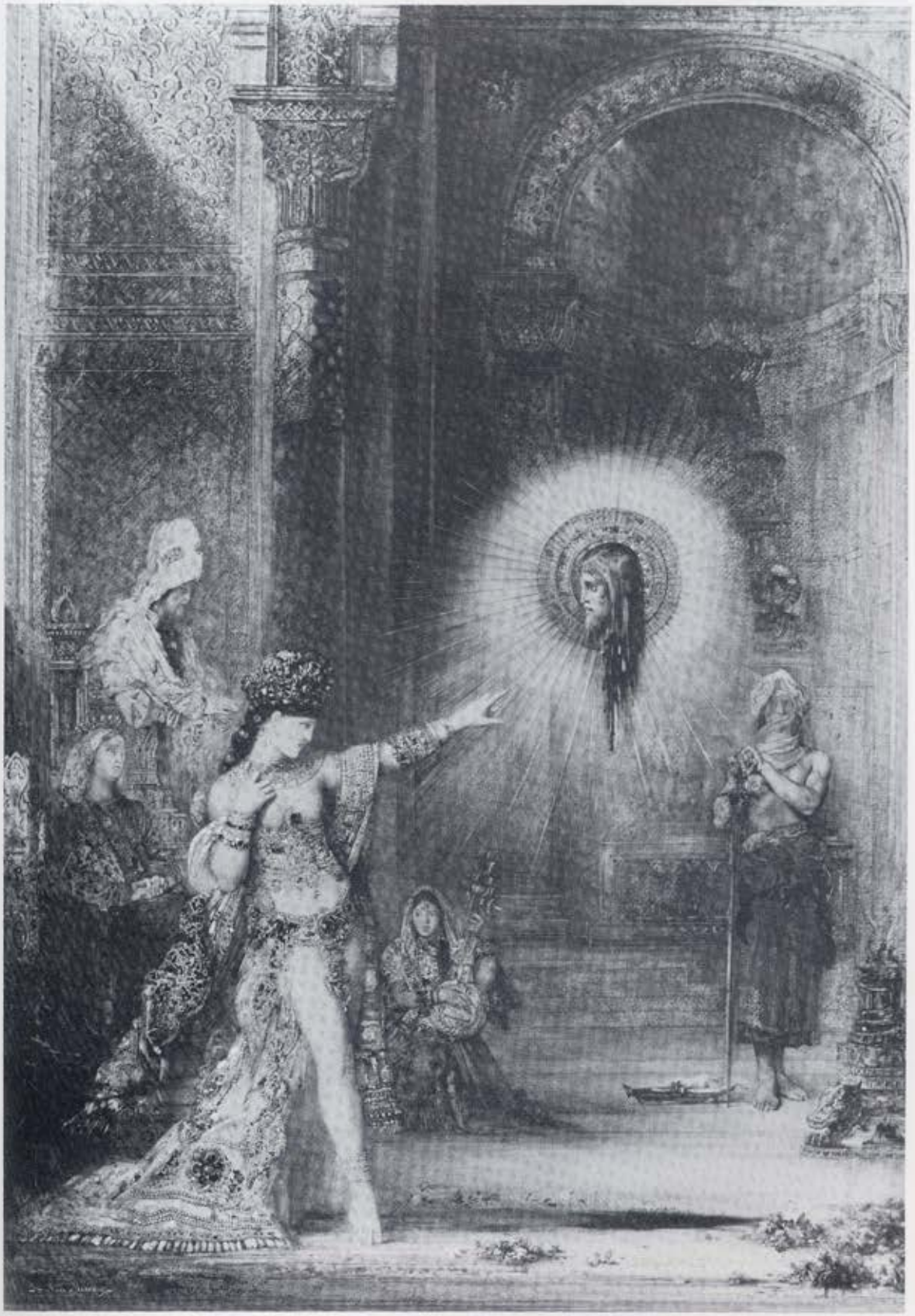

Figure 8. Gustave Moreau, *The Apparition,* 1876; Cabinet des Dessins, Louvre, Paris.

Figure 9. Aubrey Beardsley, *Salome with the Head of John the Baptist* and *Herodias with the Head of John the Baptist,* 1894, illustrations for Oscar Wilde's *Salome.* (Harry Ransom Humanities Research Center Art Collection, University of Texas at Austin.)

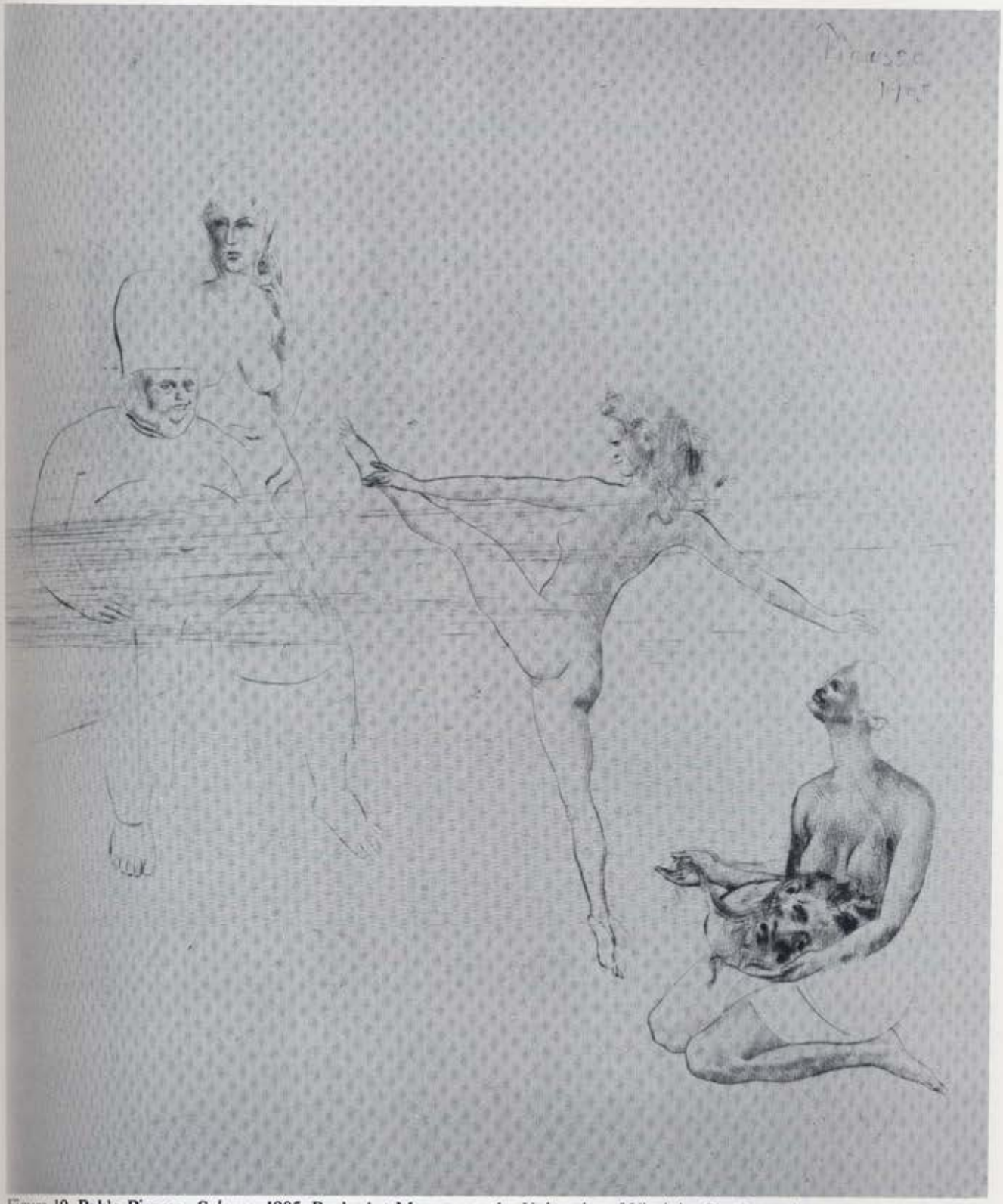

Figure 10. Pablo Picasso, *Salome,* 1905, Bayly Art Museum at the University of Virginia, Charlottesville.