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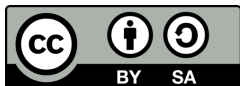
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Alla Nazimova's *Salomé*: Shot-by-Shot

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The Cooper Union

Alla Nazimova's *Salomé* was a strange film for its time and remains so today because it is so hard to categorize. What kind of film is it? The opening title card describes it as 'An Historical Phantasy by Oscar Wilde', even though Wilde called his play 'A Tragedy in One Act'. Possibly, the Latinate spelling of 'Phantasy', from *phantasia*, is meant to preserve a sense of the original Greek meaning on which the Latin word is based, namely *φαντασία*, 'a making visible' (*OED*). If so, *Salomé* becomes comprehensible as a type of cinema that proliferated in the silent era (and continues to this day), one that sought to make events from some remote historical period visible to modern audiences. Understood thus, *Salomé* seems like a kind of matchbox biblical epic, a scaled-down version of the massively produced sword-and-sandals extravaganza, such as *The Ten Commandments* (1923) or *King of Kings* (1927), made famous by Cecil B. DeMille. Indeed, the lost Theda Bara *Salomé* (1919), called 'an ambitious and elaborate spectacle' in contemporary accounts, seems to have been just such a film.¹ At the same time, Nazimova's smaller-scale 'phantasy' is more than simply a historical visualization because the film includes some genuinely fantastic elements, such as the spectral salver floating before Salome as she holds aloft the scimitar she has taken from Herod's bodyguard [fig. 1; see Appendix I, shot-list: shot 502]. Such effects, as well as the wildly ahistorical mise en scène (more evocative of the fin de siècle than of first century Judea) obviously work against the idea of the film as a mini-epic set in biblical times.

Today, it is perhaps easiest to think of Nazimova's *Salomé* as an art film, mainly because of the costumes and sets designed by Natacha Rambova, who took her inspiration from Aubrey Beardsley. But the film was distributed by a major production company, a fact more readily reconciled to the commercial conditions of a more conventional Hollywood movie than an avant-garde effort – not that Nazimova's *Salomé* is all that 'avant-garde', at least in terms of technique

(not by comparison, anyway, with *Das Cabinet des Dr. Caligari* (1920), say, or *Ballet mécanique* (1924)). On the contrary, the editing and cinematography are hardly experimental but are instead highly conventional, no different from that of most Hollywood films of the period. The ‘art film’ argument might be supported by the fact that *Salomé* was distributed by United Artists, the production company founded in 1919 by Charlie Chaplin, D. W. Griffith, Douglas Fairbanks, and Mary Pickford, a group of artists united (hence the name ‘United Artists’) against the studio system.² But films made independently outside the studio system are not de facto ‘art films’, as the bulk of the films United Artists produced and distributed shows. The company was in the business to make money, after all, an obvious fact made abundantly clear by the re-issue of one of the most commercially successful films of the first two decades of the twentieth century on the same date (15 February 1923) that *Salomé* had its official United Artists premier: Griffith’s *The Birth of a Nation* (1915).³



Fig. 1 (01:06:10): Extreme long shot of *Salomé* as the spectral salver floats upward (S502).

A better argument in favour of the ‘art film’ categorization is the evident fact that *Salomé* is a fairly sophisticated example of film art. The three essential elements of film construction in the silent era – mise en scène, cinematography, and montage – are generally well done, the main problem for audiences today being the acting of some of the performers, which tends toward the overstated, pantomimic style typical of silent film generally. Even in 1922 this type of acting was going out of style, as an early notice in *Photoplay* makes clear: ‘Herod and his queen, we fear, savor a bit of [Mack] Sennett rather than of old Judea as Oscar painted it’.⁴ (Sennett achieved fame as a director of hundreds of slapstick comedies, notably the *Keystone Cops* series, doing most of his work prior to 1920.) Performance aside, other aspects of the mise en scène (i.e., what is placed in the scene, in front of the camera) are indeed artful, thanks to Rambova’s art-nouveau set and costume design. Today, the set and costumes are likely to strike most viewers as camp because they seem like a knowing, over-the-top parody of the kind of decadent aesthetic sensibility associated with Wilde and Beardsley. That sensibility, of course, is *already* camp, at least in the estimation of Susan Sontag, who singles out art nouveau in particular as ‘the most typical and fully developed Camp style’.⁵ It is hard to deny that many if not most viewers will experience *Salomé* as camp,⁶ but it is also hard to imagine Nazimova and Rambova actually intending to cultivate that experience. On the contrary, their adaptation of Wilde and Beardsley seems motivated by a sense of their fin-de-siècle source material as high art, consistent with the way Wilde, especially, came to be viewed after the critic and journalist H. L. Mencken – a taste-maker if ever there was one – began the American restoration of Wilde’s reputation, starting around 1916.⁷ When the Modern Library was founded in 1917, advertisements for ‘The World’s Best Books’ put Wilde’s *The Picture of Dorian Gray* at the top of the list of ‘previously published’ volumes and an edition of his *Poems* at the top of the list of those ‘just published’.⁸ Wilde’s posthumous cultural come-back, in short, was at its peak in the United States in the early 1920s. Hence there is every reason to think that Nazimova and Rambova believed that they were doing something worthy of Wilde (and Beardsley) by creating a serious work of art themselves.⁹

The sense of high artistic purpose is also reflected in the cinematography of *Salomé*, not least because Nazimova had a real professional operating the camera in the person of Charles J. Van Enger, whose gifts for lighting and framing would later reach near-perfection when he became the cinematographer for Ernst Lubitsch's early Hollywood films. Who edited the film Van Enger shot is not completely clear because, as was the case with numerous silent films of the period, no editing credit appears in the opening title sequence. However, the likelihood that Nazimova herself did the editing is strong, based on the evidence provided by 'An Open Letter to Mme. Nazimova' that appeared in the August 1921 issue of *Photoplay* after the release of *Camille*, nominally directed by Ray C. Smallwood (but who was ordered about by Nazimova).¹⁰ The anonymous author of the letter chides the star for 'hav[ing] tried to do too much': 'You have insisted on selecting, casting, practically directing, cutting [i.e., editing], and titling your own pictures'.¹¹ In any case, the montage is perhaps the most interesting and sophisticated aspect of the film, cinematically speaking, because of the variety of shots that comprise the continuity editing, mixed with several other types of shots, including some involving animation, however briefly. There is much more to recommend Nazimova's *Salomé*, in short, than the fact that the film was adapted from Wilde's play: hence the larger purpose of this essay, which is to understand the film on its own terms as a work of cinematic art in its own right.

Titles: Respecting and Interpreting Wilde

Salomé contains 103 title cards, which seems to be an unusually high number for silent films of the early 1920s, when filmmakers tried to limit intertitles and even contemplated making films without any at all. The titles in *Salomé* fall into the three basic categories typical of almost all silent films: credits (8 cards), narrative exposition (8), and dialogue (87). There is one instance of overlap of acting credit and narrative exposition in the title card for the actor who plays Narraboth, 'a Syrian Prince robbed of his throne and forced to serve Herod as Captain of the Guard' (Appendix I, title list: T16; in the play, Herod has indeed made Narraboth captain of the guard,¹² but the detail about

his being ‘robbed of his throne’ is not in Wilde’s text). The opening title card [fig. 2: T1] is especially elaborate, giving the last name of the star in the form of an impressive signature employing the same script that had been used at least as early as 1919 (in promotional material for *The Brat*)¹³ and, more recently, in the title cards for *Camille* (1921). The form of the name seems calculated to call attention to the star as a single-named celebrity, common practice today (Madonna, Lady Gaga, Drake, and so on) but less common at the time. And let there be no doubt that Nazimova was a big name in the early 1920s, having achieved great fame on the stage as the premier American interpreter of Henrik Ibsen’s feminist heroines, notably Hedda Gabler from the play of the same name and Nora Helmer from *A Doll’s House* (Nazimova reprised the role of Nora in her film version of the play, now lost, in 1922, just prior to making *Salomé*). It is a measure of just how precipitously Nazimova’s reputation has declined that following her first film success as the star of the pacifist *War Brides* (1916) ‘she was in the same league as Pickford and Chaplin’, making \$13,000 a week at Metro Pictures Corporation,¹⁴ the equivalent of more than \$220,000 today.¹⁵

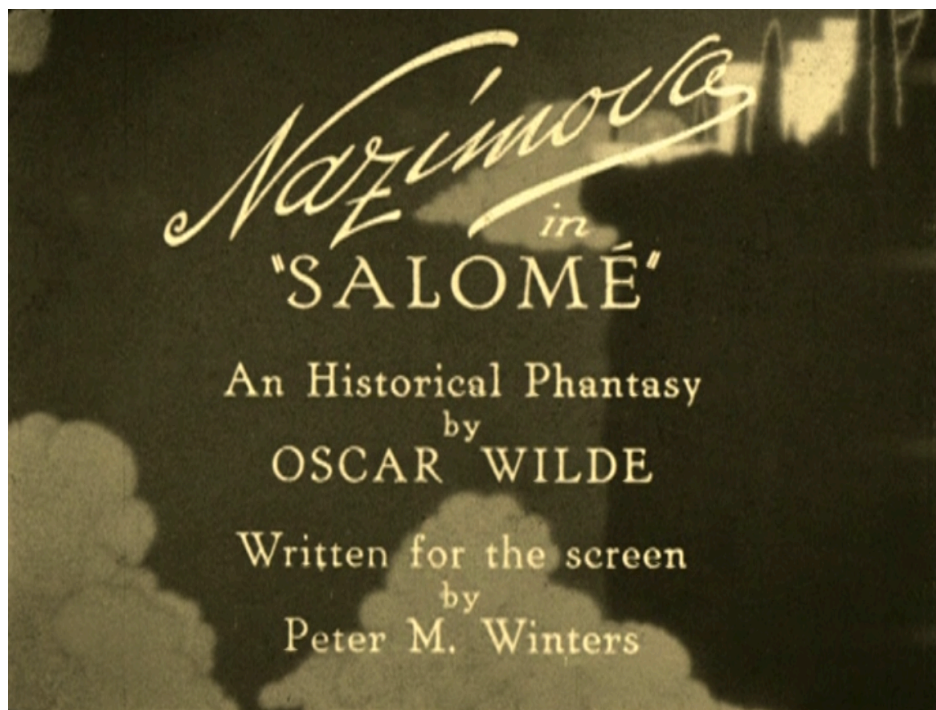


Fig. 2 (00:00:03): Opening title (T1).

The opening title also describes the work as ‘An Historical Phantasy by Oscar Wilde Written for the screen by Peter M. Winters’, a pseudonym of Nazimova herself (the name Nazimova includes an echo of the Russian word ЗИМА ‘zima’, ‘winter’).¹⁶ Despite what the title card for directing says, the critical consensus now is that Nazimova did indeed direct the film – not Charles Bryant (T2), Nazimova’s ‘husband’ (they were not, in fact, married).¹⁷ In reality, Bryant seems to have been little more than a kept man, though kept for what purpose is not entirely clear, aside from providing heterosexual cover for a woman living in a society that condemned lesbians as immoral and gender cover for a woman working in an industry dominated by men – which is purpose aplenty, when you think about it. The reason for the misleading director’s credit is evidently Nazimova’s concern that she not be seen as doing too much, having only recently been charged with ‘overreaching’ (as in that *Photoplay* ‘letter’, above) in the films she had starred in for Metro (she appeared in eleven films for the studio, including the last one, *Camille*). In fact, the studio orchestrated a smear campaign against her as ‘a woman who the Hollywood male establishment decided had grown too powerful’.¹⁸ The animus against any female star-producer as ‘the bane of the industry’ was evident as early as 1916, with one *Photoplay* editorial finding the phenomenon ‘as preposterous, anarchistic and insidious an evil as has ever been introduced into dramatic art in America’.¹⁹

No need for anonymity attaches to the title card for Nazimova’s friend and sometime lover Natacha Rambova. Her credit for set and costume design (T3) is merited because she actually did design the set and the fantastic costumes based on Beardsley’s drawings, not all of which appear as illustrations for Wilde’s *Salomé*. Notable borrowings from Beardsley’s drawings for the play include the images of peacocks in Salomé’s fantasy [fig. 3: S430] derived from *The Eyes of Herod*; an abstract version of *The Peacock Skirt* worn by Salomé after she dances for Herod; and the outfits worn by the troupe of dwarf musicians, based on the drawing of the grotesque figure playing a dulcimer in the bottom left corner of *The Stomach Dance*. The circular, scale-like stylization of peacock feathers that appears first in *The Eyes of Herod* and then again in the top left corner of *The*

Climax finds its way into Rambova's set design in a variety of ways – at the base of the smoking censers, for instance, or as a decorative element in the large fans the servants wave about. The cinematography or 'photography' credit (T4) for Charles J. Van Enger, A. S. C. (American Society of Cinematographers, founded 1919), requires additional commentary because he was charged with lighting the forty-two-year-old Nazimova so she would look like a teenager, although *Salomé* was not the first time the star had played a girl young enough to be her daughter – indeed, Nazimova made dual mother-daughter roles something of a speciality, as in *Toys of Fate* (1918), *Out of the Fog* (1919), and *Madame Peacock* (1920). Van Enger had earlier worked with Nazimova on *A Doll's House* (1922) and would go on to film another Wilde adaptation, Lubitsch's treatment of *Lady Windermere's Fan* (1925). These four titles comprise the opening credits, after which the first narration card appears.



Fig. 3 (00:57:14): Art shot of Salomé in a cloud of peacocks (S430).

The four additional credit titles occur immediately before or immediately after the actors portraying key characters appear on screen: first Herod (Mitchell Lewis) and Salome (T12), then Herodias (Rose Dione; T13), then Narraboth (Earl Schenck) and the Page of Herodias (Arthur

Jasmine; T16), and finally Jokanaan, the Prophet (Nigel De Brulier; T28). Before taking the role of Herod, Mitchell Lewis (1880–1956) had appeared in bit parts in close to two dozen films, starting in 1911; he would go on to a middling career as a character actor, mostly in westerns and adventure films, playing small roles in largely forgettable movies, an exception being the part of the captain of the Winkies in *The Wizard of Oz* (1939).²⁰ Nazimova's Herodias, the French-born Rose Dione (1875–1936), appeared in several French films before moving to Hollywood, where among other roles she played Concha's mother in a 1920 adaptation of Pierre Louÿs' *La femme et le pantin*, but her most memorable part has to be that of Madame Tetrallini in Tod Browning's *Freaks* (1932). Earl Schenck (1889–1962) was forced to abandon his career only three years after playing Narraboth because he suffered from what was called 'studio eyes', almost going blind from the harsh klieg lights used at the time.²¹ After a life of adventure in the South Seas, he resumed his Hollywood career briefly in the 1940s. Arthur Jasmine was either twenty-three years old when he played the Page of Herodias or thirteen, depending on whether you believe the actor by that name was born in 1899 (that Arthur Jasmine is supposed to have died in 1954) or 1909, the birth year of Samson De Brier (d. 1995), the principal performer in Kenneth Anger's *Inauguration of the Pleasure Dome* (1954), who claimed to have acted in Nazimova's *Salomé* using the pseudonym 'Arthur Jasmine'.²² Granted, that name certainly sounds like a pseudonym, but De Brier was known as a poseur fond of fabricating numerous myths about himself, so he may well have made up the story; either that, or he lied about his birth date, because the Page in the play does not look like a thirteen-year-old.²³ No such mysteries attach to Nigel De Brulier (1877–1948), who played Jokanaan. The British actor had earlier performed as Dr. Rank in Nazimova's *A Doll's House* and went on to star in *Ben-Hur* (1925), possibly the best-known sword-and-sandals epic of the silent era. He also played Cardinal Richelieu in at least four films, including both the silent and talkie versions of *The Three Musketeers* (1921, 1935). Several major roles go uncredited, namely Frederick Peters (1884–1963), who plays the executioner Naaman in blackface, and Louis Dumar (1896–1955) as Tigellinus, identified in Wilde's list of 'The Persons in the Play' as 'A Young Roman' – the evident object of

Herodias' affection. Anger's claim that Nazimova 'employed only homosexual actors as "homage" to Wilde'²⁴ has been questioned by her biographer, who quotes one of the extras on the issue: 'some of the cast were gay, and some of the extras as well, but there's nothing surprising or unusual about that'.²⁵ In truth, the sexual orientation of the cast is relatively unimportant: what matters is the way the film explicitly queers Wilde's text. In the play, for example, the homosexual subtext of the Page's anxiety over Narraboth's constantly gazing at Salomé has to be inferred, but in Nazimova's film his attraction to the young Syrian is plain to see.

The eight titles that carry the burden of narrative exposition (including the closing title: 'The End'; T103) are hardly as interesting as the credit cards, but some do require comment. Wilde's stage direction setting the scene at the beginning of the play does just that:

A great terrace in the Palace of Herod, set above the banquet hall. Some soldiers are leaning over the balcony. To the right there is a gigantic staircase, to the left, at the back, an old cistern surrounded by a wall of green bronze. Moonlight. (p. 69)

Nazimova, of course, can let the camera establish the physical scene, so she uses the title cards to set the historical scene as one of extreme decline ('Profound was the moral darkness that enveloped the world' (T5); 'Rome, rotting within' (T6); 'a wilderness of evil' (T10); and so on). At the same time, she announces the prospect of Christian redemption: 'the star of Bethlehem' (T5) has arisen and hope for the darkened world is imminent – 'But a Light was dawning on the horizon and a voice was crying in the Wilderness. "Prepare ye the way of the Lord!"' (T8). That title draws on the bible in the King James translation (all the gospels save Mark use almost identical language to describe the prophecy of John the Baptist) and is one of two literary quotations *not* taken from the text of Wilde's *Salomé*. The other one is taken from Wilde's *The Ballad of Reading Gaol* and modified to describe Salomé's motivation: 'She kills the thing she loves; she loves the thing she kills'.²⁶ This title continues by seeming to echo the 'Light' named in the eighth title: 'yet in her soul there shines the glimmer of the Light and she sets forth gladly into the Unknown to solve the puzzle of her own words' (T10) – and here Nazimova reverts to Wilde's text: 'The Mystery of Love is greater than the Mystery of Death' (T11). Nazimova provides the capital letters Wilde

eschews (see p. 98), evidently to heighten the sense of *symbolisme*, but the quotation is otherwise word-for-word.

For the most part, the dialogue cards present Wilde's text faithfully, with only minor changes to diction and syntax and with necessary and understandable excisions to cut down on the audience's reading time. There seems to be only one title card that is not, strictly speaking, in the text, though it is certainly based on the text. After Herodias kicks Herod for staring at Salomé (S37), Nazimova has Herod say, 'I am not looking at her!' (T21) – a reasonable interpolation that produces one of the few comic moments in the film. As this example shows, Nazimova is quite fond of exclamation points, but this variation, like the others, is still minor.

There is one difference, however, that might be deliberately calculated to modify the meaning of Wilde's play. The opening title cards establish Salomé as the innocent victim of a corrupt environment, 'an uncontaminated blossom in a wilderness of evil'. She is 'still innocent', but 'a true daughter of her day', nonetheless, 'heiress to its passions and its cruelties' (T10). This is the description of the young woman who is shortly to drive Narraboth to kill himself, seduce her step-father with an erotic dance, demand the decapitation of Jokanaan as her reward, and, finally, enjoy a moment of necrophilic bliss by kissing the mouth of the dead man's head. There is some evidence, then, to justify an interpretation of Salomé as not quite the innocent Nazimova makes her out to be. In the play, Jokanaan reminds the audience of the role of woman in the inherent depravity of mankind: 'By woman came evil into the world' (p. 77). That line is omitted in Nazimova's retelling, an omission that can, of course, be explained by the necessity of limiting the film audience's reading time, but Nazimova also consistently changes the epithets Jokanaan uses to describe Salomé in Wilde's text. In the play, the prophet rails at her as the 'Daughter of Babylon' and 'Daughter of Sodom' (pp. 77, 78). Nazimova does allow the first epithet but never the second; the first she sometimes and the second she always replaces with 'Daughter of Herodias', a neutral epithet. It is possible that the avoidance of the word 'Sodom' resulted out of fear of censorship, which was a concern for filmmakers even before the more severe strictures established in 1932

but not really enforced until 1934, when the production code went into full effect, requiring that all films be certified as decent family entertainment by a board of review.²⁷ But whatever the reason for the change, it has the effect of making Salomé seem less an agent of evil and more a victim of it, consistent with her characterization in the opening title cards.

Shots: Adapting and Visualizing Wilde

632 separate cinematic shots comprise the film, counting the 103 title cards (which must be counted as cinematic shots because they were, in fact, filmed); the film runs to just over 72 minutes in the restored version (01:12:15), for an average shot length (ASL) of around 6.86 seconds. That ASL is fairly typical of Hollywood films of the 1920s, the industry average being 4–6 seconds per shot.²⁸ Still, the *Salomé* ASL is almost seven seconds, so it would likely have impressed contemporary audiences as a bit more slow-moving than most Hollywood films. Indeed, *Photoplay* said ‘the action of the film adaptation has all the speed of a “slow motion” reel’.²⁹ In addition to the ASL, another aspect of the film that slows the pacing is the camera position. For most shots, the camera is positioned at a 90° angle to the action and most of the movement within the frame is either screen left or screen right; likewise, in close-ups the actors look either left or right. There are no reverse angle shots in the classic shot-counter-shot sense of the term, that is, shots showing a character looking directly into the camera followed by a shot of another character also looking directly into the camera, which creates the illusion that the characters are looking at each other (there are some shots of one character in profile looking off screen, followed by a medium close-up of another character looking directly at the camera). This type of camera work imparts a frieze-like quality to the *mise en scène* that may well have been a deliberate directorial decision to imitate the static quality of Wilde’s play, which achieves the effect mainly through verbal repetition – that, and the sense that the characters are mostly making rhetorical declamations, not engaging in dramatic dialogue with each other to advance the plot. The camera itself is static throughout (no tilts, pans, cranes, tracking or dolly shots), which is standard for the period. *Salomé* was shot in

January and February 1922,³⁰ and it would not be until 1924 that Hollywood directors, most likely after coming under the influence of F. W. Murnau and other German directors, began to experiment with camera movement.³¹

Generally speaking, the higher the ASL, the more the director wants the audience to take in the details of the scene as a way of producing visual meaning. All films combine montage and *mise en scène* (aside from a handful of single-take exceptions, such as Alexander Sokurov's *Russian Ark* (2002)), and there is no doubt that the *mise en scène* of *Salomé* conveys important visual information – especially by means of the costumes. For the most part, however, visual meaning is produced by the cuts from one shot to the next, so the viewer is put in the position of responding to the relationship between shots. Obviously, there are some shots that allow the audience time to notice how actors and objects have been placed in the scene, a good example being the way the executioner looms in the background on the terrace parapet while the foreground action concerns Salomé and Narraboth. A more interesting example is the positioning of the Page after the death of Narraboth when Herod's court assembles outside the banquet hall on a kind of proscenium bordering the terrace proper [fig. 4: S295]. Because he is her servant, the Page sits on Herodias' side of the assembly, but he is also positioned only a few feet from the three 'ladies' of the court who are really men in drag. This group is balanced against the group of four 'Jews, Nazarenes, etc.' (p. 67), seated on the opposite side of the proscenium. The *mise en scène* here effectively suggests an alliance of homosexual figures on one side of the assembly who counter the representatives of conventional, religious morality on the other. These examples notwithstanding, one might say that the *mise en scène* is largely secondary to montage, not least because there is not that much scene to notice. There is really only one set in the entire film, which is pretty much as Wilde describes it in his stage directions, except that the 'great terrace' and the 'banqueting hall' are on the same level, connected by a broad hallway of sorts.



Fig. 4 (00:39:11): Long shot of court, Page grouped with three drag queens opposite Jews, Nazarenes. etc. (S295).

The generally accomplished level of montage and the unquestionable excellence of the cinematography, however, point to the basic problem that lies behind the perception of the film at the time of its release as just plain weird. Montage and cinematography work naturalistically, but the mise en scène does not. The shots are cut in conformity with the basic principles of continuity editing that audiences had come to accept as realistic, but the action that the shots show is often unrealistic in the extreme, justifying the contemporary sense of the film as ‘bizarre stuff’.³² (The troupe of dwarf musicians [fig. 5: S338] is a good example of just how strange the mise en scène can be). Continuity editing is sometimes called ‘invisible’ editing because it is supposed to be so unobtrusive that it does not interfere with the filmic narrative. But if the montage of *Salomé* is mostly invisible, the mise en scène is, by contrast, all too visible.

At the very beginning of the film, two extreme long shots, the first of the terrace (S1), the second of the banqueting hall (S3) establish these two spaces, with a blue-tinted art shot of the moon amid clouds (S2) intervening. Herod and Salome are introduced in a medium shot (S5), then Herodias by herself, also in a medium shot (S6). The first close-up in the film, reasonably enough,

is of Salome (S14), turning screen right toward Herod; this shot is followed by a medium shot of the royal couple, with Herodias turning screen right away from Herod (S15). Here is an easy example of the way Nazimova's montage tells the story: Salomé's interest in Herod, however disdainful, prompts aversion from her mother – she turns away from Herod as her daughter turns toward him. This use of montage is fairly sophisticated, but we tend not to notice the sophistication because the production of meaning through framing and editing, as here, tends to be overshadowed by the hammy, pantomime acting style. Such acting is represented in *Salomé* by just about every performer, with the exception of Nazimova, whose acting is often understated, perhaps because, as the director of the film, she had a better idea than the other actors of just how effective the camera can be in conveying meaning and emotion.



Fig. 5 (00:44:50): Long shot of dwarf musicians (S338).

A good example of the contrast between overstated acting and Nazimova's combination of more subtle performance techniques complemented by montage is the sequence after the servant commits suicide by leaping from the parapet of Herod's court to avoid carrying out Salomé's request that Jokanaan be brought to her (S124; the servant's suicide is an addition to the

scenario not in Wilde's text). The following shots show Salomé at the cistern cage speaking to the guards (S125), then moving across the terrace screen right to stop at the edge of the frame (S126), where she looks toward the banqueting hall (S127). She sees Herod in a medium shot pulling feathers from her fan; he looks up in her direction (S128). A full shot shows Salomé expressing frustration, then looking back at the cistern out of frame, with the executioner in the background (S129). A full shot of the cistern cage flanked by guards (S130) is followed by an extreme close-up of the lock on the cage gate (S131). Next, we see Salomé in medium close-up, looking screen left toward Narraboth and the Page [fig. 6: S132], followed by a medium shot of Narraboth, who reacts to Salomé's glance before the Page does [fig. 7: S133]. The next shot keeps Salomé in medium close-up looking screen left and shows her shifting her gaze slightly downward [figs 8 & 9: S134]; an extreme close-up of the massive key in Narraboth's belt follows [fig. 10: S135]. The camera holds on the next medium close-up of Salomé long enough to show, through the movement of her eyes and her facial expressions, that she is going through some mental process that concludes decisively with an idea [fig. 11: S136]. A medium shot of Narraboth and the Page (S137) is followed by another close-up of Salomé (S138). Next, an extreme long shot of Salomé, with Narraboth and the Page also in the frame (executioner in background), shows her turning to face them (S139). The following shot is remarkable for being the only extreme close-up of an actor's face in the film (there are several extreme close-ups of objects) – a mask shot showing only Salomé's eyes [fig. 12: S140]. A medium shot follows, showing Narraboth and the Page reacting to Salomé's intense gaze, with the Page beginning to back fearfully out of the frame [figs 13 & 14: S141]; an extreme long shot shows the Page still backing away as Salomé stares down Narraboth and then begins her approach [fig. 15: S142], which continues with another long shot (S143). A medium shot of Narraboth with Salomé speaking (S144) is followed by a dialogue card, as Salomé begins her seduction: 'Thou wilt do this thing for me, Narraboth, wilt thou not? And tomorrow when I pass in my litter, I will let fall for thee a little green flower' (T36).



Fig. 6 (00:18:02): Medium close-up of Salomé looking at Narraboth (S132).



Fig. 7 (00:18:04): Medium shot of Narraboth reacting to Salomé's gaze, with the Page reacting to his reaction (S133).



Fig. 8 (00:18:07): Medium close-up of Salomé continuing to gaze at Narraboth (S134a).



Fig. 9 (00:18:11): Medium close-up of Salomé shifting her gaze slightly (S134b).



Fig. 10 (00:18:13): Extreme close-up iris shot of cistern lock key in Narraboth's belt (S135), the focus of Salomé's gaze (S134b).



Fig. 11 (00:18:19): Medium close-up of Salomé getting an idea (S136).



Fig. 12 (00:18:42): Extreme close-up mask shot of Salomé's eyes as she stares intently at Narraboth (S140).



Fig. 13 (00:18:52): Medium shot of Narraboth and the Page, with the Page reacting to Salomé's stare by backing away (S141a).



Fig. 14 (00:18:52): Medium shot of Narraboth and the Page, with the Page continuing to back away (S141b).



Fig. 15 (00:18:53): Extreme long shot of Salomé staring at Narraboth, with the Page continuing to back away, Naaman the executioner in background (S142).

Today, it is hard to appreciate the effectiveness of this sequence because we are so familiar now with the language of cinema. Indeed, most viewers are more likely to notice those elements that do not harmonize with the idea of film that we have internalized as a result of developments that really began in the silent era. What we notice today are things like the staginess of the *mise en scène* and the exaggerated acting style, in this sequence, of the motionless Schenck especially, with his arched back and wide-eyed expression of alarm. Nazimova, by contrast, conveys a world of emotional material visually by means of a single arched eyebrow. But what we may not fully appreciate is how completely Nazimova has mastered the devices of continuity editing. The eyeline matches, especially in the sequence where Salomé shifts her gaze from Narraboth's face to the key in his belt, seem quite precise, enabling the audience to make inferences about what the character is thinking. The cut from the medium shot of the Page beginning to back out of the frame to the long shot of him continuing to move backward is so exact that one wonders if Nazimova filmed the sequence with two different cameras simultaneously, then cut the film to match the movement. She either did that or had Van Enger move his camera to shoot the same action twice (the difference in shot scale might also have been achieved through a lens change, but, either way, the action would have had to have been photographed twice and the film cut for continuity). Another impressive bit of filmmaking is the extreme close-up mask shot of Salomé's eyes, which includes a slight movement forward within the mask, suggesting the seductress's approach to Narraboth, a small detail that has the effect of a slight zoom shot.³³

Van Enger, of course, deserves a lot of credit for the sophistication of these shots, but Nazimova *was* the director and her contribution to the art of the film has to be acknowledged. Van Enger would go on to perfect his craft in the work he did with Ernst Lubitsch on the five films Lubitsch made for Warner Brothers, where the classic technique of continuity editing achieves a very high level of sophistication. One might even consider *Salomé* as a kind of workshop or laboratory where Van Enger, under Nazimova's direction, tried to work out certain cinematic problems – not always successfully. For example, after Narraboth submits to Salomé's demands

and tosses the key to the cistern lock on the terrace (S151), Salomé looks directly down (S155), as if the key, immediately shown in extreme close-up (S156), were at her feet. But a few shots later we see that the key is in fact some distance away (S157–S158). Salomé’s eyeline is wildly off in shot 155, an error that would never find its way into one of Lubitsch’s Warner films, perhaps because Van Enger had learned better through his work on *Salomé*.

The sequence from the suicide of the servant involving Salomé’s shifting gaze from the cistern lock to the key in Narraboth’s belt and the ensuing action up to the dialogue card involves multiple shots (long, full, medium, medium close-up, extreme close-up), all in the service of both physical action and psychological realization. Despite the stylized set, the strange costumes, and the overwrought acting, the action is at base naturalistic: however strange the reality, we remain grounded in it. As such, the sequence and others like it form a contrast to another sequence later in the film where we are removed from reality altogether, as we enter the mind of Salomé and see her fantasies enacted for us on the screen. After Salomé performs her dance and demands the head of the prophet, Herod proceeds to make a series of counter-offers in an effort to get her to change her mind because he believes Jokanaan, as a holy man, has mysterious powers and fears his death might bring harm to him and his kingdom. He first offers Salomé half his kingdom, then the largest emerald in the world; but she continues to demand the head of Jokanaan, whereupon Herod says, ‘Salomé, thou knowest my white peacocks! In the midst of them thou wilt be like unto the moon in the midst of a great white cloud –’ (T89). We then see an elaborate art shot of the painted figure of Salomé in a cloud of painted peacocks [fig. 3: S430], followed by a medium close-up of Salomé in profile wearing a fantastic headdress made of peacock feathers (S431), then the same art shot as before (S432). The following medium close-up of Salomé gazing into space (S433) tells us that what we have just seen is a fantasy of herself as she would be if she were to accept Herod’s offer, but she comes to her senses and repeats her demand: ‘GIVE ME THE HEAD OF JOKANAAN’ (T90). Herod reacts, recovers, smiles, and speaks (S434–S436): ‘I have jewels hidden in this palace that thy mother even has not seen. Thou shalt be as fair as a queen when

thou wearest them –’ (T91). A medium shot of Herod and Salomé (S437) dissolves into an extreme long shot of Salomé atop a mountain of jewels, her arms draped in beads, her head adorned with a tall feathered headdress [fig. 16: S438]. This shot is followed by a medium long shot of Salomé gleefully flapping her arms about [fig. 17: S439], then another extreme long shot of the princess atop the mountain of jewels (S440). A medium close-up shows Salomé moving her head from side to side (as if considering the merits of the offer in fantasy form) (S441), until a full shot of Jokanaan in the cistern intervenes (S442). With arms upraised, he declaims: ‘It is thus that I will wipe out all wickedness from the earth and that all women shall learn not to imitate her abominations!’ (T92) Another medium shot of Salomé and Herod has her turning to the tetrarch and saying, decisively (S443): ‘GIVE ME THE HEAD OF JOKANAAN!’ (T93).



Fig. 16 (00:58:27): Salomé atop the mountain of jewels – before an audience (S438).



Fig. 17 (00:58:29): Salomé as flapper atop the mountain of jewels (S439).

As everyone knows, the Salomé narrative has acquired almost archetypal status as the pre-eminent example of cultural misogyny in the decadent canon. The sequence described above, however, shows Nazimova rewriting that narrative, cinematically, in feminist terms. The first fantasy shows us a Salomé almost literally objectified and, despite the aesthetic appeal of the image, debased and dehumanized: amid the cloud of peacocks in her peacock headdress, she is herself not so different from the fantastic fowl – a static object to be admired for her beauty. In the second fantasy, Salomé imagines herself as she would be if she were to accept the man's offer of material riches: she would be an empty-headed party-girl, a jazz-baby without a care in the world. The anachronistic interpretation here is justified because Nazimova herself relied more on contemporary social imagery than traditional biblical imagery in her conception of the character. In one interview about the film, she told a newspaper reporter that while Salomé 'was usually played as a vamp', she 'did not believe she was like that':

According to history, she was a child of 12. I tried to play her as a sophisticated kid. Then came the post-war rage for sophisticated girls with slender, boyish figures and frank, outspoken manners. She was a far cry from the snaky vampire and the baby doll of Mary Pickford.³⁴

This image of the flapper as a liberated woman is one that Nazimova herself adopted to some degree (on the set of the lost film *Billions* the back of the star's camp chair read 'JAZZIMOVA').³⁵ It goes almost without saying that both of the fantasies that Salomé briefly entertains and then rejects are really male fantasies that objectify women, the first aesthetically, the second materialistically, both with the aim of depriving them of social and sexual agency. When Jokanaan utters what will be the last of the litany of insults he directs against Salomé, her demand for the prophet's head seems less like the spiteful act of a scorned woman and more like feminist vengeance against patriarchal society – and not only against the obvious misogyny voiced by Jokanaan but also against the culturally and socially sublimated versions represented by the two fantasies.

The change in Salomé that ensues as the result of the fantasy sequence is evident in her final costume change, an example of just how important the *mise en scène* can sometimes be to the arc of the story. In fact, it is easy to segment the film on the basis of Salomé's costume changes. There are three of them (not counting the two in the fantasy sequence): the short tunic and bubble wig with the luminescent balls that Salomé wears up until the dance sequence; the micro-skirt and platinum wig she wears in the dance sequence itself; and, finally, the cape with the long train (based on Beardsley's peacock skirt illustration) and the tight turban she wears after the dance. Viewers might well disagree on how convincing a teenager the forty-two-year-old Nazimova makes in the pre-dance and dance segments, but the last segment gives us a Salomé who has left her girlhood behind and become a woman. In the first segment, the short tunic allows Nazimova to show off her slender legs and gamine figure, appearing somewhat androgynous, more boyish perhaps than girlish (consistent with Nazimova's conception of the character as a modern-day flapper). In the second segment, the platinum wig makes Salomé appear more feminine, at least, and Nazimova's breasts are not so tightly bound as in the first segment, but the stylish flapper persona persists – not least because the dance seems more artful than sexual [fig. 18: S352]. The dance of the seven

veils is usually taken to mean that the veils are teasingly removed to gradually reveal more and more of the female body (at one point, Salomé does toss a few bundled veils into the air), but by the end of the dance she is actually more fully veiled than at the beginning [fig. 19: S394].



Fig. 18 (00:46:44): Salomé with her four attendants beginning her dance (S354).



Fig. 19 (00:50:49): Salomé literally winding up her dance (S394).



Fig. 20 (00:49:38): Tigellinus smirking in appreciation as Salomé's dance nears the end (S383).

The whole performance is hard to square with the smirking expressions of various soldiers and courtiers [fig. 20: S383], not to mention the obscenely panting response of Herod (evidently, the tetrarch really gets off on art).

After the dance, Salomé's attendants cluster around her in their square costumes, screening her from view as she changes into the cape with the long train (S469). Salome at this point seems to have undergone more than a mere costume change: she now appears simultaneously imperious and mysterious, especially when she takes the scimitar from Herod's guard (S497) and, with the weapon upraised, walks slowly toward the cistern (S500). This after the executioner has failed to perform his task, dropping his sword and falling to his knees before Jokanaan inside the cistern (S481), and after the soldiers turn aside in horror when Salomé exclaims, 'He is a coward, this slave! Let soldiers be sent!' (T95). After an animated art shot shows the moon, now tinted red, being covered by clouds (S501), we see Salomé, scimitar aloft, in an extreme long shot as the spectral salver floats upward [fig. 1: S502]. A full shot of Salomé dropping the scimitar and walking screen left out of frame (S503) is followed by an extreme long shot of the court, with some

members of Herod's entourage dispersing fearfully in the direction of the banquet hall (S504). Salomé now appears in a long shot before the cistern holding the salver (in fact, one of the soldier's shields), the decapitated head of Jokanaan evidently on it but not fully visible (S505). A series of close-ups of Salomé speaking (S506, S507, S508) are interspersed with Wilde's text: 'Thou wouldst have none of me, Jokanaan. Thou rejectedst me. Me, Salomé, Princess of Judea!' (T98) and 'Thou wert the man that I loved alone among men. All other men were hateful to me. I saw thee, and I loved thee. Jokanaan – I love thee yet. I love only thee –' (T99). Two long shots show Salomé dropping to her knees, placing the salver before her, covering it with her long cape, then disappearing beneath it (S511, S513). When she emerges from the cloak, still seated, she says, 'I have kissed thy mouth, Jokanaan – Love hath a bitter taste – But what matter? – What matter? –' (T100). As Salomé rises (S518), Herod clenches his fist and shouts (S519), 'KILL THAT WOMAN!' (T101). Whereas Wilde has the soldiers crush Salomé beneath their shields (p. 99), Nazimova makes them circle about the princess and plunge their spears into her body (S525, S527), but not before an expression of satisfaction crosses her face (S523), as she speaks her final words: 'THE MYSTERY OF LOVE IS GREATER THAN THE MYSTERY OF DEATH!' (T102).

Conclusion: Social Feminism, Aesthetic Feminism

The final segment of the film is remarkable for several reasons, not least because it implies that it is Salomé herself – not the executioner – who has cut off the head of Jokanaan.³⁶ In the play, once the executioner descends into the cistern, Salomé listens, expecting Jokanaan to cry out, but hears nothing, and the silence leads her to believe, as she says, that the executioner 'is a coward' (p. 96). But soon enough a '*huge black arm, the arm of the EXECUTIONER, comes forth from the cistern, bearing on a silver shield the head of JOKANAAN*' (p. 97). We see nothing of the sort in Nazimova's film; instead, we see the executioner behaving like a coward in fact, which action – or inaction – leads Salomé to take the scimitar from Herod's guard. Obviously, Salomé does nothing like this in the play, but, in the film, it is not clear what, exactly, she does next: yes, the salver floats toward her

[fig. 1: S502] as she holds the scimitar aloft [fig. 21: S503]; yes, she holds the shield-salver with the head on it [fig. 22: S505], but we never see how the head winds up on the salver – in fact, we never really see the head at all [fig. 23: S506]. In the performance history of the play, dealing with a naturalistic prop head in a symbolist play has always been an aesthetic problem,³⁷ and Nazimova appears to have dealt with the problem by sustaining the *symbolisme* all the way to the end. But there is more to Nazimova’s revision of Wilde’s play than the cinematic solution to an awkward aesthetic problem. By implying, through cinematic sleight of hand, that Salomé herself has carried out the execution everyone else is too fearful to perform, Nazimova reinterprets Salomé as a woman possessing real, or – one might say – deadly agency. This is a Salomé that makes sense of Herod’s command – ‘Kill that woman!’ – because she has indeed become a woman over the course of the play. Moreover, the punishment she receives, notably different from that in the play (where the soldiers crush her with their shields), also makes sense in the context of patriarchal outrage: death by penetration.



Fig. 21 (01:06:26): Salomé in ‘peacock’ cape, holding scimitar aloft (S503).



Fig. 22 (01:07:19): Salomé holding the shield with Jokanaan's head on it, the crown of the head barely visible (S505).



Fig. 23 (01:07:39): Salomé sees what we do not – the head of Jokanaan (S506).

Nazimova's cinematic interpretation of *Salomé*, in short, draws on the same feminist sensibility that led her to play Hedda Gabler and Nora Helmer. Indeed, Nazimova's first impulse was to pair the two heroines *Salomé* and *Nora* in a single film, as *Photoplay* reported in February 1922:

Nazimova had an idea. She was going to make repertoire pictures. That means she would make 'Salome' and 'A Doll's House' in a few reels each and release them as one program offering. Then she went back to California and began work and changed her mind. She says 'Salome' has proved so interesting that she is going to make a full-length feature of it.³⁸

Obviously, *A Doll's House* also proved equally interesting, because that staple of the Nazimova repertoire received full-length cinematic treatment prior to *Salomé*. But just as obviously, the two heroines do not exactly belong to the same social context. The Ibsen heroine who gradually comes to resent her husband's control over her and, at the end of the play, slams the door on the patriarchal power he embodies, thereby asserting her own independence and agency, is clearly easier to reconcile with fin-de-siècle feminism than is Wilde's character. In Nazimova's handling, however, it might be possible to think of the two figures – and *Salomé* – as representative of two different kinds of feminism, the first social, the second aesthetic.

'Aesthetic feminism' in this instance refers less to social self-determination than professional self-determination, the assertion of artistic agency and creative freedom in an industry that was, as we have seen, not only dominated by men but also intent on driving women out of it. Nazimova's reinterpretation of Wilde's play may not be an artistic allegory of the female director's position vis-à-vis her male counterparts in full, but Nazimova does have something in common with her heroine: after all, like *Salomé*, she did the cutting (and the casting, and the titling, and the directing). Clearly, Nazimova wanted to be more than a 'movie star', and we can perhaps see what that cultural stereotype meant for her in the first shot of *Salomé* atop the mountain of jewels [fig. 16: S438]. In the fantasy, *Salomé* is clearly performing before some kind of audience, but, in the end, she rejects the offer that might have made her into a bejewelled celebrity everyone wants to see. Here we might also hazard the observation that Herod is seated in what for all the world looks

like a director's chair. At the end, right before the soldiers plunge their spears, a look of beatific satisfaction crosses Salomé's face [fig. 24: S524], and one can only wonder whether Nazimova felt a similar sense of satisfaction herself, having achieved – for the moment, at least – not only stardom but also the kind of complete artistic control 'normally' reserved for men.

There is no question that *Salomé* ruined Nazimova financially and professionally, but the film's failure at the box office might well have resulted more from the smear campaign against the artist than critical rejection of the film itself. Curiously, the reports on *Salomé* in *Photoplay*, a fan magazine, are mostly negative and dismissive, in contrast to the generally favourable accounts of the film's reception in *The Moving Picture World*, a trade magazine. The anonymous reviewer in *Photoplay* did not think the film measured up to the Oscar Wilde original, 'a thing of acute aesthetic appeal – a hothouse orchid of decadent passion', saying, 'We are not sure whether we like Madame Nazimova's idea of Salome as a petulant little princess with a Freudian complex and a headdress of glass bubbles', warning potential viewers: 'this is bizarre stuff'³⁹ – hardly the sort of notice likely to encourage fans to see the film. Another brief notice in the same issue was more direct: 'stay away from this'.⁴⁰ *The Motion Picture World*, however, ran a piece with the headline 'Nazimova Production Appeals to Critics' and summarized reviews in the New York newspapers. The New York *Times* critic called the film 'a visually satisfying spectacle', advising viewers 'do not miss "Salome" whatever you do'. The critic for the *Daily News* 'liked it enormously', while the *Evening Journal* commented, 'Every foot of the production is a gem of composition, of rhythm, of gorgeous lighting'.⁴¹ These reviews, evidently based on a private screening for critics, were followed a couple of weeks later by a highly detailed report of the box-office gross, including receipts for standing room only at the Criterion Theatre in New York, under the headline, '"Salome" Makes Remarkable Showing'.⁴² The trade magazine, in other words, is telling theatre owners that they should book *Salomé*, while the fan magazine is telling viewers to avoid the film.



Fig. 24 (01:11:50): The final close-up showing Salomé beatific: the mystery of cinema is greater than the mystery of death (S524).

The powerful *Photoplay* obviously won out, but the real story likely lies behind the scenes, as yet another brief notice prior to the film's release suggests:

'Salome' will be released through United Artists. There has been some discussion about Nazimova's newest picture. Strangely enough, the censors passed it with scarcely a protest. But Hiram Abrams, president of United Artists, evidently seemed to think that it was not as good as the censors seemed to think; because he is reported to have objected strongly to releasing it. Mary [Pickford] and Doug [Fairbanks] saw the picture and declared themselves for it in every way. And so – 'Salome' will be released through United Artists.⁴³

We cannot know, of course, why Abrams, the powerful managing director of United Artists, objected so strongly to Nazimova's film, agreeing to release it only after the two stars intervened. He may have done so purely for business reasons, and, if so, he might well have been right – despite the film's initial critical and commercial success in New York City. What we do know is that powerful men in the motion picture industry had already singled out Nazimova as someone who should not be allowed to encroach on the exclusively 'male' professions of producer and director. Abrams's decision to reissue the obscenely successful *The Birth of a Nation* on the same day that *Salomé* had its official première almost certainly helped doom Nazimova's film to failure.

Given the choice between a sure thing like Griffith's racist epic and Nazimova's 'bizarre' art film, what theatre owner intent on making a profit would opt for the latter? It may not have been Abrams who ended Nazimova's career in fact, but it was someone like him, or, more likely, several men like him – powerful executives who wanted to exclude women like Nazimova from the industry they controlled. Nazimova alone took the role of Salomé, but in this tragedy the part of Herod must have been acted by more than one man.

¹ Petra Dierkes-Thrun, *Salome's Modernity: Oscar Wilde and the Aesthetics of Transgression* (Ann Arbor: University of Michigan Press, 2011), p. 141.

² For the early history of United Artists, see Tino Balio, *United Artists: The Company Built by the Stars* (Madison: University of Wisconsin Press, 1976).

³ Balio, *United Artists*, p. 246. Evidently, because of the distributor's release date, *Salomé* is often dated 1923, but it was screened on multiple occasions in 1922. See, for example, a notice in *Photoplay* from August 1922: 'Salomé – Alla Nazimova Production', *Photoplay*, 22.3 (August 1922), 61.

⁴ *Ibid.*

⁵ Susan Sontag, 'Notes on Camp', in *Against Interpretation and Other Essays* (New York: Picador, 1966), p. 279. For Sontag, art nouveau is camp because it means 'to convert one thing into something else', as happens with the cast-iron orchid stalks of vintage Paris Métro entrances, for example.

⁶ Patricia White, 'Nazimova's Veils: *Salomé* at the Intersection of Film Histories', in *A Feminist Reader in Early Cinema*, ed. by Jennifer M. Bean and Diane Negra (Durham, NC and London: Duke University Press, 2002), pp. 67–68, makes the excellent point that *Salomé* acquired much of its reputation as a camp classic because of a 1967 screening in New York City, after Sontag's 'Notes on Camp', first published in the *Partisan Review* in 1964, was republished in 1966 in *Against Interpretation*. White also notes that the cultural context of the late 1960s helps to account for 'the film's gay reputation' (p. 68).

⁷ David Weir, *Decadent Culture in the United States: Art and Literature against the American Grain, 1890–1926* (Amherst, MA: Massachusetts University Press, 2008), pp. 152–53.

⁸ Jay Satterfield, *The World's Best Books': Taste, Culture, and the Modern Library* (Amherst, MA: Massachusetts University Press, 2002), p. 21.

⁹ The impetus to high art on the part of Nazimova is also confirmed by reports that Salomé's dance segment was accompanied by music from Richard Strauss's opera in some theatres, played on a Wurlitzer organ. See William Tydeman and Stephen Price, *Wilde: Salomé* (Cambridge: Cambridge University Press, 1996), p. 160.

¹⁰ Gavin Lambert, *Nazimova: A Biography* (New York: Knopf, 1997), p. 245.

¹¹ 'An Open Letter to Mme. Nazimova', *Photoplay*, 20.3 (August 1921), 31, 94.

¹² Oscar Wilde, *The Importance of Being Earnest and Other Plays*, ed. by Richard Allen Cave (London: Penguin, 2000), p. 81. Further references to this edition of *Salomé* are cited parenthetically in the text.

¹³ Jack Spears, 'Nazimova', in *The Civil War on the Screen and Other Essays* (South Brunswick and New York: A. S. Barnes, 1977), p. 136.

¹⁴ Karen Ward Mahar, *Women Filmmakers in Early Hollywood* (Baltimore, MD: Johns Hopkins University Press, 2006), p. 175.

¹⁵ This inflation-adjusted figure is based on the guaranteed weekly salary of \$13,000 in the contract Nazimova signed with Metro Pictures Corporation in 1918, using this online tool: *US Inflation Calculator*, Coinnews Media Group, LLC (2008–2019); <https://www.usinflationcalculator.com>. Accessed 13 December 2019. Because the US economy had begun to weaken even before the 1929 stock market crash, when *Salomé* had its official release in 1923 Nazimova's \$13,000 weekly salary would have had a lower value in today's dollars – roughly \$195,000 – than it had in 1918.

¹⁶ In a 1922 interview Nazimova said that 'my friends [...] call me Peter. And sometimes Mimi'. See Gladys Hall and Adele Whitely Fletcher, 'We Interview Camille', *Motion Picture Magazine*, 22.12 (January 1922), 24–25, 98–99 (p. 25).

¹⁷ White, 'Nazimova's Veils', p. 65. Spears, 'Nazimova', p. 146, quotes Van Enger as saying that the direction was collaborative: 'Nazimova and Bryant together with myself would talk over each scene.' But Spears also quotes others on the set who said, 'Alla did the actual directing, and was most insistent on her own ideas', with Bryant doing little 'beyond calling, "Lights! Camera! Action!" and "Cut".'

- ¹⁸ White, 'Nazimova's Veils', p. 65; Lambert, *Nazimova*, p. 249.
- ¹⁹ 'Close-Ups', *Photoplay*, 11.1 (December 1916), 63–64 (p. 64). Quoted in Mahar, *Women Filmmakers*, pp. 158–59.
- ²⁰ Jay Scarfone and William Stillmann, *The Road to Oz: The Evolution, Creation, and Legacy of a Motion Picture Masterpiece* (Lanham, MD: Rowman & Littlefield, 2019), p. 115.
- ²¹ Earl Schenck, *Come unto these Yellow Sands* (New York: Bobbs-Merrill, 1940), pp. 20, 15.
- ²² William Moritz, 'Visual Music and Film-as-an-Art before 1950', in *On the Edge of America: California Modernist Art: 1900–1950*, ed. by Paul J. Karlstrom (Berkeley and Los Angeles: University of California Press, 1996), p. 214.
- ²³ Lambert, *Nazimova*, p. 257, muddies the mystery further when he says that De Brier 'was taken by friends of one of the gay extras to visit the set', who got him to dress as one of 'the ladies at Herod's court' and, later, after the actor 'playing the Syrian captain was found drunk in his dressing room', de Brier is supposed to have changed costume and stood in for the drunk actor in the background 'of a couple of shots'. There is no mention here of Arthur Jasmine.
- ²⁴ Kenneth Anger, *Hollywood Babylon* (New York: Dell, 1975), p. 163.
- ²⁵ Lambert, *Nazimova*, p. 257.
- ²⁶ See Oscar Wilde, *The Ballad of Reading Gaol*, in *Complete Works* (New York: Harper & Row, 1989), p. 844.
- ²⁷ For a history of the Production Code, see Thomas Doherty, *Hollywood's Censor: Joseph I. Breen and the Production Code Administration* (New York: Columbia University Press, 2007).
- ²⁸ David Bordwell, *The Way Hollywood Tells It: Story and Style in Modern Movies* (Berkeley and Los Angeles: University of California Press, 2006), p. 121.
- ²⁹ 'Salome – Alla Nazimova Production', 61.
- ³⁰ Lambert, *Nazimova*, p. 256.
- ³¹ Patrick Keating, *The Dynamic Frame: Camera Movement in Classical Hollywood* (New York: Columbia University Press, 2019), pp. 6, 292 n.3.
- ³² 'Salome – Alla Nazimova Production', 61.
- ³³ Varifocal or zoom lenses were not in widespread use in filmmaking until the middle of the twentieth century, their invention being credited to Pierre Angenieux, although the heirs of the cinematographer Joseph P. Walker (who worked on films in the early 1930s) challenged the honour bestowed on Angenieux by the Academy of Motion Picture Arts and Sciences on Walker's behalf. See Paul Monaco, *History of the American Cinema: The Sixties: 1960–1969* (Berkeley: University of California Press, 2001), pp. 70, 285 n.12.
- ³⁴ Lee Frank, "'Mentally Up to Date?': Modern Ideas are Just as Important as Stylish Costumes, Nazimova Finds", Newspaper clipping, Nazimova Collection, Library of Congress, Washington, DC. Quoted in Dierkes-Thrun, *Salome's Modernity*, pp. 147–48.
- ³⁵ Lambert, *Nazimova*, p. 237.
- ³⁶ Dierkes-Thrun, *Salome's Modernity*, p. 149, comments that after Salomé 'grabs a sword from one of Herod's guards', she 'triumphantly wields it over her head as if she was threatening to single-handedly kill Jokanaan herself'. This is as close as any critic comes to recognizing what seems to be the case: that Salomé *does* kill Jokanaan, but the execution is represented symbolically, not naturalistically, though cinematic devices – the tint change of the moon from blue to red as Salomé wields the scimitar and through another tint change to the *mise en scène*. After the clouds cover the blood moon, the terrace is coloured mauve. When Salomé raises the scimitar the colour snaps back to black and white (S502) as the brightly lit salver floats upward, whereupon Salomé wearily lowers the scimitar and lets it slip from her hand, then walks screen left with her arms outstretched to receive the salver (S503).
- ³⁷ See Ellen Crowell, 'The Ugly Things of *Salomé*', in *Decadence in the Age of Modernism*, ed. by Kate Hext and Alex Murray (Baltimore, MD: Johns Hopkins University Press, 2019), pp. 47–70.
- ³⁸ Cal York, 'Plays and Players', *Photoplay*, 21.3 (February 1922), 82, 85–90 (p. 86).
- ³⁹ 'Salome – Alla Nazimova Production', 61.
- ⁴⁰ 'The Shadow Stage: A Review of the New Pictures', *Photoplay*, 22.3 (August 1922), 60–65, 100–02 (p. 61).
- ⁴¹ 'Nazimova Production Appeals to Critics', *The Moving Picture World* (27 January 1923), 382.
- ⁴² 'Salome Makes Remarkable Showing', *The Moving Picture World* (17 February 1923), 703.
- ⁴³ 'Plays and Players', *Photoplay*, 23.2 (January 1923), 70–73, 80, 82, 84 (p. 95).

Appendix I: *Salomé* Shot List

This shot list is based on the restored version of the film (see Photo Credits). The 103 title cards are numbered separately with the abbreviation T for the sake of discussion in the essay to which this list is appended, but strictly speaking, the titles are cinematic shots. The titles combined with ‘regular’ cinematic shots come to a total of 632 shots.

For the 529 ‘regular’ cinematic shots, shot scale is given in more or less standard language based on the size of the human figure or a part thereof within the frame. An extreme close-up (ECU) frames a part of the body, like the eyes or a hand (although extreme close-ups can also be used for objects, of course); a close-up (CU) frames the subject’s face and neck; a medium close-up (MCU) frames the subject’s head and shoulders down to the mid-chest area; a medium shot (MS) or half-shot frames the subject from the waist up; a medium long shot (MLS) or three-quarter shot frames the subject from the knees up; a full shot (FS) frames the whole figure (or figures); a long shot (LS) frames a figure or group of figures at a distance in between a full shot and an extreme long shot; an extreme long shot (ELS) frames the whole figure (or figures) from a distance, often considerable, so that the figure appears as only one among several (or many) figures or is isolated in the scene from a distance. In Nazimova’s *Salomé*, there is considerable variability in the distance of the camera from the subject (as there is generally – an extreme long shot in a John Ford film is likely to be more extreme than an extreme long shot in a film by Henri Bresson), but I have used ELS to describe any shot in which the camera is farther away from the subject than that subject would appear in a FS or a LS (those two terms are sometimes used interchangeably). In addition to these standard terms, I also use the invented term ‘art shot’ (AS) to describe those shots of drawn or painted designs (such as the several shots of the moon); some of these art shots are animated, such as the one depicting the slave’s suicide or those showing clouds moving before the moon. In addition to abbreviations for shot scale, I also use two simple abbreviations to

indicate movement within the frame from the viewer's perspective: SL (screen left) and SR (screen right).

There are three types of title cards: credits for acting, etc. (C), narration (N), and dialogue (D). Of the 103 titles, eight are credit cards, eight offer narrative commentary, and eighty-seven present the dialogue, for the most part as Wilde wrote it. Nazimova was obviously working from an older edition of Wilde's play, represented here by one published in 1907 by John W. Luce & Company, Boston (whether she was working from this particular edition I do not know). Two page references are given: the first to the Luce text, the second to the modern edition edited by Richard Allen Cave as *The Importance of Being Earnest and Other Plays* (London: Penguin, 2000). When significant variations of diction occur between the dialogue cards and the play, the text of the Luce edition is provided for comparison.

Time indications are given in parentheses following the standard hour: minute: second format (e.g., the end title occurs at 01:12:12).

T1 (00:00:03): Opening title: Nazimova in "SALOMÉ" / An Historical Phantasy by OSCAR WILDE / Written for the screen by Peter M. Winters (C1).

T2 (00:00:13): Direction by CHARLES BRYANT (C2).

T3 (00:00:18): Sets and Costumes by MISS NATACHA RAMBOVA (After Aubrey Beardsley) (C3).

T4 (00:00:26): Photography by CHARLES J. VAN ENGER, A. S. C. (C4).

T5 (00:00:33): Profound was the moral darkness that enveloped the World on which the Star of Bethlehem arose. (N1).

T6 (00:00:43): To the Court of Herod, Tetrarch of Judea, were attracted representatives of every nation. Rome, rotting within, though still trampling the World; Greece, senile and conquered; Egypt, wrapped like its own mummies in the vestments of the Past – all sent their emissaries. (N2).

T7 (00:01:05): In a chaos of crime and wickedness, Herod ruled Judea but was himself ruled by Passion. He had murdered his brother, usurped his throne, he had stolen his wife, Herodias, and now covets his brother's daughter, Salomé. (N3).

- T8 (00:01:28): But a Light was dawning on the horizon and a voice was crying in the Wilderness. 'Prepare ye the way of the Lord!' (N4).
- T9 (00:01:41): The Prophet, John (Jokanaan in the story) was launching thunderbolts of Divine Wrath against the iniquities of Herod and the abominations of Herodias his Consort. / Herod, filled with superstitious awe, imprisoned the Prophet in an abandoned well to protect him against the violence of the mod and the hatred of Herodias. (N5).
- T10 (00:02:07): It is at this point that the drama opens, revealing Salomé who yet remains an uncontaminated blossom in a wilderness of evil. / Though still innocent, Salomé is a true daughter of her day, heiress to its passions and its cruelties. She kills the thing she loves; she loves the thing she kills, yet in her soul there shines the glimmer of the Light and she sets forth gladly into the Unknown to solve the puzzle of her own words -- (N6).
- T11 (00:02:49): The Mystery of Love is greater than the Mystery of Death. (N7; p. 98).
- 1 (00:02:58): ELS of the great terrace in the palace of Herod, soldiers in foreground and elsewhere; Narraboth looking SR toward banquet hall; Page SL looking at cistern.
- 2 (00:03:01): AS of moon in clouds (blue tint).
- 3 (00:03:06): ELS of banquet hall with servants coming and going, Narraboth and Page SR.
- 4 (00:03:21): LS of royal family at table, Salomé SL of Herod looking down.
- T12 (00:03:26): Herod, Tetrarch of Judea ... Mitchell Lewis / Salomé, Stepdaughter of Herod ... Nazimova (C5).
- 5 (00:03:35): MS of Herod looking at Salomé.
- T13 (00:03:39): Herodias, Wife of Herod, Mother of Salomé ... Rose Dione (C6).
- 6 (00:03:45): MCU of Herodias looking SL.
- 7 (00:03:49): LS of royal table (as in #4).
- 8 (00:03:54): MS of Herod offering Salomé wine bowl.
- T14 (00:03:59): "Drink a little wine with me, Salomé." (D1: p. 17/82).
- 9 (00:04:04): MS of Salomé turning to look at Herod shaking her head no.
- 10 (00:04:20): MCU of Herodias (as in #6).
- 11 (00:04:23): MS of Herod turning again to Salomé.
- 12 (00:04:25): LS of table. Herodias pulls Herod away and wags her finger, speaks:
- T15 (00:04:32): "You must not look at her! You are always looking at her!" (D2: p. 14/80).

- 13 (00:04:39): MS of royal couple, with Herod banging fist on table.
- 14 (00:04:43): MCU of Salomé turning head SR.
- 15 (00:04:46): MS of royal couple, with Herodias turning SR.
- 16 (00:04:50): LS of table (as in #4 and #9) with Herodias leaning toward Tigellinus, and Herod turning back toward Salomé.
- T16 (00:04:56): Narraboth, a Syrian Prince robbed of his throne and forced to serve Herod as Captain of the Guard ... Earl Schenck / The Page of Herodias ... Arthur Jasmine (C7) (N.B.: The name 'Narraboth' does not appear in Wilde's list of 'persons in the play').
- 17 (00:05:09): FS of Narraboth and Page with executioner in background.
- T17 (00:05:15): "How strange the moon seems! One might fancy she was looking for dead things." (D3: p. 1/69).
- 18 (00:05:24): AS of moon and clouds (blue tint), cadaverous face in moon barely discernible.
- 19 (00:05:31): MS of Page (SL) and Narraboth (SR), Page turning toward Narraboth.
- 20 (00:05:40): MCU of Salomé.
- 21 (00:05:47): MCU of Narraboth looking SR and sighing.
- 22 (00:05:51): FS of Page and Narraboth with Page seeking to distract Narraboth by holding his hands in front of his face.
- 23 (00:05:58): MS of Narraboth and Page, Page holding his hands in front of Narraboth's face.
- T18 (00:06:03): "You are always looking at her. You look at her too much!" (D4: p. 2/69).
- 24 (00:06:08): FS of Page and Narraboth with Narraboth removing Page's hands; Page moves away from Narraboth and sits down despondent.
- 25 (00:06:17): LS of table as before (as in #4, etc.) with Herod looking at Salomé, Herodias leaning toward Tigellinus but looking at Herod and Salomé.
- 26 (00:06:23): MCU of Salomé.
- 27 (00:06:27): MS of four Jews, Nazarenes, etc., in fantastic turbans arguing among themselves.
- T19 (00:06:31): "There ARE angels!" (D5: p. 1/69).
- 28 (00:06:35): MS of four Jews continuing argument.
- 29 (00:06:37): MS of two figures in tall hats looking SR.
- 30 (00:06:40): MS of four Jews continuing argument.

- T20 (00:06:42): “ANGELS DO NOT EXIST!” (D6: p. 20/69).
- 31 (00:06:46): MS of four Jews continuing argument.
- 32 (00:06:48): MS of Herod leaning toward Salomé with Salomé shaking her head no.
- 33 (00:06:56): MS of three ladies of the court, hair coiffed eighteenth-century style.
- 34 (00:07:03): MS of three Romans laughing and drinking.
- 35 (00:07:07): MS of Herod leaning toward Salomé with Salomé shaking her head, turning away, and hiding her face behind a feathered fan.
- 36 (00:07:21): LS of table as before.
- 37 (00:07:26): MCU of Herod speaking.
- 38 (00:07:29): LS of table with Herodias looking at Herod and Salomé still hiding herself with fan; Herodias kicks Herod.
- T21 (00:07:33): “I am not looking at her!” (D7: interpolated).
- 39 (00:07:37): MS of Herod and Herodias arguing.
- 40 (00:07:43): MCU of Salomé looking SR.
- 41 (00:07:48): LS of table, Salomé standing and throwing down fan in disgust.
- 42 (00:07:51): FS of Narraboth and Page.
- 43 (00:07:55): ELS of table with Salomé walking from it, then exiting frame SL.
- 44 (00:07:58): ELS of terrace (as in #1).
- 45 (00:08:01): ELS of banquet with Salomé walking toward camera.
- 46 (00:08:05): MCU of Herod gesturing for Salomé to come back.
- 47 (00:08:09): ELS of Salomé standing between banquet tables with Narraboth and Page in right foreground, who bow before Salomé.
- 48 (00:08:23): ELS of terrace with Salomé SR and Narraboth and Page on knees.
- 49 (00:08:37): LS as before showing only Narraboth SL and Salomé SR.
- T22 (00:08:46): “Will you be seated princess?” (D8: p. 6/73).
- 50 (00:08:50): LS of Narraboth SL and Salomé SR.
- 51 (00:08:53): MCU of Salomé looking at Narraboth, shaking her head no.

52 (00:09:04): LS of Narraboth SL and Salomé SR, Salomé looking up at sky.

53 (00:09:19): AS of moon and clouds (blue tint).

54 (00:09:24): LS of Narraboth SL and Salomé SR as she begins moving SL.

55 (00:09:27): ELS of terrace with Salomé running SL.

56 (00:09:31): FS of Salomé looking up at moon.

57 (00:09:33): ELS of terrace with Narraboth looking at Salomé; Page (still on knees) looking at Narraboth, who stands and moves toward Salomé, Page following.

58 (00:09:39): MS of Narraboth and Page.

T23 (00:09:43): “Why do you speak to her? O! Something terrible will happen!” (D9: p. 6/73).

59 (00:09:49): LS of court with Narraboth and Page looking at Salomé, executioner in background.

60 (00:09:56): FS of Salomé lying on parapet.

61 (00:10:00): AS of moon and clouds (blue tint).

62 (00:10:03): FS of Salomé lying on parapet.

63 (00:10:08): ELS of court with Narraboth and Page looking at Salomé SR, cistern cage and soldiers centre-frame.

64 (00:10:10): FS of cistern guarded by two soldiers, reacting to following:

T24 (00:10:20): “Behold! The Lord hath come! The eyes of the blind shall see the day, and the ears of the deaf shall be opened.” (D10: pp. 6/73, 1/71).

65 (00:10:33): FS of Salomé lying on parapet reacting to voice.

66 (00:10:43): FS of cistern with guards looking down into it.

67 (00:10:51): MLS of Salomé sitting on parapet, speaking:

T25 (00:10:55): “Who was that who cried out?” (D11: p. 6/73).

68 (00:11:00): FS of Salomé on parapet with soldier turning to her, bowing and speaking:

T26 (00:11:05): “It was the prophet Jokanaan who cried out, Princess.” (D12: p. 6/73).

69 (00:11:10): FS of guard standing up with Salomé on parapet looking at him.

70 (00:11:15): MLS of Salomé, thoughtful.

71 (00:11:24): FS of Salomé getting down from parapet, speaking.

- 72 (00:11:26): LS of Salomé looking at cistern with two guards beside it, both on same side, as Salomé walks up to cistern and looks down inside it; Narraboth enters frame from right, and says:
- T27 (00:11:44): “Is it your pleasure that I bid them bring your litter, Princess? The night is fair in the garden.” (D13: p. 6/73).
- 73 (00:11:55): LS of Salomé at cistern with Narraboth; two guards behind her.
- 74 (00:11:58): MCU of Salomé shaking her head no.
- 75 (00:12:02): FS of Salomé looking down into cistern.
- 76 (00:12:07): FS of Jokanaan kneeling in prayer, bare back to viewer.
- 77 (00:12:14): FS of Salomé looking into cistern.
- 78 (00:12:19): FS of Jokanaan kneeling in prayer, in profile.
- 79 (00:12:23): FS of Salomé looking into cistern, walking around it.
- T28 (00:12:28): Jokanaan, the Prophet ... Nigel DeBrulier (C8).
- 80 (00:12:34): MCU of Jokanaan raising his head, eyes closed.
- 81 (00:12:43): Near match-cut to MCU of Salomé lifting her head, in profile, eyes open, sensuously.
- 82 (00:12:52): MCU of Narraboth reacting to Salomé.
- 83 (00:12:55): LS of Salomé leaning back holding onto rails of cistern cage.
- 84 (00:13:02): ELS of terrace with Salomé at cistern with Narraboth, Page, and guards looking at her, executioner far right.
- 85 (00:13:04): FS of banquet table, Herod looking at empty spot where Salomé was, Herodias looking at Tigellinus. Herod picks up Salomé’s fan.
- 86 (00:13:10): MS of Herod smelling Salomé’s fan.
- 87 (00:13:19): MS of Herodias and Tigellinus.
- 88 (00:13:24): MS of disconsolate Herod, who claps hands.
- 89 (00:13:31): ELS of banquet with servant running toward Herod.
- 90 (00:13:36): MS of Herod, speaking:
- T29 (00:13:40): “The Tetrarch bids the Princess to return to the feast!” (D14: interpolated, but cf. p. 6/73 ff.).

- 91 (00:13:46): ELS of banquet with servant rising, exiting frame SL.
- 92 (00:13:55): ELS of cistern scene, as before, with servant entering SR, who prostrates himself before Salomé at cistern.
- 93 (00:14:01): LS of Salomé and prostrate servant.
- 94 (00:14:06): MCU of servant raising his head to speak:
- T30 (00:14:09): “Princess, the Tetrarch prays you to return to the feast.” (D15: p. 6/73).
- 95 (00:14:15): LS of Salomé and prostrate servant.
- 96 (00:14:20): MCU of Salomé in profile.
- 97 (00:14:23): MCU of Jokanaan.
- 98 (00:14:27): FS of Salomé turning back to cistern cage and speaking:
- T31 (00:14:38): “I would speak with this prophet.” (D16: ‘I would speak with him’ (p. 7/74)).
- 99 (00:14:43): LS of Salomé and prostrate servant, with guard left of cistern dropping to his knees.
- 100 (00:14:50): MCU of guard looking up at Salomé (out of frame), and speaking:
- T32 (00:14:54): “The Tetrarch does not suffer anyone to speak with him – it is impossible! We dare not, Princess.” (D17: p. 7/74).
- 101 (00:15:04): MCU of Salomé reacting.
- 102 (00:15:13): MCU of servant, speaking:
- T33 (00:15:17): “What answer may I give the Tetrarch from the Princess?” (p. 7/74).
- 103 (00:15:23): LS of Salomé looking down at servant, then holding his head down with her foot.
- 104 (00:15:29): MCU of Salomé’s foot on servant’s neck.
- 105 (00:15:32): MCU of Salomé speaking:
- T34 (00:15:38): “Bring forth this prophet!” (D19: p. 7/74).
- 106 (00:15:42): LS of Salomé still with foot on servant’s head, looking at kneeling guard.
- 107 (00:15:47): MCU of guard, speaking:
- T35 (00:15:51): “Princess! Our lives belong to you, but we cannot do what you have asked! The Tetrarch has even forbidden the High Priest to speak with him!” (D20: pp. 8, 7/74).

- 108 (00:16:05): LS of Salomé as before (#103).
- 109 (00:16:09): MCU of Salomé reacting.
- 110 (00:16:15): LS of Salomé kicking servant away.
- 111 (00:16:17): MCU of Salomé speaking.
- 112 (00:16:19): FS of Salomé speaking down at servant, who shields his face.
- 113 (00:16:22): MCU of Salomé.
- 114 (00:16:27): LS of Salomé turning to look into cistern.
- 115 (00:16:32): FS of Jokanaan, kneeling, as before.
- 116 (00:16:35): LS of Salomé looking into cistern; kneeling guard SL stands, servant raises his head.
- 117 (00:16:49): ELS of cistern scene with servant running away.
- 118 (00:16:51): FS of servant pausing, executioner in background SR.
- 119 (00:16:54): MS of Herod, brooding.
- 120 (00:16:57): MCU of servant turning his head.
- 121 (00:17:02): LS of servant running toward parapet, standing on parapet, arms up.
- 122 (00:17:08): AS of moon and clouds (blue tint), cadaverous face in moon barely discernable.
- 123 (00:17:12): FS of servant jumping from parapet.
- 124 (00:17:13): Extreme long AS (animated) of servant falling to his death (blue tint).
- 125 (00:17:16): LS of Salomé at cistern cage, glaring at both guards, then walking toward camera.
- 126 (00:17:29): ELS of Salomé crossing terrace, pausing SR.
- 127 (00:17:32): ELS of Salomé looking in on banquet.
- 128 (00:17:34): MS of Herod pulling feathers from Salomé's fan.
- 129 (00:17:43): FS of Salomé (executioner in background), who looks back at cistern out of frame.
- 130 (00:17:53): FS of cistern cage flanked by guards.
- 131 (00:17:55): ECU of lock on cistern cage.
- 132 (00:17:58): MCU of Salomé, who looks SL.

- 133 (00:18:04): MS of Narraboth and Page, Narraboth reacting first, then Page.
- 134 (00:18:07): MCU of Salomé looking SL.
- 135 (00:18:13): ECU of massive key in Narraboth's belt.
- 136 (00:18:15): CU of Salomé having an idea.
- 137 (00:18:23): MS of Narraboth and Page.
- 138 (00:18:27): MCU of Salomé.
- 139 (00:18:35): ELS of Salomé SR looking at Narraboth and Page SL before turning toward them.
- 140 (00:18:42): ECU of Salomé's eyes (mask shot).
- 141 (00:18:45): MS of Narraboth and Page reacting, Page, fearful backs out of frame SR.
- 142 (00:18:53): ELS of Salomé looking at Narraboth, with Page backing away, Salomé walking SL toward Narraboth.
- 143 (00:19:05): LS of Salomé approaching Narraboth, Page and executioner in background.
- 144 (00:19:09): MS of Narraboth and Salomé, with Salomé speaking:
- T36 (00:19:15): "Thou wilt do this thing for me, Narraboth, wilt thou not? And tomorrow when I pass in my litter, I will let fall for thee a little green flower." (D21: pp. 8/74–75).
- 145 (00:19:30): MCU of Salomé in profile, speaking.
- 146 (00:19:33): LS of Salomé and Narraboth, Page and executioner in background.
- 147 (00:19:39): MS of Narraboth and Salomé, Narraboth reaching for key in his belt, speaking:
- T37 (00:19:45): "The Tetrarch has formally forbidden – I cannot, Princess – I can not!" (D22: p. 8/75).
- 148 (00:19:51): MS of Narraboth and Salomé, Salomé speaking:
- T38 (00:20:00): "Thou wilt do this thing for me, Narraboth! Look at me – it may be I will smile at thee!" (p. 8/75).
- 149 (00:20:10): MS of Narraboth and Salomé; Narraboth looks at her and she gives him a fake smile.
- 150 (00:20:32): LS of Salomé and Narraboth, Page and executioner in background; Narraboth removes key from belt.
- 151 (00:20:45): MS of Narraboth and Salomé, Narraboth turning to throw key toward guard.

- 152 (00:20:52): ELS of Narraboth with arm extended toward cistern cage.
- 153 (00:20:55): LS of Salomé and Narraboth, Page and executioner in background, with Narraboth falling to his knees before Salomé.
- 154 (00:21:02): MCU of guard, looking down.
- 155 (00:21:05): MCU of Salomé, who looks down.
- 156 (00:21:10): ECU of key on terrace.
- 157 (00:21:12): LS of Salomé with Narraboth kneeling, etc.; she walks SR.
- 158 (00:21:16): FS of Salomé before cistern cage pointing at key on ground; guard comes forward, kneels, hesitates.
- 159 (00:21:30): MCU of Salomé, eyes glaring down.
- 160 (00:21:32): FS of guard on knees, cowering; he reaches for key and stands.
- 161 (00:21:43): LS of Salomé with guard approaching cistern cage, unlocking door and descending, Salomé hanging on cage looking down.
- 162 (00:21:59): MLS of Narraboth on knees, Page despondent in background on parapet; Narraboth still on knees rises and looks SL.
- 163 (00:22:09): LS of Salomé at cistern.
- 164 (00:22:11): MLS of Narraboth, who hangs his head as he stands.
- 165 (00:22:16): LS of Narraboth, Page at parapet where executioner stands; Narraboth walks back to Page and places hand on Page's shoulder.
- 166 (00:22:27): MLS of Page and Narraboth.
- 167 (00:22:32): AS of moon and clouds (blue tint, cadaverous face clearly visible).
- 168 (00:22:37): MLS of Page and Narraboth.
- 169 (00:22:40): LS of Salomé looking down cistern and reacting, stepping aside SR as Jokanaan slowly emerges.
- 170 (00:23:00): FS of Page and Narraboth at parapet.
- 171 (00:23:02): FS of Jokanaan standing at cistern, turning his head.
- 172 (00:23:11): MCU of Salomé looking quizzical.
- 173 (00:23:17): MCU of Jokanaan.
- 174 (00:23:23): FS of Jokanaan, as before.

- 175 (00:23:28): MCU of Salomé looking quizzical.
- 176 (00:23:31): LS of Jokanaan and Salomé, who runs SR out of frame.
- 177 (00:23:34): FS of Salomé running up to Narraboth, Page in background at parapet; she clutches Narraboth.
- 178 (00:23:38): FS of Jokanaan, who speaks:
- T39 (00:23:43): “Where is she who gave herself up unto the lust of her eyes? Go, bid her come, that she may repent her of her iniquities!” (D24: pp. 9/75–76).
- 179 (00:23:57): MCU of Jokanaan looking anguished.
- 180 (00:24:00): MS of Salomé clinging to Narraboth, looking back at Jokanaan.
- 181 (00:24:03): MCU of Jokanaan looking anguished, lowering his head looking at Salomé.
- 182 (00:24:08): MS of Herodias and Tigellinus at banquet table.
- 183 (00:24:16): MCU of Jokanaan registering disapproval.
- 184 (00:24:20): LS of Jokanaan at cistern.
- 185 (00:24:24): LS of Salomé clinging to Narraboth, Page at rear by parapet.
- 186 (00:24:26): ELS of terrace: guards, Jokanaan at cistern, Salomé, Narraboth, Page; Salomé runs SR as Jokanaan moves forward.
- 187 (00:24:31): LS of Jokanaan approaching Salomé, guard in background.
- 188 (00:24:40): MCU of Salomé, speaking:
- T40 (00:24:45): “I am Salomé, daughter of Herodias, Princess of Judea.” (D25: p. 10/77).
- 189 (00:24:51): MCU of Salomé, eyes downcast.
- 190 (00:24:59): MCU of Jokanaan.
- 191 (00:25:04): FS of Jokanaan and Salomé, speaking:
- T41 (00:25:20): “Speak again, Jokanaan, and tell me what I must do.” (D26: p. 10/77).
- 192 (00:25:26): MCU of Salomé.
- 193 (00:25:30): MCU of Jokanaan.
- 194 (00:25:39): LS of Jokanaan and Salomé, Jokanaan leaning away, then speaking:

- T42 (00:25:43): “Daughter of Herodias, come not near me! Get thee to the desert and seek out the Son of Man!” (D27: ‘Daughter of Sodom, come not near me! [...] get thee to the desert and seek out the Son of Man!’ (pp. 10–11/77)).
- 195 (00:25:56): MCU of Jokanaan speaking.
- 196 (00:26:00): LS of Jokanaan and Salomé.
- 197 (00:26:13): MCU of Salomé, speaking:
- T43 (00:26:25): “Is he as beautiful as thou art, Jokanaan?” (D28: p. 11/77).
- 198 (00:26:31): MCU of Salomé.
- 199 (00:26:36): MCU of Jokanaan.
- 200 (00:26:45): LS of Page and Narraboth.
- 201 (00:26:47): LS of Jokanaan and Salomé.
- 202 (00:26:50): MCU of Jokanaan turning toward Salomé.
- 203 (00:26:55): MCU of Salomé.
- 204 (00:26:59): LS of Jokanaan and Salomé, Jokanaan leaning toward Salomé.
- 205 (00:27:09): MCU of Jokanaan.
- 206 (00:27:14): MCU of Salomé, head back.
- 207 (00:27:16): LS of Page and Narraboth.
- 208 (00:27:19): LS of Jokanaan and Salomé, Jokanaan, gesturing toward banquet, steps back to look at Salomé.
- 209 (00:27:33): MCU of Jokanaan, looking down.
- 210 (00:27:36): LS of Jokanaan and Salomé; Jokanaan throws his hands up and speaks:
- T44 (00:27:52): “Angel of Death, what doest thou here with thy sword? Whom seekest thou in this palace?” (D29: “Angel of the Lord God, what dost thou here with thy sword? Whom seekest thou in this palace?” (p. 11/77)) (N.B.: Lighting has changed last three shots or so, with Jokanaan and Salomé casting long shadows).
- 211 (00:28:01): LS of Jokanaan and Salomé, executioner now in background, Jokanaan with arms raised.
- 212 (00:28:01): MS of Narraboth and Page, Narraboth clutching at dagger in belt.
- 213 (00:28:10): LS of Jokanaan and Salomé, Jokanaan leaning back, appearing to spurn Salomé, speaking:

T45 (00:28:14): “Back, daughter of Babylon! I listen but to the voice of the Lord God.” (D30: p. 11/77).

214 (00:28:21): MCU of Jokanaan, speaking.

215 (00:28:28): MCU of Salomé, shaking head in anger, speaking:

T46 (00:28:39): “Thy body is hideous! It is like the body of a leper. I love not thy body!” (D31: p. 11/77; “I love not thy body!” interpolated).

216 (00:28:47): MCU of Salomé, shaking head in anger.

217 (00:28:57): LS of Salomé and Jokanaan, Jokanaan’s back turned to Salomé.

218 (00:28:59): CU of Salomé.

219 (00:29:04): LS of Salomé and Jokanaan, Salomé reaching out to touch Jokanaan.

220 (00:29:13): MS of Narraboth and Page.

221 (00:29:16): MS of Salomé and Jokanaan, Salomé touching Jokanaan’s hair and speaking:

T47 (00:29:23): “Thy hair, Jokanaan, is like the long black nights when the moon hides her face! The silence that dwells in the forest is not so black as thy hair!” (D32: p. 12/78).

222 (00:29:37): MS of Jokanaan and Salomé, Salomé still behind Jokanaan.

223 (00:29:40): LS of Jokanaan and Salomé, Jokanaan turning around quickly and speaking:

T48 (00:29:44): “Back, daughter of Herodias! Profane not the temple of the Lord God!” (D33: ‘Back, daughter of Sodom! [...] Profane not the temple of the Lord God.’ (p. 12/78)).

224 (00:29:52): CU of Jokanaan speaking.

225 (00:29:55): LS of Jokanaan and Salomé, Salomé reacting angrily.

226 (00:30:07): MCU of Salomé shaking head in anger, but then softening.

227 (00:30:24): LS of Salomé and Jokanaan, Salomé speaking:

T49 (00:30:30): “Thy mouth, Jokanaan, is like a band of scarlet on a tower of ivory! The red blasts of trumpets are not so red as thy mouth!” (D34: p. 12/78).

228 (00:30:44): MS of Jokanaan and Salomé, Salomé putting her fingers in her mouth.

229 (00:30:50): LS of Jokanaan and Salomé, speaking:

T50 (00:30:58): “Suffer me to kiss thy mouth, Jokanaan” (D35: p. 13/78).

- 230 (00:31:02): LS of Jokanaan and Salomé, different angle (executioner out of frame); shadow representing angel of death descends as Jokanaan puts hand on Salomé's shoulder as if to kiss her.
- 231 (00:31:14): LS of Narraboth and Page, Narraboth reacting wildly as Page restrains him.
- 232 (00:31:17): LS of Salomé and Jokanaan, Salomé appearing to kiss Jokanaan on cheek.
- 233 (00:31:25): MCU of Jokanaan, speaking:
- T51 (00:31:27): "Never! Daughter of Herodias! Never!" (D36: 'Never! Daughter of Babylon! Daughter of Sodom! Never!' (p. 12/78)).
- 234 (00:31:31): MCU of Jokanaan.
- 235 (00:31:35): LS of Jokanaan and Salomé, Jokanaan pushing Salomé away, her back arched.
- 236 (00:31:41): MS of Page restraining Narraboth, who breaks away.
- 237 (00:31:44): ELS of Narraboth running toward Salomé and Jokanaan, Page and executioner in background.
- 238 (00:31:46): MCU of agonized Narraboth, speaking:
- T52 (00:31:49): "Princess, Princess! I cannot endure it!" (D37: p. 14/ 79).
- 239 (00:31:54): ELS of group, as before, Salomé dramatically breaking away and speaking:
- T53 (00:32:02): "Suffer me to kiss thy mouth, Jokanaan." (D38: p. 13/ 78).
- 240 (00:32:07): CU of Salomé.
- 241 (00:32:10): ELS of group, Narraboth steps forward.
- 242 (00:32:13): MCU of Narraboth with dagger; he raises it, turns back to camera, brings dagger down.
- 243 (00:32:19): ELS of group; Narraboth collapses on back.
- 244 (00:32:26): MCU reaction of Jokanaan.
- 245 (00:32:30): ELS of group, Narraboth lying dead at Salomé's feet, Salomé speaking.
- 246 (00:32:41): MCU reaction of Jokanaan.
- T54 (00:32:44): "Art thou not afraid, daughter of Herodias? Hath he not come, the Angel of Death?" (D39: p. 13/79).
- 247 (00:32:52): ELS of group; Salomé steps forward, irritated to stumble over Narraboth's body.
- 248 (00:32:56): MS of Jokanaan and Salomé, speaking:

- T55 (00:33:00): “Suffer me to kiss thy mouth, Jokanaan.” (D40: p. 13/78)
- 249 (00:33:04): MS of Jokanaan and Salomé.
- 250 (00:33:08): ELS of group, Narraboth lying dead, Salomé clinging to Jokanaan, Jokanaan walks out of frame SL, Salomé following.
- 251 (00:33:14): LS of Salomé and Jokanaan approaching cistern cage, guard holding gate open; Salomé at entrance of cistern, speaking:
- T56 (00:33:18): “I will kiss thy mouth, Jokanaan!” (D41: p. 13/79).
- 252 (00:33:22): LS of Jokanaan descending, Salomé clinging to cage, speaking:
- T57 (00:33:34): “I will kiss thy mouth, Jokanaan. I WILL KISS THY MOUTH!” (D42: p. 14/78).
- 253 (00:33:42): LS of Salomé holding on to cage, writhing about.
- 254 (00:33:52): ELS of guards rushing to dead Narraboth with Page stooped over body; executioner in background no longer in static pose.
- 255 (00:33:59): ELS of guards gathered around body with Page weeping over it; two black child attendants also looking on.
- 256 (00:34:05): LS of banquet table; Herod as before, Herodias still flirting with Tigellinus.
- 257 (00:34:11): MS of Herod looking SR.
- 258 (00:34:14): MS of Herodias and Tigellinus, Herodias laughing.
- 259 (00:34:17): MS of Herod turning away in disgust, slams fist on table.
- 260 (00:34:24): LS of Herod rising to give a command; Herodias also rises.
- 261 (00:34:27): FS of trumpeter.
- 262 (00:34:29): ELS of soldiers around body, responding.
- 263 (00:34:31): FS of Salomé at cistern, responding.
- 264 (00:34:33): LS of banquet table, with Herod, Herodias, and Tigellinus standing; Herodias speaks to Herod, who walks out of frame SR.
- 265 (00:34:37): ELS of terrace.
- 266 (00:34:39): ELS of banquet scene with Narraboth’s body in foreground, guard hovering over it, Page looking on; servants rush out to position throne chairs. Herod, Herodias, and Tigellinus in background coming forward, with entire banquet party.

- 267 (00:35:01): FS of Salomé at cistern.
- 268 (00:35:05): LS of Herod walking forward, tripping over body, followed by attendants
- 269 (00:35:11): MS of Herod looking fearful, attended by four Jews, Nazarenes, etc., speaking:
- T58 (00:35:17): “What does this body here? I issued no order that he should be slain.” (D43: p. 15/81).
- 270 (00:35:25): LS of Herod, with four Jews, etc., looking fearfully down at body.
- 271 (00:35:29): CU of main guard (same one who opened cistern), speaking:
- T59 (00:35:34): “He slew himself, sire. With his own hand he slew himself.” (D44: p. 15/81).
- 272 (00:35:40): MS of Herod still attended by four Jews, etc., gesturing fitfully.
- 273 (00:35:47): LS of Herod collapsing into arms of attendants before body; guard stands and orders other guards to take the body away.
- 274 (00:35:54): ELS of guards removing body. Page on knees looking on.
- 275 (00:36:04): MS of Herod turning, still with attendants.
- 276 (00:36:13): MS of Herodias with Tigellinus, fanning herself and smiling.
- 277 (00:36:17): MS of Herod and attendants, Herod looks SL and smiles.
- 278 (00:36:24): FS of Salomé at cistern.
- 279 (00:36:27): MS of Herod as before, still smiling.
- 280 (00:36:32): ELS of court; servants rush forward to place cushions and chairs edge of ‘proscenium’. Herod and Herodias seat themselves, as does the entire court.
- 281 (00:37:02): ELS, frontal, of same scene as before.
- 282 (00:37:07): ELS, reverse angle, of court looking at Salomé at cistern.
- 283 (00:37:12): LS of court, Herod looking at Salomé.
- 284 (00:37:18): FS of Salomé at cistern.
- 285 (00:37:22): LS of court, as before; Herod gestures for wine cup and speaks:
- T60 (00:37:36): “Salomé! Dip into the wine thy little red lips, that I may drain the cup.” (D45: p. 17/82).
- 286 (00:37:43): FS of Salomé at cistern.
- T61 (00:37:40): “I am not thirsty, Tetrarch.” (D46: p. 17/82).

- 287 (00:37:55): FS of Salomé at cistern.
- 288 (00:37:58): LS of court, Herod returning cup, Herodias smiling; Herod gestures for fruit, speaks:
- T62 (00:38:19): “Salomé! Bite but a little of this fruit, that I may eat what is left!” (D47: p. 17/82).
- 289 (00:38:27): LS of court, Herod awaiting reply.
- 290 (00:38:29): FS of Salomé at cistern, speaking:
- T63 (00:38:33): “I am not hungry, Tetrarch.” (D48: p. 17/82).
- 291 (00:38:37): FS of Salomé at cistern.
- 292 (00:38:40): LS of court, Herod returning fruit to tray, Herodias clapping her hands gleefully; Herod speaks to Herodias:
- T64 (00:38:45): “You see how you have brought up this daughter of yours!” (D49: p. 17/82).
- 293 (00:38:51): MS of Herod and Herodias, arguing.
- T65 (00:38:54): “My daughter and I come of a royal race. As for thee, thy father was a camel driver! He was a thief and a robber to boot!” (D50: p. 17/82).
- 294 (00:39:07): MS of Herod and Herodias arguing.
- 295 (00:39:11): ELS of court, Herod and Herodias turned away from each other.
- 296 (00:39:19): FS of Salomé at cistern.
- 297 (00:39:21): LS of court, Herod looking toward Salomé, speaking:
- T66 (00:39:29): “Salomé, dance for me, and I will give thee the throne of thy mother.” (D51: pp. 25, 17/89, 82).
- 298 (00:39:38): LS of court, Herod gesturing toward Herodias, who rises with a shocked expression.
- 299 (00:39:42): FS of Salomé at cistern, speaking:
- T67 (00:39:48): “I have no desire to dance, Tetrarch.” (D52: p. 24/88).
- 300 (00:39:52): FS of Salomé at cistern, who sits and pouts.
- 301 (00:39:58): LS of court, with Herodias exultant, flinging out her arms, taking a goblet of wine from Tigellinus, draining it.

- 302 (00:40:20): ELS, reverse angle, of court looking at Salomé seated at edge of cistern, Salomé suddenly reacts to something.
- 303 (00:40:30): FS of Jokanaan in cistern clutching head, speaking:
- T68 (00:40:34): “Ah! The daughter of Babylon, with her golden eyes and her gilded eyelids!” (D53: p. 22/86).
- 304 (00:40:43): FS of Jokanaan in cistern.
- 305 (00:40:46): MLS of Salomé, still seated at edge of cistern.
- 306 (00:40:49): LS of court, Herodias gesturing and speaking:
- T69 (00:40:52): “This man is forever hurling insults at me. Why do you not deliver him to the Jews who have been clamoring for him?” (D54: p. 18/83).
- 307 (00:41:04): MS of Herod, slowly shaking his head and speaking:
- T70 (00:41:10): “No! He is a holy man. He is a man who has seen God.” (D55: p. 18/83).
- 308 (00:41:17): LS of court; Herodias kicks Page (who gives Herodias a fan) and looks toward Salomé.
- 309 (00:41:29): MLS of Salomé still seated at edge of cistern.
- 310 (00:41:33): MS of Herod looking at Salomé, reaching out his hands and speaking:
- T71 (00:41:37): “Salomé, Salomé, dance for me! And thou mayst ask of me what thou wilt even unto the half of my kingdom.” (D56: p. 26/89).
- 311 (00:41:48): ELS of court, Herod still with arms outreached.
- 312 (00:41:56): MLS of Salomé seated at cistern, shaking her head and speaking:
- T72 (00:42:01): “I will not dance, Tetrarch.” (D57: p. 14/88).
- 313 (00:42:04): MLS of Salomé.
- 314 (00:42:08): LS of court, Herod despondent, Herodias smiling.
- 315 (00:42:10): FS of Jokanaan flinging his arms up and speaking:
- T73 (00:42:13): “Ah, the daughter of Babylon! Let the people take stones and stone her!” (D58: p. 22/86).
- 316 (00:42:20): FS of Jokanaan with arms raised.
- 317 (00:42:22): FS of Salomé, who stands, steps back, and peers down into cistern.
- 318 (00:42:33): MCU of Jokanaan, looking up, raising arm with clenched fist, and speaking:

T74 (00:42:39): “Ah, the wanton one! Let the captains of the hosts pierce her with their swords!” (D59: p. 22/86).

319 (00:42:47): MCU of Jokanaan, shaking his fist.

320 (00:42:50): MCU of Salomé, reacting.

321 (00:42:56): LS of court, Herodias with arm raised, Herod reaching out.

322 (00:42:59): FS of Salomé at cistern turning her head and looking down into cistern.

323 (00:43:02): MCU of Jokanaan, speaking.

324 (00:43:06): FS of Salomé at cistern.

325 (00:43:10): MCU of Salomé, speaking:

T75 (00:43:03): “If I dance for thee, Tetrarch, wilt thou indeed give me whatsoever I shall ask of thee?” (D60: p. 26/89).

326 (00:43:21): MCU of Salomé, awaiting response.

327 (00:43:24): LS of court; Herod speaking:

T76 (00:43:31): “I swear it, Salomé. By my life, by my crown, by my gods! And I am not one of those who break their oaths.” (D61: pp. 26, 27/90, 91).

328 (00:43:43): LS of court, Herod gesturing dramatically and speaking.

329 (00:43:46): FS of Salomé at cistern, stepping forward out of frame.

330 (00:43:57): MS of Herod.

331 (00:44:01): ELS of Salomé standing before the court, speaking:

T77 (00:44:04): “I will dance for you, Tetrarch.” (D62: p. 27/90).

332 (00:44:09): CU of Salomé.

333 (00:44:14): LS of court, Herod exultant, Herodias angry.

334 (00:44:19): ELS of terrace, with child servants running toward camera.

335 (00:44:26): MLS of Herod and Herodias.

T78 (00:44:29): “I will not have my daughter dance while that man is continually crying out. I will not have her dance!” (D63: p. 28/92).

336 (00:44:39): LS of court, Herodias flailing about.

- 337 (00:44:43): MLS of Herod, satisfied, and Herodias, sulking.
- 338 (00:44:48): LS of dwarves in Beardsleyesque costumes, assembling in front of cistern with instruments to play music for the dance.
- 339 (00:44:52): ELS of Salomé in terrace before proscenium, with four servants in square costumes slowly approaching her.
- 340 (00:45:22): LS of four costumed servants gathering around Salomé to form a screen for her costume change.
- 341 (00:45:28): CU of Salomé.
- 342 (00:45:32): LS of four servants gathered around Salomé.
- 343 (00:45:37): ELS of terrace with four servants gathered around Salomé.
- 344 (00:45:43): ELS of court, Herod leaning forward expectantly.
- 345 (00:45:52): ELS of four servants gathered around Salomé.
- 346 (00:45:57): LS of dwarf band, who begin to play.
- 347 (00:46:02): FS of servants around Salomé, whose head rises slowly above them.
- 348 (00:46:05): MCU of Salomé, veiled, arms raised, in platinum wig.
- 349 (00:46:08): MS of Herod, seated, expectant.
- 350 (00:46:11): ELS of servants beginning to move around Salomé.
- 351 (00:46:19): ELS of court.
- 352 (00:46:21): LS of servants moving around Salomé, parting to reveal her, arms raised, veiled, dressed in micro-skirt.
- 353 (00:46:31): ELS of Salomé before proscenium, servants moving away, each with a section of veil tethered to Salomé.
- 354 (00:46:39): LS of Salomé center frame, servants closing about her again, gathering veil sections as they approach, then kneeling.
- 355 (00:46:55): FS of Herod, lustful, Herodias, disgusted, turning away.
- 356 (00:47:00): LS of servants walking away from Salomé, lining up in background, their square costumes forming a long rectangle.
- 357 (00:47:14): MS of Herod, panting with excitement.
- 358 (00:47:18): MCU of Salomé, arms raised, veiled.

- 359 (00:47:21): MS of Herodias, sulking.
- 360 (00:47:24): LS of Salomé, arms raised, veiled, servants in square costumes behind her; she begins to sway, arching her back.
- 361 (00:47:39): MS of Herod, panting with excitement.
- 362 (00:47:43): LS of Salomé as before, arching her back.
- 363 (00:47:53): MLS of four Jews, Nazarenes, etc.
- 364 (00:47:55): ELS of Salomé, dancing on her toes, circling.
- 365 (00:48:05): LS of three court ladies, speaking to one another and smiling.
- 366 (00:48:10): LS of Salomé, continuing her toe dance.
- 367 (00:48:18): FS of Herod, excited, and Herodias, sulking.
- 368 (00:48:21): LS of Salomé dancing; lowering her arms, posing.
- 369 (00:48:39): LS of dwarf band, playing frenetically.
- 370 (00:48:42): LS of Salomé beginning to dance more energetically.
- 371 (00:48:47): MCU of Jew covering eyes.
- 372 (00:48:49): LS of Salomé dancing energetically.
- 373 (00:48:55): FS of executioner, impassive.
- 374 (00:48:58): LS of Salomé dancing energetically.
- 375 (00:49:02): MCU of Page.
- 376 (00:49:05): LS of Salomé dancing, a length of veil in each hand, which she flings in different directions.
- 377 (00:49:09): MS of Herod, panting.
- 378 (00:49:12): LS of Salomé dancing, flinging another piece of veil.
- 379 (00:49:15): MS of three Romans, speaking with each other.
- 380 (00:49:20): LS of Salomé dancing.
- 381 (00:49:27): MCU of court lady, biting her lip.
- 382 (00:49:31): LS of Salomé dancing.
- 383 (00:49:38): MCU of Tigellinus, smirking, eyes glancing from side to side.

- 384 (00:49:43): LS of Salomé dancing.
- 385 (00:49:47): LS of dwarf band, playing frenetically.
- 386 (00:49:54): LS of Salomé and servants unspooling tent-like veil over Salomé; she dances under it and emerges from it, ducks back under.
- 387 (00:50:08): FS of Jokanaan, arms upraised.
- T79 (00:50:12): “Ah! Let them crush her with their shields!” (D64: p. 22/86).
- 388 (00:50:17): MCU of Salomé, head under, out of veil.
- 389 (00:50:21): MS of guard, breathing heavily.
- 390 (00:50:24): LS of Salomé, under tent-like veil, twirling as servants close about her and kneel.
- 391 (00:50:37): FS of Herod, excited, Herodias, sulking.
- 392 (00:50:41): ELS of Salomé twirling under veil.
- 393 (00:50:46): LS of dwarves playing, dancing frenetically.
- 394 (00:50:49): FS of Salomé twirling about under veil, then collapsing.
- 395 (00:50:56): ELS of Salomé on terrace, under veil.
- 396 (00:51:00): FS of Herod, sinking back into his chair, then whacking Herodias (still sulking) with his arm.
- 397 (00:51:12): ELS of Salomé in terrace, under veil; servants rise and move away from her, still under veil.
- 398 (00:51:27): LS of Salomé under veil, cistern in background.
- 399 (00:51:30): LS of court, Herod reaching out to Salomé.
- 400 (00:51:33): LS of Salomé under veil, cistern in background; Salomé slowly rises, raises arms to reveal herself fully, then wraps veil about herself.
- 401 (00:52:05): MS of Herod, gesturing for Salomé to come to him.
- 402 (00:52:09): FS of Salomé, walking SR.
- 403 (00:52:17): ELS of court, Salomé approaching Herod.
- 404 (00:52:21): MS of Herod speaking.
- T80 (00:52:24): “I will give thee whatsoever thy soul desireth! What wouldst thou have? Speak!” (D65: p. 29/92).

- 405 (00:52:34): ELS of court, Salomé standing before Herod; Salomé kneels.
- 406 (00:52:44): MLS of Salomé kneeling before Herod.
- 407 (00:53:02): MS of Herodias glowering, looking at Salomé.
- 408 (00:53:06): MLS of Salomé kneeling, speaking:
- T81 (00:53:08): “I would that they presently bring me in a silver charger –” (D66: p. 29/92).
- 409 (00:53:15): MLS of Salomé kneeling, then rising.
- 410 (00:53:23): LS of court, Herod speaking to group of four Jews, Nazarenes, etc.
- 411 (00:53:30): MS of Herod, speaking to Salomé:
- T82 (00:53:33): “What is it thou wouldst have in a silver charger. O sweet and fair Salomé?”
(D67: p. 29/92).
- 412 (00:53:41): MS of Herod leaning back, gesturing toward his right ear.
- 413 (00:53:46): MLS (iris shot) of Salomé, kneeling.
- 414 (00:54:02): LS of court, Herod extending his hand to Salomé as she rises to her feet, walks next to Herod.
- 415 (00:54:12): MLS of Salomé and Herod, gesturing toward his right ear; Salomé leans, speaks into it; Herod registers alarm.
- 416 (00:54:37): LS of court, Herodias reacting.
- 417 (00:54:42): MCU of Salomé, speaking:
- T83 (00:54:45): “I ASK OF YOU THE HEAD OF JOKANAAN!” (D68: p. 29/92).
- 418 (00:54:49): ELS of court, various figures reacting with alarm, stepping back from Salomé and Herod; Herodias stands and speaks:
- T84 (00:54:55): “Well said, my daughter. That man has covered me with insults! Ah, one can see that she loves her mother well!” (D69: pp. 29, 30/92, 93).
- 419 (00:55:06): MS of Herodias, smiling, speaking, laughing, flinging out her arms.
- 420 (00:55:12): LS of court, Herodias with arms out-flung.
- 421 (00:55:15): MLS of Salomé and Herod, speaking:
- T85 (00:55:19): “Do not listen to thy mother’s voice. This is a terrible thing to ask of me! Ask of me the half of my kingdom and I will give it thee!” (D70: pp. 29–30/92–93).

- 422 (00:55:32): LS of court, Salomé still standing beside Herod, speaking:
- T86 (00:55:37): “You have sworn an oath, Herod! Forget not that you have sworn an oath!” (D71: p. 29/93).
- 423 (00:55:44): LS of court, Herodias speaking to Tigellinus, then to Page.
- 424 (00:55:59): MS of Herodias, laughing.
- 425 (00:56:02): MS of Herod, shocked; his mood changes when he notices the large emerald he wears about his neck; speaking:
- T87 (00:56:15): “It is the largest emerald in the world. Ask it of me and I will give it to thee! Only release me from my oath!” (D72: p. 30/93).
- 426 (00:56:26): LS of court, Salomé standing before Herod as he speaks.
- 427 (00:56:30): MCU of Salomé, petulant, speaking:
- T88 (00:56:34): “I DEMAND THE HEAD OF JOKANAAN.” (D73: p. 30/93).
- 428 (00:56:38): ELS of court, various characters again stepping away from Salomé.
- 429 (00:56:46): MS of Herod, shaking his head, tapping his temple, smiling as he gets a new idea, speaking:
- T89 (00:57:00): “Salomé, thou knowest my white peacocks! In the midst of them thou wilt be like unto the moon in the midst of a great white cloud –” (D74: p. 31/94).
- 430 (00:57:14): AS of Salomé in cloud of peacocks (sepia tint).
- 431 (00:57:20): MCU of Salomé in profile, in peacock headdress (sepia tint).
- 432 (00:57:26): AS of Salomé in cloud of peacocks (sepia tint).
- 433 (00:57:32): MCU of Salomé, gazing into space, then speaking:
- T90 (00:57:39): “GIVE ME THE HEAD OF JOKANAAN.” (D75: p. 31/94).
- 434 (00:57:42): LS of court, Herod reacting with dismay and distress
- 435 (00:57:47): MS of Herod, gasping, smiling, speaking.
- 436 (00:58:05): LS of court, Herod speaking:
- T91 (00:58:11): “I have jewels hidden in this palace that thy mother even has not seen. Thou shalt be as fair as a queen when thou wearest them –” (D76: p. 32/95).
- 437 (00:58:24): MS of Salomé and Herod, dissolving to:
- 438 (00:58:27): ELS of Salomé in fantastic costume atop a mountain of jewels (sepia tint).

- 439 (00:58:29): MLS of Salomé flapping her arms about (sepia tint).
- 440 (00:58:35): ELS of Salomé in fantastic costume atop a mountain of jewels (sepia tint).
- 441 (00:58:41): MCU of Salomé, moving her head from side to side.
- 442 (00:58:51): FS of Jokanaan in cistern, arms upraised, speaking:
- T92 (00:58:55): “It is thus that I will wipe out all wickedness form the earth and that all women shall learn not to imitate her abominations!” (D77: p. 22/86)
- 443 (00:59:08): MS of Salomé and Herod, Salomé turning to Herod and speaking emphatically:
- T93 (00:59:16): “GIVE ME THE HEAD OF JOKANAAN!” (D78: p. 33/95).
- 444 (00:59:21): MCU of Salomé in profile, speaking.
- 445 (00:59:25): LS of court from side, Salomé leaning toward Herod, Herodias crouched on chair, Herod turns head away, then looks back at Salomé.
- 446 (00:59:36): MS of Herod, horrified, then resolved, speaking:
- T94 (00:59:42): “Let her be given what she asks – of a truth she is her mother’s child!” (D79: p. 33/96)
- 447 (00:59:49): ELS of court, various characters reacting with alarm, including executioner in background.
- 448 (00:59:52): MS of Salomé, in profile, glowering at Herod, then turning, scowling in triumph.
- 449 (01:00:04): MS of Herodias, smiling approval.
- 450 (01:00:07): MCU of Salomé, looking smugly side to side.
- 451 (01:00:25): ELS of court, Jews, Nazarenes, etc., and courtiers at opposite sides of frame, executioner in rear between, nearer Jews, etc.; Salomé walks toward Jews and faces them, who bow and disperse.
- 452 (01:00:37): MCU of Salomé, looking intently at executioner.
- 453 (01:00:43): FS of executioner, turning away.
- 454 (01:00:45): ELS of court, Salomé looking at executioner, who shields his face and leans away; two child attendants and two servants in square costumes approach Salomé.
- 455 (01:00:56): MS of Herodias, looking SL.
- 456 (01:00:59): MS of Herod, face buried in crook of elbow.
- 457 (01:01:01): MS of Herodias, as before.

- 458 (01:01:04): ECU of Herod's hand with skull-and-cross-bones ring on index finger.
- 459 (01:01:07): MS of Herodias, reaching for ring and removing it.
- 460 (01:01:22): ELS of court, servants shielding Salomé part to let two child attendants walk toward Herodias.
- 461 (01:01:29): LS of child attendants before Herodias, who shows them the ring and points toward executioner.
- 462 (01:01:33): MCU of executioner responding.
- 463 (01:01:35): LS of child servant reaching for ring, who receives it and runs out of frame toward executioner with other child servant following.
- 464 (01:01:40): FS of executioner turning away as child servants enter frame, one with ring holding it up for executioner.
- 465 (01:01:54): MS of Herodias reacting gleefully.
- 466 (01:01:57): FS of executioner reaching for ring, taking it, walking SL out of frame (toward cistern).
- 467 (01:02:19): LS of court, Herod and Herodias still seated.
- 468 (01:02:22): FS of cistern, executioner entering frame from SR.
- 469 (01:02:29): LS of court; two servants in square costumes moving aside with train of cape to reveal Salomé now dressed in 'peacock skirt'.
- 470 (01:02:39): FS of executioner taking shield from guard, who then unlocks cistern gate; executioner looks back before he descends.
- 471 (01:03:06): MCU of Salomé, now with black fringe and turban.
- 472 (01:03:10): FS of executioner beginning his descent.
- 473 (01:03:13): MS of Herod, reacting.
- 474 (01:03:19): LS of executioner descending into cistern.
- 475 (01:03:24): MLS of Herod and Herodias seated.
- 476 (01:03:31): LS of Salomé from rear walking toward cistern and peering into it.
- 477 (01:03:37): FS of executioner and Jokanaan.
- 478 (01:03:44): MCU of Salomé in profile gazing down into cistern, then turning her head as if listening.

- 479 (01:03:51): FS of executioner and Jokanaan, Jokanaan raising his right arm.
- 480 (01:03:57): MCU of Salomé, listening.
- 481 (01:04:04): FS of executioner and Jokanaan with right arm upraised; executioner drops sword and crosses arms on chest, then kneels.
- 482 (01:04:14): MCU of Salomé in profile gazing down, then turning and showing anger.
- 483 (01:04:25): LS of Salomé flinging her arms apart and speaking.
- T95 (01:04:29): “He is a coward, this slave! Let soldiers be sent!” (D80: p. 34/96).
- 484 (01:04:34): LS of Salomé with two soldiers reacting on either side, turning away from her.
- 485 (01:04:38): ELS of court with Page walking toward Salomé.
- 486 (01:04:40): LS of Salomé with arms outstretched, as before, then closing cloak and walking SL out of frame.
- 487 (01:04:52): ELS of court with Salomé approaching Page; Salomé grabs him by the shoulders and speaks:
- T96 (01:04:55): “Thou wert the friend of him who is dead. I tell thee there are not dead men enough!” (D81: p. 34/96).
- 488 (01:05:05): MS of Salomé and Page, Salomé shaking Page by shoulders.
- 489 (01:05:08): ELS of court with Salomé holding Page by shoulders; she flings him aside and he stumbles out of frame SL.
- 490 (01:05:14): MS of Salomé with arms outstretched.
- 491 (01:05:20): ELS of court, Salomé with arms outstretched, looking at royal couple, then rushing forward, pointing at Herod.
- 492 (01:05:25): LS of Salomé standing beside Herod, gesturing toward cistern, speaking:
- T97 (01:05:28): “Command thy soldiers that they bring me the thing thou hast promised me! The thing that is mine!” (D82: pp. 34/96–97).
- 493 (01:05:37): MCU of Salomé, speaking.
- 494 (01:05:40): MS of Herod, shielding his face with his arm.
- 495 (01:05:43): MCU of Salomé, scowling.
- 496 (01:05:45): LS of court, Salomé still beside Herod, Salomé rushing toward swordsman behind Herod.
- 497 (01:05:49): MS of Salomé taking scimitar from swordsman.

- 498 (01:05:53): LS of Salomé walking away from proscenium, waving scimitar.
- 499 (01:56:56): AS of blood moon with clouds moving over it (red tint).
- 500 (01:06:00): ELS of court, Salomé at edge of proscenium with scimitar upraised; Salomé moves toward cistern SL (mauve tint)
- 501 (01:06:06): AS of clouds covering blood moon (red tint).
- 502 (01:06:10): ELS of court (mauve tint changes quickly to black and white), salver floats upward.
- 503 (01:06:25): FS of Salomé with scimitar upraised; she drops scimitar and walks slowly out of frame SL.
- 504 (01:07:07): ELS of court, some members dispersing, evidently fearful.
- 505 (01:07:13): LS of Salomé in front of cistern flanked by two guards, holding salver.
- 506 (01:07:27): MCU of Salomé, looking down at head, then up, speaking:
- T98 (01:07:51): “Thou wouldst have none of me, Jokanaan. Thou rejectedst me. Me, Salomé, Princess of Judea!” (D83: pp. 34–35/97).
- 507 (01:08:00): MCU of Salomé, turning her head about, speaking:
- T99 (01:08:14): “Thou wert the man that I loved alone among men. All other men were hateful to me. I saw thee, and I loved thee. Jokanaan – I love thee yet. I love only thee –” (D84: p. 35/98).
- 508 (01:08:31): MCU of Salomé.
- 509 (01:08:40): LS of court, now showing only Jews, royal couple, and swordsman – all looking away, save Herodias.
- 510 (01:08:43): MCU of Salomé.
- 511 (01:08:48): LS of Salomé holding salver before cistern, as before; she walks forward slightly, drops to knees, places salver on ground, covers it with cloak; her head disappears under the cloak.
- 512 (01:09:32): MS of Herod, who lowers his arm, looks and registers fear mixed with disgust.
- 513 (01:09:42): LS of Salomé, covered in cloak; movement underneath cloak.
- 514 (01:09:46): LS of court, Herod registering shock, stands up beside chair.
- 515 (01:10:00): MLS of Salomé, seated, lowering cloak, speaking:

T100 (01:10:21): “I have kissed thy mouth, Jokanaan – – Love hath a bitter taste – – But what matter? – What matter? –” (D85: pp. 36/98–99).

516 (01:10:31): MLS of Salomé, seated, as before.

517 (01:10:40): MCU of Herod.

518 (01:10:44): FS of Salomé, rising, raising her arms.

519 (01:11:02): MCU of Herod, raising fist, speaking:

T101 (01:11:09): “KILL THAT WOMAN!” (D86: p. 36/99).

520 (01:11:13): LS of court, Herodias rising from chair in alarm; swordsman steps forward, positions himself in front of Herodias.

521 (01:11:21): LS of Salomé, soldiers readying their spears to strike.

522 (01:11:23): ELS of soldiers with spears readied to strike Salomé, closing in around her, forming a circle about her.

523 (01:11:35): CU of Salomé speaking:

T102 (01:11:40): “THE MYSTERY OF LOVE IS GREATER THAN THE MYSTERY OF DEATH!” (D87: p. 36/98).

524 (01:11:46): CU of Salomé, beatific.

525 (01:11:51): LS of circle of soldiers, who plunge their spears.

526 (01:11:53): ELS of court, Herod running away SR, members of court following.

527 (01:11:58): LS of circle of soldiers, plunging their spears.

528 (01:12:01): FS of child servants, playing.

529 (01:12:06): ELS of terrace, guards with spears upraised, swordsman standing in front of Herodias.

T103 (01:12:12): THE END (N8)

[01:12:16: Restoration credits]

Appendix II: The Griggs-Moviedrome *Salome*

In addition to the restored version of Nazimova's six-reel 35mm *Salomé*, a second, three-reel 16mm version originally distributed by Griggs-Moviedrome is also in circulation, issued in 2012 in DVD format by Alpha Home Entertainment of Narberth, Pennsylvania. John Griggs (1908–1967) was an actor who did most of his work on radio, but he was also an avid collector of silent films. He organized a film club in New York City called the Sutton Cinema Society (named after his apartment on Sutton Place) where he screened his many treasures. *Salome* (without the acute accent) was one of the 16mm nitrate films in his collection that he copied onto safety stock for sale through his company, Griggs-Moviedrome. After his relatively early death (he was an alcoholic), his collection became the foundation for the Yale Film Study Center.¹ Griggs' name appears, in script, on the third title card for 'Titles', meaning that he drew the titles written 'from Oscar Wilde' by Jan Wahl (1931–2019) [fig. 1], better known as the author of numerous children's books. Wahl was also an ardent cinephile who, when he was studying at the University of Copenhagen on a Fulbright scholarship in 1954, had the good fortune to serve as a kind of unofficial assistant to the celebrated Danish director Carl Theodor Dreyer as he worked on *Ordet* (1955). He also became a great friend of the film star Louise Brooks, whose letters to him are collected as *Dear Stinkpot: Letters from Louise Brooks*.²

The Griggs-Moviedrome *Salome* consists of 418 shots, counting the 53 title cards, and runs 42:22 minutes, for an ASL of 6.08 seconds, compared to the 01:12:15 runtime and 6.86 ASL of the Nazimova *Salomé*. Hence the narrative might seem to move at a slightly faster pace than that of the restored version, but the action is often incoherent because so much of that action is unexplained. Of the 53 titles, three provide credits and forty dialogue, with ten offering narrative exposition (including the end title). The ten narrative cards are actually two more than in the Nazimova *Salomé*, but those in the Griggs-Moviedrome version are much sparer, often merely identifying characters, e.g., 'Naaman the executioner'. Narraboth and the Page are not identified

(although the name Narraboth does occur in one dialogue card), and some of the narrative cards identifying characters seem superfluous, e.g., ‘The ladies of the court’. No title cards explain the art shot of Salomé in the cloud of peacocks or the fantasy shot of the princess atop a mountain of jewels. Also, there are multiple shots of actors speaking but with no dialogue cards either preceding or following such shots.

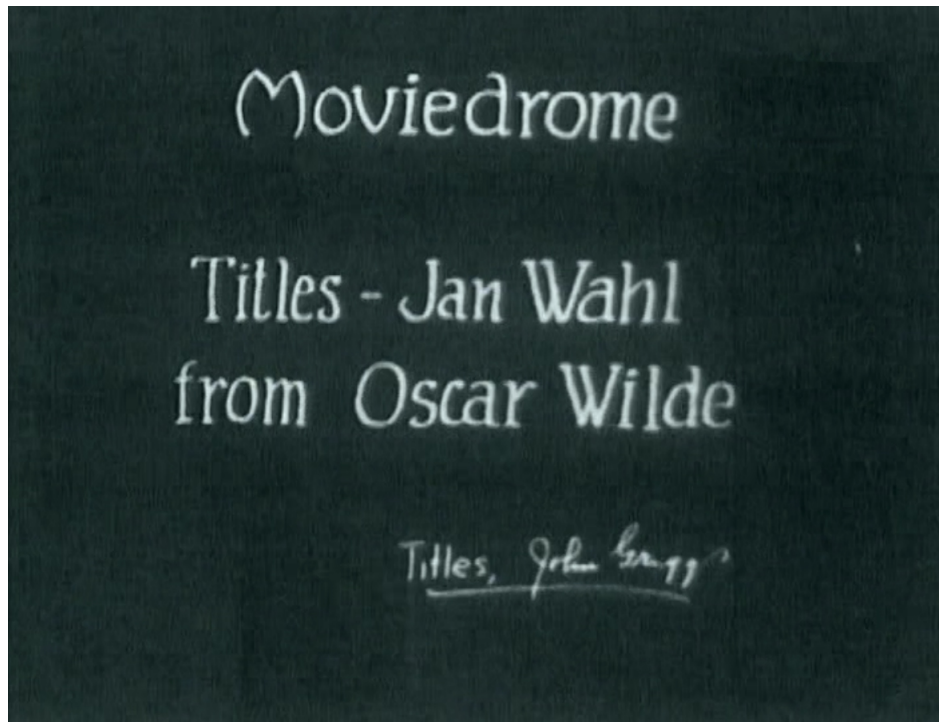


Fig. 1 (00:00:22): Title card from the Griggs-Moviedrome *Salomé* crediting Jan Wahl for writing the titles and John Griggs for drawing them.

The opening title, ‘Alla Nazimova in *Salomé*’, is the only acting credit in the film, while the second title, ‘A Pantomime After the Play by Oscar Wilde’, is perhaps a fairer description than Nazimova’s ‘Historical Phantasy’ because so much of the acting in the film is, in fact, pantomimic. The general scenario of Nazimova’s *Salomé* is more or less preserved, even though it is shortened and, again, frequently incoherent. On a few occasions the film has been radically recut. For example, where in Nazimova’s original *Salomé* Jokanaan does not put in an appearance until shot 108 (at 12:28, after 28 title cards and 79 regular cinematic shots), in the Griggs-Moviedrome version he appears at shot 11 (01:54), after the following title card:

John the Baptist
A holy Prophet
For having denounced Herod,
King of Judea, for taking
Herodias, his brother Phillip's
wife, in a cistern he has
been imprisoned.

Since Griggs probably added these title cards sometime in the 1960s, the inverted syntax might be an effort to imitate how he – or Wahl – thought a typical (badly-written) silent-era title card might read. But aside from this card and the one right before the end title, most are, in fact, ‘After the Play by Oscar Wilde’, and they represent the text of Wilde’s play faithfully. Part of that fidelity to the text includes the removal of those shots in the restored version of the film suggesting that Salomé herself has somehow cut off the head of Jokanaan. For instance, we do not see Salomé take the scimitar from Herod’s bodyguard, nor do we see her wave it about and drop it after the extreme long shot showing the salver mysteriously floating upward.

In sum, the Griggs-Moviedrome *Salome* is far less artful than the Nazimova original; in fact, there are only two art shots in the three-reeler version – the painted image of Salomé in the cloud of peacocks and an early shot of the moon (but it is not tinted blue). Being less artful, it is also more conventional. Nazimova’s original can easily be interpreted in feminist terms, or even as an allegory of the female filmmaker in an industry dominated by men. At the end of the Nazimova version, Salomé, in full close-up, says, ‘THE MYSTERY OF LOVE IS GREATER THAN THE MYSTERY OF DEATH’, just before the soldiers plunge their spears into her body. At that same point in the Griggs-Moviedrome version, Salome says, ‘I have kissed thy mouth, Jokanaan, I have kissed thy mouth’. In the end, the Griggs-Moviedrome *Salome* gives us little more than a

conventional femme fatale who gets what she deserves, as the bombastic closing title card makes clear:

And the moon was hid by a
great cloud
And the stars disappeared
And there was nothing in the world
So black as the name of
SALOME

¹ Anthony Slide, *Magnificent Obsession: The Outrageous History of Film Buffs, Collectors, Scholars, and Fanatics* (Jackson, MS: University Press of Mississippi, 2018), p. 84.

² See Jan Wahl, *Carl Theodor Dreyer and 'Ordet': My Summer with the Danish Filmmaker* (Lexington, KY: University Press of Kentucky, 2012) and *Dear Stinkpot: Letters from Louise Brooks* ([Albany, NY]: Bearmanor Media, 2016).