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REALISM AND FIGURALISM. ON *CHRIST AND THE HARLOT* BY HENRYK SIEMIRADZKI

As we know, Siemiradzki's paintings delighted his contemporaries with faithful reconstruction of nature. This skill was deepened during his stay in Italy, and its first monumental manifestation was the painting *Christ and the Harlot* of 1873 (fig. D). Art critics accepted that realistic impulse with appreciation. They were, however, divided in their evaluation of the characters. With time, voices began to dominate that the artist could not cope with the psychological characteristics of human figures. These accusations had already been made against *Christ and the Harlot*. Eventually, opinion spread that Siemiradzki's scenes – whether religious or mythological – were most frequently a pretext for showing the sun-flooded Italian landscape.

These matters are well known.¹ I will not refer to them any more at this point and I will go straight to the interpretation of the painting.

1] See: Stanisław LEWANDOWSKI, *Henryk Siemiradzki*, Gebethner & Wolff, Warszawa, Kraków 1904; Jan ORŁOWSKI, *Poemat „Grzesznica” Aleksiego Tołstoja i obraz „Jawnogrzesznica” Henryka Siemiradzkiego jako przykład poetyckiej inspiracji w malarstwie*, in: *Intermedialność*, eds. Roman LEWICKI, Ingeborg OHNHEISER, Wydawnictwo UMCS Lublin 2001 pp. 117-124; Jerzy MALINOWSKI, *Malarstwo polskie XIX wieku*, DiG, Warszawa 2003, pp. 197-202; Татьяна Карпова, *ГЕНРИХ СЕМИРАДСКИЙ* (TATIANA L. KARPOVA, *Henryk Siemiradzki*), Золотой век, Санкт-Петербург 2008, pp. 35-44; Dariusz PNIEWSKI, *Jezus i kobiety Siemiradzkiego. Opinie krytyki o „Jawnogrzesznicy”*, „Sztuka Europy Wschodniej”, 2016, vol. IV, pp. 77-85.

Siemiradzki's painting was commissioned by Grand Duke Vladimir Alexandrovich (1817-1875) and was created on the basis of Aleksei Tolstoy's poem *The Sinner* of 1858.² It tells about a feast with the participation of the title heroine, to which Saint John appears later followed by Christ. It was rightly noticed that the painter depicted a scene from the final part of the poem. Then, under the influence of Christ's gaze, the eponymous heroine realises the wickedness of the life she had led until that moment. It was also rightly pointed out that the painter faithfully followed the characteristics of the adulteress as described by the writer.³ It is therefore necessary to ask why the painter depicted that scene in front of a villa, although in the poem the feast is taking place in its courtyard, "at the entrance to the great chamber"? In the picture the scene occurs on the sandy path in front of the entrance to the villa. Is it only to show a beautiful sunny landscape? I think that the artist placed the characters on the road for another reason. Many preserved sketches to the picture, made for many months – from October 1871 to the summer of 1872, show that the artist had worked out the concept of the picture gradually.⁴ First, he was closer to the text, showing the interior of the chamber, where the feast took place, to a greater extent. He considered presenting the other moments of the story as well. In some sketches we see the earlier moment than the one in the picture: the adulteress standing with Saint John and turning herself around to face Christ (fig. 41). In the picture Christ has already joined Saint John. In the other sketches, the last moment that is to be seen is when the adulteress, separated from friends, is cowering alone by the wall "with tears", "falling down on her face in the dust in front of Christ's sanctity" (И пала ниц она, рыдая, Перед святынею

2] This poem was inspired by the Gospel of Luke of the "sinner", whom Christ forgave in the house of the Pharisee (Lk 7; 36-50), but it presents a different narrative for which there is no equivalent in the Bible. Алексей Константинович Толстой, *Грешница* (Aleksei Tolstoy, *The Sinner*), in: idem, *Собрание сочинений*, (Collected Works), vol. I, Москва 1963, pp. 508-512.

3] Т. Карпова, op. cit., p. 35.

4] Drawings – two series of sketches for *Christ and the Harlot* are collected in two sketchbooks from the collections of the National Museum in Warsaw (MNW Rys. Pol. 8962/9-26; MNW Rys. Pol. 8962/42,46,49,50). For allowing me to get acquainted with these sketches, I would like to thank prof. Jerzy Malinowski and dr. Maria Nitka. The history of drawings' creation is thoroughly discussed Aneta Biały i Paulina Adamczyk. However, they do not follow their observations on the evolution of the concept of the image to the impact of artistic tradition. Aneta BIAŁY, Paulina ADAMCZYK, *Monachijski tygiel, włoskie przestrzenie – rok z życia Henryka Siemiradzkiego. Rysunki z pobytu w Monachium, pierwszej podróży do Włoch oraz szkice do obrazu Jawnogrzesznicza w zbiorach Muzeum Narodowego w Warszawie*, "Sztuka Europy Wschodniej", 2016, vol. IV, pp. 55-74.

Христа) (fig. 42).⁵ Eventually, the moment of confrontation of the gazes of Christ and the adulteress was shown. Undoubtedly, it was chosen according to the tradition of academic art because of its attractiveness – as the moment which preceded the culmination of the story. However, the author faced the necessity of its adequate visualisation.

The picture shows Christ who is talking to a person whose life would change because of meeting Him. In the iconographic tradition scenes of this kind were usually composed in such a way that both characters are standing in the foreground and, at the same time, at the front of the groups of accompanying persons if the theme allowed for that (fig. 43). This pattern, based on symmetry, allowed to give the scene a monumental quality. It is represented by Siemiradzki's work as well. Monumentality of *Christ and the Harlot* is enhanced by the fact, that the main persons mark the basic elements of a compositional structure – Christ and the adulteress are placed in an equal distance to the lateral borders of the picture and at the same time divide the composition into three segments. Monumentality of this kind would be more difficult to achieve if – according to the poem – she was among the crowd sitting at the tables and Christ, after coming through the court, stood in the door which leads to the chamber. Placing them on the pathway which extends parallelly to the picture plane conduced this monumentality much more. The sketches also show that the idea of building this scheme around the tree in the centre of the picture appeared during the creation process. The interpretation below explains the goal of this process.

There is no doubt that this traditional pattern served the artist to emphasise the play of glances between Christ and the adulteress. However, the visual reality is more complicated. It is obvious that the adulteress is looking at Christ. However, the clarity as to the direction of Jesus' gaze is weakened; firstly, by presenting his face in profile and, secondly, by shading it. This peculiar situation is complemented by the fact that at the height of Christ's head there is a head of another sinner who is standing behind the main heroine. She is staring at the Saviour with equal intensity. Both women are made similar to each other by their faces being shaded. They also co-create a diagonal that tightens the optical link between them. Moreover, this other sinner is surrounded by two figures with whom she forms a group that is

5] Quotations from A. Tolstoy's text are given in the English version, translated by Agnieszka Gicala, and in brackets in the Russian version.

twinned to the group of Christ, surrounded by two disciples. In conclusion, the painting's design allows the viewer to link Christ's gaze not only with the adulteress in the front but also with her companion. The painter's sophisticated treatment can be seen as a visualisation of the aim of Jesus's mission, which was directed not only to the eponymous figure, but to sinners as a group: "Those who are well do not need a physician, but the sick do. I did not come to call the righteous but sinners" (Mk 2; 17)⁶; "I did not come to call the righteous but sinners" (Mt 9; 13).

Christ directs his gaze at the sinful women. However, there are hints in the painting that this key relationship should be complemented by a number of aspects. Just as the adulteress is visually associated with the figure standing behind her, on her right side, Christ is similarly viewed together with Saint John, standing behind him, on his right. Christ is leading a group of disciples but is formally preceded by the figure of John. The Apostle's frontal silhouette distinguishes him and attracts the viewer's eye. Yet both figures are optically complex. The figure of John "extends" the figure of Jesus. At the same time, the Apostle's grey cloak is optically close to the shaded grooves of the tree trunk. This situation is enclosed in the frame of the high wall, which cascades down towards the massive tree in the centre of the painting. The sunlit wall is an element of significant compositional value. It is a frame for the whole group of the Apostles, who – thanks to their white garments and their silhouettes being shaded in their lower part – are optically integrated with the wall. The group of disciples and the wall create directional tensions that converge in the silhouette of the trunk and add to its optical value. The tree closes the sequence of the figures approaching from the left side of the painting.

The relation described above is used not only to build compositional orderliness but has a symbolic sense. The staff held by Saint John is structurally related to the thin branch that coils round the bottom of the trunk. At the same time this staff is a part of stroboscopic order co-created with the lines of the sticks held by two other disciples. The lean of them extended gradually into right implies the optical movement towards the silhouette of a tree – the movement penetrating the tree and crowned with the verdant twig, directed at the persons on the side of the composition. In this way Siemiradzki – using the old symbol of green vegetation (see *Lamentation for Christ* by Giotto di

6] All Bible quotations accessible online: http://www.vatican.va/archive/ENG0839/_PW4.HTM.

Bondone; *Resurrection of Christ* by Piero della Francesca) – has visualised life-giving impulse directed at the adulteress with the appearance of Christ.

The significant role of the tree in the centre of *Christ and the Harlot* also lies in the fact that it co-creates the “V” configuration, whose other arm is designated by a beam of light falling on some of the feasting people. This structure mediates between the two groups of figures. In accordance with the laws of psychology of perception, the viewer’s eye cannot ignore this mediation because it occurs right in the centre and on the vertical axis of the picture plane. Along with this, the viewer’s attention is directed towards a group of people hidden in deep shade. In this group, the most exposed position is occupied by a half-naked woman, situated in the front. At the same time, in the optical aspect and on the picture plane, this figure is standing on the sculpture of a monster. This particular motif received a special optical rank. It results from the fact that the entire structure that mediates between the two groups is visually rooted in this monstrous figure.

This figure, a part of the ancient throne, shows a winged creature with a lion’s body and a head which is an amalgam of different animals: it has a cat’s face and a goat’s horns. Although Siemiradzki painted griffins many times⁷, this is the only one in his painting which has the head compiled with parts of many creatures. Notice, at the same time, that the painter did not copy the ancient sculpture. The ancient throne from Louvre differs a lot (fig. 44). He modified its muzzle painting monstrously long and pointed ears, extending the horns and the neck of the animal. I think he reached for that or another sculptural model (e.g. the griffins derived from many Roman houses in Pompeii, which were used as basis for big, stone tabletops) and modified it in the way described above to build a connotation with the other iconography as well.

A figure similar to the one depicted by Siemiradzki may be found in the works of a modern naturalist: *Serpentum, et draconum historiae libri Duo* by Ullise Aldrovandi and in *Historiae Naturalis de Serpentina Libri* by John Jonston.⁸ Siemiradzki may have become acquainted with that scholar’s famous multi-volume *Storia Naturale*, and

7] See among others: Елена А. Ржевская, *Мотивы античной архитектуры в творчестве Генриха Селмирадского*, “Sztuka Europy Wschodniej”, vol. V, 2017 (Co znajduje się w obrazach Henryka Siemiradzkiego?), p. 124.

8] Ullise ALDROVANDI, *Serpentum, et draconum historiae libri Duo*, Bolonia 1640, p. 420; John JONSTON, *Historiae naturalis de serpentibus libri*, Amsterdam 1657, tab. XII.

especially with his work *De animalibus insectis libri septem, cum singulorum iconibus ad vivum expressis*, during the natural studies at the University of Kharkov, which, as we remember, he graduated from with a doctoral thesis on insects. The mentioned winged figure with cat's paws and horned head was named as *Draconis alati figura ex pareo* (a winged dragon) (fig. 45). In addition to that, *Monstrorum historia cum Paralipomenis historiae omnium animalium* by Aldrovandi, apart from descriptions and drawings of a number of mythological creatures, includes two pictures of monsters described as demonic. Admittedly, one of them is a sea creature (*Monstrum Marinum Damoniforme*), but has similar head with pointed ears and long horns (fig. 46). The latter one has almost all anatomical features similar to the figure in Siemiradzki's painting (fig. 47). It is labelled as *Monstrum alatum et cornutum instar cacodemonis*, meaning "A winged monster with horns, depicting an evil spirit" or "a demon". These illustrations were published in many other books as well.⁹ Notice also that the artist changes the silhouette of the ancient sculptures making the wings the horizontal basis for a naked woman with a cup in her right hand.

Due to the listed features, I put forward the thesis that the figure of the naked woman standing on the demonic figure is a reminiscence of the figure of the whore of Babylon, or "the great harlot" (Russian "блудница") (fig. 48). The harlot described in the Apocalypse is sitting on one of several beasts, who received "*his strength, and his throne, and great power*" from the "Dragon" (Rev. 13; 2, 17;3). The apocalyptic harlot is holding in her hand "a gold cup", which also has its analogy in Siemiradzki's painting. Covered by darkness, the figure on the demonic beast appears as the opposite of "a woman clothed with the sun", opposed by the apocalyptic dragon aiming to "devour her child." (Rev. 12; 1-4).

The idea to show an analogy between the adulteress' meeting with Christ and the vision of the Apocalypse may have been prompted to the painter by Tolstoy's text as it contains – in my opinion – a clear comparison of the adulteress with the Whore of Babylon ("блудница"). When the poem mentions the eponymous heroine for the first time, in the fourth verse of the third part, she is referred to with the word "блудница". Also, in Aleksandr Ivanovich Polezhaev's poem *The Adulteress* of 1838, dedicated to the adulteress in the Gospel, the

9] See among others: Kaspar SCHOTT, *Physica curiosa, sive mirabilia naturae et artis libris XII* (1662), vol. III, tab. II, XVII, pp. 401, 712; Johann ZAHN, *Specula Physico-Mathematico-Historica Notabilium ac Mirabilium Sciendorum ...*, Johann Christoph Lochner, Nuremberg 1696, p. 22.

word “блудница” is used in relation to the eponymous heroine. The question is, then, whether in those two literary works the word “блудница” is only a synonym of the Russian word for a female sinner (Russian “грешница”), or whether it is aimed at evoking the reader’s association with the Babylonian “блудница”. The latter possibility may be considered likely due to the fact that in 19th -century Russia women regarded as adulterous were called “Babylonian »блудница«”. This was done, among others, by Aleksandr Pushkin in relation to Anna Petrovna Kern.¹⁰ In Tolstoy’s poem, however, the reference to the biblical harlot seems particularly powerful and multifaceted. Common to both women is the power that no one can resist. The “kings of the Earth” have yielded to the Babylonian harlot’s charm, “all the nations have drunk the wine of her licentious passion.” (Rev. 17; 2). The adulteress in the poem “is lusted for by the young and the old” (Пред силой прелести опасной/ Мужи и старцы устоят), “Her love is to be bought by everyone who wants” (Купить за злато всякий может/ Ее продажную любовь). Both the Babylonian harlot and the heroine of the poem are clad in “gold, precious stones, and pearls.” (Rev. 17; 2) (“Алмазы блещут там и тут [Г] Жемчужной нитью перевиты, Падут роскошные власы”). Both raise a goblet when going to meet holy figures. I suppose that Tolstoy’s idea that Saint John should be the first to meet the adulteress just as in the Book of Revelation, led by an angel, he met the harlot, was aimed to emphasise the analogy between the two women referred to as “блудница”. I also have no doubt that the comparison of Saint John to an Angel, which is made in the poem, is a form of compilation of these two Gospel wanderers.

Let us add another analogy to those between the poem and the Book of Revelation. The biblical harlot was a symbol of wealth and the pursuit of life that disregarded the true God, of individual decisions about what is right and what is wrong: moral autonomy, which had tempted the first parents (Romans 3, 1-7). We find this attitude in the speech of Tolstoy’s adulteress, directed to John, whom the woman mistakes for Christ:

“You are the one that teaches renunciation
I do not believe your teaching
My safer and more accurate!

10] Accessible online: <https://news.rambler.ru/other/37933298-pushkin-i-anna-kern-chto-mezhdu-nimi-bylo/>.

I am not embarrassed by thoughts now
 One wandering in the desert
 In post spent forty days
 I am attracted only by pleasure
 With fasting, with a prayer unfamiliar
 I believe only beauty
 Serving wine and kisses
 Don't care of my spirit
 I laugh at your purity"

“Ты тот, что учит отречению -
 Не верю твоему учению,
 Мое надежней и верней!
 Меня смутить не мысли ныне,
 Один скитавшийся в пустыне,
 В посте прошедший сорок дней!
 Лишь наслажденьем я влекома,
 С постом, с молитвой незнакома,
 Я верю только красоте,
 Служу вину и поцелуям,
 Мой дух тобою не волнуем,
 Твоей смеюсь я чистоте!”

The reference made in Tolstoy's text between the adulteress and the Babylonian prostitute finds its expression in Siemiradzki's painting in the relationship between the woman in the foreground and the woman standing on the beast, in the shadow of the tree. The latter woman emerges in the centre of the painting and precedes the other female sinners. Next to the monster on which she is standing, Siemiradzki places the main figure of his painting. Similarly to the monster reaching the edge of the plinth with its paws, the adulteress is reaching the edge of the parapet, so to say, imitating the beast. The central woman on the dragon embodies a demonic force that enslaves people and manifests itself in their fall.

At the same time, placing the adulteress under the tree evokes an association with the scene of Eve's temptation by Satan in the Garden of Eden. The silhouette of the woman on the demonic beast has a contour that formally matches the shaded profile of the tree – as if she was a part detached from its dark side. She is leaning to the right and protrudes from the trunk like the snake coiling around the tree of Good

and Evil (fig. 49). Strong *chiaroscuro* which models the tree seems to have its source in the symbolic opposition of light and darkness. At the same time, the adulteress standing under the tree shows the awareness of her own fall, awakened by her encounter with Christ. In accordance with the text, the goblet has fallen from her hand and rolled on the ground. In the painting, the cup creates a counterpoint in relation to the cup held by the “harlot” and the cup raised upwards by the figure standing above. Covering her naked body, the harlot is a reminiscence of Eve, who already recognised her own sinfulness: “The eyes of both of them were opened, and they realized that they were naked. They sewed together fig leaves, and made themselves loincloths.” (Gen. 3; 7) (fig. 50).

The idea to compare the sinful woman to the contrite Eve is suggested by the very text of the poem. Tolstoy’s adulteress realises from whom she received the grace of conversion: “Being almost repentant/ She realized with astonishment/ How generously the grace was given to her by the Creator himself” (“Уже на грани сокрушенья,/ Она постигла в изумленье,/ Как много благ, как много сил/ Господь ей щедро подарил”). The poet refers to the one who saved the adulteress with the word “Господь” (“Lord”), which means God, and in relation to which the name “Jesus Christ” is a hyponym. The use of the word “Господь” is a clear indication that the Adulteress recognises God in Jesus. Siemiradzki visualises this recognition by making the meeting of the adulteress and Christ resemble the meeting of the fallen Eve with God by the tree of Good and Evil.

Therefore, it is not accidental that Christ occupies the place on the other side of the tree with respect to the adulteress. This may be related to the reference to a long theological tradition, initiated by the letters of Saint Paul, which defines Christ as the New Adam. Christ was to renew everything that had been corrupted by Adam’s sin, to reconcile people with God as the one who is free from sin: as the second Adam. This imagined analogy to the book of Genesis gives the essence of the mission of Christ. While biblical Eve, tempted by the evil, was banished from paradise together with Adam, the encounter with Christ brings rescue to the sinful woman, and opens the way to eternal happiness for all people.

In conclusion, Siemiradzki’s painting represents the best traditions of academic painting. It depicts a moment of action and at the same time points to its cause (work of Satan) and its effects (recognition of God in Christ). It is also an outstanding example of the tradition of

figuralism in European painting by the fact that a scene from the New Testament is rendered as a reference to a scene from the Old Testament. The tradition of figuralism was still valid in religious paintings in the first half of the 19th century.¹¹

At the same time, I think that *Christ and the Harlot* is a deeply religious picture for reasons other than meeting the expectations of idealists. Because of its realism, it clearly departs from them. It can be understood that for the generation educated on the paintings of Nazarenes and on Hegel's views, only "idealisation" of the form was a guarantee of the effective rooting of an artwork in the sphere of transcendent ideas.¹² In the light of the above interpretation, the idealists' fears of the destructive influence of realism on forming the religious content of artworks should be regarded as unfounded. Today, having a better knowledge of the history of religious painting, this seems obvious to us. In the most outstanding examples of this genre, such as Giotto or Caravaggio, the idea, realism and form of a painting interact in a remarkable way.

I also consider unfounded the opinions that the realism of Siemiradzki's religious scenes is a proof that, in the words of Jadwiga Puciata Pawłowska about *Christ and the Harlot*, the painter succumbed to "a new-fangled naturalistic trend" which consisted in "reducing the divinity of Christ to common activities of everyday life."¹³ Like everyone at that time, Siemiradzki knew Ernest Renan's works, but he never claimed that *The Life of Jesus* was an inspiration for him in presenting that biblical figure. Our painter may have shared the opinion about that book which was expressed by his friend Henryk Sienkiewicz: "whoever lost their faith, he would be able to regain it by seeing how this philistine, albeit wise, wants but is unable to tune himself to the

11] Jan BIAŁOSTOCKI, *Teoria i twórczość. O tradycji inwencji w teorii sztuki i ikonografii*, Państwowe Wydawnictwo Naukowe, Poznań 1961; Tibor FABINY, *Figura and Fulfillment. Typology in the Bible, Art, and Literature*, Wipf&Stock, Eugene 1992; Maria NITKA, *Twórczość malarzy polskich w papieskim Rzymie w XIX wieku*, Polski Instytut Studiów nad Sztuką Świata-Wydawnictwo Tako, Warszawa-Toruń 2014, pp. 199-204, 217-235; Michał HAAKE, *Figuralizm Aleksandra Gierzyńskiego*, Wydawnictwo Naukowe UAM, Poznań 2015.

12] See. Maurycy MOCHNACKI, *O literaturze polskiej w wieku XIX (1830)*, ed. Henryk ŻYCZYŃSKI, Krakowska Spółka Wydawnicza, Kraków 1923; Lucjan SIEMIŃSKI, *Walka realizmu z idealizmem*, in: *ibid.*, *Kilka rysów z literatury i społeczeństwa od roku 1848-1858*, vol. 2, G. Gebethner, Warszawa 1859, pp. 419-439.

13] Jadwiga PUCIATA-PAWŁOWSKA, *Henryk Siemiradzki*, in: *Henryk Siemiradzki 1843-1902*, TZSP, Warszawa 1939, p. 7.

object that surpasses him just like e.g. the Alps surpass some geometric tools that measure them.”¹⁴

This does not mean, however, that Siemiradzki disregarded the spiritual situation and the worldview crisis of his time. The scene is presented on a large canvas. Thanks to the realism of the rendering, the painting opens the space by creating a suggestion that the viewer is situated on the same road on which the figures meet. In this way the painting implements one of the variants of reception aesthetics prevalent in the 19th century. The viewer virtually joins the Jews accompanying the adulteress and watching Christ. The realism of the painting puts the viewer in a situation in which Christ presents himself as a human being (he has no halo). This treatment refers the viewer to the reality in which – as in the 19th century – Christ is depicted exclusively as a human being. The analogy between viewers and the Jews in the painting is that all of them have heard about Jesus as “an extraordinary man”, performing miraculous healings, who came to fulfil the law of Moses, proclaiming the idea of forgiveness and mercy. (“Они свободно говорят [...] О их старшин собранье тайном/ Торговле, мире, и войне, / И муже том необычайном,/ Что появился в их стране/ Любовью к ближним пламенея,/ Народ смиренью он учил/ Он все законы Моисея/Любви закону подчинил”). The viewer stands before an answer to the question about the relationship of this knowledge to the doctrine of Christ’s divinity, to the question about what, for himself, is the meaning of the testimony given by the adulteress, who “falls down before the holiness of Christ” (“И пала ниц она, рыдая, Перед святынею Христа”). In this way, the painting refers to the 19th-century worldview in which knowledge and faith enter into a profound dispute with each other.

14] Henryk SIENKIEWICZ, *Notes* (16 June 1892), quote after: Józef SZCZUBLEWSKI, *Sienkiewicz, żywot pisarza*, W.A.B, Warszawa 2006, p. 217.



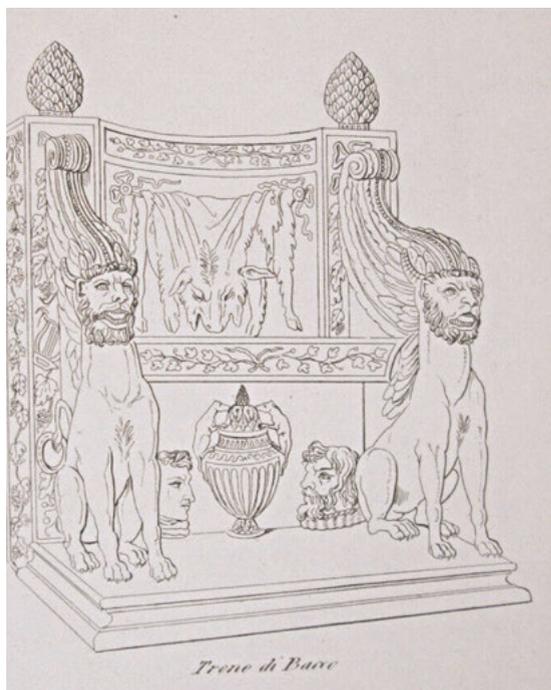
41. Henryk Siemiradzki, *Christ and the Harlot*, ca. 1873, sketch, pencil, paper on cartoon, 34.6 × 55.5 cm, State Russian Museum, St. Petersburg. Photo Museum.



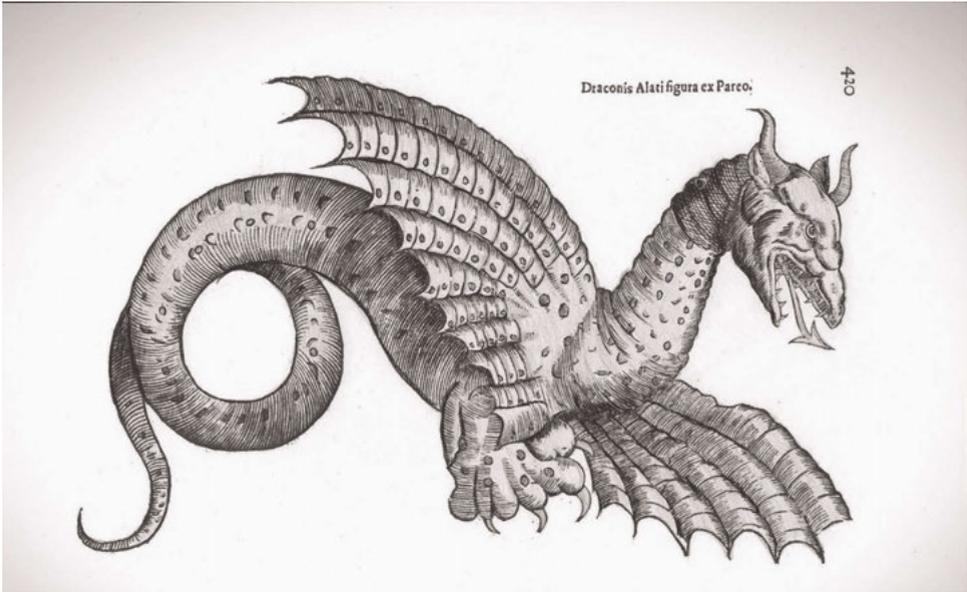
42. Henryk Siemiradzki, *Christ and the Harlot*, ca 1873, sketch, pencil, paper, 10 × 18 cm, National Museum, Krakow, no. inv. MNK III r.a.-17323/4. Photo Museum.



43. *Jesus and the Captain of Capernaum*, Codex Egberti, ca. 980. Photo in public domain.



44. *The Throne of the Priest of Bacchus* (Trono di Bacco), engraving, Fr. Noel, *Dizionario della favola o mitologia greca, latina, egizja, celtica, perianal, siraca, indiana, cinese, maomettana, rabbinica, slava, scandinava, africana, americana, araba, iconologica, cabalistica*, trans. from French G. Pozzoli, Vo. VI, tab. CCLII, Milano 1853.



45. *Draconis alati figura ex parco*, Ullisse Aldrovandi, *Serpentum, et draconum historiae libri Duo*, Bologna 1640, p. 420. Photo in public domain.



46. *Monstrum Marinum Damoniforme*, Ullisse Aldrovandi, *Monstrorum historia cum Paralipomenis historiae omnium animalium*, Bologna 1642, p. 357. Photo in public domain



47. *Monstrum alatum et cornutum instar cacodemonis*, Ullisse Aldrovandi, *Monstrorum historia cum Paralipomenis historiae omnium animalium*, Bologna 1642, p. 364. Photo in public domain.



48. *The Whore of Babylon*, illustration from Martin Luther's 1534 translation of the Bible, 1534. Photo in public domain.



49. Michelangelo, *The Temptation and Expulsion* (Sistine Chapel, 1508-1512), engraved by Antonio Capellan, 1772, Photo in public domain.



50. *Adam and Eve bidding from the presence of God*, San Marco, Venice, XII, Photo in public domain.