

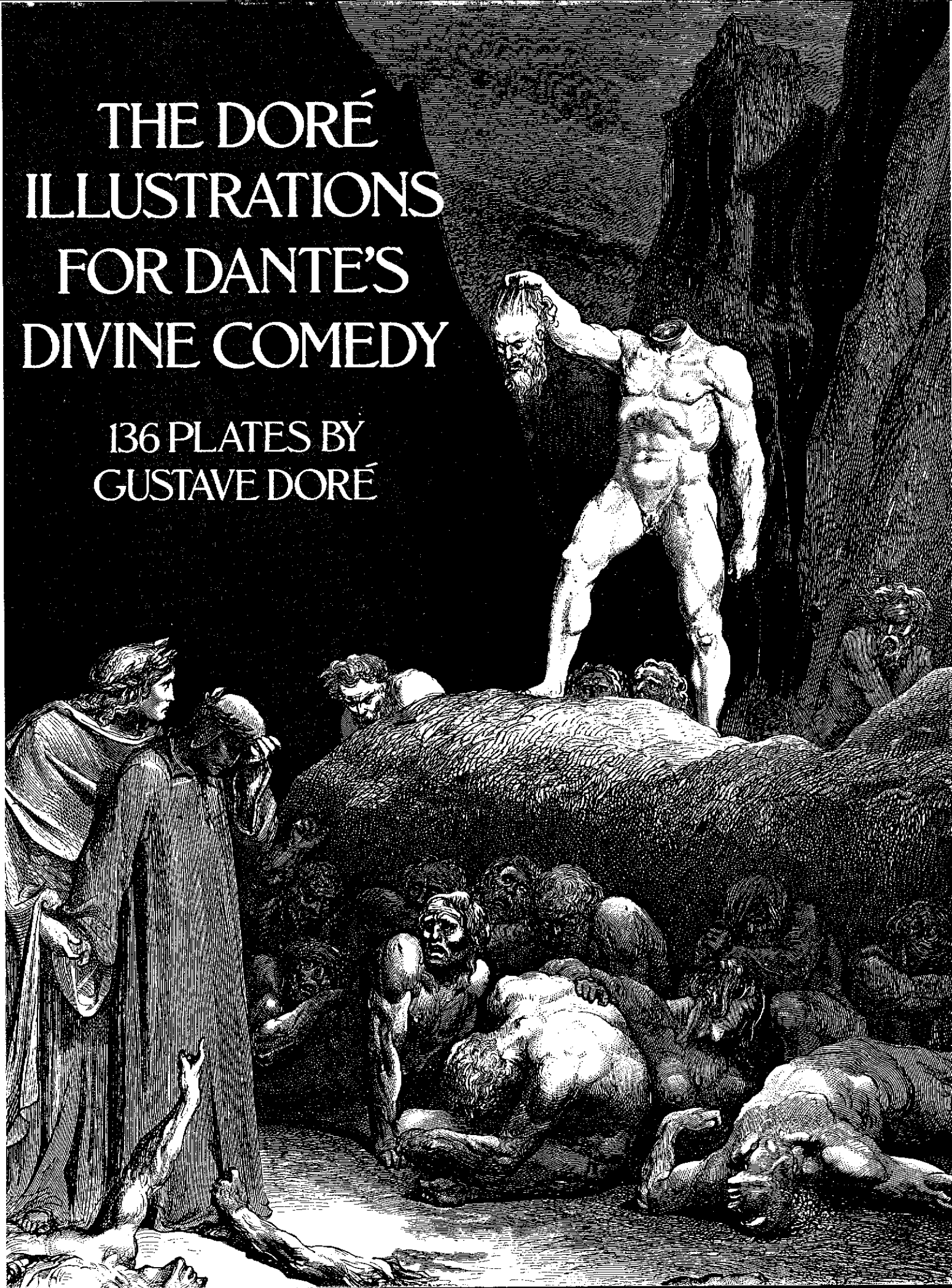
Ryan – CPE 4 – Dante's Inferno Extra Credit
Gustave Doré's Artistic Representations of Dante's Work
Each extra credit project is worth 200 points.

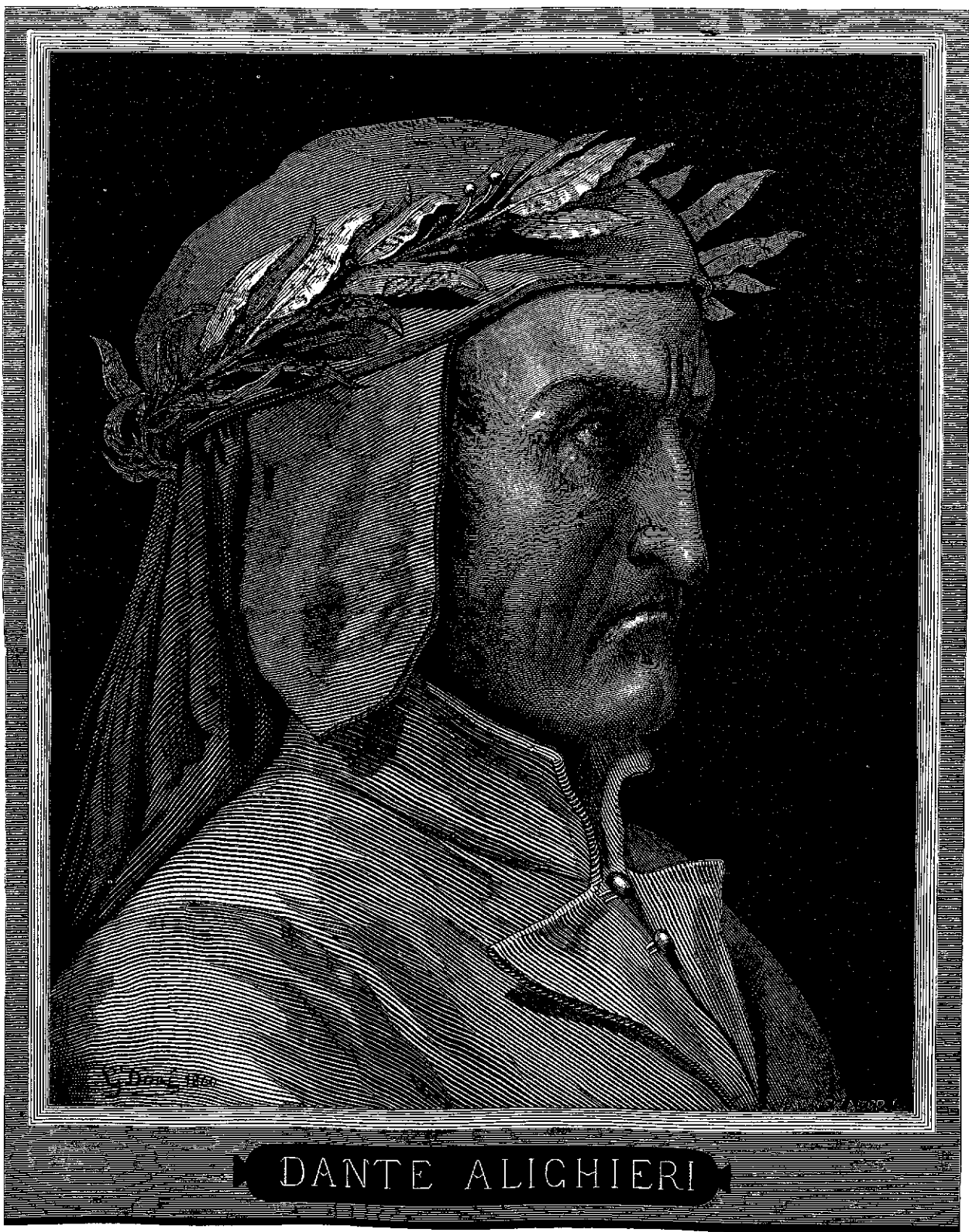
Directions: Look through Gustave Doré's etchings of Dante's "The Inferno" section of "The Divine Comedy". Then do either of the following:

- 1) Choose an etching that interests you from his representations of Dante's vision of Hell. Read the caption (especially the footnote) that goes with it to discover where this depiction comes from in "The Inferno". Follow that footnote to the corresponding chapter/canto. Read the chapter, understand it, then write one to two pages discussing
 - What sin was depicted? Explain the sin.
 - Describe the "symbolic retribution" Dante assigned to this sin.
 - Discuss the punishment's effectiveness; how does the punishment fit the crime here?
 - Discuss the success/failure of Doré's artistic rendering. How does he use his skills to depict this particular sample of pain and suffering in Hell.
- 2) Study the collection of etchings, remembering the goal of the artists was to visually represent Dante's horrifying vision of Hell. Choose the five most effective pieces, and discuss in artistic terms what Doré did to successfully convey Dante's sense of horror and chaos.
- 3) If you are an art major or consider yourself artistically inclined, choose one of the etchings you find inspiring, and create your interpretation of that level of Hell. The ambitious artist can also create a completely new vision from our reading.

THE DORÉ ILLUSTRATIONS FOR DANTE'S DIVINE COMEDY

136 PLATES BY
GUSTAVE DORÉ





Publisher's Note

Gustave Doré was perhaps the most successful illustrator of the nineteenth century. Born in Strasbourg on January 6, 1832, he revealed his artistic bent early in childhood. His father's desire that he enter a respectable profession was ignored by his mother, who encouraged his development as an artist not only in the early years, but throughout his entire adult life. At the age of fifteen, while on a trip to Paris, he sold some work to Charles Philipon's *Journal pour rire*, and soon after was a regular contributor of lithographic caricatures drawn in the manner of Gavarni and Honoré Daumier. His work was successful and his rise swift. In 1854 he executed wonderfully bizarre illustrations for an edition of Rabelais, and then, according to a systematic plan, went on to illustrate many of the classics, including Balzac's *Contes drôlatiques* (1856), Perrault's *Fairy Tales* (1861), Cervantes' *Don Quixote* (1863), the Bible (1865-66), Milton's *Paradise Lost* (1866), Tennyson's *Idylls of the King* (1867-68), and Coleridge's *The Rime of the Ancient Mariner* (1876). These books appeared in many editions in many nations; a work such as the Doré Bible was a treasured possession of countless middle-class families. His religious and historical paintings and sculptures, to which he devoted great effort, were less successful. He died in Paris on January 23, 1883, leaving unfinished a memorial to Dumas père and illustrations for an edition of Shakespeare.

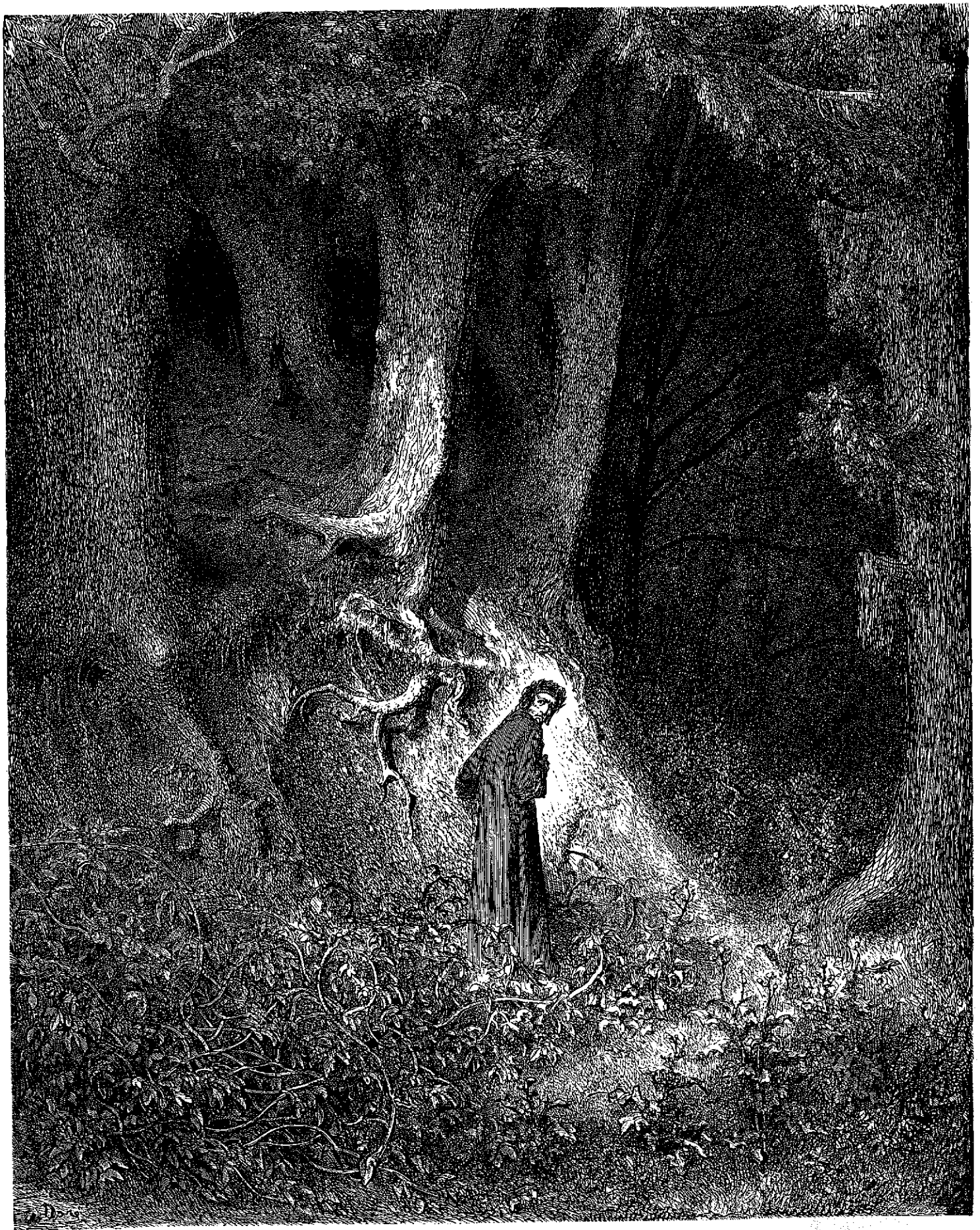
Doré first seriously entertained the idea of illustrating Dante's *Divine Comedy* in a large folio edition in 1855. Although he could read no Italian, and probably relied on the French prose translation of Pier Angelo Fiorentino which later appeared with his illustrations along with the original Italian text, his study of the masterpiece was thorough. Work on the first section, the *Inferno*, began in 1857. When he was finished, he found that no publisher was willing to undertake the work; it was generally held that so large a volume would have to be sold at a prohibitively high price. Undaunted, Doré published the

plates and text at his own expense in 1861. The work immediately won extravagant praise. Doré, many contended, had supplanted Botticelli as the greatest illustrator of Dante. These illustrations remained Doré's personal favorites; he frequently went back to them as sources for paintings. In 1868 work on the *Purgatorio* and *Paradiso* was finished, and the complete *Divine Comedy* was published by L. Hachette et Cie., Paris.

Doré worked with astonishing speed, usually drawing his designs directly onto the woodblocks. Early in his career he had been upset by the low quality of engraving, and he assembled a shop of about 40 engravers he thought competent to work on his illustrations—Pisan, Pannemaker and Jonnard foremost among them. Much of the credit for the success of Doré's illustrations, especially those contained in this volume where the thick, rich blacks of the *Inferno* melt into the grays and whites of the *Paradiso*, belongs to these skilled artisans.

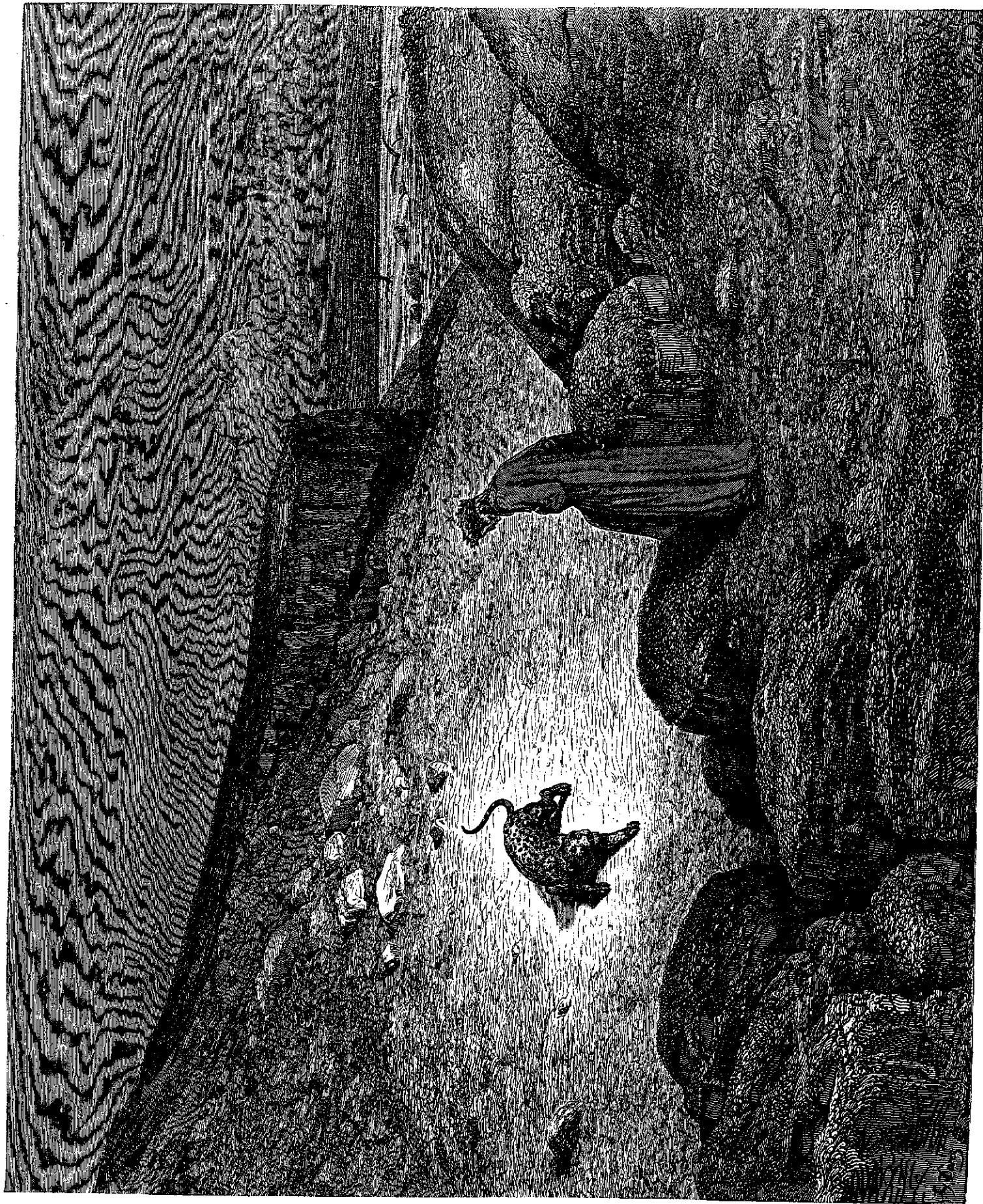
These illustrations mark a sharp contrast with Doré's earlier ones. In place of the grotesque and satirical, Doré, moving onto a grander plane, creates a weird, rather theatrical otherworldliness. Théophile Gautier commented on this atmosphere: "What strikes us at first glance in Gustave Doré's illustrations for Dante are the surroundings in which the scenes that he draws take place and which have no relation to the appearance of the mundane world." (*Moniteur Universel*, July 30, 1861.)

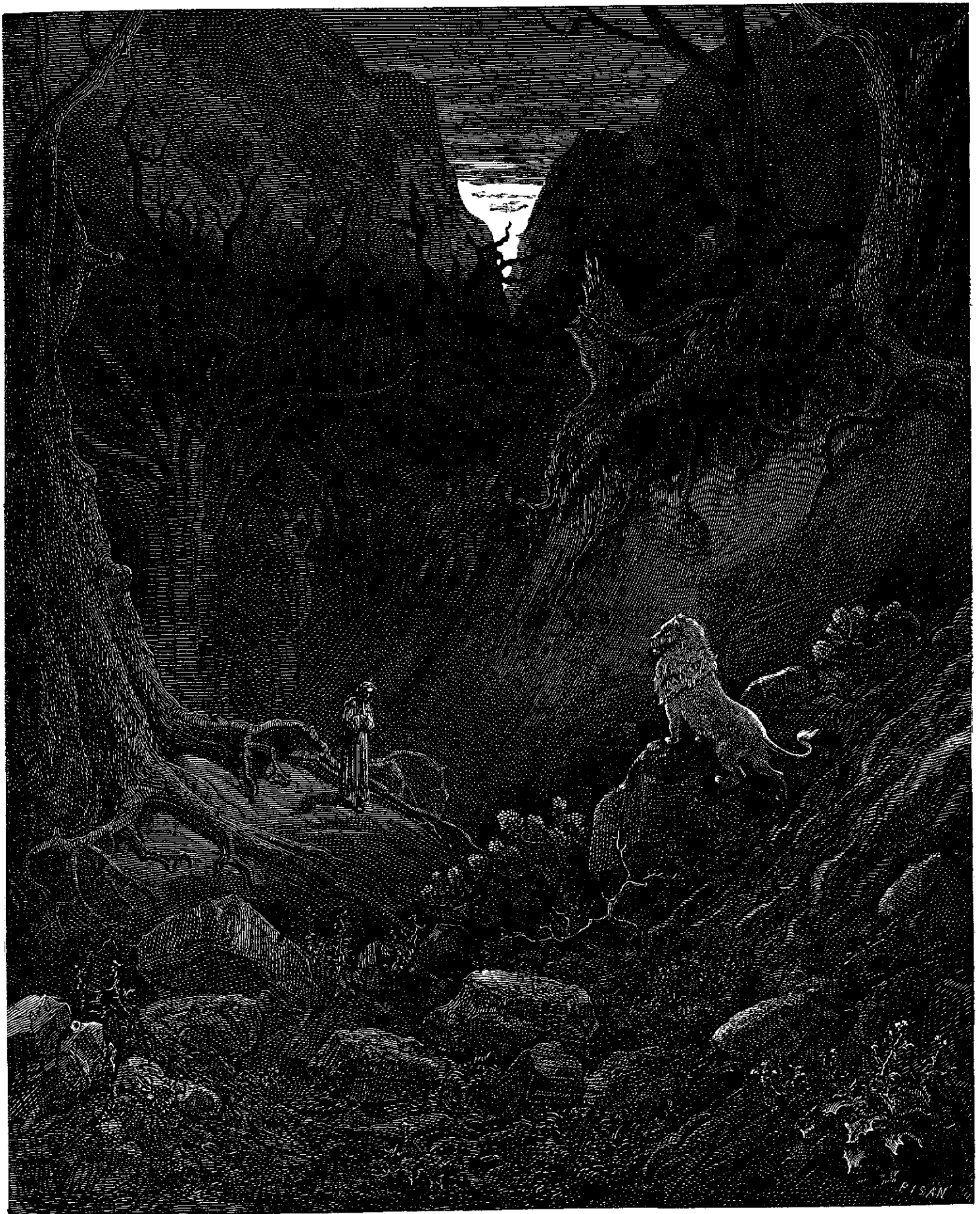
The illustrations for the present edition have been taken from *Dante Alighieri's Göttliche Komödie, Uebersetzt von Wilhelm Krigar. Illustriert von Gustav Doré. Mit einem Vorwort von Dr. Karl Witte. Verlag von W. Moeser in Berlin, n.d.*, two volumes, because of the superior quality of the plates. The translation used in the captions is that of Henry Wadsworth Longfellow as published by Ticknor and Fields, Boston, 1867, three volumes.



THE FOREST

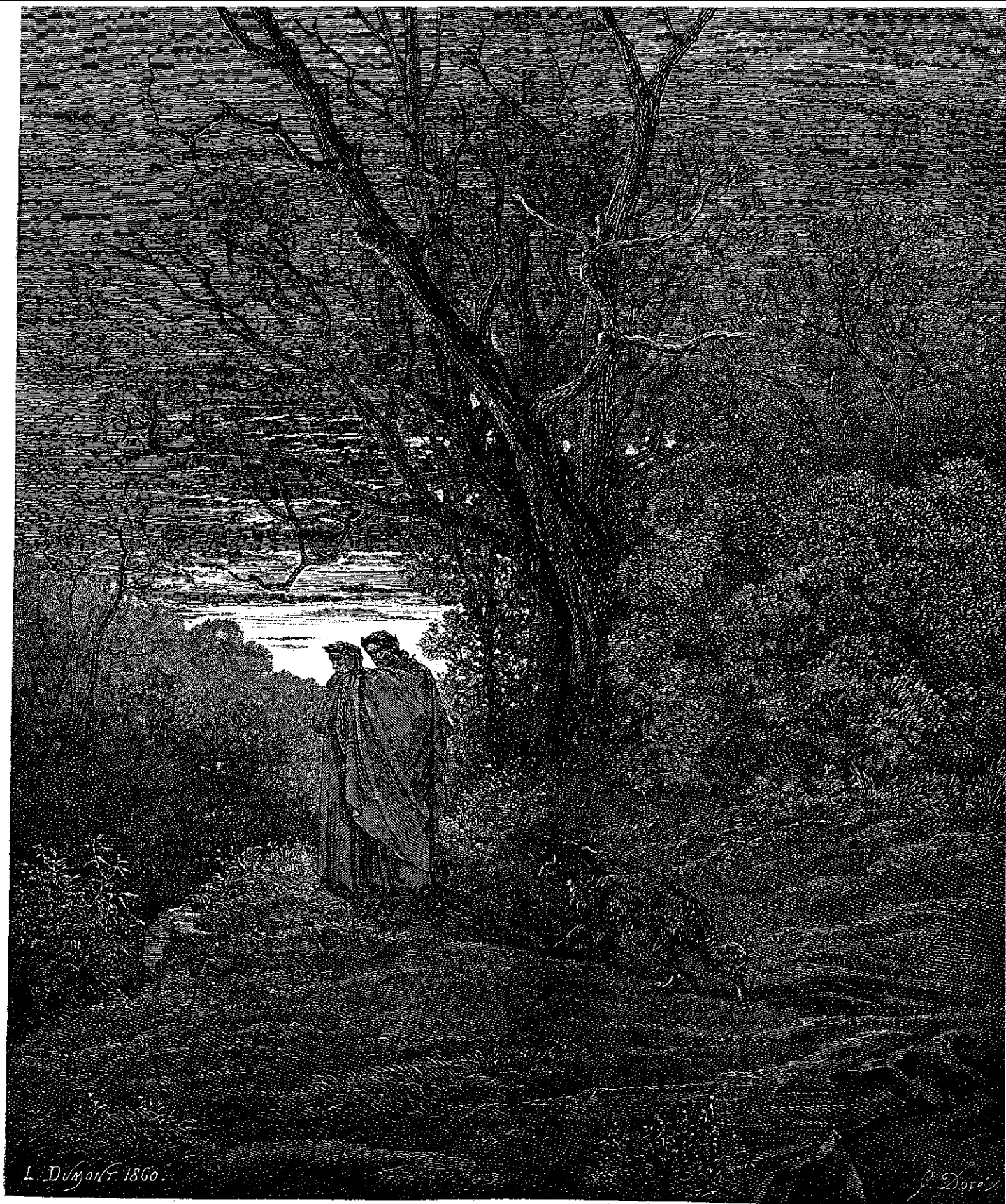
Midway upon the journey of our life / I found myself within a forest dark, / For
the straightforward pathway had been lost (*Inf.* I, 1-3).





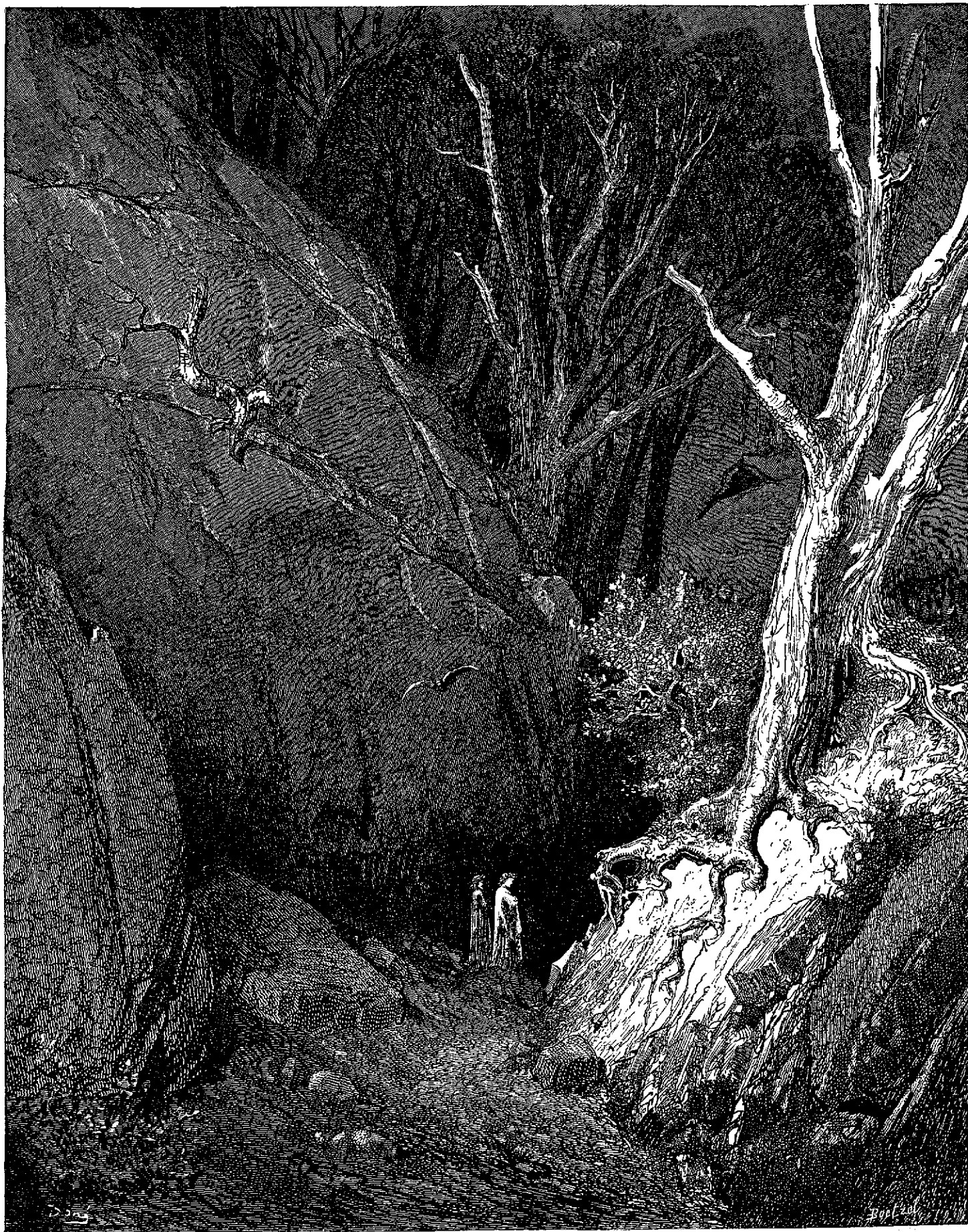
THE LION

He seemed as if against me he were coming / With head uplifted, and with ravenous
hunger (*Inf.* I, 46, 47).



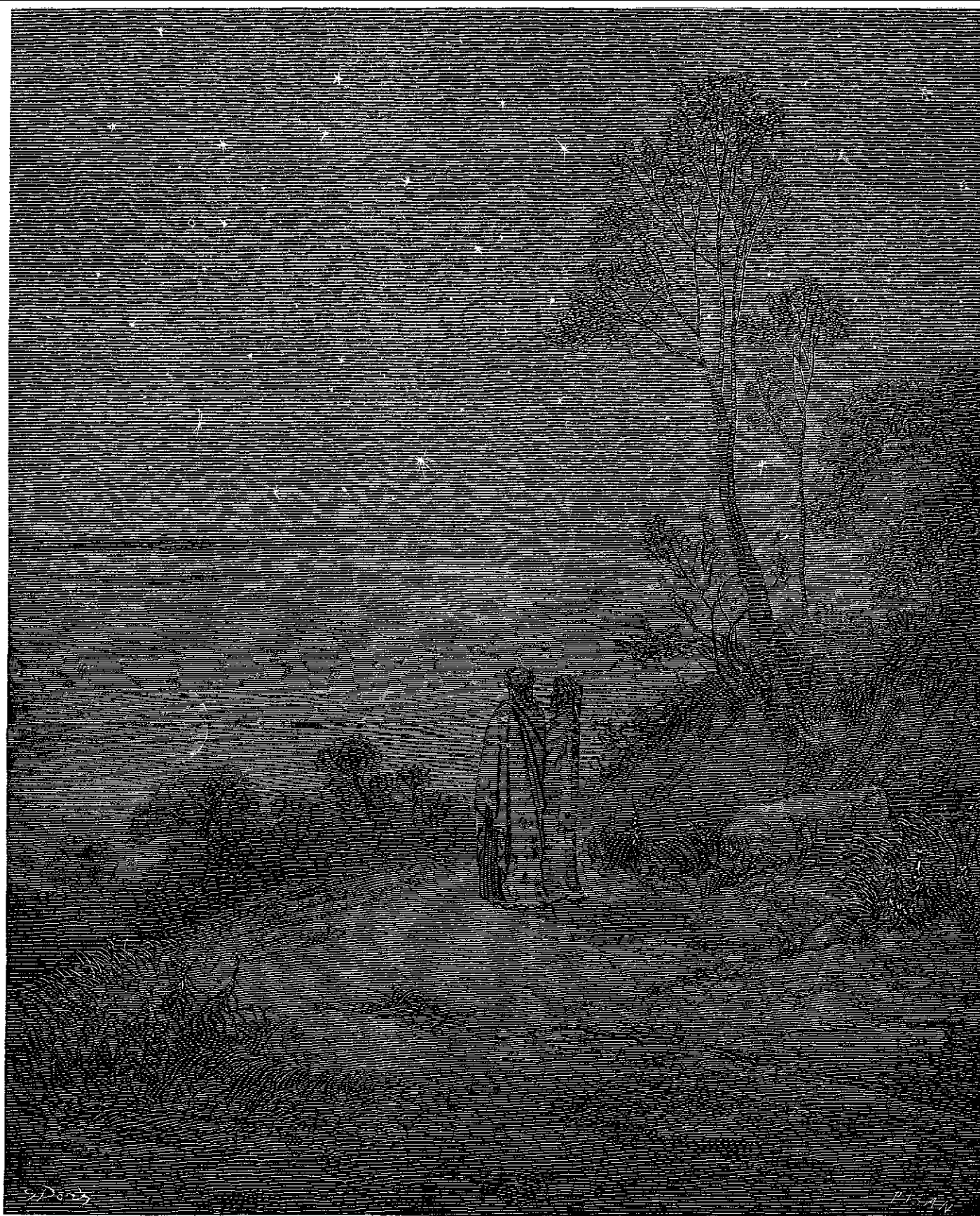
THE SHE-WOLF

"Behold the beast, for which I have turned back; / Do thou protect me from her,
famous Sage" (*Inf.* I, 88, 89).

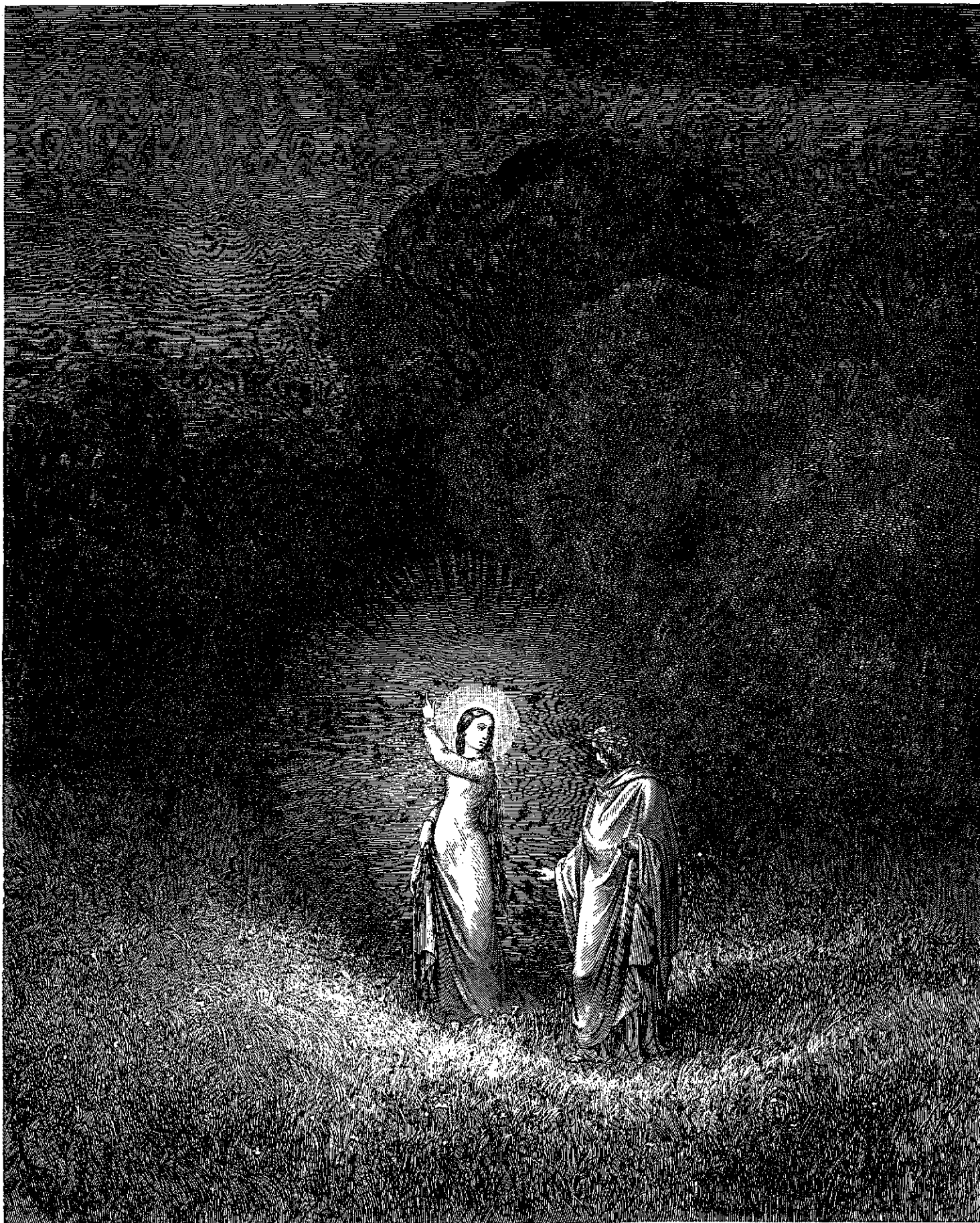


VIRGIL AND DANTE

Then he moved on, and I behind him followed (*Inf.* I, 136).

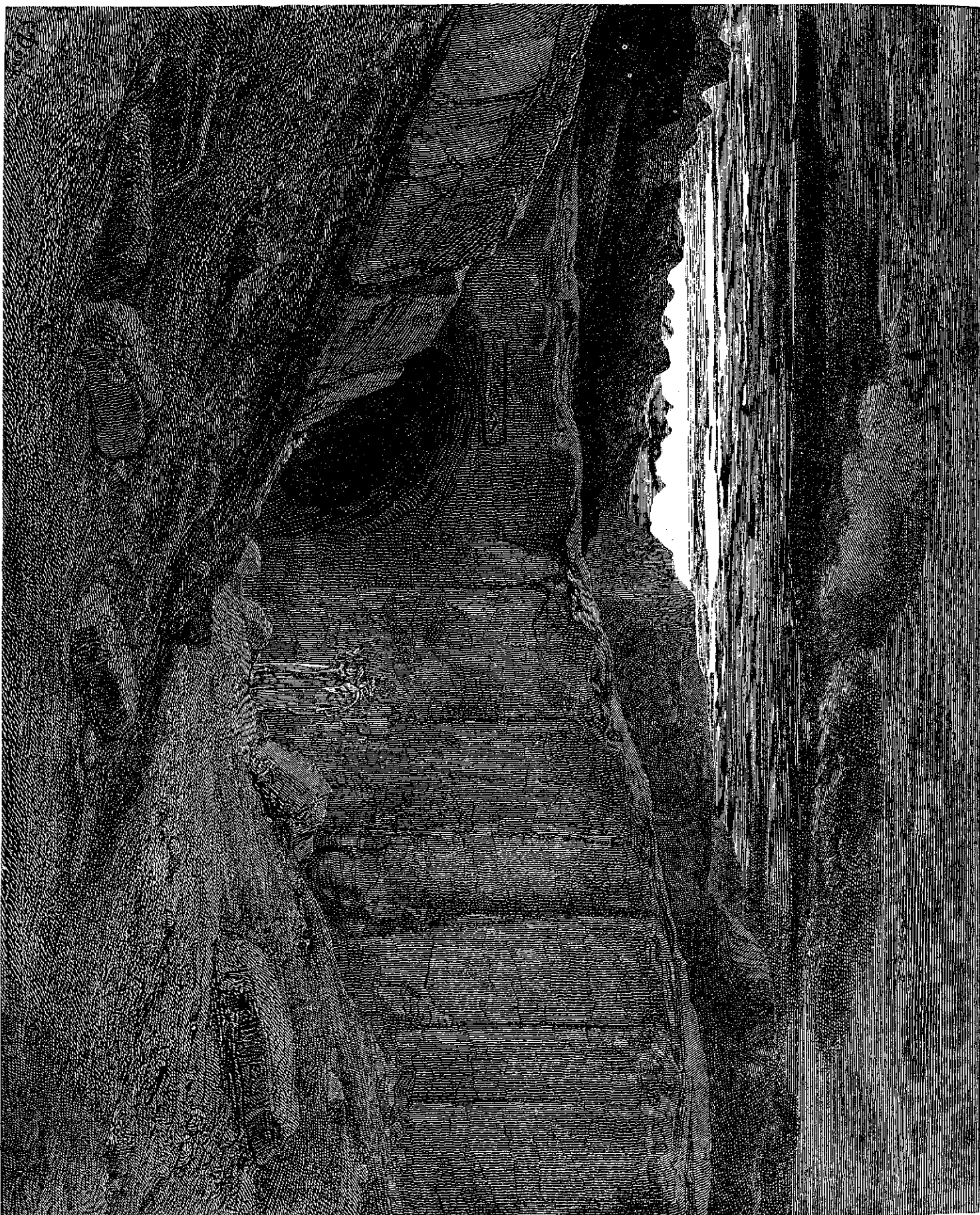


VIRGIL AND DANTE
Day was departing (*Inf.* II, 1).



BEATRICE AND VIRGIL

"Beatrice am I, who do bid thee go" (*Inf.* II, 70).

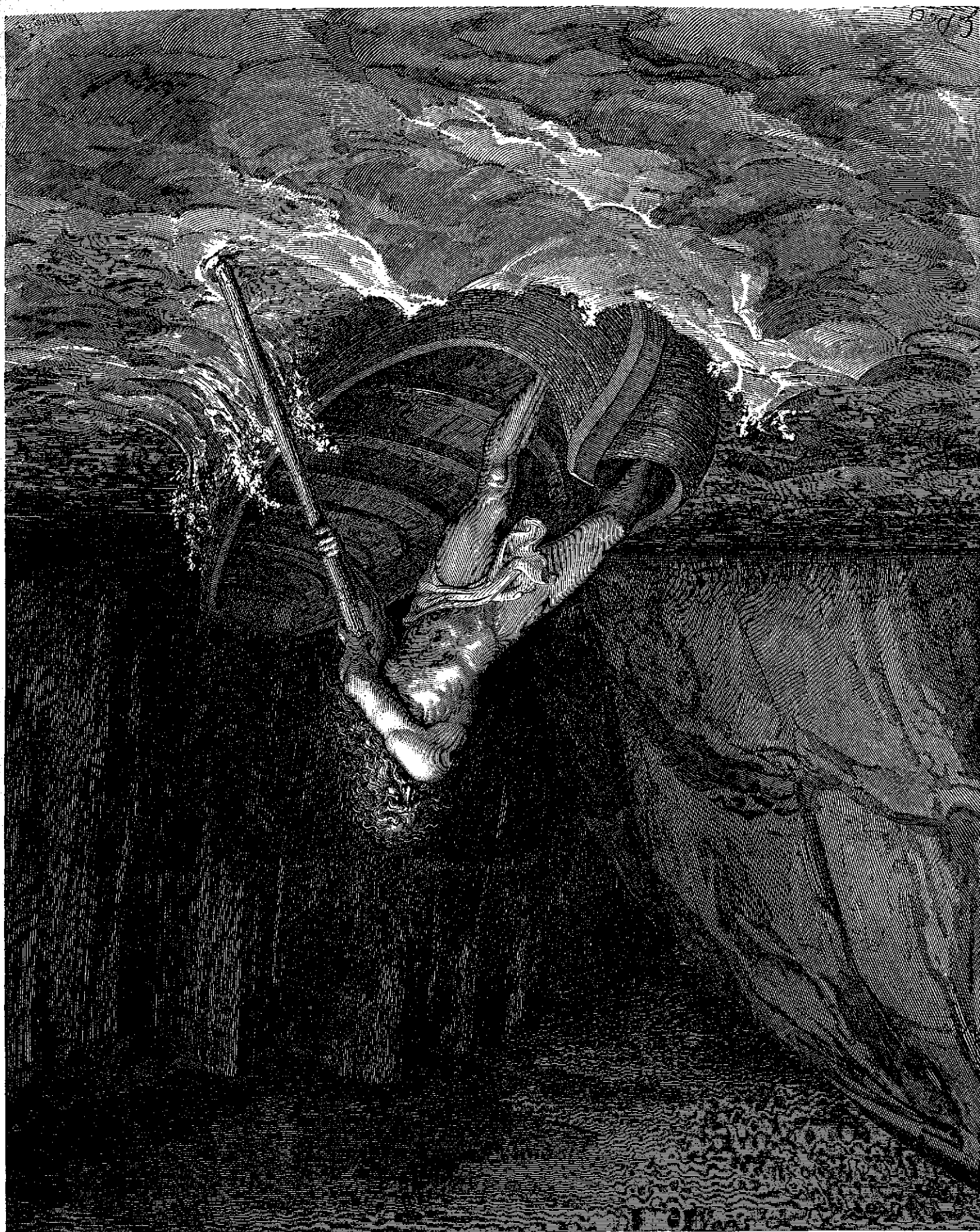


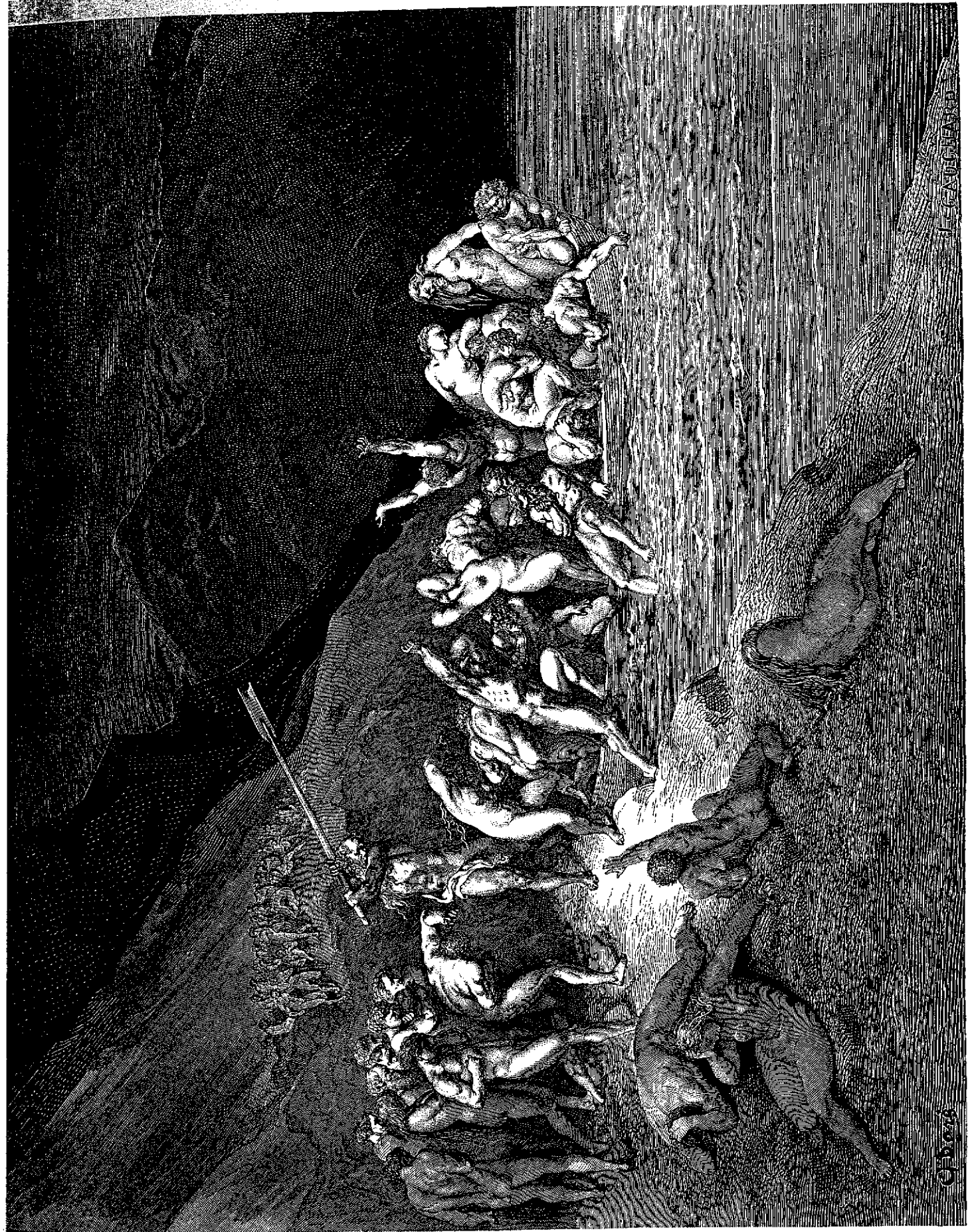
THE GATE OF HELL

"All hope abandon, ye who enter in!" (*Inf.* III, 9).

And lo! towards us coming in a boat / An old man, hoary with the hair of eld, /
Crying: "Woe unto you, ye souls depraved!" (*Inf.* III, 82-84).

CHARON AND THE RIVER ACHERON



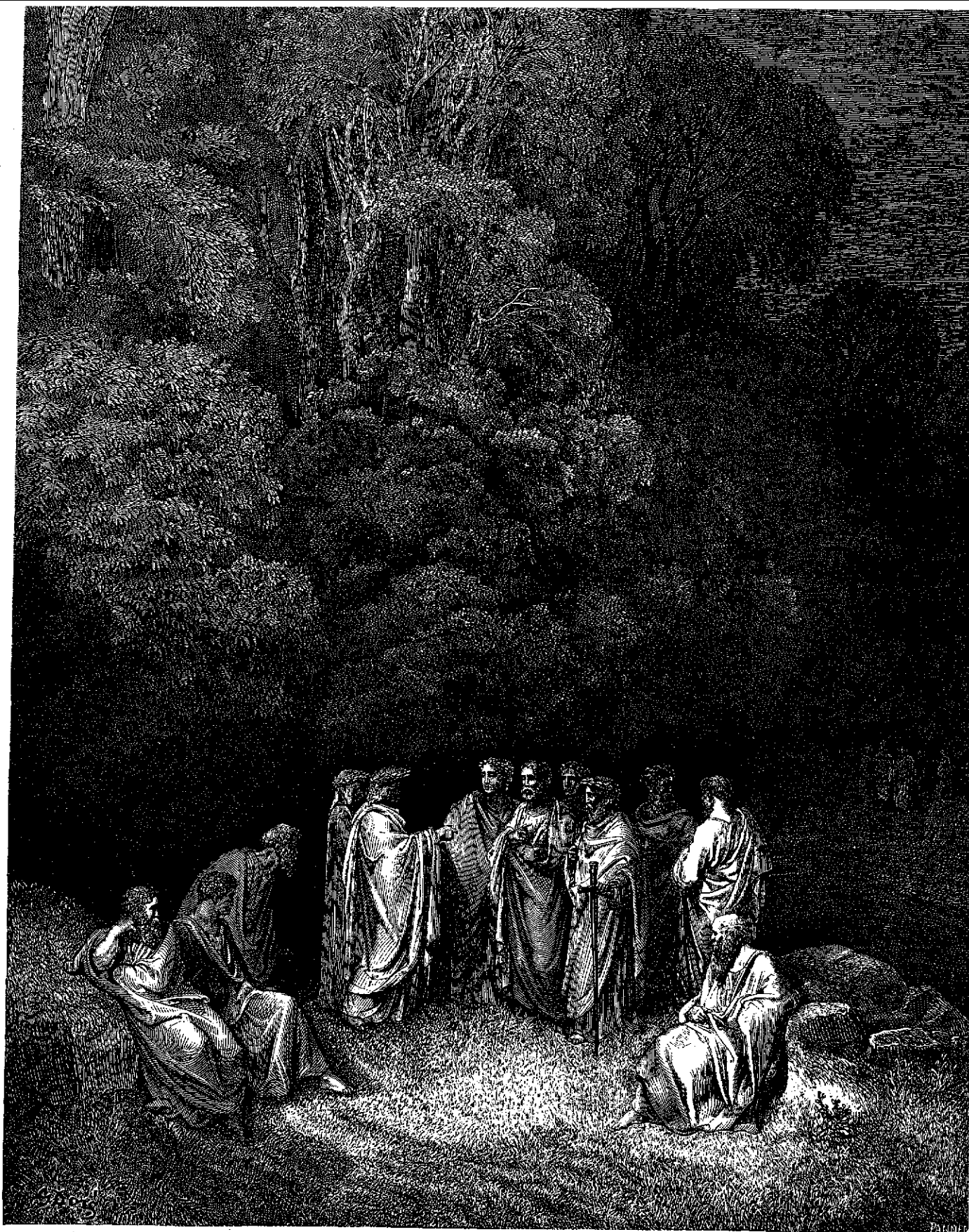


THE EMBARKATION OF THE SOULS
Charon the demon, with the eyes of glede, / Beckoning to them, collects them all
together, / Beats with his oar whoever lags behind (*Inf.* III, 109-111).



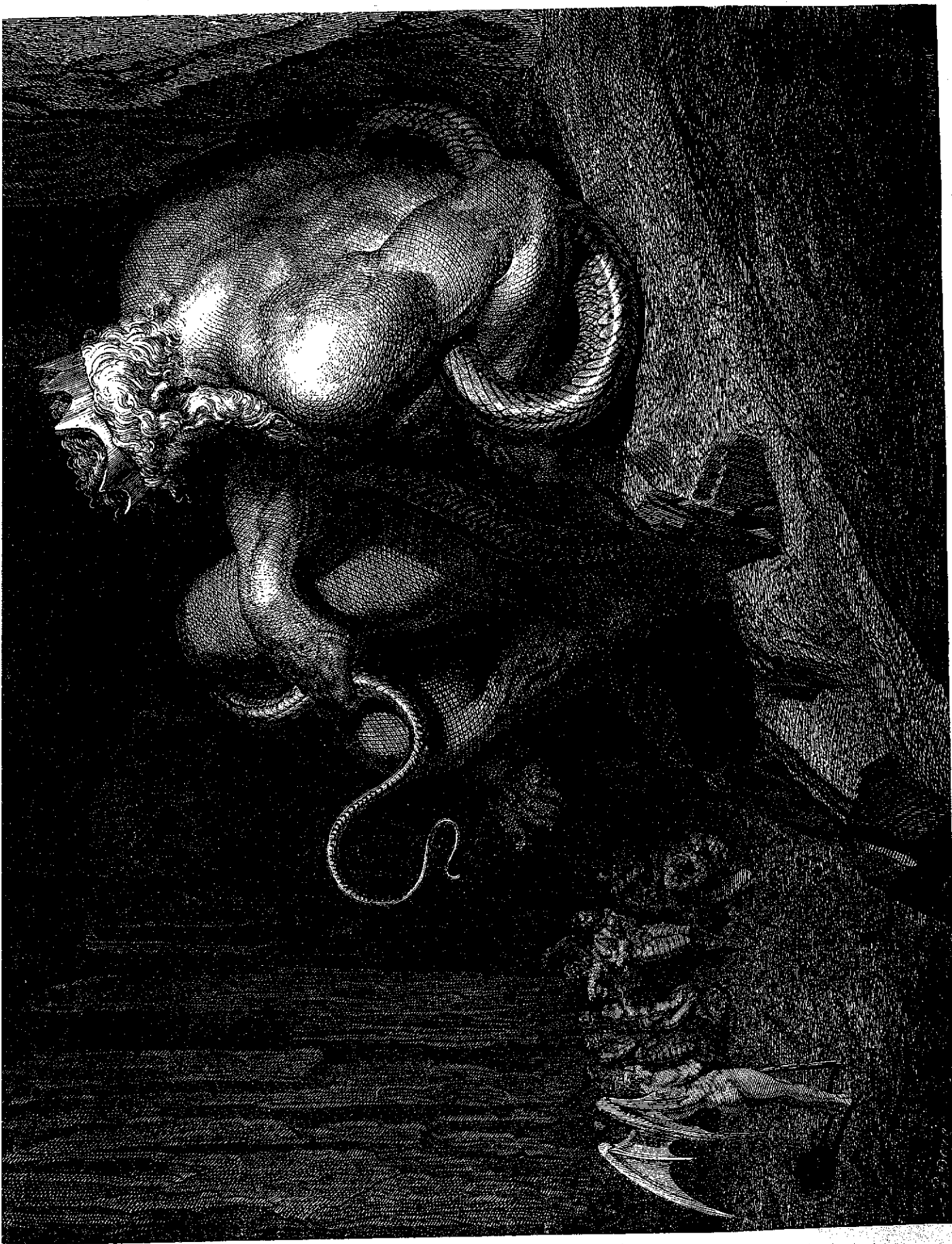
LIMBO—THE INNOCENT SOULS

"Lost are we, and are only so far punished, / That without hope we live on in desire"
(*Inf.* IV, 41, 42).



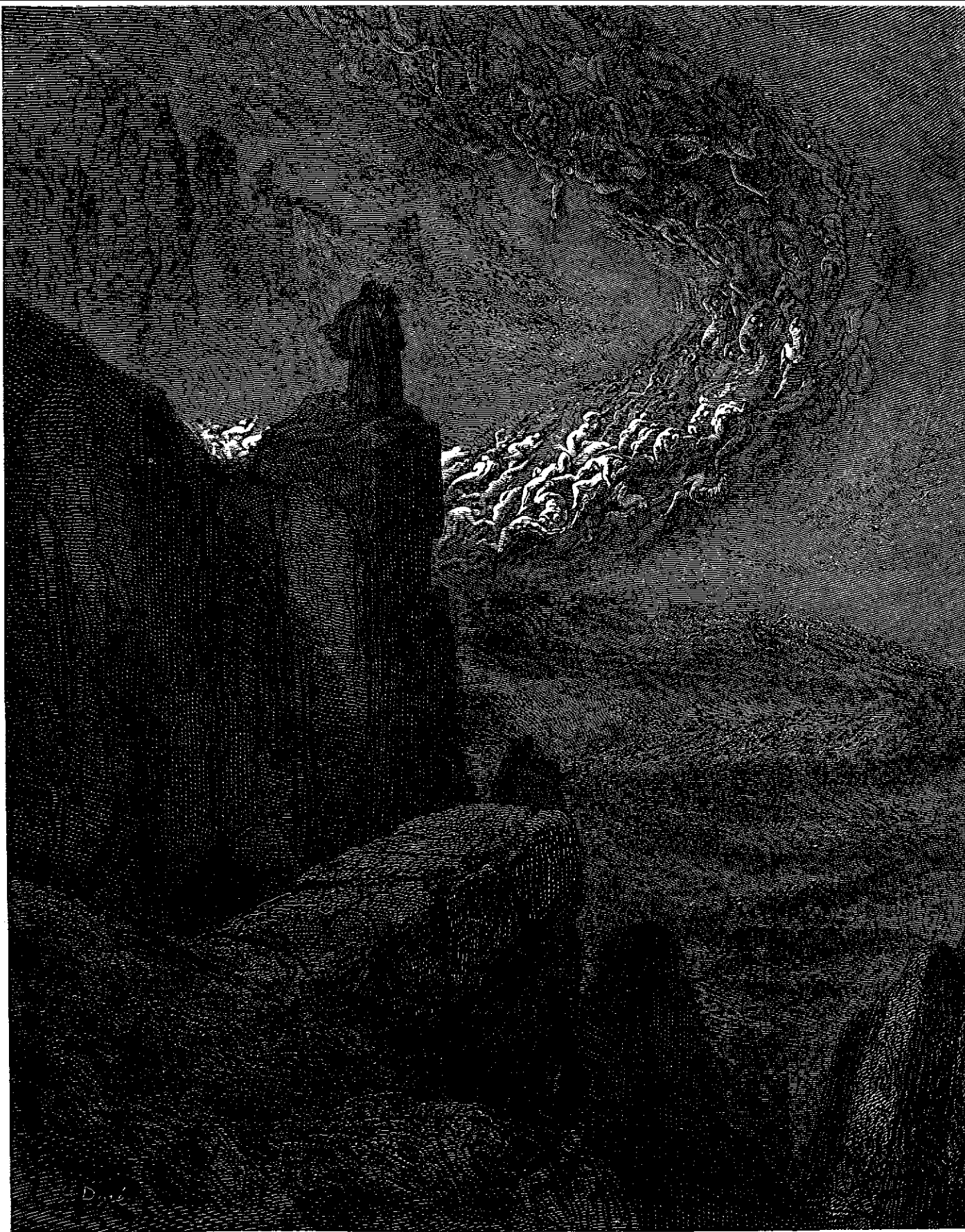
LIMBO—POETS AND HEROES

Thus I beheld assemble the fair school / Of that lord of the song pre-eminent, /
Who o'er the others like an eagle soars (*Inf. IV, 94-96*).



MINOS

There standeth Minos horribly, and snarls; / Examines the transgressions at the entrance; / Judges, and sends according as he girds him (*Inf. V, 4-6*).



THE LUSTFUL

The infernal hurricane that never rests / Hurtles the spirits onward in its rapine
(*Inf. V*, 31, 32).

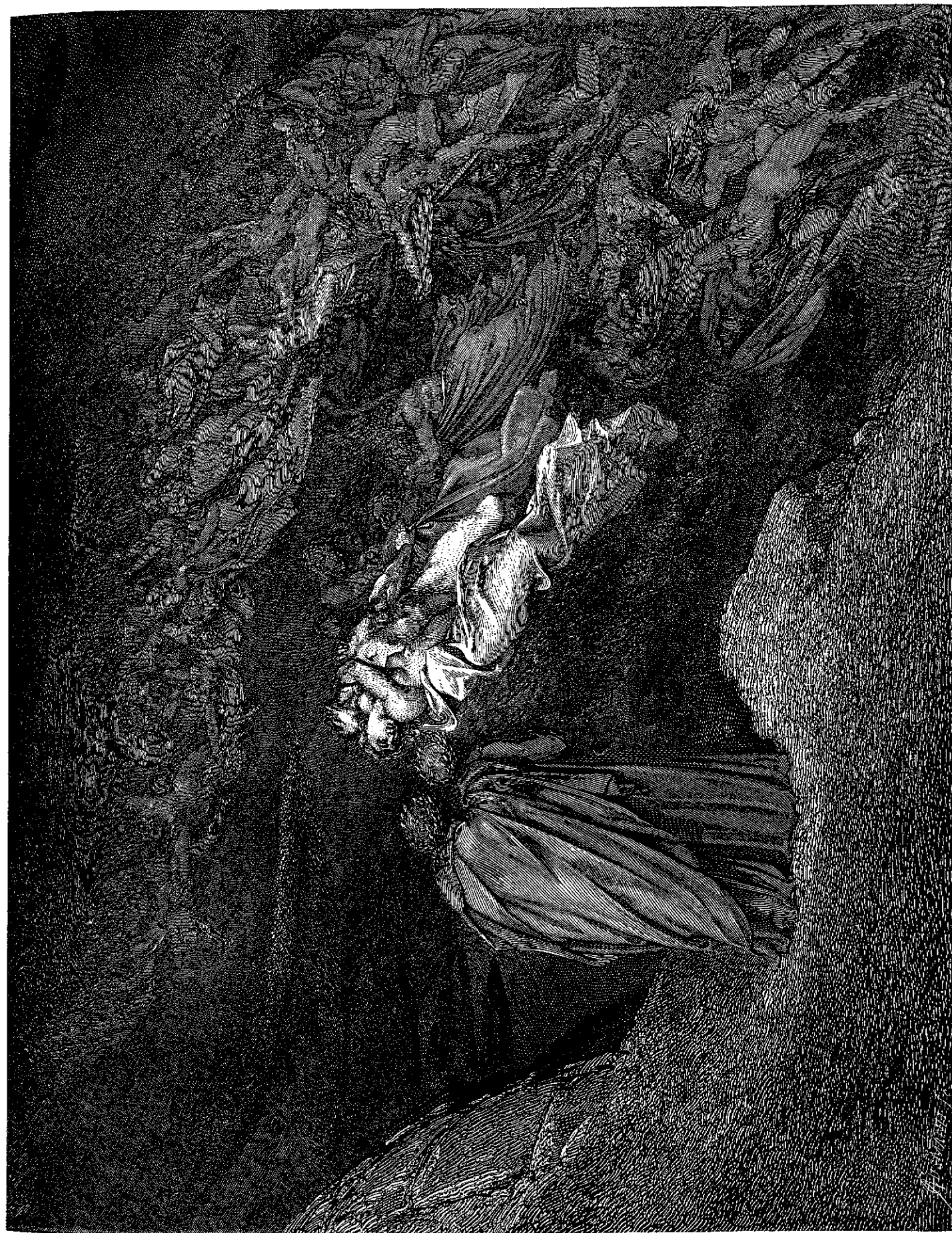


PAOLO AND FRANCESCA

"O Poet, willingly / Speak would I to those two, who go together, / And seem upon
the wind to be so light" (*Inf. V*, 73-75).

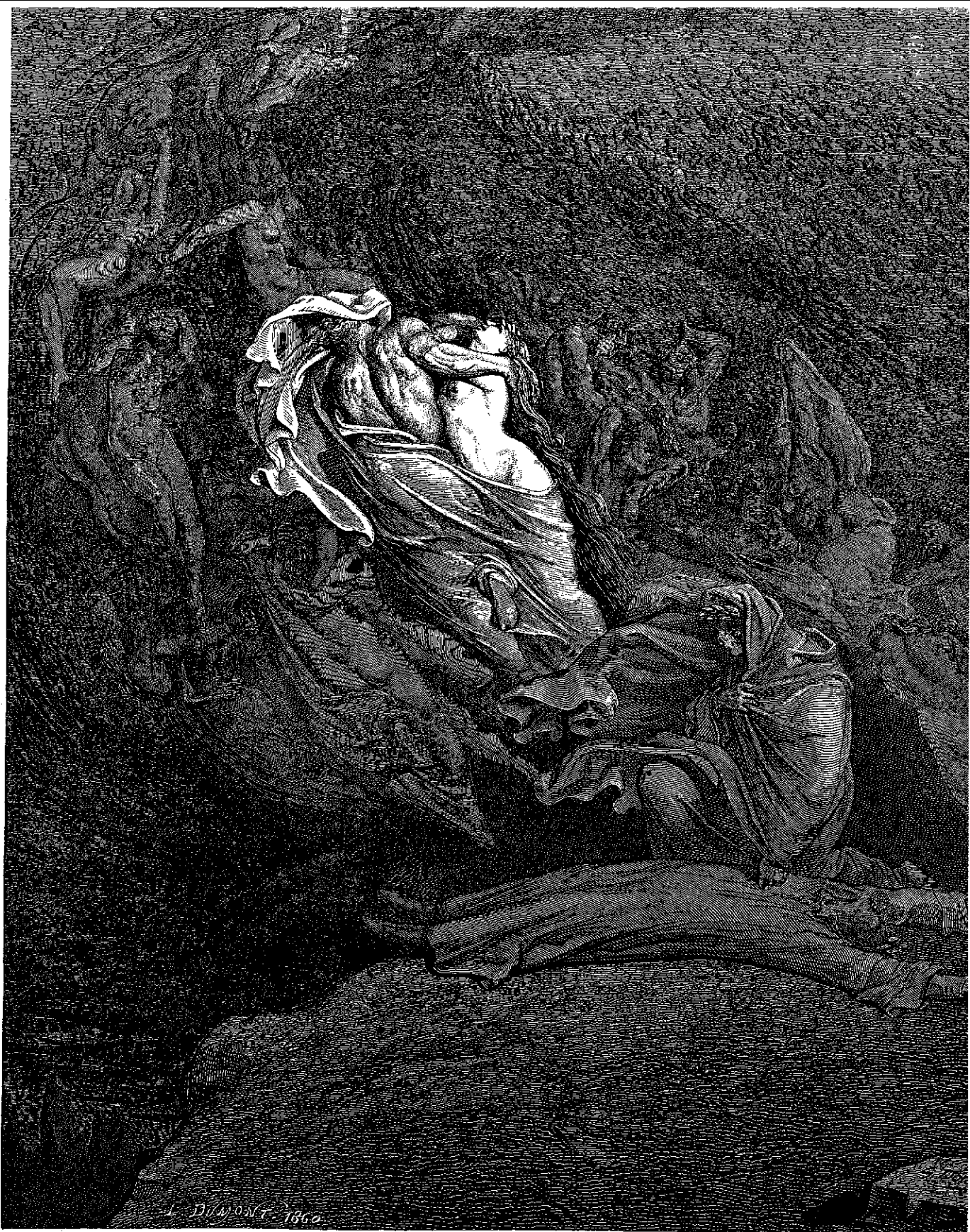


PAOLO AND FRANCESCA
"That day no farther did we read therein" (*Inf.* V, 138).



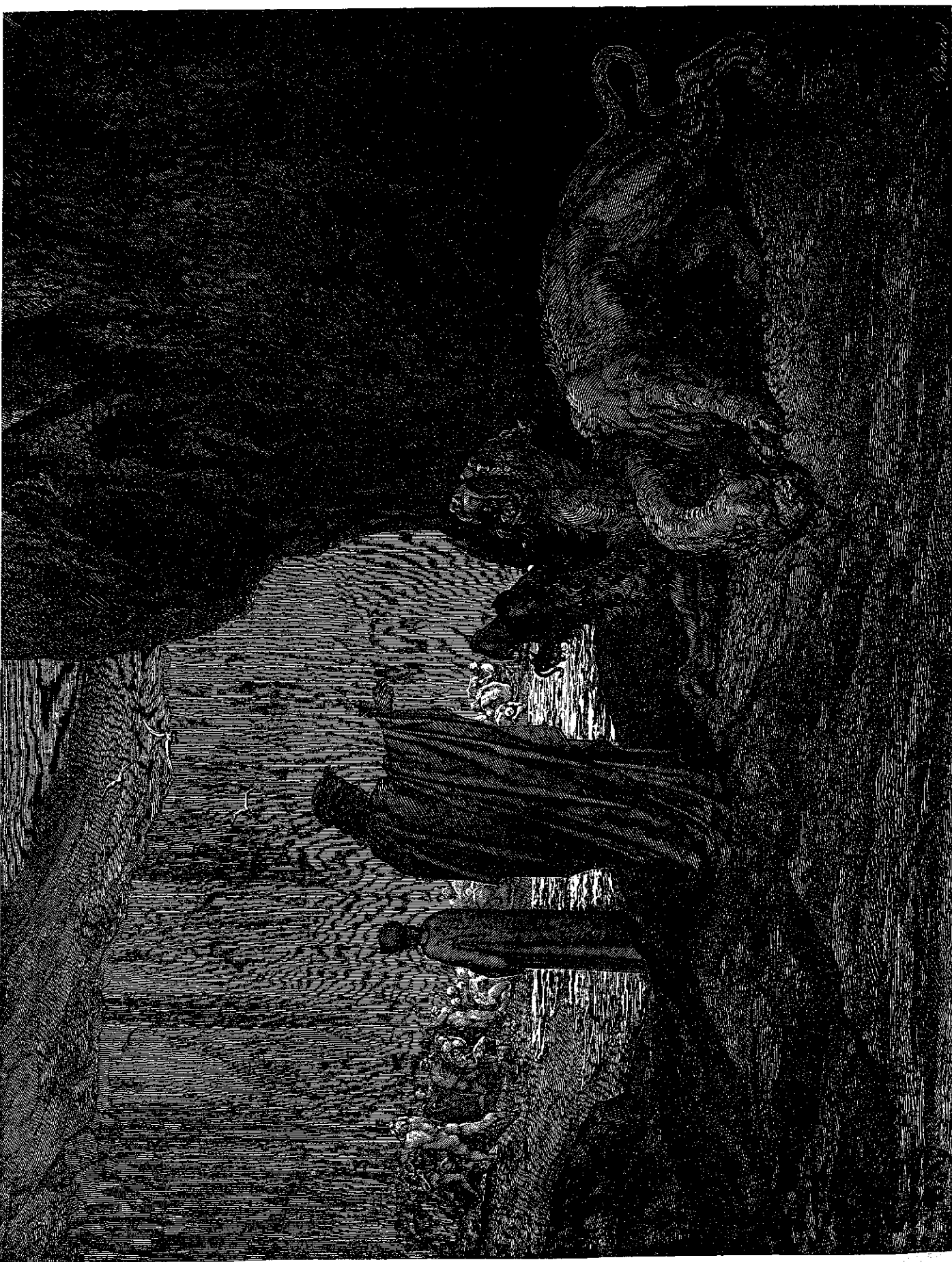
PAOLO AND FRANCESCA

"Love has conducted us unto one death; / Caina waiteth him who quenched our
life!" (*Inf.* V, 106, 107).



PAOLO AND FRANCESCA

I swooned away as if I had been dying, / And fell, even as a dead body falls (*Inf.*
V, 141, 142).



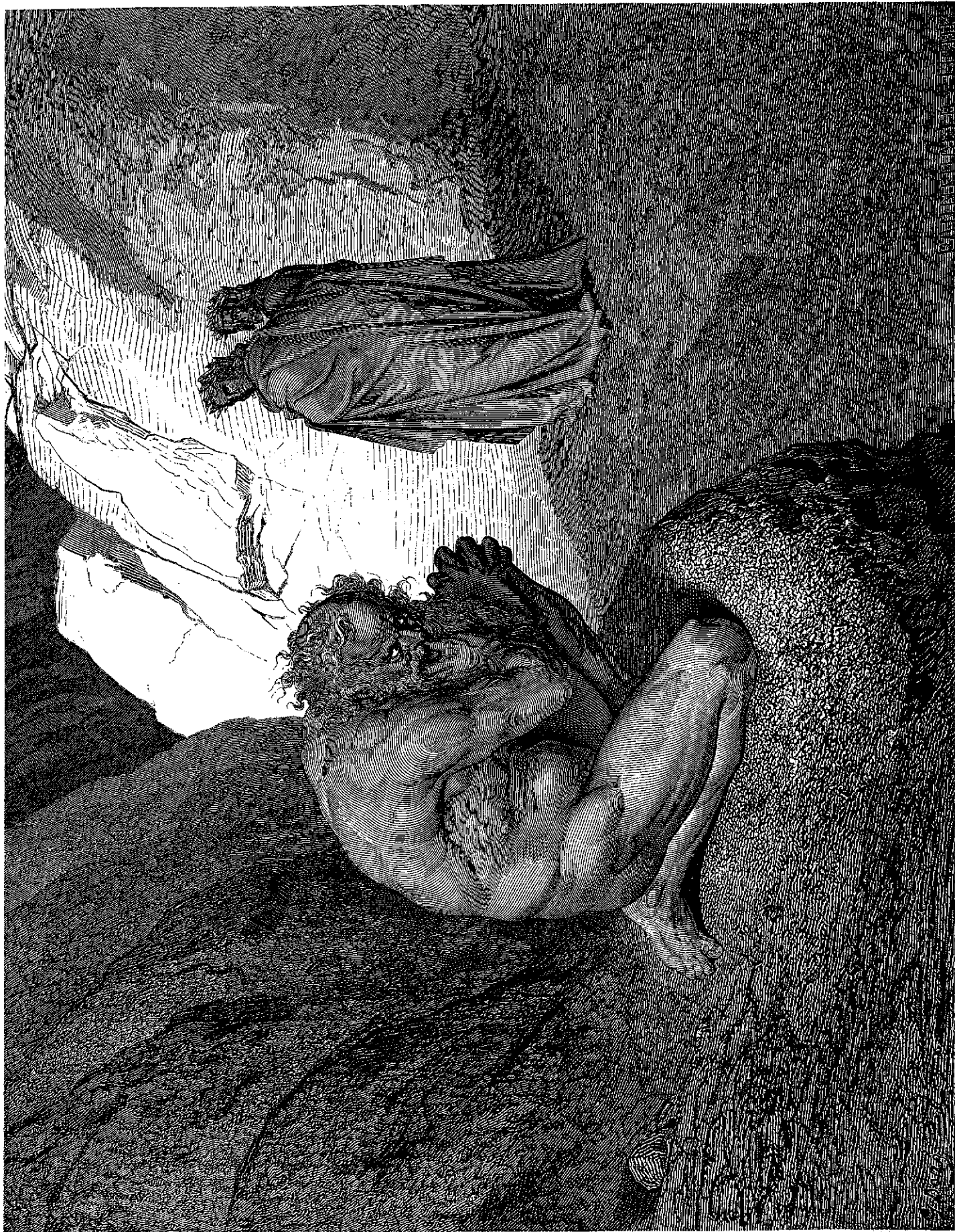
CERBERUS

And my Conductor, with his spans extended, / Took of the earth, and with his fists
well filled, / He threw it into those rapacious gullets (*Inf.* VI, 25-27).



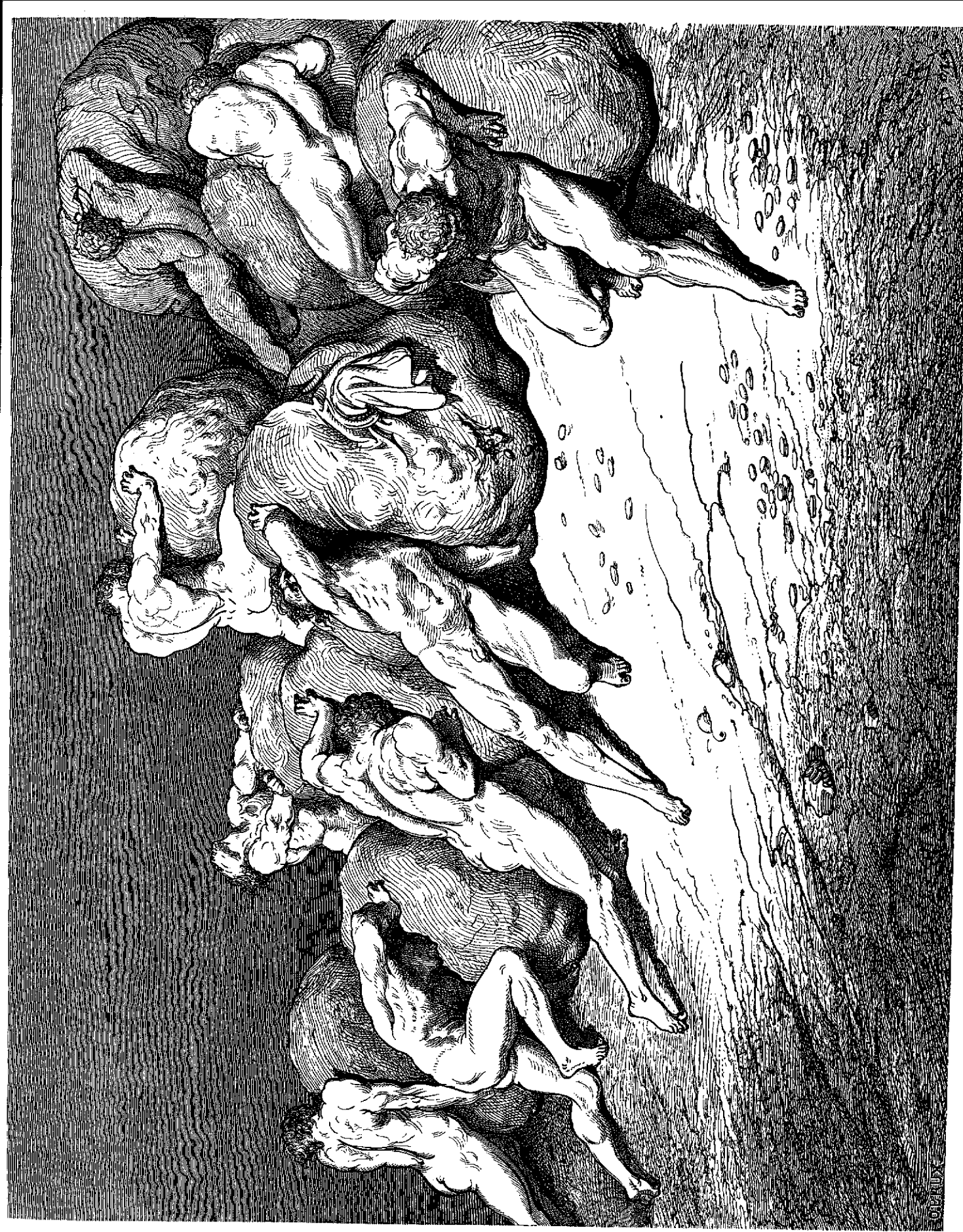
THE GLUTTONS—CIACCO

"For the pernicious sin of gluttony / I, as thou seest, am battered by this rain" (*Inf.*
VI, 53, 54).



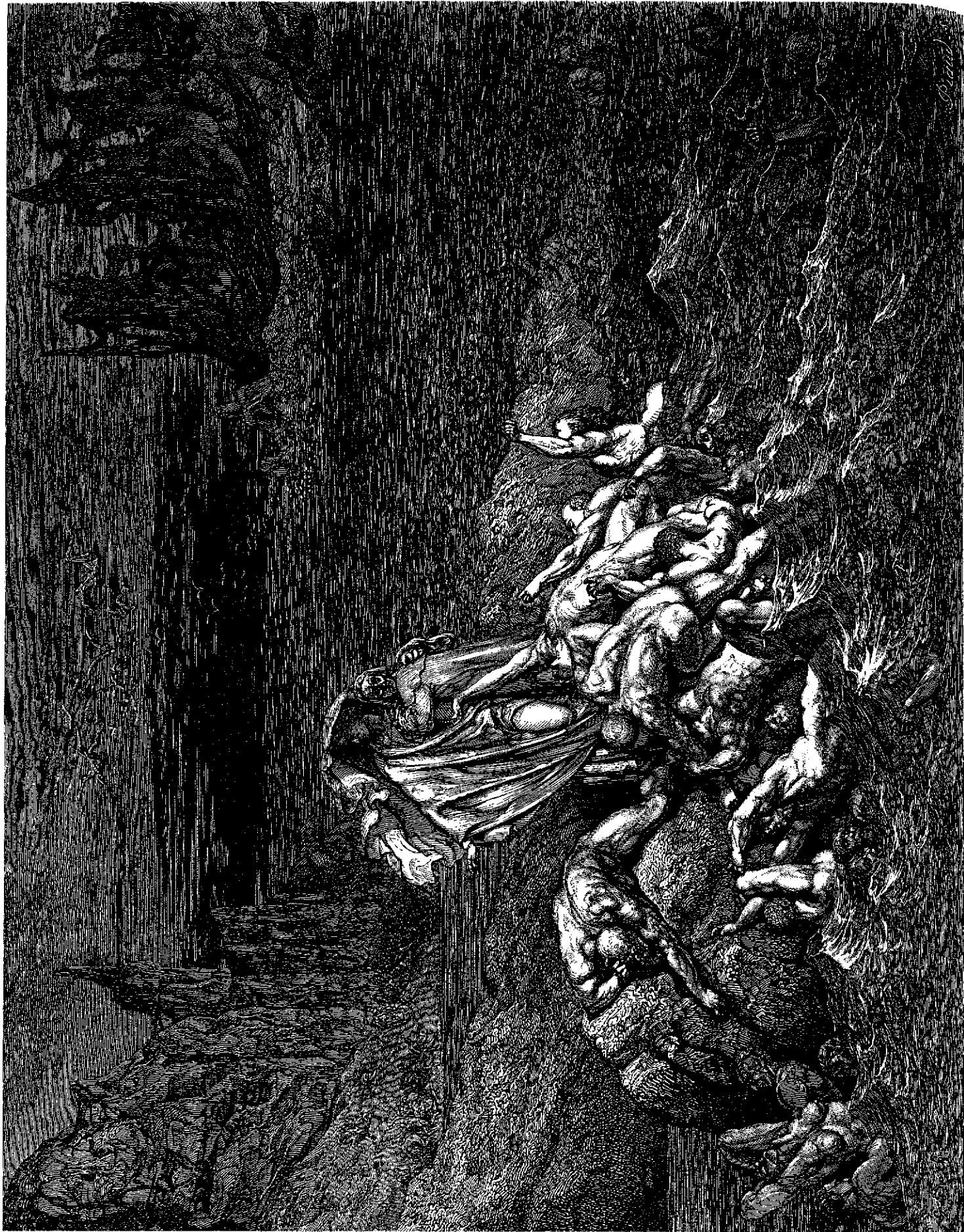
PLUTO AND VIRGIL

"Be silent thou accursed wolf; / Consume within thyself with thine own rage"
(*Inferno*, VII, 8, 9).



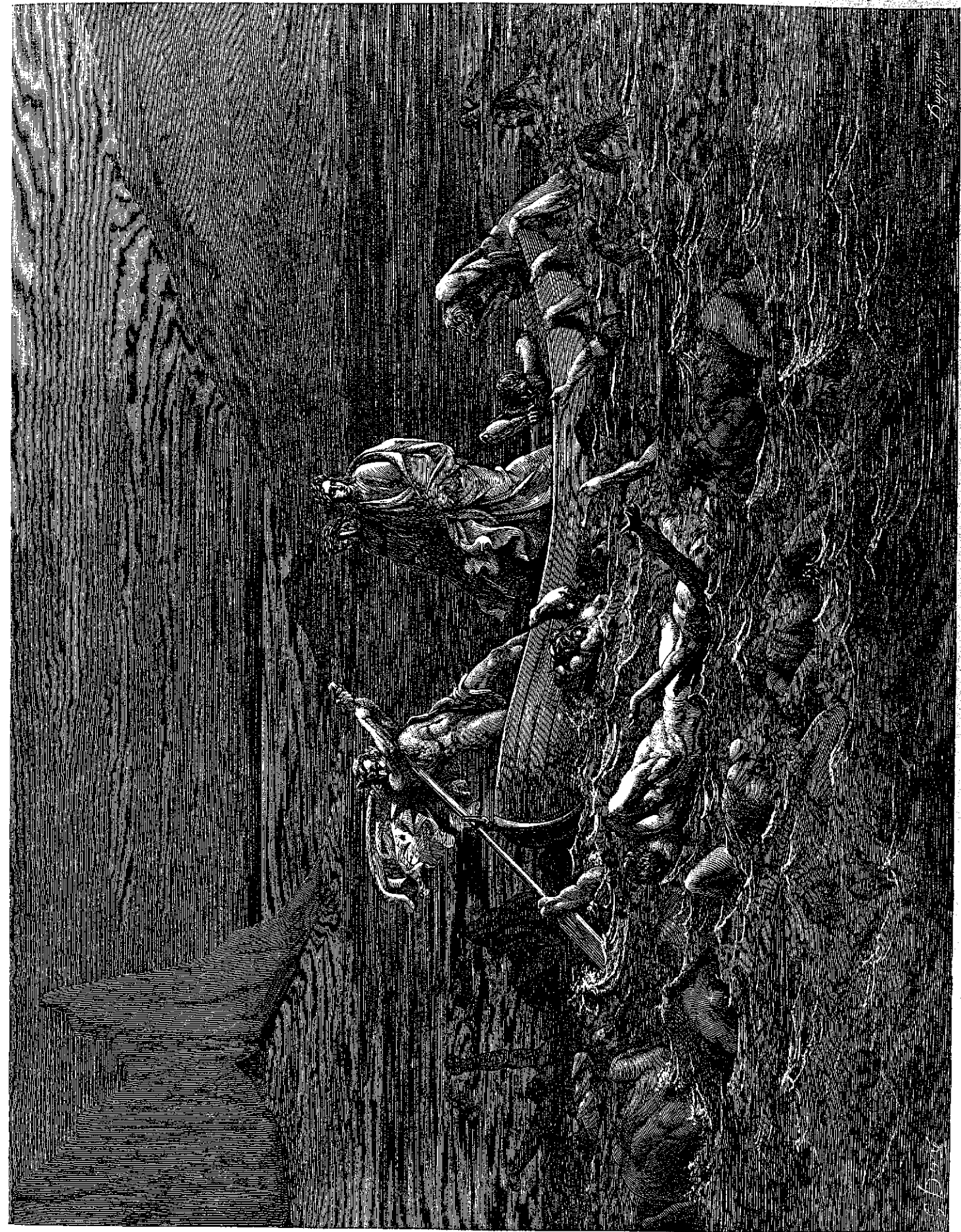
THE AVARICIOUS AND PRODIGAL

"For all the gold that is beneath the moon, / Or ever has been, of these weary souls / Could never make a single one repose" (*Inf.* VII, 64-66).



THE STYX—THE IRASCIBLE

"Son, thou now beholdest / The souls of those whom anger overcame" (*Inf.* VII, 115, 116).

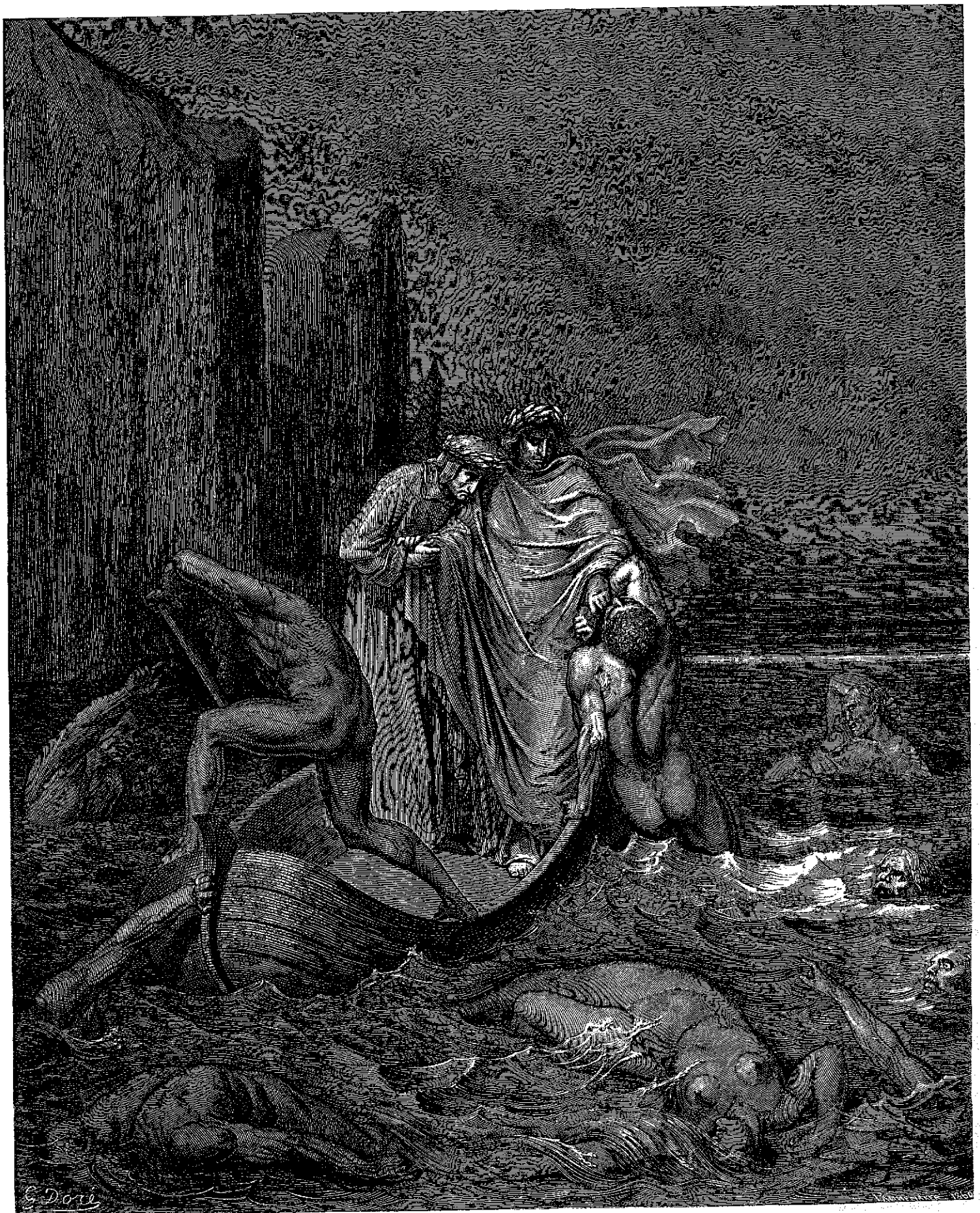


Phlegyas

THE STYX—PHLEGYAS

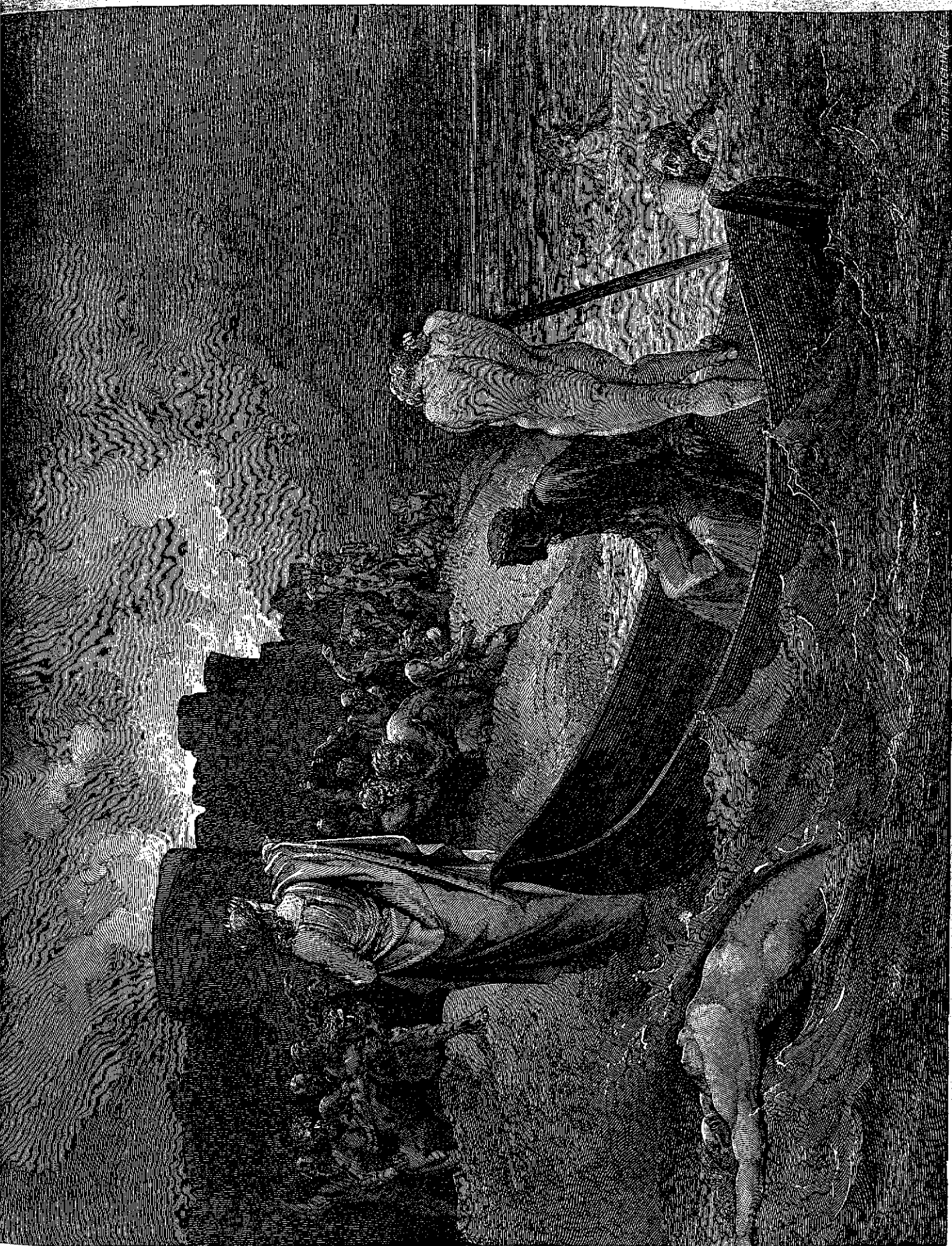
The antique prow goes on its way, dividing / More of the water than 't is wont with
others (*Inf.* VIII, 29, 30).

Phlegyas



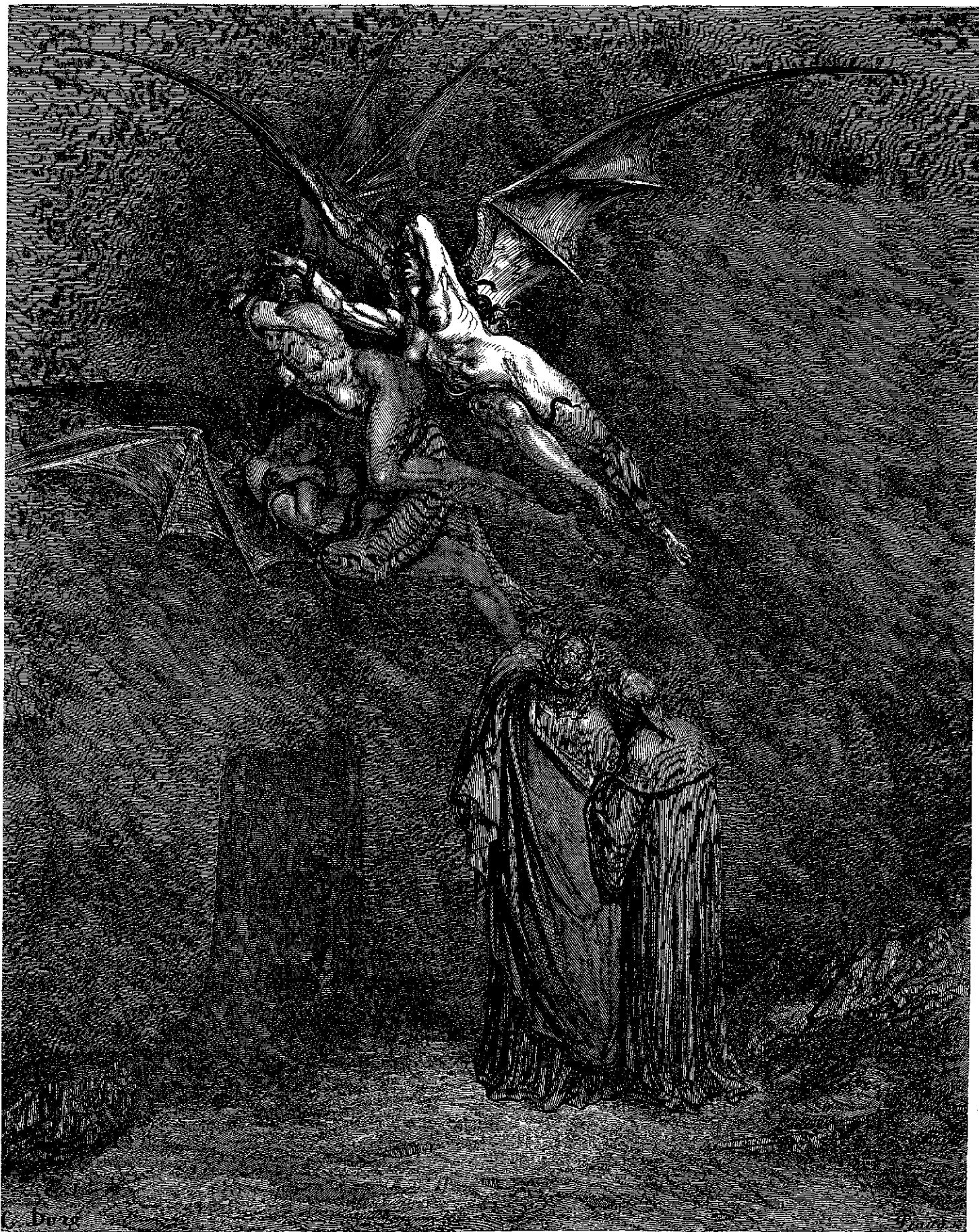
THE STYX—PHILIPPO ARGENTI

Then stretched he both his hands unto the boat; / Whereat my wary Master thrust
him back (*Inf.* VIII, 40, 41).



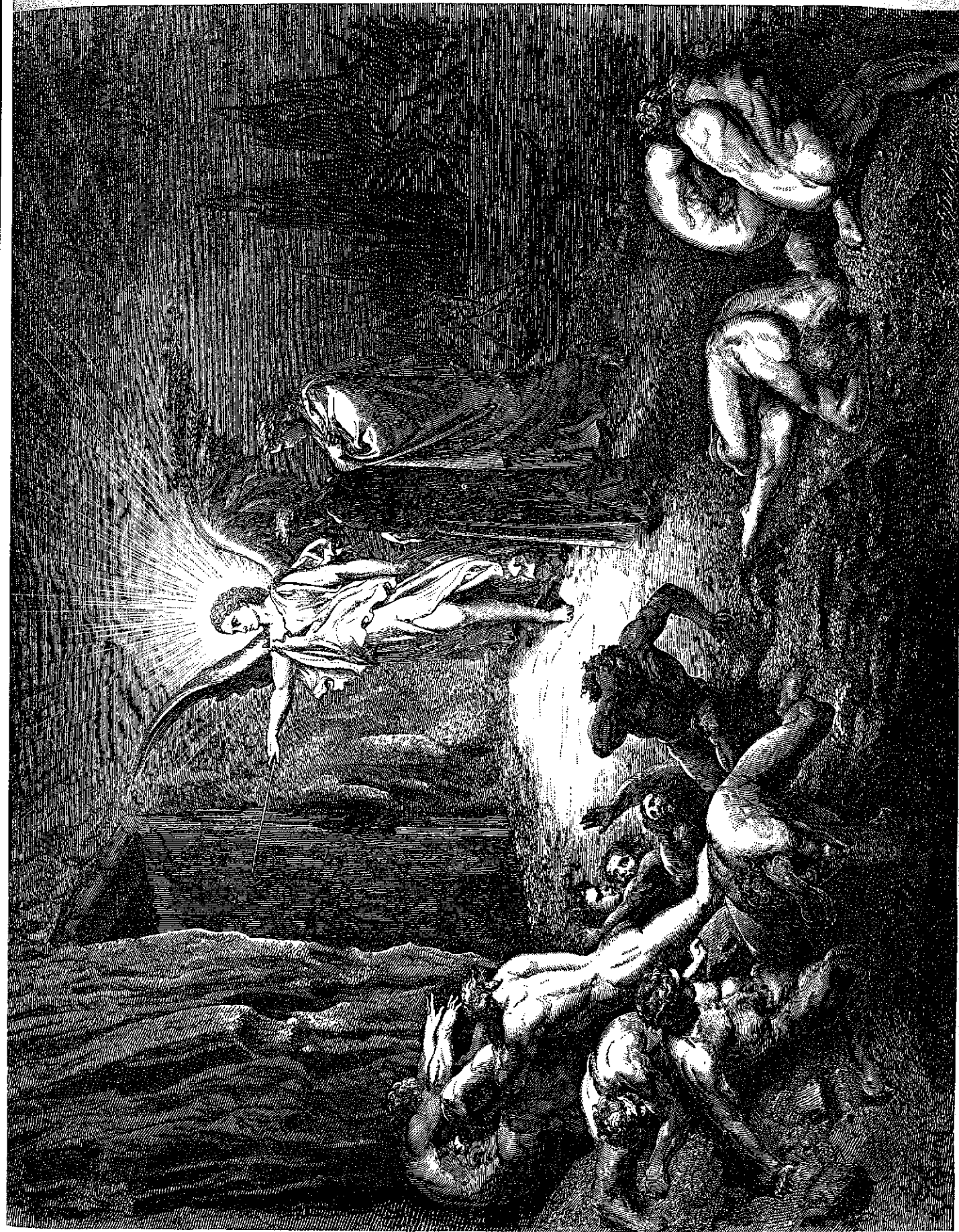
THE PORTALS OF DIS

I could not hear what he proposed to them; / But with them there he did not linger
long, / Ere each within in rivalry ran back (*Inf.* VIII, 112-114).



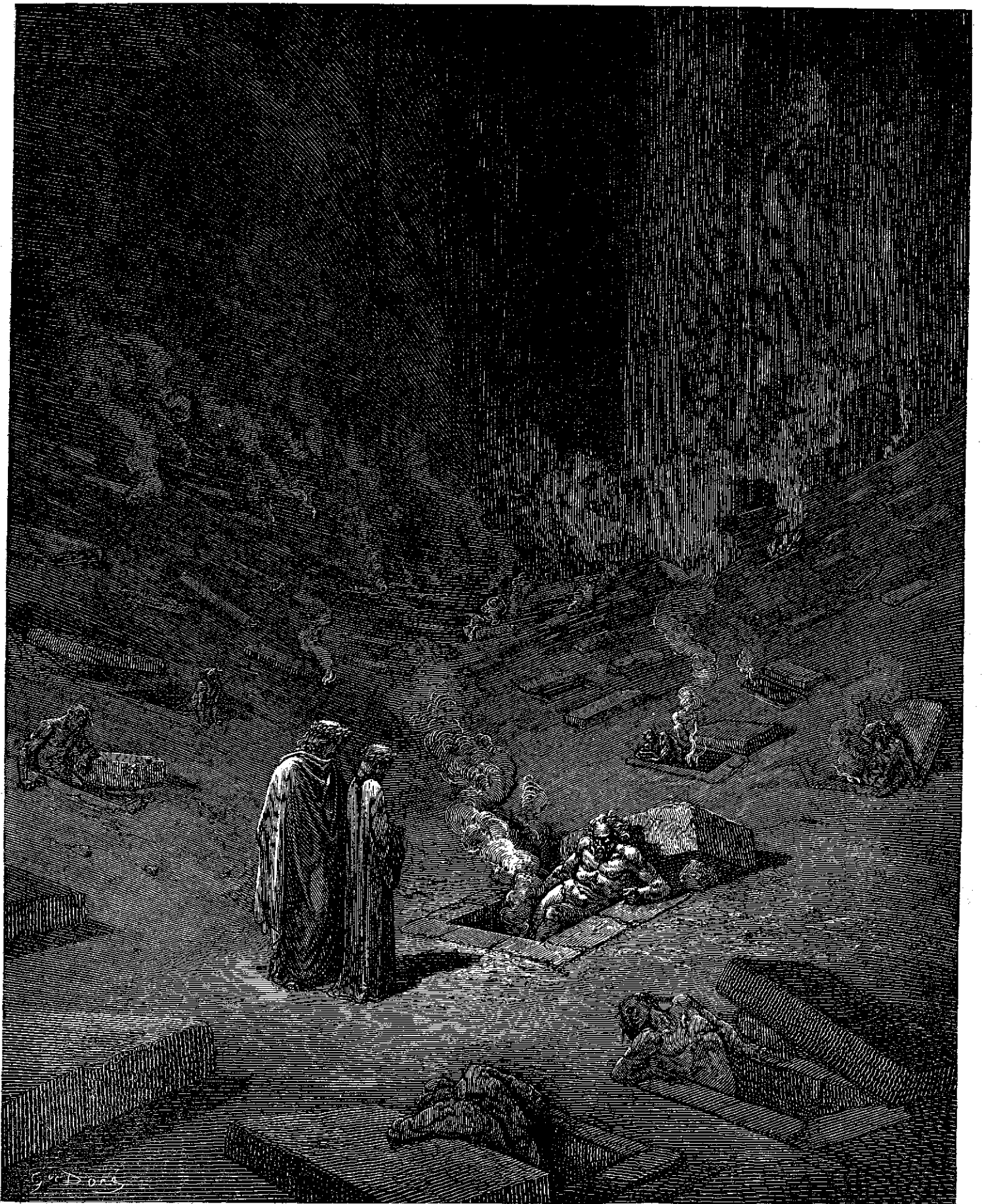
THE ERINNYS

"This is Megaera, on the left-hand side; / She who is weeping on the right, Alecto; /
Tisiphone is between" (*Inf.* IX, 46-48).



THE ANGEL

He reached the gate, and with a little rod / He opened it; for there was no resistance
(Inf. IX, 89, 90).



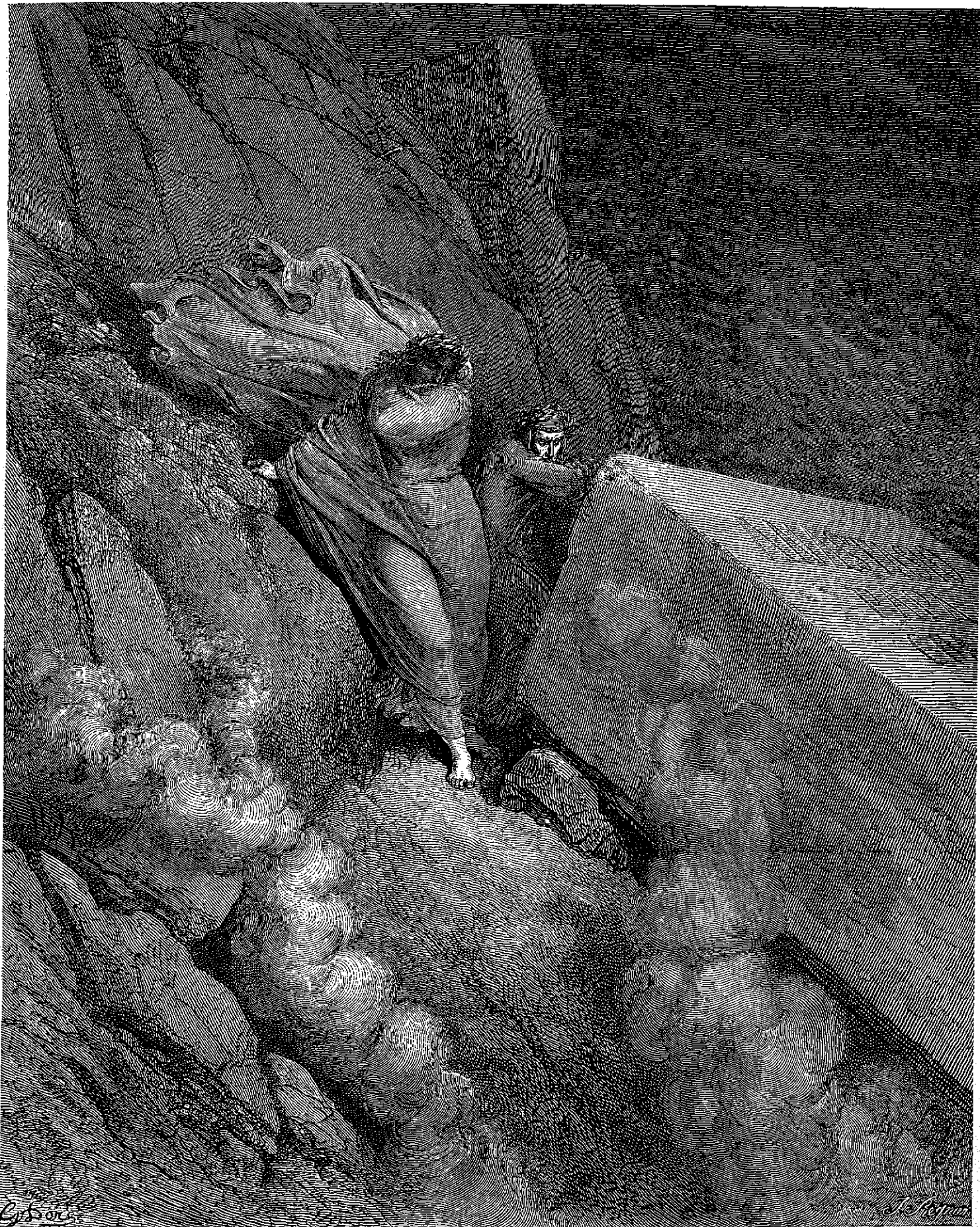
BURNING GRAVES—THE HERESIARCHS

"My Master, what are all those people / Who, having sepulture within those tombs, /
Make themselves audible by doleful sighs?" (*Inf.* IX, 124-126).



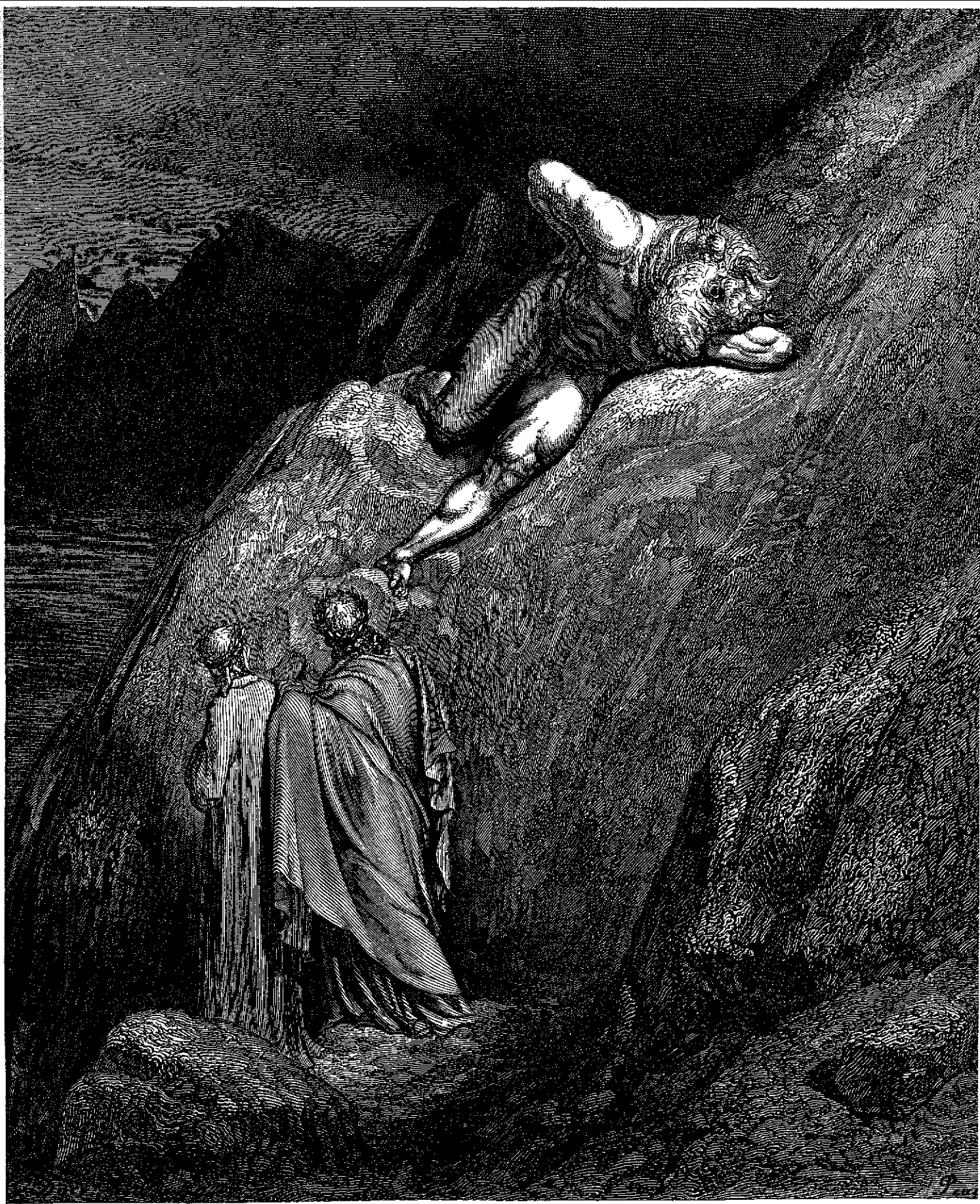
FARINATA

As soon as I was at the foot of his tomb, / Somewhat he eyed me, and, as if disdain-
ful, / Then asked of me, "Who were thine ancestors?" (*Inf. X*, 40-42).



THE TOMB OF ANASTASIUS

We drew ourselves aside behind the cover / Of a great tomb, whereon I saw a
writing, / Which said: "Pope Anastasius I hold" (*Inf.* XI, 6-8).



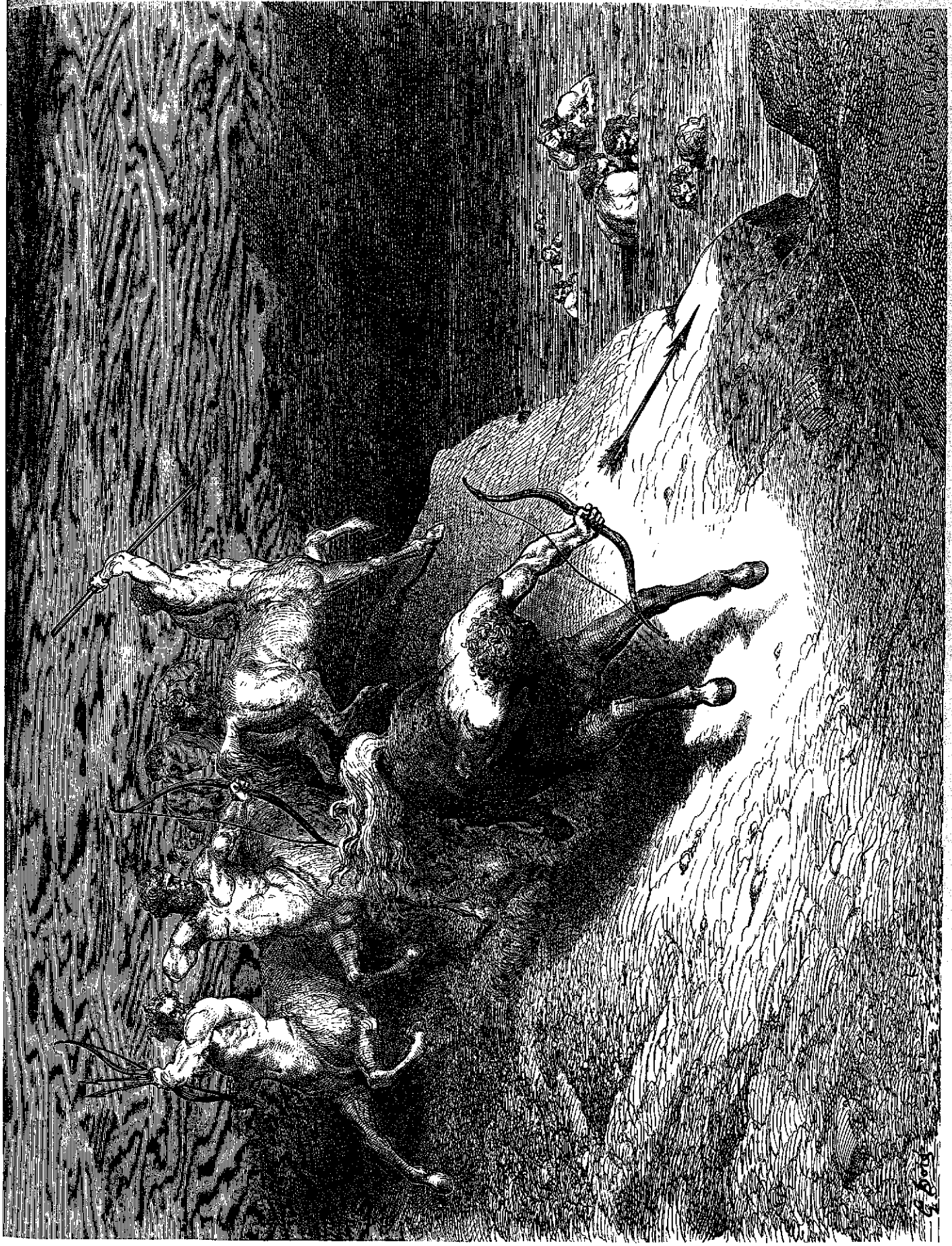
THE MINOTAUR

And on the border of the broken chasm / The infamy of Crete was stretched along, /
Who was conceived in the fictitious cow (*Inf.* XII, 11-13).

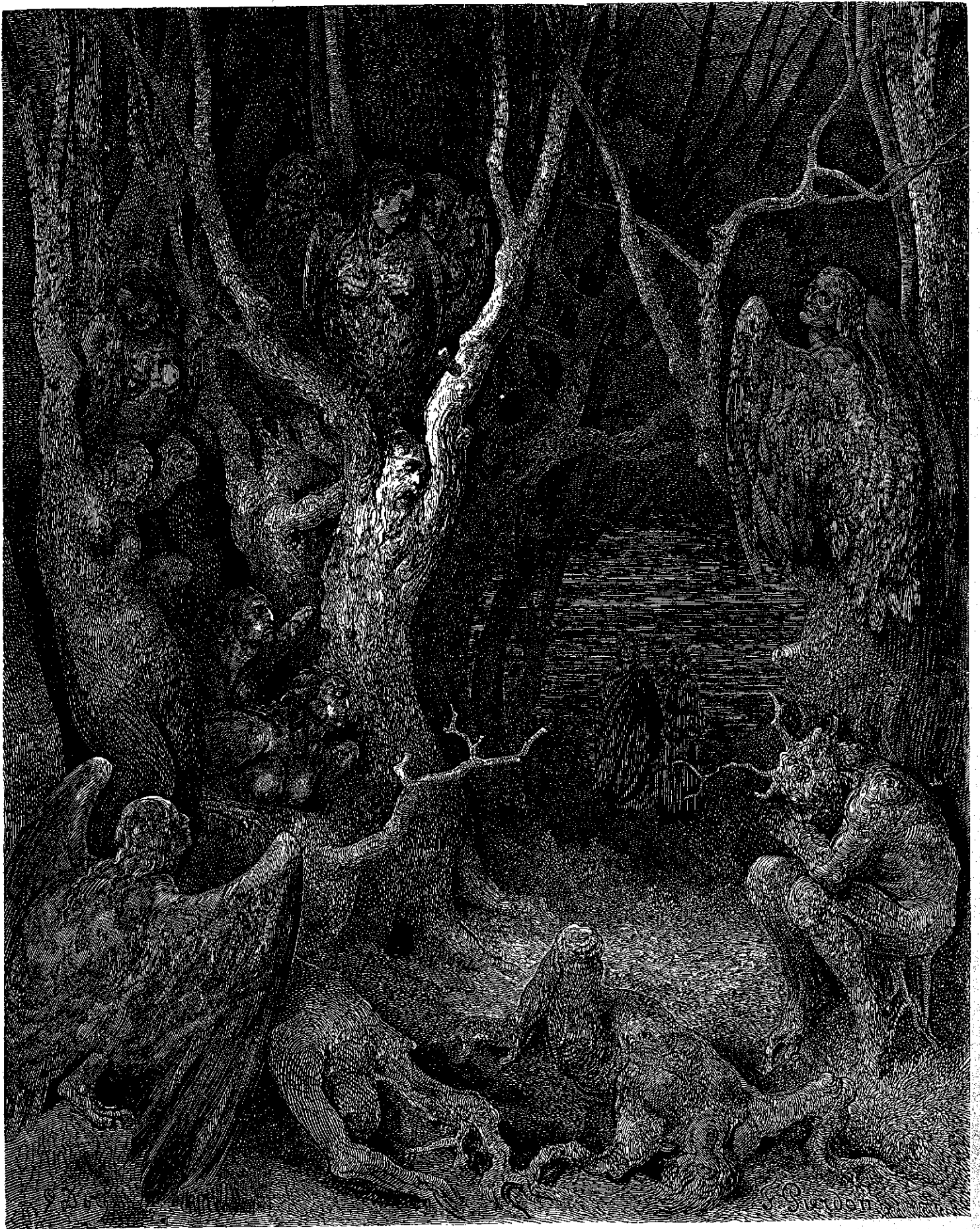


THE CENTAURS—NESSUS

Beholding us descend, each one stood still, / And from the squadron three detached
themselves, / With bows and arrows in advance selected (*Inf.* XII, 58-60).

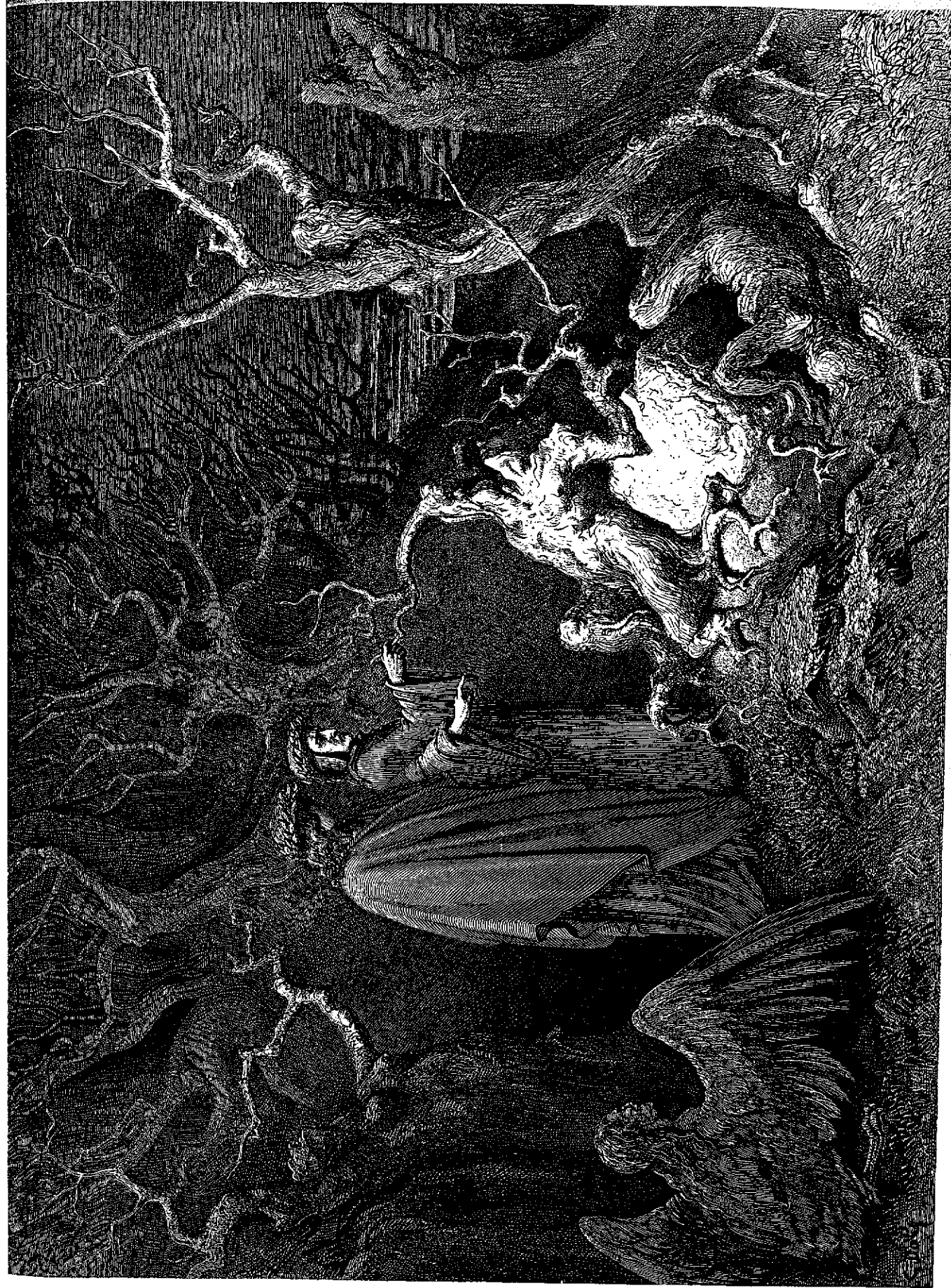


CHIRON
Chiron an arrow took, and with the notch / Backward upon his jaws he put his beard
(Inf. XII, 77, 78).



THE HARPIES' WOOD

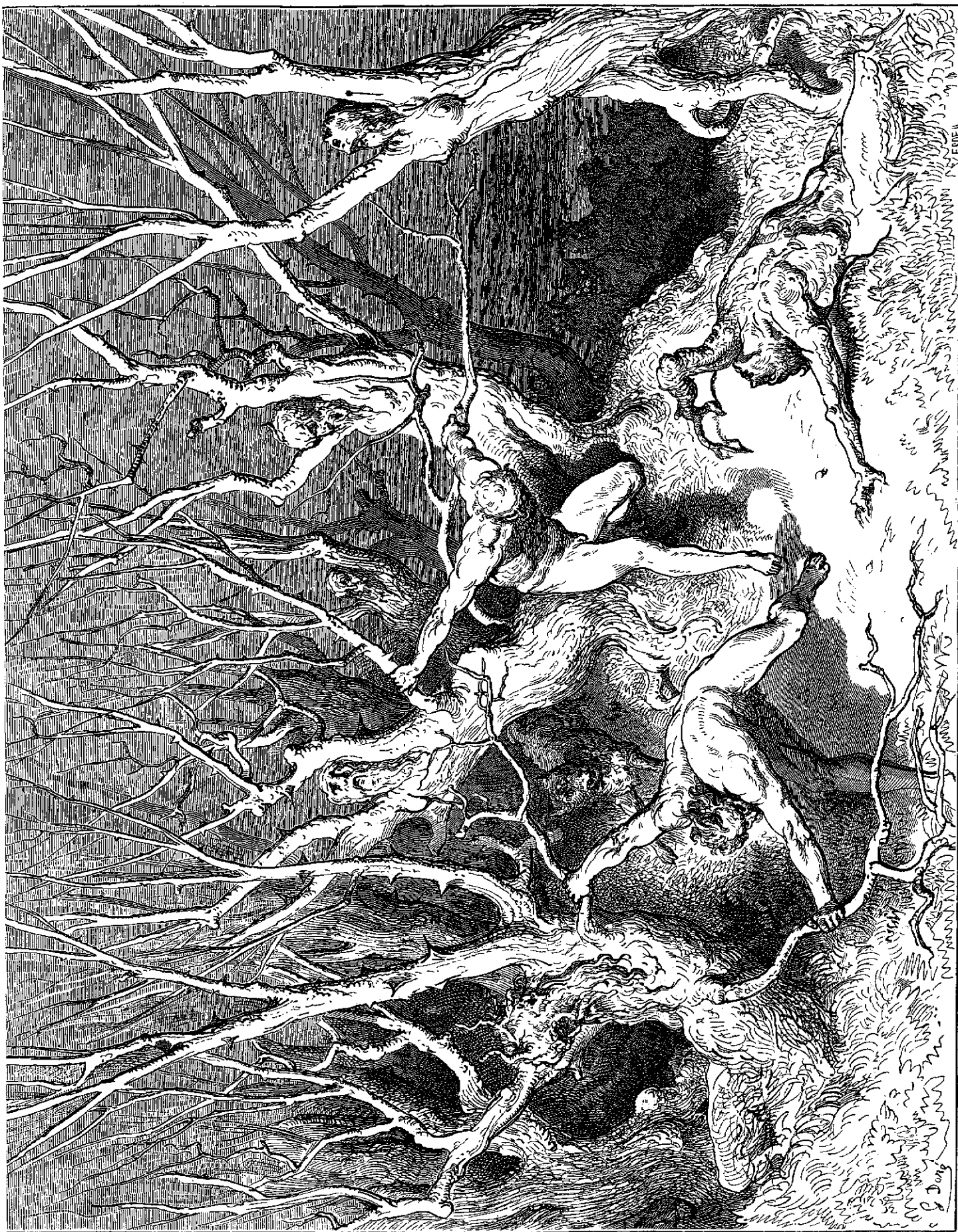
They make laments upon the wondrous trees (*Inf.* XIII, 15).



THE SUICIDES

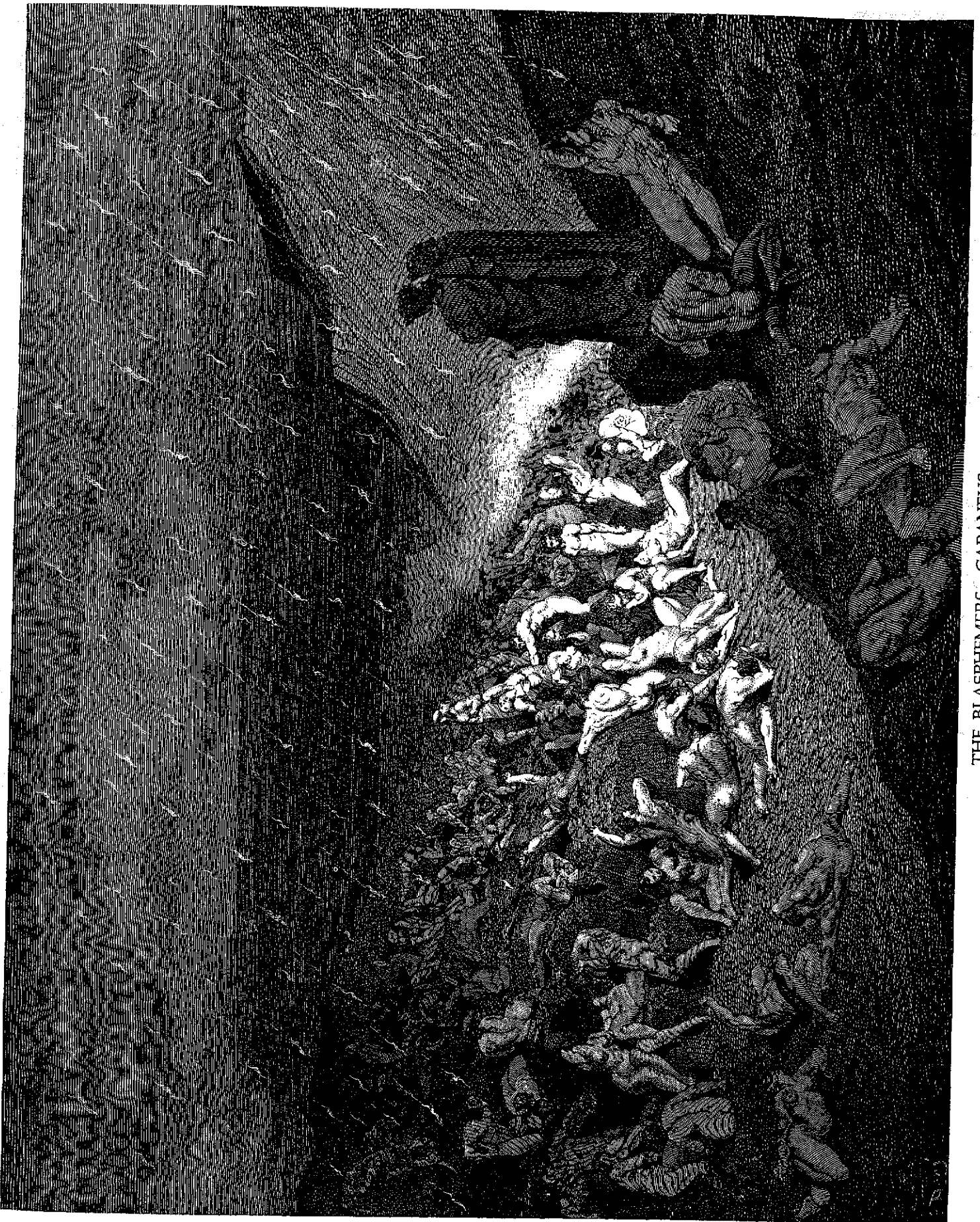
Then stretched I forth my hand a little forward, / And plucked a branchlet off from
a great thorn; / And the trunk cried, "Why dost thou mangle me?" (*Inf.* XIII, 31-33).





THE SUICIDES

And two behold! upon our left-hand side, / Naked and scratched, fleeing so furiously, / That of the forest every fan they broke (*Inf.* XIII, 115-117).

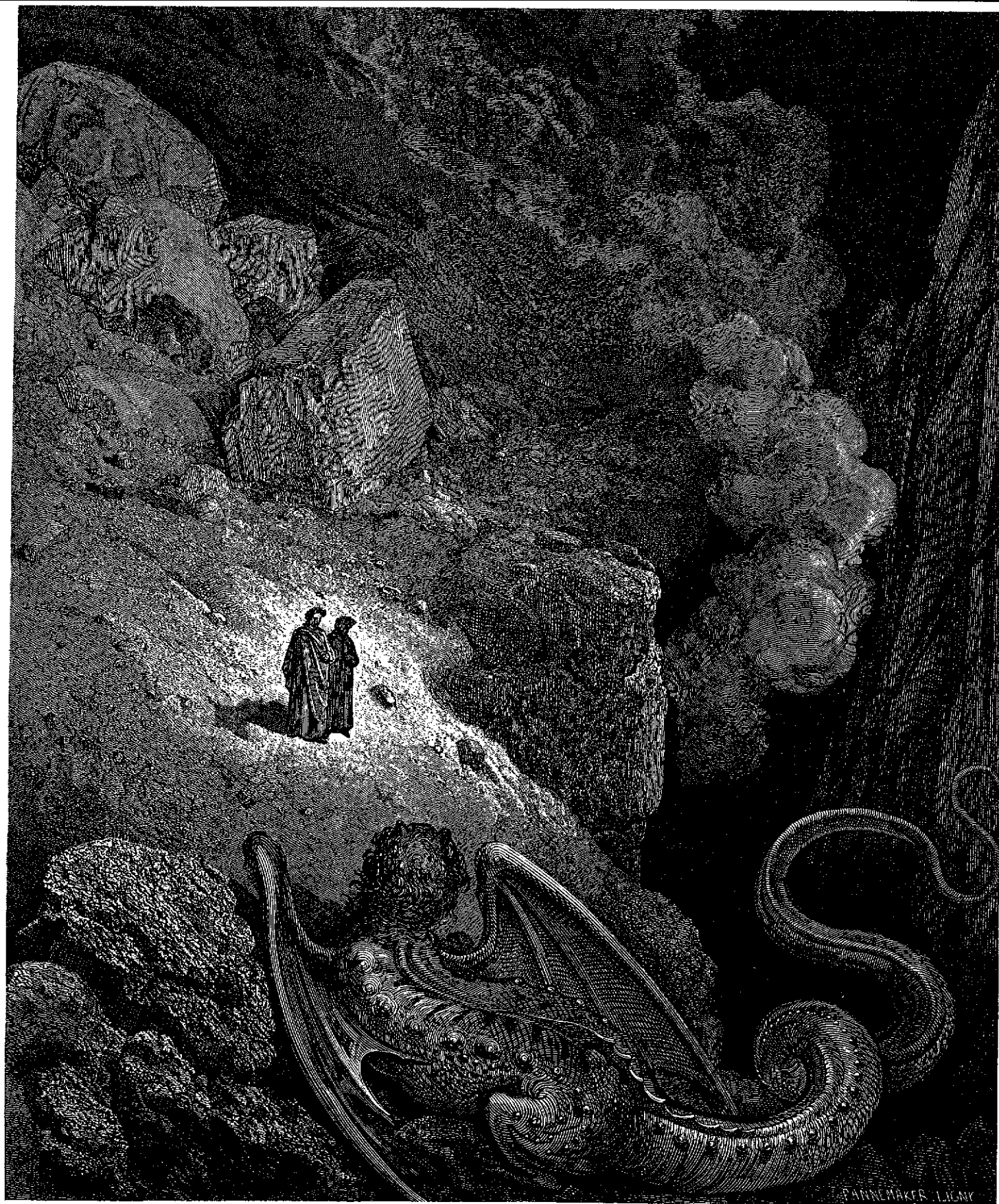


THE BLASPHEMERS—CAPANEUS

O'er all the sand-waste, with a gradual fall, / Were raining down dilated flakes of fire (*Inf. XIV, 28, 29*).



BRUNETTO LATINI
"Are you here, Ser Brunetto?" (*Inf.* XV, 30).



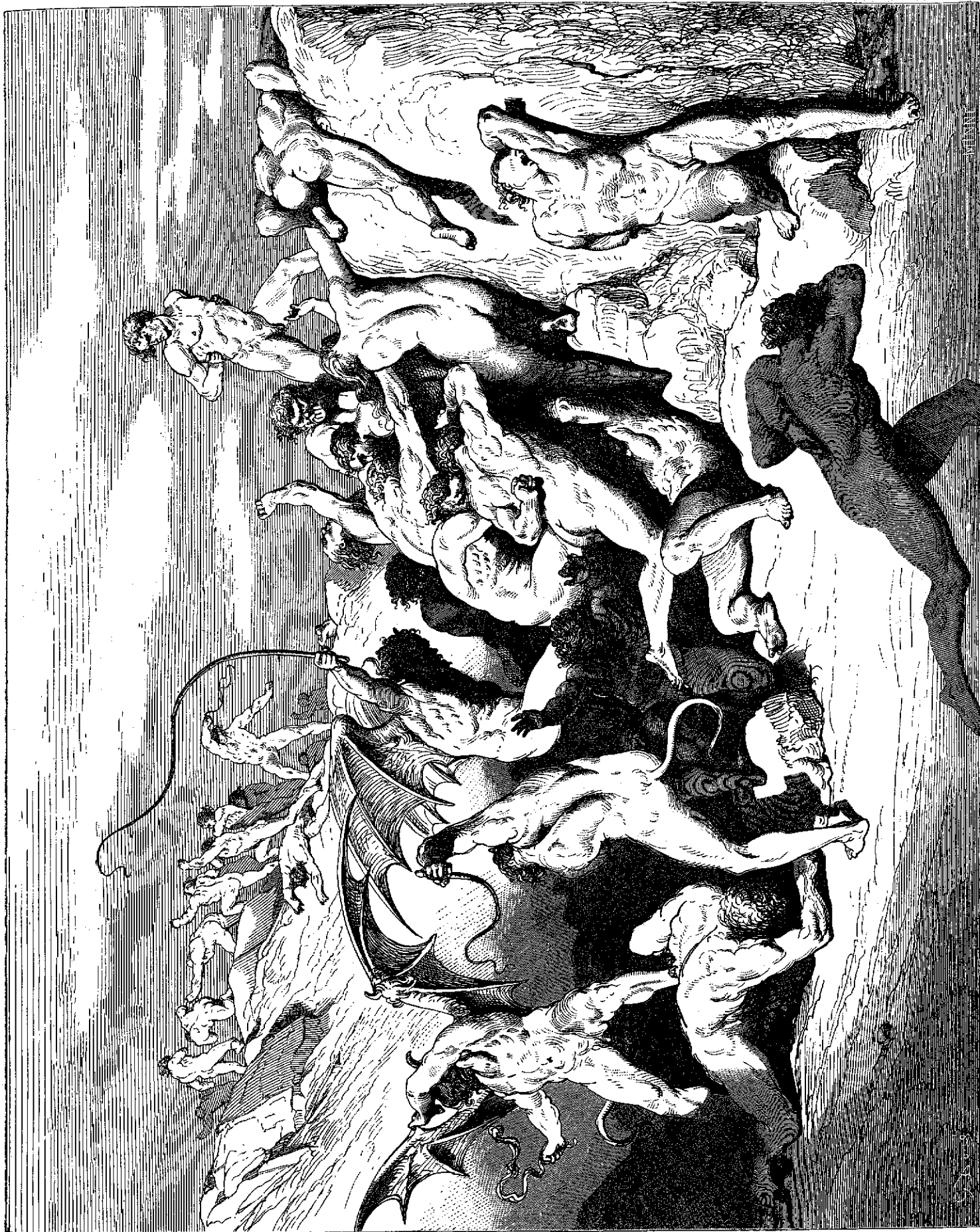
GERYON—SYMBOL OF DECEIT

And that uncleanly image of deceit / Came up and thrust ashore its head and bust
(*Inf.* XVII, 7, 8).



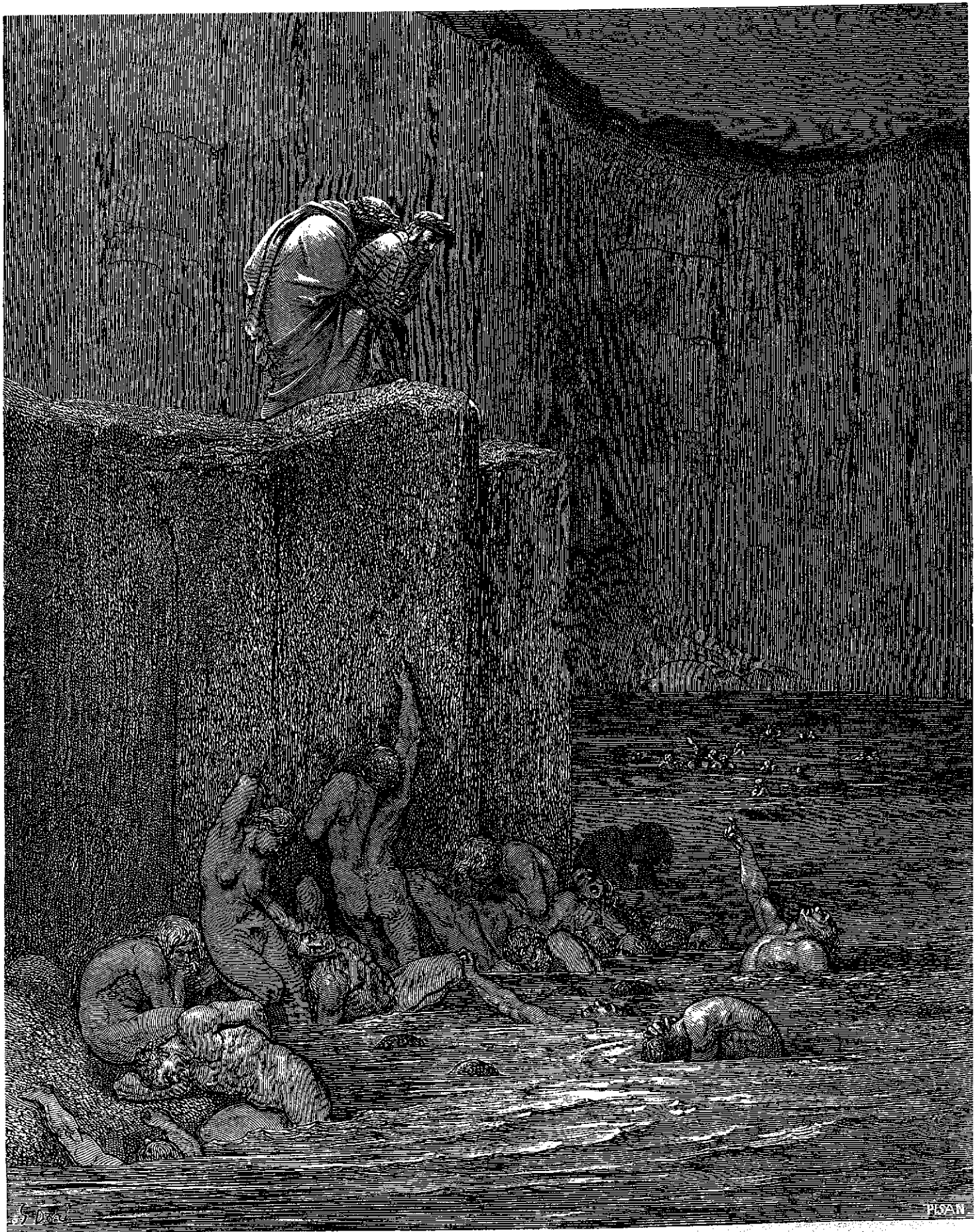
THE DESCENT ON THE MONSTER

Onward he goeth, swimming slowly, slowly; / Wheels and descends (*Inf.* XVII,
115, 116).



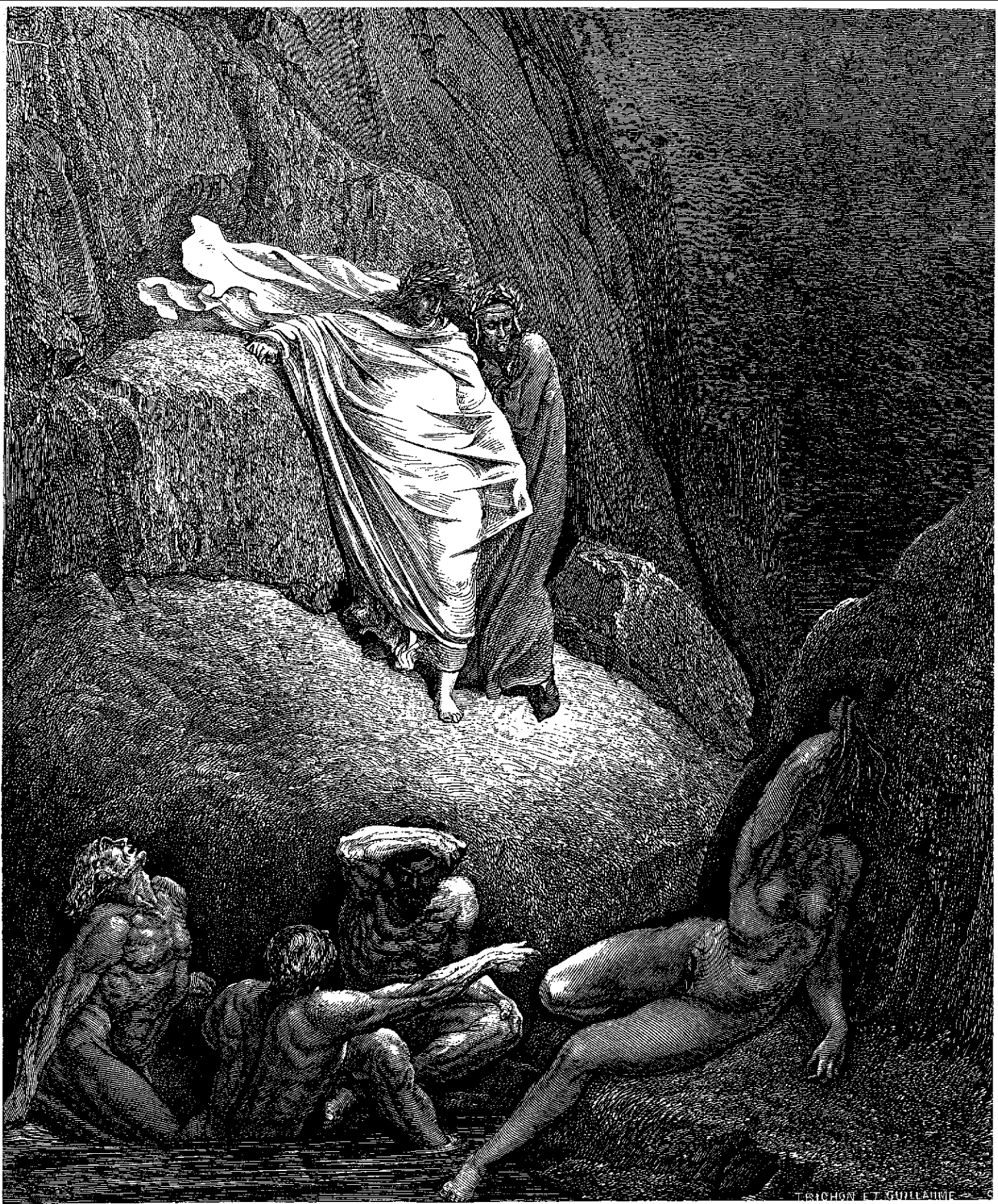
DEVILS AND SEDUCERS

Ah me! how they did make them lift their legs / At the first blows! (*Inf.* XVIII,



PARAMOURS AND FLATTERERS

I saw a people smothered in a filth / That out of human privies seemed to flow
(*Inf.* XVIII, 113, 114).



THAÏS

"Thaïs the harlot is it, who replied / Unto her paramour, when he said, 'Have I / Great gratitude from thee?' — 'Nay, marvellous'" (*Inf.* XVIII, 133-135).



THE SIMONISTS

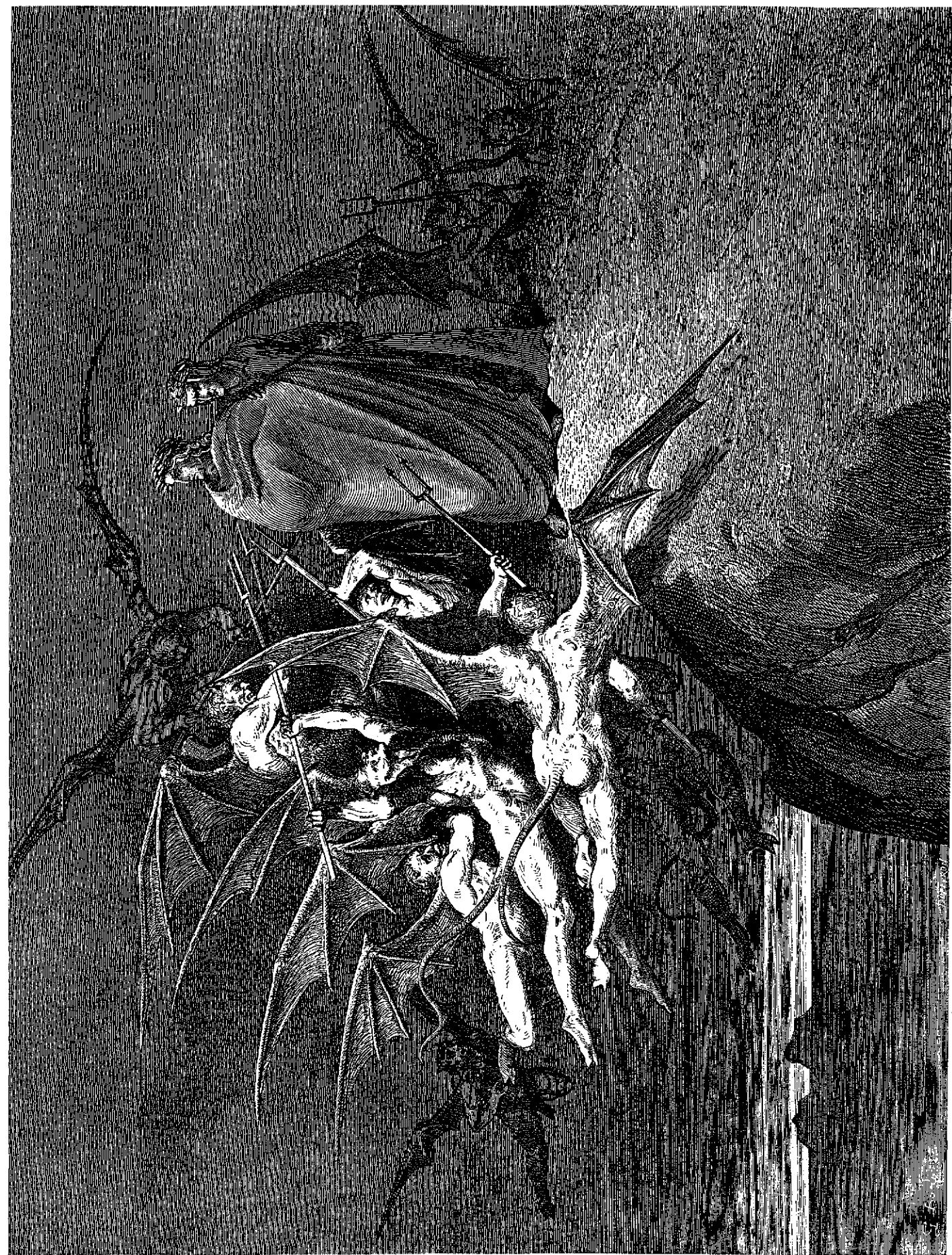
"O doleful soul, implanted like a stake," / To say began I, "if thou canst, speak out"
(*Inf.* XIX, 47, 48).



DEVILS AND BARRATORS

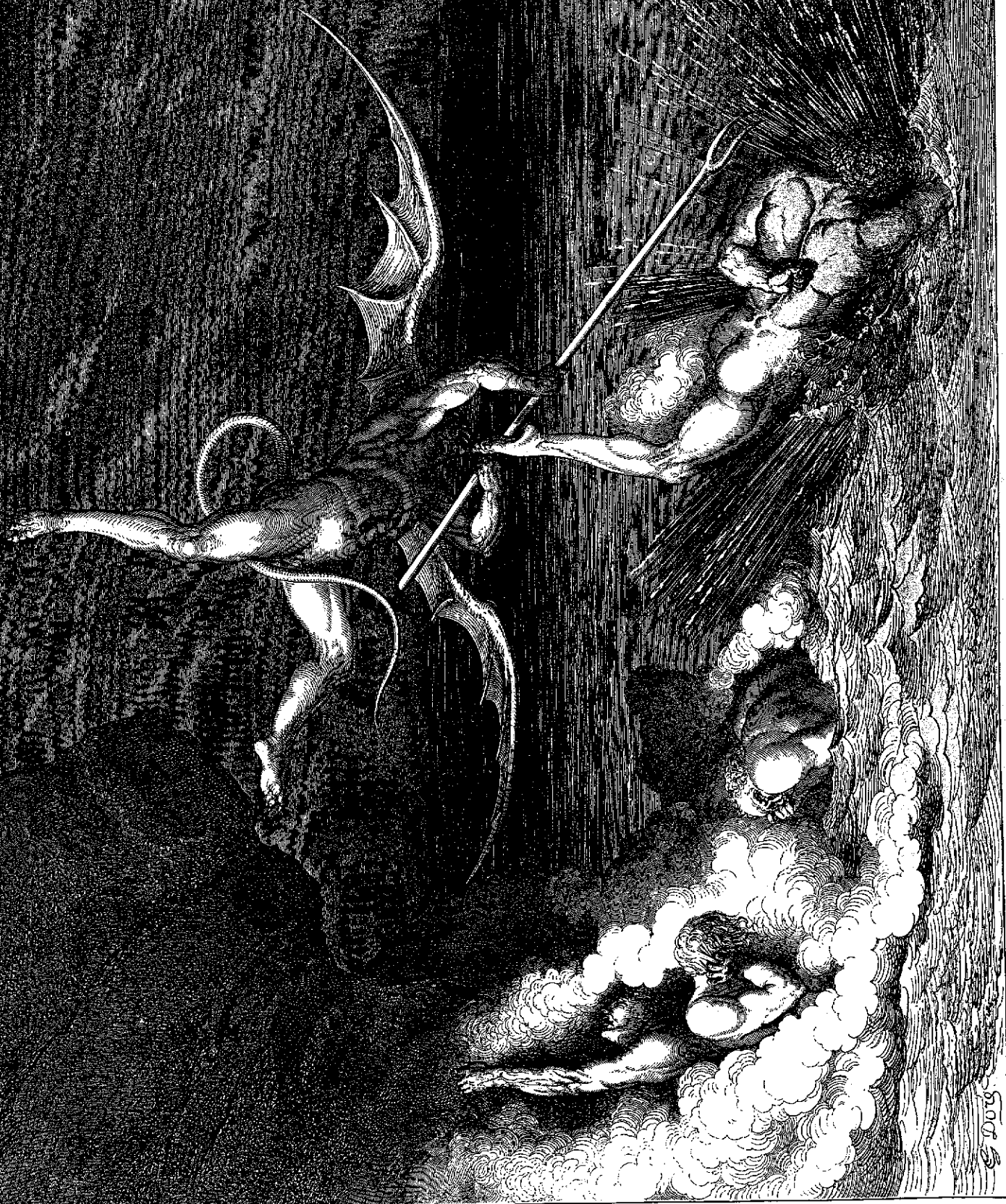
They seized him then with more than a hundred rakes (Inf. XXI, 52).

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DEVILS AND VIRGIL

But he cried out: "Be none of you malignant!" (*Inf.* XXI, 72).



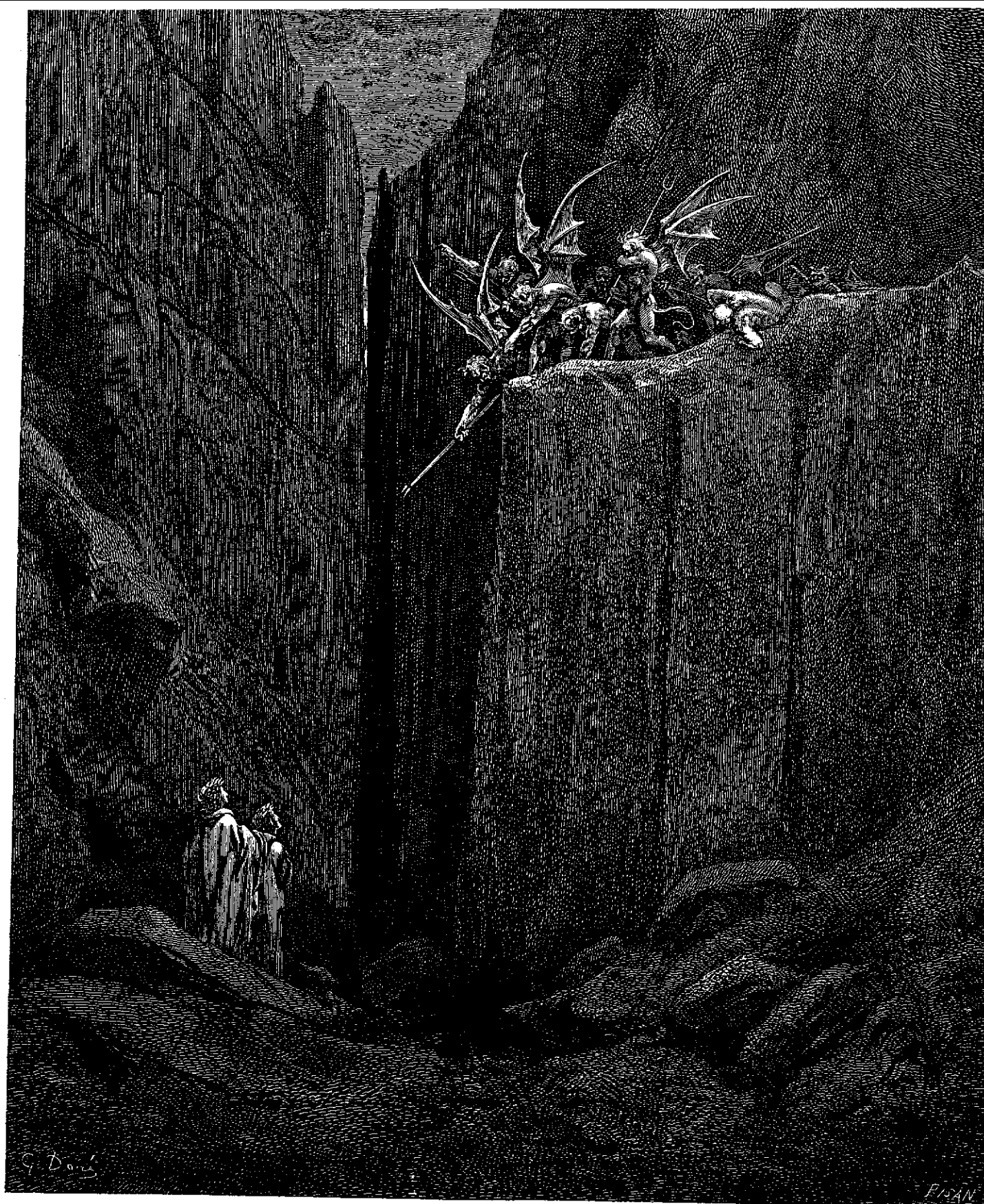
BARRATORS—GIAMPOLO
Therefore he moved, and cried: "Thou art o'ertaken" (*Inf.* XXII, 126).

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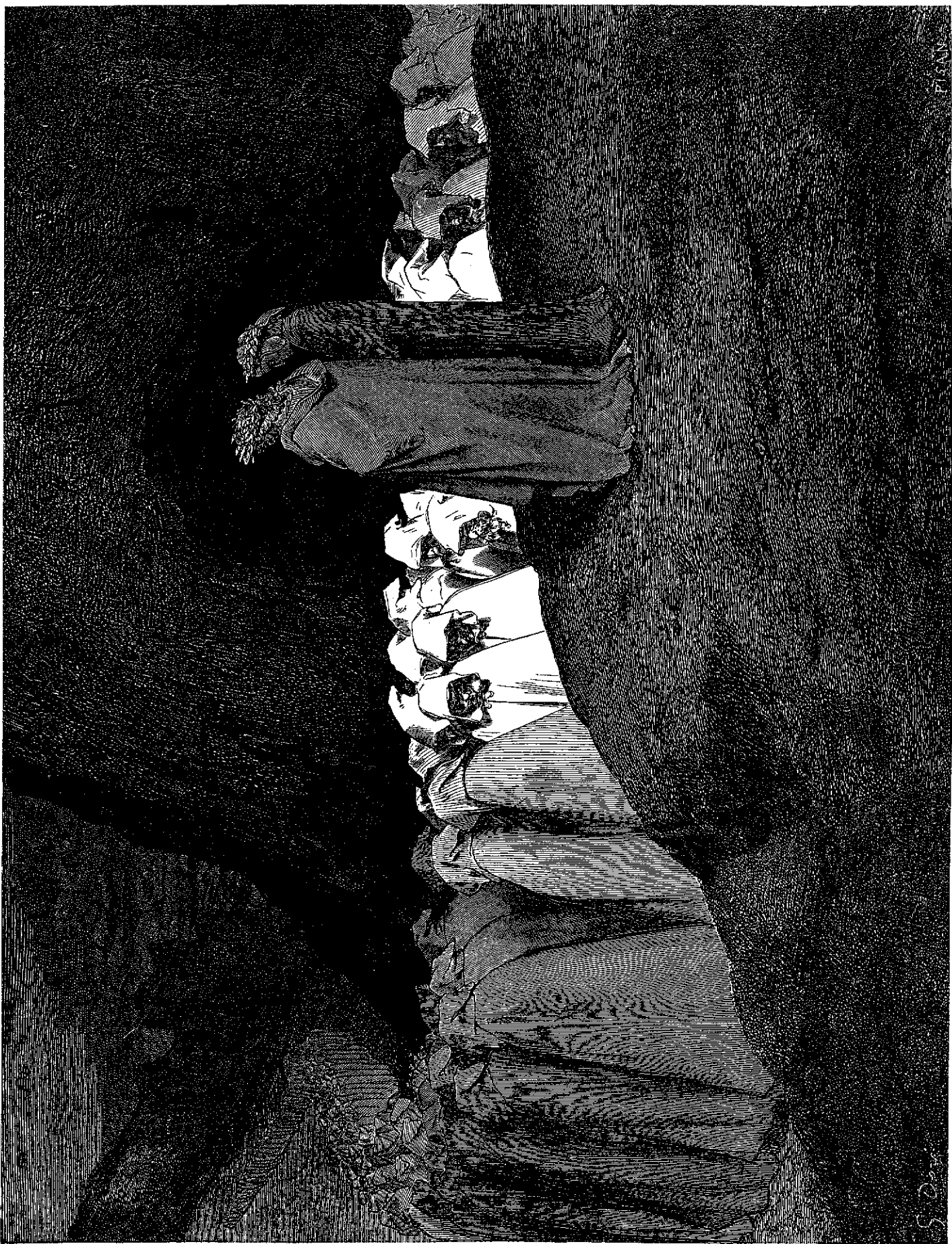
ALICHINO AND CALCABRINA

But sooth the other was a doughty sparrowhawk / To clapperclaw him well; and both
of them / Fell in the middle of the boiling pond (*Inf.* XXII, 139-141).

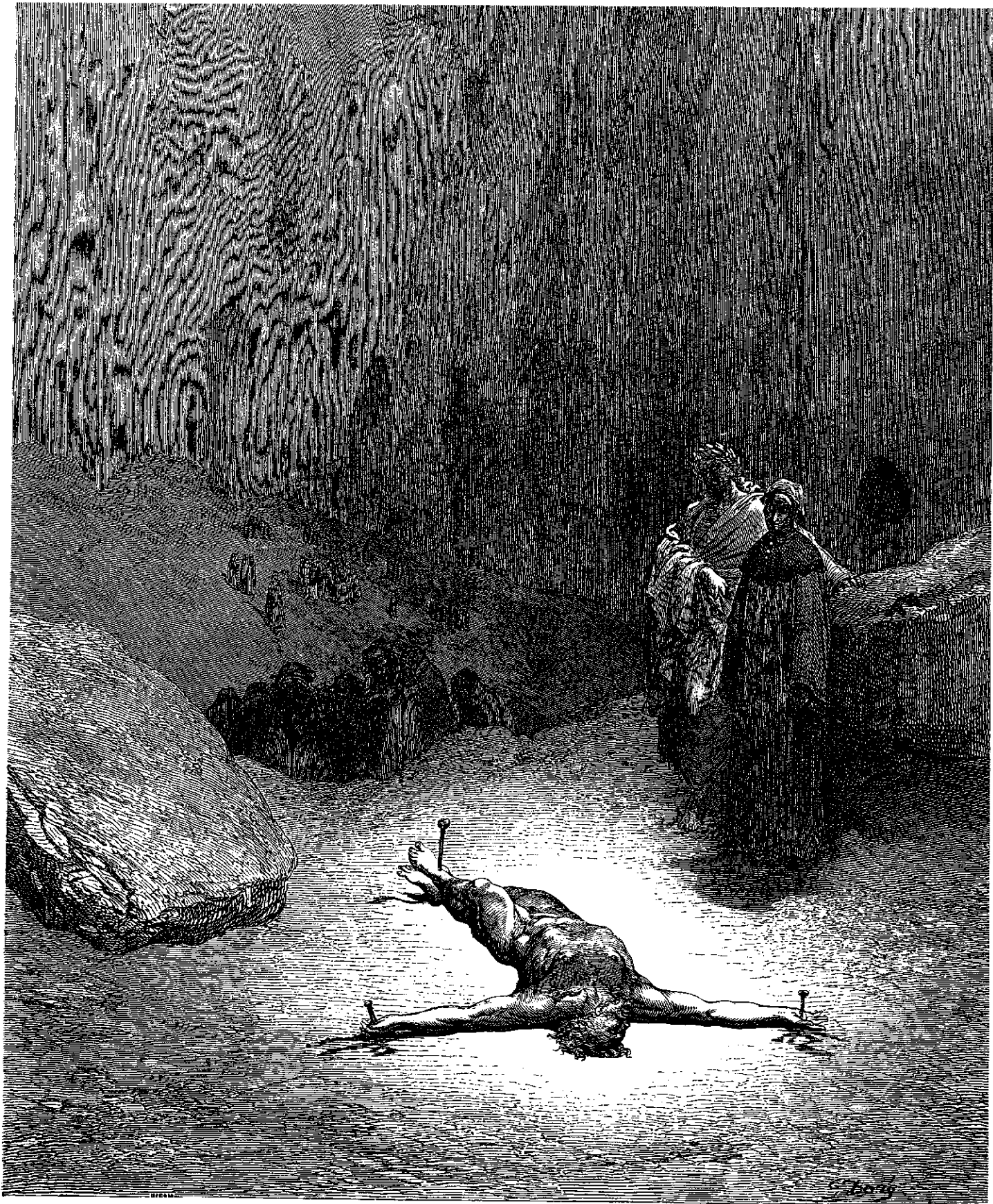


TUMULT AND ESCAPE

Hardly the bed of the ravine below / His feet had reached, ere they had reached the
hill / Right over us (*Inf.* XXIII, 52-54).



THE HYPOCRITES
They had on mantles with the hoods low down / Before their eyes (*Inf.* XXIII, 61, 62).



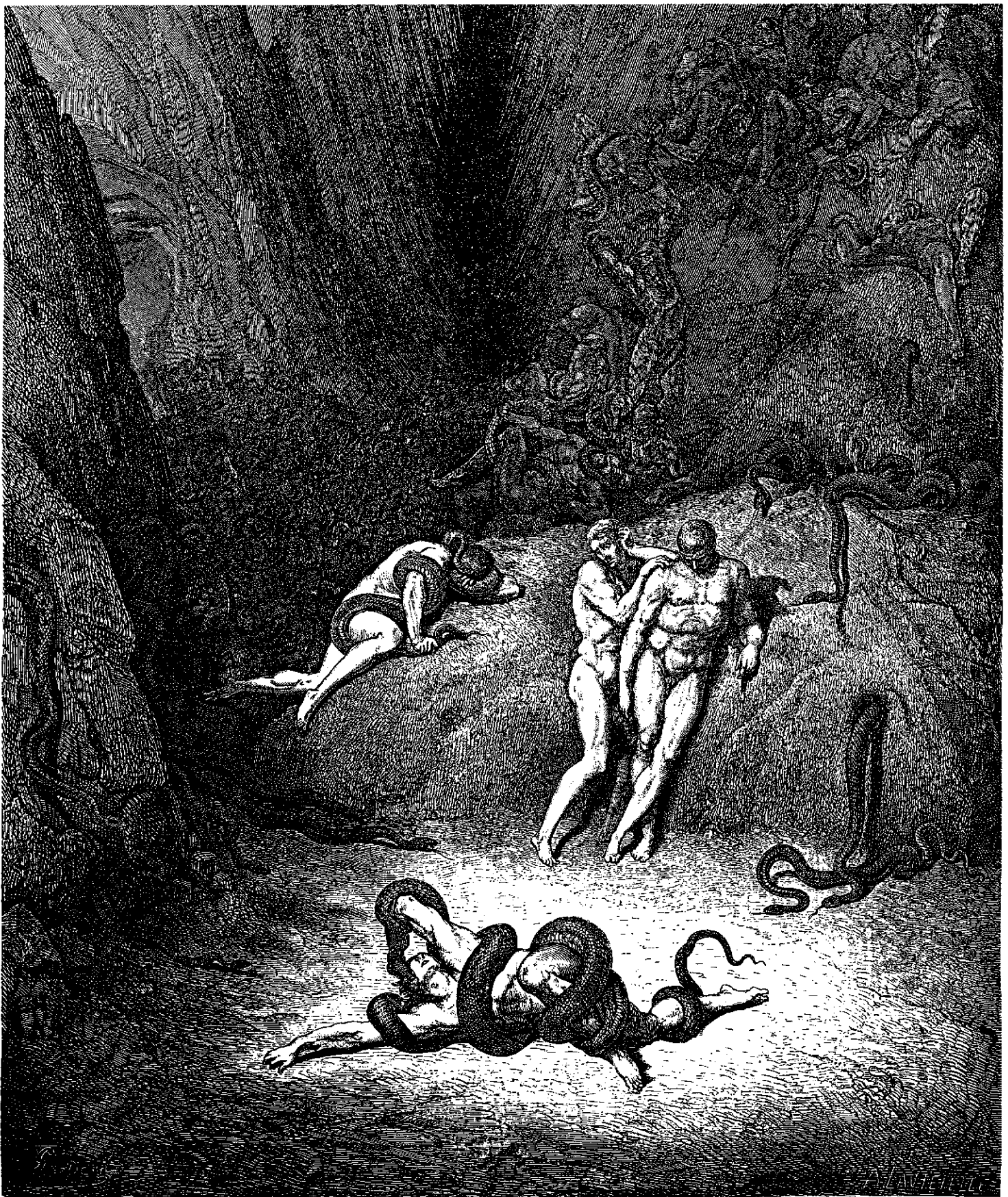
THE HYPOCRITES—CRUCIFIED PHARISEE

"This transfix'd one, whom thou seest, / Counsell'd the Pharisees that it was meet /
To put one man to torture for the people (*Inf.* XXIII, 115-117).



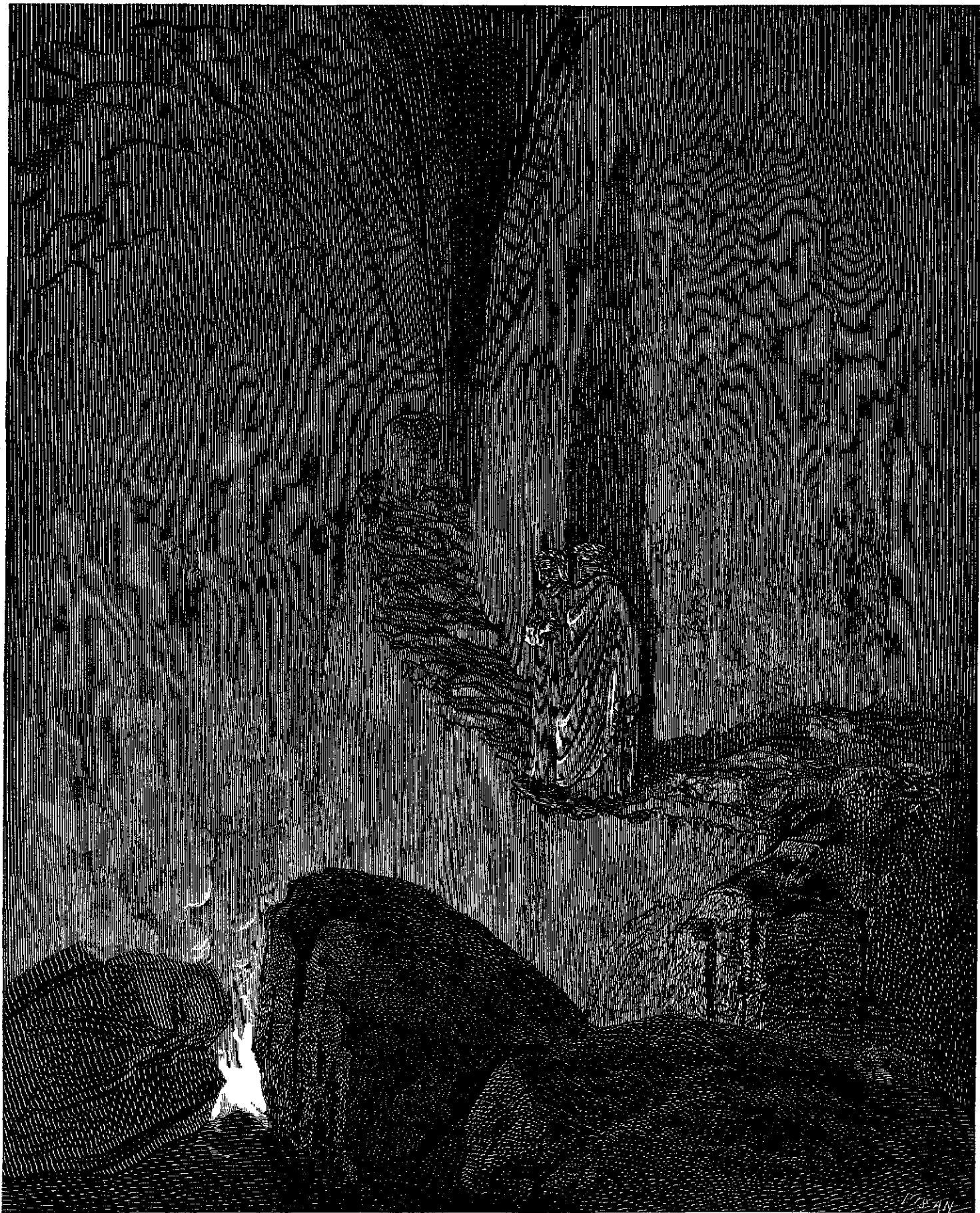
THIEVES

Among this cruel and most dismal throng / People were running naked and affrighted
(*Inf.* XXIV, 91, 92).



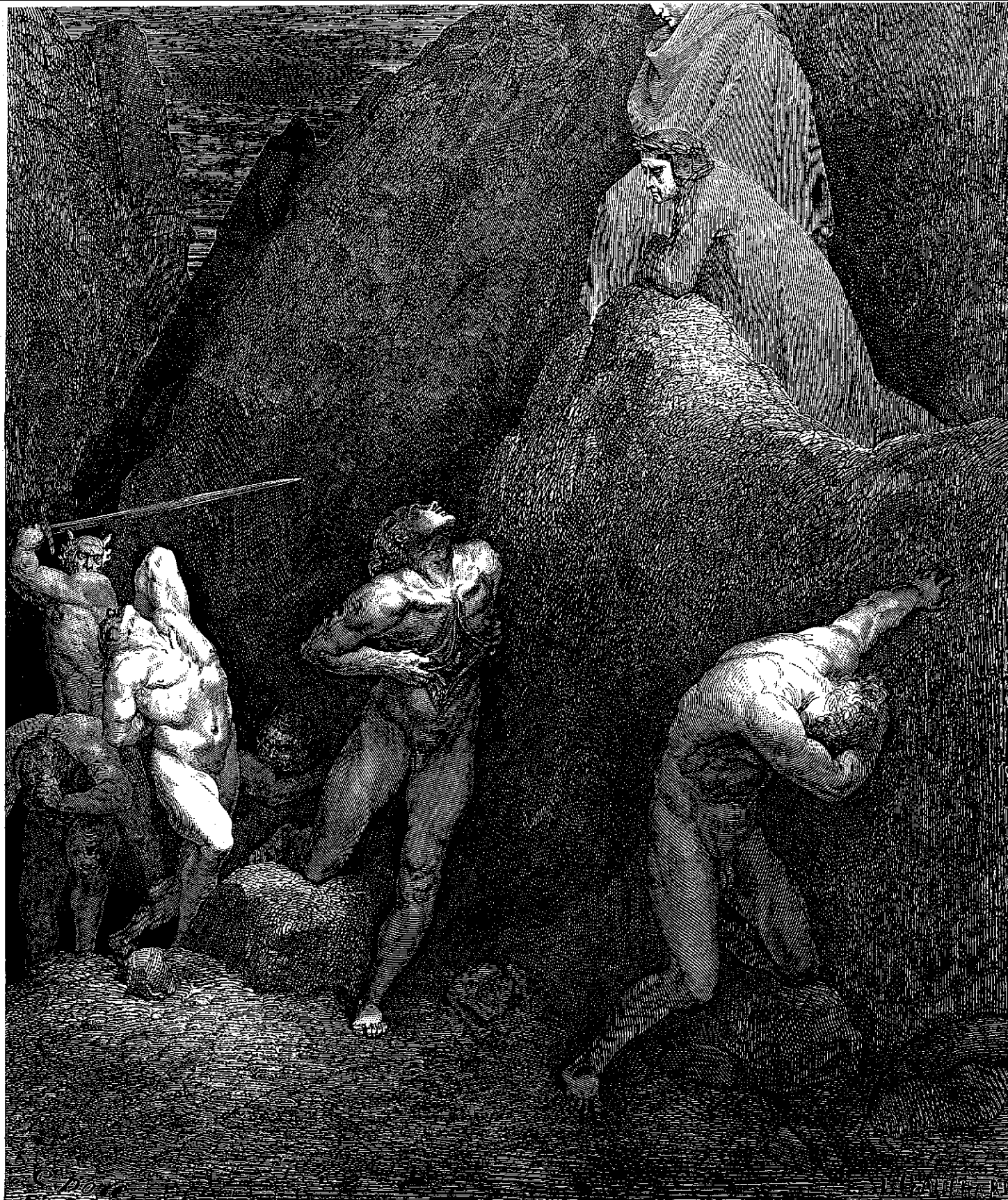
TRANSFORMATION INTO SNAKES

"O me, Agnello, how thou changest! / Behold, thou now art neither two nor one"
(*Inf.* XXV, 68, 69).



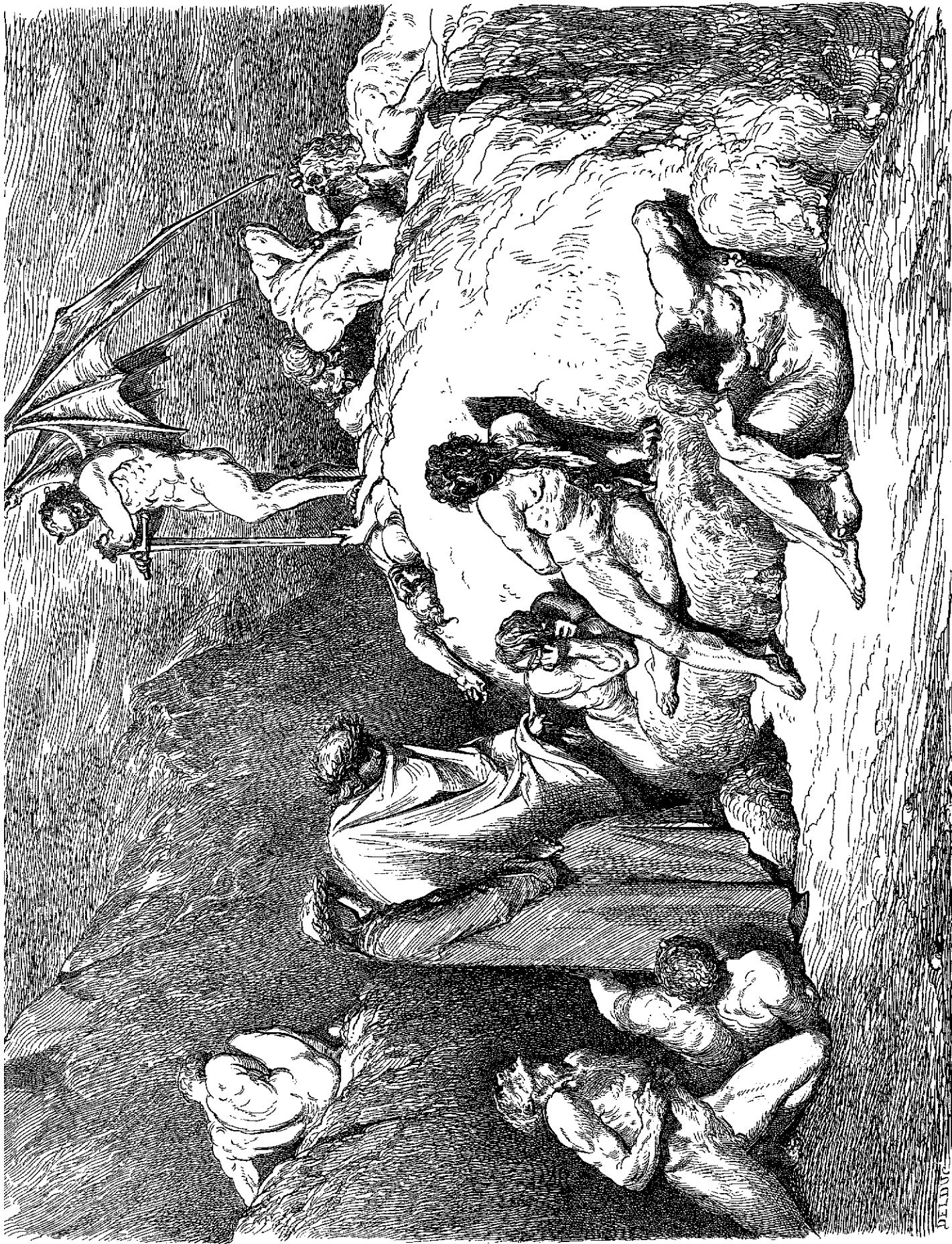
EVIL COUNSELLORS

"Within the fires the spirits are; / Each swathes himself with that wherewith he
burns" (*Inf.* XXVI, 47, 48).

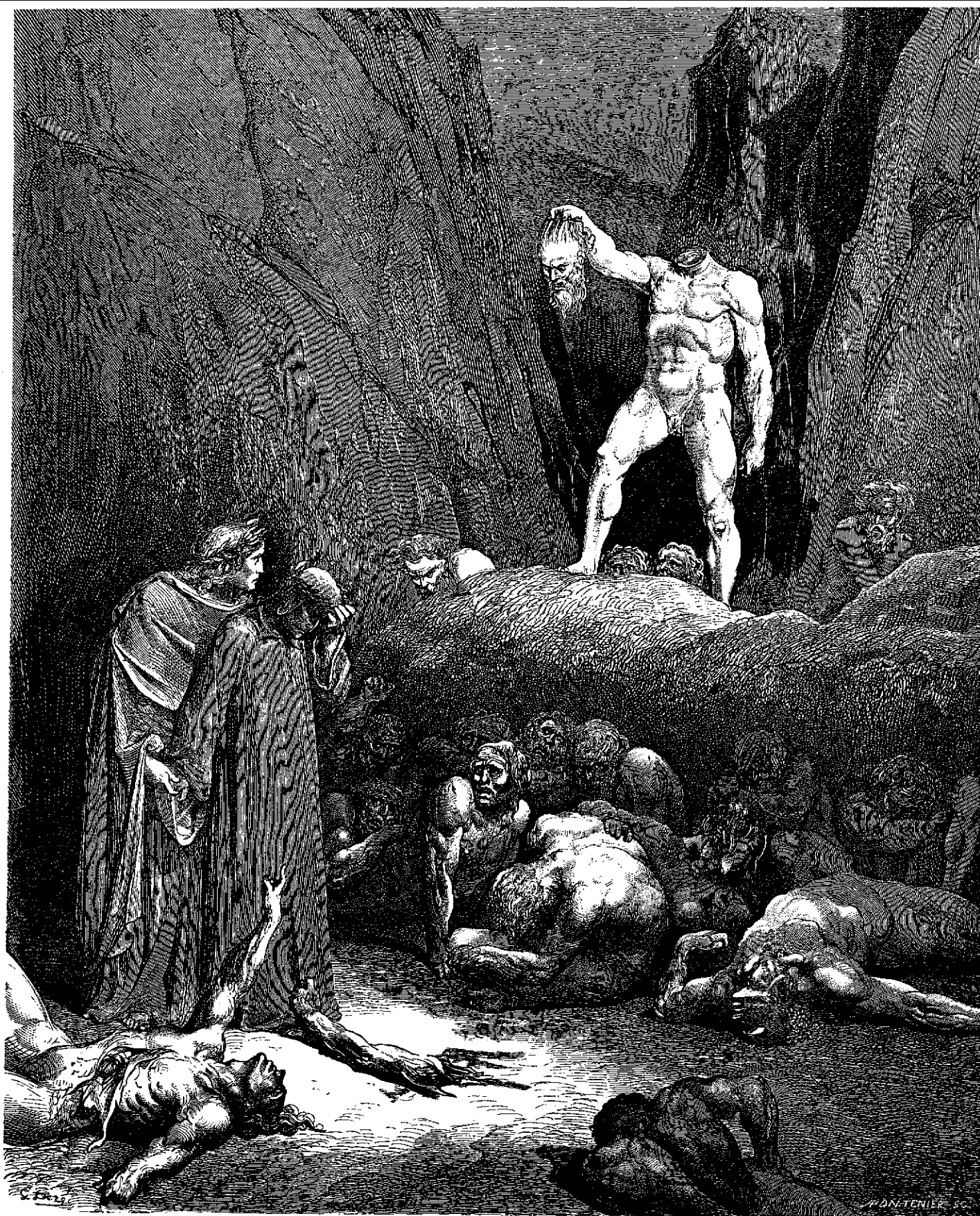


SCHISMATICS—MAHOMET

He looked at me, and opened with his hands / His bosom, saying: "See now how I
rend me" (*Inf.* XXVIII, 29, 30).

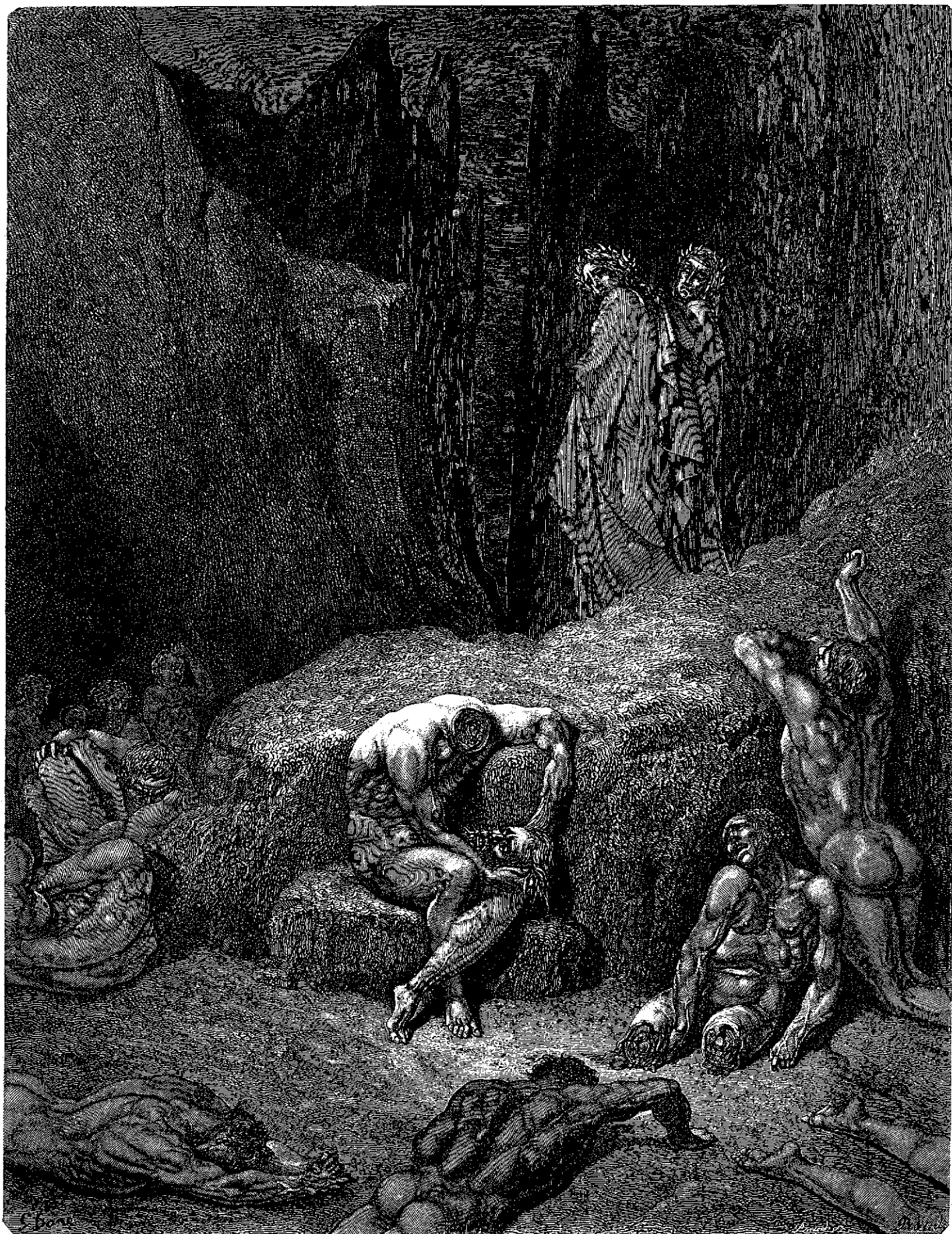


SOWER OF DISCORD
"Call to remembrance Pier da Medicina" (*Inf.* XXVIII, 73).



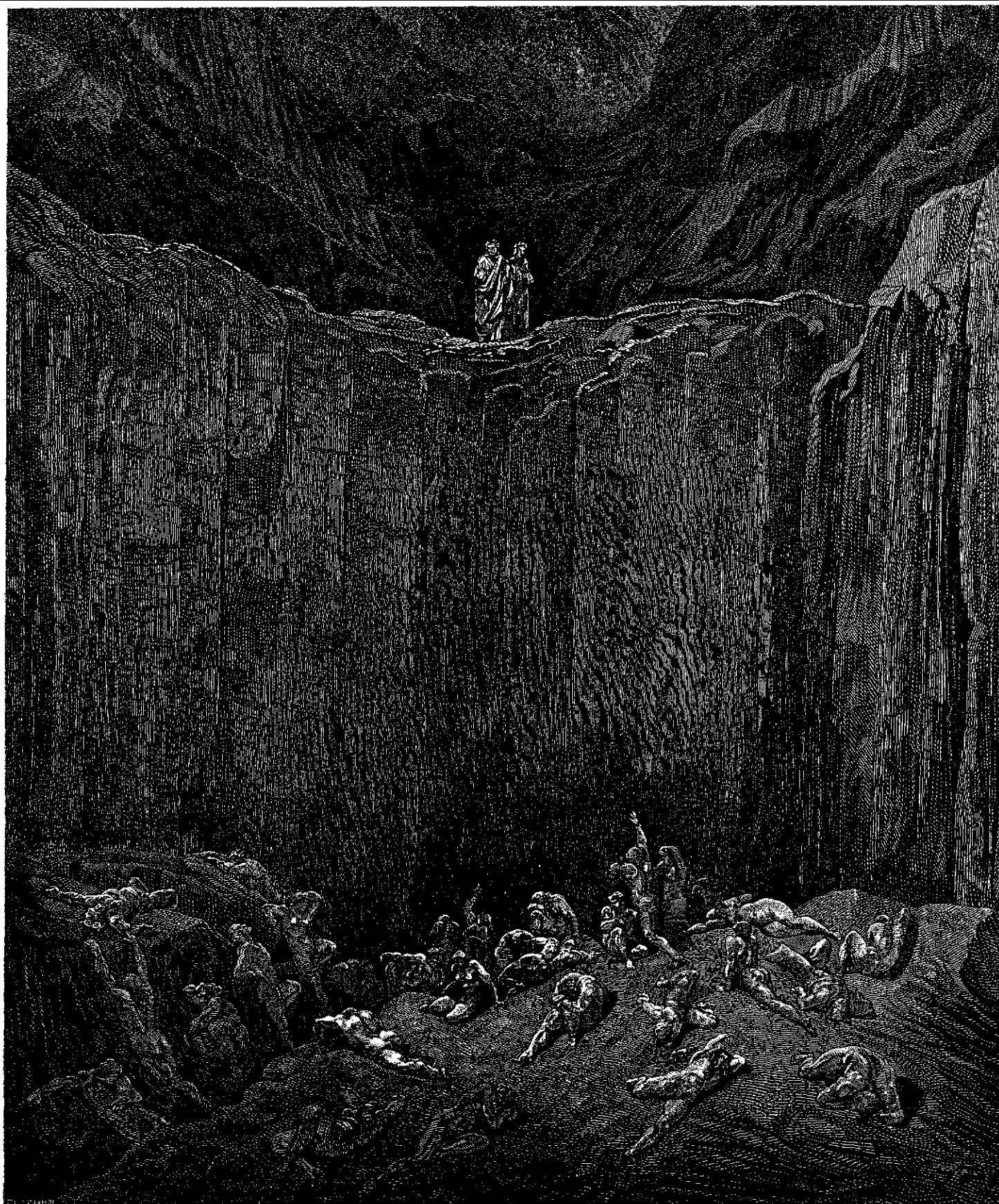
BERTRAM DE BORN

By the hair it held the head dissevered, / Hung from the hand in fashion of a lantern,
/ And that upon us gazed and said: "O me!" (*Inf.* XXVIII, 121-123).



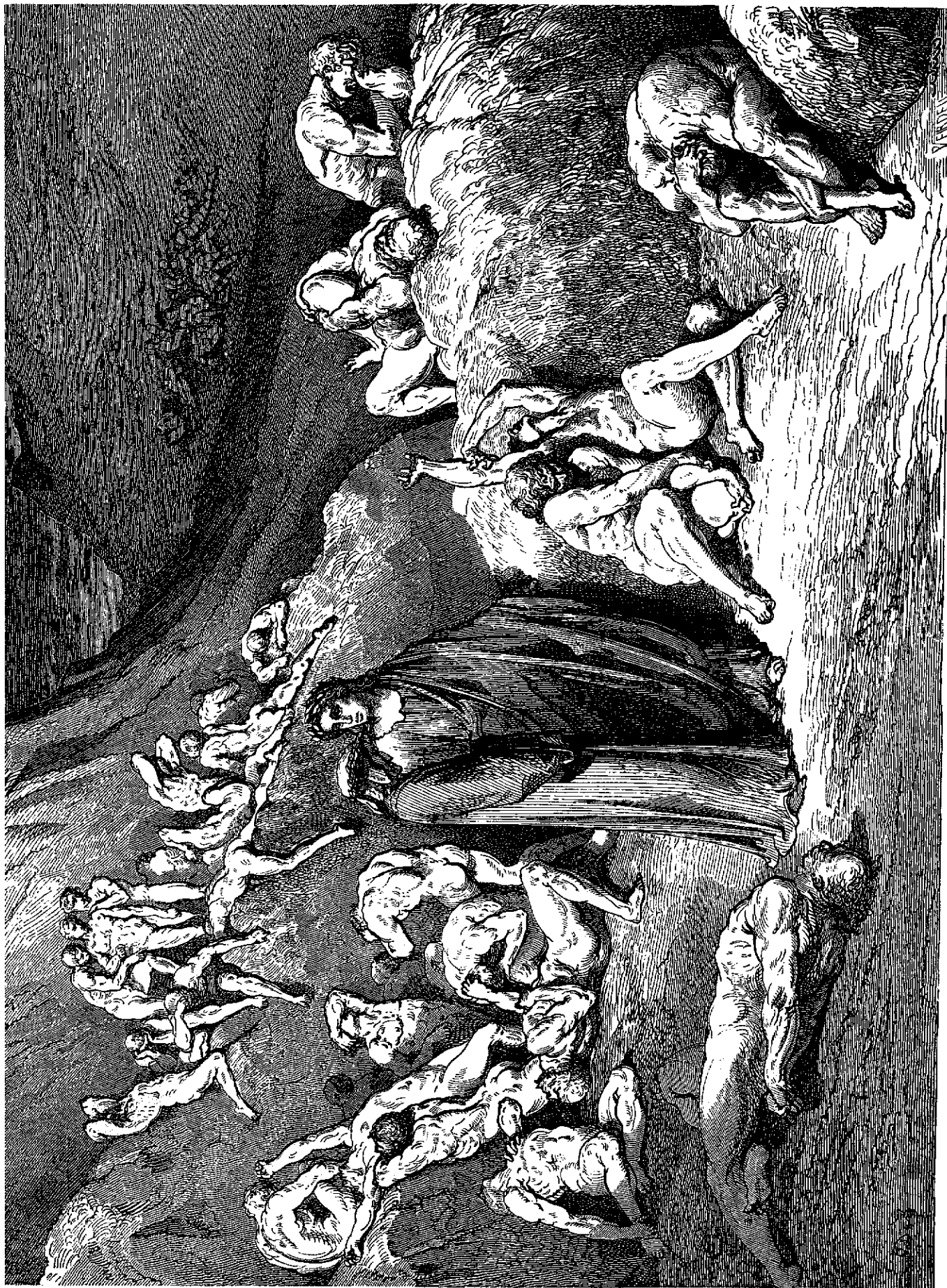
GERI DEL BELLO

But said Virgilius: "What dost thou still gaze at? / Why is thy sight still riveted
down there / Among the mournful, mutilated shades?" (*Inf.* XXIX, 4-6).



FORGERS

Such a stench came from it / As from putrescent limbs is wont to issue (*Inf.* XXIX,
50, 51).



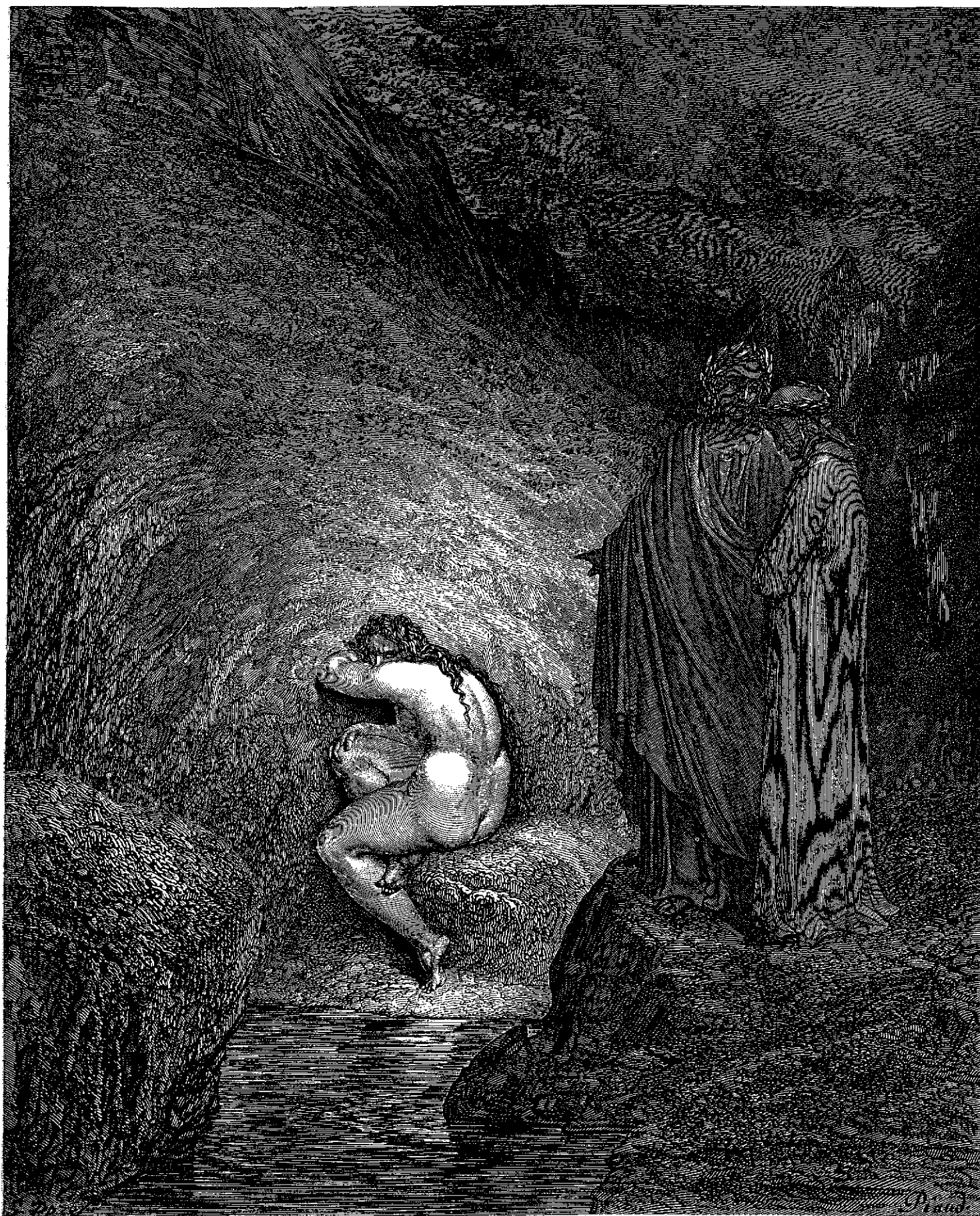
FORGERS

Every one was plying fast the bite / Of nails upon himself, for the great rage / Of itching which no other succor had (*Inf.* XXIX, 79-81).



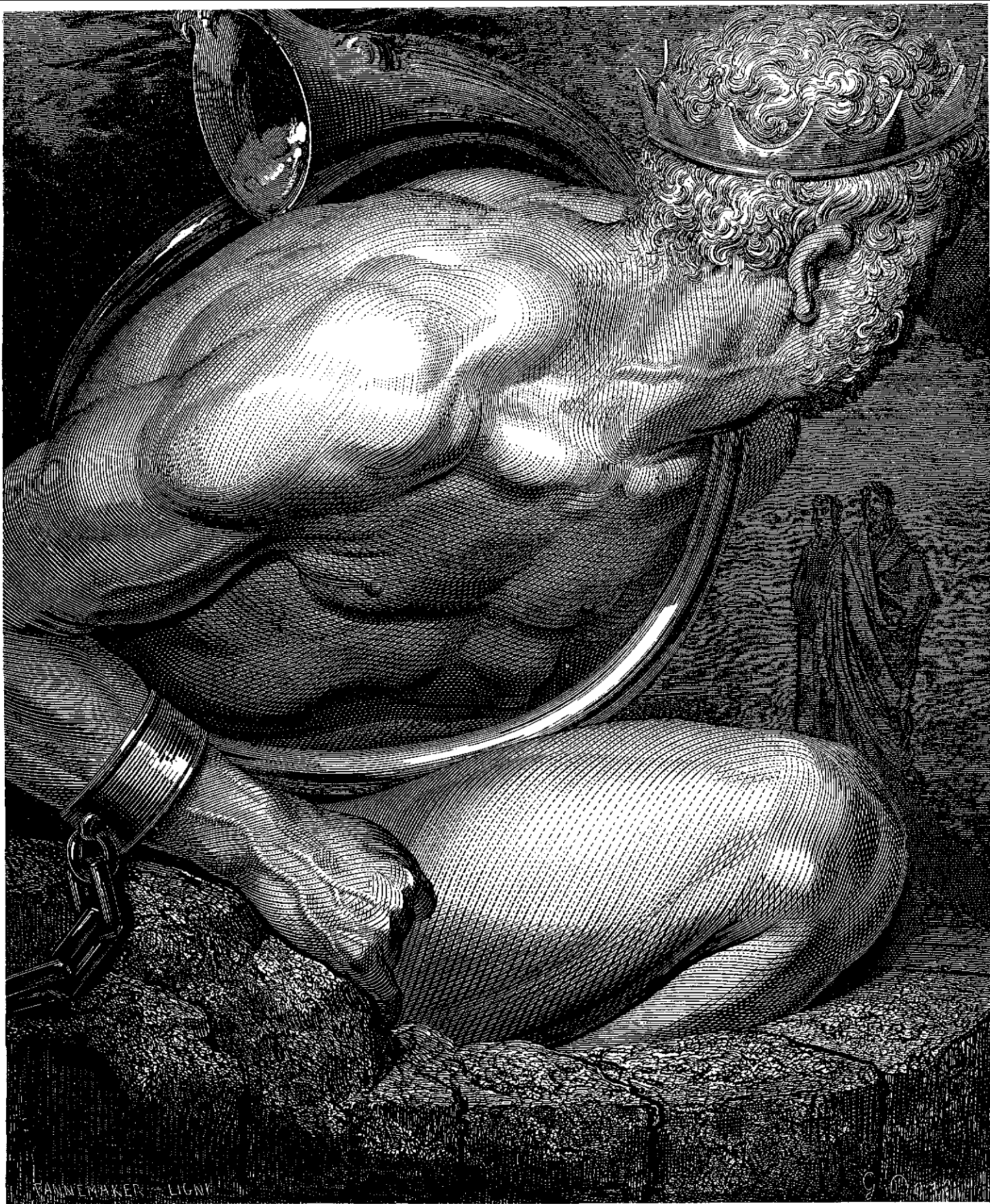
FORGERS

"That mad sprite is Gianni Schicchi, / And raving goes thus harrying other people"
(Inf. XXX, 32, 33).



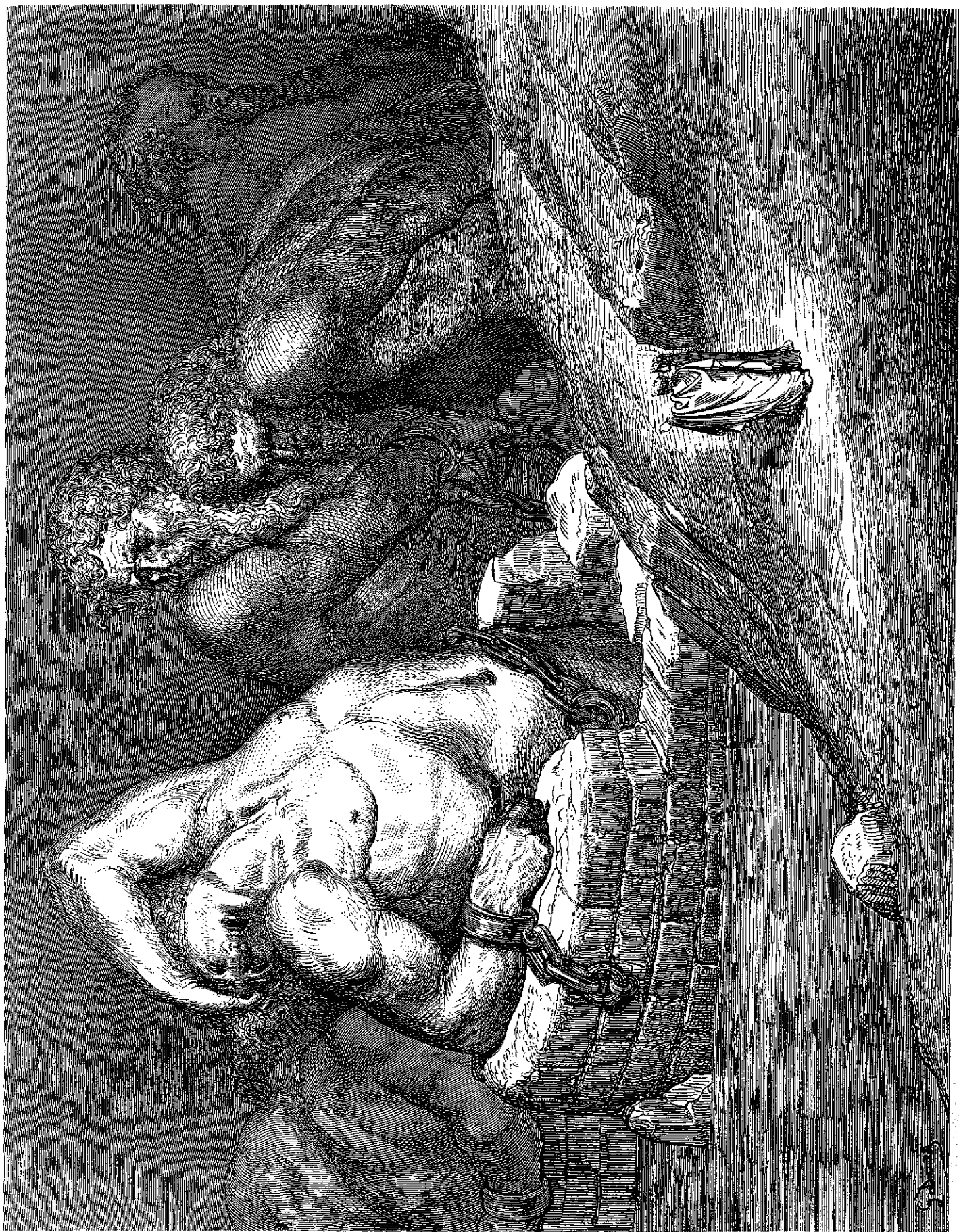
MYRRHA

"That is the ancient ghost / Of the nefarious Myrrha, who became / Beyond all
rightful love her father's lover" (*Inf.* XXX, 37-39).



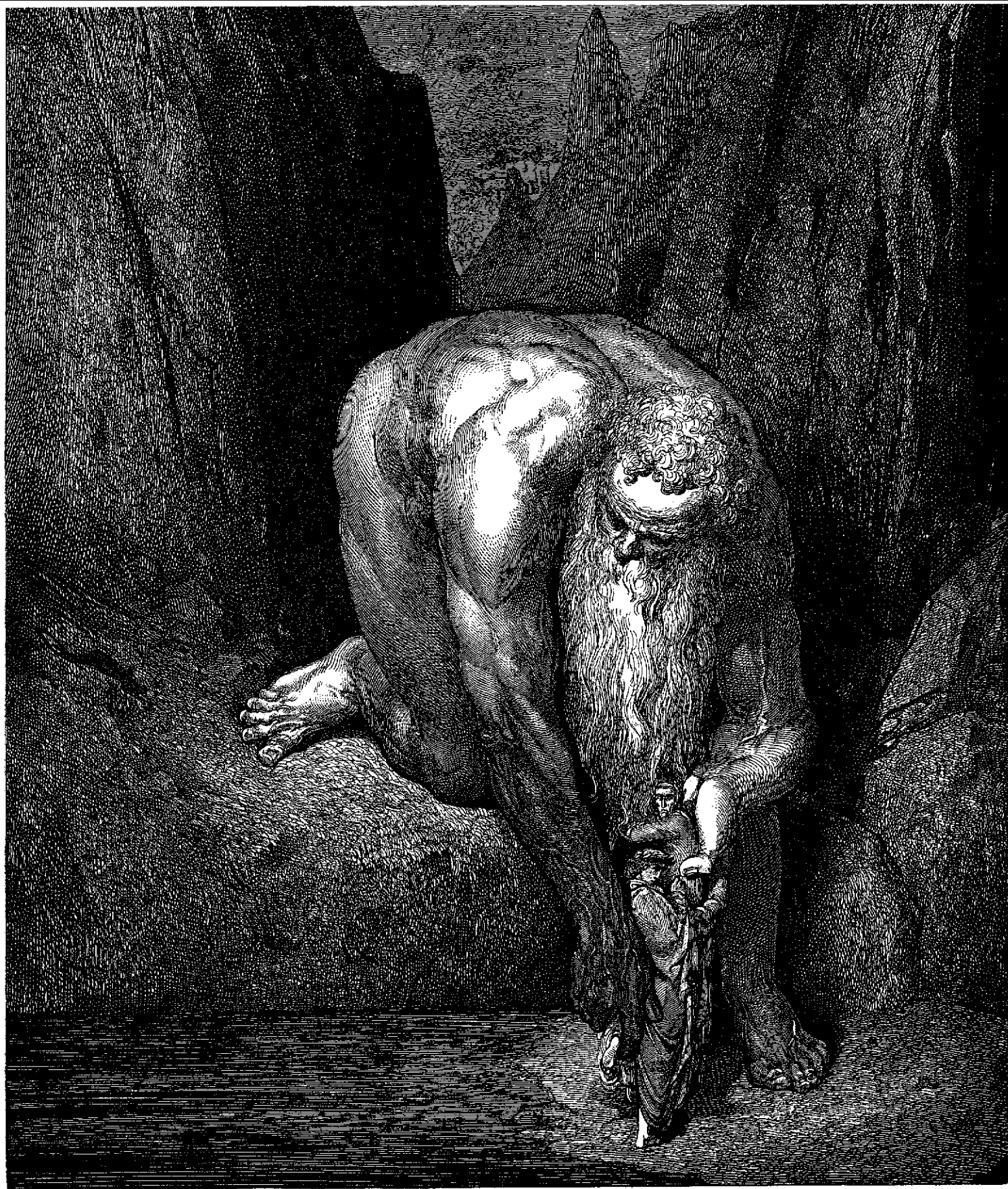
THE GIANTS—NIMROD

"Soul idiotic, / Keep to thy horn, and vent thyself with that, / When wrath or other
passion touches thee" (*Inf.* XXXI, 70-72).



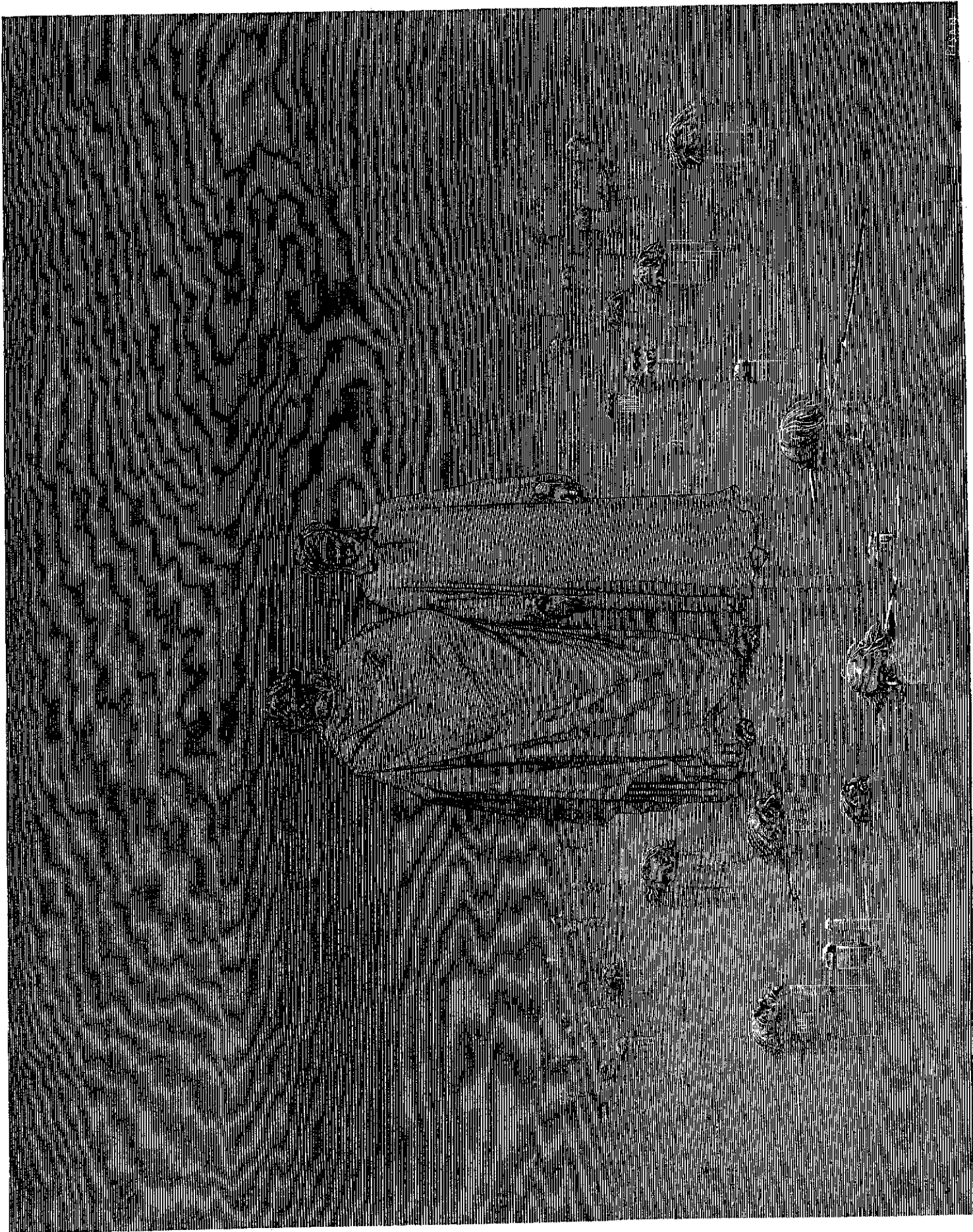
EPHIALTES

"This proud one wished to make experiment / Of his own power against the
Supreme Jove" (*Inf. XXXI, 91, 92*).



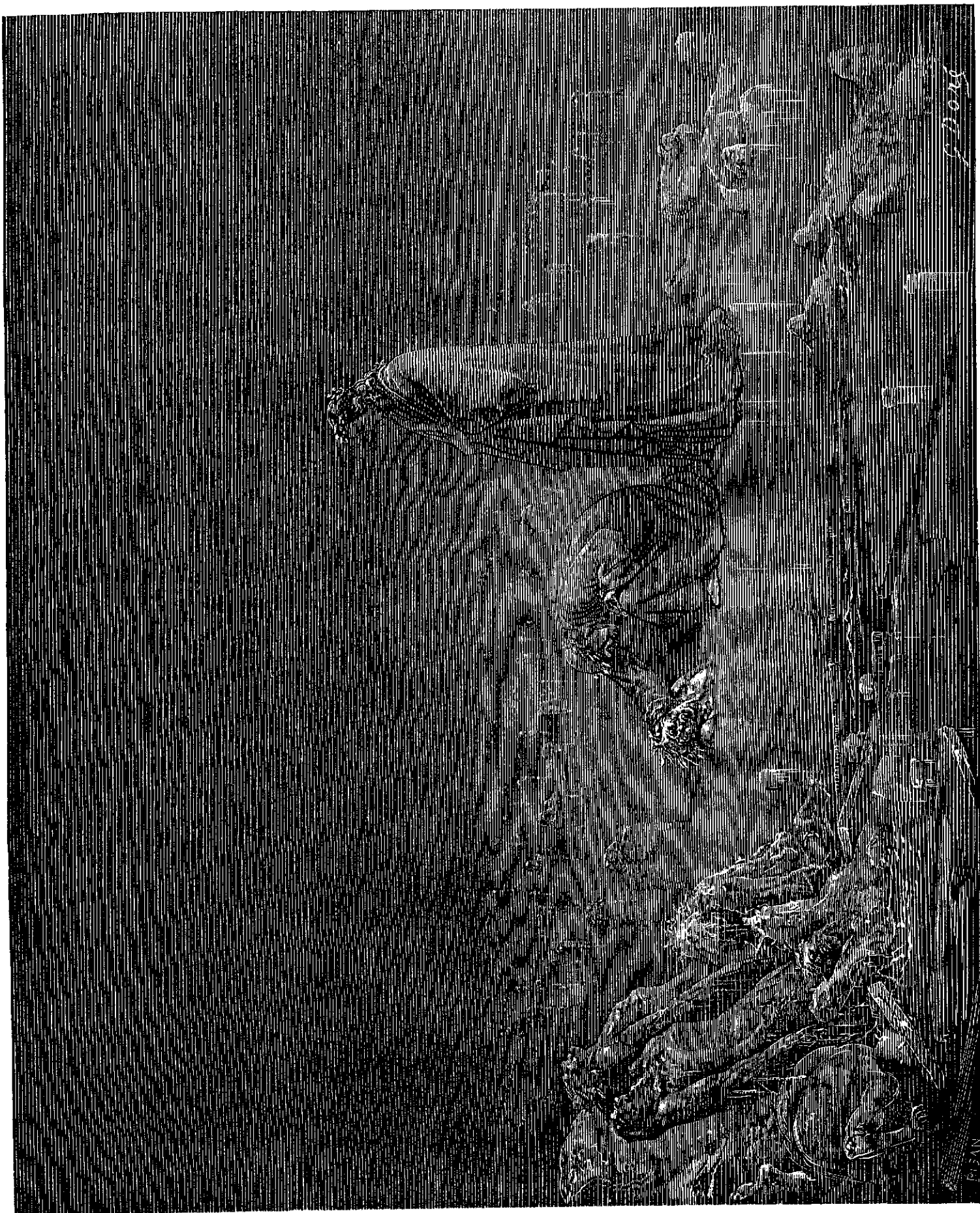
ANTAEUS—DESCENT TO THE LAST CIRCLE

But lightly in the abyss, which swallows up / Judas with Lucifer, he put us down
(*Inf.* XXXI, 142, 143).



COCYTUS—TRAITORS

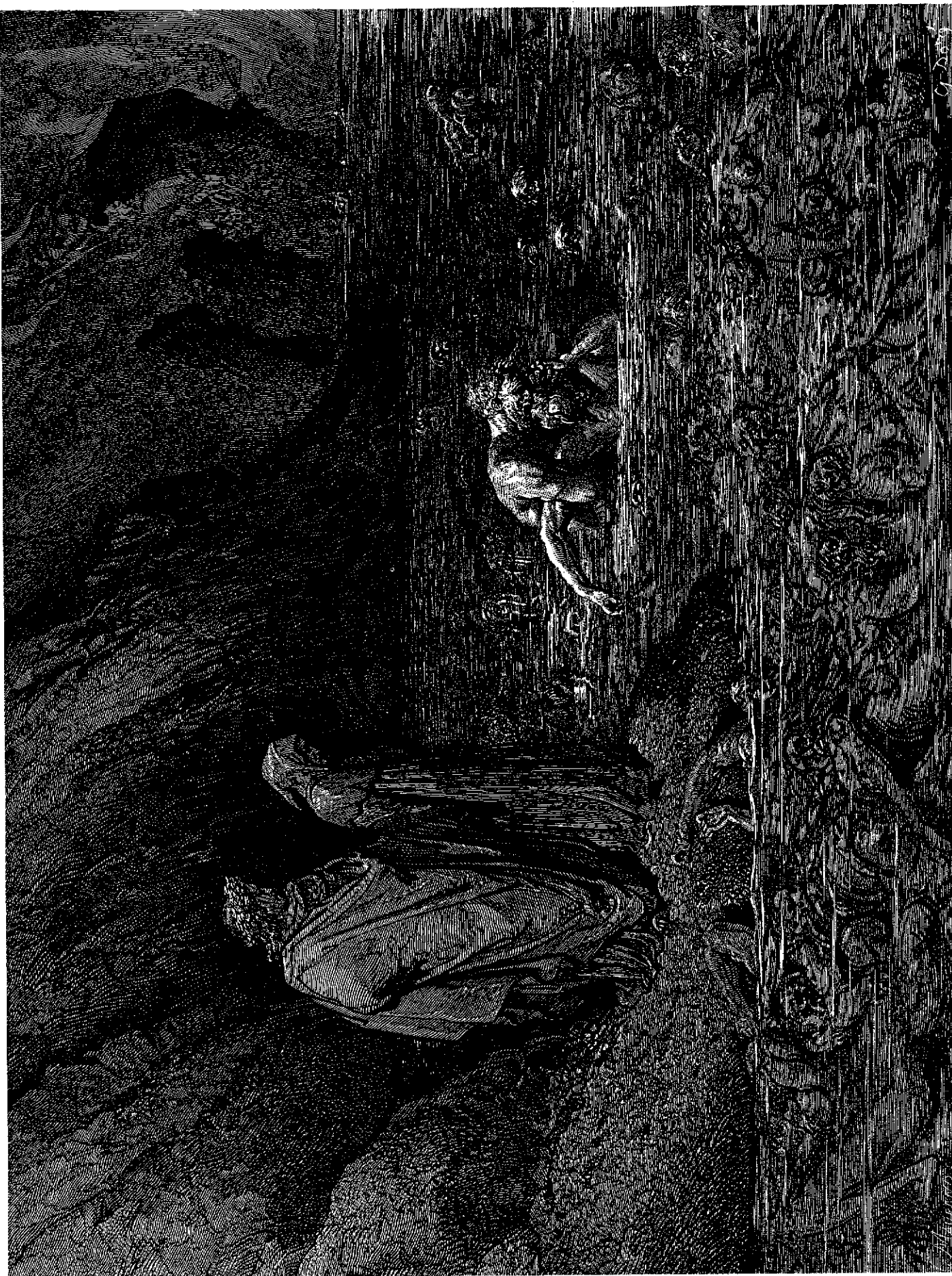
"Look how thou steppest! / Take heed thou do not trample with thy feet / The heads
of the tired, miserable brothers!" (*Inf.* XXXII, 19-21).



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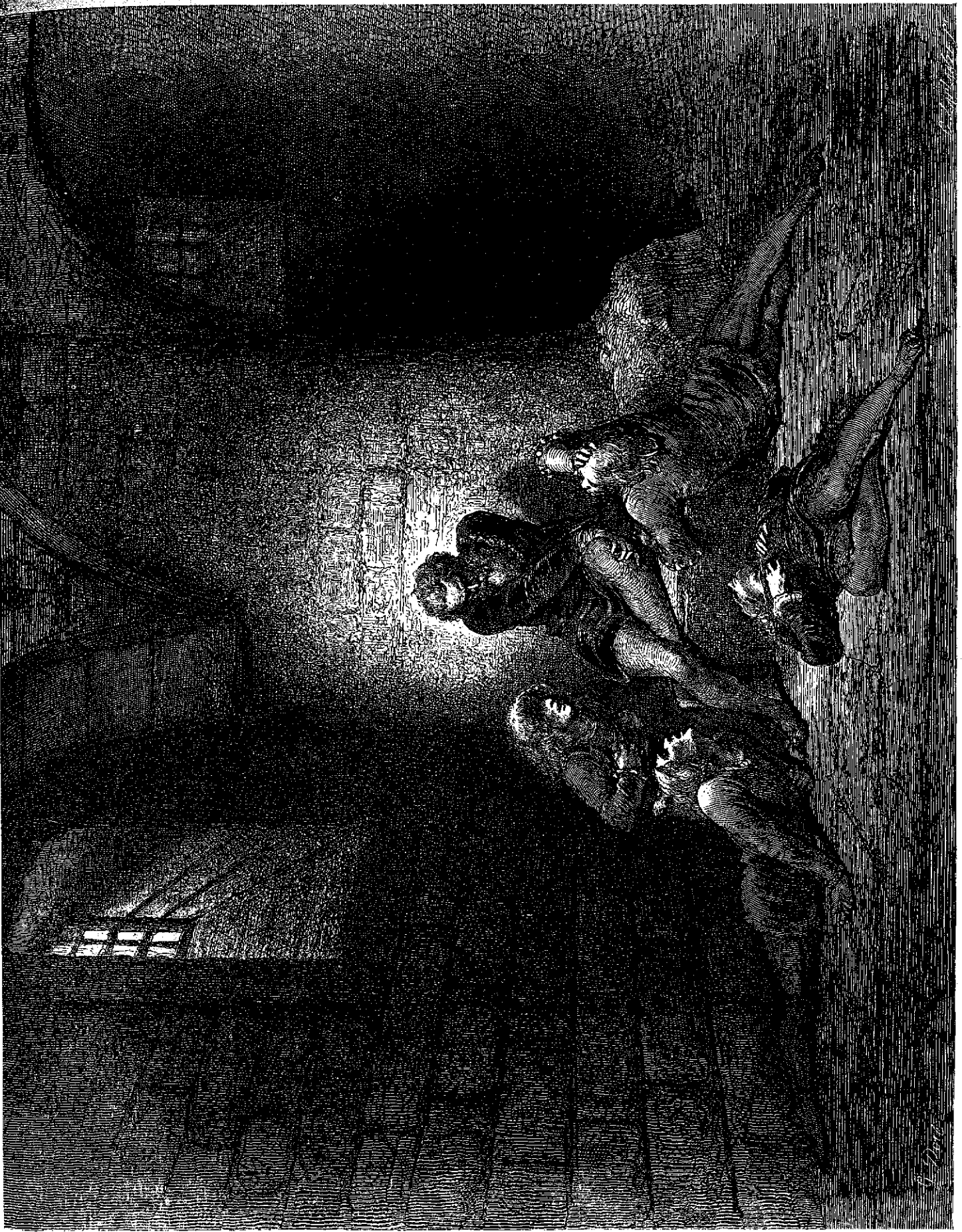
TRAITORS—BOCCA DEGLI ABATI

... ..



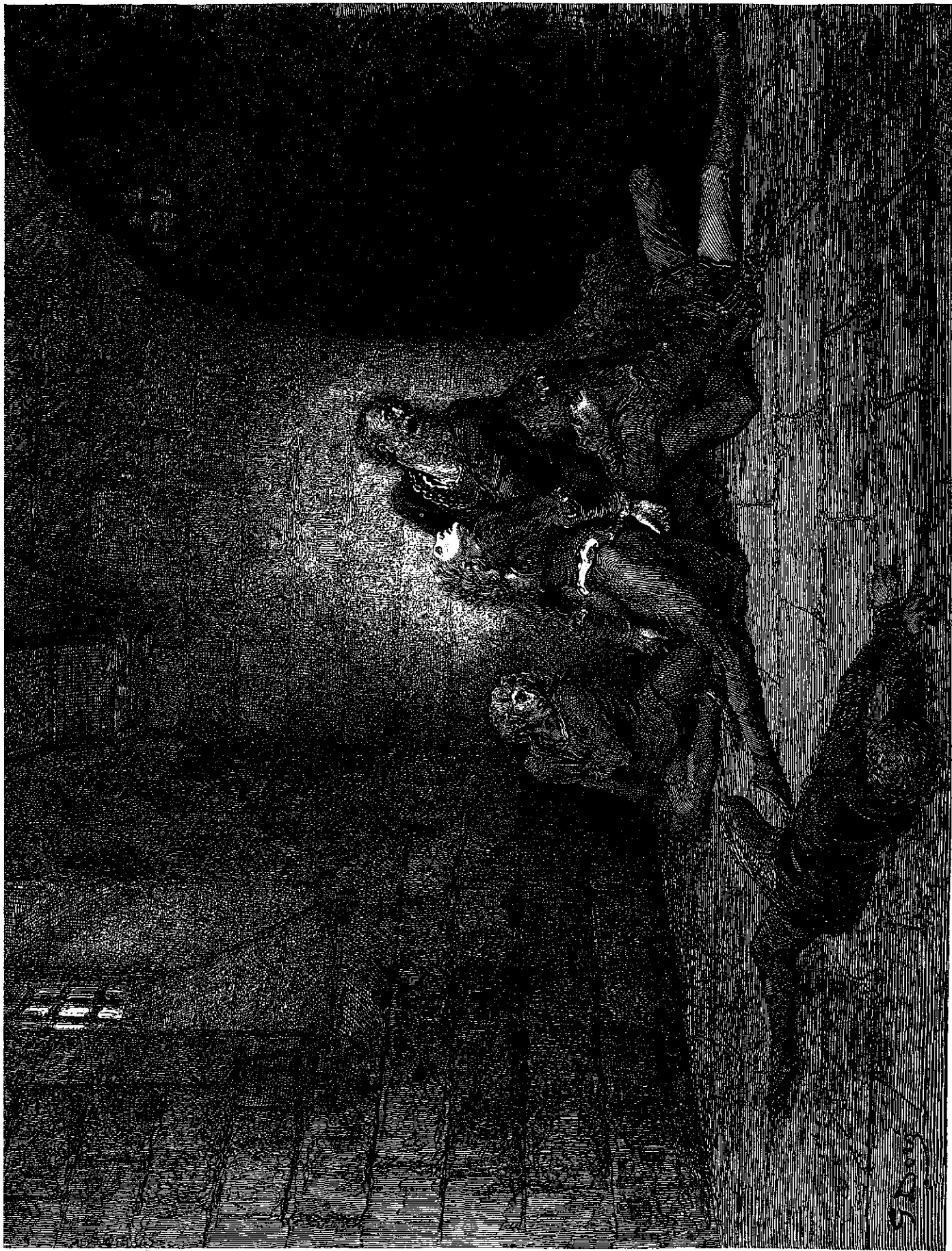
UGOLINO AND ARCHBISHOP RUGGIERI

The uppermost on the other set his teeth, / There where the brain is to the nape united (*Inf.* XXXII, 128, 129).



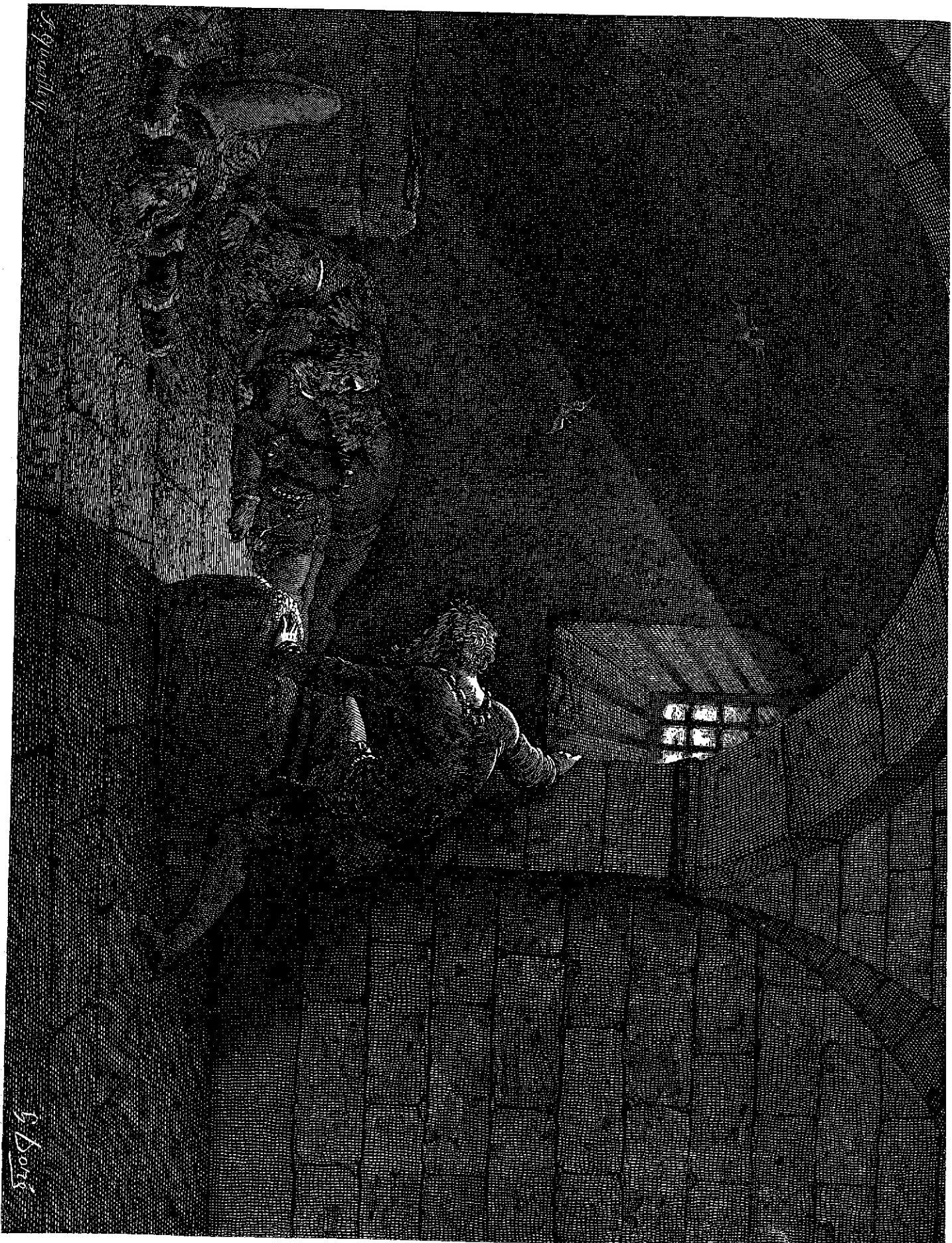
UGOLINO

"I calmed me then, not to make them more sad" (*Inf.* XXXIII, 64).



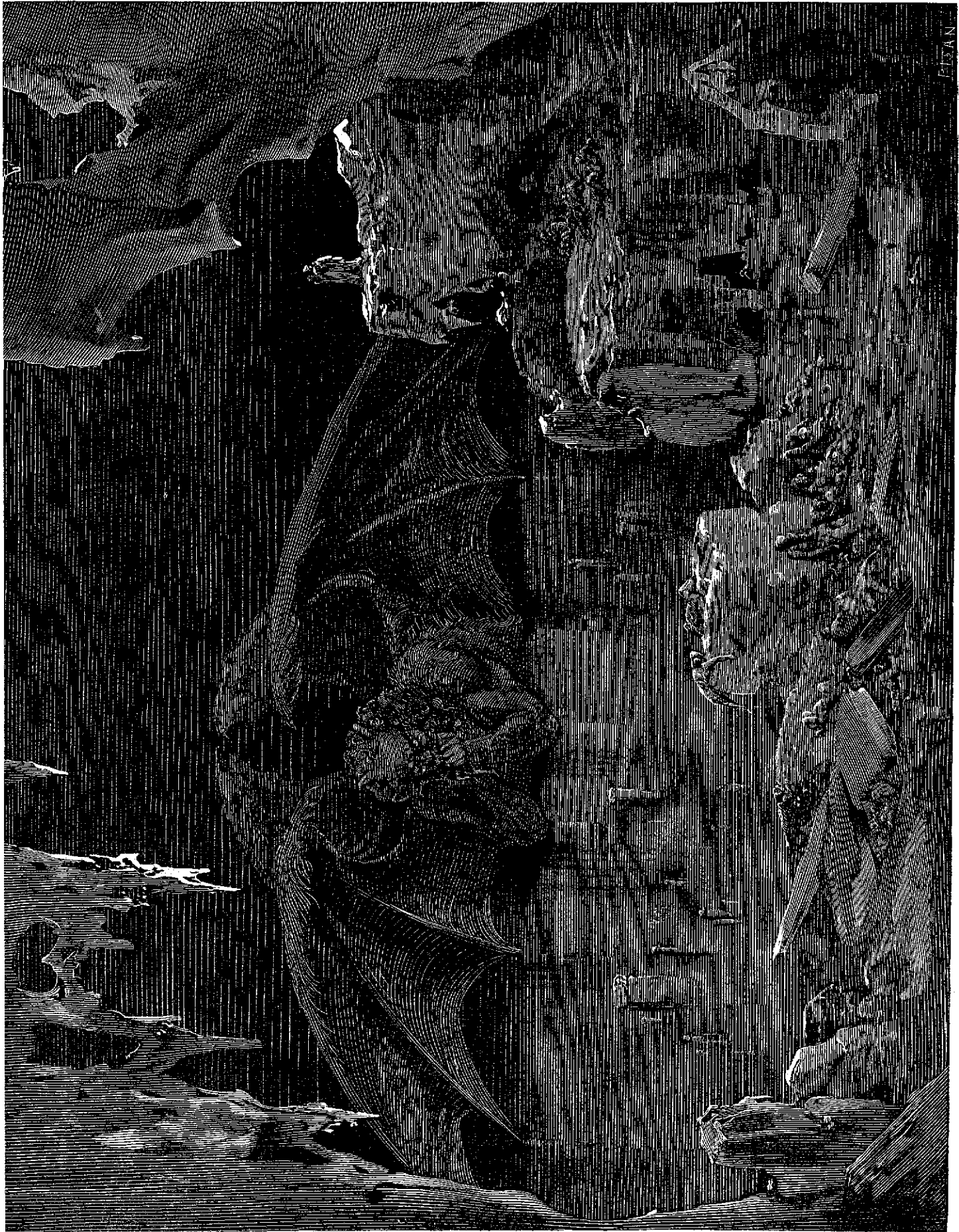
UGOLINO AND GADDO

"Gaddo / Threw himself down outstretched before my feet, / Saying, 'My father,
why dost thou not help me?' " (*Inf. XXXIII, 67-69*).

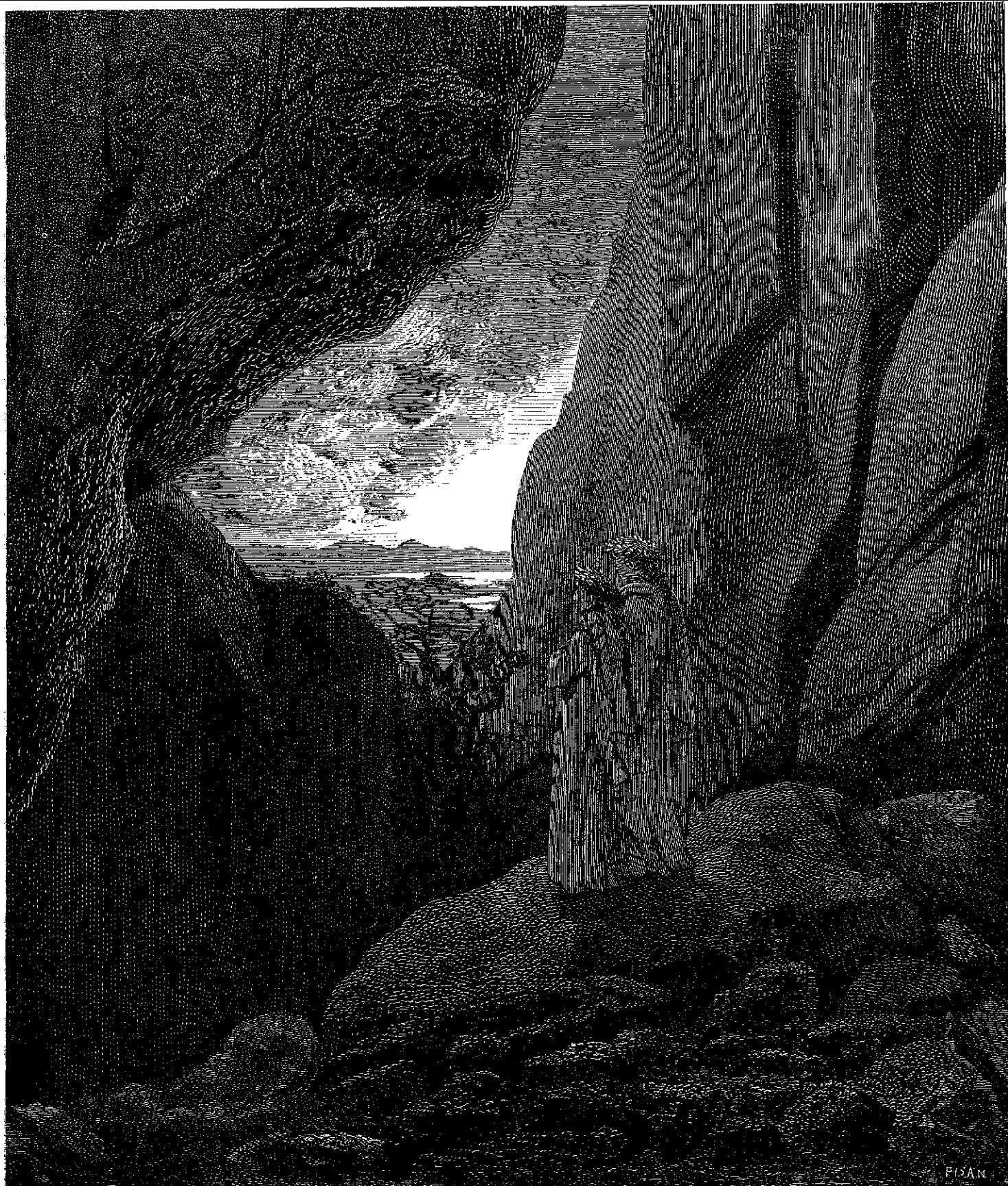


UGOLINO

"Then hunger did what sorrow could not do" (*Inf.* XXXIII, 75).

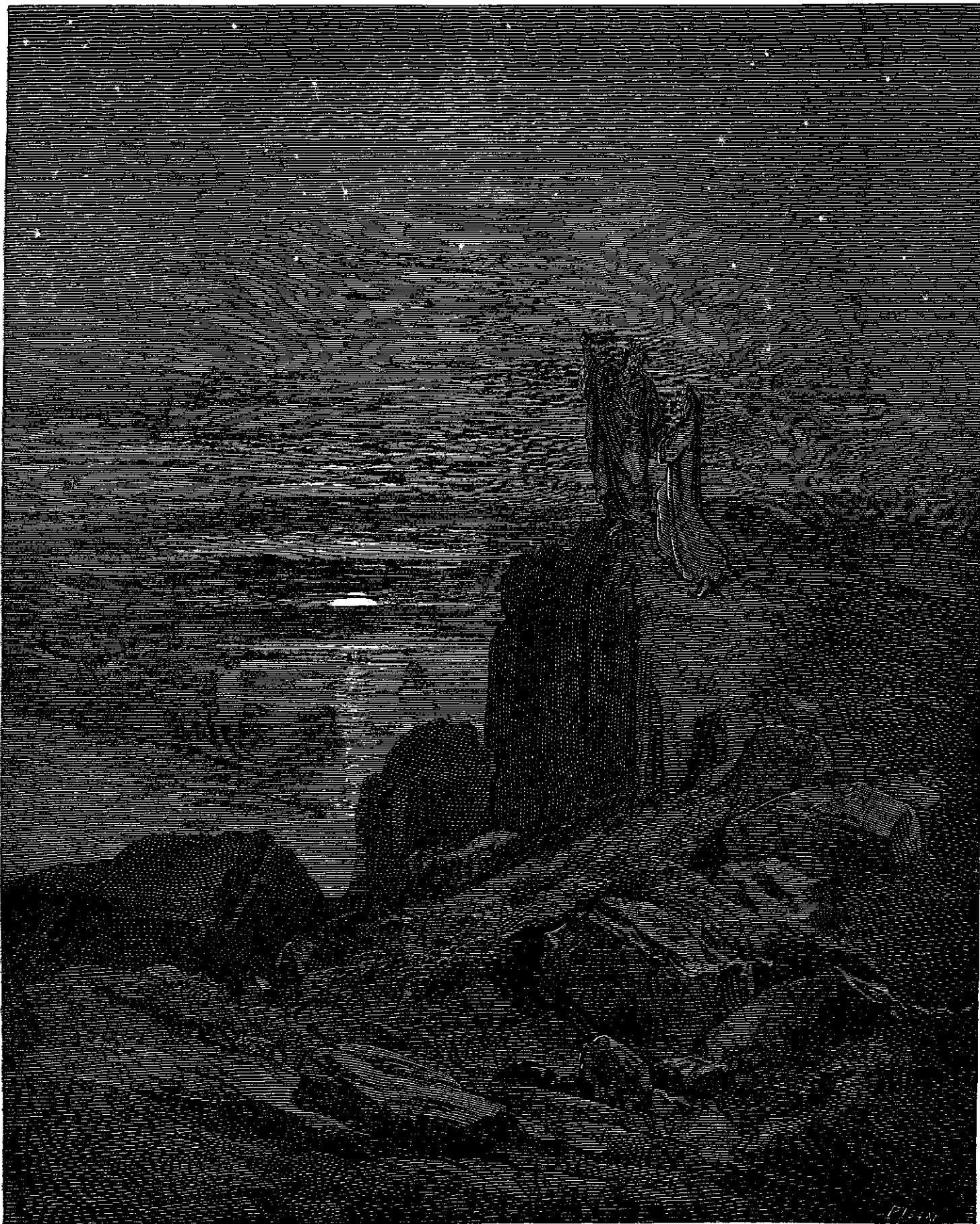


THE JUDECCA—LUCIFER
"Behold Dis, and behold the place / Where thou with fortitude must arm thyself"
(*Inf.* XXXIV, 20, 21).



THE WAY TO THE UPPER WORLD

The Guide and I into that hidden road / Now entered, to return to the bright world
(*Inf.* XXXIV, 133, 134).



THE POETS EMERGE FROM HELL
Thence we came forth to rebehold the stars (*Inf.* XXXIV, 139).