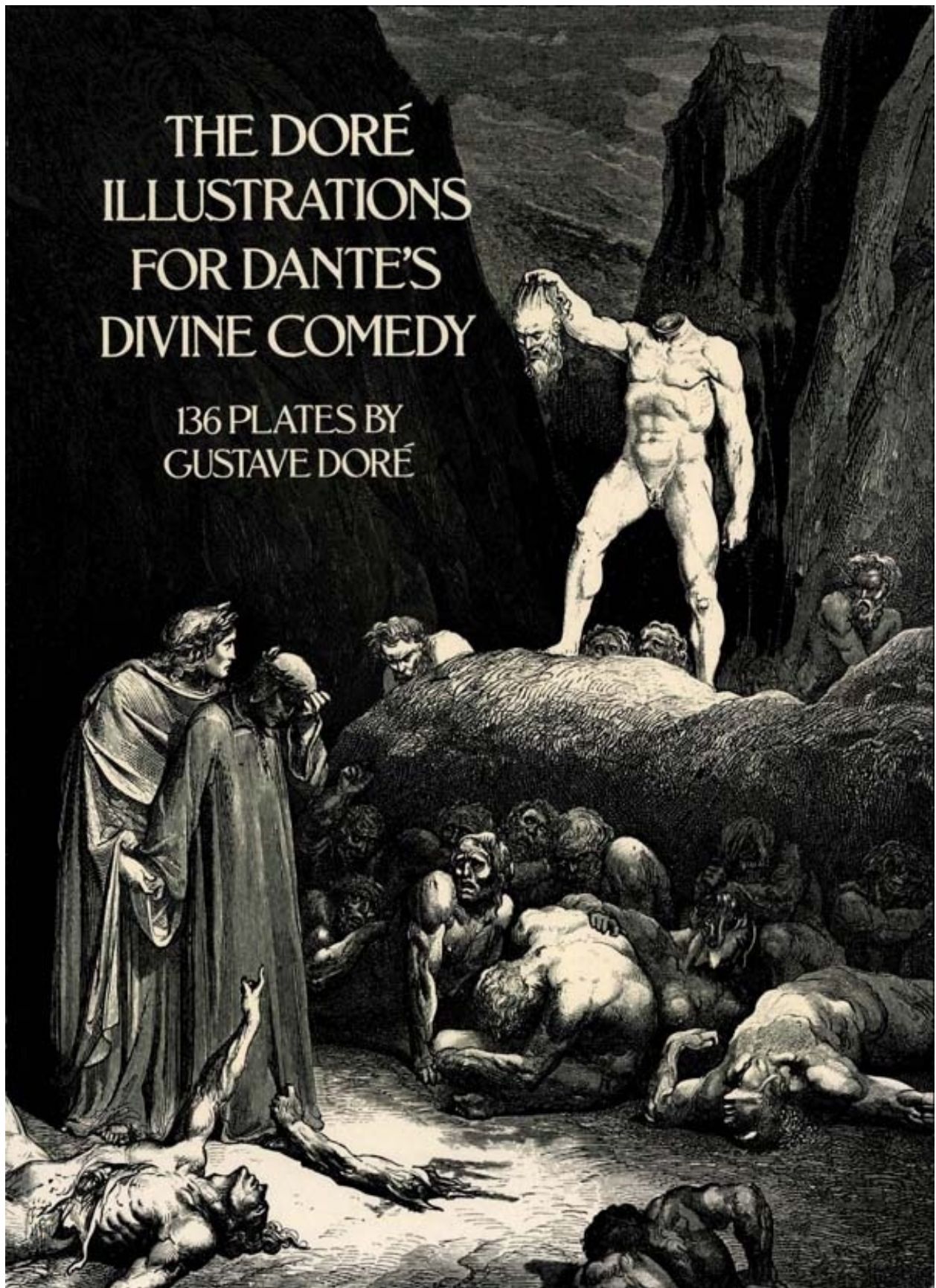


THE DORÉ
ILLUSTRATIONS
FOR DANTE'S
DIVINE COMEDY

136 PLATES BY
GUSTAVE DORÉ



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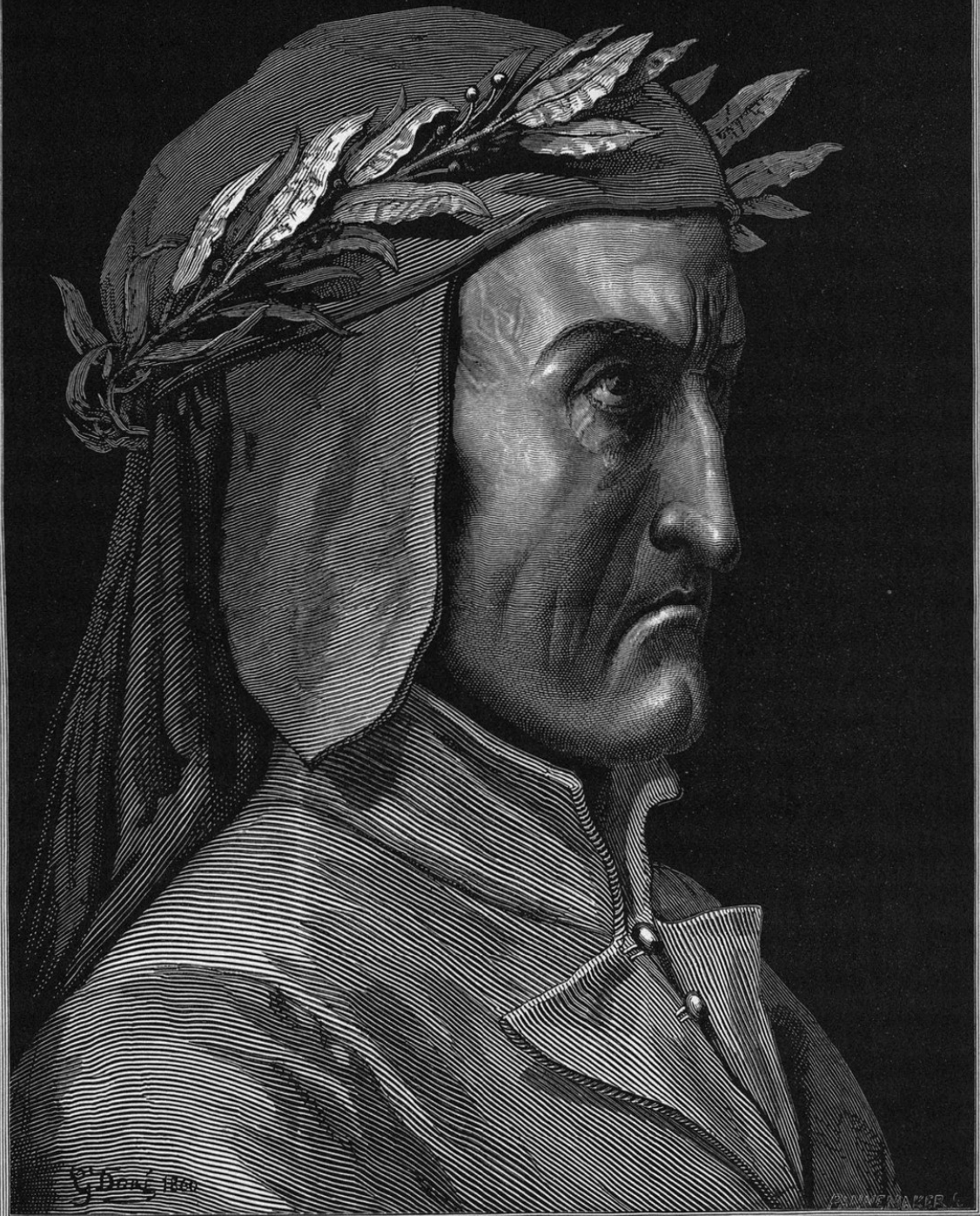
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DANTE ALIGHIERI

The Doré Illustrations for Dante's Divine Comedy

Gustave Doré

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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

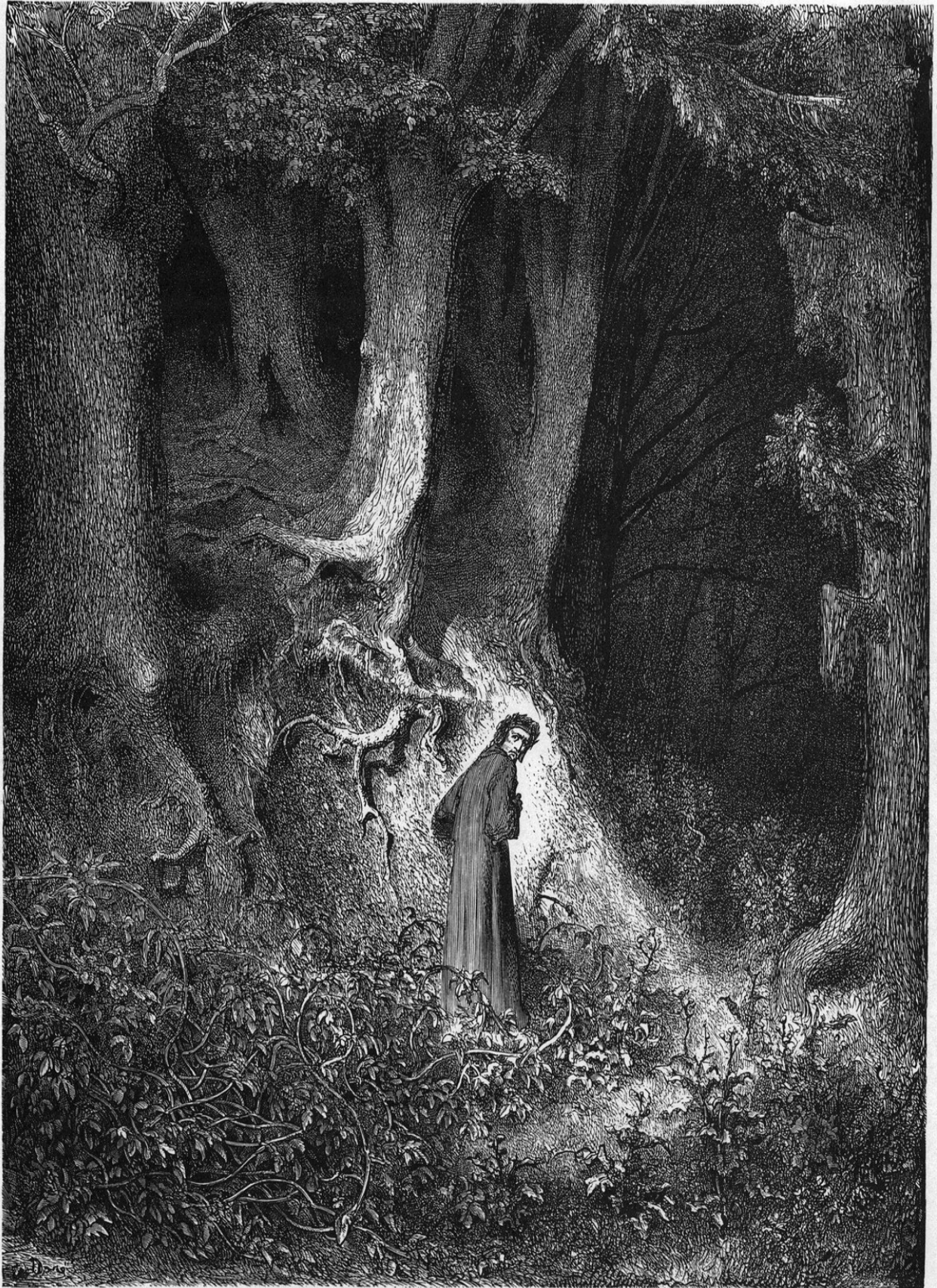
1857. When he was finished, he found that no publisher was willing to undertake the work; it was generally held that so large a volume would have to be sold at a prohibitively high price. Undaunted, Doré published the plates and text at his own expense in 1861. The work immediately won extravagant praise. 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 C^{ie}., 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.)

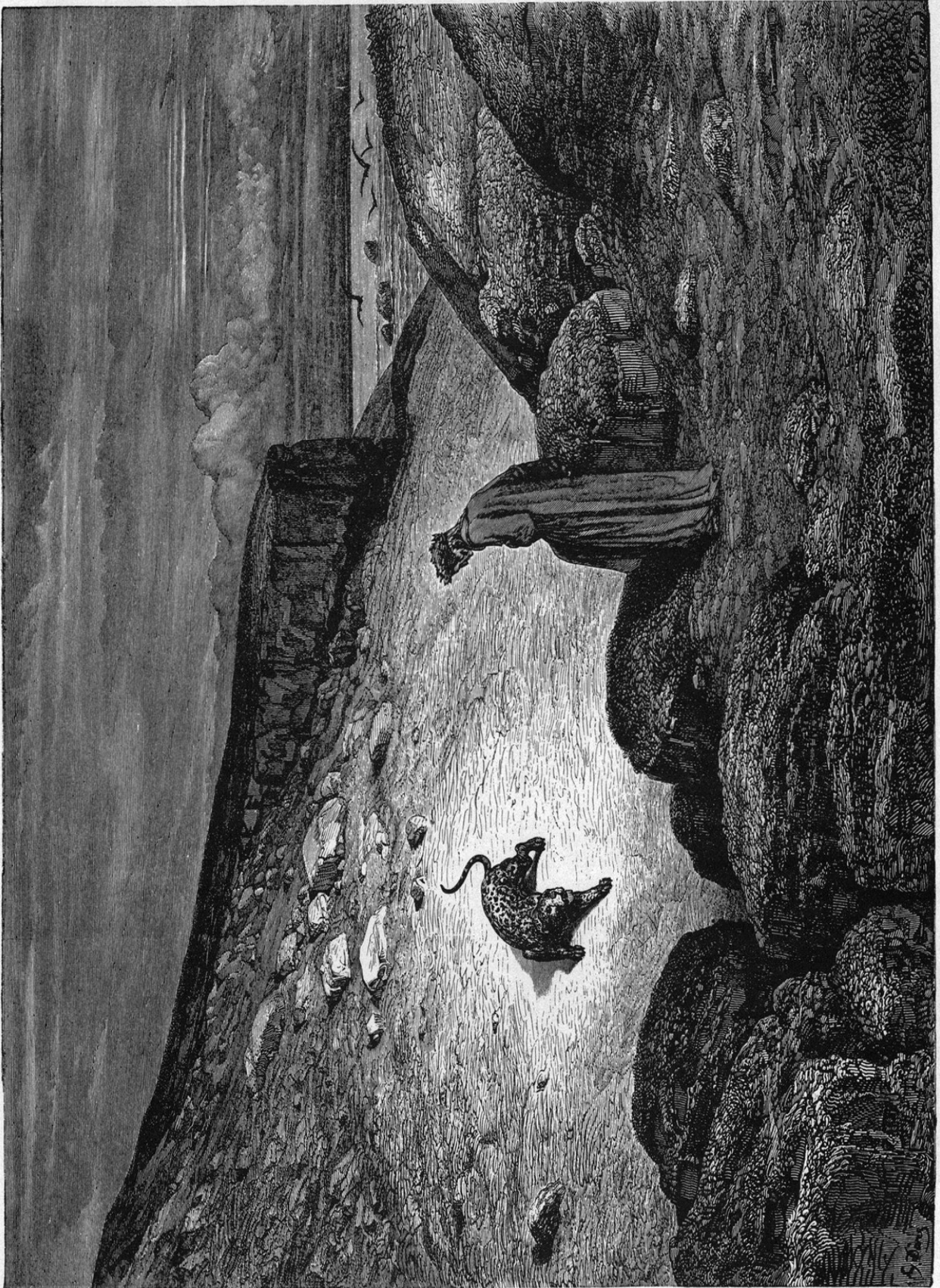
The illustrations for the present edition have been taken from *Dante Alighieri's Gottliche Komodie, Uebersetzt von Wilhelm Krigar. Illustriert von Gustav Doré. Mit einem Vorwort von Dr. Karl Witte. Verlag von W. Moeser in Berlin*, n.d., two volumes, because of the superior quality of the plates. The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

THE *INFERNO*



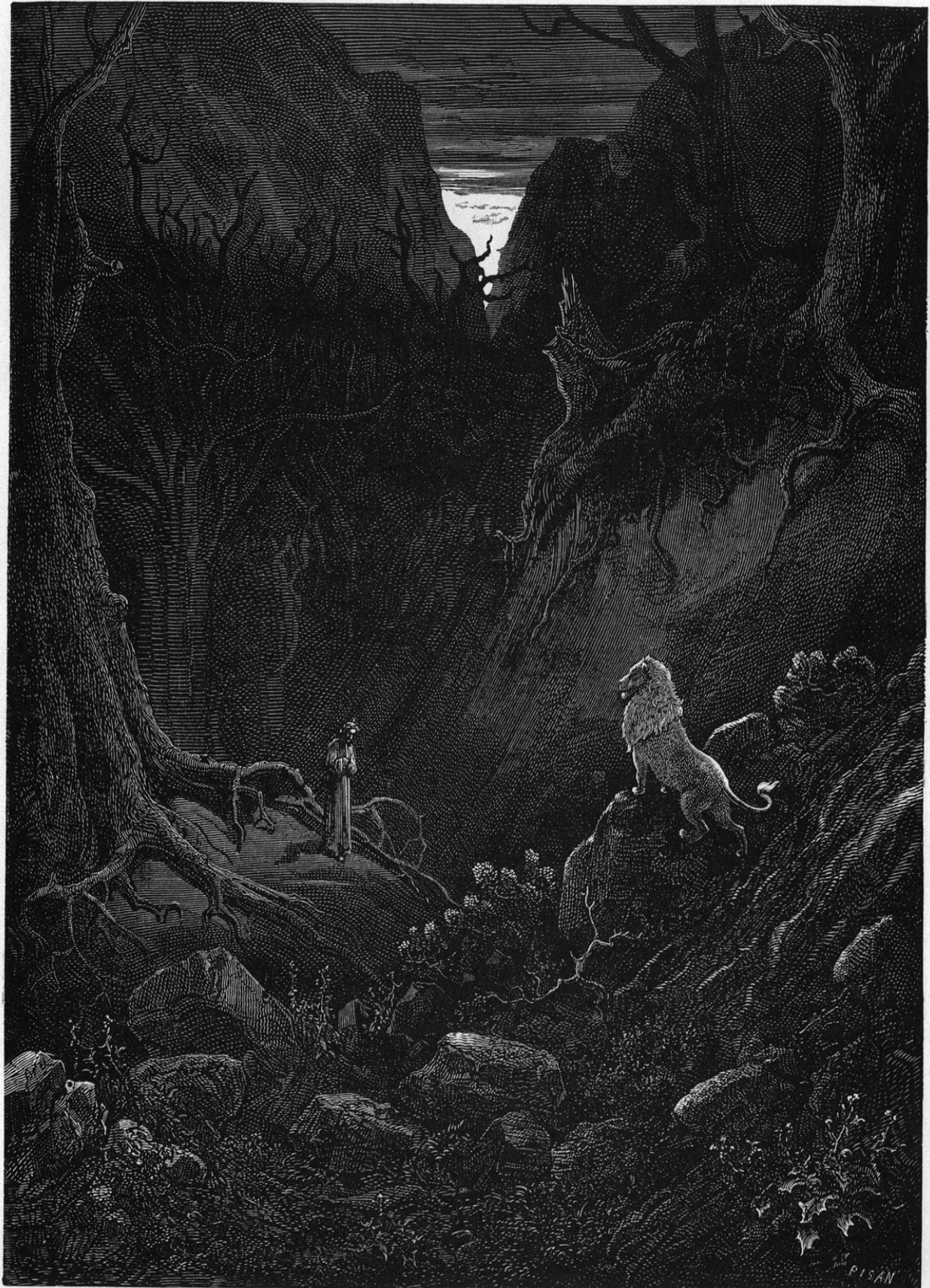
THE FOREST

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



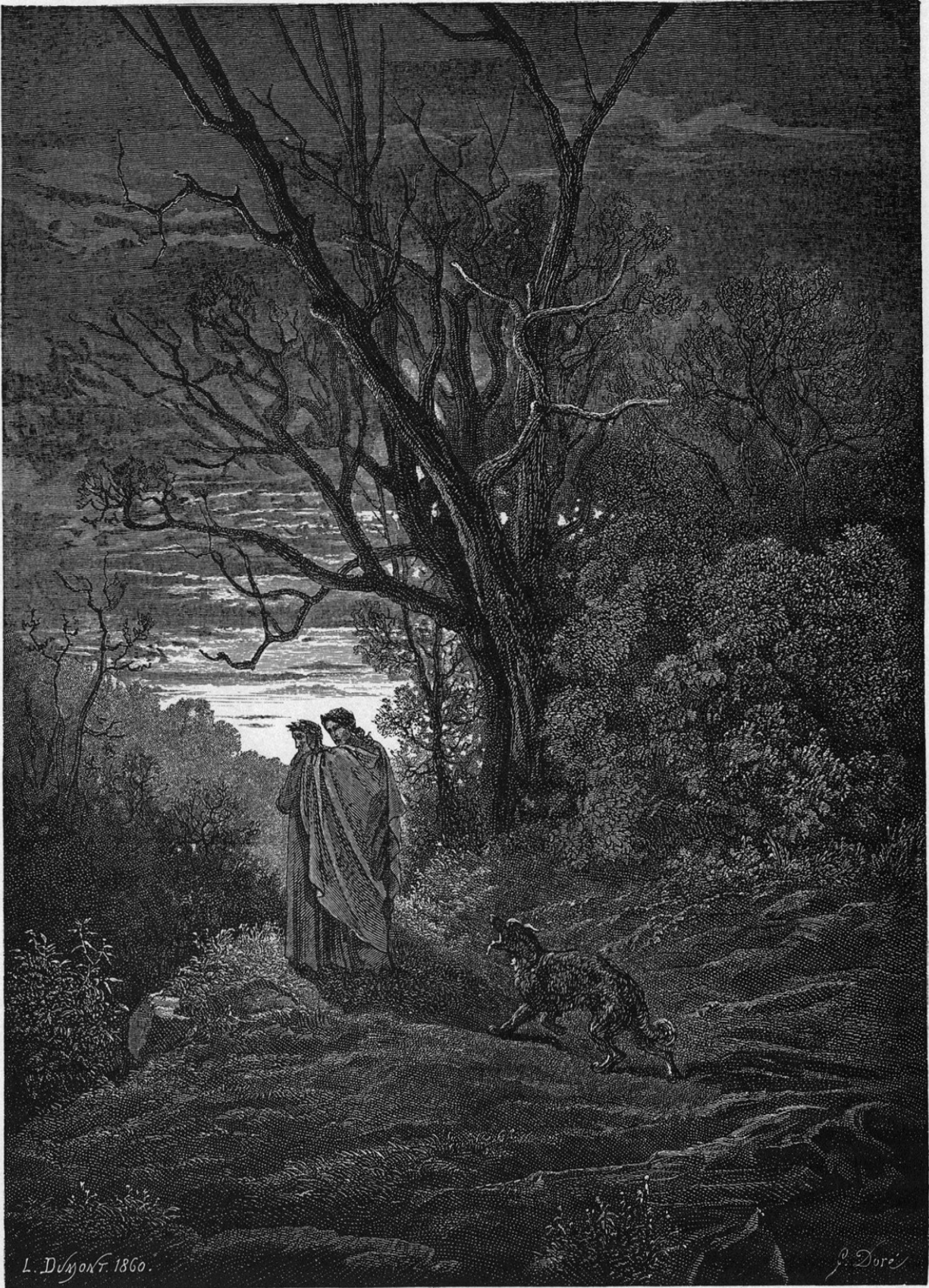
THE PANTHER

*And lo! almost where the ascent began, A panther light and swift exceedingly,
Which with a spotted skin was covered o'er! (Inf.I, 31–33).*



THE LION

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

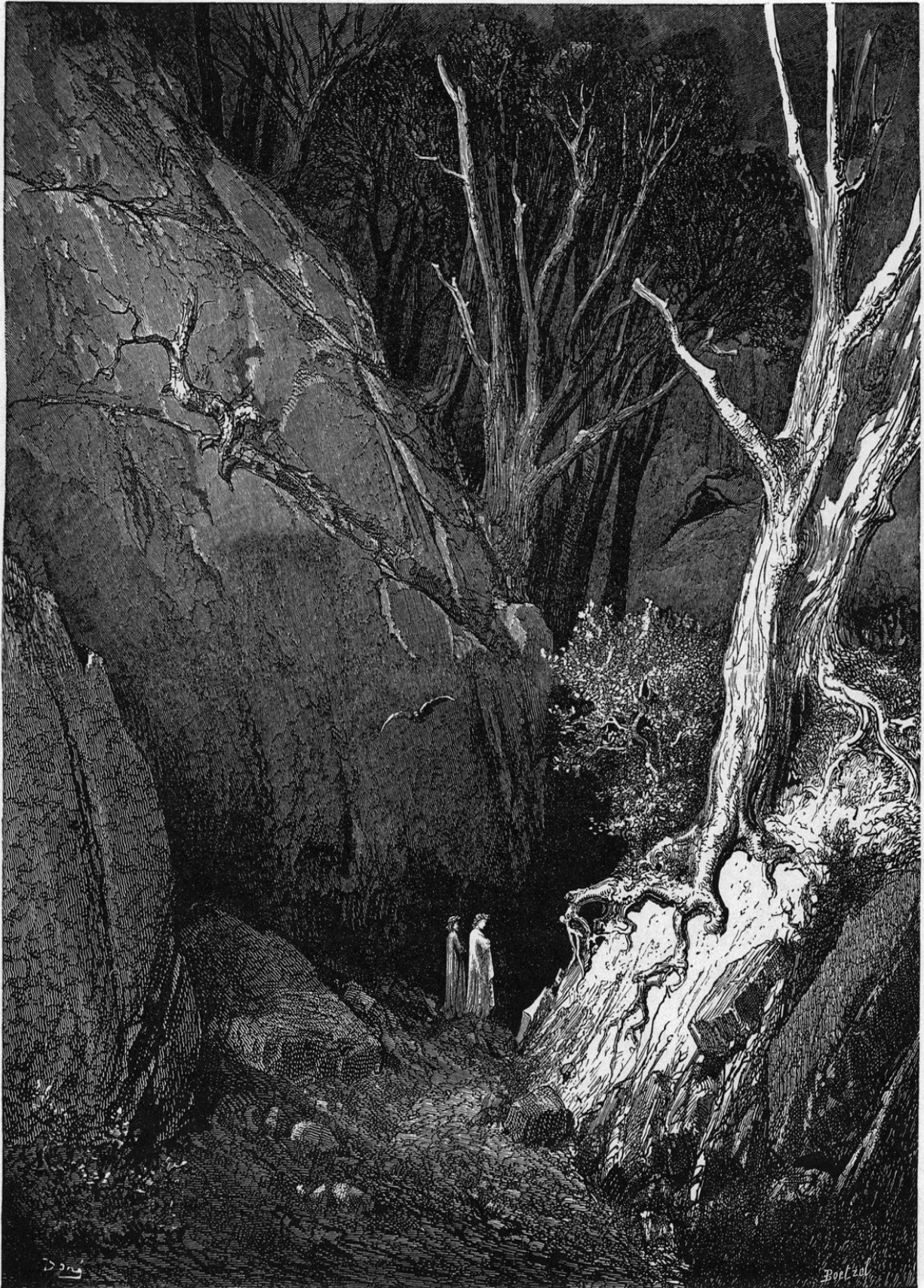


L. DUMONT. 1860.

P. Dore

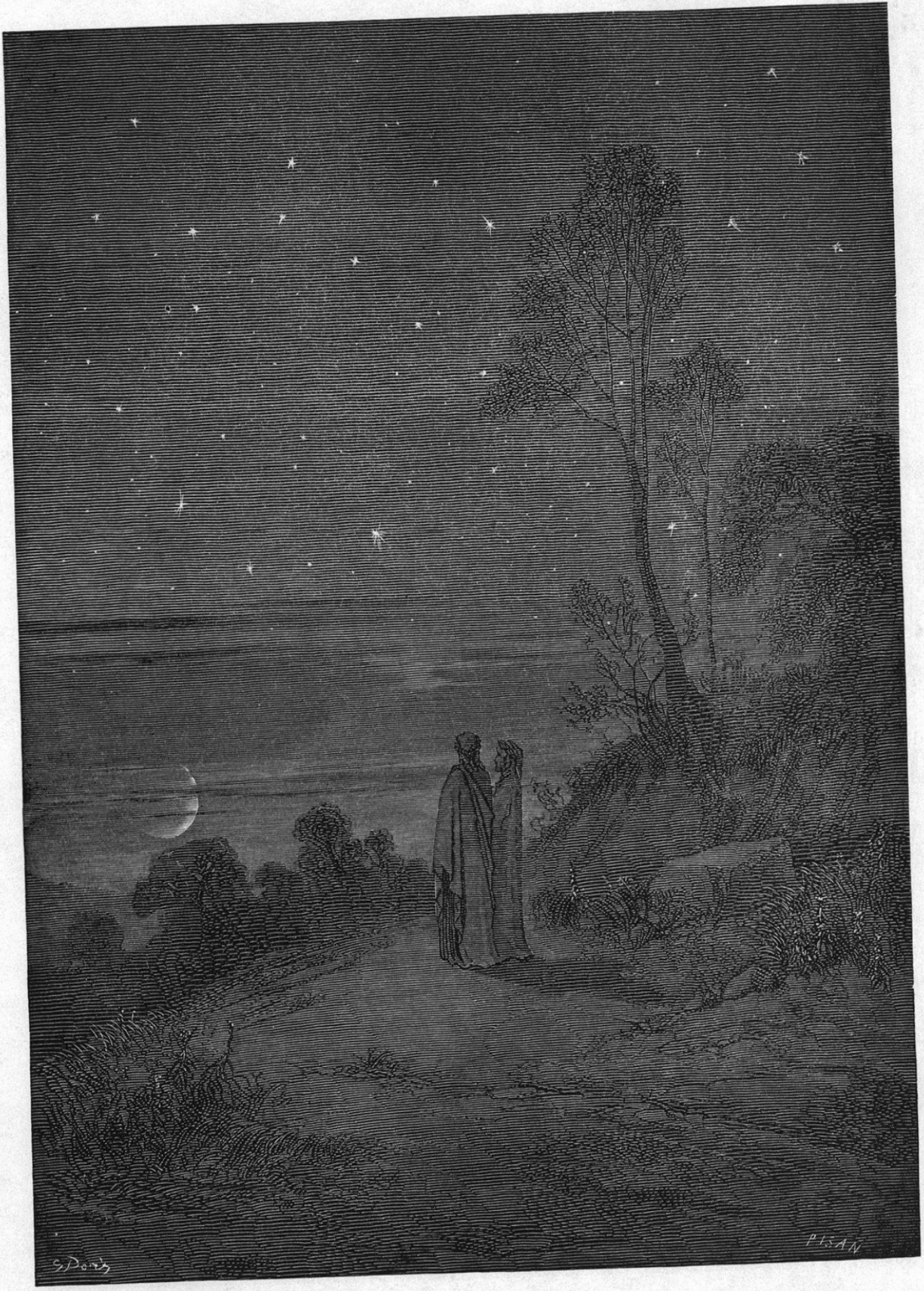
THE SHE-WOLF

*“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).

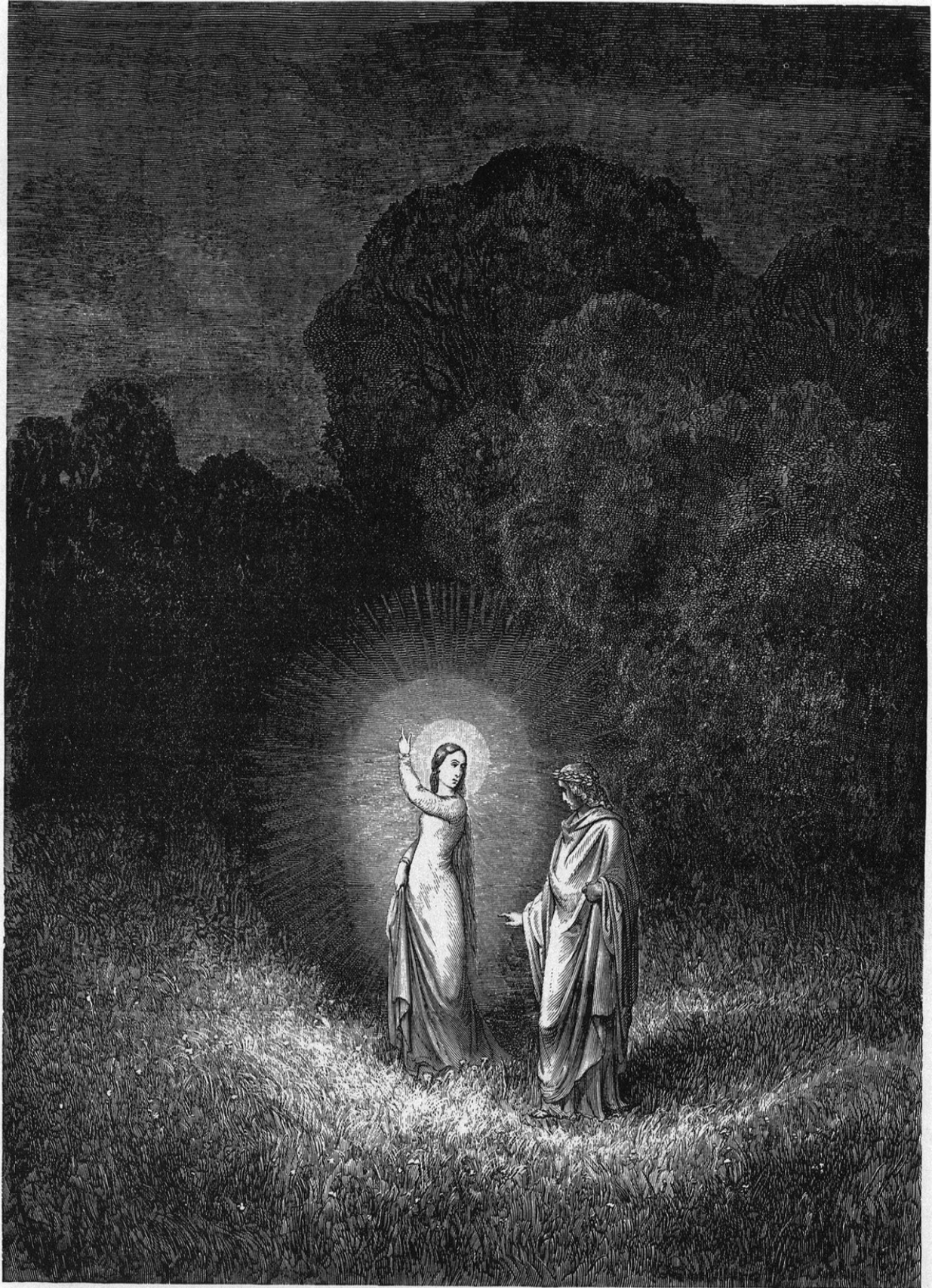


S. Donz

P. SAN

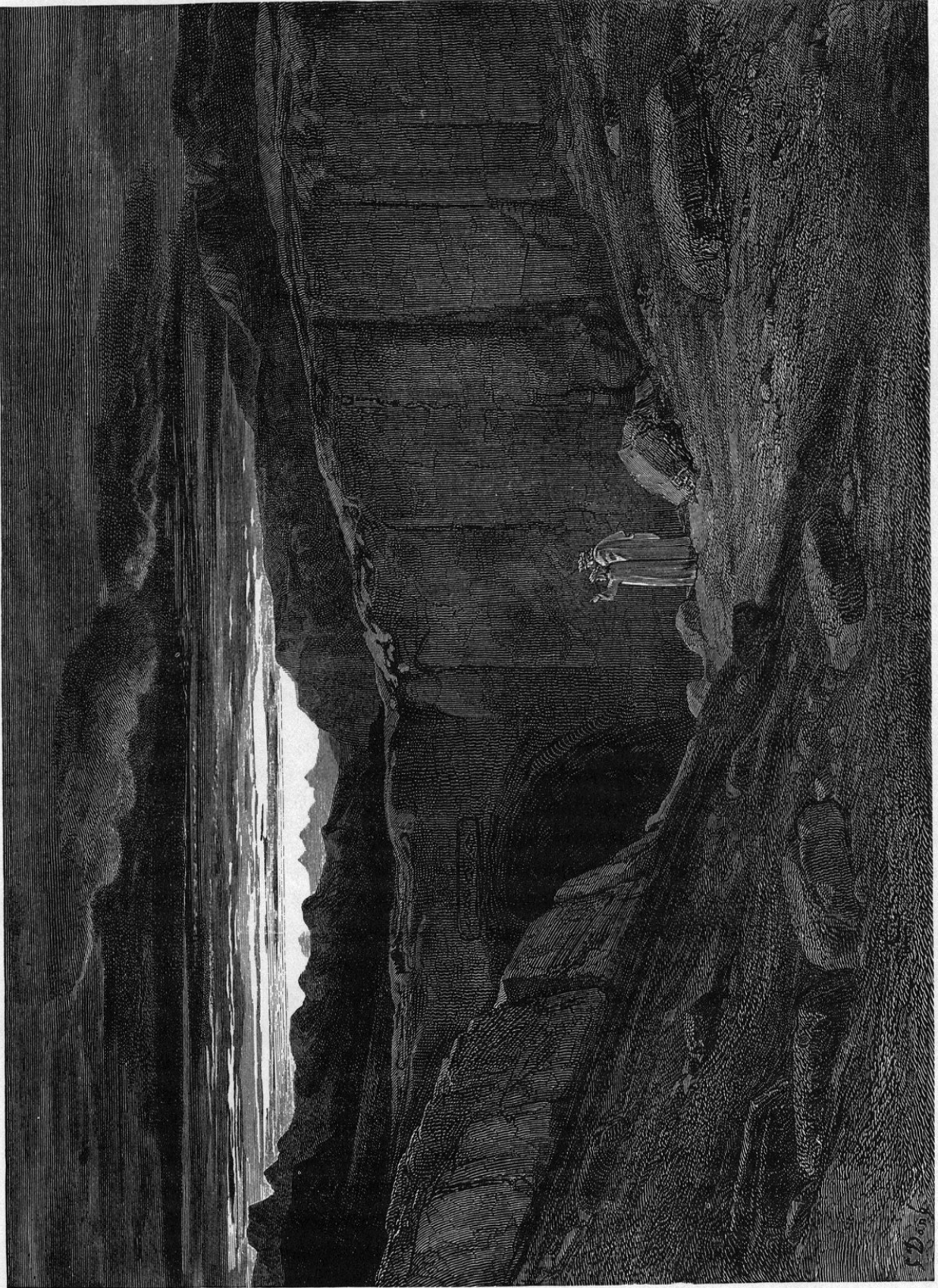
VIRGIL AND DANTE

Day was departing (Inf. II, 1).



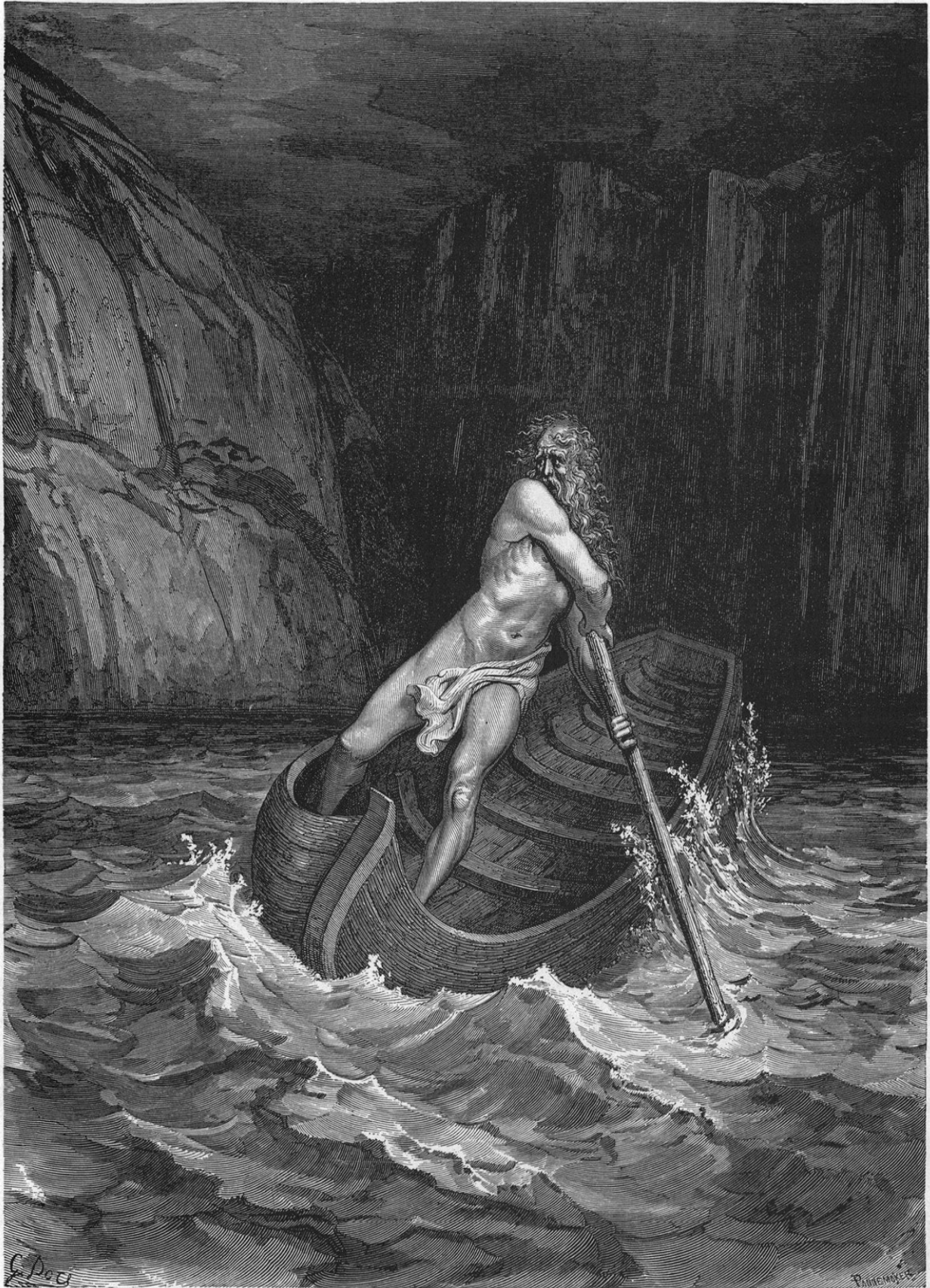
BEATRICE AND VIRGIL

“Beatrice am I, who do bid thee go” (Inf. II, 70).



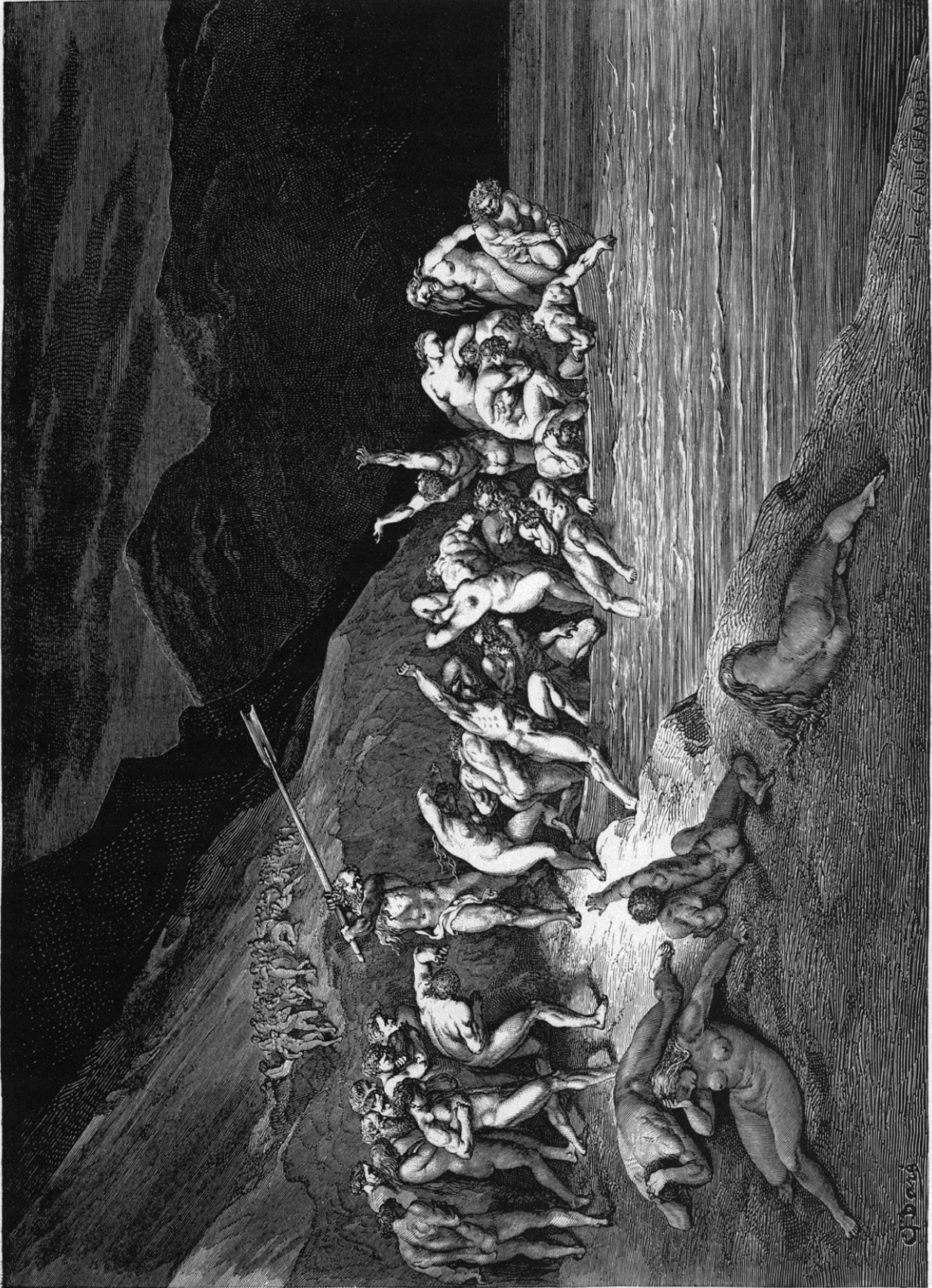
THE GATE OF HELL

“All hope abandon, ye who enter in !” (Inf. III, 9)



CHARON AND THE RIVER ACHERON

*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).*



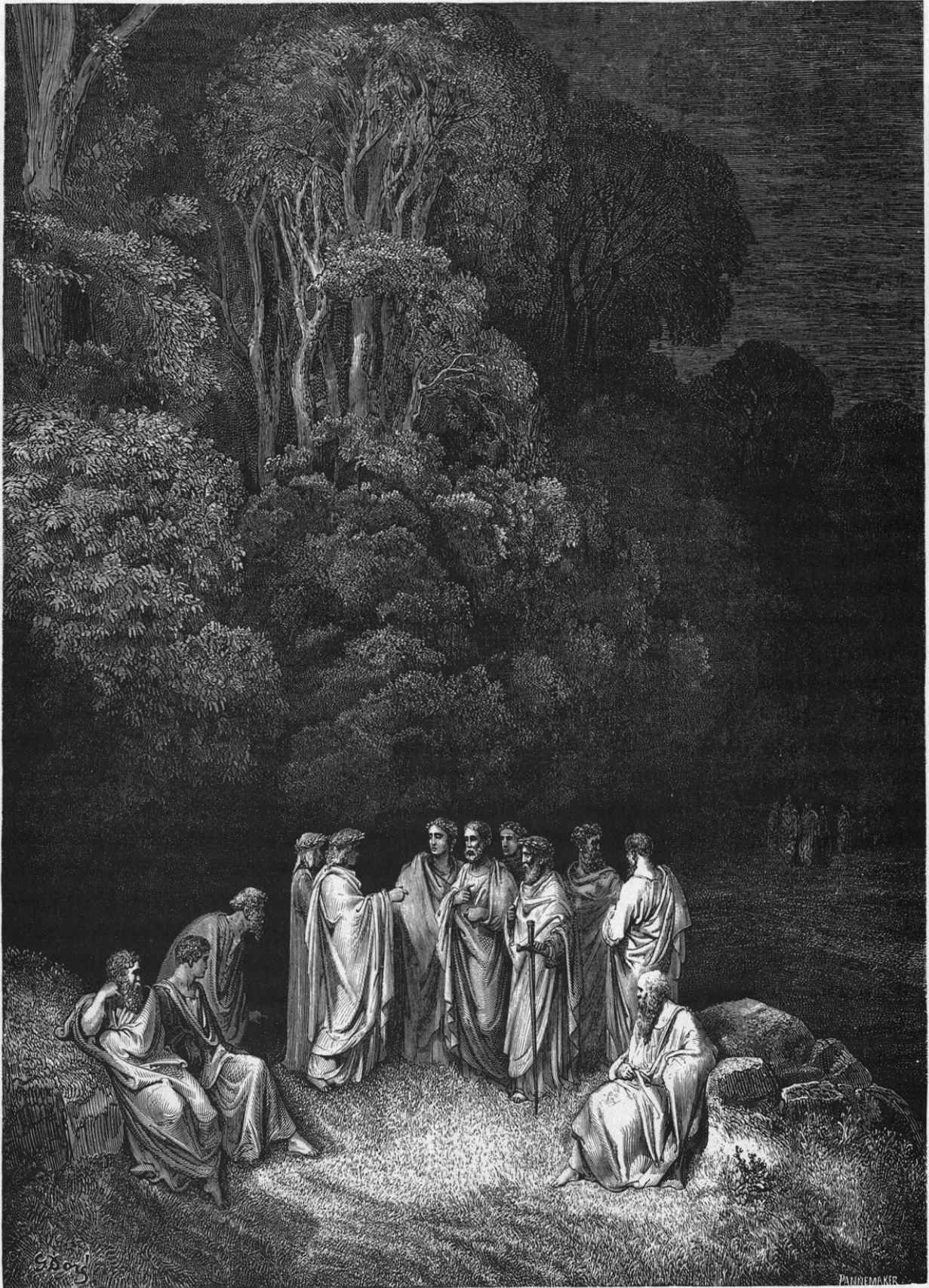
THE EMBARKATION OF THE SOULS

*Charon on the demon, with the eyes of glade, Beckoning to them, collects them
all together, Beats with his oar whoever lags behinds (Inf. III, 109–111).*



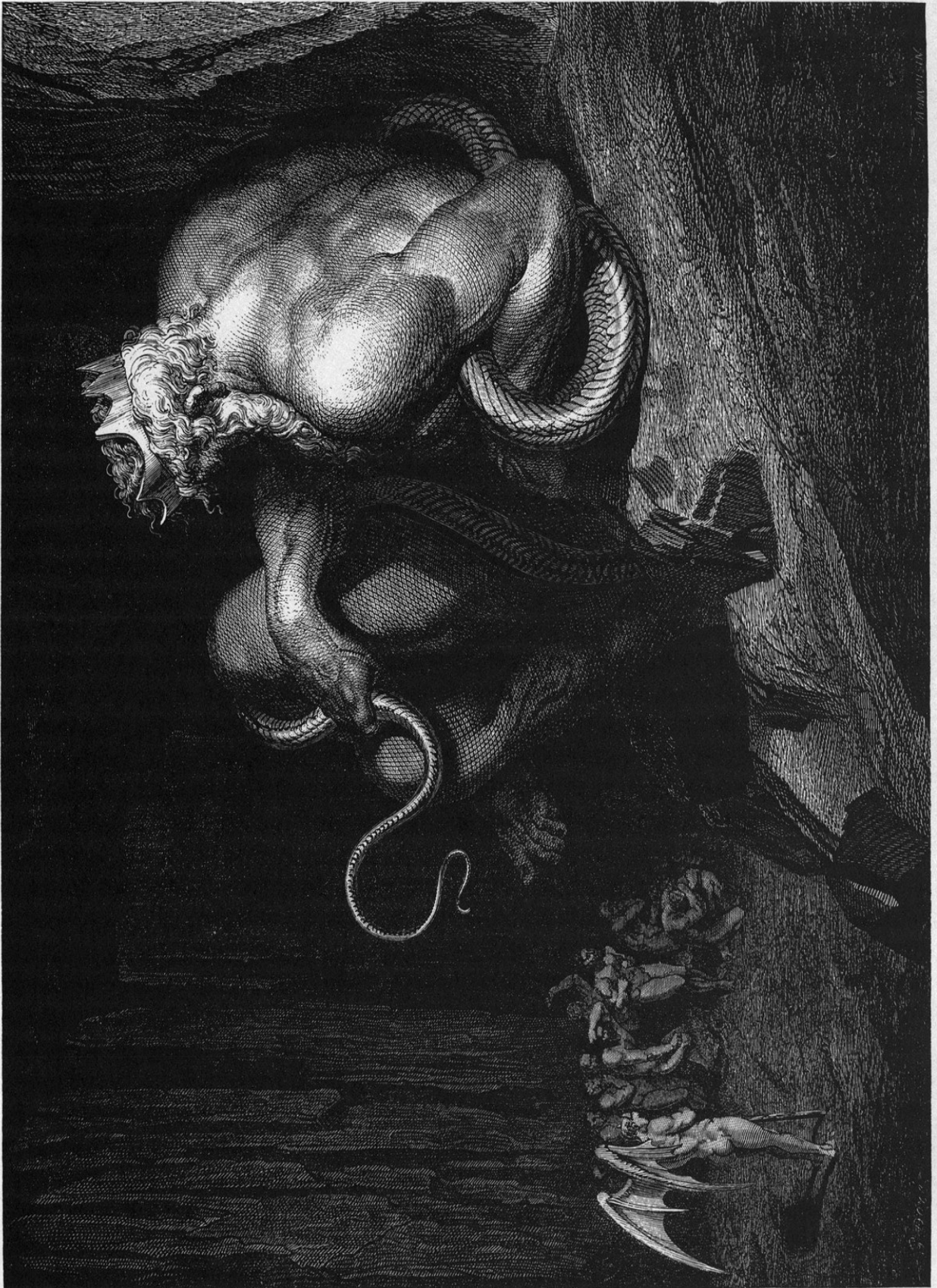
LIMBO—THE INNOCENT SOULS

*“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).*



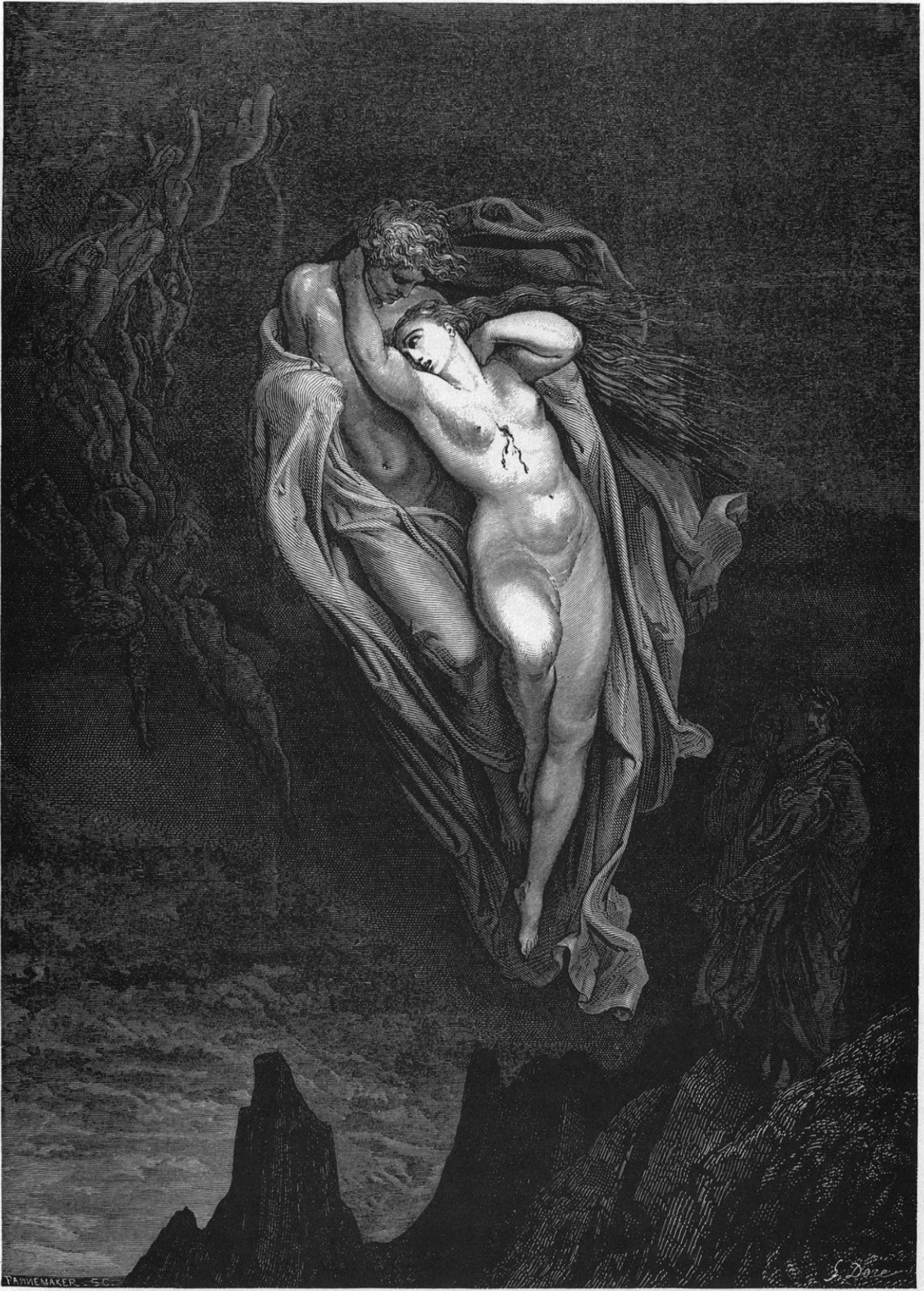
MINOS

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



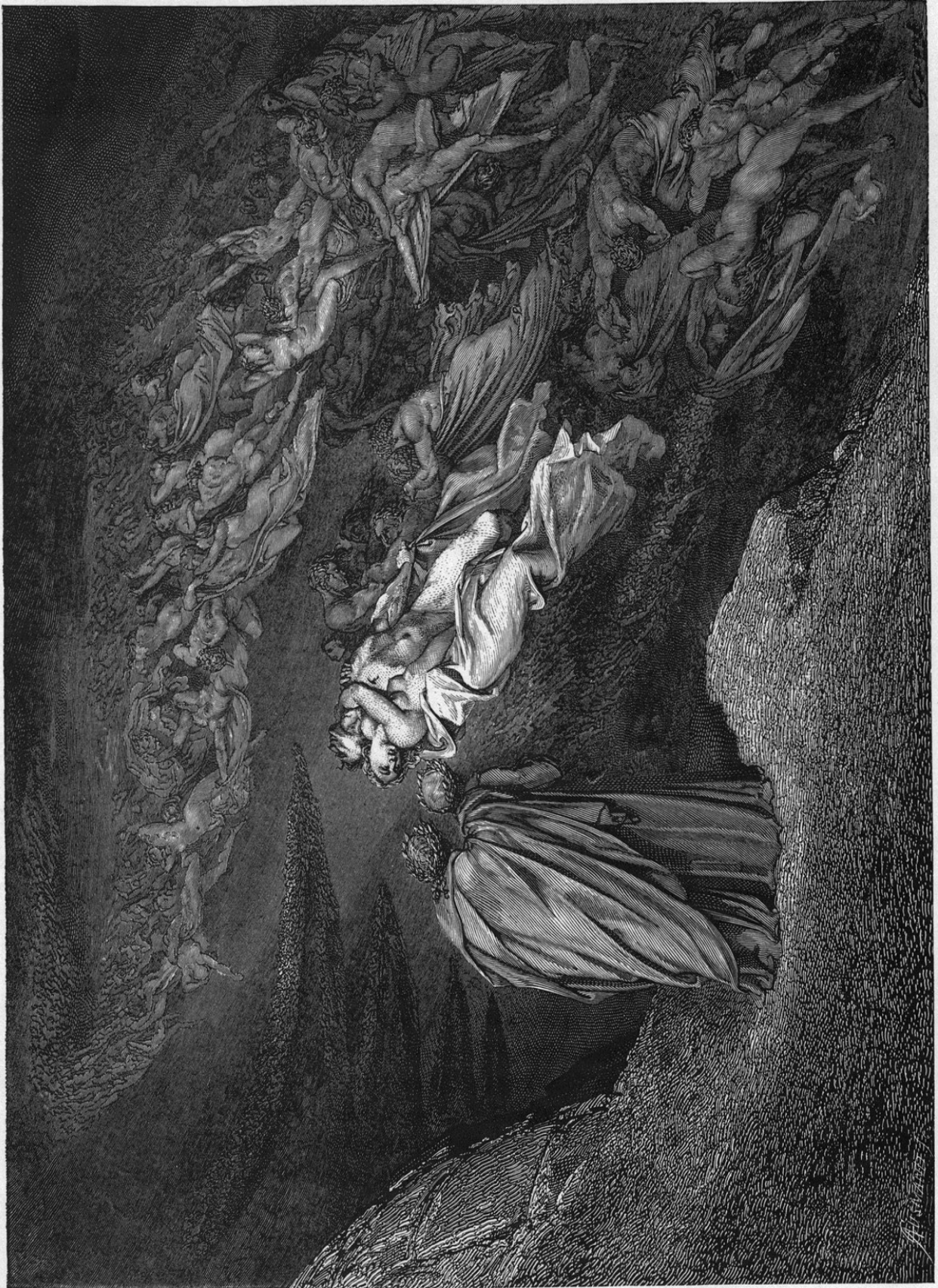
THE LUSTFUL

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



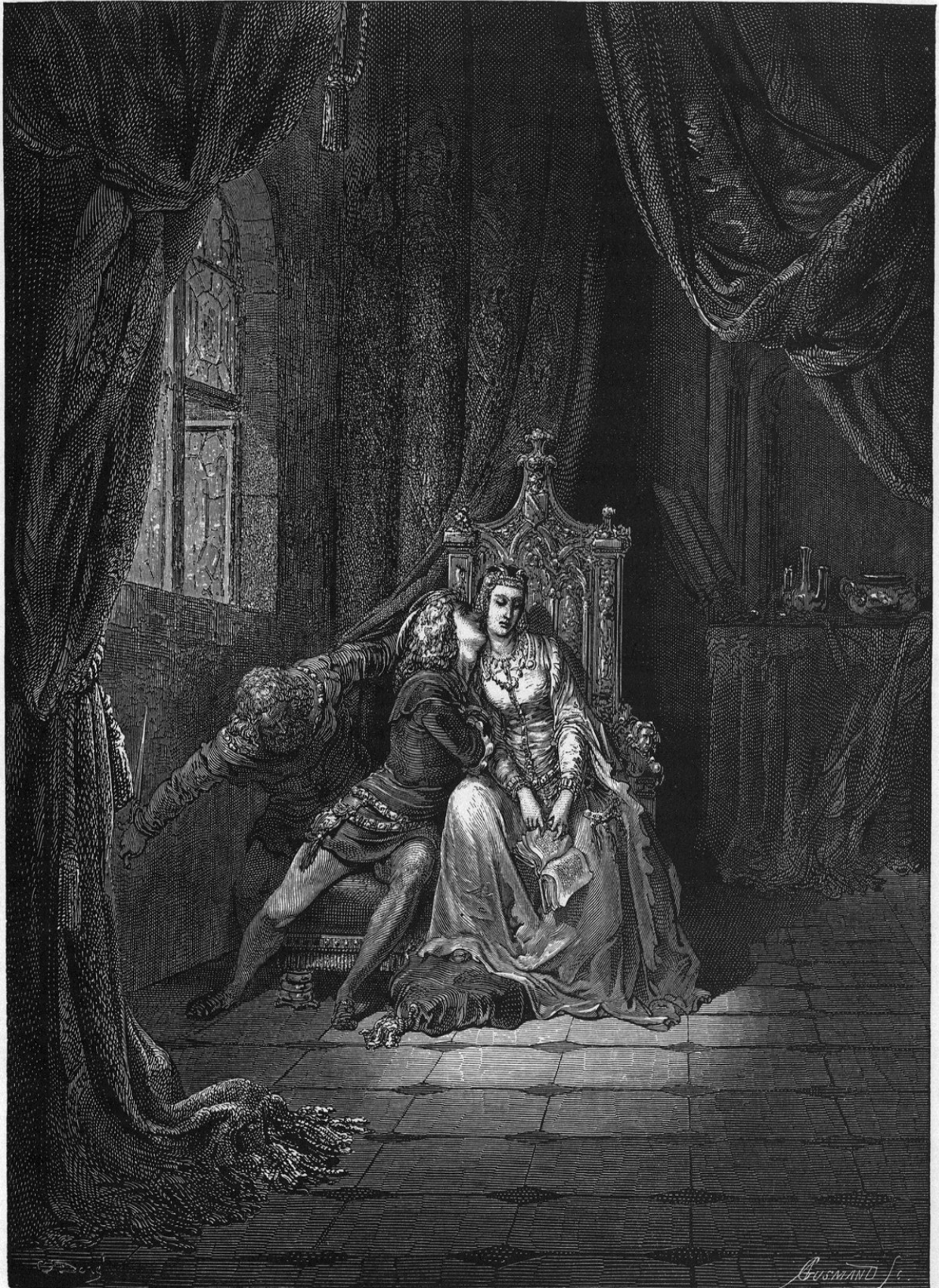
PAOLO AND FRANCESCA

*“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

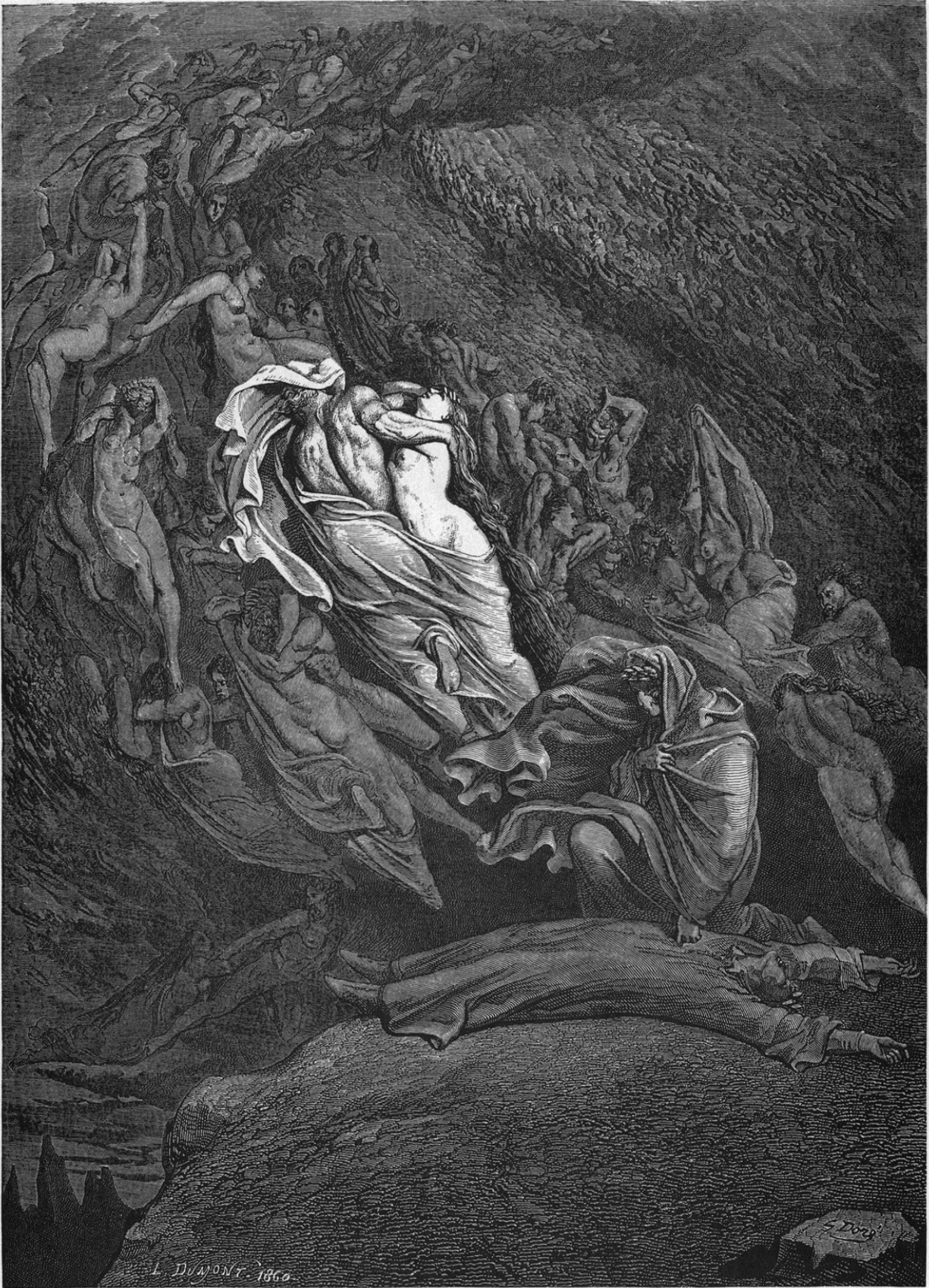
*“Love has conducted us unto one death; / Caina waiteth him who quenched our
life!” (Inf. IV, 106, 107).*



GOSWAMD S.

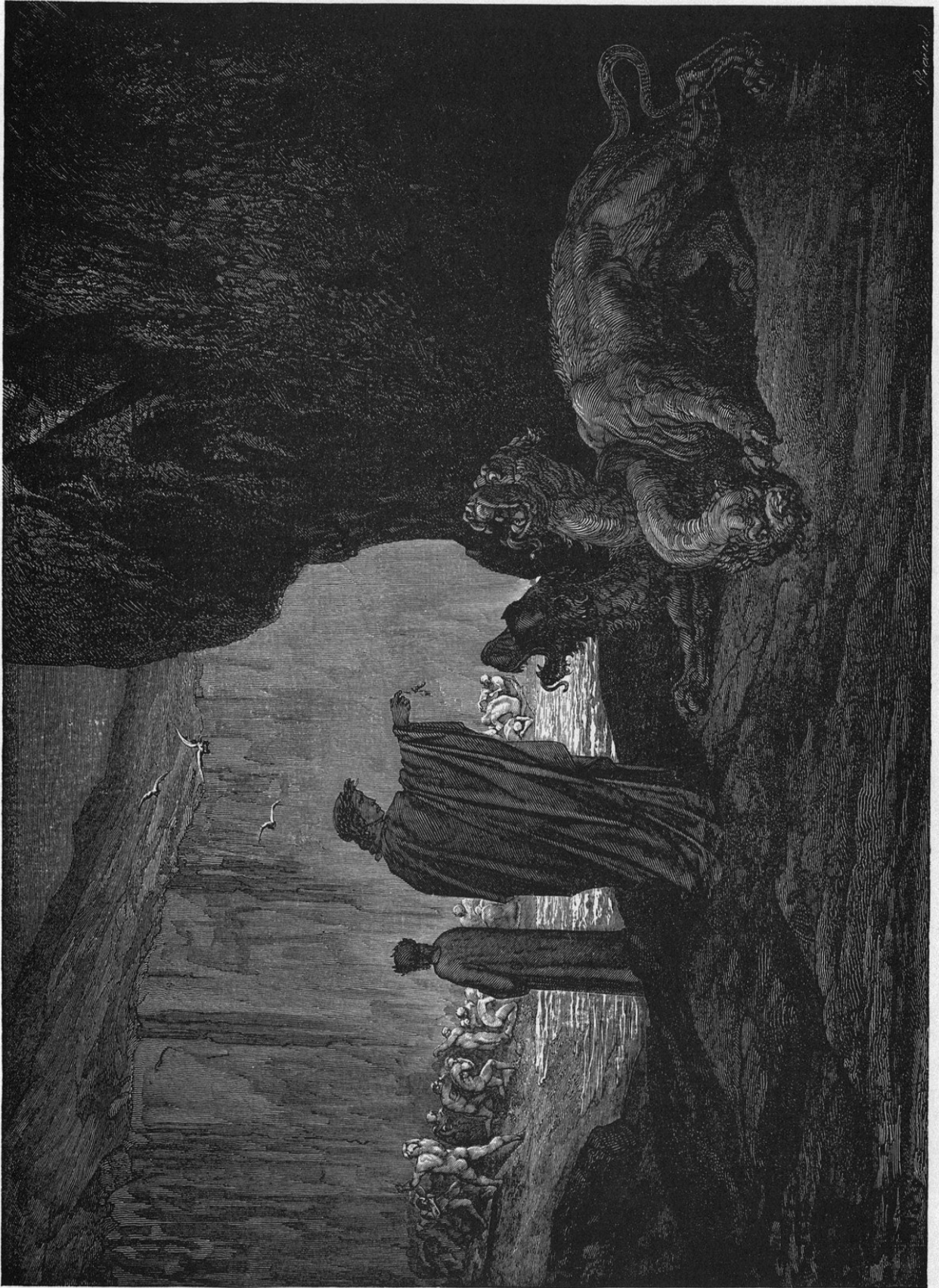
PAOLO AND FRANCESCA

“That day no farther did we read therein” (Inf. V, 138).



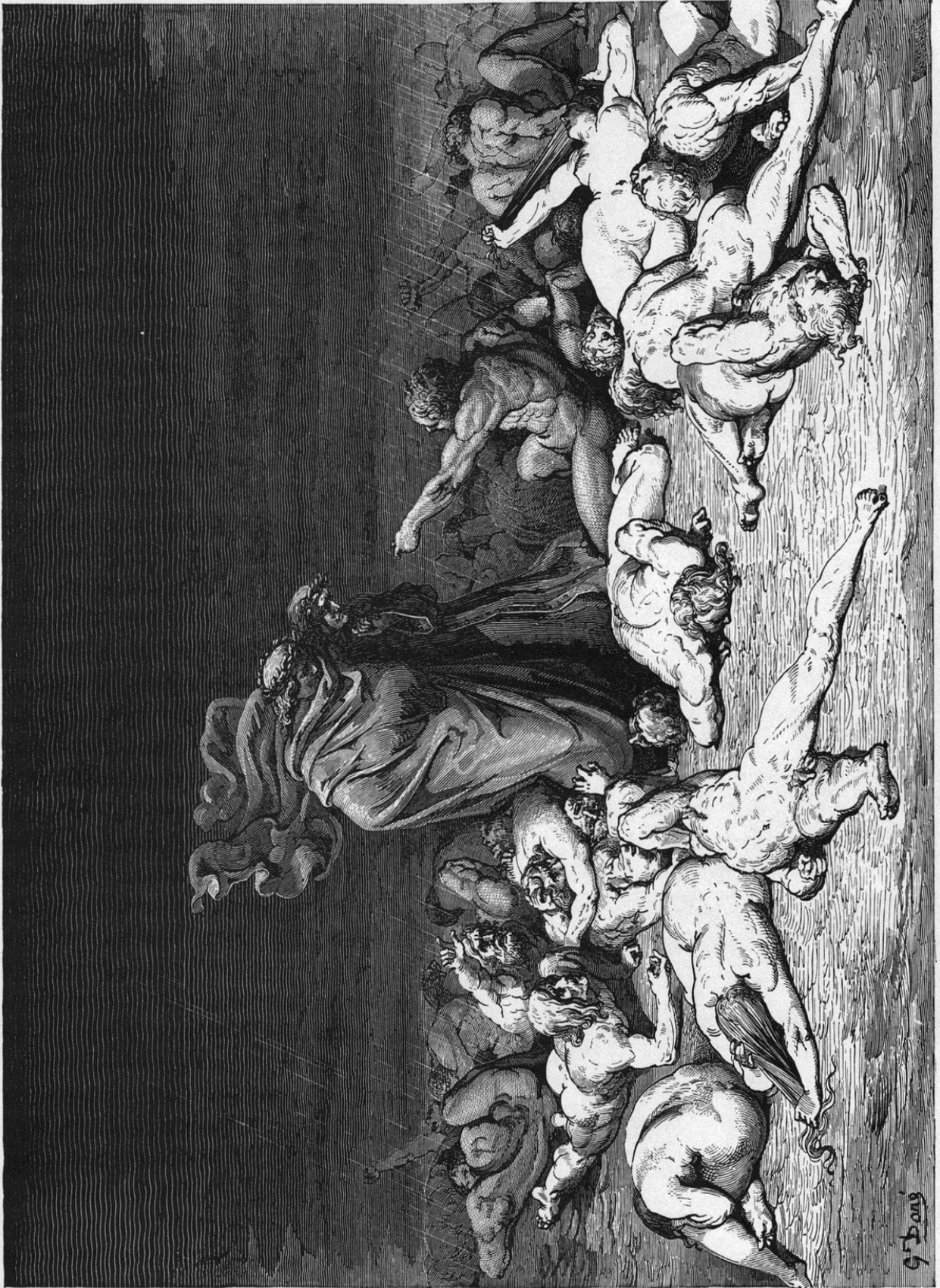
PAOLO AND FRANCESCA

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



CERBERUS

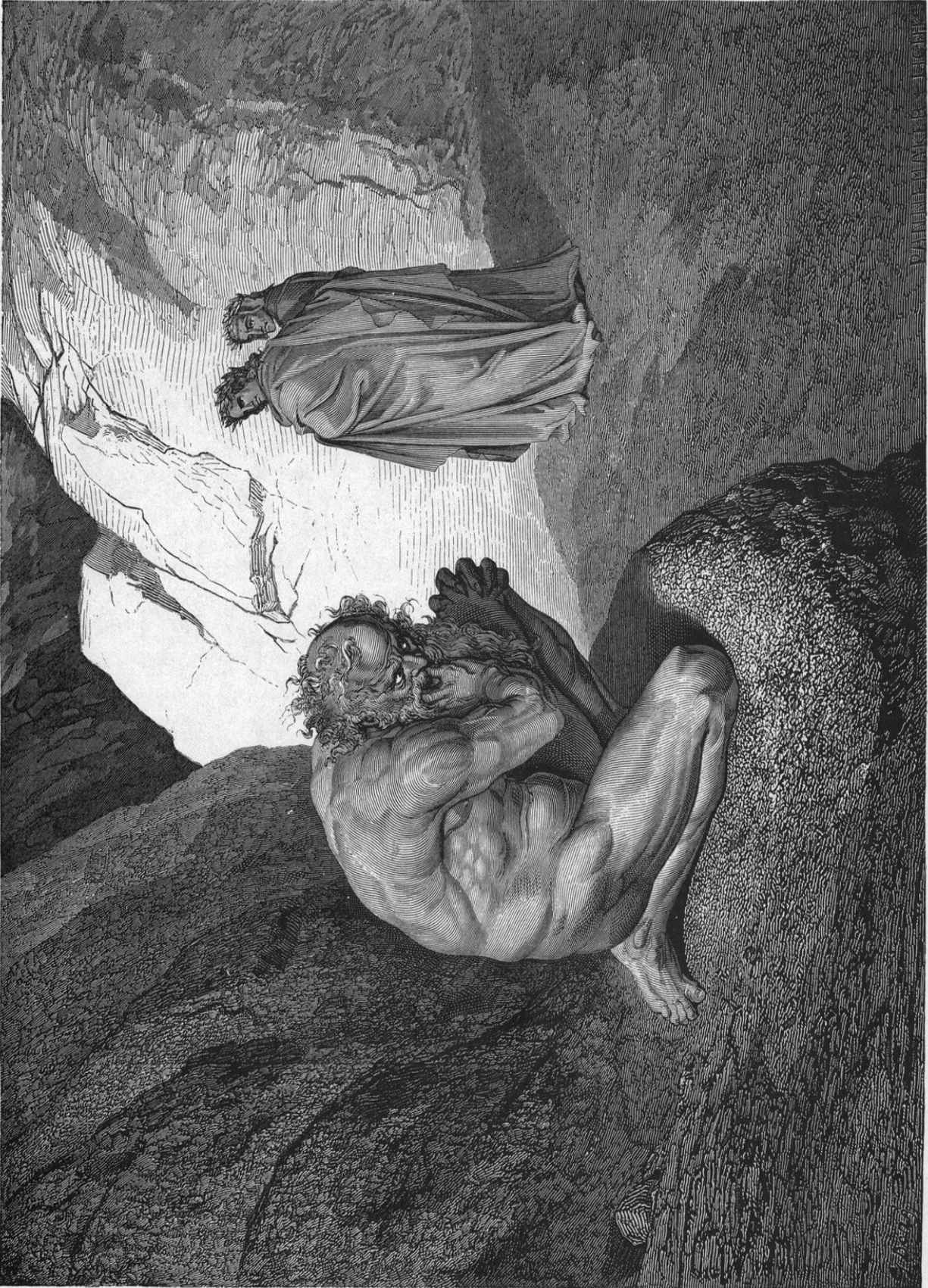
*And my Conductor, with his spans extended, Took of the earth, and with his fists
weel filled, He threw it into those rapacious gullets (Inf. VI, 25–27).*



G. B. 1845

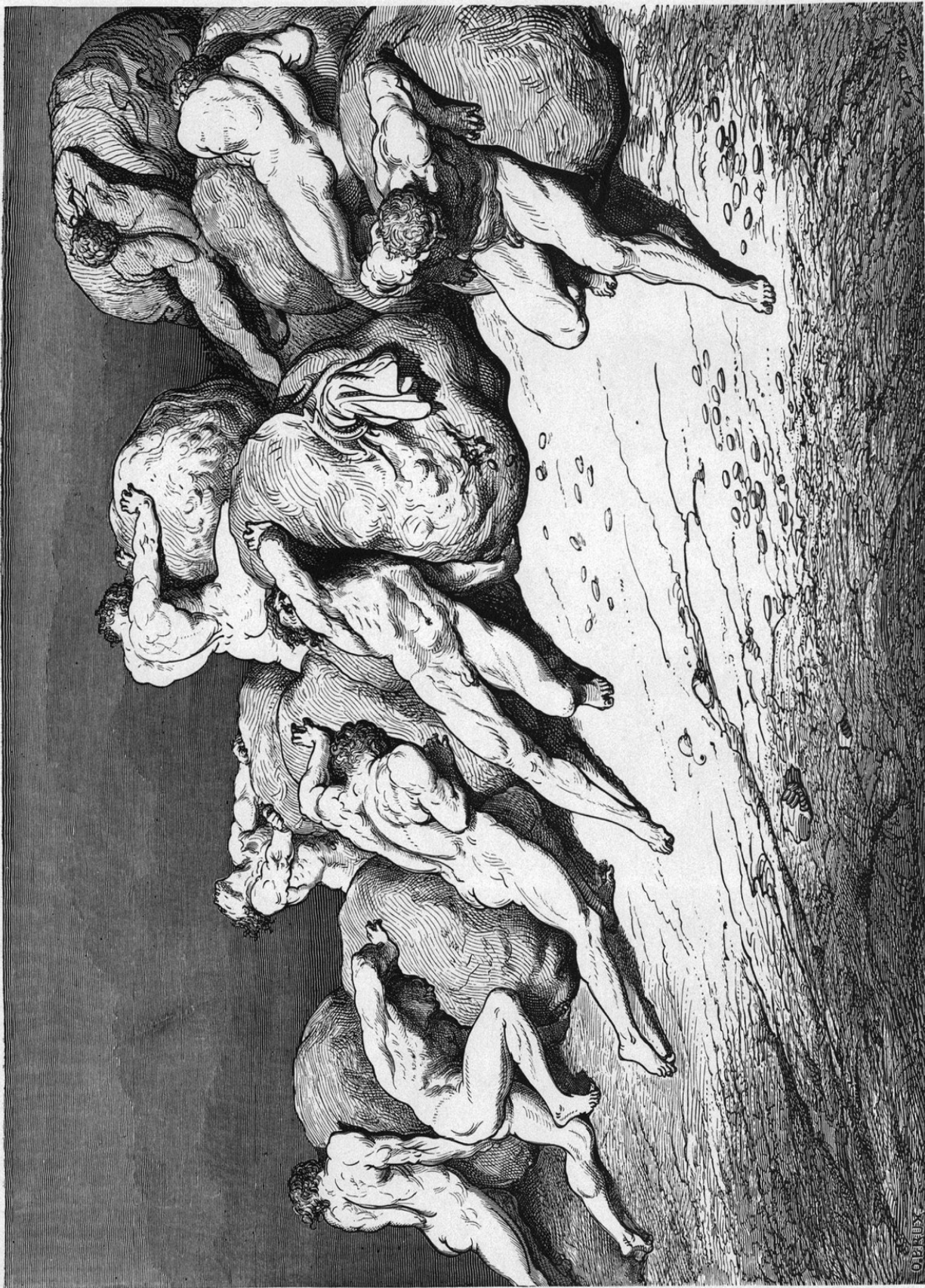
THE BLUTTONS—CIACCO

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



PLUTO AND VIRGIL

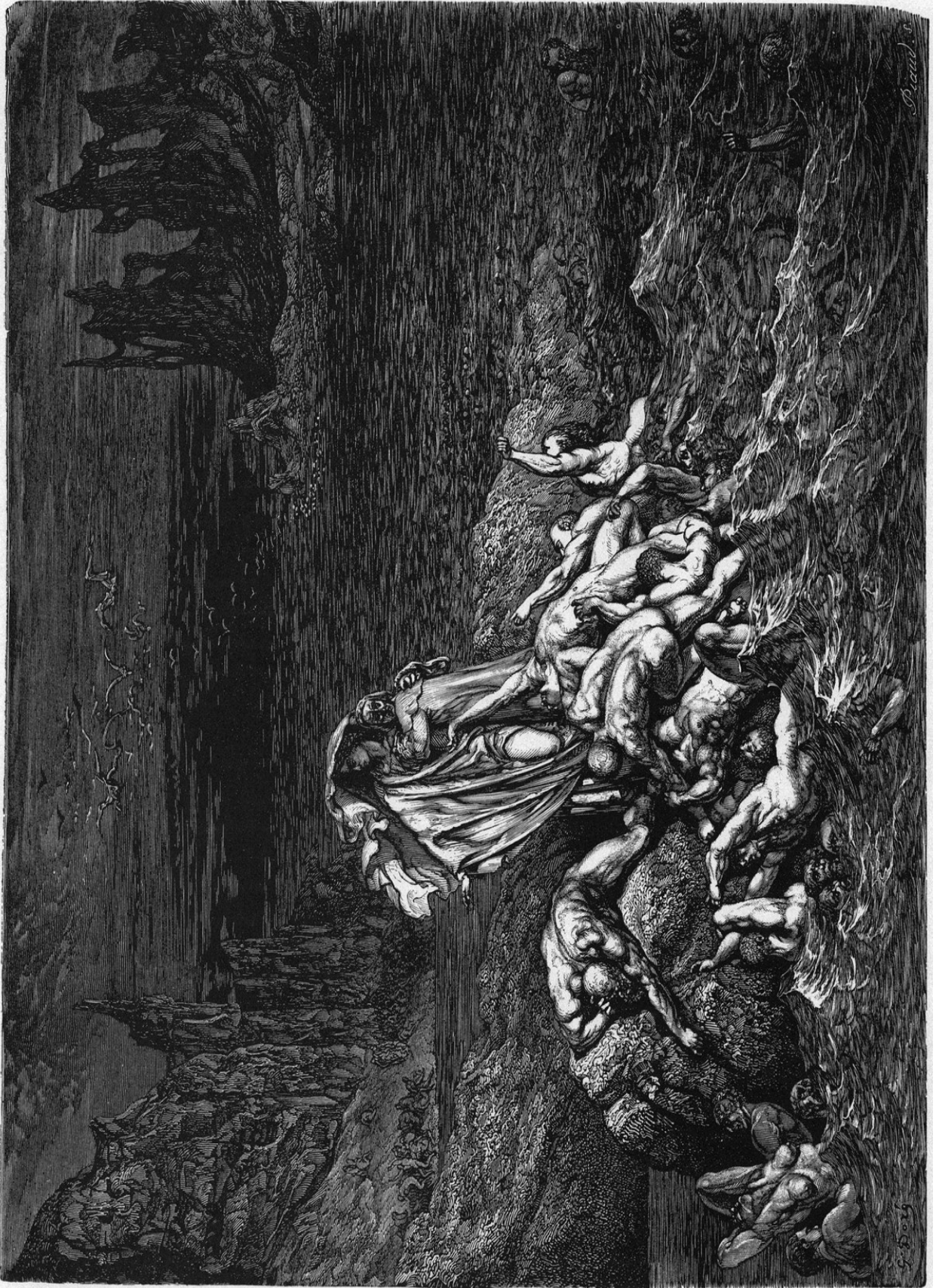
*“Be silent thou accused wolf; / Consume within thyself with thine own rage”
(Inf. VII, 8, 9).*



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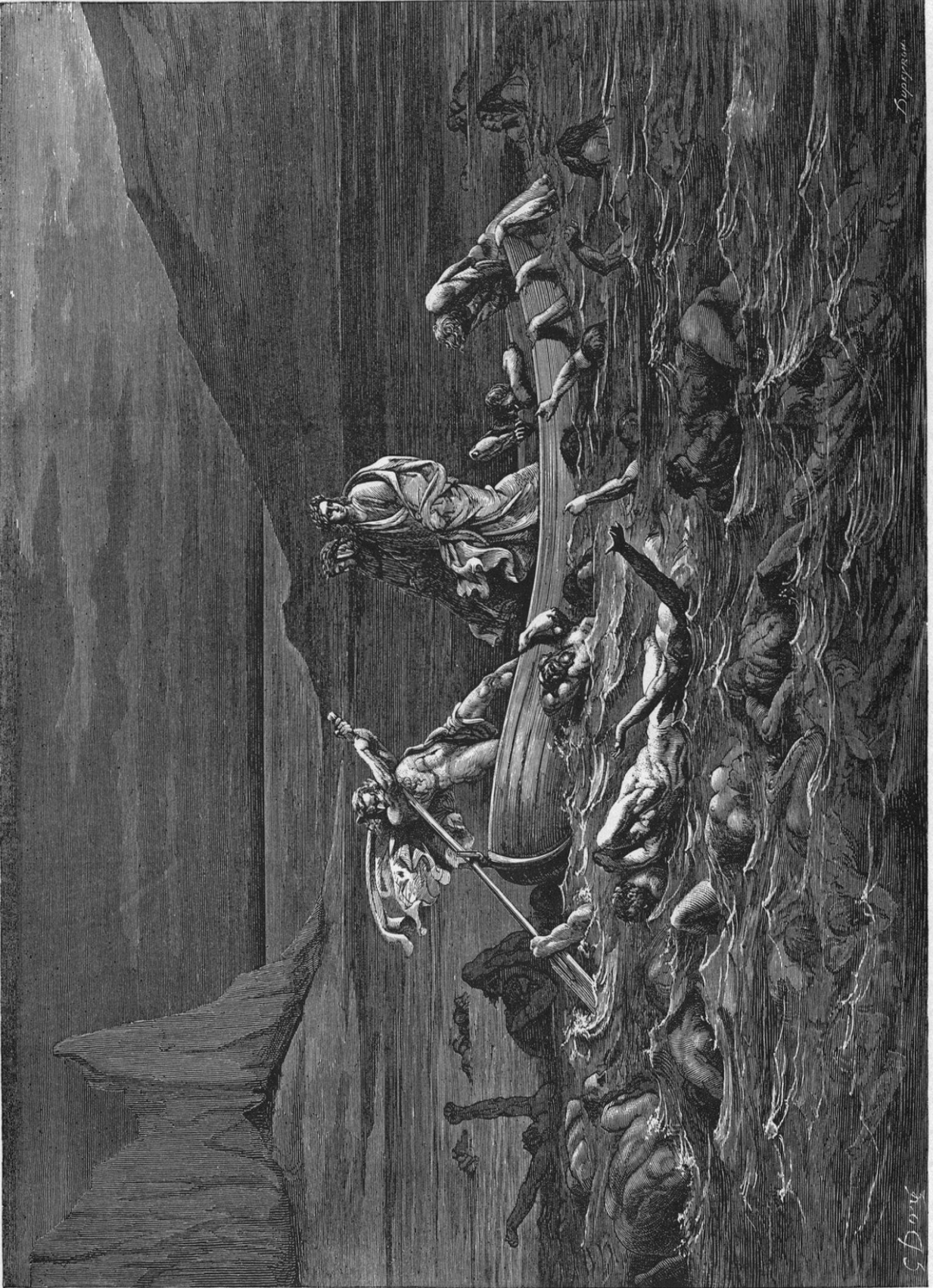
THE AVARICIOUS AND PRODIGAL

*“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).*



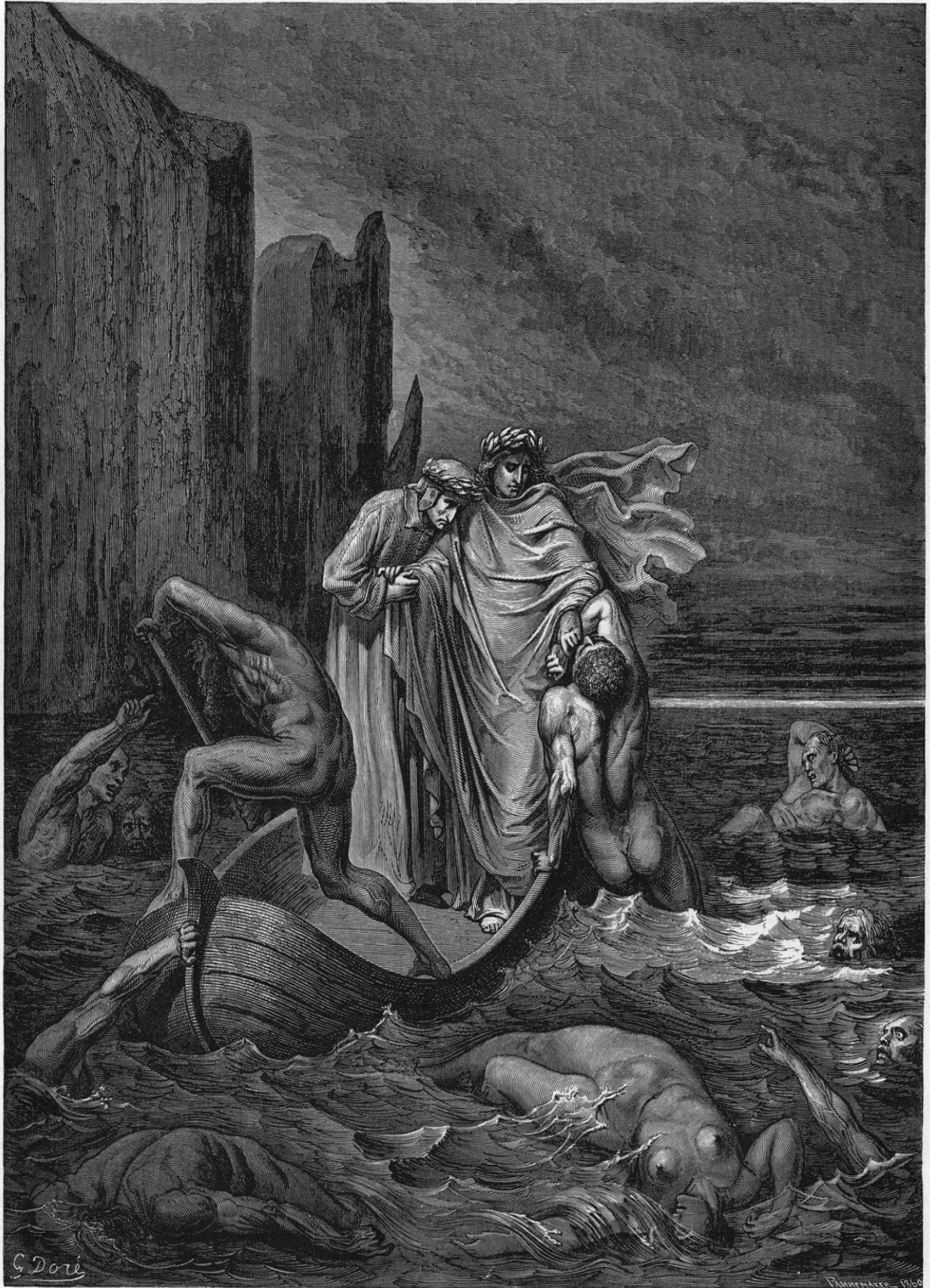
THE STYX—THE IRASCIBLE

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



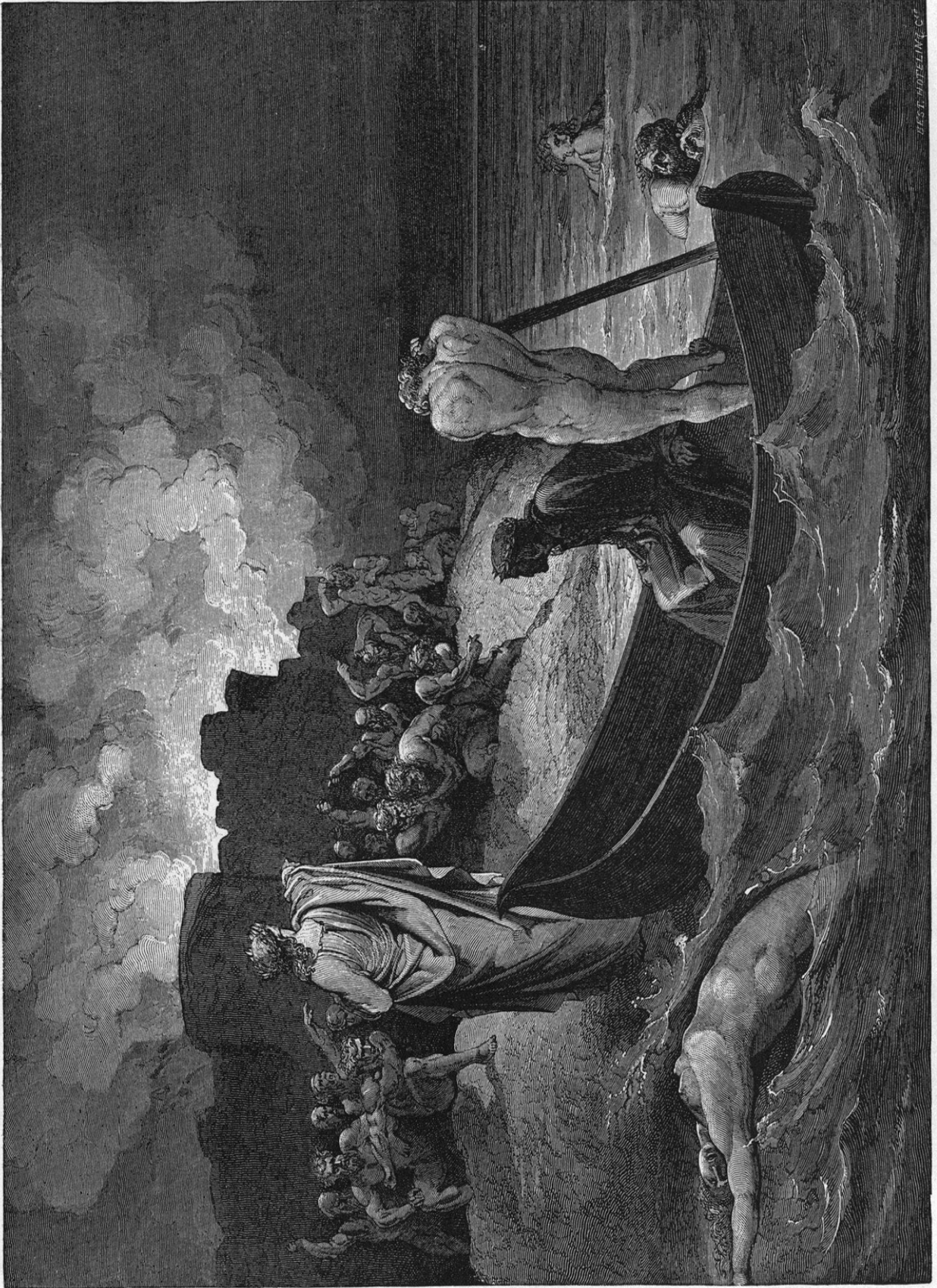
THE STYX—PHLEGYAS

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



THE STYX—PHILIPPO ARGENTI

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



WEST-HOPKINS, C.T.

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).*

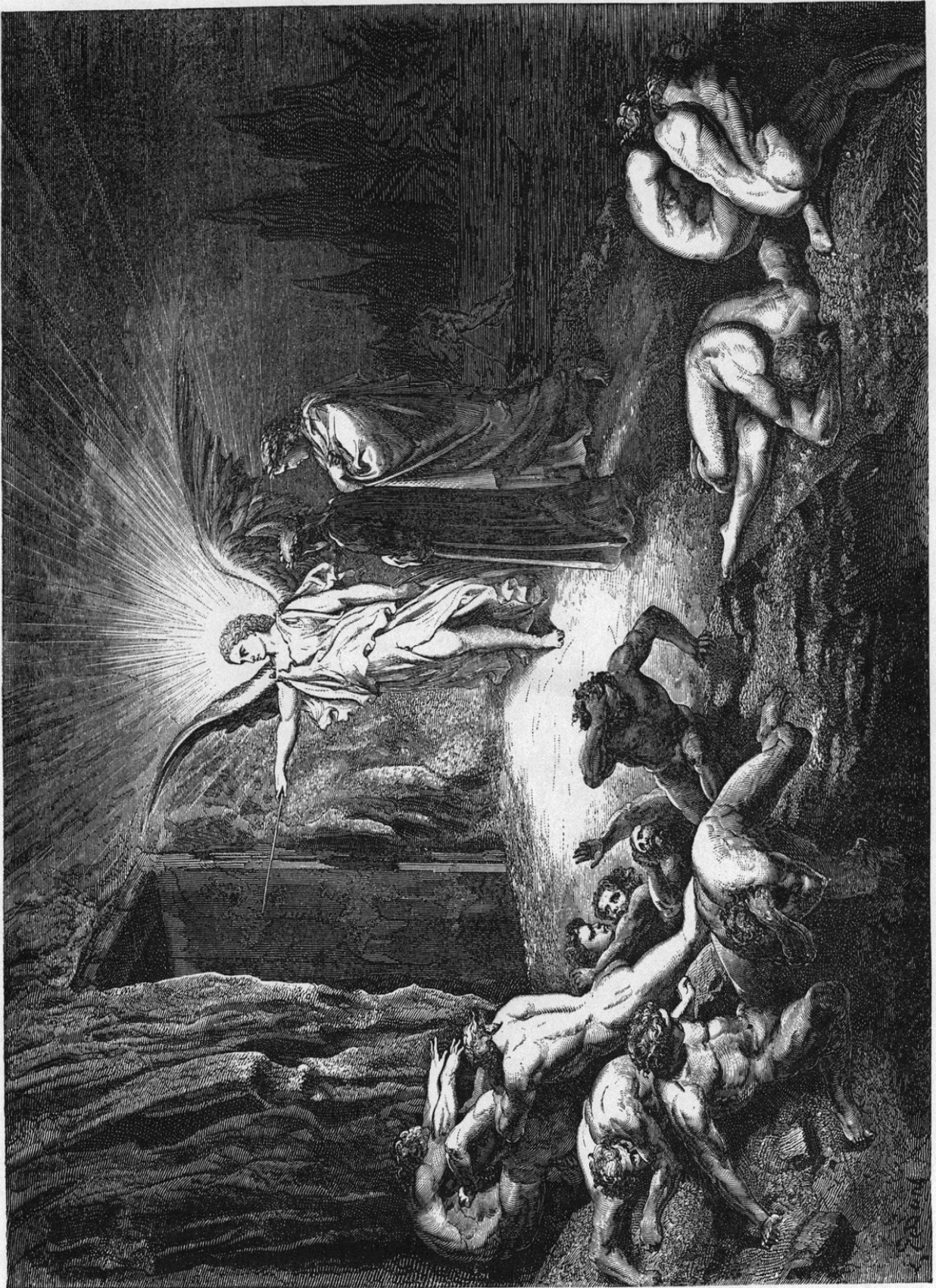


G. Doré

Paris

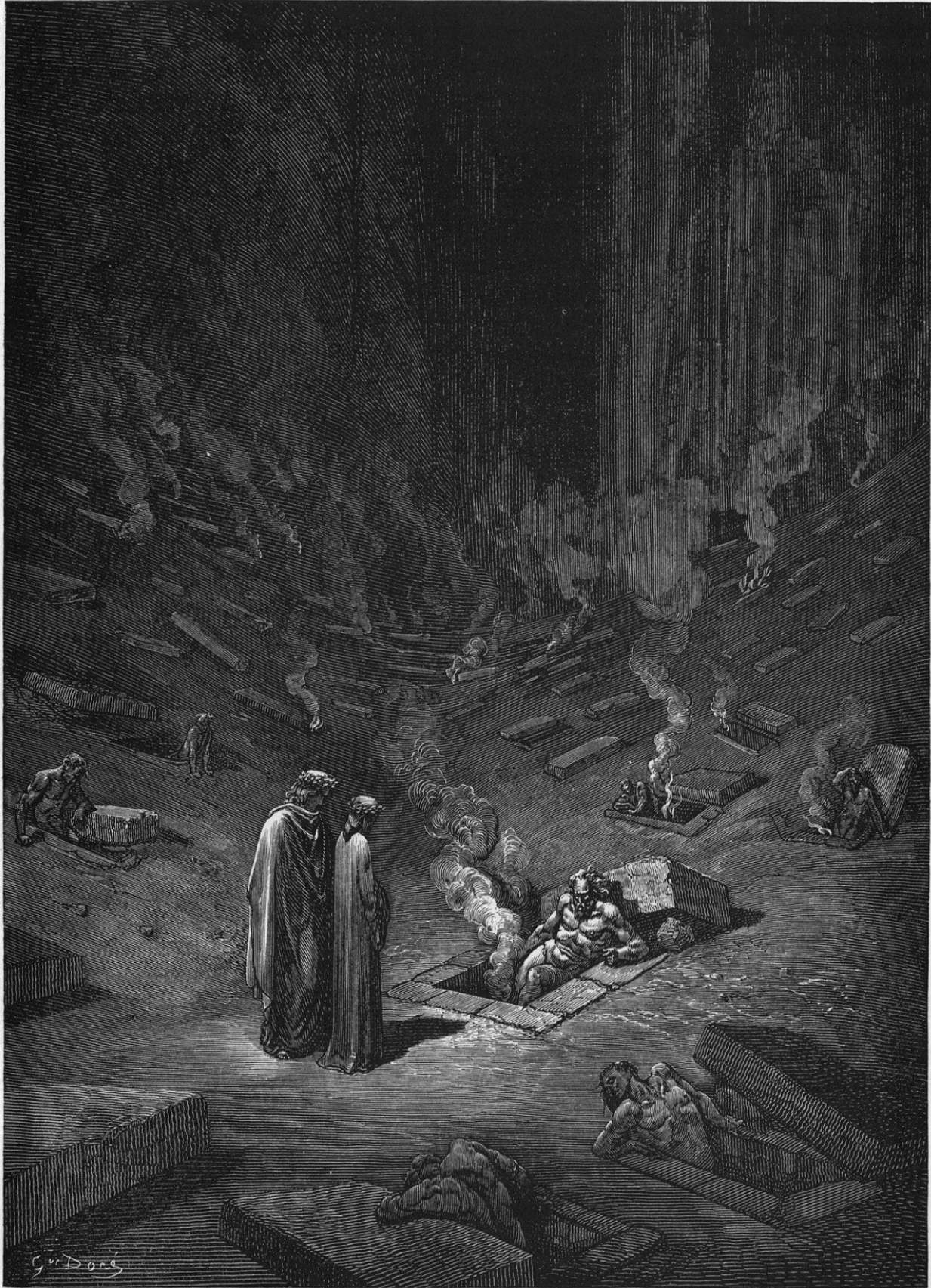
THE ERINNYS

*“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 RAVES—THE HERESIARCHS

“My Master, what are all those people Who, having sepulture within those tombs, Make themselves audible by doleful sighs?” (Inf. IX, 24–126).

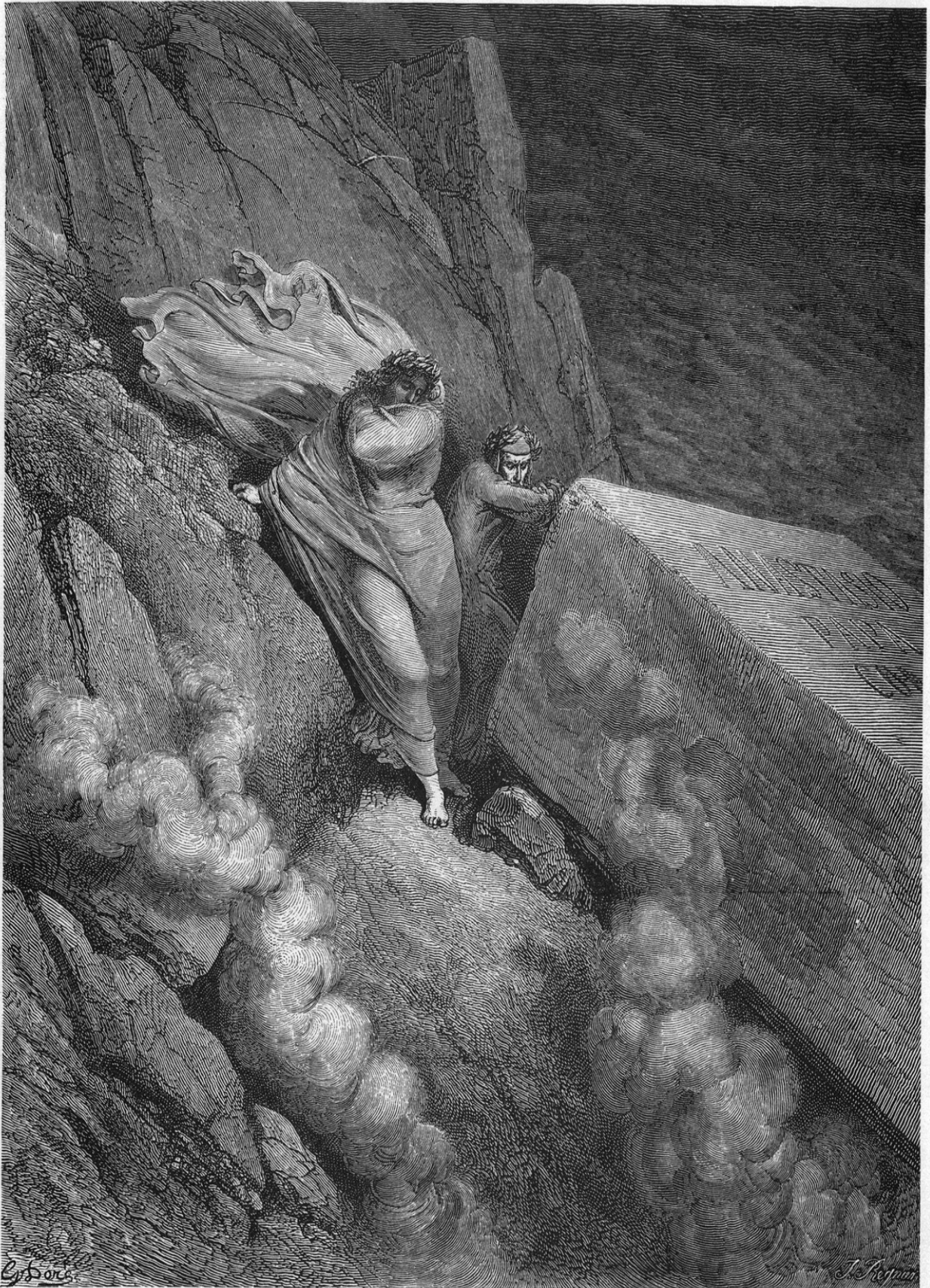


P. SAN

G. D. 1861

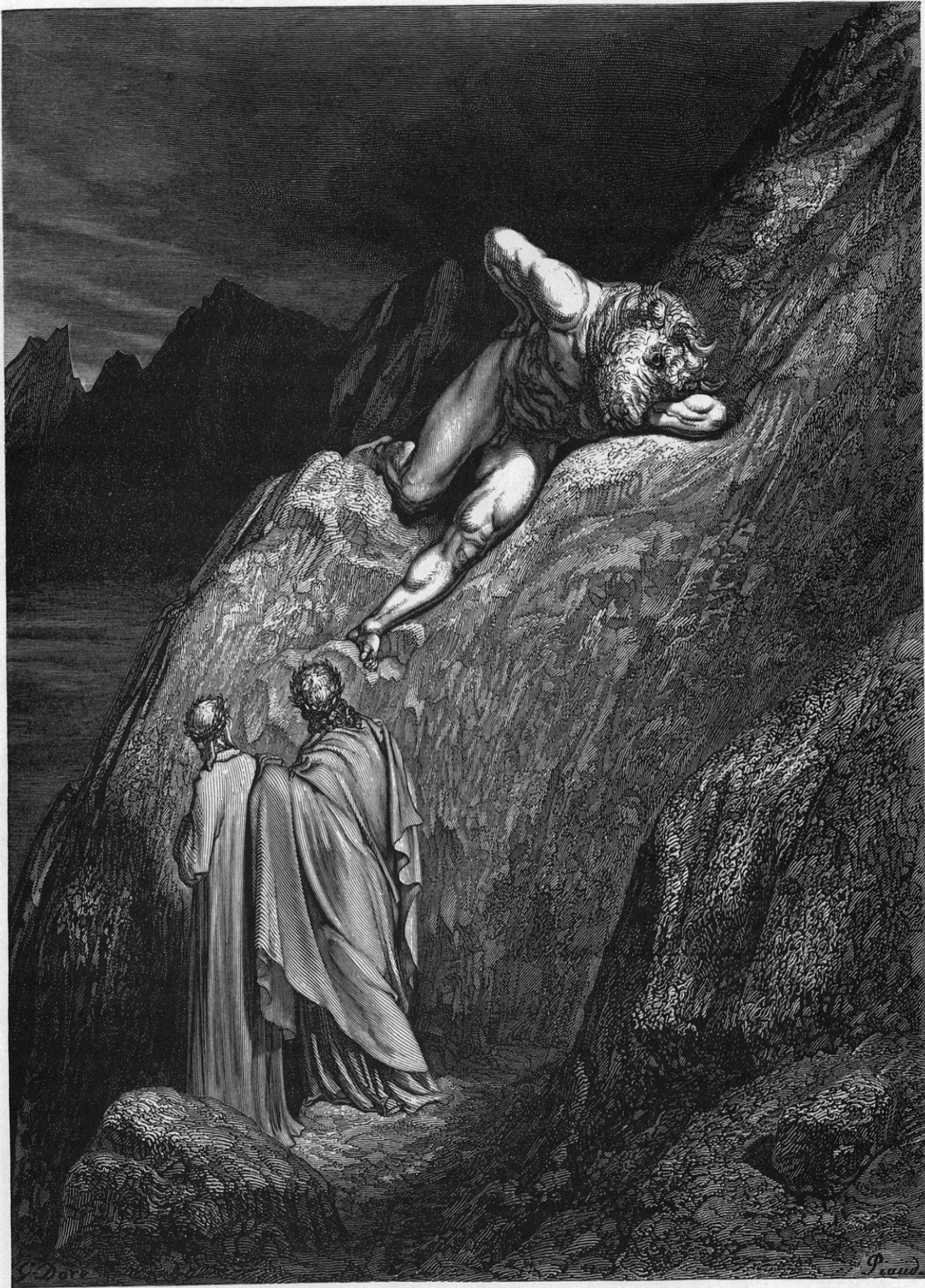
FARINATA

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



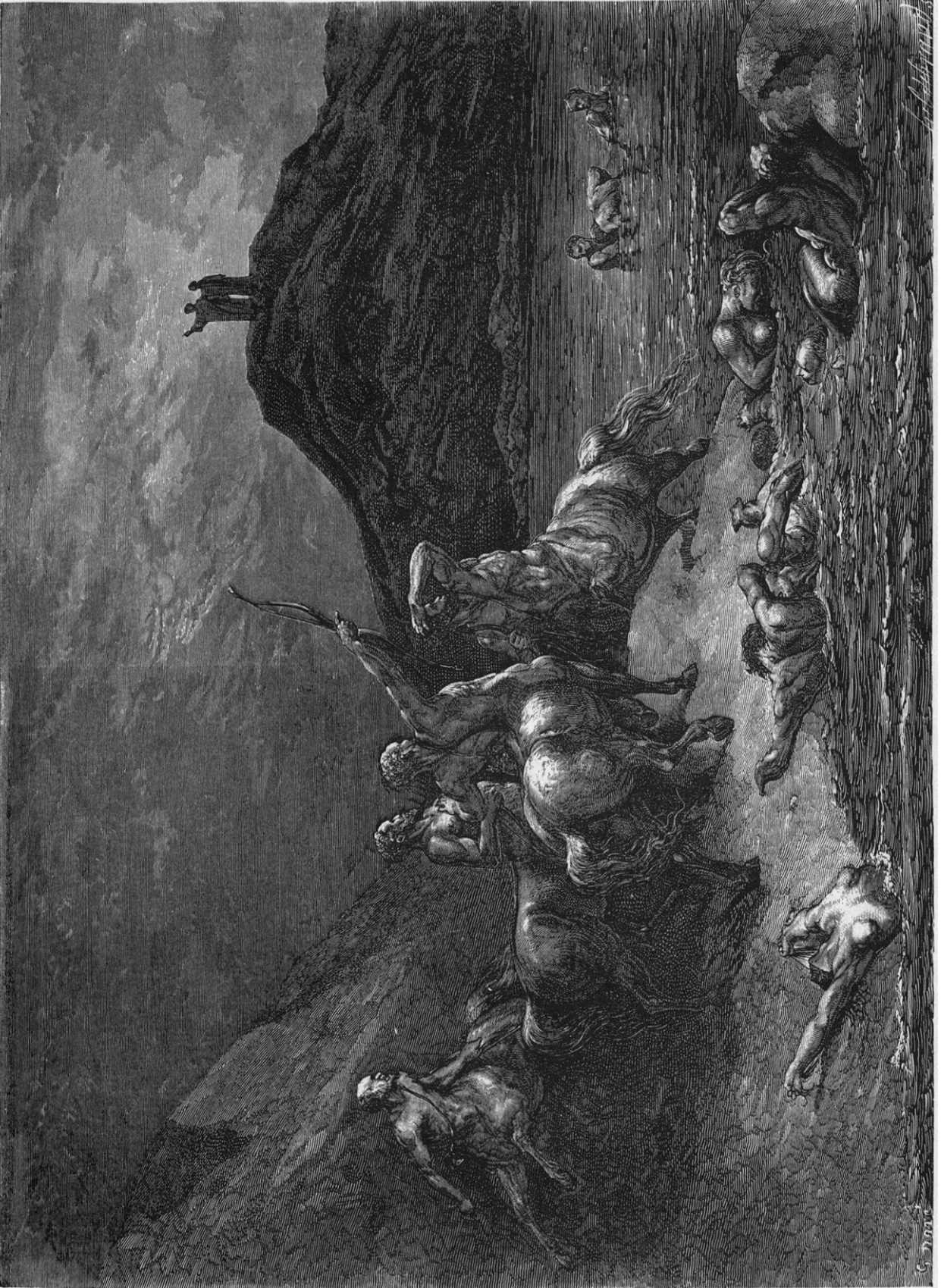
THE TOMB OF ANASTASIUS

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).



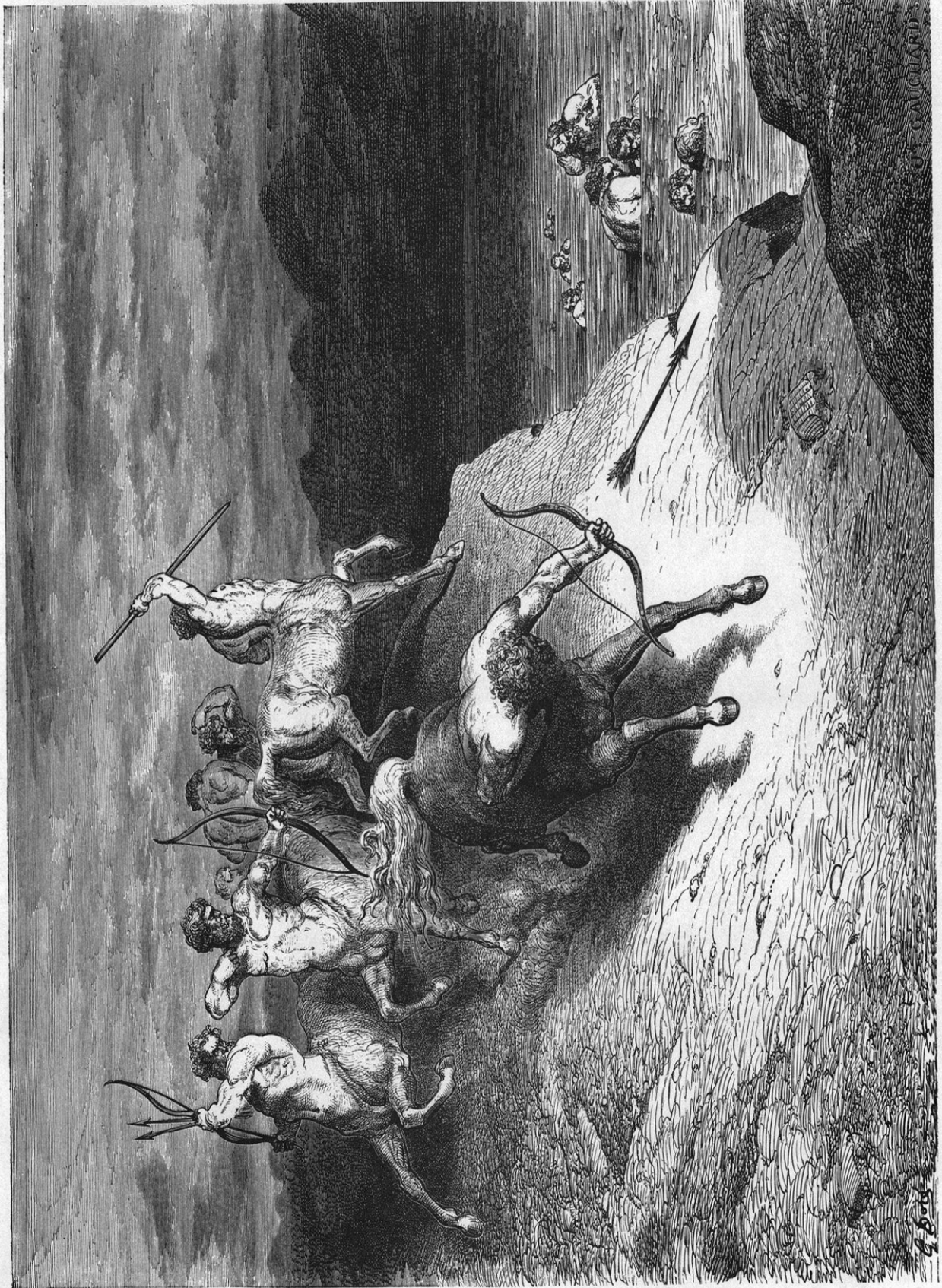
THE MINOTAUR

*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).*



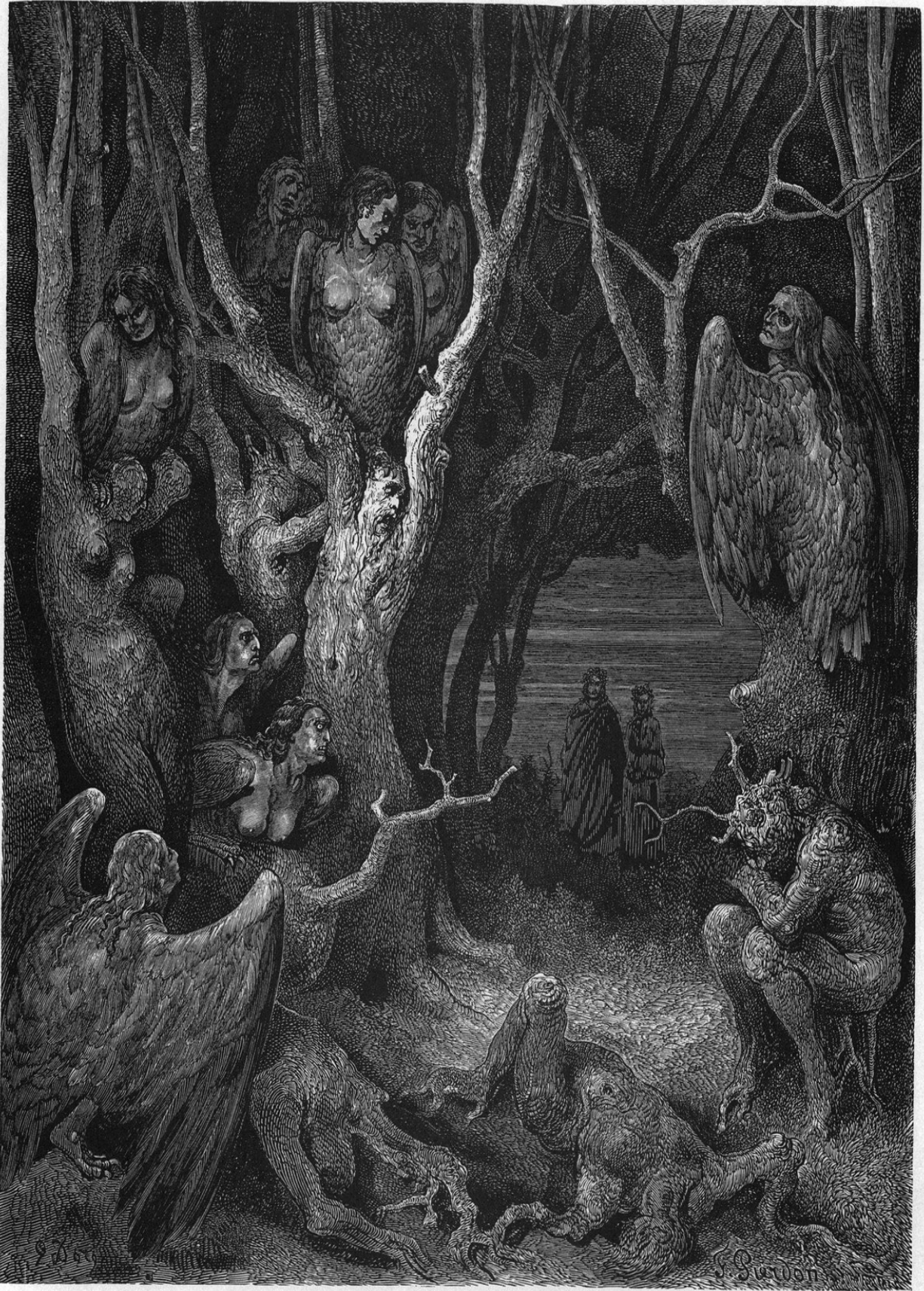
THE CENTAURS—NESSUS

*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).*



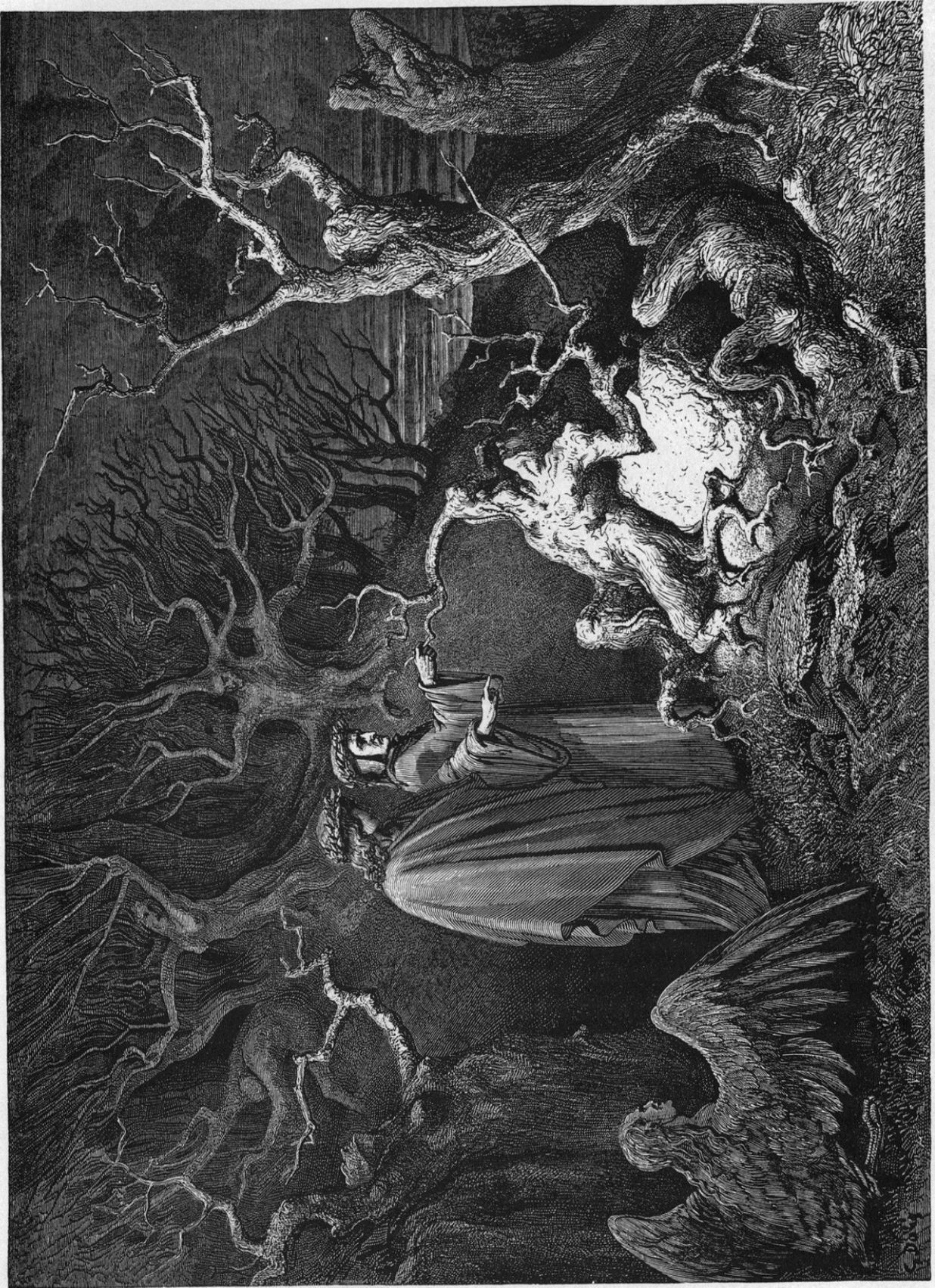
CHIRON

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



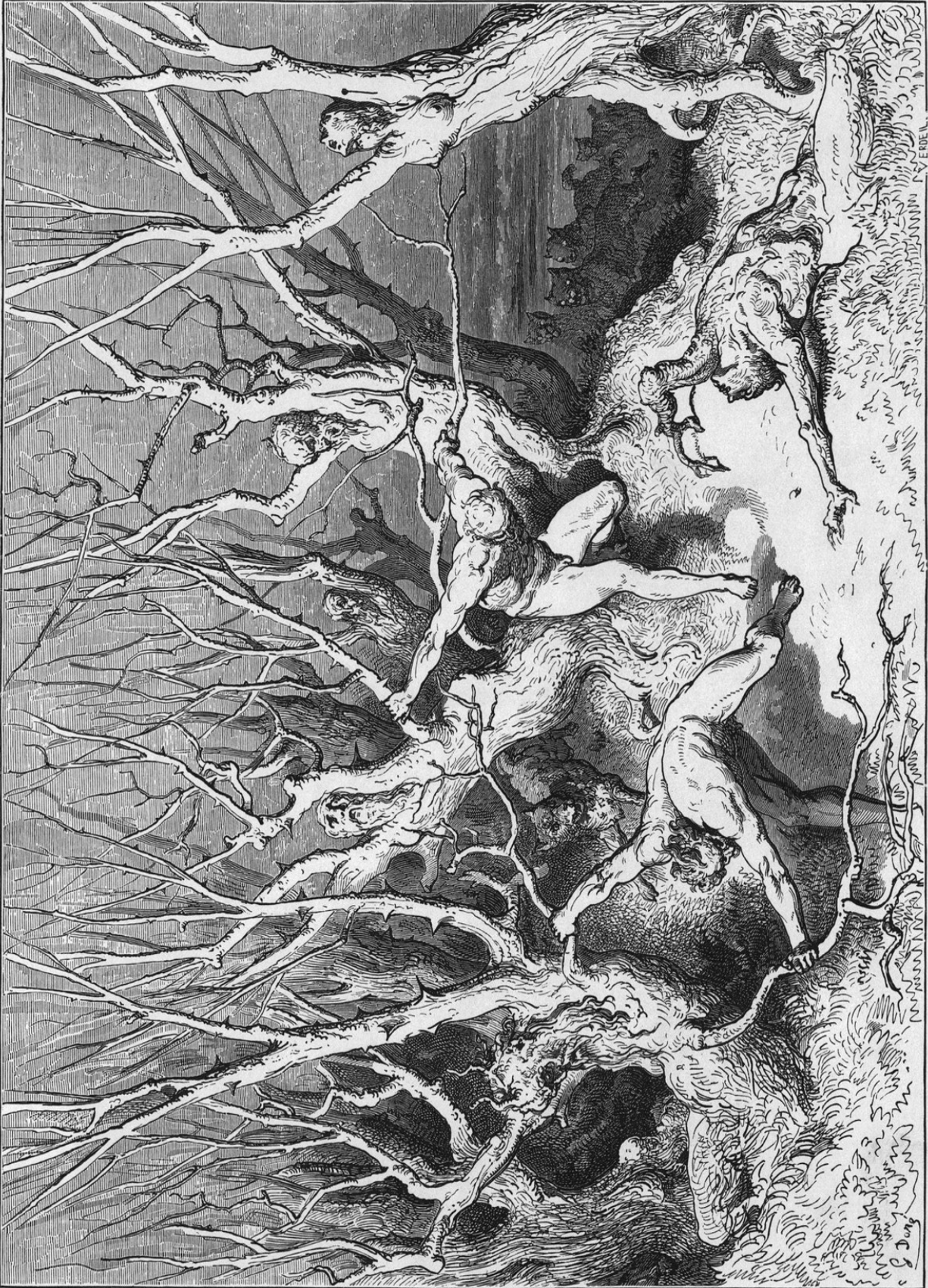
THE HARPIES' WOOD

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).*

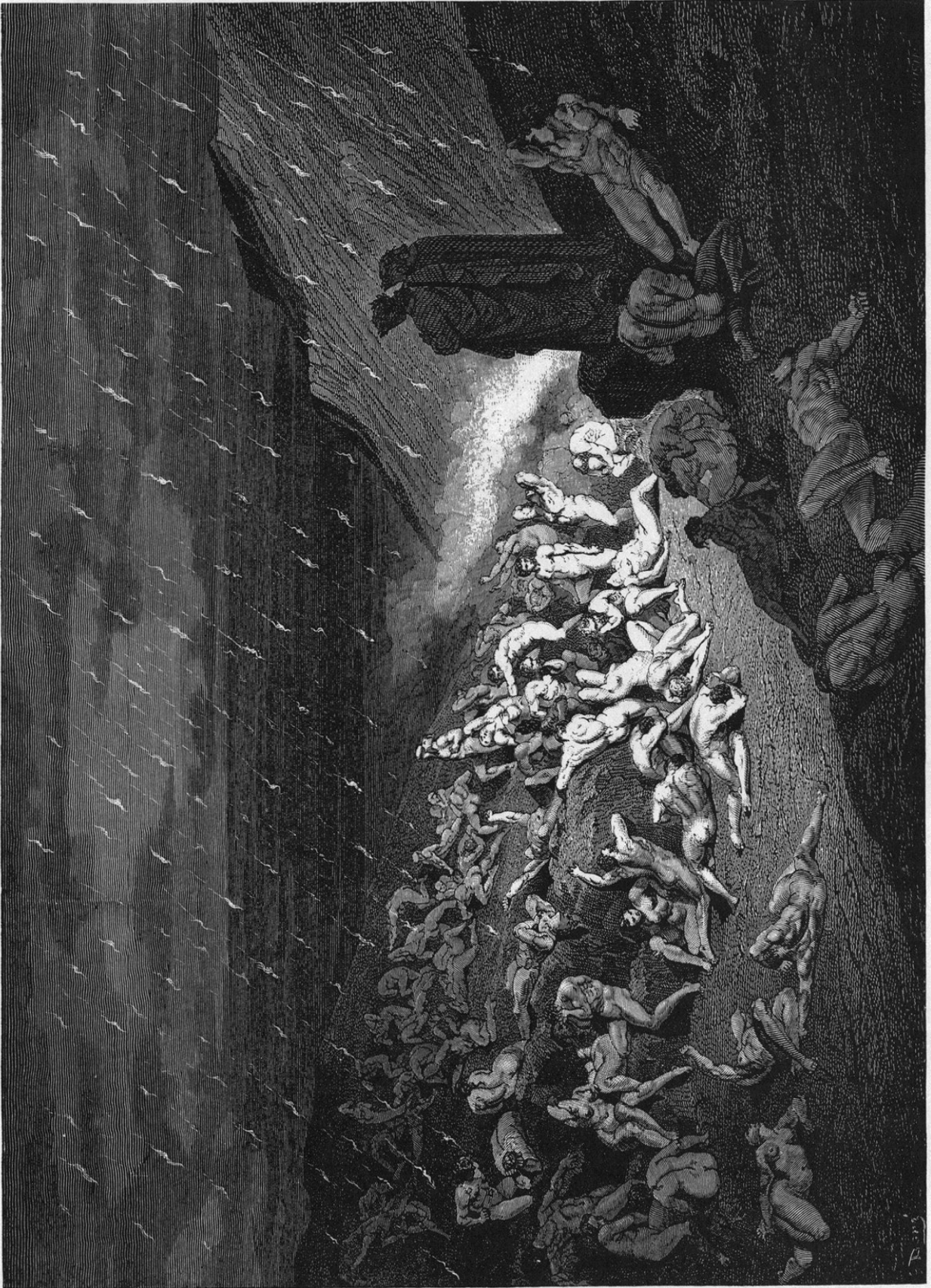


ERDEL.

1873

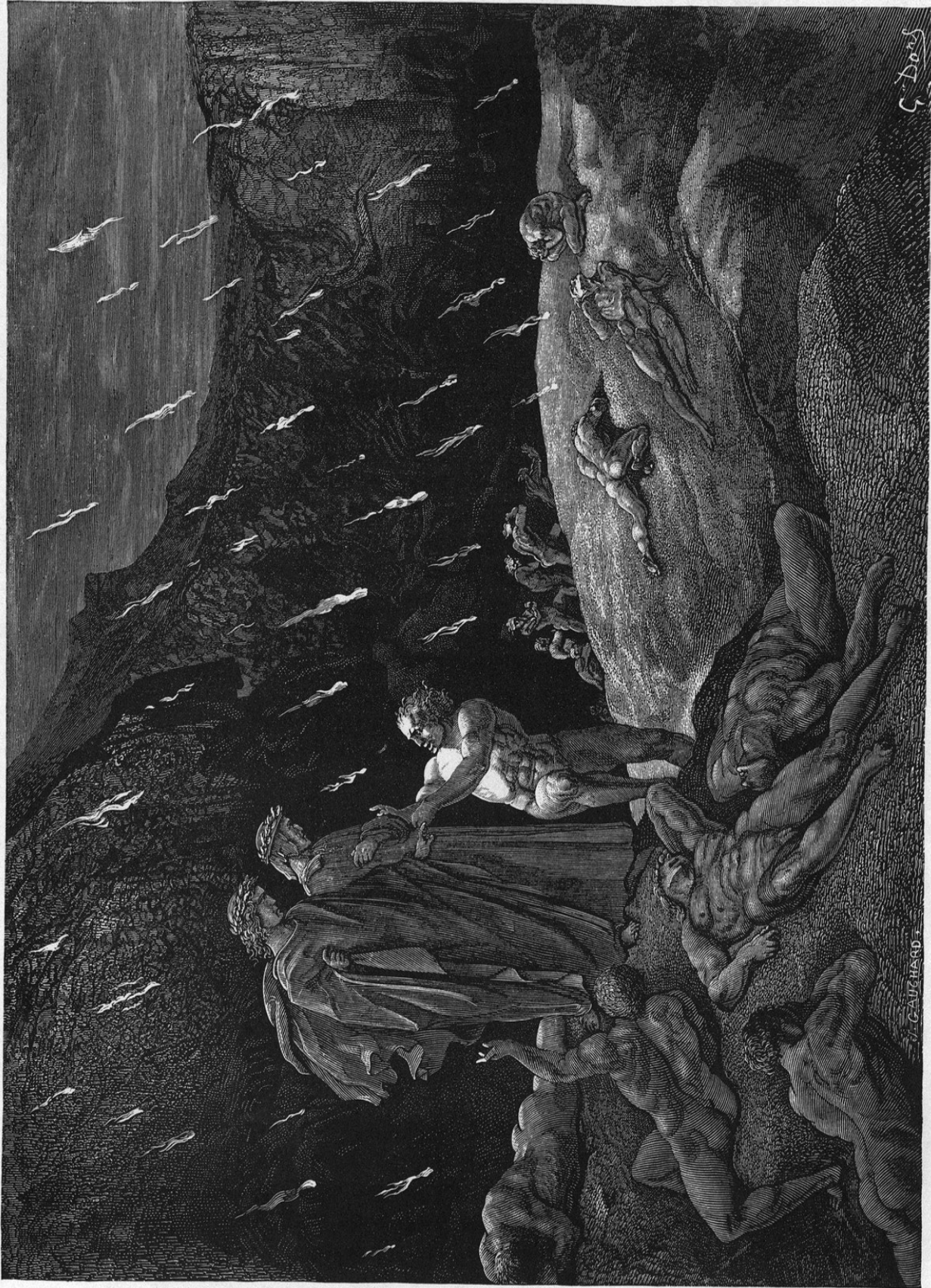
THE SUICIDES

*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).*



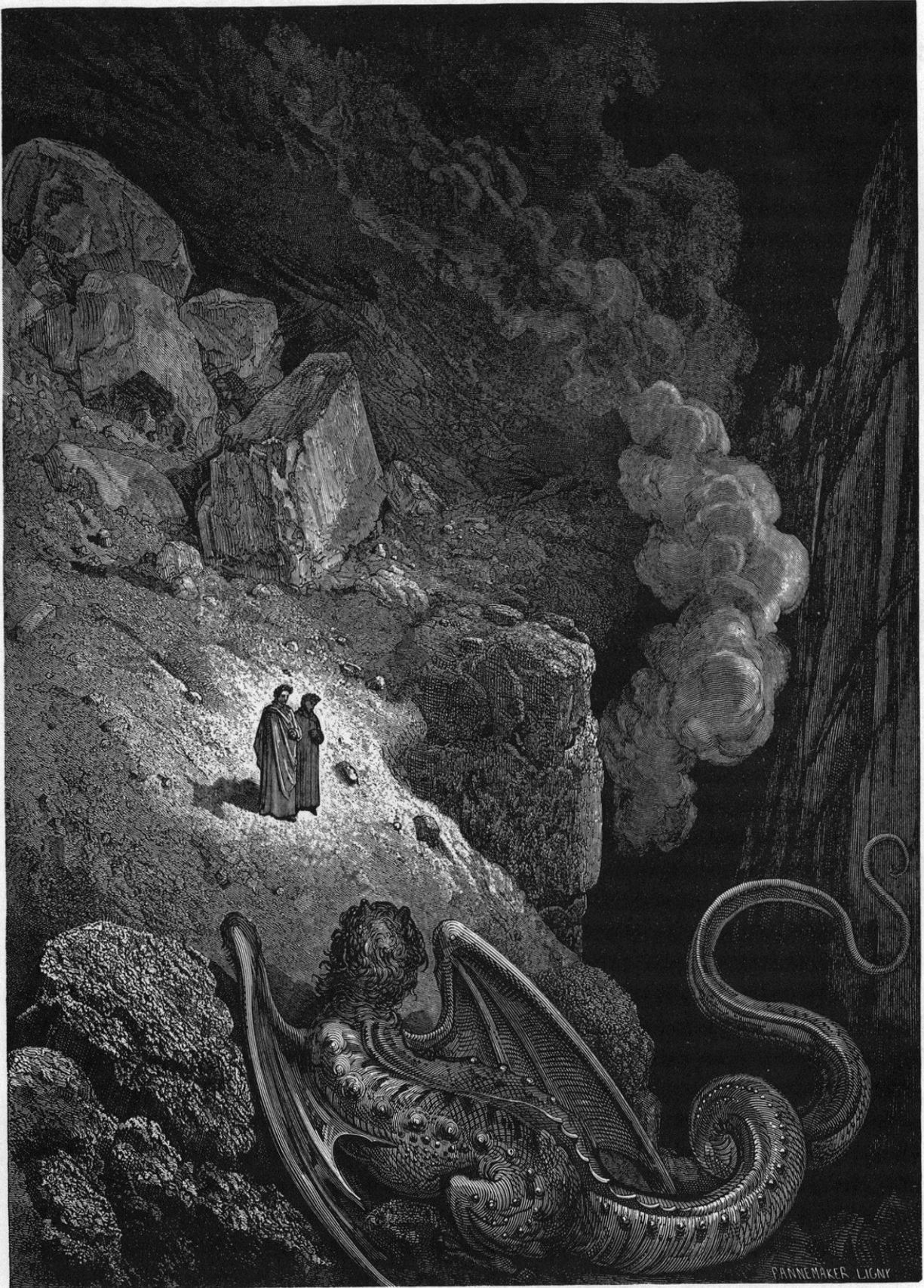
THE BLASPHEMERS—CAPANEUS

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



BRUNETTO LATINI

“Are you here Ser Brunetto?” (Inf. XV, 30).



PANNEMAKER LIGNY

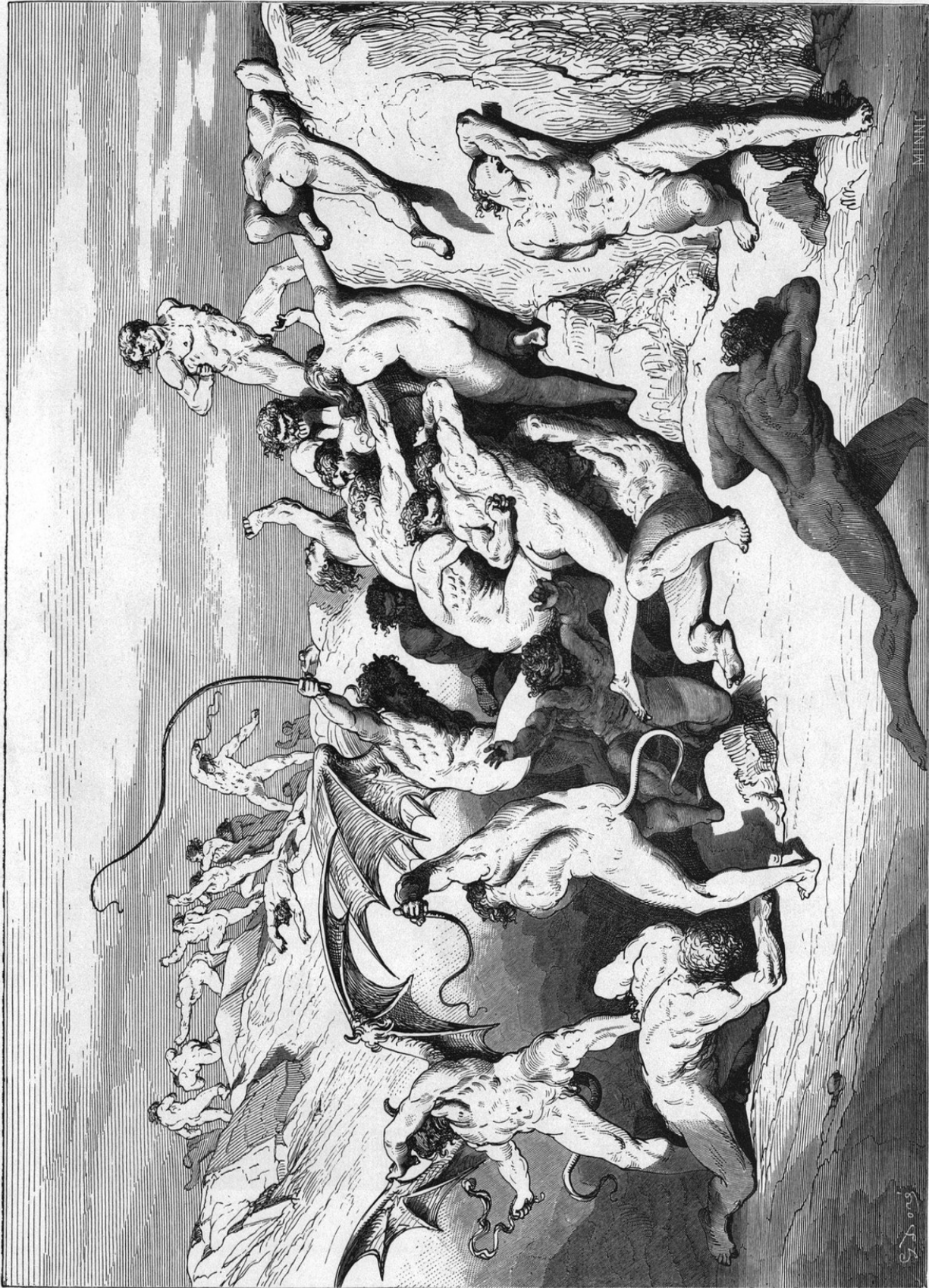
GERYON—SYMBOL OF DECEIT

*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).*

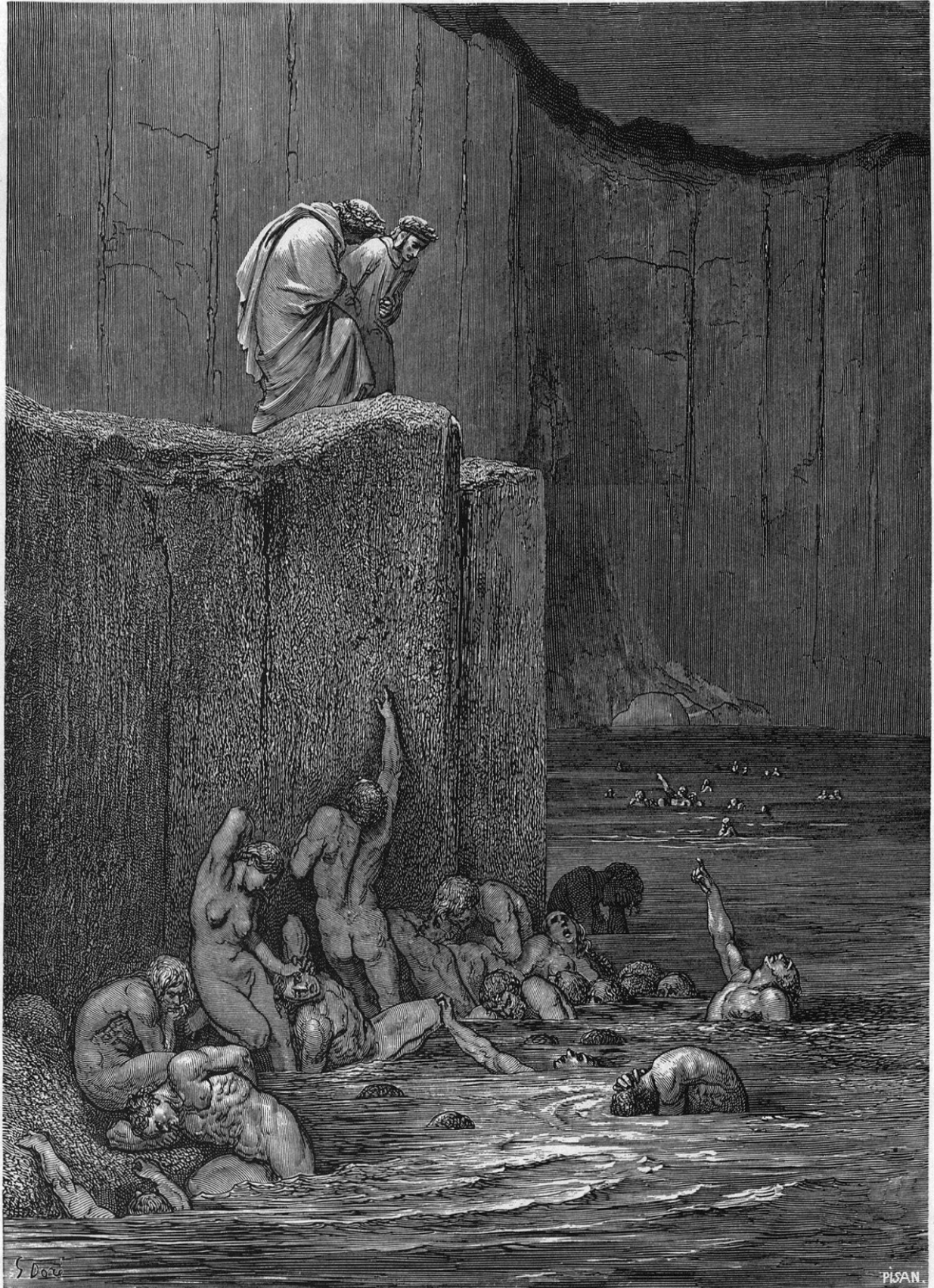


MINNE

575 019

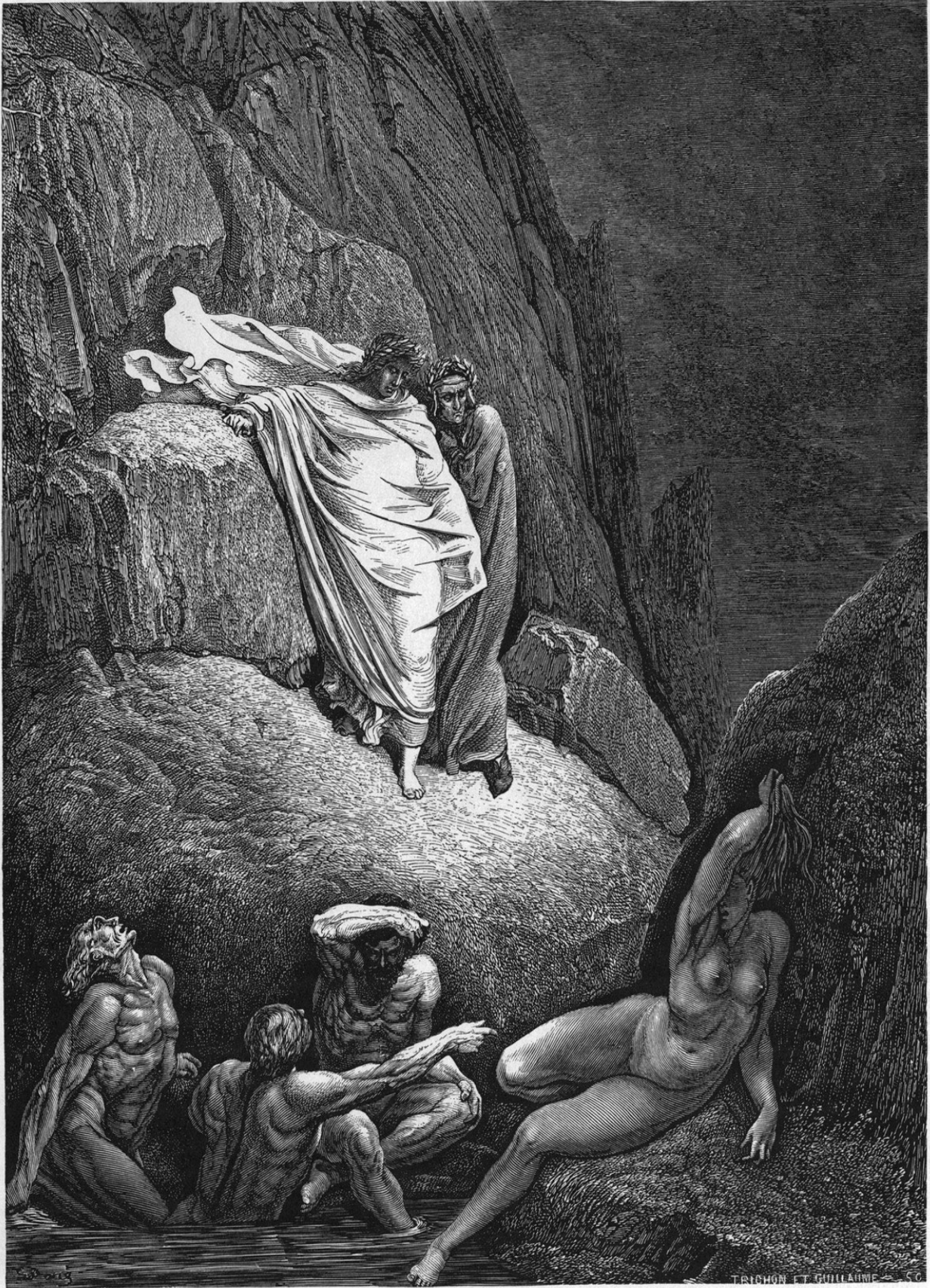
DEVILS AND SEDUCERS

*Ah me! how they did make them lift their legs / At the first blows! (Inf. XIII, 37,
38).*



PARAMOURS AND FLATTERERS

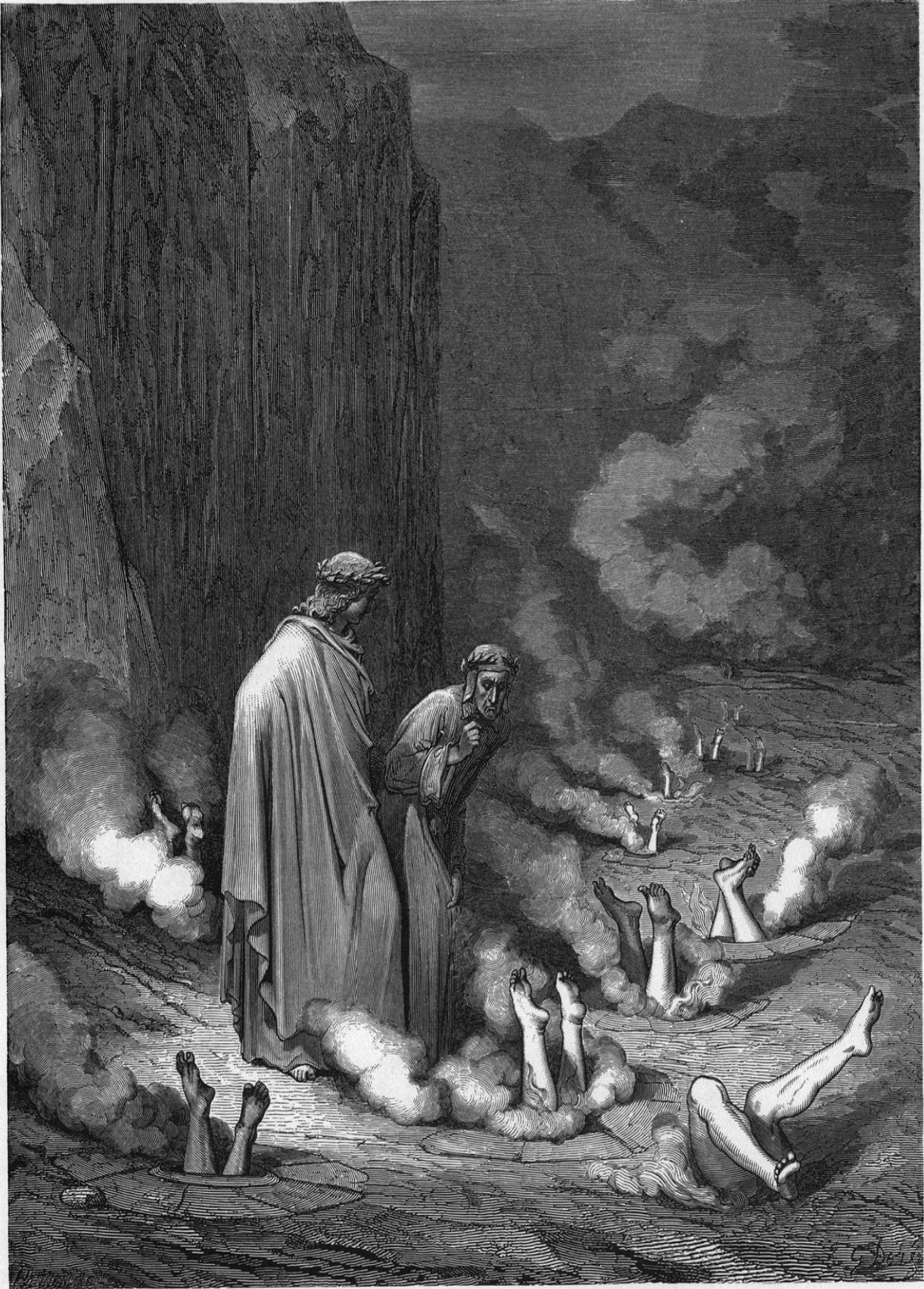
*I saw a people smothered in a filth / That out of human privies seemed to flow
(Inf. XVIII, 113, 114).*



TRICHON ET CHILLAUME - 50

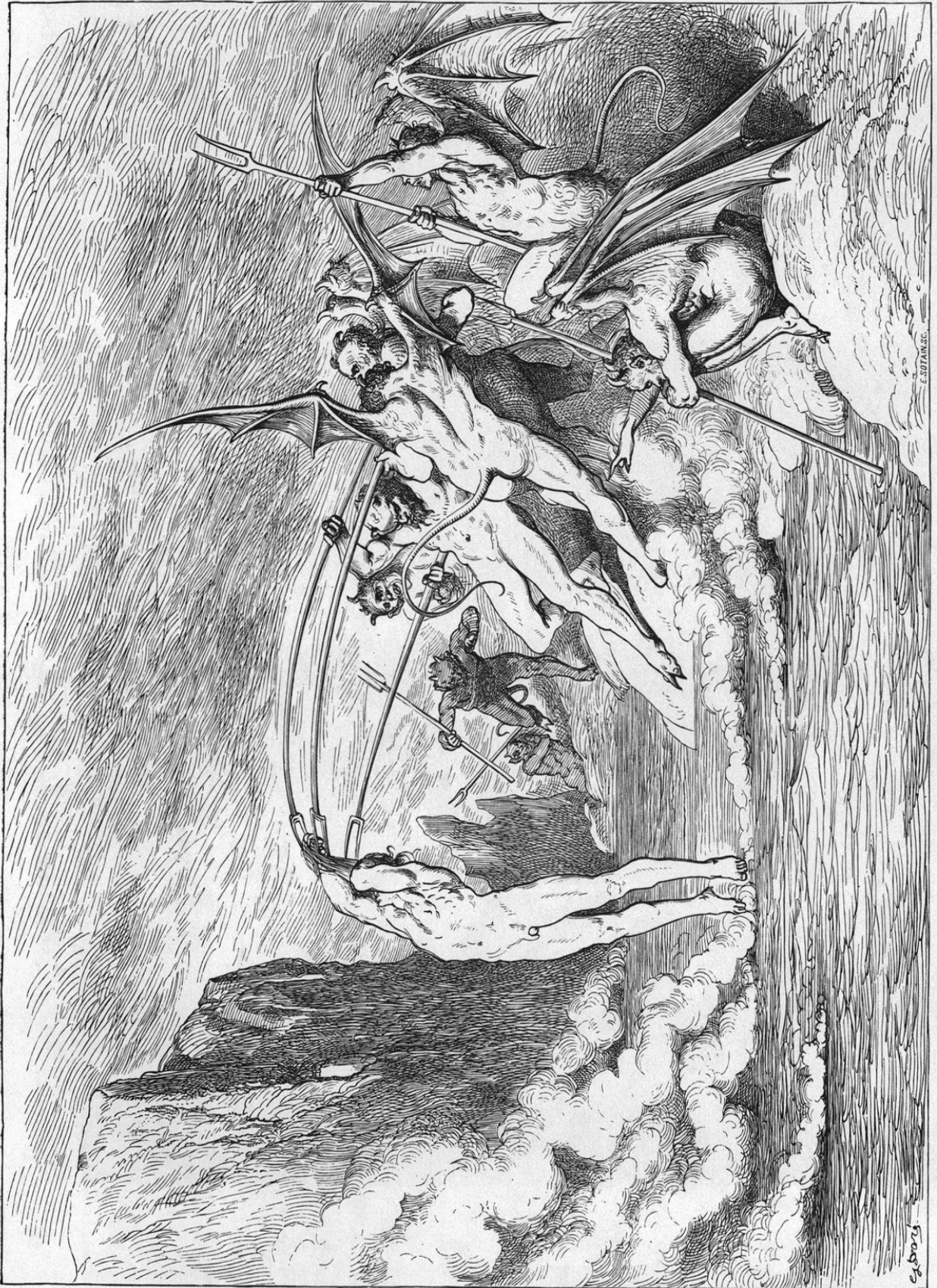
THAÏS

*“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).*



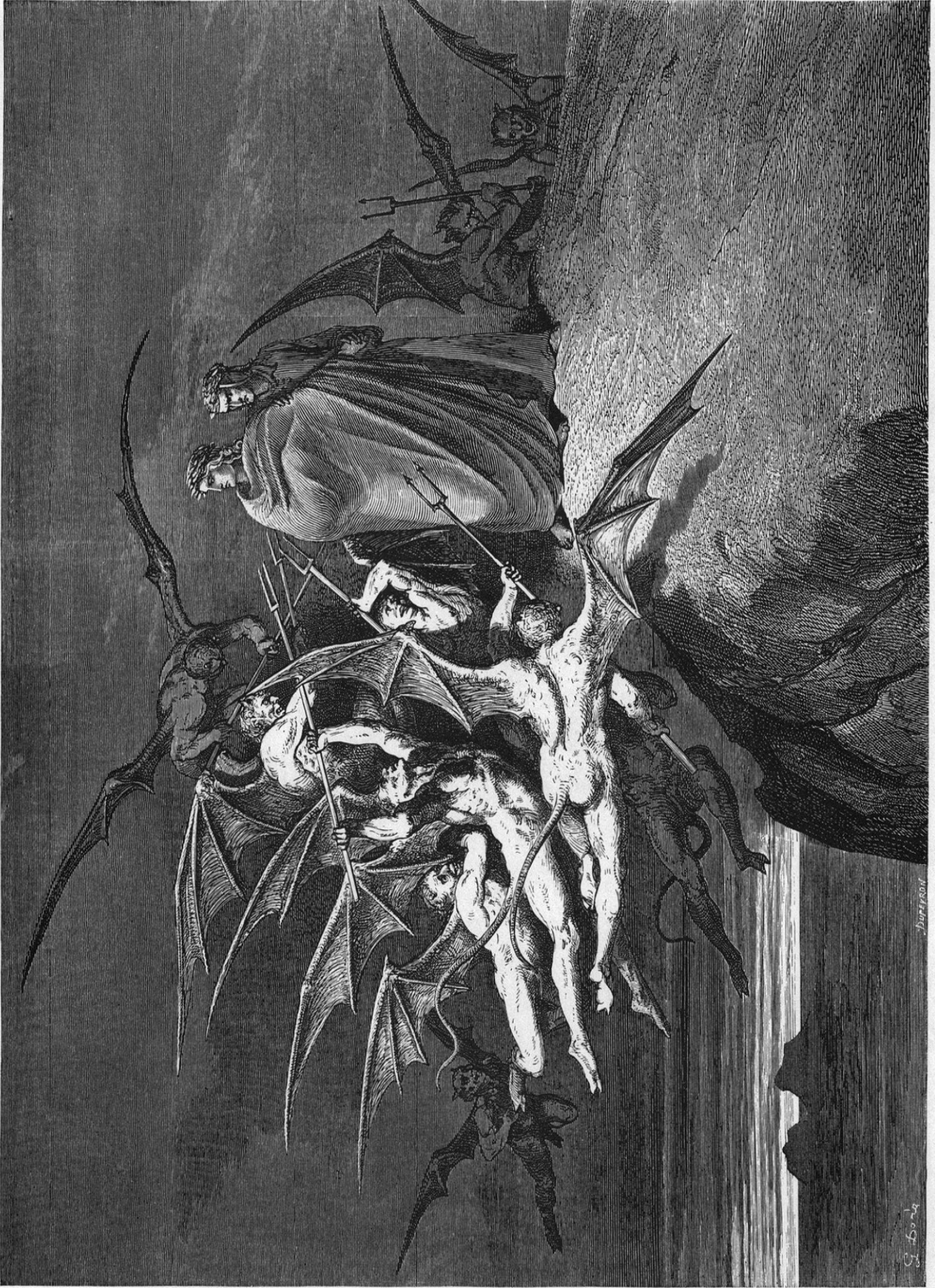
THE SIMONISTS

“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 mire than a hundred rakes (Inf. XXI, 52).

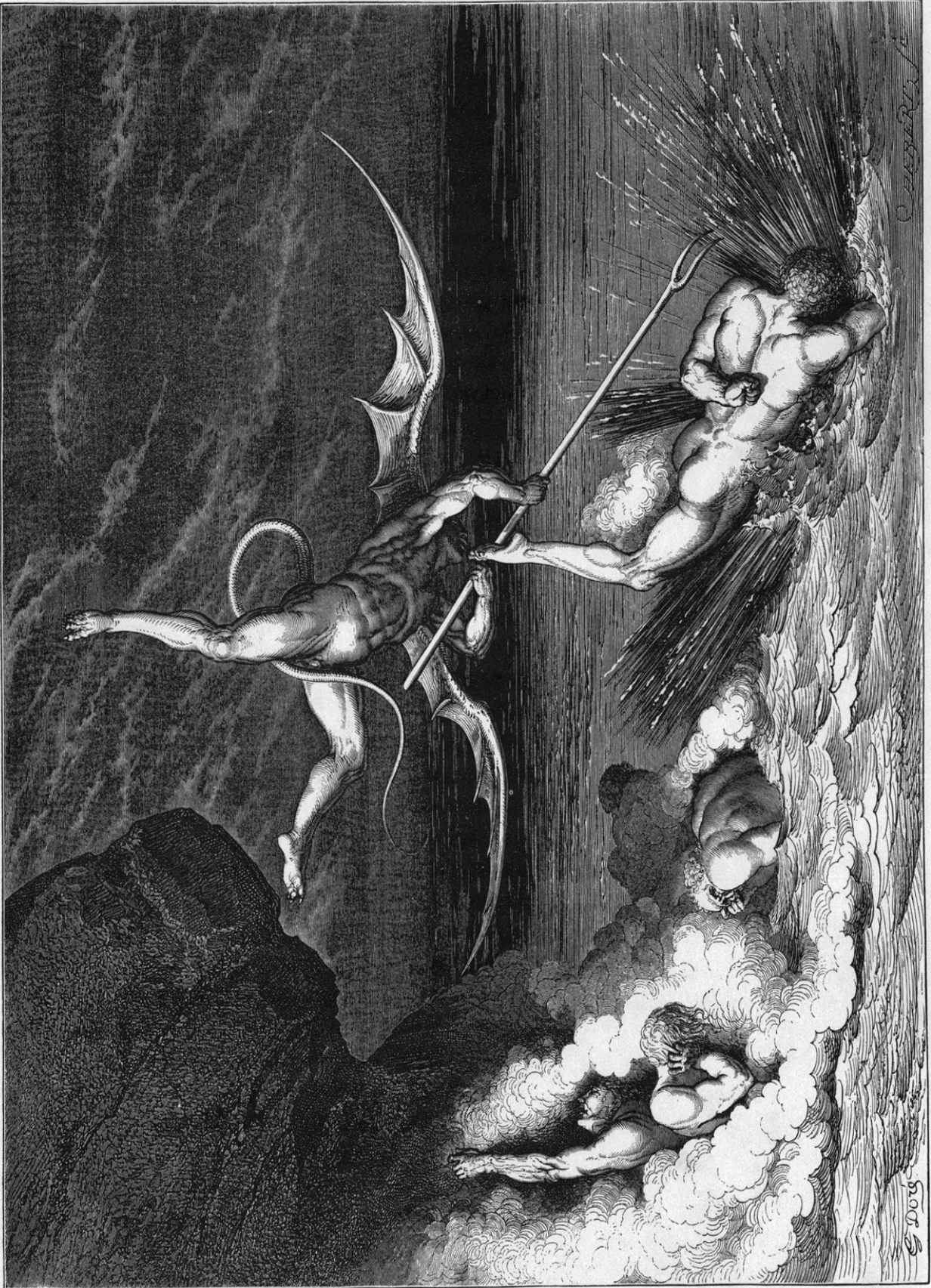


J. P. S. 1844

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DEVILS AND VIRGIL

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



Curran

Scott

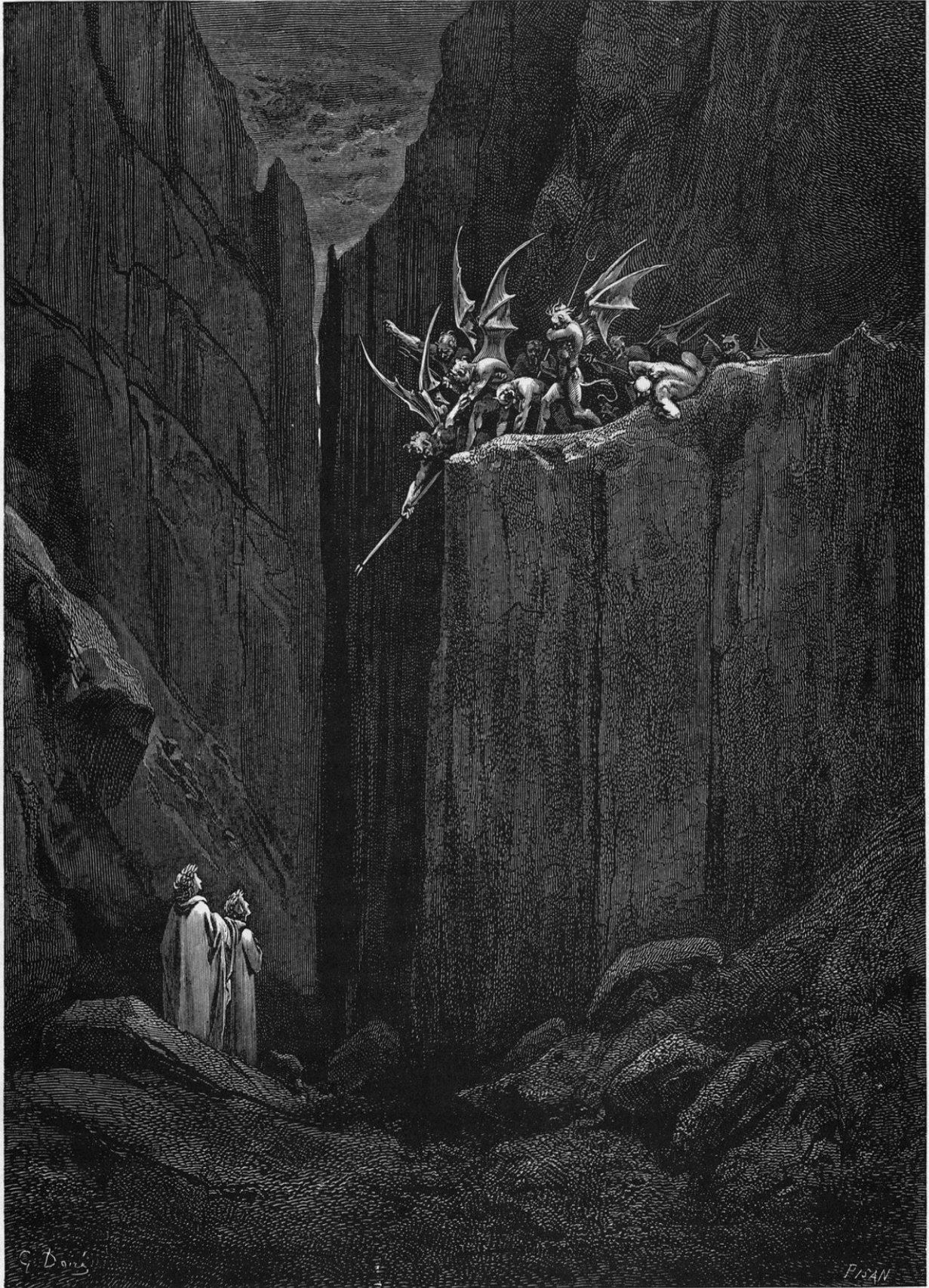
BARRATORS—GIAMPOLO

Therefore he moved, and cried: “Thou art o’ertaken” (Inf. XXII, 126).



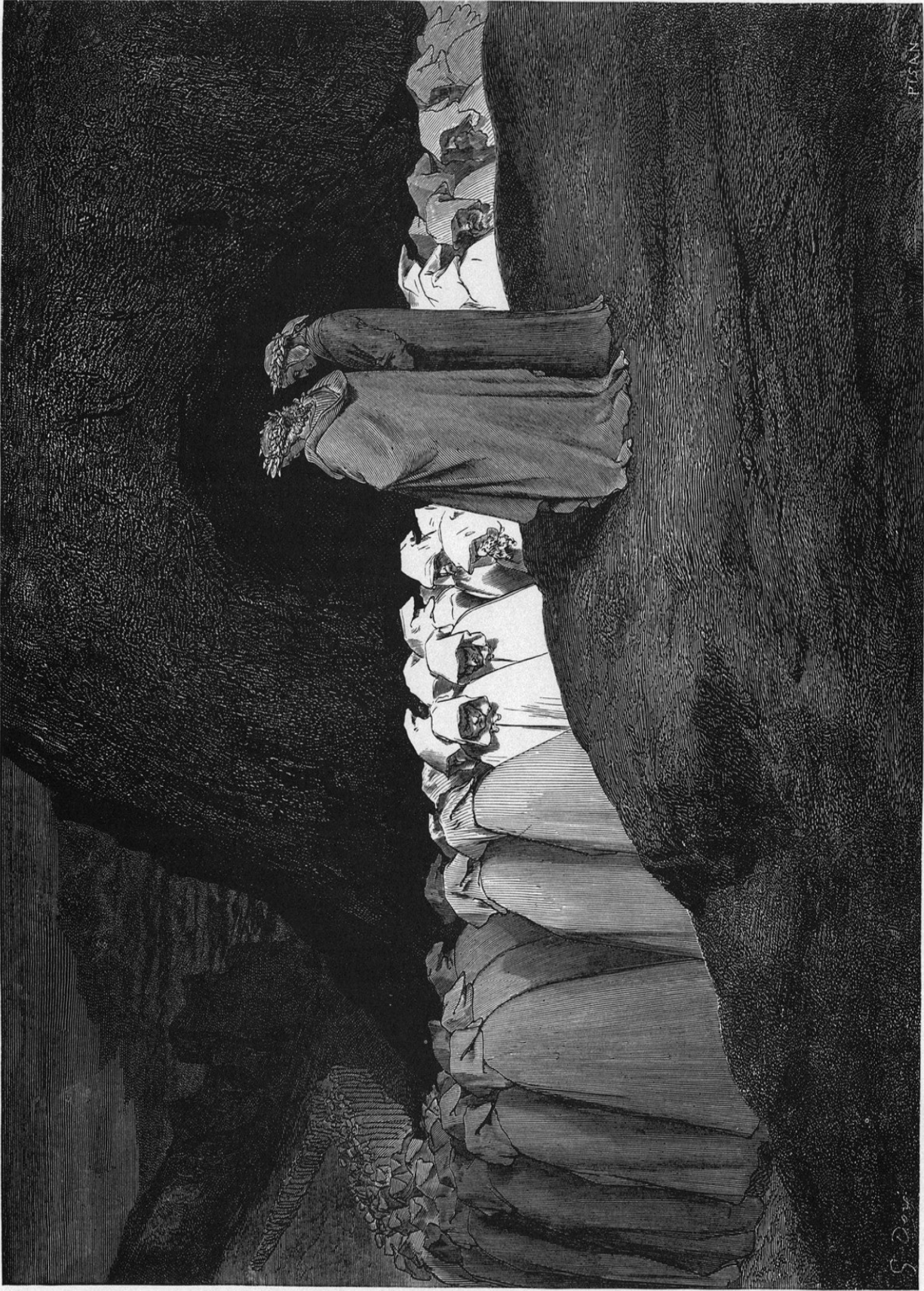
ALICHINO AND CALCABRINA

*But sooth the other was a doughty sparhawk / 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).*

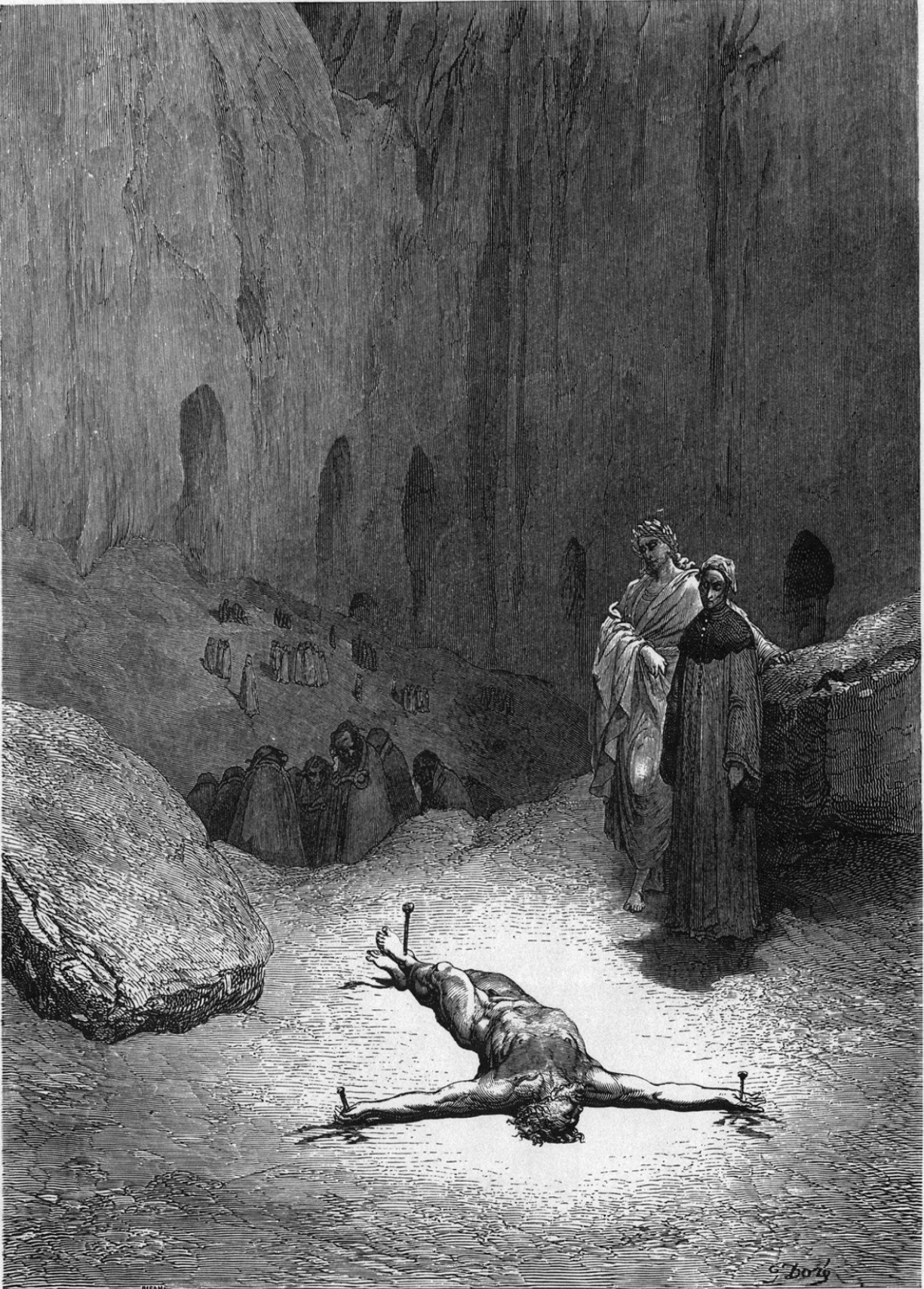


PLATE

S. D.

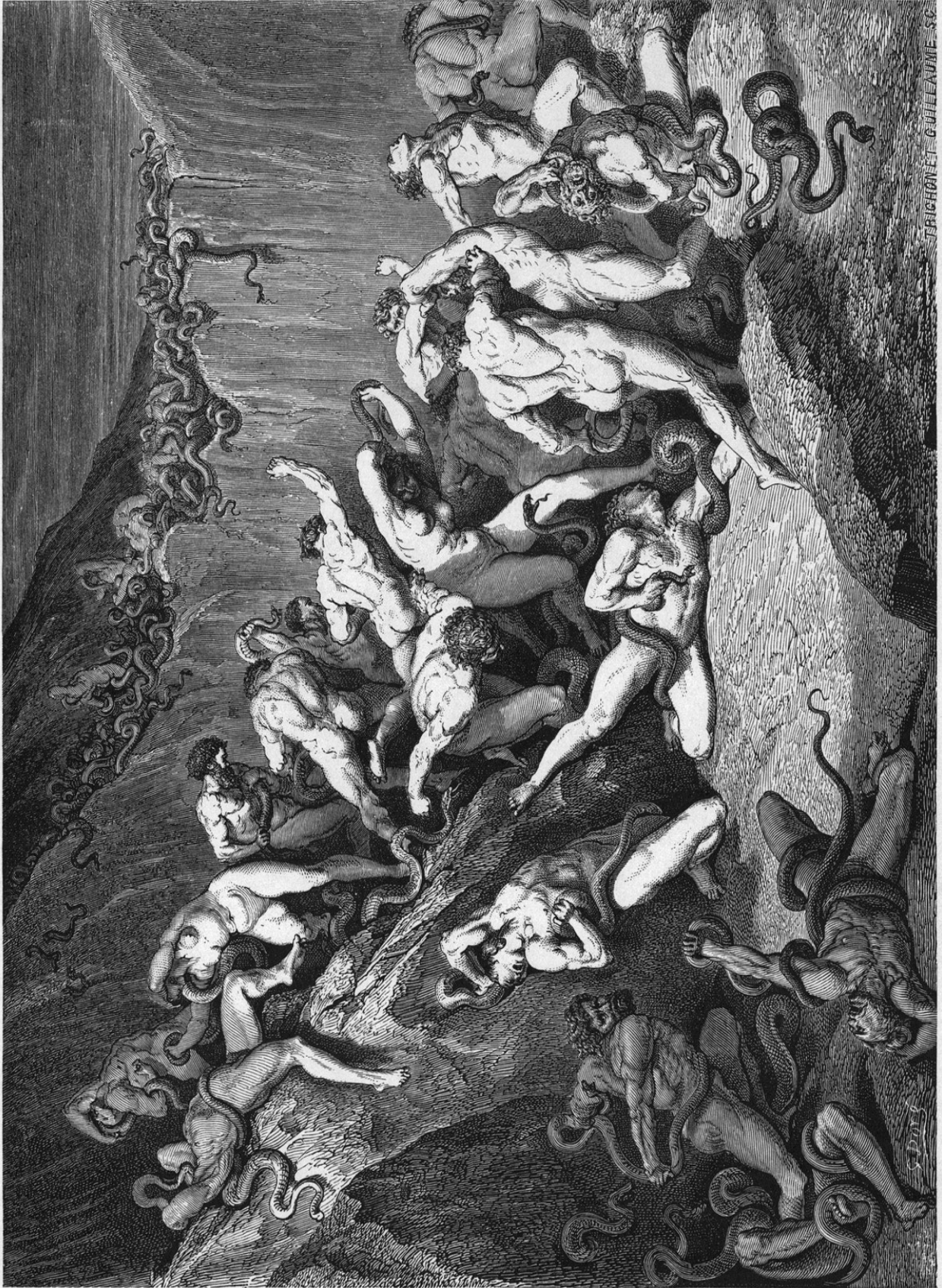
THE HYPOCRITIES

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



THE HYPOCRITES—CRUCIFIED PHARISEE

“This transfixed 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).

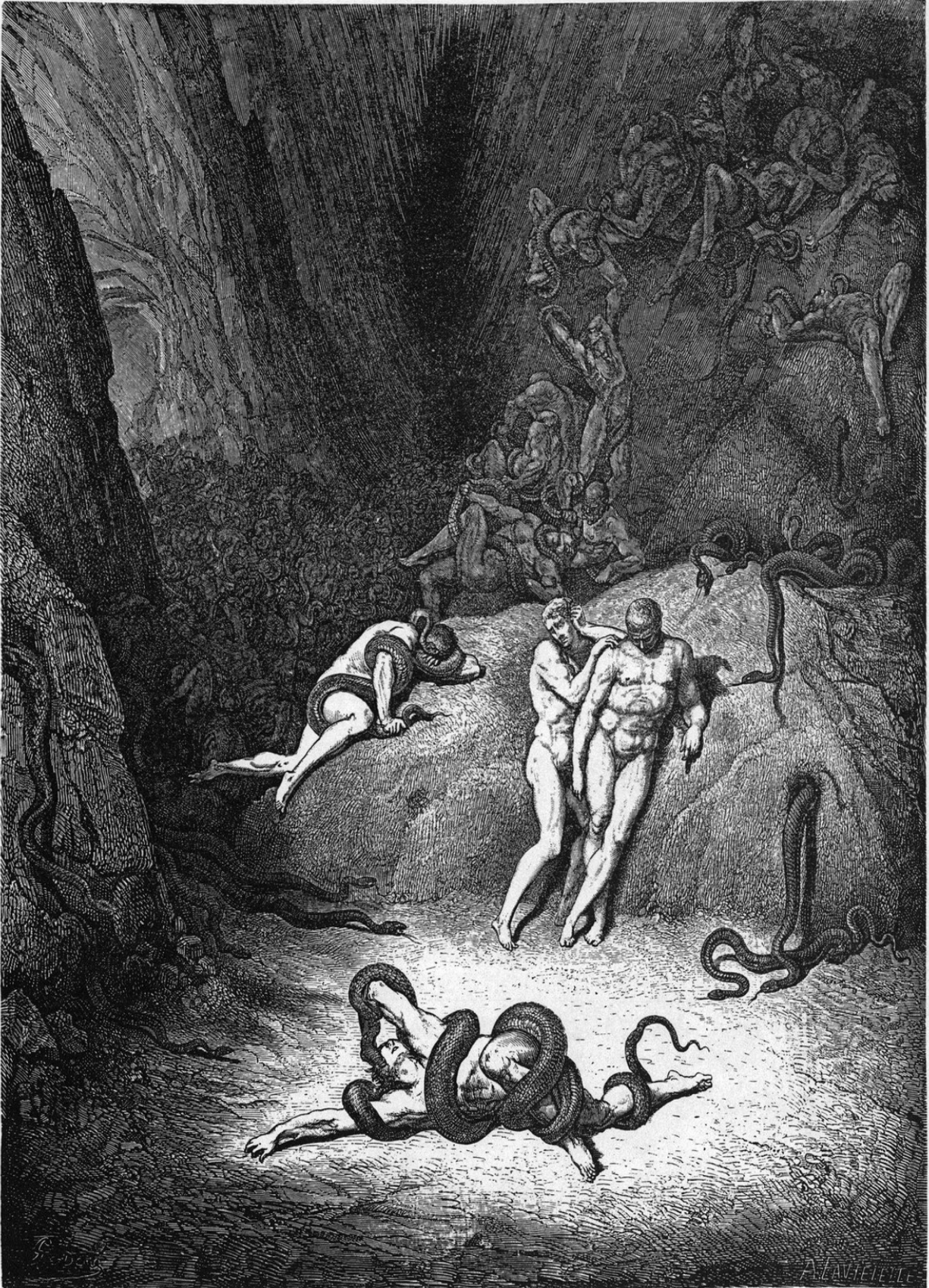


FRICHONÉ-GUÉZENNE-SC.

1870

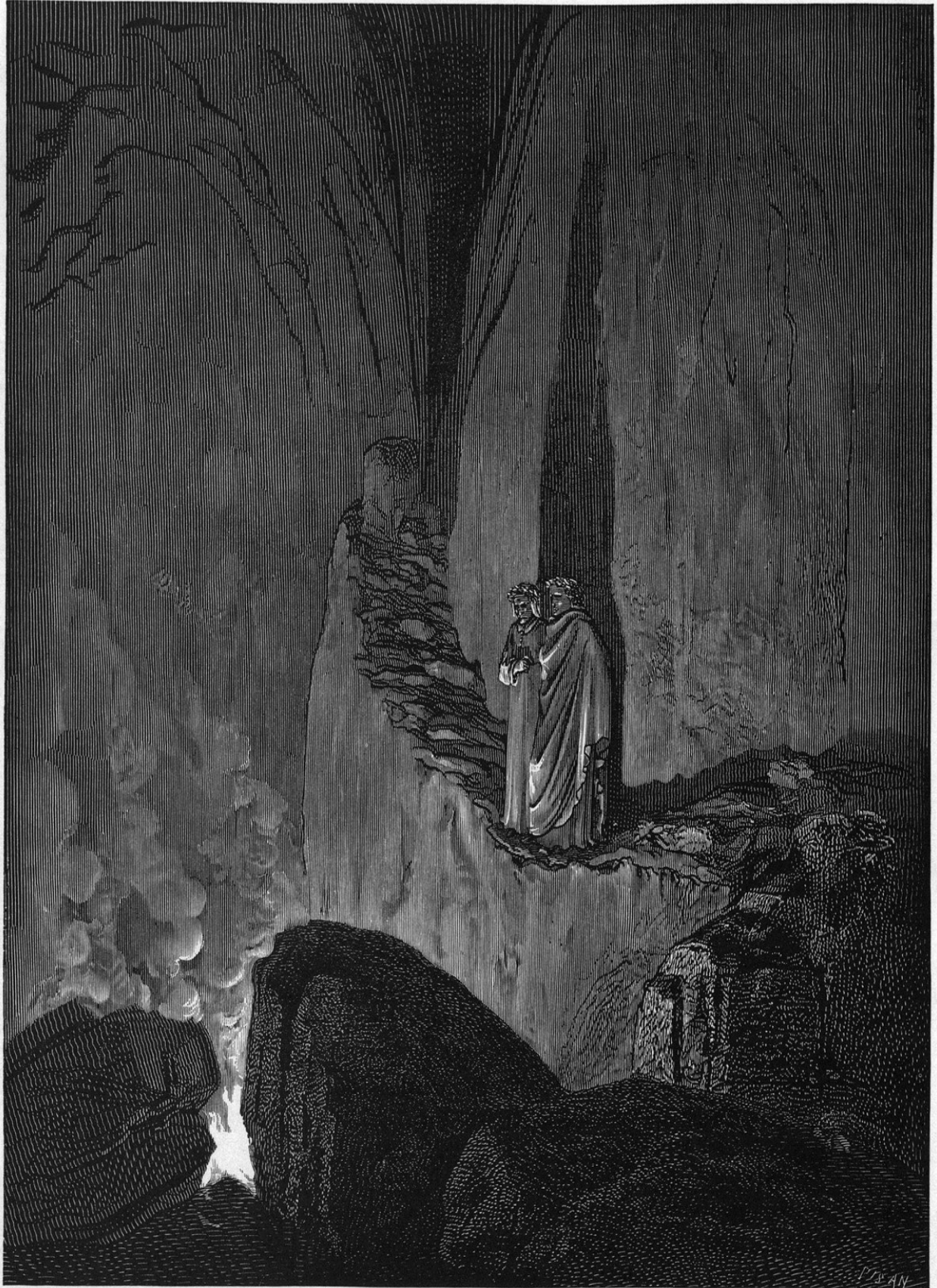
THIEVES

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



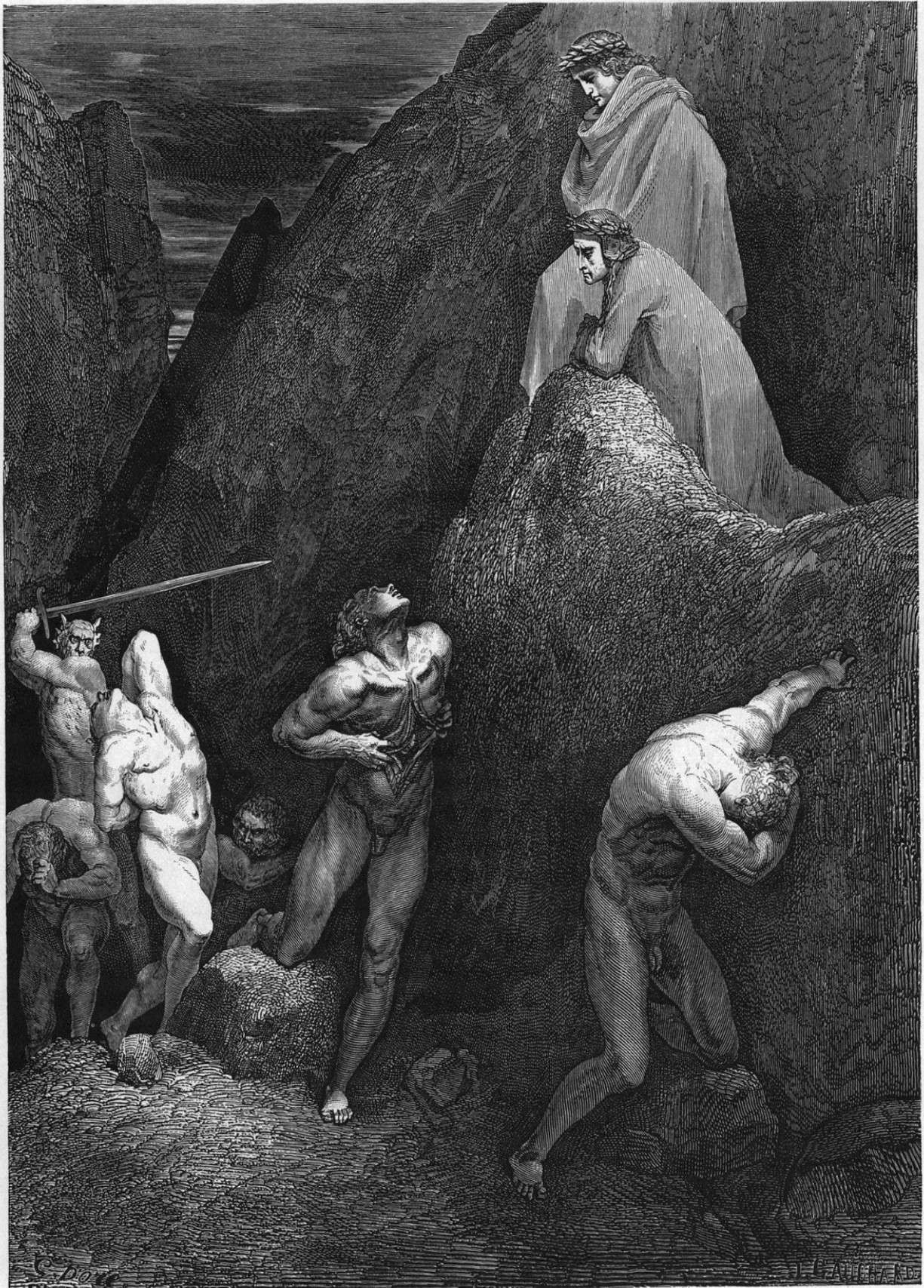
TRANSFORMATION INTO SNAKES

“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).*

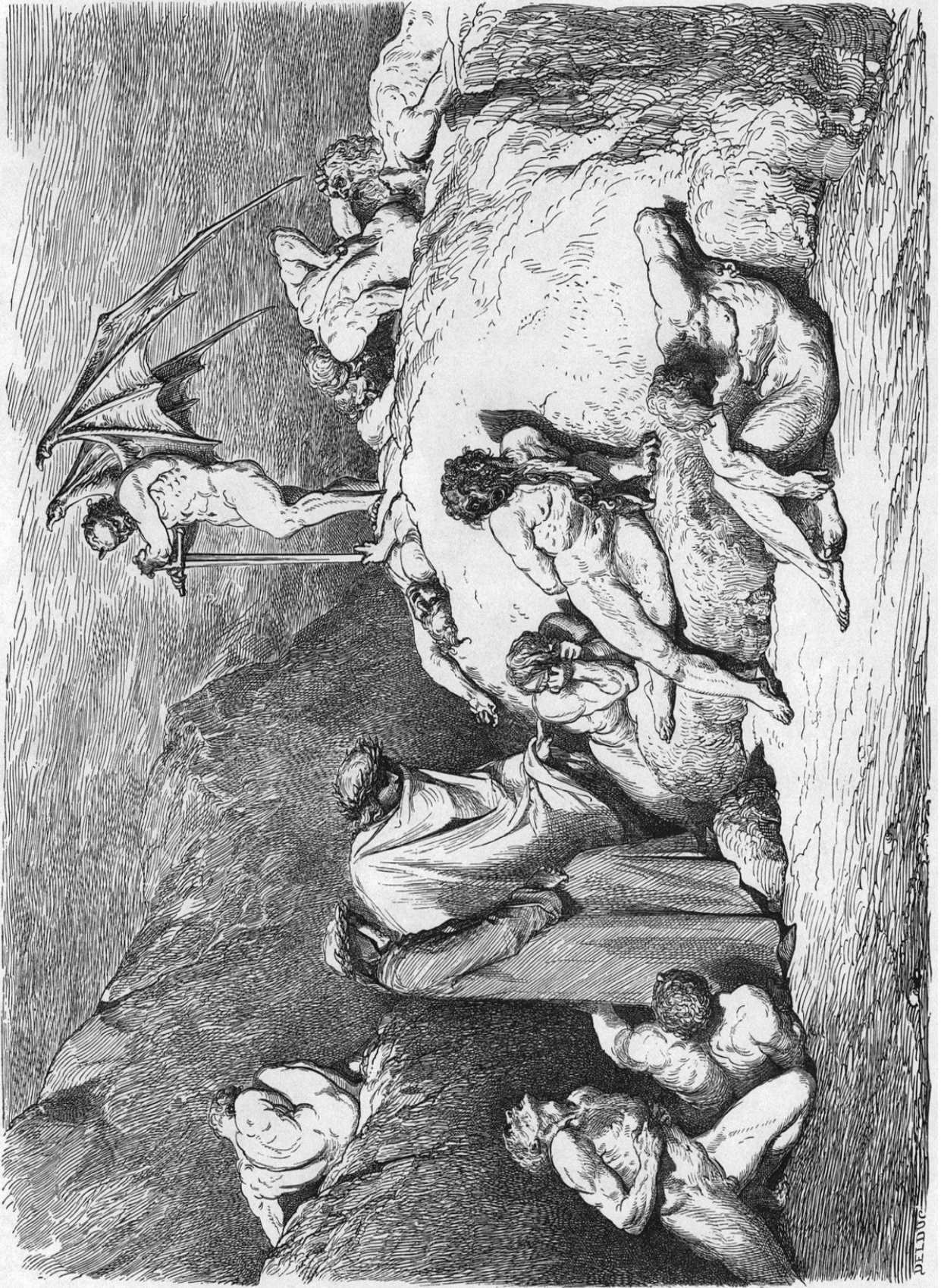


C. Dore

J. G. LAURENCE

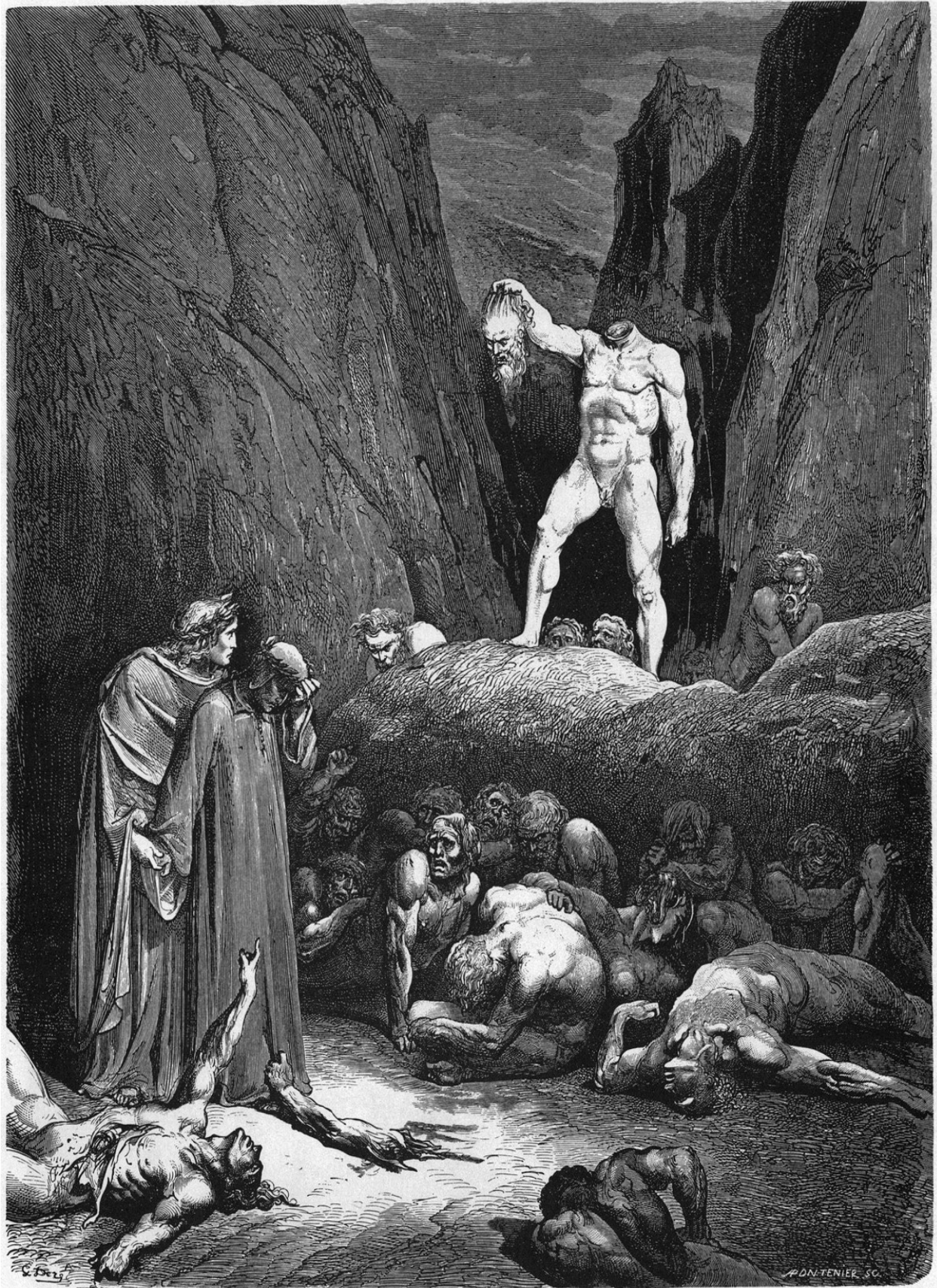
SCHISMATICS—MAHOMET

*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).

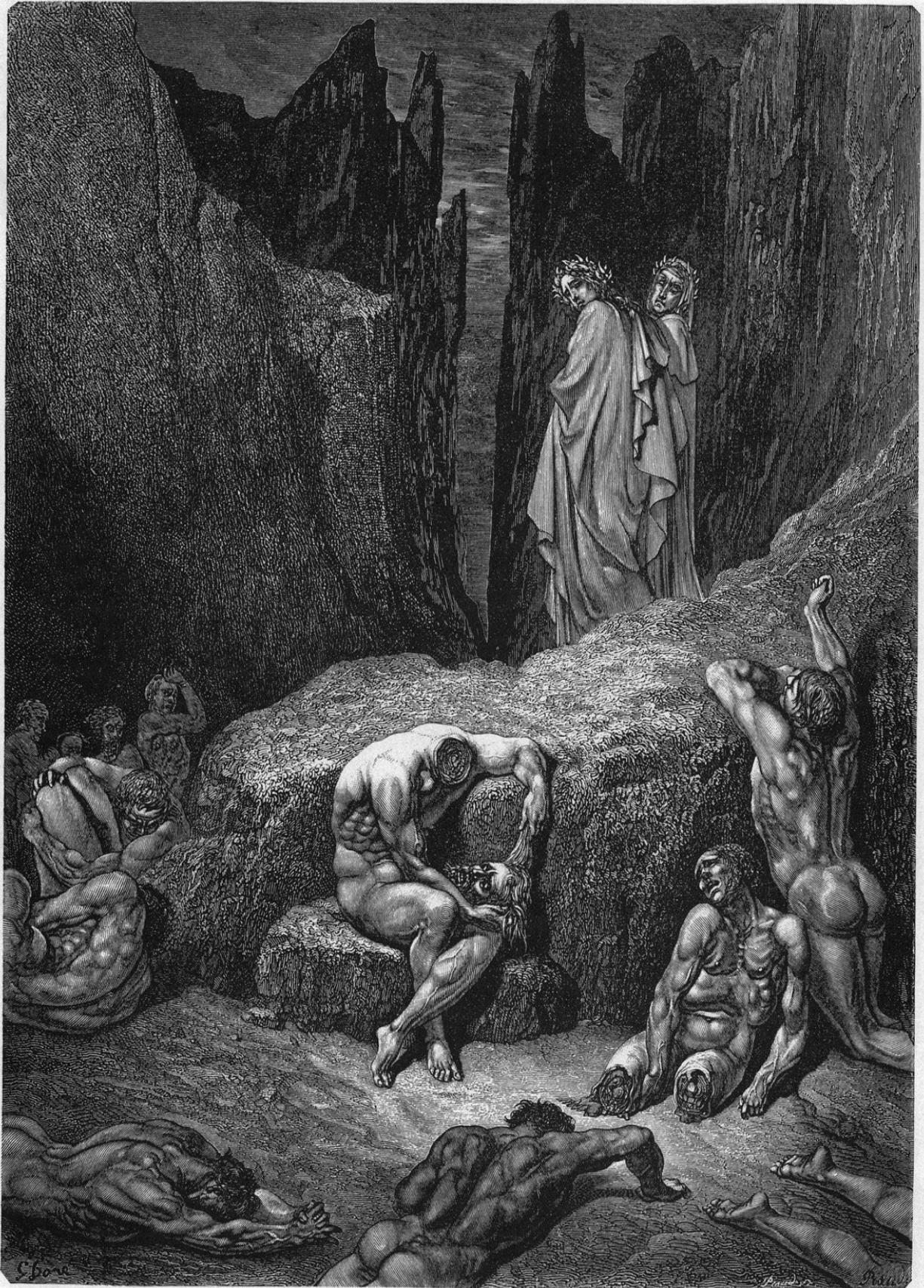


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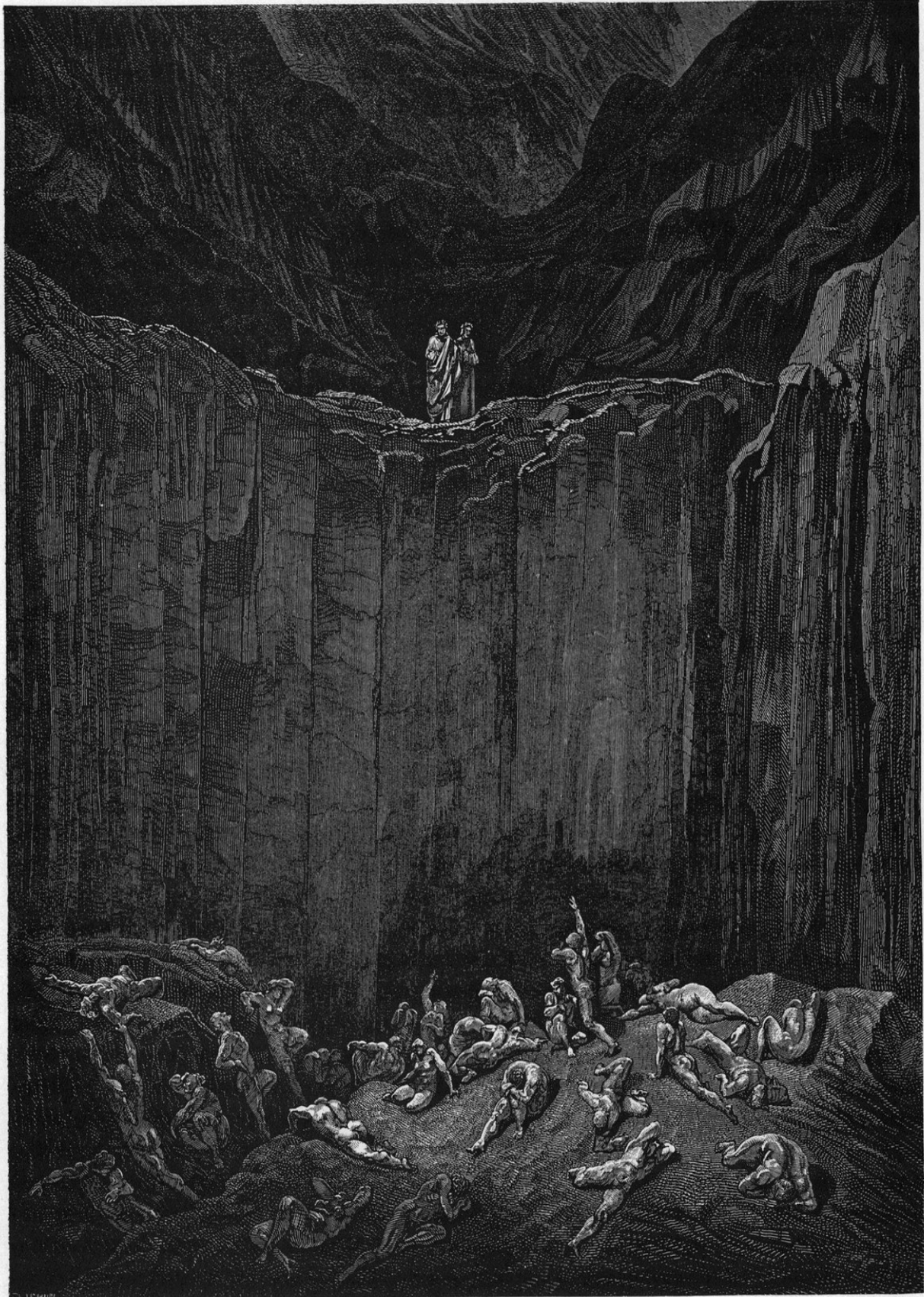
BERTRAM DE BORN

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).



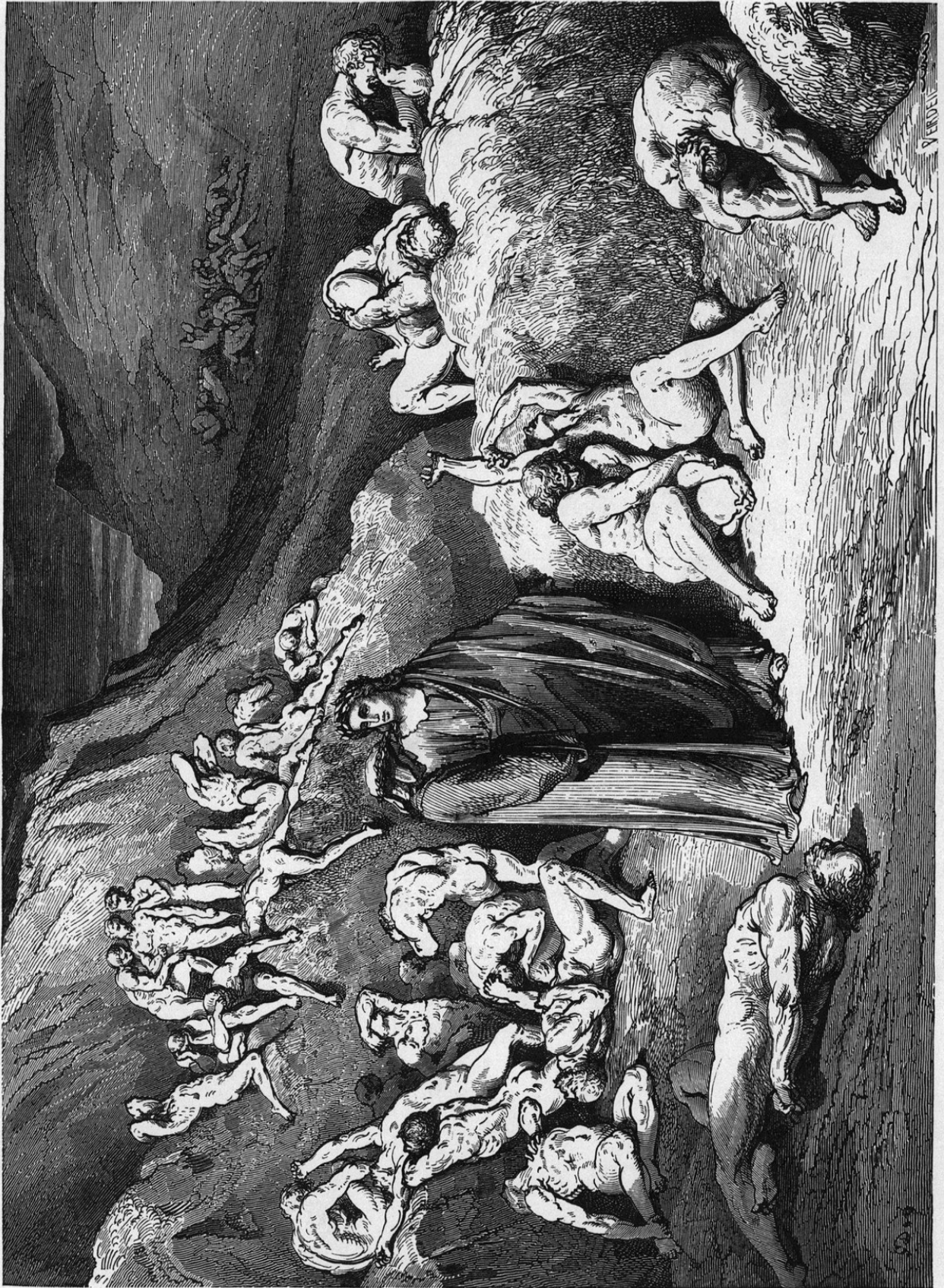
GERI DEL BELLO

*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).*



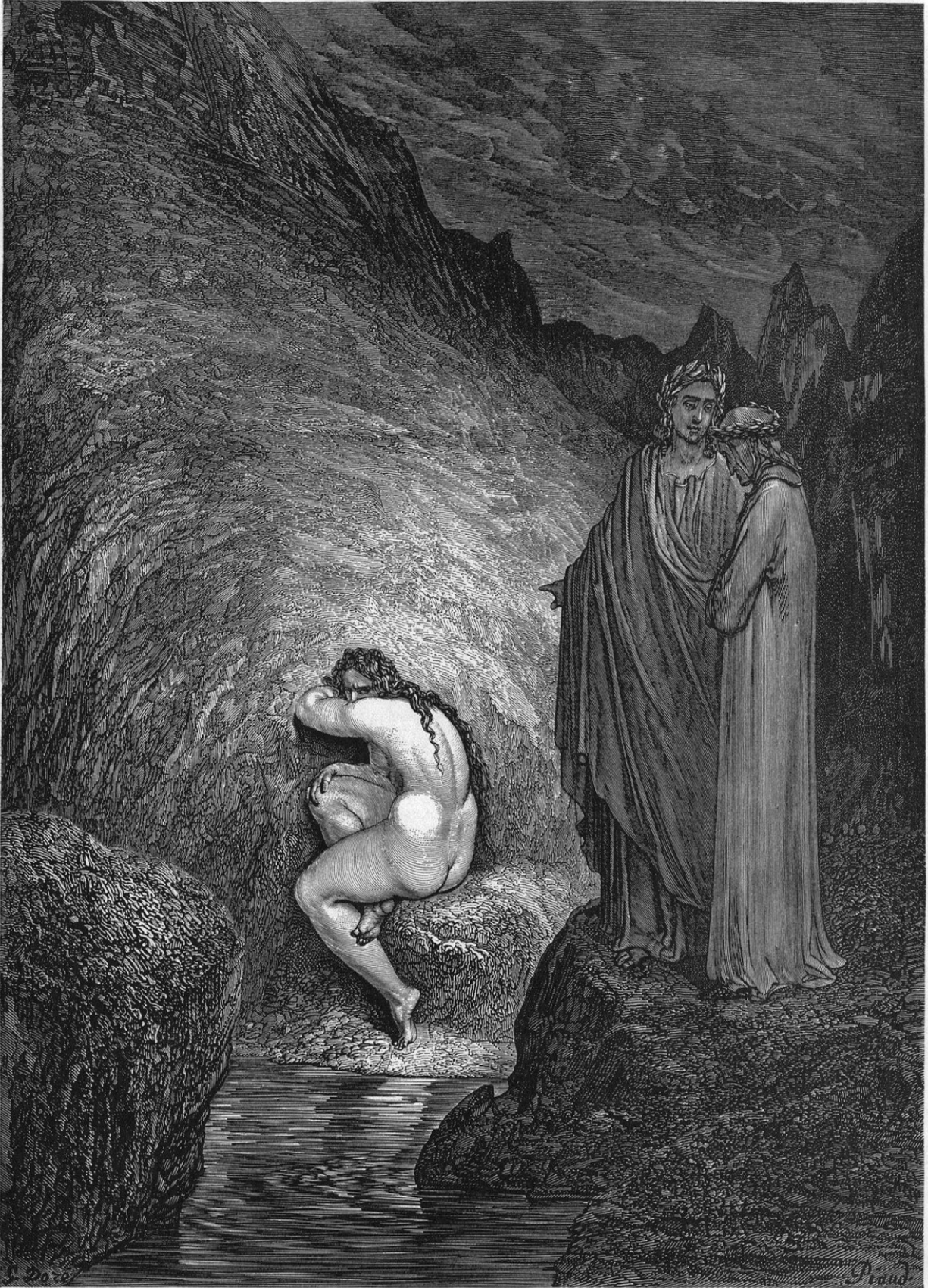
FORGERS

*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).*



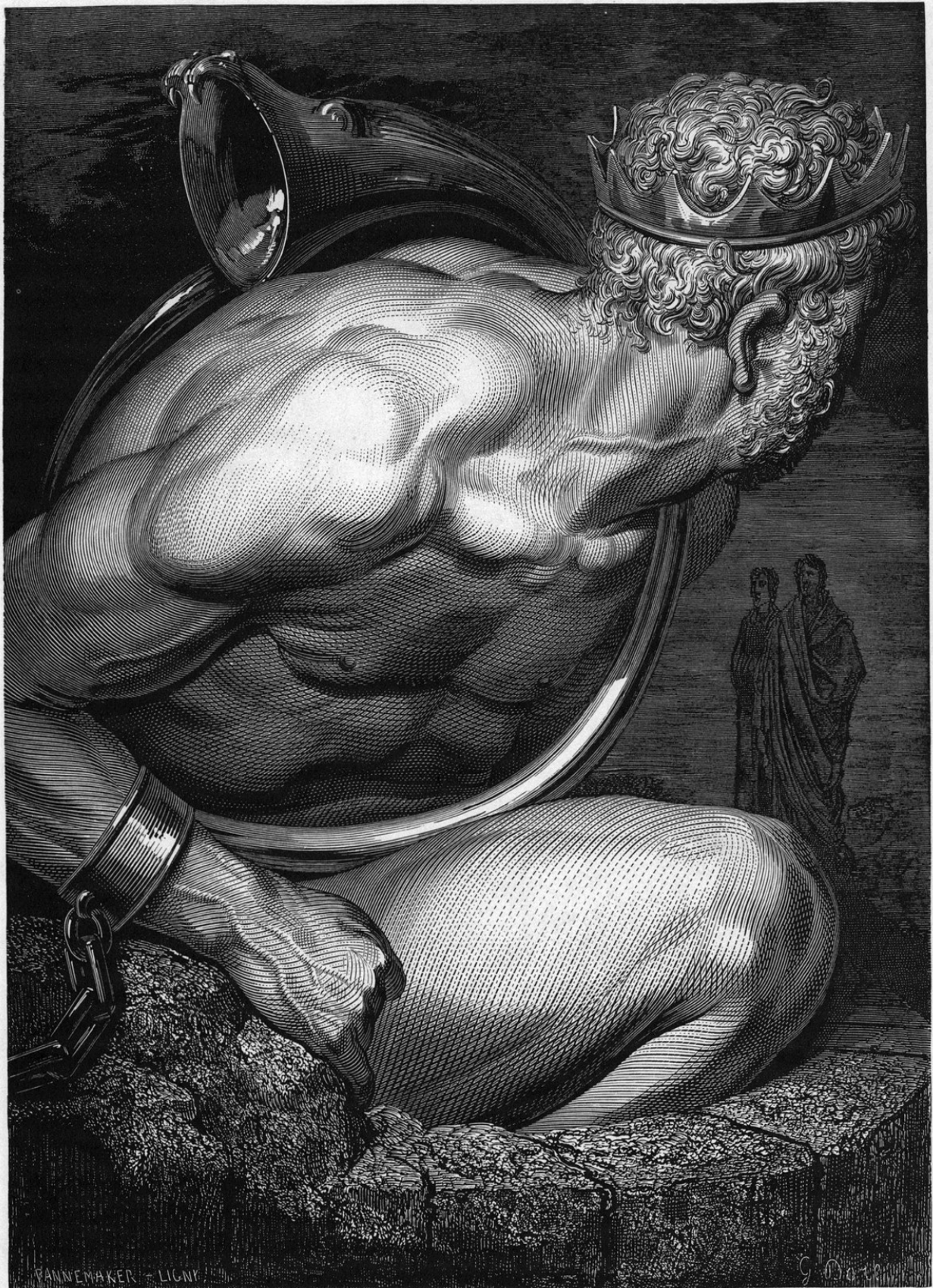
FORGERS

*“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).*

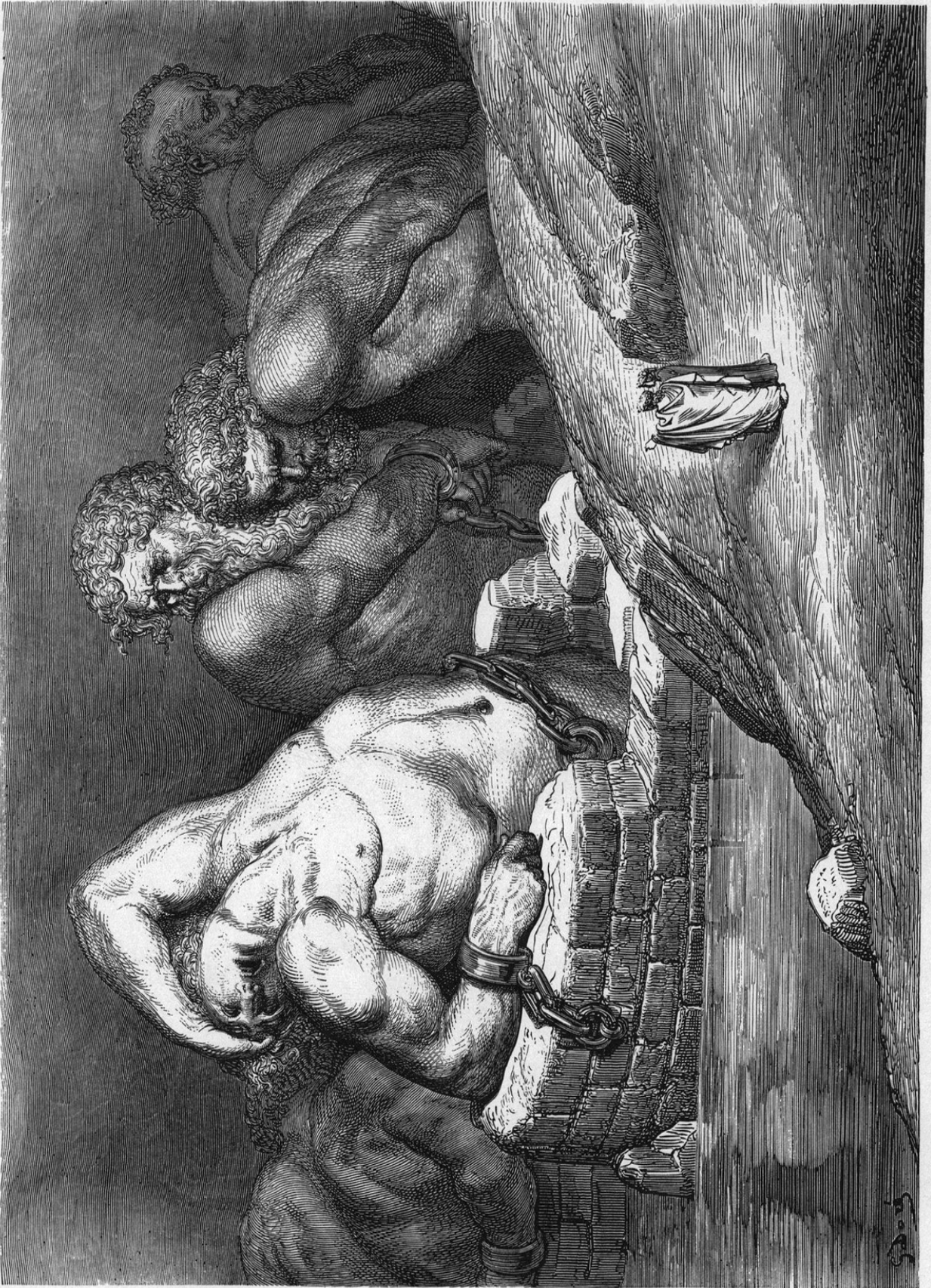


PANNEMAKER - LIGNY

G. Dore

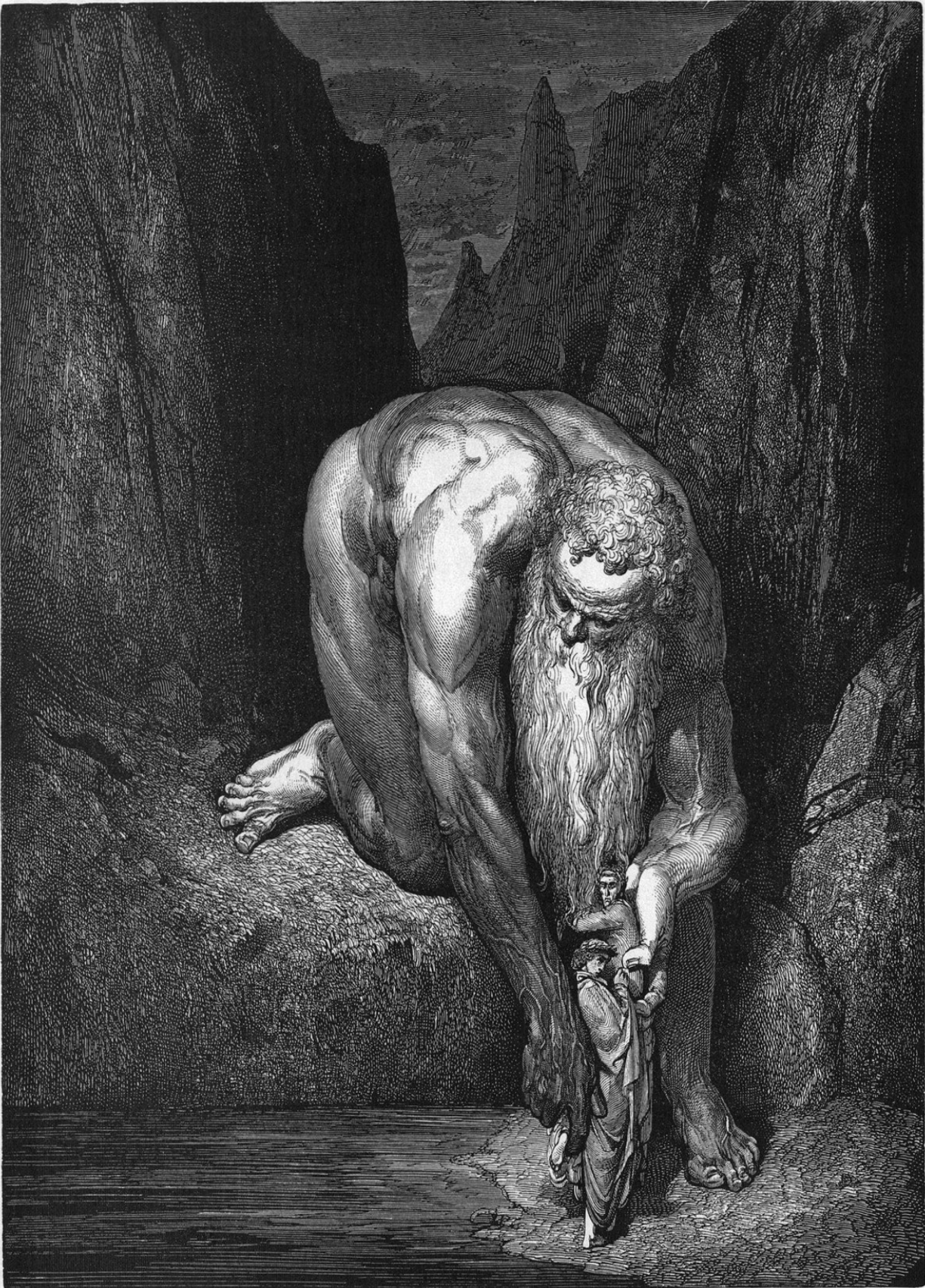
THE GIANTS—NIMROD

“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).*



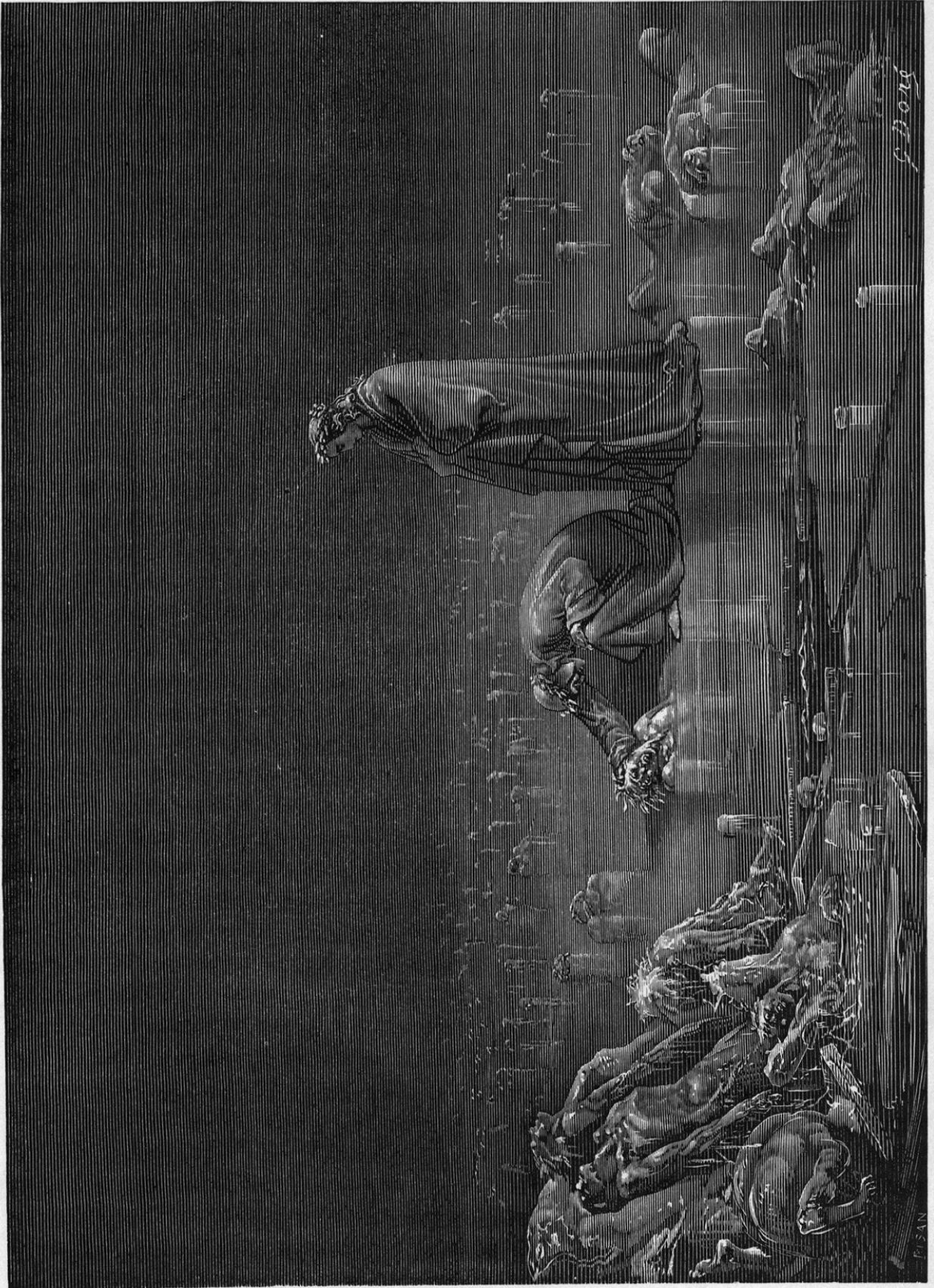
ANTAEUS—DESCENT TO THE LAST CIRCLE

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



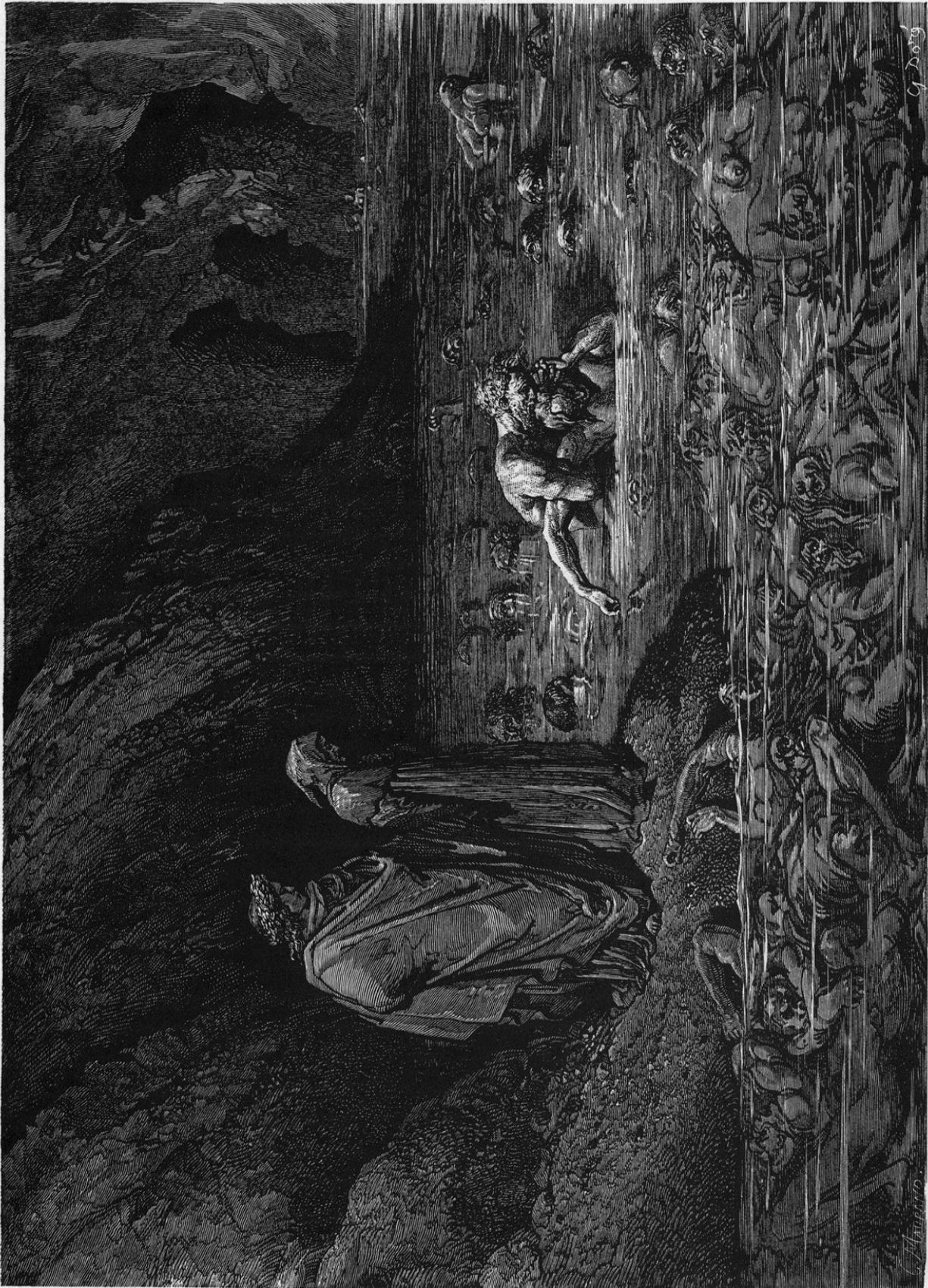
COCYTUS—TRAITORS

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



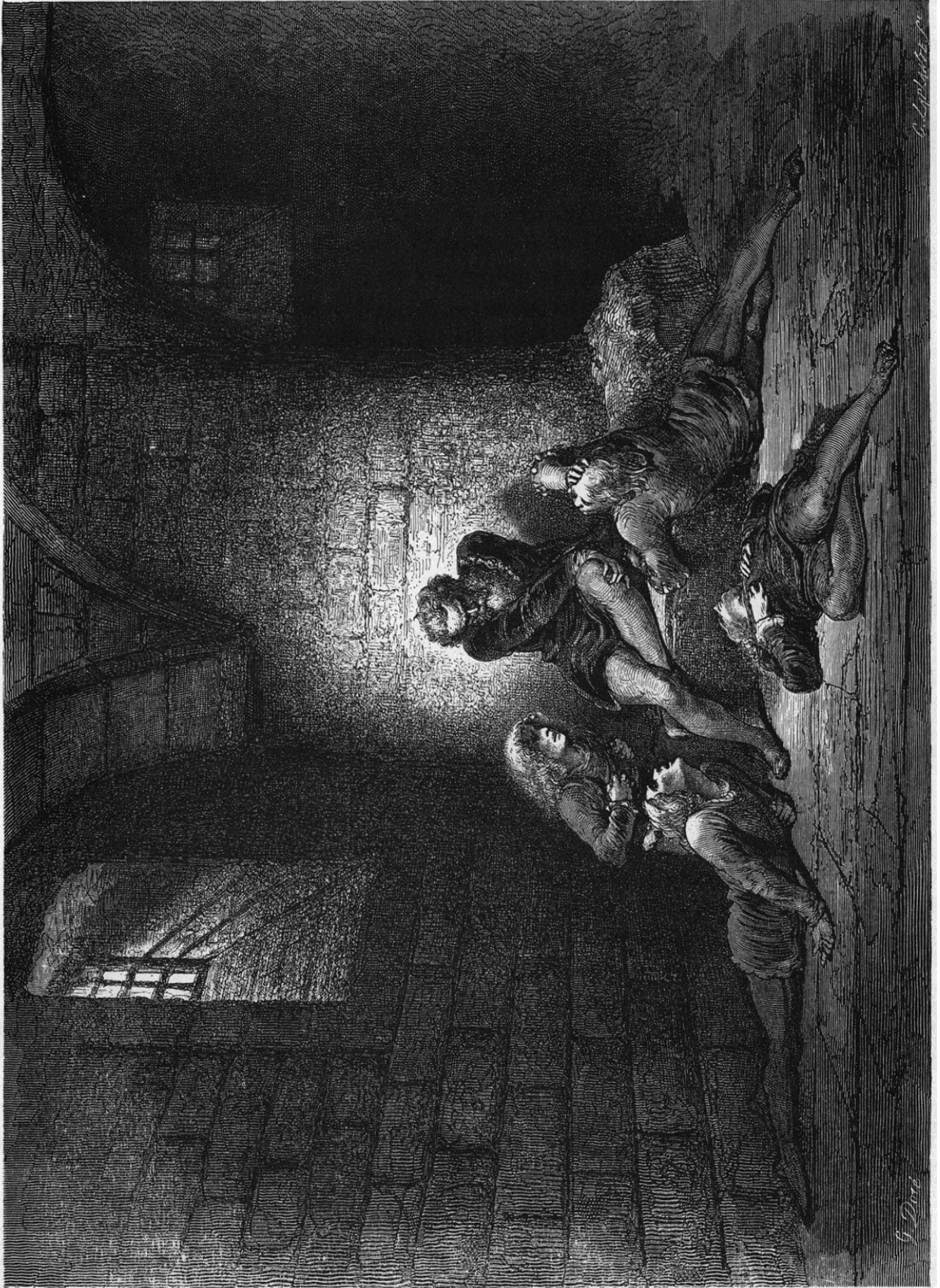
TRAITORS—BOCCA DEGLI ABATI

*Then by the scalp behind I seized upon him, And said: "It must needs be thou
name thyself, Or not a hair remain upon thee here" (Inf. XXXII, 97–99).*



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).*

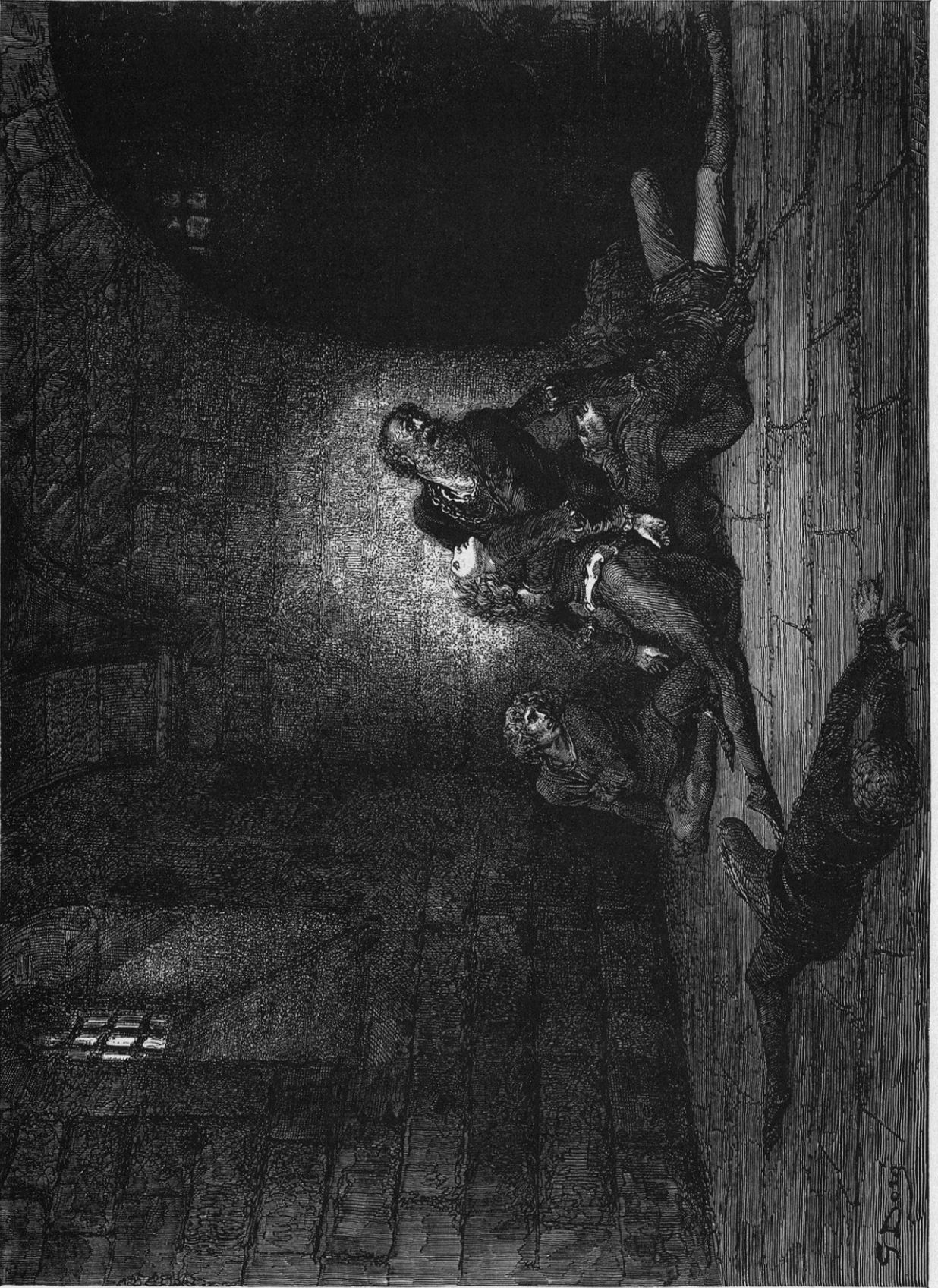


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G. Dove

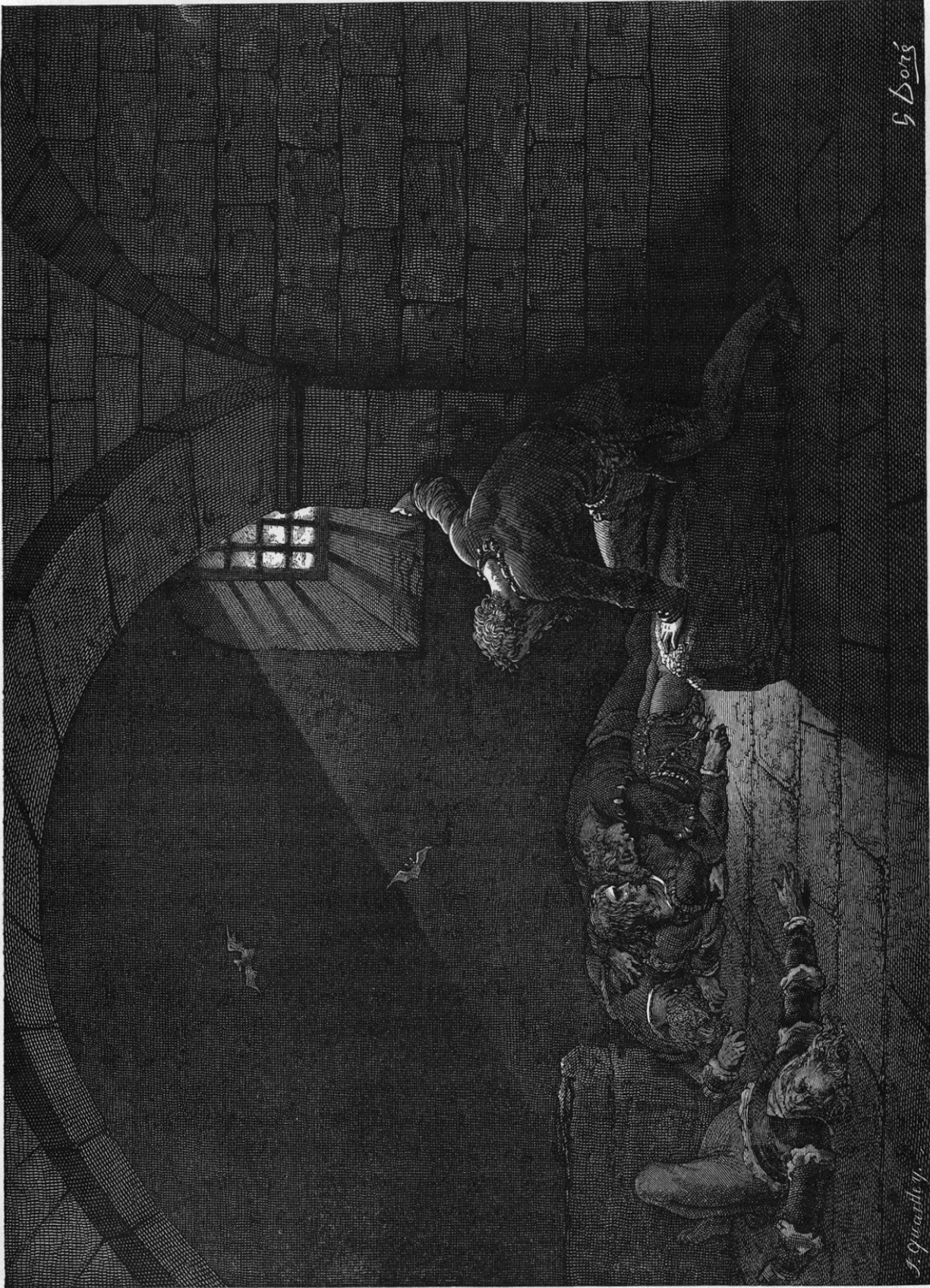
UGOLINO

“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).*

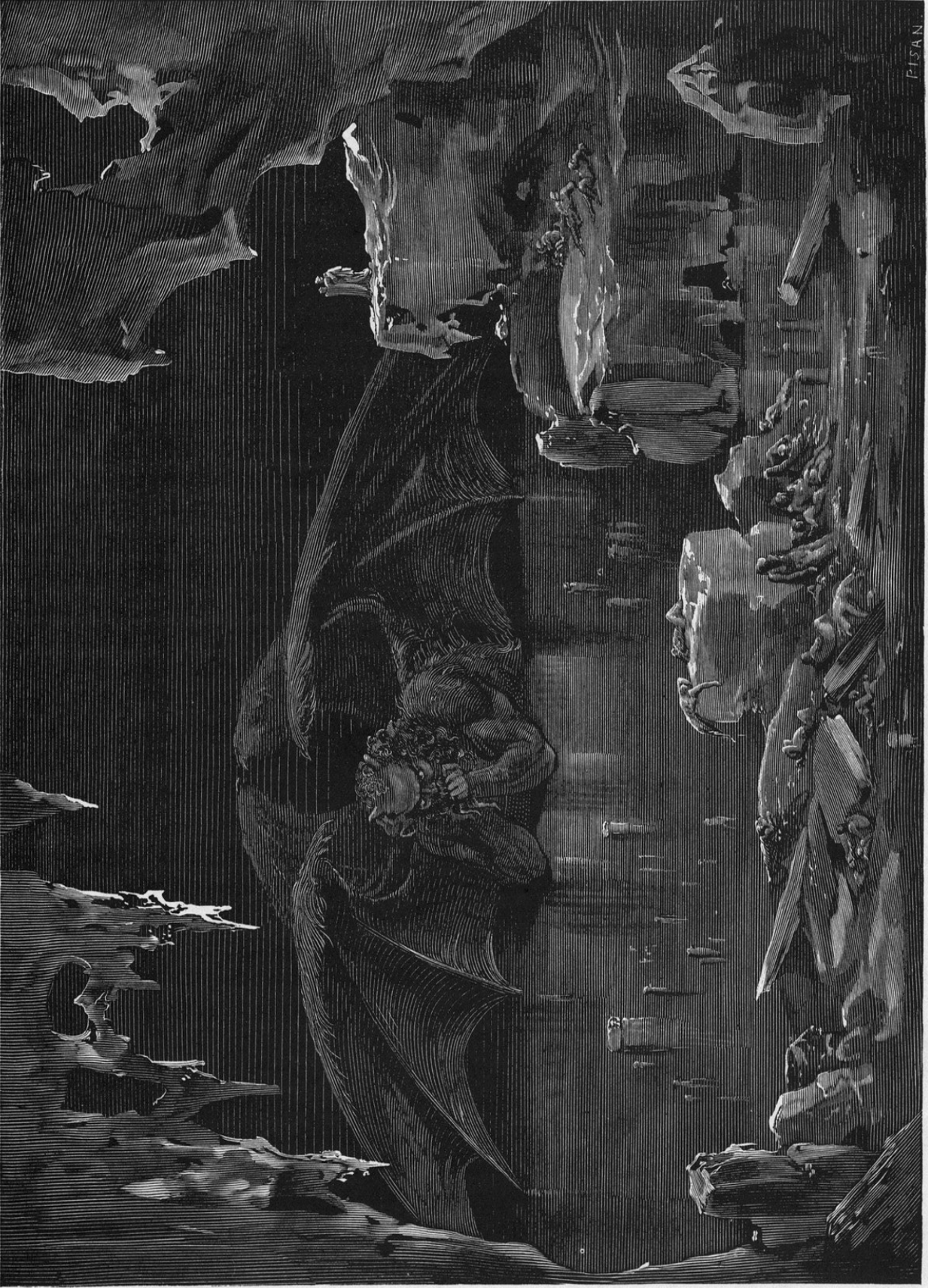


S. Bors

A. Guastalla

UGOLINO

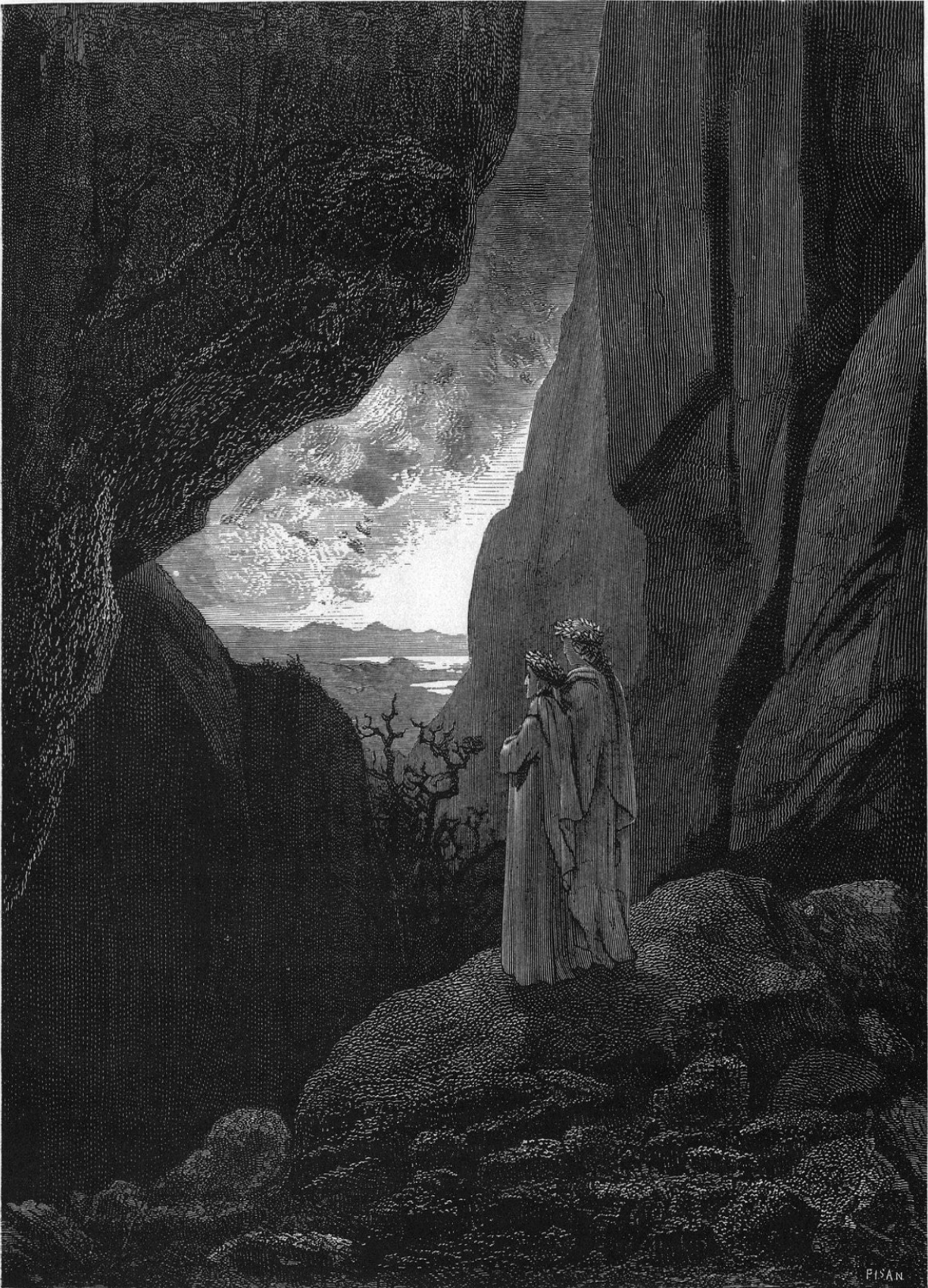
“Then hunger did what sorrow could not do” (Inf. XXXIII, 75).



PISAN.

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

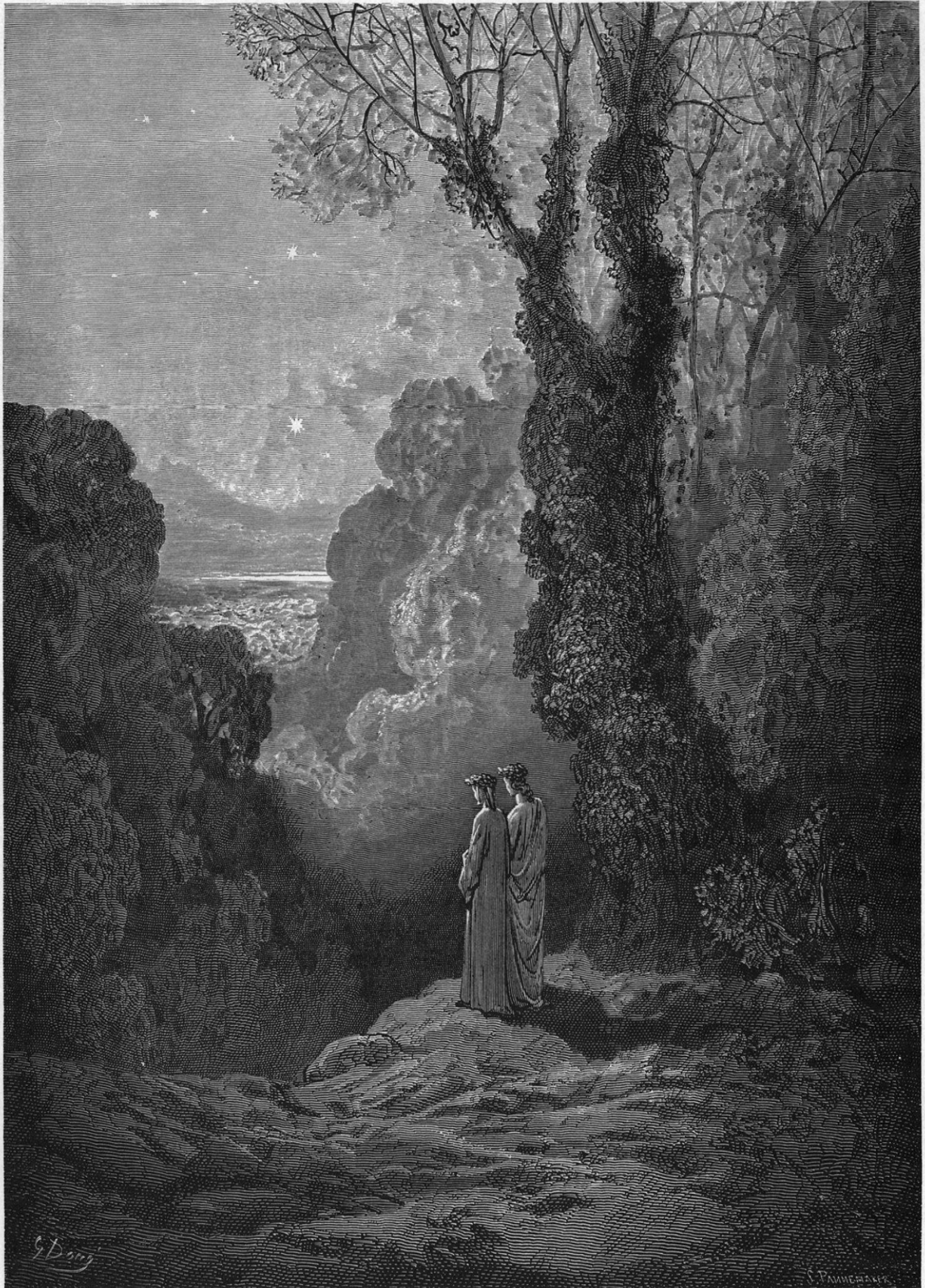
*The Guide and I into that hidden road / Now entered, to return to the bright
world (Inf. XXXIV, 133, 134).*



THE POETS EMERGE FROM HELL

Thence we came forth to rebehold the stars (Inf. XXXIV, 139).

THE *PURGATORIO*

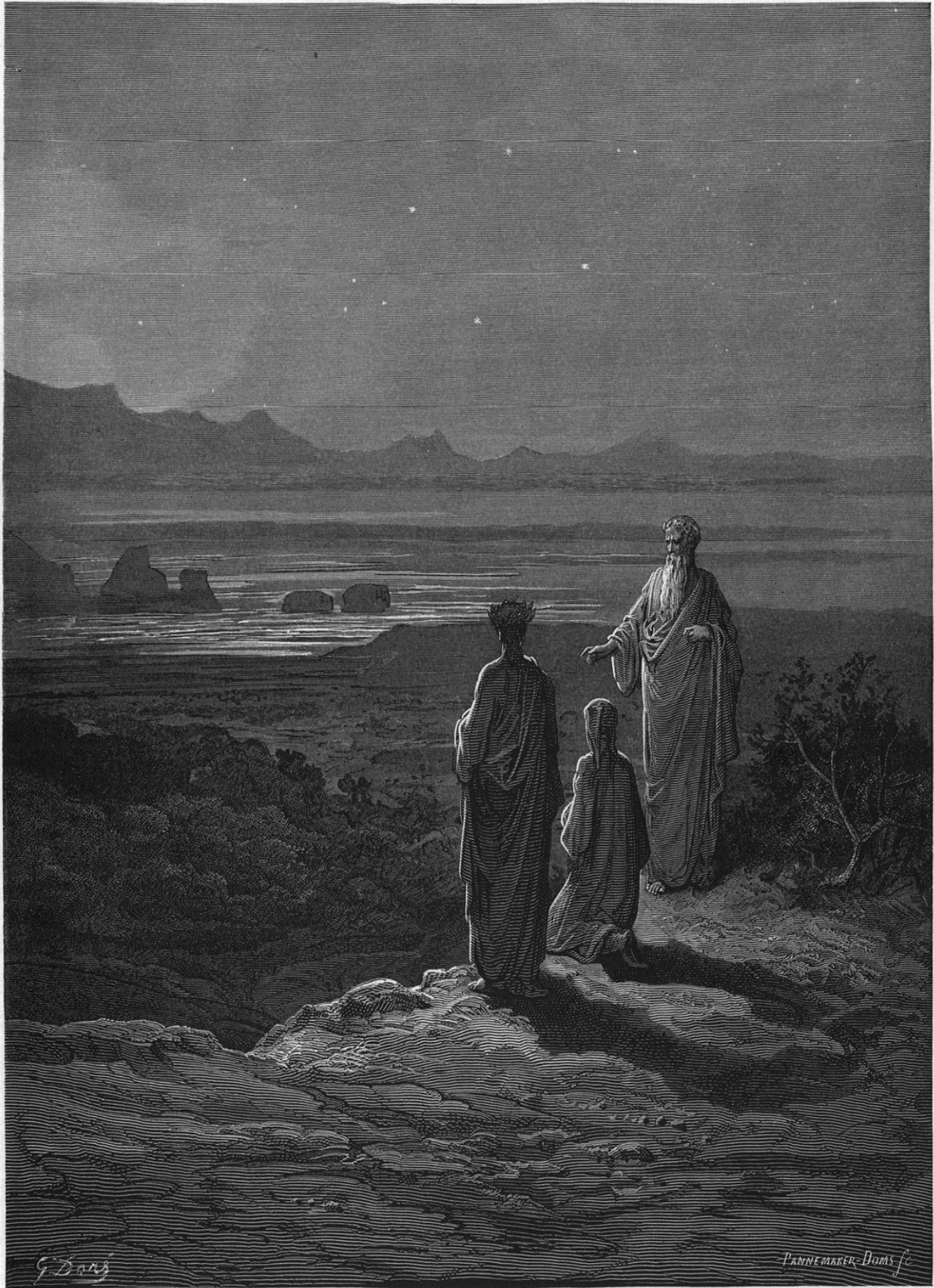


G. Day

S. P. RICHARDS

VENUS

*The beauteous planet, that to love incites, / Was making all the orient to laugh, /
Veiling the Fishes that were in her escort (Purg. I, 19–21).*

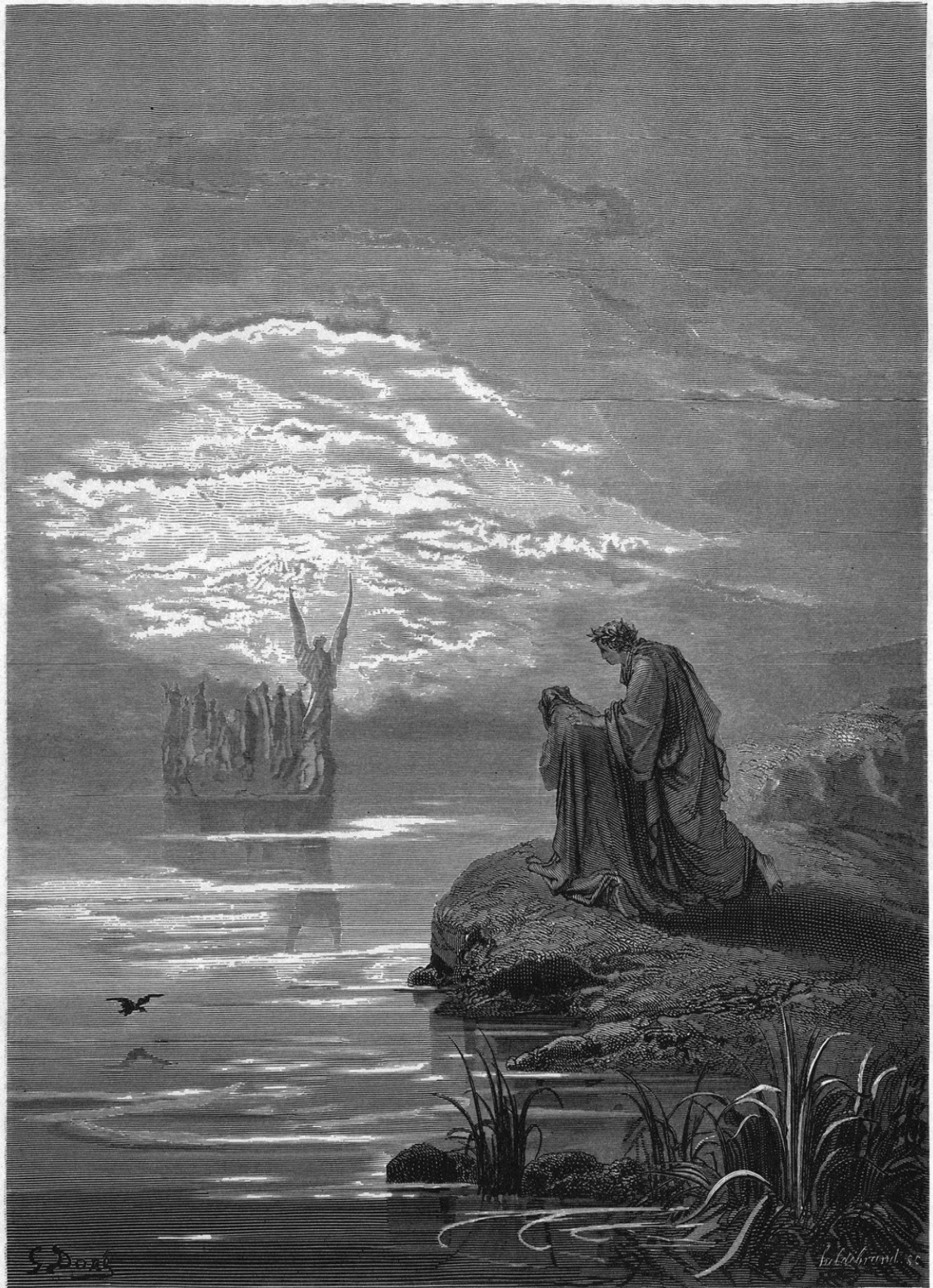


F. Drey

L'ANNÉE MAKER-DOMIS sc

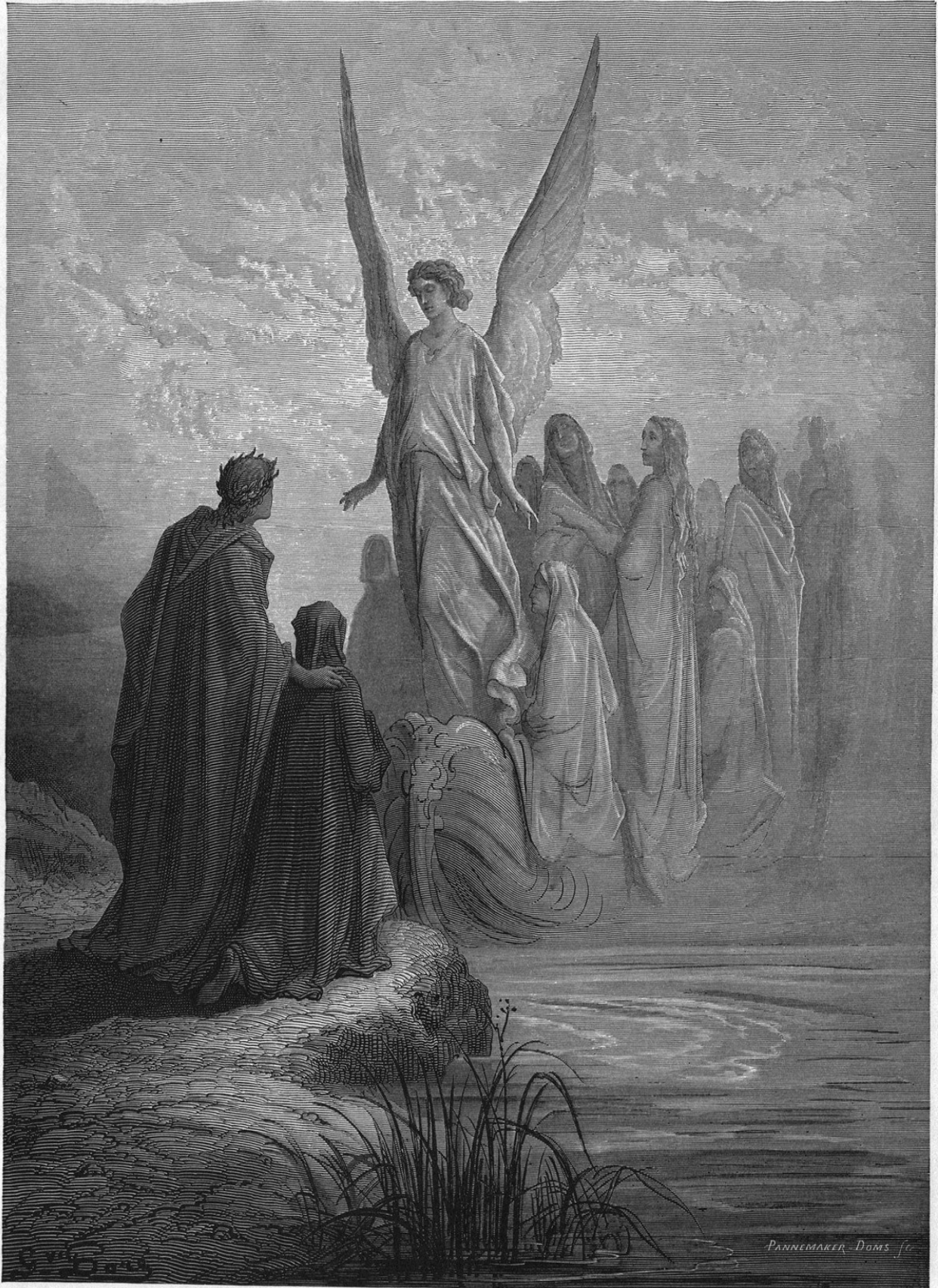
CATO OF UTICA

*I saw beside me an old man alone, / Worthy of so much reverence in his look, /
That more owes not to father any son (Purg. I, 31–33).*



THE VESSEL

*But when he clearly recognized the pilot, / He cried: "Make haste, make haste to
bow the knee! / Behold the angel of God!" (Purg. II, 27–29).*



PANNEMAKER - DONS. sc.

THE CELESTIAL PILOT

Beatitude seemed written in his face (Purg. II, 44).

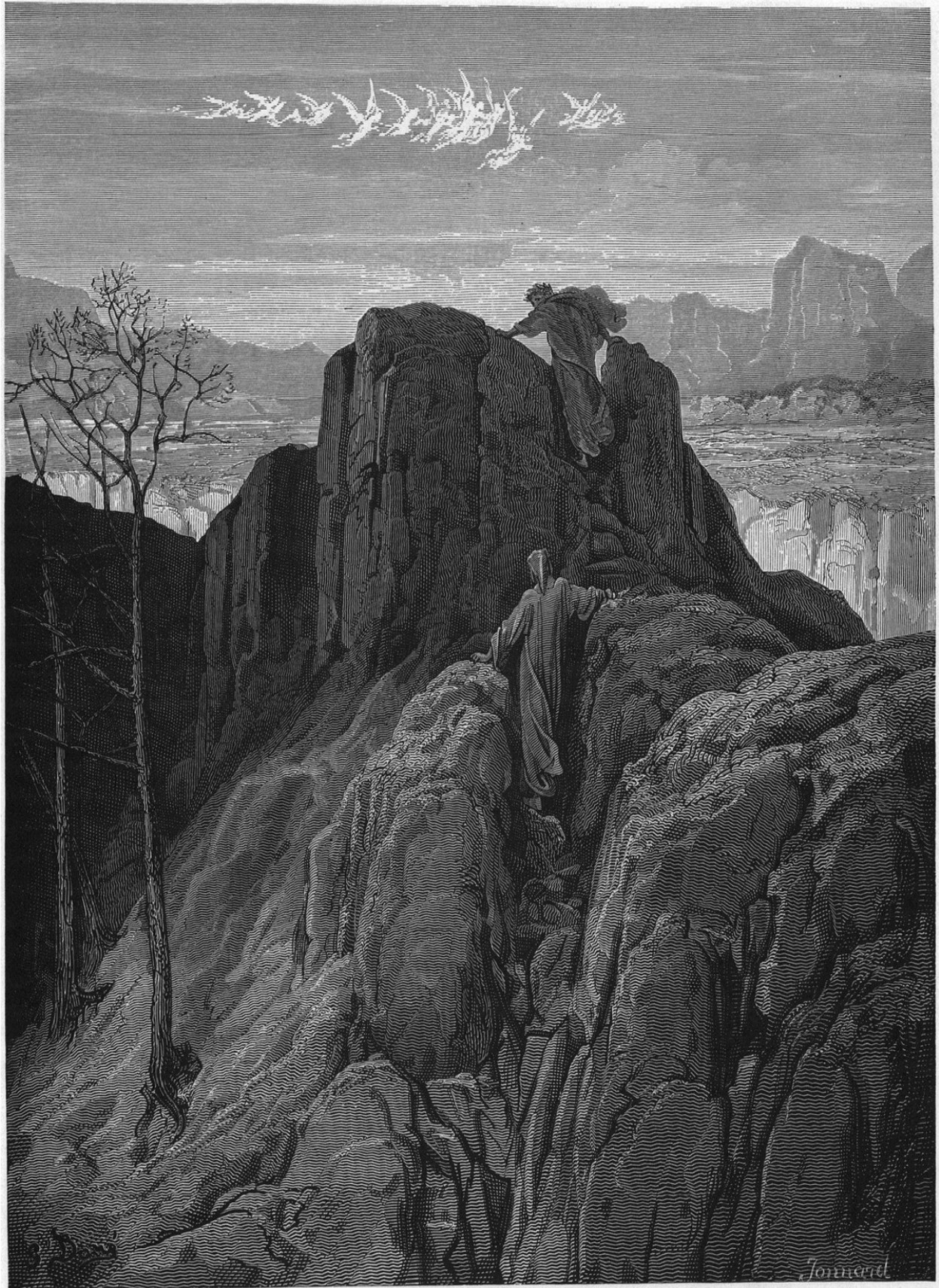


S^{ve} Dora

H. PISAN.

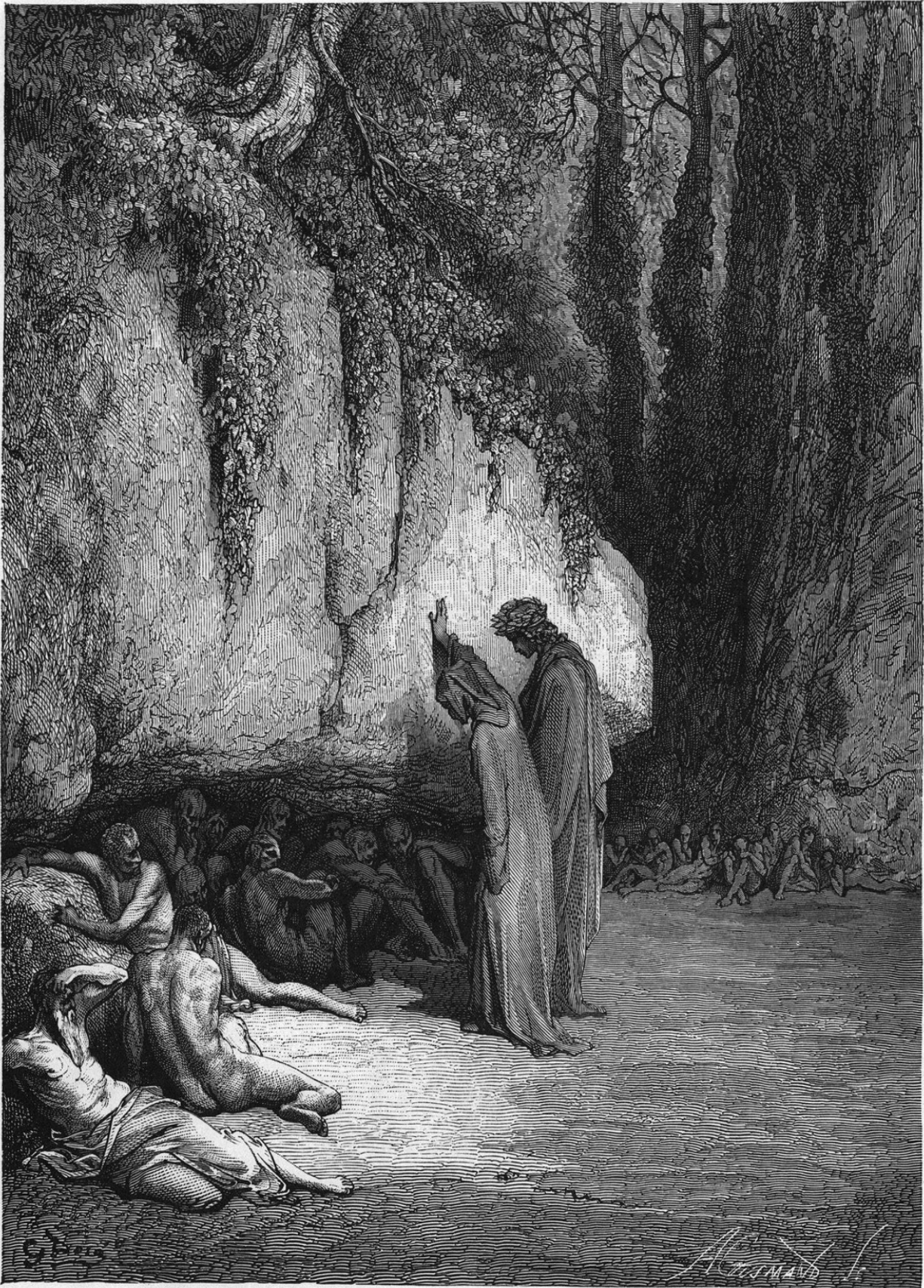
THE MOUNTAIN'S FOOT

*On the left hand appeared to me a throng / Of souls, that moved their feet in our
direction, / And did not seem to move (Purg. III, 58–60).*



THE ASCENT

*We mounted upward through the rifted rock, / And on each side the border
pressed upon us (Purg. IV, 31, 32).*



THE LATE REPENTERS

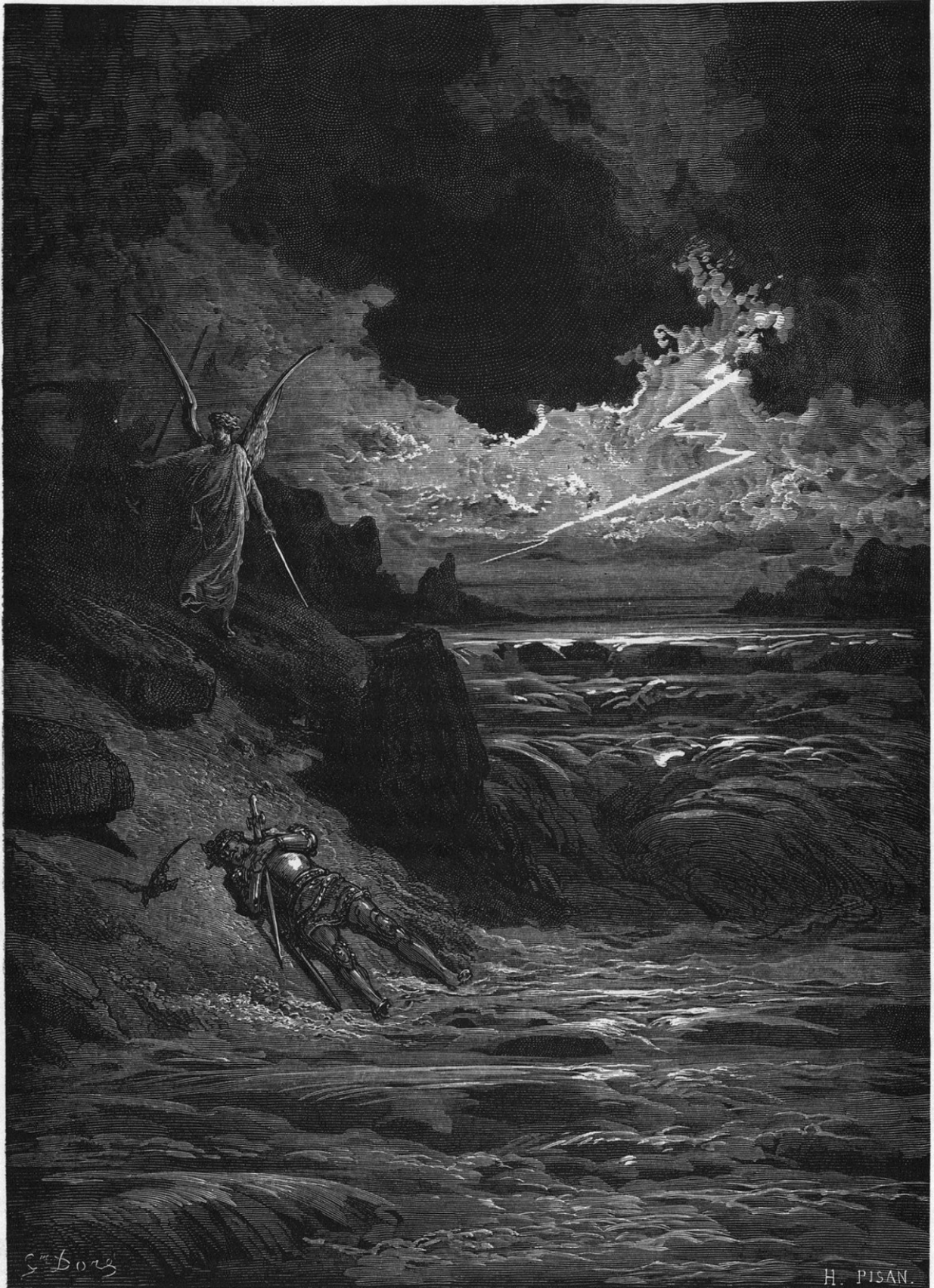
*There were persons there Who in the shadow stood behind the rock, As one
through indolence is wont to stand (Purg. IV, 103–105).*



Ранни марк - Думс.

THE LATE REPENTERS

*Meanwhile along the mountain-side across
Came people in advance of us a
little, Singing the Miserere verse by verse (Purg. V, 22–24).*



S. Borg

H. PISAN.

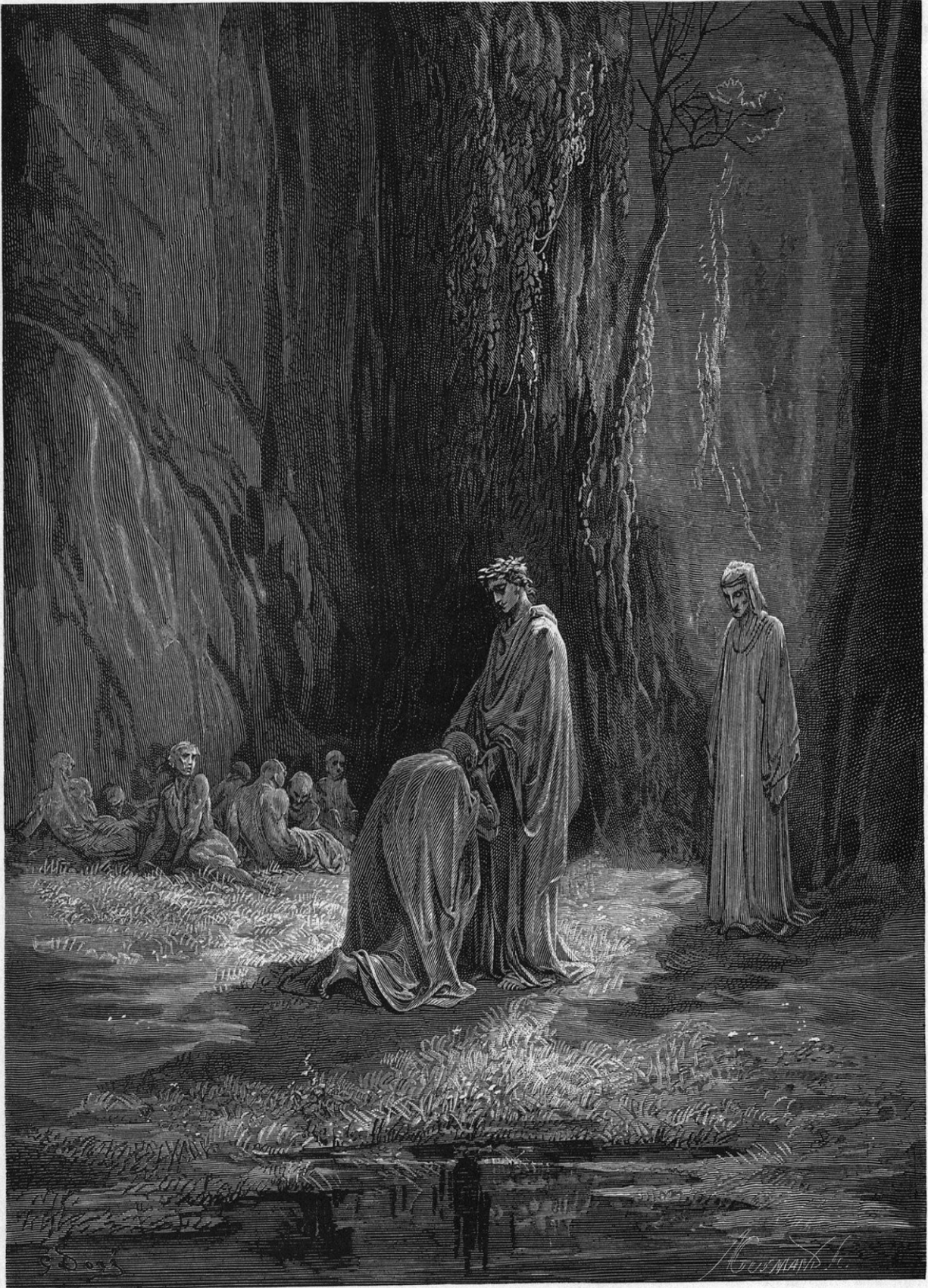
BUONCONTE DA MONTEFELTRO

“God’s Angel took me up, and he of hell / Shouted: ‘O thou from heaven, why dost thou rob me?’” (Purg. V, 104, 105).



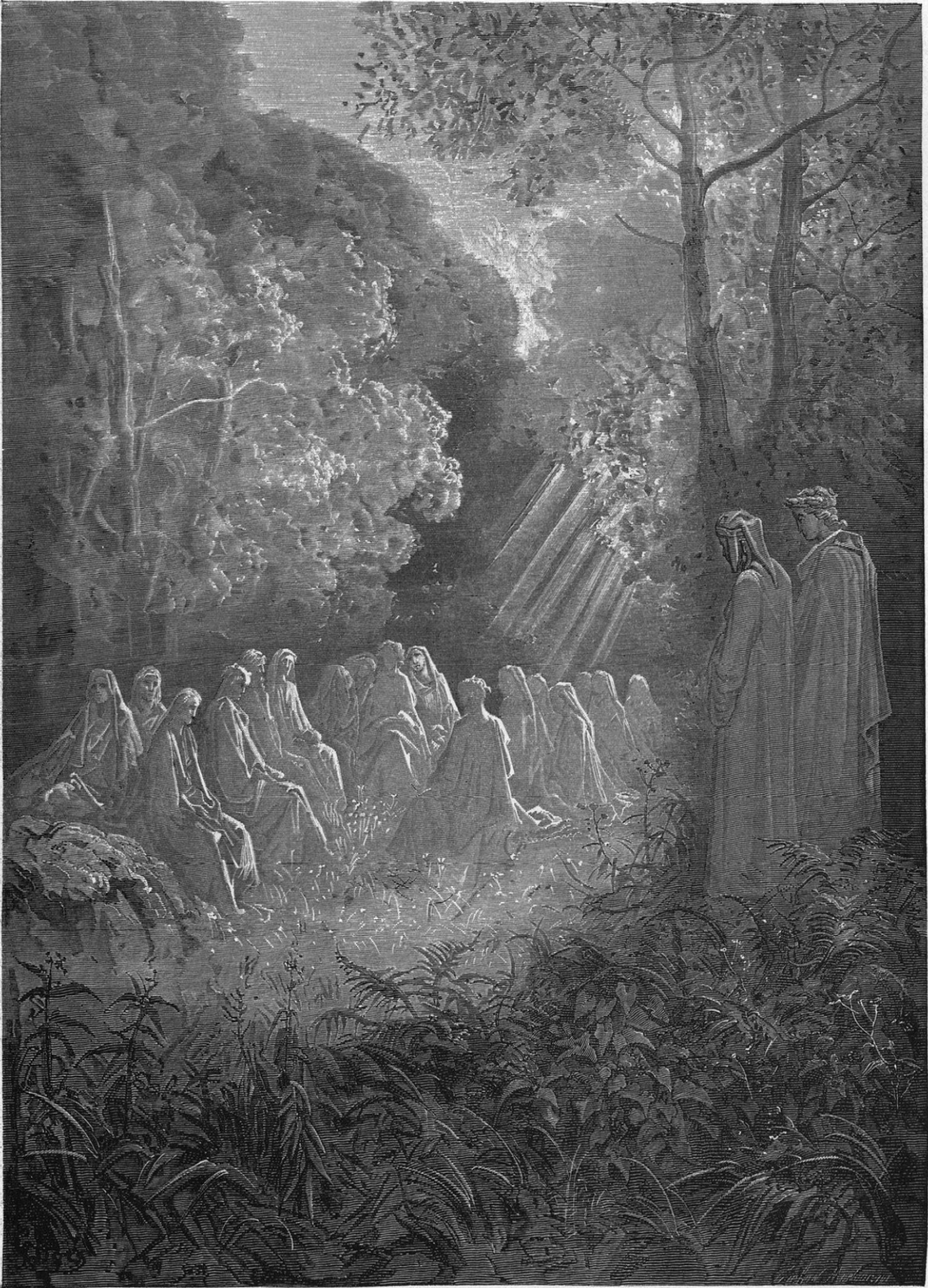
PIA

*“Do thou remember me who am the Pia; / Siena made me, unmade me
Maremma” (Purg. V, 133, 134).*



SORDELLO AND VIRGIL

*So he appeared; and then bowed down his brow, And with humility returned
towards him, And, where inferiors embrace, embraced him (Purg. VII, 13–15).*



THE DELL

*“Salve Regina,” on the green and flowers / There seated, singing, spirits I
beheld (Purg. VII, 82, 83).*



THE SERPENT

*Hearing the air cleft by their verdant wings, / The serpent fled, and round the
Angels wheeled (Purg. VIII, 106, 107).*



TWILIGHT

*The concubine of old Tithonus now / Gleamed white upon the eastern balcony
(Purg. IX, 1, 2).*

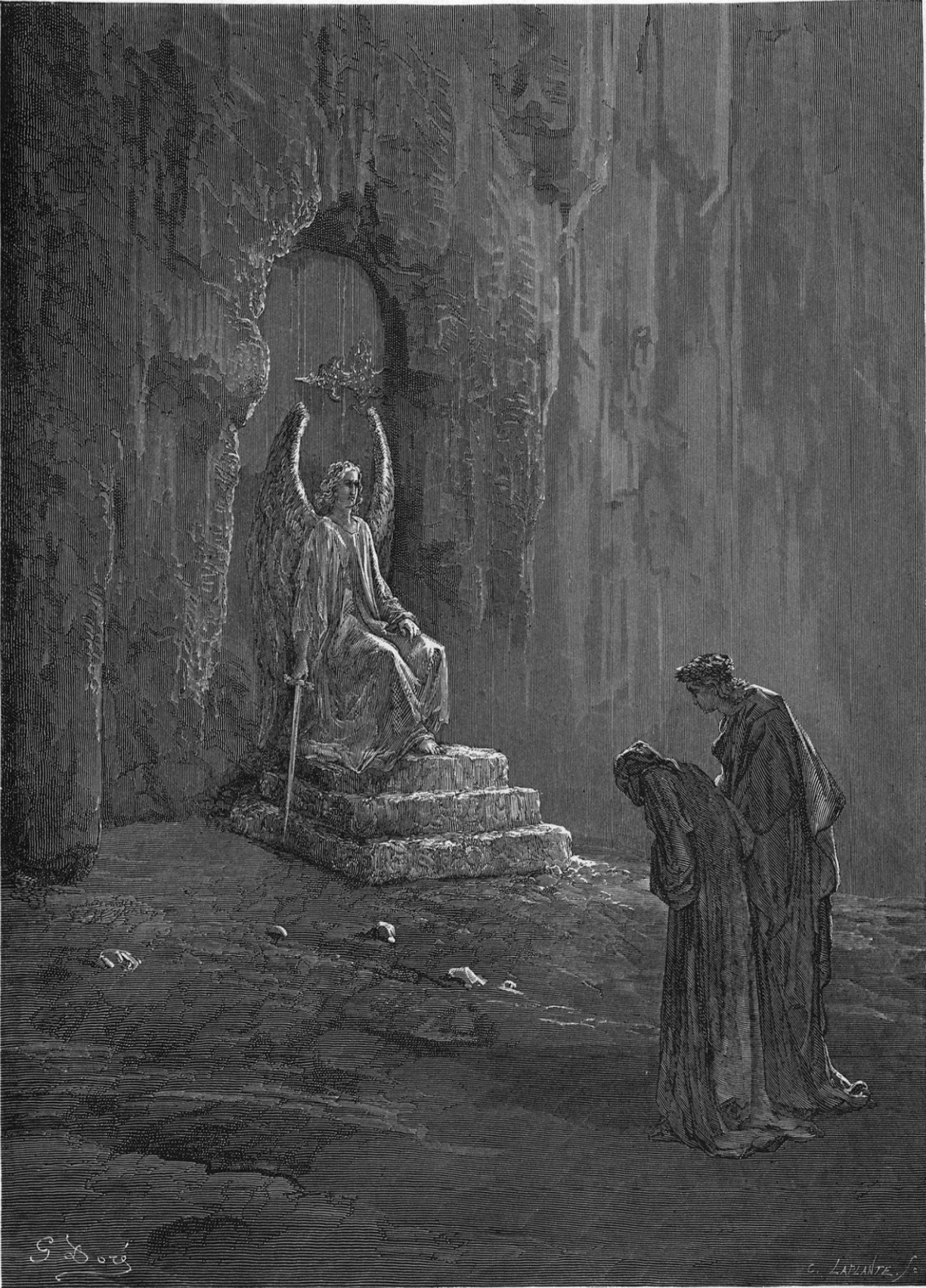


Good

GANGHARD BRUNER 1890

THE EAGLE

*Terrible as the lightning he descended, / And snatched me upward even to the
fire (Purg. IX, 29, 30).*



S. 1803

G. Lapierre sc.

THE PORTALS OF PURGATORY

*I saw him seated on the highest stair, Such in the face that I endured it not. And
in his hand he held a naked sword (Purg. IX, 80–82).*

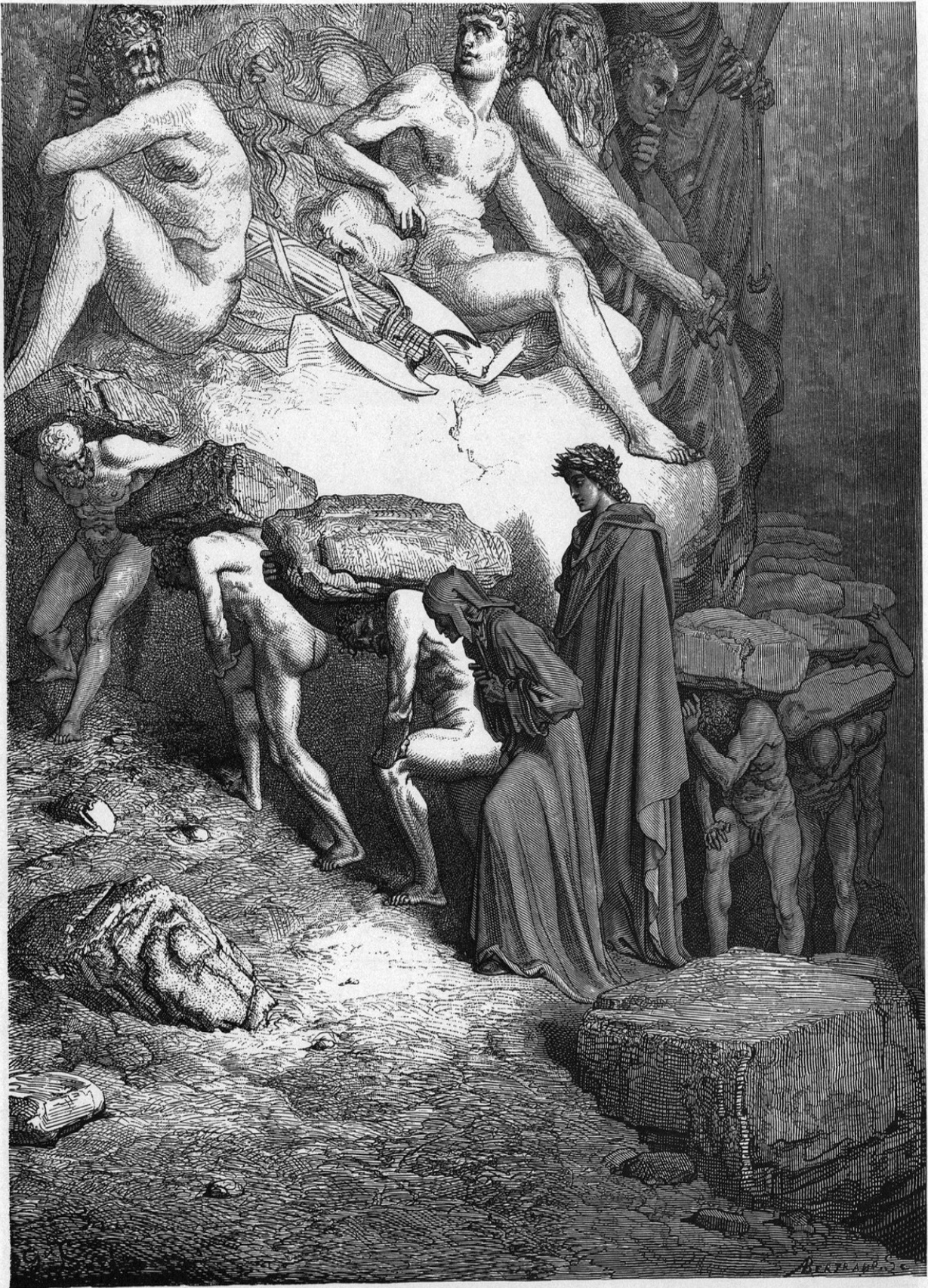


G. Koenig

PAULSEN'S BROS. DOME

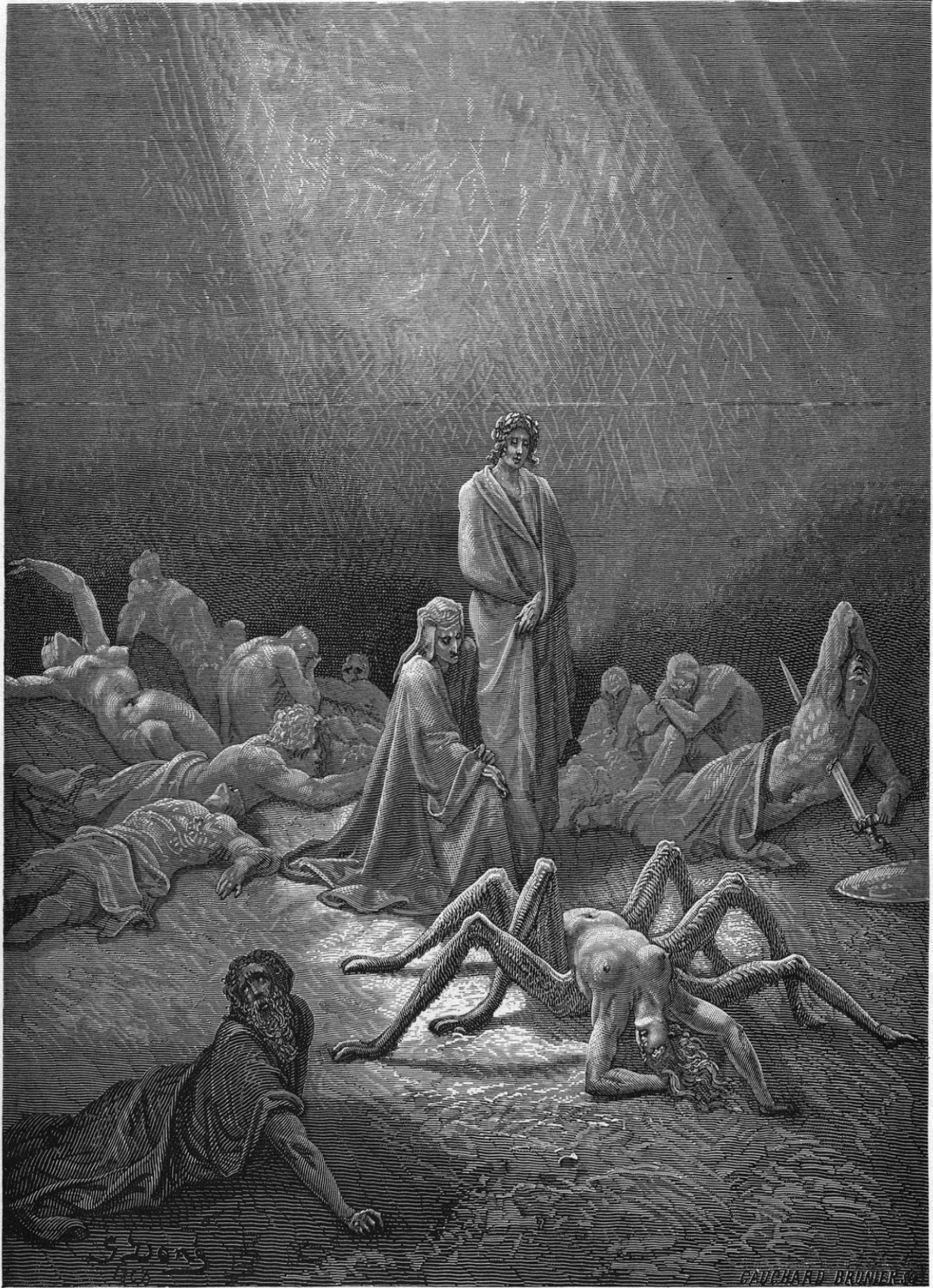
THE SCULPTURES

The wretched woman in the midst of these Seemed to be saying: “Give me vengeance, Lord, For my dead son” (Purg. X, 82–84).



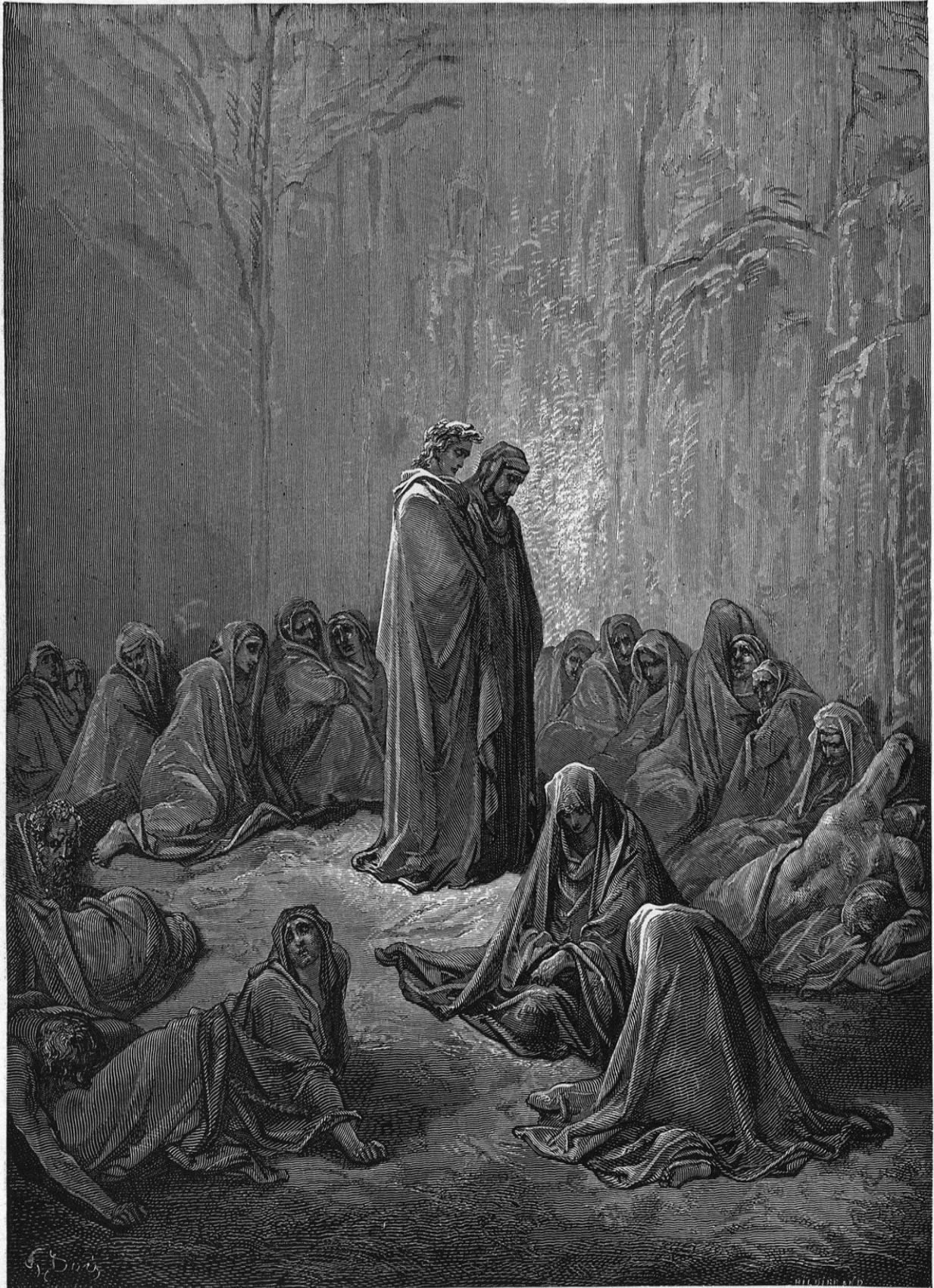
THE PRIDEFUL—ODERISI

*Abreast, like oxen going in a yoke, / I with that heavy-laden soul went on (Purg.
XII, 1, 2).*



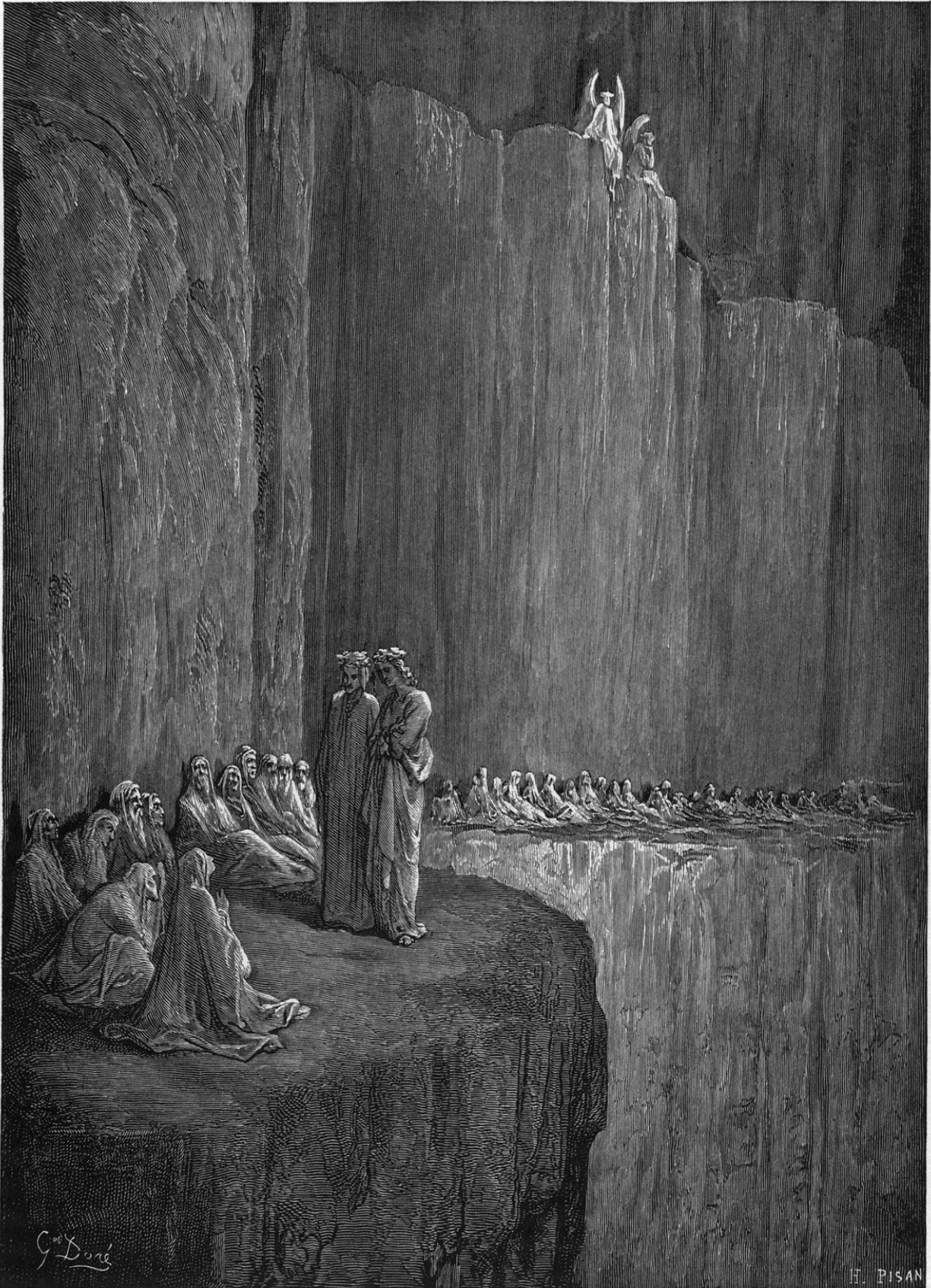
ARACHNE

O mad Arachne! so I thee beheld / E'en then half spider (Purg. XII, 43, 44).



THE ENVIOUS

*Covered with sackcloth vile they seemed to me, And one sustained the other with
his shoulder, And all of them were by the bank sustained (Purg. XIII, 58–60).*

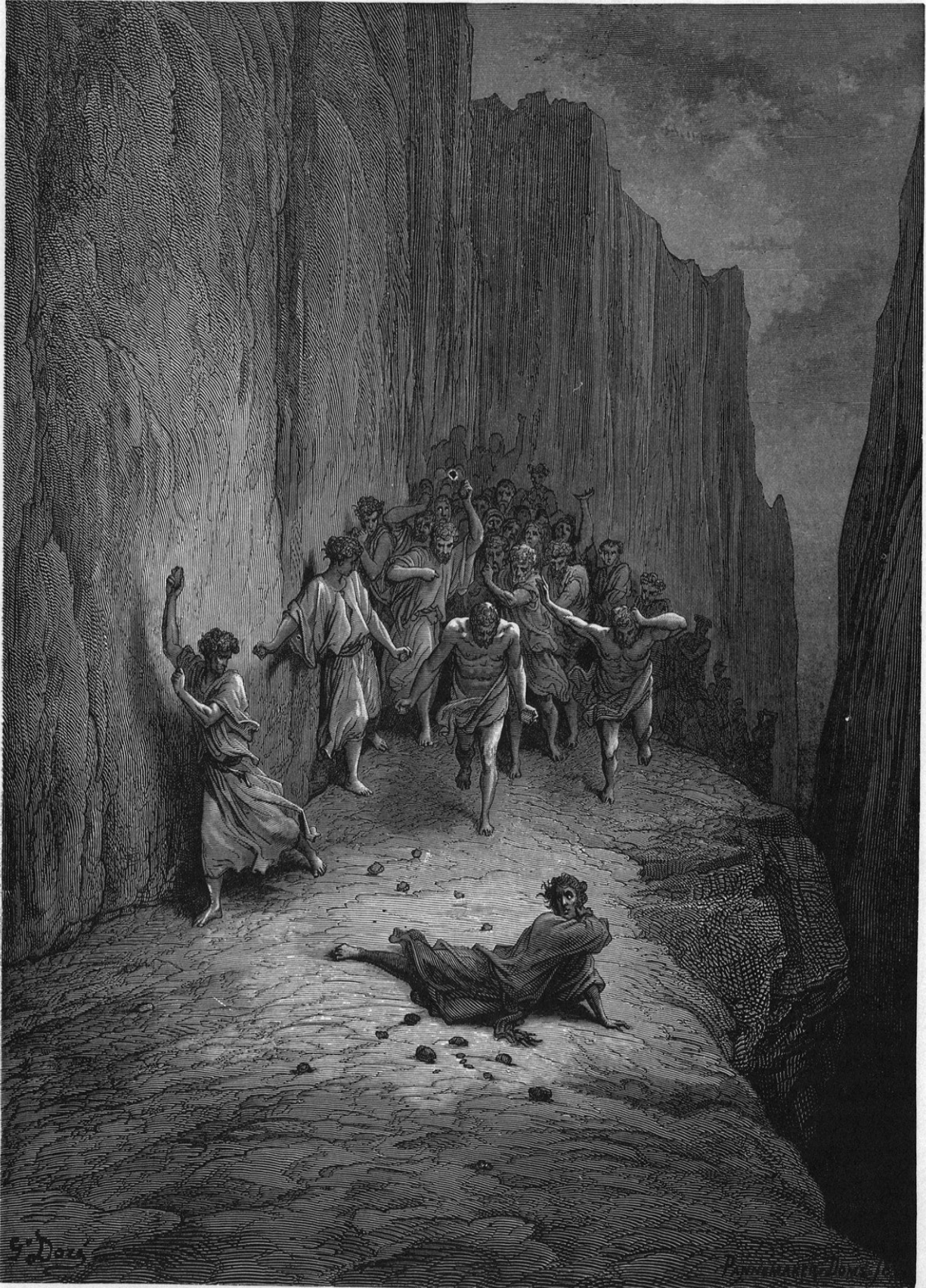


G. Doné

H. PISAN

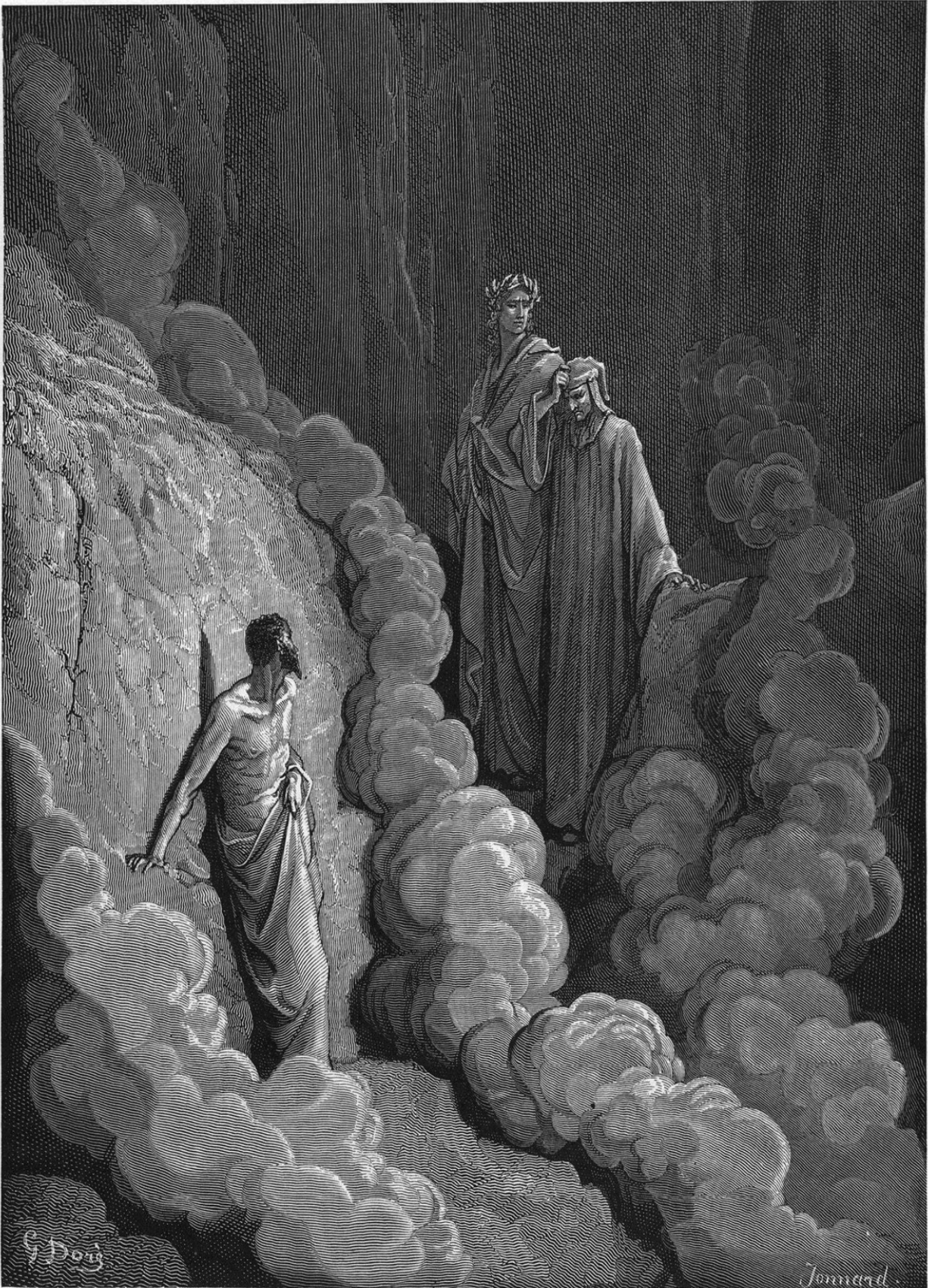
SAPIA

*“Sieneſe was I,” it replied, “and with / The others here recleanſe my guilty life”
(Purg. XIII, 106, 107).*



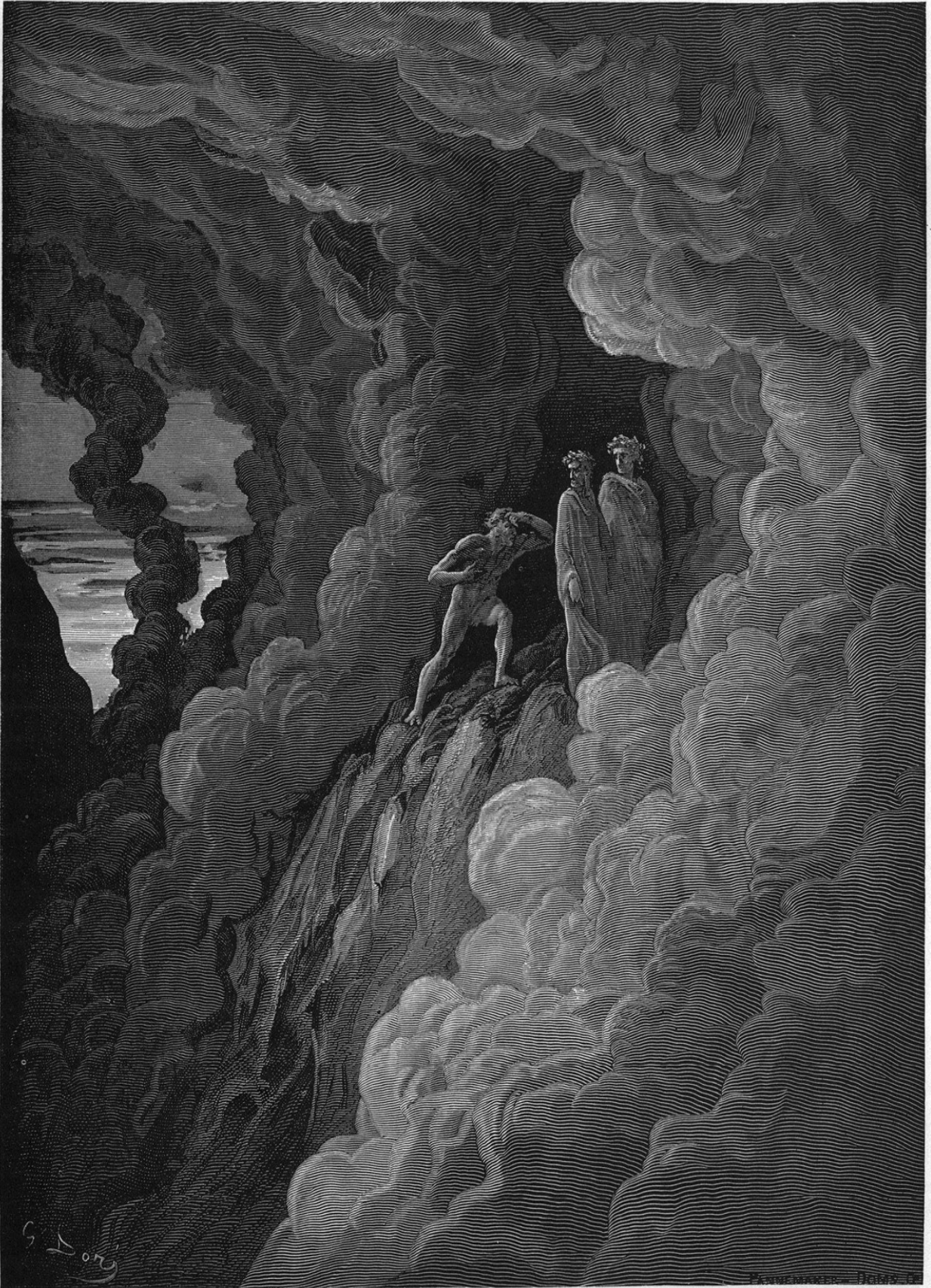
THE STONING OF STEPHEN

*Then saw I people hot in fire of wrath, / With stones a young man slaying,
clamorously / Still crying to each other, "Kill him! kill him!" (Purg. XV, 106–
108).*



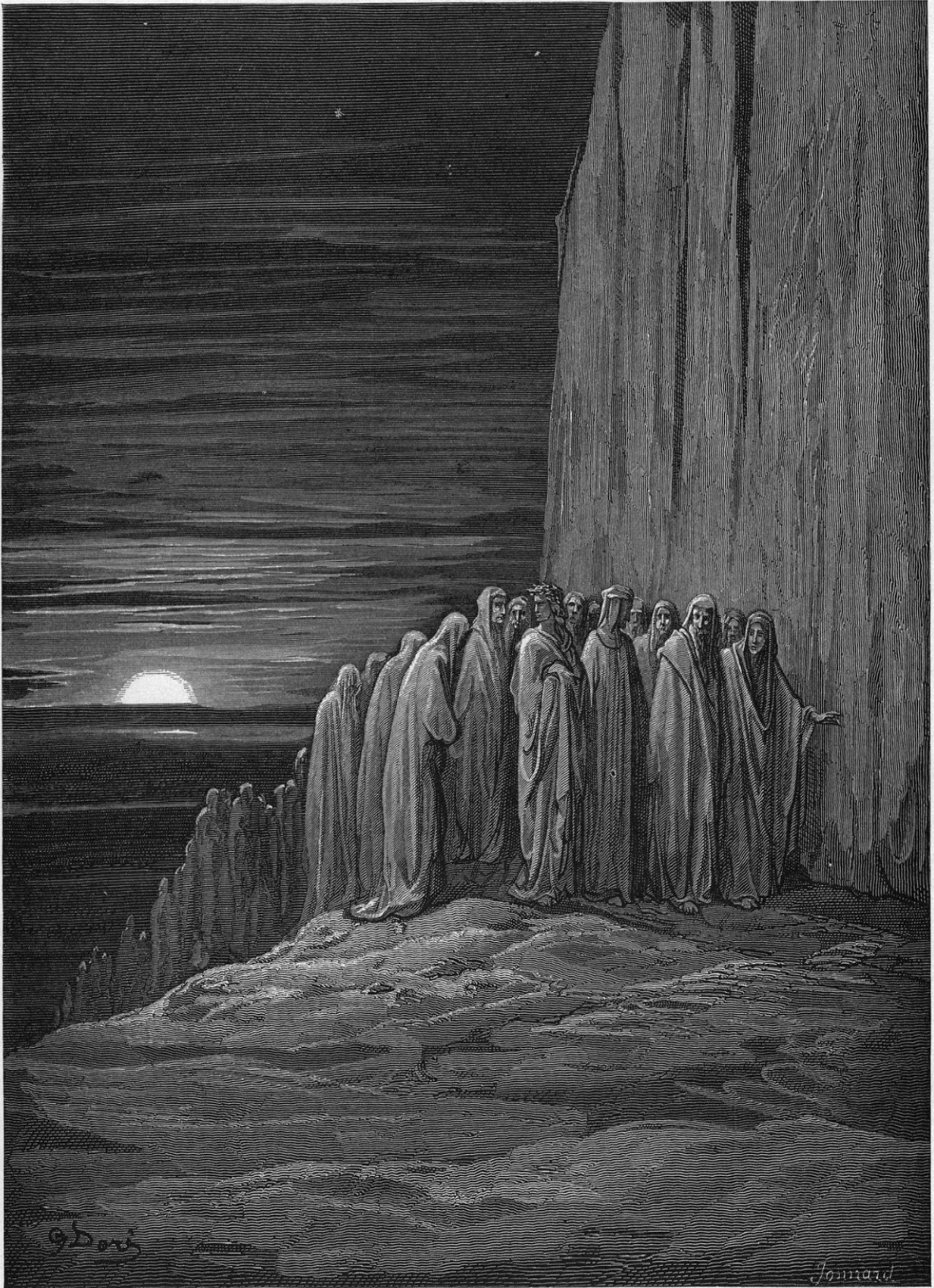
MARCO THE LOMBARD

*“Now who art thou, that cleavest through our smoke, / And art discoursing of us
even as though / Thou didst by calends still divide the time?” (Purg. XVI, 25–
27).*



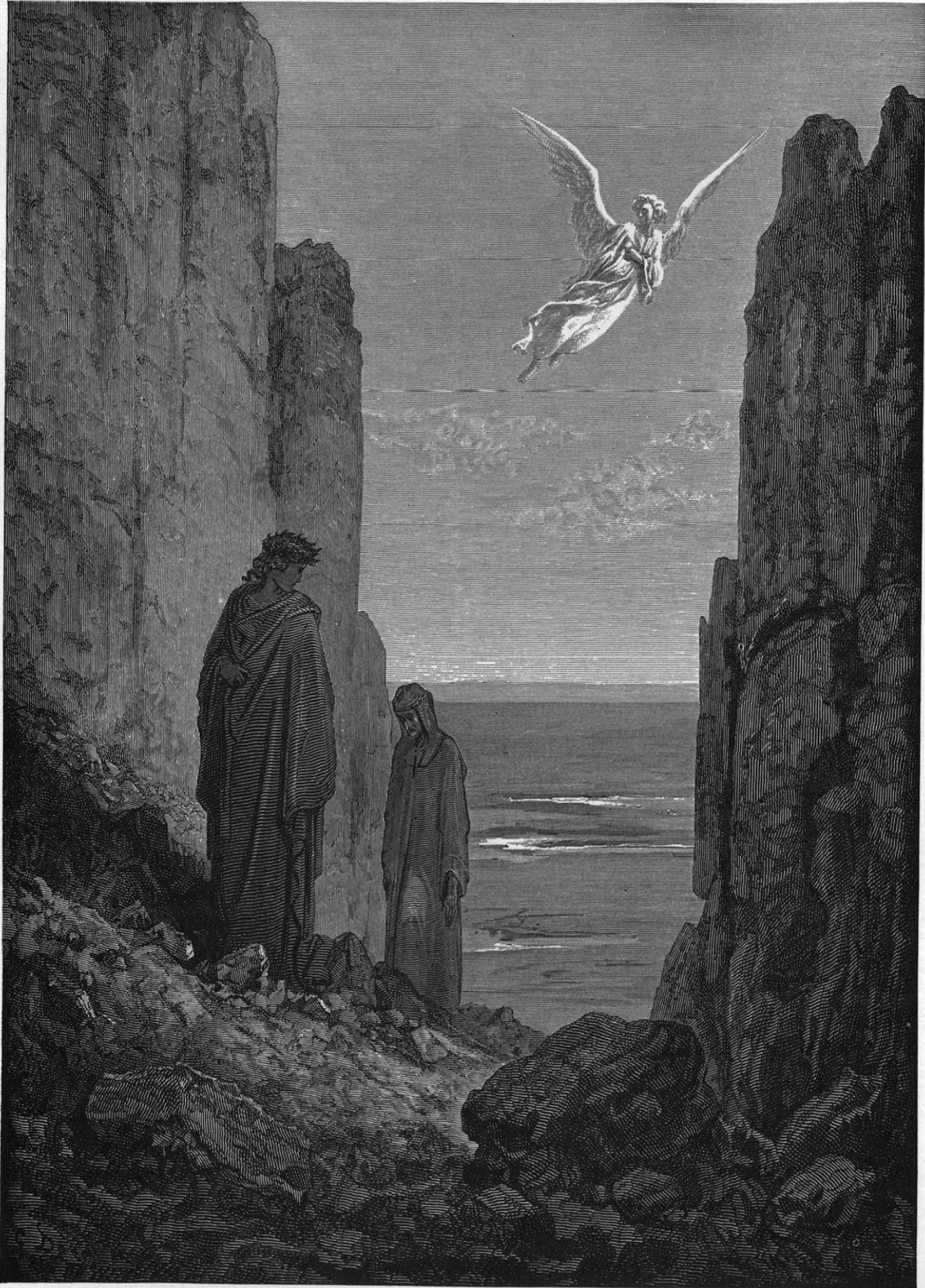
MARCO THE LOMBARD

*“Thee will I follow far as is allowed me,” / He answered; “and if smoke prevent
our seeing, / Hearing shall keep us joined instead thereof” (Purg. XVI, 34–36).*



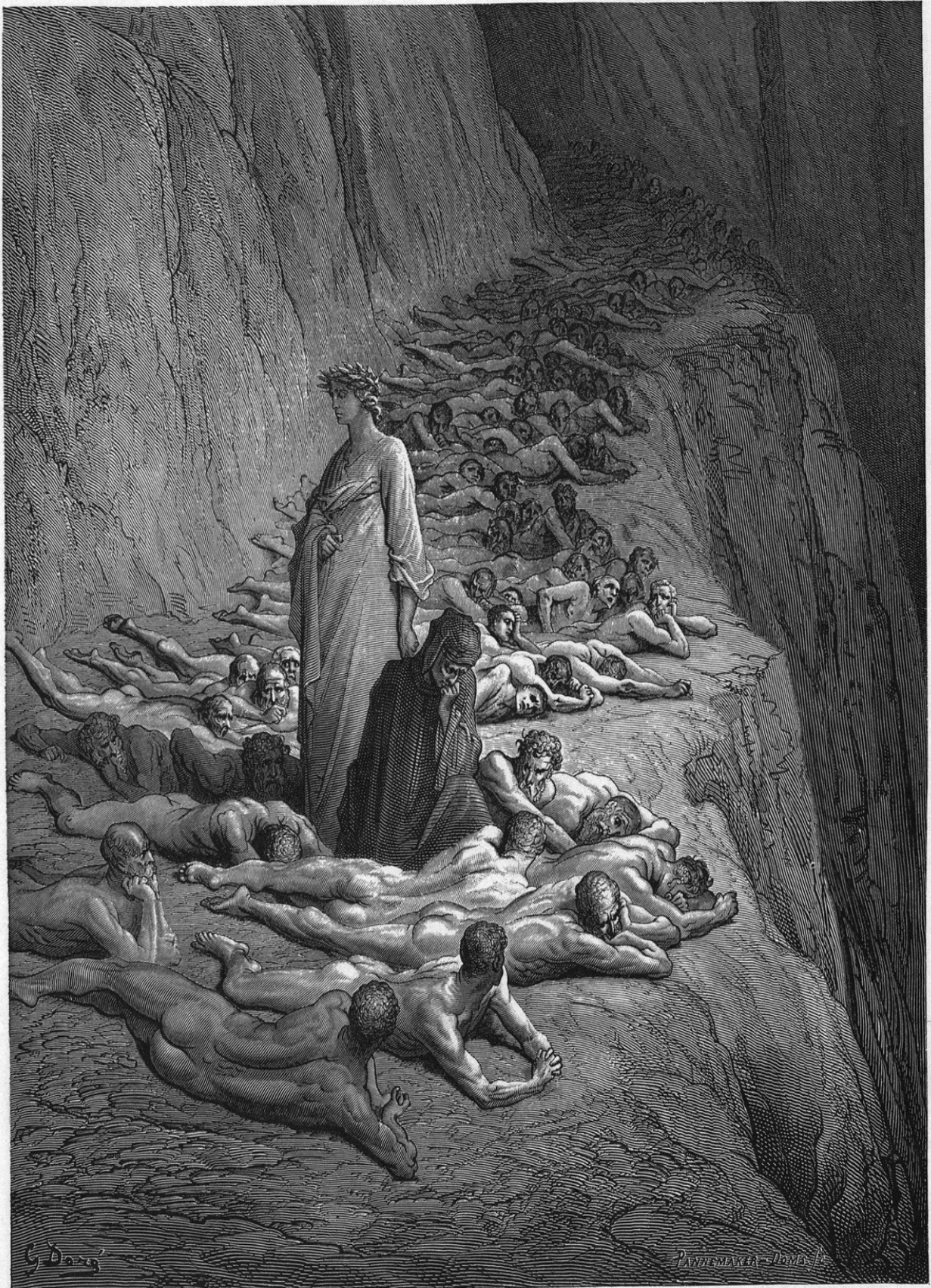
THE SLOTHFUL

*But taken from me was this drowsiness / Suddenly by a people, that behind / Our
backs already had come round to us (Purg. XVIII, 88–90).*



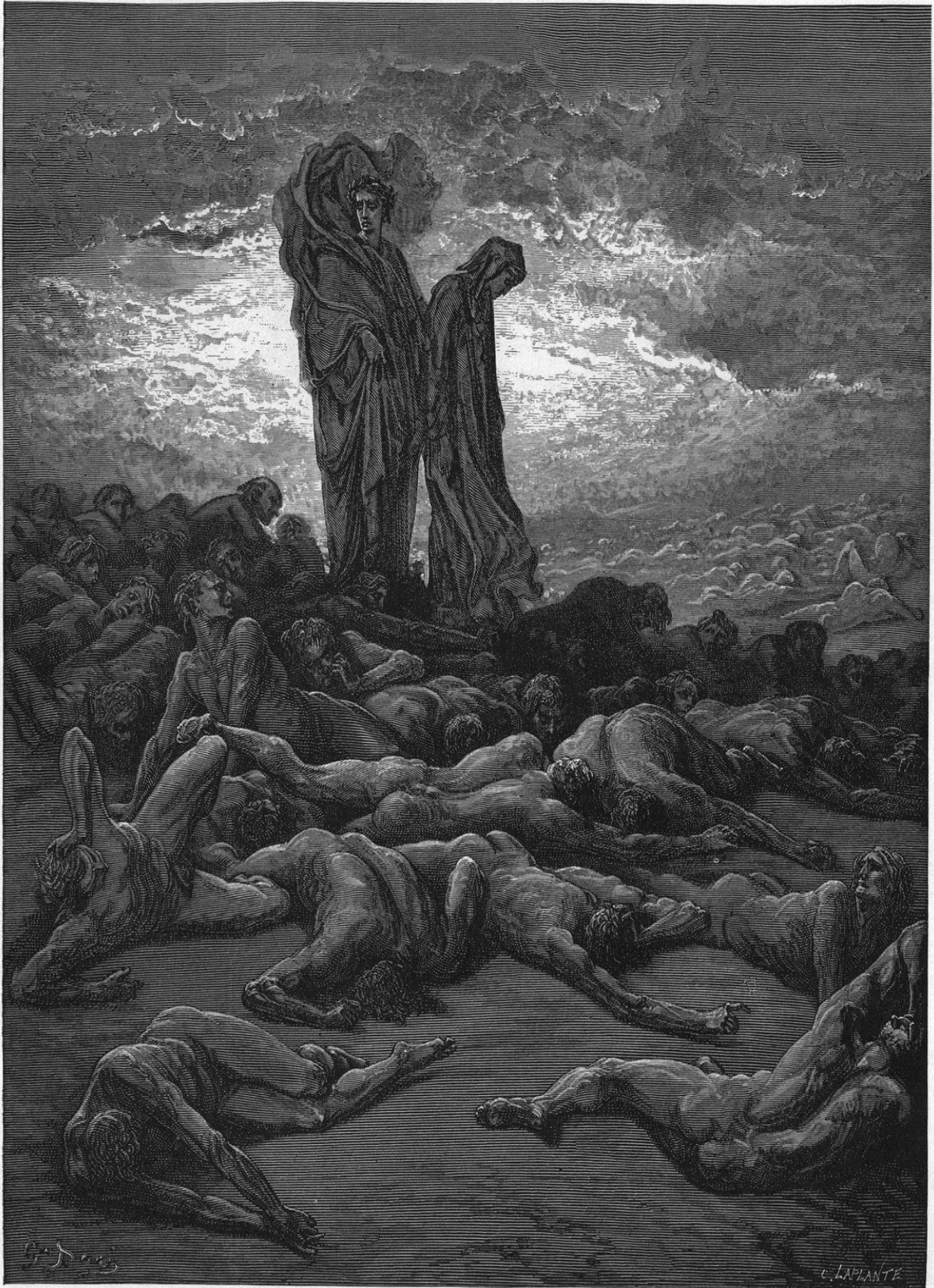
ASCENT TO THE FIFTH CIRCLE

“What aileth thee, that aye to earth thou gazest?” / To me my Guide began to say, we both / Somewhat beyond the Angel having mounted (Purg. XIX, 52–54).



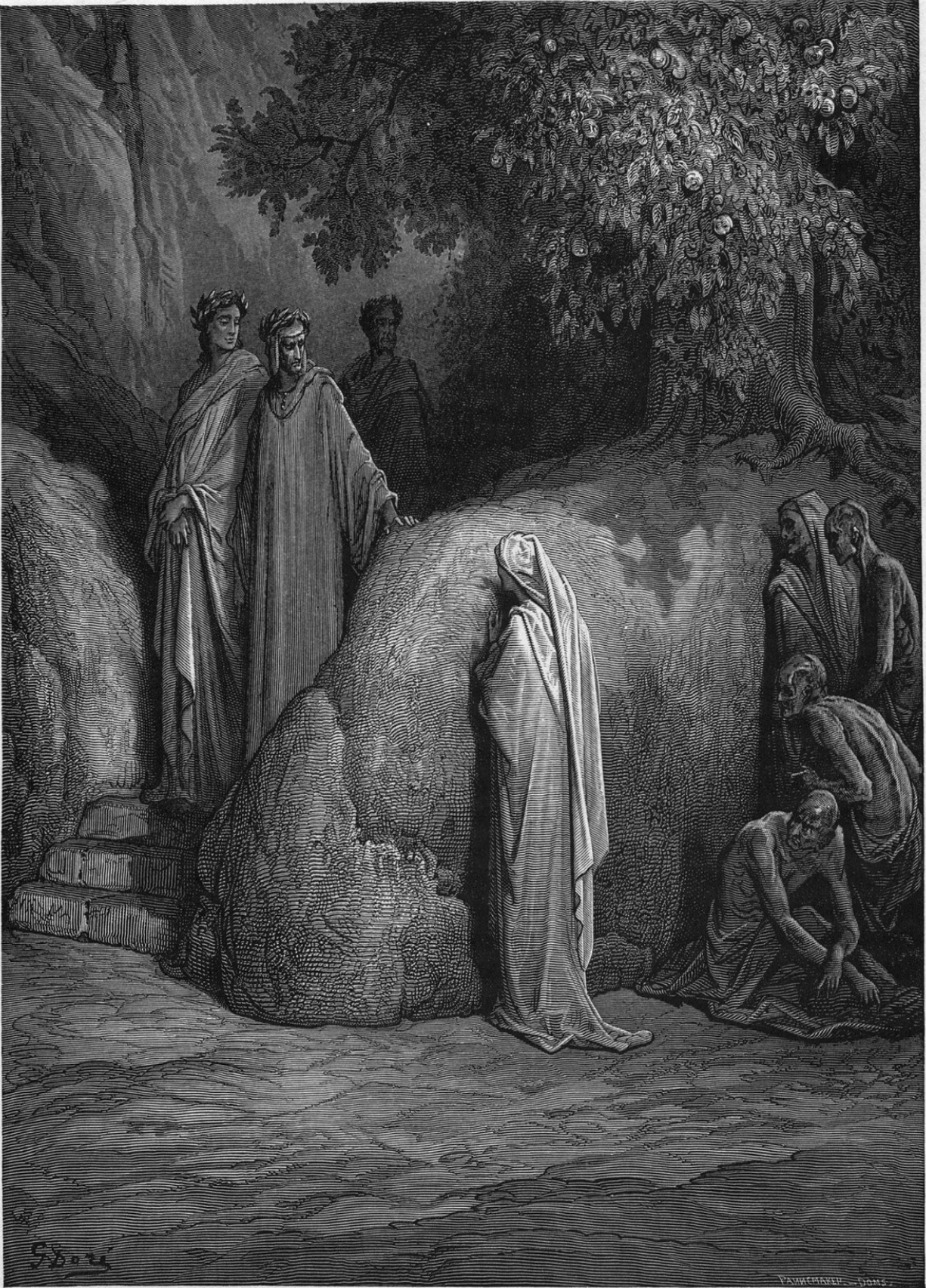
THE AVARICIOUS—ADRIAN V

“What cause,” he said, “has downward bent thee thus?” / And I to him: “For your own dignity, / Standing, my conscience stung me with remorse” (Purg. XIX, 130–132).



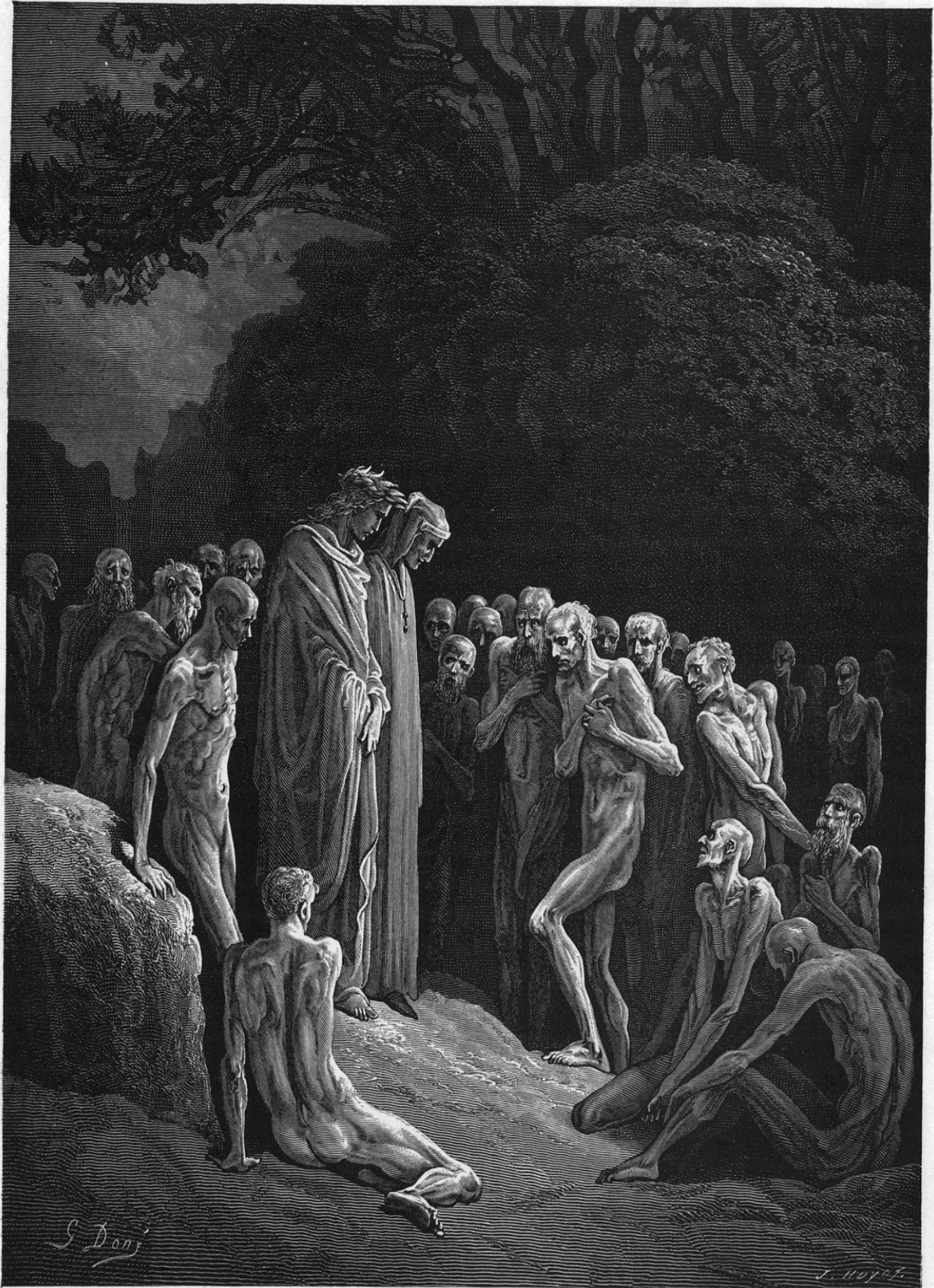
THE AVARICIOUS

*Onward we went with footsteps slow and scarce, / And I attentive to the shades I
heard / Piteously weeping and bemoaning them (Purg. XX, 16–18).*



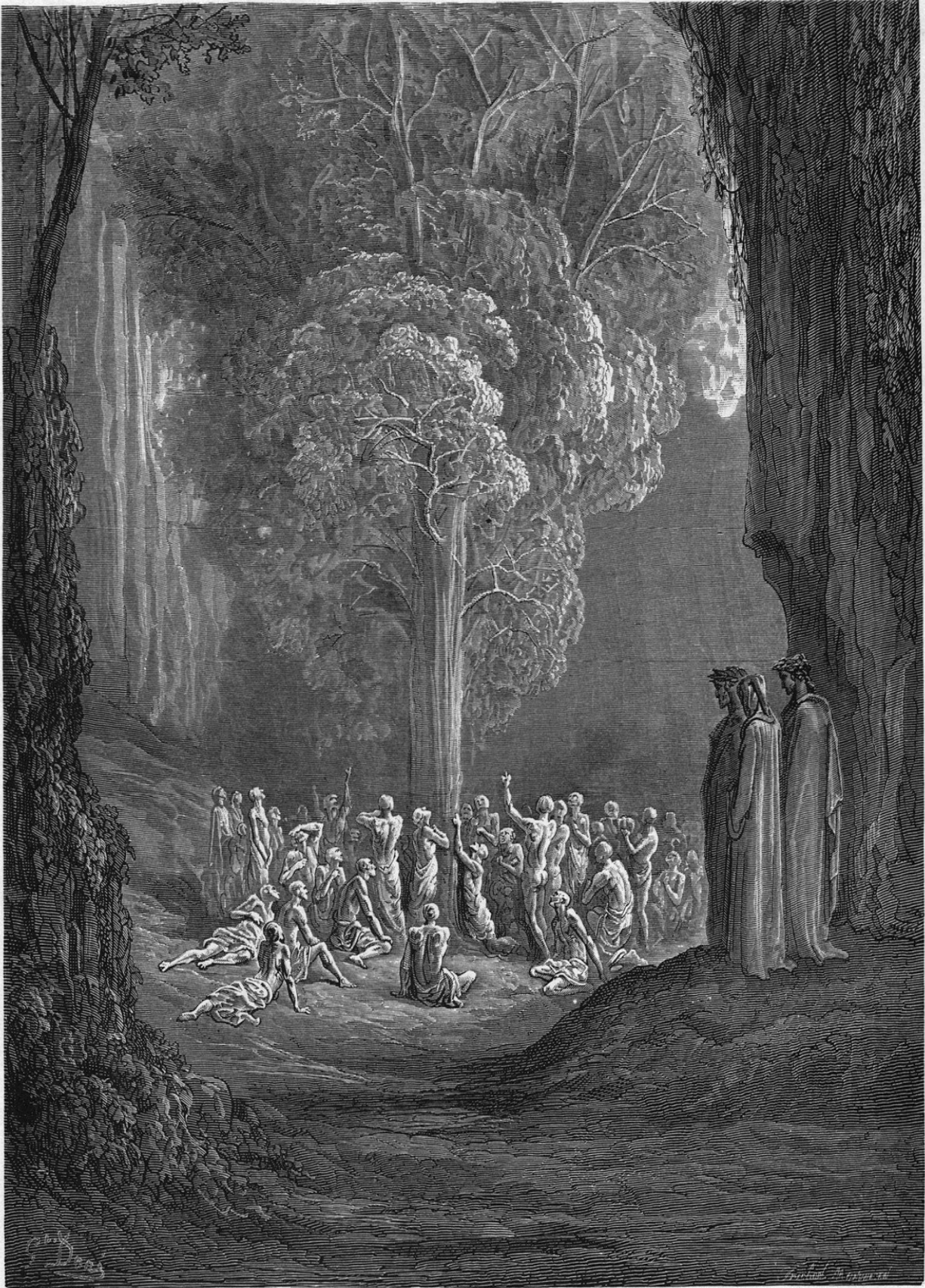
THE GLUTTONS—FORESE

*“Ah, do not look at this dry leprosy,” / Entreated he, “which doth my skin
discolor, / Nor at default of flesh that I may have” (Purg. XXIII, 49–51).*



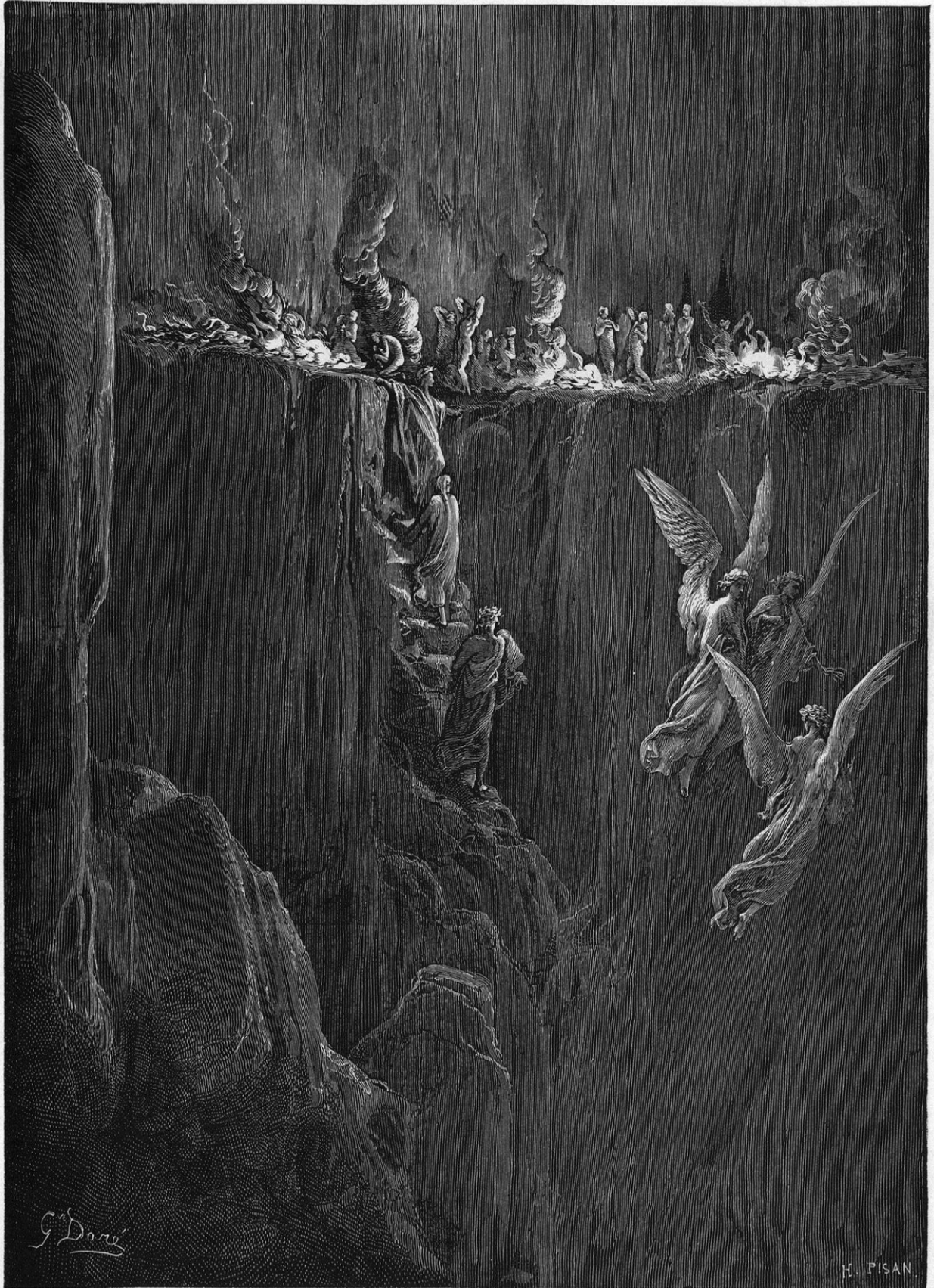
THE GLUTTONS

*And shadows, that appeared things doubly dead, / From out the sepulchres of
their eyes betrayed / Wonder at me, aware that I was living (Purg. XXIV, 4–6).*



THE TREE

*People I saw beneath it lift their hands, / And cry I know not what towards the
leaves (Purg. XXIV, 106, 107).*

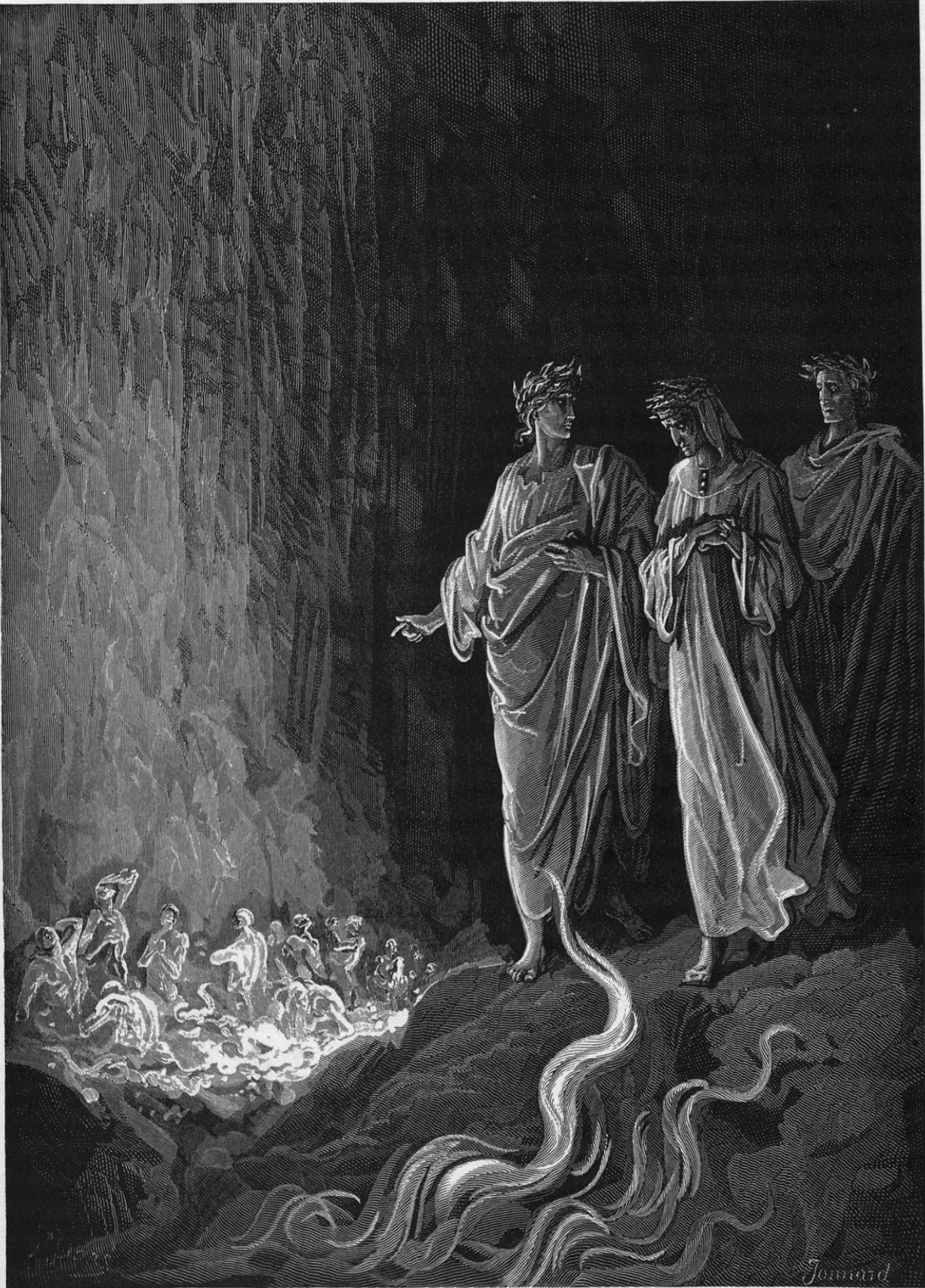


G. Dore

H. PISAN

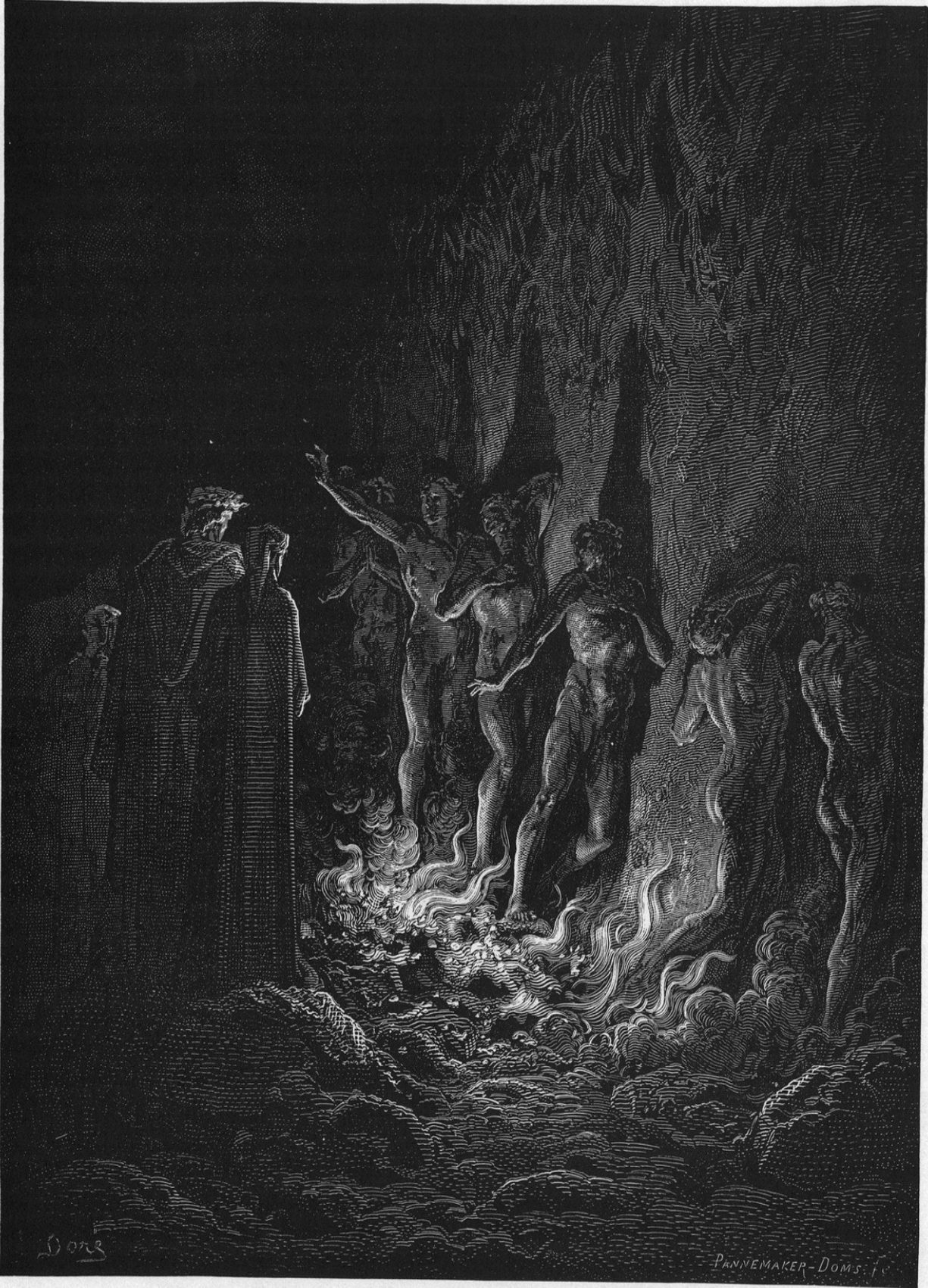
THE SEVENTH CIRCLE

*There the embankment shoots forth flames of fire, And upward doth the cornice
breathe a blast That drives them back, and from itself sequesters (Purg. XXV,
112–114).*



THE SEVENTH CIRCLE

*“Summae Deus clementiae,” in the bosom Of the great burning chanted then I
heard, Which made me no less eager to turn round (Purg. XXV, 121–123).*

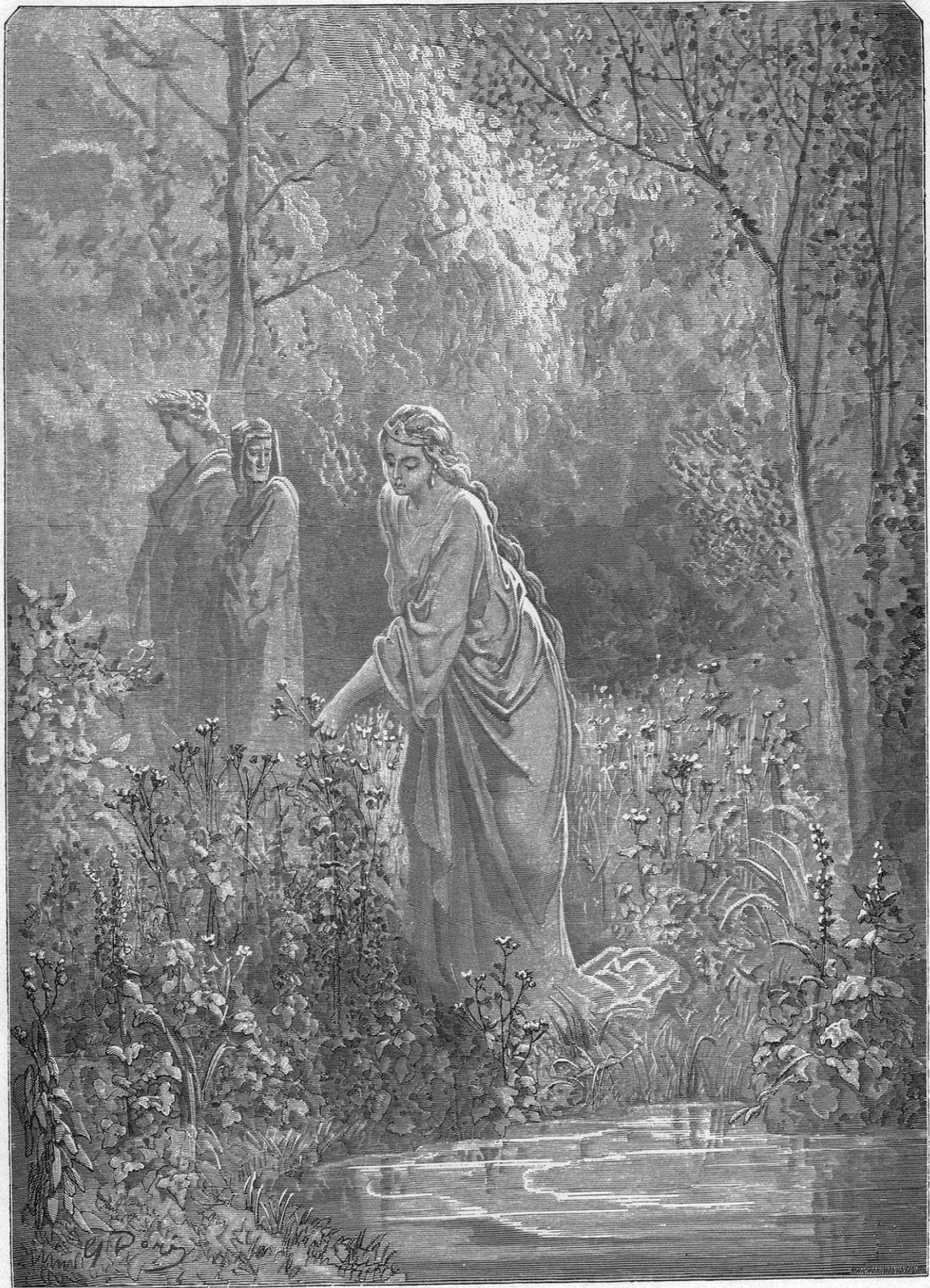


Dons

PANNEMAKER-DOMS. f.

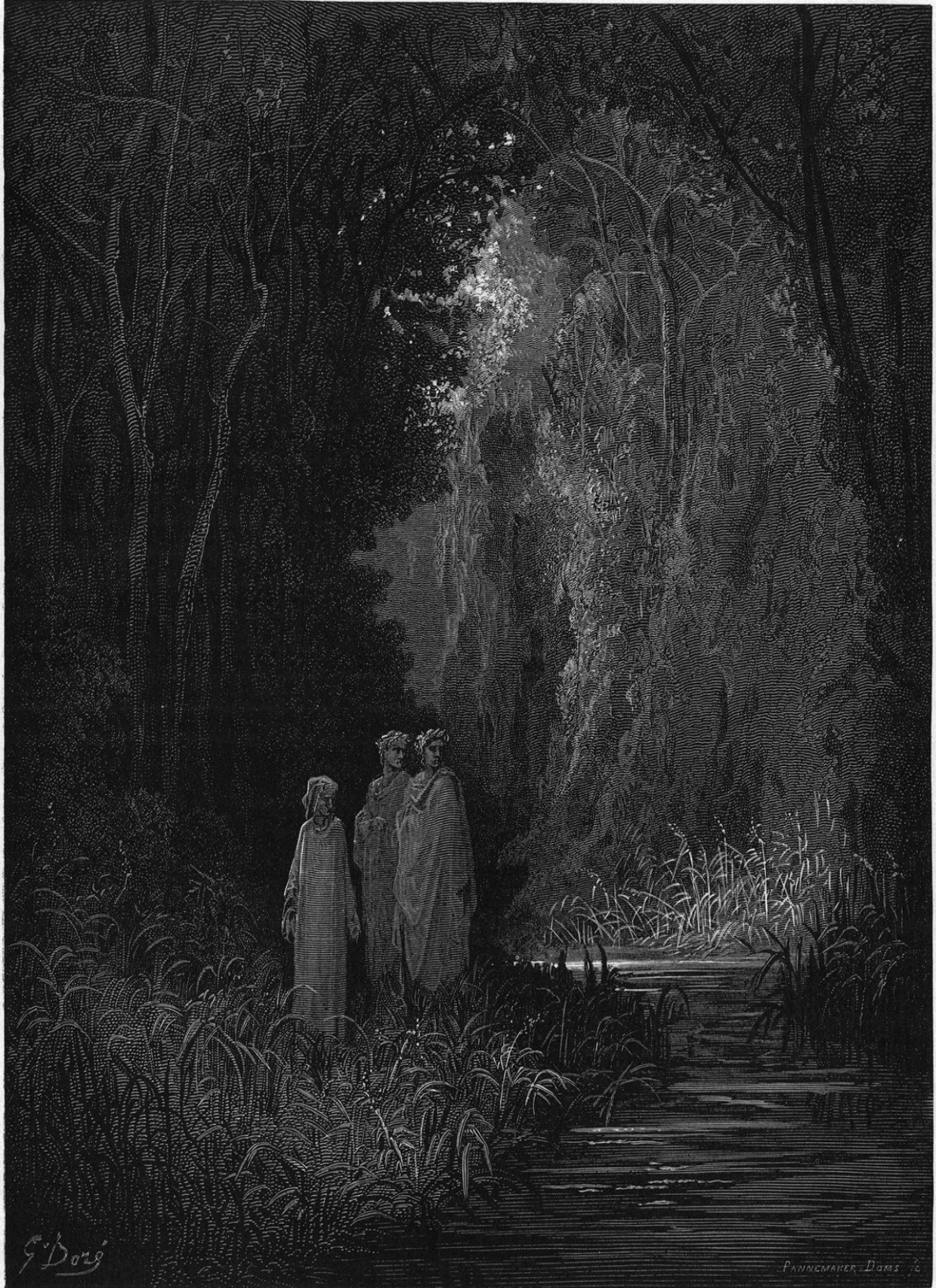
THE SEVENTH CIRCLE—THE LUSTFUL

*And spirits saw I walking through the flame; Wherefore I looked, to my own
steps and theirs Apportioning my sight from time to time (Purg. XXV, 124–126).*



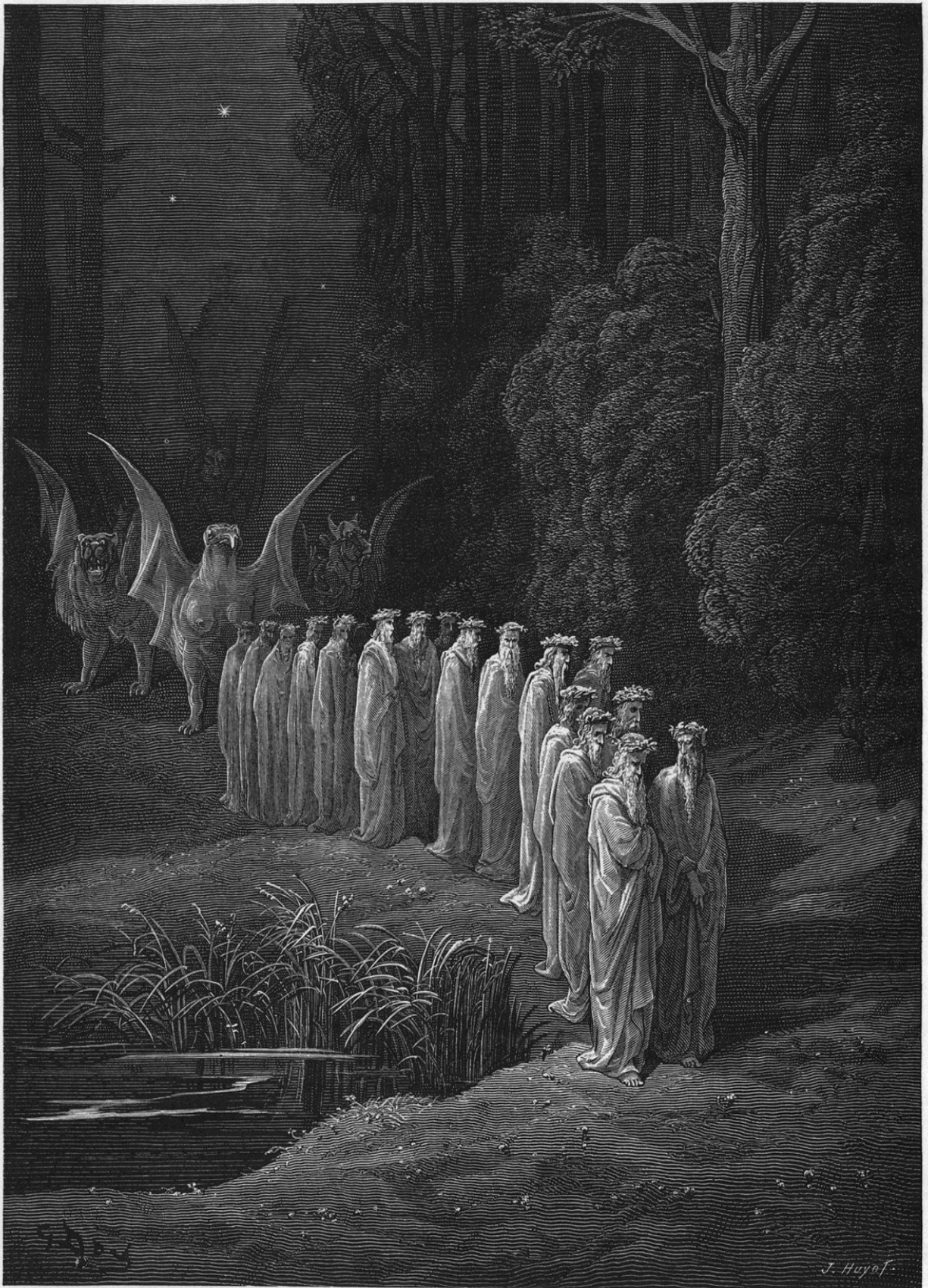
LEAH

*Youthful and beautiful in dreams methought I saw a lady walking in a meadow,
Gathering flowers (Purg. XXVII, 97–99).*



TERRESTRIAL PARADISE

Already my slow steps had carried me Into the ancient wood so far, that I Could not perceive where I had entered it (Purg. XXVIII, 22–24).



APOCALYPTIC PROCESSION

*The four and twenty Elders, two by two, / Came on incoronate with flower-de-
luce (Purg. XXIX, 83, 84).*



CHARITY, HOPE AND FAITH

*One so very red / That in the fire she hardly had been noted. The second was as
if her flesh and bones Had all been fashioned out of emerald; / The third
appeared as snow but newly fallen (Purg. XXIX, 122–126).*



G. Doms

PANNEMAKER-DOMS sc.

BEATRICE

*Appeared a lady under a green mantle, / Vested in color of the living flame
(Purg. XXX, 32, 33).*

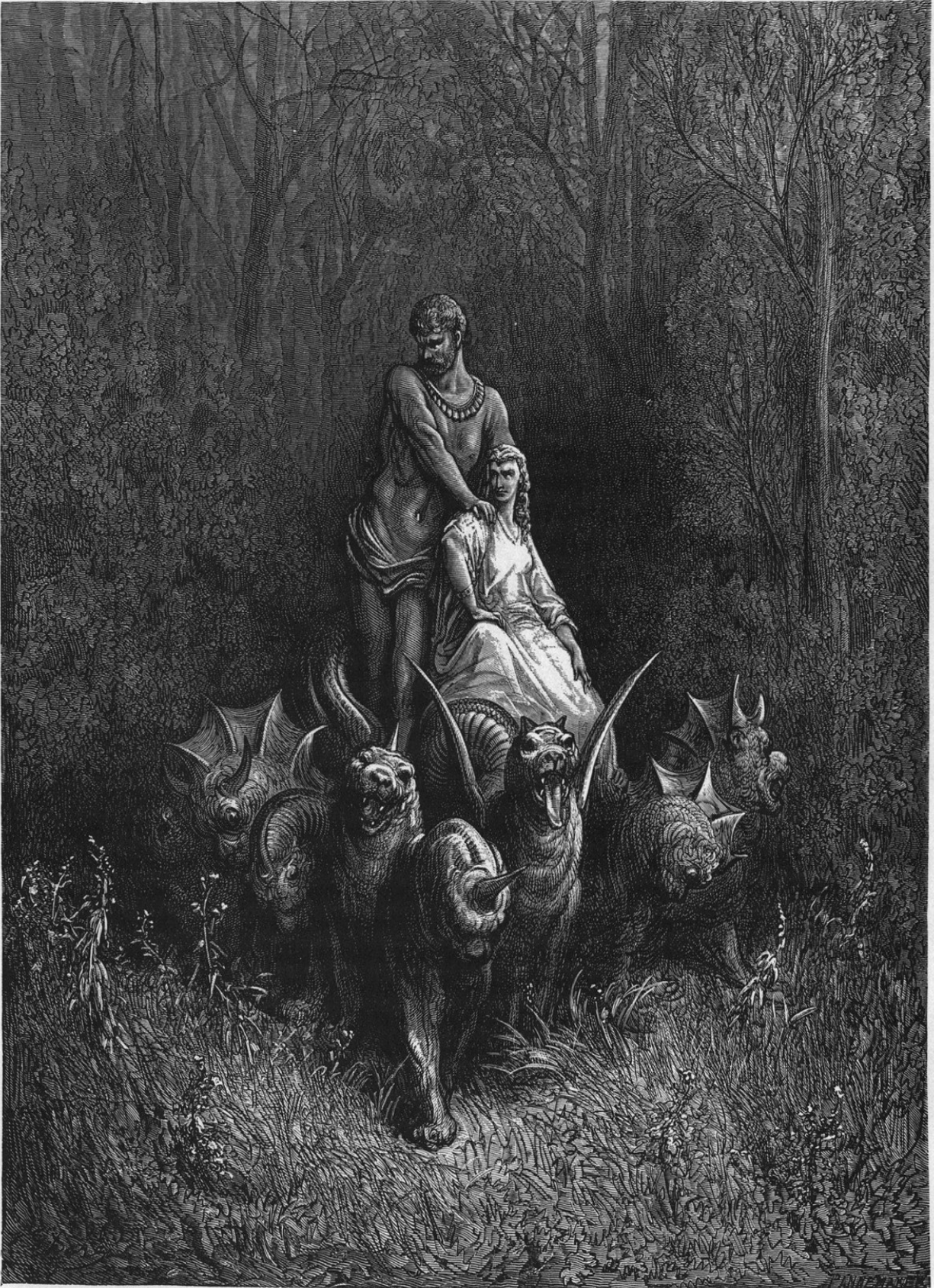


S. Dore

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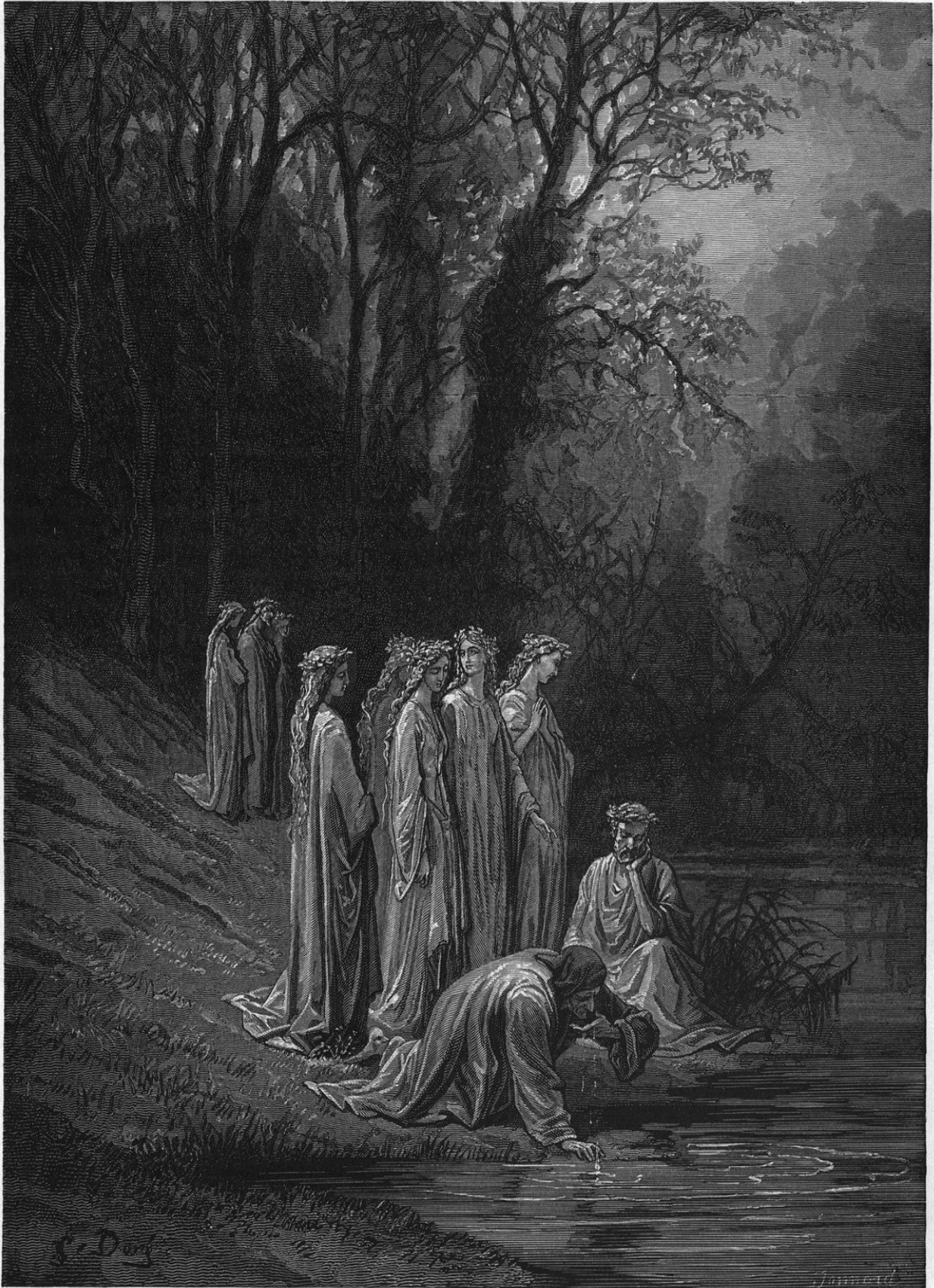
SUBMERSION IN LETHE

The beautiful lady opened wide her arms, Embraced my head, and plunged me underneath, Where I was forced to swallow the water (Purg. XXXI, 100–102).



THE WHORE AND THE GIANT

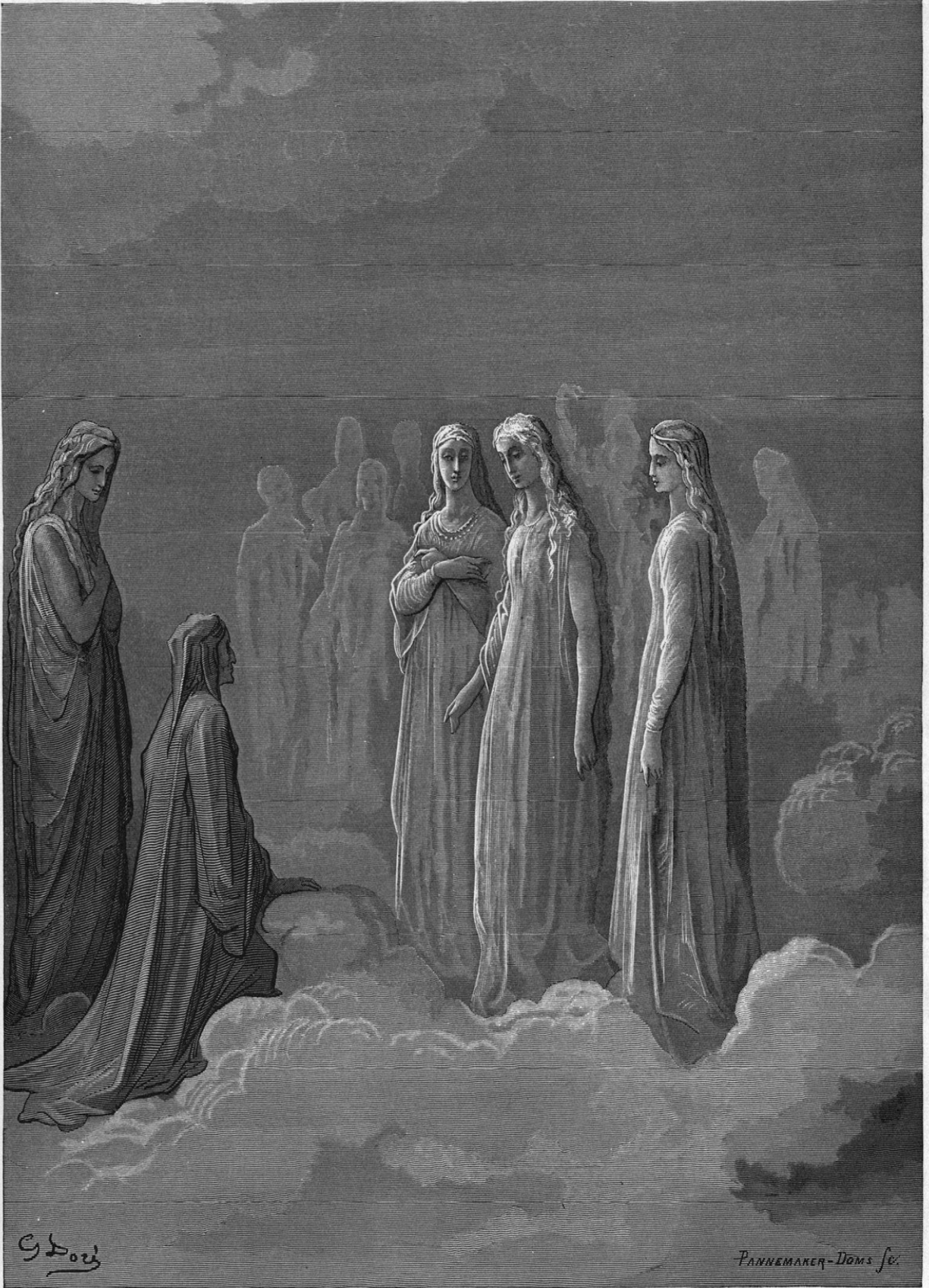
*Upright beside her I beheld a giant; / And ever and anon they kissed each other
(Purg. XXXII, 152, 153).*



THE EUNOË

*If, Reader, I possessed a longer space / For writing it, I yet would sing in part /
Of the sweet draught that ne'er would satiate me (Purg. XXXIII, 136–138).*

THE *PARADISO*

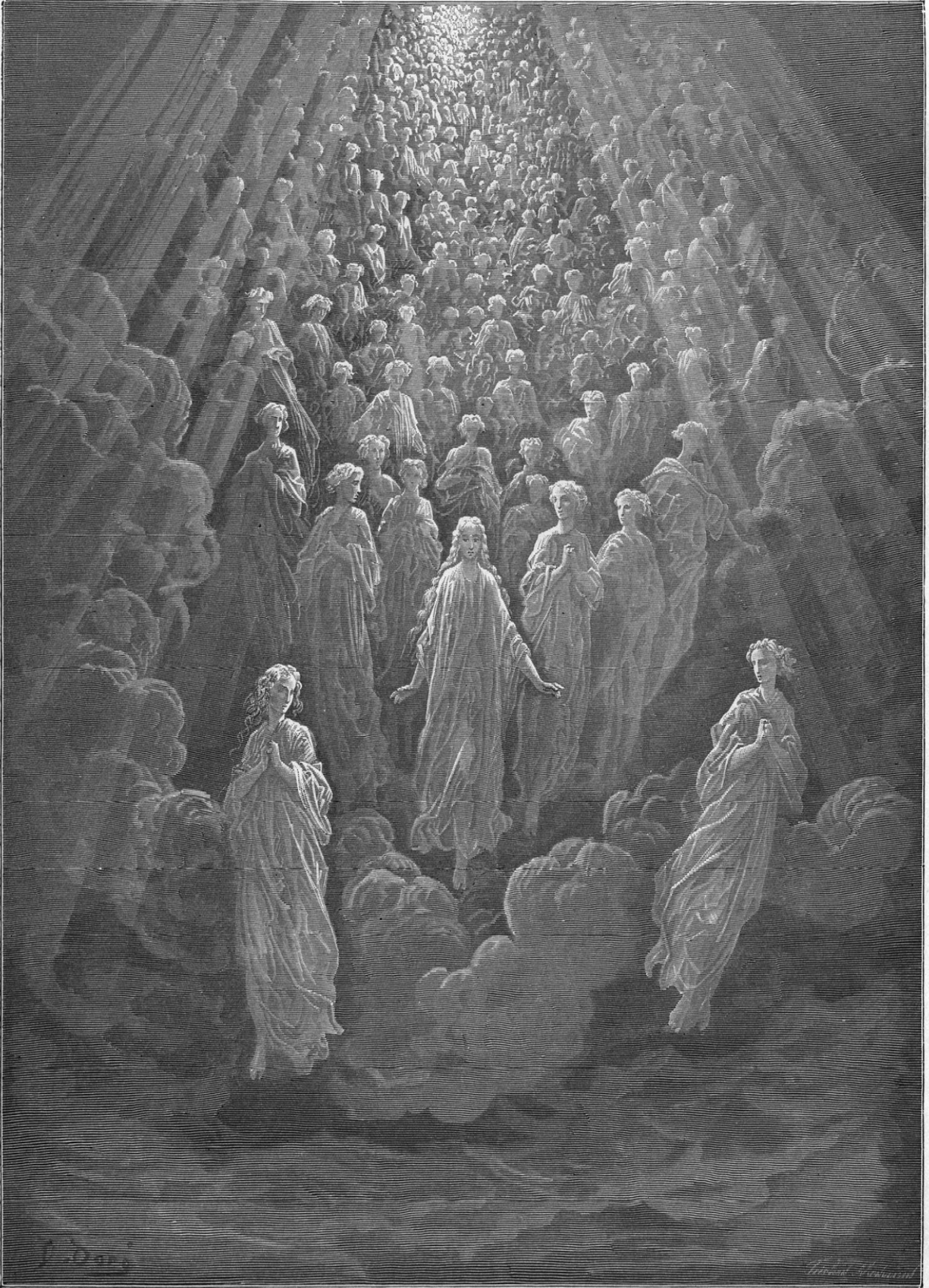


G. Dore

PANNEMAKER-DOMS sc.

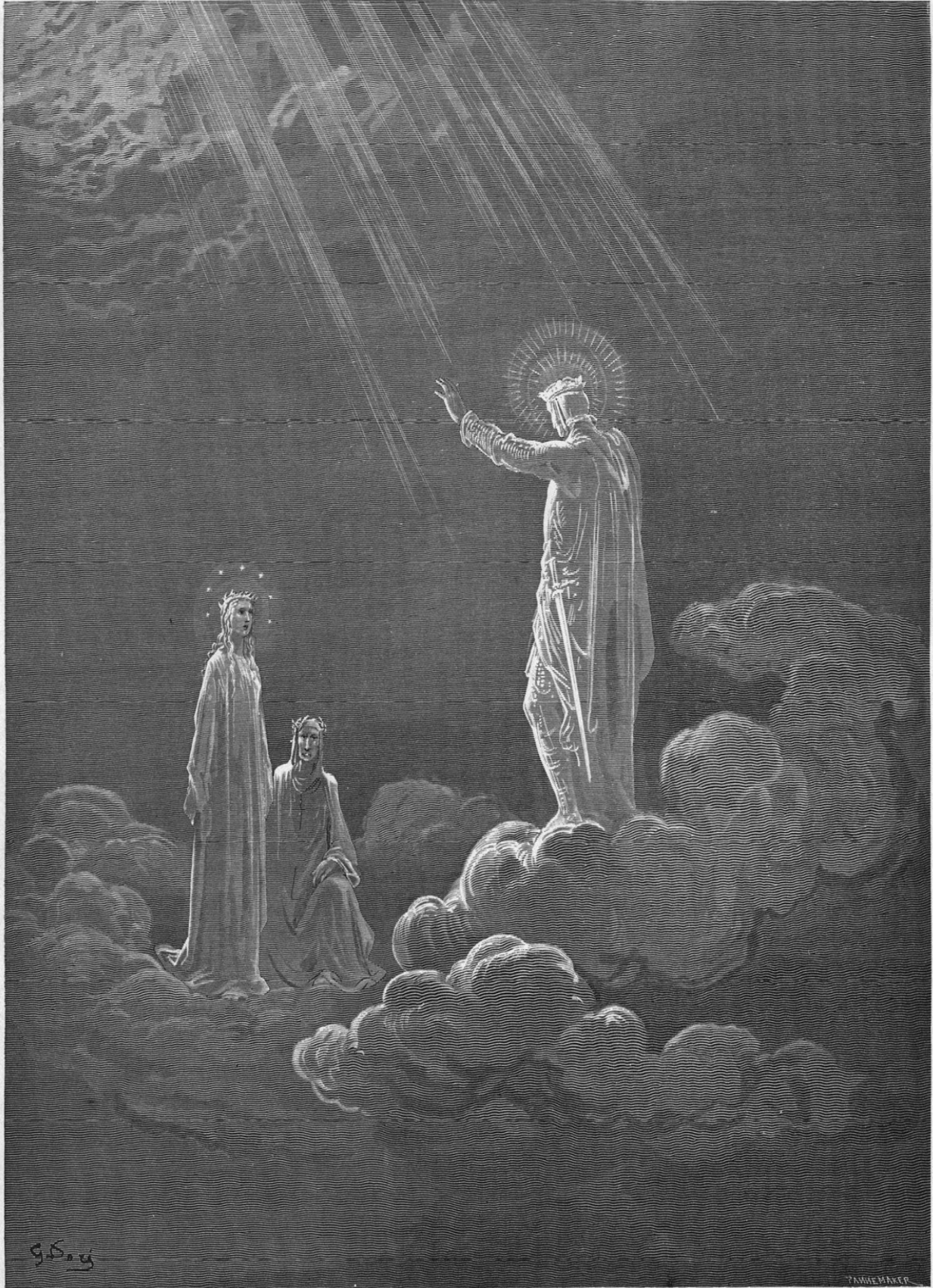
THE MOON

Saw I many faces prompt to speak (Par. III, 16).



MERCURY

*So I beheld more than a thousand splendors / Drawing towards us (Par, V, 103,
104).*

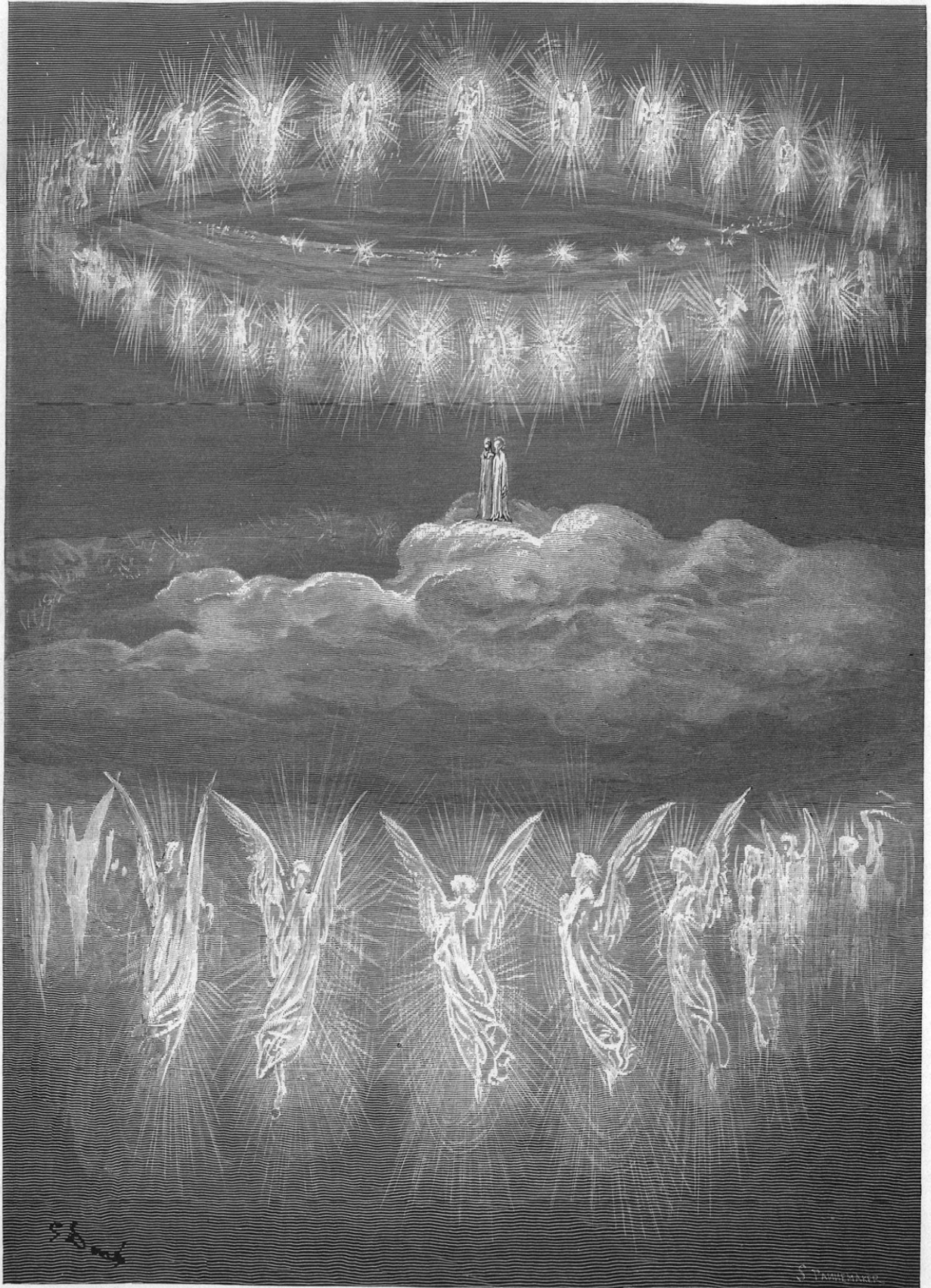


یوم کاوی

TAMMELMAYER

VENUS—CHARLES MARTEL

*“That left-hand margin, which did bathe itself In Rhone, when it is mingled with
the Sorgue, Me for its lord awaited in due time” (Par. VIII, 58–60).*

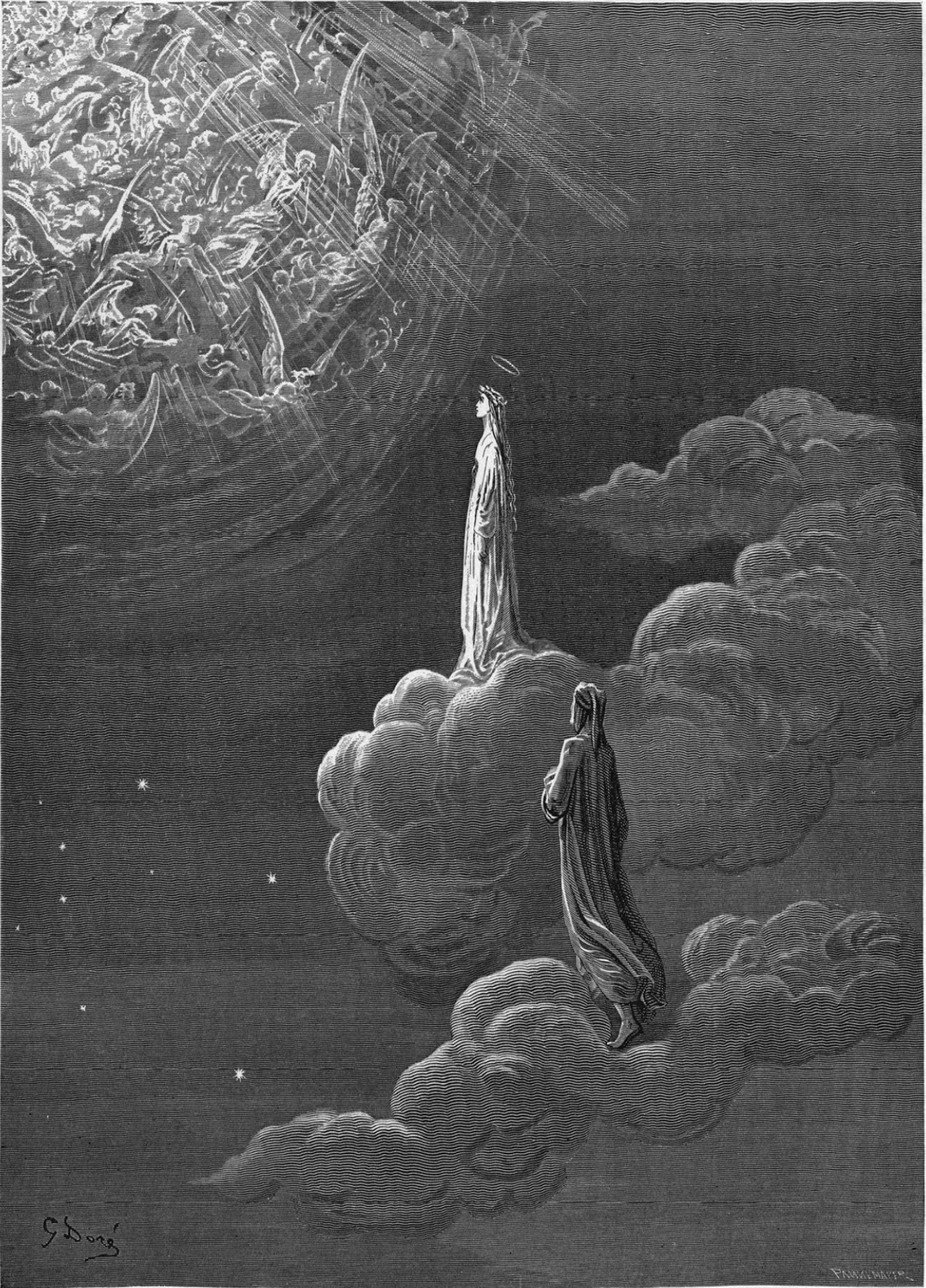


S. PAINTEUR

S. PAINTEUR

THE SUN—GLORIFIED SOULS

*In such wise of those sempiternal roses The garlands twain encompassed us
about, And thus the outer to the inner answered (Par. XII, 19–21).*



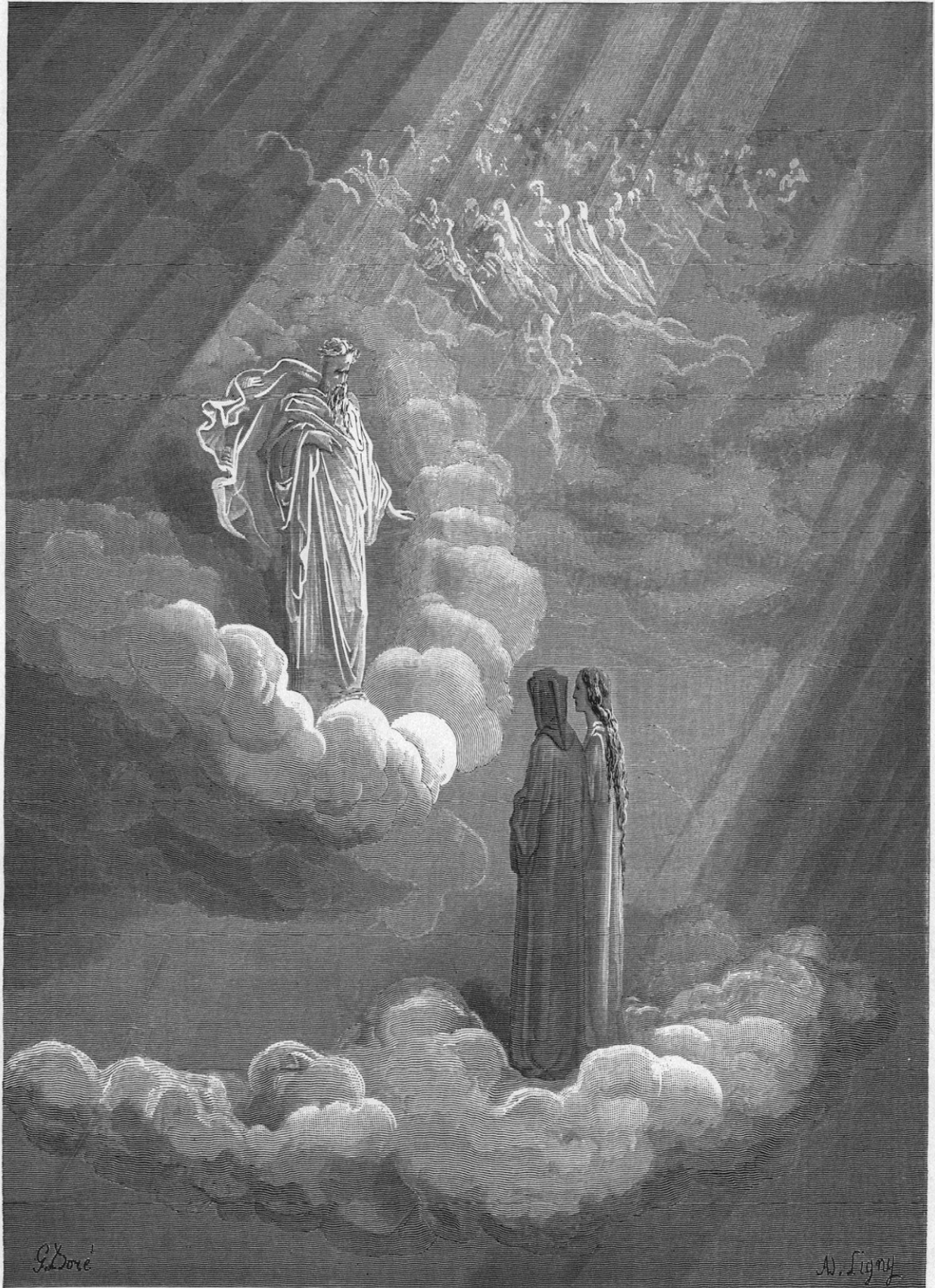
MARS

*Well was I ware that I was more uplifted
By the enkindled smiling of the star,
That seemed to me more ruddy than its wont (Par. XIV, 85–87).*



THE CROSS

*Here doth my memory overcome my genius; For on that cross as levin gleamed
forth Christ, So that I cannot find ensample worthy (Par. XIV, 103–105).*

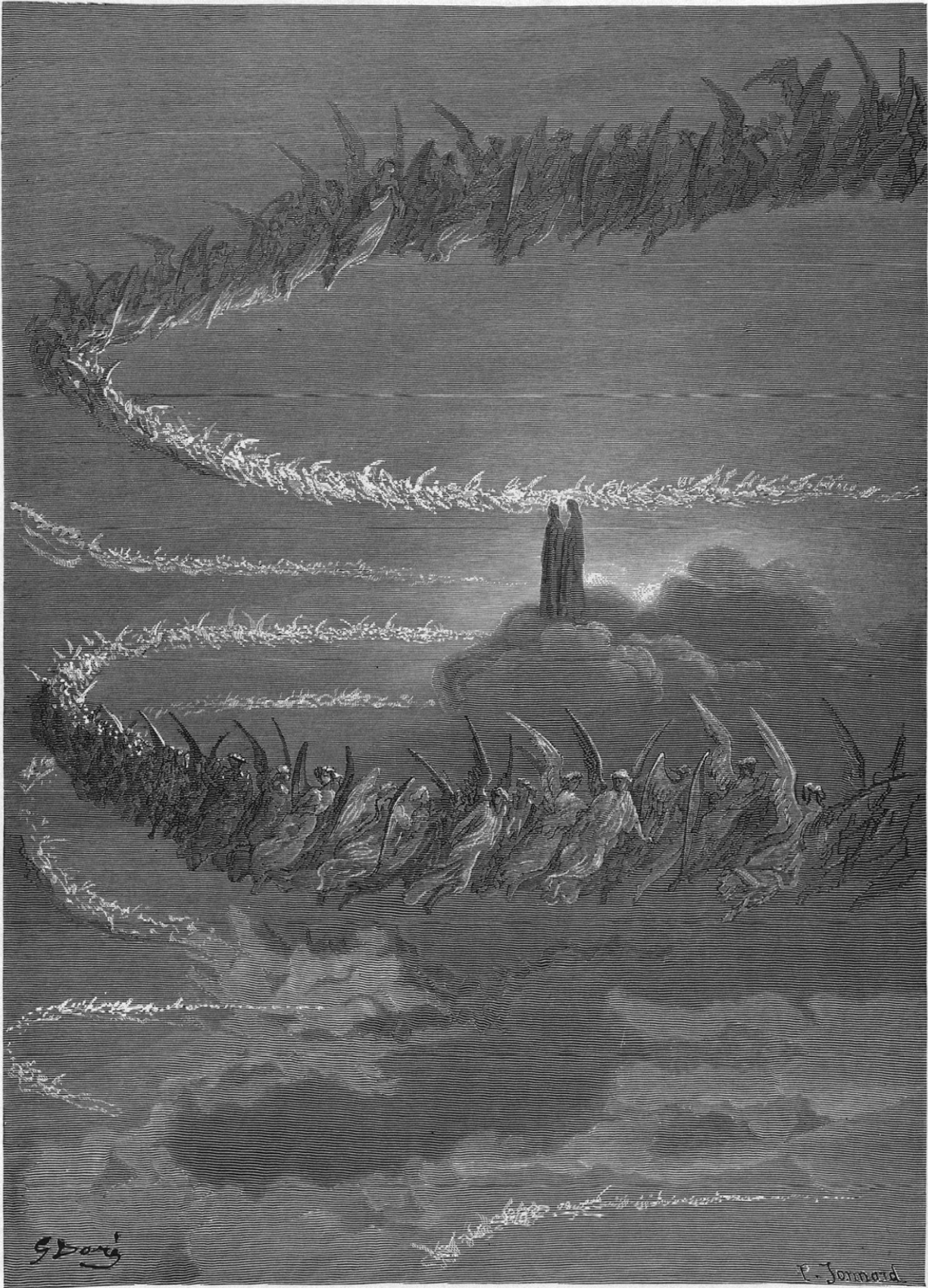


G. Doré

A. Signy

CACCIAGUIDA

*“You are my ancestor, You give to me all hardihood to speak, You lift me so that
I am more than I” (Par. XVI, 16–18).*



S. Dargy

P. Jomard

JUPITER

The holy creatures / Sang flying to and fro (Par. XVIII, 76, 77).

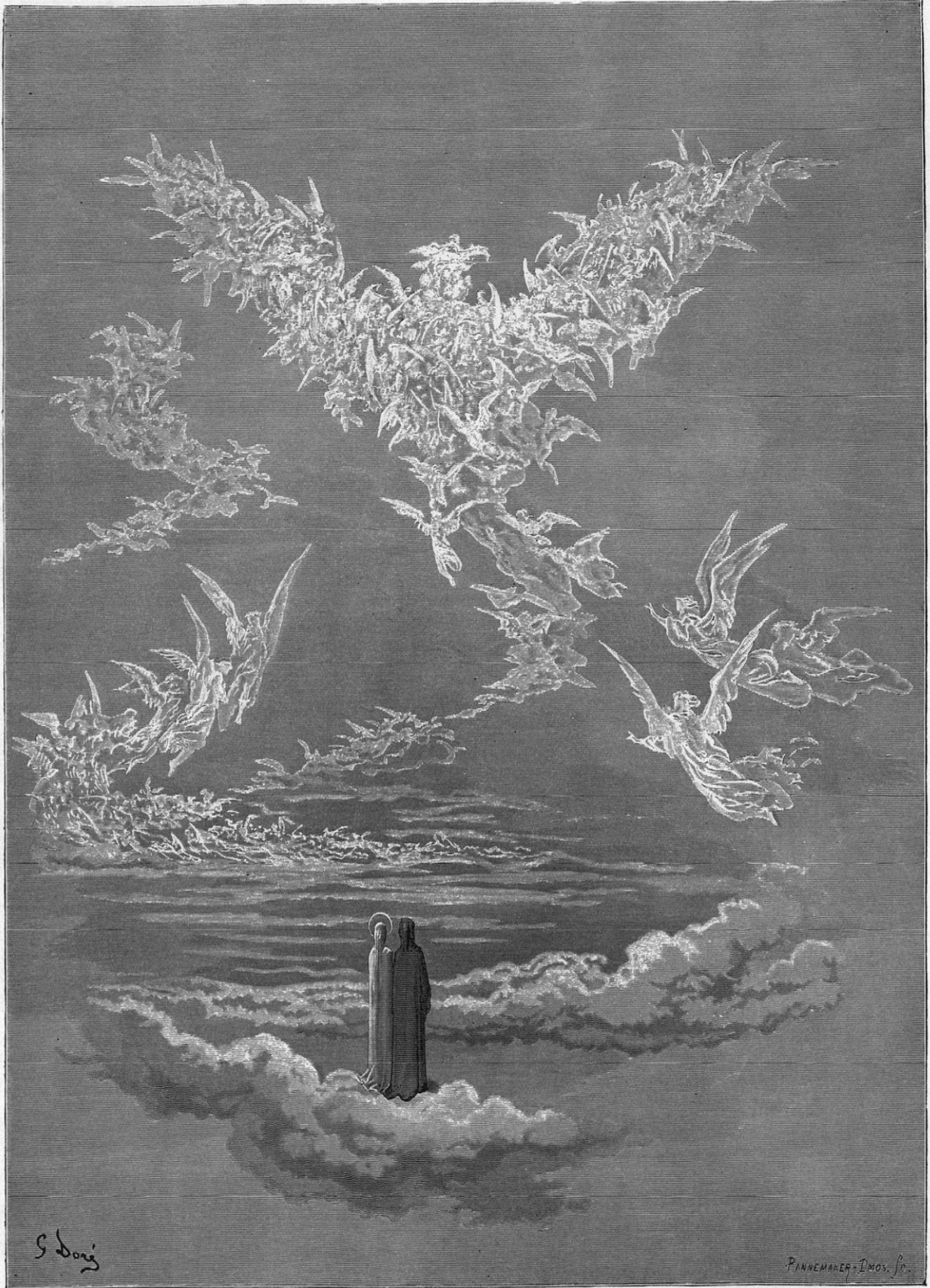


9803

Ad. Ligny

JUPITER

O soldiery of heaven, whom I contemplate, / Implore for those who are upon the earth / All gone astray after the bad example! (Par. XVIII, 124–126).



S. D. G.

PANNEMAKER, IMOS, JR.

THE EAGLE

*Appeared before me with its wings outspread / The beautiful image that in sweet
fruition / Made jubilant the interwoven souls (Par. XIX, 1–3).*



S. Dow

PANNEMAKER DONS. SC

THE EAGLE

*Those living luminaries all, / By far more luminous, did songs begin / Lapsing
and falling from my memory (Par. XX, 10–12).*



BEATRICE

Already on my Lady's face mine eyes / Again were fastened (Par. XXI, 1, 2).

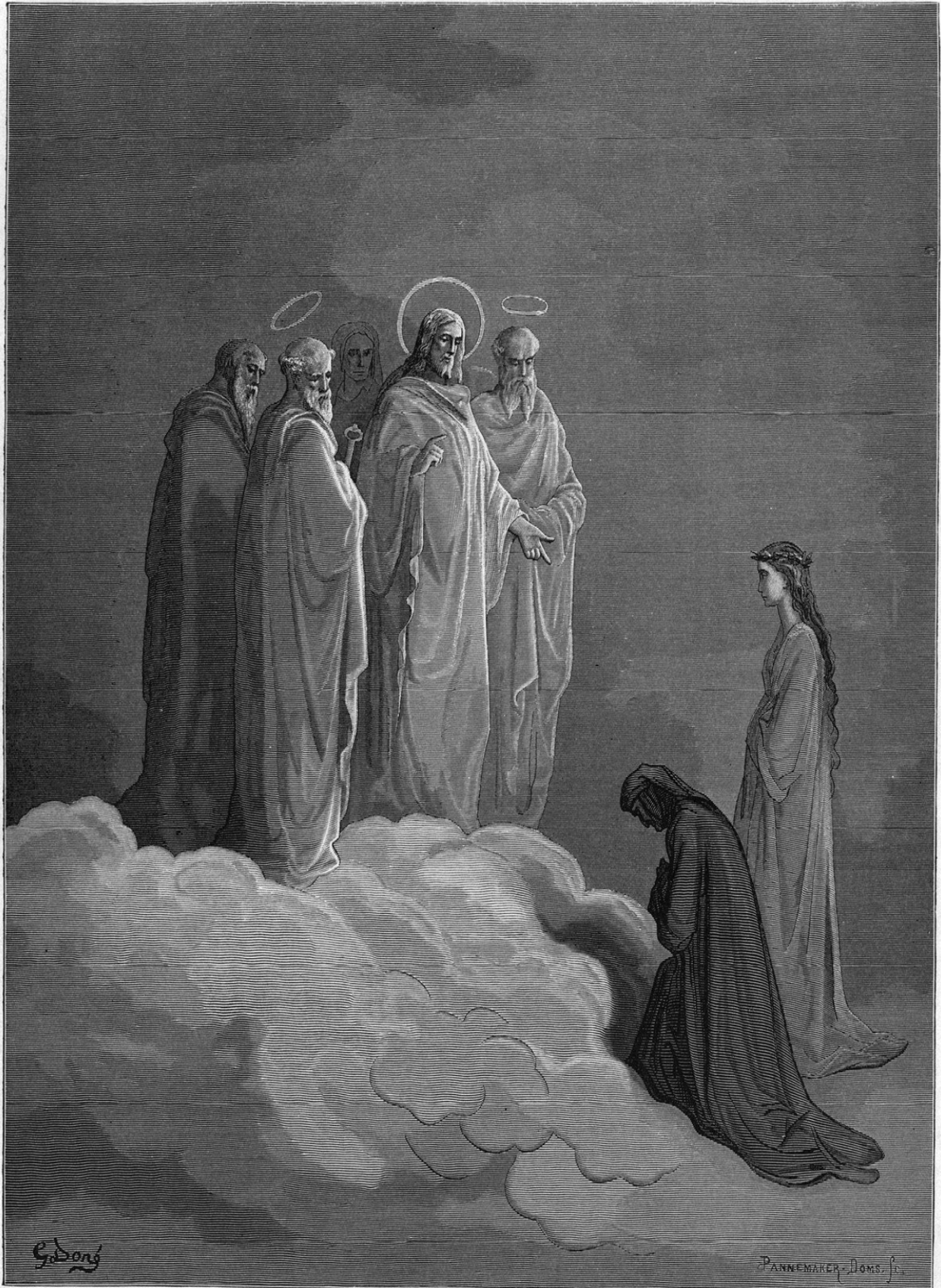


1872

S. PRINCEMAKER

SATURN

*A stairway I beheld to such height / Uplifted, that mine eye pursued it not (Par.
XXI, 29, 30).*



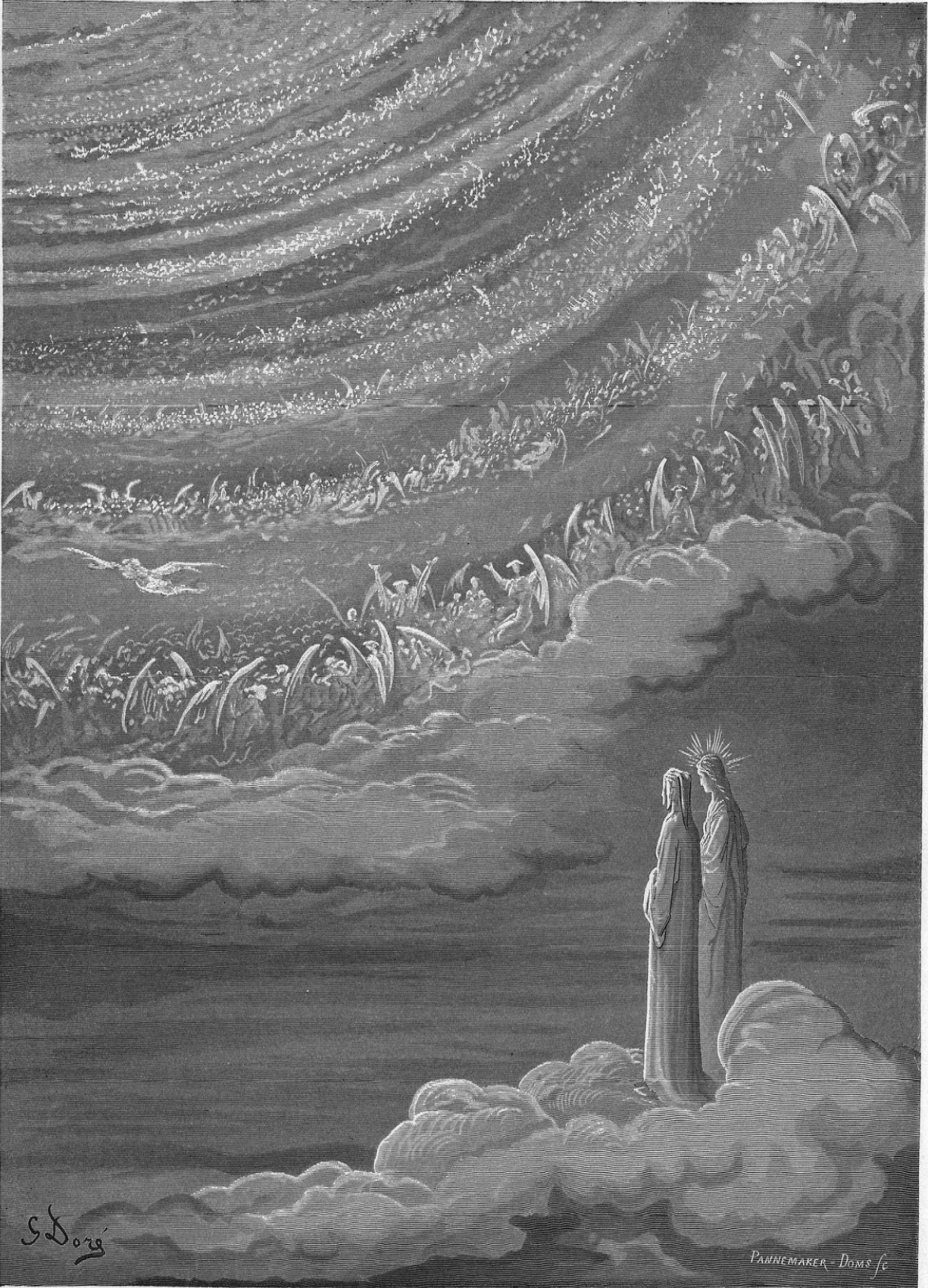
THE HEAVEN OF THE FIXED STARS

*“Begin then, and declare to what thy soul / Is aimed, and count it for a certainty,
/ Sight is in thee bewildered and not dead” (Par. XXVI, 7–9).*



THE HEAVEN OF THE FIXED STARS

*“Glory be to the Father, to the Son, / And Holy Ghost!” all Paradise began, / So
that the melody inebriate made me (Par. XXVII, 1–3).*



S. D. 1875

PANNEMAKER - DONS sc

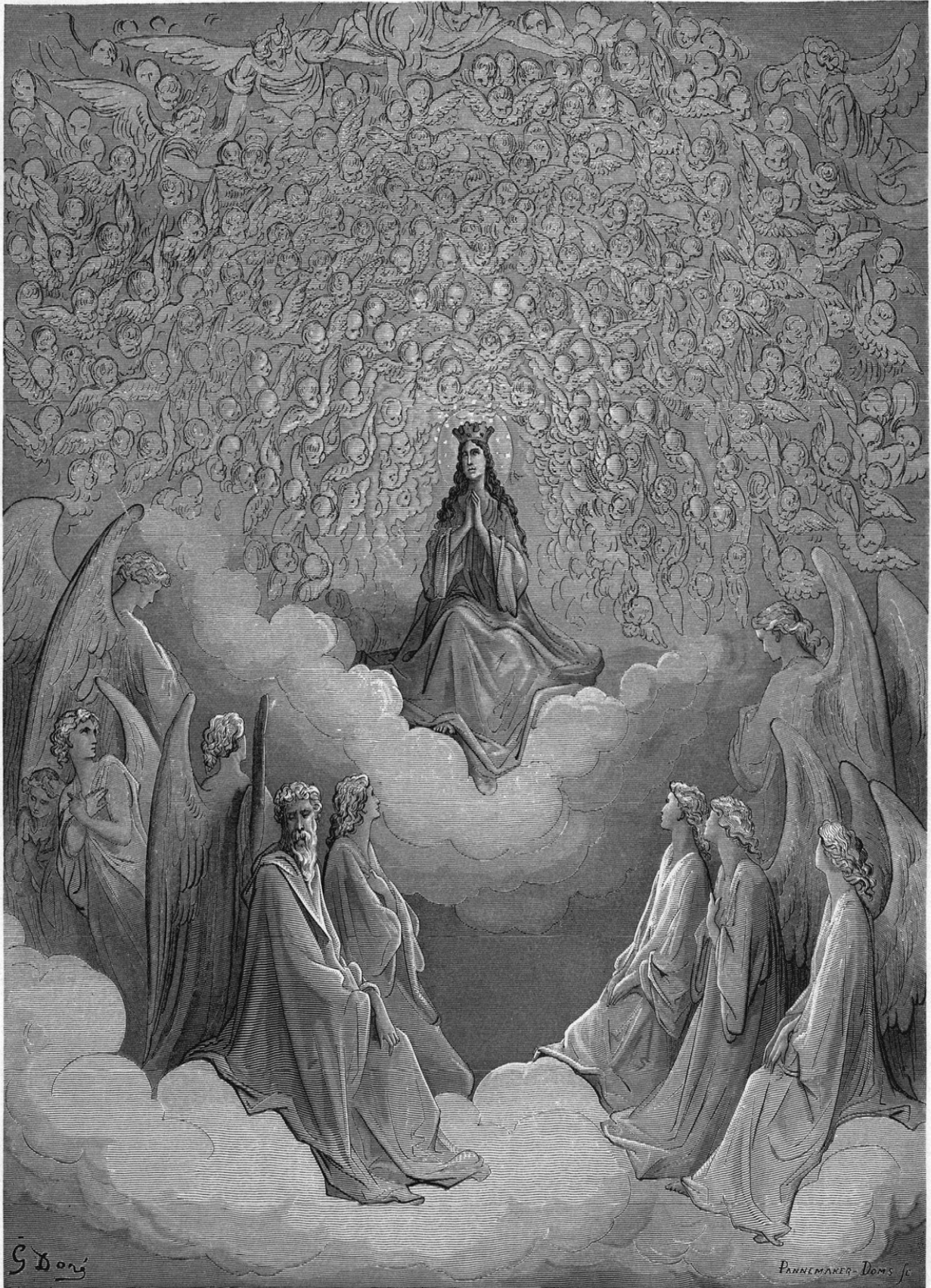
CRYSTALLINE HEAVEN

*Not otherwise does iron scintillate / When molten, than those circles scintillated
(Par. XXVIII, 89, 90).*



THE EMPYREAN

*In fashion then as of a snow-white rose / Displayed itself to me the saintly host
(Par. XXXI, 1, 2).*



G. Dore

PANNEMAKER. DORE. SC.

THE QUEEN OF HEAVEN

“Thou shalt behold enthroned the Queen / To whom this realm is subject and devoted” (Par. XXXI, 116, 117).