



DANTE IN ART

Museum of Art... University of Oregon



ilosofia," mi disse, "a chi l'attende,
nota non pure in una sola parte,
come natura lo suo corso prende
dal divino intelletto e da sua arte;
e se tu ben la tua Fisica note,
tu troverai non dopo molte carte,
che l'arte vostra quella, quanto puote,
segue, come il maestro fa il discente,
sì che vostr' arte a Dio quasi è nipote..."
—"Inferno," Canto XI, lines 97-105.



e said to me: "Philosophy, to him who hears
it, points out, not in one place alone, how
Nature takes her course
from the Divine Intellect, and from its art; and
if thou note well thy Physics, thou wilt find,
not many pages from the first,
that your art, as far as it can, follows her, as the
scholar does his master; so that your art is,
as it were, the grandchild of the Deity."
—The Temple Classics, 1929 ed., p. 119.

catalogue of an exhibition
sponsored by

The Friends of the Museum

Museum of Art, University of Oregon, Eugene, Oregon

February 2-March 14, 1965

Notes compiled and Catalogue designed by

John J. Baratte

Catalogue edited by

Wallace S. Baldinger, Director
Mrs. Claudia Christiansen, Secretary
John J. Baratte, Museum Assistant

Exhibition organized and installed by

M. Mark Clarke, Curator
Mrs. Claudia Christiansen, Secretary
Miss Melinda Christison, Assistant Secretary
Mrs. Glenda Pearson, Cataloguer-Conservator
Fletcher Blackburn, Building Supervisor

Receptionists:

Mrs. Alafia B. Jackson, Vahram V. Nercissiantz,
Patricia Rague', and Julianne Spears

THE WORLD OF DANTE

Festival of the Arts University of Oregon 1965

Books. 4. Anonymous. "Virgil Crowns Dante With Reeds." Vellutello Commentary, *La Commedia*, page preceding *Purgatorio*. 1544. Frank V. de Bellis Collection Photo.



FOREWORD

Great men have a way of casting shadows across the span of history, shadows which come inevitably to affect its course. Such was the case with Virgil (70-19 B.C.), national poet of the Roman Empire. Such was even more the case with that national poet of proto-Renaissance Italy who chose Virgil for personal guide and mentor: Dante Alighieri (1265-1321 A.D.). Paradoxical though it may seem, the rooting of both poets in a particular time and place nurtured such poignant expression of deeply felt experience in sensuous and rhythmically ordered form that their works have won universality both in significance and in artistic appeal: Virgil with his "Eclogues", his "Georgics", his "Aeneid"; and Dante with his "Vita Nuova", his "Convivio", his "Divina Commedia" above all in its three canticles, the "Inferno", the "Purgatorio", the "Paradiso", and its hundred cantos.


The universality of Dante's genius received recognition on the sixth centenary of the poet's death, when a committee composed of Antonio Cippico and others published "Dante: Essays in Commemoration: 1321-1921" (London: University of London Press, 1921), and Ernest Hatch Wilkins delivered a series of lectures at Columbia University and the University of Chicago, later published under the title of "Dante: Poet and Apostle" (Chicago: University of Chicago Press, 1921). To the Festival of Arts Committee of the University of Oregon it has now seemed even more appropriate to signalize in a program called "The World of Dante" the seventh centenary of the poet's birth.

Although Dante was born the son of a Florentine burgher belonging to that Guelf faction of the time which favored the Pope's claim to temporal as well as spiritual power, the son grew up to espouse the opposite cause of the Ghibellines, who recognized the Pope in spiritual matters but challenged his claims in temporal in favor of the Emperor. Dante's public leadership in support of the Ghibellines led to disaster in 1301, when the tide turned against his party and he himself met exile from his native town of Florence, exile destined to last until his death in Ravenna where he finally found asylum. Personal suffering thus occasioned served, however, only to intensify the poet's conviction that another "Pax Romana" under absolute imperial rule was the sole means of achieving peace and justice for mankind. Dante's torment was aggravated by his Platonic love for Beatrice Portinari, a girl with whom he already at the tender age of nine had fallen in love. Beatrice came to marry another man and to die prematurely. After her death Dante himself married one Gemma Donati and had by his wife three children. But through all this the poet's first love never wavered, and out of it came much of the writer's inspiration.

The extraordinary power of Dante's poetry has made itself felt in literature ever since his day, and the tightly knit structure of his "Divina Commedia" has rewarded many a later poet's study. What concerns us especially about his poetry in the present context is the unparalleled lucidity of the master's imagery. Although Dante's sharpness of visualization comes out best, of course, in the original Italian, the English translation contained in *The Temple Classics* (London: J. M. Dent and Sons, 1929; 1st ed., 1900) does manage to convey a great deal of the vividness of the imagery—as a comparative page-for-page presentation of the Italian bears witness.

Dante's imagery figures at the very beginning of the "Inferno", for example, where the poet writes of finding himself lost in a dark forest midway on the road of life. The imagery recurs continually through the first canticle as Dante, guided by Virgil, encounters one famous sinner after another undergoing the tortures of hell. One noteworthy passage in the "Purgatorio" describes the steps at the entrance gate, and another likens to a little girl the nature of the soul. Most remarkable of all, perhaps, is Dante's account of his ultimate entrance into the Earthly Paradise.

A visual-minded reader of Dante's poems can understand, therefore, what an inexhaustible source of inspiration these works have always proved to graphic and plastic artists. It is the abundant evidence of such inspiration which has prompted us to organize the present exhibition and to show the range of the influence in five general groupings—illustration and the arts of the book, print-making and drawing, mural and easel painting, sculpture, and the theatre. Some of the greatest creations affected in one way or another by Dante's artistry have had to be omitted for unavailability of visual material connected with them: among such, regrettably, are Giotto's frescoes in the Arena Chapel at Padua and Michelangelo's frescoes in the Sistine Chapel at Rome. We have had to make an enlarged photograph do duty for Rodin's "Gates of Hell" as an ensemble (although drawings and small-scale sculptures do bring us close to certain significant details of that last master work of romantic sculpture). The forbidding size and weight of Norman Bell Geddes's actual model for the stage production of the "Divine Comedy" precluded its shipment from the University of Texas. The collection of associated sketches, drawings, photographs and other materials has yielded at the same time such a rich array as to fill a whole gallery by themselves (which Frederick J. Hunter, Director of the Hoblitzelle Theatre Arts Library, went to great trouble to prepare for display and cataloguing). Private collectors, libraries, and museums have, indeed, been most helpful in offering suggestions regarding the content of the show and most generous in lending works to make the exhibition possible. We express our gratitude collectively at this point even as we have rendered individual acknowledgment with each of the entries that follow. We are further indebted to Chandler B. Beall, Professor of Romance Languages and Editor of "Comparative Literature", University of Oregon, for his help in assembling material for the catalogue; and to the members of "The World of Dante" Festival of the Arts faculty committee for their cooperation in embracing the present exhibition in the program planned by them: Jean V. Cutler, Chairman, Mrs. Exine A. Bailey, Wallace S. Baldinger, Miss M. Frances Dougherty, Mrs. Jane Gehring, Homer T. Keller, Robert R. McCollough (Humanities Librarian, who assisted in assembling data for the catalogue), Miss Adell McMillan, Ralph J. Salisbury.



DANTE
IN MANUSCRIPT AND
PRINTED BOOKS

1. Aldus Manutius (Aldo Pio Manuzio, 1449 or 1450-1515). **Emblem of the Press of Aldus Manutius.** In **Le Terze Rime di Dante** (Venice: Aldus Manutius, 1502). Lent from the Frank V. de Bellis Collection, San Francisco State College, by the California State College Board of Trustees.

The text of this first pocket edition of Dante (all previous issues having been printed in folio) is from the manuscript presented to Aldus Manutius by Pietro Bembo (1470-1547). Bembo, learned Venetian writer who restored the Latin of Cicero, is responsible for Aldus' celebrated emblem as a printer (the anchor and the dolphin), because he presented as a gift to the printer a silver medal of the Roman Emperor Vespasian bearing this device on its verso. To Aldus the dolphin symbolized the speed and buoyancy of his enthusiasm for scholarship, and the anchor his ideal of steadiness and solidarity. Renouard and other authorities claim that the "Divina Commedia" was the first book from the Aldine Press to carry this emblem. The text is printed in italic type, invention of this most erudite of printers.

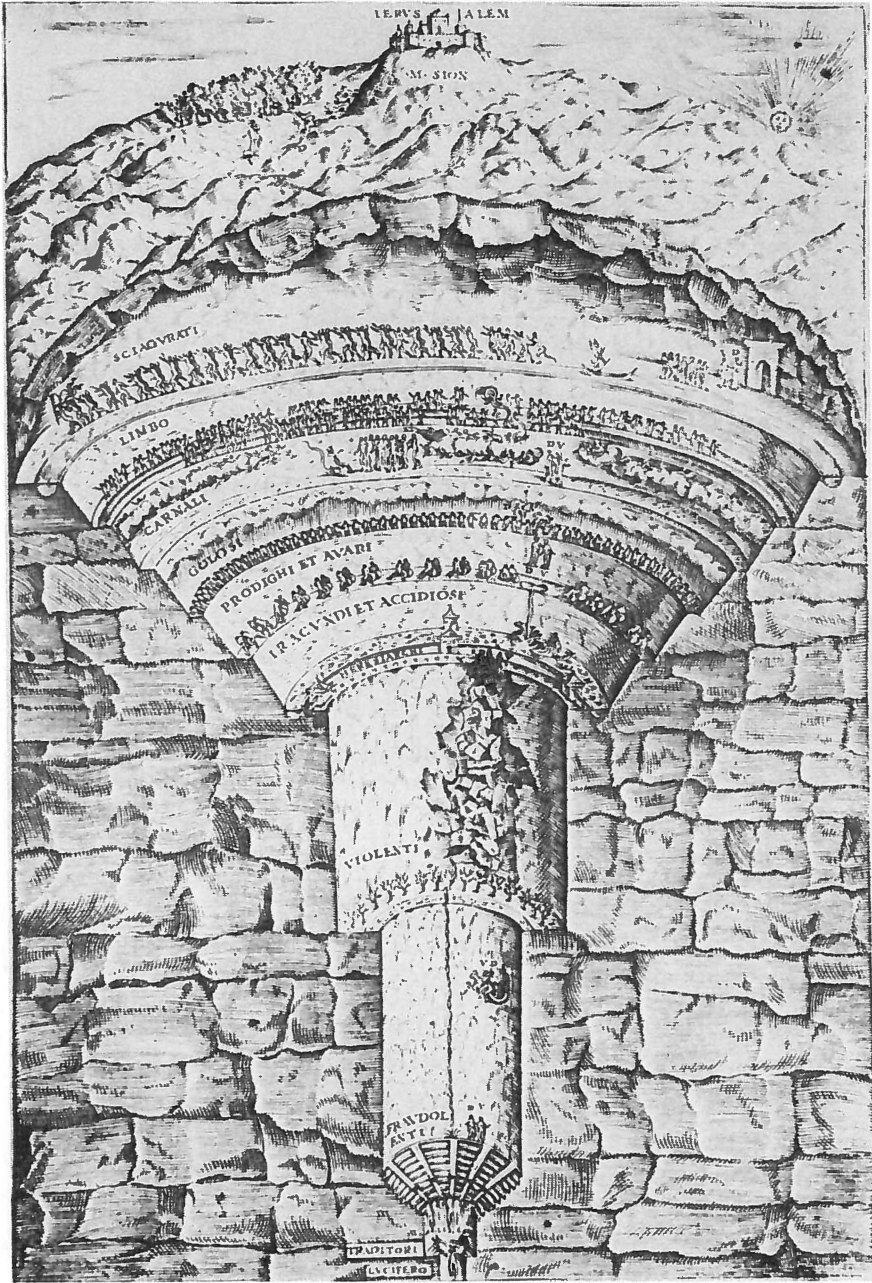
2. Anonymous Engraver. **Portrait of Dante.** Woodcut engraving. Frontispiece, **Christoforo Lanino** (1424-1492), commentator, **Commedia di Dante Alighieri** (Venice: Jacob del Burgofranco, 1529). Lent by the Museum of Fine Arts, Boston.

Although the first publication of Landino's commentary, 1481, was illustrated with copperplate engravings by Sandro Botticelli (1447-1510), this later edition of 1529 was the first to include an elaborate woodcut title page and a profile portrait of the poet. The portrait can be considered a fairly accurate likeness, having been derived from a description by Dante's younger contemporary, Boccaccio (1313-1375), as well, perhaps, as from Raphael's portrait in the fresco in the first of the Stanze in the Vatican, the mural entitled "Disputa," and the older woodcut printed in the 1521 edition of Dante's "Amoroso Convivio". Common to these portraits is the protruding lower lip, the laurel wreath, the abnormally protruding chest, the headdress, the facial lineaments.

Books. 2. Anonymous Engraver. "Portrait of Dante". Woodcut, 1529.



Book. 5. Anonymous Engraver. "Topography of the Underworld, Beneath Jerusalem on Mount Zion". Woodcut. 1568.



3. Gianicolo Tolomeo da Brescia (1524?-1549). Dante's **De la Vulgare Eloquenzia**. Vicenza: Ianiculo da Brescia ("T. IA"), 1529. Lent from the Frank V. de Bellis Collection, Library, San Francisco State College, by the California State College Board of Trustees.

This is the first edition of the translation from Latin into Italian by Trissino, also of Vicenza. The work reflects Dante's enthusiasm for knowledge as the real perfection of man. A philologist long anticipating the advent of philology as a science, he pioneered in the study of the national languages of Italy, France, and Spain, and classified the dialects of Italy. In Book Two of the manuscript for this publication, he proposed an ideal common language for the Italian peoples. Containing only two books completed out of the four originally projected, it gives precious insight into the poet's methods and attitudes toward his art. The printer of this initial edition, Gianicolo, who spelled his name "Ianiculo" in his publications, was noted for his experiments with the shapes of letters. Particularly characteristic of the type which he developed are the open "a" and "o" and the elongated terminals of the ascending and the descending strokes.

4. Anonymous Engraver. **Virgil Crowns Dante With Reeds, Symbolical of Humility, on the Shores of the Mount of Purgatory**. Full-page illustration preceding **Il Purgatorio**, Vellutello, commentator, **La Commedia di Dante Alighieri** (Venice: Francesco Marcolini, 1544). Woodblock engraving. Lent from the Frank V. de Bellis Collection, Library, San Francisco State College, by the California State College Board of Trustees.

This first edition of the "Divina Commedia" with Vellutello's commentary is remarkable for its beautifully executed full-page woodcuts preceding each of the three cantos and the seventy-seven half-page woodcuts illustrating the topography of hell and the experiences of Dante in the company of Virgil and Beatrice. Little is known of Vellutello's life other than that he was born during the last quarter of the 15th Century, and that he was employed by the printer, G. A. da Sabbio, for whom in 1534 he supervised an edition of Virgil with commentary by Servio. Vellutello's principal works are his commentaries on Petrarch and on Dante's "Divine Comedy", for the latter of which he was prompted by his objections to Bembo's text in the Aldus edition of 1502. In his own commentary he aimed to restore what he felt was Dante's original and to free the text from misinterpretations and errors through re-examination of the early manuscripts. The engraving introducing the "Inferno" illustrates Dante thwarted by wild beasts and insurmountable mountains in his endeavor to reach the sun. Virgil advises him that the only possible way is through the underworld. The engraving preceding the "Purgatorio" depicts Dante and Virgil on the shores of the mount of Purgatory, where Virgil crowns Dante with reeds as symbols of humility.

5. Anonymous Engraver. Illustrations Introducing the **Inferno**, the **Purgatorio**, and the **Paradiso**, **Dante, con l'Esposizione di M. Bernardino Daniello da Lucca, sopra la Sua Commedia . . .** (Venice: Pietro da Fino, 1568). Woodcut engravings. Lent from the Frank V. de Bellis Collection, Library, San Francisco State College, by the California State Board of Trustees.

Like Landino, Bernardo Daniello (d., 1565) based much of his commentary on the precepts of his predecessors, and especially on those of his teacher Trifone Gabriello, whom he acknowledges in a foreword. This first edition, published posthumously, followed Daniello's "La Poetica", 1536, first and one of the best Italian treatises on the art of poetry. The engraving for the "Inferno" depicts the topography of the underworld as a gigantic funnel under Jerusalem, city of God on Mt. Zion. The figures of Dante and Virgil are identified by the initials "D" and "V" as they pass among the souls of

the damned. The engraving for the "Purgatorio" illustrates the realm as a mountain-island terraced in seven levels around which tread the penitent souls of sinners, while that for the "Paradiso" represents Dante and Beatrice traversing the spheres of the seven planets on their way to the sphere of the Prime Mover. The text of the poem is printed in italics on only a small part of each page, leaving the rest for the commentary. Pietro da Fino's device for his shop represents a rooster astride of a globe, symbolizing then as now the announcement and spread of information through the printed word.

6. Jan van der Straeten (Stradanus, 1523-1605). **Illustrations to the Divine Comedy of Dante.** 1587. Engraving. Reproduced in phototype from the originals in the Laurentian Library, Florence (London: Unwin, 1892). Lent from the Frank V. de Bellis Collection, Library, San Francisco State College, by the California State College Board of Trustees.

Twenty-four illustrations for the "Inferno" and four for the "Purgatorio" are ascribed to Stradanus, who studied painting in Bruges, Antwerp, and Lyon before going to Italy. At Florence he was employed as a designer of tapestries, but later in Antwerp he was employed as an engraver, producing an incredible amount of work, mostly commercial in quality.

7. Dante Gabriel Rossetti (1828-1882), translator. **Vita Nuova**, in **The Early Italian Poets**. Part II. **Dante and His Circle** (London: Smith, Elder, 1861). Lent by William E. Fredeman, University of British Columbia.

It is a curious coincidence that one of the great enthusiasts for the works of Dante should have been named for the Italian poet. Born in London, Dante Gabriel Rossetti was the son of Italian refugees from the occupation of Naples by King Ferdinand in 1821, his father at the time of his birth being professor of languages at King's College. The son's remarkable precocity is evidenced by the fact that already before reaching the age of nineteen he finished the great bulk of his literary work which includes the translation of Dante Alighieri's poem on the love of Dante for Beatrice. The translation was not published until 1861, as indicated above.

8. Gustave Dore' (1833-1883), illustrator, and the Rev. Henry Francis Cary, translator. **The Vision of Hell by Dante Alighieri**, and **The Vision of Purgatory and Paradise by Dante Alighieri**. 2 vols. (London, Paris, and New York: Cassell Petter and Galpin, 1870). Lent by the Library, University of Pennsylvania.

Though also a painter and a sculptor, Dore' is best known in the history of art as an illustrator of Dante's Divine Comedy. Born in Strasbourg, he spent most of his life in Paris and died there. He began exhibiting at the Salon in 1848, when at the tender age of fifteen he submitted some landscape sketches in pen and ink. The fertility of Dore's imagination as an illustrator is abundantly manifested in his designs for the woodcut engravings for the "Inferno", first published in 1861, and for the "Purgatorio" and the "Paradiso", first published in 1868. His "Inferno" illustrations were originally accompanied by a blank-verse translation of the text, made by W. M. Rossetti, Dante Gabriel's younger brother. Cary's translation here takes the place of Rossetti's.

9. Dante Gabriel Rossetti (1828-1882), designer, and Treffry Dunn, engraver, Frontispiece to Maria Francesca Rossetti, **A Shadow of Dante: Being an Essay Towards Studying Himself, His World, and His Pilgrimage** (London: Rivingtons, 1871). Lent by William E. Fredeman, University of British Columbia.

Maria Francesca Rossetti was the older sister of Dante Gabriel, and he, of course, collaborated with her in the preparation of the material for this publication. It is an important work in the history of the Pre-Raphaelite Movement.

10. Dante Gabriel Rossetti (1828-1882), painter of the picture described. T. H. Hall Caine. **A Disquisition on Dante Gabriel Rossetti's Painting in Oil, Entitled "Dante's Dream . . ."** (Liverpool: Walker Art Gallery, 1881). Lent by William E. Fredeman, University of British Columbia.

As a painter, Rossetti did not create anything worth mentioning before the age of twenty, although by that time with extraordinary precocity he had already done his major work in literature. Rossetti completed the oil painting dealt with in this publication only in 1871, and finally sold it to the Corporation of Liverpool shortly before being stricken with the paralysis which ended with his death on April 10, 1882, at Birchington-on-Sea.

Books 8. Gustave Dore'. "E'en in Like Manner Adam's Evil Brood Cast Them- selves, One by One, Down from the Shore." 1861. Woodcut engraving. Photo, Pete Liddell.



DANTE IN ART

twelve

11. Dante Gabriel Rossetti (1828-1882), translator and illustrator. **The New Life (La Vita Nuova) of Dante Alighieri** (London: Ellis and Elvey, 1903). Lent by William E. Fredeman, University of British Columbia.

This is the translation which Rossetti made before he was twenty years old. The nine illustrations included in this edition of the translation are, however, reproductions from oil paintings made by Rossetti during the course of his later life and at time of publication located in various collections, including that of his surviving brother, William Michael Rossetti. They include "Head of Dante," "The Salutation of Beatrice in Florence," "Head of Beatrice," "Dante's Dream," "Beata Beatrix," "Dante Drawing an Angel," "The Lady of Pity," "Dantis Amor," and "The Salutation of Beatrice in Eden."

12. Dante Gabriel Rossetti (1828-1882), translator, and Evelyn Paul, illustrator. **The New Life.** (London: George Harrap, n.d.). Lent by William E. Fredeman, University of British Columbia.

Although the book bears no date of publication, it is obviously a product of the English Arts and Crafts Movement initiated by William Morris and Rossetti and a number of artist-associates in 1861, the influence of which continued on into the early years of the 20th Century. The arts of the book have converged in the preparation of this volume, replete with medieval-revival ornamentation and illumination.

13. Vittorio Grassi, illustrator. **La Vita Nuova, nel Sesto Centenario della Morte di Dante Alighieri** (Bergamo: Istituto Italiano d'Arti Grafiche, 1921). Lent from the Frank V. de Bellis Collection, Library, San Francisco State College, by the California State College Board of Trustees.

The text was edited by Michele Barbi, Dante's eminent biographer, for a publication of 1907, but it was reprinted for this edition as designed to commemorate the 600th anniversary of Dante's death. The frontispiece, marginal decorations, and illuminations were designed by Restore Leoni on the basis of such features appearing in the original codices, and the paper, a double-folded and oiled variety, was selected to convey the effect of parchment. Dante's poem was thus appropriately presented as a paean of praise to Beatrice, the woman who represented to him throughout his life a beneficence, a creation commissioned to personify goodness on earth as emanating from God. Grassi's illustrations comport well with the text.

14. Sandro Botticelli (1447-1510). **Illustrations for Dante's Divine Comedy**. Manuscript originally prepared for Lorenzi di Piero Francesco dei Medici (Lorenzo il Magnifico, 1449-1492), illustrated with silver point drawings gone over by Botticelli in pen and ink, formerly in the Berlin Museum but now largely lost. Reproduced in Mario Casella, ed. of Italian text, and H. F. Cary, Eng. trans., **La Divina Commedia: or The Divine Vision of Dante Alighieri** (Westminster, England: Nonesuch Press, 1928). H. of each original drawing, c. 18 1/2". W. of each original drawing, c. 12 1/2". Lent by Library, University of Pennsylvania.

Botticelli's drawings are probably the only illustrations for Dante's masterpiece which truly measure up to the quality of the text. Botticelli admired the poem immensely and succeeded through his distinctively rhythmic linear style of rendering in matching the quality of Dante's "terza rima". In these illustrations we find a curious reminder of medieval illumination in the frequent grouping of several scenes in a single drawing as though they happened simultaneously (something erroneously called sometimes by art historians "the narrative style"). A few of the drawings were colored in whole or in part, but in this publication they are all reproduced in sepia and white.

15. John Henry Nash (1871-1947), designer and publisher. Melville Best Anderson (1851-1933), translator. **The Comedy of Dante Alighieri of Florence, Commonly Called the Divine Comedy: A Line-for-Line Translation in the Rime-form of the Original . . .** (San Francisco: John Henry Nash, 1929). Lent from the Frank V. de Bellis Collection, Library, San Francisco State College, by the California State College Board of Trustees.

This volume belongs to a limited edition of only 250 copies printed on a hand-made paper identified by the unicorn watermark as produced by van der Geld in Holland. John Henry Nash was a naturalized American from Canada who moved to San Francisco in 1895 to devote himself to the making of fine books "for the joy of doing" (as he declares in the colophon to his beautifully printed Book of Ecclesiastes). During the closing years of his life Dr. Nash was professor of typography at the University of Oregon. The translator, once professor of literature at Stanford University, had his "terza rima" translation of the Divine Comedy originally published by the World Book Company in 1921, sixth centenary of Dante's death. In this limited edition there is the addition of a fourth volume devoted to Anderson's studies of Dante's milieu and world-wide significance.



DANTE IN PRINTS
AND DRAWINGS

Prints and Drawings. 8. Baccio Bandinelli. "Seated Figure of Dante." Drawing. Mid 16th Century.



1. Giotto (Angiolotto di Bondone, 1266-1336), or follower. **Portrait of Dante.** Detail of Mural, **Paradise**, Bargello (formerly Chapel of the Podestà), Florence. Fresco. 1301, 1326, 1337, or later in the 14th Century. Chromo-lithograph, published by the Arundel Society, 1859, from a sketch made by Seymour Kirkup prior to a restoration made by Antonio Marini in 1840. Lent by Library, Cornell University.

This famous portrait, the most interesting of the Middle Ages now in existence, was most likely not painted by Giotto himself, Dante's close friend, but by some follower of the first great painter of the Florentine Proto-Renaissance, perhaps Giovanni da Milano, from a sketch or painting done by Giotto from direct personal observation. One claim has it that the original was a double portrait on a wooden panel, supposedly a self-portrait of Giotto beside his poet-friend, which once stood on the altar in the chapel of the Podestà itself, but which no longer exists. In the seventeenth century the building containing the fresco was converted into a prison and the painting covered over with lime. In the course of uncovering it the face of Dante was damaged and then, after the manner of the time, "restored" by repainting. Dante's eye was the part most seriously altered. Nevertheless, something of what seems to have been the original refinement and strength of the portrait has survived.

2. Giotto (1266-1336), or follower. **Portrait of Dante.** Detail of Bargello Fresco. Watercolor copy by Carlo Facchinetti, made after the restoration. Lent by Library, Cornell University.
3. Giotto (1266-1336), or follower. **Portrait of Dante.** Detail of Bargello Fresco after restoration. Photographic enlargement by F. Hollyer. H. of enlargement, 21 $\frac{7}{8}$ ". W. of enlargement, 16 $\frac{3}{8}$ ". Lent by Library, Cornell University.

It is informative to compare this photograph with the chromo-lithographic print of the sketch made by Seymour Kirkup before the restoration (see above, Prints and Drawings, 1).

4. Pietro Lombardo (1435-1515), architect. **Tomb of Dante, Ravenna.** Various kinds of marble. 1483 (exterior altered, 1692 and 1780). Interior and exterior views. Photographs by Alinari, Florence. Lent by Library, Cornell University.

The structure was built by commission of Bernardo Bembo to house the stone sarcophagus made at the time of Dante's death in 1321. A low relief of Dante in profile, carved by the architect out of Istrian marble, is set into a background of African veined marble above the sarcophagus. The epitaph on the face of the sarcophagus is prefixed with the letters "S.V.F.," which has been taken to stand for "Sibi Vivens Fecit" (meaning "Made by himself when alive").

5. Luca Signorelli (1441-1523). **Portrait of Dante.** Detail of Murals, Chapel of San Brizio, Cathedral, Orvieto. Fresco. 1500-1501. Watercolor copy by an unknown artist of Orvieto. Lent by Library, Cornell University.

Though born in Cortona, Luca Signorelli developed essentially as a painter of Florence, and served to a considerable degree as a forerunner of Michelangelo in painting. Signorelli's most important works are the frescoes in the Cathedral of Orvieto, paintings dealing with the themes of the Last Judgment, the Damned, and the Resurrection, all inspired by Dante's Divine Comedy. It is thus most fitting that he should have introduced the portrayal of Dante into one of the murals.

Prints and Drawings. 10. Thomas Rowlandson. "Inferno." Watercolor and ink on paper. Late 18th or Early 19th Century.



DANTE IN ART

eighteen

6. Raphael (Raffaello di Sanzio, 1483-1520), attributed to. **Portrait of Dante.** Oil on panel. Early 16th Century. H., $17\frac{2}{3}$ ". W., $12\frac{1}{2}$ ". In 1857, in the Collection of Morris Moore. Phototype of the original painting, made for Berthier's edition of the **Divina Commedia**, Vol. I (1892-1897). Lent by Library, Cornell University.

Raphael's portrait was perhaps a free copy made from the Bargello portrait, differing from the original in a number of respects. It has been claimed that Raphael executed the portrait for his friend, Cardinal Bembo, whose family passed it on to the Gradenigo family in Venice and that family in turn to the Counts Capodilista in Padua.

7. Stefano Tofanelli (1750-Early 19th Century). **Idealized Portrait of Dante.** Engraved by Raphael Morgen, Florence, after the original painting, subsequently lost. Date of engraving, 1795. Lent by Library, Cornell University.

Tofanelli was born in Lucca, a city to which he returned in later life after receiving his training as a painter in Rome and there conducting an art school of his own. Much of his work consisted of designing for engravers, including drawings from paintings by Raphael from which in turn engravers could cut their blocks. This portrait typically represents the poet crowned with a wreath.

8. Baccio Bandinelli (1488-1560). **Seated Figure of Dante; Sketch of a Lion.** Drawing in pen and bistre and in red chalk, on paper. Mid 16th Century. H., $16\frac{5}{32}$ ". W., $10\frac{1}{4}$ ". Lent by the William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, Kansas City, Mo. (Nelson Fund).

This is the reverse side of a sheet of paper the obverse side of which is devoted to a drawing by the same artist representing a standing male nude and a study of a left arm. Bandinelli as a Florentine sculptor (and painter) was in his own day a rival of Michelangelo, under whom he had studied before becoming his master's arch enemy. It was primarily as a draughtsman, however, that Bandinelli excelled, and such drawings as these are often mistaken for Michelangelo's. This particular sheet has had a distinguished lineage of owners: Sir Peter Lely (1618-1680), R. Houlditch (d. 1736), Jonathan Richardson, Sr. (1665-1745), Lord Northwick (1770-1859), Henry Oppenheimer (1859-?), and Langton Douglas. It was exhibited at University College, London, 1921, on the occasion of the sixth centenary of Dante's death.

9. Lucas van Leyden (1494-1533). **The Poet Virgil Suspended in a Basket.** Engraving. 1525. H., $9\frac{11}{16}$ ". W., $7\frac{7}{16}$ ". Lent by Stanford University Museum (Gift of Mrs. Robert Loeser).

As his name implies, this Dutch painter and engraver was a native of Leyden—his place of both birth and death. He learned from a goldsmith how to use the graving tools, and with them produced in later life many engravings like the print included in this exhibition, one showing the influence of Duerer. In 1521 he traveled specially to Antwerp to meet the German master, whom he greatly admired. Lucas van Leyden was remarkable for the unrestrained energy of his drawing, but such compositions as this reflect a certain mannerism in the elongation of the figures and the attenuation of their extremities. The anecdotal character of the work remains, however, typically Netherlandish.

10. Thomas Rowlandson (1756-1827). **Inferno.** Watercolor and ink on paper. Undated. H., $9\frac{1}{4}$ ". W., $8\frac{1}{8}$ ". Lent by the Seattle Art Museum (Eugene Fuller Memorial Collection).

Rowlandson in this spirited drawing bears witness to his imaginative and expressive powers as illustrator and caricaturist. Londoner from birth to death, he distinguished himself for his broadly humorous take-offs on the

everyday life of the metropolis. As shown here, his style was his own, with bold reed-pen outlines and spirited washes.

11. John Flaxman (1755-1826). **Illustrations for the Divine Comedy**. Complete set of 111 original drawings, pencil and ink on white paper, 8"x10", mounted in a large oblong folio 15" high and 38" wide. 1793-1802. Lent by the Houghton Library, Harvard University.

In both choice of subject and style of expression Flaxman represents the Greek Revival in English art. He was employed as one of the principal designers of his time for Wedgwood pottery, but he further engaged in book illustration one of the most noteworthy achievements in which was his set of drawings for the "Divine Comedy". Unaware of Botticelli's illustrations, he developed his own linear style free of outside influence, a style characterized by icily clear delineation and severe economy of detail. Although the figures are typically static and self-contained, they betray their emotions by facial expression.

12. William Blake (1757-1827). **Whirlwind of Lovers**; and Sketch for **The Circle of the Lustful** (obverse) . . . **A Seated Figure** (reverse). Drawing in pencil on paper. 1824-1827. H., 9". W., 5 1/4". Lent by The National Gallery of Art, Washington, D. C. (Rosenwald Collection).

The celebrated drawings for Dante's "Inferno" were commissioned of Blake by the painter John Linnell, in possession of whose family they remained until the Linnell Collection was dispersed at auction in 1918. Blake while engaged on these drawings was paid enough per week to constitute practically a pension. They vary in character and quality. Some are highly finished and clear of rendering, others confused and difficult to decipher. Some are intensely visionary, others unconvincing and almost comic in portrayal. Three drawings among the total of one hundred and two are annotated by the artist. For No. 101 he wrote, for example:

It seems as if Dante's supreme Good was something superior to the Father of Jesus; for if he gives his rain to the Evil and Good, and his sun to the just and the unjust, he could never have built Dante's Hell, nor the Hell in the Bible, neither in the way our parsons explain it. It must have been originally formed by the devil himself.

13. William Blake (1757-1827). **VI. The Circle of Falsifiers, The Pit of Disease**. Engraved copper plate for one of the illustrations to the **Inferno**. 1824-1827. H., 9 1/2". W., 13 1/2". Lent by The National Gallery of Art, Washington, D. C. (Rosenwald Collection).

Few of the Dante drawings were ever finished and only seven of them engraved. Blake began them while in bed nursing a sprained ankle and learning Italian so as to read the poem in preparation for his illustrating. Linnell, his painter friend, had given him a folio volume of approximately a hundred pages on which to do the renderings. He executed them concurrently with his illustrations for the Book of Job. The seven engravings, all made by himself, were published in 1827, the same year as his death. They and the drawings constitute the largest enterprise on which Blake ever embarked, as well as his final legacy. Evidence of the way in which he became identified with the undertaking is found in a letter to John Linnell, dated April 25, 1827:

I am too much attached to the Dante to think much of anything else. I have proved the six plates, and reduced the fighting devils ready for the copper. I count myself as sufficiently paid if I live as I do now . . .

14. William Blake (1757-1827). **I. The Circle of the Lustful, Paolo and Francesca**, otherwise known as **The Whirlwind of Lovers**. Illustration

for Dante's **Inferno**. Engraving. 1827. H., 9 5/8". W., 13 1/4". Lent by the National Gallery of Art, Washington, D. C. (Gift of W. G. Russell Allen).

From the original label—

"And like a corpse fell to the ground".

Hell, Canto V, line 137. (Cary's translation)

The bands of lovers are seen within a whirlwind that seems to have torn them up from the waters, on the bank of which Virgil looks down on the swooning Dante. Paolo and Francesca hover above Virgil in a separate flame-like swirl, engaged in kissing each other. The drawing, one of the finest and most finished of the series, is in the Birmingham Gallery.

15. William Blake (1757-1827). **II. The Circle of the Corrupt Officials, The Devils Tormenting Ciampolo**. Illustration for Dante's **Inferno**. Engraving. 1827. H., 9 1/2". W., 13 1/4". Lent by the National Gallery of Art, Washington, D. C. (Gift of W. G. Russell Allen).

From the original label—

"Seized on his arm and mangled bore away the sinewy part".

Hell, Canto XXII, line 70. (Cary's translation)

Demons torment a sinner (not named by Dante, but said by early commentators to be a certain Ciampolo), who stands by the lake of boiling pitch. Libicocco tears his arm with a hook. Graffiacane, Ciriatto, with tusks like a boar, and other demons look on mocking at the right. The drawing is in the Melbourne Gallery.

16. William Blake (1757-1827). **III. The Circle of the Corrupt Officials, Baffled Devils Fighting**. Illustration for Dante's **Inferno**. Engraving. 1827. H., 9 5/8". W., 13 1/4". Lent by the National Gallery of Art, Washington, D. C. (Gift of W. G. Russell Allen).

From the original label—

"So turned his talons on his comrades".

Hell, Canto XXII, line 135. (Cary's translation)

The two demons, clawing at each other in their furious quarrel as they fly above the lake of pitch, are Calcabrina and Alichino. The other demons are on the farther shore, right. Dante and Virgil move away in the distance. The drawing is in the Birmingham Gallery.

17. William Blake (1757-1827). **IV. The Circle of the Thieves, The Six-footed Serpent Attacking Agnolo Brunelleschi**. Illustration for Dante's **Inferno**. Engraving. 1827. H., 9 5/8". W., 13 3/8". Lent by the National Gallery of Art, Washington, D. C. (Gift of W. G. Russell Allen).

From the original label—

"Lo! A serpent with six feet springs forth on me".

Hell, Canto XXV, line 45. (Cary's translation)

In the circle of the Thieves, Agnello stands with the serpent fastening on his limbs and with his head in its mouth. Dante and Virgil stand left. Guoso and Puccio look on right. Serpents glide around, and flames rise in the background. The drawing is in the Melbourne Gallery.

18. William Blake (1757-1827). **V. The Circle of the Thieves, The Serpent Attacking Buoso Donati**. Illustration for Dante's **Inferno**. Engraving. 1827. H., 9 5/8". W., 13 1/4". Lent by the National Gallery of Art, Washington, D. C. (Gift of W. G. Russell Allen).

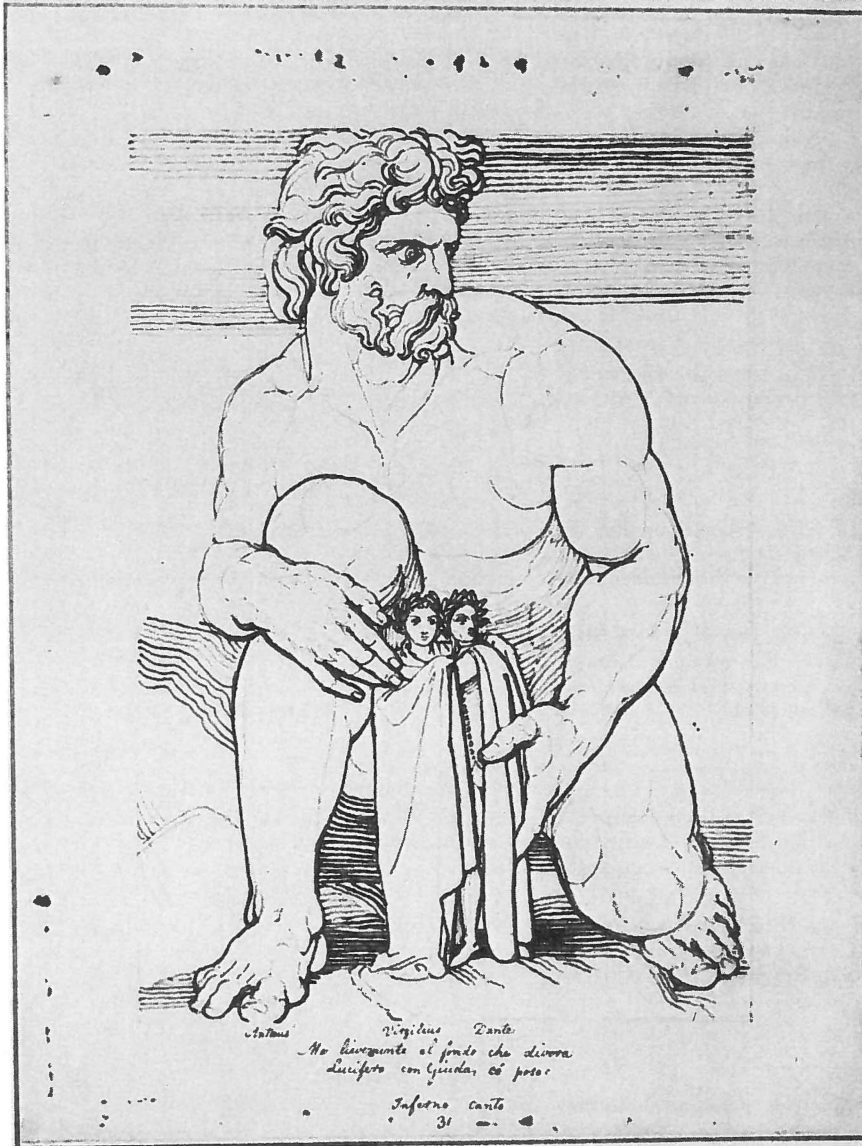
From the original label—

"He eyed the serpent and the serpent him".

Hell, Canto XXV, line 82. (Cary's translation)

Buoso is attacked by Francesco di Cavalcanti in the form of a serpent. Puccio, Dante and Virgil look on left. The drawing is in the National Gallery of British Art.

Prints and Drawings. 11. John Flaxman. "Antaeus Sets the Poets Down in the Last Circle." Drawing for the "Inferno," Canto XXXI, lines 142-145. Pencil and ink on white paper. 1802. Photo, Pete Liddell.



19. William Blake (1757-1827). **VI. The Circle of the Falsifiers, The Pit of Disease.** Illustration for Dante's *Inferno*. Engraving. 1827. H., 9 $\frac{5}{8}$ " . W., 13 $\frac{1}{4}$ ". Lent by the National Gallery of Art, Washington, D. C. (Gift of W. G. Russell Allen).

From the original label—

"Then two I marked, that sat propped 'gainst each other".
Hell, Canto XXIX, line 71. (Cary's translation)

In the circle of the Falsifiers (alchemists, et al.), Dante and Virgil look down (holding their noses) on Griffolino and Capacchio scratching themselves, back to back. At the left human forms are petrified into rock. The drawing is in the National Gallery of British Art.

20. William Blake (1757-1827). **VIII. The Circle of Traitors, Dante Striking Against Bocca degli Abbati.** Illustration for Dante's *Inferno*. Engraving. 1827. H., 9 $\frac{1}{4}$ " . W., 13 $\frac{3}{8}$ ". Lent by the National Gallery of Art, Washington, D. C. (Gift of W. G. Russell Allen).

From the original label—

"Wherefore dost bruise me? weeping, he exclaimed".
Hell, Canto XXXII, line 79. (Cary's translation)

The cry came from Bocca degli Abbati, frozen up to the neck in the lowest circle of Hell, when Dante by inadvertence strikes his head with his foot. The drawing is in the Birmingham Gallery.

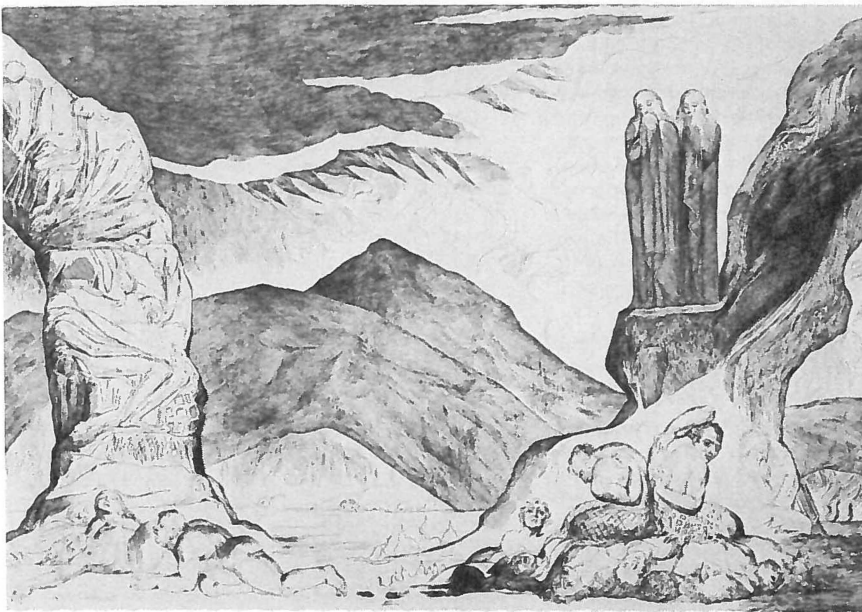
21. Eugène Delacroix (1798-1863). **Sketches of Dante and Virgil.** Pencil on white paper. Undated, but probably before 1822. H., 7 $\frac{11}{16}$ ". W., 12 $\frac{1}{8}$ ". Lent by the Fogg Art Museum, Harvard University. (Gift of Charles L. Kuhn).

Although Delacroix was Parisian by birth (at Charenton, near Paris), training, residence, and death, his fertile imagination ranged the world and the span of history. He found in remote places and moments of the past inspiration for such emotion-charged canvases as to make him the greatest Romantic painter of 19th Century France. An early source for this inspiration was Dante's "Divine Comedy", which he read in early youth and from which he drew the theme for his first important oil, "The Barque of Dante and Virgil"—sensation of the Salon of 1822. The group of sketches here shown have been described as renderings made in preparation for this painting. They do not, however, tie up with it directly in subject matter, and the likelihood is that they were prompted simply by the vivid imagery of the "Inferno," reacting on the artist as he read the poem. On the obverse side of the sheet of paper are to upper center two cloaked and hooded figures; to the left a hand, a half-length figure in profile, and a full-length figure in profile; to the lower left a winged demon bearing off a struggling nude, and two fencing figures; to the left center a group of demons, one with a pitchfork; and to the right a circle of nudes and demons. On the reverse side is another group of nudes and demons.

22. Auguste Rodin (1840-1917). **The Embrace.** Line and wash drawing. Undated, but probably after 1882. H., 11 $\frac{1}{4}$ ". W., 14 $\frac{3}{4}$ ". Lent by Mr. and Mrs. L. M. Polan, Huntington, West Virginia.

Born, reared, and trained in Paris, Rodin lived to become the greatest Romantic sculptor of 19th Century France. Most of his later life and art was wrapped up in one gigantic project from which issued almost all of his sculptures after 1882, the project for a pair of colossal doors in bronze relief, doors which now exist in several replicas and which are known as "The Gates of Hell." They were inspired by the sculptor's reading of Dante's "Inferno," and as illustration to this first canticle of the "Divine Comedy" they were pushed closer to the pictorial arts in atmospheric illusion than probably

Prints and Drawings. 19. William Blake. "The Circle of the Falsifiers." Engraved illustration for the "Inferno." 1827. Photo, National Gallery of Art, Washington, D. C.



any other sculpture that was ever made. The basis of Rodin's sculpture was drawing from nature, but his picturesque effects were not derived from landscape sketches, as might have been supposed; they were derived, rather, from sensitively interpreted sketches of the nude figure in action—drawn from the life but made to depict the imagery of Dante's epic. Many of these drawings mark the starting points in the process out of which evolved Rodin's most celebrated sculptures. "The Embrace" is one such drawing, an allusion to Dante's conception of the famous lovers of the "Inferno", Paolo and Francesca, and at the same time the germ of the colossal later sculpture known as "The Kiss." Rodin represents with the utmost simplicity and effectiveness the intimacy of two bodies, two psyches, joined as one. The use of a blue wash helps to intensify the viewer's self-identification with the action depicted. A third figure is suggested, apparently lost in Limbo.

23. Auguste Rodin (1840-1917). **Despair.** Line and wash drawing. Undated, but probably after 1882. H., 11 $\frac{3}{4}$ ". W., 17 $\frac{1}{4}$ ". Lent by Mr. and Mrs. L. M. Polan, Huntington, West Virginia.

Like many of Rodin's later drawings, this can be traced in theme and action to the details of the final "Gates of Hell." It is eloquent of the impact of Dante's imagery on the sculptor's genius, and it has about it much of the terse simplicity of statement to be found in the poem.

24. Auguste Rodin (1840-1917). **Troy.** Line and wash drawing. Undated, but probably after 1882. H., 22 $\frac{5}{8}$ ". W., 16 $\frac{3}{4}$ ". Lent by Mr. and Mrs. L. M. Polan, Huntington, West Virginia.

The male and female figures depicted in this drawing could be regarded as the representations of Dante and Beatrice. The powerfully expressive poses, so dancelike in their emphasis, are to be found again in the "Three Shades" (both at the top of the "Gates of Hell" themselves and in a separate bronze version a replica of which overlooks the Golden Gate in front of the California Palace of the Legion of Honor in San Francisco).

25. Auguste Rodin (1840-1917). **Sorrow.** Line and wash drawing. Undated, but probably after 1882. H., 17 $\frac{1}{2}$ ". W., 23". Lent by Mr. and Mrs. L. M. Polan, Huntington, West Virginia.

Rodin created many works in which the body is conceived as a boulder. Such is the conception in this drawing and in a variation of it in sculpture at the top left of the "Gates of Hell." The drawing is as plastic in handling as one of the master's sculptures.

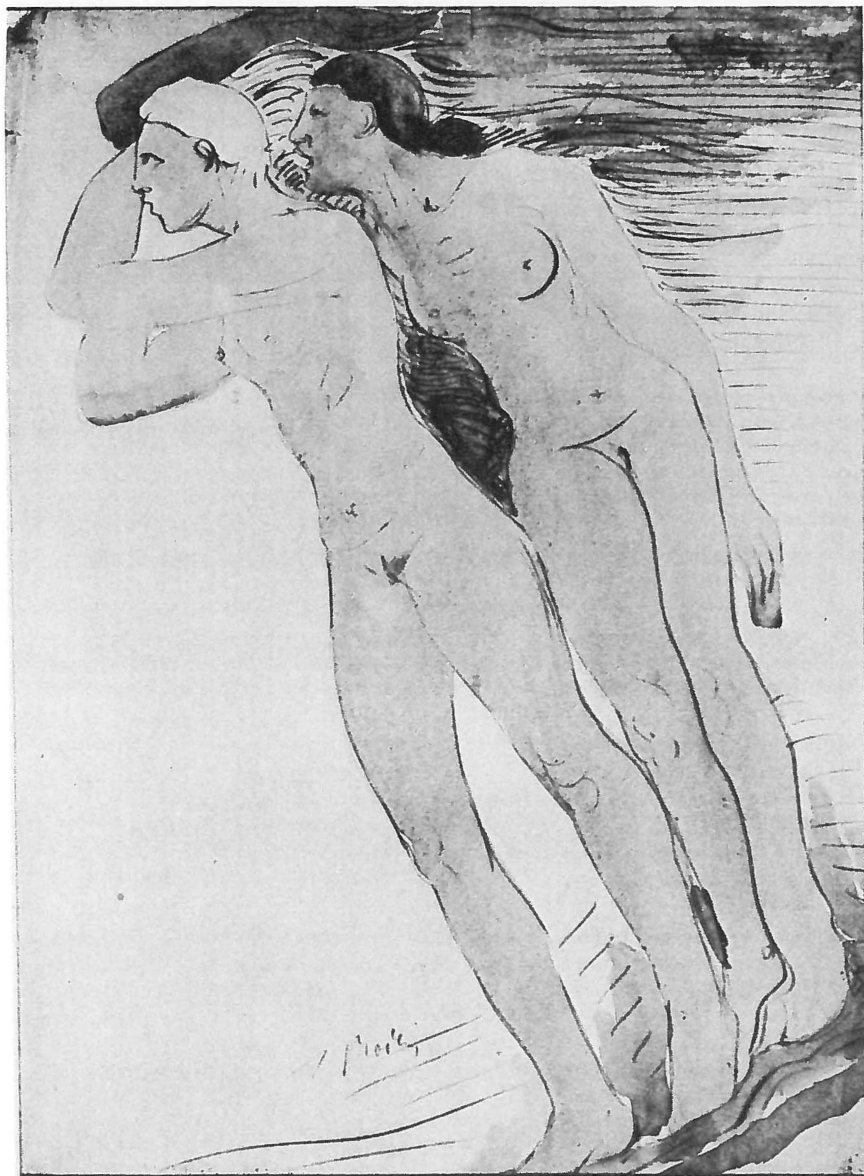
26. Rico Lebrun (1900-1964). **Demon Bat.** Illustration for Dante's *Inferno*, Canto XIII, No. 9 (lines 10-15). Drawing in pen and ink and wash. 1961. H., 30". W., 22". Lent by the Silvan Simone Gallery, Los Angeles.

27. Rico Lebrun (1900-1964). **From the Bolgia of the Mutilated.** Illustration for Dante's *Inferno*, Canto XXVIII, No. 7 (lines 22-36). Drawing in pen and ink and wash. 1961. H., 19". W., 25". Lent by the Silvan Simone Gallery, Los Angeles.

28. Rico Lebrun (1900-1964). **Dante Interrogating Two Shades.** Illustration for Dante's *Inferno*, Canto XXIX, No. 3 (lines 102-108). Drawing in pen and ink and wash. 1961. H., 23". W., 29". Lent by Mr. and Mrs. T. G. McGuire, Los Angeles.

One of the greatest sets of drawings ever made under the inspiration of Dante's "Divina Commedia" is that illustrating the first canticle, a series created by the recently deceased Italian-American artist, Rico Lebrun, from which the above-listed three works have been selected. Though originally trained as a painter in the academy of Naples, his place of birth, Lebrun's true schooling was acquired on his own in the presence of that incomparable

Prints and Drawings. 24. Auguste Rodin. "Troy." Line and wash drawing. Undated, but probably after 1882. Photo, B. L. Freemesser.



DANTE IN ART

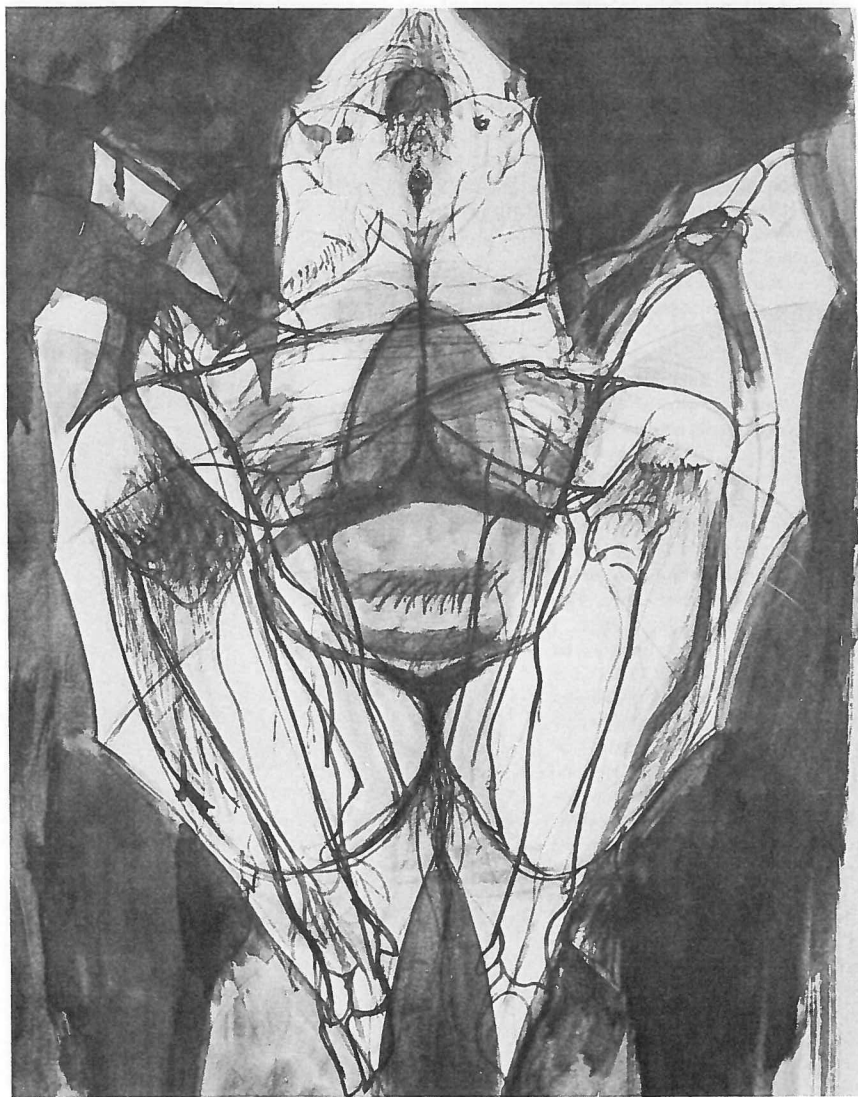
twenty-six

heritage of mural painting and relief sculpture gracing Italy's churches and palaces. Outstanding as contributors to this schooling were the 14th Century frescoes of the "Triumph of Death" in the Campo Santo of the Cathedral at Pisa, the reliefs by Lorenzo Maitani and associates on the "Last Judgment" flanking the portals of the Cathedral at Orvieto, and the frescoes of the "Damned" in the Chapel of San Brizio in the same cathedral. The artist found the genius of Dante shining through all of these works, and his first-hand acquaintance with them helped him to understand the "Inferno" itself, to which he could go directly in the original Italian version instead of having to depend on some translation as so many other artists had. It was not until long after Lebrun had come in 1924 to live the rest of his life in the United States, however, that he finally felt prepared to undertake illustrating this first canticle. Meanwhile the Fascist and Nazi ordeals subjected the Western World to a veritable hell on earth culminating in the horrors of Dachau and Buchenwald—horrors which moved the artist to attempt a catharsis in a series of drawings which can now be seen to be preliminary to his "Inferno" set of 1961.

To John Ciardi, translator for a new edition in English of the "Inferno" (a Mentor book published by the New American Library, 1964, and a later book designed by Leonard Baskin and published by The Kanthos Press, New York, 1963), Rico Lebrun was the first illustrator of Dante's poem really to understand it. Unlike Botticelli, who made of Dante's Hell a merry carnival of folkdancing, unlike Doré, who made it into a Grand Tour of a landscape peopled with Apollos and Venuses, Lebrun saw it as Dante himself conceived it: not as a particular location but as a state of being self-imposed by those who in their sinning wander farthest from the presence of God. Like Dante, Lebrun did not concern himself with the geography of Hell; he concentrated on the form of man, originally made in the image of God but monstrously distorted and dismembered to accord exactly with the enormity of his sin. Like Dante, Lebrun saw salvation, self-realization, as an active and intensive "experiencing of all." Rico Lebrun himself wrote about his illustrations for the "Inferno" in such fashion as to confirm Ciardi's estimate ("Rico Lebrun: Paintings and Drawings: 1946-1961, With Notes by the Artist," a catalogue of an exhibition commemorating the centenary of Italian unification, University of Southern California, Los Angeles, April, 1961, pages 14-15):

To me the most important moments in Dante are when his speech becomes descriptive to the point of actual linear mobility. Aware as I am of the alive and elusive quality of line itself, of its changeable existence, I feel that when this quality is present in drawing the image seems to become more valid as a commentary on the human dilemma. This is a difficult and at the same time a rich procedure. It involves being able to state and contradict, to withdraw and advance, using a line full of such assertive errors and intuitive vacillations that the total design results in a live basket of questions woven into a single yes . . . Dante's imaginings—his constant stress on how vulnerable and driven by changes the shades of his protagonists appear—and the stamp of exalted fever he brings to the summoning of these shades, call for such drawing . . . Many preached sermons in Dante's time, and they have disappeared. Dante's form remains. Since his images are agonic and compounded in metamorphosis, shaped by the climate of hell, to try to illustrate Dante without a contributing share of personal "hell" seems impossible . . . I find that I bring even to the most splendid images of Dante a resisting irony towards the appalling concept of divine vengeance and infinite pity for the Judge. And this is an aim of my drawing also; that the objects of his ire should be nobly outlined, not as slobbering dogs but as disfigured images of fundamental dignity.

Prints and Drawings. 26. Rico Lebrun. "Demon Bat." Illustration for Dante's "Inferno," Canto XIII, No. 9 (lines 10-15). Drawing in pen and ink and wash. 1961. Photo, Silvan Simone Gallery.



DANTE IN ART

twenty-eight

29. André Masson (1896-). **Myself Drawing Dante.** Drawing in wash, pen and ink. 1940. H., 24 $\frac{3}{4}$ ". W., 18 $\frac{7}{8}$ ". Lent by The Museum of Modern Art, New York (Gift of Andrew Lyndon).

This drawing is one of a series of "imaginary portraits", painted or drawn, which Masson began in 1939 in France and continued after his arrival for a stay in the United States in 1941. It includes portraits of Goethe, Nietzsche, Rimbaud, Baudelaire, and others. The artist has stated concerning this drawing:

I began by drawing my hand at the bottom of the page, the portrait of Dante following immediately. Note: at this moment I was rereading "The Divine Comedy". I had found the book by chance in a modest library in Mauriac, near the hamlet where I had taken refuge with my family.

The drawing is reproduced in "André Masson and His Universe" by M. Leiris and G. Limbour, with texts in English translated by Douglas Cooper (Paris: Eds. des Trois Collines, 1947), p. 215.

30. Robert Rauschenberg (1925-). **Thirty-four Drawings for Dante's Inferno.** Combined mediums, including transfer, collage, colored pencil, crayon, gouache, watercolor, wash, pencil, on one-ply Strathmore paper. Original drawings in permanent collection, Museum of Modern Art, New York (gift of anonymous donor, 1963). 1959-1960. H. of each drawing, 14 $\frac{1}{2}$ ". W. of each drawing, 11 $\frac{1}{2}$ ". Works included in exhibition: selections from an album of reproductions in their original sizes—Dore Ashton, commentator, **Rauschenberg: XXXIV Drawings for Dante's Inferno** (New York: Harry N. Abrams, 1964), in permanent collection, Museum of Art, University of Oregon (gift of Friends of the Museum, 1964).

Born in Port Arthur, Texas, but as a professional artist long resident in New York, Rauschenberg had already become recognized for an entirely new approach in painting when he decided to spend two and a half years in study and illustration of the "Inferno." He evolved a complex of imagery in a strangely contemporary vein for traditional humanist symbolism, one requiring that the observer read intently into each composition instead of merely looking at it. It might be called a visual form of free verse in a current vernacular. Take the illustration to Canto I (John Ciardi translation), for example. Since the poem by Dante is a veiled allegory, Rauschenberg blurs his images to suggest a veil. Since the poem makes many allusions to personages and ideas of his own time and of the past as he knew it, Rauschenberg indulges continually throughout his composition in cross-reference, in alternate emergence and disappearance of images, in sequences not only suggesting passage of time but actually requiring successive viewings to encompass. The dark wood in which Dante discovers at the beginning that he is lost prompts Rauschenberg to introduce an actual passage of dark in his illustration. He conveys the sense of being lost by developing fragments of shapes circling aimlessly around the sun as it rises, some right side up, some on their sides, some upside down. Virgil is treated vaguely as a shade of Limbo who symbolizes at the same time to Dante the nature of human reason as subordinated to faith; he is further treated as the isolated helping hand

which will eventually "hand" him over to Beatrice, symbol of faith revealed. In the same way as Dante deals with imagery of the immediate moment, so does Rauschenberg: the modern illustrator employs industrial cranes to compose his dark forest. At the start of his journey Dante attempts to climb upward but Virgil demonstrates that the only way to climb is to descend; Rauschenberg thus develops a composition which operates downward from upper left to lower right, headed straight for hell. And so on with the rest of the illustrations in the series.



DANTE IN PAINTINGS

Paintings. 1. Ridolfo Ghirlandaio. "Portrait of Dante." Oil on panel. First half, 16th Century. Photo, Fine Arts Gallery, San Diego.



DANTE IN ART

thirty-two

1. Ridolfo Ghirlandaio (1483-1561), attributed to. **Portrait of Dante.** Oil on panel. First half, 16th Century. H., 15½". W., 12⅙". Lent by the Fine Arts Gallery, San Diego.

The painter's actual name was Ridolfo Bigordi, but he, like his more famous painter-father, Domenico, was called "Ghirlandaio," meaning "Garland Maker," in probable reference to the profession of his grandfather, Tommaso Bigordi, who was a goldsmith of Florence. Owing to the death of his father while he was still a child, he had to learn his painting from other Florentine painters, especially Cosimo Rosselli and Fra Bartolommeo. For a short time an assistant to Raphael, he developed a style somewhat akin to that of Raphael's early works. W. R. Valentiner supported the attribution of this portrait to Ridolfo when in 1946 he examined it. He advanced as evidence the simplified but full plastic rendering of the head and the warm flesh tones. There is no question that Ridolfo used as model some earlier portrait of Dante in line of descent from the original portrait of Dante in the Bargello fresco, commonly ascribed to Giotto, Dante's personal friend.

2. Eugène Delacroix (1798-1863). **The Barque of Dante and Virgil.** Sketch for the painting exhibited in the Paris Salon, 1822 (now in the Louvre, Paris). Oil on canvas. 1821. H., 6". W., 9". Lent by the City Art Museum, St. Louis, Missouri.

Delacroix became the acknowledged leader of the Romantic School as a result of the controversy occasioned by the first public showing of his painting inspired by Dante's "Divine Comedy". It was designed to illustrate the "Inferno," Canto VIII, lines 31-63, the passage which describes the encounter with the shade of Filippo Argenti, arrogant enemy of Dante's family, while Dante and Virgil are being ferried by Phlegyas across a marshy lake, source of the River Styx. The shade, clinging to the stern of the boat, gnaws at his hand in impotent rage. So unconventionally vehement of expression did the painting seem to Pierre-Narcisse Guérin, teacher of Delacroix, that he urged his pupil not to exhibit it. Antoine-Jean Gros, Romantic precursor of Delacroix, was at the same time so enthused over the work that he personally paid for its framing, since Delacroix himself was unable to meet the expense. Meyric R. Rogers, director of the St. Louis museum at the time of the acquisition of the Delacroix sketch, characterized it as showing more of the temperament of Delacroix than does the final painting, from which it differs only in size and detail. The freedom and dash of rendering in the sketch contrast with the dry particularity of the finished oil. The colors of the sketch are still somewhat heavy, however. Delacroix was not to awaken to the possibilities of coloring in the tradition of Rubens until after he had seen the "Hay Wain" by the English landscapist, John Constable, exhibited at the Salon of 1824.

3. Eugène Delacroix (1798-1863), unknown follower of. **The Barque of Dante and Virgil.** Copy made after the original painting in the Louvre, Paris. Oil on canvas. Mid 19th Century. H., 13½". W., 15½". Lent by the Art Institute of Chicago (Potter Palmer Collection).

The copyist has caught something of the sense of excitement of the master which the original work seems to reflect. While Delacroix was working on "The Barque of Dante and Virgil," he had his friend, Pierret, read to him Canto VIII of the "Inferno," an early passage in which had motivated his undertaking. As Pierret read, the artist became electrified; no masterpiece of literature ever came more directly to inspire a masterpiece of painting. Delacroix never had any idea that the art of illustration, based as it is on literary creation, could possibly stultify the originality of the fire of his genius. He once declared, "Those things which are the most real to me are the illustrations which I create with my painting. The rest is merely a shifting sand."

4. Ary Scheffer (1795-1858). **Dante and Beatrice.** Oil on canvas. Second quarter, 19th Century. H., 73¾". W., 38¾". Lent by the Museum of Fine Arts, Boston.

Though born in Dordrecht, Scheffer became identified with the Neo-classic French School by virtue of his study under Pierre Narcisse Guérin. As a fellow pupil of Delacroix under Guérin, he sided with his teacher against the young Romantic in reacting in horror over the "Barque of Dante and Virgil." Perhaps his disapproval of Delacroix's way of painting had something to do with his rendering of this Dantesque subject. It is obvious by the style of the work, however, that Scheffer never subscribed wholeheartedly to Neo-classic principles any more than he did to Romantic.

Paintings. 2. Eugène Delacroix. "Sketch for The Barque of Dante and Virgil."
Oil on canvas. 1821. Photo, courtesy of the City Art Museum, St. Louis.



PAINTINGS

thirty-five

5. Achille Guerra (1832-after 1893). **An Incident in the Life of Dante.** Oil on canvas. Mid 19th Century. H., 45". W., 62". Lent by the University of Southern California, Los Angeles (Gift of Seymour Weintraub, 1963).

Guerra was an historical and genre painter, born in Naples and active throughout Italy during the course of his life. He was repeatedly prompted by the works of Dante to paint subjects illustrating both the poet's life and his writings. A group of such paintings, probably including this oil, was exhibited first in Rome in 1861, later in Florence, London, and other cities, and finally at the Dante Jubilee in Florence in 1921 and the Galleria Dan-tesca of Cav. Romualdo Gentilucci.

6. Dante Gabriel Rossetti (1828-1882). **Dante's Dream.** Original, oil on canvas, with figures of life size, 1871, now in the Walker Art Gallery, Liver- pool. Sepia reproduction of the original, H., 15½", W., 22", lent by William E. Fredeman, Department of English, University of British Columbia.

This painting was treated by T. H. Hall Caine in the publication issued by the Walker Art Gallery, 1881, a copy of which is included in the present exhibi- tion (Manuscript and Printed Books, No. 10). The poetic state of mind in which Rossetti painted the picture is attested to by his own description of it, printed in the "Athenaeum" for August 20, 1881, page 250:

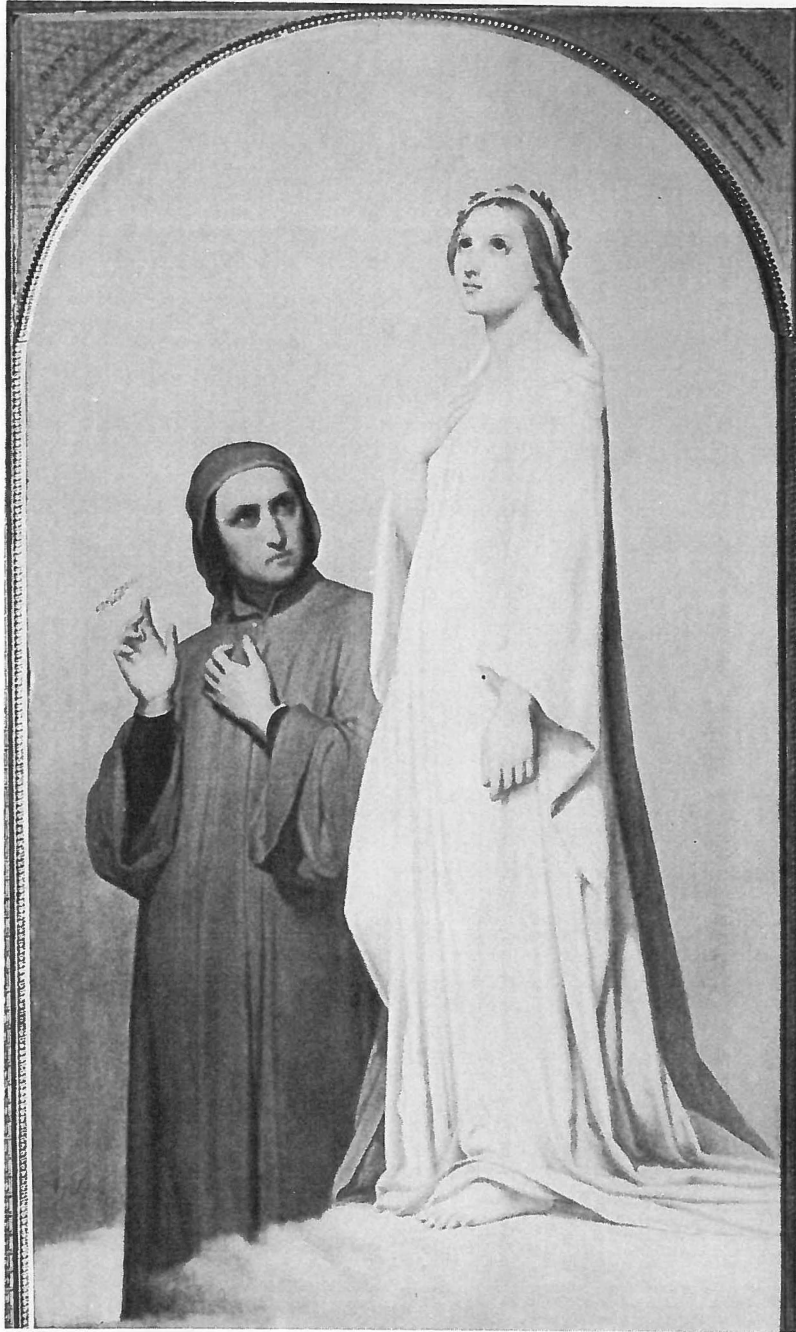
It embodies Dante's dream on the day of the death of Beatrice, in which with many portents and omens, he is led by Love himself to the bedside of the dead lady, and sees other ladies covering her with a red veil as she lies in death. The scene is a chamber of dreams, where Beatrice is lying on a couch, recessed in the wall, as if just fallen back in death. The winged and glowing figure of Love (the pilgrim Love of the "Vita Nuova", wearing the scallop-shell on his shoulder) leads by the hand Dante, who walks, unconscious but absorbed, as if in sleep. Love carries his arrow pointed at the dreamer's heart, and with figurative apple-blossom too early plucked. Love bends over Beatrice and kisses her, as her lover had never done. Two dream ladies hold the pall full of May-blossom sus- pended for an instant before it covers her face forever.

The painting derives directly in subject matter from a passage of fourteen lines in the "Vita Nuova" beginning "Donna pietosa e di novella etate."

7. Dante Gabriel Rossetti (1828-1882). **Beata Beatrix.** Oil on canvas. 1872. H., 33¾". W., 26½". Predella, H., 9½". W., 26½". Lent by the Art Institute of Chicago (Gift of Charles L. Hutchinson).

The present picture is a replica of one begun in 1863, and it was painted by Rossetti himself for his friend, William Graham, in final response to his friend's entreaties, 1870-1872. Rossetti was reluctant to execute a replica because of the painful memories which its doing would recall. The original had been a portrait of his wife, painted from memory after her death in 1862 following only two years of married life. She had been the Elizabeth Siddal with whom he had become accidentally acquainted five years prior to the marriage, through Walter Deverell, a painter-associate of the Pre-Raphaelite Brotherhood who had encountered her by chance in a milliner's shop and, struck by her beauty, persuaded her to pose for him. When his wife died, Rossetti was overwhelmed with grief. He even buried the manu- scripts of all his early poems with her in the coffin (manuscripts which he

Paintings. 4. Ary Scheffer. "Dante and Beatrice." Oil on canvas. Second quarter, 19th Century. Photo, Courtesy of Museum of Fine Arts, Boston.



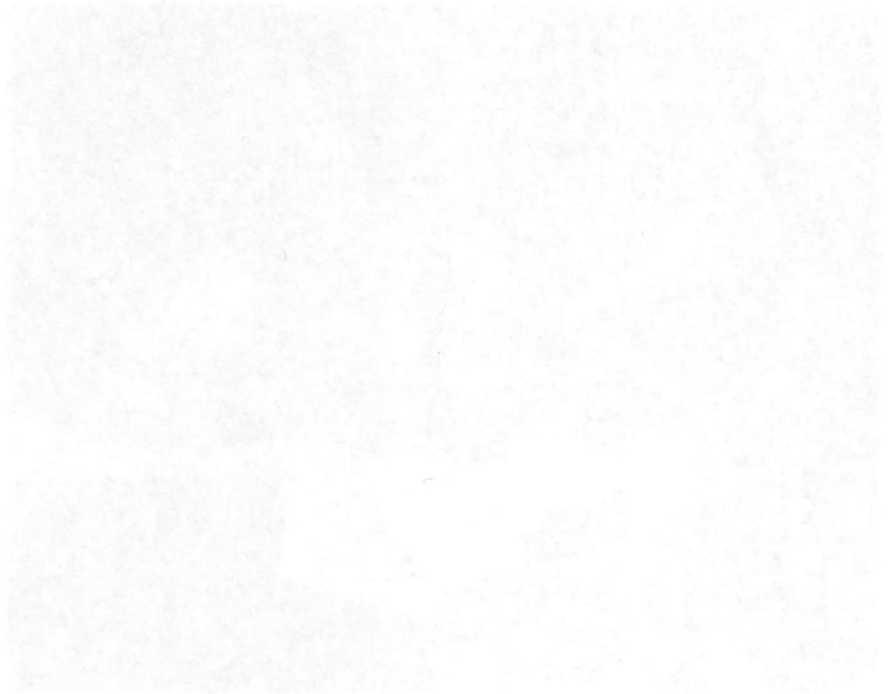
Paintings. 7. Dante Gabriel Rossetti. "Beata Beatrix." Oil on canvas. 1872.
Photo, Courtesy of the Art Institute of Chicago.



later exhumed). Rossetti in the portrait of his dead wife came to identify her with Beatrice, the woman the love of whom had colored the entire life and work of Dante. In giving the painting its title of "Beata Beatrix," meaning "Blessed Blessing One," Rossetti was alluding to a passage in Dante's "Vita Nuova" in which the poet relates how, lying on a bed of pain, he had a vision of Beatrice as dead even though she was still living. Rossetti explained the portrait as follows:

The picture is not intended at all to represent death, but to render it under the semblance of a trance, in which Beatrice, seated at a balcony overlooking the city, is suddenly rapt from earth to heaven. You will remember how Dante dwells on the desolation of the city in connection with the incident of her death, and for this reason I have introduced it as my background, and made the figures of Dante and Love passing through the street, and gazing ominously on one another, conscious of the event; while the bird, a messenger of death, drops the poppy between the hands of Beatrice. She, through her shut lids, is conscious of a new world, as expressed in the last words of the Vita Nuova: "That blessed Beatrice who now gazeth continually on his countenance 'who is blessed throughout all ages'." (quoted by H. Quilter, "Contemporary Review," Feb., 1883, p. 196).

The replica as painted by Rossetti differs from the original in its being provided with a predella, one having for subject the meeting of Dante with Beatrice in Paradise, with damsels playing lutes and citherns while eight crimson birds hover over Dante in softly winged flight. "Purgatorio", Canto XXX, lines 28-29, 67-75).



Paintings. 8. William Michael Harnett. "Still Life With Tankard." Oil on wood panel. 1885. Photo, Brenwasser, New York.



DANTE IN ART

forty

8. William Michael Harnett (1848-1892). **Still Life With Tankard.** Oil on wood panel. 1885. H., 16½". W., 20". Lent by the Mortimer Spillers, Buffalo, New York.

Harnett, an American contemporary of Eakins, achieved great popularity during the later nineteenth century with his still-life paintings, sometimes receiving as much as ten thousand dollars for them. His work was brought back into public attention during this century when taste turned toward "magic realism" and surrealism. During his day, however, it was the technique of illusionism with which he invested his paintings that made him popular. On the back of the panel painting is inscribed in ink and possibly in the artist's handwriting, "Painted by W. M. Harnett of Paris." This work anticipates Harnett's homecoming and sums up the best aspects of his European education. The Arnold ink bottle, the good companion of the artist's earlier Philadelphia days, now returns to the scene, and there is also a hint of the old Philadelphia touch in the fact that the table covering is a piece of drab, unfigured velvet, worn and patched. The compositional formula of the pyramid and triangle remains from his earlier work, as does the carved-panel background. Most important of all, perhaps, in the light of the present exhibition, is the early printed volume ("1501") of Dante's "Divina Commedia" represented as propped against the cabinet door to the right rear.

9. Karl Kasten (1916-). **Quest in Limbo.** Gouache on heavy paper. 1953. H., 20½". W., 26¼". Lent by the Mills College Art Gallery, Oakland, California.

Karl Kasten is Professor of Art at the University of California in Berkeley. Robert N. Beetem, Curator of the Mills College Art Gallery, has described the work as follows:

The painting, referred to by the artist as both "quest" and "search", has the large crystalline forms used by the painter in the 'fifties, forms which suggest both geometric and organic forms, sometimes pointed, but growing. Because the values of the color areas are so close, the colors—principally blues and reds—are very important, and the effect of vibration is lost in black and white. The artist has admitted the Dantesque origin of the picture, and, though ostensibly abstract, the forms are suggestive of its theme. The central configuration suggests a human figure menaced by the expanding diamond-shaped forms on either side; the movement of blues from top to bottom invokes the feeling of a flowing movement, the reds, blues, and touch of green, white, and black, suggest burning, vibrating.

The technique ranges from thin washes to crusts of gouache used like oil; scumbled paint is used throughout for effects of spatial depth.

Paintings. 11. Kenneth Callahan. "Purgatorio." Gouache on paper. 1959.

Photo, Pete Lidell.



10. Karl Kasten (1916-). **Dante**. Oil on canvas. Undated. H., 66". A., 72".
Lent by Karl Kasten, University of California, Berkeley.

Karl Kasten states in a letter, January 5, 1965:

All my work is nonobjective and a title usually has as little correlation to the content of a work as has the name of an individual to his personality or character. "Dante" is one of the exceptions. As the painting evolved, the colors—umbers, greens, reds, yellows—reminded me of an Italian landscape. Then the turbulence of the forms brought to mind the Delacroix painting depicting Dante crossing the lake in the infernal regions (see Paintings, Nos. 2 and 3, in this catalogue). Considering the majesty and magnitude of Dante's accomplishments, it seemed presumptuous, but I ventured to find some echo of his spirit in this work. For this reason, and perhaps to state my claim to a small share of his legacy, I gave the painting this title.

11. Kenneth Callahan (1906-). **Purgatorio**. Gouache on paper. 1959. H., 20 1/2". W. 12 1/4". Lent by Mr. and Mrs. C. Bagley Wright, Seattle.

Callahan was born in Spokane, Washington. He studied one year at the University of Washington, and on his own in Mexico (1934), London, Paris, and Florence (1936). From 1933 to 1953 he was on the staff of the Seattle Art Museum, fifteen years of this time as curator. In 1954 he received a Guggenheim Fellowship for travel and study in Europe.

The painting, "Purgatorio," is typical of Callahan's work in several respects. It shows his close contact with Oriental (principally Chinese) painting in its boldly direct brushwork in the gouache medium, its illusions of spatial depth, its openness of forms, its multiple imagery (human figures emerging from and disappearing into the masses of the mount of Purgatory), and its veiled half-statements of poetic suggestion (designed to draw the observer into active self-identification with the beings represented in the picture). The artist describes the emotional quality of many of his works, including the "Purgatorio", in the following statement:

The feeling of despair you find in the paintings results from my attempt to comment on men's avoidance of the truth which I feel lies in the inter-relationship of all things in life—rocks, people, ideas, animals, galaxies, atoms—which all stem from one Godhead and which all are part of that Godhead, inevitable, interrelated.



DANTE IN SCULPTURES

Sculptures. 8. Auguste Rodin. "Polyphemus and Acis". Bronze. 1888. Photo, Courtesy of California Palace of the Legion of Honor, San Francisco.



1. John Adams Jackson (1825-1879). **Dante**. Marble relief, c. 1853. H. $18\frac{7}{8}$ ". W., $13\frac{3}{8}$ ". Lent by the Dante Society of America, Cambridge, Massachusetts.

Jackson's first recorded sculptures date from 1851. After visiting Florence in 1853, he resided in the United States from 1854-1860, before returning to Florence to live the rest of his life. According to the sculptor's daughter, Miss Margaret Hastings Jackson, her father was permitted in 1853 to make a tracing of the head of Dante from the portrait ascribed to Giotto in the Bargello in Florence. From this tracing Jackson made the marble bas-relief, adding a laurel wreath to break the smooth line of the stone. The relief corresponds more closely to a tracing made by Seymour Kirkup (see Prints and Drawings, No. 1, this catalogue), immediately after the Giotto portrait was uncovered in 1840, than it does to tracings or drawings made after the "restoration" in 1841, which altered the lines and colors of the original portrait. It is, therefore, considered one of the better recreations of Giotto's original. The relief was presented in March, 1936, to Ernest Hatch Wilkins, then President of the Dante Society of America, by the sculptor's daughter.

2. William Michael Harnett (1848-1892). **Head of Dante**. Bronze relief, mounted on black painted wooden panel. 1873. H., $2\frac{5}{8}$ ". H. of panel, $7\frac{1}{2}$ ". W. of panel, 5". Panel framed in gold leaf frame, then mounted in glass-enclosed shadow box lined with red velvet. Lent by Harold H. Hays, Philadelphia.

Harnett entered the Pennsylvania Academy of Fine Arts in 1867, and found work in New York in 1869. At the Academy he drew from casts of such classical works as a Head of Minerva and the Discus Thrower. His drawings of these works are dated 1873. Harnett's first public showing was in the annual exhibition at the National Academy of Design in 1875. The "Head of Dante" is believed to be the only existing example of metal work done by Harnett. The meticulous craftsmanship which characterized Harnett's paintings is obvious in it. The relief was last exhibited publicly in September, 1893, at St. Elizabeth's Church in Philadelphia. It was, at that time, part of the private collection of John Hedges, a collector of Harnett's works.

3. Paul Troubetzkoy (1866-1938). **Model for a Monument to Dante.** Bronze. 1893. H., 37½". Lent by the M. H. De Young Memorial Museum, San Francisco.

Paul Troubetzkoy, son of a Russian prince and an American mother, was born in a villa on Lago Maggiore in northern Italy and it was on this same lake that he died. As both a sculptor and a painter he was largely self-taught; in spite of this lack of organized training, he achieved a considerable reputation during the course of his life as a portraitist in clay for casting in bronze. Among the busts which he executed are those of Auguste Rodin, Anatole France, Archer Huntington, Gabriele d'Annunzio, Giovanni Segantini, George Bernard Shaw, and himself (in the collection of artists' self-portraits in the Uffizi Gallery in Florence). An equestrian portrait of Tolstoy resulted from his close friendship with the Russian man of letters. During the years of the First World War, 1914-1920, Troubetzkoy lived in the United States, but after that for the remainder of his life he resided alternately in Paris and in his villa on Lago Maggiore. He executed a number of public monuments for various cities in Europe and the United States, but that for which the sculpture in the present exhibition was intended as a preliminary model seems never to have been carried out. It represents Dante standing on a high and massive podium around the base of which are developed reliefs having scenes from the "Inferno" for subject. The model is signed by the artist and inscribed as cast by G. Strada, Milano, 1893.

4. Auguste Rodin (1840-1917). **The Gates of Hell.** Photograph of colossal bronze relief (one replica is at the Rodin Museum, a part of the Philadelphia Museum of Art, Philadelphia). 1880-1917. Dimensions of actual work: H. 216". W., 144". D., 33". Dimensions of photograph: H. 20". W., 16". Photograph, Museum of Art, University of Oregon (Friends of the Museum purchase, 1964).

In 1880 Rodin received a commission from the French government for the design of the doors for an entranceway to a projected building to house the Musée des Arts Décoratifs in Paris. Portals of the type originally intended had a long tradition, beginning with the doors of Santa Sabina in Rome in the fourth century, A.D. Other famed examples are those of St. Michael's in Hildesheim, San Zeno in Verona, the Cathedral of Pisa, the Florentine Baptistery, and the Church of San Lorenzo in Florence. These works of the past had enhanced sacred buildings; Rodin's Gates were to be part of a secular structure. Despite this, Rodin chose his theme from Dante's "Inferno". He stated that he intended no moral purpose in the "Gates of Hell", yet the work eventually became one of the most moving commentaries on humanity's spiritual dilemma. The museum for which the Gates were originally intended was never built, and the Gates themselves consequently were isolated from their original architectural connection. The project became, however, the largest of Rodin's lifetime. He eventually repaid to the government the money advanced him on the commission in order to be free to develop the work as a private creation. A large portion of the free-standing works produced by Rodin after 1880, including the "Three Shades", "Adam", "Eve", "The Thinker", "Prodigal Son", "I Am Beautiful", "The Kiss", and the three works included in this exhibition, were connected in some way with these gigantic reliefs. Throughout the thirty-seven years which Rodin spent on the Gates, he repeatedly changed, subtracted from, and added to the work. He was still not satisfied with it at the time of his death.

Sculptures. 2. William Michael Harnett. "Head of Dante". Bronze relief. 1873.
Photo, Jules Schick, Philadelphia.



SCULPTURES

forty-nine

Sculptures. 3. Paul Troubetzkoy. "Model for a Monument to Dante". Bronze. 1893. Photo, Courtesy of the M. H. De Young Memorial Museum, San Francisco.



5. Auguste Rodin (1840-1917). **The Thinker**. Photograph of cast bronze sculpture (one replica is in front of the California Palace of the Legion of Honor, San Francisco). 1880-1890. Dimensions of actual work: H., 79". Dimensions of photograph: H., 20". W., 16". Photograph, Museum of Art, University of Oregon (Friends of the Museum purchase, 1964).

"The Thinker" was originally designed by Rodin for a place in the center and near the top of the "Gates of Hell". It can still be seen there in the final version of the Gates. Rodin at one time removed the figure from the Gates and several times with variations enlarged it to colossal size. In these monumental forms it has become widely known. The meaning of the figure and its relation to the Gates were explained by Rodin shortly before his death. He seemed most concerned with having the figure express the "act of thinking" when he said: "Nature gives me my model, life and thought; the nostrils breathe, the heart beats, the lungs inhale, the being thinks, and feels, has pains and joys, ambitions, passions and emotions. These I must express. What makes my Thinker think is that he thinks not only with his brain, with his knitted brow, his distended nostrils and compressed lips, but with every muscle of his arms, back and legs, with his clenched fist and gripping toes." In speaking of "The Thinker" and his relation to the Gates, Rodin stated that his original idea had been to depict Dante seated on a rock before the doors planning his poem. He eventually concluded that Dante, if separated from the whole of the Gates in this way, would not convey the meaning he wished to express. So, in Rodin's words, he ". . . conceived another thinker, a naked man, seated upon a rock, his feet drawn under him, his fist against his teeth. . . . The fertile thought slowly elaborates itself within his brain. He is no longer dreamer, he is creator."

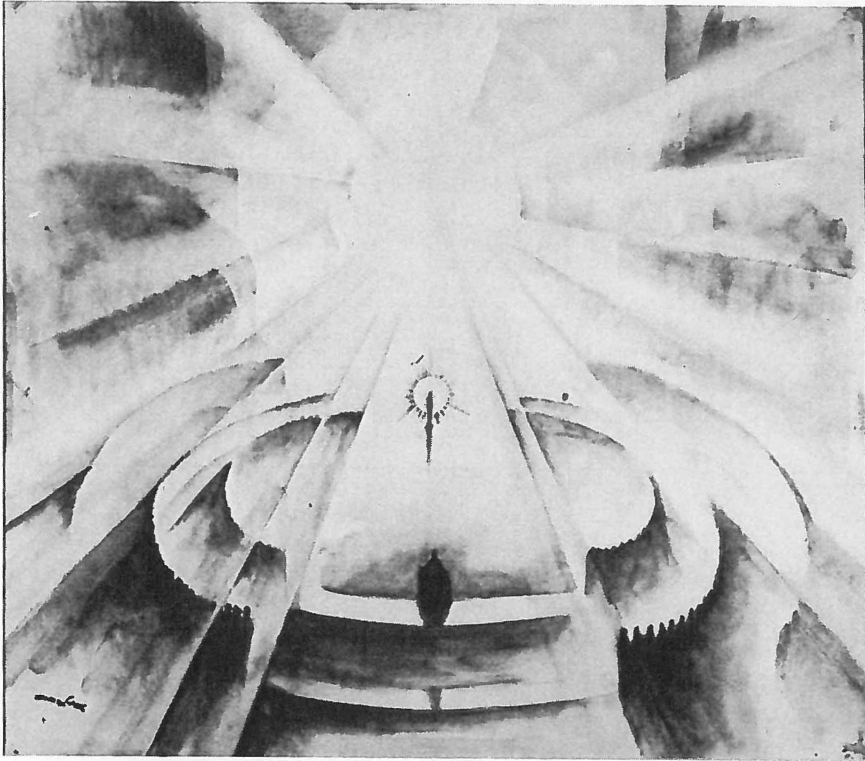
6. Auguste Rodin (1840-1917). **Fugitive Love (Fugit Amor)**. Bronze. 1880-82. H., 14 $\frac{5}{8}$ ". L. 19 $\frac{1}{8}$ ". Lent by the California Palace of the Legion of Honor (Spreckels Collection), San Francisco.
7. Auguste Rodin (1840-1917). **Mask of a Woman with a Turned-Up Nose (Petite Tête au nez retroussé)**. Bronze. 1885. H., 4 $\frac{1}{2}$ ". Lent by the California Palace of the Legion of Honor (Spreckels Collection), San Francisco.
8. Auguste Rodin (1840-1917). **Polyphemus and Acis (Polyphème et Acis)**. Bronze. 1888. H., 11 $\frac{1}{8}$ ". Lent by the California Palace of the Legion of Honor (Spreckels Collection), San Francisco.

The three pieces of Rodin's sculpture included in this exhibition (Nos. 6, 7, and 8) are examples of works created out of details for the "Gates of Hell". Each can be seen to express one or more of the emotions Rodin conveyed in the Gates—the "anguished withdrawal into the self" of the figures portrayed, the "futility of resistance to the pull of the tomb", the power and consequence of passions, the longing for some form of communion (so well portrayed in the "Fugitive Love"), despair and hope, travail and ecstasy, defeat and the glory of attainment.



DANTE IN THE THEATRE

Theatre. 12. Norman Bel Geddes. "Dante Meets Beatrice", Watercolor. 1921.
Photo, Theatre Arts Library, University of Texas.



DANTE IN ART

fifty-four

1. Norman Bel Geddes (1893-1958). **Stage Designs for Dante's Divine Comedy**. 1921. Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).

Norman Bel Geddes was a self-taught artist who began his career in commercial art in 1914. His interest later shifted to stage designing and architectural planning. It is for his stage designs that he is most widely known. Bel Geddes was responsible for many of the changes in traditional theatre art which have made possible the unique and impressive effects achieved in today's theatre. His chief concern was to unify all elements in a stage production—dialogue, movement of the actors, lighting and music—into a satisfying and realistic whole. To achieve this end he introduced innovations such as spotlighting (the first use of this being in 1914 when a single thousand-watt spotlight was beamed through a stovepipe onto the face of the actors), and the use of light to create a mood or to highlight significant features on a stage. He also returned to the Greek idea of "arena theatre" to bring the audience closer to the action on stage. In many cases Bel Geddes also worked on sound effects and music to accompany dramatic productions, and often modified or expanded action on stage to clarify or intensify a point in the drama. The project for the "Divine Comedy" was begun at a time in Bel Geddes' life when he was idle and discouraged. Even though he soon became engrossed in other projects, he continued for many months to devote as much time as possible to it. In presenting the "Divine Comedy" in theatre form, Bel Geddes made no attempt to be literal. Rather, he strove to convey the universal quality which Dante's great work had achieved. To do this, he went through the entire work, eliminating, rearranging, and deciding which incidents should be portrayed. The task became so complex that he eventually found it necessary to devise an entirely new system of script writing. The result was unique and interesting. The method resembled an orchestral score, the various elements (spoken word, lighting, movements of the principal actors, movements of the subordinate actors, voices of the principal actors, voices of the subordinate actors, and music) being divided into groups much as the instruments are grouped in an orchestra. These groups were listed from top to bottom on a page. Each page was then divided by vertical lines into quarters representing fifteen seconds time, each page thereby encompassing one full minute. By reading a page from left to right the synchronization of each part with every other part at any specific moment is clear. Bel Geddes worked on all parts of the project simultaneously, revising the script at the same time as he was making drawings and models. This plan resulted in a coherent and well-organized finished product. Details of the stage as Bel Geddes pictures its construction are complete and compose a revolutionary design for the time in which it was conceived. The general shape was circular, being planned for 135 feet in width. It was to be composed entirely of steps, the center being a pit. A wall seven feet high was to separate the audience from the pit. In the wall Bel Geddes planned swinging doors wide enough to permit two people to pass through. The wall was to run halfway around the stage and connect at either end with two of the four 75-foot towers. Inside the towers the space was to be divided into floors and utilized for dressing rooms, assembling rooms, rooms for storage of properties and costumes, etc. Entrances to the stage were planned at several levels. Bel Geddes intended the production for either an outdoor or an indoor setting (if indoor, the size would have limited it to a structure such as Madison Square Garden). The "Divine Comedy" as Bel Geddes pictures it has never been produced.

The following twenty-five items are from the Norman Bel Geddes Stage Production for Dante's "Divine Comedy". The sanguine drawings are part of a series of 64 such drawings by Bel Geddes which visualize the lighting

for every alternate minute during the production. In these drawings can be seen some of the amazing effects Bel Geddes achieved with lighting. Scenery was replaced with a "moving variety of form and effect" achieved by blotting out or throwing into sharp relief some section of the stage. During the Inferno section of the "Divine Comedy" the light comes from the pit; during the Purgatory section the stage is lighted from behind; and in the Paradise section the light is diffused more and more (coming first from above and spreading) until the point in the text where Dante exclaims: "O abundant Grace, by the Eternal Light, let my sight be consumed"! at which point the intense light is turned directly into the audience. Watercolor paintings and charcoal renderings portray significant moments in the production, photographs show the actual stage model with figures placed as Bel Geddes directed, manuscript pages and plans and elevations are included showing clearly the detailed attention given by the designer to each aspect of the drama.

1. Norman Bel Geddes. (1893-1958). **At the Beginning of His Search for Infinity, Dante is Stopped by the Three Beasts.** Sanguine drawing. 1921. H., 27". W., 30". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
2. Norman Bel Geddes. (1893-1958). **Dante Talks with the Condemned Souls Across the Orange-lit Pit of Hell.** 1921. Sanguine drawing. H., 26½". W., 29½". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
3. Norman Bel Geddes. (1893-1958). **Circles of Agonizing Souls and Immense Wavering Shadows in a Glare of Crimson.** Sanguine drawing. 1921. H., 26½". W., 29½". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
4. Norman Bel Geddes. (1893-1958). **Beatrice and Dante Ascend in Blinding Light from Purgatory to Heaven.** Sanguine drawing. 1921. H., 27". W., 30". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
5. Norman Bel Geddes. (1893-1958). **Dante Meets with the Three Beasts.** Sanguine drawing. 1921. H., 27". W., 30". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
6. Norman Bel Geddes. (1893-1958). **The Movement is the Convulsions of Decayed Humanity.** Sanguine drawing. 1921. H., 27". W., 30". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).

7. Norman Bel Geddes. (1893-1958). **The Multitude Challenges the Passage of the Living One to the Depths.** Sanguine drawing. 1921. H., 27". W., 30". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
8. Norman Bel Geddes. (1893-1958). **Beatrice Appears in a Bolt of Light.** Sanguine drawing. 1921. H., 27". W., 30". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
9. Norman Bel Geddes. (1893-1958). **The Earth Forms Rise in Groups and Divide.** Watercolor. 1921. H., 26 1/2". W., 29 1/2". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
10. Norman Bel Geddes. (1893-1958). **A Winged Figure Jumps Over Dante's Head.** Watercolor. 1921. H., 26 1/2". W., 29 1/2". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
11. Norman Bel Geddes. (1893-1958). **Two Winged Guardians of Purgatory.** Watercolor. 1921. H., 26 1/2". W., 29 1/2". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
12. Norman Bel Geddes. (1893-1958). **Dante Meets Beatrice.** Watercolor. 1921. H., 26 1/2". W., 29 1/2". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
13. Norman Bel Geddes. (1893-1958). **Dante and Virgil Watch the Winged Harpies Across the Chasm.** Charcoal rendering. 1921. H., 28". W., 33 1/4". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
14. Norman Bel Geddes. (1893-1958). **Floor Plan for Showing Half Plan of Stage.** Plans and elevations. 1921. Dimensions of stage: W., 124 feet. Depth, 148 feet. Dimensions of plans: H., 33". W., 73". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).

15. Norman Bel Geddes. (1893-1958). **Cross Section of Stage Showing Frontal Elevation of Towers.** Plans and elevations. 1921. Dimensions of stage: H., (of towers) 60 feet in rear, 34 feet in front. Dimensions of plans: H., 30". W., 66". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
16. Norman Bel Geddes. (1893-1958). **Duplicated Excerpts from the Timed Script for the First Thirty Minutes of Production.** Pages from the production manuscript. 1921. H., 8 1/2". W., 15". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
17. Norman Bel Geddes. (1893-1958). **Fully Lighted Stage Model Before Setting Scenes.** Photograph. 1921. H., 26 1/2". W., 23 1/4". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
18. Norman Bel Geddes. (1893-1958). **Model with Figures in Place for Scene: Above Dante and Virgil Winged Creatures in Yellow Light, and in the Shadows the Damned Emerge!** Photograph. 1921. Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).
19. Norman Bel Geddes. (1893-1958). **Model with Figures in Place for Scene. Dante Meets Beatrice.** Photograph. 1921. H., 26 1/2". W., 23 1/4". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of Edgar G. Tobin Foundation).
20. Norman Bel Geddes. (1893-1958). **Four Scenes with Figures in Place.** Photograph (plate of four). 1921. H., 27 1/2". W., 33". Lent by the Hoblitzelle Theatre Arts Library of the University of Texas, Austin, Texas (gift of the Edgar G. Tobin Foundation).

**FRIENDS OF THE MUSEUM, MUSEUM OF ART, UNIVERSITY OF OREGON
BOARD OF GOVERNORS:**

James Longwood, *Chairman*; Mrs. Paul Kleinsorge, *Vice-Chairman*; Wayne Atwood, *Treasurer*; Mrs. Lloyd Cummings, *Secretary*; Wallace S. Baldinger, John J. Baratte, M. Mark Clarke, Ralph Cobb, James F. Colley, Mrs. Henry L. Corbett, Jr., Walter L. Creese, David C. Duniway, Mrs. Robert M. Glass, Ehrman Giustina, Mrs. Dale Hansen, Jarold A. Kieffer, Mrs. Josephine Kittredge, Mrs. George Lenci, Mrs. Roy E. Lieuallen, Mrs. Fred C. Lorish, Mrs. C. R. Manerud, Mrs. Donald McCarger, Mrs. Keith B. McGillivray, Mrs. Josephine Moore, Kenneth H. O'Neil (deceased), Marvin E. Piquet, Mrs. E. Charles Pressman, Mrs. Fred Sohn, Mrs. Nicholas Sullivan, Mrs. Gordon Thomas, Hale Thompson, Mrs. Harold F. Wendel, Dr. Charles S. Williams, Richard C. Williams, William W. Wilson; Mrs. William A. Haseltine, *honorary*, Rolf Klep, *honorary*, Dr. Robert H. Shiomi, *honorary*.

BENEFACTOR MEMBERS: Mrs. Louis K. Anspacher, Mr. and Mrs. Herbert Baker, Mr. and Mrs. Wallace Baldinger, Mr. and Mrs. Edwin Binney, 3rd, Mr. and Mrs. A. Edward Colcord, Mr. and Mrs. C. R. Curtis, Mr. and Mrs. William Heller Ehrman (Mrs. Ehrman, deceased, 1964), Eugene Business and Professional Women's Club, Mr. and Mrs. Winston Guest, Mrs. William A. Haseltine, Junior Service League of Eugene, Keisei-kai, Mr. and Mrs. Rolf Klep, Leon Korn, Mr. and Mrs. Jan Mauritz, Mr. and Mrs. William J. Minihan, Mr. and Mrs. Marvin E. Piquet, Dr. and Mrs. Robert H. Shiomi, Mrs. Mark R. Sponenburgh, United States National Bank of Oregon, Mr. and Mrs. Sam Bass Warner, Mr. and Mrs. Donald A. Watne, Mr. and Mrs. Harold F. Wendel, Mr. and Mrs. Walter Woodard.

PATRON MEMBERS: Mr. and Mrs. Wallace Baldinger, Burt Brown Barker, President and Mrs. Arthur S. Flemming, Mr. and Mrs. Kenneth W. Ford, Mr. and Mrs. Will Gonyea, Mrs. Ray and Miss Martha Goodrich, Mr. and Mrs. Dale Hansen, Mrs. Allen Jones, Mr. and Mrs. Jarold A. Kieffer, Mr. and Mrs. Paul L. Kleinsorge, Mr. and Mrs. Joseph McKeown, Dr. and Mrs. Robert H. Shiomi, Mrs. L. B. Sigwart, Mr. and Mrs. Fred Sohn, Dr. and Mrs. Nicholas Sullivan, Mrs. Basil T. Williams.

BUSINESS AND ORGANIZATIONAL MEMBERS: Lila Colwell, Inc., First National Bank of Oregon, Giustina Brothers Lumber and Plywood, Hult Lumber Company, Junior League of Eugene, Junior Service League of Eugene, June S. Jones Company, Lutes and Amundson, A.I.A., Morin and Longwood, A.I.A., Rubenstein Furniture Company, Timberlane Lumber Company, United States National Bank of Oregon, Wilmsen, Endicott and Unthank, A.I.A.

COVER. Negative print of a photograph. Giotto (Angiolotto di Bondone, 1266-1336), friend of Dante (attrib.). "Portrait of Dante," detail of the fresco in the Bargello, Florence, uncovered July 21, 1840. Negative print by Pete Liddell, Photo Bureau, University of Oregon.

Catalogue Price

One Dollar

