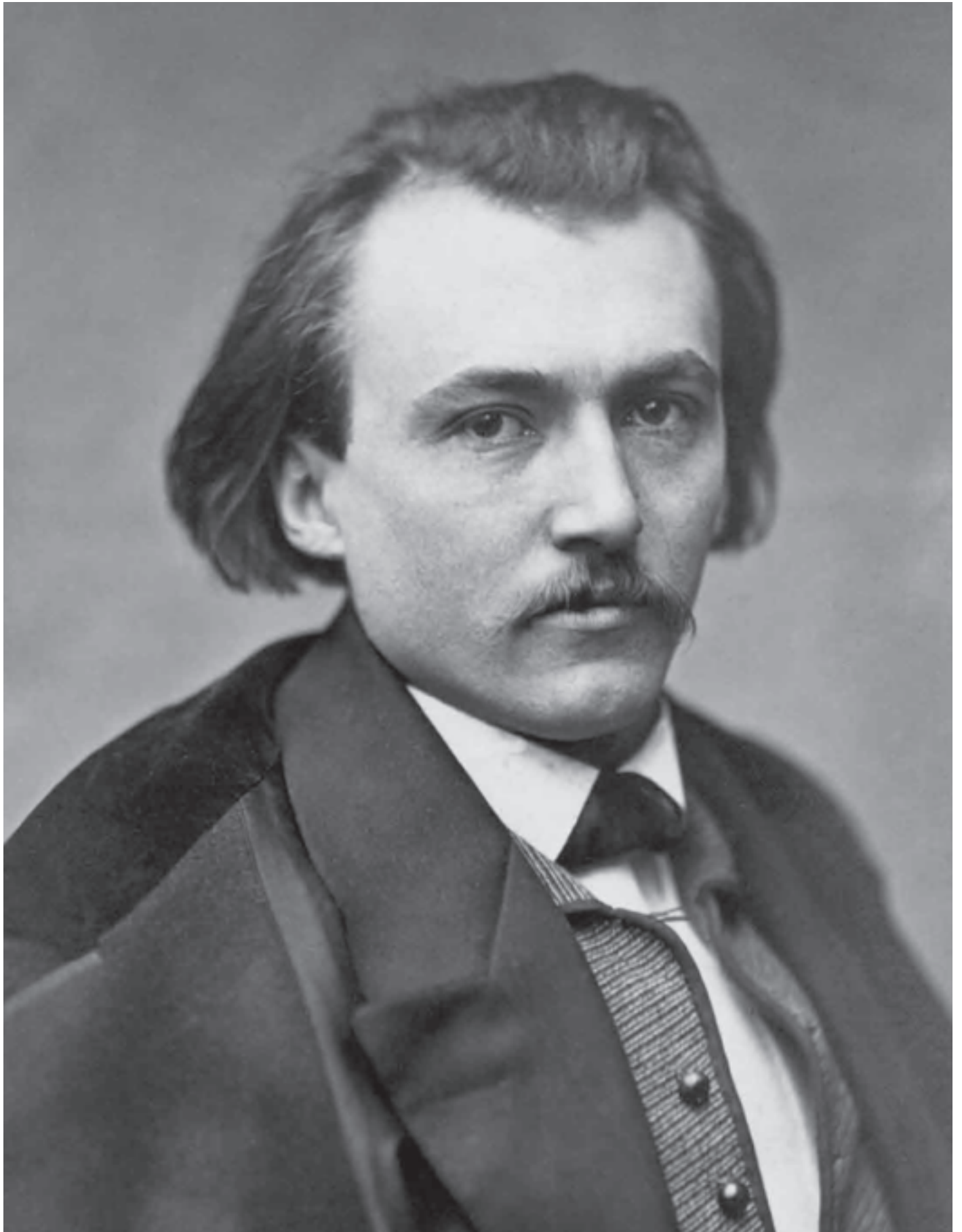


PREFACE

Illustrator, printmaker, painter, sculptor... Gustave Doré was a complete artist. His literary illustrations have become part of our collective unconscious and continue to influence cinema, animation, graphic novels and advertising. He was one of the most gifted as well as one of the most prolific draughtsmen of the nineteenth century. Aged thirty-three, he ironically declared that he had 'done only 100,000 drawings.' Needless to say, when he died at the age of fifty-one his catalogue raisonné was colossal. The aim of this book is neither to compile nor take stock of his gargantuan production but to highlight the works we consider the most important, most visually striking and most reflective of his career and style.

The works reproduced and discussed in this book were chosen with an array of chronological, thematic and aesthetic criteria in mind. Doré tried his hand at everything, caricaturing his contemporaries, illustrating reports from the battlefield, fables, poetry and novels as well as painting allegorical pictures and landscapes. He produced comical caricatures, serious images, epic visions and contemplative views; he observed reality and yet was a virtuoso of fantasy. It is this profusion and diversity that we have sought to present.

The choices we have made of these works for their aesthetic power are subjective. For this, we take full responsibility. Thematically, stylistically and formally, they strongly reveal Gustave Doré's personality as an artist and his virtuosity, but also his personal tastes: his love of starry nights, forests of tall dark pines, rugged landscapes, sword fights, fairy-tale castles, flying creatures, sea monsters... In short, Doré loved to dream and make us dream. He cultivated the marvellous, the wonderful, the fantastic.



Gustave Doré's List

IN 1865, GUSTAVE DORÉ DICTATED TO HIS MOTHER
A LIST OF THE LITERARY WORKS HE WANTED TO ILLUSTRATE
IN THE YEARS TO FOLLOW. SOME HE HAD ALREADY DONE AND OTHERS
HE WOULD UNFORTUNATELY NEVER DO. THIS LIST WAS REALISED
FOR BLANCHE ROOSEVELT'S BIOGRAPHY OF THE ARTIST FIRST
PUBLISHED IN ENGLISH IN 1885 AND THEN, IN 1887, IN FRENCH.

I conceived at this epoch (1855) the plan of those large folio editions, of which Dante was the first volume published. My idea was then, and always has been since, to produce in a uniform style an edition of all the masterpieces in literature of the best authors, epic, comic, and tragic. But the publishers to whom I submitted this project did not consider my plan a *practical* one. They tried to prove to me that it was not at a time when the business of booksellers and publishers had extreme cheapness for its basis, that they could venture to offer to the public, works which must cost at least *one hundred francs* per volume. They insisted that I had not the slightest chance of success in creating this counter current; whilst I, for my part, reasoned from an entirely opposite point of view, basing my arguments and hopes upon the fact that, in every age when art or industry has exhibited a tendency to languish, there have always remained a few hundred individuals who have protested against so pernicious a state of affairs, and have been ready and willing to pay a handsome price for any careful and well-published work which should be brought out. My arguments, alas! were unavailing; and to prove my words, I was obliged to publish at *my own expense* the first of these books, which happened to be the *Inferno* of Dante. The success, and more especially the sale, of this work fully justified my forecast; and thenceforth my publishers recognized the possibility of producing a grand collection of illustrated books in folio. Of this projected series seven volumes have appeared up to the present time, and should my plans be carefully followed out, this collection should comprise about thirty volumes, the names of which I give you in the following list. I venture to think that it may not be wholly uninteresting to know by anticipation the work I have mapped out for the next *ten years*:

Dante: <i>Inferno</i>	Done.	<i>Romancero</i>	To do.
Dante: <i>Purgatory</i>	To do.	<i>One Thousand and One Nights</i> .	To do.
Dante: <i>Paradise</i>	To do.	Molière	Done.
<i>Fairy Tales of Perrault</i>	Done.	La Fontaine	To do.
<i>Don Quixote</i>	Done.	Racine	To do.
<i>The Imitation of Christ</i>	To do.	Corneille	To do.
<i>Lives of the Saints</i>	To do.	Milton	To do.
Homer: <i>Iliad & Odyssey</i>	To do.	Byron	Done.
Virgil: <i>Georgics & Aeneid</i>	To do.	Spencer	To do.
Ovid: <i>Metamorphoses</i>	To do.	Shakespeare	To do.
Aeschylus: <i>Tragedies</i>	To do.	Goldsmith:	
Horace	To do.	<i>The Vicar of Wakefield</i>	To do.
Anacreon	To do.	Goethe: <i>Faust</i>	To do.
Lucan: <i>Pharsalia</i>	To do.	Schiller: <i>Plays</i>	To do.
Ariosto: <i>Orlando Furioso</i>	To do.	Hoffmann: <i>Tales</i>	To do.
Tasso: <i>Jerusalem Delivered</i> ...	To do.	Lamartine: <i>Poetic Meditations</i> ..	To do.
Ossian	To do.	Plutarch: <i>Lives</i>	To do.
Excerpts from the <i>Edda</i>	To do.	Boccaccio	To do.
<i>Nibelungenlied</i>	To do.	Montaigne	To do.

Here I stop, because I am no longer writing biographical notes, but drawing largely on the future. However, should you need any other special information, I shall be happy to send it by return of post.

Yours, Gustave Doré'

← **Opposite page and subsequent double page:**
Gustave Doré photographed as a portrait by Pierre Petit, ca 1865, and reclining by Oscar Gustave Rejlander, ca 1860.

Gustave Doré

Eclectic Artist & Traveller

1832

6 January, the birth of Louis Auguste Gustave Doré in Strasbourg.

1843

Does his first caricatures and draws from Dante's *Divine Comedy*.

1847

Aged fifteen, he shows his drawings to Charles Philipon, who launches his career in the press.

1837

Aged five, illustrates his letters and school exercise books with drawings.

1845

Aged thirteen, *Vogue de Brou* is his first published work, lithographed at Bourg-en-Bresse.

1848

The Doré family joins Gustave in Paris. With two drawings, he exhibits for the first time at the Salon of Painting and Sculpture, known simply as 'The Salon', and contributes to the satirical *Journal pour rire*.

1883

On 23 January, Gustave Doré dies of a violent attack of angina at his home in Paris.

1879

Last major literary illustration, Ludovico Ariosto's *Orlando Furioso*. He is made an officer in the Legion of Honour.

1877

Shows a sculpture, *Fate and Love*, for the first time at the Salon.

1882

Last large-scale religious painting: *The Vale of Tears*.

1878

An asthmatic, he has his first attacks of angina, which he remedies with stays in the Swiss Alps and the use of opium.

1873

Ten-week trip to Scotland.

CIRCLE OF FRIENDS

Doré led a very active social life in Paris. His famous friends included the photographer Nadar, the newspaper publisher Paul Dalloz, the writer Théophile Gautier and the composers Franz Liszt, Gioachino Rossini, Richard Wagner and Camille Saint-Saëns. Doré was fond of hosting artistic salons and social soirées for them.

WELL TRAVELLED

Throughout his life, Doré regularly spent his holidays in the Alps, in Savoy, Switzerland or Italy. An extensive traveller for his time, he went to Brittany, Holland, Cologne, Belgium, Tyrol, Venice, the Pyrenees and Spain, and regularly went to London and Scotland.

HIGH-PROFILE LIAISONS

Doré never married and had no children, but he is known to have had affairs with several prominent women: the actress Alice Ozy, the opera sopranos Hortense Schneider and Christina Nilsson, the prima donna Adelina Patti (whom he hoped to marry), the demi-mondaine Cora Pearl and the stage legend Sarah Bernhardt.

1849

His father dies. Gustave, his mother and his two sisters move into a mansion in rue Saint-Dominique.

1852

Begins his career as a literary illustrator with *Œuvres illustrées* by the bibliophile Jacob Paul Lacroix (known as 'Bibliophile Jacob').

1855

His illustrations for François Rabelais's *Works* and then Honoré de Balzac's *Droll Stories* establish his fame.

1851

Shows his first painting at the Salon: *Pins sauvages*.

1854

The Crimean War is the subject of his first political drawings and caricatures.

1861

The publication of Dante's *Inferno* by Hachette is a huge success. He also shows three works inspired by the *Divine Comedy* at the Salon.

1872

Finishes his masterpiece in etching, *The Neophyte*. Exhibits his enormous painting *Christ Leaving the Praetorium* (the canvas had been rolled up and buried during the war).

1868

Completes the illustration of Dante's *Divine Comedy* with *Purgatory* and *Paradise*.

1866

The height of his glory as a literary illustrator and a year rich in publications, including John Milton's *Paradise Lost*

1870

Enlists in the National Guard during the Franco-Prussian War. During the Paris Commune, he moves to Versailles.

1867

Opening of the Doré Gallery in London, where he is already famous and well-established in the British publishing world.

1862-1863

Publishes numerous illustrations for Perrault's *Fairy Tales*, Cervantes's *Don Quixote* and Chateaubriand's *Atala*.





Gustave
Doré
and Printmaking

P. 14



3 PRINTMAKING TECHNIQUES

Lithography, etching and wood engraving

Gustave
Doré
the Illustrator

P. 34



26 LITERARY WORKS

Novels, poems, fables, fairy tales, wartime chronicles
and travel writing

Gustave
Doré
the Caricaturist

P. 398



3 ALBUMS OF CARICATURES

Humorous drawings published in *Le Journal pour rire*

Gustave
Doré
the Painter

P. 410



22 PAINTINGS AND WATERCOLOURS

Mountain and woodland landscapes, historical scenes
and fairy-tale worlds

GUSTAVE
DORÉ
and Printmaking

tave

ré

making

The Man of Ten Thousand Prints

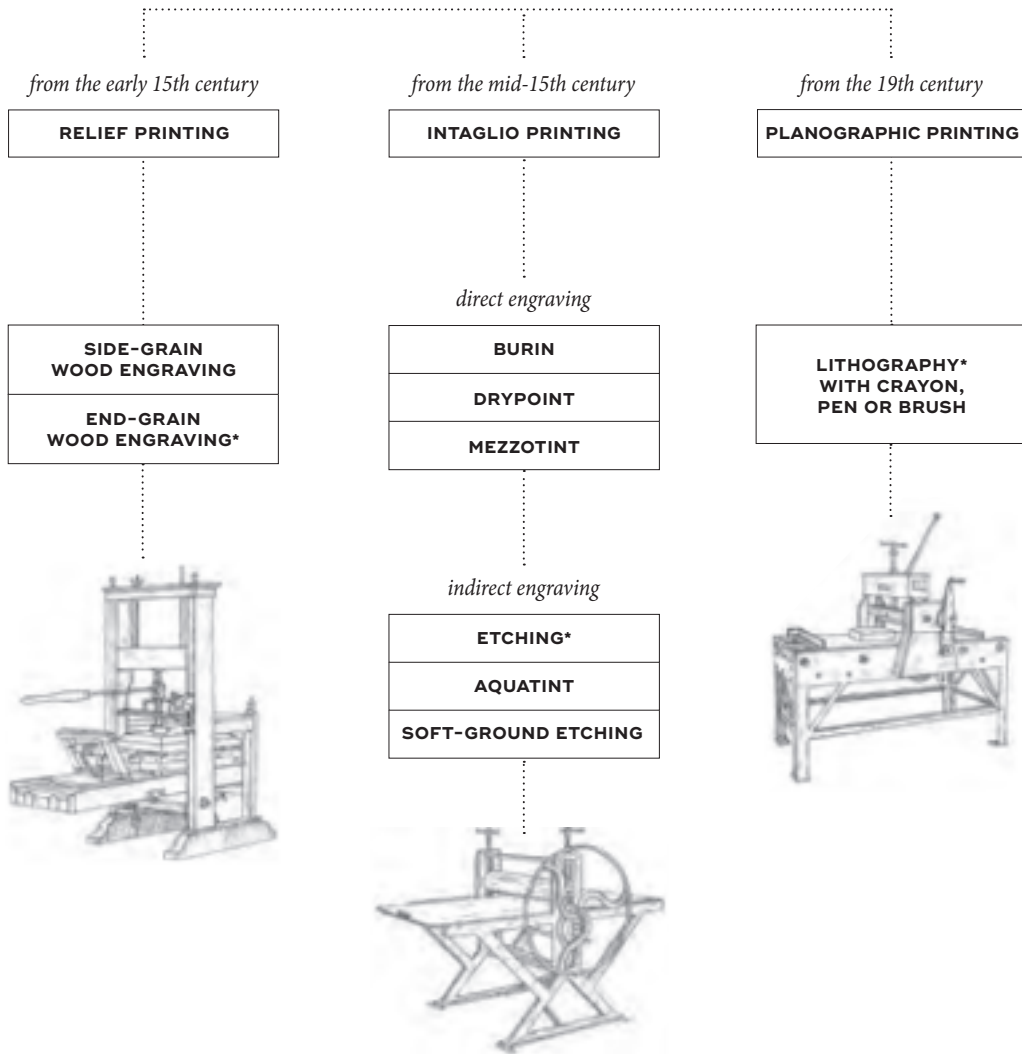
GUSTAVE DORÉ'S EXCEPTIONALLY PROLIFIC TALENT AS A PAINTER, SCULPTOR, CARTOONIST, WATERCOLOURIST, ETCHER AND LITHOGRAPHER DAZZLED HIS CONTEMPORARIES, WHO COULD ADMIRE HIS WORK IN EVERY SECTION OF THE PARIS SALON AS WELL AS IN BOOKS, ILLUSTRATED NEWSPAPERS AND JOURNALS.

In 1931, when he finished his catalogue of the complete works of Gustave Doré, Henri Leblanc indulged in an arithmetic exercise intended to 'satisfy the curiosity of a few collectors and connoisseurs', calculating that Doré's colossal total production of 11,013 works represented an average of 290 creations per year, 'almost a work a day if one discounts Sundays and national holidays'!

Within this corpus, his 10,026 prints – those works produced from a matrix on a press – represent slightly more than 90% of his entire output. Apart from its extraordinary abundance, Doré's printed production, spanning a period of over three decades, from 1845 to 1879, has the particularity of including the three principal families of printmaking: relief printing (end-grain wood engraving), intaglio (etching) and planographic printing (lithography).

Despite a few great successes, his production as an engraver and lithographer never rivalled his creations as an illustrator, the prime source of his fame during his lifetime and ever since. From the illustrated edition of Rabelais's *Works* in 1854 to *Orlando Furioso*, published four years before he died in 1879, Doré produced no less than 9,850 drawings (according to Leblanc) for books and periodicals, reproduced by more than one hundred and sixty engravers. He played his part in revolutionising the technique of engraving on end-grain woodblocks, not as an engraver but as an illustrator working in close collaboration with the craftsmen who interpreted his creations.

**THE THREE PRINCIPAL
PRINTMAKING FAMILIES**



→ **Key:**

Direct Engraving: the engraver works directly on the metal plate with a tool.

Indirect Engraving: the engraver uses a chemical to incise the metal plate.

* Techniques used by Gustave Doré. Each of these processes are illustrated step by step, pp. 19, 25 and 29.

The Exploration of Lithography

GUSTAVE DORÉ BEGAN HIS ARTISTIC CAREER IN 1845 AT THE TENDER AGE OF THIRTEEN. LITHOGRAPHY, EMPLOYED IN THE SATIRICAL PRESS, PROVIDED AN OPPORTUNITY FOR ARTISTS SEEKING TO MAKE A LIVING FROM THEIR ART. ALTHOUGH RECENT, THE TECHNIQUE WAS ALREADY WIDELY USED IN THE PUBLISHING WORLD.

Lithography was invented between 1796 and 1798 by the German playwright Alois Senefelder seeking a less expensive means of reproducing his works than traditional printing techniques.

After experimenting, his fortuitous discovery of a means of chemical printing on stone became lithography. As soon as it came into use in France, around 1815, it was adopted by artists of the Romantic period interested in the possibility of drawing freely on a prepared stone. Due to its lower production costs and increased print runs, it rapidly became popular with the publishers of illustrated satirical journals.

The young Doré showed his caricatures to Charles Philipon, founder of *La Caricature* and *Le Charivari*. The publisher gave him the opportunity to exercise his talents, while using the youth's precocity as a selling point when his first album was published in 1847: *The Labours of Hercules* were composed, drawn and lithographed by an artist aged fifteen who taught himself to draw without a teacher and without a traditional education. More comical albums followed. The twenty-seven plates of *Three Misunderstood and Discontented Artists*,

published in 1851, depict the tribulations of a playwright, Sombremine, a painter, Badigeon, and a musician, Tartarini, who leave to seek their fortunes in the provinces. A few months later, *The Displeasures of a Pleasure Trip* recounts the misadventures of a pair of retired shopkeepers travelling in the Alps. In 1854, *The Parisian Menagerie* and *The Different Publics of Paris* show his acute sense of observation of Parisian customs and habits.

Although influenced by the drawings of Rodolphe Töpffer, Grandville, Cham, Henry Monnier, Honoré Daumier and Paul Gavarni, these albums are full of graphic and narrative invention and original page compositions, which play on changes of scale and framing techniques, establishing Doré as a precursor of comic book authors. He explored the formal potentialities and textural possibilities of lithography, alternating his use of the pen (cursive and elliptic) and the crayon (more nuanced) or using both, sometimes scratching the stone with a scraper to obtain whites by means of abrasion. He used this inventive technique in a lithograph in an entirely different vein: *Rue de la Vieille-Lanterne*, registered as a legal deposit in April 1855 under the title *Allegory of the*

LITHOGRAPHY STEP BY STEP

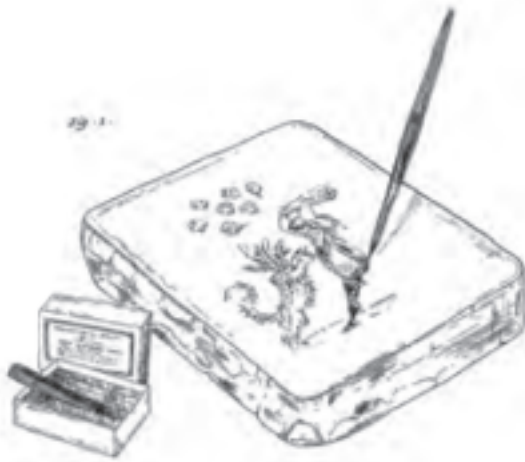


Fig. 1
DRAWING

The image is drawn on a polished limestone slab, with a good grain, using a pen, brush or crayon. The grease and oil-based ink or lithographic crayon adheres due to a chemical coating applied to the stone's surface.



Fig. 2
INKING

The stone is moistened and then inked. Porous, it retains the water except where the drawing or greasy ink, applied with a roller, has adhered to the surface.

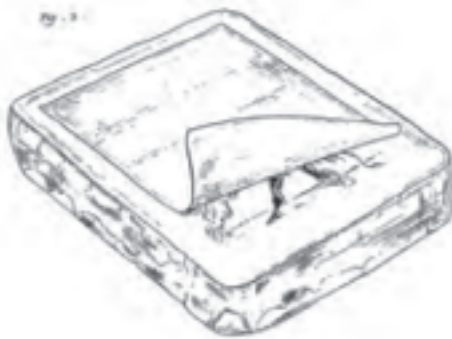


Fig. 3
PRINTING

The stone is covered with a sheet of paper, and both are run through a lithography press (see drawing, p. 20).

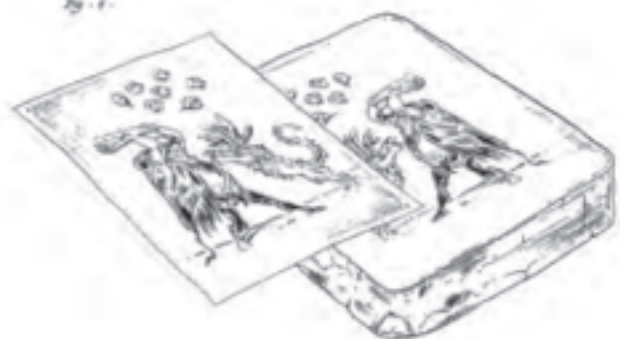
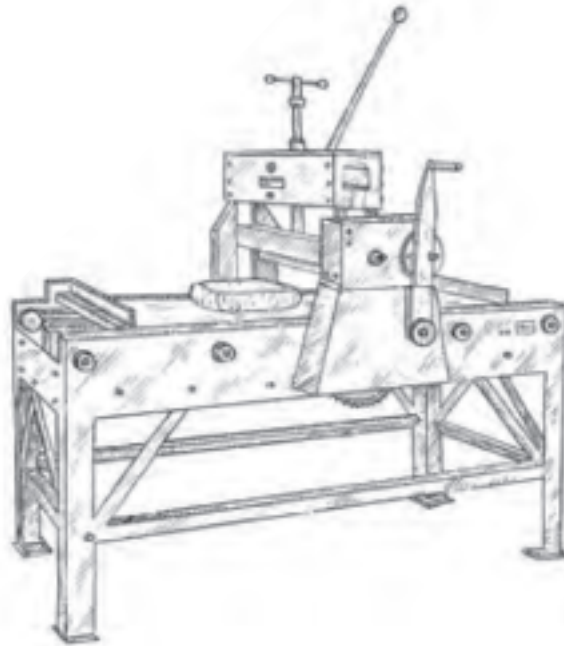


Fig. 4
RESULT

The printed drawing is an inverted copy of the matrix. The process is repeated to produce the required number of prints.



Lithography press

Death of Gérard de Nerval. Doré evoked the poet's tragic end, hanging himself from the barred window of an alley in central Paris on 26 January 1855. His morbid depiction of Nerval's suicide is offset by his allegorical image of the ascension of the poet's soul, drawn upward to a female heaven by Death. This oscillation between two, realist and fantastical poles, which characterizes Doré's art, is enhanced by the 'manière noire' or mezzotint lithography he used in the lower part of the composition. The surface of the stone was coated with an oil-based lithographic crayon, then the whites were created by scratching with a pointed tool, using a procedure developed a generation before by Eugène Delacroix. Doré abandoned illustrating comic literature, a genre at the very bottom of the artistic hierarchy, for printmaking for printmaking's sake, to create fully-fledged pictorial compositions in black and white. In 1857, he published a folio album of some twenty plates whose treatment is less daring than that of *Rue de la Vieille-Lanterne*. Five years later, in 1862, *L'Album de Gustave Doré* mixed compositions reinterpreting his paintings on canvas (*Between Sky and Earth*), independent drawings (*Andromeda*) and wood engravings ('the ogre' in Perrault's *Hop-o'-My-Thumb*). They show his fondness for transposing a subject from one medium to another but also his desire to benefit from the possibilities of

mass circulation provided by printmaking. *Episodes from the Crimean War*, published in 1855 and 1856 and the prequel to *Battles and Armed Conflicts in the Italian War of Independence*, published in 1859, were produced with this same ambition.

→ **Opposite:** *The Lernean Hydra*

Plate from *The Labours of Hercules* by Gustave Doré. Lithograph, 1847, Bibliothèque nationale de France, Paris

—

↓ **Following Pages:**

(left) *La Rue de la Vieille-Lanterne* or *Allegory of the Death of Gérard de Nerval*
Lithograph, 1855, National Gallery of Art, Washington, DC

(right, above) *The Lion*

Illustration published in *Sonnets et Eaux-fortes*.
Etching, 1869, Bibliothèque nationale de France, Paris

(right, below) *The Neophyte*

Second, unpublished plate. Etching, 1875, Bibliothèque nationale de France, Paris





The Temptation of Etching

ETCHING WAS BROUGHT BACK INTO FASHION IN 1862 BY THE PUBLISHER ALFRED CADART, THE PRINTER AUGUSTE DELÂTRE AND THE PRINTMAKER FÉLIX BRACQUEMOND. THE FREEDOM OF EXECUTION IT SHARES WITH LITHOGRAPHY WAS IDEALLY SUITED TO GUSTAVE DORÉ.

Of all the intaglio printmaking techniques – the family of processes in which an image is incised into a metal surface – etching is the most suitable for artists untrained in engraving. Having been ousted by the neoclassical rigour of the burin and smothered by the passion for lithography during the Romantic period, in the early 1860s etching began a process of rediscovery in a more favourable climate.

It was to execute a commission by Philippe Burty for the album *Sonnets et Eaux-fortes* (i.e., etchings), published by Alphonse Lemerre in 1869, that Gustave Doré turned his hand to etching. Portrayed in the manner of Antoine-Louis Barye or Eugène Delacroix, *The Lion*, illustrating a poem by Léon Cladel, is spontaneously drawn in the light manner of the etchings of the Société des Aquafortistes. His later etchings, apart from a few rare exceptions, do not have this simple, lively treatment typical of etchings executed by painters. From the book-size format to which he was accustomed, Doré gravitated to larger dimensions, uncommon for painter-engravers. His activity as an etcher, concentrated in the 1870s,

coincided with his stays in London for the opening of the Doré Gallery and his illustrations for *London, a Pilgrimage* by Blanchard Jerrold. There are also Spanish motifs, which refer to descriptions in *Spain* by Charles Davillier, published in 1874. The ambition and care taken over the realisation of one of them, *Interior of a Spanish Church*, etched in five states, foreshadows his famous etching *The Neophyte*, after his eponymous painting.

The idea for *The Neophyte*, a portrayal of a very young monk amongst elderly confreres, first appeared in 1855 in a lithograph entitled *Brother Angel*, inspired by the central character in George Sand's novel *Spiridion*. In 1868, the large canvas depicting twenty-three monks in two rows of stalls was acclaimed at the Paris Salon. Several very accomplished intermediary drawings enabled Doré to switch from the format of painting to that of engraving. Printed by Alfred Salmon in 1875, the engraved version of *The Neophyte* is both the culmination of his treatment of the subject and the pinnacle of his achievements as an etcher. *The Neophyte*, for which he produced no less than nine different plates, was his 'favourite

ETCHING STEP BY STEP



Fig. 1
WAXING

The copper plate is covered with a waxy ground resistant to acid.

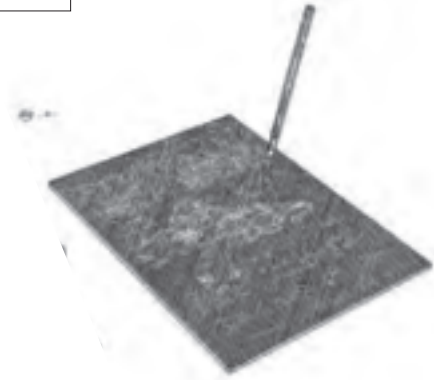


Fig. 2
DRAWING

The image is drawn with an etching needle on the coated copper plate

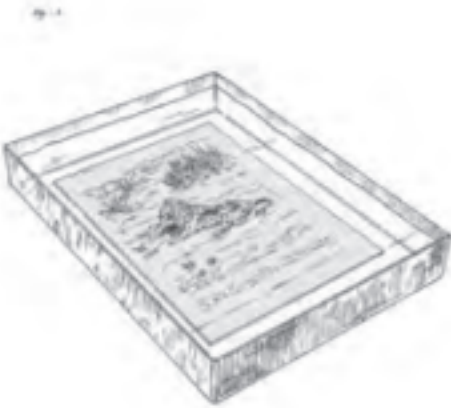


Fig. 3
ETCHING

The plate is dipped in acid which 'bites' into the metal exposed by the etching needle. The duration of dipping and the strength of the acid varies the intensity of the black tones.



Fig. 4
INKING

The copper matrix is then cleaned of wax, inked and wiped, leaving ink only in the etched lines.

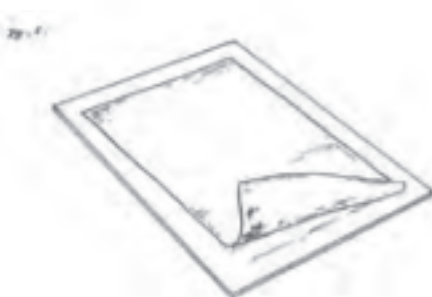


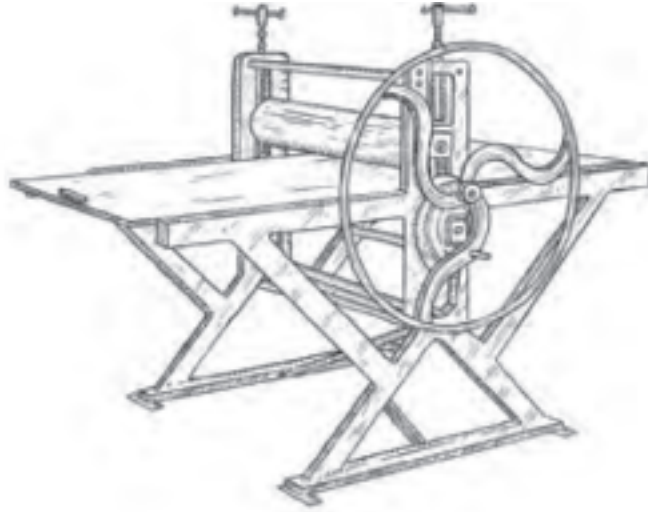
Fig. 5
PRINTING

A sheet of paper is placed on the copper plate and put through an intaglio printing press (see drawing, p. 26).



Fig. 6
RESULT

The printed drawing is an inverted copy of the matrix. The process is repeated to produce the required number of prints.



Intaglio printing press

piece'. Eight preparatory plates, never published, show the constant modifications that culminated in the definitive version, with which he was sufficiently satisfied to show to the public.

This was an exception in Doré's work as an etcher, most of which was never published widely. He produced his prints in limited editions and the copper plates were often destroyed after printing.

Gustave Doré drew rapidly and easily on waxed copper plates, and also undertook the immersion in acid of certain plates himself. As Blanche Roosevelt recounted in *The Life and Reminiscences of Gustave Doré*, a biography first published in English in 1885, 'One day Doré was found in his studio insensible, having inhaled the fumes from the nitric acid'. In some cases, such as *The Neophyte* and *Interior of a Spanish Church*, the successive acid immersions and the mechanical process to obtain the correct background tonality were entrusted to etchers.

Gustave Doré never used aquatint – a variant of etching that produces varying tone effects – to achieve the subtle tonal values in his etchings. He preferred the regular results obtained with the mechanical tools used by professional engravers. This way of working was similar to his drawings for book illustrations, which he quickly executed on boxwood blocks before entrusting to the expertise of wood engravers.

→ **Opposite:**

Interior of a Spanish Church

Second and fifth states.

Etching, 1876,

Bibliothèque nationale de France, Paris



A Revolution in Wood Engraving

ALONG WITH LITHOGRAPHY, ANOTHER REVOLUTION MARKED THE HISTORY OF PRINTMAKING IN THE NINETEENTH CENTURY. ALSO CONCEIVED OUTSIDE FRANCE AND INTRODUCED AT ALMOST THE SAME TIME, END-GRAIN WOOD ENGRAVING, INVENTED IN ENGLAND BY THOMAS BEWICK IN THE 1770S, REVITALISED THE TRADITIONAL TECHNIQUE OF WOOD ENGRAVING.

This process encouraged detailed drawing and enabled illustrations to be integrated into the text because the matrix used was the same thickness as the typeface. It played a major role in the development of book production and the illustrated press in the 1830s. Doré's book illustrations during this period were collaborations between the artist and the wood-engraver, whose task it was to interpret the drawings Doré did directly on the wood.

At the beginning of his career, until 1856, Doré still used this method, as artists such as Grandville and Tony Johannot had done before him. François Rabelais's *Works*, published in 1854 and for which, for the first time, Doré did all the illustrations, launched his career as a literary illustrator at the age of twenty-two. In the eighty-nine in-text illustrations and the fourteen plates engraved by Noël-Eugène Sotain and his team, Doré's penchant for the fantastic asserted itself. This vein, oscillating between the comical and grotesque, found its expression again in Balzac's *Droll Stories*, published shortly after Rabelais's *Works* but without the same success. Doré soon became disappointed by the engravings' lack of fidelity to his drawings and, despite his young age, he was

quick to say so. Blanche Roosevelt, his biographer, wrote, 'It was a curious sight to see the boy scolding and haranguing men three and four times his age because they worked badly. He even attempted to show them the right way to engrave, and gave them elaborate instructions in an art he had never learned himself.' His awareness of the importance of his drawings' translation into engravings prompted him to take a closer interest in his colleagues and their practices. He began choosing his engravers himself and even suggested they adopt work methods compatible with his own. He became so demanding that he outlined an ambitious publishing programme in 1855: 'I conceived at this epoch the plan of those large folio editions, of which Dante was the first volume published. My idea was then, and always has been since, to produce in a uniform style an edition of all the masterpieces in literature of the best authors, epic, comic, and tragic.' He listed thirty-six canonical works of world literature. Realising that such an illustrated library would guide his career as an illustrator, he no longer left his production to the vagaries of publishers' commissions. His planned series of luxurious folio editions began with his illustration of Dante's *Inferno*, published in 1861. Doré paid for the production costs himself

WOOD ENGRAVING STEP BY STEP



Fig. 1

END-GRAIN WOOD ENGRAVING

The image is incised in a block cut perpendicularly to the woodgrain (end-grain), leaving the drawing in relief.

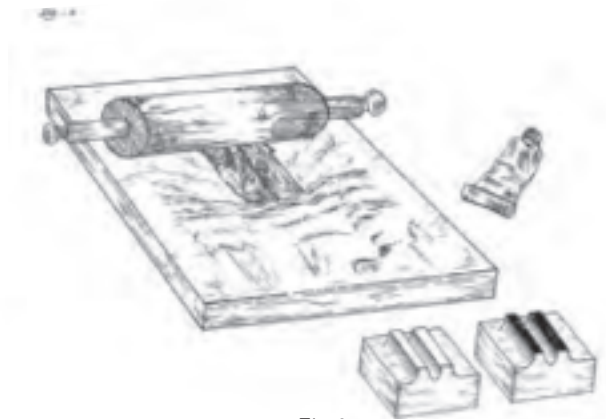


Fig. 2

INKING

The woodblock is inked using a roller.

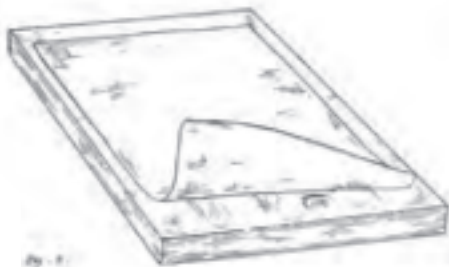


Fig. 3

PRINTING

The woodblock is covered with a sheet of paper, and then both are put into a typographic press (see drawing, p. 30).

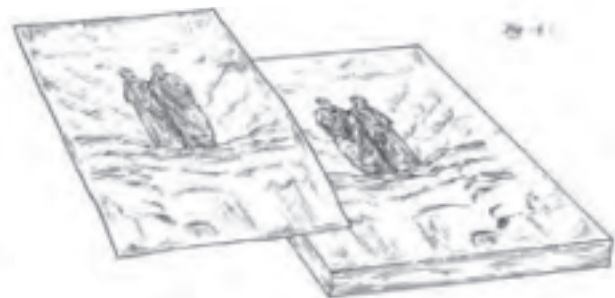
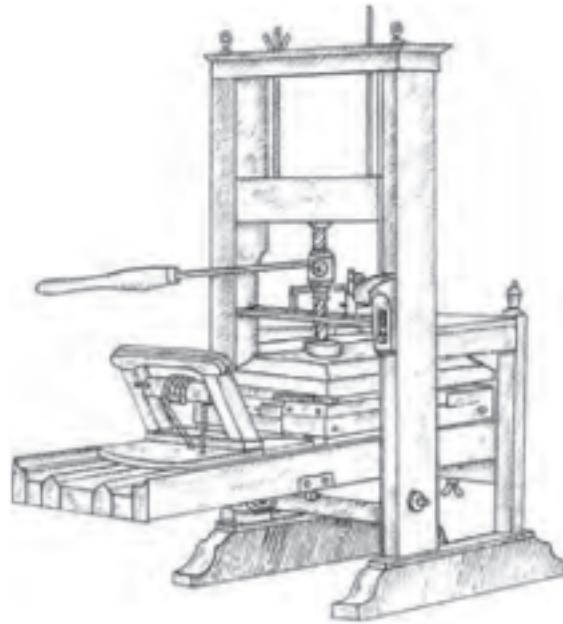


Fig. 4

RESULT

The printed drawing is an inverted copy of the matrix. The process is repeated to produce the required number of prints.



Typographic press

because the publisher, Louis Hachette, refused to finance an enterprise which he thought would be a commercial failure. But it was Doré who had the last laugh: Hachette had anticipated selling only four hundred copies but three thousand were sold in only a few days, vindicating Doré's intuition. From then on, publishers vied for the services of the talented artist, whose reputation was beginning to spread beyond France. He reached the peak of his activity as an illustrator in the 1860s.

Perrault's *Tales of Past Times*, published in 1862 by Pierre-Jules Hetzel, provided an 'entertaining, spiritual, moving in the comical and comical in the moving' counterpoint to the 'marvellous in what is most funereal, tragic and arduous' in the *Inferno*. His publications with Hachette appeared regularly: Chateaubriand's *Atala* in 1863, Cervantes's *Don Quixote* the same year, with La Fontaine's *Fables* following in ordinary editions in instalments as well as a luxury edition. Alfred Mame published the Vulgate Bible in two volumes in 1866. His extraordinary visual reportage of the British capital during the Victorian era, *London, a Pilgrimage*, published in 1872, may be included in this list. His illustrations for Ludovico Ariosto's

heroic poem *Orlando Furioso*, a masterpiece of Renaissance chivalric romance, published by Hachette four years before Doré died in 1879, prematurely ended his 'illustrated library'. The complete works of William Shakespeare, whose illustration he had begun in 1859 with drawings for *Macbeth*, would never be completed.

His full-page illustrations for these books, conceived as paintings in black and white, were created using a variant of end-grain wood engraving called 'gravure de teinte', referencing the use of shading. This novel technique, much indebted to Doré himself, was first used in 1856 – when he was outlining his editorial ambitions – in *The Legend of the Wandering Jew*, whose twelve large-format plates were engraved by François Rouget, Octave Jahyer and Jean Gauchard. In the book's foreword, Paul Lacroix, Bibliophile Jacob, highlights the skills of these new 'masters in wood': 'The use of boxwood blocks, never previously used for works of such dimensions, enabled them to reproduce the most detailed and most accomplished work upon these large pages; using wood engraving, they achieved tones and effects which one thought could only be obtained with engraving on metal.'

