

THE DORE GALLERY OF BIBLE ILLUSTRATIONS

By Gustave Dore

[TABLE OF ILLUSTRATIONS](#)

[BEGIN PART ONE](#)

The Project Gutenberg eBook of The Dore Gallery of Bible Illustrations, Complete, by Anonymous, Illustrated by Gustave Dore

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

Title: The Dore Gallery of Bible Illustrations, Complete

Author: Anonymous
Illustrated by Gustave Dore

Release Date: July 29, 2004 [EBook #8710]

Language: English

Character set encoding: ISO-8859-1

*** START OF THIS PROJECT GUTENBERG EBOOK DORE BIBLE
GALLERY ***

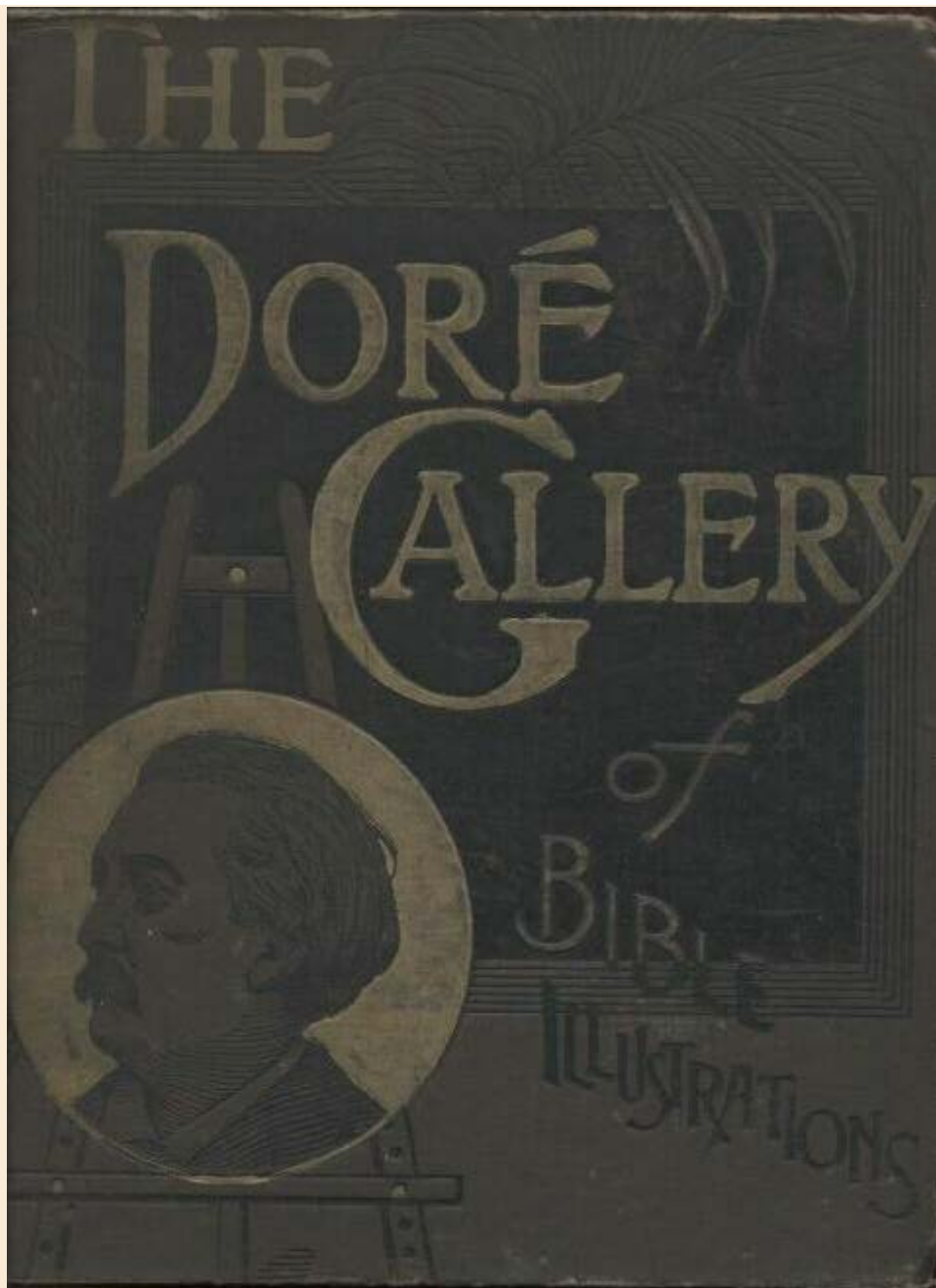
Produced by David Widger

THE DORE GALLERY OF BIBLE ILLUSTRATIONS

By Gustave Dore

Complete

With a click all images will expand to their full size





GUSTAVE DORÉ.

THE
DORÉ BIBLE GALLERY,

CONTAINING

ONE HUNDRED SUPERB ILLUSTRATIONS, AND A PAGE OF EXPLANATORY
LETTER-PRESS FACING EACH.

ILLUSTRATED BY

GUSTAVE DORÉ.

CHICAGO:
BELFORD-CLARKE CO., PUBLISHERS.
1891.

This volume, as its title indicates, is a collection of engravings illustrative of the Bible—the designs being all from the pencil of the greatest of modern delineators, Gustave Dore. The original work, from which this collection has been made, met with an immediate and warm recognition and acceptance among those whose means admitted of its purchase, and its popularity has in no wise diminished since its first publication, but has even extended to those who could only enjoy it casually, or in fragmentary parts. That work, however, in its entirety, was far too costly for the larger and ever-widening circle of M. Dore's admirers, and to meet the felt and often-expressed want of this class, and to provide a volume of choice and valuable designs upon

sacred subjects for art-loving Biblical students generally, this work was projected and has been carried forward. The aim has been to introduce subjects of general interest—that is, those relating to the most prominent events and personages of Scripture—those most familiar to all readers; the plates being chosen with special reference to the known taste of the American people. To each cut is prefixed a page of letter-press—in, narrative form, and containing generally a brief analysis of the design. Aside from the labors of the editor and publishers, the work, while in progress, was under the pains-taking and careful scrutiny of artists and scholars not directly interested in the undertaking, but still having a generous solicitude for its success. It is hoped, therefore, that its general plan and execution will render it acceptable both to the appreciative and friendly patrons of the great artist, and to those who would wish to possess such a work solely as a choice collection of illustrations upon sacred themes.

GUSTAVE DORE.

The subject of this sketch is, perhaps, the most original and variously gifted designer the world has ever known. At an age when most men have scarcely passed their novitiate in art, and are still under the direction and discipline of their masters and the schools, he had won a brilliant reputation, and readers and scholars everywhere were gazing on his work with ever-increasing wonder and delight at his fine fancy and multifarious gifts. He has raised illustrative art to a dignity and importance before unknown, and has developed capacities for the pencil before unsuspected. He has laid all subjects tribute to his genius, explored and embellished fields hitherto lying waste, and opened new and shining paths and vistas where none before had trod. To the works of the great he has added the lustre of his genius, bringing their beauties into clearer view and warming them to a fuller life.

His delineations of character, in the different phases of life, from the horrible to the grotesque, the grand to the comic, attest the versatility of his powers; and, whatever faults may be found by critics, the public will heartily render their quota of admiration to his magic touch, his rich and facile rendering of almost every thought that stirs, or lies yet dormant, in the human heart. It is useless to attempt a sketch of his various beauties; those who would know them best must seek them in the treasure—house that his genius is constantly augmenting with fresh gems and wealth. To one, however, of his most prominent traits we will refer—his wonderful rendering of the powers of Nature.

His early wanderings in the wild and romantic passes of the Vosges doubtless developed this inherent tendency of his mind. There he wandered, and there, mayhap, imbibed that deep delight of wood and valley, mountain—pass and rich ravine, whose variety of form and detail seems endless to the enchanted eye. He has caught the very spell of the wilderness; she has laid her hand upon him, and he has gone forth with her blessing. So bold and truthful and minute are his countless representations of forest scenery; so delicate the tracery of branch and stem; so patriarchal the giant boles of his woodland monarchs, that the' gazer is at once satisfied and entranced. His vistas lie slumbering with repose either in shadowy glade or fell ravine, either with glint of lake or the glad, long course of some rejoicing stream, and above all, supreme in a beauty all its own, he spreads a canopy of peerless sky, or a wilderness, perhaps, of angry storm, or peaceful stretches of soft, fleecy cloud, or heavens serene and fair—another kingdom to his teeming art, after the earth has rendered all her gifts.

Paul Gustave Dore was born in the city of Strasburg, January 10, 1833. Of his boyhood we have no very particular account. At eleven years of age, however, he essayed his first artistic creation—a set' of lithographs, published in his native city. The following year found him in Paris, entered as a 7. student at the Charlemagne Lyceum. His first actual work began in 1848, when his fine series of sketches, the "Labors of Hercules," was given to the public through the medium of an illustrated, journal with which he was for a long time connected as designer. In 1856 were published the illustrations for Balzac's "Contes Drolatiques" and those for "The Wandering Jew"—the first humorous and grotesque in the highest degree—indeed, showing a perfect abandonment to fancy; the other weird and supernatural, with fierce battles, shipwrecks, turbulent mobs, and nature in her most forbidding and terrible aspects. Every incident or suggestion that could possibly make the story more effective, or add to the horror of the scenes was seized upon and portrayed with wonderful power. These at once gave the young designer a great reputation, which was still more enhanced by his subsequent works.

With all his love for nature and his power of interpreting her in her varying moods, Dore was a dreamer, and many of his finest achievements were in the realm of the imagination. But he was at home in the actual world also, as witness his designs for "Atala," "London—a Pilgrimage," and many of the scenes in "Don Quixote."

When account is taken of the variety of his designs, and the fact considered that in almost every task he attempted none had ventured before him, the amount of work he accomplished is fairly incredible. To enumerate the immense tasks he undertook—some single volumes alone containing hundreds of illustrations—will give some faint idea of his industry. Besides those already mentioned are Montaigne, Dante, the Bible, Milton, Rabelais, Tennyson's "Idyls of the King," "The Ancient Mariner, Shakespeare, "Legende de Croquemitaine," La Fontaine's "Fables," and others still.

Take one of these works—the Dante, La Fontaine, or "Don Quixote"—and glance at the pictures. The mere hand labor involved in their production is surprising; but when the quality of the work is properly estimated, what he accomplished seems prodigious. No particular mention need be made of him as painter or sculptor, for his reputation rests solely upon his work as an illustrator.

Dore's nature was exuberant and buoyant, and he was youthful in appearance. He had a passion for music, possessed rare skill as a violinist, and it is assumed that, had he failed to succeed with his pencil, he could have won a brilliant reputation as a musician.

He was a bachelor, and lived a quiet, retired life with his mother—married, as he expressed it, to her and his art. His death occurred on January 23, 1883.

ILLUSTRATIONS

[GUSTAVE DORE](#)
[THE CREATION OF EVE](#)
[THE EXPULSION FROM THE GARDEN](#)
[THE MURDER OF ABEL](#)
[THE DELUGE](#)
[NOAH CURSING HAM](#)
[THE TOWER OF BABEL](#)

[ABRAHAM ENTERTAINS THREE STRANGERS](#)
[THE DESTRUCTION OF SODOM](#)
[THE EXPULSION OF HAGAR](#)
[HAGAR IN THE WILDERESS](#)

[THE TRIAL OF THE FAITH OF ABRAHAM](#)
[THE BURIAL OF SARAH](#)
[ELIEZER AND REBEKAH](#)
[ISAAC BLESSING JACOB](#)
[JACOB TENDING THE FLOCKS](#)
[JOSEPH SOLD INTO EGYPT](#)
[JOSEPH INTERPRETING PHARAOH'S DREAM](#)
[JOSEPH MAKING HIMSELF KNOWN TO HIS BRETHREN](#)
[MOSES IN THE BULRUSHES](#)
[THE WAR AGAINST GIBEON](#)
[SISERA SLAIN BY Jael](#)

[DEBORAH'S SONG OF TRIUMPH](#)
[JEPHTHAH MET BY HIS DAUGHTER](#)
[JEPHTHAH'S DAUGHTER AND HER COMPANIONS](#)
[SAMSON SLAYING THE LION](#)
[SAMSON AND DELILAH](#)
[THE DEATH OF SAMSON](#)
[NAOMI AND HER DAUGHTERS-IN-LAW](#)
[RUTH AND BOAZ](#)
[THE RETURN OF THE ARK](#)
[SAUL AND DAVID](#)
[DAVID SPARING SAUL](#)

[DEATH OF SAUL](#)
[THE DEATH OF ABSALOM](#)
[DAVID MOURNING OVER ABSALOM](#)
[SOLOMON](#)
[THE JUDGMENT OF SOLOMON](#)
[THE CEDARS DESTINED FOR THE TEMPLE](#)
[THE PROPHET SLAIN BY A LION](#)
[ELIJAH DESTROYING THE MESSENGERS OF AHAZIAH](#)
[ELIJAH'S ASCENT IN A CHARIOT OF FIRE](#)
[DEATH OF JEZEBEL](#)
[ESTHER CONFOUNDING HAMAN](#)

[ISAIAH](#)
[DESTRUCTION OF SENNACHERIB'S HOST](#)
[BARUCH](#)
[EZEKIEL PROPHECYING](#)
[THE VISION OF EZEKIEL](#)
[DANIEL](#)
[THE FIERY FURNACE](#)
[BELSHAZZAR'S FEAST](#)
[DANIEL IN THE LION'S DEN](#)
[THE PROPHET AMOS](#)
[JONAH CALLING NINEVEH TO REPENTANCE](#)
[DANIEL CONFOUNDING THE PRIESTS OF BEL](#)
[HELIODORUS PUNISHED IN THE TEMPLE](#)

[THE NATIVITY](#)
[THE STAR IN THE EAST](#)
[THE FLIGHT INTO EGYPT](#)
[THE MASSACRE OF THE INNOCENTS](#)
[JESUS QUESTIONING THE DOCTORS](#)
[JESUS HEALING THE SICK](#)
[SERMON ON THE MOUNT](#)
[CHRIST STILLING THE TEMPEST](#)
[THE DUMB MAN POSSESSED](#)
[CHRIST IN THE SYNAGOGUE](#)
[THE DISCIPLES PLUCKING CORN ON THE SABBATH](#)

[JESUS WALKING ON THE WATER](#)
[CHRIST'S ENTRY INTO JERUSALEM](#)
[JESUS AND THE TRIBUTE MONEY](#)
[THE WIDOW'S MITE](#)
[RAISING OF THE DAUGHTER OF JAIRUS](#)
[THE GOOD SAMARITAN](#)
[ARRIVAL OF THE SAMARITAN AT THE INN](#)
[THE PRODIGAL SON](#)
[LAZARUS AND THE RICH MAN](#)
[THE PHARISEE AND THE PUBLICAN](#)
[JESUS AND THE WOMAN OF SAMARIA](#)

[JESUS AND THE WOMAN TAKEN IN ADULTERY](#)
[THE RESURRECTION OF LAZARUS](#)
[MARY MAGDALENE](#)
[THE LAST SUPPER](#)
[THE AGONY IN THE GARDEN](#)
[PRAYER OF JESUS IN THE GARDEN OF OLIVES](#)
[THE BETRAYAL](#)
[CHRIST FAINTING UNDER THE CROSS](#)
[THE FLAGELLATION](#)
[THE CRUCIFIXION](#)
[CLOSE OF THE CRUCIFIXION](#)

[THE BURIAL OF JESUS](#)
[THE ANGEL AT THE SEPULCHER](#)
[THE JOURNEY TO EMMAUS](#)
[THE ASCENSION](#)
[THE MARTYRDOM OF ST. STEPHEN](#)
[SAUL'S CONVERSION](#)
[THE DELIVERANCE OF ST. PETER](#)
[PAUL AT EPHESUS](#)
[PAUL MENACED BY THE JEWS](#)
[PAUL'S SHIPWRECK](#)
[DEATH ON THE PALE HORSE](#)

TABLE OF ILLUSTRATIONS

BEGIN PART ONE

End of the Project Gutenberg EBook of The Dore Gallery of Bible
Illustrations, Complete, By Anonymous, Illustrated by Gustave Dore

*** END OF THIS PROJECT GUTENBERG EBOOK DORE BIBLE GALLERY

***** This file should be named 8710-h.htm or 8710-h.zip *****
This and all associated files of various formats will be found in:
<http://www.gutenberg.net/8/7/1/8710/>

Produced by David Widger

Updated editions will replace the previous one--the old editions
will be renamed.

Creating the works from public domain print editions means that no
one owns a United States copyright in these works, so the Foundation
(and you!) can copy and distribute it in the United States without
permission and without paying copyright royalties. Special rules,
set forth in the General Terms of Use part of this license, apply to
copying and distributing Project Gutenberg-tm electronic works to
protect the PROJECT GUTENBERG-tm concept and trademark. Project
Gutenberg is a registered trademark, and may not be used if you
charge for the eBooks, unless you receive specific permission. If you
do not charge anything for copies of this eBook, complying with the
rules is very easy. You may use this eBook for nearly any purpose
such as creation of derivative works, reports, performances and
research. They may be modified and printed and given away--you may do
practically ANYTHING with public domain eBooks. Redistribution is
subject to the trademark license, especially commercial
redistribution.

*** START: FULL LICENSE ***

**THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK**

To protect the Project Gutenberg-tm mission of promoting the free
distribution of electronic works, by using or distributing this work
(or any other work associated in any way with the phrase "Project
Gutenberg"), you agree to comply with all the terms of the Full Project
Gutenberg-tm License (available with this file or online at

Thank You for previewing this eBook

You can read the full version of this eBook in different formats:

- HTML (Free /Available to everyone)
- PDF / TXT (Available to V.I.P. members. Free Standard members can access up to 5 PDF/TXT eBooks per month each month)
- Epub & Mobipocket (Exclusive to V.I.P. members)

To download this full book, simply select the format you desire below

