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«DIVINE COMEDY» DANTE IN THE HISTORICAL AND CULTURAL CONTEXT.

The purpose of work is the consideration of selected works of art associated with the creative reproduction of the images of A. Dante's «Divine Comedy». **The methodology** of the work consists in the use of analytical, factual and historical research methods. This methodological approach has made it possible to identify the names of a number of creators who turned to the subjects and images of Dante's «Divine Comedy» in their work. **Scientific novelty.** The problem of reflecting Aligieri Dante's «Divine Comedy» in various forms of art is being actualized: poets and writers, sculptors and artists, as well as composers, addressed Dante's work. **Conclusions.** Poets and writers (O. Spengler, O. Mandelstam, etc.), sculptors and artists (Michelangelo, G. Dore, S. Botticelli, S. Dali, O. Rodin, etc.) usually tried to treat Dante's work as a whole. Composers – among them F. List, P. Tchaikovsky, S. Rachmaninov and others – most often reproduced the contents of the same fragment. It is about the interpretation of the fifth song «Hell», when Dante, accompanied by the shadow of Virgil, descends into the second circle of Hell.

Key words: Dante, «Divine Comedy», types of art, creative perception, embodiment in poetry, literature, sculpture, painting, music.

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«Божественна комедія» Данте в історико-культурному контексті.

Метою статті стає розгляд вибраних творів мистецтва, пов'язаних з творчим відтворенням образів «Божественної комедії» А. Данте. **Методологія** роботи полягає в використанні аналітичного, фактологічного та історичного методів дослідження. Зазначений методологічний підхід дозволив виявити імена цілого ряду творців, які звернулися в своїй творчості до сюжетів і образів «Божественної комедії» Данте. **Наукова новизна.** Актуалізується проблема відображення «Божественної комедії» Аліг'єрі Данте в різних видах мистецтва: до твору Данте зверталися поети і письменники, скульптори і художники, а також композитори. **Висновки.** Поети і письменники (О. Шпенглер, О. Мандельштам та ін.), скульптори і художники (Мікеланджело, Г. Доре, С. Боттічеллі, С. Далі, О. Роден та ін.) зазвичай намагалися цілісно розглядати твір Данте. Композитори – серед них Ф. Ліст, П. Чайковський, С. Рахманінов та інші – найчастіше відтворювали зміст одного і того ж фрагмента. Йдеться про інтерпретацію п'ятої пісні «Ада», коли Данте, супроводжуваний тінню Вергілія, спускається до другого кола Ада.

Ключові слова: Данте, «Божественна Комедія», види мистецтва, творче сприйняття, відтворення в поезії, в літературі, в скульптурі, живописі, музиці.

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Образы «Божественной комедии» Данте в историко-культурном контексте.

Целью статьи становится рассмотрение избранных произведений искусства, связанных с творческим воспроизведением образов «Божественной комедии» А. Данте. **Методология** работы состоит в использовании аналитического, фактологического и исторического методов исследования. Указанный методологический подход позволил выявить имена целого ряда создателей, обратившихся в своем творчестве к сюжетам и образам «Божественной комедии» Данте. **Научная новизна.** Актуализируется проблема отражения «Божественной комедии» Алигьери Данте в различных видах искусств: к произведению Данте обращались поэты и писатели, скульпторы и художники, а также композиторы. **Выводы.** Поэты и писатели (О. Шпенглер, О. Мандельштам и др.), скульпторы и художники (Микеланджело, Г. Доре, С. Боттичелли, С. Дали, О. Роден и др.) обычно старались целостно рассматривать произведение Данте. Композиторы – среди них Ф.Лист, П.Чайковский, С.Рахманинов и другие – чаще всего воспроизводили содержание одного и того же фрагмента. Речь идет об интерпретации пятой песни «Ада», когда Данте, сопровождаемый тенью Вергилия, спускается во второй круг Ада.

Ключевые слова: Данте, «Божественная Комедия», виды искусства, творческое восприятие, воплощение в поэзии, в литературе, в скульптуре, в живописи, в музыке.

“The Divine Comedy” by Dante. This work covers the deepest, the most obvious and the most secret thoughts, fears, dreams and hopes of people. The songs of Dante encourage

a lot of representatives of different types of art to create works on the basis of texts and images of “The Divine Comedy”.

Using the traditional for medieval literature genre of “visions” (a human’s road of sorrows of the other world), Dante leaves the borders of the genre specific character. In the clerical literature “vision” – is a didactic work, which is characterized by interference of the higher forces in the solution of the terrestrial problems by a human. Such works were used to form a Christian outlook.

Dante also went further in the aspects of traditional problematics and poetics of this genre. “The Divine Comedy” is a philosophically artistic synthesis of the achievements of culture and literature of the medieval and in the same time it comprises features of the proceeding period, signifying the Renaissance Epoch.

Images of “The Divine Comedy” are reflected in different types of art. Let’s dwell on some works, relating to the implementation of the images of “The Divine Comedy” of A. Dante.

1.1. Images of “The Divine Comedy”, reflected in poetry and literature.

“The prophecy of Dante” – is one of the best works of politic character, written by Byron. It dates back to the period of the poet’s stay in Ravenna and his passion (in dear to him family Gamba) for the liberation and unification of Italy. The poet’s beloved, Countess Teresa Guiccioli, in spite of her young age, good manners, passion for dresses and entertainment, was not only a dedicated patriot, dreaming of liberation of her dear native land from the rule of the tyrants, but also a great lover of the Italian poetry. That’s why she always actively supported Byron (see text of Byron “The prophecy of Dante”).

Among literature works the most popular is the work by O. Mandelstam about “The Divine Comedy” – “Talking about Dante” [11]. The author of the afterword to the first Soviet edition L. E. Pinsky notices that this etude presents the most extensive version of the “concept of poetry” of Mandelstam, and he defines this etude as “a sort of ars poetica of O. Mandelstam” [11, p. 59]. Familiar silhouettes, images, met before, appear frequently everywhere. But here is an unexpected gesture, fleeting smile, a beam of light. Which fell on the face... and poetic world of the character becomes different. Elusive and unexpected “something” – a “poetic matter”, which, by confession of Mandelstam, “doesn’t have voice..., doesn’t draw with paint and doesn’t speak with words” [the same, p. 34]. The essay “Talking about Dante”, overflowing with references to music, has also a characteristic

perception of the great Italian poet of a German culture historian Spengler: thus, Spengler, who dedicated great pages to Dante, nevertheless saw him from the box of the German burg-opera, and when he says: “Dante”, it means everywhere – “Wagner” in the Munich performance [10, p. 15. Marked by us – L.F.].

A position of Mandelstam as to Dante is actively used by E. Tirdatova in her article [15]. The writings of a music expert G. Roschenko about literature works by Mandelstam referring to “The Divine Comedy” are also talented and interesting [13].

O. Mandelstam notices poetically: a poetic matter doesn't have voice. It doesn't draw with paint and doesn't speak with words. It doesn't have a form, as well it is void of contents, by a simple reason that it exists only in performance. A ready thing is just a calligraphic product, which inevitably remains as a result of a performance impulse... Talking of Dante, it is more appropriate to mean impulse-formation and not a form-formation... [10, p. 106]. Mandelstam interestingly writes about Dante from many sides (“Talking about Dante (fragments)” [10, p. 93-108].

Let's look at the example of description of a terrible picture of the hell from “The Divine Comedy” [Translation in Russian is made by M. Lozinsky. 2, p. 44]:

Then, after he had placed his hand in mine
with cheerful face, whence I was comforted,
he led me in among the hidden things.

There sighs and wails and piercing cries of woe
reverberated through the starless air;
hence I, at first, shed tears of sympathy.
Strange languages, and frightful forms of speech,
words caused by pain, accents of anger, voices
both loud and faint, and smiting hands withal,
a mighty tumult made, which sweeps around
forever in that timelessly dark air,
as sand is wont, whene'er a whirlwind blows.

And I, whose head was girt about with horror,
said: “Teacher, what is this I hear? What folk

is this, that seems so overwhelmed with woe?”

And he to me: “This wretched kind of life
the miserable spirits lead of those
who lived with neither infamy nor praise.

Ukrainian writers were also interested by Dante’s works. Thus, Taras Shevchenko recollected his writings in his poem “Irzhavets”. Dante’s stories “Varnak”, “The Divine Comedy” and his sonnets were translated into Ukrainian language by I. Franko, V. Samyilenko, N. Vorony, M. Rylsky, N. Bazhan, I. Drach and many other Ukrainian poets. The author of the complete modern translation of “The Divine Comedy” is E. Drobyazko [6, c. 157].

The significance of the artistic contribution of Dante into the world literature was highly appraised by I. Franko: “Dante is the topmost example, a poetic halo and a perpetuation of what is called the Middle Ages. All culture, all believes, all tortures and hopes of those times were reflected in his poem. At the same time, as a genius man, he belongs with all his soul to the modern times, although his thoughts and attitudes date back to the past” [5, c. 10].

1.2. Images of “The Divine Comedy”, reflected in sculpture and art. We have found a lot of times creative interpretation of images from “The Divine Comedy”, reflected in sculpture and art. Thus, **Rodin** depicted beautiful images of Dante in his famous sculpture “The Gates of Hell”.

A Florentine Sandro **Botticelli** began to make illustrations to “The Divine Comedy” of Dante on request of Lorenzo di Pier Francesco Medici in about 1490. His pictures allow see how much the Florentine artist was enchanted by this masterpiece of poetry and humanism, created by imagination of Dante Alighieri.

We should point out that it is characteristic for “The Divine Comedy” of Dante that a measure of a sin corresponds to a measure of deepness and closedness, a measure of sanctity – to a measure of elevation and openness [8, p. 235]. This is exactly how Botticelli interprets images from “The Divine Comedy”.

Yu.Lotman thinks that illustrations of Botticelli to “The Divine Comedy” by Dante are an interesting example of the uneven structural text organization. These paintings are

completed in the “realistic” (according to the Renaissance epoch) manner. Both figures of Dante and Virgil and figures of the stable background are performed in the system of a direct three-dimensional perspective. However within the same illustration figures of Dante and Virgil are repeated a lot of times along the axis of their movement on the non-repeating background. Thus, in the aspect of the background figures, an audience must see the whole illustration, and in the aspect of the central characters – only its part. “Thickness” of the order in different parts of the picture is different [the same, p. 266].

When in the illustrations of Sandro Botticelli the figures of the poet and his guide Virgil repeat several times along the axis of their movement in the same picture, it is obvious, that there are two consecutively connected moments within one picture [9, p. 342].

Having been inspired by the poetry of Dante, Sandro Botticelli made several very detailed illustrations on the parchment on the reverse side of the manuscript, rewritten by a calligrapher Nicolaus Mangona between 1482 and 1503.

The work with a manuscript would usually start from a draft, performed with a stiletto. All erasures and corrections were made with a good sharpened metal edge. Then contours and main lines of a miniature were outlined with a dark grey-brown paint by a brush. It gave an opportunity for the further little changes. All these operations, including painting, demonstrate continuous advancement of a picture by the hand of Botticelli.

Illustrations of Sandro Botticelli to “The Divine Comedy” of Dante were divided into several parts, each of which has its own rather wild story. Out of 100 original pictures, considered to be lost till the XII century, 92 were found. The first part, consisting of illustrations for I, VIII, IX, X, XII, XIII, XV songs of “Hell” was found in the library of Vatican. There is a depiction of a scheme of the circles of the hell on the title page. These 92 pictures were in the collection of manuscripts of Christine of Sweden. Currently they are being kept in Vatican, in the oldest and the least accessible library in the world.

The second part, comprising 83 pictures, was found in the shop of a Paris second-hand bookseller in XIX century. Having been through the hands of Duke of Hamilton, it was bought in 1882 by a keeper of a Prussian king for the Berlin Royal Collection of pictures and engravings. After the Second World War this part was divided and kept in two different museums from both sides of the Berlin Wall. From 1993 these 83 pictures were united again and currently they are kept in the well-known Berlin Collection of pictures and engravings.

Great and beautiful pictures of a French artist-illustrator and engraver Gustav Dore (1831/2 – 1883). They are used as illustrations to a publication of “The Divine Comedy” by Dante in translation of D. Minaev [3] (E. Tirdatova assumes that this very edition was well-known to P. Tchaikovsky [15, p. 9]).

In one of the engravings of Dore we can notice two sorrowful, severe figures, mantled in a cloak. From the top of a gloomy grey rock they can see numerous piles of morose ravines, along which a crowd of suffering sinners rushes in an endless line. Next series of pictures of Gustav Dore is dedicated to beloved Francesca and Paolo - two beautiful shadows, hugging each other, wrapped in one cloak. On the background of a terrible pile of rocks and infernal vortex, holding sinners, they stand out by soft, light tone and ideally clean faces. These two – especially sorrowful – shadows attract attention of Dante. He listens to a story of Francesca with deep sympathy. She tells about passion, which destroyed them, and being not able to help them, deeply astonished by their story, exhausted Gustav Dore, falls.

Sufferings of Francesca and Paolo are exceptionally deeply and sincerely interpreted by Dante – because they are consonant with his own romantic ideal love to Beatrice, a daughter of his father’s friend Folko Portinari, carried by the poet through his life (in his early childhood she came into his view, robed in purple clothes, young and beautiful – a symbol of eternal good). A poetic document of this love is an autobiographic confession “Vita nuova”, written by a new-made grave of his beloved, which died in 1290 [4, p. 7]. Deep sympathy and at the same time admiration by strength and devotion of love, call images of Francesca and Paolo both in “The Divine Comedy” of Dante and in pictures of great Gustav Dore.

S. Dali painted a whole series of beautiful illustrations to “The Divine Comedy” of Dante (50 works).

In a completely different way we can assess pictures of **Comolli**. Thus, Ferenc Liszt regretted that Comolli “so falsely understood” a theme of “incomparable, grand creation”, “having made from Beatrice a fat, terrestrial woman, from Dante – awkward, exhausted ... pauvre honteux (miserable sinner) instead of “Signor del altissimo canto” (“Lord of the supreme poetry), as he once called Homer [quotation 13, p. 197, or 7, p. 98)]. At the same time, not Comolli, but Michelangelo was given preference in depiction of images of “The Divine Comedy” in the fine art.

1.3. Images of Dante in music. Composers were also attracted by images of Dante. They literally had an inclination to embody “The Divine Comedy” of Dante into the music images. It is obvious that not all music works correspond as to the strength and deepness of expression to the creation of Dante.

Evidently, the first composer, who addressed the poetry of Dante, was a contemporary of Dante **Casella** – a poet, singer and composer, who wrote a famous canzone “Amor che nella mente mi ragiona”.

Then this poetic source was referred to by **Vincenzo Galileo** (1520-1591) – an Italian music scientist, composer, violinist and lutenist (father of a great famous astronomer), apprentice of a Venice theorist and composer G. Zarlino. V. Galileo was a member of a music lovers group “Florentine camerata”, who tended to revive the ancient tragedy, and at the same time they succeeded in origin of the opera genre.

This is Galileo who writes music for singing with a viol accompaniment, depicting the scene “Sorrow of Ugolino” from the 33 song of “Hell” of “The Divine Comedy” of Dante. Galileo arrived at an idea about rejection of a complex counterpoint, dominating in the professional music of that time. And the above mentioned work became the first example of an originating homophonic style (unfortunately, it was lost).

In the opera “Othello” by **Rossini** a gondolier under the windows of Desdemona sings the melody with the famous words of Francesca: “Nessun maggior dolore che ricordarsi del tempo felice nella miseria” (“And she to me: ‘There is no greater pain, than to remember happy times in misery, and this your teacher knows” – extracts from “The Divine Comedy”. Translation in Russian is given by M. Lozinsky [2]). This variant of translation of the Dante’s text should be taken into account, - because exactly this form will be used and it will play a vital part in a creative life of P. I. Tchaikovsky.

The same Dante’s theme was the basis for compositions of little known **Magazzari** and **Mazzi**, as well as for the opera composers **Filippo Marchetti** (1831-1902) and **Biaggi**.

We can also refer the play “In the evening” by **R. Schumann** (“Purgatory”, 8) and “Les Laudes” **G. Verdi** for a female quartet a cappella (“Heaven”, 33); besides, the operas by **E. F. Napravnik** “Francesca da Rimini” [15].

However, the most significant and popular music works, inspired by the images of Dante, - are:

- an orchestra Fantasy “Francesca da Rimini” by **P. Tchaikovsky**;

- a Fantasy-sonata for piano “After reading Dante” by **F. List**;
- “Dante-symphony” by **F. List**;
- a one-act opera by S. Rachmaninoff “Francesca da Rimini” on libretto of Modest Ilyich Tchaikovsky.

We should point out that only F. List creates a piano work on this theme, written in a fantasy-opera genre.

The last four works are connected with the same fragment from the fifth song of “Hell” (the poem consists of 100 songs, divided into three parts with 33 songs in each and one song – a prologue), when Dante, accompanied by the shadow of Virgil, descends to the second circle of Hell:

Thus from the first of circles I went down
into the second, which surrounds less space,
and all the greater pain, which goads to wailing.

In the scenes of horrible sufferings of sinners, placed in the circles of Hell, the stories of crimes unfold; the victims of perilous desires can be seen. The phantoms of those, who tasted passionate love on the earth float before the eyes of the poet and he, astonishingly, recognizes some of them. A short, but remarkably expressive, this episode from “The Divine Comedy” of Dante attracted a lot of cultural workers, including composers, with its humanity and beauty of high sentiments.

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