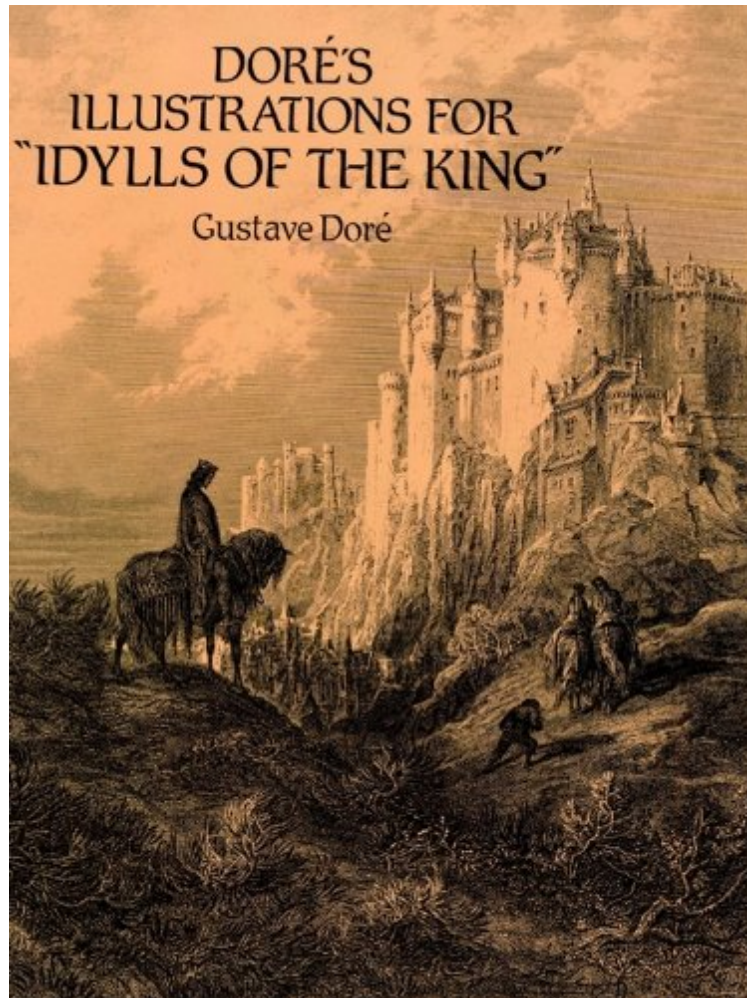


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Doreacute;'s Illustrations for quot;Idylls of the Kingquot; (Dover Fine Art, History of Art)

Gustave Doreacute;

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volume everyone with similar interests should read! He puts the spirit in the heart, and your heart into the time of which he illustrates! 0 of 0 people found the following review helpful. Beautiful Idylls Illustrations By James G. Bruen Jr. Gustave Dore illustrated early versions of four of Tennyson's Idylls (Enid, Guinevere, Elaine, and Vivien), not all of the Idylls. This inexpensive volume beautifully reproduces Dore's 36 illustrations of those four Idylls. Almost without exception, they capture the spirit of the relevant passage in the Idyll and add to its appreciation. It's a shame Dore never illustrated the remaining Idylls. Each illustration is preceded by a page of introductory text and a quotation from the Idyll so that you can understand the illustration without having the complete Idyll before you, or indeed without having read the Idyll. The text and selected quotations are so appropriate that, reading them in sequence, you get a feel for or synopsis of the entire Idyll and the story it tells, though, of course, the Idylls themselves are more intricate and detailed. 1 of 1 people found the following review helpful. A Great addition to my collection By Aurexial already own a series of the Dore art books (printed by the same publishers) and love the art that accompanies the stories. This recent purchase was a gift but I was even more surprised by the level of story that came with the art. If you are a Dore fan then this will make for a great addition to your collection.

Like his contemporary, the English poet laureate Alfred, Lord Tennyson, Gustave Dore (1832–83) was highly regarded for his mastery of technique. One of the most prolific and successful book illustrators of the late nineteenth century, he provided a wealth of hauntingly beautiful illustrations for the first four parts of *Idylls of the King*, Tennyson's classic poetic treatment of the Arthurian legends. This volume contains meticulous reproductions of all 36 plates from rare English editions published in 1867. Like many of his other works, Dore's illustrations for the *Idylls* possess great drama, detail, and power, overlaid with a melancholy, otherworldly mood. His masterly technique is abundantly evident in splendid, idealized scenes illustrating the romantic involvements of four lovely ladies: "the fair Elaine," much enamored of Lancelot; Guinevere, Arthur's perfidious queen; Enid, the wife of Geraint, one of Arthur's knights; and the "wily Vivien," a scheming beauty who attempts to seduce the wizard Merlin. Accompanied by synopses and appropriate quotations from Tennyson's poem, Dore's illustrations bring these marvelous legends to vivid life.

From the Back Cover Like his contemporary, the English poet laureate Alfred, Lord Tennyson, Gustave Dore (1832–83) was highly regarded for his mastery of technique. One of the most prolific and successful book illustrators of the late nineteenth century, he provided a wealth of hauntingly beautiful illustrations for the first four parts of *Idylls of the King*, Tennyson's classic poetic treatment of the Arthurian legends. This volume contains meticulous reproductions of all 36 plates from rare English editions published in 1867. Like many of his other works, Dore's illustrations for the *Idylls* possess great drama, detail, and power, overlaid with a melancholy, otherworldly mood. His masterly technique is abundantly evident in splendid, idealized scenes illustrating the romantic involvements of four lovely ladies: "the fair Elaine," much enamored of Lancelot; Guinevere, Arthur's perfidious queen; Enid, the wife of Geraint, one of Arthur's knights; and the "wily Vivien," a scheming beauty who attempts to seduce the wizard Merlin. Accompanied by synopses and appropriate quotations from Tennyson's poem, Dore's illustrations bring these marvelous legends to vivid life. Dover (1995) republication of all 36 plates from Enid, Elaine, Vivien and Guinevere, published by Edward Moxon and Co., London, 1867.