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Canto Illustration Rationale

I chose to represent Canto XXV in my illustration because many strange things happened in it and I thought the compassion that the sinners felt for each other was interesting. Literally, my illustration is of Agnello changing into his reptilian form, reaching out towards Puccio Sciancato and Buoso, who is also being transformed into a snake by Francesco. Francesco is the small snake whose “lunge bit through that part of one of them [Buoso] which man receives his earliest nourishment,” and there is a “dark and vile” smoke between them. Puccio Sciancato is glowing and was drawn with sparkles because he is in his human form right now and that is something that Agnello wants badly. Buoso is outlined in green to show that he is turning into a reptile. The color green is heavily used in my illustration because I wanted to use a color that had a connotation of poison. Although the snakes in the canto may not be poisonous, it’s like they are because they are the reason the thieves are in pain and have to keep hunting for human forms. There is a large bright green and yellow snake framing my illustration because it’s one of the most important parts to this canto. The blood on its fangs indicates the cruelty of the reptiles but also the suitability of the reptiles in this canto because both thieving and snakes are related to distrust. The two bodies in my illustration don’t have any distinct features and are just grey silhouettes because the sinners are always changing forms and nothing really belongs to them. I also drew their shadows to symbolize that and to suggest they are just “shadows” of who they once were, after being tortured in Hell.