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WITNESSING INFERNO: VISUAL REPRESENTATION AND PERCEPTION OF LIGHT IN A SPACE OF TRAUMA

Keywords: *Inferno; representation; perception; visual; light; shadow.*

Abstract: *The act of witnessing a process of violence generates testimonies which, in their turn, may foster different reactions not only of a first-hand experience witness but also of a second and even third-hand experience witnesses. Such experiences could be identified in the case of a literary testimony delivered by Dante in his “Divina Commedia”. Bearing witness to the traumas suffered by the characters encountered during his journey inside Inferno, Dante gave account of a first-hand experience which was transposed first into a poetic form and later into distinct visual representations of his literary imagery. The visual perception of the famous book illustrations for Dante’s Inferno transforms the viewers into third-hand experience witnesses. The study intends to analyse the use of perspective, light, main axis and the arrangement of characters as employed by Gustave Doré and William Blake for illustrating the sufferings endured by Paolo and Francesca da Rimini. The analysis aims to reveal the visual effects destined to influence the perception of this specific space of trauma.*

General Reflections upon the Process of Witnessing

From a wide perspective the process of witnessing is usually based on the relationship between a subject actively involved in the process and the world to be witnessed. According to Wittgenstein’s perspective stated in *Tractatus Logico-Philosophicus*, the subject does not belong to such a world rather it is the limit of that particular world.¹ Considering the subject as constituting the limit of a world², the philosopher is viewing the experience of being a subject as one of a limit. Although the experience of witnessing does not happen directly to the subject, it is still conditioned by the subject. The aim of such an experience is to view the given world not merely as the sum total of facts laid out for the subject but as a world of things that are significant for the subject. Usually there is a gap between the way the subject represents to himself the facts belonging to a specific world and his recognition of the significance of such an experience, mainly because this recognition does not stand for the experience of a transcendent source of significance but it rather stands for the possibility of viewing the subject’s ordinary dealing with things as presenting a face of significance. What the subject is looking for is a phenomenon of meaning which

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¹ The relation between of the subject to the world is similar to the relation of the human eye and the visual field, since the eye is not itself in the visual field that it defines. (Das 4)

² At this point it is important to specify that Wittgenstein does not use the idea of world as a specific type of a systematic whole, hence the limits are not limits of the factual. (Friedlander 112-4)

may be regarded not only as the possibility to value the phenomenon itself but also as the appearance of meaningfulness in the language used by the subject throughout the experience. Thus the linguistic issue of recognizing meaning may fuse with the evaluative perspective of things having significance.³ (Friedlander 16) In this respect, the recognition of significance may be related to the act of expressing the fundamental meanings and/or the roles of the things belonging to that particular world. Since the recognition of these things and their meanings is impossible to happen in advance of experience they are not provided systematically but assimilated during the experience of witnessing. Assuming the experience of witnessing could be made in terms of recognition and acknowledgment. (Das 57)

A general approach to the process of witnessing starts with the act of seeing proceeded by the act of saying both performed by the witness defined as an observer or source possessing a privileged position, meaning a raw or authentic proximity to facts. (Peters 709) Such proximity to the facts permits a further identification of the witness either as a person who lived through an experience or event and can, at a later moment, narrate it or give testimony, or as a an observer, a person who was present at the moment of an event as an onlooker. (Jelin 61)

Plunged into a space of trauma, the witness or the observer needs to face different forms of atrocity; in other words he finds himself in the position of recognizing and assimilating the whole space. In doing so, he is experiencing the traumatic space, assimilating its significance. As a witness he is telling its story, or better said he bears testimony to a brutal space and time. (Felman and Laub 78) Following the approach proposed by Shoshana Felman and Dori Laub, the process of witnessing may be divided into three separate levels. The first one is the level of being witness to oneself within the experience or as Laub called it “the autobiographical awareness as a child survivor” in a more specific context, that of the Holocaust. (Felman and Laub 75) The second level represents the act of being a witness to the testimonies of others while the third one stands for the act of being a witness to the process of witnessing.

Following this line of thinking, the process of witnessing was employed as a basic instrument for further literary development, since the hero, the narrator as well as the author were considered witnesses or observers or both to particular events, most of times, placed in specific space and chronology.

Literary Imagery – The First-Hand Experience of Witnessing

In the case of the literary testimony delivered by Dante in his *Divina Commedia*, the process of witnessing follows the aforementioned steps. Bearing witness to the traumas suffered by the characters encountered during his journey inside Inferno, Dante gave account of a first-hand experience – the literary imaginary. His experience of witnessing may be regarded as the process of recognizing and

³ In fact, there are not two distinct perspectives, a linguistic one and an ethical one, but it is rather more important to specify that the possibilities of meaning also generate evaluative dimensions allowing the subject to internally relate the recognition of meaning to the appearance of affects highlighting both the ethical and aesthetic value. (17)

assimilating such a space of trauma. The process of finding himself witness within such experience allowed him to transpose the same experience into a literary imaginary delivered in a poetic form. Witnessing the Second Circle of *Inferno*, Dante was able to transpose his testimony into a poetic form of Canto V:

I came into a place mute of all light,
Which bellows as the sea does in a tempest,
If by opposing winds it is combated.
The infernal hurricane that never rests
Hurtles the spirits onward in its rapine;
Whirling them around, and smiting, it molests them.
When they arrive before the precipice,
There are the shrieks, the complaints, and the laments,
There they blaspheme the puissance divine.
I understood that unto such a torment
The carnal malefactors were condemned,
Who reason subjugate to appetite. (*Inferno* V, 22)

The testimony that was delivered by Dante impersonating the Pilgrim as the character who was witnessing *Inferno*, is closely describing the traumatic space by employing powerful metaphors meant to emphasize the terrifying images: a place mute of all light, infernal hurricane that never rests. This was the place where the Pilgrim encountered Francesca da Rimini⁴ who was telling the story of her fall. Revealing her love-affair with Paolo, Francesca appealed to the Pilgrim for his sympathy. She indicated three important movements of her affair⁵: the moment when she and Paolo had fell in love, the moment when they had revealed their feelings to each other and the moment when Paolo had kissed her. At each step she presented herself as a victim of an irresistible force, highlighting the tyranny of love which made her reciprocate Paolo's passion and which, in the end, conducted them into death. (Musa 313-4)

Moved to compassion by her words, the Pilgrim seemed puzzled by learning that such a sweet love may lead to sin and death and questioned the reason why love allowed them to recognize their desires and revealed them to each other. In order to give him an answer, Francesca was referring to the day when she and Paolo had found out about the love story of Lancelot that moved them deeply. The words of Francesca's account were meant to spell out her doom. Francesca's presence and words proved to be so powerful that stirred the Pilgrim to an overwhelming compassion that degenerated into a faint. The experience of witnessing the *Inferno* as a space of trauma together with the tragic story of Francesca and Paolo turned to be too powerful. Thus the process of witnessing is not a mere act of observing but it becomes a process of conferring great significance to the phenomenon as well as of

⁴ Francesca is the only woman allowed to speak in the whole of the *Inferno*.

⁵ Francesca's autobiographical account may be considered unique for she is telling the story of her love twice: first she volunteered to confess her sin taking upon herself the need to explain why she is in Hell, secondly she answered to a question from the Pilgrim who wished to probe more deeply into the occasion of her fall; in fact, this is the only time when the Pilgrim invites a sinner to deliver her own version of how she yielded to temptation. (Musa 314)

assimilating and transposing it into language which, in this case, is delivered in a poetic form. Committing not the sin of lust but what was regarded as the essence of lust, the subjection of reason to emotions, and thus passing over the limits of his world, the Pilgrim found himself lying unconscious on the floor of Hell in the close of the Canto.⁶ (320-1)

And all the while one spirit uttered this,
The other one did weep so, that, for pity,
I swooned away as if I had been dying,
And fell, even as a dead body falls. (*Inferno* V, 25)

Considering the fragment that contains the Pilgrim's encounter with Paolo and Francesca da Rimini which delivers the testimony in a poetic form, the experience of witnessing the terrifying space of *Inferno* may determine further development. Besides the first-hand experience of witnessing, the same encounter became able to generate secondary types of experiences. This time it was the text that functioned as a core element facilitating the connection between the witness and the space of trauma.

Visual Representation – The Second-Hand Experience of Witnessing

The second-hand experience of witnessing is given in the form of visual representations as in book illustrations to Dante's *Divina Commedia*. Among the numerous illustrations that accompany Dante's book, two have been selected: one that allows a single reading of the image as in Gustave Doré's illustration, and one that accepts several different readings as in William Blake's illustration. Both samples belong to the same period since in 1824 William Blake accepted a commission from John Linnell, an English landscape and portrait painter, to carry out a series of watercolour illustrations for Dante's *Commedia* and, a bit later, in 1855 Gustave Doré decided to create a series of engravings as illustrations for the same book.

Doré's rendering of Dante's text accompanies and determines the readers' vision of *Inferno* as it was described in *Divina Commedia*.⁷ First of all, Doré proposed full-page illustrations which represented a break from previous illustrated books⁸ as well as a shift in perception concerning the relation between text and image that till this moment was placed by those contemporary critics in the traditional line of *ut pictura poesis*. (Kaenel 420) This time the full-page images apparently dominate each

⁶ This is the only time when the Pilgrim was allowed to be tempted by a sinner since his descent into *Inferno* could begin with his total surrender to temptation. (Musa 321)

⁷ Doré's illustrations to Dante's text enjoyed both critical and commercial success as well as they influenced contemporaneous and later artists who illustrated or interpreted the *Commedia*. These illustrations together with Dante's imagery shared in the matrix of issues represented the further development of modernism. Thus, many artists chose to work having Dante as source among whom Bouguereau, Manet or Degas. Many landscapes artists, such as Corot, or specialists in the female nude, such as Cabanel, featured Dante as the main source of their inspiration in many salon works. Even sculptors, such as Canova and Rodin, also worked with subjects taken from Dante's text. (Audeh 129)

⁸ The nineteenth century illustrated books allowed only in-text vignettes.

canto and some critical opinions sustained the fact that these illustrations cover too much space, but, in fact, it is not a reversal of roles but an enjambment of text and image aiming to erase the boundaries that mark the two arts so that the poetic imagery smoothly shift between them; or, as previously stated, as is painting, so is poetry but also the other way round, for both arts share the same core element which is the artistic imagery. These visual representations of Dante's detailed descriptions of Inferno reveal the strange world of *Commedia* where the insensible deviations of lines and curves give to human figure the frightfulness of ghosts, to trees the appearance of humans, to roots the twisting of serpents, to plants the bifurcations of the mandrake, to clouds their continuously changing forms.⁹

As commonly known, Doré's illustrations and Dante's text are intimately connected for the purpose of setting a classical, classical traditional reading of the visual imagery that was employed to represent Inferno. (Audeh 125)



Figure 1 – Gustave Doré's
Illustration

Considering the fragment depicted for analysis, the scene of the Pilgrim's encounter with Francesca and Paolo, the most innovative element, introduced by Doré, is the position of the two lovers. The previous visual representations, such as Ary Scheffer's painting from 1835¹⁰, positioned these human figures horizontally before the Pilgrim while in Doré's version they are placed in a diagonal orientation generating a distinctive group as it could be noticed in the next figure 1. Instead of laying them out transversally, Doré represented the two figures on an almost perpendicular line, detached from the plaintive swarm of the other damned. Théophile Gautier noticed these visual

innovations highlighting the author's bold imagination and ability to introduce new perspectives which may be considered similar to Michelangelo's. (Gautier 132-3) At the same time, he pointed out that Paolo affectionately holds in the air Francesca who turns herself to the chest of her lover, carrying on her breast the scar of the wound that interrupted the reading of Lancelot while her bent knee betrays the feeling of eternal suffering. (Audeh 139) Diffused to the sides, the light focuses upon the couple separating them from the others and thus turning them into the heroes of the scene. The marked axis delimits the two major sides disposed diagonally. Even if they are unequal, each side features a distinct world, one of the pilgrims and the other of the damned. These two worlds may also be distinguished in terms of dynamics. A circular movement of characters is suggested by the disposition of bodies in the right side of

⁹ Most critics admitted that Doré's artistic ability and innovative wit revealed by his illustrations surpassed those of previous illustrators such as Sandro Botticelli and John Flaxman.

¹⁰ Ary Scheffer's painting is entitled *Les Ombres de Francesca de Rimini et de Paolo de Malatesta apparaissent à Dante et à Virgile*.

the illustration while the left side is more static containing the two witnesses, the Pilgrim and Virgil, positioned so that it is impossible to see their faces and to interpret their reactions hence the focus to be only on the two heroes. The perspective over the whole scene is a general bird-eye view, from above, aiming to emphasize again the place of Inferno. Although Blake's illustrations date a bit before Doré's illustrations, the English poet's versions share a different approach.

Aiming to capture the images that translates Dante's poetic world, William Blake delivered his own reading in his pictorial work defined as the result of dialectics involving and questioning the very premises – pictorial, theological and poetic – of the *Commedia*. (De Santis 7) Based on innovative pictorial techniques in terms of colours and disposition of characters, Blake's compositions not only match the text and the image but also complement them. From the conceptual point of view, Blake intended to retrieve from the text the truth of his own poetic vision, even regardless of their political or religious differences. Moreover, the imaginative reformulation in pictorial terms of the same informing vision, allowed Blake experience an independent creative act. (8) According to Eric Pyle, Blake shaped the message of the pictures through subtle changes in emphasis or unexpected visual decisions which made the illustrations more interpretative.¹¹ (Pyle 12-16) In doing so, Blake visually generated a remake of mythology by transforming several scenes of punishment into scenes of brave revolution or by replacing Dante's underworld God with Urizen¹², his own mythological character, or by depicting some sinners as playing the role of Orc known as the rebellious protagonist who fights against the illegitimate dominant power. (180) Blake's intention was to expose a false divinity and to reveal to men Christianity's real message. (De Santis 88) That is why Blake's manner of representing these concepts employed lots of allegories and symbols which make the illustrations more difficult to be deciphered since they were not drawn from the diegetic structure of the text, as expected, but from its rhetorical structure and that fact also differentiates Blake's new approach from Doré's approach to the same text. (113)

Taking into account his inscription on his preliminary sketch for Canto IV, Blake made no delimitation between poetry and theology, considering one and the same.¹³ Such a concept may provide the consistency of multiple layers of meaning to the interpretation of any work of art. Blake's second-hand experience of witnessing Inferno could be related to the meanings depicted from the poetic text which permit the fusion of the poetic and pictorial languages in order to generate a single vision. In this respect, Blake's visual approach accounts for the purpose to deliver the literality of Dante's meaning and it is mainly characterised by specific changes that are able to determine further transformations concerning the protagonists and their positions, the perspective, the use of light, the delimitation between the two worlds and so on. For the artist, the act of illustrating a literary work meant commenting and interpreting it.

¹¹ The reason for these illustrations to be regarded as interpretative is stated by Pyle who argues that Blake used the illustrations as a way to correct what he considered to be the errors of pagan morality and rational materialism. (Pyle 16)

¹² The protagonist impersonates a false God who is responsible for the fallen world.

¹³ In this line of thinking, the concept that states that the form and the meaning of a poem represent the same thing may be considered similar to what Dante's called the fourth level of interpretation or analogy. (De Santis 77)

Opposed to Doré, Blake focused more on the choral dimension of the story. By inserting the two lovers within a broader context, Blake placed in the central position the real protagonists of the scene: the Pilgrim who lies down and Virgil. The same circular movement indicates the dynamics of the image. This time there are no separate sides delimitating the two worlds, of the sinners and of the protagonists, but only a single world that includes the moving air similar to a flaxen ribbon containing the damned. The movement ends at Virgil's feet. Placed at the very end of the right side, Virgil is pointing to the Pilgrim whose lying position connects the airy ribbon to the context, as it could be observed in the next figure 2. Here too, the faces of protagonists cannot be clearly distinguished, not because of their position but because of the light that comes either from the moving air that covers the Pilgrim's body or from the star that focuses on Virgil. The light that accompanies the sinners is influenced by the grey colour of their bodies while the light that comes from the star is more compact contrasting with the blue of Virgil's clothes and of the background, suggesting the metaphysical state. The image of Inferno is supported by the dark red of the flames surrounding the grounds on which Virgil and the Pilgrim were placed. Blake did not use the perspective from above but the perspective from the viewer's eyes inducing the idea of closeness and not of detachment.

Although both visual representations started as second-hand experiences of witnessing the same literary imaginary generated by Dante's poetic testimony, they focused on different aspects according to their authors' readings: on one hand it is Doré's classical and traditional reading, on the other hand, it is Blake's more interpretative and allegorical reading. The differences between the two illustrations representing the same scene concern the protagonists (Francesca and Paolo as opposed to the Pilgrim and Virgil), the use of light (centred on the couple as opposed to coming from a star) the main axis (diagonal as opposed to horizontal) and the perspective (bird-eye view as opposed to viewer's eye perspective). All are meant to further influence the reader's/viewer's perception.



Figure 2 – William Blake's Illustration

Visual Perception – The Third-Hand Experience of Witnessing

In terms of visual perception, any act of seeing represents a visual judgement, not as a monopoly of the intellect but as an immediate and indispensable ingredient of the act of seeing which means assigning a place in the whole to the item that is viewed. Visual perception does not stand for a mere mechanical recording of items but the apprehension of those significant structural patterns. In other words, what a person perceives cannot be reduced to the arrangement of objects, shapes, movements, sizes and colours but it is the interplay of all the directed tensions which are inherent to any percept. (Arnheim 6-11) Any item included in an image is influenced by the centre

and the boundaries as well as by the axis of symmetry (vertical, horizontal and diagonal) as shown in the next figure 3.

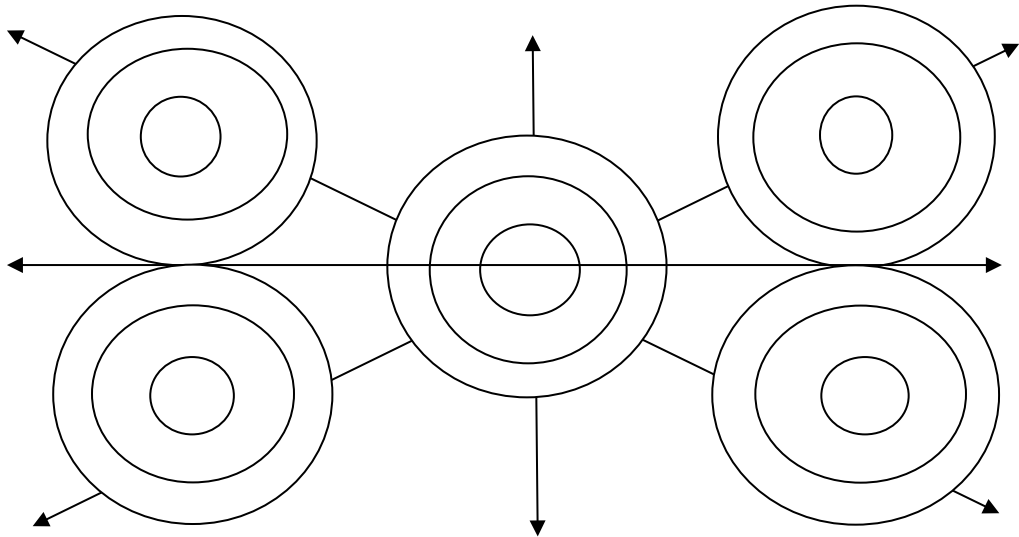


Figure 3
The Structural Skeleton of an Image

The previous figure represents the structural skeleton that functions as a frame of reference for determining the role of each pictorial item employed to establish the balance of the whole system. Any position that coincides with a specific characteristic of the structural skeleton introduces an element of stability which, in its turn, may be sustained or counteracted by other factors. (13) In this respect, the corners and the centre function as forces of attraction but of unequal power since the point of balance between the centre and a corner is perceived as being closer to the corner. The perception of a pictorial item may be influenced not only by its positioning within the image, since its weight increases in relation to its distance from the centre, but also by its shape, for the more regular the item is, the heavier it may be perceived, and by its shape's orientation, knowing that the vertically oriented items seem heavier than the oblique ones. At the same time, placing the items of main interest in the upper part¹⁴ of the image will attract the viewers' attention. Besides the position of items, the reading of a pictorial image is highly influenced by the directions along the axes of the structural skeleton. Based on visual illusion, the vertical axis is perceived as being longer than the horizontal one and the items placed in the right corner seems heavier than the one positioned at the opposite side. Moreover the diagonal that runs from bottom-left to top-right is perceived as ascending while the other diagonal as descending that explaining why the movement from bottom-left towards the right is perceived as being easier than the movement towards the opposite direction. (46-7)

¹⁴ Usually the human eye is accustomed to perceive a visual situation as bottom-heavy which makes the upper part to count more than the lower one. (Arnheim 45)

Knowing that the reading of an image is from left to right, the visual perception of the previously analyzed illustrations takes into account the position of the items as well as their movement. When referring to composition, Doré and Blake had different choices. The diagonal axis preferred by Doré clearly separates the two worlds: a small and static one as opposed to a larger and dynamic one. The floating movement of characters is dispersed from the centre to the edges of the right side of the image. Blake used the horizontal axis for delimitating the world of the damned from the metaphysical world that contains the star as well as the two protagonists. At the same time, the main axis is interrupted by the ribbon of air that moves from the front to the back of the illustration. By introducing the ribbon-like space of suffering the author not only included this space of trauma into another space of trauma – the Inferno, but he also reduced the number of structural features and thereby he simplified the general pattern of the structural skeleton so that it can be entirely perceived.¹⁵ Furthermore, Blake's viewer's eye perspective induces a closeness to the scene and thus to the act of witnessing while, in the other case, the bird-eye perspective implies a detachment from the scene since distance weakens the stimulus.

Regarding the protagonists, Doré positioned the main characters in the centre which was balanced with the bottom-left corner, the position of the Pilgrim and Virgil, the place where the reading usually starts. On the contrary, Blake placed the protagonists, Virgil and the Pilgrim, on the right side of the image while the left side is completely occupied by the flaxen ribbon of the wind blowing the damned.¹⁶ Similar to reading, the direction of movement is from left to right leading the viewer's eye to the point that counterbalances the largest part of the ribbon which is the star from the upper right side. Using *repoussoir*¹⁷, Blake made the background seem far off but, by intensifying the brightness of the star so that it may appear larger than expected, he also conducted the viewer's attention to the most important place of the illustration that suggests the metaphysical aspect of his reading and interpretation.

Differently used, light may determine different effects. Focused on the central point of the image as in Doré's illustration light diminished the whole space for its position becomes the most important point of interest. In other words, the visual perception is guided towards the place of trauma, highlighting the sufferings endured by the protagonists. Having the same purpose, Blake used light for the ribbon. This light, also employed for giving the impression of air and flow, is diminished by the effect of the powerful light that comes from the star, the most important point of interest in this illustration. Poured over the whole scene, the focus of light emphasizes each act of witnessing, the Pilgrim's and the outside viewer's whose visual perception becomes the third-hand experience of witnessing.

¹⁵ It is commonly known that any stimulus pattern tends to be noticed in such a way that the resulting structure is as simple as possible. (Arnheim 48-9)

¹⁶ In order to give more consistency to the space of trauma, Blake placed the sinners within a delimited area that looks like a ribbon.

¹⁷ *Repoussoir* represents a visual technique meant to give the impression of a distant background by placing large items there.

Conclusion

Revealed in a poetic form by Dante's text, *Inferno* represents the space of trauma that determined multiple acts of witnessing. The description of such a place based on Dante's literary testimony generated the different visual representations that highly influence the reader's/viewer's perception upon the experience of witnessing. Regarded as a three staged process, witnessing may be considered an act that modifies the perception upon the same core item from one stage to another. Since the illustrator selected certain aspects to represent in his particular and subjective manner, each visual representation becomes an interpretation. By employing different perspectives, different axis of composition, different points of interest, different arrangements of protagonists, different effects of light each visual representation is able to modify the entire perception of the literary text.

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Figure 1: Gustave Doré's Illustration

<http://www.bing.com/images/search?view=detailV2&ccd=EEhwyoa1&id=7710ED4>

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Figure 2: William Blake's Illustration

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