



KENNETH CLARK

THE
DRAWINGS
BY
SANDRO
BOTTICELLI
FOR
DANTE'S
DIVINE
COMEDY

AFTER THE ORIGINALS
IN THE BERLIN MUSEUMS
AND THE VATICAN

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Sandro Botticelli The Drawings For Dantes Divine Comedy

Sandro Botticelli



Sandro Botticelli The Drawings For Dantes Devine Comedy:

Sandro Botticelli Sandro Botticelli, Anthony Bertram, 1948 **Sandro Botticelli** Hein-Th Schulze Altcapenberg, Horst Bredekamp, Ausstellungshallen am Kulturforum, Scuderie Papali al Quirinale, Royal Academy of Arts (Great Britain), 2000-01-01 **Botticelli's Picture Cycle for the Dante's Divine Comedy**, 2000 **Drawings by Sandro Botticelli for Dante's Divina Commedia** Sandro Botticelli, 1896 The Drawings by Sandro Botticelli for Dante's Divine Comedy Sandro Botticelli, Kenneth Clark, 1976 **The drawings of Sandro Botticelli for Dante's 'Divine Comedy'** Kenneth MacKenzie Clark, 1976 **The Drawings by Sandro Botticelli for Dante's Divine Comedy After the Originals in the Berlin Museums and the Vatican**, 1896 **William Blake's Illustrations for Dante's Divine Comedy** Eric Pyle, 2016-04-29 William Blake's series of illustrations for Dante's Divine Comedy was his last major project and a summation of his religious and artistic beliefs. Blake intended to engrave this series but it was unfinished at his death. The series includes seven partially complete engravings and 102 works in various stages of completion, some of the most beautiful pictures of his career. These pictures are not simple illustrations but constitute a thorough reinterpretation and in Blake's view, a correction of Dante's poem. This book compares the two men's theological and artistic views and analyzes in detail the meaning of Blake's illustrations for the first time, introducing their theological and aesthetic exuberance to a modern audience. **The Early Printed Illustrations of Dante's "Commedia"** Matthew Collins, 2024-12-15 The Early Printed Illustrations of Dante's Commedia provides the first systematic overview of the earliest illustrated editions of Dante's poem stretching from 1481 through 1596 and features over 230 illustrations. Developing a series of interdisciplinary methods for studying early printed book illustrations, Matthew Collins explores the visual sources for the first illustrated editions of the Commedia, their narrative qualities and their influence on Renaissance readers. He traces the visual genealogies that link these images to each other and to renderings of the poem in other media, including illuminated manuscripts and drawings such as those by Sandro Botticelli. Collins additionally delves into a group of cartographically oriented renderings of Dante's afterlife, interpreting them in the context of the Age of Exploration. He addresses the utilitarian aspect of the illustrations as well by revealing the multidimensional role that these images played for Renaissance readers, particularly emphasizing their pedagogical and mnemonic uses. Of value to numerous disciplines, The Early Printed Illustrations of Dante's Commedia fills a gap in Dante studies and will inspire similar investigations into the visual representation of other literary works in the age of early print.

Images and Identity in Fifteenth-century Florence Patricia Lee Rubin, 2007-01-01 An exploration of ways of looking in Renaissance Florence where works of art were part of a complex process of social exchange. Renaissance Florence of endless fascination for the beauty of its art and architecture is no less intriguing for its dynamic political, economic and social life. In this book, Patricia Lee Rubin crosses the boundaries of all these areas to arrive at an original and comprehensive view of the place of images in Florentine society. The author asks an array of questions: Why were works of art made? Who were the artists?

who made them and who commissioned them How did they look and how were they looked at She demonstrates that the answers to such questions illuminate the contexts in which works of art were created and how they were valued and viewed Rubin seeks out the meeting places of meaning in churches in palaces in piazzas places of exchange where identities were taken on and transformed often with the mediation of images She concentrates on questions of vision and visuality on seeing and being seen With a blend of exceptional illustrations close analyses of sacred and secular paintings by artists including Fra Angelico Fra Filippo Lippi Filippino Lippi and Botticelli and wide ranging bibliographic essays the book shines new light on fifteenth century Florence a special place that made beauty one of its defining features

Dante's Divine Comedy Joseph Luzzi, 2024-11-05 A new volume in the Lives of Great Religious Books series this book explores the creation and cultural afterlives of Dante Alighieri's Divine Comedy

Drawings by Sandro Botticelli for Dante's Divine Comedy (the); after the originals in the Berlin Museum and the Vatican K. Clark, 1976 *The Drawings by Sandro Botticelli for Dante's Divine Comedy, After the Originals in the Berlin Museums and the Vatican*, 1976 **Botticelli** Sandro Botticelli, 1947

Botticelli and Treasures from the Hamilton Collection Stephanie Buck, Frauke Steenbock, Beatrice Alai, Georg Josef Dietz, 2016 Sandro Botticelli's spectacular series of drawings on parchment of scenes from Dante's Divine Comedy is of the highest order of importance and rarity and this book will be an exceptional opportunity to explore the great Renaissance master's interpretation of one of the canonical texts of world literature The drawings will be accompanied by an e

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Depicting Dante in Anglo-Italian Literary and Visual Arts Christoph Lehner, 2017-05-11 In the course of 750 years Dante Alighieri has been made into a universally important icon deeply engrained in the world's cultural memory This book examines key stages of Dante's appropriation in Western cultural history by exploring the intermedial relationship between Dante's Divina Commedia the tradition of his iconography and selected historical literary and artistic responses from British artists in the 19th and 20th centuries The images and iconographies created out of Dantean appropriations almost always centre around the triad of allegory authority and authenticity These three important aspects of revisiting Dante are found in the Dantean image fostered in Florence in the 14th and 15th centuries and feature prominently in the

works of Dante Gabriel Rossetti T S Eliot and Tom Phillips Their appropriation of Dante represents landmarks in the productive reception of the Florentine and is invariably linked to a tradition of Dante studies established in Britain during the middle of the 19th century For Dante Gabriel Rossetti the Florentine provides a model for Victorian Dantean self fashioning and becomes an allegory of authenticity and morality For T S Eliot Dante represents the voice of literary authority in Modernist poetry and serves as the allegory of a visionary European author For Tom Phillips the engagement with Dante and his text represents an intertextual and intermedial endeavour which provides him with a rich cultural tapestry of art thought and ideas on the Western world The main focus of this study therefore is on how Dante s image was fixed in the first 200 years of his appropriation in Florence how fruitfully the Dantean images and his text have been taken up and used for creative and intellectual production in Britain over the course of the past centuries and what moral literary or political messages they continue to convey

Dante, Artist of Gesture Heather Webb, 2022-09-05 *Dante Artist of Gesture* proposes a visual technique for reading Dante s Comedy suggesting that the reader engages with Dante s striking images of souls as if these images were arranged in an architectural space Art historians have shown how series of discrete images or scenes in medieval places of worship such as the mosaics in the Baptistery of San Giovanni in Florence or the frescoes in the Scrovegni Chapel in Padua establish not only narrative sequences but also parallelisms between registers forging links between those registers by the use of colour and gestural forms Heather Webb takes up those techniques to show that the Comedy likewise invites the reader to make visual links between disparate non sequential moments in the text In other words Webb argues that Dante s poem asks readers to view its verbally articulated sequences of images with a set of observational tools that could be acquired from the practice of engaging with and meditating on the bodily depictions of vice and virtue in fresco cycles or programmes of mosaics in places of worship One of the most inherently visible aspects of the Comedy is the representation of signature gestures of the characters described in each of the realms This book traces described gestures and bodily signs across the canticles of the poem to provide a key for identifying affective and devotional itineraries within the text

Dante's British Public Nick Havely, 2014-07-24 This is the first account of Dante s reception in English to address full chronological span of that process Individual authors and periods have been studied before but Dante s British Public takes a wider and longer view using a selection of vivid and detailed case studies to record and place in context some of the wider conversations about and appropriations of Dante that developed in Britain across more than six centuries as access to his work extended and diversified Much of the evidence is based on previously unpublished material in for example letters journals annotations and inventories and is drawn from archives in the UK and across the world from Milan to Mumbai and from Berlin to Cape Town Throughout the role of Anglo Italian cultural contacts and intermediaries in shaping the public understanding of Dante in Britain is given prominence from clerics and merchants around Chaucer s time through itinerant scholars collectors and tourists in the early modern period to the exiles and expatriates of the nineteenth and

twentieth centuries The final chapter brings the story up to the present showing how the poet's work has been seen from the fourteenth century onwards as accessible to the many and demonstrating some of the means by which Dante has reached a yet wider British public over the past century particularly through translation illustration and various forms of performance

Art Patronage, Family, and Gender in Renaissance Florence Maria DePrano, 2018-02-22 This book examines a Renaissance Florentine family's art patronage even for women inspired by literature music love loss and religion

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