

Sienese codex of the Divine Comedy.

Phaidon Press - Visual Representations of The Divine Comedy



Description: -

Ghana -- Social life and customs.

Ethnology -- Ghana.

British Museum -- MSS. (Yates-Thompson CV)

Dante Alighieri, -- 1265-1321 -- Illustrations

Dante Alighieri, -- 1265-1321. Sienese codex of the Divine Comedy.

-Sienese codex of the Divine Comedy.

Notes: Includes 24 leaves of plates. Contains a selection of illustrations attributed to Lorenzo Vecchietta and Giovanni di Paolo, reproduced from the codex in the British Museum, with descriptive text.

This edition was published in 1947



Filesize: 27.18 MB

Tags: #Giovanni #di #Paolo

Job: A Comedy of Justice

Research can never be considered to be concluded, especially in the search for primary evidence materials, that could always be the source of new surprises.

Dante's Divine Comedy Illustrated in a Remarkable Illuminated Medieval Manuscript (c. 1450)

Studies in Sandro Botticelli's Drawings for Dante's Inferno, Ph. Notwithstanding recent attempts to reconstruct his physiognomy from remains of his skull, no one knows what Dante really looked like.

Giovanni di Paolo

Dante's 'Divine Comedy' in Late Medieval and Early Renaissance Art

While there are no details concerning who commissioned this work, the codex belonged to Alfonso V, king of Aragon, Naples, and Sicily. He may have been in contact with Franco-Flemish illuminators, who had been in Siena during Giovanni's early years. II I 43 belong to bol family in Purgatorio.

Dante's Divine Comedy Illustrated in a Remarkable Illuminated Medieval Manuscript (c. 1450)

The horrors of the dark underworld are truly horrifying, and the wonders of the celestial realm, wonderful.

The World of Dante

To some degree, such imaginings have their origins in the Bible. A death mask exists but there is no trustworthy historic testimony concerning it.

Dante's Divine Comedy Illustrated in a Remarkable Illuminated Medieval Manuscript (c. 1450)

Focusing on the intentional and accidental features of medieval manuscripts, this essay explores how the Codex Altona draws attention to the page as a medium of representation and to the interpretive role of illustrations. Finding it difficult to secure a publisher willing to take on the expense of producing the expensive folio edition the artist envisioned, Doré himself financed the publication of the first book of the series, *Inferno*, in 1861. The initial letters of every canto are decorated with red and blue ink.

Interpreting Codicology: Re

Florence, Rome and the Origins of the Renaissance Oxford: Oxford University Press, 1986. The Divine Comedy: Inferno and Purgatorio.

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