

Sienese codex of the Divine Comedy.

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



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: 31.34 MB

Tags: #Interpreting #Codicology: #Re

Details of an item from the British Library Catalogue of Illuminated Manuscripts

The alternation between the two copyists involved in the copy process is, typically, a further confirmation of the state of contamination but, in this case, represents perhaps an idiosyncrasy of the workshop. London: Royal Academy of the Arts, 2000.

Job: A Comedy of Justice

He was first documented in 1417 working for the Sienese as a miniaturist manuscript illuminator. Bequeathed to the British Museum in 1941 by Mrs Yates Thompson.

Visual Representations of The Divine Comedy

It was Paolo di Duccio Tosi, thus, who completed the copy of the poem and added the Credo of Dante and the Capitoli of Bosone and Jacopo. The Making and Meaning of Illuminated Medieval and Renaissance Manuscripts, Art and Architecture, ed.

Concerning Three Manuscripts of the Divine Comedy in Private Collections in New York and Milan, Part 1 of 3

Marisa Boschi Rotiroti argues that the full page miniature at the beginning of the text could be attributed to Battista di Biagio Sanguigni. The reader's moral progress is shown to depend on hermeneutic skill in a context that relates artistic achievement to pride and avarice. Della Quercia illustrated the Inferno and Purgatorio and all three historiated initials; di Paolo illustrated Paradiso.

The World of Dante

A viable argument for this question is that by following the gaze of God's gesture the viewer's eye is led to a specific point on the circle.

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