

"The Garden of Earthly Delights" Museo del Prado. 24. Apr 2018, <[www.museodelprado.es/en/the-collection/art-work/the-garden-of-earthly-delights-triptych/02388242-6d6a-4e9e-a992-e1311eab3609](http://www.museodelprado.es/en/the-collection/art-work/the-garden-of-earthly-delights-triptych/02388242-6d6a-4e9e-a992-e1311eab3609)>

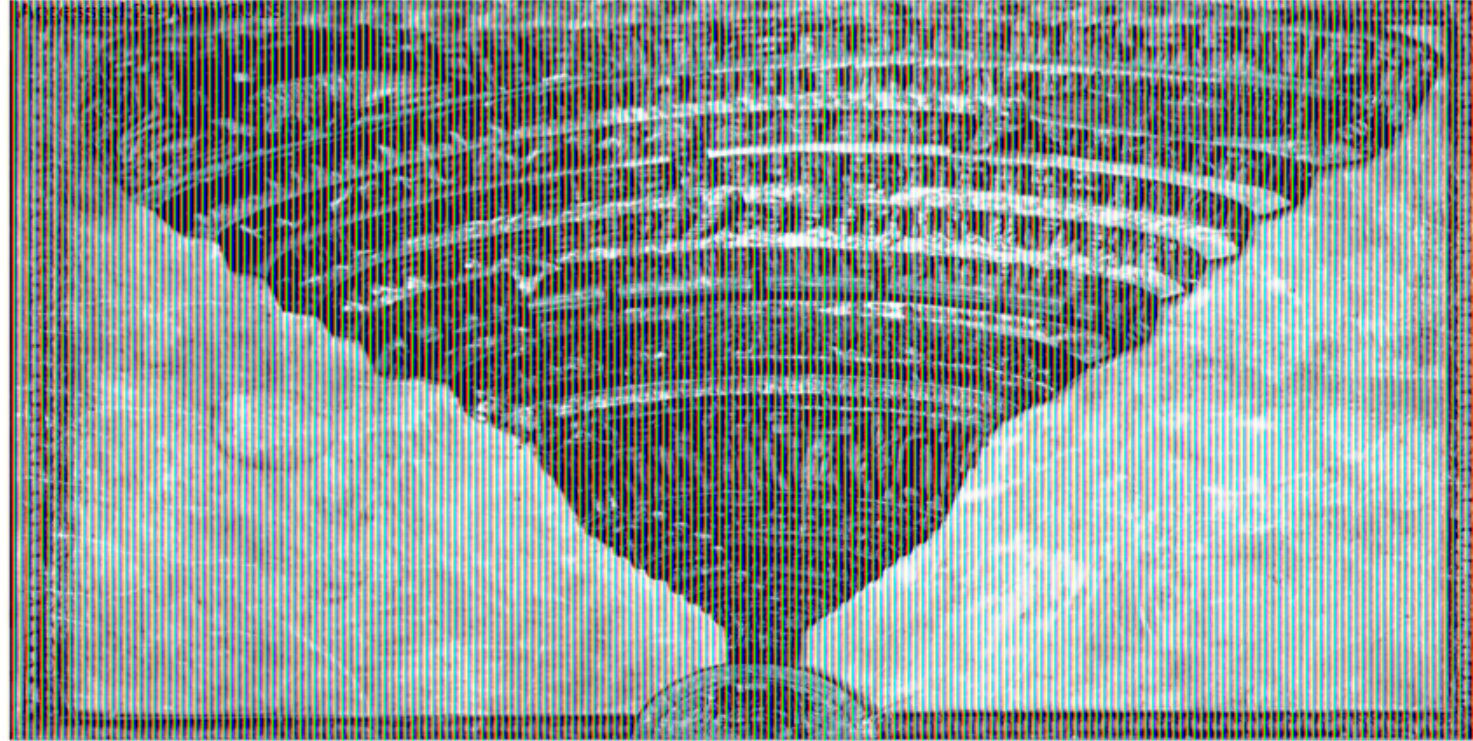


'THE GARDEN OF EARTHLY DELIGHTS'  
HIERONYMUS BOSCH  
TRIPTYCH - OIL ON OAK PANE  
MUSEO DEL PRADO  
386 CM X 205.6 CM

## INTRODU

The artworks I have chosen  
'Earthly Delights' by Hieron  
Botticelli and a series of ill  
'Wonderland' by Salvador D  
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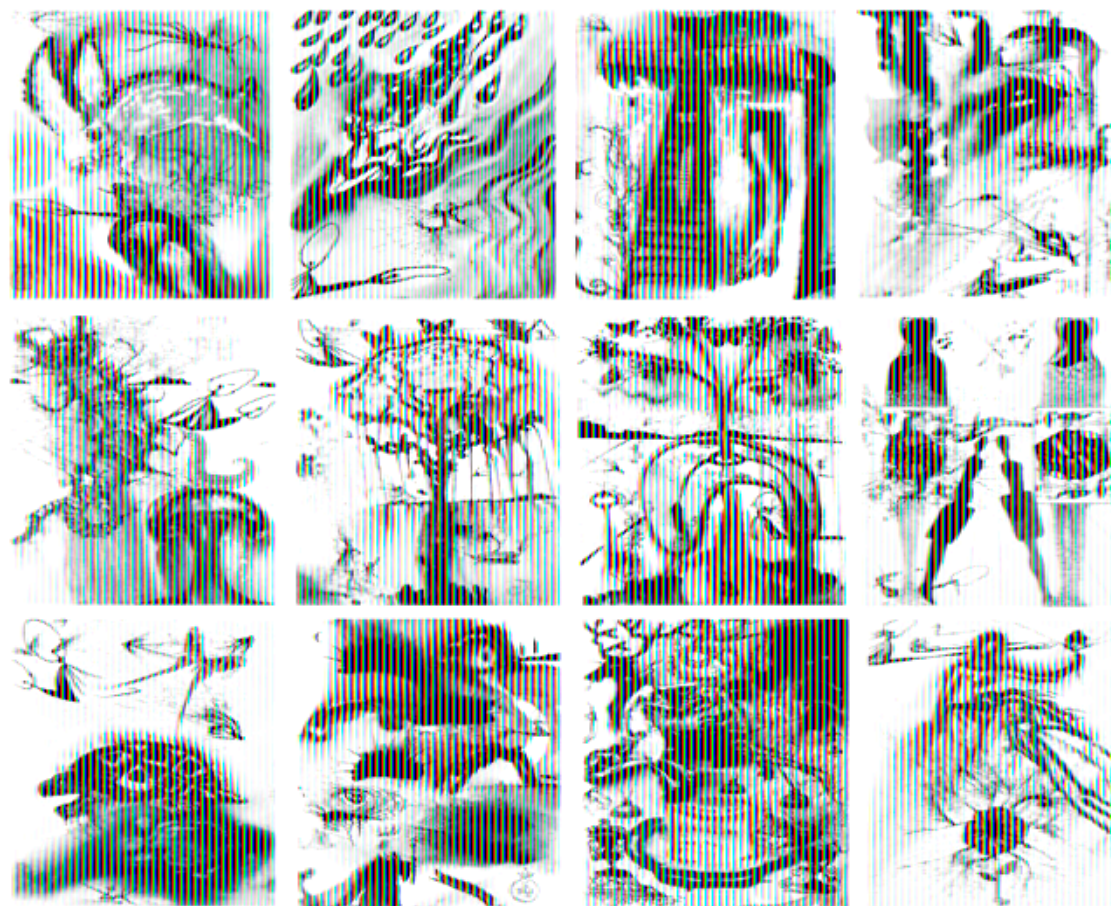
"The Map of Hell" 13 Jun. 2011, <[commons.wikimedia.org/wiki/File:Sandro\\_Botticelli\\_-\\_The\\_Abyss\\_of\\_Hell\\_-\\_WGA02853.jpg](http://commons.wikimedia.org/wiki/File:Sandro_Botticelli_-_The_Abyss_of_Hell_-_WGA02853.jpg)>



'LA MAPPA DELL' INFERNO' (THE MAP OF HELL), ~1480

SANDRO BOTTICELLI  
COLOURED DRAWING ON PARCHMENT  
VATICAN LIBRARY ARCHIVES  
47 CM X 32 CM

Popova, Maria. "Salvador Dalí illustrates Alice in Wonderland" Brain Pickings. 22 Apr. 2018, <[www.brainpickings.org/2011/11/15/salvador-dali-alice-in-wonderland-1969/](http://www.brainpickings.org/2011/11/15/salvador-dali-alice-in-wonderland-1969/)>



I viewed 'The Garden of  
Prado in Madrid. At the tim  
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SERIES OF ILLUSTRATIONS FOR  
SALVADOR DALÍ  
12 PHOTOGRAVURE PRINTS  
COLLECTOR'S ITEM  
43 CM X 28 CM EACH



## REGIONAL CONTEXT

Although the rise of humanism and the Renaissance movement spread rapidly throughout Europe, they were not incorporated simultaneously (1). This is why, in retrospect, Bosch's artworks are now considered to be the pioneer of the Early Netherlandish Renaissance, where nature was taken as the guide to extend the boundaries of painting. Artworks by Netherlandish artists, including Bosch, were bought by royal families and merchants across Europe for their 'remarkable qualities of verisimilitude, their technical and coloristic virtuosity, and their heightened expressive power (2).' This was an epoch which would later include other Old Masters such as Peter Bruegel the Elder, to whom Bosch was a mentor. The Metropolitan Museum of Art describes this epoch as - "Artists attempted to engage the viewer by depicting figures that serve as metaphors for ourselves in the way they pose, gesture, or directly address us. Fictive frames and other trompe-l'oeil (illusionistic) elements, break the barrier between the pictorial space and our own space, inviting us to take part in the world of the image (5)."

*"Jerome Bosch, very noble and admirable inventor of fantastic and bizzare things"*  
- Florentine historian Guicciardini

Hieronymus Bosch (1450 - 1516) was born Jheronimus Van Aken in 's-Hertogenbosch, the Netherlands (4). He famously created triptychs containing 'a fantastical world filled with disturbing details; rather than presenting illusions of people in their putative strength and ideal beauty, he displayed human beings with all their weaknesses (3).' Most art in his cultural context was commissioned by religious institutions - although the subject matter of his paintings made them unsuitable for altar paintings, he utilised spiritual concepts in artworks including 'The Garden of Earthly Delights', with its representation of Adam and Eve in the Garden of Eden.



(1) Parragon Books. History of Art. Parragon Publishing, 2011.

(2) Parragon Books. History of Art. Parragon Publishing, 2011.

(3) Hodge, Susie. "Art in Detail: 100 Masterpieces" Thames & Hudson, 2016

(4) Ainsworth, Maryan W. "Early Netherlandish Painting." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art. Mar. 2009, <[www.metmuseum.org/toah/hd/enet/hd\\_enet.htm](http://www.metmuseum.org/toah/hd/enet/hd_enet.htm)> [Accessed 23 April 2018]

(5) Grange Books. "Hieronymus Bosch" Grange Books, 2005.

(6) Ainsworth, Maryan W. "Early Netherlandish Painting." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art. Mar. 2009, <[www.metmuseum.org/toah/hd/enet/hd\\_enet.htm](http://www.metmuseum.org/toah/hd/enet/hd_enet.htm)> [Accessed 23 April 2018]

(7) Google Books. "New World Epidemics on a Global Perspective" 23 Apr. 2018, <[books.google.co.in/books?id=YiHHnV08ebkC&pg=PA21&redir\\_esc=y#v=snippet&q=plague&f=false](https://books.google.co.in/books?id=YiHHnV08ebkC&pg=PA21&redir_esc=y#v=snippet&q=plague&f=false)>

(8) Hodge, Susie. "Art in Detail: 100 Masterpieces" Thames & Hudson, 2016

(9) Grange Books. "Hieronymus Bosch" Grange Books, 2005.

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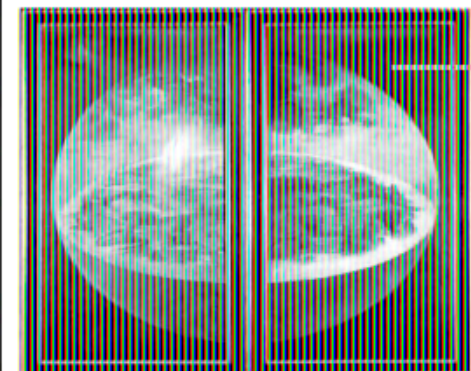
## CULTURAL

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# ANALYSIS OF FORMAL QUALITIES IN 'THE GARDEN OF EARTHLY DELIGHTS'

## COLOUR



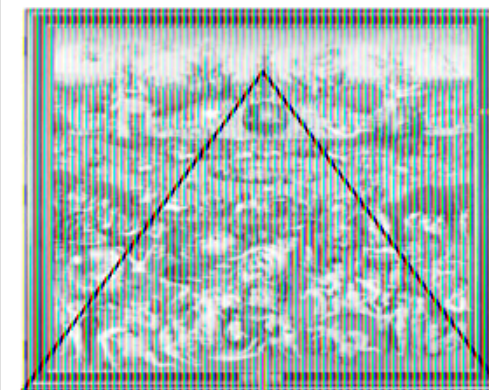
The outer panels of the triptych when closed is of Earth on the 3rd day of creation (1). Since humans didn't exist, it is painted in the 'grisaille' technique (in grey monochrome) to signify how bright colour would only appear when humans arrived to perceive it

The abundant use of green in the first two panels acts as a symbol for life and the 'Earthly Delights', while the use of black in the third panel intensifies the colour value of its surrounding colours and creates a mood of horror along with the absence of green - signifying the absence of Earthly life.

(1) Museo del Prado. "The Garden of Earthly Delights" 20 Apr. 2018, <[www.museodelprado.es/art-work/the-garden-of-earthly-delights-triptych](http://www.museodelprado.es/art-work/the-garden-of-earthly-delights-triptych)>

## SPACE & DEPTH

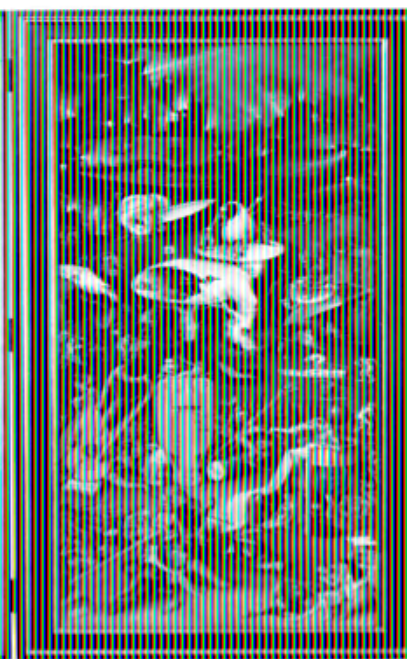
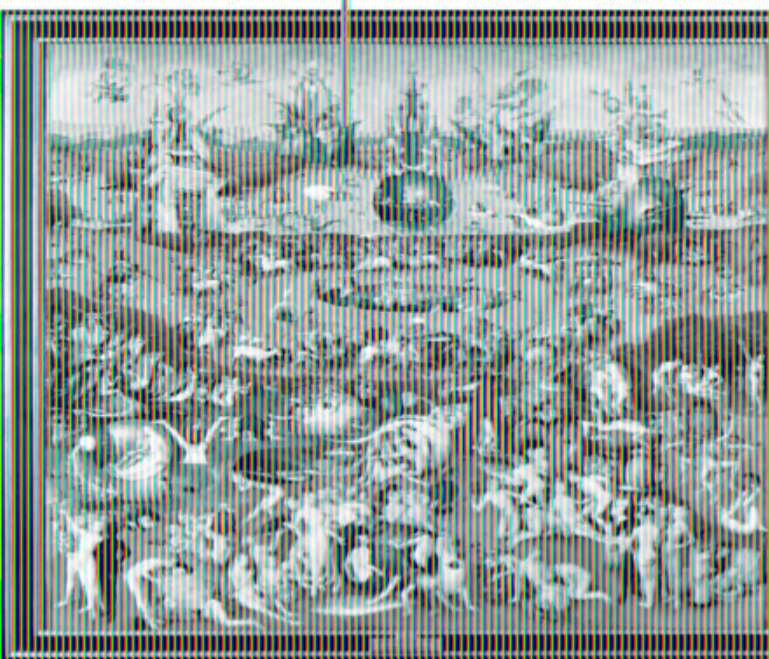
The borders of the panels allow the audience to seem as if they're staring through a window from a raised viewpoint, letting the viewer feel as if looking at these scenes as fantasies they can never be a part of.



Bosch uses linear perspective to give the illusion of depth in each panel, with objects decreasing in size as they become distant. However, despite this technique, elements in the foreground or background are equally crisp in their drawing

## LIGHT & TONE

The light source in the painting is the sun. Bosch has used this ominous light as a metaphor by creating a sense of well being in the left and centre panels through drenching the figures with bright yellow sunlight. This uplifting mood of both the paintings and the figures creates a stark contrast with the right panel, where through the darkness, the brightened moods of the figures disappearing along with the sunlight. In this way, emphasis is given to the right panel with its absence of daylight as compared to the rest of the painting.



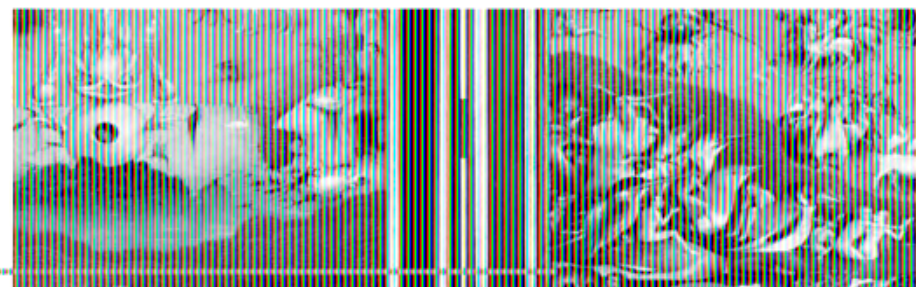
Bosch has employed a density of three-dimensional forms occurring in the distorted in space number of elements, creating an illusion of form in the dark.

All elements of nature or animals are drenched in sunlight.

## COMPOSITION

The backgrounds (negative space) of the painting found over the horizon in all three panels are a merging of colour shades, allowing the positive space of the foreground to stand out and be what catches the viewer's eye. Despite their being abstractions and allegories elements such as birds and fruits, the proportion of human figures remains the same across all three panels - the true size of the human form is scaled larger when compared to that of the painting. A viewer would have to both stand back to fully absorb the scope of the painting as well as move close up to engage with the details.

In all three panels, Bosch utilises cropping - cutting off elements by the edge - to portray how only a portion of reality is being seen and the same scenes continue outside the composition. Since Bosch is painting before the invention of photography, this is an aspect not usually used by his contemporaries



## MATERIALS

'The Garden of Earthly Delights' is a triptych. The choice of wood as a base allows for a small size. Oil on wood is the only medium for which Bosch's rich painting was his style of choice. The triptych as a material is this being the medium for the depictions. Although 'The Garden of Earthly Delights' is an altarpiece (3), this may have been the only altarpiece Bosch making the artistic choice to paint on wood. The material depicts how he lived on the brink of the Renaissance.

(2) Museo del Prado. "The Garden of Earthly Delights" 20 Apr. 2018, <[www.museodelprado.es/art-work/the-garden-of-earthly-delights-triptych](http://www.museodelprado.es/art-work/the-garden-of-earthly-delights-triptych)>

(3) Hodge, Susie. "Art in Detail: 100 Masterpieces" Thames & Hudson



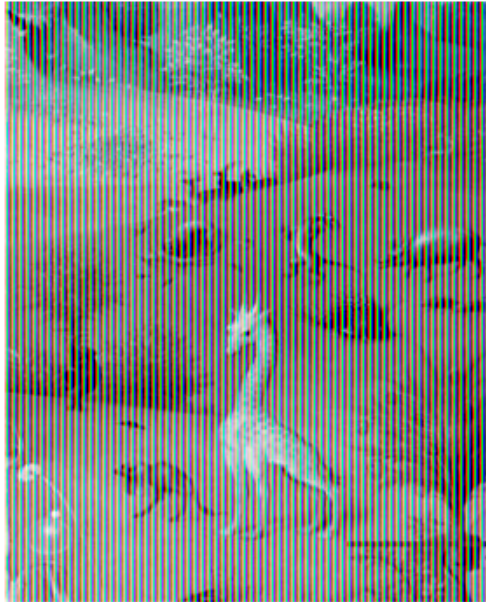
## INTERPRETATION OF FUNCTION & PURPOSE IN 'THE GARDEN OF EARTHLY DELIGHTS'



The 'Tree Man' in the third panel is the only figure staring directly at the audience. This and the smug look on his face suggests how the main message behind the painting is to not get too involved with the pleasures of life (2)



In the third 'Hell' panel, a woman is seen looking in a mirror which has roots holding her captive - portrays how she is being punished for indulging in pride and vanity (6)



Along with fictional animals such as a unicorn, Bosch depicts animals such as a giraffe which he could not have seen - he used travel literature as sources for the exotic animals (3)



Musical instruments are traditionally used as symbols of love and lust, but in the third 'Hell' panel they have grown in proportion to the figures and the humans who indulged in lust are being crucified on them, signifying how they are facing consequences (5)



In the centre Bosch depicts white and black figures, depicting how humans of different colours will have the consequences of their actions and their future in 'Hell' panel together.

## CONCEPTUAL SIGNIFICANCE

Bosch depicted in 'The Garden of Earthly Delights' the progression of human sinning and its consequences. The initial panel depicts Adam and Eve in the Garden of Eden as an unspoiled land. The centre panel, the garden of delights the title alludes to, contains allegories and symbols relating to taking part in sin, but enjoying it in the meantime until they have to face consequences in the third 'Hell' panel. Bosch interacted with this concept literally and less abstractly again around 1505 - 1510, with his painting 'Seven Deadly Sins and the Four Last Things' (right). However, he depicted it through people of everyday life, not the naked illusionistic figures as in 'The Garden of Earthly Delights' - portraying how the horrifying subject matter of the third panel of the triptych could be a reality for anybody at that time. In this way, his artwork conveys both a spiritual and an educational purpose.

(1) Seven Deadly Sins and the Four Last Things. 24 Apr. 2018, <[en.wikipedia.org/wiki/The\\_Seven\\_Deadly\\_Sins\\_and\\_the\\_Four\\_Last\\_Things#/media/File:Hieronymus\\_Bosch\\_-\\_The\\_Seven\\_Deadly\\_Sins\\_and\\_the\\_Four\\_Last\\_Things.JPG](https://en.wikipedia.org/wiki/The_Seven_Deadly_Sins_and_the_Four_Last_Things#/media/File:Hieronymus_Bosch_-_The_Seven_Deadly_Sins_and_the_Four_Last_Things.JPG)>

(2) Hodge, Susie. "Art in Detail: 100 Masterpieces" Thames & Hudson, 2016

(3) ibid

(4) ibid

(5) ibid

(6) Belting, Hans. "Hieronymus Bosch" Prestel, 2012

(7) ibid

(8) ibid

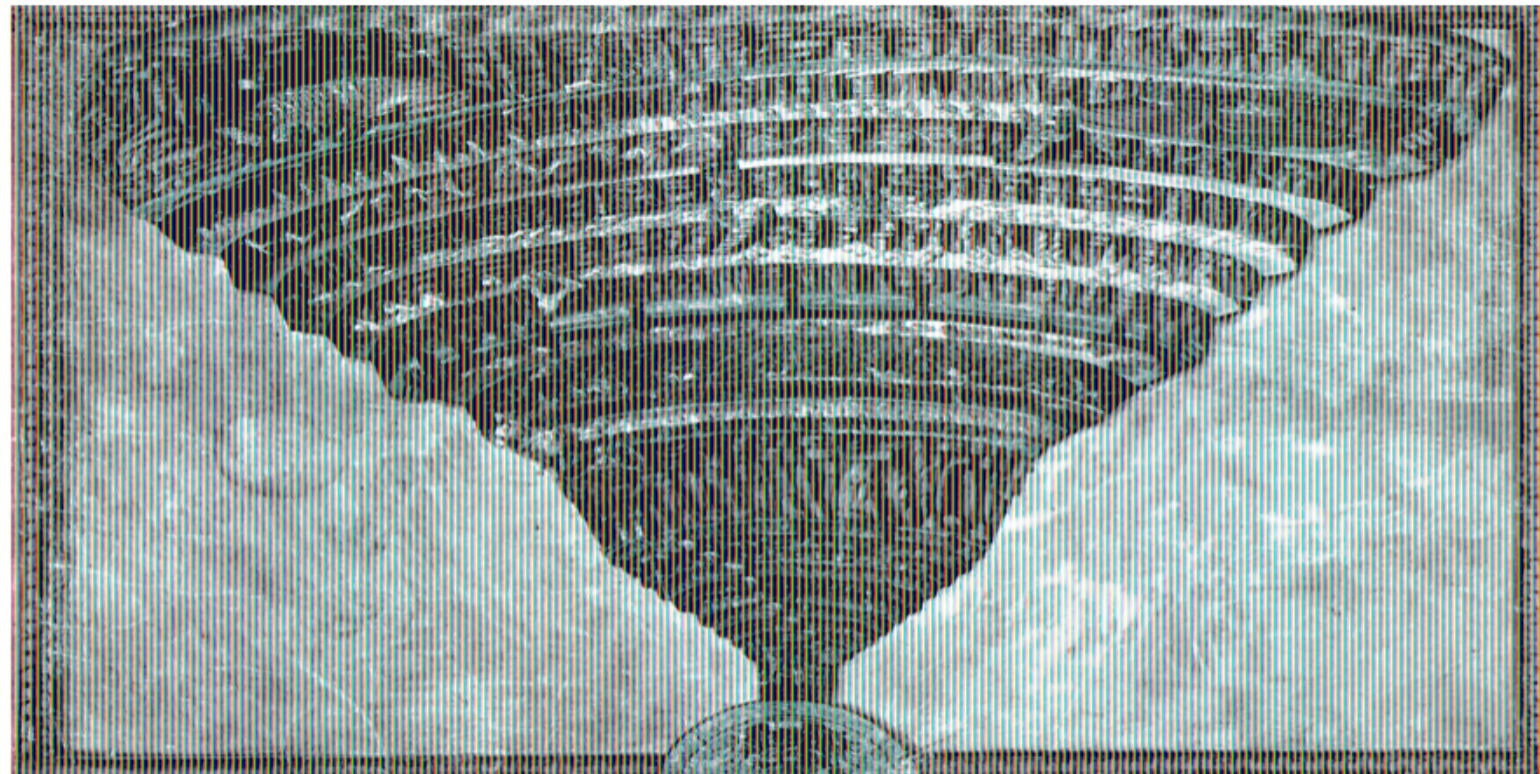


## LITERARY CONTEXT

"Since Botticelli was a learned man, he wrote a commentary on part of Dante's poem, and after illustrating the Inferno, he printed the work (2)."

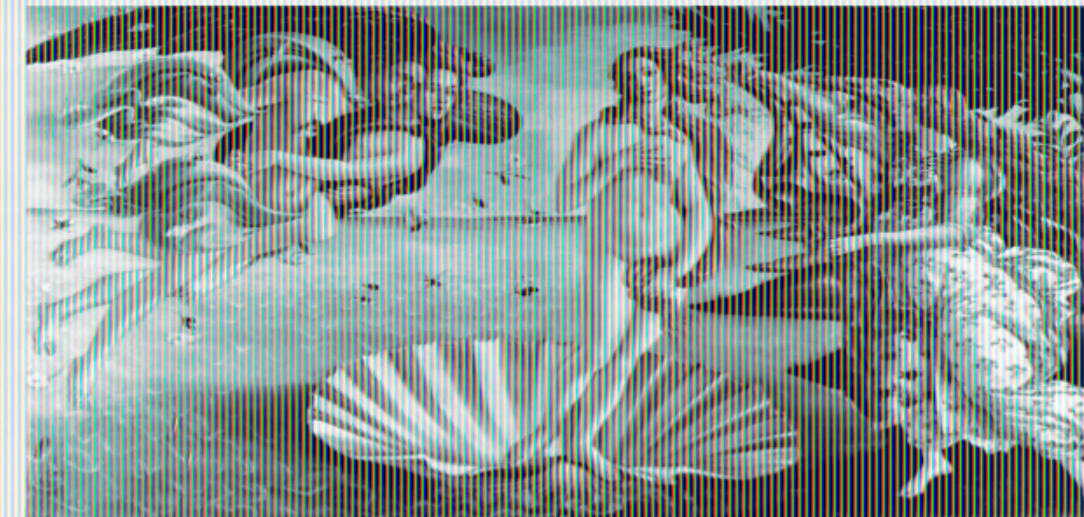
- Giorgio Vasari, 1550

'La Mappa dell'Inferno' is Botticelli's tribute to the 14th century epic poem 'Inferno' from The Divine Comedy by Dante Alighieri, "a notoriously macabre vision of hell that resonates to this day (3)." A blueprint of the underworld, the poem composed in the early 1300s abstracted the concept of hell into nine rings of sin. Dante's design of hell was shaped by "the contemporary conception of world geography (4)" - though not believing in the flat earth theory, he thought that all land existed in the Northern Hemisphere, with the South being water. Inferno begins near the earth's surface in the North and descends to its core, implying that hell exists within the realms of the surface of the Earth. Botticelli depicts this in his parchment 'La Mappa dell'Inferno', as a cross-section of this funnel into the core of the Earth.



Sandro Botticelli (1445 - 17 May 1510) was born as Alessandro di Mariano Filipepi in Florence, Italy. He was the first artist to create 'large-scale mythological scenes (1).'

Working during the height of the Italian Renaissance, his artworks such as 'The Birth of Venus' (below) embodied the 'spirit of the Renaissance (7)'. However, 'La Mappa dell'Inferno' is an eloquent pictorial depiction of Dante's poems yet on a much smaller scale than his more celebrated artworks.



The Birth of Venus. 23 Apr. 2018, <[en.wikipedia.org/wiki/The\\_Birth\\_of\\_Venus#/media/File:Sandro\\_Botticelli\\_-\\_La\\_nascita\\_di\\_Venere\\_-\\_Google\\_Art\\_Project\\_-\\_edited.jpg](https://en.wikipedia.org/wiki/The_Birth_of_Venus#/media/File:Sandro_Botticelli_-_La_nascita_di_Venere_-_Google_Art_Project_-_edited.jpg)>

SO

The literacy rate of depicting how Botticelli would not have been public at the time. 'La Mappa dell'Inferno' is a parchment like its prominent only after t

REG

The Renaissance was a new era paved the way for humanism, established in Italian Renaissance, which worked from, in which (8). This humanism 'existence' and 'orientation'. Botticelli's 'La Mappa dell'Inferno' depicting an underworld punished for sinning a

## CULTURAL SIGNIFI

Although Botticelli had created some of the most celebrated artworks of the Renaissance, by comparison is a 47 cm x 32 cm parchment which was never intended to be displayed - it was made for a collector's book, a token for a foreign ambassador or a gift (10). However, Botticelli did focus the artwork on human beings, which was a departure from their sins and weaknesses instead of their ideal beauty.

(1) Hodge, Susie. "Art in Detail: 100 Masterpieces" Thames & Hudson, 2016

(2) Nelson, Jonathan K. "Sandro Botticelli." World of Dante. 17 Apr. 2018, <[www.worldofdante.org/gallery\\_botticelli.html](http://www.worldofdante.org/gallery_botticelli.html)>

(3) Brown, Dan. Inferno. Corgi Books, 2013

(4) Tompsett, Daniel et al. "Dante Alighieri and the Divine Comedy." Vision. 2013, <[www.vision.org/visionmedia/religion-and-spirituality-dante-alighieri/64177.asp](http://www.vision.org/visionmedia/religion-and-spirituality-dante-alighieri/64177.asp)> [Accessed 14 March 2018]

(5) Roser, Max et al. "Literacy." Our World in Data. 17 Apr. 2018, <[ourworldindata.org/literacy](http://ourworldindata.org/literacy)>

(6) Searle, Adraian. "Vicious Circles" The Guardian. 13 Mar. 2001, <<https://www.theguardian.com/culture/2001/mar/13/artsfeatures.dantealighieri>>

(7) Lightbown, Ronald W. "Sandro Botticelli." Encyclopaedia Britannica. 19 Apr. 2018, <[www.britannica.com/biography/Sandro-Botticelli](http://www.britannica.com/biography/Sandro-Botticelli)>

(8) Parragon Books. History of Art. Parragon Publishing, 2011

(9) Ibid

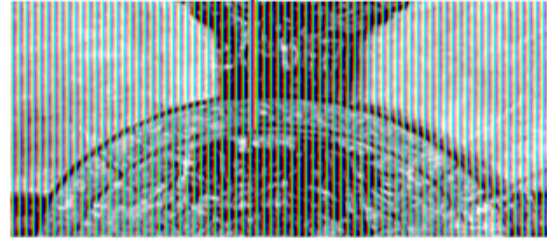
(10) Searle, Adraian. "Vicious Circles" The Guardian. 13 Mar. 2001, <<https://www.theguardian.com/culture/2001/mar/13/artsfeatures.dantealighieri>>



# ANALYSIS OF FORMAL QUALITIES IN 'LA MAPPA DELL'INFERNO'

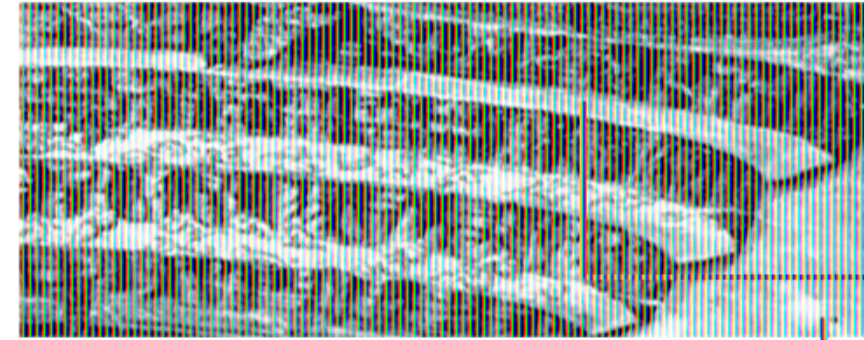
## COLOUR

Though nearly the whole parchment uses warm sepia colours in shades of brown for differently lighted areas, there are small usages of pastel reds, greens and blues which does not offer a high tonal contrast but prevents the artwork from being monochrome



## SPACE & DEPTH

Since the artwork depicts a cross-section into the rings of hell, the audience is drawn into the scene as a spectator of a hidden expanse.



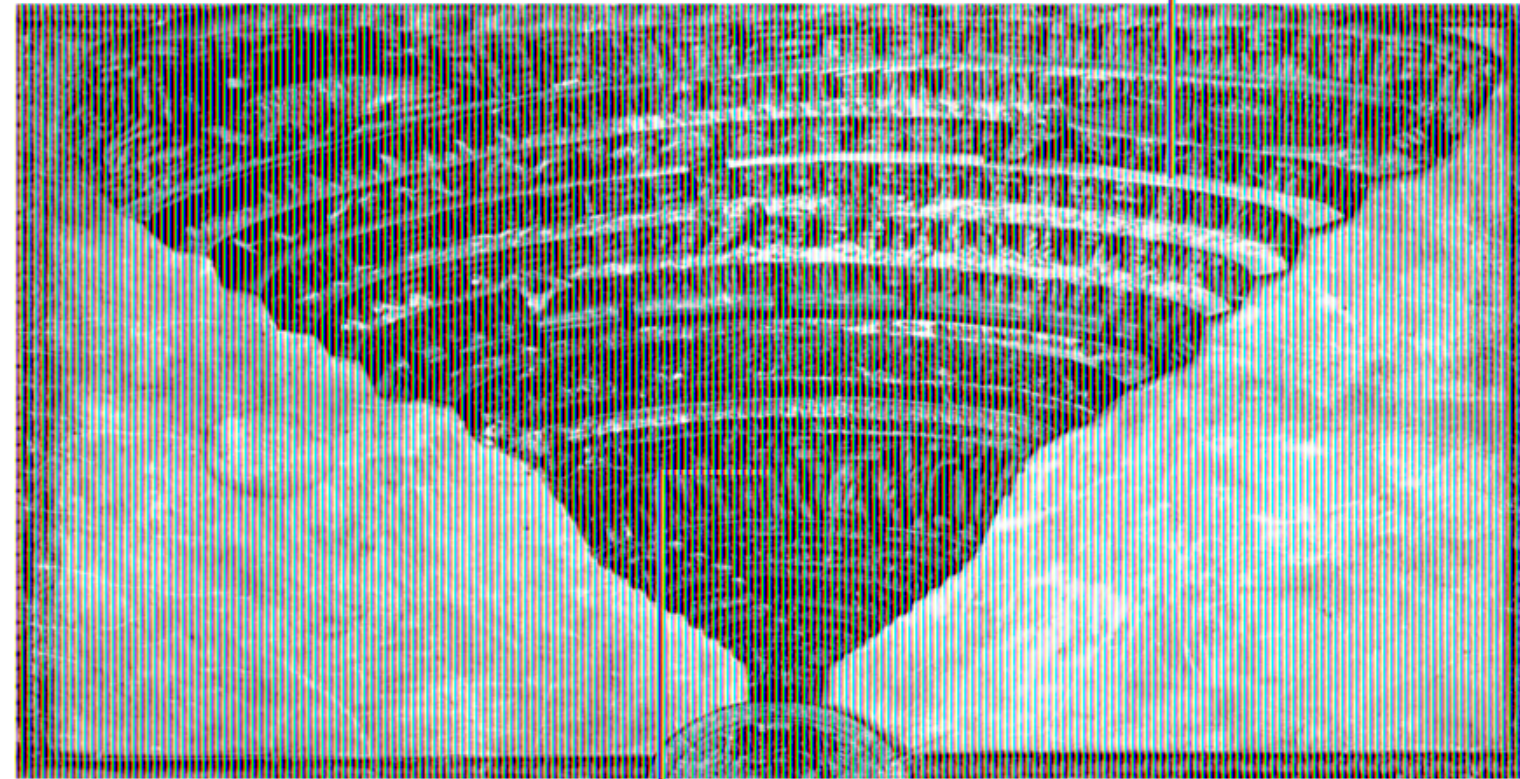
The audience views the scene depicted on the parchment looking upwards from a viewpoint near the core at the bottom - Botticelli emphasises this perspective by illustrating the platforms of the stairs getting thinner moving upward.

## LIGHT & TONE

The tone of the parchment is of sepia tinted causing all elements to harmonize together, even though the gruesome subject matter is of the rings of hell. There is a gradual decrease in the amount of light further below the funnel since the light gets obscured.



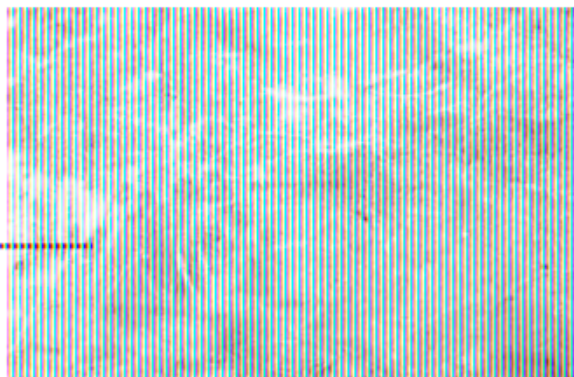
Towards the upper right of the parchment there is a patch of light falling. Since the parchment is depicting a tunnel through the Earth, this light is presumably coming from the sun from above the surface of the Earth



Botticelli has made use of the composition of the rings of hell, with an eye for detail.

Botticelli has created an illusion of the circular rings of hell, introducing a sense of depth to the edges of the section and drawing light in the walls, which fall into a three-dimensional space.

## COMPOSITION



'La Mappa dell'Inferno' depicts a cross-section in the shape of an inverted cone of the nine rings of hell. The viewer's eye is immediately led to this area of emphasis. The parchment being very small in size, 47 cm x 32 cm, requires the viewer to view it closely to engage with the details. The relationship between intricate detail and scale is evident because of the size of the parchment, however it has a similar level of intricacy as the much larger scale 'The Garden of Earthly Delights.'

## MATERIALS

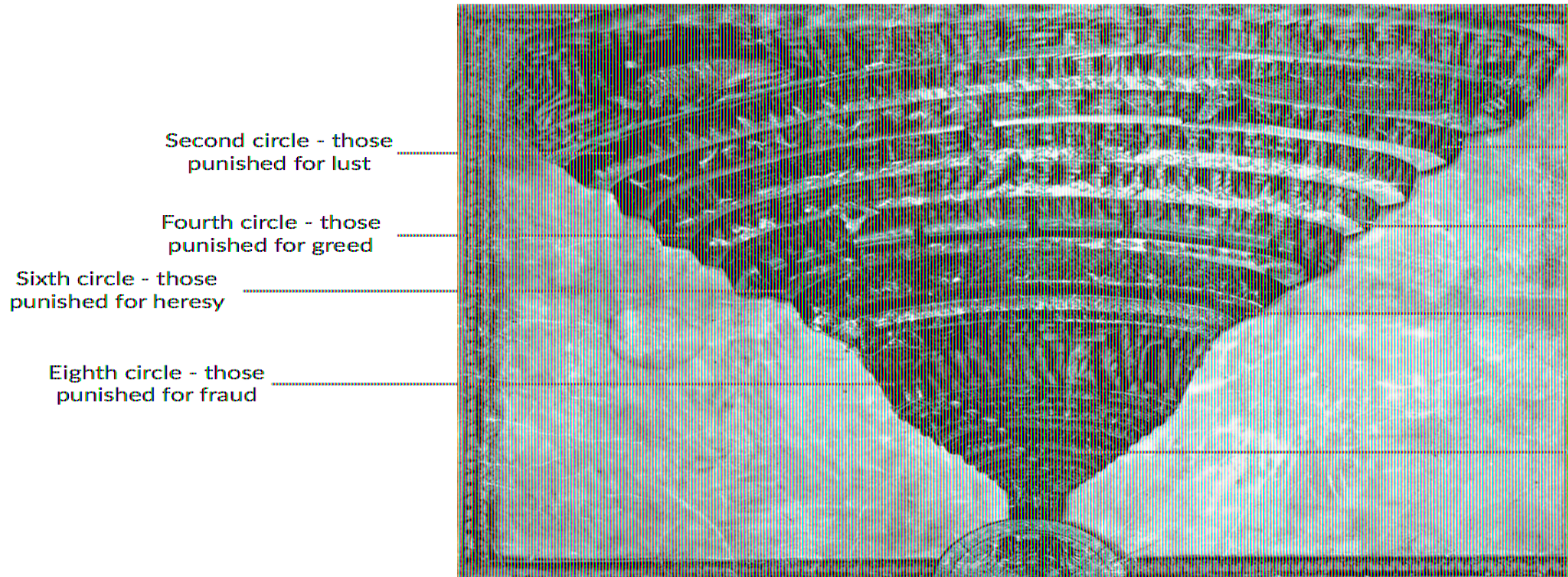
'La Mappa dell'Inferno' is one of ninety drawings which were initially created with pen & ink, using a silver rod or wire across a surface to create a 'faint, indented, pencil-like mark' (2) and on the reverse side of the parchments. The use of parchment, as well as the use of thin, detailed line work, creates a conceptual 'map' of hell - it embodies the idea of depicting an underworld.

(1) Google Books. "Understanding Art" 22 Apr. 2018, <books.google.com>

(2) Searle, Adrian. "Vicious Circles" The Guardian. 13 Mar. 2001, <http://www.guardian.co.uk/art/features/dantealighieri>



## THE STRUCTURE OF THE RINGS OF SIN (1)



## CONCEPTUAL SIGNIFICANCE

During the Renaissance, maps produced shifted direction from being only used for navigation towards being produced for an artistic purpose - covering (1). However, these early globes and atlases strived to be as accurate as possible, while Botticelli's use of a conceptual map in 'La Mappa dell'Inferno' (2), a literary poem he gained inspiration from, are detailed maps of an underworld which acknowledges further thinking of a spherical Earth divided into circles of sin. This artwork serves a function of understanding the human condition through the traditional use of a map as art at the time by depicting a non-existing imaginative world. The artwork serves a function of understanding the human condition through the sins of all men and women.

(1) "The Map of Hell" Florence Inferno. 22 Jun. 2013, <[www.florenceinferno.com/the-map-of-hell/](http://www.florenceinferno.com/the-map-of-hell/)> [Accessed 24 April 2018]

(2) Parragon Books. History of Art. Parragon Publishing, 2011.

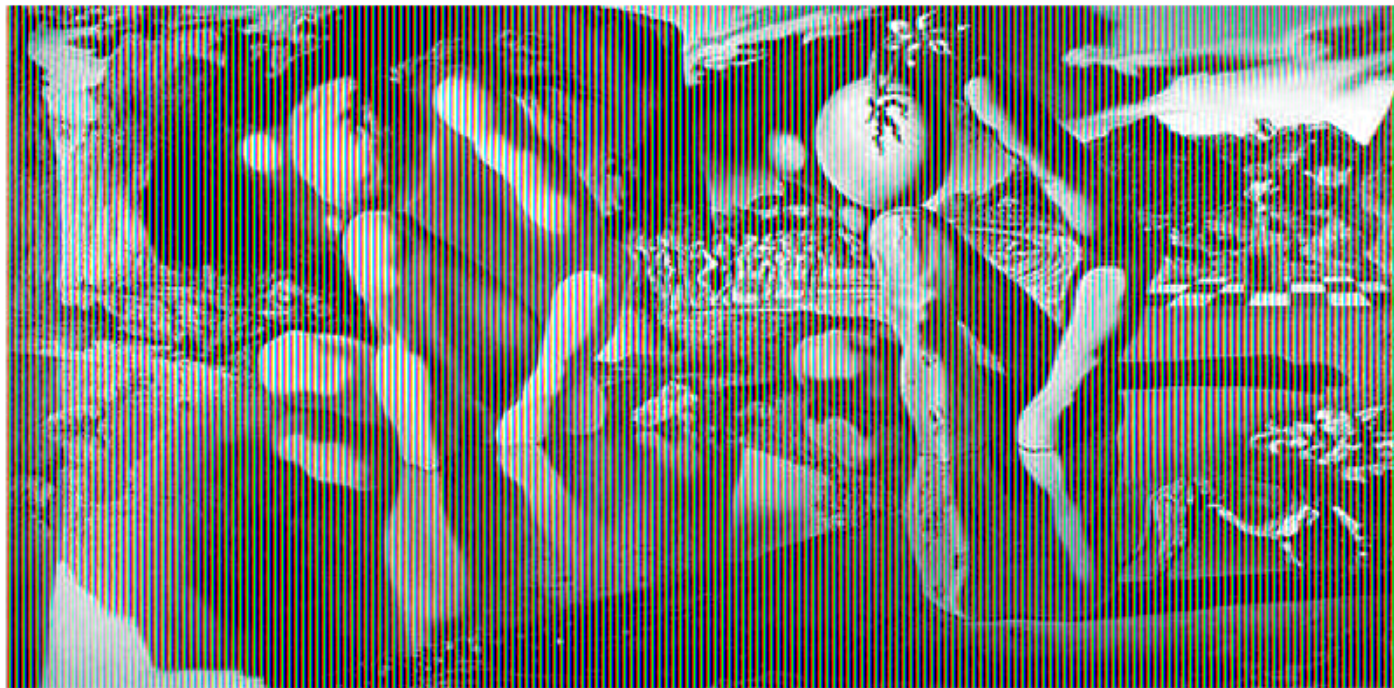


## SCIENTIFIC CONTEXT

*"Up to now I have been inclined to meeting Surrealists, who seem to have chosen me as their patron saint, as incurable nutcases. The young Spaniard, however, with his candid, fanatical eyes and unquestionable technical skill has made me reconsider my opinion. In fact, it would be very interesting to investigate the way in which such a painting has been composed (1)."*

- Sigmund Freud, 1938

Sigmund Freud, the founding father of psychoanalysis, wrote this in a letter in 1938 after Dalí took him his painting 'Metamorphosis of Narcissus' (below). Dalí was heavily influenced by Freud's theories of dreams being 'the royal road to the unconscious' (6). In this series of illustrations this is poignant since in the novel, Alice's time in Wonderland was a dream.



Metamorphosis of Narcissus. 1 Nov. 2017, <[en.wikipedia.org/wiki/Metamorphosis\\_of\\_Narcissus#/media/File:Metamorphosis\\_of\\_Narcissus.jpg](http://en.wikipedia.org/wiki/Metamorphosis_of_Narcissus#/media/File:Metamorphosis_of_Narcissus.jpg)> [Accessed 23 April 2018]

*"Surrealism is destructive, but it destroys only what it considers to be shackles limiting our vision (3)" - Dalí*

Salvador Dalí (11 May 1904 - 23 January 1989) was a Spanish artist known for producing some of the most quintessential Surrealist paintings - 'bizarre, elusive and disturbing, but also haunting and utterly compelling (2).' Although primarily a painter, Dalí's art also included sculpture, photography, filmmaking, fashion design, advertising and printmaking - which is the technique used for his illustrations of 'Alice's Adventures in Wonderland.'

The Birth of Venus. 23 Apr. 2018, <[en.wikipedia.org/wiki/The\\_Birth\\_of\\_Venus#/media/File:Sandro\\_Botticelli\\_-\\_La\\_nascita\\_di\\_Venere\\_-\\_Google\\_Art\\_Project\\_-\\_edited.jpg](http://en.wikipedia.org/wiki/The_Birth_of_Venus#/media/File:Sandro_Botticelli_-_La_nascita_di_Venere_-_Google_Art_Project_-_edited.jpg)>

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When Surrealism initiated in the 1910s, the visual arts underwent a process of painting and drawing. Surrealism - 'the spontaneous progression, the laborious and followed. When this series of world wars and other events led the people that art techniques and not w lives themselves were

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The novel from which Alice's Adventures in Wonderland was illustrating was a well-known story. Prints were only published in an exclusive edition (5) and prints are kept for collection.

## CULTURAL SIGNIFI

A range of factors from literary to psychological led a greater part of Dalí's work as an artist, despite being Spanish he was well renowned all over the world, particularly regionally known around Europe. Dalí's series of illustrations for 'Alice's Adventures in Wonderland' are part of his artworks in his body of works. He had been recognized around the world and created as his tribute to Lewis Carroll's classic novel and not for recognition.

(1) Hodge, Susie. "Art in Detail: 100 Masterpieces" Thames & Hudson, 2016

(2) Lewis, Kristina et al. "50 paintings you should know" Prestel, 2016.

(3) Goodreads "Salvador Dalí" 23 Apr. 2018, <[www.goodreads.com/quotes/99161-surrealism-is-destructive-but-it-destroys-only-what-it-considers](http://www.goodreads.com/quotes/99161-surrealism-is-destructive-but-it-destroys-only-what-it-considers)>

(4) Voorhies, James. "Surrealism." In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000-. [http://www.metmuseum.org/toah/hd/surr/hd\\_surr.htm](http://www.metmuseum.org/toah/hd/surr/hd_surr.htm) (October 2004) [Accessed 23 April 2018]

(5) Popova, Maria. "Salvador Dalí illustrates Alice in Wonderland" Brain Pickings. 22 Apr. 2018, <[www.brainpickings.org/2011/11/15/salvador-dali-alice-in-wonderland-1969/](http://www.brainpickings.org/2011/11/15/salvador-dali-alice-in-wonderland-1969/)>

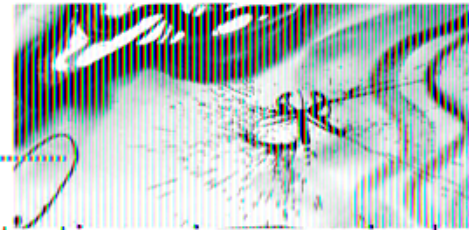
(6) McLeod, Saul. "Sigmund Freud." Simply Psychology. 2013, <[simplypsychology.org/Sigmund-Freud.html](http://simplypsychology.org/Sigmund-Freud.html)> [Accessed 3 April 2018]



# ANALYSIS OF FORMAL QUALITIES IN DALÍ'S ILLUSTRATIONS FOR 'ALICE'S ADVENTURES UNDER GROUND'

## COLOUR

Contrast of saturation -  
strongly pigmented  
aquamarine against its diluted  
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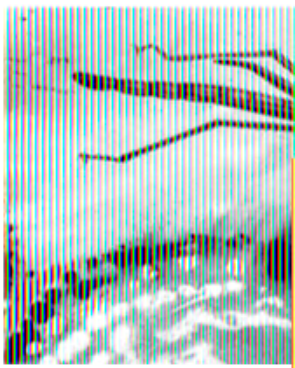


Contrast of hues -  
red, yellow, black and  
purple

The colour usage in Dalí's illustrations is seemingly random and varied. Colours are used to depict abstractions of elements and are not the true colours. There are both analogous colours as well as strong colour contrasts (as annotated).

## LINE

Dalí varies his usage of line within illustrations and across. The level of intricacy and precision in the outline of a form dictates how detailed it would be. Certain lines are fast, sketchy and expressive while certain creatures (right) have been carefully outlined

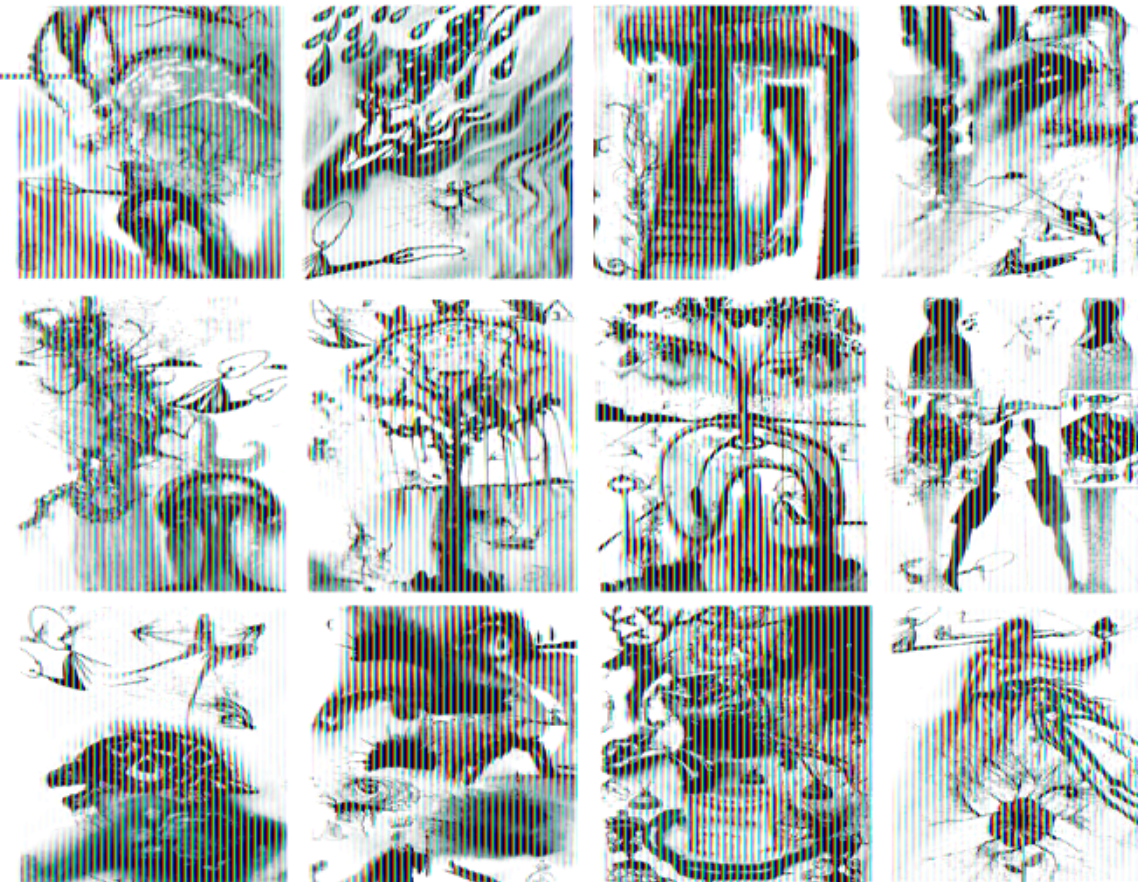


## LIGHT & TONE

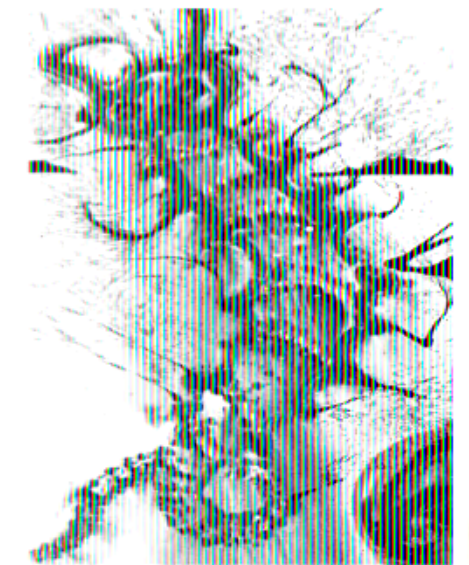


The light source in the illustrations seem to be the sun. The daylight acting as ominous lighting differs from each individual illustration - in some it appears to be warm yellow sunshine while in some light tinted with dull colours portrays a melancholy tone

There is a strong tonal contrast within each illustration, with areas of intensity and areas of no concentration



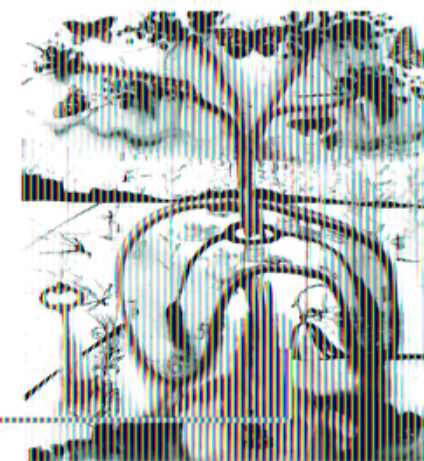
The usage of form in Dalí's illustrations is abstract and distorted. The forms are primarily created in two ways: some are created within the constraints of their outlines, while others are created by abstracting some of the forms



## SPACE & DEPTH

Since Dalí utilises abstract, distorted and flat forms in his illustrations, the depth of a given space is ambiguous. Some elements with intricate outlines allows the viewer to need to observe details up close but the general impact is got from viewing the combination of illustrations together.

As it can be clearly seen in these two illustrations, the viewer observes the scene from a viewpoint directly in front of the scenes - allowing the audience to 'confront the elements as equals (1)'



## MATERIALS

Dalí's illustrations for 'Alice's Adventures Under Ground' were produced using a printing process where the surface of a plate is incised with lines when pressed (1). These lines are then used to produce the images produced from a photograph of the plate (2). Since a print of the plate was used to produce the artworks by Dalí is considered to be one of the most important (3).

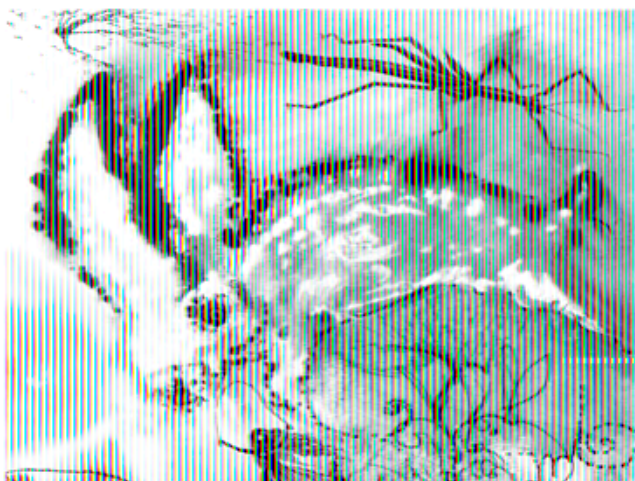
(1) Paterson, Jayson et al. "Visual Arts Course Companion" Oxford University Press, 2017.

(2) Popova, Maria. "Salvador Dalí illustrates Alice in Wonderland" Braila, 2019. <https://www.braila.com.au/salvador-dali-illustrates-alice-in-wonderland-1969/>

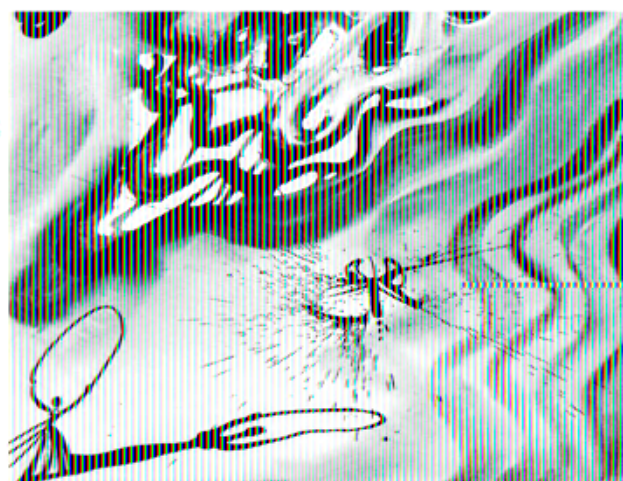
(3) William Bennet Modern. "Salvador Dalí - Artist Portfolio" 22 Apr. 2019.



# INTERPRETATION OF FUNCTION & PURPOSE IN DALÍ'S ILLUSTRATIONS FOR 'ALICE'S ADVENTS UNDER GROUND'



The rabbit is shown to be in bright colours while the grasshopper is depicted realistically - signifies how Alice is about to enter a land of dreams and unrealistic elements



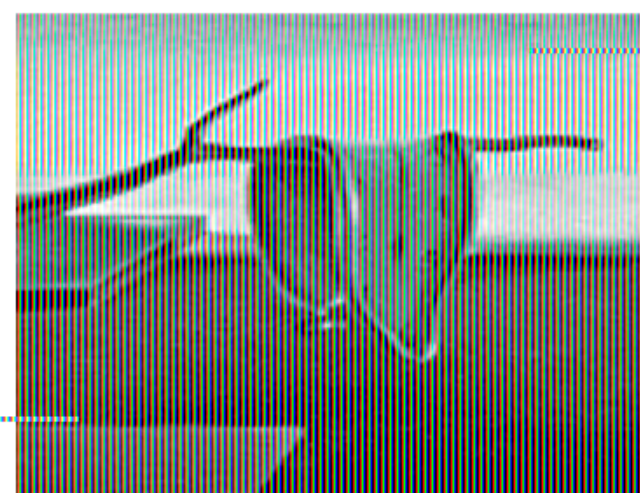
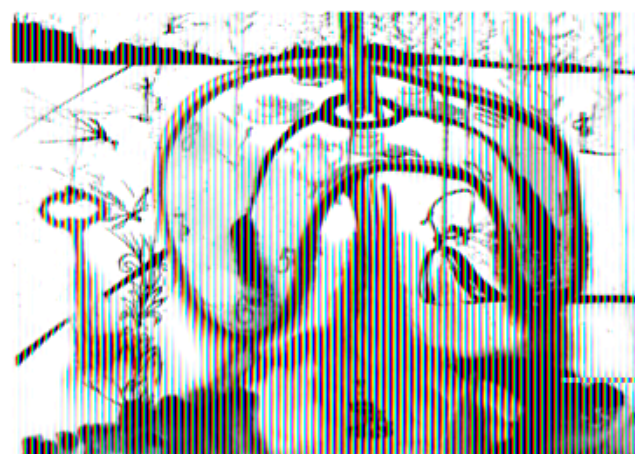
The cake Alice eats which causes her to grow unnaturally is depicted - portraying the human need for gluttony



Out of all the creatures, the caterpillar is the only one looking directly at the audience. In the novel he is extremely lazy, portraying tendencies of sloth in humans



The use of playing cards depicts how the nature of the Queen of Heart's game of crochet is dependant on chance, since there are no proper rules

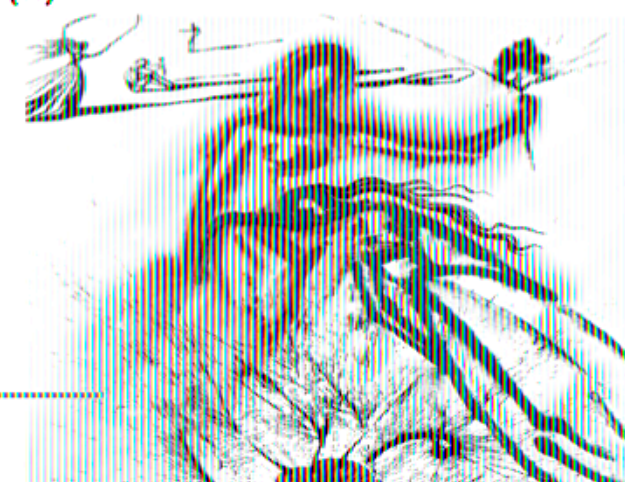


Dalí appropriates his own usage of the melting clock from 'The Persistence of Memory' to depict the Mad Hatter's objection to the constraints of time

Detail from 'The Persistence of Memory' by Dalí (1)



Dalí uses the same colour contrast of orange and dark blue to depict the tarts present in the courtroom and Alice herself. Alice throughout the novel is tempted by food items, suggesting she is entirely made out of her temptations



## CONCEPTUAL

Dalí's illustrations primarily serve a narrative function, depicting key events of Lewis Carroll's novel 'Alice's Adventures Under Ground'. They embody an expressive function, capturing the 'strangeness' of Alice's dream and the surreal nature of the events. The illustrations were not meant for large scale viewing, as they were not working for the audience. Similar to other Surrealist artworks, the subject matter is often a reflection of the real world. From a Freudian perspective, the illustrations explore who her identity really is. Adding to this, the illustrations provide a viewpoint directly in front of the viewer, creating a sense of seeing your own self and uncovering the subconscious.



Frontispiece (2)

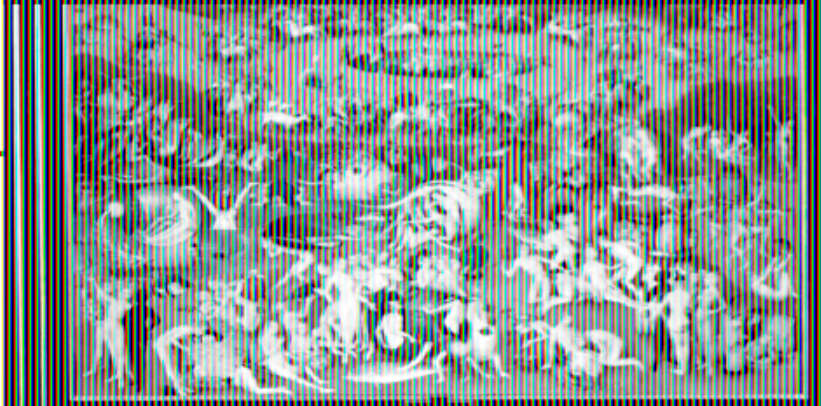
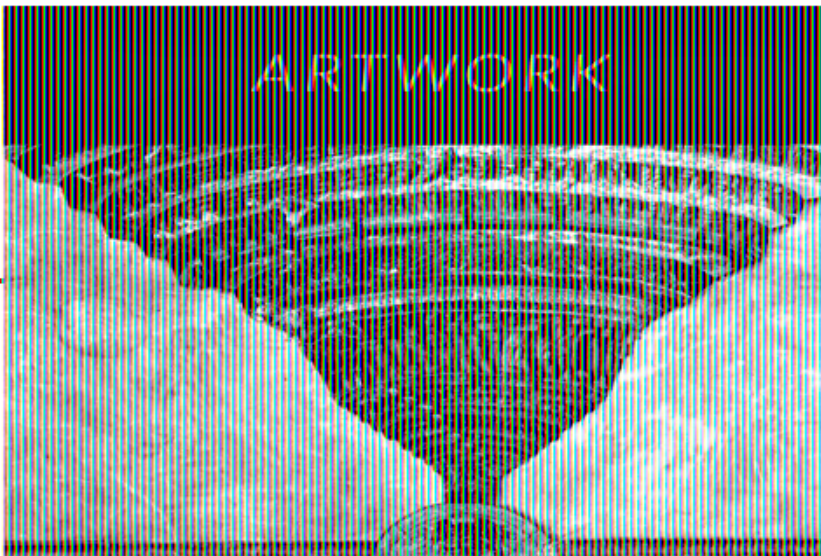
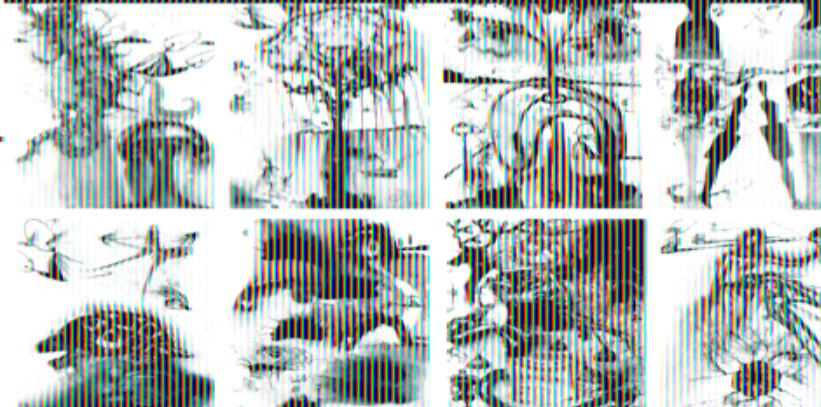
## MOTIVATION

Dalí uses the motif of skipping for the illustrations, as the p... uncon...

(1) The Persistence of Memory. 2 June. 2013, <en.wikipedia.org/wiki/The\_Persi...  
 (2) Popova, Maria. "Salvador Dalí illustrates Alice in Wonderland" Brain Picking...  
 (3) The Evolution of Alice Criticism. "A Psychoanalysis Approach" Carleton. 24 A...

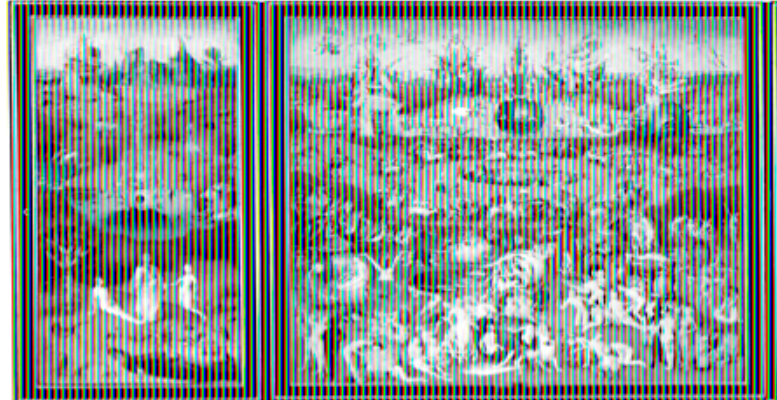


# COMPARING CULTURAL CONTEXTS APPLYING MCFEE KING'S CONCEPTUAL FRAMEWORK

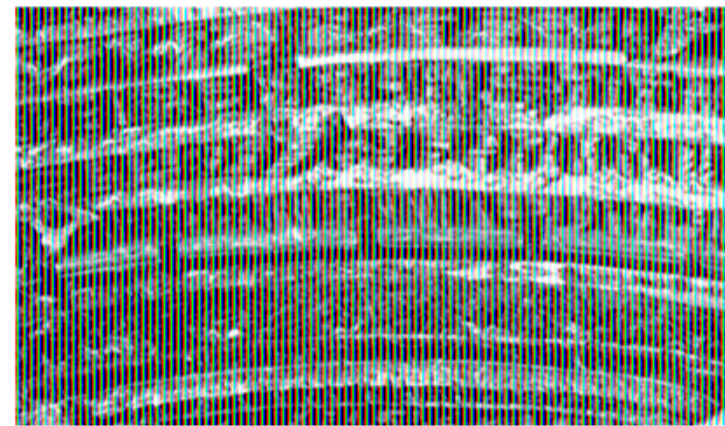
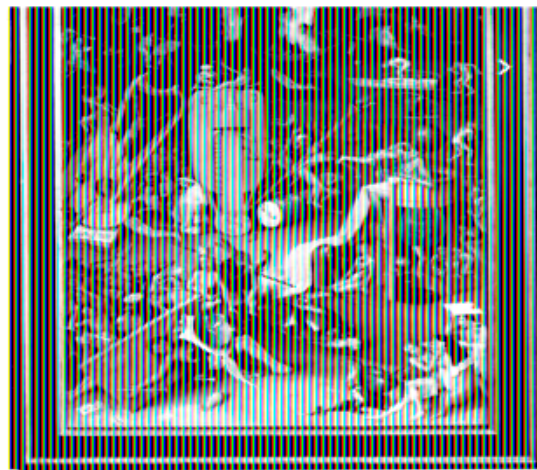
AUDIENCE'S WORLD	AUDIENCE	ARTWORK	ARTIST
After the end of the Black Death or bubonic plague, increased religious fanaticism and widespread belief in the Bible across Northern Europe, visions of heaven and hell prevail	The general population of 's-Hertogenbosch and elsewhere. The illiterate population could view a visual representation of biblical concepts. However, the audience is uninformed about the allegories present		Son of a painter, not belonging to any particular school of artists during his lifetime. As a result, he did not follow an usual pattern of seeking to advance his technological knowledge (1)
AUDIENCE'S WORLD	AUDIENCE	ARTWORK	ARTIST
The concept of humanism and life over the afterlife prevailed after the Middle Ages and into the Renaissance. Concepts explored through the final arts were mainly about ideal beauty and nature	Informed audience made up of academics, collectors, those outside public viewing and the literate who have read Dante's poem Inferno		Well renowned painter known for large scale paintings and frescos embodying the spirit of the Renaissance working at the height of the Italian Renaissance
AUDIENCE'S WORLD	AUDIENCE	ARTWORK	ARTIST
20th century connections allowed worldwide recognition. In 1969, following two world wars, the Cold War and the atomic bombing, postmodern disintegration of thought led to the disintegration of what makes 'fine art'	Original prints sought out by an informed audience of collectors and libraries around the world		Critically acclaimed artist known for creating the most quintessential Surrealist paintings



## COLOUR



Both the surface of the Earth shown at the top of 'La Mappa dell'Inferno' and the left and center panels of 'The Garden of Earthly Delights' depict Earth using the colour green, which symbolises life.



However, in the descent into the rings of hell in 'La Mappa dell'Inferno' and the third panel depicting hell in 'The Garden of Earthly Delights' the colour palette shifts to shades of brown.

In contrast, in Dalí's illustrations, the colour palette is largely random, unlike in the other two artworks where colour has a distinct symbolism. If the illustrations were executed in a different colour range, the meaning would not be altered.

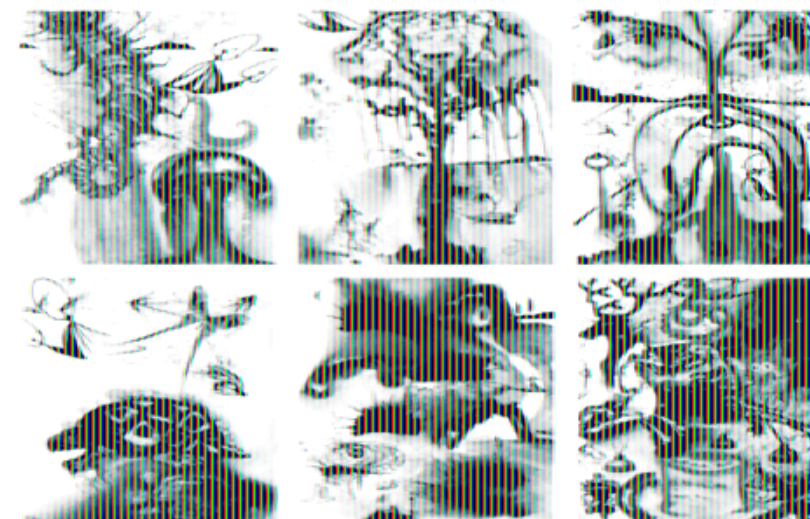
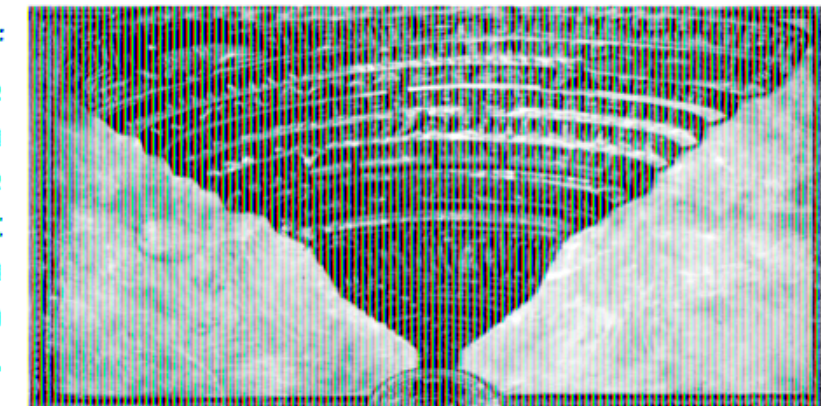


## LIGHT & TONE



There is a subtle range of mid tones in the first two panels, since the light source is the sun which shines on all elements. In the 'Hell' panel, there is strong tonal contrast between the background and the foreground resulting from the intense colour value of black used to depict the absence of daylight and life.

Similar to 'The Garden of Earthly Delights', the lighter tones in 'La Mappa dell'Inferno' appear at the area where the sunlight has fallen, creating a strong tonal contrast with the areas in the shadows.



Unlike the other two paintings, in Dalí's illustrations, the range of tonal variation is not dependant on the sunlight but rather on the colour values used.



The audience of 'The Garden of Earthly Delights' from the elements in the composition looking down at a...

The audience of the composition of 'La Mappa dell'Inferno' from the viewpoint of looking from the top toward the bottom of the Earth, the feeling of a...





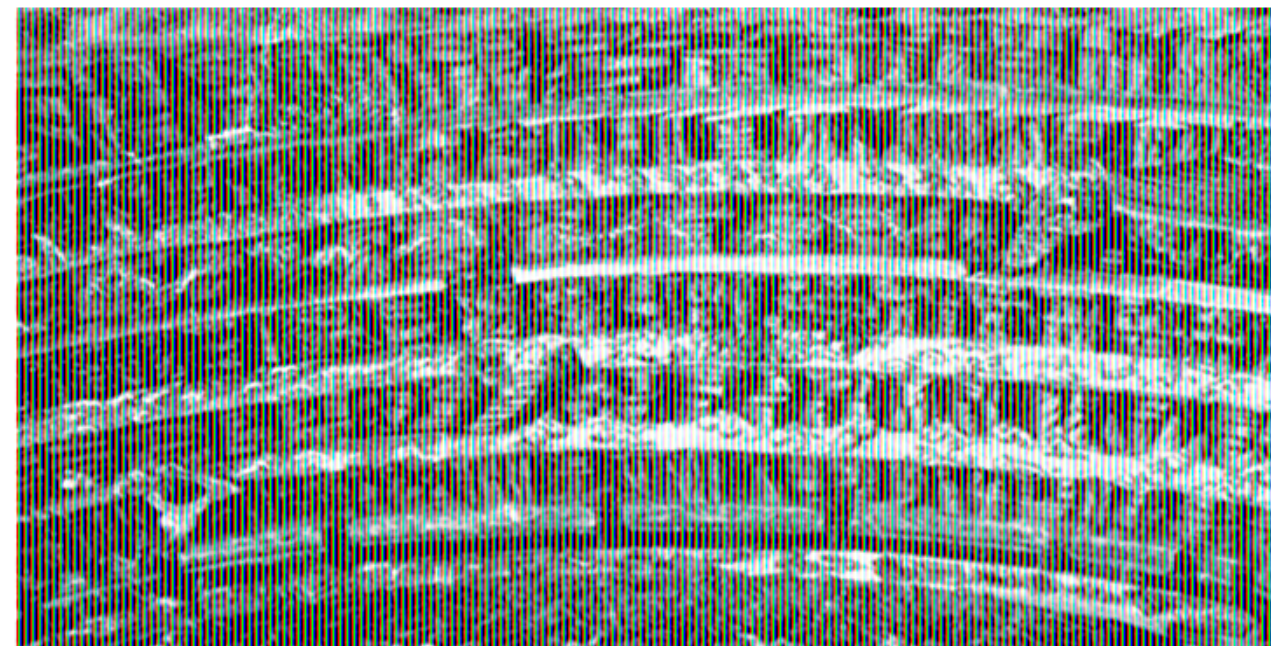
## THE JOURNEY



All three artworks visually depict a descent into areas of sin, and in the case of 'The Garden of Earthly Delights' and 'La Mappa dell'Inferno', into hell. In 'The Garden of Earthly Delights', this progression moves sideways from the first panel depicting an unspoiled Paradise, then the garden in which humans indulge in temptations, and finally the 'Hell' panel. In contrast, 'La Mappa dell'Inferno' is a vertical version of the former - it begins at the surface of the Earth and hell is found at its core. Although in Dalí's illustrations the journey itself is not explicitly depicted, Alice famously falls into the rabbit hole into Wonderland; implying like 'La Mappa dell'Inferno' she moves towards the core of the Earth.



## THE LOCATION



The locations in 'The Garden of Earthly Delights' are clear and precise - they are the Garden of Eden in the first panel, a 'playground of corruption' in the center panel, and hell in the third panel. These locations are universal, unlike 'La Mappa dell'Inferno' where the location of the rings of sin descending into hell is considered to be at the location where Dante's poem *Inferno* takes place. In Dalí's illustrations, the location of Alice's Wonderland, located underneath the Earth's surface, however since this was part of his dream it can be considered an ubiquitous location for anyone's unconscious being.



# EVALUATING THE CONNECTIONS IN CULTURAL, CONCEPTUAL AND MATERIAL

MATERIAL  
SIGNIFICANCE

CONCEPTUAL  
SIGNIFICANCE

CULTURAL  
SIGNIFICANCE

'THE GARDEN OF EARTHLY  
DELIGHTS' BY  
HIERONYMUS BOSCH

LARGE SCALE ARTWORK

KEPT ON PUBLIC DISPLAY

PRESENTS AN UBIQUITOUS  
LOCATION

USE A TECHNIQUE/MEDIUM  
FROM THE MIDDLE AGES

INVOLVES BIBLICAL  
CONCEPTS

DEPICT THE WEAKNESSES  
OF HUMAN BEINGS

USES PSYCHOLOGICAL  
INFLUENCES

NO ALLUDE TO A SPECIFIC  
RELIGION OR CULTURE

PRESENT  
LO

NOT KEPT FOR PU  
VIEWING

ARTWORKS ON A S  
SCALE THAN U

USES LITERARY INFLU

ILLUSTRATIONS FOR  
'ALICE'S ADVENTURES IN  
WONDERLAND' BY  
SALVADOR DALI



# LINK TO MY OWN ART-MAKING PRACTICE CONNECTIONS IN THEMATIC FRAMEWORK

Botticelli redefined the traditional use of a map with 'La Mappa dell'Inferno'. The conceptual map depicts the nine rings of sin of all human beings, however, I decided to use the artwork as inspiration and focus it on my own detrimental qualities - shyness, impatience, fear, repeated thought patterns, untidiness, anxiety and procrastination. Similar to how Botticelli creates his conceptual map by utilising a thin outline for his drawing and uses the material of parchment, both which have connotations to maps at that time, I used conventional city planning details as my basis of visually depicting each quality (below). I used a stoneware clay sculpture of a head placed in front of the pen & ink drawing, and disfigured its features to seem like the insides instead of what's on the outside - producing a literal "mind map". Through this artwork I have explored, like Botticelli, presenting human weaknesses rather than glorified strength.



FEAR (NARROW  
LANES TO HIDE  
IN)

IMPATIENCE  
(TRANSPORT  
CONVERGING)

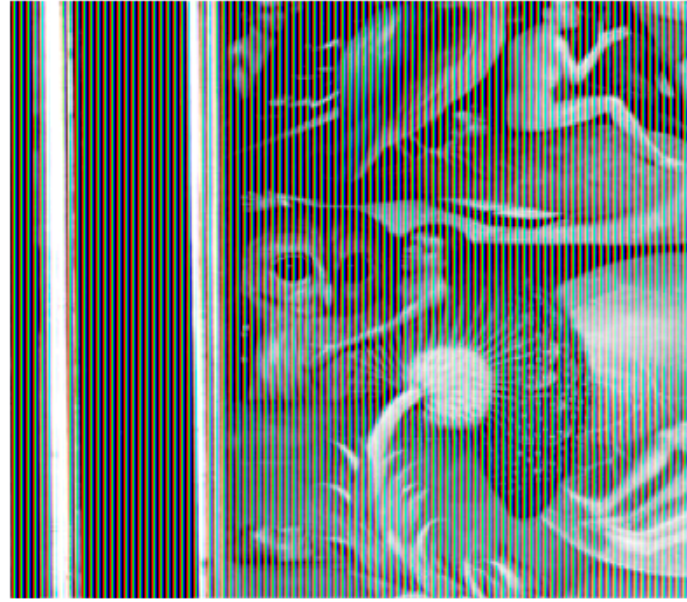
SHYNESS  
(LOCATIONS FOUND  
ISOLATED FROM  
THE CITY CENTRE)



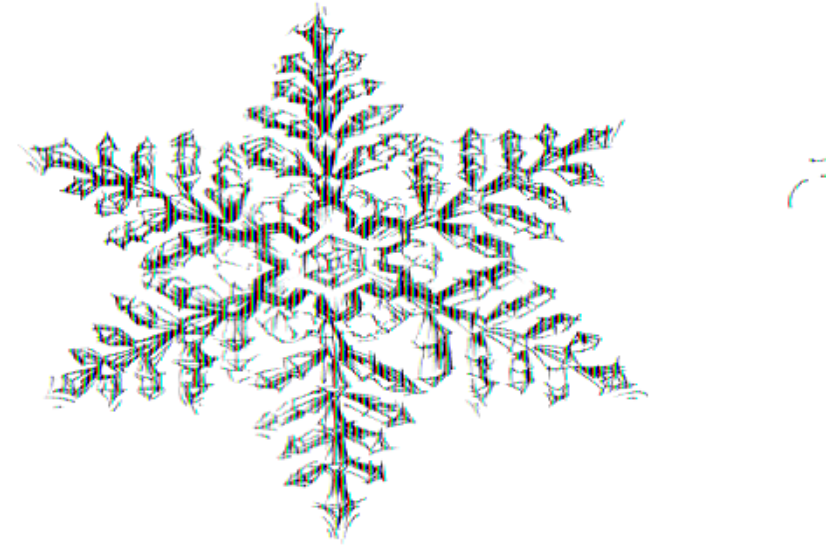
MIND MAP  
STONEWARE CLAY, PEN & INK  
77 CM X 57 CM X 21 CM  
(INCLUDED IN MY FINAL EXHIBITION)



# LINK TO MY OWN ART-MAKING PRACTICE CONNECTIONS IN CONCEPTUAL SIGNIFICANCE



Bosch's use of symbolism in 'The Garden of Earthly Delights' enthralled me. I was fascinated with learning more and more about the allegories and symbols in the painting while researching. I felt not knowing the meaning behind symbols when viewing the painting the first time added to my appreciation of the painting and artist as I went along into researching more. In 'Compulsion', a 1:33 video made using digital stop-motion animation (screenshots from the resolved artwork given below), I have instated this concept - although the audience initially views an aesthetically pleasing snowflake expanding, when they learn about the function of it, the snowflake as a symbol alludes to the development of repetitive thought patterns and habits conveyed through the repeating motifs which make up the snowflakes design (sketches on the right). Bosch made use of symbols such as berries to portray lust - a pretty fruit to depict an abstract human quality, and I implemented a symbol on the same basis.





# LINK TO MY OWN ART-MAKING PRACTICE CONNECTIONS IN COMPOSITION



The composition of 'The Garden of Earthly Delights' is significant. In each individual panel, I felt there were two ways the eye is led, from the initial panel depicting a calm and people indulge into temptation, and the third 'Hell' panel where. Another way to interpret it would be as a spectrum of human behavior. The triptych presents an idealistic sense of human behaviour on the left, the third 'Hell' panel, and in the center the delicate balance where most humans in general, fall under.

Playing with the concept of an artwork needing to be read left to right and not as a whole to be fully appreciated, I created 'Unelected Oligarchy' which explores the effects of rapid globalisation. Globalisation has brought along with it benefits such as improved transport links and cultural diffusion, however it also highlights the excessive power of corporatisation and loss of national sovereignty due to growing interdependence between nations. The extremes of the collage are inspired by 'The Garden of Earthly Delights'.



UNELECTED OLIGARCHY  
DIGITAL PHOTOGRAPHY & COLLAGE  
109 CM X 19 CM  
(INCLUDED IN MY FINAL EXHIBITION)





# LINK TO MY OWN ART-MAKING PRACTICE CONNECTIONS IN CONTEXT

Salvador Dalí's artworks always fascinated me. His famous artworks such as 'Metamorphosis of Narcissus' or 'The Disintegration of Persistence', along with his illustrations for 'Alice's Adventures in Wonderland', all use theories of the unconscious or a Freudian perspective during the developmental process. While researching for the comparative study, I learned further about this process.

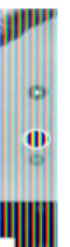
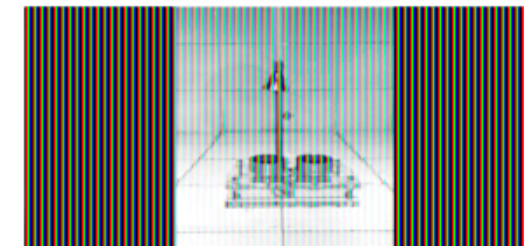
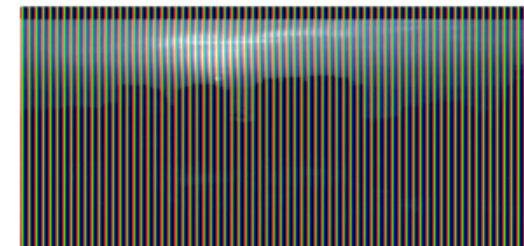
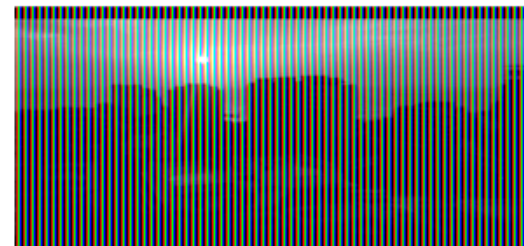
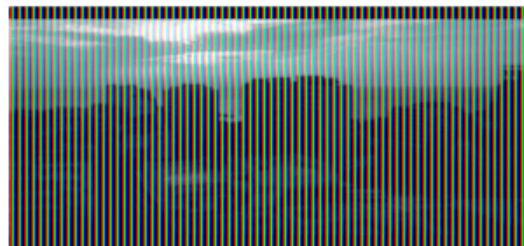
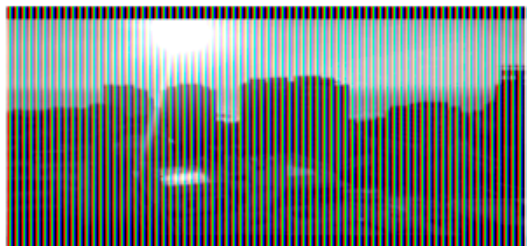
*"Influenced by the writings of psychologist Sigmund Freud, the literary, intellectual, and artistic movement called Surrealism sought a revolution against the constraints of the rational mind; and by extension, the rules of a society they saw as oppressive. Freud and other psychoanalysts used a variety of techniques to bring to the surface the subconscious thoughts of their patients. The Surrealists borrowed many of the same techniques to stimulate their writing and art, with the belief that the creativity that came from deep within a person's subconscious could be more powerful and authentic than any product of conscious thought."*

[MoMA Learning. "Surrealism" Museum of Modern Art. 24 Apr. 2018, <[www.moma.org/learn/moma\\_learning/themes/surrealism/tapping-the-subconscious-automatism-and-dreams](http://www.moma.org/learn/moma_learning/themes/surrealism/tapping-the-subconscious-automatism-and-dreams)>]

I decided to create an artwork based on the process behind formulating an artwork through a Freudian lens. Freud came up with the idea of the unconscious mind, which he believed was a part of the mind that could not be accessed consciously. He believed that the unconscious mind was a place where repressed emotions and desires were stored. He believed that these repressed emotions and desires could come into awareness and are received as ideas that could not have been created consciously, and applied these methods to his work. He believed that dreams were a way for the unconscious mind to express itself, and he believed that dreams were a way for the unconscious mind to release repressed emotions. Keeping with my research, I wanted the video (screenplay) to be a sequence of Michelangelo, beginning with a conversation to release repressed emotions, then a string of unconnected clips, and finally a breakthrough for the painter before waking up.



'Metamorphosis of Narcissus'  
Photo by [unintelligible]





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