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**Ancient Survivals, Ingenious Meanings
Iconographic Echoes and Symbols of Dante's Iphigenia in the Sieneese Art
of the Early Renaissance**

The story of Iphigenia was in wide circulation in the Hellenistic period and then revived in the Renaissance with many later Baroque and Neoclassical additions. Nevertheless, the character of Agamemnon's eldest daughter also survived through medieval times, not only in the acknowledged continuity of forms from ancient models surviving on sarcophagi, Byzantine manuscripts, etc. but also in some forms of theological culture or late medieval vernacular literature (like Dante's *Commedia*) where the literary motif of Iphigenia was twisted and given particular meanings relating to ideas or concerns that were not originally acknowledged in Antiquity. Against the very mention of Iphigenia in *Divina Commedia*, I will present two rare – if not almost unrecognizable – uses of her Dantesque image and symbol in the Sieneese art of the early Renaissance. A fresco by Domenico di Bartolo and a manuscript of Dante's *Paradise* illuminated by Giovanni di Paolo, both accomplished in the same decade of Quattrocento, will serve as case studies. I will therefore pursue my theses on two Sieneese contemporary artists and on two different visual media, with particular analyses of the cultural and theological backgrounds, local context and artistic motifs.