

How Poetry and Art don't work together

for the Poetics Research Centre
Royal Holloway, University of London

Allen Fisher, 2020

One of 92 full-page pictures commissioned by Lorenzo di Pierfrancesco de' Medici, Dante, <i>Comedia, Inferno</i> canto 15	Sandro Botticelli, ca. mid-1480s-mid-1490s silverpoint drawing worked over in ink, 2 coloured in tempera, 32 x 47 (13 x 19")	now in Kupferstichkabinett, Berlin
fragment from <i>The Divine Comedy 1: Inferno</i> , canto 15	Dante, translated by translated by Robin Kirkpatrick, 2006	Penguin Books
Page from Dante, <i>Comedia, Inferno</i> , ditto, canto 18	Botticelli ditto	now in Kupferstichkabinett, Berlin
fragment from translation of Dante, <i>Inferno</i> , canto 18	Kirkpatrick ditto	London: Penguin Books
ditto from <i>Comedia, Purgatorio</i> , canto 28	Botticelli, ditto silverpoint drawing worked over in ink, 32 x 47 (13 x 19")	now in Kupferstichkabinett, Berlin
detail from above	Botticelli ditto	ditto
Queen's Bishop's Pawn (The Innkeeper) from <i>Liber de moribus hominum et officiis nobilium super ludo scacchorum</i> ('Book of the customs of men and the duties of nobles or the Book of Chess')	Jacobus de Cessolis, 1494	Warburg Institute, London
<i>Primavera (Allegory of Spring)</i>	Sandro Botticelli, ca. 1482, tempera grassa on panel, 203 x 314 cm (80 x 124")	Formerly in the Medici city palace, now in the Uffizi Gallery, Florence
fragment from translation of Dante, <i>The Divine Comedy 2: Purgatorio</i> , canto 28	Dante, translated by Robin Kirkpatrick, 2007	Penguin Books
<i>The Inscription over Hell-Gate</i> , Dante's <i>Inferno</i> , canto 3	William Blake, ca. 1824-27, graphite, ink, chalk and watercolour, 53 x 37 cm (21 x 15")	Tate Collection, London
fragment from translation of Dante's <i>Inferno</i> , canto 3	Kirkpatrick ditto	London: Penguin Books
<i>The Simoniac Pope</i> , Dante's <i>Inferno</i> , canto 19	Blake, ca. 1824-27, ink and watercolour, 53 x 37 cm (21 x 15")	Tate Collection, London
Canto 19 from Dante, <i>Comedia Inferno</i>	Dante, translated by Kirkpatrick ditto	Penguin Books

<i>The Marriage of Heaven and Hell</i> , plate 24	Blake, 1790-93, relief etching printed in colours with hand colouring and highlighting in gold, 20 x 13 cm (9 x 5")	Fitzwilliam Museum, Cambridge
<i>The Penance of Saint John Chrysostom</i>	Albrecht Dürer, ca.1496, engraving, 18 x 12 cm (7 x 5")	Metropolitan Museum of Art, New York
<i>Nebuchadnezzar</i>	Blake, ca. 1795-1805, relief etching, ink and watercolour on paper, 54 x 73 cm (21 x 29")	Tate collection, London
Plate 24, <i>Marriage of Heaven and Hell</i>	<i>William Blake's Prophetic Writings</i> , volume 1, p. 25	Oxford University Press, 1926 (1969)
<i>The Ancient of Days</i> , frontispiece to <i>Europe a Prophecy</i>	Blake, 1794, relief etching with hand colouring, 31 x 25 cm (12 x 10")	Fitzwilliam Museum, Cambridge
<i>God as Architect</i> (frontispiece of the <i>Bible Moralisee</i>)	Anonymous, 1220-30, illumination on parchment, 34 x 26 cm (14 x 10")	Austrian National Library, Vienna
<i>The Dagger Scene or The Plot discover'd</i>	James Gillray, 30 December 1792, hand coloured etching on paper, 35 x 29 cm (14 x 11")	Art Institute of Chicago
Plate 4, <i>Preludium, Europe a Prophecy</i>	Blake, 1794, ditto	Glasgow University Library
<i>Preludium, Europe a Prophecy</i>	<i>William Blake's Prophetic Writings</i> , volume 1, p. 68	Oxford University Press, 1926 (1969)
Plate 6, <i>Europe a Prophecy</i>	Blake, 1794, ditto	Glasgow University Library
Plate 7, <i>Europe a Prophecy</i>	<i>William Blake's Prophetic Writings</i> , volume 1, p. 72	Oxford University Press, 1926 (1969)
Frontispiece, <i>Jerusalem, The Emanation of the Giant Albion</i>	Blake, ca. 1804-ca. 1820, one of 100 relief-etched plates printed in orange-brown ink, finished with watercolour, pen and ink, and gold and silver, 22 x 16 cm (9 x 6") on paper 35 x 27 cm (14 x 11")	Paul Mellon Collection, Yale Center for British Art, New Haven, Conn.
Title page, <i>Jerusalem, The Emanation of the Giant Albion</i>	Blake, ca. 1804-ca. 1820 ditto	New Haven, Conn.
Plate 25, <i>Jerusalem, The Emanation of the Giant Albion</i>	Blake ditto	New Haven, Conn.
Plate 25, <i>Jerusalem, The Emanation of the Giant Albion</i>	<i>William Blake's Prophetic Writings</i> , volume 1, p. 488-489	Oxford University Press, 1926 (1969)
<i>Will we ever get to the Pittsburg Carnegie ... from Stones</i>	Larry Rivers and Frank O'Hara, 1958, lithograph from set of 13, 32 x 48 cm (13 x 9")	Museum of Modern Art, New York
<i>Springtemps from Stones</i>	Larry Rivers and Frank O'Hara, ditto	Museum of Modern Art, New York

<i>Second Avenue</i>	Larry Rivers, 1958, oil on canvas, 194 x 205 cm (76 x 81")	Private collection
from the beginning of <i>Second Avenue</i>	Frank O'Hara, 1953, first published 1960	Totem Press with Corinth Books, New York
<i>Sardines</i>	Michael Goldberg, 1955, oil and adhesive tape on canvas, 205 x 168 cm (81 x 66")	Smithsonian American Art Museum, Washington D.C.
<i>Why I am not a Painter</i>	Frank O'Hara, 1956, first published 1957	<i>Evergreen Review</i> i: 3, 1957
<i>Oranges No.5</i>	Grace Hartigan and Frank O'Hara, 1952, oil on paper, 114 x 89 cm (45 x 35")	Tiber de Nagy Gallery, New York
no. 5 from <i>Oranges: 12 Pastorals</i>	Frank O'Hara, 1949, first published 1953	Pamphlet for Grace Hartigan exhibition, Tiber de Nagy Gallery, New York
' <i>Awakened by a mosquito</i> '	Philip Guston, 1972	Museum of Modern Art, New York
The Villa Aurelia, Rome	Photograph	https://www.gettyimages.co.uk/photos/villa-aurelia
'... <i>Smoking and Drawing from Baffling Means</i>	Philip Guston and Clark Coolidge 1972-76, published 1991	Oblek Editions, New York and Stockbridge
<i>A Black No</i>	Guston and Coolidge ditto	ditto
Plate 2 from <i>Robert Creeley A Day Book</i>	R.B. Kitaj, 1972, screen print on paper, 62 x 43 cm (24 x 17")	Tate collection, London
Page 8 from <i>A Day Book</i>	Robert Creeley, 1972	Charles Scribner's Sons, New York
Plate 6 from <i>Robert Creeley A Day Book</i>	Kitaj, 1972 ditto	Tate collection, London
Page 31 from <i>Robert Creeley A Day Book</i>	Creeley, 1972	Charles Scribner's Sons, New York