

ALIGHIERI



Jewellery

LOVE IN THE WASTELAND

†

ALIGHIERI is a collection of jewellery inspired by Dante Alighieri's "Divine Comedy", each piece corresponds to one of the poet's 100 poems. As the pilgrim journeys through the realms of Inferno, Purgatorio, and Paradiso, he encounters mythical creatures, scraggy landscapes and terrifying demons. Inspired by his odyssey, Rosh Mahtani imagined these characters in gold, wrapped around her neck, and weaving their way through her fingers, as she read. Just like Dante's subjects, each piece is battered, imperfect and a little bit melancholy. Alighieri is an ongoing anthology that lies in the intersection between literature, art and travel.

LOVE IN THE WASTELAND

†

Nel mezzo del cammin...

L'Inferno, Canto i
Dante Alighieri
1308- 1320

As Alighieri comes in to its 6th year, and we are about to celebrate the 700th anniversary of Dante Alighieri's death in 2021, I kept thinking about the ways in which his "Divine Comedy" has had a monumental ripple effect on the cannon of literature, art and fashion. The Inferno, born out of a difficult political time in the 13th century, when the landscape felt desolate, has continued to inspire artists during difficult times. T.S. Eliot's "The Waste Land" was a text I first studied at school, before I knew anything of Dante Alighieri.

*Unreal City,
Under the brown fog of winter dawn,
A crowd flowed over London bridge, so many...
Sighs, short and infrequent, were exhaled,
And each man fixed his eye before his feet.*

These lines stayed with me. I remember my English teacher noting that this crowd, dense and wretched, harked back to Dante's descriptions of the infernal souls, who were trapped in a bustling throng without making any headway. Eliot, writing "The Waste Land" in 1921 was highlighting a sense of loneliness in the midst of physical proximity, in the same way Dante does in the 1300s. How is it that we can be surrounded by people and still feel isolated and lost? Why is it that there can be dialogue without any genuine exchanging of intimacy? The characters he paints exchange small talk that only serves to highlight a lack of connection.

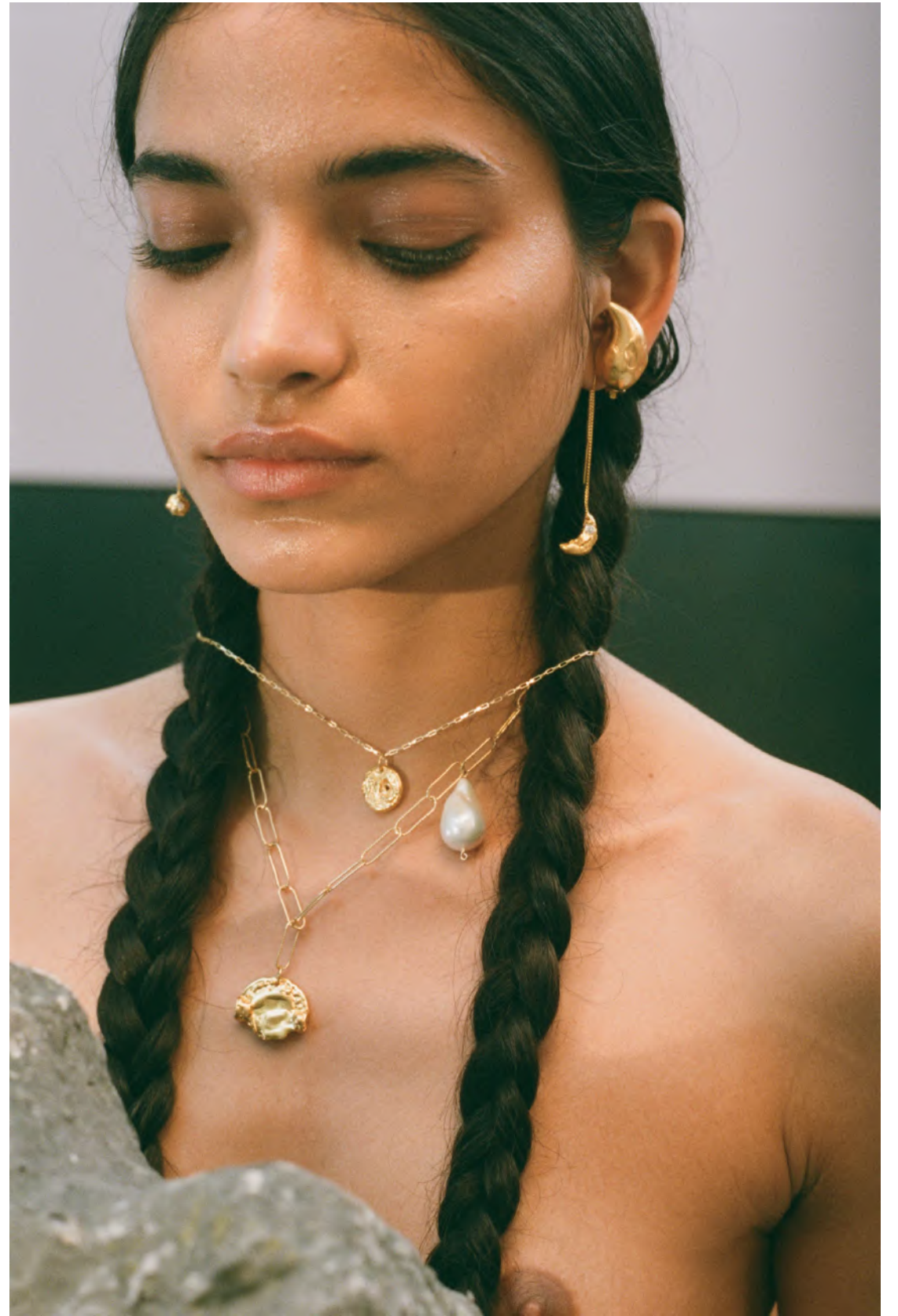
As we become more and more technologically connected in 2020, these questions seem more poignant than ever. In this collection, I wanted to highlight the ways in which we can be right next to one another, tethered in every possible way, but yet feel completely alone; be surrounded by characters on the tube, without making any eye contact; be exchanging hundreds of messages a day with someone yet not feeling any closer to them. This tension was a wasteland for Eliot and an Inferno for Dante.

I wanted to explore the ways in which we can, and should, find love in our 21st century wasteland, where environmental concerns and political uncertainty can feel all-encompassing. The jewellery is interchanged between two people to show that we can use these talismans to understand somebody else's story, and allow that story to enrich our own personal narrative. This collection is also much more concise than previous collections to emphasise that, in the same way that great writers look to past literature for inspiration, we too should be looking to the jewellery we have as inspiration, reinventing it for years to come. This year, I invite you to search for connection and love in our modern day wasteland.





“What are the roots that clutch, what branches grow
Out of this stony rubbish?”







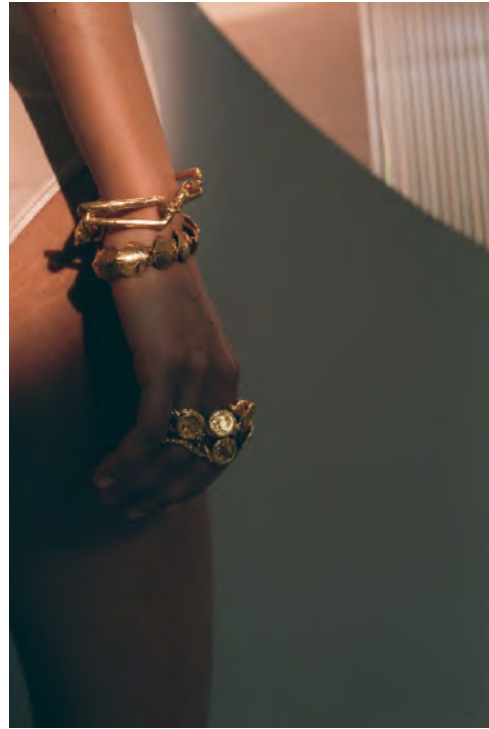


Son of man,
You cannot say, or guess,

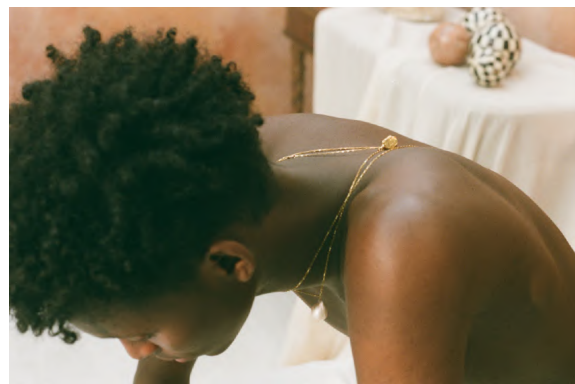


for you know only
A heap of broken images,

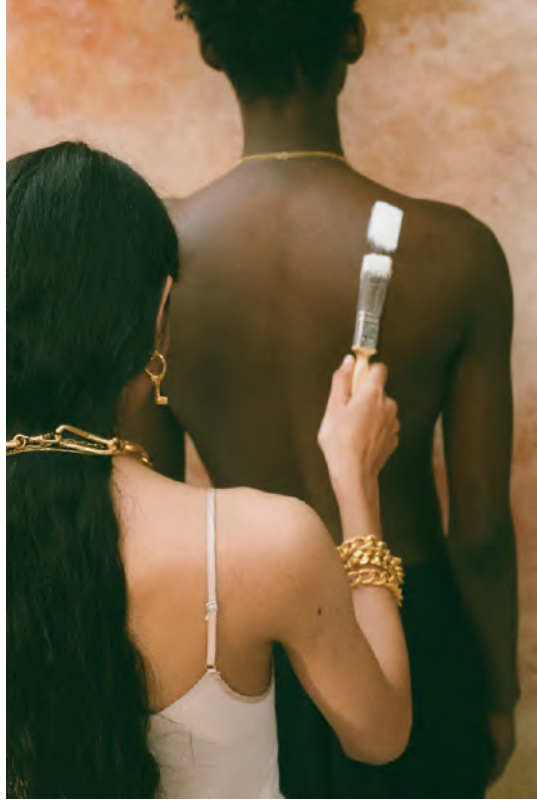




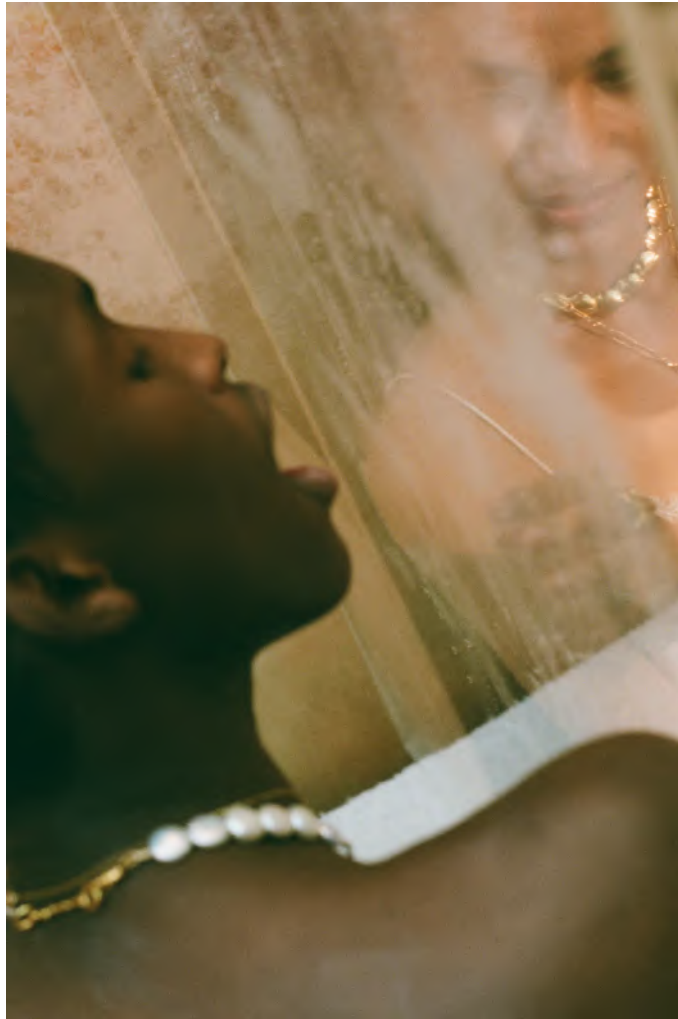








where the sun beats,



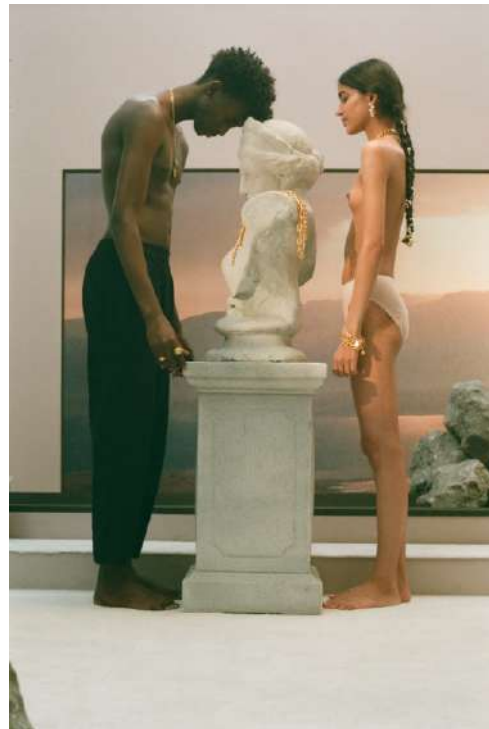
And the dead tree gives no shelter,



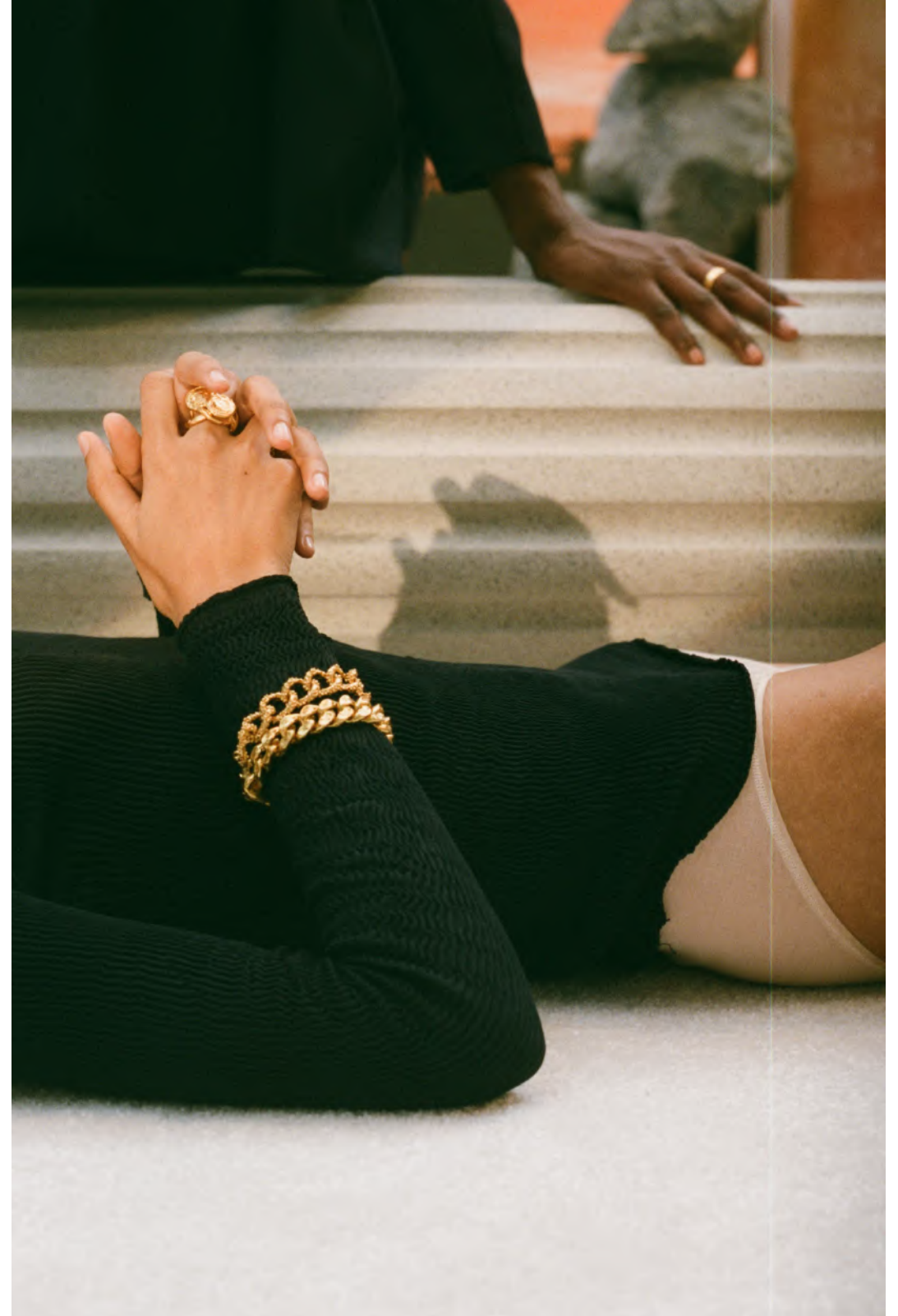
the cricket no relief,



And the dry stone no sound of water.







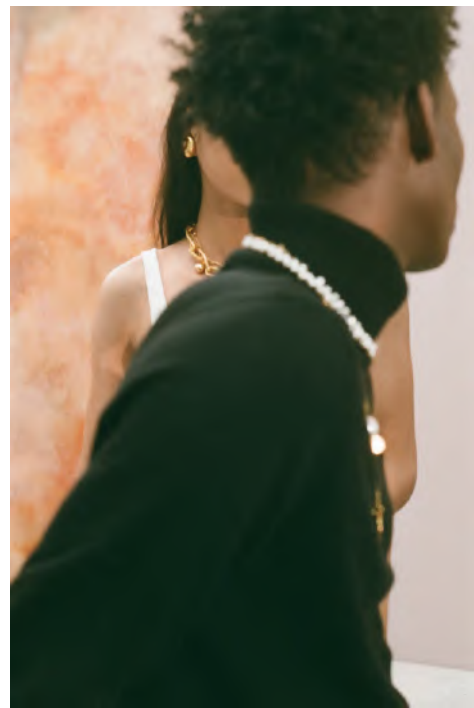
















Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet...

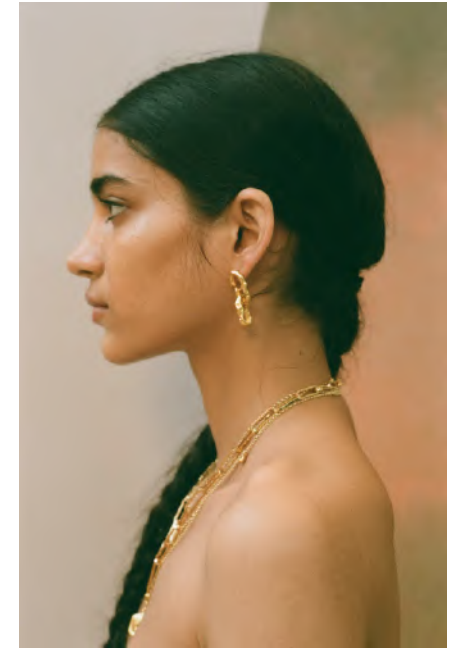
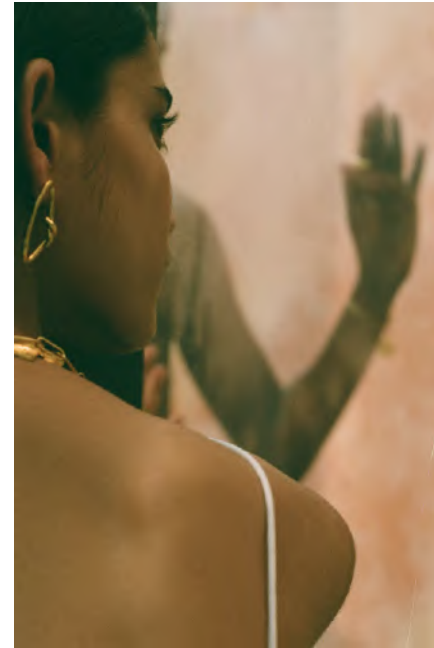
These fragments I have shored against my ruins."

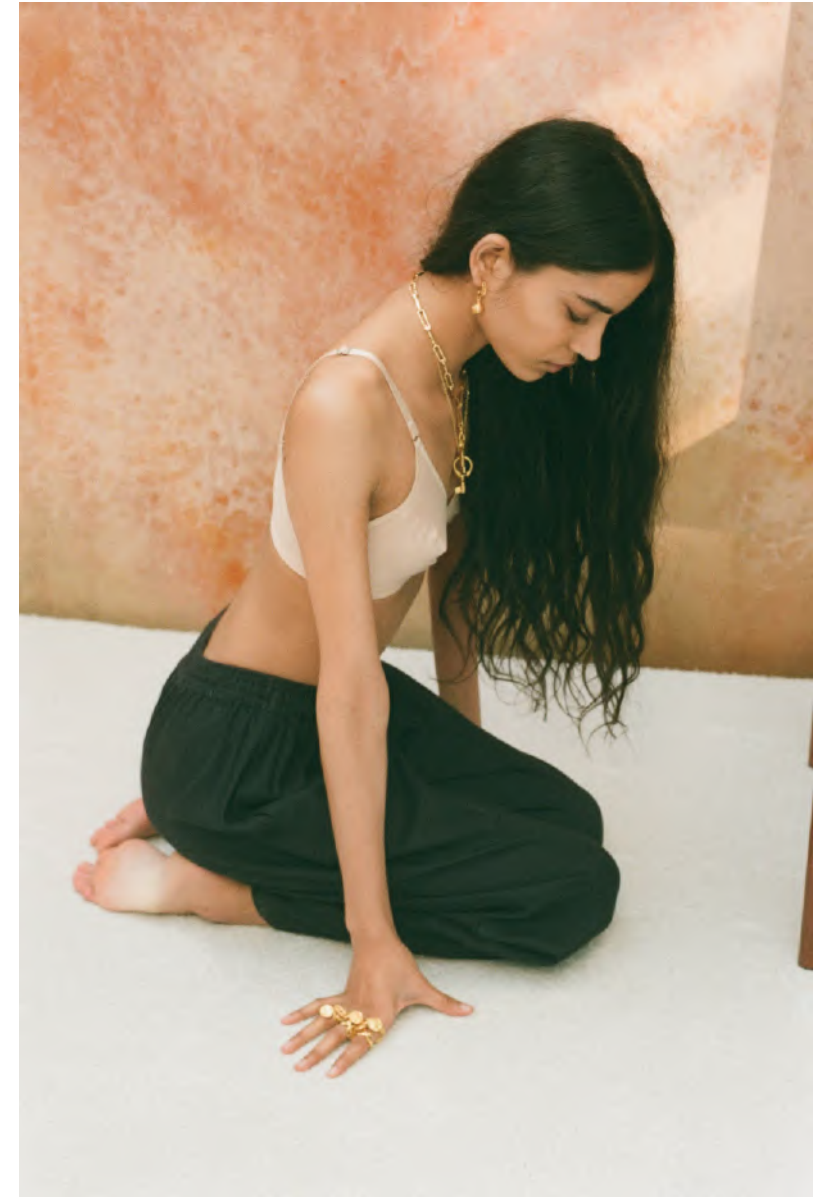
T.S. Eliot, "The Waste Land"
1922





“There sighs, lamentations and loud wailings
resounded through the starless sky, so that at first it made me weep...”







And I looked and saw a whirling banner
which ran so fast that it seemed
as if it could never make a stand,



and behind it came a train of
people so long, that I should never have
believed that death had undone so many.”

Dante Alighieri, “L’Inferno”
1308-1320



FOUNDED in 2014 _____

Alighieri jewellery crafts each modern heirloom, by hand, in their London studios, through the process of lost-wax casting. The pieces are cast in bronze and sterling silver, before being 24kt gold-plated.

†

ROSH Mahtani studied French and Italian at Oxford University. Upon graduating in 2012, she was inspired to create physical objects from the literature she had studied: Dante Alighieri's "Divine Comedy".

She spent two years learning as much as she could about the industry, from interning with stylists and designers, to working in e-commerce and merchandising, all the while dreaming up her collection and creating it by night. With no formal training and a vehement obsession with the idea of imperfection, Alighieri was born. The pieces are designed to travel with you, collecting new stories of your own, as you go.

Love in the Wasteland was created with a group of people who always create a magical connection in the midst of even the most turbulent wastelands.

Photographs // Rosh Mahtani

Set Design // Joanna Goodman

Make-up Artist // Martina Lattanzi

Video // Amie Milne

Lighting // Al Habjan

Production // India Martin

Assistant // Emily Keogh

Casting // Megan McKluskie

www.alighieri.co.uk
[@alighieri_jewellery](https://www.instagram.com/alighieri_jewellery)

rosh@alighieri.co.uk

Press Requests _____ Press@alighieri.co.uk
Sales and Enquiries _____ Rosh@alighieri.co.uk





Alighieri Jewellery

†

LOVE IN THE WASTELAND