How did the rediscovery of Sandro Botticelli’s art, especially his blockbuster set of Dante drawings purchased in London in 1882 by the German government, contribute to the race to define “the Renaissance” in 19th-century Europe? I will begin my exploration of this question by showing how Giorgio Vasari’s critical reading of Botticelli helped banish him—and his Dante project—to oblivion for centuries. My talk will discuss the place of Botticelli and Dante in the pioneering work of Renaissance historians ranging from Jacob Burckhardt to Jules Michelet, and also show how Walter Pater’s landmark Studies in the History of the Renaissance from 1873—along with the work of fellow Oxford professor John Ruskin—helped rediscover and rehabilitate the long-forgotten Botticelli (and his drawings of Dante) in Victorian England and throughout Europe. Attention will also be given to how the rise of “connoisseurs,” professional authenticators of artistic provenance like Bernard Berenson, contributed to the Botticellian rebirth and, by extension, his Dante project.