THE POWER OF LUXURY
Art and Culture at the Italian Courts in Machiavelli’s Lifetime

Jaynie Anderson

The Venetian Festivals of the Compagnie delle Calze as inspiration for a Prince

In the fifteenth and sixteenth centuries young Venetian patricians formed associations called the Compagnie delle Calze for theatrical entertainments, banquets and weddings. The diaries of Marino Sanudo and other sources reveal that Federico Gonzaga, son of Isabella d’Este, and Alfonso d’Este, Isabella’s brother, spent time in Venice with the confraternity of the Accessi (The Inflamed Ones). The Young Federico of Montefeltre also joined the Accessi and kept for all his life, their impresa as a decorated motif on ceilings in the Urbino Palace. This paper will suggest that these princes from central courts came to Venice to learn how to create festivals.

From 1997 Jaynie Anderson was appointed Herald Chair of Fine Arts at the University of Melbourne. In 2001 she received the “Centenary Medal for service to Australian society and the humanities” in the fine arts. In 1999 she was elected a Fellow of the Australian Academy of Humanities; in 2008 she was the convener of the 31st Congress in the History of Art, Crossing Cultures. Conflict, Migration and Convergence, at Melbourne. After which she was appointed President of the International Committee of the History of Art from 2008 to 2012. In 2008 she was a visiting fellow at the National Gallery of Art Washington, and in 2008 was a visiting professor at the Harvard Villa for Renaissance Studies, I Tatti, Florence. In 2009 she was also appointed to the role of Foundation Director of the Australian Institute of Art History at the University of Melbourne.

Francesco Borghesi

Machiavelli’s Love

"L’amore è tenuto da uno vinculo di obbligo" ("Love is held together by a chain of obligation"). This paper will analyse Machiavelli’s conception of love taking cues from the preceding quotation from Chapter 17 of The Prince. Despite the emphasis placed by a majority of scholars on the centrality of fear, ferocity, and hate in Machiavelli’s idea of princely conduct, recent studies have convincingly focused on the role of emotions in his writings. There is no denying the import of Machiavelli’s well known claim that it is better to be feared than loved, however I shall focus my attention on the hypothesis that love is a central concern in Machiavelli’s writings as both a powerful private governing force and an indispensable civic disposition. In doing so I will also reflect on the consequences deriving from the link between love ("amore") and chain, or bond, of obligation ("vinculo di obbligo"), in the belief that this reading will raise important questions relative to the place of common good and freedom in Machiavelli’s thought.
Francesco Borghesi teaches in the Department of Italian Studies at the University of Sydney. He has been a DAAD Fellow at the Seminar für Geistesgeschichte und Philosophie der Renaissance at the Ludwig-Maximilians-Universität in Munich (Germany), a Frances A. Yates Fellow at the Warburg Institute in London (UK), a Research Fellow at the Italian Academy for Advanced Studies at Columbia University (USA), and a Lauro de Bosis Fellow at Harvard University (USA). He taught at McGill University in Montreal (Canada) and lectured as visiting professor at the Universidad Nacional Autónoma de México in Mexico City. He is a member of the Worldwide Advisory Board of the Virtual Humanities Lab (VHL) at Brown University (USA), and of the editorial board of Italian Culture, the journal of the American Association for Italian Studies. His research interests are Renaissance philosophy, the comparative study of religions, and textual criticism. He is the author of *Concordia, pietas, docta religio* (il Mulino, 2004) and of the forthcoming *Giovanni Pico della Mirandola* (Carocci, 2013), and the editor of Giovanni Pico della Mirandola, *Oration on the Dignity of Man. An edition with commentary* (Cambridge University Press, 2012).

Chiara Buss

Silk Art and Technology at the Service of the Sforza Dukes

*Last to appear on the Italian horizon, the Milanese silk textile production soon reached the highest quality in the Western world, documenting the close links between luxury crafts and the development of a powerful dynasty. Begun by Francesco Sforza around 1450, the Milanese silk industry was characterized by the international outlook - acting as link between Northern Europe and the Mediterranean - and by extraordinarily rapid achievements. The expansion of the luxury industry was further fostered by his elder son, Galeazzo Maria (1466-1476) who brought the status symbol of silk to its utmost expression, with even negative results for himself. The apex of technical innovation and artistic magnificence was reached in the last two decades of the century when Ludovico brought to the Milanese court a number of artists such as Boltraffio and Leonardo who gave their personal boost to the aesthetics of luxury in the fields of apparel and costume.*

*The finding of new documentation from the rich notary files in the State Archives of Milan, read at the light of the results of scientific analyses of dyes, metal threads and weaves has brought to the identification of silk textiles never before attributed to Milan. The analysis of the textiles has made it possible to understand some technical innovations hinted at in some previously mysterious documents. The new wealth of knowledge on the actual textiles has allowed “reading” certain portraits as bearers of political messages through heraldic motifs and devices woven into the silk patterns - at times even partially hidden or well disguised.*

B.A. in art history from Columbia University, New York, and M.A. in palaeography from Archivio di Stato, Milan. In the mid-seventies she turned to research in textile history. She has since published numberless studies on the subject, while dedicating a large part of her activity to planning and curating exhibitions, and related publications, on textile and fashion history. Among the most important are: *Tessuti serici italiani 1450-1530*, Castello Sforzesco, Milan (1983); *Anziehungskrafte: 1786-1986*, Städtmuseum, Munich (1986); *Gianni Versace, l’abito per pensare*, Castello Sforzesco, Milan (1989) and Historic Museum, Kobe, Japan (1991); *The Meandering Pattern in brocaded silks: 1745-1775*, Fashion Institute of Technology, New York (1991); *Silk, Gold and Silver. The 18th century textiles*, Como (1994); *Velvets*, Como (1996); *Silk and Colour* (1999) and *Navigando tra le sete* (2000), all at Fondazione Ratti, Como; *Gianni Versace, The Reinvention of Material* at the Museum of Contemporary Art, Miami (1999); *The Art and Craft of Gianni Versace*, Victoria and Albert Museum, London (2002); *Seta Oro Cremisi. Segreti e tecnologia alla corte dei Visconti e degli Sforza*, Museo Poldi Pezzoli, Milan (2009); the section on sumptuary production in *Arcimboldo*, at Palazzo Reale, Milan (2011). For the past decade she has been teaching textile history at Università Cattolica, in Milano and
at the Fashion Institute of Technology, New York, and since 2004 she is a member of the Directing Council of the Centre International d’Etude des Tissus Anciens (CIETA), in Lyon. She planned the first two multimedia catalogues of textile collections in Italy: that of Museo Poldi Pezzoli in Milan (1995) - which brought her the “Compasso d’oro” award from the Triennale Milano - and that of the Textile Museum of the Antonio Ratti Foundation in Como (1998). In 1988 she took on the studying and cataloguing of the Antonio Ratti Textile Collection that in 1998 became the Textile Museum of the Ratti Foundation in Como, which she directed until 2006. Since 2007 she is the Director of the PSL Project (Silk Production in Lombardy, from the 15th to the 20th Century) in collaboration with twelve international institutions. Within this project she has curated the first two exhibitions, and related publications: Silk Gold Crimson. Secrets and Technology at the Visconti and Sforza Courts (2009) and Silk Gold Incarnadine. Luxury and Devotion in Lombardy under Spanish Rule (2011).

Antonella Capitanio

The Goldsmith’s Art for the Pope: the Tiara for Julius II and other XVI century precious objects

Machiavelli declares that the model of the “fortunate Prince” is pope Julius II: his most famous image is for us the portrait by Raphael, wearing the typical papal skull-cap called “camauro”, but Raphael portrayed him also in The Disputation of Holy Sacrament as St. Gregorio Magno, wearing the tiara, the papal headdress characterized by three crowns, symbol of his triple power.

While kings use the same crown along the time, each pope has instead his tiara, and often more than one: so, just one year later the famous fresco Julius had a new much more precious tiara made by Caradosso. Even if they say that in 1527 Clemente VII had to melt all the tiaras with all other papal jewels to pay 400.000 ducats asked as ransom by Charles V troops, Caradosso tiara survived till the time of Napoleon and we can see it in an accurate drawing made at the beginning of XVIII century for the collection of John Talman, first director of the Society of Antiquaries in London.

Thanks to drawings commissioned by Talman we also know the pectoral made by Cellini for Clemente VII Medici in 1529, the tiara of Paolo III Farnese and the tiara of Clemente VIII Aldobrandini, made by Diomede e Curzio Vanni between 1596 and 1599: a little history of XVI century great goldsmith’s art.

Antonella Capitanio is researcher at Pisa University, where she teaches “History of Decorative Arts”. Her research has focused on the history of liturgical vessels and old marked silverware. She collaborated with various institutions for museum catalogues and temporary exhibitions, in particular with Museo Nazionale del Bargello, Florence; Museo Bagatti Valsecchi, Milan; Museo “Amedeo Lia”, La Spezia; Museo Diocesano, Cortona.

Among her publications: Orafi e marchi lucchesi dal XIV al XIX secolo (1986); Tra arte e industria. Argentiere italiani nelle Grandi Esposizioni del secondo Ottocento (1996); Arte orafa e Controriforma. La Toscana come crocevia (2001); John Talman and the Liturgy of the Catholic Church (2008); Arte orafa a Lucca (2010).

Massimo Ciavolella

The Renaissance Prince and the Political Use of Theater

In my presentation I will consider the following question: why is it that, whenever we attempt to stage some of even the best plays the Italian Renaissance has to offer – or when we consider the evidence provided by a close critical reading of the mechanisms found in such texts – we must almost invariably conclude that the majority of these plays do not function on stage, and ask whether or not they ever did? Is it licit to affirm that the vast majority of “erudite” comic plays were not written with the objective
to being presented on stage? If this is the case, then which criteria determined the success of a 16th century comedic performance? For my discussion I will consider the first staging of Ludovico Ariosto’s I suppositi in 1509, Annibale Caro’s 1544 play Gli straccioni and Leone de’ Sommi’s 1588 Le tre sorelle.

Massimo Ciavolella studied at the Universities of Bologna, Rome, and British Columbia, where he received his Ph.D. in classical, medieval and Renaissance studies. He taught for many years at Carleton University (Ottawa) and at the University of Toronto before coming to his present positions as Director of the Center for Medieval and Renaissance Studies and Professor of Comparative Literature in the Departments of Italian and Comparative Literature at the University of California, Los Angeles. Over the years, he has won academic fellowships and grants, has organized and read papers at a great number of international conferences, and served on the board of several academic books, journals and series.

He was the co-founder and co-editor (1970-1991) of Quaderni d’italianistica (the official journal of the Canadian Society for Italian Studies), and he is currently co-editor with Professor Luigi Ballerini of the University of ‘Toronto Press’ “Lorenzo Da Ponte Italian Library,” a collection that will include 100 Italian major texts in English translation. Author of a broad stream of articles, reviews, encyclopaedia and dictionary entries, etc., he has also written and co-edited several books, including La malattia d’amore dall’antichità al Medioevo (Rome: Bulzoni, 1976); Saturn from Antiquity to the Renaissance (Ottawa: Dovehouse, 1992); Eros and Anteros: Medicine and the Literary Traditions of Love in the Renaissance (Ottawa: Dovehouse, 1993); Scrittori, tendenze letterarie e conflitto delle poetiche in Italia (1960-1990). (Ravenna: Longo, 1993); Italian Studies in North America (Ottawa, Dovehouse, 1994); La lotta con Proteo, 2 volumes (Florence: Cadmo, 2001); Ariosto Today. Contemporary Perspectives (Toronto University Press, 2003); and Culture and Authority in the Baroque (Toronto University Press, 2005).

Alessandro della Latta

"The Labour of Each Knight in His Device": Imprese as Disguised Portrait of the Prince

The ancient literature on the imprese, from the middle of the XVI century, established the book as their privileged medium. Our perception of these visual images is conditioned by the immaterial monochromy of the engravings which illustrate the treatises. If we turn to investigate the devices before the moment of their theoretical definition, it emerges clearly that they were displayed in very different artistic genres and contexts, and that humanists, poets, artists and courtiers concurred to create their meanings and forms. Focussing on several meaningful examples of these devices as and in works of art, this paper will argue that the different ways these imprese were conceived were as the lord’s disguised portrait and symbolic signature.

Alessandro Della Latta, currently Studiengast at the Gemäldegalerie in Berlin, and scientific consultant to the SUM Foundation in Milan and Florence. After graduating in Art History at the University in Pisa, he received a PhD at the Istituto di Studi Umanistici in Florence (now Istituto Italiano di Scienze Umane - SUM), under the supervision of Peter Cornelius Claussen of the Universität Zürich; he has been a post-doctoral fellow at the Kusthistorisches Institut in Florence, at the Stiftung Preussischer Kulturbesitz in Berlin, and a lecturer at the Istituto Italiano di Scienze Umane in Florence. He collaborates with several italian and european museums. The interdisciplinary approach of his research, connecting literature, philology and visual arts, has led him to become a member of research projects at the Scuola Normale Superiore in Pisa. His published works include studies on Imprese as symbolic portraits and on decorative arts. He is preparing a book on artist’s signatures in Florentine Renaissance.
June Di Schino

The Power of Sweetness: Significance and Symbolism of Sugar Sculpture in Italian Court Banquets Italian Court Table

Drawing on new research and unpublished archival documents, this paper analyses the significance of the extraordinary sugar sculptures which adorned the Italian banquet table from both the artistic and gastronomic points of view, with special reference to their symbolism and the highly difficult techniques required for their manufacture.

A brief history of this ephemeral art form will be traced, starting from the drawings of trionfi di zucchero by famous artists such as Bernini and Sansovino. From the Renaissance onwards sugar, a most costly status symbol, was a substance which communicated power and wealth and liberally employed in cuisine with multiple uses as medicament, flavour enhancer, condiment, and as a decorative element for presentation. Sugar became an icon of the aristocracy who invented exclusive repasts solely of sweetmeats and confectionery.

The complexity and the aesthetics of sugar architecture will be outlined focusing on the first detailed analysis of these showpieces, indicating the different structural types and the wide range of symbolical subjects: religious, mythological, geographical, etc. Sugar sculpture is depicted in splendid illustrations such as the unique watercolour drawing of the banquet in honour of Christina of Sweden, and other fascinating iconographic material. During my research I found an unknown madrigal exalting the virtues of the most famous confectioner of trionfi of the times created especially for the Queen.

A recently discovered unknown manuscript from the court of Pope Alexander VII provides the very first instructions for creating several unique sugar masterworks by the "credenziere". After banquets these showpieces, together with the drawings, were often offered as gifts to important guests and were treasured as objets d’art.

June Di Schino is an Italian cultural historian specialized in food. Graduate of London School of Economics and of École des Hautes Études en Sciences Sociales, Paris with a PhD in mediaeval history, La Sapienza, Rome. Docent at the University of Roma Tre and Bologna, as a researcher she is particularly interested in the banquet focusing on unpublished manuscripts and archival documents to reconstruct culinary history. To date she has published numerous scientific papers and five books, which have won national and international awards. Curator of twelve important exhibitions on gastronomic history (including Universal Expo), the recent event Magnificence of the Renaissance Banquet at Villa d’Este was considered an international success. An entrepreneurial application is the organization of evocative convivial events, among which mediaeval banquets (12 courses, 12 theatrical interludes), several “festa gastronomico musicale” for the King of Sweden, the celebrations for Queen Christina in Italy and a series of Renaissance banquets at Seoul and for the State.

Robert Gaston

"Smitten thro’ the helm": the ruler and the helmet in sixteenth-century Europe

This paper addresses the military functions and symbolic meanings of the helmet in sixteenth-century Europe, with special attention given to a helmet from the Museo Poldi Pezzoli, and Machiavelli’s military theories. I consider some diverse cultural traditions that flowed into Renaissance perceptions of both the defensive and parade helmet, reviewing scholarship on the artistic and ideological dimensions of these forms of armour. From the perspective of postmodern visual arts our historical understanding of
Renaissance armour has inevitably changed. Yet the warrior remains vulnerable in contemporary body armour, where technology, aesthetics and emotions combine, as in the Renaissance, to project an image of masculine power and terror.

Robert W. Gaston is Principal Fellow and Associate Professor in Art History at The University of Melbourne. He taught Art History at the University of Melbourne, Bryn Mawr College, Boston University, and La Trobe University. He has been Hanna Kiel fellow and Lila Wallace Visiting Professor at The Harvard University Center for Italian Renaissance Studies, Florence, and Samuel H. Kress Senior Research Fellow at C.A.S.V.A., the National Gallery of Art, Washington D.C. His latest major publication is Pirro Ligorio's Naples manuscript on waters in the forthcoming Edizione Nazionale of Ligorio's works. He is currently editing (with Louis A. Waldman) I Tatti's San Lorenzo monograph project.

Johan Griffiths

Pietrobono and his Followers: Lutenist Improvisors and unwritten musical Practice in Italian Courts

Pietrobono di Burzellis (1417-1497) was the most renowned lutenist performer of his day and, despite the fact that none of his music survives, he remains the figure who epitomises the improvistorii whose music resonated through the courts of northern Italy in the fifteenth and early sixteenth centuries. In contrast to the fame that such improvisors enjoyed during their own lifetime, they remain marginalised in contemporary scholarship largely due to the absence of notated relics of their musical practice. In a musical historiography built on philological foundations, they have been considered by default as the inferiors of the Franco-Flemish polyphonists and theorists who came to Italy in the decades around 1500 to service the chapels of the northern courts. Close examination of the lute books published in Venice by Ottaviano Petrucci in the early sixteenth century, particularly the work of Francesco Spinacino, provides evidence of a more central role not only in musical practice, but also in the intellectual debates concerning music that were percolating in these culturally rich centres.

John Griffiths is a researcher and performer of Renaissance music, the lute and related instruments, mainly centred on Italy and Spain. His research covers matters of musical style, performance practice, social and urban history, the history of instruments, and early music printing. He is currently Adjunct Professor of Music at Monash University, Professorial Fellow in Languages and Linguistics at the University of Melbourne, and Co-director of the Corpus des luthistes project at the Centre d'Etudes Supérieures de la Renaissance in Tours.

Peter Howard

Creating Magnificence in Renaissance Florence

Magnificence was not just an aesthetic judgement – it was a moral virtue. We have long assumed that it was the pursuit of this virtue that led Florence's cultural patrons to commission the artworks that thrust the city into the front ranks of artistic innovation. According to this view, Aristotle gave the concept its theoretical form and Timoteo Maffei its local voice in a spirited defence of Cosimo de' Medici that set his 'magnificence' on an individual and largely secular foundation. Here I overturn this view and argue that Florentines were discussing the virtue of ‘magnificence’ decades earlier, and that it was mendicant preachers working with medieval texts who took the lead. I relocate the origins of Florentine public discourse on magnificence from the 1450s to the 1420s, and from a largely secular to a distinctly religious
context. I demonstrate that Antonino Pierozzi, a Dominican friar who became archbishop of Florence, propagated Aristotelian concepts of ‘magnificence’ that had been mediated and refracted through Thomas Aquinas and Henry of Rimini, first in sermons from the 1420s onwards, and then later in his influential Summa.

Peter Howard is Associate Professor in the School of Philosophical, Historical and International Studies and Director of the Centre for Medieval and Renaissance Studies at Monash University in Australia. He has published widely in the areas of Italian Renaissance history and medieval sermon studies, including Beyond the Written Word: Preaching and Theology in the Florence of Archbishop Antoninus, 1427-1459 (Florence, 1995), and recently a major study on the Sistine Chapel, Painters and the Visual Art of Preaching: The Exemplum of the Fifteenth-Century Frescoes in the Sistine Chapel (I Tatti Studies 13), and Creating Magnificence in Renaissance Florence (Toronto, 2012). He is currently engaged in two Australia Research Council funded projects: " Cultures of Belief in Renaissance Florence", and "Imagining Poverty: conceptualising and representing poverty and the poor in mendicant inspired literature, preaching and visual art 1220-1520". He has held fellowships at the European University Institute, Florence, and ‘Villa I Tatti’: the Harvard University Centre for Italian Renaissance Studies, where he was also Visiting Professor in 2007.

Catherine Kovesi

Luxury in the Renaissance? Origins of a paradigm

The Renaissance in Italy arguably saw the origins of modern day global and consumer culture. Indeed it was in this place and time that a vernacular word for luxury was first coined. However, this paper will argue that popular and scholarly representations of the Renaissance as an ‘Age of Luxury’ are problematic and not ones that the princely elite of Italy would have recognized. In teasing apart the origins of the meanings of ‘luxury’, a more complex picture emerges which enables a more meaningful understanding of Italy’s place in the so-called luxury trades.

Catherine Kovesi graduated with a BA (Hons) in History and Italian from the University of Western Australia, and completed her doctorate in History at the University of Oxford in 1991 with a Hackett Foundation Scholarship. She has held fellowships at Oriel College, Oxford and at the University of Western Australia, and in 2008 was a Craig Hugh Smyth Fellow at the Harvard University Centre for Renaissance Studies at ‘Villa I Tatti’ in Florence. Catherine teaches subjects in late medieval and Renaissance History, as well as an overseas intensive subject in Venice.

Christopher R. Marshall

Vintage Violence: Exhibiting Armour, from the power of the prince to the dynamism of the museum

Renaissance exhibitions of arms and armour tended to emphasise their status as manifestations of princely power (with spoils of victory often displayed prominently) as well as genealogical projections of seigneurial identity. This paper will consider the challenges involved in transferring these functions across to the modern setting of the contemporary museum. The nineteenth century witnessed a mania for employing frequently spectacular juxtapositions of arms and armour as a means of creating highly theatrical reimaginings of Renaissance ambiances. Recent exhibitions of arms and armour have tended to reconfigure them according to more contemporary frameworks as either refined objects of decorative art or as indices of social and cultural history. This paper will consider these and other options for
redisplaying collections of these kinds with a particular emphasis on the case study of the arms and armour collection of the Museo Poldi Pezzoli, Milan.


**Peter McNeil**  
*Italy Design World Centre: from the Linea Italiana to the Made in Italy*

‘Quite simply we are the best’ stated Italian architect Luigi Caccia Dominioni. ‘We have more imagination, more culture, and we are better mediators between the past and the future’. Italy has become a legendary centre of design and continues to act as a place of pilgrimage for designer-students and fans of design. In considering design we need to consider multi-faceted aspects of designing, making and production, distribution and end-use or consumption. Italy throws up a unique set of circumstances in each case. My lecture today will attempt to sketch some of the ways we can connect Italian style over a very long period of time to some of the high points of 20th-century object design.

Professor of Design History at University of Technology Sydney and Foundation Professor of Fashion Studies at Stockholm University, Sweden. Associate Dean, Research, Faculty of Design, Architecture and Building, UTS. Currently Investigator within Fashioning the Early Modern: Innovation and Creativity in Europe, 1500-1800, a one-million € Humanities in the European Research Area funded project. Editor and co-editor of nine works on fashion, including the best-selling *Shoes* (2006; 2011); *Nordic Fashion Studies* (2012); *Fashion in Fiction; Men’s Fashion Reader*; and award winners: *Critical and Primary Sources in Fashion* (4 vols, Berg, 2009) and *The Fashion History Reader* (Routledge, 2010). He is a regular critic and reviewer.

**Marxiano Melotti**  
*Luxury and Leisure: Past and Future*

The luxury is undoubtedly one of the factors that have most shaped the history of Italian culture, at least in the collective imagination. The memory of the ancient Rome of the Caesars, as well as that of the modern Rome of the Popes, have helped to build a winning image of Italy as a model, not always positive, of a country of pleasure and fun. The new, global and globalized, civilization of the leisure renews many of these issues with curious practices that show the hybridization between market, tourism and culture. On the other hand, Italy offers another form of luxury, which, especially in a time of crisis, could be an interesting model, not only for tourism: the "quality of life" and the "slowness" as a new luxury of contemporary life.
Marxiano Melotti studies the continuity and discontinuity between the ancient and the modern world, with special reference to the re-discovery and valorisation of the past in the contemporary societies and, particularly, in the media. The relationships between tourism, world heritage and cultural identity are among his main interests. He works on the relationships between religious rites, cultural memory and tourism. He is professor of Sociology of Tourism and Heritage at "Niccolò Cusano" University of Human Sciences (Rome) and professor of Tourism and Heritage in the Master of Bicocca University in Magodhoo (Maldives). He has been professor of Archaeology and Cultural Tourism at the University of Milan Bicocca, Visiting professor at the Universities of Tampere (Finland), Gandia (Spain) and Viseu (Portugal) and professor in the International Master in Economics and Administration of Cultural Heritage at the University of Catania. He is also the Secretary general of the Foundation for the Italian Institute of Human Sciences (SUM), which organizes cultural events, seminars and conferences connected with museology and cultural heritage and promotes the Observatory on the Italian Culture. Among his published works, there are the books The Plastic Venuses Archaeological Tourism and Post-Modern Society (Cambridge Scholars, Newcastle, 2011), Turismo archeologico (Bruno Mondadori, Milano 2008), Mediterraneo tra miti e turismo (Cuem, Milano 2007). On these themes he has given lectures in Italy and other countries (the United States, Australia, Brazil, Germany, Spain, Finland, Portugal, Greece and Monaco).

Lucia Meoni

Allegories, Symbols and Court Representations in the Early Production of the Medici Tapestries Works (1545-1553)

At the beginning of Florentine manufactory the celebration of the new dynasty, inaugurated by Cosimo I de' Medici and Eleonora di Toledo, is represented by the kaleidoscope of the Medicean Allegories and Symbols in the portières with the Abundance, the Justice Liberating Innocence, the Spring and the Medici-Toledo Arms, in the set of the Grotesque Spalliere and one of the Months and in the small-scale devotional tapestries with the Lamentation and Ecce Homo. In the Story of Joseph, the most important set woven in this period, the representation of the court overshadows the biblical tale, as in the wedding banquet of Cosimo and Eleonora or in the numerous portraits of intellectuals and artists.

Lucia Meoni is an independent scholar working in Florence, holding her degree and her post-university studies from the Università degli Studi di Firenze; her awards include the prestigious Fellowship in Italian Art at the "Fondazione di Studi di Storia dell'Arte Roberto Longhi" for two-year. The early part of her career was mainly dedicated to the study of Italian paintings from the twelfth to the eighteenth centuries, with many publications, the most significant being her book, San Felice in Piazza a Firenze, published in 1993. From 1986 to 1995, she worked in collaboration with the Soprintendenza Speciale per il Polo Museale di Firenze, cataloguing and reordering the vast tapestry collections of Florence. In 1998, she began to publish a complete corpus of the Medici tapestry collection, Gli Arazzi nei musei fiorentini: La collezione Medicea: Catalogo Completo. The first volume, La manifattura medicea Da Cosimo I a Cosimo II (1545-1621), was published in 1998, and had a honourable mention in the "Premio Salimbeni per la Critica e Storia dell'Arte" in 2000, Italy's most prestigious prize for research in art history. The second volume of the planned series, La manifattura all'epoca delle granduchesse Cristina di Lorena e Maria Maddalena d'Austria: La direzione di Jacopo Ebert van Asselt (1621-1629), was published in 2007. She was a significant contributing author to the two monumental tapestry shows organized by The Metropolitan Museum of Art, Tapestry in the Renaissance: Art and Magnificence in 2002, for which she wrote entries, and Tapestry in the Baroque: Threads of Splendor in 2007, for which she wrote entries and an essay. In 2008, she was the organizer and single author of the exhibition catalogue, La nascita dell'arazzeria medicea. Dalle botteghe dei maestri fiamminghi alla manifattura ducale dei "Creati fiorentini, presented at the Palazzo Pitti in Florence. In 2010, she has contributed to various publications and conferences in Italy and abroad, as
for example: Gli arazzi dei Gonzaga, Tapestries in the Acton Collection, or two symposia, The Drawings of Bronzino, at the Met and, Portrait et Tapisserie, at Lyon. In this year she has written some essays for the exhibition catalogue, Giuseppe negli arazzi di Pontormo e Bronzino, presented at the Quirinale Palace in Rome. In 2012, she has contributed with most of the entries to the exhibition catalogue, La Galleria degli arazzi, at the Uffizi and with an essay for the volume: Stradanus 1523-1605. Court Artist of the Medici edited by Brepols.

Renato Meucci

Musical Instruments in the Italian Renaissance Courts

Collecting musical instruments was a common attitude among Italian Renaissance wealthy families. It was motivated, on the one hand, by the aim of supplying house musicians with an efficient equipment, while on the other it was frequently a means to show the collector’s refined and exclusive taste. Among the most renowned collections there were those of the d'Este, Sforza and Medici families. According to Bottrigari, Isabella d'Este’s nephew Alfonso II kept his collection in two great chambers where his musicians played; the instruments were arranged by category, and separated according to whether they were played or ‘different from those ... usually made today’. Less known is, however, that the Borgias, the most influential Aragonese family in Italy, went to the point of promoting one instrument, the vihuela, as a symbol of themselves and of their power.

Renato Meucci was born in 1958, studied guitar and horn at the conservatories of Rome and Milan and classical philology at the University of Rome. After working as a free-lance horn player for some ten years, he turned to musicology and published papers on history, archaeology, iconography, performance practice, and musical instruments in books and journals in Italy, Switzerland, Germany, England, Austria, France, and the United States. He is also the author of Strumentaio, a unique book on the history of musical instrument making in the Western tradition (2nd ed., Venice: 2010). Meucci has been teaching History of musical instruments as invited professor at the University of Parma (1994-2000) and Milan (2001-present) and, as full professor, Music history at the conservatory “G. Cantelli” of Novara, where he has assumed the position of dean in 2011. The American Musical Instrument Society has presented him with the Curt Sachs Award 2012, the most distinguished international recognition in organological scholarship.

Andrea Rizzi

Machiavelli Before Machiavelli: the Prince in Quattrocento Italian Courts

This paper investigates an important connection between the Quattrocento humanists (Pontano, Maio, Decembrio, and Vergerio to mention a few) and Machiavelli. Fifteenth-century humanists tried, often unsuccessfully, to refashion tyrannical, pitiless and opportunistic princes of the Italian courts into virtuous and learned leaders. In an apparently antithetical yet paradoxically similar manner, Machiavelli wrote to Lorenzo di Piero de’ Medici in the hope of changing him into a cynical, pragmatic and ‘real-politick’ leader. This paper discusses how both Quattrocento humanists and Machiavelli promoted cultural and political values that fundamentally clashed with the reality and nature of the leaderships under which their thought was produced.

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Miguel Vatter

Machiavelli and Divine Providence: Towards a New Reading of Chapter 26

Machiavelli’s unexpected turn towards divine providence in the last chapter of the Prince has always posed a problem for his readers. What he says in this chapter with respect to God clashes with the traditional interpretation of religion in Machiavelli, according to which he is putting forward an instrumental conception of religion, associated with the Roman idea of a civil religion. On this latter view, religion is an instrument at the disposal of founders and leaders of cities in view of achieving various (non-religious) political and civil aims. For this reason, many readers argue that the last chapter is a mere rhetorical flourish, not seriously intended by the author. In this paper I argue that there is a way to make sense of the appeal to divine providence, on Machiavellian terms, at the end of the Prince. But this entails discarding both a Christian reading of divine providence and the assumption that Machiavelli’s conception of religion was solely neo-Roman, based on the idea of civil theology. Instead, one has to look to other, non-Christian conceptions of divine providence linked to the reception in Italy and Florence of medieval Jewish and Arab political philosophy.

Miguel Vatter is professor of politics at the School of Social Sciences, University of New South Wales. He previously held teaching positions in Chile and in the United States. His areas of research and publication are the history of political ideas (republicanism), biopolitics, and political theology. Among his recent books are Constitución y resistencia. Ensayos de teoría democrática radical (Santiago, 2012); he edited Crediting God. Sovereignty and Religion in the Age of Global Capitalism (Fordham UP, 2011); a Reader’s Guide to Machiavelli’s Prince is forthcoming in 2013.

Carl Villis

Apart from the courts: Correggio, Parma and the National Gallery of Victoria’s Madonna and Child with the Infant St. John the Baptist

Antonio Allegri da Correggio was one of the most anomalous figures in sixteenth-century Italian painting. Despite operating for almost all of his known career away from the courts and cities of northern Italy, he was able to produce some of the most sophisticated and ravishing paintings ever produced. This talk will examine the National Gallery of Victoria’s newly acquired Madonna and Child with the Infant St. John the Baptist following conservation treatment, and examine the work in the context of Correggio’s smaller devotional works up to the early 1520s.

Carl Villis is a paintings conservator at the National Gallery of Victoria, where he specialises in the treatment of European paintings before 1800. A graduate from the University of Canberra, he worked in the United States between 1991 and 1995, both in New York and at the National Gallery of Art in Washington DC. Throughout 2001 he worked in Italy for the conservation firm Conservazione Beni Culturali on numerous projects, including Filippo Lippi’s frescoed chapel of St. Stephen in the Duomo in Prato. Since 1995 he has restored several key paintings in the NGV collection, including paintings by Titian, Tintoretto, Van Dyck, Gainsborough and Poussin. He teamed up with John Payne for the large-scale restoration projects of two works by Giambattista Tiepolo: The Banquet of Cleopatra (2002-03) and The Finding of Moses (2008-09). He is also active in the detailed technical examination of
paintings. His technical research has contributed to the reattribution of works by Tiepolo, Bernardo Bellotto, Louis Tocqué, and the NGV's renaissance portrait of Lucrezia Borgia. His most recent project has been the conservation treatment of Correggio's Madonna and Child with the Infant St. John the Baptist.

Annalisa Zanni

Objects of Luxury as Expressions of Power in the Renaissance Courts of Italy

This is an important year for the history of the court and for the figure of the prince, so well defined by Niccolò Machiavelli five hundred years ago. This symposium is dedicated to him and to the arts of the Italian renaissance courts. Our international congress is an exploration of the fundamental changes in patronage in Northern and Central Italy that occurred at Italian courts in the fifteenth and sixteenth centuries. Most cities were governed by aristocratic families as in Ferrara, Florence, and Milan, while others such as Genoa and Venice had republican systems of government. Then there was Papal Rome, always an exception.

During the 15th and 16th century there were many wars. Yet at the same time there was often an equilibrium between courts, some forging alliances with European royal families, the Hapsburgs, or the kings of Spain and France. Fundamental in this strategic game, were the wedding policies of individual rulers. An example is given by Ludovico Sforza, know as il Moro, who allied Milan with Spain through the marriage of his nephew Gian Galeazzo Maria Sforza to Isabella of Aragona; he also strenuously tried to arrange the wedding of his niece Bianca Maria Sforza with the Hapsburg Emperor Maximilian I, nearly making the Milan Duchy bankrupt.

The new Dukes exhibited their wealth by commissioning unique objects that often took inspiration from historic literary sources. Patrons were ready to spend enormous sums of money, not only to buy precious materials, but also to develop new techniques for local production of textiles and metals made in Milan for the Sforzas, for the Medici in Florence and for the aristocratic oligarchy in Venice.

Craftsmen were often invited from Northern Europe. They moved between Italian courts from the d'Este court at Ferrara, to the Gonzaga court at Mantova, from the Montefeltre at Urbino to some of the Popes, who came from noble families (the Colonna, the Piccolomini, the Della Rovere, the Medici and the Farnese, to name a few).

Although Ludovico is best known as the patron of Leonardo's Last Supper, his magnificence was represented through the luxurious products commissioned and made in his own workshops. Italians exported luxury goods and objects of great quality to other European countries investing a lot of money. These objects were gold, silver and crimson textiles, inlaid precious stones, arms and armour made with valuable metals. All these works, made with great skill, demonstrated the magnificence of the Duke as well as the skill of the artists working in the land he ruled. Among these court objects were musical instruments, Murano glass and pastiglia caskets. These objects were infinitely more expensive than the paintings, frescoes and sculptures by famous contemporary artists, like Leonardo da Vinci or Cosmè Tura. These celebrity artists were the innovatory designers, producing preparatory drawings for skilled craftsmen to execute. So what were the so-called major arts in the Renaissance?

Annalisa Zanni, degreed in History of Medieval and Modern Art at the University of Milan, and specialized with a Master in History of Medieval and Modern Art in Florence. In 1976 she started working at the Poldi Pezzoli Museum for the Didactic (educational) Section, and become the responsible for it in 1979. In 1982 she became Curator at the Poldi Pezzoli Museum. Since then she was responsible for the collections, for the conservation and restoration of art works, for search and study of works in the collections of the Museum with particular attention to decorative arts (specialized in the section of furniture and jewellery). She was in charge of the promotion of the
Museum attending conferences in other institutional centres in Italy and abroad. Since 1993 she has been giving lessons on Jewellery History at the University “Cattolica del Sacro Cuore” in Milan for students of Master in History of Art. Her name is in a large number of publications, studies and searches, particularly on the history of taste in the XIX century (La casa dell’Ottocento), on furniture and jewellery. Director of the Poldi Pezzoli Museum from 1998 by nomination of the Board of the Artistic Foundation of Poldi Pezzoli; in 1999 she became director after an open competition. In 2011 she received the Ambrogino d’oro, the most important civilian award given by the municipality of Milan.