

Identity and Conflict in Tuscany Abstracts

Sheila Barker (The Medici Archive Project)

Michelangelo's Battle of Cascina as a *Pittura Infamante*: Picturing the Enemy in Soderini's Florence

In 1503, Piero Soderini, the head of a politically and culturally fragmented Florence, undertook to complete the artistic decoration of the hall that housed the gatherings of the Republic's largest and most important governing body. Commissioning battle scenes from artists Leonardo and Michelangelo, Soderini's program of imagery was deliberately truculent and divisive. It did not include a representation of Florence at peace, nor did it invoke historical events with which all the factions might identify despite their differences. Historians have already recognized that the imagery mirrored Soderini's controversial hawkish stance vis-à-vis other Tuscan powers; the present study reveals that it also mirrored Soderini's attempts to marginalize the Republic's Medici party from Florentine politics by denigrating their former leader, Piero de' Medici, as an enemy of the city, of civic Justice, and of God.

A new reading of Michelangelo's lost *Battle of Cascina* cartoon reveals how Soderini instrumentalized state art to exclude and isolate the Medici faction. Commissioned in 1504 by Soderini, the image seems to have encouraged its original audience to identify the man who is almost completely submerged in the water in the foreground with Piero de' Medici, who drowned in a river in December 1503 during the Battle of Garigliano. Through this identification, Michelangelo's image bears witness to the providential fulfilment of a Savonarolan prophecy that the exiled Piero would never return to Florence, an ideological stance which would have appeased Savonarola's followers while inducing them to adopt Soderini's aggressively anti-Medicean position. By depicting Piero's demise in a particularly degrading and ignominious fashion, the image also operates as an anti-Medicean *pittura infamante* (defamatory image), displayed in the name of civic Justice to humiliate and terrorize those who might sympathize with him. Seen from this latter perspective, Michelangelo's work follows in a long line of such punitive state images, Republican and Medicean alike, used to excise individuals and their families from political sphere and communal identity.

Bio: Sheila Barker, who has worked at the Medici Archive Project in Florence since 2005, is the director of its first focused research initiative, "The Jane Fortune Research Program on Women Artists in the Age of the Medici." She took her Ph. D. from Columbia University in 2002 in the field of 17th-century Italian painting with a doctoral dissertation on the 1630 plague's repercussions for Roman art and architecture. Her research fellowships include a Post-doctoral Fellowship at the Smithsonian American Art Museum in 2005; a Samuel H. Kress Fellowship at The Medici Archive Project from 2005-2007, and a Medici Archive Project Fellowship in 2007-2008. Her publications have dealt with medical imagery in Baroque Rome; Saint Sebastian's iconography; plague theory and the art of Nicholas Poussin; Bernini's Four Rivers Fountain; the politics of Pope Urban VIII Barberini; women artists in 18th- and 19th-century Florence; the role of Medici women in Florentine medicine; and the early history of the antimalarial drug quinine. Her forthcoming books include an edited volume of essays on women artists in early modern Italy and a book that depicts Gian Lorenzo Bernini exclusively through the lens of contemporary journalistic reports.

Silvia Calamai, Francesca Biliotti (Università degli Studi di Siena)

Sound archives as resource for the analysis of identity and conflict in Tuscany

Sound archives are an important (but neglected) resource for understanding the dynamics of identity and conflict in Tuscany, at least from the 1940s on. In fact, the region is just as rich in sound documents (Andreini, Clemente 2007) as it is – *mutatis mutandis* – in paper documents (Petrucci 1994). In connection with this, *Grammo-foni. Le soffitte della voce* (Gra.fo; <http://grafo.sns.it/>) is a two-year project jointly conducted by the Scuola Normale Superiore and the University of Siena (Regione Toscana PAR FAS 2007-13) aimed at preserving oral archives collected both by professional scholars and ordinary people interested in dialects and ethnology. Its purposes are to discover, digitalise, catalogue, and partially transcribe oral documents (e.g. oral biographies, ethnotexts, linguistic questionnaires, and oral literature) collected within the Tuscan territory (Calamai 2012).

The presentation will be focused on five case studies from Gra.fo sound archives, each one showing a different perspective on the dynamics of identity and conflict in Tuscany, and each one referred to an archive which is particularly significant for such issue:

- historical conflicts (how the Archive “Angela Spinelli” recounts of the relationships between the British soldiers escaped from the Prisoner-of-war camps after the armistice on 8 September 1943 and their helpers in the area around Prato);
- political conflicts (how the Archive “Flog” documents trade union relations inside Florence factories in the 1970s and 1980s);
- social conflicts (how the Archive “Dina Dini” relates the experience of some inhabitants of Pieve Santo Stefano – Arezzo, who migrated in Switzerland, France, Germany, and Belgium in the second half of the 20th century)
- economic conflicts (how the Archive “Tiziana Noce” describes the advent of mass tourism in the Isle of Elba)
- linguistic conflicts (how the Archive “Alto Mugello” vehicles the opposition between the Romagnol dialect and the dialect of Florence in the so-called Romagna Toscana).

Not only does the preservation of sound archives concern the safeguarding of endangered intangible cultural heritage, it also offers a considerable quantity of documents, which are mostly unpublished, for linguistic, economic, social, political, historical, and cultural analysis.

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Silvia Calamai (Florence, 1973) is assistant professor (‘ricercatore’) in Linguistics at the University of Siena since 2008. Her main research interests concern acoustical, articulatory, and perceptual phonetics, sound archives, sociophonetics, Italian dialectology, and linguistic geography.

Francesca Biliotti (Arezzo, 1984) is research grant holder at the University of Siena and works at the cataloguing of sound documents within the Gra.fo project.

'Sigilli e bandiere di fazione, lotta tra animali, santi ed eroi tra i Comuni di Toscana nel XIII-XIV secolo'

Nel corso della lotta tra Svevi e Papato, alla metà del XIII secolo, confusa con la lotta tra Comuni, si assiste ad un interessante fenomeno. Oltre alle modalità canoniche dello scontro politico, le esclusioni da un punto di vista giuridico, le battaglie da un punto di vista militare, le crociate e le scomuniche da un punto di vista religioso, il confronto trova un nuovo terreno di scontro: l'immagine. Sino a quel momento, infatti, non pare che abbia avuto così importanza l'uso dell'araldica o della sfragistica per sottolineare l'antagonismo che oramai divideva Comuni di simpatie politiche diverse. Nel torno di anni in cui gli ultimi Svevi proseguono la lotta contro il Papato e il Guelfismo, invece, assistiamo –specie in Toscana- al nascere di bandiere, gonfaloni e sigilli di Parte, che non sono semplici emblemi, ma veri e propri “gridi di battaglia” sotto i quali combattere idealmente il nemico. I simboli scelti sono per lo più legati al mondo biblico e ben si inseriscono in quel clima di crociata e di profezie gioachimite che volevano riconoscere ora nell'uno ora nell'altro antagonista, l'Anticristo o un difensore dell'Ortodossia. L'analisi di alcuni di questi stemmi sarà illuminante per comprendere meglio questo interessante e ancora poco studiato fenomeno di vita comunale toscana che prosegue nell'adozione di bandiere anche nei Mestieri e nelle Arti, sino ad allora prive di Bandiere, dimostrando come oramai il simbolo sia divenuto un obbligo politico.

Bio: Federico Canaccini is a researcher of Medieval History from Rome. He completed his PhD in Florence (2007), and his thesis is now a book, *Ghibellini e Ghibellinismo in Toscana da M. Aperti a Campaldino*. (ISIME Roma). He is currently working as a Tutor in Paleography in UTIU and teaching Italian in Secondary School. He has also published the monograph *Matteo d'Acquasparta tra Dante e Bonifacio VIII*, Roma, Edizioni Pontificio Ateneo Antonianum, 2008 (“Medioevo”, XVI), as well as numerous articles.

Enrico Cesaretti , University of Virginia

Struggling with Beauty in Vanni Santoni's *Se fossi fuoco arderei Firenze*

In the first of his *Duino Elegies* R.M. Rilke famously states that “beauty is nothing but the beginning of terror” and that we are able to be seduced by and endure it “because it serenely disdains to annihilate us”. Several among the artistically inclined characters in Vanni Santoni's third novel *Se fossi fuoco arderei Firenze* (Bari: Laterza, 2011) seem to deal with issues of seduction, endurance (and symbolic annihilation) as they wander, at various stages of existential dissatisfaction, sense of inadequacy and displacement, through the “beautiful” urban landscape of Florence.

My paper argues that the novel displays an ambiguous (or, if you wish, conflictual) attitude towards Florence's problematic and contradictory beauty. On the one hand, the narration successfully manages to free Florence from some its clichés and picture-card perspectives and, as a consequence, to illuminate what usually remains invisible and marginal in traditional, canonical representations of the city, both spatially and “humanly”. On the other, the iconoclastic intent and declaration of the title does not seem to extinguish the persistent attraction and fascination that many of characters (and their author as well) still feel for the aura of the city and its past achievements.

I additionally wish to suggest that this ambivalence and tension may find at least a partial solution at the same (aesthetic) level of the text. Santoni's coral novel, with its web of multiple and mobile protagonists, in fact, represents the sort of “multitude of dynamic subjectivities” and, in turn, “nomadic” community able to generate new forms of inhabitation discussed by Vincenzo Binetti in his recent *Città nomadi: esodo e autonomia nella metropoli contemporanea* (2008). If it is true that some relationship exists between literary production, subjectivity production and space production, and that stories are necessary not only for our lives and identities, but also for rejuvenating the lives and identities of places, then *Se fossi fuoco* may also (tangentially) be infused by an “ethic of narration” (utopically) aimed at creatively recuperating the habitability of this particular urban area for its citizens, independently from their origin, age, income, profession or social class.

Bio: Enrico Cesaretti is an Associate Professor of Italian at UVA. He holds a Laurea in Modern Languages and Literatures (English and German) from the University of Pisa (Italy), a MA from the University of Virginia and a Ph.D from Yale University. His research mostly focuses on 19th and 20th century Italian literature, film and popular culture. Other, more recent interests include: Travel/tourist theories, Eco-criticism, Mediterranean Studies. His first book *Castelli di carta: retorica della dimora tra scapigliatura e surrealismo* (Ravenna: Longo 2001), traces a selection of Italian texts within the genre of the “fantastic,” from the late nineteenth until the middle of the twentieth century. It argues that examining the representation of domestic spaces in these texts (i.e., “abodes” or “dwellings”) reveals dynamics of desecration, absence, emptying, and de-familiarization that resonate with Freud's notion of *das Unheimliche* and, in turn, with the advent of modernity. In short, one of the major suggestions of this study is that a discussion of such spaces provides useful insights on some of the pre-eminent features of literary modernity.

Niamh Cullen, University of Milan/University College Dublin.

Negotiating the ordinary: Identity, memory and place in rural Tuscan women's accounts of coming of age during Italy's 'economic miracle'

Using material gathered from the Archivio Nazionale del Diario (Pieve Santo Stefano, Tuscany), this paper uses the memoirs of ordinary Tuscan women to examine the experiences of coming of age in the 1950s and 1960s, when the 'economic miracle' of the late 1950s was changing Italian society in rapid and far reaching ways. My research uses these personal narratives of growing up during a period of rapid social change to examine how individuals experienced social change, paying particular attention to questions of identity, gender and memory. Rural Italians in particular experienced huge upheaval during this period as migration changed both individual lives and the landscapes and villages that were left behind by migrants. In the 1960s, tourism also began to transform rural Italy, including coastal Tuscany, rapidly opening up previously forgotten villages to visitors from Italy and abroad, commercialism and prosperity.

In this paper, I will make use in particular of the diary of Laura M., born in the province of Grosseto in 1930, whose childhood was that of a typical struggling peasant family in late fascist and war-time Italy. Her adolescence and young adulthood saw her struggle to forge her life-path and identity as a woman, between poverty, some hints of 'modern' commercial culture and family. After working as a seasonal migrant in Genoa in the early years of her marriage, she finally saw her own village transformed by tourism and finally reaching a standard of living unthinkable in her childhood. My paper uses a close textual analysis of the memoir, paying particular attention to questions of subjectivity and memory to examine the meanings of place, gender and identity in such a life-narrative.

Bio: Niamh Cullen is an Irish Research Council CARA/Marie Curie mobility research fellow in Italian history, and is currently jointly affiliated to the University of Milan (where she is based during 2011-2013) and University College Dublin. She completed a PhD in history at University College Dublin in 2008 and her publications include *Piero Gobetti's Turin: Modernity, myth and memory* (Peter Lang: Oxford, 2011) as well as articles in *Modern Italy* and *Journal of Modern Italian Studies*. Her current research project examines the experience of growing up and coming of age in 1950s Italy, using both life writing and popular culture sources.

Jonathan Davies, University of Warwick

Identities and Conflicts at the Universities of Pisa and Siena, 1537-1609

Violence and disorder occurred regularly at the universities of Pisa and Siena between 1537 and 1609. This conflict was both interpersonal and collective. Insults, assaults, and murders involved individuals and groups. Collective conflict also included riots. Furthermore, professors as well as students could be engaged in these activities. Apart from fighting amongst themselves, students and professors also fought with other residents of Pisa and Siena.

These conflicts had numerous causes but often underlying them was the sense of identity as men, as students, as individuals of high social status, and as members of nations. The part played by violence in the creation of masculinity has been widely recognised by historians and increasingly scholars are emphasising the links between universities, violence, and the formation of masculinity. Many students were rich prelates or of noble or princely background and they had a strong sense of their social status. It is unsurprising that this social identity led to violence since the upper class was to an extent a military class and its amusements consisted in fencing, jousts, and tournaments. Moreover, the carrying of arms as a mark of nobility probably shaped the perennial desire of students to be armed. Nationality frequently led to violence at the Tuscan universities. Poles were troublesome in Siena, especially when they carried guns. However, the biggest threat to the peace in Siena were the German students who often engaged in assaults, duels, brawls, and riots with the Siennese, with men from the rest of Tuscany, and with Poles. Based on judicial records which are uniquely rich for Italian universities, this paper will analyse how identities shaped conflicts and how conflicts shaped identities at Pisa and Siena during the early modern period.

Bio: Jonathan Davies is Senior Lecturer in the Department of History at the University of Warwick. His research has used universities to understand the connections between cultural, economic, political, religious, and social developments in Tuscany between 1350 and 1600. His publications include *Florence and its University during the Early Renaissance* (Leiden: Brill, 1998) and *Culture and Power: Tuscany and its Universities, 1537–1609* (Leiden: Brill, 2009). He is now working on violence in early modern Italy, again using students and professors as a focus.

Giulia De Dominicis, Università per Stranieri di Siena

«E quando vendi, poi hai venduto per sempre». Identità sotto assedio: i casi di Prato e Forte dei Marmi.

«La Prato cinese capitale del made in Italy», «Il tessile di Prato e il dilemma dell'integrazione con i cinesi», «Se sul Forte batte bandiera russa», «A Forte dei Marmi comandano i russi». Così la stampa italiana negli ultimi anni ha provato a riassumere le profonde trasformazioni socio-economiche in corso a Prato e a Forte dei Marmi.

Nel primo caso, una città storicamente legata alle sorti del suo distretto tessile – tra i più grandi e famosi d'Europa ma in crisi da almeno dieci anni – si trova a fronteggiare l'esplosione di una rete parallela e non comunicante di aziende specializzate nel pronto moda, aperte e gestite da emigrati cinesi. Un cosmo a sé, allergico alle regole, che non risente della crisi e per questo ha sferrato il colpo letale all'economia pratese, al punto da indurre molti imprenditori locali a chiudere e vendere le proprie aziende.

Nel secondo caso invece, la conquista del mercato immobiliare di Forte dei Marmi da parte dei compratori russi ha provocato un aumento dei prezzi talmente vertiginoso da convincere sempre più residenti ad abbandonare le proprie case per trasferirsi nelle zone limitrofe.

Come sta cambiando l'identità di questi luoghi? Quali sono le responsabilità degli abitanti? E quali le loro reazioni a una dialettica noi/loro che dalla dimensione del campanilismo di contrada si è spostata al confronto tra culture? Il lavoro si propone di rispondere a questi interrogativi a partire dalle opere di due scrittori italiani che hanno vissuto in prima persona il cambiamento e ne sono diventati testimoni: Edoardo Nesi (Prato, 1964), autore di *Storia della mia gente* (Bompiani 2010, Premio Strega 2011) e Fabio Genovesi (Forte dei Marmi, 1974), autore di *Morte dei Marmi* (Laterza, 2012).

Bio: Laurea Specialistica in Filologia Moderna (2010), Università di Pavia, Collegio Ghislieri.

Borsista Erasmus a.a. 2009/2010, University of Cambridge, St. John's College.

Laurea in Lettere Moderne (2008), Università di Pavia, Collegio Ghislieri.

A partire dall'ultimo anno del corso di laurea in Lettere Moderne (2007/2008) mi sono specializzata in storia della lingua italiana. Nel 2009 ho svolto un tirocinio di ricerca presso il Centro Nazionale di Studi Manzoni (Milano). Ho quindi concluso gli studi specialistici con una tesi sulle funzioni di *poi che* nella *Commedia* di Dante (relatore: prof. Giuseppe Polimeni), conducendo la ricerca tra Pavia e Cambridge, dove ho passato due full term come Graduate Erasmus Student. Nel 2011 mi sono trasferita per un semestre ad Amburgo, dove ho lavorato presso bab.la (<http://bab.la/>, portale linguistico interattivo) come responsabile dei contenuti dedicati all'apprendimento dell'italiano L2. Attualmente per la tesi di dottorato (tutor: prof.ssa Giovanna Frosini) sto studiando il ms. Chigiano L VIII 305 della Biblioteca Apostolica Vaticana – metà XIV sec., tra i principali testimoni della *Vita Nova* di Dante – con l'obiettivo di un'analisi linguistica basata su una nuova trascrizione integrale. I miei principali interessi di ricerca riguardano la storia della lingua italiana delle origini; i testi agiografici; gli antichi volgarizzamenti; la letteratura della migrazione; il tema dell'identità negli scrittori italiani di oggi.

Dario Gaggio, University of Michigan

The Temporalities of Landscape: Reinventing Rural Tuscany after the End of Mezzadria

Tuscany is internationally famous for its rural landscape, often extolled as an example of historically accrued beauty, and of harmony between society and nature. In this paper I address a deceptively simple question: Who and what made the Tuscan landscape? As a first approximation (and as many Tuscans would themselves argue), the Tuscan landscape was the product of *mezzadria* (sharecropping), a centuries-old system of land tenure that defined an entire civilization, including a distinctive relationship between town and country, a specific pattern of settlement, and a particular agriculture. That civilization collapsed in the 1960s after brutal social conflicts between landlords and Communist peasants, radicalized by the experiences of the war and the antifascist Resistance. Tuscan agriculture shed two thirds of its workforce in the 1950s and 1960s, and this “exodus” from the countryside led to the abandonment of thousands of farmhouses and hectares of cultivated land. In the course of the 1970s and 1980s, Tuscan agriculture reinvented itself partly through the recapitalization of a few high-value crops, above all specialized vineyards, and partly through highly subsidized staples (e.g., wheat in southern Tuscany). At the same time, gradually, particular forms of tourism (*agriturismo*) and cultural valorization came to be predicated on imagined continuities and on the partial suppression of this recent history of conflict. Thus, in the hills of central Tuscany a deeply felt narrative of ruptures (the war, the season of struggles, the collapse of sharecropping, and so on) confronted an equally necessary narrative of long-term continuities that emphasized harmony and promised novel forms of prosperity and recognition. This dual nature of landscape can be mapped on two different conceptions—landscape as a concrete engagement of people with place and landscape as representation—each with its own temporality, or sense of time, and politics. In the paper I will focus on a particular corner of Tuscany (the Orcia valley, since 2004 a UNESCO World Heritage site on account of its “cultural landscape”) and argue that the Tuscan rural landscape is above all a product of the tension between these two temporalities, both at the level of material practices and at that of ideational exchanges.

Bio: Dario Gaggio’s research interests include: History and political economy, business and labor history, history of agriculture, environmental history, with a focus on twentieth-century Italy. He has published *In Gold We Trust: Social Capital and Economic Change in the Italian Gold Jewelry Districts* (Princeton: Princeton University Press, 2007). His current project is a historical reconstruction of the political economy of the Tuscan landscape from the early twentieth century to the 1980s. The tentative title is “Beyond the Tuscan Sun. Tuscany’s Agriculture and Landscape from Fascist Ruralism to Rural Tourism.” The goal is to examine the economic, political, and cultural processes that, through twists and turns, have led to the fetishization of the Tuscan landscape as a place of beauty and harmony between social classes and between “man” and “nature.”

'Guelphs and Ghibellines: old names, new identities in Tuscany during the later Middle Ages'

How the political conflicts within Italian communal cities were linked during the later Middle Ages to the divisions between the Guelphs and the Ghibellines is well known to historians. The opposition between the 'maladette parti' characterized for several centuries the political scene in Italy, and the use of the terms 'Guelph' and 'Ghibelline' remained alive well beyond the end of the Middle Ages, acquiring a strong symbolic value. But during the Middle Ages the difference between a Guelph and a Ghibelline sometimes was not so clear, and identities and values within the two parties changed between the XIIth and the XVth cent. The semantic value of the words 'Guelph' and 'Ghibelline' inevitably underwent an evolution, so that Bartolo da Sassoferrato in the XIVth cent. gave up to give a definition of these terms because of the extreme diversity of local uses.

In Tuscany, the political conflict related to this division became really harsh, especially between the reign of Frederick II and the early decades of the XIVth cent. In particular, after the defeat of the imperial party at Benevento and Tagliacozzo the adjective Ghibelline was increasingly used as a synonym for rebel or political enemies. The adjective Guelph, instead, began to be used in conjunction with 'popolare', 'del popolo', and finally the two terms were used interchangeably. In this paper I would like to examine the identity of Guelphs and Ghibellines in the first half of the XIVth cent. at San Gimignano, a small castle near Florence. I would like to explain how those ideas influenced the internal political struggle, and the everyday life of the inhabitants with some examples from the criminal records referring to the courts of *podestà* and captains of the people.

Bio: Tamara Graziotti has a PhD in History from the Università degli Studi di Firenze (2009). Her thesis title is "Giustizia, ordine pubblico e composizione extraprocessuale a San Gimignano (1300-1350)" and is forthcoming with Olschki – Società storica della Valdelsa, 2013. She is currently an archivist at the Archivio di Stato di Firenze, working on the inventory and archival description of records from the monastery of Camaldoli.

Jennifer Halton, NUI Maynooth

From Bankruptcy to Abundance: Florentine Musical Activity between the Medici Exile of 1527 and the Wedding Festival of 1539

This paper assesses the pivotal role cultural excess played in early sixteenth-century Tuscan courtly life. Indeed, this paper argues that this 'excess' was affected by the identity conflict between Florentine oligarchic and republican sentimentality. Despite their participation in numerous festival events, the Republican citizens began to grow tired of the excessive display of wealth of the Medici which was most apparent during the celebrations for *carnevale*, royal *entrates*, marriages and baptisms. By the end of Lorenzo II's reign in 1519, these propaganda events grew less persuasive in cultivating the support of the city's inhabitants and more damaging for the family's political campaign, encouraging increased suspicion and aversion of their growing power within the city. Thus it followed that the members of the *Signoria* gathered their defences to instigate another uprising, and in 1527 the Medici were once again exiled from Florence. Although they would return to the seat of a much more powerful duchy in 1532, Alessandro, and later Cosimo, inherited a bankrupt Florence that was a shadow of its former glory.

This paper investigates the period between the Medici exile in 1527 and Cosimo's marriage to Eleonora di Toledo in 1539. Pertinent questions to be considered include: What was the context of musical activity within the city during this time? Furthermore, what type of musical practices occurred in the lead up to and during the wedding festivities? Who were the musicians involved? This paper reveals how cultural activity declined in the city as an affect of the republican uprisings and subsequent political conditions, bringing a once culturally and economically rich Tuscan state into a period that witnessed the absence of public festivals and the suspension of polyphonic singing within its churches. It highlights the significance of the 1539 festival as an important step in the return to courtly abundance, and of Cosimo's objective to bring his 'Flora' back into the golden age of his ancestors.

Biography

Jennifer is an Irish Research Council Postgraduate Scholar undertaking a PhD in Musicology at the National University of Ireland, Maynooth, under the supervision of Dr Antonio Cascelli. She holds a first class honours MA in Musicology (2008) and BA in Music and English (2007) also from NUIM. Currently in the third year of her doctoral research, her work focuses on the interplay of musical dramatics in the ceremonial theatre of early sixteenth-century Florence. She has presented papers at conferences across Ireland; at the International Copenhagen Colloquium for Palatium (April 2012); and at the third annual international conference of the Society for European Festivals Research in Bergamo, Italy (May 2012). In 2010 she was awarded a John and Pat Hume Research Scholarship to undertake her PhD, and has most recently been awarded the IRC Postgraduate Research Scholarship from the government of Ireland, (October 2012). Her undergraduate thesis is published in 'Maynooth Musicology Postgraduate Journal: Vol. 1', and upcoming publications include the article 'Standing on Scylla and Charybdis: Iconography and Symbolism in the Visual and Aural Embellishment of the Palazzo Medici' under the publication series for the National Museum of Denmark.

Cecilia Hewlett, Monash University Centre, Prato

Rural Identit(ies) and Machiavelli's Peasant Militia.

When Machiavelli first suggested the creation of an armed peasant militia as the standing army of the Florentine State, his proposal was met with strong opposition from many leading Florentine citizens. Peasants were notoriously violent, driven by base instincts and unable to be reasoned with. Providing them with arms would surely put the security of the city itself at risk.

The subsequent debate about the establishment of a peasant militia draws into sharp focus the ambivalence felt by many Renaissance citizens towards the inhabitants of the Tuscan countryside. The citizens of Florence were uneasily dependent on *contadini*, who provided them with food and labour and who made up the bulk of the population of the Tuscan State. At the same time, they distrusted the unwashed ranks living outside the city walls, legislated against them and made them the butt of many a joke.

Yet it was not the urban/rural divide that created the majority of Machiavelli's problems when the militia was finally brought into being. Once the rural militia companies had been established, armed peasants began to roam the Florentine countryside playing out their own personal vendettas against rival villages. Conflict *between* rural communities provided the greatest challenge for the militia and, I would argue, contributed to its ultimate downfall in 1512. This paper will explore the ways in which the Florentine militia experiment can provide insights into the ongoing struggle of rural communities to preserve local identity in the context of an increasingly powerful territorial state.

Bio: I am currently the Director of the Monash University Prato Centre. My research interests focus on themes of community identity and the relationship between urban and rural communities in Early Modern Italy. I was an I Tatti Fellow 2011/2012 where I undertook a project entitled; *Miracles, Markets and Militia: Peasants on the Move in Renaissance Tuscany*. I am the author of *Rural Communities in Renaissance Tuscany: Religious Identities and Local Loyalties* (Brepols, 2009).

Claire Honess, University of Leeds

'Dante's Anti-Florentine Invective in the *Commedia* and the Political Letters'

Abstract TBC

Bio: I graduated in 1989 with a degree in Italian and French from the University of Reading. I went on to do a PhD on the image of the city in Dante's writing, and Dante is still my main area of research interest. My book, *From Florence to the Heavenly City: The Poetry of Citizenship in Dante*, appeared in 2006; I have a continuing interest in medieval political poetry and, in particular, in the way in which Dante uses political ideas and imagery. I have recently translated four of Dante's Latin letters on political themes into English. I have also written on modern Italian authors, most notably Elio Vittorini, and I teach modules on modern literature (in particular, the works of Primo Levi and writers from Trieste). I am an editor of the journal *The Italianist* and of a book on Italy's religious minorities, and I also have an interest in the teaching of reading skills in Italian. I taught at the University of Reading and at Royal Holloway, University of London, before coming to Leeds in August 2003, where I am now Professor of Italian Studies and Head of the School of Modern Languages and Cultures.

Anne O'Connor, N.U.I. Galway

Massimo D'Azeglio: Making Italians through war and historical novels

Massimo D'Azeglio, the nineteenth-century politician, painter and novelist, is most quoted these days for his supposed phrase 'we have made Italy now we must make Italians'. The observation is used to question the process and success of identity formation in Italy from the time of unification to the current day. However, few people actually read and contextualise D'Azeglio's original comments and fewer still link the words with the writer's intended cultural programme. This paper will examine how D'Azeglio wished to use historical novels to advance the Italian national discourse during the nineteenth century. Specifically, it will look at D'Azeglio's overlooked historical novel *Niccolò de' Lapi* (1841) which was set in a turbulent and war-torn sixteenth-century Tuscany.

The choice by D'Azeglio of the topic, of an old story for a new people was both successful and pointed: it contained common Risorgimento narratives such as suffering, danger and repression and also an exaltation of individual and collective struggle in defence of the community. The novel aimed, through historical example, to convince of the contemporary need for sacrifice, conflict and heroism. Along with discussions of D'Azeglio's work, this paper will also consider other nineteenth-century historical novels and cultural productions which similarly used the potent topic of the siege of Florence in 1527 to further notions of Italian identity and character. The historian Alberto Banti has recently argued that through people such as Manzoni, Guerrazzi, D'Azeglio and Hayez, both patriots and the wider reading public 'discovered' a national community and a common past. In this paper I will illustrate how D'Azeglio used the conflicts of sixteenth-century Tuscany in order to form the Italian national character and fulfill his notion of how Italians could be 'made'.

Bio: Dr. Anne O'Connor is a lecturer in Italian Studies at National University of Ireland, Galway. A graduate of University College Cork, Johns Hopkins University and the University of Birmingham, she specialises in nineteenth century Italian literature and history. She has published numerous articles and a book on the culture of memory in nineteenth-century Florence (*Firenze: La città e la memoria nell'Ottocento*, Firenze, Città di Vita, 2008). Her recent publications include articles on Garibaldi; Dante memorials in the nineteenth century; and Alessandro Gavazzi. She has recently edited a volume on Ireland and Italy in the nineteenth century (forthcoming UCD Press 2013).

Caterina Pardi, Medici Archive Project

Toscana, identità e conflitti: un viaggio attraverso il cinema

La Toscana è uno dei luoghi simbolo della bellezza artistica mondiale, del mecenatismo illuminato, ma anche scenario storico di conflitti, rivalità, scontri, lotte. È come se possedesse una doppia anima, e anche il carattere degli abitanti rispecchia questa qualità, tanto da indurre una poetessa contemporanea (Liliana Grueff) a ribattezzare il suo capoluogo “castrum Firenze”, sia per la struttura urbanistica che per le caratteristiche psicologiche degli abitanti e la qualità del loro vivere quotidiano.

Firenze è un luogo che certamente si autodefinisce separandosi, contrapponendosi a qualcosa, a un altro da sé che si declina in forme assai diverse nel tempo.

Per viaggiare attraverso questa macroscopica contraddizione – fra la Toscana culla d’arte e Firenze - castrum - userò il cinema, a cominciare dalla rappresentazione della figura dell’eroe rinascimentale, che spesso racchiude in sé la medesima ambivalenza. Un primo esempio è rinvenibile nei film in costume sulla famiglia Medici, fra cui il biopic su Giovanni dalle Bande Nere, protagonista del capolavoro di Ermanno Olmi (*Il mestiere delle Armi*, 2001) e di precedenti opere quali *Il Giovanni dalle bande nere* di Sergio Grieco (1956) con Vittorio Gasmann. Tramandato sapientemente come personaggio mitico dalla famiglia Medici, attraverso la mediazione dell’amico scrittore Pietro Aretino, la vicenda di Giovanni dalle Bande Nere ha incuriosito e ispirato il cinema, che ha tessuto su di lui leggende trasformandolo e immaginandolo in modo diverso, a seconda dell’epoca storica e della sensibilità di registi e interpreti.

Ma il viaggio non termina nel Rinascimento: continua nel cinema di ambientazione contemporanea, attraverso il quale s’intende di restituire quel ritratto immaginario - anche letterario - che tanto condiziona e ha condizionato l’immagine della Toscana e di Firenze nel mondo.

Bio: A native of Florence, Caterina Pardi graduated in Cinema and Media Studies at University of Siena, and also studied photography and image postproduction at SSTI Academy in Florence. She is with the Medici Archive Project since spring 2012 working as the person in charge for the digitization process. She also publishes with newspapers and academic journals essays and reviews concerning modern and contemporary cinema with an interdisciplinary approach (history, social sciences, and cultural studies). Presently she is working on an essay concerning the image of Renaissance in cinema fiction, for the academic journal *Bollettino della Società di studi fiorentini*.

Silvia Ross, University College Cork

'Romany Alterity in Florence: Tabucchi's *Gli zingari e il Rinascimento*'

This paper concentrates on the representation of the Romany community, located outside Florence, in Tabucchi's *Gli Zingari e il Rinascimento: Vivere da Rom a Firenze* (1999). Tabucchi's short text, which combines personal reflection and reportage, contrasts Florence's reputation as the cradle of the Renaissance and its capitalization on this image for commercial purposes, with the plight of the marginalized Rom living in camps on Florence's outskirts.

Drawing on theories of identity, alterity and violence (Sen) and language (Faloppa), I examine how Tabucchi, while clearly attempting to champion the cause of the disenfranchised Rom, in certain instances links them with images of abjection. Working with the notion of spaces of exclusion (Sibley, Cresswell) or heterotopias and ethnic alterity, I analyze Tabucchi's depiction of the nomadic community and its neglect on the part of Florentine authorities, whereby this liminal space or becomes emblematic of ethnic and socio-economic oppression.

While attempting to dispel common misconceptions about Rom, Tabucchi indicts the rhetoric of Florence as Renaissance capital employed by politicians and the media and thus subverts the figure of the Medicean city. Nonetheless, Tabucchi on occasion resorts to generalizations about Florentine character and attitudes, despite his mindfully highlighting the local/outsider opposition common to anti-Rom propaganda and his awareness of the dangers of stereotyping. What is perhaps even more paradoxical is that proportionately more of Tabucchi's text is devoted to a condemnation of Florence's local government and its lavish spending on frivolous events, than on the actual Rom community itself or on facilitating the voice of its members. Thus, I posit that his text, despite its laudable aims, ultimately re-inscribes the Rom community as the subaltern.

Bio: Silvia Ross is Senior Lecturer in Italian at University College Cork and is currently Associate Dean and Head of the Graduate School of the College of Arts, Celtic Studies and Social Sciences. Her research concentrates on the representation of central Italy in modern and contemporary literature, the subject of her monograph, *Tuscan Spaces: Literary Constructions of Place* (U of Toronto P, 2010). She has published in a number of scholarly journals such as *Studies in Travel Writing, Italian Studies, Annali d'italianistica, Italian Culture* and *The Italianist* and has co-edited the volumes *Gendered Contexts: New Perspectives in Italian Cultural Studies* (1996) and *Mediterranean Travels: Writing Self and Other from the Ancient World to Contemporary Society* (Legenda, 2011).

Corinna Salvadori Lonergan, Trinity College Dublin

“intra continui tumulti”: Poliziano's *Orfeo* in the aftermath of the Pazzi Conspiracy'

Angelo Ambrogini (1454–94), known as Poliziano from his native Mons Politianus (Montepulciano), was a *cliens* of Lorenzo de' Medici — dependent and under his protection—until the latter's death in 1492. He fell into disgrace in the aftermath of the Pazzi conspiracy (April 1478) when Giuliano, Lorenzo's brother, was murdered but he regained Lorenzo's favour if not trust in 1480. It is probably in that brief period that he wrote his *Fabula d'Orfeo*, the first important secular dramatic piece in Tuscan vernacular. It is as impressive as it is enigmatic and it is virtually impossible to place it in an accepted genre. Lorenzo provides us with a Ficinian Neoplatonist key to unlocking the text and gives it a message of edification: the true life is one in which we have transcended what shackles us to this world and we look beyond it, not back. But the *Fabula* can be read in a totally different way as was first suggested in 1749: an imperfect image of Greek satyr drama. It was in fact the philologist in Poliziano who first identified *Cyclops* as being in this category. We are led to ask why was Poliziano in Mantova if not at the time of writing, at that of first performance? Which master was he trying to please: Lorenzo, who had pushed him out in the cold, or Cardinal Francesco Gonzaga to whom he had hastened hoping for a job? Was Poliziano playing a different tune depending on which master heard it? The paper suggests a possible answer regardless of which we know that out of the conflict, both political and personal, comes an intriguing piece that leads to Rinuccini, Caccini, Monteverdi and more.

References to the *Fabula d'Orfeo* will be in Italian with English rhymed translation.

Bio: Prof. Corinna Salvadori Lonergan is Emeritus Fellow at Trinity College, Dublin where she has taught since 1961. She was head of the Italian Department for 37 years, and she has just finished a 4-year term as President of the Associazione Internazionale Professori di Italiano, and as editor of that association's biennial publication, *Civiltà Italiana*. Rewarded by the Italian Government as a Cavaliere all'Ordine della Repubblica. Author of *Yeats and Castiglione: Poet and Courtier*, Dublin, 1965; editor of *Lorenzo de' Medici, Selected Writings*, with an English verse translation of the *Rappresentazione di San Giovanni e Paolo*, Dublin, 1992; an editor of the volume *Italian Culture: Interactions, Transpositions, Translations*, Dublin 2006. She has published also on Dante, an author she has been teaching for over five decades, and on William Roscoe first editor of Lorenzo de' Medici's *Ambra* which she has translated into English rhymed verse. Her translation of Poliziano's *Orfeo*, also into rhymed verse, was published in February 2013 (*Overture to the Opera*).

Giampaolo Simi, Scrittore

“La terra l'è bassa”

Così recita un adagio contadino toscano. Quella terra da sempre scenario di bellezza e oggi meta di amanti del buon vivere ha un cuore oscuro di fatica e di violenza. Chi lavora la terra guarda ogni giorno il cielo “per sapere se domani si vive o si muore” come cantava Luigi Tenco. Ma passa gran parte della sua vita con la schiena china verso la terra e verso il Regno dei Morti. Nel passaggio fra gli anni '70 e '80, i delitti del cosiddetto “Mostro di Firenze” incrinano un immaginario consolidato. Le dolci colline e la luna piena sulle file di cipressi diventano uno scenario minaccioso. Il dolce accento toscano irrompe nelle case degli italiani dalle labbra di un rozzo contadino e dei suoi sinistri accoliti. La modernità di nuovi metodi investigativi come il profiling si scontra con un arcaico mondo contadino ormai al tramonto.

Bio: Giampaolo Simi è uno scrittore, sceneggiatore e giornalista italiano. Il suo racconto *Viaggiatori nella tempesta* è vincitore nel 1995 del [premio Lovecraft](#). *Il buio sotto la candela* si è aggiudicato il premio [Nino Savarese](#), *Direttissimi altrove* e *Tutto o Nulla* (2001) sono arrivati in finale al [premio Scerbanenco](#), mentre "Rosa Elettrica" è stato fra i romanzi finalisti del [Premio Fedeli](#). È fra gli autori italiani pubblicati in Francia nella storica "Série Noire" di Gallimard. È presente in numerose antologie, da "History & Mystery" (Piemme) a "Il ritorno del Duca" (Garzanti) fino a "Crimini italiani" (Einaudi). Dal suo racconto "Luce del Nord" ha sceneggiato il tv movie omonimo, girato da Stefano Sollima e scelto fra le migliori opere di fiction europee del 2010 al Festival di La Rochelle, in Francia. Ha collaborato come soggetto e sceneggiatore alla serie tv RIS (quinta stagione), e alle tre stagioni di RIS Roma. Collabora con il quotidiano "Il Tirreno" e con il sito "Giudizio Universale". È consulente tecnico del Premio Camaiore di Letteratura Gialla. Nel 2010 ha ricevuto a Maniago il Premio alla carriera Lama e Trama. Nel giugno 2012 è uscito per E/O "La notte alle mie spalle", il suo primo romanzo mainstream. Il suo blog: <http://giampaolosimi.wordpress.com>

Luca Somigli, University of Toronto

"Futurism Tuscan-style: Conflict and Identity in a Modernist Little Magazine"

The central role of Florence as a capital of sorts of Italian modernism before the Great War has long been established, especially in the wake of Walter Adamson's monograph *Avant-Garde Florence*. This paper will focus on a minor yet not insignificant product of this cultural environment, the journal *Quartiere Latino*, founded and directed by Ugo Tommei and published between October 1913 and February 1914. Like its predecessor and model *Lacerba*, *Quartiere Latino* quickly found itself entangled in the debate over Futurism. This paper will suggest that its attempt to define a Futurism alternative to that of Marinetti, and centred on the figure of the anti-militarist anarchist Gian Pietro Lucini is illustrative of a larger conflict between a Florentine and a Milanese take on avant-garde art and politics.

Bio: Luca Somigli is Associate Professor in Italian Studies. His research areas include European modernism and the avant-garde; late 19th and 20th century Italian literature; genre fiction (especially detective and science fiction); literary theory; visual media (especially comics). He has published the monographs *Valerio Evangelisti* (2007); *Legitimizing the Artist. Manifesto Writing and European Modernism, 1885-1915* (2003) (winner of the 2004 prize for best book awarded by the American Association for Italian Studies); and *Per una satira modernista. La narrativa di Wyndham Lewis* (1995) and is co-author of *Il cinema dei fumetti. Dalle origini a Superman Returns* (2006). He has edited several books and has published articles and book chapters on Italian Modernism, F. T. Marinetti, Massimo Bontempelli, Primo Conti, Alberto Savinio, Aldo Palazzeschi, Enrico Pea, Antonio Delfini, Wyndham Lewis, Ezra Pound, Italian detective fiction, Augusto De Angelis, Lorian Macchiavelli, Valerio Evangelisti, Italian-Canadian poetry, Italian comics, comics and cinema.