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Louise Stolberg’s Florentine Salon and Germaine De Staël’s Coppet Circle: The Politics of Patronage, Neoclassicism and the Code of Freedom in Napoleonic Italy

Sharon Joy Worley

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Worley's book brings a new perspective on the intellectual debates in the development of nationalistic movements leading up to the Risorgimento in Italy. Her study reveals how the efforts of key feminine ideologists established the roots of Italian reunification through artistic patronage. The salons of these important women enabled daring artists to walk that fine line between creativity and treason as they politicized their art. In the search for nationalist symbols, members of Louise Stolberg's Florentine salon looked back to national histories and literature. The histories of the Italian Renaissance and Ancient Rome were emphasized as they contained the nascent germs of republicanism and democracy. The politicization of art and literature was thus implicit in the worship of the cult of liberty and freedom. Romantic impulses toward creativity and freedom were also translated into national egalitarian impulses toward unity and democracy. Stolberg directly patronized Italy's greatest authors and artists of the Napoleonic Wars who espoused a revolutionary rhetoric including, Vittorio Alfieri, Ugo Foscolo, Francois-Xavier Fabre and Antonio Canova.

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