

The final chapter of *The Prince* is an oddity compared to the rest of the book. Here, Machiavelli summarizes the book in short, while also addressing Lorenzo de Medici, Duke of Urbino, as the solution to Italy's liberation.

This portrayal of Lorenzo is based off of Michelangelo's sculpture, *Lorenzo de Medici, Duke of Urbino*, made in honor of the same prince.

Machiavelli speaks of Lorenzo, and the Medici as a whole, to be in favor of both God, referring to the Church, and Fortune. These are both represented by the angels in the background laying a crown on Lorenzo's head, as well as fortune's wheel being hung around his neck.

Medici want to become great leaders, they must raise their own armies, as the Italians are strong, but their leaders are weak. The drawing portrays

him in Roman armor for this very reason, a nod to the idea of raising his armies in his image as a Florentine. Though Michelangelo's portrayal is vastly inaccurate to the real life Lorenzo, the model was chosen in order to give an extra sense of glory that Machiavelli attributes to the Medici, whether with the intention to flatter or not.



Other than the Medici's good fortune, Machiavelli also warns Lorenzo that if the