

Julius II The Warrior Pope

The story behind the timeless Renaissance revealed.

Reproduction of the original: The Power of the Popes by Pierre Claude François Daunou

Isabella d’Este, Marchioness of Mantua (1474-1539), is one of the most studied figures of Renaissance Italy, as an epitome of Renaissance court culture and as a woman having an unusually prominent role in the politics of her day. This biography provides a well-rounded account of the full range of her activities and interests from her childhood to her final years as dowager, and considers Isabella d’Este not as an icon but as a woman of her time and place in the world. It covers all aspects of her life including her relationship with her parents and siblings as well as with her husband and children; her interest in literature and music, painting and antiquities; her political and diplomatic activities; her concern with fashion and jewellery; her relations with other women; and her love of travel. In this book, grounded in an understanding of the context of the Italy of her day, the typical interests and behaviour of women of Isabella d’Este’s status within Renaissance Italy are distinguished from those that were unique to her, such as the elaborate apartments that she created for herself and extensive surviving correspondence, which provides insights into all aspects of life in the major courts of northern Italy, centres of Renaissance culture. Providing fresh perspectives on one of the most famous figures of Renaissance Italy, Isabella d’Este will be of great interest to undergraduates and graduates of early modern history, gender studies, renaissance studies and art history.

The Italian Wars of 1494-1559 had a major impact on the whole of Renaissance Europe. In this important text, Michael Mallett and Christine Shaw place the conflict within the political and economic context of the wars. Emphasising the gap between aims and strategies of the political masters and what their commanders and troops could actually accomplish on t ground, they analyse developments in military tactics and the tactical use of firearms and examine how Italians of all sectors of society reacted to the wars and the inevitable political and social change that they brought about. The history of Renaissance Italy is currently being radically rethought by historians. This book is a major contribution to this re-evaluation, will be essential reading for all students of Renaissance and military history.

The Power of the Popes

The Agony and the Ecstasy

Michelangelo Paintings

A Biography

Princes and Princely Culture

The Life of Cesare Borgia

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 38. Chapters: Sistine Chapel ceiling, Restoration of the Sistine Chapel frescoes, Doni Tondo, Separation of Light from Darkness, Gallery of Sistine Chapel ceiling, The Creation of

Adam, The Last Judgment, The Torment of Saint Anthony, Manchester Madonna, Battle of Cascina, The Entombment, The Crucifixion of St. Peter, Prophet Isaiah, Prophet Daniel, Prophet Jeremiah, Prophet Jonah, The Conversion of Saul. Excerpt: The Sistine Chapel ceiling, painted by Michelangelo between 1508 and 1512, at the commission of Pope Julius II, is one of the most renowned artworks of the High Renaissance. The ceiling is that of the large Papal Chapel built within the Vatican between 1477 and 1480 by Pope Sixtus IV after whom it is named the Sistine Chapel. The chapel is the location for Papal Conclaves and many important services. The ceiling's various painted elements form part of a larger scheme of decoration within the Chapel, which includes the large fresco The Last Judgment on the sanctuary wall, also by Michelangelo, wall paintings by a team of the most highly regarded painters of the late 15th century including Botticelli, Ghirlandaio and Perugino, and a set of large tapestries by Raphael, the whole illustrating much of the doctrine of the Catholic Church. Central to the ceiling decoration are nine scenes from the Book of Genesis of which the Creation of Adam is the best known, having an iconic standing equalled only by Leonardo da Vinci's Mona Lisa, the hands of God and Adam being reproduced in countless imitations. Pope Julius II by RaphaelPope Julius II was a "warrior pope" who in his papacy undertook an aggressive campaign for political control, to unite and empower Italy under the leadership of the Church. He invested in symbolism to display his temporal power such as his procession, in the Classical manner, through a triumphal arch in...

A wildly entertaining and surprisingly educational dive into art history as you’ve never seen it before, from the host of the beloved ArtCurious podcast We’re all familiar with the works of Claude Monet, thanks in no small part to the ubiquitous reproductions of his water lilies on umbrellas, handbags, scarves, and dorm-room posters. But did you also know that Monet and his cohort were trailblazing rebels whose works were originally deemed unbelievably ugly and vulgar? And while you probably know the tale of Vincent van Gogh’s suicide, you may not be aware that there’s pretty compelling evidence that the artist didn’t die by his own hand but was accidentally killed--or even murdered. Or how about the fact that one of Andy Warhol’s most enduring legacies involves Caroline Kennedy’s moldy birthday cake and a collection of toenail clippings? ArtCurious is a colorful look at the world of art history, revealing some of the strangest, funniest, and most fascinating stories behind the world’s great artists and masterpieces. Through these and other incredible, weird, and wonderful tales, ArtCurious presents an engaging look at why art history is, and continues to be, a riveting and relevant world to explore.

This ebook is a selective guide designed to help scholars and students of Islamic studies find reliable sources of information by directing them to the best available scholarly materials in whatever form or format they appear from books, chapters, and journal articles to online archives, electronic data sets, and blogs. Written by a leading international authority on the subject, the ebook provides bibliographic information supported by direct recommendations about which sources to consult and editorial commentary to make it clear how the cited sources are interrelated related. This ebook is a static version of an article from Oxford Bibliographies Online: Renaissance and Reformation, a dynamic, continuously updated, online resource designed to provide authoritative guidance through scholarship and other materials relevant to the study of European history and culture between the 14th and 17th centuries. Oxford Bibliographies Online covers most subject disciplines within the social science and humanities, for more information visit www.oxfordbibliographies.com.

The fame and influence of Michelangelo Buonarroti (1475–1564) were as immediate as they were unprecedented. It is not surprising, therefore, that he was the only living artist Giorgio Vasari included in the first edition of Lives of the Most Excellent Painters, Sculptors and Architects, published in 1550. Revised and expanded in 1568, Vasari’s monumental work comprises more than two hundred biographies; for centuries it has been recognized as a seminal text in art history and one of the most important sources on the Italian Renaissance. Vasari’s biography of Michelangelo, the longest in his Lives, presents Michelangelo’s oeuvre as the culminating achievement of Renaissance painting, sculpture, and architecture. He tells the grand story of the artist’s expansive career, profiling his working habits: describing the creation of countless masterpieces, from the David to the Sistine Chapel ceiling; and illuminating his relationships with popes and other illustrious patrons. A lifelong friend, Vasari also quotes generously from the correspondence between the two men; the narrative is further enhanced by an abundance of colorful anecdotes. The volume’s forty-two illustrations convey the range and richness of Michelangelo’s art. An introduction by the scholar David Hemsoll traces the textual development of Vasari’s Lives and situates his biography of Michelangelo in the broader context of Renaissance art history.

Michelangelo

Michelangelo and the Pope's Ceiling

A Book Called in Latin Enchiridion Militis Christiani, and in English The Manual of the Christian Knight

Tell Them of Battles, Kings, and Elephants

A Renaissance Princess

Sistine Chapel Ceiling, Restoration of the Sistine Chapel Frescoes, Doni Tondo, Separation of Light from Darkness, Gallery Of

Provides a critical analysis of the events, ideas, and individuals who influenced Michelangelo's personal and creative life, profiling the three men who had a profound impact on his art--his father Lodovico Buonarroti, Lorenzo di Medici, and Pope Julius I

In this dramatic journey through religious and artistic history, R. A. Scotti traces the defining event of a glorious epoch: the building of St. Peter’s Basilica. Begun by the ferociously ambitious Pope Julius II in 1506, the endeavor would span two tumultuous centuries, challenge the greatest Renaissance masters—Michelangelo, Raphael, and Bramante—and enrage Martin Luther. By the time it was completed, Shakespeare had written all of his plays, the Mayflower had reached Plymouth—and Rome had risen with its astounding basilica to become Europe’s holy metropolis. A dazzling portrait of human achievement and excess, Basilica is a triumph of historical writing.

An ardent treatise for the Dignity of Man, which elevates Humanism to a truly Christian level, making this writing as pertinent today as it was in the Fifteenth Century.

Examining the urban and architectural developments in Rome during the Pontificate of Julius II (1503–13) this book focuses on the political, religious and artistic motives behind the changes. Each chapter focuses on a particular project, from the Palazzo dei Tribunali to the Stanza della Segnatura, and examines their topographical and symbolic contexts in relationship to the broader vision of Julian Rome. This original work explores not just historical sources relating to buildings but also humanist/antiquarian texts, papal sermons/eulogies, inscriptions, frescoes and contemporary maps. An important contribution to current scholarship of early sixteenth century Rome, its urban design and architecture.

The Hidden History

The Man, His Works, His Legacy

Julius V-Warrior Pope

The Splendor and the Scandal: Building St. Peter's

Basilica

Duke of Valentinois and Romagna, Prince of Andria and Venafri, Count of Dyois, Lord of Piombino, Camerino and Urbino, Gonfalonier and Captain-General of Holy Church. a History and Some Criticisms

The startling truth behind one of the most notorious dynasties in history is revealed in a remarkable new account by the acclaimed author of The Tudors and A World Undone. Sweeping aside the gossip, slander, and distortion that have shrouded the Borgias for centuries, G. J. Meyer offers an unprecedented portrait of the infamous Renaissance family and their storied milieu. They burst out of obscurity in Spain not only to capture the great prize of the papacy, but to do so twice. Throughout a tumultuous half-century—as popes, statesmen, warriors, lovers, and breathtakingly ambitious political adventurers—they held center stage in the glorious and blood-drenched pageant known to us as the Italian Renaissance, standing at the epicenter of the power games in which Europe’s kings and Italy’s warlords gambled for life-and-death stakes. Five centuries after their fall—a fall even more sudden than their rise to the heights of power—they remain immutable symbols of the depths to which humanity can descend: Rodrigo Borgia, who bought the papal crown and prostituted the Roman Church; Cesare Borgia, who became first a teenage cardinal and then the most treacherous cutthroat of a violent time; Lucrezia Borgia, who was as shockingly immoral as she was beautiful. These have long been stock figures in the dark chronicle of European villainy, their name synonymous with unspeakable evil. But did these Borgias of legend actually exist? Grounding his narrative in exhaustive research and drawing from rarely examined key sources, Meyer brings fascinating new insight to the real people within the age-encrusted myth. Equally illuminating is the light he shines on the brilliant circles in which the Borgias moved and the thrilling era they helped to shape, a time of wars and political convulsions that reverberate to the present day, when Western civilization simultaneously wallowed in appalling brutality and soared to extraordinary heights. Stunning in scope, rich in telling detail, G. J. Meyer’s The Borgias is an indelible work sure to become the new standard on a family and a world that continue to enthrall. Praise for The Borgias “A vivid and at times startling reappraisal of one of the most notorious dynasties in history . . . If you thought you knew the Borgias, this book will surprise you.”—Tracy Borman, author of Queen of the Conqueror and Elizabeth’s Women “The mention of the Borgia family often conjures up images of a ruthless drive for power via assassination, serpentine plots, and sexual debauchery. . . . [G. J. Meyer] convincingly looks past the mythology to present a more nuanced portrait.”—Booklist “Meyer brings his considerable skills to another infamous Renaissance family, the Borgias [and] a fresh look into the machinations of power in Renaissance Italy. . . . [He] makes a convincing case that the Borgias have been given a raw deal.”—Historical Novels Review “Fascinating . . . a gripping history of a tempestuous time and an infamous family.”—Shelf Awareness

JULIUS V Warrior Pope is an action adventure and a romantic comedy set ever so slightly in the future. It pits the Vatican's popular, fun loving and charismatic "warrior pope" against the Vatican's greatest enemy. After Pope Julius V's prized possession is stolen, he is forced to abandon his carefree papal existence. With an unlikely group of ex-Vatican Guards, Julius takes on the demented criminal mastermind and his group of martial artist nuns, and chases them across countries and oceans. But the closer Julius gets to recovering his treasure, the closer he gets to his past. Either can unravel everything, including the papacy and the Catholic Church. Failure could mean creating earth in heaven, which may be worse than hell on earth.

The essays in this second volume discuss princely courts north and south of the alps and pyrenees between 1450-1650 as focal points for products of medieval and renaissance culture such as literature, music, political ideology, social and governmental structures, the fine arts and devotional practice.

Francesco Guicciardini, the great Florentine historian, remembered Julius II "as a soldier in a cassock; he drank and swore heavily as he led his troops; he was willful, coarse, bad-tempered and difficult to manage. He would ride his horse up the Lateran stairs to his papal bedroom and tether it at the door." French ambassador d'Amboise wrote that he was a white-haired fury who took personal command of the soldiers, as he did before the walls of Mirandola, through the snows of December, and when the fortress agreed to surrender, Julius quibbled over the clause that he would spare their lives! For Michelangelo, Julius was a bullying tyrant who threatened to beat him with his staff, while the great artist, on his knees, tried to explain why the completion of the Sistine Chapel was taking so long. On another occasion Julius shouted, "You want me to have you thrown off that scaffolding!" Julius ended the reign of the Borgia, Pope Alexander VI and his son Cesare. He allowed Henry VIII to marry Catherine of Aragon, the first step in the eventual destruction of the Catholic church in England. He commissioned Michelangelo to paint the Last Judgment and the ceiling of the Sistine Chapel. He was present during the two greatest scandals of the Renaissance, the Pazzi plot against the life of Lorenzo de' Medici and the attempt to replace Henry VII by an imposter, which literally had kings and queens on the edges of their thrones. He was omisexual, the reason for a full coverage of Renaissance sexuality. And Julius loved being called the Warrior Pope.

Replenished with Most Wholesome Precepts, Made by the Famous Clerk Erasmus of Rotterdam, to the which is Added a New and Marvellous Profitable Preface

Architecture, Urbanism and Ceremony in the Rome of Julius II

Writing the Holocaust

Identity, Testimony, Representation

From Italian Prince to Universal Pastor

Michelangelo and the Sistine Chapel

Available in both one-volume and two-volume paperback editions, A History of Modern Europe presents a panoramic survey of modern Europe from the Renaissance to the present day. A seasoned teacher and talented historian, Professor John Merriman offers a carefully crafted narrative that guides students through a vast amount of complex material, integrating the many aspects of the European experience into a larger, interconnected whole. A full ten percent shorter than its predecessor, the Second Edition has tightened organization throughout to make room for recent research and descriptions of the current issues and events that define Europe’s role in the world today.

From the acclaimed author of Brunelleschi’s Dome and Leonardo and the Last Supper, the riveting story of how Michelangelo, against all odds, created the masterpiece that has ever since adorned the ceiling of the Sistine Chapel. In 1508, despite strong advice to the contrary, the powerful Pope Julius II commissioned Michelangelo Buonarroti to paint the ceiling of the newly restored Sistine Chapel in Rome. Despite having completed his masterful statue David four years earlier, he had little experience as a painter, even less working in the delicate medium of fresco, and none with challenging curved surfaces such as the Sistine ceiling’s vaults. The temperamental Michelangelo was himself reluctant: He stormed away from Rome, incurring Julius’s wrath, before he was eventually persuaded to begin. Michelangelo and the Pope’s Ceiling recounts the fascinating story of the four extraordinary years he spent laboring over the twelve thousand square feet of the vast ceiling, while war and the power politics and personal rivalries that abounded in Rome swirled around him. A panorama of illustrious figures intersected during this time-the brilliant young painter Raphael, with whom Michelangelo formed a rivalry; the fiery preacher Girolamo Savonarola and the great Dutch scholar Desiderius Erasmus; a youthful Martin Luther, who made his only trip to Rome at this time and was disgusted by the corruption all around him. Ross King blends these figures into a magnificent tapestry of day-to-day life on the ingenious Sistine scaffolding and outside in the upheaval of early-sixteenth-century Italy, while also offering uncommon insight into the connection between art and history.

The stories of seven popes who ruled at seven different critical periods in the 600 years leading into the Reformation.

Christine Shaw’s account includes new material about Julius’ career as a cardinal, providing fresh perspectives on his policies as pope. Julius II was one of the most remarkable and colorful men ever to sit on the papal throne. The reports of those who negotiated with him, those who observed him and spied on him, ridiculed him and admired him, are used to depict the vivid, powerful and humorous personality of the papa terrible and the impact he made on his times. His vigor, determination, ambition, passion for action and notorious temper were more suited to the soldier he probably would have preferred to be, than to the ecclesiastical potentate he became under the patronage of his uncle, Pope Sixtus IV. As a cardinal for thirty years before his own election in 1503, Julius II enjoyed a long career at the center of political life in Renaissance Italy. After becoming pope, he revived the temporal authority of the papacy by his military campaigns, some of which he conducted in person. He was also an outstanding patron of the arts and commissioned major works, including the Vatican Stanze and the Sistine Chapel ceiling. Many of his actions, however, compromised the papacy’s spiritual authority, attracting the satire of Erasmus and contributing to Martin Luther’s crisis of conscience.

The Biography of Pope John Paul II

ArtCurious

The Cambridge Companion to Raphael

Three Worlds of Michelangelo

The Silence of Sodom

Machiavelli

This book will not only deal with the most wonderful homoerotic works of art since our hallowed teachers the Greeks, it will fully treat the sexuality of the times so that the artists can be placed in the context of the eroticism that reigned during the Renaissance--a sexuality that involved a man's full access to both sexes. The historical context will also be made clear for those who want to know the political setting, as necessary as the gold picture frame to the real treasure: the paintings the frames encompass. Among the myriad artists developed herein, four full-length biographies will stand out, those of Michelangelo

and his god-inspired nudes; da Vinci and his John the Baptist, the painting that accompanied him to his deathbed, the incarnation of his beloved Salai; Cellini and his sensual Perseus; and Caravaggio, all of whose works are genius personified. A study of the historical background of the Renaissance will help to situate the painters and sculptors in a historical context. The background will be divided into several parts. Part I will provide the very roots of the Renaissance, anchored in Florence and de' Medici humanism. Part II will deal with Pope Julius II, known as the Warrior Pope, a name he himself cherished, a name he fully deserved. Part III will deal with other individuals of importance, among them Charles V, Holy Roman Emperor and King of Spain, he who, along with Ferdinand and Isabelle, united the Old World with the New, bringing immeasurable wealth to Europe and equally immeasurable death under Pizarro and Cortés. The beauty of the works to follow has never been equaled. The look on the face of the boy in The Musicians by Caravaggio is the ultimate in homoeroticism, as the lad seems to be in the throes of orgasm. Boys like Juan Borgia are represented, Juan, supreme in his skin-tight trousers, billowing white shirt and black pearl-studded doublet, the garments he was wearing when brought up in a net from the depths of the Tiber, his murder related herein. Langetti's St. Sebastian, his taught arrow-pierced torso reaching upwards, greeting Death as in life he had welcomed, naked, his lover. Michelangelo's David, a gorgeous lad who might have just come out from swimming in the Arno, slightly grimacing at a friend's remark that the water must be cold, judging from his diminished manhood. The Renaissance and Italy--Italy the Eternal--and its greatest wonders, its artists, sculptors, painters, writers, and their assistants and apprentices and models; Italy's warriors, the likes of Cesare Borgia; Italy's politicians, beginning with Lorenzo II Magnifico; Italy's humanists, the greatest of whom was Lorenzo's grandfather, Cosimo; and all that is and was glorious to this glorious land: in a word, its boys.

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Arguing against the prevailing view that Holocaust survivors (encouraged by a new and flourishing culture of 'witnessing') have come forward only recently to tell their stories,Writing the Holocaust examines the full history of Holocaust testimony, from the first chroniclers confined to Nazi-enforced ghettos to today's survivors writing as part of collective memory. Zoë Waxman shows how the conditions and motivations for bearing witness changed immeasurably. She reveals the multiplicity of Holocaust experiences, the historically contingent nature of victims' responses, and the extent to which their identities – secular or religious, male or female, East or West European – affected not only what they observed but also how they have written about their experiences. In particular, she demonstrates that what survivors remember is substantially determined by the context in which they are remembering.

Michelangelo's adventure in Constantinople, from the “mesmerizing” (New Yorker) and “masterful” (Washington Post) author of Compass In 1506, Michelangelo—a young but already renowned sculptor—is invited by the sultan of Constantinople to design a bridge over the Golden Horn. The sultan has offered, alongside an enormous payment, the promise of immortality, since Leonardo da Vinci’s design has been rejected: “You will surpass him in glory if you accept, for you will succeed where he has failed, and you will give the world a monument without equal.” Michelangelo, after some hesitation, flees Rome and an irritated Pope Julius II—whose commission he leaves unfinished—and arrives in Constantinople for this truly epic project. Once there, he explores the beauty and wonder of the Ottoman Empire, sketching and describing his impressions along the way, as he struggles to create what could be his greatest architectural masterwork. Tell Them of Battles, Kings, and Elephants—constructed from real historical fragments—is a thrilling page-turner about why stories are told, why bridges are built, and how seemingly unmatched fragments, seen from the opposite sides of civilization, can mirror one another.

Absolute Monarchs

1450–1650

Witness to Hope

The Papacy Since 1500

The Warrior Pope

The Bad Popes

Structured by detailed studies of significant Popes, these essays explore the evolution of the papacy in the last 500 years.

NEW YORK TIMES BESTSELLER In a chronicle that captures nearly two thousand years of inspiration and intrigue, John Julius Norwich recounts in riveting detail the histories of the most significant popes and what they meant politically, culturally, and socially to Rome and to the world. Norwich presents such popes as Innocent I, who in the fifth century successfully negotiated with Alaric the Goth, an invader civil authorities could not defeat; Leo I, who two decades later tamed (and perhaps paid off) Attila the Hun; the infamous “pornocracy”—the five libertines who were descendants or lovers of Marozia, debauched daughter of one of Rome’s most powerful families; Pope Paul III, “the greatest pontiff of the sixteenth century,” who reinterpreted the Church’s teaching and discipline; John XXIII, who in five short years starting in 1958 instituted reforms that led to Vatican II; and Benedict XVI, who is coping with today’s global priest sex scandal. Epic and compelling, *Absolute Monarchs* is an enthralling history from “an enchanting and satisfying raconteur” (The Washington Post).

This book examines all facets of the High Renaissance painter Raphael.

“Thoroughly charming.”—Kirkus Reviews (starred review) “Original.”—Booklist (starred review) “A story about selflessness, friendship and the importance of seeking unity through difference.”—Shelf Awareness (starred review) *Two unlikely friends—Federico, in sixteenth-century Rome, and Bee, in present-day New Jersey—are linked through an amiable cat, Leonardo Da Vinci’s mysterious wardrobe, and an eerily perfect sketch of Bee. Newbery Honor author Catherine Gilbert Murdock’s Da Vinci’s Cat is a thrilling, time-slip fantasy about rewriting history to save the present. This inventive novel will engross anyone who loved When You Reach Me and A Wrinkle in Time. Federico doesn’t mind being a political hostage in the Pope’s palace, especially now that he has a cat as a friend. But he must admit that a kitten walking into a wardrobe and returning full-grown a moment later is quite odd. Even stranger is Herbert, apparently an art collector from the future, who emerges from the wardrobe the next night. Herbert barter with Federico to get a sketch signed by the famous painter Raphael, but his plans take a dangerous turn when he hurries back to his era, desperate to save a dying girl. Bee never wanted to move to New Jersey. When a neighbor shows Bee a sketch that perfectly resembles her, Bee, freaked out, solidifies her resolve to keep to herself. But then she meets a friendly cat and discovers a mysterious cabinet in her neighbor’s attic—a cabinet that leads her to Renaissance Rome. Bee, who has learned about Raphael and Michelangelo in school, never expected she’d get to meet them and see them paint their masterpieces. This compelling time-slip adventure by Newbery Honor author Catherine Gilbert Murdock is full of action, mystery, history, art, and friendship—and features one unforgettable cat. Includes black-and-white spot art throughout of Da Vinci’s cat by Caldecott Medalist Paul O. Zelinsky, as well as an author’s note about the art, artists, and history that inspired the novel .*

Isabella d’Este

A History of Modern Europe

Renaissance Italy

A History of the Papacy

Of France, Duke of Valentinois and Romagna, Prince of Andria and Venafri, Count of Dyois, Lord of Piombino, Camerino, and Urbino, Gonfalonier and Captain-general of Holy Church : a History and Some Criticisms

War, State and Society in Early Modern Europe

The renowned art historian takes readers “inside Michelangelo’s mind” to reveals the fascinating story behind his Renaissance masterwork (The Guardian, UK). You cannot stand underneath the Sistine Chapel ceiling without marveling at the painstaking work that went into its creation or the visionary genius of its creator. And yet, Michelangelo Buonarroti never wanted to paint the Sistine Chapel. Appointed by the temperamental “Warrior Pope” Julius II, Michelangelo suspected the large-scale project was concocted by his rivals and doomed to failure. After all, Michelangelo was not a painter—he was a sculptor. In this enlightening work that combines biography, history and criticism, Andrew Graham-Dixon examines the artist’s unique depiction of the Book of Genesis and details the grueling, years-long process that would damage his neck, back, and eyes. Complete with rich, full-color illustrations, Michelangelo and the Sistine Chapel is an indispensable study that humanizes this heavenly masterpiece.

The past decade has seen homosexual scandals in the Catholic Church becoming ever more visible, and the Vatican's directives on homosexuality becoming ever more forceful, begging the question Mark Jordan tries to answer here: how can the Catholic Church be at once so homophobic and so homoerotic? His analysis is a keen and readable study of the tangled relationship between male homosexuality and modern Catholicism. "[Jordan] has offered glimpses, anecdotal stories, and scholarly observations that are a whole greater than the sum of its parts. . . . If homosexuality is the guest that refuses to leave the table, Jordan has at least shed light on why that is and in the process made the whole issue, including a conflicted Catholic Church, a little more understandable."—Larry B. Stammer, Los Angeles Times "[Jordan] knows how to present a case, and with apparently effortless clarity he demonstrates the church's double bind and how it affects Vatican rhetoric, the training of priests, and ecclesiastical protectiveness toward an army of closet cases. . . . [T]his book will interest readers of every faith."—Daniel Blue, Lambda Book Report A 2000 Lambda Literary Award Finalist

This biography of Julius II is based on the use of archival sources. It includes material about Julius's career as a cardinal which gives fresh perspectives on his policies as pope. Reports from various people of the period are used to depict the personality of "Il Papa Terribile" and his times.

Many products of medieval and renaissance culture – literature, music, political ideology, social and governmental structures, the fine arts, forms of devotional piety, and also the social, political and literary self-representation of rulers – found their best expression in the context of the courts of greater and lesser princes. This second volume on princes and princely culture between 1450 and 1650 – the first was published in 2003 as volume 118/1 in this series – contains twelve essays. These are focused on England under Edward IV, Henry VII and Henry VIII, Elizabeth I, and under James I and Charles I. The late fifteenth-century imperial court is treated in a piece on Matthias I Corvinus. The courts of Italy are represented by chapters on those of the Po Valley, the Medici of Florence, the Papal courts of Pius II and Julius II, and of Naples. Spanish court culture is discussed in contributions on Charles V, Philip II, and on Philip IV.

The Life of Cesare Borgia of France

The Italian Wars 1494-1559

Vengeance in Vegas

The Borgias

Homoerotic Art

Stories of the Unexpected, Slightly Odd, and Strangely Wonderful in Art History

He is the most infamous and influential political writer of all time. His name has become synonymous with cynical scheming and the selfish pursuit of power. Niccolò Machiavelli, Florentine diplomat and civil servant, is the father of political science. His most notorious work, *The Prince*, is a primer on how to acquire and retain power without regard to scruple or conscience. His other masterpiece, *The Discourses*, offers a profound analysis of the workings of the civil state and a hardheaded assessment of human nature. Machiavelli’s philosophy was shaped by the tumultuous age in which he lived, an age of towering geniuses and brutal tyrants. He was on intimate terms with Leonardo and Michelangelo. His first political mission was to spy on the fire-and-brimstone preacher Savonarola. As a diplomat, he matched wits with the corrupt and carnal Pope Alexander VI and his son, the notorious Cesare Borgia, whose violent career served as a model for *The Prince*. His insights were gleaned by closely studying men like Julius II, the “Warrior Pope,” and his successor, the vacillating Clement VII, as well as two kings of France and the Holy Roman Emperor. Analyzing their successes and failures, Machiavelli developed his revolutionary approach to power politics. Machiavelli was, above all, a student of human nature. In *The Prince* he wrote a practical guide to the aspiring politician that is based on the world as it is, not as it should be. He has been called cold and calculating, cynical and immoral. In reality, argues biographer Miles Unger, he was a deeply humane writer whose controversial theories were a response to the violence and corruption he saw around him. He was a psychologist with acute insight into human nature centuries before Freud. A brilliant and witty writer, he was not only a political theorist but also a poet and the author of *La Mandragola*, the finest comedy of the Italian Renaissance. He has been called the first modern man, unafraid to contemplate a world without God. Rising from modest beginnings on the strength of his own talents, he was able to see through the pious hypocrisy of the age in which he lived. Miles Unger has relied on original Italian sources as well as his own deep knowledge of Florence in writing this fascinating and authoritative account of a genius whose work remains as relevant today as when he wrote it.

Examines the life of the Florentine intellectual, his relationships with contemporaries ranging from Leonardo da Vinci and Michelangelo to Cesare Borgia and Pope Alexander VI, his philosophies about power, and the legacy of "The Prince."

“Fascinating...sheds light on the history of the twentieth century for everyone.”—New York Times Book Review Now, with an updated preface, the latest edition of the definitive biography of Pope John Paul II that explores how influential he was on the world stage and in some of the most historic events of the twentieth century that can still be felt today. Witness to Hope is the authoritative biography of one of the singular figures—some might argue the singular figure—of our time. With unprecedented cooperation from John Paul II and the people who knew and worked with him throughout his life, George Weigel offers a groundbreaking portrait of the Pope as a man, a thinker, and a leader whose religious convictions defined a new approach to world politics—and changed the course of history. As even his critics concede, John Paul II occupied a unique place on the world stage and put down intellectual markers that no one could ignore or avoid as humanity entered a new millennium fraught with possibility and danger. The Pope was a man of prodigious energy who played a crucial, yet insufficiently explored, role in some of the most momentous events of our time, including the collapse of European communism, the quest for peace in the Middle East, and the democratic transformation of Latin America. With an updated preface, this edition of Witness to Hope explains how this “man from a far country” did all of that, and much more—and what both his accomplishments and the unfinished business of his pontificate mean for the future of the Church and the world.

Volume 1,2

Oration on the Dignity of Man

Julius II

The Life of Michelangelo

Homosexuality in Modern Catholicism

Princes and Princely Culture 1450-1650