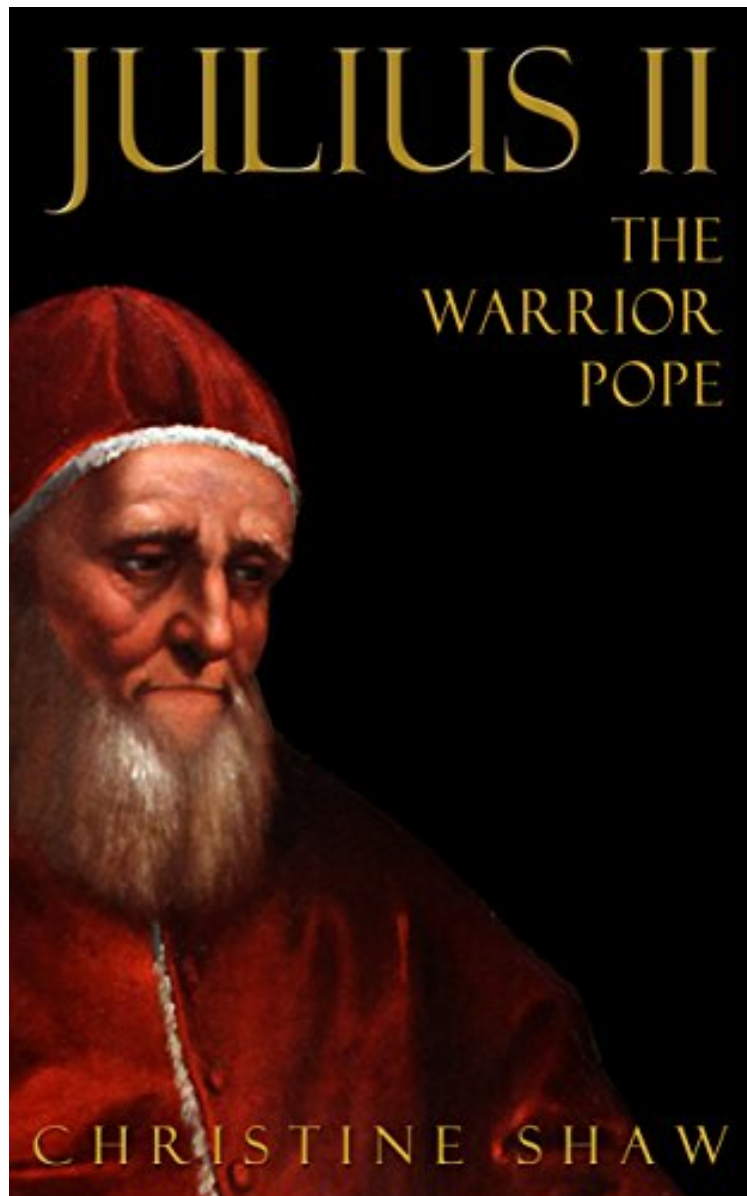


[Mobile pdf] Julius II: The Warrior Pope (English Edition)

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Von Christine Shaw

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Von Christine Shaw : Julius II: The Warrior Pope (English Edition) before purchasing it in order to gage whether or not it would be worth my time, and all praised Julius II: The Warrior Pope (English Edition):

KundenrezensionenHilfreichste Kundenrezensionen3 von 3 Kunden fanden die folgende Rezension hilfreich. Fair biography of the man at the heart of the RenaissanceVon RebekBToday, we probably think of Julius II only in relation

to the great artists in his employ, such as Michelangelo and Bramante. Unfortunately, this book does not provide much perspective on his relationships to the artists of the time, nor on the new ideas of art that were in the air. Shaw seems to write about this side of Julius rather as a chore, for what she apparently prefers to dwell on, quite at length, is Julius' political life before and during the papacy. If you are interested in the politics of the period, you will find the book very good in providing highly factual information. Shaw does not appear to enjoy speculation and seems uncomfortable with any information that she cannot tie to a specific source, but you have to respect her for trying to wade through all of the apocrypha that has sprung up around Julius. I had two other problems with this book: it assumes that you already know a good deal about the politics of the Italian Renaissance, and it also closes with Julius' death, rather than giving us some indication of how the policies he instituted as Pope played out after him -- even a little information on what his immediate and longer term legacy was and how he was regarded would have been useful.

Kurzbeschreibung "Distinguished by enthusiasm, restraint, painstaking research and lucid exposition of the labyrinthine politics of Renaissance Rome and Italy a delight to read." (Times Literary Supplement) Julius II was one of the most remarkable and colourful men ever to sit on the papal throne. His vigour, determination, ambition, passion for action and notorious temper were more suited to the soldier he would probably have preferred to be, than to the ecclesiastical potentate he became under the patronage of his uncle, Pope Sixtus IV. A cardinal for 30 years before his own election, Julius enjoyed a long career in at the centre of the political life of Renaissance Italy. After becoming pope in 1503, 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 Sistine Chapel ceiling. 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The discussion of Giuliano's political intrigues and movements as a cardinal is probably the most original part of the book, covering the period with which the author is most familiar; she demonstrates that much of his energy was spent opposing his secular cousin, Girolamo Riario, who often outwitted him (and Shaw here distances herself from historians who have justified nepotism as a method of making papal government work, by pointing out that relatives did not necessarily co-operate). At all events, dynastic interest dictated the support received by rebellious Neapolitan barons and ambitious French kings from Giuliano, whom Shaw generally calls 'Vincula', a contemporary nick-name from his title church in Rome, which may confuse modern readers. Among other interesting letters cited are those from the Sforza ambassador at Turin in 1496, which reveal Giuliano's costly attempts to arrange a new French invasion which would have helped Giovanni's interests and also liberated their native Liguria from Milanese control. Later, the claims of the papal lordship combined with della Rovere interest to shape Julius's priorities or enmities, first anti-Venetian, then anti-French and anti-'barbarian'. But Giuliano-Julius never intended any grandiose parallel between himself and Julius Caesar, Shaw argues; no such idea was behind his choice of name as pope, and (apart possibly from the two medals struck after the submissions of Bologna in 1506) such Caesaro-papism was just the stock-in-trade of artists and humanists; it did not emanate from the Pope himself. 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