Leonardo Da Vinci's Last Supper for François I

Double Entry: How the Merchants of Venice Created Modern Finance

Leonardo's Last Supper

The Templar Revelation

The Last Supper

Think Like an Artist

Leonardo the Last Supper

The Last Supper

The Gospel According to John

Divina Proportione; Die Lehre Vom Goldenen Schnitt

Leonardo and the Last Supper

Mary Magdalene Revealed

Leonardo's Incessant Last Supper

The Secret Supper

Leonardo Da Vinci Last Supper

/Mad Enchantment

Michelangelo and the Pope's Ceiling

1,000 Places to See Before You Die

Machiavelli

The Judgment of Paris

Angels & Demons

Young Leonardo

The Notebooks of Leonardo da Vinci

Defiant Spirits

Young Leonardo

Leonardo's FRENCH 'Last Supper'

Leonardo Da Vinci's "Last Supper" - An Examination

The Sexuality of Christ in Renaissance Art and in Modern Oblivion

Leonardo's Last Supper

Observations on Leonardo Da Vinci's Celebrated Picture of the Last Supper

Rudolf Steiner on Leonardo's Last Supper

The Shadow Drawing

Oil and Marble

God in the Gallery

Leonardo Da Vinci, the Last Supper

The da Vinci Legacy

Leonardo Da Vinci's Last Supper for François I
For the 500th anniversary of Leonardo da Vinci’s death comes an immersive journey through five centuries of history to define the Leonardo mystique and uncover how the elusive Renaissance artist became a global pop icon. Virtually everyone would agree that Leonardo da Vinci was the most important artist of the High Renaissance. It was Leonardo who singlehandedly created the defining features of Western art: a realism based on subtle shading; depth using atmospheric effects; and dramatic contrasts between light and dark. But how did Leonardo, a painter of very few works who died in obscurity in France, become the internationally renowned icon he is today, with the Mona Lisa and the Last Supper the most visited artworks in the world, attracting nearly a billion visitors each year, and Salvator Mundi selling as the most expensive artwork of all time, for nearly half a billion dollars? This extraordinary volume, lavishly illustrated with 130 color images, is the first book to unravel these mysteries by diving deep into the art, literature, science, and politics of Europe from the Renaissance through today. It gives illuminating context to both Leonardo and his accomplishments; explores why Leonardo’s fame vastly overshadowed that of his contemporaries and disciples; and ultimately reveals why despite finishing very few works, his celebrity has survived, even thrived, through five centuries of history.

**Double Entry: How the Merchants of Venice Created Modern Finance**

Provocative and original, this fresh look at Leonardo
da Vinci's formative years in Florence and Milan provides a radically different scenario of how he created his signature style that would transform Western art forever. Isbouts and Brown depict Leonardo's seminal years in Milan from an entirely new perspective: that of the Sforza court. They show that much of the Sforza patronage was directed on vast projects, such as the Milan Cathedral, favoring a close circle of local artists to which Leonardo never gained entry. As a result, his exceptional talent remained largely unrecognized right up to the Last Supper. The authors also explore a mysterious link between the Last Supper and the fresco of the Crucifixion on the opposite wall, a work that up to now has fully escaped public attention. Finally, they present a sensational theory: that a long-ignored, life-sized copy of the Last Supper, now in a remote convent in Belgium, were actually commissioned by the French King Louis XII and painted under Leonardo's direct supervision. Young Leonardo is a fascinating window into the artist's mind as he slowly develops the groundbreaking techniques that will produce the High Renaissance and change the course of European art.

**Leonardo Da Vinci's Last Supper**

The fascinating new book by the author of Brunelleschi’s Dome and Michelangelo and the Pope’s Ceiling: a saga of artistic rivalry and cultural upheaval in the decade leading to the birth of Impressionism. If there were two men who were absolutely central to artistic life in France in the second half of the
nineteenth century, they were Edouard Manet and Ernest Meissonier. While the former has been labelled the “Father of Impressionism” and is today a household name, the latter has sunk into obscurity. It is difficult now to believe that in 1864, when this story begins, it was Meissonier who was considered the greatest French artist alive and who received astronomical sums for his work, while Manet was derided for his messy paintings of ordinary people and had great difficulty getting any of his work accepted at the all-important annual Paris Salon. Manet and Meissonier were the Mozart and Salieri of their day, one a dangerous challenge to the establishment, the other beloved by rulers and the public alike for his painstakingly meticulous oil paintings of historical subjects. Out of the fascinating story of their parallel careers, Ross King creates a lens through which to view the political tensions that dogged Louis-Napoleon during the Second Empire, his ignominious downfall, and the bloody Paris Commune of 1871. At the same time, King paints a wonderfully detailed and vivid portrait of life in an era of radical social change: on the streets of Paris, at the new seaside resorts of Boulogne and Trouville, and at the race courses and picnic spots where the new bourgeoisie relaxed. When Manet painted Dejeuner sur l’herbe or Olympia, he shocked not only with his casual brushstrokes (described by some as applied by a ‘floor mop’) but with his subject matter: top-hatted white-collar workers (and their mistresses) were not considered suitable subjects for ‘Art’. Ross King shows how, benign as they might seem today, these paintings changed the course of history. The struggle between Meissonier and Manet to see their paintings
achieve pride of place at the Salon was not just about artistic competitiveness, it was about how to see the world. Full of fantastic tidbits of information (such as the use of carrier pigeons and hot-air balloons during the siege of Paris), and a colourful cast of characters that includes Baudelaire, Courbet, and Zola, with walk-on parts for Monet, Renoir, Degas, and Cezanne, The Judgment of Paris casts new light on the birth of Impressionism and takes us to the heart of a time in which the modern French identity was being forged.

The Templar Revelation

"From 1501 to 1505, Leonardo da Vinci and Michelangelo Buonarroti both lived and worked in Florence. Leonardo was a charming, handsome fifty year-old at the peak of his career. Michelangelo was a temperamental sculptor in his mid-twenties, desperate to make a name for himself. The two despise each other."--Front jacket flap.

The Last Supper

For the first time since its restoration, the copy of the Last Supper by Leonardo da Vinci, a tapestry made between 1505 and 1510, commissioned by Louise de Savoie and François, Duke of Angoulême, future king of France, is unveiled to the public. The tapestry, a monumental work of 6.5m x 9m, preserved in the Vatican Museums, was probably woven in Flanders by a Lombard artist, such as Bramantin or Marcod'Oggiono, artists known to have painted, as early as 1503, copies of the Leonardo's fresco. The
tapestry represents one of the first copies of the masterpiece intended for the French court and testifies to the admiration of the kings of France for the artist. This book will also highlight the previous relationship between Louis XII's court and the Italian master and his disciples, such Andrea Solario, Andrea del Sarto and Bernadino de Conti. The essays will also focus on Leonardo da Vinci's journey to and stay in France, through some copies of his most famous paintings and prints, prints and watercolors. Specialists in both Leonard's art and the tapestry of the sixteenth and seventeenth centuries shed light on the provenance and making of this work, as well as it's meticulous restoration.

**Think Like an Artist**

A picture universally recognized, endlessly scrutinized and described, incessantly copied, adapted, lampooned: does Leonardo's near-ruined Last Supper still offer anything new to be seen or to be said? This book is a resounding Yes to both questions. With direct perception -- and with attention paid to the work of earlier scholars and to the criticism embodied in the production of copyists over the past five hundred years -- Leo Steinberg demonstrates that Leonardo's mural has been consistently oversimplified. This most thought-out picture in Western art, painted in the 1490s on the north wall of the refectory of Santa Maria delle Grazie, Milan, is a marvel of compressed meanings. Its subject is not one arrested moment, but successiveness and duration. It is not only Christ's announcement of the
forthcoming betrayal, but in equal measure the institution of the Eucharist. More than the spur of the moment animates the disciples, and more than perspective determines their housing. Though Leonardo's geometry obeys all rules, it responds as well to Christ's action at center, as if in emanation from the prime mover. The picture is simultaneously narrative and sacramental. As its protagonist is two-natured, as the twofold event of this night is both human submission and divine dispensation -- -so the entire picture is shown to have been conceived in duplexity: a sublime pun.Meanwhile, the unending disagreement as to what exactly is represented, what the depicted actions express, how and where this assembly is seated -- -all these still-raging disputes are traced to a single mistaken assumption: that Leonardo intended throughout to be unambiguous and clear, and that any one meaning necessarily rules out every other.As Steinberg reveals an abundance of significant interrelations previously overlooked, Leonardo's masterpiece regains the freshness of its initial conception and the power to fascinate.

**Leonardo Da Vinci the Last Supper**

The murder of a world-famous physicist raises fears that the Illuminati are operating again after centuries of silence, and religion professor Robert Langdon is called in to assist with the case.

**The Last Supper**
**The Gospel According to John**

Focusing on his paintings, particularly "The Last Supper," analyses Leonardo's works and his legacy, including discussion of his life and influences.

**Leonardo's Last Supper**

**Divina Proportione; Die Lehre Vom Goldenen Schnitt**

Recounts Michelangelo's creation of his masterpiece, the ceiling of the Sistine Chapel, from his commission from Pope Julius II, through the artist's four years of work, to the final acclaim at the paintings' 1512 unveiling.

**Leonardo and the Last Supper**

**Mary Magdalene Revealed**

An art historian develops a theological, philosophical, and historical framework within which to experience and interpret modern and contemporary art that is in dialogue with the Christian faith.

**Leonardo**

Beginning in 1912, Defiant Spirits traces the artistic development of Tom Thomson and the future
members of the Group of Seven, Franklin Carmichael, Lawren Harris, A. Y. Jackson, Franz Johnston, Arthur Lismer, J. E. H. MacDonald, and Frederick Varley, over a dozen years in Canadian history. Working in an eclectic and sometimes controversial blend of modernist styles, they produced what an English critic celebrated in the 1920s as the “most vital group of paintings” of the 20th century. Inspired by Cézanne, Van Gogh and other modernist artists, they tried to interpret the Ontario landscape in light of the strategies of the international avant-garde. Based after 1914 in the purpose-built Studio Building for Canadian Art, the young artists embarked on what Lawren Harris called “an all-engrossing adventure”: travelling north into the anadian Shield and forging a style of painting appropriate to what they regarded as the unique features of Canada’s northern landscape. Rigorously researched and drawn from archival documents and letters, Defiant Spirits constitutes a “group biography,” reconstructing the men’s aspirations, frustrations and achievements. It details not only the lives of Tom Thomson and the members of the Group of Seven but also the political and social history of Canada

**Leonardo's Incessant Last Supper**

**The Secret Supper**

The publication of the King James version of the Bible, translated between 1603 and 1611, coincided with an extraordinary flowering of English literature and is
universally acknowledged as the greatest influence on English-language literature in history. Now, world-class literary writers introduce the book of the King James Bible in a series of beautifully designed, small-format volumes. The introducers' passionate, provocative, and personal engagements with the spirituality and the language of the text make the Bible come alive as a stunning work of literature and remind us of its overwhelming contemporary relevance.

**Leonardo Da Vinci Last Supper**

Sent by Pope Alejandro VI to oversee the completion of Da Vinci's "The Last Supper" at the beginning of 1497, Dominican inquisitor Fray Agustin Leyre investigates the master artist's omission of key elements and use of symbolic imagery, which suggests that a mysterious message has been coded into the painting. Reprint. 200,000 first printing.

**Mad Enchantment**

From bestselling author Ross King, a brilliant portrait of the legendary artist and the story of his most memorable achievement. Claude Monet is perhaps the world's most beloved artist, and among all his creations, the paintings of the water lilies in his garden at Giverny are most famous. Monet intended the water lilies to provide "an asylum of peaceful meditation." Yet, as Ross King reveals in his magisterial chronicle of both artist and masterpiece, these beautiful canvases belie the intense frustration
Monet experienced in trying to capture the fugitive effects of light, water, and color. They also reflect the terrible personal torments Monet suffered in the last dozen years of his life. Mad Enchantment tells the full story behind the creation of the Water Lilies, as the horrors of World War I came ever closer to Paris and Giverny and a new generation of younger artists, led by Henri Matisse and Pablo Picasso, were challenging the achievements of Impressionism. By early 1914, French newspapers were reporting that Monet, by then seventy-three, had retired his brushes. He had lost his beloved wife, Alice, and his eldest son, Jean. His famously acute vision--what Paul Cezanne called "the most prodigious eye in the history of painting†?--was threatened by cataracts. And yet, despite ill health, self-doubt, and advancing age, Monet began painting again on a more ambitious scale than ever before. Linking great artistic achievement to the personal and historical dramas unfolding around it, Ross King presents the most intimate and revealing portrait of an iconic figure in world culture.

**Michelangelo and the Pope's Ceiling**

**1,000 Places to See Before You Die**

Are you always forgetting your friend's, family's and other contact information including addresses, phone numbers, birthdays website logins, usernames and passwords? Do you have lots of sticky notes, old envelopes or labels around the house to remember
them? Would you like to find a better way? Leonardo da Vinci The Last Supper is a discreet combined password notebook with places for addresses, telephone numbers and even birthdays that is disguised as a book about artwork by Leonardo da Vinci. Add all your website information in one handy place to organize your offline and internet life.

Increased Security The attractive design is a password journal and address book with a difference. The cover is a painting by leonardo da vinci and it was created so that opportunist thieves shouldn't know what it is at a glance. The words password book or security are not on the cover. This means that you can hide it in plain sight on your bookshelf at home with other books. Take a Look Inside to see how this alphabetized journal combines: an address book, a password book and a phone book. What you can expect from this internet password organizer and contacts book: Tabbed effect alphabetical pages Are you looking for a password book with tabs? Leonardo da Vinci The Last Supper is a password journal with printed alphabetical tabs running down the edge of the pages. Flick the pages to find your passwords quickly and easily. Disguised cover to make it not so obvious what it contains There are several password logbooks on the market but this one was created so it could be hidden in plain sight. It looks like a book about the work of leonardo da vinci from the outside but inside there are 2 boxes for your login information on each page. Other passwords books by Ceri Clark/Penny Quill contain 3 boxes per page but each box in this book contains extra sections for telephone numbers and address information. Section on creating secure passwords There are risks to however a
password is stored. These can be from online thieves or opportunist burglars. At the front of Leonardo da Vinci The Last Supper is a brief section for creating a secure password that can be written down but can't be used by someone who has the book (unless you tell them the extra password information needed). Notes and other pages to add other useful information like software licenses There is a section at the back to add information that won't fit in the usual password boxes. There are notes pages but also places to add home network settings and license information. If you have a friend coming around who wants to use the WiFi, just add it in here and you will be able to instantly find it when you need it. More space to write in your information This handy-sized password keeper is 6 inches wide by 9 inches high for more space to write in your login information. There are 2 boxes per page. It has plenty of space to write in all the information you need. Never struggle to find your contact information again! If you are looking for a password logbook, an address book with tabs or you just love art by Leonardo da Vinci, look no further!

**Machiavelli**

Many great works of art have been created that we call "Christian," but none has received as much acclaim as Leonardo da Vinci's Last Supper. Art lovers venerate it for its composition and noble aesthetics, whereas, for Christians, it epitomizes the intimacy between Christ and his disciples. In recent years--following the publication of bestselling fictional narratives and dubious historical studies--The Last
Supper has also become the focus of intrigue, controversy, speculation, and sensation. Recent restoration of the painting has exposed remnants of the original work and removed falsifications created by over-painting. Thus, for the first time since its creation more than five hundred years ago, we can contemplate Da Vinci's masterpiece in its more or less original form. This lavishly illustrated, full-color book reproduces many details of the restored work, and the author turns our attention to newly revealed aspects of The Last Supper that lead to fresh interpretations. The philosopher Rudolf Steiner called The Last Supper the world's most important work of art, adding that it revealed "the meaning of Earth existence." Michael Ladwein sheds light on many aspects of the spiritual facts that can be uncovered in this immortal painting--one that has lost nothing of its urgency in our modern world.

Contents

The Creation, Loss, and Recovery of The Last Supper
History of the Motifs in The Last Supper and Their Development in Leonardo's Work
The Group of Individuals and their Gestures
Real and Imaginary Space
The Significance of Various Elements in the Composition of the Painting
Earthly Community and Archetypal Cosmic Image

The Judgment of Paris

--WALL STREET JOURNAL BESTSELLER-- The Gospel of Mary Magdalene reveals a very different love story from the one we've come to refer to as Christianity. Harvard-trained theologian Meggan Watterson leads us verse by verse through Mary's gospel to illuminate
the powerful teachings it contains. A gospel, as ancient and authentic as any of the gospels that the Christian bible contains, was buried deep in the Egyptian desert after an edict was sent out in the 4th century to have all copies of it destroyed. Fortunately, some rebel monks were wise enough to refuse—and thanks to their disobedience and spiritual bravery, we have several manuscripts of the only gospel that was written in the name of a woman: The Gospel of Mary Magdalene. Mary's gospel reveals a radical love that sits at the heart of the Christian story. Her gospel says that we are not sinful; we are not to feel ashamed or unworthy for being human. In fact, our purpose is to be fully human, to be a "true human being"—that is, a person who has remembered that, yes, we are a messy, limited ego, and we are also a limitless soul. And all we need to do is to turn inward (again and again); to meditate, like Mary Magdalene, in the way her gospel directs us, so that we can see past the ego of our own little lives to what's more real, and lasting, and infinite, and already here, within. With searing clarity, Watterson explains how and why Mary Magdalene came to be portrayed as the penitent prostitute and relates a more historically and theologically accurate depiction of who Mary was within the early Christ movement. And she shares how this discovery of Mary's gospel has allowed her to practice, and to experience, a love that never ends, a love that transforms everything.

Angels & Demons
Young Leonardo

From international bestselling author Will Gompertz, Think Like an Artist is a guide to increasing creativity and productivity with help from some of the greatest artists throughout history. How do artists think? Where does their creativity originate? How can we, too, learn to be more creative? BBC Arts Editor Will Gompertz seeks answers to these questions in his exuberant, intelligent, witty, and thought-provoking style. Think Like an Artist identifies 10 key lessons on creativity from artists that range from Caravaggio to Warhol, Da Vinci to Ai Weiwei, and profiles leading contemporary figures in the arts who are putting these skills to use today. After getting up close and personal with some of the world’s leading creative thinkers, Gompertz has discovered traits that are common to them all. He outlines basic practices and processes that allow your talents to flourish and enable you to embrace your inner Picasso—no matter what you do for a living. With wisdom, inspiration, and advice from an author named one of the 50 most original thinkers in the world by Creativity magazine, Think Like an Artist is an illuminating view into the habits that make people successful. It’s time to get inspired and think like an artist! Includes a full-color pull-out insert featuring works of art discussed.

The Notebooks of Leonardo da Vinci

THE MOST CLOSELY GUARDED SECRET OF THE WESTERN WORLD IS ABOUT TO BE REVEALED -- AND YOU WILL NEVER SEE CHRISTIANITY IN THE SAME
LIGHT AGAIN. In a remarkable achievement of historical detective work that is destined to become a classic, authors Lynn Picknett and Clive Prince delve into the mysterious world of the Freemasons, the Cathars, the Knights Templar, and the occult to discover the truth behind an underground religion with roots in the first century that survives even today. Chronicling their fascinating quest for truth through time and space, the authors reveal an astonishing new view of the real motives and character of the founder of Christianity, as well as the actual historical -- and revelatory -- roles of John the Baptist and Mary Magdalene. Painstakingly researched and thoroughly documented, The Templar Revelation presents a secret history, preserved through the centuries but encoded in works of art and even in the great Gothic cathedrals of Europe, whose final chapter could shatter the foundation of the Christian Church.

Defiant Spirits

Describes the history of accounting and double-entry bookkeeping from Mesopotamia to the Renaissance to modern finance and explains how a system developed that could work across all trades and nations. 13,000 first printing.

Leonardo

Isbouts and Brown depict Leonardo?s seminal years in Milan from an entirely new perspective: that of the Sforza court. They show that much of the Sforza
patronage was directed on vast projects, such as the Milan Cathedral, favoring a close circle of local artists to which Leonardo never gained entry. As a result, his exceptional talent remained largely unrecognized right up to the Last Supper. The authors also explore a mysterious link between the Last Supper and the fresco of the Crucifixion on the opposite wall, a work that up to now has fully escaped public attention. Finally, they present a sensational theory: that two long-ignored, life-sized copies of the Last Supper, now in Belgium and the U.K., were actually commissioned by the French King Louis XII and painted under Leonardo’s direct supervision.

**Young Leonardo**

Where are Leonardo's canvas oil paintings he described? This report analyzes the historical and scientific details of a powerful, large painting bought at auction in France. Carbon-14 dates the canvas to around 1460s and the painting to 1514, the time Leonardo was in Rome. It encapsulates the geopolitical strategy of Medici Pope Leo X to create an alliance with France and stop the early church reform. It shows striking improvements to the Milan 'Last Supper' incorporating a mathematical structure, the only painted self-portrait of Leonardo and a replacement of the 'Christ' figure by Julian, the brother of Pope Leo X, who married into the French royal family of Francis I. This great work captures the turning point to the modern era, freedom of thought, religious and political emancipation from the tyranny of the sword and superstition. X-ray photography
reveals Leonardo signaled his initials on his final masterpiece, not once with his hands, nor twice but three times.

**Leonardo's FRENCH 'Last Supper'**

Volume 1 of 2-volume set. Total of 1,566 extracts includes writings on painting, sculpture, architecture, anatomy, mining, inventions, and music. Dual Italian-English texts, with 186 plates plus over 500 additional drawings.

**Leonardo Da Vinci’s "Last Supper" - An Examination**

An entirely new account of Leonardo the artist and Leonardo the scientist, and why they were one and the same man Leonardo da Vinci has long been celebrated for his consummate genius. He was the painter who gave us the Mona Lisa and The Last Supper, and the inventor who anticipated the advent of airplanes, hot air balloons, and other technological marvels. But what was the connection between Leonardo the painter and Leonardo the scientist? Historians of Renaissance art have long supposed that Leonardo became increasingly interested in science as he grew older and turned his insatiable curiosity in new directions. They have argued that there are, in effect, two Leonardos—an artist and an inventor. In this pathbreaking new interpretation, the art historian Francesca Fiorani offers a different view. Taking a fresh look at Leonardo’s celebrated but challenging notebooks, as well as other sources, Fiorani argues
that Leonardo became familiar with advanced thinking about human vision when he was still an apprentice in a Florence studio—and used his understanding of optical science to develop and perfect his painting techniques. For Leonardo, the task of the painter was to capture the interior life of a human subject, to paint the soul. And even at the outset of his career, he believed that mastering the scientific study of light, shadow, and the atmosphere was essential to doing so. Eventually, he set down these ideas in a book—A Treatise on Painting—that he considered his greatest achievement, though it would be disfigured, ignored, and lost in subsequent centuries. Ranging from the teeming streets of Florence to the most delicate brushstrokes on the surface of the Mona Lisa, The Shadow Drawing vividly reconstructs Leonardo’s life while teaching us to look anew at his greatest paintings. The result is both stirring biography and a bold reconsideration of how the Renaissance understood science and art—and of what was lost when that understanding was forgotten.

**The Sexuality of Christ in Renaissance Art and in Modern Oblivion**

A fresh look at the multiplicity of meanings in Leonardo's Last Supper.

**Leonardo's Last Supper**

The story of the creation of one of history's most influential artworks describes the political and religious turmoil that influenced the painting's
Observations on Leonardo Da Vinci's Celebrated Picture of the Last Supper

Leonardo's masterpiece decayed and fell into ruin by about 1550, but the "Idea" that it embodied was inspired from a high spiritual source, and contains deep truths of esoteric Christianity, especially in regard to the link between the zodiac and the Logos, the cosmic Christ, Jesus himself and his 12 Disciples.

Rudolf Steiner on Leonardo's Last Supper


The Shadow Drawing

Oil and Marble

Seminar paper from the year 2009 in the subject Art - Painting, grade: 2,0, University of Regensburg, course: Proseminar Literaturwissenschaften, language: English, abstract: Besides biographical information, this term paper will give insight on the
different and important steps Leonardo had undergone during his career, for example his apprenticeship in the studio of Andrea del Verrocchio and his first ink perpetuation. The main part of this thesis examines the fresco of Leonardo Da Vinci itself, giving short insight on the evolutionary history. Also discussed in the main part is the design of The Last Supper with special regard to the scenery of the foreground, middle ground and background. Furthermore, the main part will provide a detailed description of the fresco regarding its arrangement, spatial scope, color ranges as well as the apostles depicted in the Last Supper. The last part will scrutinize how the setting and the gestures of each apostle as well as Jesus could be interpreted with regard to the biblical background and the implementation of Goethes' point of view after seeing this piece of art as he traveled from Rome back to Germany.

**Leonardo**

Leonardo da Vinci, Milan's Renaissance ideal, is tasked with painting The Last Supper but struggles to find the perfect person to model as Christ. Vittorio Dessa, a young farmer, is eventually spotted, plucked from farm life and placed at the heart of an alien world of art and science, aristocracy, politics and intrigue. Initially shocked, Vittorio gradually adjusts to the artist's exuberant manner and ambitious ideas, and after some hesitation, resolves to pursue his own ambitions and venture beyond the safety of the city walls. Thus encouraged, Vittorio's fortunes boom, but
ill-equipped to deal with the transformation, his life slowly lapses into one of paranoia, jealousy and eventually murder. The strands of the story climax at Leonardo's very public reveal of The Last Supper painting.

God in the Gallery

Originally published in 1983, Leo Steinberg's classic work has changed the viewing habits of a generation. After centuries of repression and censorship, the sexual component in thousands of revered icons of Christ is restored to visibility. Steinberg's evidence resides in the imagery of the overtly sexed Christ, in Infancy and again after death. Steinberg argues that the artists regarded the deliberate exposure of Christ's genitalia as an affirmation of kinship with the human condition. Christ's lifelong virginity, understood as potency under check, and the first offer of blood in the circumcision, both required acknowledgment of the genital organ. More than exercises in realism, these unabashed images underscore the crucial theological import of the Incarnation. This revised and greatly expanded edition not only adduces new visual evidence, but deepens the theological argument and engages the controversy aroused by the book's first publication.

Leonardo Da Vinci, the Last Supper

The world’s bestselling travel book is back in a more informative, more experiential, more budget-friendly full-color edition. A #1 New York Times bestseller,
1,000 Places reinvented the idea of travel book as both wish list and practical guide. As Newsweek wrote, it “tells you what’s beautiful, what’s fun, and what’s just unforgettable— everywhere on earth.”

And now the best is better. There are 600 full-color photographs. Over 200 entirely new entries, including visits to 28 countries like Lebanon, Croatia, Estonia, and Nicaragua, that were not in the original edition. There is an emphasis on experiences: an entry covers not just Positano or Ravello, but the full 30-mile stretch along the Amalfi Coast. Every entry from the original edition has been readdressed, rewritten, and made fuller, with more suggestions for places to stay, restaurants to visit, festivals to check out. And throughout, the book is more budget-conscious, starred restaurants and historic hotels such as the Ritz, but also moderately priced gems that don’t compromise on atmosphere or charm. The world is calling. Time to answer.

The da Vinci Legacy

The author of The Prince—his controversial handbook on power, which is one of the most influential books ever written—Niccolò Machiavelli (1469-1527) was no prince himself. Born to an established middle-class family, Machiavelli worked as a courtier and diplomat for the Republic of Florence and enjoyed some small fame in his time as the author of bawdy plays and poems. In this discerning new biography, Ross King rescues Machiavelli's legacy from caricature, detailing the vibrant political and social context that influenced his thought and underscoring the humanity of one of
history's finest political thinkers.

Copyright code:
38888837348d42850b203b182a214dda