

ACKNOWLEDGMENTS

Toward the end of her teaching career, my mother, Josephine Jungić, embarked on what would be her final project. While she had published several well-received articles, and had introduced thousands of students to the art and architecture of Renaissance Italy, she was eager on her retirement to immerse herself more fully in the art and politics of sixteenth-century Rome and Florence. Other than the breaks she took to visit her grandson, she was happiest reading and writing in her study. She worked on the present book for five years, falling ill within days of completing its last chapter.

The scope of my mother's work was ambitious as she set out to provide the first major and sustained biography of Giuliano de' Medici (1479–1516), a significant member of the early sixteenth-century Medici family while they ruled Florence and Rome. The book starts with Giuliano de' Medici's tomb in the church of San Lorenzo and the words Michelangelo wrote on a sheet of sketches composed while designing Giuliano's resting place. This text had been largely dismissed as unimportant, primarily, as my mother shows so clearly throughout the book, because the fondness and respect shown for Giuliano

by the artist so contradicted received opinion of the duke. It is with a re-examination of this text that the journey begins.

From there, the main argument, upon which several others depend, proceeds to show that Giuliano's negative reputation in most modern scholarship is the result of a deliberate campaign by his contemporaries within the Medici party to marginalize him and deny his legitimacy as a political actor. This animus arose primarily because Giuliano rejected their hard-line, autocratic politics. His affable, easy-going nature and advocacy for a restrained Medici presence – he favoured the retention of republican structures and traditions – made Giuliano quite popular in Florence, unlike the majority of his family members who were distrusted and disliked. Because of Giuliano's stubbornly independent and liberal politics, his kinfolk and those closest to them tended to write him out of the political scene, stressing instead the degree to which he was preoccupied with banquets and parties. Historians have largely followed suit. My mother argues to the contrary that Giuliano had considerable scruples and acted ethically and responsibly throughout his life, not only to help friends but also to find a harmonious resolution to the problem of Medici power in a city that was proud of its republican history. The narrative entwines the Medici family, Cesare Borgia, Machiavelli, Leonardo da Vinci, and Raphael; Florence, Venice, and Rome; it is an examination of art, politics, and history.

Although the chapters had been written and an extensive bibliography compiled, my mother had not yet approached any prospective publishers. With the generous help of her colleagues and friends, we set about finding an academic press. The list of those who have provided support through this difficult process is lengthy, and we are grateful to each of them, especially Alwynn Pinard, who helped us to navigate the heretofore unfamiliar world of academic publication, and Mark Jurdjevic, whose queries to colleagues eventually led us to Anne Leader. Anne readied the manuscript for submission to McGill-Queen's University Press and has addressed reader comments in way that was both thoughtful and consistent with my mother's argument and voice. Importantly, Anne was patient and always positive – making a challenging process less daunting. We are grateful to the three anonymous reviewers who provided such thorough evaluations, including important corrections and additional bibliography that my mother would have much appreciated. Without Anne's guidance through

their commentary, we would not have succeeded in realizing my mother's wish to see her work published. We are also extremely grateful to Jonathan Crago and McGill-Queen's University Press for working with us through this process. It is a happy coincidence that Montreal was my mother's first home when she came to Canada as a teenager from London.

To celebrate finishing the last chapter, we were set to go as a family to Rome. My mother had already identified a number of ideas for her next book, which was to focus on Giuliano's brother Leo X, and she was giddy with excitement whenever she discussed her new project. She was also eager to show us the places where Giuliano had spent his days. Our plans changed quickly and unexpectedly. My stepfather, Zoran, and I are so pleased that my mother's work is now being published and again thank the many people that helped us bring it to fruition.

Orestes Pasparakis