Diana E. E. Kleiner. *Cleopatra and Rome*. Cambridge, MA and London, UK: The Belknap Press of Harvard University Press, 2009. Pp. 340. \$22.95 ISBN 978-0-674-03236-1 (paper).

Diana E.E. Kleiner (K.) has enjoyed a distinguished career as a leading historian of Roman art, having authored a fundamental reference work and two important monographs on Roman sculpture (*Roman Group Portraiture*, 1977; *Roman Imperial Funerary Altars with Portraits*, 1987; *Roman Sculpture* 1992), and co-edited (with Susan B. Matheson) two landmark exhibition catalogues about women in Roman art and society (*I Claudia I* and *II*, 1996 and 2000 respectively). In the volume under review, she brings her vast learning to bear on the fertile artistic relationship between Cleopatra and Rome, inspired by the Egyptian queen's personal and public encounters with Julius Caesar, Mark Antony, and Caesar Augustus successively.

K. argues that Cleopatra's careful construction of her public image through portraits, monuments, and spectacles had a formative impact on all spheres of Augustan art and architecture from urban planning and temple renewal to imperial coinage and portraiture. In support of this thesis, she re-examines well known Augustan statues, coins and monuments in the context of Egyptian, especially Ptolemaic, artistic practice. The first ten chapters follow Cleopatra's life closely, introducing the primary textual witnesses in the Prologue and first chapter, the leading players in Chapter 2, and the women of the imperial household in Chapter 3, before moving on to consider in Chapters 4 and 5 the professional staff, both urban and domestic, available to the Egyptian queen and her Roman counterparts (architects, sculptors, and hairdressers are singled out for extended discussion). Chapter 6 examines the impact of Caesar's sojourn in Alexandria, and Cleopatra's in Rome, on Caesar's renewal of the urban fabric of Rome, and here K. argues that not only Caesar's plans to build a public library but also his construction of the Forum of Julius Caesar were inspired by Alexandrian models, the famed Ptolemaic Library and the Caesareum in Alexandria respectively. Chapter 7 returns the story to Alexandria after Caesar's death and reviews the public spectacles Cleopatra staged for and with Antony and the artistic monuments they commissioned to celebrate the close relationship between Rome and Egypt, Dionysus/Osiris and Aphrodite/Isis, that they embodied. Chapter 8 compares Cleopatra's celebrity in antiquity to that of the founder of her city, Alexander the Great himself, and explores the reception of Alexander's iconography by the Ptolemaic dynasty in Egypt and republican Roman generals from Pompey through Caesar to Mark Antony. Augustus made a definitive break with this imagery, but Cleopatra's continuing construction of a public persona on temple-reliefs, coins, and statuary in Egypt and Rome, which K. examines in Chapter 9, had a decisive impact on Augustus' approach to Cleopatra's burial with Antony in Egypt (Chapter 10), his subsequent importation to Rome of Egyptian obelisks along with the more broadly-based commission at Rome of Egyptianizing art (Chapter 11), the emperor's use of a sphinx seal (Chapter 12), his institution of Roman rule over Egypt (Chapter 13), and his renewal and implementation of urban planning in Rome (Chapter 14). In Chapter 15, K. develops an innovative argument that

Augustus drew inspiration from the major Egyptian commission of Cleopatra's reign, the Temple of Hathor at Dendera, in the iconography of the *Ara Pacis Augustae* (Altar of Augustan Peace). The exterior walls of the Egyptian temple bear carved reliefs of the temples' divine pantheon and show Cleopatra and her son Caesarion making offerings to the deities, just as the *Ara Pacis*, dedicated on the forty-ninth birthday of Augustus' wife Livia (30 January 9 BCE), depicts the imperial family in procession and ritual sacrifice to Roman divinities. K. attributes the inclusion of women on the monument, a break with republican Roman tradition, to the impact of Cleopatra, and in Chapter 16 she pursues this theme in a study of women on the coinage of Mark Antony and Augustus. This leads her to suggest, in Chapter 17, that the distinctive Roman hairstyle of the *nodus*, pioneered by Augustus' sister Octavia and worn by his wife Livia and daughter Julia, was a response to the *uraeus* (rearing cobra) on the headdress of Ptolemaic queens and princesses. Chapter 18 explores the relationship of Livia's iconography to that of Cleopatra in the context of their successive roles as Queen of Egypt. A final chapter examines the diffusion of a 'Cleopatran' iconography, on display in the Porticoes of Octavia and Livia and the funerary monuments of their domestic slaves and freedmen, beyond the *domus Augusta*. The book concludes with notes, annotated bibliography, illustration credits, and index.

Beautifully produced and richly illustrated, the volume illuminates our understanding of the visual language of Augustan Rome on every page. In its clarity of exposition and thoroughness of presentation, *Cleopatra and Rome* will be of interest to specialists and non-specialists alike.

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William E. Wallace. *Michelangelo: The Artist, the Man, and His Times*. New York: Cambridge University Press, 2009. Pp. Xvi, 401 + 10 colour plates. \$30. ISBN 978-0-521-11199-7 (hardbound).

A welcome addition to the field, Wallace's biography of Michelangelo the aristocrat, an industrious entrepreneur driven to raise his minor patrician family to a more elevated station, serves as an essential complement to more recent scholarship on the artist's religious identity and connections to Catholic reform-minded intellectuals of the 1530s and 1540s (one thinks of Antonio Forcellino's 2005 biography, *Michelangelo. Una vita inquieta* and, more recently, Maria Forcellino's *Michelangelo, Vittoria Colonna e gli "spirituali"* 2009).

Focusing on the artist's family and domestic life as well as on his work relationships and attachment to his public persona, Wallace reveals, through a just balance of narrative and analysis, factual presentation and hypothetical reconstruction, the profile of an artist who, though solitary, was rarely alone. Drawing on the direct and indirect correspondence of Michelangelo, as well as his contracts, *ricordi*, and poetry, Wallace demystifies those aspects of the artist's life and creative pro-