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-

duction that received a more hagiographical than verisimilar treatment in the respective biographies by Vasari and Condivi, not to mention Romantic scholarship – a feat Wallace accomplishes through recourse to insights of an historical nature: how relations functioned in Premodern Italy; how a patrician would have navigated the realities of a patronage-based society.

The book is divided into two parts and sixteen chapters, three of which constitute works of historical fiction rather than biography proper, as Wallace indicates in his “Note to the Reader.” The first part comprises eight chapters and presents the vicissitudes of Michelangelo’s life up to his definitive move to Rome in 1534. The second part, also comprising eight chapters, traces the main events, concerns and relationships of Michelangelo’s life from his final departure from Florence in 1534 to the artist’s posthumous return to the city on 11 March 1564.

The biography opens with a fictive re-creation of the young artist’s arrival in Rome in 1496: Wallace imagines what the artist would have seen and heard, and how he might have felt. Weaving facts with fiction, Wallace communicates the world of late-fifteenth century Italy as it could well have been experienced by the artist. The following chapter treats, in moderate detail, the Buonarroti/Simoni family history, including its distant connection to the Medici, and provides an overview of the culture and social dynamics of the Medici circle and of Michelangelo’s plausible education within that context.

Chapters three through six, and chapter eight, collectively chart Michelangelo’s evolution as an artist, chronicling his rise to prominence in Florence, through his residency in Rome from 1508-1516, to the final Florentine phase from 1525-1534. In this first half of his voluminous biography, Wallace provides a presentation and brief analysis of the major artistic works of the period, as well as reviewing the artist’s relationships with his various early patrons, and popes Julius II, Leo X, and Clement VII. A similar stance characterizes the author’s approach in the second half of the work.

Wallace is at his creative best in Chapter 7, where he details a plausible week in the life of Michelangelo from 24-30 July 1525 while the artist worked simultaneously on San Lorenzo, the Medici Chapel and the Laurentian Library. Carefully depicting Michelangelo’s projects and their scope, Wallace reveals that with over 100 stoneworkers on the site of San Lorenzo, Michelangelo acted not only as artist and craftsman, but also as building foreman and businessman, arranging the coordinated activity of workers and material: a much more active and extroverted social existence than is commonly recalled or imagined. This portrait of the artist is further developed throughout the remainder of the work, which is structured on Michelangelo’s active role as papal architect.

Chapters nine through eleven describe Michelangelo’s life in Rome from 1534 to 1549, focusing on the patronage of Pope Paul III (Alessandro Farnese), the artist’s epistolary relationship with his nephew, and Michelangelo’s connection to the Florentine ex-patriot community in Rome. Wallace grants particular attention to the artist’s foray into poetry. In doing so, he operates on the premise that Michelangelo actively pursued the preparatory phases for a 1546 publication of his poetic verse—a position that has recently been challenged by Antonio Corsaro,

but a theory that supports the view of Michelangelo as a minor patrician artist with aristocratic pretensions.

In the subsequent four chapters, Wallace relates the artist's professional gains and accomplishments, as well as the personal losses Michelangelo sustained during the protracted twilight phase of his earthly journey. Wallace details the genius's relations with friends, assistants and other artists to whom he had shown kindness, highlighting Michelangelo's more generous and charitable acts in these later years, specifically with respect to his former assistant Urbino's widow, Cornelia Colonelli. The biography concludes with a brief creative narrative of Michelangelo's return by carter to Florence to be buried.

With *Michelangelo: The Artist, the Man, and His Times*, Wallace successfully remedies what he rightly considers an important gap in Michelangelo studies: "the tale of Michelangelo the artistic genius has been told many times, the tale of his social ambitions scarcely at all" (5). Though seldom recounted, the story of the artist's financial and social ambitions has been impressively and thoroughly examined. In elaborating his biography, Wallace builds on the earlier scholarship of Rab Hatfield in *The Wealth of Michelangelo* (2002); Hatfield's ultimate conclusion that Michelangelo was "a patrician among artists and an artist among patricians" constitutes the very thesis Wallace's biography endeavours to substantiate (234).

Though his portrait of the artist echoes Hatfield's political, economic and social profile of Michelangelo, Wallace provides not only a more comprehensive treatment of the artist's life and relations, but a more optimistic view of the circumpect, obsessively abstemious and miserly man, whom Hatfield additionally characterized as resentful and avaricious. It is perhaps in response to this negative assessment of Michelangelo's character that, in presenting the artist and his family relations, Wallace emphasizes the moments of tenderness and charity, and that when detailing Michelangelo's efforts to arrange a suitable marriage for his nephew Lionardo, Wallace takes care to note that while appearances and honour were important to the aspiring noble, the artist did not necessarily value money over human qualities (such as a prospective bride's goodness, which he deemed more important than the size of her dowry).

With a compassionately critical eye and a distinct voice, Wallace has gently plucked Michelangelo from the realm of the legendary and re-introduced him into the social and cultural fabric of Premodern Italy. He has done this without stripping the artist of his mystery and aura of greatness, nor denying those archetypal qualities of Michelangelo and his works that primed the myth-making pump of his earliest biographers. A noteworthy accomplishment, this book promises to be both avidly and widely read.

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