and interests and the care with which the essays have been prepared make this collection a very promising resource for scholars interested in the reception of Ovid.

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Margaret A. Gallucci and Paolo L. Rossi, eds. *Benvenuto Cellini: Sculptor, Goldsmith, Writer*. Cambridge: Cambridge University Press, 2004. xvi, 240 pp., 36 ill. ISBN 0-5218-11661-0. US \$80

This collection of essays is dedicated to the Italian Renaissance artist and autobiographer Benvenuto Cellini (1500-71). It approaches Cellini's multifarious works from new perspectives, and includes anecdotes from the artist's life that no doubt cemented his reputation as a proud and passionate individual. The volume opens with an introduction by the editors themselves, followed by nine essays, and is divided into five parts: the first examines Cellini's relations with his patrons and rival artists, especially at the Medici court; the second sheds light on his technical skills in goldsmithery and jewellery; the third discusses writing and iconography as they were conceptualized by Cellini; the fourth part offers an account of the history of the manuscript tradition and publication of Cellini's *Trattati*; and, in the fifth, Cellini makes a comeback as a modern hero in American popular culture. There are eight colour plates to complement the essays as well as 36 black-and-white illustrations.

Despite their divergence in topics, the essays selected by Gallucci and Rossi are united in their conviction that Cellini was a prominent figure of the Italian Renaissance. The book boasts multidisciplinary perspectives that create a cohesive work laying bare Cellini's efforts to refashion himself "as a unique creative talent" (1). The interdisciplinary nature of the volume is, in fact, a primary concern for Gallucci and Rossi who did not wish to compile a book that examines Cellini's art and writings as separate entities. To reflect such a rationale, the articles are arranged by "medium and milieu" (1).

The first part begins with Jane Tylus's *Cellini, Michelangelo, and the Myth of Inimitability*, in which the author shows how Cellini attempted to elevate his status as a pure and inimitable creative force. The artist claimed to be the sole successor to Michelangelo, while simultaneously demoting his predecessor to a state of *imitability*. In particular, Cellini emphasised his "fatiche" and flexibility in his artwork in order to achieve superior status as an artist in late Renaissance Italy. The following essay, *Drawing the Line*, by Patricia Reilly, picks up the theme of Cellini's strategies to underscore, yet again, his superiority as an artist. Reilly analyses Cellini's written invectives directed toward two rival artists, Alessandro Allori and Giorgio Vasari, both of whom Cellini accused as being frauds and turncoats in order to become members of the prestigious *Accademia Fiorentina*.

Michael Cole's essay *Universality, Professionalism, and the Workshop* opens the book's second part, which is a closer examination of the sources, designs, functions, and circumstances of both Cellini's artistic and literary productions. Cole deconstructs the image of Cellini as a sculptor in Florence by examining written

records which disprove the notion of universality that is sometimes attributed to Cellini's sculptures. Marina Belozerskaya takes us to the court of King Francis I in Paris where the artist was commissioned by the King himself to produce a gold and enamel saltcellar. An elaborate piece of art in the Mannerist style, the saltcellar, as Belozerskaya argues, more accurately symbolized the King's ambitions to control political and economic policies in the international spice trade from the East. Philip Attwood studies Cellini's under-appreciated production of coins and medals, and recognizes the artist as one of the most talented medal and coin artists of his time. Cellini drew inspiration from ancient sources to create beautiful and original designs for his coins and medals.

The third part investigates the notion of iconography as it was conceptualized by Cellini himself in some of his major works. Gwendolyn Trottein, in *Cellini as Iconographer*, uses the traditional principle that words must precede an image as a point of departure in order to demonstrate how Cellini practised and urged the opposite approach in his goldsmithery and sculpture, in particular in the bronze *Perseus* statue. Specifically, the Italian Renaissance artist relied on aestheticism, not words, to explain meaning in his art. It is not until he begins to write his autobiography, *Vita*, that Cellini reveals the meaning behind his artwork. Victoria Gardner Coates, on the other hand, examines the same theme in the *Bust of Cosimo I* and in *Vita*, and sheds light on Cellini's technical skills as well as his creative method as they are manifested in both works. The *Bust* and *Vita* used prototypes that were meant to heroicise Cellini, as well as Cosimo I, and to shape Cellini's reputation for posterity.

"*Parrem Uno, e Pur Saremo Dua*" by Paolo Rossi comprises the fourth part of the book. This essay is an account of the manuscript history of the *Trattati*, and interprets two main versions of the *Trattati*: a manuscript from 1565 and a printed edition from 1568 (1569). The former version was dedicated to Prince Francesco de' Medici while the latter to Cardinal Ferdinando de' Medici. As Rossi demonstrates, both versions reveal new strategies employed by Cellini in order to receive the patronage of the two new Medici leaders.

In the short concluding section, Margaret Gallucci explores the popularity of Cellini in American popular culture in *Benvenuto Cellini as Pop Icon*. Gallucci's essay examines the myth of Cellini, as both an artist and hero of the Italian Renaissance, in American film and Broadway productions.

This is a book of well-written essays that boast appealing and stimulating topics on a major figure of the late Italian Renaissance. What is perhaps most commendable about this volume is the way in which each essayist cuts across disciplinary boundaries, much in the same way that Cellini himself did. While I would not recommend this book for scholars who wish to gain an initial background on Cellini, I would suggest this reading to more seasoned scholars who crave fresh and pragmatic approaches to understanding a Renaissance personality who is often exaggeratedly romanticised.

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