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BOOKS and REVIEWS

Michelangelo The Florentine
By Sidney Alexander. 460 pp. New York. Random House. \$4.95.
Reviewed by SALLY PARSONS

How flattering it must be at the age of twenty-nine to have the world at your feet, to be acknowledged without peer in the field of sculpture and to have commissions flowing in from Flanders, France and numerous Italian cities.

Thus it was with Michelangelo Buonarroti, titan of the Renaissance. Mr. Alexander presents a vivid portrait of the young artist such as an exceptional creative being endowed with the insatiable desire to produce the essence of mankind in stone and on canvas, and as an ordinary human being imbued with the many imperfections of humanity. Michel emerges as a fascinating personality—powerful, rugged, cowardly in the face of physical violence, egotistical in regard to his own work, loyal to family, unmindful of his own physical appearance, and often boorish and sarcastic as a means of keeping the world at a distance.

FROM THE TIME Michel was apprenticed to the Ghirlandajo's workshop at the age of thirteen after having convinced a reluctant accountant father that he wanted to be an artist, he progressed very rapidly.

He spent two glorious years studying sculpture at a school in the Medici gardens, and so impressed Lorenzo the Magnificent that his great man treated him as one of his own sons.

Upon Lorenzo's death the austere political climate of Florence became unfavorable to artistic endeavors. The Dominican friar, Savonarola, lashed out in fiery sermons against the corruptness of the church and the sinfulness of depicting holy images in artistic forms.

MICHEL FLED briefly to Venice and Bologna and finally to Rome at the bidding of Cardinal Riario who was impressed by a "Cupid" Michel had executed in imitation of an antique.

His five years in Rome were instrumental to his development, for there he received commissions from the Roman nobleman, Jacopo Gallo, for a "Cupid" and a "Bacchus" and from the French Cardinal Jean Kere.

MR. ALEXANDER writes beautifully using the full range of the English language to enliven his portrait of the artist and of the lusty life of Renaissance Italy. The pages swarm with the giants of the period—the evil Gherardo, the Medici, Machiavelli, Leonardo da Vinci and Botticelli.

It is somewhat regrettable that the author focuses so long upon the story of Andrea and the Jews instead of moving along more swiftly with the life of his hero. Although the lengthy subplot is not without interest, it is very frustrating at the end of a book to be left in the middle of an artist's life.

PLEASE DON'T Eat the Daisies
By Jean Kerr. 187 pp. New York. Doubleday. \$3.50.
Reviewed by BETE GILLESPIE

The same things happen to you and me in Birmingham that happen to Jean Kerr in her eastern suburb. The difference—we're exasperated—she's happy.

Jean Kerr makes capital of children's incessant questions, sub-

Animal Legends
By Maurice Burton. 318 pp. New York. Coward-McCann. \$4.95.
Reviewed by LOUISE RENFREW

Have you heard the legend that a fox will take a handful of wool or grass in his mouth, slowly back into a stream until the water is right up to his nostrils, hold his breath and submerge for a second or two until the parasites in his

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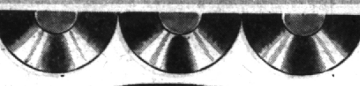
All these NEW people, the oldsters sniff
As forty families move in.
All these new PEOPLE, the shopkeepers say
With a broad and happy grin.

—Frances Emery

Dr. Burton, in the light of today's and original approach to nature extensive knowledge of fauna, study—good for both general and reference reading, with appeal to both the young and the old inquirer. The author has given a fresh insight.

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- Mendelssohn: A Midsummer Night's Dream. Schubert; Rosamunde, Op. 26—E. van Beinum.
- Brahms: Concerto #2 B Flat Maj. Backhaus.
- Tchaikovsky: Capriccio Italian. Theme and Variations—Suite No. 13. Schuricht.
- Massenet: Le Cid—Ballet Music. Meyerbeer: Les Patineurs—Ballet. Robert Irving.
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- Ravel: Daphnis Et Chloe—Complete. Ansermet.
- Rimsky-Korsakov: Capriccio Espagnol, Op. 34; Le Coq D'Or—Suite. Ansermet.
- French Orchestral Music. Ansermet. Saint-Saens: Chabrier; Ravel.
- Handel: (arr. Harry): The Royal Fireworks—Suite; The Water Music—Suite. E. van Beinum.
- Lalo: Symphonie Espagnole Camille Beinum.
- Brahms: Hungarian Dances. Dvorak: Slavonic Dances. Schmidt.
- Wagner: Tannhauser—The Flying Dutchman; Die Walkure. Knappertsbusch.
- Sibelius: Sym. No. 2 D. Major. Collins.
- Delibes: Sylvia and Coppelia Ballets. Desormiere.
- Brahms: Piano Con. #1. Curzon. Van Beinum.
- Brahms: Symphony No. 2 in D Major. Schuricht.
- Adam: Giselle. Complete Ballet. Bizarreu.
- Beethoven: Piano Concerto No. 3 in E Flat Major "Emperor". Backhaus. J. Strauss: Graduation Ball.
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- Holst: The Planets. Sargent.
- Haydn: Sym. No. 100 "Military"; Sym. No. 102 in E Flat. Solti.
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- Asher Overtures. Wolf.
- Rimsky-Korsakov: Scheherazade. Ansermet.
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- Mozart: Sym. No. 40 in G Minor. Munchinger. Sym. No. 33 in B Flat.
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- Berlioz: Famous Overtures. Wolff.
- Beethoven: Leonore Overtures Nos. 1, 2, 3. Beethoven: Fidelio Overture. Krauss.
- Mozart: Eine Kleine Nachtmusik; Divertimento in D. Munchinger.
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- Schumann: Piano Concerto in A Minor. Webert; Konzertstück. Gulda.
- Dvorak: Symphony No. 5 in E Minor "New World". Kubelik.
- Brahms: Symphony No. 1 in C Minor. Krips.
- Paganini-Kreutzer: Violin Concerto. Saint-Saens: Violin Concerto No. 3 in B Minor. Campoli.
- Tchaikovsky: Symphony No. 6 in B Minor. (Pathétique). Ansermet.
- Rimsky-Korsakov: Russian Easter Overture. Rimsky-Korsakov: Tsar Sultun; May Night Overture. Ansermet.
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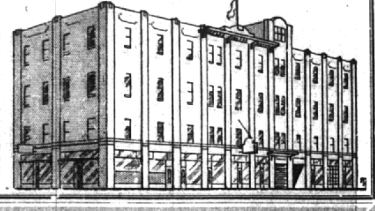
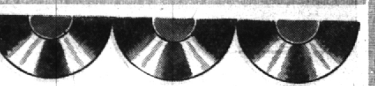
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