urally, politically, and territorially. The first generation of Lithuanian statesmen in 1918 had to reimagine Lithuania from scratch.

The reimagining of Lithuania according to Senn began during the second half of the nineteenth century. It coincided with a general awakening of the so-called non-historical peoples, those who did not have statehood as a basis of unity and those who wanted to get out from under the imperial powers of Europe. The first major landmark in the development of the Lithuanian consciousness, according to Senn, was the publication of newspaper Auszra (Dawn) in the 1880s.

The volume consists of six essays. Two of the authors Alfonsas Eidintas and Vytautas Ėlyys, hail from Lithuania, are Soviet educated but have retooled themselves to serve the liberated Lithuanian state. The third, Alfred Senn, who wrote the introduction and conclusion, is Professor of History at the University of Wisconsin.

Chronologically, the six essays cover Lithuania's history from World War I to 1991, from Lithuania's first to its second democratic republic. The first two chapters, entitled "Restoration of the State," and "The Nation Creates the State" cover Lithuania's internal affairs from World War I to the 1926 coup d'état, when the parliament was snuffed out. Chapter 3, "The Return of Lithuania to the European Stage," covers the diplomatic activities from the end of World War I through the 1920s. Chapter 4, "The Presidential Republic," covers the attainments and tribulations of Lithuania during the Antanas Smetonas rule from 1926 to 1940. Chapter 5, "The Era of Ultimatums," returns to foreign policy, explicating the various pressures that Lithuania had to undergo during the thirties. The final chapter, "Ultimatums, the President, and the Public," covers the final years of the presidential republic.

One interested in the reconstituted modern Lithuania could not do better than to consult this volume. The work is well footnoted and has a valuable index.

Andrew Ezergailis


Put succinctly, Schulz's recent publication exemplifies the painstaking, exhaustive, and protracted research involved in ascertaining the relationship between artistic developments in Eastern and Western Europe. Focusing on the career of the renaissance sculptor Giammaria Mosca, active in Italy until 1529 and then in Poland until his death in 1574, Anne Markham Schulz attempts "to understand what happened to Mosca's art in Poland." Her goal is to show how Mosca's "emigration from a major center to a very distant outpost in the production of Italian sculpture affects his art," and, thereby to contribute to "the study of the relationship of center to periphery and the migration of ideas and ideas across geographical boundaries." This onerous task demands a synthetic review of the sculptor's entire oeuvre, the study of which, until the publication of Schulz's book, was invariably bisected into his early works in Italy and
his later commissions in Poland. It also necessitates the reevaluation, careful determina-
tion, and definition of the two phases of Mosca’s career. Schulz proceeds by identifying the characteristic traits of Mosca’s art on the basis of Italian works securely attributed to him, and then, relying on stylistic analysis and, when available, written documentation, credits additional works or parts of them to the artist. To acquire the expertise needed for this undertaking, the author spent ten years reading every publi-
cation on Mosca (whether written by East- or West-European scholars, and regardless of language), studying all published and unpublished archival documents, and examining each work of art firsthand. As a result, new black-and-white photographs of all works associated with Mosca form part of the second volume of plates, and the appendices include the full text of every known document on the sculptor, as well as an exhaustive catalogue of works assigned by the author to Mosca or his shop. Much of the research was carried out in Poland, Lithuania, and Ukraine, and was begun when these countries were still under Communist sway; political, cultural, and linguistic barriers, in addition to those normally associated with research, had to be overcome.

The beginning half of the first volume is dedicated to Giammaria Mosca’s Italian period. The sculptor, born between 1495 and 1499, grew up in Padua where at an early age he was apprenticed to the sculptor Giovanni Minello and later to Bartolomeo di Giacomo Mantello. Mosca’s earliest independent work is a bronze relief of the Decollation of the Baptist dated to 1516. He is best known for his work on the Altar of Saint Roch in Venice, for his relief of the Miracle of the Goblet in the Cappella del Santo, and for a series of small classicizing reliefs. On the basis of stylistic analysis, Schultz reattributes to Mosca some of the small classicizing reliefs that had previously been attributed to Antonio Lombardo, a leading Venetian Renaissance sculptor, who, along with his brother Tullio, contributed to the revival of the classicizing style in the Veneto. The “multiplicity of versions” of the small classicizing reliefs causes the author to conclude that “Mosca was the first sculptor in the Veneto to produce a large body of works in marble destined for a private domestic setting.” Accordingly, the author argues that it was the reliefs designed by Mosca that “chiefly, if not exclusively,” were reproduced. Such claims, however, rely on the subjective tool of stylistic analy-
sis and are bound to be debated and modified. Similarly, Schulz’s identification of Mosaca as “the first of the Venetian anticlassicists” is open to interpretation.

The second half of the first volume considers Mosca’s career in Poland. Mosca is last documented in Italy in 1529 and is recorded as working for the Polish royal fam-
ily in 1532. While connections between Poland and Italy had existed since the late fourteenth and early fifteenth century, the arrival of Italians in Poland increased fol-
lowing the marriage of King Zygmunt I to Bona Sforza of Bari in 1518. In the six-
teenth century, sons of Polish nobility frequently sought a period of study in Italian universities, and Polish students and intellectuals associated with the university in Padua may have provided the channel for Mosca’s invitation to Kraków. Exchanges be-
tween Poland and Italy contributed to the appreciation for things Italian in Poland, which, in turn, assured the successful employment of immigrant Italian artists. Schulz postulates that Mosca was summoned to Poland to serve as sculptor to King Zygmunt I, although the first document that recognizes him as servitor regis dates to 1553. Whatever the precise reason for Mosca’s departure from Italy, once in Poland, Mo-