

glass produced or imported into Europe in the period, their appearance, distribution and manner of production. While some of this material is broadly introductory, other chapters, such as Karl Hans Wedepohl's chemical analyses of glasses from the period c.300 to c.1550, will be of interest to specialists. Especially effective is William Gudenrath's discussion of glass-making techniques, which offers a convincing technical explanation for the introduction of 'kicks' (upward-pointing dents in the bottom of glass vessels) into many beakers made during the period. According to Gudenrath, this technique greatly improved the chances of successfully annealing a glass vessel without breakage.

Most of the book is taken up by the illustrated catalogue, and most of the objects come from the Corning's permanent collections, so that the book acts as a convenient summary of the types of glass in the Museum's holdings. Lacunae are filled with loans, predominantly from German collections. Both in the catalogue and in David Whitehouse's introduction, the much-debated Hedwig glasses (cut-glass beakers with a pronounced Islamic influence) are accorded a special place. Whitehouse favours the standard view that these glasses originated in Sicily, probably using raw glass imported from the Levant. It is a shame that the authors were unable to refer to Timothy Husband's recent reassessment of the same group of objects, which he places instead in a central European context of production (T. Husband: 'The Asseburg-Hedwig Glass Re-emerges', in E. Staudinger Lane *et al.*, eds.: *The Four Modes of Seeing. Approaches to Medieval Imagery in Honor of Madeline Harrison Caviness*, Farnham 2009, pp.44–62). The inclusion of several pieces of glass-distilling apparatus (a cucurbit and two alembics) is valuable in emphasising the role played by glass in scientific developments during the period. The decision to extend the range of material with an epilogue looking at the Renaissance seems driven more by the desire to include spectacular objects in the exhibition than to make a particular scholarly or curatorial point. But overall, this is a valuable summary of what we currently know of medieval glass production in Europe.

GLYN DAVIES

Il disegno incompiuto. La politica artistica di Francesco II Sforza e di Massimiliano Stampa. By Rossana Sacchi. 2 vols., 782 pp. incl. 123 b. & w. ills. (Lettere Economia Diritto, Milan, 2005), €68. ISBN 978-88-7916-292-6.

This book is a tour de force of high-powered research: Rossana Sacchi combines a great knowledge of the jewellery, liturgical objects, miniatures, painting, sculpture and tapestries of the Lombard cinquecento with exceptional archival virtuosity. She presents innumerable discoveries relating to artefacts, artists and buildings of all types in the era of Francesco II Sforza and Massimiliano Stampa, interspersed with brilliant stylistic summaries and subtle analyses of the many inventories she has discovered. The whole is greater than the sum of the many parts because the author ties everything together against a rich background of diplomacy and politics.

In the first section, Sacchi analyses all aspects of the cultural world of Francesco II Sforza (d.1535). His taste emerges as backward-looking, privileging sacred rather than profane art, and creating no *studioli*, great fresco cycles or courtly art. Although Duke *de iure*, Francesco avoided lavishing his slender resources on the Visconti-Sforza monuments favoured by Ludovico il Moro, but like him, wanted fast results; he loved jewels and precious materials, but, like Ludovico, was not much interested in antique objects. He neglected the old court centres and villas and did not try to create *nymphaea* or museums but concentrated above all on the cathedral at Vigevano and its contents. Sacchi discusses all the recorded portraits of Francesco, especially the lost Titian probably painted when the Duke visited Venice in 1530. Projects to spruce up the Castello Sforzesco, including those of Sanmichele and the homesick Leonbruno, are examined, as well as the history of the Cancelleria vecchia in Roma. Francesco

redecorated S. Maria delle Grazie at Soncino, later the mausoleum church of the Stampa, using the provincial painters Francesco Scanzi, Bernardo Carminati, and later the young Giulio Campi. He tightly controlled all aspects of the reconstruction and decoration of the Duomo at Vigevano, which started from the east end and was still not finished in the sixteenth century; Cristoforo Lombardo was evidently in conflict with Antonio Lonate over the design, and Sacchi shows that the undocumented wooden model of the cathedral should be re-examined. The painters summoned, Cesare Magni, Gaudenzio di Ferrara and Bernardino Gatti, are thoroughly discussed and it emerges that Francesco never favoured exponents of Leonardismo, such as Giampetrino and Bernardino Luini, and that he avoided Bambaiesque classicism and central Italian Mannerism.

The second section concerns Massimiliano Stampa, hated by recent historians for handing the Castello Sforzesco to the Emperor Charles V in 1536 (what option did he have?). His patronage and that of his family are analysed in detail. Massimiliano's properties included the rich agricultural holdings at Cusago, Montecastello Alessandrino, Gaggiano, Soncino and his great palace in Milan. The career of the presiding architect for the family and for much else in cinquecento Lombardy, Cristoforo Lombardo, is fully explored and the dating of the palace in Milan securely established as well as what can be inferred about its contents.

Throughout the book masses of new information is presented on innumerable artists, diplomatic and artistic go-betweens, miniaturists, painters and sculptors: penetrating archival work reconfigures the activities of Nicolò da Appiano, Andrea da Corbetta, Giulio da Oggione (with C. Lombardo), responsible for the Stampa tomb at Soncino, which looks as though it was put together out of two separate elements and needs further study. Newly discovered inventories are used to define the taste and patronage of Alessandro Bentivoglio, Giovanni da Tolentino, the Atellani, Giovanni Figino and Folco Spinelli, whose rich collection included a mass of metal statues, medals and gems.

There are very rare lapses in Latin (the inscriptions on pp.72, 226–27, 372 and 465 should have been explained). The inscription on the Tomb of Andrea Alciati, ANDROS DIKAIUO KARPOS, OUK APOLLUTAI (fig.97), if that is the right order in which to read it, would be a Menandrian iambic trimeter (I thank Michael Reeve for this observation), although here the comma should be deleted. The author generally avoids detailed architectural analysis, although her control of the relevant documentation is extraordinary and all other artefacts are handled with absolute competence; for example, the Gaudenzio drawing of a *tiburio* (fig.32) is surely octagonal not hexagonal, so too the *tiburio* of the Duomo in Vigevano. Many of the small decorative forms plus the split-tympanum on the *Pace* of Francesco II (Vigevano Cathedral) are already present at S. Maria presso S. Satiro, Milan, in the 1480s, and Cleofas de Donati's ivory crozier includes a cupola on balusters like that used for the sacristies of the wooden model of Pavia Cathedral – all confirming Sacchi's view of Francesco and his artists' retrogressive taste.

This book is an extraordinary achievement and the range of the author's skills and sheer determination in digging out document after document from the hardest of the *fondi* of the Archivio di Stato di Milano, the *notarile*, makes it superior to any other written in recent decades about Lombard painting, sculpture and what used to be called the minor arts.

RICHARD SCHOFIELD

Ceramika Rafaela. Majolika 'istoriato' ze zbiorów polskich/Raphael's Ware. 'Istoriato' Maiolica from Polish Collections. By Ewa Katarzyna Świątlicka. 270 pp. incl. 164 col. + 51 b. & w. ills. (National Museum, Warsaw, 2010), \$95. ISBN 978-83-7100-818-4.

This well-produced book, in Polish and English, is the catalogue of an exhibition held at the National Museum, Warsaw (9th March to 16th May 2009),

showing sixty-six pieces of sixteenth-century *istoriato* maiolica. The works shown were drawn from the National Museum collections of Warsaw, Krakow and Wroclow, and also from the Czartoryski Foundation and Wawel Castle collections in Krakow, and from other museums and a private collection in Poland.

The editor and main author is Katarzyna Świątlicka, curator at the National Museum, Warsaw. She has chosen a thematic approach, with sections on biblical subjects, Ovid and mythology, and ancient history. The catalogue (as did the exhibition) also includes prints and illustrated books and, with Świątlicka's introductory essays, provides a conspectus and contextualisation of High Renaissance and later *istoriato* and its links, here diligently traced, to the graphic arts of the Renaissance and other art forms. The thematic approach allows her to include a number of reproductions and outright fakes, always useful to have accurately catalogued, as here (although to judge from the photograph, it looks both to this reviewer and to John Mallet as if no.56 may be perfectly authentic, rather than nineteenth-century as here described).

This is an admirable publication, produced in a short time and under considerable practical difficulties, bibliographical and otherwise. Being limited to *istoriato* it does not wholly supersede the previous Polish



76. *A storm prevents Xerxes' troops from plundering the Temple of Apollo at Delphi*, by Francesco Xanto Avelli. 1536. Maiolica panel, 30 by 28 cm. (National Museum, Warsaw).

publications often hard to find outside Poland, but as well as providing for Polish readers an excellent introduction to *istoriato* maiolica as a vivid and revealing form of Renaissance art, it makes available to scholars the most important part of the Polish maiolica collections. Included are some Urbino objects of prime importance, including Nicola da Urbino's large *Camillus saving Rome*, from the armorial set made about 1533 for Federico Gonzaga, Duke of Mantua, and his wife, Margherita Paleologo, and two panels from Francesco Xanto Avelli's ambitious Persian War series of 1536 (Fig.76). Faenza is less well represented than Urbino and Venice, but the famous dish from the Czartoryski Foundation, painted with a baker at his oven by the Caricature Painter, made in Faenza about 1510, is here shown to have been inserted into a grotesque-painted border that did not belong to it, before it was published by Darcel and Delange in 1869.

The public and private collecting of maiolica in Poland is part of the same nineteenth- and twentieth-century European story as the collections in Germany, Prague, Vienna and Budapest. This publication marks a welcome engagement of Poland with the mainstream of international scholarship in the subject.

TIMOTHY WILSON