SUSANNAH RUTHERGLEN  
'Resplendent Brushes': Giovanni Bellini's 'Resurrection' Altarpiece for San Michele di Murano, Venice

ALISON LUCHS  
Titian, Friendship, and the Vienna 'Ecce Homo' for Giovanni d'Anna

PATRICIA FORTINI BROWN  
Vain Legislation against 'vana ostentazione': Sumptuary Laws in the Venetian Dominion

SARAH BLAKE McHAM  
Voids Matter: Donatello’s 'Lamentation'

CLAUDIA KRYZA-GERSCH  
Confusing Signatures on Bronzes: Sculptor and Castor in Renaissance Venice

JoAnne G. BERNSTEIN  
Medea Colleoni: A Renaissance Tomb of Her Own by G. A. Amadeo

SHELLEY E. ZURAW  
An Axis for Quattrocento Tomb Design: From Florence to Venice, Naples, and Rome

JACK FREIBERG  
Bramante’s Portrait Medal: Classical Hero/Christian Architect

BRONWEN WILSON  
The Itinerant Artist and the Islamic Urban Prospect: Guillaume-Joseph Grélot’s Self-Portraits in Ambrosio Bembo’s 'Travel Journal'

EMILY PEGUES  
Jan Borreman’s Wooden Models for Bronze Sculpture: A Documentary Reconstruc-
THERESA FLANIGAN
Women’s Speech in the Tornabuoni Chapel

STEFANIA PASTI
Committenza e iconografia nella Pala Fugger di Giulio Romano

MARCELIN FABIAŃSKI
The Beginnings of Woodcut Portrait in Poland. The Images of King Sigismund I against their Literary Background

JAMIE MULHERRON
Raphael, Michelangelo and Heliodorus: Intermutations on the 'figura serpentinata'

CHARLES BURROUGHS
Botticelli's Stone: Giorgio Vasari, Telling Stories, and the Power of Matter (pp. 297–325)

For abstracts see:
http://artibusethistoriae.org/issue76.html

To order or subscribe please contact:

IRSA
Artibus et Historiae
Plac Matejki 7/8
PL-31-157 KRAKOW
POLAND

tel. (+48) 12 421 90 30

irsa@irsa.com.pl
www.artibusethistoriae.org

REFERENCE: