

CONTENTS

<i>Acknowledgments</i>	page ix
<i>Contributors</i>	xi
<i>Introduction: Making and Unmaking Sculpture in Fifteenth-Century Italy</i>	1
~ Amy R. Bloch and Daniel M. Zolli	
PART I SURFACE EFFECTS: COLOR, LUSTER, AND ANIMATION	39
CHAPTER 1	
<i>The Color White in Fifteenth-Century Tuscan Sculpture</i>	41
~ Una Roman D’Elia	
CHAPTER 2	
<i>The Colors of Monochrome Sculpture</i>	64
~ Frank Fehrenbach	
CHAPTER 3	
<i>New Light on Luca della Robbia’s Glazes</i>	83
~ Catherine Kupiec	

vi ∞ CONTENTS

PART II SCULPTURAL BODIES: CREATED,
 DESTROYED, AND RE-ENCHANTED 99

CHAPTER 4

*Donatello, Alberti, and the Freestanding Statue in
 Fifteenth-Century Florence* 101

~ Peter Jonathan Bell

CHAPTER 5

*Francesco di Valdambrino's Wood Sculpture at the High
 Altar of Siena Cathedral* 118

~ Ashley Elston

CHAPTER 6

Sculptural Transformations in Quattrocento Italy 134

~ Megan Holmes

PART III SCULPTURAL NORMS, MADE AND
 UNMADE 153

CHAPTER 7

*The Body, Space, and Narrative in Central and Northern
 Italian Sculpture: Donatello, Jacopo della Quercia, and
 Ghiberti in Comparison* 155

~ David J. Drogin

CHAPTER 8

*Rethinking Style in Fifteenth-Century Italian Sculpture:
 The Curious Case of Filarete* 185

~ Robert Glass

CHAPTER 9

Bellano's Invention at the Santo 203

~ Sarah Blake McHam

PART IV SCULPTURE AS PERFORMANCE 219

CHAPTER 10

- Sculpture and Sacrifice: Abraham and Isaac by Donatello
 and Nanni di Bartolo* 221
 ~ Adrian Randolph

CHAPTER 11

- Illuminated Sculpture and Visionary Experience at the
 Cardinal of Portugal Chapel in Florence* 239
 ~ Morgan Ng

CHAPTER 12

- Tullio Lombardo, Antonio Rizzo, and Sculptural Audacity
 in Renaissance Venice* 259
 ~ Lorenzo G. Buonanno

PART V SCULPTURE IN THE EXPANDED FIELD 281

CHAPTER 13

- Stucco as Substrate and Surface in Quattrocento Florence
 (and Beyond)* 283
 ~ Yvonne Elet

CHAPTER 14

- The Punch Marks on Ghiberti's Gates of Paradise:
 An Intersection of Economy and Ritual* 314
 ~ Lauren Jacobi

CHAPTER 15

- Relief Effects in Donatello and Mantegna* 327
 ~ Henrike Christiane Lange

CHAPTER 16

- Candelabra-Columns and the Lombard Architecture
 of Sculptural Assemblage* 344
 ~ Michael J. Waters

viii ∩ CONTENTS

PART VI SCULPTURE AND HISTORY	367
CHAPTER 17	
<i>Jacopo della Quercia's Fonte Gaia: Water, History, and Poetry</i>	369
~ Amy R. Bloch	
CHAPTER 18	
<i>Virgil's Forge: The Afterlife of a Sculptural Legend in Aragonese Naples</i>	388
~ Daniel M. Zolli	
CHAPTER 19	
<i>Quattrocento Perspectives on the Historical Value of Sculpture</i>	416
~ Joost Keizer	
<i>Index</i>	433