Contents

Introduction Ashok Roy	ix
The 'Paliotto' by Guido da Siena from the Pinacoteca Nazionale, Siena Marco Ciatti, Roberto Bellucci, Camilla Fracassi, Cecilia Frosinini, Carlo Lalli, Linda Lucarelli and Luciano Sostegni	1
Painting on parchment and panel: an exploration of Pacino di Bonaguida's technique Yvonne Szafran, Carole Namowicz, Catherine Schmidt Patterson, Christine Sciacca, Karen Trentelman and Nancy Turner	8
Technical similarities between mural and panel paintings by Giovanni da Milano: Guidalotti-Rinuccini chapel, Santa Croce, Florence Fabrizio Bandini, Alberto Felici, Cecilia Frosinini, Mariarosa Lanfranchi and Paola Ilaria Mariotti	15
Neroccio's Virgin and Child with Saint Anthony Abbott and Saint Sigismund at the National Gallery of Art, Washington, DC Carol Christensen, Suzanne Quillen Lomax, Michael Palmer and Steve Wilcox	21
A new examination of Giovanni Bellini's 'Pesaro Altarpiece': recent findings and comparisons with other works by Bellini Gianluca Poldi and Giovanni Carlo Federico Villa	28
Examination of the <i>Uomini Illustri</i> : looking for the origins of the portraits in the Studiolo of the Ducal Palace of Urbino. Part I Michel Menu, Estelle Itié, Elisabeth Ravaud, Myriam Eveno, Elsa Lambert, Eric Laval, Ina Reiche, Rocco Mazzeo, Letizia Amadori, Irene Bonacini, Edith Joseph, Silvia Prati and Giorgia Sciutto	37
Examination of the <i>Uomini Illustri:</i> looking for the origins of the portraits in the Studiolo of the Ducal Palace of Urbino. Part II Rocco Mazzeo, Michel Menu, Letizia Amadori, Irene Bonacini, Estelle Itié, Myriam Eveno, Edith Joseph, Elsa Lambert, Eric Laval, Silvia Prati, Elisabeth Ravaud and Giorgia Sciutto	44
Michelangelo's 'Doni Tondo' investigated with non-invasive analytical techniques Ezio Buzzegoli and Roberto Bellucci	52
Granacci in The Metropolitan Museum of Art: aspects of evolving workshop practice Charlotte Hale, Julie Arslanoglu and Silvia A. Centeno	59

Leonardo da Vinci's <i>The Virgin and Child with Saint Anne</i> (Musée du Louvre, Paris): new infrared reflectography <i>Bruno Mottin</i>	65
Leonardo da Vinci's <i>Virgin of the Rocks</i> : technique and the context of restoration <i>Larry Keith, Ashok Roy and Rachel Morrison</i>	72
Observations on workshop practice in fifteenth-century Castile: the altarpiece from the cathedral at Ciudad Rodrigo by Fernando Gallego and his workshop Claire Barry	80
Studying the 'Graue Passion' by Hans Holbein the Elder Stephanie Dietz, Henning Autzen, Ursula Baumer, Patrick Dietemann, Irene Fiedler, Christoph Krekel, Anna Schönemann and Amelie Stange	89
Albrecht Altdorfer's Crucifixion (Museum of Fine Arts, Budapest) Mark Leonard, Carole Namowicz and Anne Woollett	95
Developments in the underdrawing and painting technique of the sixteenth-century Leiden School, in particular the workshops of Cornelis Engebrechtsz and Lucas van Leyden Esther van Duijn, Jan Piet Filedt Kok, Abbie Vandivere, Arie Wallert and Margreet Wolters	104
In search of the right colour: colour notations in a late sixteenth-century Dutch painting Friso Lammertse, Arie Wallert and Margreet Wolters	111
Caravaggio's underdrawing: a 'Quest for the Grail'? Roberto Bellucci, Cecilia Frosinini and Luca Pezzati	118
Multiplicity, authorship and chronology: an integrated evaluation of four images of Saint Francis by El Greco Cynthia Kuniej Berry, Francesca Casadio, Inge Fiedler, Richard Mann, Ana Sánchez-Lassa and José Luis Merino Gorospe	125
Between creativity and economy: remarks on the quality of Rubens' panel supports. A study of paintings in the Royal Museums of Fine Arts of Belgium <i>Hélène Dubois and Pascale Fraiture</i>	136
Travels with Rubens' Last Judgement Andreas Burmester, Nina Schleif and Melanie Eibl	143
The painting techniques of the Rosenborg Series 1618–1624 and painting materials supplied to the Danish court painters at the time of King Christian IV Anne Haack Christensen	150
Nine Muses in the Oranjezaal: the painting methods of Caesar van Everdingen and Jan Lievens confronted Margriet van Eikema Hommes and Lidwien Speleers	157
Material as metaphor: non-conscious thinking in seventeenth-century painting practice <i>E. Melanie Gifford</i>	165
Murillo's <i>Christ Healing the Paralytic at the Pool of Bethesda:</i> an introduction to the artist's late painting technique	173
Hayley Tomlinson, Helen Howard, David Peggie, Paul Ackroyd and Dawson Carr	
About skin: technical examination of paintings by Adriaen van der Werff Arie Wallert and Willem de Ridder	180
Two 'mechanical' oil paintings after de Loutherbourg: history and technique David Saunders and Antony Griffiths	186

A lost early conversation piece by Thomas Gainsborough Rica Jones, Joyce H. Townsend, Elizabeth Einberg and Hugh Belsey	194
'I can see no vermilion in flesh': Sir Joshua Reynolds' portraits of <i>Francis Beckford</i> and <i>Suzanna Beckford</i> , 1755–1756 Helen Brett, Joyce H. Townsend, Rica Jones, Jaap Boon and Katrien Keune	201
Benjamin West and the Venetian Secret Mark Aronson, Helen A. Cooper and Angus Trumble	209
Aspects of Christen Købke's painting technique: from drawing via oil sketch to the final painting Jørgen Wadum, Kasper Monrad and Mikkel Scharff	216
Action speaks louder than words: Thomas Couture as a teacher Jane Munro and Marie Louise Sauerberg	222
James McNeill Whistler: fluidity, finish and experiment Erma Hermens and Arie Wallert	229
A comparative study of Vincent van Gogh's Bedroom series Ella Hendriks, Leo Jansen, Johanna Salvant, Élisabeth Ravaud, Myriam Eveno, Michel Menu, Inge Fiedler, Muriel Geldof, Luc Megens, Maarten van Bommel, C. Richard Johnson Jr and Don. H. Johnson	237
The Scream by Edvard Munch: painting techniques and colouring materials Unn Plahter and Biljana Topalova-Casadiego	244
Wood species in Italian panel paintings of the fifteenth and sixteenth centuries: historical investigation and microscopical wood identification Raffaella Bruzzone and Maria Clelia Galassi	253
The use of blue and green verditer in green colours in the mid-seventeenth-century paintings of the Oranjezaal, The Hague Annelies van Loon and Lidwien Speleers	260
The rediscovery of sublimed arsenic sulphide pigments in painting and polychromy: applications of Raman microspectroscopy Günter Grundmann, Natalia Ivleva, Mark Richter, Heike Stege and Christoph Haisch	269
In quest of vermilion: production, commerce and use of the pigment in eighteenth-century Spain Stefanos Kroustallis, Rocio Bruquetas and Marisa Gómez	277
'The heaviest and the whitest': lead white quality in north western European documentary sources, $1400-1900$ Maartje Stols-Witlox	284
Lead white from Venice: a whiter shade of pale? Barbara Berrie and Louisa Matthew	295