## **CONTENTS**

9	Acknowledgements	5

11	Introduction
11	introduction

- 12 At the Doge's Palace: Setting the Parameters
- 21 The Lives of Paintings
- 23 Venice as a Case Study
- 25 Set-Up of the Book
- 29 A Modern Miracle: Christ Carrying the Cross in the Scuola di San Rocco
- 31 Genesis and Early History
- 33 'Che muove le lacrime à pietosi riguardanti': The Painting as a Trigger of Response
- 41 Frame and Other Sacred Objects
- 48 Adaptations
- 57 The Scuola di San Rocco and the Initiators of the Cult
- 64 The Faithful
- 70 The Changing Role of the Artist
- 77 Conclusion: The Pious Painter

	in the Duomo of Treviso				
84	The Cappella dell'Annunziata				
90	Titian's Annunciation				
96	Artistic Innovation as a Problem				
104	Donor Portraits				
109	Frontality				
110	In Search of a Culprit				
115	Image Destruction and Pictorial Mockery				
120					
121	Iconoclasm and Christianity				
125	Conclusion: Malchiostro's End				
127	Excursus: ' maledetto il saper vostro': Titian and Poetic Iconoclasm				
131	A Martyr of Painting:				
	Irene di Spilimbergo, Titian, and Venetian Portraiture between Life and Death				
135	Irene di Spilimbergo, her Life and her Death				
139	The Washington Portraits of Emilia and Irene				
146	A Curious Genesis				
150	Titian's Authorship				
154	Agency in the Art of Painting				
156	Paintings as Relics?				
157	The Poem Collection				
159	The Volume as Portrait				
161	'La mia vera effigie'				
164	A Fragmented Image				
167	A Debate of Vital Importance: Irene di Spilimbergo Paints her Self-Portrait				
174	Nature Jealous of Art				
178	Conclusion: A Fruitful Afterlife?				
181	Politics, Portraits, and Love: Francesco Bembo, Bianca Capello				
	and 'the Most Beautiful Contemporary Painting in Venice'				
184	'A Figure so Notorious for Evil'				
187	A Daughter of Venice				
194	The Portrait				
205	Francesco Bembo, the Poet				

81 A Portrait Defaced: The Donor Portrait of Broccardo Malchiostro

- 213 Bembo's Frame
- 218 A Civic Ritual
- Francesco Bembo, a Man in Politics
- 224 Conclusion: The Politics of Portraiture
- 225 Conclusion
- Epilogue: Life in the Collection
- 235 Notes
- 293 Bibliography
- 315 List of Illustrations
- 323 Colour Plates
- 338 Index