

CONTENTS

<i>Acknowledgements</i>	<i>page ix</i>
INTRODUCTION	I
Mindset	5
Chapter Overview	7
Why Venice?	13
Agendas and Approaches	18
Terminology	21
 PART I	
1 THE APPEAL OF THE SUBVERSIVE: ART AND HERESY (1520–1544)	39
Christ in Metamorphosis	41
Peter and Paul	49
A Great Mountain of Bodies, ‘Something Dirty to Behold’	55
A Fallen Pope	63
2 NAKEDNESS AND THE LASCIVIOUS: THE BOUNDARIES OF DECORUM BEFORE AND AFTER THE COUNCIL OF TRENT	79
‘True Images of Idols’	85
‘The Inventor of Filths’	98
‘The Shameful Nudity of the Heretics’	107
‘Extreme Perfection and Extreme Indecency’	111
Aftermath	112

3 THE LIMITS OF ENFORCEMENT: ARTISTIC CENSORSHIP IN VENICE	135
The Decrees of the Council of Trent	136
Venice and the Council of Trent	140
Ideals versus Reality in Post-Tridentine Treatises	144
Which Sacred Images Should Be Censored?	148
Should Images Be Destroyed?	149
The Virtuous Image Maker	151
Synods	153
Punishments	158
Inquisition	160
4 A REFORM IN QUANTITY: PATRIARCH LORENZO PRIULI'S VISITATIONS	183
Visitations in Venice	184
The Patriarch's Preferences	187
A Reform in Quantity	201
The Eucharist	207
Cooperation and Resistance	215
Catholic Iconoclasm?	221
Conclusions	224
PART II	
5 THE BODY OF CHRIST	245
The Host	247
The Angelic Pietà	258
The Tabernacle	268
6 SANCTITY	288
The True Riches of the Church	290
The Good Samaritan	300
Miracles and Martyrdom	304
Conclusions	311

7 THE AFTERLIFE	324
The Heavens	325
Purgatory	335
Palma il Giovane at the Scuola di San Fantin	339
CONCLUSIONS	362
<i>Bibliography</i>	375
<i>Index</i>	407