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Nota di contenuto	Introduction : cardinals and their images -- Portraying the princes of the church / Piers Baker-Bates and Irene Brooke -- The early modern cardinal : an historical appraisal / Miles Pattenden -- Visual and verbal portraits of cardinals in fifteenth-century Florence / Brian Jeffrey Maxson -- Dead ringers : cardinals and their effigies, 1400-1520 / Carol M. Richardson -- The role of cardinals' portraits in Venice : the case of the Grimani family and some thoughts on the Correr MS Morosini Grimani 270 / Sarah Ferrari -- Role playing : cardinals in historical action in Leandro Bassano's Honorius III approving the rule of St. Dominic in 1216 and the War of the Interdict / Alessandra Pattanaro -- Renaissance cardinals and pontifical mules / Philippa Jackson -- Portraits as symbols : cardinals' portraits in the Roman and local collections of some Counter-Reformation cardinals / Thomas-Leo True -- Portraits as a sign of possession : cardinals and their protectorships in early modern Rome / Arnold Witte -- Group portraits of Cardinal Bembo and his friends in the Wake of Trent / Irene Brooke -- Two cardinal portraits by Scipione Pulzone in the Harvard Art Museums and their related versions / Danielle Carrabino -- Miracle-working portraits of a cardinal saint : managing the devotional medals of San Carlo Borromeo / Minou Schraven -- Portraying the ideal Spanish Tridentine prelate / Piers Baker-Bates.

The visual legacy of early modern cardinals constitutes a vast and extremely rich body of artworks, many of superb quality, in a variety of media, often by well-known artists and skilled craftsmen. Yet cardinal portraits have primarily been analyzed within biographical studies of the represented individual, in relation to the artists who created them, or within the broader genre of portraiture. *Portrait Cultures of the Early Modern Cardinal* addresses questions surrounding the production, collection, and status of the cardinal portrait, covering diverse geographies and varied media. Examining the development of cardinals' imagery in terms of their multi-layered identities, this volume considers portraits of 'princes of the Church' as a specific cultural phenomenon reflecting cardinals' unique social and political position.

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