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Introduction Titian's Flora (Figure 1) depicts a young, fair-skinned and fair-haired woman dressed in a diaphanous white camicia, an undergarment commonly worn by Renaissance women. Although the camicia fully covers the woman's arms and torso, it has fallen from her left shoulder, exposing most of her left breast. A length of rose-colored damask is draped loosely over her shoulder and around her waist, an incongruous adornment given her partial nudity. The subject's half undone coiffure, with much of her golden hair loose over her shoulders, implies that she is situated in an intimate setting. However, Titian (ca. 1488-1576) has omitted any details that would confirm a specific context. Instead, the figure appears against a simple backdrop of subtly modulated brown tones. In the absence of a clearly articulated environment that would illuminate the figure's identity, her gestures and the few attributes that Titian imparts to her are the only means of interpretation. The small bouquet the subject clutches in her right hand has prompted her traditional identification with Flora, the Roman goddess of flowers and spring.¹ However, the contemporary gold ring she wears on the knuckle of her middle finger belies her connection with this mythological figure, as Flora is usually portrayed fully immersed in the natural world, outside the realm of material adornments. Figure 1. Titian, Flora, ca. 1515, oil on canvas, 31 3/8 x 25 in. (79.7 x 63.5 cm). Galleria degli Uffizi, Florence. Photo: Scala / Ministero per i Beni e le Attività Culturali / Art Resource, NY. Although Flora is one of Titian's most well-known female portraits, questions about the meaning of its iconography It can be classified as belonging to a problematic genre of half-length female portraits painted in Venice in the first half of the sixteenth century, which often feature subjects wearing an exposed camicia or performing gestures that suggest that they are paused in the action of dressing or undressing.³ Rona Goffen characterizes such images as teasing, sensual and playful, contrasting them with Titian's full-length nudes such as the Venus of Urbino, which she argues represent a type of chaste bride portrait.⁴ Similar, contemporaneous full-length female nudes, like Lorenzo Lotto's Venus and Cupid (Figure 2), often feature iconographic markers, including jewelry, headpieces, or attendant figures, that further denote an interpretation of the figure as an idealized bride or as a mythological figure.⁵ Figure 2. Lorenzo Lotto, Venus and Cupid, ca. 1520s, 36 3/8 x 43 7/8 in. (92 x 110 cm). Metropolitan Museum of Art, New York, purchase, Mrs. Charles Wrightsman Gift, in honor of Marietta Tree, 1986. Photo: Metropolitan Museum of Art.

¹ Christian Schmid's Hall-Langtry Images of the Early Sixteenth Century, *Audrey S. Alcock* (Berkeley: University of California, 1988), 385. It comprised for the first time in 1510; the letters were described in a subsequent Venetian edition of 1570 as "various and artistic specimens," and the numerous philosophical conceits (various ingenious speculations and fantastic philosophical fantasies) is rather than that The true real correspondence. See Jennifer Neville, "Lower from a wolf: Andrea Conference and Dance," *The Journal of the Society for Dance Research*, n. 1 (Summer 2012): 82. For a summary of Cé who is known on Calmo, his background and his involvement in the first comedy Dell, see the introduction to *Lego di Messer Antonio Calmo*, reproduced on the best prints, and . Vittorio Rossi (Turin: E. Loescher, 1888), 4-15. 9. Lynne Lawner, *Lives of the Cortesans - Portraits of the Renaissance* (New York: Rizzoli, 1987), 61. 10. Lawyer, *Cortigiani lives*, 64 . 11. On the plants traditionally associated with Venus and which often appears as its attributes in the art of Rinascim. Ente, see Eve D' Ambra, *Roman Women* (Cambridge: Cambridge University Press, 2006), 176. 12. Lawyer, *Cortigiani lives*, 28. 13. Ibid. 14. Although the *Innotomachia Poliphili* is an allegorical report of a young man who tries to recover his lost love, this too is

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