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PC 3 -- 1799 -- Indecency (A size) [P&P], <https://www.loc.gov/item/2003652525/>. -- Figure 0.2: Master of the Hours of Henri II, Francis I as Minerva, parchment on oak, c. 1545, 234 × 134 mm, Paris, Bibliotheque nationale de France, Estampes, Res. Na 255. Figure 0.3: Hans Lieftrinck after Leonardo da Vinci, Two Grotesque Heads, engraving, 1538, 115 × 157 mm, New York, Metropolitan Museum of Art, acc. no. 2008.577.3, Gift of Leo Steinberg, 2008. -- Figure 0.4: Domenico Ghirlandaio, Old Man and his Grandson, tempera on wood, c. 1490, 62.7 × 46.3 cm, Paris, Musee du Louvre, inv. RF 266, RMN-Grand Palais (Musee du Louvre) / Franck Raux, <https://collections.louvre.fr/en/ark:/53355/cl010064987>. Figure 0.5: German painter, The Giant Anton Frank with the Dwarf Thomele, canvas, end of sixteenth century, 266.8 × 162.5 cm, Vienna, Kunsthistorisches Museum, inv. Gemaldegalerie, 8299 KHM-Museumsverband. -- Figure 0.6: Master of the Crucifixion of Kempten, detail of Crucifixion, panel painting, c. 1460/70, Nuremberg, Germanisches Nationalmuseum, loan of the Bayerischen Staatsgemaldesammlungen Munich, inv. Gm879.

Sommario/riassunto

The life-like depiction of the body became a central interest and defining characteristic of the European Early Modern period that coincided with the establishment of which images of the body were to be considered 'decent' and representable, and which disapproved, censored, or prohibited. Simultaneously, artists and the public became increasingly interested in the depiction of specific body parts or excretions. This book explores the concept of indecency and its relation to the human body across drawings, prints, paintings, sculptures, and texts. The ten essays investigate questions raised by such objects about practices and social norms regarding the body, and they look at the particular function of those artworks within this discourse. The heterogeneous media, genres, and historical contexts north and south of the Alps studied by the authors demonstrate how the alleged indecency clashed with artistic intentions and challenges traditional paradigms of the historiography of Early Modern visual culture.
