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Nota di contenuto	Frontmatter -- Table of Contents -- List of Illustrations -- Introduction: Contamination and Purity in Early Modern Art and Architecture -- 1. Generation and Ruination in the Display of Michelangelo's Non-finito -- 2. The Sacrilege of Soot : Liturgical Decorum and the Black Madonna of Loreto -- 3. Sedimentary Aesthetics -- 4. 'Adding to the Good Silver with Other Trickery' : Purity and Contamination in Clement VII's Emergency Currency -- 5. Tapestry as Tainted Medium: Charles V's Conquest of Tunis -- 6. Bruegel's Dirty Little Atoms -- 7. Leakage, Contagion, and Containment in Early Modern Venice -- 8. Contamination, Purification, Determinism: The Italian Pontine Marshes -- 9. Colonial Consecrations, Violent Reclamations, and Contested Spaces in the Spanish Americas -- 10. Contamination / Purification -- Index
Sommario/riassunto	The concepts of purity and contamination preoccupied early modern Europeans fundamentally, structuring virtually every aspect of their lives, not least how they created and experienced works of art and the built environment. In an era that saw a great number of objects and people in motion, the meteoric rise of new artistic and building

technologies, and religious upheaval exert new pressures on art and its institutions, anxieties about the pure and the contaminated - distinctions between the clean and unclean, sameness and difference, self and other, organization and its absence - took on heightened importance. In this series of geographically and methodologically wide-ranging essays, thirteen leading historians of art and architecture grapple with the complex ways that early modern actors negotiated these concerns, covering topics as diverse as Michelangelo's unfinished sculptures, Venetian plague hospitals, Spanish-Muslim tapestries, and emergency currency. The resulting volume offers surprising new insights into the period and into the modern disciplinary routines of art and architectural history.

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