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Nota di contenuto	Front Matter -- Copyright page -- Dedication -- Acknowledgments -- List of Illustrations -- List of Abbreviations -- List of Contributors -- Introduction: Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Spanish Americas / Heather Graham and Lauren G. Kilroy-Ewbank -- Performing Pain -- Pain and Paint: Titian, Ribera, and the Flaying of Marsyas / Itay Sapir -- Animal Trials, Humiliation Rituals, and the Sensuous Suffering of Criminal Offenders in Late Medieval and Early Modern Europe / Allie Terry-Fritsch -- Compassionate Suffering: Somatic Selfhood and Gendered Affect in Italian Lamentation Imagery / Heather Graham -- "One of those Lutherans we used to burn in Campo de' Fiori:" Engraving Sublimated Suffering in Counter-Reformation Rome / Ruth S. Noyes -- Pain and Suffering in Franciscan Devotion -- Pain and Pathos: Franciscan Ideologies and Antonello da Messina's Images of Ecce Homo / Peter Weller -- An Andean Stoning: Francis as Alter Christus in Viceregal Santiago / Catherine Burdick -- Hagiographical Misery and the Liminal

Witness: Novohispanic Franciscan Martyr Portraits and the Politics of Imperial Expansion / Emmanuel Ortega -- Sensuous Suffering Through Word and Image -- "Eyes Enlivened and Heart Softened:" The Visual Rhetoric of Suffering in Gebedenboek Ruusbroecgenootschap hs 452 / Walter S. Melion -- Love Hurts: Depictions of Christ Wounded in Love in Colonial Mexican Convents / Lauren G. Kilroy-Ewbank -- Reparations for Christ Our Lord: Devotional Literature, Penitential Rituals, and Sacred Imagery in Colonial Mexico City / Derek Scott Burdette -- Empathetic Wounds: Gregorio Fernández's Cristos yacentes as a Nexus of Art, Anatomy, and Counter-Reformation Theology / Tiffany Lynn Hunt -- Back Matter -- Index.

Sommario/riassunto

Visualizing Sensuous Suffering and Affective Pain in Early Modern Europe and the Spanish Americas is a trans-cultural collection of studies on visual treatments of the phenomena of suffering and pain in early modern culture. Ranging geographically from Italy, Spain, and the Low Countries to Chile, Mexico, and the Philippines and chronologically from the fourteenth to the eighteenth centuries, these studies variously consider pain and suffering as somatic, emotional, and psychological experiences. From examination of bodies shown victimized by brutal public torture to the sublimation of physical suffering conveyed through the incised lines of Counter-Reformation engravings, the authors consider depictions of pain and suffering as conduits to the divine or as guides to social behaviour; indeed, often the two functions overlap.
