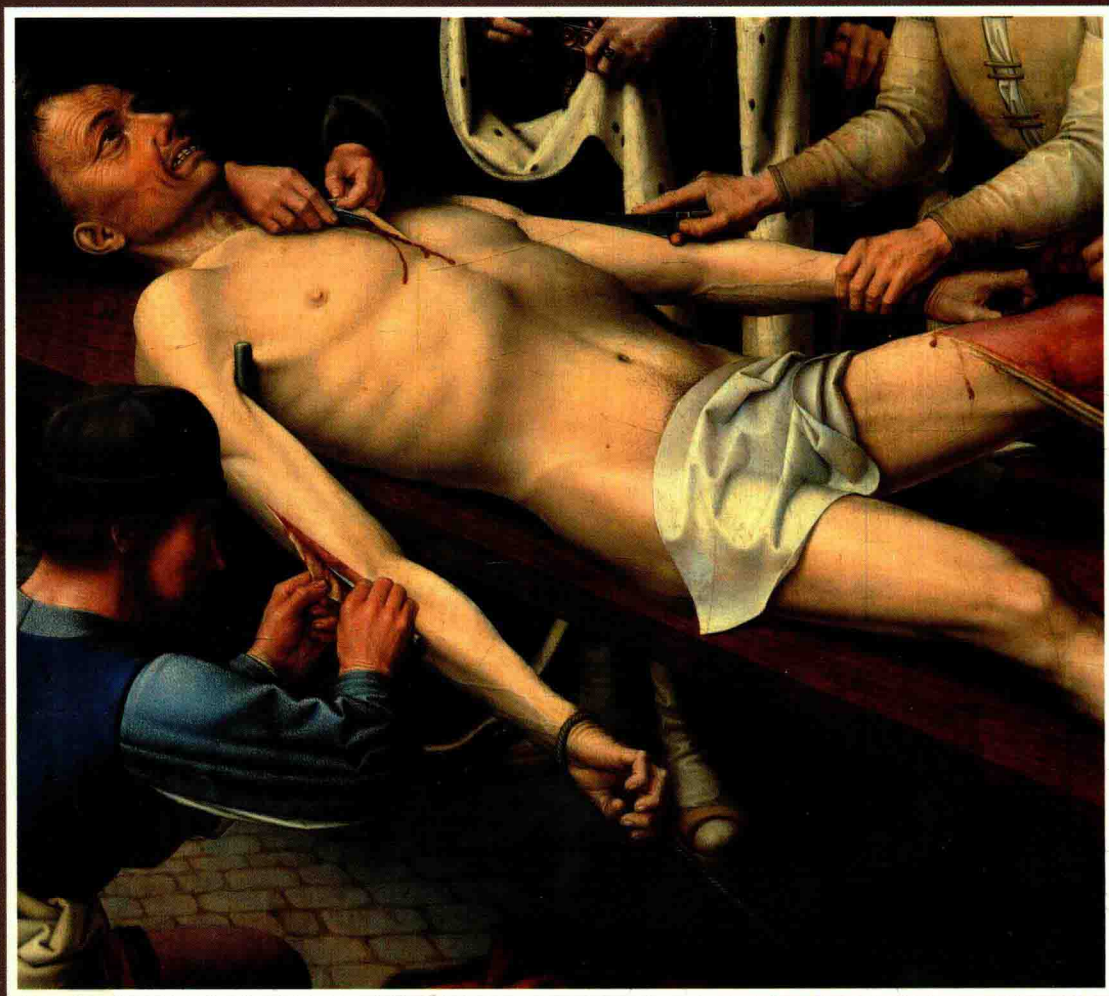


VISUAL CULTURE IN EARLY MODERNITY

a
ASHGATE

Death, Torture and the Broken Body in European Art, 1300–1650



EDITED BY

John R. Decker and Mitzi Kirkland-Ives

Death, Torture and the Broken Body in European Art, 1300–1650

Edited by John R. Decker and Mitzi Kirkland-Ives

ASHGATE

© The editors and contributors 2015

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior permission of the publisher.

John R. Decker and Mitzi Kirkland-Ives have asserted their right under the Copyright, Designs and Patents Act, 1988, to be identified as the editors of this work.

Published by
Ashgate Publishing Limited
Wey Court East
Union Road
Farnham
Surrey, GU9 7PT
England

Ashgate Publishing Company
110 Cherry Street
Suite 3-1
Burlington, VT 05401-3818
USA

www.ashgate.com

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

The Library of Congress has cataloged the printed edition as follows:

Death, torture and the broken body in European art, 1300-1650 / edited by John R. Decker and Mitzi Kirkland-Ives.

pages cm. -- (Visual culture in early modernity)

Includes bibliographical references and index.

ISBN 978-1-4724-3367-1 (hardcover : alk. paper)

1. Death in art. 2. Torture in art. 3. Wounds and injuries in art. 4. Human beings in art. 5. Art, European. 6. Art and society--Europe. I. Decker, John R., 1968- editor. II. Kirkland-Ives, Mitzi, editor. III. Decker, John R., 1968- author. Spectacular unmaking.

N8217.D5D45 2014

704.9'42--dc23

2014016693

ISBN 9781472433671



Printed in the United Kingdom by Henry Ling Limited,
at the Dorset Press, Dorchester, DT1 1HD

DEATH, TORTURE AND THE BROKEN BODY
IN EUROPEAN ART, 1300–1650

Bodies mangled, limbs broken, skin flayed, blood spilled: from paintings to prints to small sculptures, the art of the late Middle Ages and early modern period gave rise to disturbing scenes of violence. Many of these torture scenes recall Christ's Passion and its aftermath, but the martyrdoms of saints, stories of justice visited on the wicked, and broadsheet reports of the atrocities of war provided fertile ground for scenes of the body's desecration. Contributors to this volume interpret pain, suffering, and the desecration of the human form not simply as the passing fancies of a cadre of proto-sadists, but also as serving larger social functions within European society.

Taking advantage of the frameworks established by scholars such as Samuel Edgerton, Mitchell Merback, and Elaine Scarry (to name but a few), *Death, Torture and the Broken Body in European Art, 1300–1650* provides an intriguing set of lenses through which to view such imagery and locate it within its wider social, political, and devotional contexts. Though the art works discussed are centuries old, the topics of the essays resonate today as twenty-first-century Western society is still absorbed in thorny debates about the ethics and consequences of the use of force, coercion (including torture), and execution, and about whether it is ever fully acceptable to write social norms on the bodies of those who will not conform.

John R. Decker is Associate Professor of Art History at Georgia State University, USA, and author of The Technology of Salvation and the Art of Geertjen tot Sint Jans (Ashgate, 2009).

Mitzi Kirkland-Ives is Associate Professor of Art and Design at Missouri State University, USA.

VISUAL CULTURE IN EARLY MODERNITY

Series Editor: Allison Levy

A forum for the critical inquiry of the visual arts in the early modern world, *Visual Culture in Early Modernity* promotes new models of inquiry and new narratives of early modern art and its history. We welcome proposals for both monographs and essay collections that consider the cultural production and reception of images and objects. The range of topics covered in this series includes, but is not limited to, painting, sculpture and architecture as well as material objects, such as domestic furnishings, religious and/or ritual accessories, costume, scientific/medical apparatus, erotica, ephemera and printed matter. We seek innovative investigations of western and non-western visual culture produced between 1400 and 1800.

Figures

Cover Gerard David, detail from *The Justice of Cambyses*, 1498, oil on wood. Groeningemuseum, Bruges. Musea Brugge © Lukas-Art in Flanders vzw, photo Hugo Maertens

Introduction: Spectacular Unmaking: Creative Destruction, Destructive Creativity

I.1 Dirc Bouts, *Martyrdom of St. Erasmus*, c. 1458, oil on wood, central panel of triptych of overall size 34 × 148 cm. Church of St. Peter, Leuven. Musea Brugge © Lukas-Art in Flanders vzw, photo Hugo Maertens

I.2 Gerard David, *The Justice of Cambyses*, 1498, oil on wood, right wing of diptych of overall size 202 × 172.8 cm. Groeningemuseum, Bruges. Musea Brugge © Lukas-Art in Flanders vzw, photo Hugo Maertens

1 Guido da Siena and the Four Modes of Violence

1.1 Guido da Siena, Reliquary shutters with the *Martyrdoms of St. Francis, St. Claire, St. Bartholomew, and St. Catherine of Alexandria*, c. 1260, tempera on wood panel. Siena, Pinacoteca Nazionale.

Reproduced with the permission of Ministero per i Beni e le Attività Culturali/Alinari Archives, Florence

2 The Suffering Christ and Visual Mnemonics in Netherlandish Devotions

2.1 Hans Memling, *The Man of Sorrows in the Arms of the Virgin*, 1475 or 1479, oil and gold leaf on wood panel, 27.4 × 19.9 cm. National Gallery of Victoria in Melbourne acc. no. 1335-3

2.2 "The Seven Falls of Christ," late fifteenth century, hand-colored woodcut, Nuremburg (?). Albertina, Vienna. Inv. DG1930/70

2.3 "The Five Wounds of Christ," late fifteenth century, manuscript illumination, Dendermonde (?). Universiteitsbibliotheek Gent HS 205, vol. 1, fol. 20r

2.4 "The Man of Sorrows with the *Arma Christi*," late fifteenth century, manuscript illumination, Dendermonde (?). Universiteitsbibliotheek Gent HS 205, vol. 3, fols. 40v–41

2.5 "The Mass of Saint Gregory with the Man of Sorrows," late

fifteenth century, manuscript illumination, Dendermonde (?). Universiteitsbibliotheek Gent HS 205, vol. 3, fol. 65v

2.6 "The Mass of Saint Gregory," 1505, woodcut, from *Dits een boecxkē vā goed' deuociē en een oefeninge. Hoemē God biddē sal en om sijn passie te ouerdencken*, Leiden. Leiden University Library, Print Collection, 1371. G34

2.7 "The Man of Sorrows with the Arma Christi," 1505, woodcut, frontispiece to *Dits een boecxkē vā goed' deuociē en een oefeninge. Hoemē God biddē sal en om sijn passie te ouerdencken*, Leiden. Leiden University Library, Print Collection, 1371. G34

2.8 "The Man of Sorrows with the Arma Christi," woodcut, from *Een devote meditatie op die passie ons liefs heeren ...* (Antwerp, 1551). Universiteitsbibliotheek Gent HS 3743/2

2.9 *Sudarium* with instruments of the Passion and rosary, woodcut, from *Een devote meditatie op die passie ons liefs heeren ...* (Antwerp, 1551). Leiden University Library, Print Collection HS LTK 237

2.10 The Cross, woodcut, from *Ortulus anime in duytsche, met die getijden vander weken* (Antwerp, c. 1550). Universiteitsbibliotheek Gent 3743/4

2.11 Instruments of the Passion, woodcut, from *Ortulus anime in duytsche, met die getijden vander weken* (Antwerp, c. 1550). Universiteitsbibliotheek Gent 3743/4

3 A Chopped-Off Head on a Golden Plate: Jan Mostaert's *Head of Saint John the Baptist on a Plate Surrounded by Angels*

3.1 Jan Mostaert, *The Head of Saint John the Baptist on a Plate Surrounded by Angels*, c. 1525–50, oil on panel, 41 × 33 cm. Saint-Georges-sur-Meuse, Castle of Warfusée, collection of Count d'Oultremont. Image © KIK-IRPA—Brussels

3.2 Jacques Le Paultre, Engraving of the skull relic of Amiens. Engraving in Charles du Fresne, sieur du Cange, *Traité historique du chef de S. Jean-Baptiste ...* (Paris: chez Sebastien Cramoisy & Sebastien Mabre-Cramoisy, 1665, 132.) Image © Universiteit Gent

3.3 Pilgrim badge, 1270–1350, lead alloy, diameter 5.2 cm. London, British Museum, inv. no. 1855,0625.10. Image © Trustees of the British Museum

3.4 *Johannesschüssel*, 1210–20, platter replaced in the sixteenth century, limewood, head approximately 27 cm. Naumburg, Treasury of the Cathedral. Image © Bildarchiv der Vereinigten Domstifter zu Merseburg und Naumburg und des Kollegiatstifts Zeitz, Fotograf: Torsten Biel

3.5 After Dirk Bouts, *Johannesschüssel*, oil on panel, diameter 28.5 cm. Brussels, Royal Museums of Fine Arts of Belgium, inv. no. 1383. Image © KIK-IRPA—Brussels

3.6 Giovanni Bellini, *Johannesschüssel*, 1464–68, oil on panel, diameter 28 cm. Pesaro, Musei Civici. Image © KIK-IRPA—Brussels

3.7 Master with the Lion's Head, *Johannesschüssel* reliquary, 1625–26,

silver, partially gilded, 43.5 × 57 × 52.5 cm. Ghent, Saint Bavo Cathedral. Image © KIK-IRPA — Brussels

3.8 *Johannesschüssel*, fifteenth century, alabaster panel, 27.8 × 21.4 cm. London, Victoria and Albert Museum, inv. no. A.204-1946. Image © Victoria and Albert Museum, London

3.9 Patens with lobes. Photo: Barb, *JWCI* 19, no. 1 (1956), plate 3

3.10 Maerten van Heemskerck, *Man of Sorrows*, 1532, oil on panel, 85 × 72.5 cm. Ghent, Museum of Fine Arts. Image © KIK-IRPA — Brussels

3.11 Jan Mostaert, *Ecce Homo*, c. 1510–15, oil on panel, painted surface 29.2 × 21 cm. New York, Metropolitan Museum of Art. Image © The Metropolitan Museum of Art, The Jack and Belle Linsky Collection, 1982 (1982.60.25)

3.12 Jan Mostaert, *The Head of Saint John the Baptist on a Plate Surrounded by Angels*, c. 1510–20, oil on panel, 26 × 17.1 cm. London, National Gallery. Image © The National Gallery, London

3.13 Copy after Jan Mostaert, *The Head of Saint John the Baptist on a Plate Surrounded by Angels*, sixteenth century, oil on copper, 41.5 × 33.7 cm. Dijon, Musée des Beaux-Arts. Image © Musée des Beaux-Arts de Dijon. Photo François Jay

4 Reviving Martyrdom: Interpretations of the Catacombs in Cesare Baronio's Patronage

4.1 Girolamo Massei, painted façade, SS. Nereo e Achilleo, Rome. Photo: author

4.2 Interior view facing the apse, restored c. 1597, SS. Nereo e Achilleo, Rome. Photo: author

4.3 Entrance wall, SS. Nereo e Achilleo, Rome. Photo: author

4.4 Girolamo Massei, apse fresco, SS. Nereo e Achilleo, Rome. Photo: author

4.5 Retrofaçade of sanctuary, SS. Nereo e Achilleo, Rome. Photo: author

4.6 Apse fresco, c. 1575, San Saba, Rome. Photo: author

4.7 Interior view of the central altar and ambulatory, S. Stefano Rotondo, Rome. Photo: author

4.8 Interior view of the central altar and ambulatory, S. Stefano Rotondo, Rome. Photo: author

4.9 Niccolò Circignani, *Persecutions under Emperors Maximinus II and Licinius: A Christian Tortured (A), with Others Attacked by Beasts (B); Bishop Peter of Alexandria in Prayer while Others are Killed (C), 40 Soldiers Thrown into a Lake (D), and Bishop Simeon and Sixteen Thousand Christians Cut into Pieces (E)*, 1581–82, fresco XXVII, ambulatory of S. Stefano Rotondo, Rome. Photo: author

4.10 Attributed to Domenico Cerroni, *Martyrdom of St. Simon*, c. 1597, fresco, side walls, SS. Nereo e Achilleo. Photo: author

4.11 Attributed to Domenico Cerroni, *Martyrdom of St. Jude Thaddeus*, c. 1597, fresco, side wall, SS. Nereo e Achilleo, Rome. Photo: author

4.12 Attributed to Domenico Cerroni, *Martyrdom of St. Paul*, c. 1597, fresco, side wall, SS. Nereo e Achilleo, Rome. Photo: author

4.13 Girolamo Massei, *St. Peter's Baptism of Flavia Domitilla and Her Mother Plautilla*, c. 1597, fresco, clerestory wall, SS. Nereo e Achilleo, Rome. Photo: author

4.14 Girolamo Massei, *Flavia Domitilla Receiving the Veil from Pope Clement I*, c. 1597, fresco, clerestory wall, SS. Nereo e Achilleo, Rome. Photo: author

4.15 Girolamo Massei, *The Martyrdom and Burial of Domitilla, Teodora, and Eufrosina*, c. 1597, fresco, clerestory wall, SS. Nereo e Achilleo, Rome. Photo: author

6 Killing and Dying at *The Death of Decius Mus*

6.1 Peter Paul Rubens, *The Death of Decius Mus*, c. 1617, oil on canvas, 288 × 497 cm. Vienna, Lichtenstein Museum

6.2 Peter Paul Rubens, *The Death of Decius Mus*, detail. Vienna, Lichtenstein Museum

6.3 Peter Paul Rubens, detail from *The Obsequies of Decius Mus*, c. 1617, oil on canvas, 289 × 515 cm. Vienna, Liechtenstein Museum

6.4 Copy from Leonardo da Vinci, *Battle of Anghiari*, mid-sixteenth to seventeenth century, Rubens et al., drawing, brown ink, brush and pen, heightened with gouache and lead white, 45 × 64 cm. Paris, Louvre

6.5 Peter Paul Rubens, *The Death of Decius Mus*, detail. Vienna, Lichtenstein Museum

6.6 Peter Paul Rubens, *The Death of Decius Mus*, detail. Vienna, Lichtenstein Museum

6.7 Peter Paul Rubens, *The Death of Decius Mus*, detail. Vienna, Lichtenstein Museum

6.8 Peter Paul Rubens, *The Death of Decius Mus*, detail. Vienna, Lichtenstein Museum

6.9 Peter Paul Rubens, *The Death of Decius Mus*, c. 1616, *modello* (finished oil sketch), 99 × 138 cm. Madrid, Prado Museum

6.10 Peter Paul Rubens, *The Death of Decius Mus*, c. 1616, *modello*, detail. Madrid, Prado Museum

6.11 Detail from Figure 6.9. Madrid, Prado Museum

6.12 Peter Paul Rubens, *The Death of Decius Mus*, detail. Vienna, Lichtenstein Museum

6.13 Peter Paul Rubens, *The Death of Decius Mus*, detail. Vienna, Lichtenstein Museum

6.14 Peter Paul Rubens, *The Death of Decius Mus*, detail. Vienna, Lichtenstein Museum

6.15 Peter Paul Rubens, *The Death of Decius Mus*, detail. Vienna, Lichtenstein Museum

7 Dracula, the Turks, and the Rhetoric of Impaling in Fifteenth- and Sixteenth-Century Germany

7.1 Jörg Breu, image from Hans Schildtberger, *Ein Wunderbarliche und kurtzweilige History* (Frankfurt am Main, 1556). John Carter Brown Library, Brown University, Providence, Rhode Island

7.2 Albrecht Dürer, *Martyrdom of the 10,000*, 1495, woodcut. National Gallery of Art, Washington DC

7.3 Albrecht Dürer, *Martyrdom of the 10,000*, 1508, oil on panel transferred to canvas. Erich Lessing/Art Resource NY

7.4 *Martyrdom of the 10,000* from the *Hours of Catherine of Cleves*, fol. 262, c. 1440. The Pierpont Morgan Library, New York. MS M.917. Purchased on the Belle da Costa Green Fund and with the assistance of the Fellows, 1963

7.5 Albrecht Dürer, *Three Orientals*, c. 1495, colored drawing. © Trustees of the British Museum

7.6 Sebald Beham, *Siege of Vienna*, 1529, woodcut. Erich Lessing/Art Resource NY

7.7 Erhard Schön, "Turkish Atrocities," from *Participants in the Siege of Vienna*, 1530, hand-colored woodcut. Museum Boijmans van Beunigen

7.8 Title page to *Hernach volgt des Bluthundts*, 1526, woodcut, Augsburg edition. Bayerische Staatsbibliothek

7.9 Monogrammist PM, *Massacre of the Innocents*, c. 1480, engraving. © Trustees of the British Museum

7.10 Image of impalement from *Dracole Wayda*, 1499, woodcut, Nuremberg. Germanisches Nationalmuseum

7.11 Title page of *Von dem Dracole Wayda ...*, 1560s, woodcut, Augsburg edition. Staatsbibliothek zu Berlin

7.12 Theodore de Bry, illustration to Bartolomé de las Casa, *A Brief Account*

of the Destruction of the Indies (Frankfurt, 1598). John Carter Brown Library, Brown University, Providence, Rhode Island

8 Execution by Image: Visual Spectacularism and Iconoclasm in Late Medieval and Early Modern Europe

8.1 Anonymous, detail of *Last Supper*, Sacro Monte di Varallo, moveable figures made at end of fifteenth century, current configuration of chapel completed in 1780. Photo: author

8.2 Demonstrators at the funeral of an assassinated Sri Lankan journalist, burning an effigy of the Sri Lankan President, Mahinda Rajapaksa (January 12, 2009). Photo: Indi Samarajiva (originally posted to Flickr as P1020145). CC-BY-2.0, <http://creativecommons.org/licenses/by/2.0>, via Wikimedia Commons

9 A Shameful Spectacle: Claes Jansz. Visscher's 1623 News Prints of Executed Dutch "Arminians"

9.1 Claes Jansz. Visscher, *Execution of Reinier van Oldenbarnevelt, David Coorenwinder and Adriaan van Dijk*, 1623, etching, 26.8 × 31.7 cm. Rijksmuseum, Amsterdam, RP-P-OB-81.044A

9.2 Claes Jansz. Visscher, *Hendrick Danielsz. Slatius in Hand- and Leg-Shackles*, 1623, etching and letterpress, 43 × 25 cm. Rijksmuseum, Amsterdam, RP-P-OB-81.048

9.3 Claes Jansz. Visscher, *Execution of Hendrick Slatius, Willem Perty, Jan Blansaert, and Abraham Blansaert*, 1623, etching and letterpress, 29.5 × 33.4 cm. Rijksmuseum, Amsterdam, RP-P-OB-2505

9.4 Claes Jansz. Visscher, *Discovering, Towing Away, and Rehanging Slatius', Coorenwinder's and Gerritsz.' Body Parts*, 1623, etching and letterpress, 28.5 × 40.5 cm. Rijksmuseum, Amsterdam, RP-P-OB-81.061

9.5 Claes Jansz. Visscher, *Beheading of Jan Pieterszoon, Gerrit Korneliszoon, and Samuel de Plecker at the Gravensteen in Leiden and Klaas Michielszoon*

Bontebal in Rotterdam, 1623, etching and letterpress, 37.4 × 29.1 cm. Rijksmuseum, Amsterdam, RP-P-OB-81.064

9.6 Claes Jansz. Visscher, *Execution of the Conspirators Against Prince Maurits*, 1623, etching and letterpress, 54.2 × 47 cm. Rijksmuseum, Amsterdam, RP-P-OB-81.021AS

Contributors

RENZO BALDASSO, Arizona State University. Baldasso's interests encompass art theory, naturalism, early prints and printing, and the relationship between art and science.

JOHN R. DECKER, Ernest G. Welch School of Art and Design, Georgia State University. Decker specializes in early modern devotional art and practice in the Low Countries.

NATALIA KHOMENKO, York University. Khomenko works on hagiographical texts and early modern drama in England, with a side interest in Global Shakespeare.

MITZI KIRKLAND-IVES, Missouri State University. Kirkland-Ives is a specialist in the painting and prints of early modern northern Europe.

HEATHER MADAR, Humboldt State University, California. Madar focuses on sixteenth-century German print culture and cross-cultural interactions between Renaissance Europe and the Ottoman Empire.

KELLEY MAGILL, Internship and University Programs Coordinator, Museum of Fine Arts, Houston, Department of Learning and Interpretation. Magill specializes in the Italian Renaissance, Baroque art, and early modern Catholicism.

ASSAF PINKUS, Tel Aviv University. Pinkus studies Gothic sculpture in the German-speaking regions as well as Italian trecento painting.

ALLIE TERRY-FRITSCH, Bowling Green State University, Ohio. Terry-Fritsch investigates the performative experience of viewing art and architecture in late medieval and early modern Italy, with a particular focus on fifteenth-century Florence.

SOETKIN VANHAUWAERT, Catholic University, Leuven. Vanhauwaert specializes in medieval art and iconography, saints' cults, and cultural heritage.

MAUREEN WARREN, Northwestern University, Illinois. Warren focuses on early modern art, political propaganda, and the history of crime and punishment in the Dutch Republic.

Acknowledgements

A project like this is the product of the work and input of multiple people and organizations; we would like to thank as many of those involved as possible and beg understanding from any we inadvertently omit. First, we extend our appreciation to the editors and staff at Ashgate Publishing for making this volume a reality. Next, we would like to thank the Ernest G. Welch School of Art and Design at Georgia State University, Atlanta, for its generous financial support, which helped offset many of the costs associated with bringing this book to press. We also wish to thank Megan Piorko, Brianne Sharpe, and Brooke McGee (Art History graduate students at Georgia State University) for their assistance in the preparation of the manuscript as well as for their insightful comments and suggestions. Next, this volume would not exist were it not for the scholarship of the authors included in it—we thank them for their efforts and hope they are pleased with the results. Our thanks, too, goes out to the many friends, family, and colleagues who helped support the authors and editors and who gave encouragement and understanding when it was most needed.

John R. Decker and Mitzi Kirkland-Ives

Contents

<i>List of Figures</i>	<i>vii</i>
<i>Notes on Contributors</i>	<i>xiii</i>
<i>Acknowledgements</i>	<i>xv</i>

Introduction: Spectacular Unmaking: Creative Destruction, Destructive Creativity	1
<i>John R. Decker</i>	

PART 1 HOLY VIOLENCE, THE CREATION OF MARTYRS

1 Guido da Siena and the Four Modes of Violence	19
<i>Assaf Pinkus</i>	
2 The Suffering Christ and Visual Mnemonics in Netherlandish Devotions	35
<i>Mitzi Kirkland-Ives</i>	
3 A Chopped-Off Head on a Golden Plate: Jan Mostaert's <i>Head of Saint John the Baptist on a Plate Surrounded by Angels</i>	55
<i>Soetkin Vanhauwaert</i>	
4 Reviving Martyrdom: Interpretations of the Catacombs in Cesare Baronio's Patronage	87
<i>Kelley Magill</i>	
5 The Authorizations of Torture: John Bale Writing Anne Askew	117
<i>Natalia Khomenko</i>	

PART 2 SOCIAL VIOLENCE, THE CREATION OF
CIVIC IDENTITIES

6 Killing and Dying at <i>The Death of Decius Mus</i>	137
<i>Renzo Baldasso</i>	

7	Dracula, the Turks, and the Rhetoric of Impaling in Fifteenth- and Sixteenth-Century Germany <i>Heather Madar</i>	165
8	Execution by Image: Visual Spectacularism and Iconoclasm in Late Medieval and Early Modern Europe <i>Allie Terry-Fritsch</i>	191
9	A Shameful Spectacle: Claes Jansz. Visscher's 1623 News Prints of Executed Dutch "Arminians" <i>Maureen Warren</i>	207
	Conclusion: Closing Thoughts <i>John R. Decker</i>	231
	<i>Bibliography</i>	233
	<i>Index</i>	261

Introduction: Spectacular Unmaking: Creative Destruction, Destructive Creativity

John R. Decker

The purpose of this volume is to explore the uses of the imagery of violence, death, and torture in Western Christian culture in the late Middle Ages and early modernity (c. 1300–1650). The contributions assembled here straddle conventional period divisions, which is understandable given that the broken body as a theme is not containable to an isolated era but surfaces again and again throughout the history of Europe and its social, religious, and political institutions. Artists and their clients created and consumed an impressive array of images in which people of all ages and genders are pulled apart, pierced, twisted, burned, and violated in the cruelest possible terms. Narratives of martyred saints, criminals brought to justice, reports of the atrocities of war, and propaganda trumpeting the triumph of Western Christianity over heretics and heathens provided fertile ground for the desecration of human bodies.

Such scenes emphasized extreme forms of suffering and misery. The various types of physical, spiritual, and emotional deformations and wounding on display were capable of eliciting responses ranging from sorrow and empathy to honest approval and happiness and everything in between. For contemporary viewers, empathy and approval were not mutually exclusive but were critical for making sense of the disassembled body. The tension between them facilitated an extended contemplation of scenes that by their very nature were repulsive.¹

Empathy encouraged viewers to share, at least mentally, in the physical and mental sensations enacted and embodied before them. Such *philopassionism*, to use Esther Cohen's phrase, placed a premium on suffering as a means of treating the soul's ills.² A good example of this are scenes of martyred saints in which viewers are asked to "feel along" with the torments on display and understand the sacrifice depicted in painfully somatic terms. These deaths, no matter how gruesome and unjust, were "necessary" and "proper" because they were mirrors of Christ's own sacrifice on the cross. Like the Passion, saintly deaths transformed the pain of even the most shameful of torture