

## Contents

<i>List of Illustrations</i>	vii
<i>Notes on Contributors</i>	xi
<i>Foreword by W.J.T. Mitchell</i>	xv
<i>Acknowledgments</i>	xxvii
Introduction: Beholding Violence <i>Erin Felicia Labbie and Allie Terry-Fritsch</i>	1
1 Proof in Pierced Flesh: Caravaggio's <i>Doubting Thomas</i> and the Beholder of Wounds in Early Modern Italy <i>Allie Terry-Fritsch</i>	15
2 Giovanni Pisano's Marble Wounds: Beholding Artistic Self-Defense in the Pisa Cathedral Pulpit <i>Matthew G. Shoaf</i>	39
3 Beholding and Touching: Early Modern Strategies of Negotiating Illness <i>Mirella G. Pardee</i>	61
4 The Gap of Death: Passive Violence in the Encounter Between the Three Dead and the Three Living <i>Elina Gertsman</i>	85
5 Being Beheld: Julian of Norwich's Mystical Surreal and the Violence of Vision <i>Christopher Taylor</i>	105
6 Image in Pain: Icons, Old Bones, and New Blood <i>Galina Tirnanić</i>	125

7	“To Have the Pleasure of This Siege”: Envisioning Siege Warfare During the European Wars of Religion <i>Brian Sandberg</i>	143
8	<i>Theatrum Mundi</i> : Performativity, Violence, and Metatheater in Webster’s <i>The White Devil</i> <i>Lisa Dickson</i>	163
9	Portia’s Pauline Perversion: <i>The Merchant of Venice</i> and Romans 1 <i>Will Stockton</i>	179
10	Violent Passions: Plays, Pawnbrokers, and the Jews of Rome, 1539 <i>Barbara Wisch</i>	197
11	Beholding Typology: The Violence of Recognition in Caravaggio’s Representations of the <i>Sacrifice of Isaac</i> <i>Erin Felicia Labbie</i>	215
	<i>Bibliography</i>	233
	<i>Index</i>	265