

Michelle M. Sauer

Chapter 9

Queer Time and Lesbian Temporality in Medieval Women's Encounters with the Side Wound

Rock of Ages, cleft for me,
let me hide myself in thee;
let the water and the blood,
from thy wounded side which flowed,
be of sin the double cure;
save from wrath and make me pure.¹

Lord, hide my soul securely,
Deep in Thy wounded side,
From every danger shield me
And to Thy glory guide²

The above two hymns from the eighteenth century both hail from the Protestant tradition – the first is Methodist while the second is Lutheran. Each, in turn, plays off the pre-Reformation interpretation of Christ's side wound as, among other things, shelter from the storm, that is, safety from the troubles of earthly existence. Though not overtly eroticized, in these hymns the side wound evokes images of birth and the vagina by mention of protection, emergence, blood, and water, implying rebirth when reemerging from the shelter and nurturing love when sheltered within it. In fact, despite the very Protestant origins of these works, they strongly recall medieval, Pre-Reformation, texts. In one such work, the late medieval *Stimulus Amoris*, for example, the author determines that he will enter into Christ's side wound and dwell there, progressively moving backward from Passion to Nativity. He drinks from Christ's side, imbibing blood and

¹ "Rock of Ages," Augustus M. Toplady, 1776. Toplady supposedly wrote this while he sheltered himself during a storm amidst the rocks of Cheddar Gorge in England, and the experience called to mind the metaphorical storm in his soul.

² "Hymn 210.4," Valerius Herberger.

Note: My thanks to the editors for careful reading as well as to the various audiences who have heard pieces of this project over several years, beginning with a conference paper at Kalamazoo in 2010.

fluids, feeling along the edges of the wound, always reaching deeper into Christ's intestines, eventually entering and living inside, awaiting someday the advent of "childbirth," when Jesus expels him, only to restart the process.³ The speaker of the *Stimulus* clearly desires both refuge and nurturing, and craves creating a home within Christ's very body, living off the fluids provided and crafting a "home-like" space.

The later, Protestant, devotion to the side wound stretched across denominations and countries, being, perhaps, most explicit within the Moravian traditions in the eastern United States just prior to and immediately after the Revolutionary War. As Peter Vogt notes, "references to the side wound can be found in a number of areas within the life of Moravian communities. Most prominent is the area of congregational singing. Moravian hymnody, especially from the 1740s, is full of allusions to the side wound."⁴ This is all likely part of the pietist movement, but also points to a resurgence of a rich religious material culture, one that had been suppressed in Protestant sects since the Reformation. The Moravians in particular seized upon this trend. Numerous prayer cards bearing images of the side wound proliferated, and many of these little cards also contain striking water colors depicting the side wound in the form of female genitalia, and/or showing daily activities – eating, sleeping, going for a walk, and so on – *inside* the "womb-like" wound.⁵ In writing, the wounds were described in sensual terms, including "worthy, beloved, miraculous, powerful, secret, clear, sparkling, holy, purple, juicy, close, long-suffering, dainty, warm, soft, hot, and eternal," and the Litany of the Wounds assumed a central place in devotions. The followers were described generally as "little bees – ones who crawl inside the Side Hole."⁶ The images, as representations of the side wound itself, were to be revered by touching, stroking, and kissing, accompanied by short ecstatic expressions, such as: "Deep inside! Deep inside! Deep inside the little side!" (Tief nein! Tief nein! Tief nein ins Seitlein!). The side wound was a site of birth and rebirth, a safety net,

3 See A. C. Peltier, *Sancti Bonaventurae: Opera Omnia* (Paris: Ludovicus Vives, 1868), xii, pp. 631–703. Several others discuss the *Stimulus*. See Flora Lewis, "The Wound in Christ's Side and the Instruments of the Passion: Gendered Experience and the Response," in *Women and the Book*, ed. Lesley Smith and Jane Taylor (Toronto: University of Toronto Press, 1997), 204–29; Sara Beckwith, *Christ's Body: Identity, Culture, and Society in Late Medieval Writings* (New York: Routledge, 1993), esp. 58–60.

4 Peter Vogt, "'Honor to the Side': The Adoration of the Side Wound of Jesus in Eighteenth-Century Moravian Piety," *Journal of Moravian History* 7 (2009): 83–106 at 86.

5 Aaron Spencer Fogleman, *Jesus Is Female: Moravians and Radical Religion in Early America* (Philadelphia: University of Pennsylvania Press, 2008), 80.

6 Peter Williams, *Popular Religion in America: Symbolic Change and the Modernization Process in Historical Perspective* (Champaign: University of Illinois Press, 1989), 73.

and a shelter upon death. Both domestic and sacred, both spiritual and sexual, the period 1743–1749 saw an especially fervent devotion to the wound itself, not just the entirety of Jesus’s sacred body.⁷ And although they may not have explicitly noted the connection to earlier works, it seems likely that the originators might have had contact with the *Stimulus* or other such works – the *Stimulus* itself was very widespread. Its original thirteenth-century text was expanded in the fourteenth century, and was a common and popular addition (in whole and in part) to private devotional materials and books of hours.

I start this essay with these observations about eighteenth-century Protestant revivalism of a medieval devotion as a tangible way of demonstrating queer temporality. In her book *Time Binds: Queer Temporalities, Queer Histories*, Elizabeth Freeman weaves together affect studies, critical historiography, and politics to nuance our understanding of queer time, an alternate formation of time with the power to disrupt. She suggests that interesting things happen when we “rub up against the past.”⁸ For Freeman, queer time works on bodies; indeed, she is most interested in what happens when bodies meet across time, corporeal entanglements across past and present, non-sequential interactions that articulate queerness. Religious texts, with their recurrent themes, their devoted followers who reclaim the past, repeat rituals, and revisit practices, are particularly fertile ground for such queer explorations. And, in examining the touch of, to, and with Christ’s body, as well as the handling of (historical) material objects, we can articulate more clearly a queer encounter. Thus, these eighteenth-century versions of devotion to Christ’s side wound demonstrate a part of the queer continuum that lives on in our interpretations of medieval texts as well as in the continued fascination with artists and congregants alike with the side wound. Further, to use Heather Love’s phrase, medieval people, especially women, often engaged in “feel[ing] backward” – a nonnormative way of remembering that differs from traditional memory in its preoccupation with loss and failure and in its concern with mobilizing that loss and failure for strategic purposes.⁹ In short, feeling backward allows a subject to transform her abject marginalization into opportunity. Building on these notions of queer time, I am seeking the intersection of a feminized Christ, and more especially the lesbian past and present within the

7 See especially Vogt’s “Honor to the Side,” but also Craig D. Atwood, “Little Side Holes: Moravian Devotional Cards of the Mid-Eighteenth Century,” *Journal of Moravian History* 6 (2009): 61–75.

8 Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories* (Durham: Duke University Press, 2010), xii.

9 See Heather Love, *Feeling Backward: Loss and the Politics of Queer History* (Cambridge: Harvard University Press, 2007).

literature and architecture of anchoritism and the literature of mysticism. By remembering such, I hope to contribute to the growing awareness of a lesbian pre-modern in particular, with a broader sense of a queer sense of time and space otherwise.

The cult of the Side Wound was widespread throughout the early Church, but was superseded by devotion to the Sacred Heart in the thirteenth century. Nonetheless, both styles of devotion remained popular throughout the Middle Ages, and continue forward today. The biblical passage supporting devotion to the side wound is John 19:33–34, “But when they came to Jesus and found that he was already dead, they did not break his legs. Instead, one of the soldiers pierced Jesus’s side with a spear, bringing a sudden flow of blood and water.” In the Vulgate, these verses use the word “aperuit,” or “opened,” rather than any variant of pierced, struck, stabbed, or even wounded. In this way, the foundation for later exegetical readings of the side wound as the gate of life was laid. These early devotions were also more particular in locating the wound in Christ’s side, not necessarily in his heart. Only from the twelfth century forward was the text understood to mean that Christ’s heart was pierced. As George Hardin Brown notes, “What had been considered a wound that opened the interior of Christ’s body so that fountains of sacramental grace welled up from it became a wound in his heart so that that organ as a source of life and love poured forth its vital power on man and woman.”¹⁰

After the eleventh century, Christ’s heart gradually became the focus of union between Savior and devotee. At the same time, the “long-standing devotion to the wounds was clearly shifting to the concrete and the visual, and visions, images, and bodies all demonstrate this desire to *see* Christ’s wounds.”¹¹ Gradually, the appearance of Christ as wounded (and often suffering) became more prominent in art and literature than Christ with an untouched body. Many guided meditations led believers through the Passion. And mystics, whose visions usually centered on meeting Christ or Mary in some capacity, reported a wounded body of God. Furthermore, St. Francis of Assisi (d. 1226) received his stigmata during an extended meditation ushered in by an increase in devotions specifically to the Five Wounds.¹² Moreover, Rosalynn Voaden has

¹⁰ George Hardin Brown, “From the Wound in Christ’s Side to the Wound in His Heart: Progression from Male Exegesis to Female Mysticism,” in *Poetry, Place, and Gender: Studies in Medieval Culture in Honor of Helen Damico*, ed. Catherine E. Karkov (Kalamazoo: Medieval Institute Publications, 2009), 253.

¹¹ Lewis, “The Wound in Christ’s Side,” 209.

¹² Francis strove to keep his wounds secret during his own lifetime, a desire that was neither truly successful nor unsuccessful. One attempt to penetrate his defenses, for instance, occurred

shown that the “discourse of the Sacred Heart . . . employs images drawn from biological *female* characteristics – blood, flowing, opening, and enclosure.”¹³ Thus, devotion to the Sacred Heart also became an especially female devotion. In fact, the shift in emphasis from side wound to Sacred Heart is often attributed to the nuns of Helfta, particularly Gertrude the Great (January 6, 1256–ca. 1302) and Mechtilde (ca. 1240–1298). Both experienced visions involving the wound. In Gertrude’s, she lay her head near the opening, symbolized by a golden tube, and could hear Christ’s heartbeat. This demonstrates the connection between holy heart and holy wound, a connection built upon by Mechtilde and countless others afterher, and while not all followers were female, the imagery remained so.

The wounded Christ is an especially important part of anchoritic literature, as I have argued elsewhere. Christ’s wounds allow, among other things, for mimetic overlapping, for bodily identification, and for purification of the anchoress who seeks pure contemplative merger with her spouse.¹⁴ St. Augustine himself says contemplation of the Savior only truly happens through the “imagination” of the crucified Jesus in one’s own heart.¹⁵ There his porous, wounded body became one with the body of the faithful, blood mingling with blood. This becomes a dominant theme in mystic literature. Frank Graziano writes,

In this . . . image, many of mysticism’s predominant themes converge. The wound in Christ’s side is a refuge; a nuptial bedchamber; a womb from which one is reborn into eternal life; a breast that nourishes, infuses the soul with grace, and provides erotic pleasure; a pair of lips that kisses; a flower; a warehouse that stores mystical paraphernalia . . . a well of living waters; a showering fountain of blood that washes away sin; an attribute of the New Adam; and a symbol of Christ’s final contribution to a vicarious sacrifice by quotas.¹⁶

when a young friar glimpsed Francis while he was changing robes, and then walked over and touched his side wound, measuring it. However, the side wound was the most controversial point of Francis’s holy gift. See Rosalind B. Brooke, *The Image of St. Francis: Responses to Sainthood in the Thirteenth Century* (Cambridge: Cambridge University Press, 2006), esp. 166. Still, his hagiographers included rather lurid descriptions of it, including emphasizing that the wound dripped blood and seeped fluids.

13 Rosalynn Voaden, “All Girls Together: Community, Gender, and Vision at Helfta,” in *Medieval Women in their Communities*, ed. Diane Watt (Cardiff: University of Wales Press, 1997), 74.

14 See, for example, Michelle M. Sauer, “‘Pe blod þ[at] bohte’: The Wooing Group Christ as Pierced, Pricked, and Penetrated Body,” in *‘May your wounds heal the wounds of my soul’: The Milieu and Context of the Wohunge Group*, ed. Susannah Mary Chewning (Cardiff: University of Wales Press, 2009), 123–47.

15 Augustine, *De sancta virginitate*, PL 40 (1887), 428 (1:53).

16 Frank Graziano, *The Wounds of Love: The Mystical Marriage of Rose of Lima* (Oxford: Oxford University Press, 2004), 205. Graziano suggests the term “quotas” for the cultural

Here the multifaceted aspect of the wounded Christ becomes apparent. The side wound is a refuge, a hiding place, and a chamber. It is a suggestive bower – a place of mystical union. It is a divine womb – a place of spiritual rebirth. And, overall, the side wound is depicted in three main ways: it is eroticized, paternalized, or glorified – and sometimes as a combination of these. Catherine of Siena, for example, writes to nuns at San Gaggio and Monte San Savino that she “long[s] to see you hidden and enclosed in the side of Christ Crucified.”¹⁷ Here, the side wound offers both the protection of the convent and the nurturing of the soul within such an enclosure. While Catherine’s perspective here is primarily salvific, other writers focus on the sensual and the erotic. For instance, a particularly vivid representation of the late medieval anchorite seeking refuge in Christ’s side wound is highly suggestive and intensely feminized. Taken from a late fourteenth-century redaction of Aelred’s *Rule for a Recluse*, the image is simultaneously comforting, disturbing, and sexualized:

Crepe into that blessed syde where that blood and water cam forthe, and hyde the ther as a culuer in the stoon, wel likynge the dropes of his blood, til that thy lippes be maad like to a reed scarlet hood.¹⁸

Here, the wound in Christ’s side is described in two distinct ways – as a place of protection and as a place of carnal passion. The protective stone shelter recalls the anchorhold itself, a small stone structure attached to the side of a church that shelters the precious anchoress inside, while still assuring her ready access to her spouse and savior.¹⁹ Similarly, dovecotes were small hive-like structures that housed doves kept for meat and messages, protecting them from the elements and predators.²⁰ Here, the anchoress is compared to a dove living in stone, but this is a bird who revels in the blood dripping from Christ’s

process of constructing a saint from multiple narratives, each with its own agenda and conditions. For a fuller explanation of this terminology, see *The Wounds of Love*, 35–36.

17 Letter 62, in *The Letters of Catherine of Siena*, trans. Suzanne Noffke, vol. 1 (Tempe: Arizona Center for Medieval and Renaissance Studies, 2000), 196–97.

18 See *Aelred of Rievaulx’s de Institutione Inclusarum: Two English Versions*, ed. John Ayto and Alexandra Barratt, EETS o.s. 287 (Oxford: Oxford University Press, 1984), 22. Based on MS Bodley 423.

19 Tertullian referred to the Church as *columbae domus*, “the house of the dove.”

20 Dovecotes were built by wealthy people to supply themselves and their households with a luxurious food, the tender meat of young pigeons, although sometimes doves were also kept as messenger birds. As dovecotes were always associated with a luxurious way of life they came to symbolize high social status – or high social aspirations. In domestication the pigeon-keeper “searched” the dove-cote for “squabs,” the young birds which were almost fully developed, and wrung their necks. For more information on dove-cotes, see John McCann, “An

side, who eagerly laps it up, enjoying every drop, like the author of the *Stimulus* who feeds from blood and fluids at Christ's side. Altar imagery around Western Europe includes doves drinking from the chalice, sharing grapes, and/or pecking at eucharistic bread, demonstrating their continual feeding from the body of Christ.²¹ And the comparison of the anchoress to a dove furthers the erotic oral play. According to medieval bestiaries, doves were especially known for sitting in their nests and kissing.²² The dove-like anchoress therefore anticipates and fulfills her role by kissing and nibbling on the wound. Further eroticizing the scene, besides the fervent licking and sucking, are references to lips. While it is clear that lips in one sense refer to the facial apparatus used to consume the blood, the vaginal shape of Christ's wounds suggests that another set of lips should also be called to mind. Further, that the lips are referred to as a "reed scarlet hood" is distinctly reminiscent of clitoral imagery. If the anchoress is not only hiding within the wound but also drawing from it, licking, kissing, and sucking it, she is also embracing the vaginal opening with her mouth. In short, this scene is generally one of queer divine cunnilingus, with the female anchoress engaging in pleasurable caressing and kissing.

This passionate sucking of blood will be echoed two centuries later in *A Talkyng of the Loue of Gode*, a fifteenth-century text for monks adapted from *The Wooing of Our Lord*, a thirteenth-century anchoritic text written for women (and perhaps by a woman), as well as *An Exceedingly Good Orison to God Almighty*, another thirteenth-century anchoritic text, as well as parts of St. Anselm's *Liber Meditatio et Orationum* and some work of unknown origin, perhaps even of original generation. Although not directly lesbian-like as presented in *A Talkyng*, it is still eroticized and still queer – both in the ecstasy a male reader finds in sucking Christ and in the gender displacement crafted by the adaptation of female-oriented texts for a male audience without wholesale changes. The reader thus performs as female even while embodying male. In this treatise, the speaker directly references sucking from Christ's side:

Per wol I cluppen & cussen . . . þer wole I souken of þi syde þat openep a zeyn me so wyde wiþ outen eny fluttying, þer wol I a bide.

Historical Enquiry into the Design and Use of Dovecotes," *Transactions of the Ancient Monuments Society* 35 (1991): 89–160.

²¹ See, for example, the eleventh-century Tournai Marble baptismal font in Winchester Cathedral, <http://www.winchester-cathedral.org.uk/gallery/tournai-marble-font/>.

²² See Isidore of Seville, *Etymologies*, ed. W. J. Lewis, J. A. Beach, and Oliver Berghof (Cambridge: Cambridge University Press, 2006), Book 12, 7:61–62 and Bartholomaeus Anglicus, *De proprietatibus rerum*, ed. M. C. Seymour (Oxford: Clarendon Press, 1975), Book 12.

There I will embrace and kiss you . . . There I, without wavering, will suck from your side, which opens towards me so wide, and there I will stay.²³

Christ's wound actively invites kissing, caressing, and sucking. In fact, the verb used, "souken," usually means to suck from a breast or udder, to draw milk, or to receive nourishment. However, the third definition includes drawing liquid into the mouth, to drink the blood of Jesus, and to draw in honey or nectar.²⁴ The blood of Christ is both nourishing and connected to the female breast. Earlier in *A Talkyng*, the speaker calls Jesus his "honey-bird" (dove) and his "nectar," saying, "sweeter are you than honey or milk in the mouth, than mead, meeth, or piment²⁵ prepared with sweet spices, or any delicious liquor that may be found anywhere."²⁶ No wonder that later on, the speaker in ecstasy cries,

My song is the delight of love without a note. I leap upon him swiftly as a greyhound on a deer, quite beside myself, and with a loving manner wrap in my arms the base²⁷ of the cross. I suck the blood from his feet; that sucking is extremely sweet. I kiss and I embrace, but occasionally stop, as would a man who is mad with love and sick from the pains of love. . . . I embrace and I kiss as if I were mad. I wallow and I suck, I know not how long, and when I am done in, yet still do I lust. Then do I feel that blood in my imagination as if it were bodily warm on my lips, and the flesh of his feet, in front and in behind, so soft, and so sweet to kiss and to embrace.²⁸

At first this scene reads like male–male erotic content since the monk embraces and sucks Jesus, another male-bodied individual – and certainly a queer moment no matter what. However, the speaker in *A Talkyng* can be read as a "cross-dressed soul."²⁹ The text is primarily a compilation of other texts written for (and perhaps by) women, and throughout the treatise the pronoun usage mostly remains female. Thus, although it would have been read by monks for use by men in a monastery, they end up having to identify with the female pronouns and undertake female actions, experiencing a sort of trans-moment. In

²³ *A Talkyng of the Loue of God*. Edited from MS Vernon (Bodleian 3938) and collated with MS Simeon (Brit. Mus. Add. 22283), ed. Sr. Dr. Salvina Westra (Leiden: Martinus Nijhoff, 1950), p. 69 (ll. 5–8). My translation.

²⁴ See *Middle English Dictionary*, entry for "souken," https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary/MED41787/track?counter=7&search_id=290760.

²⁵ Various spiced wines with honey.

²⁶ *A Talkyng*, 27/14–19.

²⁷ Literally the "start."

²⁸ *A Talkyng*, 61. My translation.

²⁹ See Michelle M. Sauer, "Cross Dressing Souls: Same Sex Desire and the Mystic Tradition in *A Talkyng of the Loue of God*," in *Intersections of Sexuality and Religion in the Middle Ages: The Word Made Flesh*, ed. Susannah Mary Chewning (Farnham: Ashgate, 2005), 153–76.

this way, the wallowing and sucking here can also be read as a queer “lesbian” moment, another instance of divine cunnilingus.

In *Speculum of the Other Woman*, Luce Irigaray uses premodern Christian mystical and devotional traditions to establish what she sees as the beginnings of a feminine imaginary. Amy Hollywood notes, “entry into Christ’s wound, in that tradition as in Irigaray’s text, marks the shattering of vision into affect, an experience of wounding laceration that is simultaneously the site of an ineffable ecstatic *jouissance*.”³⁰ Irigaray herself goes on to describe Christ’s wound as a “glorious slit” into which the mystic enters, wherein she is covered in “hot and purifying blood.” It is a place where ecstasy reigns, where “she [the mystic] curls up in her nest, where she rests as if she had found her home.”³¹ This description, although clearly related to the medieval narratives of mystics, anchoresses, and saints, as discussed later, also recalls the Moravian prayer cards and tapestries of the mid-1700s with their homely and cozy illustrations of bedrooms and kitchens set up within the space of the side wound, providing “nests” for faithful followers. Irigaray further says: “to know myself I scarcely need a ‘soul,’ I have only to gaze upon the gaping space in your loving body.” She then writes that she recognizes herself in “the lips of that slit . . . by touching myself there (almost) directly.” Contemplating the nails and spear piercing the body of Jesus, she observes: “if the Word was made flesh in this way, and to this extent, it can only have been to make me [become] God in my *jouissance*.”³²

The correlation between Christ’s side wound and the vagina suggested by Irigaray becomes most apparent in devotional images produced in the later Middle Ages. Clearly related to the tradition of meditation on Christ’s Passion, visual representations of Christ’s side wound are startling, not only in their vulvic/vaginal resonances, but also in their visual intensity. Take, for instance, depictions of this side wound as a place of birth. From the earliest centuries, Christ’s open side and the mystery of blood and water were meditated upon, and the Church was beheld issuing forth from the side of Jesus – the New Adam – as Eve came forth from the side of Adam. Although we have no written words about Eve’s emergence, the gospels report that when the side of Jesus was pierced at the crucifixion, both blood and water flowed forth. This echoes the water and the blood that issue with the birth of a child. And, as Flora Lewis

³⁰ Amy Hollywood, “That Glorious Slit: Irigaray and the Medieval Devotion to Christ’s Side Wound,” in *Luce Irigaray and Premodern Culture*, ed. Theresa Krier and Elizabeth D. Harvey (New York: Routledge, 2004), 106.

³¹ Quoted in Hollywood, “That Glorious Slit,” 105. See also Luce Irigaray, *Speculum of the Other Woman* (Ithaca: Cornell University Press, 1985).

³² Quoted in Hollywood, “That Glorious Slit,” 105.

notes, “the wound was a place of parturition for the individual soul, and in the later thirteenth and fourteenth centuries there was an emphasis, most importantly in Julian of Norwich, on the anguish of Christ giving birth to the world in his Crucifixion.”³³ This is both a feminization of Christ and a reminder that the side wound itself simultaneously protects and nourishes.

The maternalization of Christ also results in the connection between the side wound and the female breast, making his blood homologous with breast milk in its nurturing and salvific nature. For instance, in “The Intercession of Christ and the Virgin” attributed to Lorenzo Monaco (Piero di Giovanni), ca. 1370–1425, Florence, both Christ and the Virgin Mary ask for the favor of God the Father through virtue of their breast – in Christ’s case, via his side wound, and in Mary’s via her dripping breast. As the Metropolitan Museum of Art description notes, “Pointing to the wound in his side, Christ says, ‘My Father, let those be saved for whom you wished me to suffer the Passion.’ The Virgin, holding one of her breasts, pleads, ‘Dearest son, because of the milk that I gave you, have mercy on them.’”³⁴ The words given to each divine figure substantiate what the viewer instantly notes – Jesus’s side wound and Mary’s breast are equivalent. Medieval medical discourse underlines the polysemy of the wound and its blood. Breast milk was thought to be created from surplus menses not released during childbirth. Thus, the association of blood with Christ’s side wound ties the wound both to the vagina and to the breast, thereby enabling the threefold association of wound, vagina, and breast. In turn, this allows for eroticization and maternalization simultaneously.

Regardless of the result, the side wound functions to feminize Christ, although it is constructed as an active portal rather than a passive one. Instructed in religious literature to taste, touch, suck, kiss, and enter into Christ’s side wound, those who held and saw these images seem to have made them the object of intense affective response, both imaginatively and physically. Jill Bennett has suggested that this process is similar to Roland Barthes’s idea of the *punctum*, the shock that characterizes our affective response to image, the “sting, speck, cut, little hole . . . that accident which pricks me.”³⁵ These words are all ones written in connection to the side wound across time, a queering of the

³³ Lewis, “The Wound in Christ’s Side,” 215.

³⁴ See <https://www.metmuseum.org/art/collection/search/470328>. As the catalogue also notes, “The drama of the bold devotional image, with a geometric composition typical of Florentine painting of the later fourteenth century, was heightened by its original placement inside the entrance of the cathedral, where it faced the length of the vast interior.”

³⁵ Jill Bennett, “Stigmata and Sense Memory: St. Francis and the Affective Image,” *Art History* 24.1 (2001): 1–16 at 10.

action that binds lovers of the side wound together. Moreover, some manuscripts take this idea of *punctum* quite literally, and show the wound solely as a slit in the parchment, one now so often touched, handled, kissed, and stroked as to render the manuscript itself fragile and opaque. David S. Areford notes an example of a woodcut with a large black wedge shape in the middle of a blood-red heart, a replication of Christ's heart as pierced by Longinus's spear. An actual slit has been made in the paper itself so that devoted followers can insert their finger into the wound – a wound that bleeds red ink onto another page as if seeping blood – penetrating Christ's side and heart, and plumbing the depths of interior mysteries just as Doubting Thomas did in the Bible.³⁶ These images and physical remnants suggest a homoerotic relationship between the female reader and a feminized representation of Christ's wound, dependent upon hapticity, or the quality of touching.

Medieval readers saw, touched, smelled, and tasted their books while reading their content aloud – and sensory engagements such as this must have created a performance of the manuscript that heightened devotional experience and empowered individuals to curate their own rituals and religious experiences. What type of connection was forged between reader and text via the act of touching? Visuality and materiality are flexible concepts. Like other performative functions, they can slide along a single scale of analysis. So, the visual/visibility becomes visuality when it refers to the whole complex of the production, perception, and cultural locations of the story. The material/medial becomes materiality when it refers to the means of production and materials used and their typical proliferations. Caroline Walker Bynum explains that “medieval materials were pregnant with significance,” highlighting these sophisticated belief patterns.³⁷ Books and, more significantly, images, were powerful not just because they gave an individual control of their religious learning but also because their materiality enabled an individual haptic experience of faith.

In *Getting Medieval: Sexualities and Communities, Pre- and Post-Modern*, Carolyn Dinshaw carefully considers how the queering of history can create communities across time, or, maybe more precisely, suggests that queer desire leads to “affective connection” and the “touch across time.”³⁸ These affective

³⁶ David S. Areford, “Multiplying the Sacred: The Fifteenth Century Woodcut as Reproduction, Surrogate, Simulation,” in *The Woodcut in Fifteenth-Century Europe*, ed. Peter Parshall (New Haven: Yale University Press, 2009), 141–47.

³⁷ Caroline Walker Bynum, *Christian Materiality: An Essay on Religion in Late Medieval Europe* (London: Zone Books, 2011), 58.

³⁸ Carolyn Dinshaw, *Getting Medieval: Sexualities and Communities, Pre- and Post-Modern* (Durham: Duke University Press, 1999), 21.

connections create a queer history of identification, even across different texts and different times. Together, these touches create a community and a connectedness. Markedly, the haptic ideology of the medieval era, seen by many to underpin almost all interactions, integrates well with this queer historiography. If one thing came into contact with another, the two would absorb the other's qualities. Because vellum had once been living as an animal skin, it was believed to contain a residual memory of that life; a power that was believed to have been instilled by God. Because of this, Bynum notes, "it was so extraordinarily difficult for people in the later Middle Ages to see any matter as truly dead."³⁹ The process of creating vellum was viewed as having a certain power. A person could take a raw animal skin and transform it into a material that could mediate with the divine and provide a manifestation for miracles. Thomas Aquinas (*Article 8*) explains that God has placed within material objects the potential for divinity, and that it was through a process of refinement that they were able to become divine, making vellum a highly significant material. Thus, vellum contained its own power, activated by the reader's touch.

The book was therefore seen as alive to many medieval users, and by extension any likeness that was placed on its surfaces. To a certain extent, then, touching an image of Christ was akin to touching a proxy of his body. Books and other portable images such as talismans, tokens, birth girdles, and personal plates enabled people to experience divine interactions on their own. Repeated touching (or kissing, or stroking) allowed access to the divine link on an intimate level. Kathryn Rudy has made a study of the effects of haptic interactions using a densitometer. Some of the habits and rituals have become recorded in a cumulative build-up of grease absorbed by the vellum; a fluctuation in build-up between pages has also been noted. To some extent this is because dirt and grease stick to the flesh side of the vellum much more easily than to the hair side, but we can also infer that people interacted with different pages for different lengths of time.⁴⁰ This is representative of a non-linear approach to books, in which people could pick and choose what to interact with depending on their spiritual needs. Memory, taste, interplay between static object and active performance – all of these were part of medieval interaction. Christianity was a culture of talismanic and touch relic acquisition which existed alongside standard Church practices, and indeed enhanced them. Manuscripts could create similar literal protection

³⁹ Bynum, *Christian Materiality*, 112.

⁴⁰ Kathryn M. Rudy, "Kissing Images, Unfurling Rolls, Measuring Wounds, Sewing Badges and Carrying Talismans: Considering Some Harley Manuscripts through the Physical Rituals they Reveal," *Electronic British Library Journal*, <http://www.bl.uk/eblj/2011articles/article5.html>, 2011.

through talismans and charms. Medieval haptic beliefs meant that the material qualities of a manuscript could be used to curate a devotional performance. And the non-linear, personal interaction implies a queer understanding of the manuscript process. Non-linear narratives, sequences that combine past and present, and glimpses of the (multifaceted) past both inform the present and shape the future, but also re-shape the past. These types of encounters bring queerness to the performance, both of reading and of reading later. Viewers/readers/the audience engage with speakers whose past is combined with their present in all sorts of new and unexpected ways. This is a sort of Deleuzian notion of time, which can free us to live, continually opening up possibilities of becoming by providing chance after chance of combining our past and our present. Victoria Hesford suggests that “the queer desire for history [can be] understood as a practice of producing loving attachments to what has often remained marginal or discarded in the writing of history.”⁴¹ What is supposedly past has queer potential in its ability to disrupt the present tense – queerness here is about, in Elizabeth Freeman’s words, “mining the present for signs of undetonated energy from past revolutions.”⁴² Contemporary subjects might examine the lesbian feminist past in ways that disrupt the coherence of the queer present in their articulation of a temporal connection outside of anachronisms, opening up interpretive possibilities. The disruption of chrononormativity challenges a linear understanding of temporality, and most especially the institutionalized organization of time, which often involves a staged progression of a heteronormative patterned life. Temporal upheaval, then, involves traces of the past intersecting with the present, so that each female mystic can be seen as embodying queer temporality, living a life unscripted by heteronormativity.

More specifically, however, let me turn again to the side wound and the blood of Christ. Many images were subject to devout interactions, but one that enveloped all sorts of hapticity was the side wound. One remarkable example of this haptic connection is BL MS Egerton 1821. It is English, dating to around 1490, and unique in part of its appearance. It begins with three pages, each painted black, on which large drops of red blood trickle down. The third page has been thoroughly worn. It has been suggested that the black was worn away from kissing,⁴³ and while kissing may have been employed, it seems that rubbing

⁴¹ Victoria Hesford, *Feeling Women’s Liberation* (Durham: Duke University Press, 2013), 13.

⁴² Freeman, *Time Binds*, xvi.

⁴³ See John Lowden’s Keynote address at the conference “Treasures Known and Unknown,” held at the British Library Conference Centre, July 2–3, 2007, <https://www.bl.uk/catalogues/illuminatedmanuscripts/TourKnownA.asp>, for manuscript images see: “kissing images”: <http://www.bl.uk/catalogues/illuminatedmanuscripts/TourKnownC.asp>.

would have been more appropriate here. There is no formal image to kiss, merely the somewhat abstract representation of suffering and redemption through the blood of Christ. One part of the page even shows more trauma than the other portions, leading me to think that scratching may even have been employed. There is, interestingly enough, consistency in the arrangement of the drops of blood. Folio 1r also shows some evidence of having been rubbed. It has a pattern of 3 large drops with small points in between across the page (5 rows \times 3 drops = 15 large drops; 15 small points). Folio 1v mixes it up, though, with a pattern of 3–2–3–2–3 large drops (5 rows \times 3(3 drops) + 2(2 drops) = 13 large drops; 12 small points). It appears as though folio 2r and v follow folio 1v's pattern. The points and the squiggles on top of the large drop definitely make it feel like the blood is trickling, not statically represented. To the touch, the black-painted portions feel smooth. The red drops feel glossy. The worn portions feel rougher and more complex. Of course, the manuscript is now 525 years old, but when new all that black would have left traces on the hands of the devoted – divine residue, if you will.

The next page, folio 2v, has an image of the nursing Madonna. Nursing is, as I mentioned earlier, commonly connected with Christ's side wound. This image seems to be fairly intact, with no signs of devotional osculation or other rubbing. Folio 3 contains only 3 lines of written text in red and black. The vellum feels completely different. It is soft, smooth, and supple – creamy, almost. This goes on for several folios, when, abruptly, the pages turn blood red, and thick gouts of blood pour down them from innumerable wounds. This continues for 10 pages. John Lowden has counted 540 wounds on the “bloodiest page” and speculates that they were together intended to represent the 5400 wounds medieval devotional texts suggest were inflicted upon Christ's body.⁴⁴ (Private revelation to St. Bridget of Sweden indicated that all the wounds Our Lord suffered added up to 5,480.) They are very precise. The curved main wound bears either three drops (the two on the outside being longer with the middle one being short), or one long drop, with points interspersed. They feel like Braille.

On folio 8v, there is an opening cut into the blood-red pages, and a woodcut of a Man of Sorrows surrounded by twenty small compartments with instruments of the Passion inserted. It carries an indulgence: “To all them that devoutly say five Pater noster, five Aves, and a Creed afore such a figure are granted 32,755 years of pardon.” The indulgence has since been defaced. The

⁴⁴ John Lowden, “Treasures Known and Unknown in the British Library: Kissing Images (A Book for Devotion: BL MS Egerton 1821)” <<http://www.bl.uk/catalogues/illuminatedmanuscripts/TourKnownC.asp>>. All other manuscript comments are based on personal observation by the author unless otherwise noted.

woodcut is obviously a later insertion but has carefully been painted to match the bloody background, and interaction is anticipated through the indulgence. Facing this is a larger woodcut of the *arma Christi*. This manuscript clearly aimed to incorporate numerous rituals into one volume, providing a haptic connection directly with Christ. The text is a reflection on blood and suffering as well as redemption. The text that follows these initial images is written primarily in red so as to recall the blood, and the litany of saints includes several more unusual inclusions, such as Elizabeth of Spalbeek, Mary of Oignies, and Brigitta of Sweden, known for devotion to the wounds of Christ, and Mary Salome and Mary Cleophas who witnessed the crucifixion.

The insertion of the woodcut demonstrates what Rudy calls a cautious rule for devotional books: “owners who treated their manuscript prayer books as objects of physical devotion often both *added* and *subtracted* material. They added small prints, curtains, pilgrims’ badges, extra prayers, and notes about the family; they subtracted paint and ink in the course of using, kissing, and rubbing.”⁴⁵ Another example Areford highlights is found in a fifteenth-century woodcut, originally from Germany. Areford completed an extensive study of this woodcut. Here the mandorla-shaped wound stands in for all of Christ’s body, and the inscription explains: “This is the length and width of Christ’s wound which was pierced in his side on the Cross,” going on to offer an indulgence to whoever kisses this wound. As a result, the center of this image is worn thin from physical handling.⁴⁶

The Christian Middle Ages offer rich resources for thinking about sex, sexuality, and divinity in ways that radically destabilize traditional distinctions and hierarchies. In all of these images, Christ is both masculine and feminine – the rock, the cross, the erect, but also bleeding, oozing, and suckling. Female saints in amorous ecstasy put their lips to the lips of a man-woman’s wound that is likened both to a breast and a vagina. These common scenes come from a variety of sources, from both male and female authors, but directed to women. For example, St. Bonaventure’s *De Perfectione vitae ad Sorores*, written specifically for female religious, encourages nuns not simply to visualize the wounded and suffering Christ, but rather to touch him and to enter his body:

Draw near, O handmaid, with loving steps to Jesus wounded for you, to Jesus nailed to the gibbet of the Cross. Gaze with the blessed Apostle St. Thomas, not merely on the print of the nails in Christ’s hands; be not satisfied with putting your fingers in the holes made by

⁴⁵ Rudy, “Kissing Images,” 4.

⁴⁶ For more on MS Egerton 1821, see Nancy Thebaut, “Bleeding Pages, Bleeding Bodies: A Gendered Reading of British Library MS Egerton 1821,” *Medieval Feminist Forum* 45.2 (2009): 175–200.

the nails in his hands; neither let it be sufficient to put your hand into the wound in his side; but enter entirely by the door in his side and go straight up to the very heart of Jesus.⁴⁷

Bonaventure expects the nuns to penetrate Christ, to delve within him, to merge with his body, to remain in his side. Although Christ's body is male, the mimetic experience for the Franciscan nuns is distinctly feminine – they are women merging with a feminized Christ, at once penetrating and consuming. Similarly, Raymond of Capua, confessor to Catherine of Siena, records one of her experiences as follows:

Christ put his right hand on her neck and drew her towards the wound on his side, saying "Drink from my side, and by that draught your soul shall become enraptured with such delight that your very body, which for my sake you have denied, shall be inundated with overflowing goodness." Drawn close in this way to the outlet of the Fountain of her Life, she fastened her lips upon that sacred wound, and still more eagerly the mouth of her soul.⁴⁸

In Catherine's repeated descriptions of climbing Christ's body from foot to side to mouth, the body is a female body. Catherine understood union with Christ not as an erotic fusing with a male figure, but rather as a sinking into another female body. And in each of these instances, the female saint may have been aided by images such as these. Clearly the connection to vaginal imagery is evident. And while Bonaventure privileges entrance into the wound and merging with Christ over the initial touches, Catherine insists on the physical connection; touching, kissing, sucking, and mouthing are all vital parts of her experience. Merging Catherine's direct mystical interaction with the haptic devotions found in prayer books and woodcuts, Margareta Ebner, a Dominican nun who lived from 1291–1351 in southern Germany, recalls:

Wherever I went I had a cross with me. In addition, I possessed a little book in which there was a picture of the five holy wounds. I shoved it secretly against my bosom, open to that place, and wherever I went I pressed it to my heart with great joy and with measureless grace. When I wanted to sleep, I took the picture of the Crucified Lord in the little book and laid it under my face, my lips against the wound in his side. In a dream, as I stood before the image, my Lord Jesus Christ bent down from the cross and let me kiss His open heart and gave me to drink of the blood flowing from His heart.⁴⁹

47 Bonaventura, *Opera Omnia (10 vols in-folio)* (Ad Claras Aquas [Quaracchi]: Ex Typographia Collegii S. Bonaventurae. 1882± 1902), vol. 8, p. 120; *Holiness of Life, Being St. Bonaventura's Treatise De Perfectione Vitae ad Sorores*, trans. L. Costello (Herder: St. Louis, 1928), pp. 63–64. Cited in Bennett, "Stigmata and Sense Memory," 10–11.

48 Quoted in Hollywood, "That Glorious Slit," 182.

49 Margareta Ebner, *Major Works*, ed. and trans. Leonard P. Hindsley (New York: Paulist Press, 1993), 96.

Ebner is carrying the *arma Christi* with her. Combining fragmented body parts (hands, feet, head) with graphic figures such as the heart or a representation thereof was popular during the Middle Ages, especially in books of hours. These images functioned as devotional aids and foci for meditation on the five wounds, and many promised indulgences, particularly for kissing the side wound. These *armi Christi* also served as protection against misfortune, as amulets of sorts. Ebner's possession of such an object, then, would not have been unusual; the extreme and repeated caressing may have been. The manner in which she holds the image – “secretly” clasped to her bosom – is somewhat erotic, and certainly “secret” implies special and perhaps queer. And she does not simply kiss the image to gain an indulgence or focus her prayers; instead, she sleeps with her lips positioned directly on the vaginal wound so as to encourage erotic dreams in which she tongues and mouths the heart of Christ while blood streams around and in her.

These mystics, as well as the unnamed anchoresses, can be seen as queer figures who, rather than exclusively reveling in heteroerotic pleasure, slip into a sexual identity category that Eve Sedgwick identifies as the masturbator or “onanist,”⁵⁰ an identity suggested, for instance, by the sexually charged language that characterizes the pleasure they feel while stroking pictures of the side wound or kissing devotional images. That these feelings of pleasure are enhanced by the feminized Christ suggests a same-sex dimension to the self-pleasuring attributes of the actions. Furthermore, this erotic identity informs the women's employment of time and space throughout their devotions. While praying and reading – while giving themselves pleasure – mystics often had involuntary body memories that allowed them to reflect on and embody past and present simultaneously. To use Heather Love's phrase, the mystics “feel backward” – a nonnormative way of remembering that differs from traditional memory in its preoccupation with loss and failure and in its concern with mobilizing that loss and failure for strategic purposes. In short, feeling backward allows the female mystic subject to transform her abject marginalization into opportunity. Love writes, “Rather than disavowing the history of marginalization and abjection, I suggest that we embrace it, exploring the ways it continues to structure queer experience in the present. . . . [P]aying attention to what was difficult in the past may tell us how far we have come, but that is not all it will tell us; it also makes visible the damage that we live with in the present.”⁵¹

⁵⁰ Eve Kosofsky Sedgwick, “Jane Austen and the Masturbating Girl,” *Critical Inquiry* 17.4 (1991): 818–37 at 825.

⁵¹ Love, *Feeling Backward*, 29.

Centuries prior to Love's theorization, the mystics use their indulgences in sensuality to reassert their own agency and ignite passion between a feminized Christ and their own female bodies.

The mystics "feel backward" during their moments of deep prayer, a practice that can be likened to a masturbatory self-indulgence that troubles heteronormative expectations of an individual's relationship to conventions of time and space. Articulating this relationship between masturbation and time and space, Sedgwick writes,

[T]here are senses in which autoeroticism seems almost uniquely – or, at least, distinctively – to challenge the historicizing impulse. . . . Because it escapes both the narrative of reproduction and (when practiced solo) even the creation of any interpersonal trace, it seems to have an affinity with amnesia, repetition or the repetition-compulsion, and ahistorical or history-rupturing rhetorics of sublimity.⁵²

In other words, because masturbation is non-procreative and therefore works outside of heterosexual reproduction, and because it involves and affects no other person and therefore is an untraceable act (we can never be sure when or where it happens), it resists being historicized. Like the involuntary body memories that the mystics have while contemplating and praying, masturbation has an "affinity with amnesia" and "repetition-compulsion": these are acts of solitary and self-indulgent experience, and, as such, exist outside of historical recordability.

Since the mystics' erotic identities cannot be severed from their body memories and therefore from their uses of time and space, it is not surprising that they dwell within what J. Halberstam refers to as "queer time and space." Halberstam defines queer time as "a term for those specific models of temporality that emerge . . . once one leaves the temporal frames of bourgeois reproduction and family, longevity, risk/safety, and inheritance."⁵³ He argues that queer subjects "use space and time in ways that challenge conventional logics of development, maturity, adulthood, and responsibility."⁵⁴ In other words, the pleasure derived from mystical contemplation and prayer and traveling back and forth between past and present not only challenges the normative sexual practices of the medieval sensibility, but also poses a threat to heteronormative temporality and spatiality – particularly notions of time and space that are intimately connected to sex between a man and a woman, and, therefore, structured around reproduction

⁵² Sedgwick, "Masturbating Girl," 820.

⁵³ J. Halberstam, *In a Queer Time & Place: Transgender Bodies, Subcultural Lives* (New York: New York University Press, 2005), 6.

⁵⁴ Halberstam, *Queer Time & Place*, 13.

and family. The mystics are then doubly queered, both because they experience same-sex desire, although it is shrouded by a veneer of heterosexuality, and because they give pleasure to themselves and refuse to relegate their mind and body to the present moment and the physical reality of the isolated convent or anchorhold.

This reverberation of queer time, disjointed travels throughout time and space, leaves us with after-images of Christ's vaginal wound – a trope that continues today – being licked, sucked, and tongued by female saints. The idea of queer time, coupled with explorations of queer space and homospatiality, engage the possibility of same-sex desire in such an encounter, which increases our understanding of the polyvalent, ambiguously gendered, intersexed Christ that dominated late medieval Incarnational theology. The simultaneous sexualization and feminization of Christ produces a multitude of queer possibilities – if he is gendered male, it is easier to think of him as aggressively sexual, especially in penetrative actions, but if he is gendered female, passive sexuality, including cunnilingus, becomes an uncomfortable subject. Undoubtedly, the material body of Christ provides a wide array of queer possibilities to be explored.

Bibliography

- Aelred of Rievaulx's de Institutione Inclusarum: Two English Versions*. Edited by John Ayto and Alexandra Barratt. EETS o.s. 287. Oxford: Oxford University Press, 1984.
- Areford, David S. "Multiplying the Sacred: The Fifteenth Century Woodcut as Reproduction, Surrogate, Simulation." In *The Woodcut in Fifteenth-Century Europe*, edited by Peter Parshall, 119–53. New Haven: Yale University Press, 2009.
- Atwood, Craig D. "Little Side Holes: Moravian Devotional Cards of the Mid-Eighteenth Century." *Journal of Moravian History* 6 (2009): 61–75.
- Bartholomaeus Anglicus, *De proprietatibus rerum*. Edited by M. C. Seymour. Oxford: Clarendon Press, 1975.
- Beckwith, Sara. *Christ's Body: Identity, Culture, and Society in Late Medieval Writings*. New York: Routledge.
- Bennett, Jill. "Stigmata and Sense Memory: St Francis and the Affective Image." *Art History* 24.1 (2001): 1–16.
- Bonaventura. *Opera Omnia (10 vols in-folio)*. Ad Claras Aquas [Quaracchi]: Ex Typographia Collegii S. Bonaventurae. 1882 ± 1902.
- Brooke, Rosalind B. *The Image of St. Francis: Responses to Sainthood in the Thirteenth Century*. Cambridge: Cambridge University Press, 2006.
- Brown, George Hardin. "From the Wound in Christ's Side to the Wound in His Heart: Progression from Male Exegesis to Female Mysticism." In *Poetry, Place, and Gender: Studies in Medieval Culture in Honor of Helen Damico*, edited by Catherine E. Karkov, 252–74. Kalamazoo: Medieval Institute Publications, 2009.

- Bynum, Caroline Walker. *Christian Materiality: An Essay on Religion in Late Medieval Europe*. London: Zone Books, 2011.
- Dinshaw, Carolyn. *Getting Medieval: Sexualities and Communities, Pre- and Post-Modern*. Durham: Duke University Press, 1999.
- Ebner, Margaret. *Major Works*. Edited and translated by Leonard P. Hindsley. New York: Paulist Press, 1993.
- Fogleman, Aaron Spencer. *Jesus Is Female: Moravians and Radical Religion in Early America*. Philadelphia: University of Pennsylvania Press, 2008.
- Freeman, Elizabeth. *Time Binds: Queer Temporalities, Queer Histories*. Durham: Duke University Press, 2010.
- Graziano, Frank. *The Wounds of Love: The Mystical Marriage of Rose of Lima*. Oxford: Oxford University Press, 2004.
- Halberstam, Jack [Judith]. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*. New York: New York University Press, 2005.
- Hesford, Victoria. *Feeling Women's Liberation*. Durham: Duke University Press, 2013.
- Hollywood, Amy. "That Glorious Slit: Irigaray and the Medieval Devotion to Christ's Side Wound." In *Luce Irigaray and Premodern Culture*, edited by Theresa Krier and Elizabeth D. Harvey, 105–25. New York: Routledge, 2004.
- Irigaray, Luce. *Speculum of the Other Woman*. Ithaca: Cornell University Press, 1985.
- Isidore of Seville. *Etymologies*. Edited by W. J. Lewis, J. A. Beach, and Oliver Berghof. Cambridge: Cambridge University Press, 2006.
- The Letters of Catherine of Siena*. Letter 62. Translated by Suzanne Noffke, vol. 1. Tempe: Arizona Center for Medieval and Renaissance Studies, 2000.
- Lewis, Flora. "The Wound in Christ's Side and the Instruments of the Passion: Gendered Experience and the Response." In *Women and the Book*, edited by Lesley Smith and Jane Taylor, 204–29. Toronto: University of Toronto Press, 1997.
- Love, Heather. *Feeling Backward: Loss and the Politics of Queer History*. Cambridge: Harvard University Press, 2007.
- Lowden, John. "Treasures Known and Unknown in the British Library: Kissing Images (A Book for Devotion: BL MS Egerton 1821)" <<http://www.bl.uk/catalogues/illuminatedmanuscripts/TourKnownC.asp>>.
- McCann, John. "An Historical Enquiry into the Design and Use of Dovecotes." *Transactions of the Ancient Monuments Society* 35 (1991): 89–160.
- Middle English Dictionary*. <https://quod.lib.umich.edu/m/middle-english-dictionary/dictionary>.
- Peltier, A. C. *Sancti Bonaventurae: Opera Omnia*. Paris: Ludovicus Vives, 1868.
- Rudy, Kathryn M. "Kissing Images, Unfurling Rolls, Measuring Wounds, Sewing Badges and Carrying Talismans: Considering Some Harley Manuscripts through the Physical Rituals they Reveal." *Electronic British Library Journal*. <http://www.bl.uk/eblj/2011articles/article5.html>.
- Sauer, Michelle M. "Cross Dressing Souls: Same Sex Desire and the Mystic Tradition in A *Talkyng of the Loue of God*." In *Intersections of Sexuality and Religion in the Middle Ages: The Word Made Flesh*, edited by Susannah Mary Chewning, 153–76. Farnham: Ashgate, 2005.
- Sauer, Michelle M. "'Pe blod þ[at] bohte': The Wooing Group Christ as Pierced, Pricked, and Penetrated Body." In *'May your wounds heal the wounds of my soul': The Milieu and*

- Context of the Wohunge* Group, edited by Susannah Mary Chewning, 123–47. Cardiff: University of Wales Press, 2009.
- Sedgwick, Eve Kosofsky. “Jane Austen and the Masturbating Girl.” *Critical Inquiry* 17.4 (1991): 818–37.
- A Talking of the Loue of God. Edited from MS Vernon (Bodleian 3938) and collated with MS Simeon (Brit. Mus. Add. 22283)*. Edited by Sr. Dr. Salvina Westra. Leiden: Martinus Nijhoff, 1950.
- Thebaut, Nancy. “Bleeding Pages, Bleeding Bodies: A Gendered Reading of British Library MS Egerton 1821.” *Medieval Feminist Forum* 45.2 (2009): 175–200.
- Voaden, Rosalynn. “All Girls Together: Community, Gender, and Vision at Helfta.” In *Medieval Women in their Communities*, edited by Diane Watt, 72–91. Cardiff: University of Wales Press, 1997.
- Vogt, Peter. “‘Honor to the Side’: The Adoration of the Side Wound of Jesus in Eighteenth-Century Moravian Piety.” *Journal of Moravian History* 7 (2009): 83–106.
- Williams, Peter. *Popular Religion in America: Symbolic Change and the Modernization Process in Historical Perspective*. Champaign: University of Illinois Press, 1989.

