Turning Away: Spaces of Devotion in Das Leben der heiligen Dorothea and the Vita Latina

Alastair Matthews
Somerville College, Oxford

Johannes Marienwerder’s German life of Dorothea von Montau is in large part a vernacular adaptation of one of the numerous works he wrote about her in Latin. Addressing current interest in space in medieval texts and cultures, this article presents a comparative analysis of the two lives. Moving beyond the tendency of previous research to concentrate on the contextual differences between Latin and vernacular and on the theme of enclosure in female spirituality, the article examines the motion of the turning character in both texts, showing how they link Dorothea’s presence in space to her relationship with God and with other human beings.

I

The first chapter of Johannes Marienwerder’s German life of Dorothea begins by likening its main character to a path that leads to the gates of heaven: she is ‘ein weeg zcu tretin us der breytin strose des vortumnis, und eyne inleitunge de wesges, der do furit den menschin zcu der pforte des hymmilrichs!’ [a way to tread away from the wide road that leads to perdition and a guide to the path that leads mankind to the portal of the heavenly kingdom].

Marienwerder then calls on his audience to step into her life as they would into a meadow; the faithful should ‘geen in ir lebin als in

1 Johannes Marienwerder, Das Leben der heiligen Dorothea, ed. by Max Töppen, Scriptores rerum Prussicarum, 2 (Leipzig: Hirzel, 1863), pp. 179–350, 803–04 (1.1 (p. 201); hereafter Leben). Translations from the German life are drawn, with some modifications, from Johannes von Marienwerder, The Life of Dorothea von Montau, a Fourteenth-Century Recluse, trans. by Ute Stargardt, Studies in Women and Religion, 39 (Lewiston: Mellen, 1997) (p. 35). This passage is problematic because it is introduced in the edition by the masculine pronoun ‘der’ even though the context suggests that Dorothea (‘she’) is meant. Töppen seems to have been aware of the difficulty, for his apparatus explicitly confirms that this was the form used in both the textual witnesses available to him. Stargardt’s translation (‘her life’ rather than ‘she’) appears to treat ‘der’ as a genitive form followed by an omission. It is possible that the new sources of textual evidence that have come to light since Töppen’s edition would help resolve the difficulty; they are listed in Petra Hörner, Dorothea von Montau: Überlieferung – Interpretation: Dorothea und die osteuropäische Mystik (Frankfurt a. M.: Lang, 1993), pp. 44–48. Although Hörner is the most recent starting point for information on the complete transmission, her remarks should be treated with caution; for example, Töppen’s list of sections not included in one of his two textual witnesses (Leben, p. 187 n. 5) is presented by Hörner, p. 44, as a list of the only sections that it does include. See also Ingrid Maack, ‘Johannes Marienwerder: Das Leben der seligen Dorothea von Montau: Textkritische Überlegungen zu einer neuen Edition auf Grund von zwei bisher nicht verwendeten Handschriften’ (unpublished Staatsexamen dissertation, Tübingen, 1968).
eynen wunsamen anger, noch syner enphenlichkeit mit der hulfe gots zu lesen di blumen der tugenden, der sie so vol und fruchtar was, das sie nicht alleyne ire personen, sundir allen libhabern der tugenden zeur salde mogen komen’ [enter into her life as into a winsome meadow, to gather there, with God’s help and the strength of individual discernment, the flowers of virtue which she produced with such abundance that they are sufficient to secure not only her own salvation but that of all lovers of virtue]. 2 This image is not present in Marienwerder’s Vita Latina, the source for the first three books of the German life, which tell Dorothea’s story from childhood to death, 3 but the relevant chapter (2.1) does contain the precursor of the earlier description of Dorothea: ‘Revera eius vita, cum sit illustrata divinis fulgoribus, prebet iter ad exeundum viam spaciosam, que ducit ad perdictionem et ad inveniendum viam artam, que ducit ad portam curie celestis’ [Indeed, her life, because it was lit up by divine resplendence, offers a way to depart from the wide road that leads to perdition and to find the narrow road that leads to the gate of the hall of heaven]. 4

Granted, the German text takes the language of space further than its Latin source by adding the image of stepping into Dorothea’s life as into a meadow and by presenting Dorothea (or her life) no longer as offering a way to heaven but as one. The shared attention given to the language of space is nonetheless striking – and surprising given that the difference between Marienwerder’s Latin and German works about Dorothea has been pointed out several times since Max Töppen observed in the nineteenth century that the German life was aimed at a much wider audience than the Latin texts, which were written with the specific purpose of supporting the case for

2 Leben, 1.1 (p. 201; trans. p. 36).
3 The fourth and final book of the German life is based on the Septililium, a collection of Dorothea’s revelations, also by Marienwerder. On the relationship of the Vita Latina (the title by which Marienwerder’s major Latin life of Dorothea, edited as the Vita Dorotheae Montoviensis magistri Johannis Marienwerder, is conventionally known) and the Septililium to the German life, see Hörner, pp. 141–97, esp. pp. 141–42, 173–82. The Vita Latina was itself part of a web of Latin works about Dorothea, set out in Hörner, pp. 33–40; see also Cordelia Heß, Heilige machen im spätmittelalterlichen Ostseeraum: Die Kanonisationsprozesse von Birgitta von Schweden, Nikolaus von Linköping und Dorothea von Montau (Berlin: Akademie Verlag, 2008), pp. 249–57.
4 Vita Dorotheae Montoviensis magistri Johannis Marienwerder, ed. by Hans Westpfahl with Anneliese Triller, Forschungen und Quellen zur Kirchen- und Kulturgeschichte Ostdeutschlands, 1 (Cologne: Böhlau, 1964), 2.1e (p. 66; hereafter Vita Latina). Translations from the Latin are my own.
her canonization.\(^5\) In setting the German life and the *Vita Latina* alongside each other, this article adopts an alternative approach to the two texts, focusing on their internal composition by tracing one way in which the literary construction of space extends through the rest of Dorothea’s story in both works. This approach should be seen against the background of the critical attention given in the recent past to space in early modern texts and cultures, ranging from the ways in which space was used ‘to add meaning to the external world’ to the presentation and functions of city space, and from the representation of interior space to the shaping of public space.\(^6\) The coming pages, however, are concerned with one particular action in space: the motion of turning around and away, as it is performed by characters in a series of scenes from Dorothea’s life.

### II

Chapter 12 of Book 1 of the German life lists four examples of how Dorothea shunned human pleasures in her youth. Among them is her aversion to dancing, which is described as follows:

> so sy betwungen wart zcu tantzen gar eyne kortze zcit, so ir di lune mochte werden, zcu hant wante sy sich von der werlde froyden in eynen winkel, wo sy mochte, und beweynte do di ytelkeyt der werlde, und ouch das sie in sulchen vraten dingen von bescheyllichkeit geistlichir gutir solde gehindert werden.

> [whenever she was forced to dance even for just a little while, she fled from the joys of the world into a corner as soon as the opportunity presented itself and

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there bewailed the vanity of the world and being prevented from contemplating spiritual joys by such contemptible activities.]⁷

The act of turning away from the joys of the world is also present in the source for this chapter of the German life, Book 2, Chapter 12 of the *Vita Latina*:

Quia in conviviis, si quando ad breve tempus corizavit manuducta, opportunitate habita statim divertit ad aliquem angulum amarrisime deflendo seculi vanitatem, eciam quod istis mediis debet a contemplacione Domini retardari.

[For at festivities, if ever for a short time she was led to the dance, when she had the opportunity she at once turned away to some corner, most bitterly bewailing the vanity of the world and the fact that she had to be held back in this way from regarding the Lord.]⁸

The German and Latin versions both make clear at the beginning of the chapter that the motion of taking refuge in a corner is not simply a physical act but is to be read in terms of an approach to religious experience in which movement is crucial, as is expressed in the literal meaning of the word ‘tracta’ and its translation as ‘zcu zcogin’: the German text describes Dorothea’s ‘beger der hymlischin gutir, di sy zcu zcogin’ [desire for the heavenly treasures that attracted her],⁹ and the Latin reports that she was ‘supernorum desiderio tracta’ [drawn by the desire for higher things].¹⁰ Indeed, movement is also involved in the other three examples of Dorothea’s piety in the chapter – she shunned human pleasures when she was led to festivities, she mutilated her feet to avoid going to her marriage celebration, and she

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⁷ *Leben*, 1.12 (p. 208; trans. p. 43).
⁹ *Leben*, 1.12 (p. 208; trans. p. 43).
¹⁰ *Vita Latina*, 2.12a (p. 75).
would mutilate her legs when she had to go to festivities during her married life. What stands out about the example just discussed, though, is the fact that the movement in space, the act of turning around, is tied to the creation of a bounded space, the corner where two walls join in front of the person facing them – and that in this space Dorothea’s actual feelings, obscured from other people in the other three examples, find external expression in the form of tears about the vanity of the world.¹¹

Arguably, the Latin text stresses the intensity of Dorothea’s experience in the corner by describing her as ‘amarissime deflendo’ [most bitterly bewailing]; this is reduced to ‘beweynte do’ [there bewailed] in the German version, which on the other hand highlights the corner as the location of Dorothea’s weeping by adding ‘do’ [there]. The two versions of the passage are otherwise very similar, but elsewhere the shift in language did provide an opportunity to draw further attention to the role played by corners in marking out a space of spiritual experience, as in the description of a pilgrimage made by Dorothea to the Church of Our Lady in Koszalin in Book 2, Chapter 16 of the German life. The treatment of corners in this account differs from the parallel passage in Book 3, Chapter 14 of the Vita Latina in three respects. First, at least in the manuscript and print on which Töppen based his edition, Dorothea’s nocturnal rapture on arrival takes place in a ‘wynkil, do der esel stunt, den man hatte zcu der kirchen notdorft’ [in a corner where the donkey that served as the church’s draught animal was stabled];¹² in the Latin this is simply ‘in stabulo seu loco aselli, qui propter labores ibi tenebatur’ [in the stable, or place, of the ass that was kept for work there].¹³ Second, when Dorothea distances herself from the other pilgrims during the subsequent mass, the convergence of physical space and the space of spiritual experience in her corner is accentuated in the German by the repetition of a single verb to refer to her presence in each: ‘und dorumme daz sy sich vorbergen wolde, bark sy sich in eyme winkel, in dem sy bleib, […], und hatte grose begerunge, das sy mochte in der nuachtirn trunkenheit lange syn bleben’ [and so to conceal


¹³ Vita Latina, 3.14d (pp. 131–32).
herself, she hid in a corner where she remained [...] and felt a great longing to remain in this sober drunkenness for a long time. Finally, her departure is also described in more detail in the German than in the Latin – instead of the latter’s brief statement about how she followed her fellow pilgrims away when they found her after the mass, she has to be forcibly removed from a position of radical withdrawal in a corner in the German: ‘Di swestirn abir, di do mit ir worn us komen, suchten sy so lange, biz sy sie vonden in eyme winkil also vorkrochin. Sy zcogen sy von dannen, alleine sy gar gerne wer do bleben, daz sy mocht uzwartin der gnodenriche gots besuchunge’ [However, the sisters who had accompanied her there looked for her until they found her thus hidden in a corner. They dragged her away although she would have so liked to stay there to await the end of the divine visitation].

III

The motif of a corner (winkel), often drawn from the Vita Latina (angulus) even if its presentation is changed in the process, occurs several times in the first two books of the German life, before Dorothea is granted permission to withdraw into a cell at Marienwerder in Book 3. Although the cell is not a space in which she is completely cut off from the surrounding world – for example, it has a window that can be opened and shut as needed, and she leaves it to go to the cathedral – it can nonetheless be read as the end of a progression that began with Dorothea’s earlier need to withdraw into a secluded space in order to be with God. Rather than temporarily taking refuge in a corner, she now finds herself permanently sheltered on all sides; accordingly, both the Latin and the German texts draw attention to this enclosure and the way physical and spiritual space coincide in it. In the German version, God instructs Dorothea:

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14 The Latin parallels to these two passages, both from Leben 2.16 (p. 251; trans. p. 104), can be found in Vita Latina, 3.14e (p. 132).

15 Further comparison of the two texts beyond the passages about the dancing scene and the events at Koszalin shows that: (a) the following scenes in the German life draw the corner motif from the Vita Latina: Leben, 1.25 (p. 222) = Vita Latina, 2.31g (p. 93); Leben, 2.6 (p. 237) = Vita Latina, 3.8b (p. 121); Leben, 2.24 (p. 264) = Vita Latina, 3.23e (pp. 143–44); and (b) the following scenes in the German life add the corner motif: Leben, 1.20 (p. 217) = Vita Latina, 2.34n (p. 98); Leben, 2.15 (p. 248) = Vita Latina, 3.13a (p. 129).

16 The cell is described in Leben, 3.3 (pp. 286–87), and Vita Latina, 5.6 (pp. 218–20). The classic text about female recluses is the Middle English Ancrene Wisse; for an account of how it presents the relationship between life in enclosure and individual experience, see Linda Georgianna, The Solitary Self: Individuality in the Ancrene Wisse (Cambridge, MA: Harvard University Press, 1981).
unde were keyn mensche, das dich troste, ich welde dich noch in der clause
also wol enthaldin als in dem ewigen leben. […] Dir sal seyn als eynem
weybe, dy do hot eyen gestrengin hartin man, vor dem sy nymmer dar aus
dem hause geen.

[and if there were not a single human being to comfort you, I would keep you
just as well in your cell as in eternal life. […] You shall live as a wife who has
a strict, harsh husband because of whom she never dares to leave the house.]\(^{17}\)

The Latin life is followed closely here:

> Et si <n>ullus hominum consolaretur te, adhuc possem et vellem te in
reclusorio ita bene sicut in vita eterna conservare. […] Tibi debet esse sicut
mulieriem maritum habenti rigidum, propter quem non audet semel exire domum.

[And if none among men were to console you, yet I would be able to and
would wish to keep you safe just as well in your cell as in eternal life. […] It
is necessary for you to be like a woman with a strict husband because of
whom she does not once dare leave the house.]\(^{18}\)

The difference between this space in which Dorothea now lives and those she
inhabited before is well illustrated by the scene in the German life in which God joins
her in her cell together with Mary, saints, and angels. Surrounded by them, Dorothea
does not know where to turn for fear of turning her back on anyone:

> Czu stunden so irfulte der herre dy clawse mit seynen majestat, das sy mit den
ougin der selin öbiral den hern gröslich irkante, und woste nicht wohinwerts
sy sich sulde wendin mit dem rucken, das sy dem hern keyn unere noch
unczocht irczegte, und dyselbe sorge hatte sy och, wen ir der herre beweyste,
wenne dy clawsze vol heiligin was.

\(^{17}\) *Leben*, 3.3 (p. 286; trans. pp. 150–51).
\(^{18}\) *Vita Latina*, 5.6e–f (p. 219).
[From time to time Our Lord filled her cell with his majesty so she could
discern him everywhere through the eyes of the soul and knew not which way
to turn her back so as not to show disrespect or rudeness toward the Lord. She
experienced this same dilemma whenever the Lord showed her that her cell
was crowded with saints.]

Before Dorothea’s enclosure – as when she refused to dance and during her rapture in
the church at Koszalin – moving into a corner meant withdrawing from what was
undesirable in order to face and find that which was positive and wanted. Dorothea’s
physical presence and her ability to move allowed her to pursue contact with God.
Now, though, surrounded by the presence of God, Dorothea cannot turn to him
without also turning away from him. By finding corners, she previously created a
space for herself and God that was bounded partly by inanimate objects but also
partly by her own body as a barrier against what was behind her; the spiritual space of
the cell, on the other hand, is defined by its walls, and her physical presence is a
barrier to spiritual fulfilment there.

Book 3, Chapter 8 of the German life, in which this incident occurs, is based
on a series of spiritual experiences described in Chapters 13 and 14 of Book 5 of the
Vita Latina. Marienwerder may have been aware of the significance of the passage,
for it is the only part of Book 5, Chapter 14 of the Latin life that was adapted and
included in the German text; however, the Latin chapter also contains several other
references to the act of turning, as in the description of the cell filled by God’s
presence at its beginning:

Una dierum Dominus […] venit sacramentaliter ad Sponsam, magnam secum
offerens ei caritatem gaudia tribuit ineffabilia, exhibens se valde amice,
consolatorie et magnifice. Eius maiestate fuit tota eius anima et tota cella
reclusorii repleta. Ad quantumcumque posicionis differentiam se vertit, ibi
Dominus fuit et apparuit.

[One day the Lord […] came sacramentally to his Bride, bringing to her with
himself great love as he bestowed unspeakable joys, presenting himself in a

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19 Leben, 3.8 (p. 292; trans. p. 158).
Dorothea’s turning is pointed out again in the subsequent description of her weeping with passion: ‘Ex incensio largas ac ferventes effudit lacrimas, ardens gaudebat seseque nunc hue, nunc illuc convertebat, quietis et sessionis inp<ot>ens, quasi inpaciens esset, sic agebat’ [While inflamed, she shed copious and burning tears, rejoiced ardently and turned herself now in this direction, now in that, unable to keep still and seated, as if she was unable to bear it – so she behaved]. At this point, physical movement is not necessarily negatively charged, but as the text continues her restlessness becomes increasingly problematic:

Quippe vidit totum reclusorium non solum Domino, sed sanctis eius ac sanctitudine plenum. Ideo libenter sic sedisset, quod non irreverenter se Domino aut sanctis exhibuisset. Postquam ergo se ad diversas posicionis differencias convertisset et in qualibet Dominum, sanctos eius ac sanctituidinem oculate considerasset, dubitatet pene cum aliqua spiritus anxietate, ad quam partem deberet dorsum vertere aut se cum sua nonsanctitudine declinare – libenter carnis vidisset oculis, si alicubi locum sedendi reverenter posset invenire, sed oculos carnis tunc non valuit apperire.

[For she saw that the whole cell was filled not only by God, but by his saints and sanctity. Thus she willingly sat down in such a way that she would not show herself irreverently to the Lord or the saints. So, after she had turned to various different places and everywhere contemplated the Lord, his saints and sanctity with her eyes, she was, truly, uncertain with some worry of spirit, about which side to turn her back to or turn to in her lack of sanctity – she would willingly have looked with the eyes of the flesh to see whether she could find a place to sit reverently anywhere, but he did not then deign to open the eyes of the flesh.]

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20 *Vita Latina*, 5.14a (p. 232).
21 *Vita Latina*, 5.14b (pp. 232–33).
It is here, in the last in a series of references to movement, that we find the antecedent of the passage that was included in the German life. Where the German refers to turning only once, the Latin has mentioned it several times and thereby created a progression from the upbeat image of Dorothea seeing God on all sides to the problem of her being unable to turn to the right place; and it has shown the degree of Dorothea’s physical restlessness by contrasting it with her desire to sit in one place – which her bodily eyes are unable to find. In this instance, therefore, the Latin text portrays Dorothea’s physical agitation, the barrier that her body presents to union with God, with an intensity that is lost in the German text.

IV

Dorothea dies in her cell, alone, in the absence of her Confessor. The last night of her life is described in Book 3, Chapter 42 of the German life. It is based on two chapters from Book 7 of the Vita Latina: an account of events leading up to the Confessor’s realization that she is dead and a description of her corpse lying in the cell, both drawn from Chapter 28, frame an extract from Chapter 13 about how God had previously informed her about the circumstances of her death. The first part of the German chapter and its Latin source are defined by the motions of coming and going, in this case not by Dorothea but by her Confessor. He has to leave for compline, having promised to return after midnight to administer the Eucharist to her; but when he does so he finds the cell silent, and after returning several times to check, he discovers that she is dead.

In neither text is the Confessor aware that he is seeing Dorothea alive for the last time when he leaves her. In the German life:

Noch diszen worten satzte sich Dorothea nyder und rette etwas nöczis mit irem b., deme sy doch nicht sagte von irem noen tode. Do nu ir b. sprach, is were sein czeit, das her ging, do tat sy, gleich ap sy gern geseen hette, das her lenger bey ir bliwen wer, wywol sy is nicht sprach. Her wonschtir gutte nacht, her neigete sein höpt, und beful sich in ir gebete. Her ging weg, das her in der complet wer, dy do itczunt no was.

[After having spoken these words, Dorothea seated herself and discussed a few practical matters with her Confessor. She told him nothing of her
impending death. When he said that it was now time for him to leave, she acted as if she would have liked to see him stay with her for longer, although she did not say so. He bade her good night, he bowed toward her, and asked to be included in her prayers. He left to take part in the compline services about to begin.]22

The composition of the German text draws an explicit contrast between speaking and doing – ‘do tat sy, gleich ap sy gern geseen hette, das her lenger bey ir bliben wer, wywol sy is nicht sprach’ [she acted as if she would have liked to see him stay with her for longer, although she did not say so] – which is not present in the parallel Latin description ‘ipsa videbatur sic loqui et agere, ac si libenter vidisset eum circa se remanere. Nichil tamen de hoc dixit expresse’ [she seemed to speak and act as if she would rather have seen him remain with her. But she said nothing about this explicitly].23 The contrast is developed further in the German version as the Confessor leaves: ‘Do her weg ging, do blickt her umb, und merckte, das sy zenlich noch im sachs, gleich ap sy spreche: O wöstu, mein libir sone und vatir, was ich weis, du blibist lenger bey mir!’ [As he was leaving he looked round and noticed that her gaze was following him with longing, as if she were saying: ‘If you, dearest son and father, knew what I know, you would stay with me for longer.’].24

What in the Latin is presented as a general problem of communication that is not direct and explicit thus becomes in the German a specific problem of the inability of physical (bodily) communication to substitute for verbal communication.25 It is perhaps no accident, therefore, that the German translation adds the detail that the Confessor looked round as he was going and saw Dorothea looking after him as if to say something. One effect of this glance back is to introduce tension into the narrative. It momentarily interrupts the Confessor’s departure, creating a second chance for him to learn what Dorothea means and allowing her feelings to be narrated

22 Leben, 3.42 (pp. 327–28; trans. p. 207)
23 Vita Latina, 7.28a (p. 369).
24 Leben, 3.42 (p. 328; trans. p. 207).
to the recipient of the text one final time while she is alive. His action, though, is also a physical one, drawing attention to the presence of the Confessor’s body and adding to the isolation of Dorothea’s: the fact that the Confessor has to look round to see her again presents her in a separate space of her own. Marienwerder’s interest in the physical presence of bodies in space is again coupled to the presentation of Dorothea’s character: her being left behind, her desire for the Confessor to remain with her, and her existence in a space of her own are all intensified by the account of the Confessor looking round as he leaves.

V

The action of the turning character is only one of several ways in which the German life and the Vita Latina manipulate space. The passages discussed above should be seen, for example, alongside ones that position Dorothea on the threshold between human society and the experience of the divine – as when she sits at an open window, exposing herself to the elements, and looks at the night sky or heaven; or when she receives God’s consolation when suffering from the elements while lagging behind her husband on the return from their second visit to Finsterwalde.26 The former scene is present in both the Latin and the German texts,27 whereas the latter is developed in the German life, which directly links God’s care of her on the journey to that part of it she spent trailing behind on her own.28 The presentation of the scenes from Dorothea’s youth, her subsequent life, and her death likewise varies between the Latin and German versions of the story. The dancing scene is very similar in each, the Latin version gives greater attention to motion and turning in space soon after her enclosure, and the German text explores the theme of corners in more detail at Koszalin and adds the act of looking round to the Confessor’s departure from her cell. It must also be remembered that the edition of the German life quoted in this article provides only part of the picture on which a full comparison would have to be based: caution is needed when drawing conclusions about intentionality or the origin of changes on the basis of Töppen’s edition, which was derived from a manuscript (then in Königsberg, now in Torun) and print (in St Petersburg) that have since been

26 On attempts to locate Finsterwalde, in particular as Einsiedeln in Switzerland, see Hörner, pp. 13–14.
27 Leben, 1.4 (p. 204); Vita Latina, 2.4e (p. 68).
28 Leben, 2.13 (p. 246); Vita Latina, 3.11 (pp. 127–28).
supplemented by further textual witnesses, details of which can be found in the literature in note 1 above.

Nonetheless, it should by now be clear how Dorothea’s presence in space both shapes and is shaped by her relationship with God and with other human beings. The role of space in both texts goes beyond what is frequently highlighted in research on the relationship between space and female spirituality. The ‘enclosure of the chaste body’ in the Ancrene Wisse, for example, has been described as a ‘history of lived female lives’; the ‘use of space’ in late medieval hagiography has been said to consist of ‘a series of oppositions involving high and low, physical and psychological, exterior and interior, where images of containment (including the maternal), enclosure, and imprisonment are associated with the feminine’; and it has been shown how the nuns at the convent of Wienhausen in Lower Saxony ‘negotiated the restricted space of their enclosure and defined their privileged relationship with the holy’. What the Latin and German lives of Dorothea discussed here show, by contrast, is that the space of this particular female mystic, at least, is more complex than can be accounted for in readings that operate solely in terms of the enclosure of the gendered body.

[5505 words]