

77-101; Pamela Sheingorn, "'Illustri Patriarcha Joseph': Jean Gerson, Representations of Saint Joseph, and Imagining Community among Churchmen in the Fifteenth Century," in *Visions of Community in the Pre-Modern World*, ed. Nicholas Howe (Notre Dame, IN: University of Notre Dame Press, 2002), 75-108.

⁵⁷ Lindquist, "Meanings of Nudity: An Introduction," 11-12, quoting Victor Witter Turner, *The Forest of Symbols: Aspects of Ndembu Ritual* (Ithaca, NY: Cornell University Press, 1967), 43-44.

⁵⁸ K.A. Smith, "Inventing Marital Chastity: The Iconography of Susanna and the Elders in Early Christian Art," *Oxford Art Journal* 16, no. 1 (1993): 3-24. Cf. Christelle Baskins's fascinating treatment of the theme in late medieval and Renaissance *caissoni*, "La Festa di Susanna": Virtue on Trial in Renaissance Sacred Drama and Painted Wedding Chests," *Art History* 14, no. 3 (1991): 329-44.

⁵⁹ For discussion of the images of this saint, see Ilse E. Friesen, *The Female Crucifix Images of St. Wilgefortis since the Middle Ages* (Waterloo, Ont.: Wilfrid Laurier University Press, 2001). Cf. Martha Easton, who argues that these representations paradoxically reinforced typical gender roles, see her, "Why Can't a Woman Be More Like a Man? Transforming and Transcending Gender in the Lives of Female Saints," in *The Four Modes of Seeing: Approaches to Medieval Art*, ed. Elizabeth Pastan, Ellen M. Shortell and Evelyn Staudinger Lane (Burlington, VT: Ashgate, 2006).

⁶⁰ Juliette Dor, "The Sheela-Na-Gig: An Incongruous Sign of Sexual Purity?" in *Medieval Virginites*, 33-55.

⁶¹ Marian Bleeker, "Sheelas, Sex, and Significance in Romanesque Sculpture: The Kilpeck Corbel Series," *Studies in Iconography* 26 (2005): 1-26, with additional bibliography. Cf. my discussion of Sheela-na-gigs in Lindquist, "Meanings of Nudity in Medieval Art: An Introduction," 19-20.

⁶² Sarah Salih, "The Trouble with 'Female Sexuality,'" *Different Visions* 4 (2013): 1.