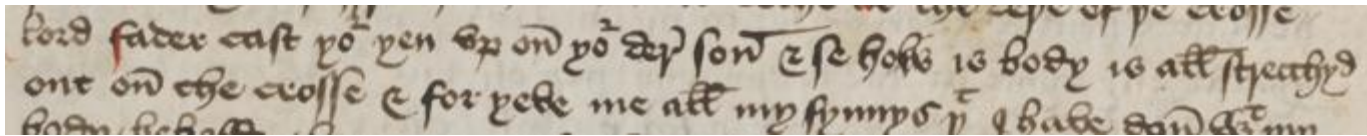


The Dryness of Christ and the Shyness of Four

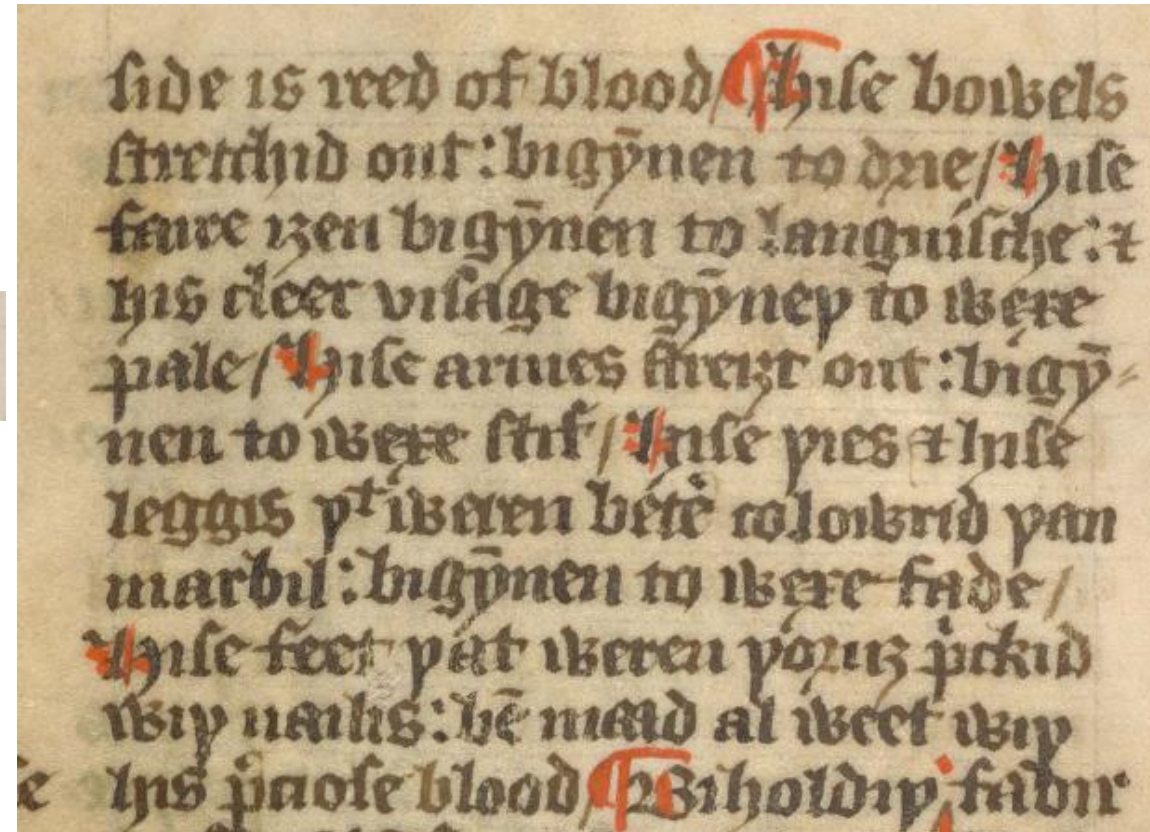
Editing *Orysons and Meditacions* translated by Eleanor Hull



lord fader cast yo^r ven^{er} sp^{irit} on yo^r de^{ar} son^{ne} & se^e how^e is body is all stretchyd
one on the crosse & for yete me all my synnes & I haue said Amen

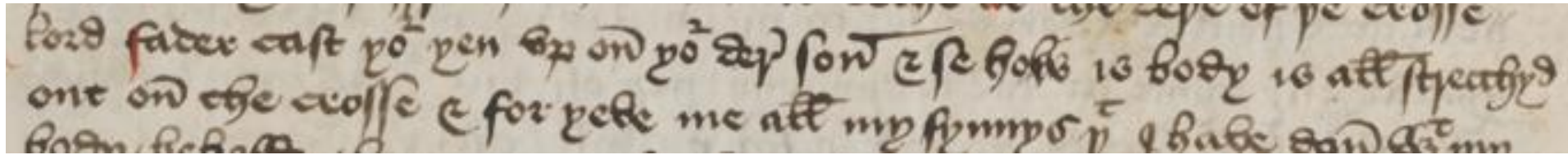
CUL, MS kk 1.6, F. 148/v

UI, pre-1650 Ms 0800, F.
15/v



side is red of blood / **H**is bowels
stretchid out: bigynen to drie / **H**is
face ven bigynen to languishe: &
his cleer visage bigynen to were
pale / **H**is armes stretch out: bigyn-
nen to were stiff / **H**is yres & his
leggis y^t weren bete colourid yⁿ
marbil: bigynen to were fade /
His feet y^t weren yⁿ p^{er}id
w^{it} nails: he maad al weete w^{it}
his p^{re}iose blood / **B**ehold y^e fadir

Passion Meditation in *Orysons and Meditacions*



Part I, On the Passion, p. 2, l. 83-4

His naked brest wexyd alle white and pale in his dying, alle his syde is rede of blode, his bowellys alle strecchyd out begyn for to drye, his feyre [iyen] begyn for to languysse, his clere visage begynnyth for to wex pale, his streyght out armys begyn to wex styffe, his thyes, his leggyes, that were better coloryd than marbre, begyn to wex fade, his fete, thorow percyd with naylys, ben alle bewett with precyous blode.

Part I, on the Passion, p. 3, Ll. 90-95

Lord Fader, cast your yen upon your dere Sone and se how is body is alle strecchyd out on the crosse (...)

Part I, On the Passion, p. 2, l. 83-4

His naked brest wexyd alle white and pale in his dying, alle his syde is rede of blode, his bowellys alle strecchyd out begyn for to drye, his feyre [iyen] begyn for to languysse, his clere visage begynnyth for to wex pale, his streyght out armys begyn to wex styffe, his thyes, his leggyes, that were better coloryd than marbre, begyn to wex fade, his fete, thorow percyd with naylys, ben alle bewett with precyous blode.

Part I, on the Passion, p. 3, Ll. 90-95

Lord Fader, cast your yen upon your dere Sone and se how is body is alle
strecchyd out on the crosse (...)

Part I, On the Passion, p. 2, l. 83-

His naked brest wexyd alle white and pale in his dying, alle his syde is
rede of blode, his bowellys alle Strecchyd out begyn for to drye, his
feyre [iyen] begyn for to languysse, his clere visage begynnyth for to
wex pale, his streyght out armys begyn to wex styffe, his thyes, his
leggys, that were better coloryd than marbre, begyn to wex fade, his
fete, thorow percyd with naylys, ben alle bewett with precyous blode.

Part I, on the Passion, p. 3, Ll. 90-95

And, for that they persyd the crosse yn
lenger space than the body myght
strecche therto, than by so grete
strenghte and vyolence of cordys and
of wyndelys, (...) they Strecchid hym
out uppon the crosse and joynyd his
handys and his fete to the holys of the
crosse, that me nonbre all the bonys of
his body (...)

Meditation on Friday, p. 48, Ll. 141-9

Lord Fader, cast your yen upon your dere Sone and se how is body is
alle strecchyd out on the crosse (...)

Part I, On the Passion, p. 2, l. 83-4

His naked brest wexyd alle **white and pale** in his dying, alle his syde is
rede of blode, his bowellys **alle strecchyd out** begyn for to drye, his
feyre [iyen] begyn for to languysse, his **clere** visage begynnyth for to
wex **pale**, his streyght out armys begyn to wex styffe, his thyes, his
leggys, that were **better coloryd than marbre**, begyn to **wex fade**, his
fete, thorow percyd with naylys, ben alle bewett with precyous **blode**.

Part I, on the Passion, p. 3, Ll. 90-95

Alas, whan she sawe the right tender body of here sone so hard and cruelly streynyd and **strecchyd out on the crosse**, that she myght nombre alle the bonys of his body, whan she saw his most blessyd hede crownyd with sharpe thornys [1]; and whan she saw his feyre yen reversyd, so **blewe and so dyscolyrd**,

- Part II, Meditation on Saturday, p. 60, Ll. 490-4

➤ Different mediative viewpoints	White, clear, marble-colour
➤ Insistence on the stretching of Christ	Pale, discoloured
➤ Insistence on the colours of Christ	Red
	Blue

Julian of Norwich, *A Revelation of Love*

3rd Revelation, chapter 10, pp. 14-16

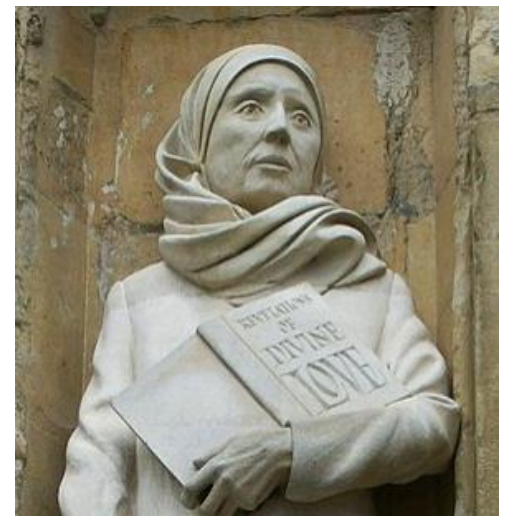
I saw with **bodily sight** in the face of the crucifix (...) in the whiche I **behelde** continually (...)

Often changing of colour

His faire colour was chongyd with travel and sorrow and passion, deyeng

Of the Vernacle of Rome, it mevyth be dyvers chongyng of colour

Sekyng is as good as beholdyng



Julian of Norwich, *A Revelation of Love*

8th Revelation, chapter 16, pp. 24-5

I saw his swete face as it was drye and blodles with pale deyeng, and sithen more pale (...) and than turned (...) into blew, and sithen more brown blew (...)

And also the nose clange and dried, to my sigte, and the swete body was brown and black, al turnyd oute of faire lifely colour of hymselfe onto drye deyeng (...)

And these (...) dryden the fleshe of Criste (...) Peynfully dreyen up all the lively spirits of Crists fleshe (...) dryande with marvelous peynys (...) the swete body was so discoloryd, so drye (...)

Julian of Norwich, *A Revelation of Love*

8th Revelation, chapter 16, pp. 24-5

I saw his swete face as it was **drye** and blodles with **pale** deyeng, and sithen more **pale** (...) and than turned (...) **into blew**, and sithen more **brown blew** (...)

And also the nose clange and **dryed**, to my sigte, and the swete body was **brown and black**, al turnyd oute of **faire lifely colour** of hymselfe onto **drye** deyeng (...)

And these (...) **dryden** the fleshe of Criste (...) Peynfully **dreyen** up all the lively spirits of Cristis fleshe (...) **dryande** with marvelous peynys (...) the swete body was so **discoloryd**, so **drye** (...)

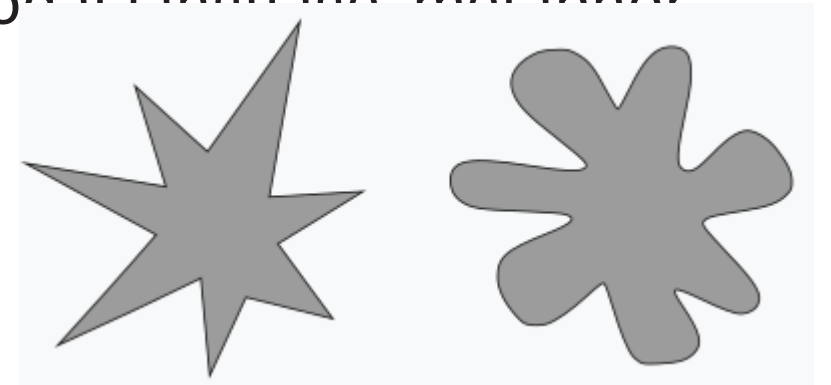
- Unmediated physical vision
- Insistence on colours of Christ
- Insistence on dryness of Christ

his bowellys allestrecchyd out begyn for to
drye

- Seeing > «Sekyng» > «beholdyng»:
Senses affect the will to go into a quest leading to contemplation
- Association of two sensory perceptions
- Intermodal synesthesia

Synesthesia: some data

- 4.4% of population
- Relationship between synesthesia and cross-modal language metaphors
- synesthetic perception is
 - 1. Involuntary and automatic.
 - 2. Consistent and generic.
 - 3. Spatially extended.
 - 4. Memorable: synesthesia enhances memory skills, eases data organization by serving as additional memory cues.
 - 5. Affect-laden: relationship of synesthesia with emotion (source of mental pleasure or distress).



Daniel Tammet, *Born on a Blue Day* (2006)

Emotional impact of synesthesia

Numbers are my friends and they are always around me. Each one is unique and has its own personality. The number 11 is friendly and loud, whereas 4 is both shy and quiet – it's my favourite number, perhaps because it reminds me of myself.

Emotions can be hard for me to understand or know how to react to, so I often use numbers to help me. If a friend says they feel sad or depressed, I picture myself sitting in the dark hollowness of number 6 to help me experience the same sort of feeling and understand it.

Daniel Tammet, *Born on a Blue Day* (2006)

Snyesthesia as mnemonic device

Associating the different colours and emotions I experience for each word with its meaning helps bring the word to life. For example, the Finnish word *tuli* is orange to me and means «fire». When I read or think about the word I immediately see the colours in my head, which evokes the meaning.

When I look at a sequence of numbers, my head begins to fill with colours, shapes and textures that knit together spontaneously to form a visual landscape (...) to recall each digit, I simply retrace the different shapes and textures in my head and read the numbers out of them.

The Dryness of Christ and the Shyness of Four

- Synesthesia as an emotional lever:

- Embodied emotional response, transforms seeing into affect-laden «seeking».

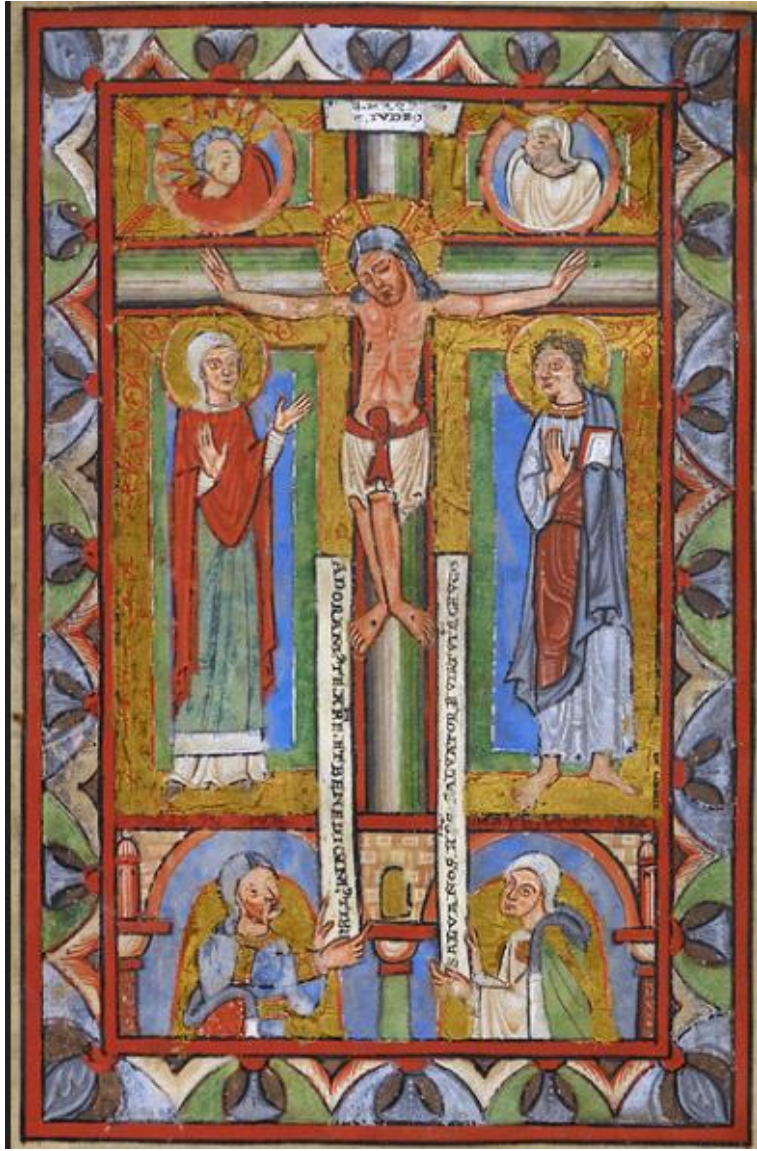
*Jhesus is hony in the
mouthe and in the ere
melodye,*

- Synesthesia as a mnemonic tool:

- Facilitates future meditations and continue the «seeking» into «beholding».

*for byfore she had only
the joy of felyng, but
now of the felyng, of
the syght and of the
heryng.*

- Synesthesia: a key tool of affective piety?



London BL - Lansdowne 381 fol-10v

3.1415926535897932384



Pi Landscape

CUL, F. 155

