Title of Workshop: Experiences of Religious Time in the Lives of Early Modern Women

Introduction

For Christians, time is of the essence.

In the New Testament Jesus presents himself as the Messiah, come as a sign imminent establishment of the eternal Kingdom of God. Jesus’s escape from his tomb after crucifixion and his post-resurrection appearance to the disciples gave credence to this proclamation of the end of human time. When some forty years later, the Romans had plundered Jerusalem and burned the temple (70 CE), many Jews and Gentiles began to temper their expectation of immediate vanishing of their earthly persecutors, principally the Romans, and to transfer their effort to building a Christian Church in human time.

In the Gospel of John, Jesus explains that in the religion he proclaims time should be understood to move forward on a linear historical continuum of past, present, and future. Although linear, this history can be recursive, but never repetitive or random. Jesus identifies Moses as one of his historical predecessors, like him a prophet and a liberator, but with the difference that Moses had access to the word of God, but the carnal Jesus is the Son of God and part of the Godhead. In the terminology of typological interpretation of Scripture, Moses is a type or figure (figura) and Jesus the fulfillment of that figure. The same system of interpretation also provides a guide to for the future. Individuals can seek assurance that they are on the path to salvation by looking back in Christian history for a definitively pious figure to emulate, but not to duplicate. Each individual in the chain of Christian lives uses her unique historical situation and personal resources to further Christian progress toward the Day of Judgment, which will mark the end of human time.

The essential life project for every early modern Christian, then, was to live her temporal life in a way that ensured that her place in eternity would be heaven rather than hell. When the Church began to divide the realms of the saved into subcategories, such as purgatory and the hierarchies of heaven, salvation alone seemed not to suffice for the spiritually ambitious. To distinguish themselves for extraordinary piety, our subjects appropriated heroic and saintly figures from Scripture and early Christian history as inspiration for forging their life projects.

Presentation of materials in chronological order

Hannah Schmidt (AH) will examine the ways medieval women’s perceptions of time influenced their prayer on a variety of levels, ranging from their grand, cosmological perspective of time to their daily prayer routines. This influence is visible in the portraits of themselves they commissioned in their books of hours (c. 1300-1400). These women’s understanding of time is not only multi-faceted and fluid, it defines how they present and preserve their identity and engage with that identity in their daily spiritual lives.

Their cosmological understanding of time helped them to place themselves in God’s universal plan within the context of eternity. Calendars and clocks enabled them to quantify their earthly experience. Because patron portraits were viewed in a designated sequence, in a daily or weekly cycle, and represented the patron in a moment outside of time altogether, they collapsed all of these time and space relationships. They were a visible bridge between the temporal and the eternal. But even though the portraits are all idealized representations, they are still portraits of the specific patrons, and because they are of specific women, there is still very much a sense of the present. Patron portraits are as close to the “present” as possible. They combine time and prayer to become windows into the soul. In looking into her own soul through an idealized and
sanctified lens, the patron sees herself made in the image of God and through that, she sees Him. In order to structure and guide this complex temporal layering, patron portraits were modeled after women who had successfully navigated themselves, namely saints and the Virgin Mary.

**Images**
1. *Spheres*, Neville of Hornby Hours: London, British Library, Egerton 2781, f. 1v
2. Initial, *Virgin and Child in Majesty*: London, British Library, Egerton 1151, f. 7r
5. *Mary of Burgundy Praying to the Virgin Mary*, The Hours of Mary of Burgundy: Vienna, Österreichische Nationalbibliothek, Codex Vindobonensis 1857, f. 14v

**Readings**

**Questions for Discussion**
1. What does it mean to experience or perceive time in cosmological terms? In terms of personal meditation?
2. How are individuality and conventionality expressed in their portraits?
3. How does the presentation of time differ in text and image?
4. Is the medieval relationship between time and prayer visible in patron portraits of later centuries?

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**Barbara Johnston (AH)** will center her questions and comments on Louise of Savoy’s *Vie de la Magdalenе* (1516), an illuminated manuscript on the life of Mary Magdalene commissioned for Louise’s personal devotions. Her request was inspired by a recent pilgrimage to La Sainte Baume, the Magdalene’s shrine in Provence. The author, Franciscan priest François Demoulin de Rochefort, wrote his *vita* in a form that often manipulated the Magdalene’s traditional biography to purposefully parallel Louise’s life experiences with those of the saint. He included anachronistic elements and events that modernized the Magdalene’s life to make the *vita* more relevant and impactful as a devotional text for Louise.

Other significant aspects of the *Vie de la Magdalenе* relate to the use of time and place in sacred *vitae*, particularly in passages through time in the form of pilgrimages that were experienced “in real l’è” and then re-experienced in *vitae* through mimesis and memory stimuli. Louise’s experience of the pilgrimage, for example, is recreated through a series of illuminations that depict the Magdalene’s shrine and relics with extreme accuracy so that each reading of the manuscript enabled Louise to re-experience her sacred journey.
Images from *Vie de la Magdalene*:

*Vie de la Magdalene*, François du Moulin de Rochefort and Godefroy le Batave, Bibliothèque nationale de France, Paris, BnF., Ms. Fr. 24-955
1. *Mary Magdalene Dancing*, folio 9r
2. *Mary Magdalene Hunting*, folio 10r
3. *Mary Magdalene and Her Lover*, folio 11r
4. *Funeral Procession of Lazarus*, folios 22v and 23r
5. *Mary Magdalene with the Virgin at the House of Herod*, folio 47r

Questions for Discussion

1. How were some of the images and *vitae* of certain female saints such as Mary Magdalene designed to mimic or parallel the lives of early modern female readers and viewers, particularly the female patron? Why was this done? Do you see anachronistic elements in the works that might make them relevant to the early modern reader?
2. How did the authors/artists of sacred biographies and portraits intend “early modern women” to view and interpret these works? Consider also the gender of the author or painter.
3. Does the interpretation of these works change based on the identity of the reader/viewer (aristocrat, nun, maiden, mother, etc.)? If so, how does it change and why?
4. How do the mimetic devices in certain works enable the reader/viewer to re-experience a devotional event (pilgrimage, ritual, etc.) or a personal event (death, trauma, triumph, etc.)?

Carole Slade (CL) will focus on the texts of several late medieval/early modern women who appropriated the lives of the early Christian female martyrs and saints, primarily as presented in the *Golden Legend* (*Legenda Aurea* c.1260), a compilation by Jacobus de Voragine of lives based on Scriptural stories and hagiographical legends. Although condemned by Spanish Catholic thinkers diverse as Juan Luis Vives, humanist scholar, and Melchor Cano, scholastic theologian, for historical inaccuracy, the *Golden Legend* circulated widely in numerous editions and variations throughout Europe. Teresa tells of reading it at home with her brothers (*Life* 1.5), and she lists it as a book that prioresses should make available in her Discalced Carmelite convents (*Constitutions* 8).

Although the *Golden Legend* included apostles, popes, bishops, theologians, and women mystics sainted by the Church, the figures important here are the women exalted for refusing to marry and for suffering torture and death to defend their Christian faith. Christine de Pizan places St. Catherine at the highest reaches of her city of ladies and also uses her as a model of conduct for virgins. Teresa of Avila (1515-82) uses evokes the female martyrs in her early impulse to seek martyrdom herself, and later devotes a poem to St. Catherine of Alexandria to praise her renunciation of worldly rewards and to identify her own mystical union with Catherine’s mystical marriage, a tradition added to the martyrdom plot in the 13th century.

Readings


Questions for Discussion
1. What is the appeal of the early Christian virgin martyrs, specifically St. Catherine of Alexandria, considered the most popular? [See Christine de Pizan’s quite complete summary of the legendary life of St. Catherine in the attachment.] St. Catherine is characteristically depicted with a crown, sword, the shattered wheel of spikes, and the vanquished emperor Maxentius underfoot. She wears extremely elegant clothing, typically a brocade dress with ermine-lined sleeves, and she often has shoulder-length rather than long hair. What does this iconography suggest about her significance for women? How can Catherine be related backward to figures in Christian history preceding her?

2. What assumptions about sacred time is the youthful Teresa making in this famous little episode of trying to run away to the land of the Moors (North African Berbers) to be beheaded? Does the Teresa who writes the Life some forty years later understand salvation differently?

3. Teresa often experienced severe anxiety and doubt about her eternal salvation, wondering even late in life whether another path would have provided more certainty. Might some characteristics of 16th-century Roman Catholic doctrine or Spanish culture have contributed to this insecurity?

Workshop Participants

Hannah Schmidt has a BA in English Literature and Art History from SUNY Geneseo and an MLitt in Art History from the University of St Andrews. She has specialized primarily in illuminated manuscripts, but her research has also ventured into Dante, Jean-Leon Gérôme, and St. Francis. She is currently in the process of editing her Master’s dissertation, “Devout Cosmology: Time and Prayer in English Manuscripts,” for publication.

Barbara J. Johnston, Associate Professor of Art History at Columbus State University, specializes in Renaissance and Baroque art history and the depiction of Mary Magdalene in Western art and culture. Her current research focuses on the political, iconographic, and religious complexities inherent in the Vie de la Magdalene (described above). Her article, “The Magdalene and ‘Madame’: Piety, Politics, and Personal Agenda in Louise of Savoy’s Vie de la Magdalene,” is featured in Mary Magdalene: Iconographic Studies from the Middle Ages through the Baroque (Brill, 2013.)

Carole Slade works on continental European literature, principally late medieval/early modern women’s texts from areas now known as Spain, Italy, and France. She has published St. Teresa of Avila: Author of a Heroic Life (California UP, 1995) and edited Approaches to Teaching Dante’s Divine Comedy (MLA, 1982). She has recently retired from full-time professorial and
administrative positions at Columbia University and continues to teach there in the Core Curriculum.

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Folio 9r Magdalene Dancing

*Vie de la Magdalene*
Folio 10r Magdalene Hunting

Vie de la Magdalene
Folio 11 r Magdalene and Her Lover

Vie de la Magdalene
Folic 47r Magdalene, Mary, and others at the House of Herod

*Vie de la Magdalene*
Folio 62r Interior View of La Saint Baume

*Vie de la Magdalene*
Folios 22v and 23r Funeral Procession of Lazarus

Vie de la Magdalene
The spread of silent reading in schools, the excerpt from the original text on page 153:

"The spread of silent reading in schools is a remarkable phenomenon. The reading habits of the new generation are vastly different from those of previous generations. This is not just a matter of increased reading capacity; it is a fundamental change in the way information is processed. The ability to read quickly and efficiently has become a critical skill, and schools are adapting to meet this need. The introduction of silent reading in classrooms has been a significant step in this direction. It allows for a more focused and efficient learning environment, where students can absorb information at their own pace. However, it also presents challenges, such as ensuring that all students have access to the necessary resources and support to succeed. As we continue to explore the implications of this shift, it is essential to consider the role of technology in facilitating this transition. Silent reading is not just a matter of reading; it is a learning tool that can help students develop critical thinking skills, engage with diverse perspectives, and foster a love for reading."

PAUL SAVAGE
The Spheres Between Heaven and Hell, with Fallen Angels Becoming Devils.
The Neville of Hornby Book of Hours, c1440?
BL MS Egerton 2781 f. 1v.
Ecce matur beate Marie virginis
Omnine labia mea aperies.
Est omen annuntiabit laudem tuam.
Omnis in ad
utitum mei
intente
me semina
suis patriam filio et spiritu
siat et in principio et nunc a levi

[Image of a medieval manuscript page with illuminated text and illustrations]
Orez son au vent la melle,
Qui livre al commencemment
De cette melle au presen
Que d'un prestre vous bien a dire.
I. TERESA’S EARLY MEASURES TO SECURE HER ETERNAL SALVATION

Teresa of Avila, *The Book of Her Life*

1.4 I had one brother about my age [Rodrigo, b. 1513]. We used to get together to read the lives of the saints. He was the one [of her eleven siblings] I liked most, although I had great love for them all and they for me. When I considered the martyrdoms the saints suffered for God, it seemed to me that the price they paid for going to enjoy God was very cheap, and I greatly desired to die in the same way. I did not want this on account of the love I felt for God but to go to enjoy very quickly the wonderful things I read there were in heaven. And my brother and I discussed together the means we should take to achieve this. We agreed to go off to the land of the Moors and beg them, out of love of God, to cut off our heads there. It seemed to me the Lord had given us courage at so tender an age, but we couldn’t discover any means. Having parents seemed to us the greatest obstacle.¹ We were terrified in what we read about the suffering and the glory that was to last forever. We spent a lot of time talking about this and took delight in often repeating: forever and ever and ever. As I said this over and over, the Lord was pleased to impress upon me in childhood the way of truth.

1.5 When I saw it was impossible to go where I would be killed for God, we made plans to be hermits. And in a garden that we had in our house, we tried as we could to make hermitages piling up some little stones which afterwards would quickly fall down again. And so in nothing could we find a remedy for our desire. It gives me devotion now to see how God gave me so early what I lost through my own fault.


“The two candidates [Teresa and her brother Rodrigo] for martyrdom set out. As a precaution, they carried some provisions; when they finished them, they expected to live on alms. According to tradition, their uncle Francisco Alvarez de Cepeda reached them near the cross known as the Four Posts, located on a hill with a beautiful view of the towers of Avila. In reality, it seems that the children did not leave the city; they were found when they started to cross the bridge over the Adaja River. They were returned home, where they received a severe scolding.”

II. TERESA’S RECURRING DOUBTS ABOUT HER CHOICE OF PATH TO SALVATION

In Pastrana, while making a foundation for Barefoot Carmelite nuns, she met Catalina de Cordona, whose life challenges Teresa’s belief that the path she has chosen, that of the apostle, leads to sainthood as surely as that of hermit.


“I was very much consoled during the time I was there [in Pastrana, 1571], although this was accompanied by much shame which continues. I saw that the one who had done such harsh penance there was a woman like me, but more delicate because of her background, and not so great a sinner as I.² For in this matter there is no comparison between us, and I have received much greater favors of many kinds from our Lord, and that I am not in hell because of my sins is
among the greatest of favors. The desire alone to imitate her, if I could, consoled me; but not much, for all my life has passed in desires, but the deeds I do not perform.”

Teresa of Avila, *Spiritual Testimony #19*
(Probably written in Avila, 1571) Penance and obedience
I. Once while thinking about the severe penance Doña Catalina de Cordona performed and about how because of the desires for penance the Lord sometimes gives me I could have done more were it not for obedience to my confessors, I thought it might be better not to obey them any longer in this matter. The Lord told me: "That's not so; you are walking on a good and safe path. Do you see all the penance she does? I value your obedience more."

2 Catalina de Cordona, a noblewoman who had been governess to the sons of both Charles V (Don Juan de Austria) and Philip II (Don Carlos), embraced the hermit's life in 1563, at age 44. She found "a tiny cave hardly large enough for her" (*Foundations* 28.24), where she lived on herbs and roots for eight years. Although she disciplined herself two hours a day with a heavy chain, devils in the form of huge dogs and snakes continued to torment her. In 1571 she began to wear the Carmelite habit, but with a friar’s cowl. Using her connections at court to obtain a license, she founded a monastery for Barefoot Carmelite friars on the site of her cave, which thus became a material piece of the foundation. She then moved to a cave carved out as a tomb for her, where she lived the remainder of her life, until 1577.

*Foundations* 28.31 "He [an Italian friar who helped Catalina carve out her cave] told me [Teresa] that he himself had experienced at the time a suspension or rapture that carried him completely out of himself and that: while in this state he saw many dead [Discalced Carmelite] friars and nuns. Some were beheaded, some had their arms and feet cut off as though they were martyred, for martyrdom is what this vision was pointing to. . . . Pray to God, Sisters, that this vision will come true and that we will merit in our times to see so great a blessing and be ourselves among the martyrs.

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Poem 23. "To Saint Catalina, Martyr"

O great lover
Of God eternal!
Shining star
Protect us!

In years so tender
A spouse you took,
So ardent the love,
You knew no rest.
He that is fearful
Away from You [sic] should stay.
If life he values
And from death would run.

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Poesía 19. “A Santa Catalina Mártir”


¡O gran amadora
Del eterno Dios
Estrella luciente
Amparadnos vos!

Desde tierna edad
Tomaste Esposo,
Que tanto el amor,
Que no os dio reposo.
Quien es temeroso,
No se llegue a vos
Si estima la vida
Y el morir por Dios.
Oh, you cowards, see
This little maid
Who values not gold
Nor her beauty admires.
She embraces the war
And persecution endures
To suffer bravely
With heart truly great

Greater suffering would it be
Without her Spouse to live;
In tortments' midst
Rest she found.
Joy comes abounding.
Now she longs to die,
For in living
She cannot live.

Those of us seeking
Her joy to possess
Never may we weary
Seeking our rest.

Oh, mistake deceiving,
Free of all love,
Desiring to be healed
While pain is living.

Más pena le da
Vivir sin su Esposo,
Y así en los tormentos
Hallava reposo.
Todo le es gozoso,
Quiere ya morir,
Pues que con la vida
No puede vivir.

Las que pretendemos
Gozar de su gozo,
Nunca nos cansemos
Por hallar reposo.

¡Oh engaño engañoso,
Y qué sin amor,
Es querer sanar
Viviendo el dolor!


“Here begins the Third Part of the Book of the City of Ladies, which explains how and by whom the high turrets of the towers were finished off, and which noble ladies were chosen to dwell in the great palaces and lofty keeps.”

III.3 “About St. Catherine.”

“The ladies whom we shall invite to form the company of the blessed Queen of Heaven, who is Empress and Princess of the City of Ladies, are blessed virgins and holy women. We shall thus prove that God loves the female sex by showing that He endowed women, just as He did men, with the strength and fortitude needed to suffer terrible martyrdoms in defence of His holy faith, despite the fact that these women were only tender, young creatures. The whole of womankind can benefit from hearing about the lives of ladies such as these, whose heads are crowned with glory, for the lessons which they impart are more edifying than any others. It is for this reason that they will be the most revered inhabitants of the city.

“The most eminent of these exemplary women is Saint Catherine, who was the daughter of King Costus of Alexandria. Though this worthy maiden was only eighteen years old when she
inherited her father’s lands, she conducted both her private life and her public affairs with great discernment. She was a Christian and had refused to marry, preferring to devote herself entirely to God. One day, the Emperor Maxentius came to Alexandria in order to perform an important sacrifice as part of a great ceremony in honour of the pagan gods. Catherine, who was at home in her palace, could hear the bellowing of the animals which were being prepared for the ritual slaughter as well as the loud clamour of music. She sent word to find out what was going on and was told that the emperor had already arrived at the temple to make the sacrifice. No sooner had she heard this than she went up to the emperor and began to speak to him most eloquently about the error of his ways. Being well versed in both theology and the sciences, Catherine used philosophical arguments to prove that there was only one God, the Creator of all things, and that He alone should be worshipped. When the Emperor Maxentius heard this beautiful and noble maiden speak with such extraordinary authority, he didn’t know what to say but could only gaze deeply at her in amazement. He sent for the wisest men that could be found in the whole of the land of Egypt, a country which was famous for the brilliance of its philosophers, fifty of whom were eventually brought to his court. However, once they realized why they had been summoned, they were extremely unhappy, saying that it was foolish of the emperor to have gone to all the trouble of bringing them from so far away simply to argue against a girl.

“To keep my tale brief, when the day of the debate arrived, the blessed Catherine blinded them with so many arguments that they were all convinced by what she said and were unable to answer her questions. The emperor was very angered by this and made all sorts of threats to them, but to no avail. By the grace of God, every one of them was won over by the virgin’s holy words and became converted to Christianity. In his rage, the emperor sentenced all the philosophers to be burnt to death. The saintly virgin comforted them during their martyrdom, assuring them that they would be received into everlasting glory and praying to God to keep them strong in their faith. It was thus thanks to her that they took their place among the ranks of the blessed martyrs. God revealed His miraculous workings through them, for the fire destroyed neither their bodies nor their clothes: even after they had perished in the flames, not a single hair on their heads had been singed and their faces looked as though they were still alive. The tyrant Maxentius, who was inflamed with desire for the beautiful, holy Catherine, began to pay court to her in an attempt to persuade her to do his bidding. However, when he saw that he was getting nowhere with her, his pleas turned to threats and then to torture. He inflicted a cruel beating on her before throwing her into prison, with the express order that she was to be placed in solitary confinement for twelve days, at the end of which time he hoped to have starved her into submission. Yet the angels of the Lord went to her and gave her succor. When the twelve days were up, she was brought before the emperor once more. Seeing that she was even healthier and lovelier than ever, he was convinced that someone must have been visiting her in secret. He therefore ordered all the prison guards to be tortured. However, Catherine took pity on them and swore to Maxentius that the only comfort she had received came from God Himself. At a loss as to how to inflict an even crueler torture on her than before, the emperor took his prefect’s advice and had wheels made which were fitted with razorblades. These wheels ground against each other in such a way that anything caught between them was torn to shreds. The emperor had Catherine stripped and forced her to lie between the wheels, yet she never once left off worshipping God with her hands clasped in prayer. The angels came down and smashed up the wheels, killing all the torturers standing nearby in the process.

“When the emperor’s wife learnt about all the miracles that God was performing on Catherine’s behalf, she converted to Christianity and criticized her husband for his conduct. She
went to visit the holy virgin in her cell and begged her to pray to God for her sake. Because of this, the emperor had his wife tortured and her breasts cut off, whereupon the virgin said to her, ‘Most noble queen, don’t be afraid of these tortures, for today you shall be received into never ending joy.’ The tyrant ordered his wife to be beheaded, at which sight huge numbers of his subjects converted. He asked Catherine to become his wife but when he realized that she was turning a deaf ear to all his pleas, he finally condemned her to be decapitated as well. In her prayers, she invoked the grace of God for all those who would remember her martyrdom and who would call out to her for help in their time of suffering. A voice came down from heaven saying that her prayer had been granted. As her martyrdom came to an end, milk, rather than blood, poured forth from her body. The angels took her saintly corpse and carried it to be buried on Mount Sinai, which was twenty days’ journey away from Alexandria. God performed many miracles at her tomb, which lack of space prevents me from recounting: suffice to say that, from this tomb, flowed an oil which cured many illnesses. The Lord then punished the Emperor Maxentius in the most horrible ways.”

5. Of the instruction for both girls and older women in the state of virginity.

In the course of our lessons it would not be right to forget the women or girls who are virgins. They may be in one or two different situations: namely, those who intend to keep their virginity for life for the love of Our Lord, and those who are awaiting the time of their marriage, to be decided by their parents. Just as there is a difference in their intention, there should likewise be a difference in their clothing, circle of friends and way of life, for to those women who have firmly decided never to lose their virginity belongs a most devout and solitary life, and although it may be a seemly sort of life for all women, nevertheless for these women it is even more suitable than for others. If it is necessary for them to do any work to make a living or to be a servant anywhere, they ought to see to it that all their other work comes after they have done their necessary labour of devout prayers in the service of God. . . .

The other virgins who are waiting for the state of marriage ought to be in their countenances, conduct and speech moderate and chaste, and, especially in church, quiet, looking at their books or with their eyes lowered. In the street and in public they should be mild and sedate, and at home not idle but always busy with some housework. Their clothing should be well made, tasteful, tidy and clear, with no indecency. Their hair should be tidy and not dirty or straggling. Their speech should be amiable and courteous to all people; they should have a humble manner and not be too talkative. . . . She must not allow a man to touch her on whatever pretext, nor to touch her with his hands in a playful manner, nor to joke with her too much, for that would be very harmful to the respectability and good reputation that she ought to have.

A young girl should also especially venerate Our Lady, St Catherine, and all virgins, and if she can read, eagerly read their biographies. She should fast on certain days and above all be moderate in drinking and eating. She should be content with a small amount of food and with weak wines, for gluttony of wine and food in a girl is above all else an odious blemish. For this reason she ought to take good care that no one should ever see her affected by having drunk too much wine, for if she had such a fault, nothing good would be said of it. So all young girls ought to be in the habit of putting generous amounts of water in their wine, and they should habitually drink very little. Also besides the good qualities and manners appropriate to her, any young girl ought to be very humble and obedient to her mother and father. She should serve them diligently
as well as she can, and rely on them to arrange her marriage. She should not make the match herself without their consent, nor should she say anything about it herself nor listen to anyone else talk about it. Young girls taught and brought up in this way are much sought after by men looking for wives.


Notes from Joan's trial for heresy that began 9 January 1431 in Rouen, governing seat of the occupying English government. She was executed by fire in May 1431.

"This Voice that speaks to you, is it that of an Angel, or of a Saint, or from God direct?"
"It is the Voice of Saint Catherine and of Saint Margaret. Their faces are adorned with beautiful crowns, very rich and previous. . . .
"How do you know if these were the two Saints? How do you distinguish one from the other?"
"I know quite well it is they; and I can easily distinguish one from the other."
"How do you distinguish them?"
"By the greeting they give me. . . ."
"Are these two Saints dressed in the same stuff?"
"I will tell you no more just now; I have not permission to reveal it." (p. 23)

"Then, in the attack on the Bridge fortress, I was wounded in the neck by an arrow or cross-bolt; but I had great comfort from Saint Catherine, and was cured in less than a fortnight." (p. 32)

"Do you always see them [Saint Catherine and Saint Margaret] in the same dress?"
"I see them always under the same form, and their heads are richly crowned. I do not speak if the rest of their clothing: I know nothing of their dresses."
"These saints who shew themselves to you, have they any hair?"
"It is well to know they have."
"Is there anything between their crowns and their hair?" (p. 39)
"No."
"Is their hair long and hanging down?"
"I know nothing about it." (p. 40)
[the examiner presses Joan several times to say whether St. Catherine and St. Margaret ordered her to wear men's clothing, but she repeatedly refuses]