

NOTES for
EGREGORE or, the Trinity of the Philtrum
by Hector Meinhof
(notes from Swedish sources have been translated by B.J Epstein)

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Egregore The sources for my description of the concept of an “egregore” are taken from various sites on the internet, such as Wikipedia and Theosophy Wiki. For a comprehensive survey see Stavish, Mark (2018) *Egregores: The Occult Entities That Watch Over Human Destiny*, Rochester, Vermont: Inner Traditions.

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Jeanne My portrait of Joan of Arc (c. 1412 – 1431) is obviously not a historically accurate description but rather my creative imagining of the source material. The main sources are: Barrett, W. P. (1932) *The Trial of Jeanne d'Arc – Translated into English from the original Latin and French documents*, trans. Coley Taylor and Ruth H. Kerr, New York: Gotham House, Inc.; and Pernoud, Régine (1966 [1962]) *JOAN OF ARC – By Herself and Her Witnesses*, trans. Edward Hyams, New York: Stein and Day.

Nothing attracts the celestial voices more than a dreaming virgin. Fox, Matthew, Sheldrake, Rupert (1996) *The Physics of Angels: Exploring the Realm Where Science and Spirit Meet*, HarperSanFrancisco, pp. 94–95:

Silence is like a vacuum that sucks angels in. They can't resist sacred silence. [...] My experience is that whenever there's an experience of awe, there's an experience of silence as well. [...] If that's true, then it's also true that good prayer raises the angels; it makes present the angels. [...] Or that they even ride in on our intuitions and our dreams. When you're dreaming you're silent, and I think angels are attracted and allured by that.

The voices broke through to Jeanne via the dream... Barrett, W. P. (1932) *The Trial of Jeanne d'Arc – Translated into English from the original Latin and French documents*, trans. Coley Taylor and Ruth H. Kerr, New York: Gotham House, Inc., pp. 42–43:

Afterwards she declared that at the age of thirteen she had a voice from God to help her and guide her. And the first time she was much afraid. And this voice came towards noon, in summer, in her father's garden: and the said Jeanne had [not] fasted on the preceding day. She heard the voice on her right, in the direction of the church; and she seldom heard it without a light. This light came from the same side as the voice, and generally there was a great light.

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The girl is intact! Pernoud, Régine (1966 [1962]) *JOAN OF ARC – By Herself and Her Witnesses*, trans. Edward Hyams, New York: Stein and Day, p. 58: 'I have heard it said that Joan, when she came to the King, was examined by woman to know how it was with her, whether she was a man or a woman and whether she was corrupt or virgin. She was found to be woman and virgin and maid.' See also *ibid.*, pp. 59 and 66.

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The raven that never returned to the Ark... Ambrose of Milan (1950 [1919]) *St. Ambrose: On the sacraments and the treatise On the mysteries, by an unknown author*, trans. Tom Thompson, London: Society for promoting Christian Knowledge; New York: The Macmillan company, p. 127: 'The raven is a figure of sin, which goes forth and does not return, if thou art careful to guard and conform to righteousness.' In another translation, Ambrosius av Milano (2001) *Om sakramenter. Om mysterierna*, översättning från latinet och inledning av Per Beskow. Artos bokförlag: 'The raven is an image of the original sin that departs and does not return, if the vigilance and image of the righteous one is preserved in you.'

... where two fish with silver bellies lay their eggs under a jellyfish before swimming away crosswise ... Jung, C. G., (1970 [1959]), Volume 9, part II, of the collected works of C.G Jung: *AION – Researches into the phenomenology of the self*, 2nd edn, trans. R. F. C. Hull, Bollingen series XX, Princeton University Press, pp. 91–92:

The polarity which the fishes later acquired may perhaps be due to the fact that the astronomical constellation shows the first (northerly) fish as vertical, and the second (southerly) fish as horizontal. They move almost at right angles to one another and hence form a cross. This counter-movement, which was unknown to the majority of the oldest sources, was much emphasized in Christian times, and this leads one to suspect a certain tendentiousness.

See also *ibid.*, p. p. 115: '[. . .] though here we must point out that in the astrological interpretation Christ is in fact only one of the fishes, the role of the other fish being allotted to the Antichrist.

The armour was so highly polished that in bright daylight... Pernoud, Régine (1966 [1962]) *JOAN OF ARC – By Herself and Her Witnesses*, trans. Edward Hyams, New York: Stein and Day, p. 59: 'For the safety of her body, the lord King had made for the Maid harness (armour) proper to her body and, that done, ordered her a certain quantity of men-at-arms to lead and conduct her safely [. . .]' And *ibid.*, p. 112: 'And I saw her mount her horse, armed all in white excepting her head, a little axe in her hand (riding) a big, black charger [. . .]'

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... there was a sword buried behind the altar in the church. Pernoud, Régine (1966 [1962]) *JOAN OF ARC – By Herself and Her Witnesses*, trans. Edward Hyams, New York: Stein and Day, p. 61:

When I was at Tours or at Chinon I sent to seek a sword which was in the churche of Sainte-Catherine of Fierbois, behind the altar [. . .] This sword was in the earth, all rusty, and there were upon it five crosses and I knew it by my voices [. . .] After this sword had been found, the prelates of the place had it rubbed, and at once the rust fell from it without difficulty.

The town executioner collected Jeanne's hair and when next Venus was in Virgo... Bernau, Anke (2008 [2007]) *Virgins: a cultural history*, Granta Books, p. 12:

If you take the hair of a menstruating woman 'when the moon is in Scorpio or Aries, or when Venus is in Virgo' and place it 'under manure', the heat generated by manure and sun will cause it to rot. From this process 'a serpent is generated'.

Jeanne, dressed in a short, dark blue coat ... Barrett, W. P. (1932) *The Trial of Jeanne d'Arc – Translated into English from the original Latin and French documents*, trans. Coley Taylor and Ruth H. Kerr, New York: Gotham House, Inc., p. 331:

You have said that you wore and still wear man's dress at God's command and to His good pleasure, for you had instruction from God to wear this dress, and so you have put on a short tunic, jerkin, and hose with many points. You even wear your hair cut short above the ears, without keeping about you anything to denote your sex, save what nature has given you.

See also ibid., p. 347.

...sat on the church steps, playing with some little birds... Pernoud, Régine (1966 [1962]) *JOAN OF ARC – By Herself and Her Witnesses*, trans. Edward Hyams, New York: Stein and Day, p. 101: '[. . .] they affirmed that as a little child she kept the sheep and that the birds of the woods and fields came to her call to eat bread from her lap, as if tamed.'

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Two nuns carried a silk damask square-shaped standard... Barrett, W. P. (1932) *The Trial of Jeanne d'Arc – Translated into English from the original Latin and French documents*, trans. Coley Taylor and Ruth H. Kerr, New York: Gotham House, Inc., pp. 79, 127–129. See also Pernoud, Régine (1966 [1962]) *JOAN OF ARC – By Herself and Her Witnesses*, trans. Edward Hyams, New York: Stein and Day, p. 83:

[. . .] she entered, armed at all points, riding upon a white horse; and she caused her standard to be borne before her, which was likewise white, on which were two angels, holding each a fleur-de-lys in their hands; and on the pennon was painted an annunciation (this is the image of Our Lady having before her an angel giving her the lily).

See also ibid., p. 82.

On her left sat a shy young knight ... The young knight is Gilles de Rais (c. 1405 – 1440). See Bataille, Georges (2004 [1965]) *The Trial of Gilles de Rais*, trans. Richard Robinson, Los Angeles: Amok.

“O, this stream of blood, that allows its cry to be heard on high...” ‘O crux sanguinis’, Antiphon for the Crucified (R.466va) by Hildegard of Bingen. See Bingen, Hildegard of (1998 [1988]) *Symphonia – A Critical Edition of the "Symphonia Armonie Celestium Revelationum"* (Symphony of the Harmony of Celestial Revelations), 2nd edn, trans. Barbara Newman, Ithaca and London: Cornell University Press, p. 103.

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...but Jeanne – like all virgins – possessed the ability to crystallise everything toxic... Hillman, James (1982) ‘Salt – A Chapter in Alchemical Psychology’, in Joanne Stroud and Gail Thomas (eds) *Images of the untouched: virginity in psyche, myth and community*, The Pegasus Foundation Series I, published for The Dallas Institute of Humanities and Culture, Dallas, Texas: Spring publications Inc., p. 131:

The inherent capability of salt to crystallize its own lethal volatile essence is what I would call the inherent virginity of salt. (By virginity here I mean the self-same, self-enclosed devotion to purity. I believe it is this aspect of salt that is alchemically associated with the cold, hard-aspect of Luna, the woman as “bitch.”)

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The newly created virgin is afraid to break the silence... Thomas, Gail (1982) ‘Afterword’, in Joanne Stroud and Gail Thomas (eds) *Images of the untouched: virginity in psyche, myth and community*, The Pegasus Foundation Series I, published for The Dallas Institute of Humanities and Culture, Dallas, Texas: Spring publications Inc., p. 139:

Psychologically, this experience of penetrating the virginal realm may be felt in the fear of breaking a silence, speaking the first word, or in the fear of new ideas. The fear of committing ideas to paper, or in uttering them publicly, and the fear of making choices [...]

...on a hill under a tree hung three swings... Clark, Stuart (1997) *Thinking with demons: The Idea of Witchcraft in Early Modern Europe*, Oxford University Press, p. 397:

As a brilliant example we may take Alfred Gell’s study of the ritual kinetics of the Muria of central India. Here, ritualized motor activities (festive dancing, rhythmic carrying of holy objects, swinging on sacred swings, and so on) are said to assault and disrupt the functions that maintain normal bodily equilibrium in such a way as to lead to vertiginous trance experiences through which the participants communicate with their divinity.

...where a group of blindfolded girls took turns swinging each other to synchronise their periods.. Buckley, Thomas (1988) ‘Menstruation and the Power of Yurok Woman’, in Buckley,

Thomas, Gottlieb, Alma (ed.) *Blood Magic: The Anthropology of Menstruation*, University of California Press, p. 199:

The work of Martha McClintock (1971, 1981) has established the phenomena of human intragroup menstrual synchrony and suppression. The menstrual cycles of frequently interacting women – in college dormitories, for instance – tend to become synchronized over time, the greatest increase in synchrony among individuals occurring within four months.

Ibid., p. 248:

[. . .] I suggest that culture begins with a tendency toward menstrual synchrony; that this determines the symbolic language on the basis of which ritual power is expressed; and that when – in certain regions or at certain epochs – the synchrony breaks down, its formal structures are ritually preserved by men, whose tendencies toward dominance cannot now so effectively be checked.

See also ibid., pp. 234 and 245.

...that caudate vermin! Pernoud, Régine (1966 [1962]) *JOAN OF ARC – By Herself and Her Witnesses*, trans. Edward Hyams, New York: Stein and Day, p. 256: '[. . .] himself, fled hastily, pursued by the shouts of the mob, "After the fox! Have his tail!" (There was a curious popular superstition that all Englismen had tails)'

'I remain close to you, the virgin, because you birth the exquisite suffering that heralds every new world order.' Thomas, Gail (1982) 'Afterword', in Joanne Stroud and Gail Thomas (eds) *Images of the untouched: virginity in psyche, myth and community*, The Pegasus Foundation Series I, published for The Dallas Institute of Humanities and Culture, Dallas, Texas: Spring publications Inc., p. 142: 'We are led to see that it is homage to some sacred mystery that lures the spirit to the virgin. And the virginal invariably induces a suffering which precipitates a new order.'

You will wake up in darkness and realise that you yourself are the darkness – a darkness awakened by your dreams. This section contains paraphrases of material taken from a video by The Rare Gazelle, posted on her YouTube channel May 27, 2023: *Virgo. 24 hours. Creating your soulmate. July will be a big month for love and money!*
(<https://youtu.be/Vtz25bsR9oE?si=eVhyNX41MLnuzjEP>)

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She is an order addressed to that which cannot be shared with anyone else. Thomas, Gail (1982) 'Afterword', in Joanne Stroud and Gail Thomas (eds) *Images of the untouched: virginity in psyche, myth and community*, The Pegasus Foundation Series I, published for The Dallas

Institute of Humanities and Culture, Dallas, Texas: Spring publications Inc., p. 143: 'It is as if the virgin calls us to ourselves, to be true to something within ourselves which cannot be shared with others.'

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...the virgin must be unaware of her innocence in order to remain innocent. Bernau, Anke (2008 [2007]) *Virgins: a cultural history*, Grant Books, p. 92:

The virgin cannot prevent this happening to her, because in order to avoid it she would have to know what it was she was meant to avoid; once she knew about that, she would already have forfeited the innocence that makes her so delightful.

The woman unrolled the cloth and laid her dead three-day-old child at Jeanne's feet. Barrett, W. P. (1932) *The Trial of Jeanne d'Arc – Translated into English from the original Latin and French documents*, trans. Coley Taylor and Ruth H. Kerr, New York: Gotham House, Inc., p. 83: 'Three days had passed, they said, with no sign of life in the child, which was as black as her coat. But when it yawned, the color began to return.' See also *ibid.*, p. 82.

She hadn't said a word all day. For fear of the echo, the virgin is silent. Berry-Hillman, Patricia (1982) 'Virginities of Image', in Joanne Stroud and Gail Thomas (eds) *Images of the untouched: virginity in psyche, myth and community*, The Pegasus Foundation Series I, published for The Dallas Institute of Humanities and Culture, Dallas, Texas: Spring publications Inc., p. 30:

Although narcissistic virginity denies the horizontal, Narcissus unlike other virgins does not flee from the physical; rather, he flees into it. It is the less physical realm of sounds and echoes that he fears. As sound, Echo cannot be touched, cannot be concretized. The essence of Echo is precisely in the reverberations, the hiatus, the space between. Whereas the image can remain Virginal if it is held – narcissistically – too close, Echo requires distance, breadth.

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...your evil dreams will be realised in reality. Jung, C. G., (1970 [1959]), Volume 9, part II, of the collected works of C.G Jung: *AION – Researches into the phenomenology of the self*, 2nd edn, trans. R. F. C. Hull, Bollingen series XX, Princeton University Press, p. 71:

The psychological rule says that when an inner situation is not made conscious, it happens outside, as fate. That is to say, when the individual remains undivided and does not become conscious of his inner opposite, the world must perform act out the conflict and be torn into opposing halves.

See also Edinger, Edward F., *The Aion Lectures – Exploring the Self in C.G. Jung's Aion* (Edited by Deborah A. Wesley, Inner City Books 1996), p. 64; and G. McCaughry (2018), *(h)Auroræ*:

The recalling or retelling of the many Pasts made Present & Whole again, (Anathema Publishing, Collector's edition), pp. 134–135.

Jeanne gaped and held out her tongue – like a bud that bursts forth overnight and at dawn stretches toward the sun – to receive the wafer.. Fox, Matthew, Sheldrake, Rupert (1996) *The Physics of Angels: Exploring the Realm Where Science and Spirit Meet*, HarperSanFrancisco, p. 66:

Pentecost, a breakthrough of the spirit, comes again in the imagery of fire. The fire that melts, the fire that inspires, the fire that transforms. As you say, fire is an everyday event because photosynthesis is literally the process of converting light to food. So we eat fire when we eat food.

See also *Diserning Spirits – Divine and demonic possession in the Midde Ages* by Nancy Caciola. Cornell University Press, Ithaca and London 2003 [2006], p. 198:

The Host does not undergo a normal digestive process, with all the impurities that this might entail, but instead miraculously enters into the heart, seat of both soul and spirit. [...] When we eat other food we take it into ourselves and incorporate it, but this food takes us into itself and incorporates us, making us members of it.

Imagination can never be completely virginal – the fantastic can. Berry-Hillman, Patricia (1982) 'Virginities of Image', in Joanne Stroud and Gail Thomas (eds) *Images of the untouched: virginity in psyche, myth and community*, The Pegasus Foundation Series I, published for The Dallas Institute of Humanities and Culture, Dallas, Texas: Spring publications Inc., p. 27:

The imaginal is never virginally pure but always ambiguous, shady, and slightly disreputable, a mixture of shade and light, contour and shadow. With image, modalities intrude. Meanings interpenetrate. Fantasy and perception break into each other; idea and fact transgress each other's borders. The virginal resists these intrusions, these interpenetrations, these impurities. In this sense, we can say the virgin is that which resists the imagistic.

See also ibid., Stroud, Joanne (1982) 'Foreword', p. 5:

Alternatively, the virgin may induce us to remain in the realm of the fantastical (as distinguished from the imaginal) where in the words of Patricia Berry, "the psyche is still Virginal as though fascinated with its own frivolousness."

Wings flapped in the baptistery, stirred and disappeared. John 5:4. See Ambrose of Milan (1950 [1919]) *St. Ambrose: On the sacraments and the treatise On the mysteries, by an unknown author*, trans. Tom Thompson, London: Society for promoting Christian Knowledge; New York: The Macmillan company, p. 59:

What was read yesterday? An angel, it says, went down at a certain season into the pool, and, so often as the angel descended, the water was troubled: and whosoever first descended, was made whole of every disease whatsoever he had.

It was just a sleepwalker that needed to be rechristened. Kramer, Heinrich (2009) *The Hammer of Witches – A Complete Translation of the Malleus Maleficarum*, trans. Christopher S. Mackay, Cambridge University Press, p. 457:

Regarding those who walk across tall buildings at night-time [sleepwalkers] without being harmed, many claim that this is clearly the work of an evil spirit who carries them in this way. It is recognized that when such people are rebaptized, they are better. The amazing thing is that when they are referred to by their own names, they are suddenly dashed to the ground, as if the name may not have been bestowed on them in the appropriate manner at their baptism.

See also Russell, Jeffrey, Burton (1987 [1981]) *Satan: The Early Christian Tradition*, Ithaca and London: Cornell University Press, p. 100: '[. . .] but Tertullian introduced the image of the Devil drowning in the waters of baptism.'

See also *Satan The Heretic – The Birth of Demonology in the Medieval West*, by Alain Boureau, University of Chicago Press 2006 [2014], pp. 143–173.

I will be sold for ten thousand gold coins. Pernoud, Régine (1966 [1962]) *JOAN OF ARC – By Herself and Her Witnesses*, trans. Edward Hyams, New York: Stein and Day, p. 158.

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...a fragility born of grace, as a sleeping virgin. Stroud, Joanne (1982) 'Foreword', in Joanne Stroud and Gail Thomas (eds) *Images of the untouched: virginity in psyche, myth and community*, The Pegasus Foundation Series I, published for The Dallas Institute of Humanities and Culture, Dallas, Texas: Spring publications Inc., p. 4:

The occasional epithet describing the virgin as "the unawakened" reinforces the connection between virginity and slumber. She is self-enclosed and remote, living in a world of seclusion, turning an inward rather than an outward face to the world. Tom Moore, connecting her with the unicorn, explains: "The virgin tends to put a lock on her 'enclosed garden,' a kind of chastity belt of the imagination which keeps one distant from the vitality, as well as the pain of Dionysian Life.

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...seven 11-year-old girls... Meinhof, Hector (2018) *Three Nails, Four Wounds*, Infinity Land Press.

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...she saw the dead girl's severed head swaying in the air above the well. . . See 'Lady Alexandra of Aragon', in Celestine V, Pope St, Marracci, Ippolito (2023) *Imperatrix Aeterna – Magical Stories of the Queen of Heaven*, trans. Robert Nixon, Hadean Press, p. 56.

An arrow had struck Jeanne in the breast. Pernoud, Régine (1966 [1962]) *JOAN OF ARC – By Herself and Her Witnesses*, trans. Edward Hyams, New York: Stein and Day, p. 90:

[. . .] and tomorrow the blood will flow out of my body above my chest. [. . .] In this assault after the morning meal, Joan, as she had predicted, was struck by an arrow above the breast [. . .] And they put on to her wound olive oil and lard.

See also Barrett, W. P. (1932) *The Trial of Jeanne d'Arc – Translated into English from the original Latin and French documents*, trans. Coley Taylor and Ruth H. Kerr, New York: Gotham House, Inc., p. 64:

She said also that at the assault upon the fortress of the Bridge she was wounded in the neck by an arrow or crossbolt but she received great comfort from St. Margaret, and was better in a fortnight.

Anaesthetic makes the pain meaningless, Gilles. Johannisson, Karin (1997) *Kroppens tunna skäl: sex essäer om kropp, historia och kultur* (Body under the skin: Six essays on body, history and culture), Stockholm: Norstedts, p. 71: 'It was the realisation that the pain was unavoidable that made it bearable.' Ibid., p. 82: '[. . .] as long as the individual could interpret the suffering in a meaningful context, the suspension of pain was not the most rational action.'

See also Roper, Lyndal (1994) *Oedipus and the Devil: Witchcraft, sexuality and religion in early modern Europe*, Routledge, p. 203:

The amount of pain had to be finely judged by the executioner, a scientist of the body. Using his knowledge of the victim's frailty, and in consultation with the council, he calculated the precise grades required at each stage of the process [. . .] so that the witch's integral, diabolic personality might be stripped away by the application of pain to uncover the truth. Like a kind of medicine of salvation, it assisted her travail to return to the Christian community in contrition so that she might die in a state of grace.

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Behind the bars, the birds resembled a group of imprisoned Cistercian nuns. See 'Countess Ermesinde of Bardenbourg', in Celestine V, Pope St, Marracci, Ippolito (2023) *Imperatrix Aeterna – Magical Stories of the Queen of Heaven*, trans. Robert Nixon, Hadean Press, p. 83: 'As for the flock of small birds you saw and heard singing so harmoniously and devoutly, they undoubtedly symbolize the multitude of nuns. For their distinctive plumage, of black upon white, betokens the holy habit of the Cistercian Order.'

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Should I slit my upper lip now, she thought. Bernau, Anke (2008 [2007]) *Virgins: a cultural history*, Granta Books, pp. 32–33:

Early medieval narratives and historical documents contain exemplary accounts of religious women who mutilate themselves rather than risk being raped in times of war and invasion. Cutting off their noses or upper lips, they hope that their disfigurement will protect them; as a result, their frustrated attackers often kill them in revenge.

See also Blank, Hanne (2007) *Virgin: The Untouched History*, New York: Bloomsbury, p. 146.

She dozed off and dreamt of a puppy... See *Dogs Dreaming* (a documentary photo series, Kerala/India 2012) by Jozefien Van der Aelst. <https://jozefienvanderaelst.com>

A snap of the whip in the twilight and Jeanne was gone. The year 1430, the 23rd day of the month of May, Jeanne was arrested. See Pernoud, Régine (1966 [1962]) *JOAN OF ARC – By Herself and Her Witnesses*, trans. Edward Hyams, New York: Stein and Day, p. 151:

And there Fortune allowed that her glory at last come to an end and that she bear arms no longer; and archer, a rough man and a sour, full of spite because a woman of whom so much had been heard should have overthrown (broken the bones of) so many valiant men, dragged her to one side by her cloth-of-gold cloak and pulled her from her horse, throwing her flat on the ground; never could she find recourse or succour in her men, try though they might to remount her, but a man of arms called the Bastard of Wandomme, who arrived at the moment of her fall, pressed her so hard that she gave him her faith (word, parole), for he declared himself to be a nobleman.

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Instead of prongs, there were seven candles attached to the crown's ring. Jung, C. G., (1970 [1959]), Volume 9, part II, of the collected works of C.G Jung: *AION – Researches into the phenomenology of the self*, 2nd edn, trans. R. F. C. Hull, Bollingen series XX, Princeton University Press, p. 264:

This circle is a magic circle consisting of the union of opposites, "immune to all injury." Independently of Western tradition, the same idea of the circular opus can be found in Chinese alchemy: "When the light is made to move in a circle, all the energies of heaven and earth, of the light and the dark, are crystallized," says the text of the Golden Flower.

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The words that are not their name are extinguished in their shadow... Clark, Stuart (1997) *Thinking with demons: The Idea of Witchcraft in Early Modern Europe*, Oxford University Press, p. 283:

Strictly interpreted, it seems to require the separation of the instrumental from the communicative aspects of language. That words have, simply by virtue of being uttered, a mechanical power to cause or prevent events – ‘that’, in Malinowski’s formulation, ‘to know the name of a thing is to get a hold on it’ – is different in kind from their ability to convey meaning between speakers and recipients.

Ibid., p. 284:

[. . .] has been that, without intending this, medieval Catholicism encouraged the idea that merely the uttering of sacred words over material objects could change their substance and their efficacy. ‘Catholic liturgical practices’, it is said, ‘[. . .] involved both an other-worldly salvific purpose and an inner worldly instrumental purpose’, an ambiguity that allowed blessings and exorcisms, for example, to work automatically in bringing physical benefits simply by virtue of being correctly said (*per vim benedictionis*).

Ibid., p. 285:

Foucault argued that the discontinuity that separated the (in his terms) pre-Classical from the Classical age was marked by a fundamental shift in the relationship between words and things. Until the early to middle part of the seventeenth century, the order discerned in things was itself linguistic. Language, he says, was ‘interwoven’ with the world and resided in its forms as their ‘prose’. It was not something arbitrary whose importance lay simply in its ability to convey meaning. Rather, its capacity to signify stemmed from the fact that it was related by analogy to the things it depicted. Knowledge consisted, in effect, in relating one form of language to another, and only historical degeneration prevented words from acting, like those in the original language of peoples (Hebrew) in immediate conformity with things. For the earliest speakers, ‘the names of things were lodged in the things they designated ... by the form of similitude. [. . .] Foucault associated the episteme that enabled language to be thought of like this in the sixteenth century with the doctrine of natural signatures. This was the idea that natural objects were marked with signs that indicated their hidden meaning, and, thus, their use, by resembling what they signified. His argument was that the Renaissance commonplace concerning nature as a ‘text’ was not merely a metaphor for natural knowledge; it referred to a genuine act of reading based on the principle of resemblance. Moreover, to manipulate natural signatures was at the same time to manipulate the properties they signified. The language of nature was, therefore, endowed with transitive effects which the language of men and women could replicate. Here, too, the ideal linguistic forms were those that came first in time and to which all later languages were approximations. [. . .] Theorists of language like Blaise de Vigenère and Claude Duret thought that it was possible

'that before Babel, before the Flood, there had already existed a form of writing composed of the marks of nature itself, with the result that its characters would have had the power to act upon things directly, to attract them or repel them, to represent their properties, their virtues, and their secrets.' [. . .] From the seventeenth century onwards, the conditions of knowledge and the organization of signs were thought of in very different terms. What was now important about language was its ability to mirror nature, not resemble it.

See also *ibid.*, pp. 286 and 288.

... and never take shape in her mouth. Kaplan, Aryeh (1997) *Sefer Yetzirah: The Book of Creation* (revised edn), Weiser Books, p. 66:

Ten Sefirot of Nothingness: Bridle your mouth from speaking and your heart from thinking. And if your heart runs, return to the place, as it is written, "The Chayot running and returning" (Ezekiel 1:14). Regarding this a covenant was made.

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Some priests stood outside the entrance and held up large black curtains... Pernoud, Régine (1966 [1962]) *JOAN OF ARC – By Herself and Her Witnesses*, trans. Edward Hyams, New York: Stein and Day, pp. 169–170:

On several occasions I took Joan from the prison to the place of jurisdiction and passing in front of the castle chapel; at Joan's request I allowed her, in passing, to make her orison. For this I was reproved by the said *Benedicite*, promoter of the cause, who said to me: 'Truant, who maketh thee so bold to allow that excommunicated whore to approach the church without permission? I will have thee put in a tower so that thou shalt see neither sun nor moon for a month if thou dost so again.' And when the said promoter perceived that I obeyed him not, he several times placed himself before the chapel door and Joan asked deliberately: 'Here is the body of Jesus-Christ?'

Jeanne was brought backwards into the courtroom. Kramer, Heinrich (2009) *The Hammer of Witches – A Complete Translation of the Malleus Maleficarum*, trans. Christopher S. Mackay, Cambridge University Press, p. 552. See also Clark, Stuart (1997) *Thinking with demons: The Idea of Witchcraft in Early Modern Europe*, Oxford University Press, p. 576.

...from the centre of which the Tail King's right eye stared fixedly at the accused... Clark, Stuart (1997) *Thinking with demons: The Idea of Witchcraft in Early Modern Europe*, Oxford University Press, p. 628: 'Another English author described the judge as 'an eye fixed in the kings scepter'. [Barnes, *Four Bookes of offices*, 142]'

...and described Jeanne as murderous and cruel with a deep urge to spill human blood... Barrett, W. P. (1932) *The Trial of Jeanne d'Arc – Translated into English from the original Latin and French documents*, trans. Coley Taylor and Ruth H. Kerr, New York: Gotham House, Inc., p. 146:

[. . .] to be dealt with by the law and corrected, as one vehemently suspected, denounced, and defamed by honest and sober people; to the end that she should be denounced and declared by you her said judges as a witch, enchantress, false prophet, a caller-up of evil spirits, as superstitious, implicated in and given to magic arts, thinking evil in our Catholic faith, schismatic in the article *Unam Sanctam*, etc., and in many other articles of our faith skeptic and devious, sacrilegious, idolatrous, apostate of the faith, accursed and working evil, blasphemous towards God and His saints, scandalous, seditious, perturbing and obstructing the peace, inciting to war, cruelly thirsting for human blood, encouraging it to be shed, having utterly and shamelessly abandoned the modesty befitting her sex, and indecently put on the ill-fitting dress and state of men-at-arms [. . .]

See also *ibid.*, p. 361, and Pernoud, Régine (1966 [1962]) *JOAN OF ARC – By Herself and Her Witnesses*, trans. Edward Hyams, New York: Stein and Day, p. 197.

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...because Jeanne found it a little difficult not to speak up... Pernoud, Régine (1966 [1962]) *JOAN OF ARC – By Herself and Her Witnesses*, trans. Edward Hyams, New York: Stein and Day, p. 194:

The answer for that day was read and it was found that Joan was right. She rejoiced greatly at it, saying to this Boisguillaume that if he made a mistake again, she would pull his ears [. . .] It was interrupted by her at the end of almost every clause with a denial of its contents or with "I refer you to what I said elsewhere."

See also Barrett, W. P. (1932) *The Trial of Jeanne d'Arc – Translated into English from the original Latin and French documents*, trans. Coley Taylor and Ruth H. Kerr, New York: Gotham House, Inc., p. 50:

Then she said to us, the aforementioned bishop: "You say that you are my judge; take good heed of what you do, because, in truth, I am sent by God, and you put yourself in great peril,"

And *ibid.*, p. 52:

Asked if the people of Domrémy sided with the Burgundians or the other party, she answered that she only knew one Burgundian; and she would have been quite willing for him to have his head cut off, that is if it had pleased God.

...Satan Satan speaks excrement when he pollutes creation. Maggi, Armando (2001) *Satan's Rhetoric – A study of Renaissance Demonology*, Chicago & London: The University of Chicago Press, p. 24: 'The devil's saying is so base that, according to Jean Bodin, he may even "speak" through a witch's anus or vagina. [. . .] In other words, the devil's speaking is a form of

defecation. The devil at once devours, speaks, and defecates.'

...the door transformed into a hand and blood began to flow from the place where the keyhole had been. See 'The Virgin Mary miraculously causes a nun who was planning on eloping from her convent to remain faithful to her vows', in Celestine V, Pope St, Marracci, Ippolito (2023) *Imperatrix Aeterna – Magical Stories of the Queen of Heaven*, trans. Robert Nixon, Hadean Press, p. 19: 'But this time, when she inserted the iron key into the lock, the door appeared to transform itself into the form of a human hand. This hand was now pierced and bleeding, where the nun had inserted the key into it, as if it were a nail.'

The physician swore he could hear the soft humming sound of Satan's breath in her blood. King, Helen (2009 [2004]) *The Disease of Virgins: Green Sickness, Chlorosis and the Problems of Puberty*, London; New York: Routledge, p. 120:

A particular sound labelled '*le bruit de diable*', a 'soft, continuous humming heard by the stethoscope over the veins of the neck' (Calbot 1908: 645) was first associated with chlorosis by Bouillard in 1841.

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If you tear a lettuce leaf under a virgin's nose, she'll pee on herself! Bernau, Anke (2008 [2007]) *Virgins: a cultural history*, Granta Books, p. 7:

Urine also features prominently in such discussions: 'The urine of virgins is clear and lucid, sometimes white, sometimes sparkling.' A virgin urinates from 'higher up' than other women, because 'the vagina of a virgin is always closed, but a woman's is always open'. Certain plants, such as ground-up lilies, or 'the fruit of a lettuce' will make a virgin 'urinate immediately'. Because the passageways of the female virgin's body were thought to be narrower and more constrictive than those of the woman who had been 'opened up' through sexual intercourse, it was claimed that you could tell a virgin from the heightened hissing noise produced when she urinated, presumably as a result of higher pressure caused by her closed vagina.

...to catch a glimpse of the virgin's clear spring water where three glowing grains of salt from the rain before the Fall... Hillman, James (1982) 'Salt – A Chapter in Alchemical Psychology', in Joanne Stroud and Gail Thomas (eds) *Images of the untouched: virginity in psyche, myth and community*, The Pegasus Foundation Series I, published for The Dallas Institute of Humanities and Culture, Dallas, Texas: by Spring publications Inc., p. 121:

Urine of the virgin boy (between 8 and 12 years) was often mentioned as a starting substance for the work. This "urine of the boy" is one of the many names for the *prima materia*. It refers to the salts in the microcosmic sea before the Fall, that is, the archetypal essence of each particular personality before it has accumulated personal residues: salt not as the result of events, but as prior to

events. The virginal condition is not empty or blank, even if unsullied by experience.

See also *ibid.*, p. 132: 'As a final example of the fervor of salt, or what the alchemist Khunrath imagines as a hell fire in the midst of salt [. . .]'

...and as the soul, falling through the Milky Way on its descent towards the fontanelle of the new-born child, rubs against the planets and receives a dose of their temperaments and qualities... See Quote from Servius (*Aeneid*) in Klibansky, Raymond, Panofsky, Erwin and Saxl, Fritz (1979 [1964]) *Saturn and Melancholy: Studies in the History of Natural Philosophy, Religion and Art*, Nendeln/Liechtenstein, Kraus Reprint, p. 157:

For that reason the astrologers say that our soul and bodies are connected by the agency of the divinities in those various spheres; for when the souls descend they drag with them the lethargy of Saturn, the irascibility of Mars, the sensuality of Venus, the greed for gain of Mercury and the lust for power of Jupiter.

...so the rising urine vapour collected the energies of the bodily organs and became an ecstatic spirit that intoxicated Jeanne's senses and put her in a trance-like state. Sissa, Giulia (1990) *Greek Virginity*, trans. Arthur Goldhammer, Harvard University Press, pp. 3–4:

The image of the priestess-voice, the idea of oracular speech taking on palpable form inside the body of a virgin, the image of a lunar soul, the art of assisting in the birth of signs – all these characteristic features of the Pythia's role did admittedly attract my attention.

Ibid., p. 4-5:

One scene of consultation at Delphi shows a woman seated on a raised tripod as vapors emanating from the earth rise toward her body. [. . .] the symbolic analogy between the mouth that speaks and eats and the other female *stoma* (the cervix of the uterus and the labia of the vulva) [. . .]

Ibid., p. 10:

Nearby, benevolent, and truthful, the god is the author of statements that become intelligible through the lips of his prophetess. No artifice or code intervenes: in a woman's body become a locus, a wall of glass, a blank page, speech does not find a symbolic order; it shines like a beacon.

Ibid., p. 22: ' [. . .] while she sits over the mouth of Castalia, a vapor enters her body by way of her genitals. Filled with *pneuma*, she proffers what the Greeks took to be venerable and divine.'

Ibid., p. 23:

John Chrysostom painted a more naturalistic portrait: the Pythia is seated on Apollo's tripod, her legs spread. An evil spirit (*pneuma poneron*) rises from below, enters her vagina, and fills her with madness. Her hair is disheveled, and foam flows from her mouth: she is like a bacchante.

Ibid., p. 33:

Lamprias says so explicitly: in order that she may be pure (*kathara*), like a well-tuned instrument, the prophetess must refrain from all carnal union and remain completely isolated from the world throughout her life. [. . .] but also she must have no social ties or elaborate education. Intact, illiterate, and solitary: for the philosopher, the Pythian priestess' supreme fulfillment takes place in a void in which intellectual and aesthetic values have no place.

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Welcome to Castle Egregore. The Castle Egregore is a mixture of Schloss Hartheim (Austria) and Marstabinholm Castle (Sweden). Although this part of the book is set in an undated future, the death procedures and associated bureaucracy that take place at Egregore Castle bear striking similarities to what happened at Schloss Hartheim (and similar institutions) during the Nazi era, when, after the Anschluß, the castle was confiscated and converted into an Aktion T4 euthanasia centre.

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The key number is four. Axiom of Maria (attributed to 3rd century alchemist Maria Prophetissa): "One becomes two, two becomes three, and out of the third comes the one as the fourth."

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Once a tuft of hair floated from the chimney all the way to the square... Horwitz, Gordon J. (1990) *In the Shadow of Death: Living Outside the Gates of Mauthausen*, Free Press, pp. 60–61:

It was not just the smoke and stench that drew the attention of bystanders. At times human remains littered parts of the vicinity. In the words of Sister Felicitas, 'when there was intense activity, it smoked day and night. Tufts of hair flew through the chimney onto the street. The remains of bones were stored on the east side of the castle and in ton trucks driven first to the Danube [River], later also to the Traun.'

The front doors open and the patients step out... Friedlander, Henry (1995) *The Origins of Nazi Genocide: FROM EUTHANASIA TO THE FINAL SOLUTION*, Chapel Hill & London: The University of North Carolina Press, p. 94.

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This examination gives the physician a first opportunity to consider a suitable cause of death.

Friedlander, Henry (1995) *The Origins of Nazi Genocide: FROM EUTHANASIA TO THE FINAL SOLUTION*, Chapel Hill & London: The University of North Carolina Press, p. 95:

The physician, however, used the period of observation to gain ideas about the fraudulent cause of death he would later have to certify. Viewing the naked patient, he could get hints on an appropriate cause of death, and looking for scars, he could guard against mistakes such as listing appendicitis as a cause when the patient's appendix had been removed years earlier.

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The crematorium is located in the northeast tower's ground floor... Friedlander, Henry (1995)

The Origins of Nazi Genocide: FROM EUTHANASIA TO THE FINAL SOLUTION, Chapel Hill & London: The University of North Carolina Press, p. 98.

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The physicians sift through the patient records in search of suitable causes of death.

Friedlander, Henry (1995) *The Origins of Nazi Genocide: FROM EUTHANASIA TO THE FINAL SOLUTION*, Chapel Hill & London: The University of North Carolina Press, p. 102.

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After lunch, the exorcist supervises the work of the administrative unit. Friedlander, Henry (1995) *The Origins of Nazi Genocide: FROM EUTHANASIA TO THE FINAL SOLUTION*, Chapel Hill & London: The University of North Carolina Press, pp. 103–106.

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For each patient killed, a pin with a white top is inserted into the town or village where the deceased was registered. Friedlander, Henry (1995) *The Origins of Nazi Genocide: FROM EUTHANASIA TO THE FINAL SOLUTION*, Chapel Hill & London: The University of North Carolina Press, p. 106:

Each killing center office therefore established a distribution department (Absteckabteilung) where, for every patient killed, staff members stuck a colored pin on a large wall map, showing his or her home residence. If too many pins accumulated in one place, both date and place of death were altered. Thus it would not appear that too many patients had died at the same time in the same institution.

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...to the left an ondes Martenot, a Trautonium and two rocket-shaped intonarumoris from the 1920s. Ondes Martenot and Trautonium are early 20th century electronic musical instruments. Intonarumori is an acoustic musical instrument invented and built by the Italian futurist Luigi Russolo.

In the afternoon, the nuns slit open Clare's nightgown and set a knife to her skin. See the schematic drawing of the crucifix found inside Clare of Montefalco's heart, depicting the instruments of the Passion, in Caciola, Nancy (2006 [2003]) *Discerning Spirits: Divine and demonic possession in the middle ages*, Cornell University Press, p. 178. See also *ibid.*, p. 176–177. See also Boureau, Alain (2014 [2006]) *Satan The Heretic – The Birth of Demonology in the Medieval West*, trans. Teresa Lavender Fagan, University of Chicago Press, p. 177: 'The inspired woman, in both cases, turned herself into a living temple of God: the spiritual temple of the soul became miraculously material.'

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The angel flapped his wings in the baptismal font. John 5:4.

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Murder bus! Murder bus! Kreitmair, Markus Benedikt (2000 [1995]) *In Fear of the Frail: The Treatment of the Disabled at the Eichberg Asylum for the Mentally Ill in Nazi Germany*, Simon Fraser University (<https://collectionscanada.gc.ca/obj/s4/f2/dsk2/ftp03/MQ51380.pdf>), p. 103: 'The great numbers of busses driving up to the institution had to go through the town's center. When they were seen by Hadamar's children they often shouted: "Look, here comes the murder-mobile.'

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...a thick white foam began to flow from the children's mouths. Burleigh, Michael (1994) *Death and Deliverance: "Euthanasia" in Germany 1900–1945*, Cambridge University Press, pp. 233–34

He reveals the golden rule of the whip... Cooper, Wm [James Glass Bertram] (1877) *Flagellation & The Flagellants: A History Of The Rod In All Countries From The Earliest Time To The Present Time*, London: William Reeves, p. 388.

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...and the light falling from it onto the chair of the accused is popularly referred to as 'the light of truth'. The exorcist. This refers to Lister's county courthouse in Sölvesborg (Sweden). In the courtroom, there is a small round window. In the afternoon, the light falls on the witness stand. This light is popularly called "the light of truth".

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...then slowly and methodically pushes all twelve red-hot needles in along her spine.. Bell, Rudolph M., Mazzoni, Christina (2003) *The Voices of Gemma Galgani: The life and afterlife of a modern saint*, The University of Chicago Press, p. 45: 'The 4th of January the doctors made one last try; they put twelve studs of fire along my spine.' In a private e-mail correspondence with Rudolph M. Bell (9 July 2021) he wrote:

I am attaching a copy of the printed version of St. Gemma Galgani's autobiographical entry wherein the third line says: "mi dettero 12 bottoni di fuoco nelle reni." In translating this phrase we used the word "spine" instead of "kidney". It has been two decades since we did the translation and in all honesty I do not recall the reasons for this choice of translation but I suspect that it was because of the surrounding evidence about her overall health challenges. [. .] There is a Wikipedia article on "osteitis of the lumbar vertebrae" that mentions modern treatments of the kind that suggest to me why in 1899 doctors might indeed have treated the disease with some sort of heated pins or studs.

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Gemma. Gemma Galgani (1878 – 1903), Italian mystic, stigmatic.

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Don't worry; it's only Satan saluting and welcoming you! Rodriguez, Ange (2018) *Möte med ondskan: En exorcist berättar* (*Encounter with evil: An exorcist's tale*), Stockholm: Veritas Förlag, p. 18:

How did the evil forces take on their new enemy? Was there lightning and thunder or howling in the middle of the night? Overturned furniture, like the vicar in A.? In a way. I strongly believe in signs. The day after my meeting with the auxiliary bishop, one could perceive an unpleasant stench in the corridor outside my cell, a stench of decay, faint at first but gradually stronger and stronger.

Ibid., p. 20: 'The day after my appointment was published in the diocesan notices, the devilish smell actually disappeared! The subprior said: "Brother Ange, Welcome to the world of death and decay. They greet you. They are waiting for you."

Liduina. Liduina van Schiedam [Lidwina of Schiedam] (1380–1433), Dutch mystic.

Poor Gemma. Your aunt tied you up for a whole day... Bell, Rudolph M., Mazzoni, Christina (2003) *The Voices of Gemma Galgani: The life and afterlife of a modern saint*, The University of Chicago Press, p. 30:

All the time I was with my aunt I was always bad. She had a son who teased me and put his hands on me; one day he was horseback riding (he was fifteen), and

my aunt ordered me to bring him something, I don't remember what, to cover himself. I brought it and he pinched me; so I gave him a shove and he fell off and hurt his head. My aunt tied my hands behind my back for an entire day.

One of the maids locked herself in a cupboard with you. Bell, Rudolph M., Mazzoni, Christina (2003) *The Voices of Gemma Galgani: The life and afterlife of a modern saint*, The University of Chicago Press, p. 31:

Other times I remember very well this woman used to take me into a closed room and undress me . . . and this is enough . . . I could have accused her to my Dad, but I didn't do it because it would have been useless, I loved her very much.

Your brother hit you. Bell, Rudolph M., Mazzoni, Christina (2003) *The Voices of Gemma Galgani: The life and afterlife of a modern saint*, The University of Chicago Press, p. 34.

...and sometimes she brought her classmates over to taunt you during your ecstasies. Bell, Rudolph M., Mazzoni, Christina (2003) *The Voices of Gemma Galgani: The life and afterlife of a modern saint*, The University of Chicago Press, p. 81: 'In fact I realized that I was safe from the others in the household, but not from my sister, because she had stuffed the keyhole and it was impossible to lock myself in.'

Ibid., p. 8:

The worst Galgani sibling, at least in the eyes of the saint's promoters, was her sister Angelina, who on several occasions brought her teenage friends over to the house to giggle and ridicule Gemma as they watched her in ecstacy.

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Soon she was gliding carefree across the ice. Kempis, Thomas à (1912) *St. Lydwine of Schiedam – Virgin*, trans. Dom Vincent Scully, London: Burns & Oates, p. 58:

It happened then at the end of the fifteenth year of her age about the feast of the Purification of the blessed Virgin Mary, that she was invited by her girl companions to go with them upon the ice shod with skates; when one of her comrades going along over the ice at a rapid pace, and unable to stop herself, caught Lydia by the hand; and before long she suddenly fell upon some fragments of ice, and, seriously hurt, broke a small rib in her right side.

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...and then I extend his fall all the way to the end of time, where his first and last defeats breathe into one another. Maggi, Armando (2001) *Satan's Rhetoric – A study of Renaissance Demonology*, Chicago & London: The University of Chicago Press, p. 132:

Indeed, in the following section of the adjuration the exorcist speaks to the evil spirits as if their final defeat had already taken place – that is, as if the language of the mind had already succumbed to divine Law. It is clear that the metaphorical component of the *Thesaurus* involves its temporal categories as well. To speak of Doomsday is like speaking of the chaos brought about in the possessed person's mind and physicality. What will happen at the end of time has already happened and is about to happen at the end of this very ritual.

Ibid., p. 133:

The success of the attorney's [i. e. the exorcist] speech lies in its summoning the memory of a forthcoming defeat. The defendants [the demons] must see, must remember that the luminous Word has already blinded their language at the beginning of time, and that He will blind it again at the end of time. Mirroring each other, past and future are reenacted through a speech act. The exorcist orders the devils to remember their defeat, which will take place in an indefinite future. If and when the devils come to recall their future loss of language, they will revoke, delete the signs of their presence from the possessed.

See also Clark, Stuart (1997) *Thinking with demons: The Idea of Witchcraft in Early Modern Europe*, Oxford University Press, p. 419:

At the same time, the idea that the end of the world (and the end of the devil) was imminent added an important symbolic dimension. It was an eschatological commonplace to suppose that the whole course of human affairs could be found in Revelation. To make this text the basis of entire ritual sequences was to make possession and its treatment a replica of history seen from this point of view; while to cite repeatedly the verses of chapter 20 was to make exorcism a symbolic enactment of the promises they contained.

Cecilia. Cecilia Rodríguez (mid 18th century – 1801), Cuban mystic. Rodriguez was born in Havana (Cuba) in the middle of the 18th century and died in the custody of the Inquisition in 1801. In 1791, Rodriguez was arrested by the bishop of Havana on charges of public scandal and spreading heresy. She suffered from melancholia, faintings and bleedings. See Manga, Edda (2003) *Gudomliga uppenbarelser och demoniska samlag: En studie av det excentriska idéarvet i Cecilia Rodriguez tänkande* (Divine Revelations and Demoniac Fornication. A Study of the Excentric Intellectual Heritage in Cecilia Rodriguez's Catholic Thought), Glänta Produktion.

Liduina only drinks diluted white wine with a pinch of finely ground cinnamon in it. Kempis, Thomas à (1912) *St. Lydwine of Schiedam – Virgin*, trans. Dom Vincent Scully, London: Burns & Oates, p. 18:

And within the same time she has never taken or received save one half a pint of wine a week or there abouts, with a little water, or a little sugar, or a very little

cinnamon well ground; except that within the first three years of her ailment, occasionally and between times, she took a small piece of apple or bread, and sometimes ate or drank a little fresh milk: but within the seven years last passed she has used no food or drink at all, nor does use any at present.

She was all fours, licking crosses on the stone floor. Bell, Rudolph M., Mazzoni, Christina (2003) *The Voices of Gemma Galgani: The life and afterlife of a modern saint*, The University of Chicago Press, p. 10: '... she was fascinated instead with the stories of Bartolomea's [Capitanio] self-denial, her compulsive licking of the floor in a pattern of crosses until her tongue bled.'

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She was kneeling on the bed, drawing flowers (with her fingernail) on her suede blanket. Manga, Edda (2003) *Gudomliga uppenbarelser och demoniska samlag: En studie av det excentriska idéarvet i Cecilia Rodriguez tänkande* (Divine Revelations and Demoniac Fornication. A Study of the Excentric Intellectual Heritage in Cecilia Rodriguez's Catholic Thought), Glänta Produktion, p. 197:

The second interrogation of Portillo, two days later, came to be about the chamois leather practice. According to him, this exercise involved Cecilia depicting the female genitalia on a piece of chamois leather. She held it in one hand while with the other, in the presence of her confessors, she showed "the fervour, ardour and extent of her sins". This command was said to have been issued by the Lamb of God (*el cordero de Dios*), that is, Christ, and in it the confessors were assured that "the same protection that had saved the children of Babylon from the fire" would come to their aid, and that a "heavenly dew" would preserve them. Portillo said that he himself had written down this command, which a demon claimed to convey, compelled by the power of God, via Cecilia Rodriguez.

See also *ibid.*, page 23 and 157.

Maddalena. Maddalena de' Pazzi [Magdalene de' Pazzi] (1566 – 1607), Italian Carmelite nun and mystic.

Gemma calls me Babbo. Germanus [Germano di San Stanislao] (2012 [1914]) *The Life Of St. Gemma Galgani*, trans. Fr A. M. O'Sullivan, Charlotte, North Carolina: TAN Books, p. 111.

Liduina has three open wounds (as big as eyes) with black edges. Kempis, Thomas à (1912) *St. Lydwine of Schiedam – Virgin*, trans. Dom Vincent Scully, London: Burns & Oates, pp. 20–21:

The aforesaid virgin and maid has also in her body three openings: of which each is well as large as the inner hollow or bottom of a common cup, and they are as black as pitch, as appears to those who look in and see. And from one of them, which is in the stomach of that virgin and maid, there run and overflow at

intervals as many sometimes as two hundred together of the aforesaid worms; and upon it is placed a kind of plaster mixed and made of honey and fresh flour of the best wheat: and there from those worms suck and take their nourishment, otherwise they would torment her even to death.

...examined her skin carefully for signs of Satan: behind her eyelids, under her tongue, under her feet, on the outside and inside of her genitals. Mahony, Erin (2013) *Science, Magic, and Faith in Premodern Europe* (Demonic Carnality: Female Witches and Sexuality in Medieval Magic, Science, and Faith), ed Mark A. Waddell, Cambridge University Press, pp. 9–10:

A common indicator of a witch was a presence of “the Devil’s mark,” a spot on the witch’s body that the Devil had touched and rendered insensate. In England, the Devil’s mark existed in addition to “the witch’s mark,” a protuberance from the witch’s body which her familiar would suckle in a horrifying inversion of maternal nursing. Yet trial descriptions of this “witch’s mark” sometimes seem to be describing something other than a supernumerary breast.

See also Levack, Brian P. (2013) *The Devil within: possession and exorcism in the Christian West*, Yale University Press, p. 201:

One source of the confusion between the demoniac and the witch in early modern Europe was that authorities used the same technique of pricking for the Devil’s marks to establish the authenticity of both witchcraft and possession. The theory that underlay this practice in witchcraft cases was that the Devil placed marks on the bodies of witches who had made pacts with him as signs of allegiance and that such marks, when pricked with a sharp object, were insensitive to pain and did not bleed. In defending the use of the procedure in the case of Father Louis Gaufridy in 1611, the French physician Jacques Fontaine argued that no one received the marks involuntarily. This claim raised serious questions regarding the moral status of those demoniacs who also had such marks. Marthe Brossier, for example, was pricked for the Devil’s marks, while Mary Glover was burned without showing pain. It is important to recognize, however, that searching for spots insensitive to pain on the suspected witch and the demoniac served different purposes. Demonologists claimed that the Devil gave his mark to the witch at the time of the conclusion of the pact as a sign of the witch’s allegiance to him. The insensitivity to pain manifested by demoniacs was seen as one of many manifestations of supernatural demonic power for which the demoniac was not responsible.

Clark, Stuart (1997) *Thinking with demons: The Idea of Witchcraft in Early Modern Europe*, Oxford University Press, p. 84: ‘The demonic mark could be construed as an imitation of circumcision under the old law and of the sign of the cross under the new, as well as an inversion of the holy Stigmata.’ See also *ibid.*, p. 382:

The devil ‘signs’ his servants (Ostermann suggests) in mockery of the holy sacraments, feudal investiture, and royal *fraternitas*. In particular, he wishes to erase the stigmata of baptism and substitute a sign of his own. The element of

antichristianism adds depth to the travesty and confirms its currency in the age of history's senility.

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She pretended to be afraid of me. Manga, Edda (2003) *Gudomliga uppenbarelser och demoniska samlag: En studie av det excentriska idéarvet i Cecilia Rodriguez tänkande* (Divine Revelations and Demoniac Fornication. A Study of the Excentric Intellectual Heritage in Cecilia Rodriguez's Catholic Thought), Glänta Produktion, p. 131:

But, remarks "Jesus", the Monster of extraordinary pleasure has committed "abominations of rare and extraordinary pleasure" (*lujurias raras, y altísimas*). Her pleasure was not caused by natural principles, but rather: All pleasure in this woman was awakened by a grievous weed (*especie maligna*) sown by the Devil. It had been engraved in her soul like a stamp and has shaped her and made her perceive in her mental abilities (*potencias*) a kind of feigned and false fear produced by the Devil. This dread or fear she calls feigned humiliation (*humillación fingida*), which is its proper name, this feigned and artificial humiliation she placed in the object that pleased her (in the same way as one who falls in love with an object in the usual manner) [...] and pretended that this person was punishing her and that she was afraid of and subordinate to him.

See also *ibid.*, pp. 17, 18, 133, 159.

Christina. Christina von Stommeln (1242 – 1312), German mystic, ecstatic, stigmatic.

She tore a toad from her chest... Dacia, Petrus de (1950) *Om den saliga jungfrun Kristina av Stommeln* (The Blessed Virgin Christina of Stommeln), Stockholm: Albert Bonniers Förlag, pp. 39–40:

...I heard a toad croak and sensed the Devil's presence. [...] I heard how the toad approached me and felt how it slipped under my clothes, slowly crawled up my body and sat on my chest, and it pressed its claws so firmly into my flesh that it left deep wounds. [...] [I] stuck my fingers between my chest and the toad's belly, quickly yanked it free and threw it away from me onto the floor, and it sounded like throwing away an old shoe.

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Cecilia asks for tobacco and raw eggs. Manga, Edda (2003) *Gudomliga uppenbarelser och demoniska samlag: En studie av det excentriska idéarvet i Cecilia Rodriguez tänkande* (Divine Revelations and Demoniac Fornication. A Study of the Excentric Intellectual Heritage in Cecilia Rodriguez's Catholic Thought), Glänta Produktion, p. 8:

What we know about her can be briefly summarised: we know that she was unmarried, that she used considerable amounts of tobacco, which she both chewed and smoked, and that, according to her jailer, she loved raw eggs. When she was in custody in the 1790s, her tobacco consumption was reduced on the bishop's orders to "as small a portion as possible without prohibiting everything at once."

Mechthild. Mechthild von Magdeburg (c. 1207 – c. 1282/1294), German Beguine nun, mystic, writer.

Christina told me that once when she made her confession the priest started to burn. Dacia, Petrus de (1950) *Om den saliga jungfrun Kristina av Stommeln* (The Blessed Virgin Christina of Stommeln), Stockholm: Albert Bonniers Förlag, p. 102: 'Sometimes, when I wanted to pray or confess, I thought that my whole body and the book that I held in my hand were in flames, and that the priest was too, to whom I confessed.' See also Piltz, Anders (2002 [1991]) *Mellan ängel och best: Människans värdighet och gåta i europeisk tradition* (Between Angel and Beast: Human Dignity and Mystery in European Tradition), 3rd edn, Artos & Norma Bokförlag, p. 191.

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A funny thing about Gemma is that she falls asleep on command. Germanus [Germano di San Stanislao] (2012 [1914]) *The Life Of St. Gemma Galgani*, trans. Fr A. M. O'Sullivan, Charlotte, North Carolina: TAN Books, p. 132:

When she was in bed at night, although surrounded by many persons talking among themselves, if the aforesaid lady said to her, "Gemma, you need rest; sleep!" she then and there closed her eyes and fell into a profound sleep.

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Gioacchino. Gioacchino da Fiore [Joachim of Fiore] (c. 1135 – 1202), Italian theologian, abbot.

The book was burnt and smelled of smoke. Germanus [Germano di San Stanislao] (2012 [1914]) *The Life Of St. Gemma Galgani*, trans. Fr A. M. O'Sullivan, Charlotte, North Carolina: TAN Books, p. 159.

...the tongue may be cut off and burned. Maggi, Armando (2001) *Satan's Rhetoric – A study of Renaissance Demonology*, Chicago & London: The University of Chicago Press, p. 10: 'Most treatises on exorcism recommend that the exorcist force the devil to move up to the victim's tongue, so that the "body in pain" may spit the devil (N) out through the mouth.' See also *ibid.*, 118: 'In the Flagellum Menghi offers a variant on this procedure. If the devils are not willing to express their names, the exorcist must order them to descend to the Victim's

toenails, so that they can be cut out and burned, as if the nail were a sheet on which the devil had inscribed his name.'

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...my urethral opening burns... Manga, Edda (2003) *Gudomliga uppenbarelser och demoniska samlag: En studie av det excentriska idéarvet i Cecilia Rodriguez tänkande* (Divine Revelations and Demoniac Fornication. A Study of the Excentric Intellectual Heritage in Cecilia Rodriguez's Catholic Thought), Glänta Produktion, p. 17: 'But all her feelings of pleasure were connected to the "urine channel" (*caño de la orina*)[. . .]'

Mechthild says there is a thief lurking around in the garden. O. S. B. [Order of Saint Benedict] (1903) *Virgin saints of the Benedictine Order*, London: Catholic Truth Society, p. 3:

It appears that she wanted to have a little fun, so she told the servants that there was a thief in the garden, and gave them all a fright and a hunt for nothing. In after years this little untruth caused her many tears; and, on her deathbed, it was the only breach of truth she could find with which to reproach herself.

Hildegard. Hildegard von Bingen (c. 1098 – 1179), German Benedictine abbess, writer, composer, philosopher, mystic.

Tommaso. Tommaso d'Aquino [Thomas Aquinas] (c. 1225 – 1274), Italian Dominican friar and priest, theologian.

Jean. Jean de Morigny [John of Morigny] (end 13th century – 14th century), French Benedictine monk.

Liduina claims that she was given the arm by St Anthony. Kempis, Thomas à (1912) *St. Lydwine of Schiedam – Virgin*, trans. Dom Vincent Scully, London: Burns & Oates, p. 19:

It seems that the right arm was quite withered and shrunken, holding to the body by a single nerve, the consequence of an attack of that strange and terrible malady of the Middle Ages known as the Sacred Fire, or St. Anthony's Fire.

...as if she was about to drink but got stuck in the middle of the movement. Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess*. London: Thomas Richardson and Son, p. 75: 'Sometimes when eating, she would remain in ecstasy with her hand in the air, whilst about to take the morsel or raise the glass to her mouth.'

Christina says that Satan snores inside her pillow. Dacia, Petrus de (1950) *Om den saliga jungfrun Kristina av Stommeln* (The Blessed Virgin Christina of Stommeln), Stockholm: Albert Bonniers Förlag, p. 19: Sometimes the demon flew into the pillow and made such a noise there that she couldn't sleep.

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His right eye is slightly larger than the left. Conway, John Placid (1911) *Saint Thomas Aquinas, of the order of preachers (1225–1274) – a biographical study of the angelic doctor*, Longmans, Green and co., p. 104:

At Anagni, Fr. Raymund Maturi, while asleep a few nights after this, had a vision in which he saw St. Thomas, duly vested, proceed to the altar and say mass. What struck him as singular was the fact that his right eye appeared to be larger than the other.

He lowers his head, makes the sign of the cross and hits his chest hard with a clenched fist...

Fanger, Claire, Watson, Nicholas (2015) *John of Morigny. Liber florum celestis doctrine – The Flowers of Heavenly Teaching*, Pontifical Institute Of Mediaeval Studies, p. 49: 'At every "Aue," the operator must "put his hand to his head and slightly lower it; at "in nomine Dei," he signs a cross; at "Peccator," he beats his breast.'

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Sometimes she even pretended to be a little backwards in order to be left alone. Bell, Rudolph M., Mazzoni, Christina (2003) *The Voices of Gemma Galgani: The life and afterlife of a modern saint*, The University of Chicago Press, p. 200: ' [. . .] Gemma used to hide whenever people came to see her [. . .] one way out, for her, was to pretend she was a "scimunita" – a nitwit, an imbecile, a fool.'

...with an extra-large brim, so no one could see her eyes. Bell, Rudolph M., Mazzoni, Christina (2003) *The Voices of Gemma Galgani: The life and afterlife of a modern saint*, The University of Chicago Press, p. 213:

The straw hat, according to one of Gemma's hagiographers, was specifically ordered by Gemma at the local milliner's shop: she wanted it with a wide enough brim so as to cover her face, and insisted in this request despite the milliner's suggestion that "such a hat was not really in fashion and was not suited for such a pretty girl as she."

Liduina brings souvenirs with her when she returns home from her ecstasie. Kempis, Thomas à (1912) *St. Lydwine of Schiedam – Virgin*, trans. Dom Vincent Scully, London: Burns & Oates, p. 115:

In a like manner she was once rapt to the sacred places of the city of Rome. And while she was going between some of the chief churches, and was proceeding with outstretched arms between shrubs and thorn bushes, from the same bushes she received a thorn in her fingers and brought it back with her, from the pain of which, as from the other maladies, she suffered not a little for nearly two days.

See also ibid., pp. 163, and 114: '... that even returning from those sweet kisses of the Lord's cross and His wounds she brought back certain ulcers imprinted upon the lips of her mouth.'

...he had the demons nail a medallion representing the Virgin Mary into her urethra. Manga, Edda (2003) *Gudomliga uppenbarelser och demoniska samlag: En studie av det excentriska idéarvet i Cecilia Rodriguez tänkande* (Divine Revelations and Demoniac Fornication. A Study of the Excentric Intellectual Heritage in Cecilia Rodriguez's Catholic Thought), Glänta Produktion, p. 19:

[. . .] a metal sheet with the outline of the innocent and pure [Virgin]. The woman took it and drove it between the parts and fixed it with nails in the urethra, which gave me the greatest pleasure [. . .]

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Christina lashed Maddalena to the lattice gate to the altar and blindfolded her. Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess*. London: Thomas Richardson and Son, p. 172:

On the vigil of All Saints, 1588, being greatly tempted to disobedience, she went towards the evening into the choir, bound her own eyes, and caused a lay-sister to tie her by a cord to some lattices by the side of our Lady's altar, with her hands behind her.

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Maddalena kissed the crucifix, pressed it to her chest and began to run up and down the corridor shouting: 'Love, love, love!' Maggi, Armando (1998) *Uttering the Word: The Mystical Performances of Maria Maddalena de' Pazzi, a Renaissance Visionary*, State University of New York Press, Albany, p. 157: 'She jumped out of her bed, grabbed her small crucifix, and started to run around as usual, screaming: "Love, love, love".' See also *ibid.*, p. 146.

Satan shares his alienation with man. Maggi, Armando (2001) *Satan's Rhetoric – A study of Renaissance Demonology*, Chicago & London: The University of Chicago Press, page 1-2:

In D'Alexis's words, no one is more similar to us than the devil, for no one but the devil shares our outcast condition [. . .] the devil, is forever removed from his center [that is God].’ [. . .] Whereas God speaks the "language of things" – that is, He expresses himself through the created world – humankind can only pronounce the "language of the voice." In other words, if divine language at once makes and names reality, human language has no direct connection with the reality it describes through phonemes, syllables, and sentences. The third existing idiom, Visconti holds, is a non-language, a nonexpression that takes place first in the human mind and subsequently in the creation. The fallen angels are the speakers of this paradoxical "language of the mind." Rather than engaging in some form of visible speech, the "speakers of the mind" communicate through the result brought about by their nonstatements. In other words, more than speaking, the

"speakers of the mind" *are spoken*. And what their discourse "says" is the annihilation of the medium that has articulated it. The mind, the Italian demonologist is convinced, is that area of our being where we "recall" our unalterable status as pariah, for at any moment the mind may become the dwelling of the "speakers of the mind," who can erase our "language of voice" and make us articulate their silent idiom of solitude and devastation.

Ibid., p. 5:

But whose words do the fallen angels announce? As the opening pages of *De Strigimbris* make vividly clear, the devil's discourse is a fire that devours both its speakers and its addressees. Like a flame burning everything it encounters, or a plague spreading through a city, demonic language utters chaos and annihilation. At the origin of a demonic statement lies its speaker's original confusion and exile. If a good angel is the linguistic statement connecting a speaker with his interlocutor, a devil is a memorial of a perennial exclusion from meaning.

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Man chooses between good and evil every day, while the angels only had one chance – and the choice was forever. Fox, Matthew, Sheldrake, Rupert (1996) *The Physics of Angels: Exploring the Realm Where Science and Spirit Meet*, HarperSanFrancisco, p. 145:

When Hildegard says the characteristic of humanity is a potential for holy deeds, does this mean that the choice between good and bad goes on all the time for human beings? For the angels, this choice existed only at the beginning, according to the traditional view. [. . .] This is the difference that she sees between the angels and the humans. The angels make one eternal choice for praise, but human beings have to make this on a daily basis.

See also Russell, Jeffrey, Burton (1987 [1981]) *Satan: The Early Christian Tradition*, Ithaca and London: Cornell University Press, p. 207–208:

Sometimes it is thought that angels cannot repent because they are purely spiritual bodies and that humans can repent in life because attached to bodies but cannot repent after death because separated from their bodies.

See also Aquinas, Thomas (2003) *On Evil*, trans. Richard Regan, Brian Davies (ed.), Oxford University Press, p. 472-473:

And regarding an external cause, angels are immutable in either good or evil after their first choice, since the condition of wayfarer is ended for them. And so it does not belong to the nature of God's wisdom to infuse more grace to recall them from the evil of their first turning away from him, in which they persist irrevocably. And so, although they choose various things by free choice, they still sin regarding everything they choose, since the force of their first choice abides in their every

choice. [. . .] Not only can devils not rise from sin by their own powers, just as human beings cannot, but it also belongs to them by the mode of their nature to adhere irrevocably to what they by their will have chosen. And so their sin is more irremediable than the sins of human beings.

My brain has been murdered. I am holding my murdered brain in my hands. I rock it and sing to it. I taste my murdered brain. And it tastes me. This is a paraphrase of a line from the movie *Dasein ohne Leben – Psychiatrie und Menschlichkeit* (Existence Without Life – Psychiatry and Humanity) a 1942 Nazi propaganda film directed by Hermann Schwenninger. The full quote is: 'Er zeigte mir ein[en] ermordeten Kopf... dass er in ihn sehen... dass ich ihn sehen, und dann meinen Kopf ermordet... dann den Geschmack von dem ermordeten Kopf...' See also Burleigh, Michael (1994) *Death and Deliverance: "Euthanasia" in Germany 1900–1945*, Cambridge University Press, p. 192.

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...Gioacchino has painted a red snake with seven dragon heads. See plate 21 (Seven-headed Dragon from the *Liber figurarum*) in Reeves, Marjorie, Hirsch-Reich, Beatrice (1972) *The Figurae of Joachim of Fiore*, Oxford: at the Clarendon Press.

Christina told me that she had made a pilgrimage from church to church, completely naked, smeared with the supernatural poo of demons. Caciola, Nancy (2006 [2003]) *Discerning Spirits: Divine and demonic possession in the middle ages*, Cornell University Press, p. 69: 'Most controversially, she was infamous for strange episodes in which invisible demons covered her body with supernaturally produced shit.'

The Virgin smiles and says no. She stretches out her foot. Jean kisses it. Fanger, Claire, Watson, Nicholas (2015) *John of Morigny. Liber florum celestis doctrine – The Flowers of Heavenly Teaching*, Pontifical Institute Of Mediaeval Studies, p. 45:

Petitioned in purity of heart for reassurance about his ability to finish his project, the Virgin makes her first recorded appearance "in our church of the Holy Trinity at Morigny on the altar," to hear his plea: "My lady and my beloved, will I now be able to complete the book I have begun?" This time, her response, which precipitates a sequence of anxious discussions and awkward visions, is not only typically surprising but studiedly ambiguous: "Smiling, she responded most sweetly, 'No'. And she held her foot out towards me so that I might kiss it. And I kissed it, and immediately woke up.

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... it looked like he had ten lightning bolts on his hands. Conway, John Placid (1911) *Saint Thomas Aquinas, of the order of preachers (1225–1274) – a biographical study of the angelic doctor*, Longmans, Green and co., p. 3:

One night in June, 1228, a lightning stroke smote the tower in which the child of grace lay sleeping beside his nurse: in agony of mind the alarmed mother ran to the spot, to find him unharmed, while her little daughter lay dead and charred, and the horses in the stables beneath were killed. This occurrence left in him a life-long nervousness and dread of storms, which he could never allay.

Satan can accelerate natural processes. Russell, Jeffrey, Burton (1986 [1984]) *Lucifer – The Devil in the Middle Ages*, Ithaca and London: Cornell University Press, pp. 180–81:

The Devil cannot gain direct access to a person's soul, but God permits him under certain circumstances to manipulate natural phenomena against us. He may create illusions in our minds, giving impressions of wondrous things as a stage magician does, but these are only marvels (*mira*), not real miracles (*miracula*). The Devil can take any shape he likes or manipulate nature, though only within natural laws. When his deeds appear to contravene nature, it is either an illusion or else a natural event beyond our ability to understand.

See also Clark, Stuart (1997) *Thinking with demons: The Idea of Witchcraft in Early Modern Europe*, Oxford University Press, p. 168 and 171.

Maddalena says I must acquire a secret affliction... Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess*. London: Thomas Richardson and Son, p. 71:

She used to say that we should endeavour to have always within ourselves some capital unknown to creatures, that is, some mortification or some secret suffering, only known to God, for whom we should mortify ourselves all the day long.

Mechthild says that the crack of the whip echoes in heaven and that it is sweet music to God.
O. S. B. [Order of Saint Benedict] (1903) *Virgin saints of the Benedictine Order*, London: Catholic Truth Society, p. 8:

Once when the nuns were taking the discipline, according to their custom, Mechtilde was wrapt in spirit, and heard how the sound of the disciplines reverberated in Heaven, causing the angels to tremble with joy, while on earth the demons who were busy tempting souls also heard and fled in terror.

...that's where she hides her words. Bell, Rudolph M., Mazzoni, Christina (2003) *The Voices of Gemma Galgani: The life and afterlife of a modern saint*, The University of Chicago Press, p. 95: 'In the wound of your sacred side, oh Jesus, I hide my every word.' See also Germanus [Germano di San Stanislao] (2012 [1914]) *The Life Of St. Gemma Galgani*, trans. Fr A. M. O'Sullivan, Charlotte, North Carolina: TAN Books, pp. 60 and 158.

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...Jean was pushed down the stairs by an invisible hand. Fanger, Claire, Watson, Nicholas (2001) 'The Prologue to the Liber Visionum of John of Morigny', in *Esoterica* 3: 108–217 (<https://esoteric.msu.edu/VolumeIII/pdf-folder/MorignyTrans.pdf>), p. 182:

On a certain night it seemed to me that one of the angels of the cherubim came to me in my room, clothed in a black tunic, and he ordered me to descend from my chamber. And since I was unwilling I thought that he was going to say something to me. When I was on the stairs at the door of the chamber he gave me a push between the shoulder blades and I fell on the stairs, tumbling all the way down to the bottom step. Then when I wanted to get up, there came a malign spirit present (that is, the devil) and he caught and held me.

Cecilia enjoys the feeling of shame when she makes her confession. Manga, Edda (2003) *Gudomliga uppenbarelser och demoniska samlag: En studie av det excentriska idéarvet i Cecilia Rodriguez tänkande* (Divine Revelations and Demoniac Fornication. A Study of the Excentric Intellectual Heritage in Cecilia Rodriguez's Catholic Thought), Glänta Produktion, p. 158:

Rodríguez described being stimulated by the confession, finding satisfaction in recounting her sins and enjoying being punished. It even happened that she confessed false sins just to confess them. Based on this starting point, the fathers of confession were confronted with the paradox that the sacramental confession could give rise to even worse sins.

She vomits up small pieces of her lungs and liver. Kempis, Thomas à (1912) *St. Lydwine of Schiedam – Virgin*, trans. Dom Vincent Scully, London: Burns & Oates, p. 67:

About the year of the Lord, 1412, this sacred plant of God, dug about by the long hoe of suffering, from the vehemence of her pains vomited by little pieces her lung and liver, with several intestines, but without any stench, as was proved by many. For those who touched them with their hands, felt a sweetness cling to their hands for nearly a day.

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She was in ecstasy, sitting motionless on the floor with her clasped hands submerged in a tub of water that had frozen. Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess*. London: Thomas Richardson and Son, p. 75:

[. . .] and once in particular she was rapt whilst washing, and remained with her arms in the water; and as in such raptures she was always immoveable, the water froze, and they were obliged to use boiling water to melt it before she could withdraw her arm without injury.

When I searched him and unbuttoned his shirt, a bunch of roses fell to the ground. Conway, John Placid (1911) *Saint Thomas Aquinas, of the order of preachers (1225–1274) – a biographical study of the angelic doctor*, Longmans, Green and co., p. 7:

One morning as the boy was speeding forth on his errand of mercy, with a supply of white bread under his cloak, Landulf stayed his steps, and demanded to be shown what he was carrying away. Crimsoned with confusion, Thomas was about to explain, when the father roughly plucked the cloak aside, and an armful of fragrant roses fell at his feet.

In the past, bat membranes were used as pens to write spells against insomnia. Klibansky, Raymond, Panofsky, Erwin and Saxl, Fritz (1979 [1964]) *Saturn and Melancholy: Studies in the History of Natural Philosophy, Religion and Art*, Nendeln/Liechtenstein, Kraus Reprint, p. 323–324: ‘... in ancient times its membranes were actually used for writing, particularly in setting down spells against sleeplessness.’

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I think Hildegard has cured my cold! Silvas, Anna (1998) *Jutta and Hildegard: the Biographical Sources*, trans. Anna Silvas, Medieval Woman: text and context, Turnhout-Brepols, p. 184.

Gemma says that sin opens the wounds, pain closes them. Bell, Rudolph M., Mazzoni, Christina (2003) *The Voices of Gemma Galgani: The life and afterlife of a modern saint*, The University of Chicago Press, p. 48: ‘‘Daughter’’ he said, ‘‘look, you opened all these wounds with your sins; but now be consoled as you closed them with your pain.’

See also ‘On the Six Wings of the Cherubim by Hugh of St Victor/Anonymous’ in Chase, Steven (2002) *Angelic Spirituality: Medieval Perspectives on the Ways of Angels*, Paulist Press, p. 135: ‘Compunction finds the wound, confession opens the wound, and satisfaction restores the wound to health.’

Cecilia has committed five thousand million sins... Manga, Edda (2003) *Gudomliga uppenbarelser och demoniska samlag: En studie av det excentriska idéarvet i Cecilia Rodriguez tänkande* (Divine Revelations and Demoniac Fornication. A Study of the Excentric Intellectual Heritage in Cecilia Rodriguez’s Catholic Thought), Glänta Produktion, pp. 17–18:

Rodriguez perceived this as being unnatural or abnormal: the word she uses is *extraordinario*, but she gives it a stronger and more literal meaning than is usually intended, namely ‘out of order’. She writes in her letter to the confessor that her ‘precocious mind formed a new area of knowledge (*cátedra*) for sin’. She believes that she created completely new kinds of sins when she locked herself in her room to indulge in pleasures in ‘the strangest ways’ both mentally and physically, ‘both internally and externally’.

See also ibid., p. 20: ‘[. . .] when she was about 40 years old, she received a mysterious vision of the Virgin Mary, in which it was revealed to her that she had committed ‘five thousand million’ sins during her lifetime.’

...where Satan hid the poison that was intended for the Virgin Mary. Manga, Edda (2003) *Gudomliga uppenbarelser och demoniska samlag: En studie av det excentriska idéarvet i Cecilia Rodriguez tänkande* (Divine Revelations and Demoniac Fornication. A Study of the Excentric Intellectual Heritage in Cecilia Rodriguez's Catholic Thought), Glänta Produktion, p. 142:

This extraordinary pleasure meant, according to Rodriguez, that she never experienced lust in the “natural vessel” and that she never used it to sin. She was a kind of impure innocent used by the Devil to parody the divine mysteries. According to these revelations, Rodriguez’s pleasure was a result of Lucifer (the Devil) giving her the “poison intended for Mary.”

Cecilia is the monster under Mary’s left foot... Manga, Edda (2003) *Gudomliga uppenbarelser och demoniska samlag: En studie av det excentriska idéarvet i Cecilia Rodriguez tänkande* (Divine Revelations and Demoniac Fornication. A Study of the Excentric Intellectual Heritage in Cecilia Rodriguez’s Catholic Thought), Glänta Produktion, p. 28: ‘Among other things, she told the prefect that she had had a vision in which she had seen an image of herself in the form of a Monster under the Virgin Mary’s left foot.’

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...the fallen angels were sucked into their own darkness. Fox, Matthew, Sheldrake, Rupert (1996) *The Physics of Angels: Exploring the Realm Where Science and Spirit Meet*, HarperSanFrancisco, p. 159:

Black holes are the remains of stars that have collapsed in on themselves. Their gravitational pull is so strong that nothing can come out of them: not even light can escape from them. Black holes give us a modern metaphor for this state of being of an entity so turned in on itself, so drawn in by its own gravity, and so strongly self-centered that nothing whatever can come out. All it can do is suck other things into itself.

The soul was forced to take the back road. Caciola, Nancy (2006 [2003]) *Discerning Spirits: Divine and demonic possession in the middle ages*, Cornell University Press, pp. 200–201:

... while the spirits of most individuals usually were shown as exiting the mortal coil through the mouth with the last breath, the spirits of the most evil of men were represented as leaving their bodies through the stomach or anus. [. . .] Thus Judas’s mouth had been sealed up by divine contact at the moment of his betrayal of Christ with a kiss: his defiling spirit could not exit from this orifice, and so it exited forcibly through the belly.

Mechthild talks about the incision where the blood burns. Bornemark, Jonna (2009), *Kunskapens gräns, gränsens vetande: en fenomenologisk undersökning av transcendens och*

kroppslighet, Södertörn Philosophical Studies 6, p. 365: 'Mechthild describes how it "flows from the pouring god", which is "glowing from within and bleeding from without".'

Maddalena had escaped and was standing in a ward, licking clean the wound of a patient.

Cepari Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess*. London: Thomas Richardson and Son, p. 136: '[. . .] and then with great charity and compassion began to lick the limbs of the patient with her tongue, especially the hands, arms, and nape of the neck, where the disease was most apparent [. . .]'

When the lamb exhales, the pipes sound. Bowie, Fiona, Davies, Oliver (1997) *Hildegard av Bingen: Hennes liv – hennes verk*. Introduktion och sammanställning av Hildegards texter, trans. Gunilla Iversen and Christina Westman, Bokförlaget Cordia, pp. 101–102

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Gioacchino says that the monster lamb is the shadow of the Word. Zivadinovic, Dojcin (2018) *The Origins And Antecedents Of Joachim Of Fiore's (1135–1202) Historical-Continuous Method Of Prophetic Interpretation*, Andrews University. Dissertations. 1656. (<https://digitalcommons.andrews.edu/dissertations/1656>), p. 62:

The fourth seal, introduced by the image of the pale horse (Rev 6:8), represents the fourth period of the Christian Church, which Joachim calls the period of the virgins. It is characterized by the rise of monastic orders and Church clerics.

...gaped like a scream until the epidermis burst and blood seeped forth. Thurston, Herbert (1952) *The Physical Phenomena of Mysticism*, London: Burns Oates, p. 55: 'There is no wound properly so-called, but the blood seemed to force its way through the unbroken skin.'

They destroy our longing for belonging. Maggi, Armando (2008 [2006]) *In the company of demons: Unnatural Beings, Love, and Identity in the Italian Renaissance*, The University of Chicago Press, p. 94:

This devil affects the ways we perceive our lives and our past, the persons that inhabit our memory. Lurking in our families, these evil spirits disturb our deepest attachments, our sense of belonging, and our longing for communion.

She was so happy, and buried a crucifix in the potato patch. O. S. B. [Order of Saint Benedict] (1903) *Virgin saints of the Benedictine Order*, London: Catholic Truth Society, p. 9:

We read in St. Mechtild's revelations how, in her monastery, there was a touching little ceremony performed on Good Friday evening. The nuns, having assisted in spirit at the death of Jesus Christ, would take the Crucifix and bury it, in remembrance of the burial of Our Lord on the first Good Friday; and Mechtild would then pray with great earnestness that He would bury her heart with Him, and unite it inseparably with His.

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Tommaso has a toothache; his right cheek is swollen and he has difficulty speaking. Conway, John Placid (1911) *Saint Thomas Aquinas, of the order of preachers (1225–1274) – a biographical study of the angelic doctor*, Longmans, Green and co., p. 44:

Early in the morning of the eventful day Thomas awoke with swollen cheek, and scarce able to speak from pangs of toothache; so he hied him to the cell of his friend Father Reginald for counsel in his misery. Reginald stood dumb with amazement at the mishap. Did he suggest some old-time remedy? Very likely he did, but Thomas hit upon a speedier one. Falling on his knees he prayed mutely a while, when to the cell floor fell the cause of the trouble, the tooth with its biting fangs.

I realise that the demon is an answer to my innermost desires... Maggi, Armando (2008 [2006]) *In the company of demons: Unnatural Beings, Love, and Identity in the Italian Renaissance*, The University of Chicago Press, p. 2:

In other words, the devil's visible body is a reflection of a human being's desire (a person's particular "disposition"). It is correct to say that an evil spirit's physical appearance is a response to our wish or longing, because the devil takes on a body that (he hopes) will turn us on. Given that the devil shows a body that we may find attractive but that doesn't really exist (it is only something that the devil has invented to seduce us), we can rightly say that the devil's body is a simile.

Ibid., pp. 34:

Pretending to articulate human language, the devils are actually responding to a human speaker's request, even if it has not yet been uttered. In other words, the devils are able to read the signs that signify a "possible" human speaker. The devil's temptation is primarily a response, in that the fallen angel is capable of understanding if a given subject might be willing to direct his or her phantasmatic signs to him.

Cecilia shat on the floor. Manga, Edda (2003) *Gudomliga uppenbarelser och demoniska samlag: En studie av det excentriska idéarvet i Cecilia Rodriguez tänkande* (Divine Revelations and Demoniac Fornication. A Study of the Excentric Intellectual Heritage in Cecilia Rodriguez's Catholic Thought), Glänta Produktion, pp. 160–61:

Her lack of repentance was compensated for during her time with the Capuchins by a number of extreme penances. For example, she performed as a pig in the chapel by walking on all fours while licking small balls of her own excrement that

had been spread on the floor; the confessors spat in her face; they pressed down on her neck with their feet; and she licked an infected wound on Portillo's leg.

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Suddenly, blood began to flow from her scalp and forehead. Germanus [Germano di San Stanislao] (2012 [1914]) *The Life Of St. Gemma Galgani*, trans. Fr A. M. O'Sullivan, Charlotte, North Carolina: TAN Books, pp. 67–68:

The dear child's head was seen at the time to be encircled with punctures from which fresh blood flowed. And not only was this around her head, but all over it. [...] It was not in the shape of a crown but of a cap. [...] Sometimes while Gemma was at supper with the family, drops of blood were seen on her forehead, and as they increased in number the ran down her cheeks on her neck and dress.

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...meeting and growing together in the philtrum... The face on a human embryo is formed of three rotating main sections which come together in the philtrum. If the desert fathers had known this, they probably would have seen this as proof of the Holy Trinity.

The demon seems somehow familiar – it has taken shape out of me like a lost memory brought to life – but its insides lead to the unknown. Maggi, Armando (2008 [2006]) *In the company of demons: Unnatural Beings, Love, and Identity in the Italian Renaissance*, The University of Chicago Press, p. 25:

When a man sees a spirit, he recognizes him as something not totally foreign and new. The spirit is a form of recognition. Even if he visits us for the very first time, we sense that the spirit is somehow returning to us. Before delivering a message, a spirit's visible form signifies a form of reunion. The spirit's visible body means that something has come back to us. [...] We must bear in mind, however, that, as Augustine and Thomas Aquinas stress, a spirit's body is the materialization of a remembrance. The spirit chooses a body that we recognize as familiar.

Ibid., p. 79:

As a consequence, if the spirits use the phantasmata stored in our mind to present themselves as familiar beings (as beings we remember because their images are "imprinted" in our memory), their visibility is strictly linked to the physicality of the *phantasmata* themselves. The paradoxical thing is that the spirit is a nonphysical creature, but his visible form (how he presents himself to us) comes from our almost-physical debris stored in our memory.

Liduina has a fracture in her forehead that extends down to the bottom of her nose. Kempis, Thomas à (1912) *St. Lydwine of Schiedam – Virgin*, trans. Dom Vincent Scully, London: Burns &

Oates, p. 69: 'For on her forehead she had a fracture extending to the middle of the nose; likewise on the lower lip and chin a cleft congealed with blood, and because of this malady she could hardly speak.'

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...Gioacchino has painted three circles... Ziolo, Paul (2001) *Joachim of Fiore and Apocalyptic Immanence*, Department of Psychology, University of Liverpool.

(<https://gwern.net/doc/history/2001-ziolo.pdf>), p. 17: 'Joachim often envisaged history in terms of an unfolding chreod or developing biological structure. The three circles represent the three Ages or Status, beginning at the base.' See plate 18 in Reeves, Marjorie, Hirsch-Reich, Beatrice (1972) *The Figurae of Joachim of Fiore*, Oxford: at the Clarendon Press.

The Holy Spirit resides in the pain, according to Hildegard. Silvas, Anna (1998) *Jutta and Hildegard: the Biographical Sources*, trans. Anna Silvas, Medieval Woman: text and context, Turnhout-Brepols, p. 175:

Consequently, when God sends his spirit upon a person by means of prophecy and wisdom and even miracles, he often afflicts his flesh with pains. so that the Holy Spirit can dwell there. For if he does not constrain it with pain, it easily becomes enmeshed in worldly behaviour – as happened to Samson and Solomon and others, in whom the sighs of the spirit grew fainter and fainter as they inclined themselves to gratifying the flesh.

Christina has five wounds. Dacia, Petrus de (1950) *Om den saliga jungfrun Kristina av Stommeln* (The Blessed Virgin Christina of Stommeln), Stockholm: Albert Bonniers Förlag, p. 44.

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Liduina is blind in her right eye and her left is so sensitive to light that her cell must be kept darkened around the clock. Kempis, Thomas à (1912) *St. Lydwine of Schiedam – Virgin*, trans. Dom Vincent Scully, London: Burns & Oates, p. 69:

Her right eye was altogether sightless; and her left remained so weak, that it could make use of no material light by day or by night, **yea** even she felt torture from any brightness of light. Wherefore she constantly lay in darkness; and a simple curtain surrounded and veiled the place of her bed, so that seldom was she openly seen by men. But yet she very often saw an angel of light to the comfort of her exceeding great torture.

Her nostrils were scorched... Dacia, Petrus de (1950) *Om den saliga jungfrun Kristina av Stommeln* (The Blessed Virgin Christina of Stommeln), Stockholm: Albert Bonniers Förlag, p. 102: 'My sister Gertrud, who shared a bed with me, had her nose burned one night[. . .]'

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When Christina's wound opens, she gets the bitter taste of bile in her mouth. Dacia, Petrus de (1950) *Om den saliga jungfrun Kristina av Stommeln* (The Blessed Virgin Christina of Stommeln), Stockholm: Albert Bonniers Förlag, p. 44:

Then the five wounds were opened: on her side, feet and hands; on her head she avoided the crown of thorns; and she got such a bitter taste of bile in her mouth that she could not ingest any food.

Without emotional attachment, evil remains immaterial, for matter is what is created when the immaterial relates. Fox, Matthew, Sheldrake, Rupert (1996) *The Physics of Angels: Exploring the Realm Where Science and Spirit Meet*, HarperSanFrancisco, p. 50:

Matter is made of energy bound within fields, and therefore matter is a structure of activity. The fields themselves are actually immaterial. [...] Matter is energy bound within fields, more a process than a thing. [...] That's another reason why I think the term "field" is so healthy today. It allows us to honor different expressions of energy, sometimes as matter and sometimes as pure relationship. Matter is not a thing in itself; it's relations and rather immaterial.

I scrape away Liduina's bloody tears and save them in a glass jar. Kempis, Thomas à (1912) *St. Lydwine of Schiedam – Virgin*, trans. Dom Vincent Scully, London: Burns & Oates, p. 170:

But she so bitterly grieved over their sufferings and frequently wept that, natural tears failing in her, tears of blood succeeded, which, congealed in course of time upon her cheeks, her confessor scraped off, softening them with the natural tears that flowed, and placing them in a bag he kept them by him in a casket, and after her death, as she wished, placed in the tomb under her head.

Ibid., p. 198: '[...] with her sweetly redolent tears of blood, which she had called roses, which from great charity and sorrow of heart had distilled from her eyes.'

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Her whole body and face were covered in excrement so hot she got blisters. Dacia, Petrus de (1950) *Om den saliga jungfrun Kristina av Stommeln* (The Blessed Virgin Christina of Stommeln), Stockholm: Albert Bonniers Förlag, p. 70:

As far as I could see, the Devil defiled Kristina over twenty times in various ways. Those present used to call this torment "pollution", because she was sprinkled with the vilest substance, namely human excrement. And with this, the Devil showered her sometimes on her whole body under her dress, sometimes only on her face, sometimes on her head under her veil, and – what is still more strange – he poured this thick impurity between her eyes and eyelids; sometimes he also filled her mouth with the same impurity...

See also *ibid.*, p. 101: 'Furthermore, I was visibly burned on the outside of my mouth, so that I had white burn blisters around my chin. [...] for my eyes were swollen and covered with large blisters.'

Her voice is weak and she is delirious. Germanus [Germano di San Stanislao] (2012 [1914]) *The Life Of St. Gemma Galgani*, trans. Fr A. M. O'Sullivan, Charlotte, North Carolina: TAN Books, p. 310.

The demon incarnates in me as a mockery of the Holy Virgin. Clark, Stuart (1997) *Thinking with demons: The Idea of Witchcraft in Early Modern Europe*, Oxford University Press, p. 84:

Holy miracles and prodigies were an obvious further challenge to the devil's (and the Antichrist's) talents as a mimic. It was often argued that demonic possession was modelled on the incarnation, with the devil attempting to debase humanity, as much as Christ had elevated it, by clothing himself in its form.

...and he was so absorbed in his reading that he did not notice that the candle had almost burned out. Conway, John Placid (1911) *Saint Thomas Aquinas, of the order of preachers (1225–1274) – a biographical study of the angelic doctor*, Longmans, Green and co., p. 70:

One evening while dictating the treatise on the Holy Trinity, he held the candle so as to assist the scribe: soon he became so lost in sublime thought that he let the candle burn out in his fingers, without being conscious of the pain.

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Liduina's cell is filled with a warm light even though the window is covered and I have unscrewed the light bulb. Thurston, Herbert (1952) *The Physical Phenomena of Mysticism*, London: Burns Oates, p. 167:

... she was discovered by her companions to be surrounded by so great a divine brightness that, seeing the splendour and struck with exceeding fear, they dared not approach nigh to her. And although she always lay in darkness and material light was unbearable to her eyes, nevertheless, the divine light was very agreeable to her, whereby her cell was often so wondrously flooded by night that to the beholders the cell itself appeared full of material lamps or fires.

As the demon entered me, he simultaneously recreated his fall from the light. Levack, Brian P. (2013) *The Devil within: possession and exorcism in the Christian West*, Yale University Press, p. 66:

The frenzies of the demoniacs actually mimicked the fury of the Devil in the Last Days. Thus exorcisms became battlegrounds for good and evil to re-enact the conflict that had taken place in biblical times and would be rehearsed once again at Armageddon.

See also Maggi, Armando (2001) *Satan's Rhetoric – A study of Renaissance Demonology*, Chicago & London: The University of Chicago Press, p. 133, and Maggi, Armando (2008 [2006]) *In the company of demons: Unnatural Beings, Love, and Identity in the Italian Renaissance*, The University of Chicago Press, p. 22.

Today we celebrated the castle's 1000th patient. Schlesinger, Madeline (2013) *The Hadamar Trial: Inadequacies of Postwar Justice* (thesis), University of Texas at Austin, History Honors Tutorial Course. (<http://dx.doi.org/10.26153/tsw/10523>), p. 9: 'After their 10,000th killing the SS men had a drinking orgy. They cleaned out the skulls of some of their victims and used them as drinking cups.'

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I am the place of his presence but his actual locality remains unknown because the place is within him. Fox, Matthew, Sheldrake, Rupert (1996) *The Physics of Angels: Exploring the Realm Where Science and Spirit Meet*, HarperSanFrancisco, p. 99:

An angel is in a place by a power contact. If you like to call this contact an action (*operatio*) because action is the proper effect of power, you can say, an angel is in a place by acting there – provided that "action" be understood in a sense that includes not only active movement (*motio*), but also any kind of conjunction (*unitio*) whereby an angel brings its power into connection with the body, whether governing it or containing it or in any other way. (Quaestiones Quodlibetales, Quod. 1,4.) It does not follow that an angel is ever contained by a place; for the application to a body of a power of a spiritual substance is, in effect, a containing of the body by that substance and not vice versa. Thus the human soul itself is in the body as containing it and not as contained by it. In somewhat the same way, an angel is in a given bodily place not as contained by, but as containing it.

See also ibid., pp. 100–102.

See also Aquinas, Thomas (2003) *On Evil*, trans. Richard Regan, Brian Davies (ed.), Oxford University Press, p. 444: 'Angels are not materially in a place And so we do not predicate things pertaining to locomotion univocally of angels and material substances.'

Maddalena's face and neck have swollen. Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess*. London: Thomas Richardson and Son, p. 163: 'Her face and throat began to swell, and she coughed as though she were suffocated, saying in a languid and almost inaudible voice, "I am dying! I am suffocated!"'

Christina cut off Hildegard's hair, made a plait and tied it around Eleven's waist. Silvas, Anna (1998) *Jutta and Hildegard: the Biographical Sources*, trans. Anna Silvas, Medieval Woman: text and context, Turnhout-Brepols, p. 124: '... such as the healings wrought through the rope of Hildegard's hair sent by the nuns...' See also ibid., p. 187:

For example, the wife of the mayor of Bingen had continued too long in the labour of childbirth and was already despairing of life, when a messenger ran swiftly to

the monastery of the virgin of God, asking if in some way she could come to the help of one in such excessive labour. Her young woman offered a plait of her hair which they had kept for some time, and gave instructions that this should be girded around her naked body.

Liduina's right hand smells of vanilla after she holds her guardian angel in her hand.

Bynum, Caroline Walker (1988 [1987]) *Holy Feast and Holy Fast: The religious significance of food in medieval woman*, University of California Press, p. 81: 'The sweet smell from her left hand led one of her confessors to confess his own sins.'

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Gioacchino says he can hear someone playing the trumpet, but that's impossible. Ziolo, Paul (2001) *Joachim of Fiore and Apocalyptic Immanence*, Department of Psychology, University of Liverpool. (<https://gwern.net/doc/history/2001-ziolo.pdf>), p. 14:

Joachim obtained a leave of absence in 1183 to visit the great Cistercian house of Casamari where he had a further revelation connected with difficulties he had experienced in relation to Rev 1:10 (I was in the spirit on the Lord's Day, and I heard behind me a great voice, as of a trumpet, saying, "What thou seest write in a book, and send to the seven churches...")

Use my heart as a trumpet, says Mechthild. O. S. B. [Order of Saint Benedict] (1903) *Virgin saints of the Benedictine Order*, London: Catholic Truth Society, p. 14: 'Our Lord said to her, "Tell him when he preaches to take My Heart for his trumpet..."'

What led to Satan's fall he passed on to man, says Hildegard. 'O gloriosissimi lux vivens angeli', Votive antiphon for the Angels (D 159r, R 468rb-va, Scivias III.13.2a). See Bingen, Hildegard of (1998 [1988]) *Symphonia – A Critical Edition of the "Symphonia Armonie Celestium Revelationum"* (Symphony of the Harmony of Celestial Revelations), 2nd edn, trans. Barbara Newman, Ithaca and London: Cornell University Press, p. 155:

So he crookedly / plunged into ruin – / but by his counsel, / he supplied the means of his fall / to the handiwork of God's finger.

Maddalena lay down on the floor and ordered the other children to step on her mouth.

Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess*. London: Thomas Richardson and Son, p. 210: '... she made her prostrate herself on the ground and ordered all the others to tread on her mouth, or else to give it three strokes of the discipline.'

The demon slaveowner has put his brand on me. Clark, Stuart (1997) *Thinking with demons: The Idea of Witchcraft in Early Modern Europe*, Oxford University Press, p. 382:

Boguet assumed that the mark searched for in the case of Francoise Secretain was the Antichrist's, who, like all slave-masters, marked his own so that he could recognize them. [. . .] The devil 'signs' his servants (Ostermann suggests) in mockery of the holy sacraments, feudal investiture, and royal *fraternitas*. In

particular, he wishes to erase the stigmata of baptism and substitute a sign of his own. The element of antichristianism adds depth to the travesty and confirms its currency in the age of history's senility.

He blesses me with a hand on my crotch. Russell, Jeffrey, Burton (1986 [1984]) *Lucifer: The Devil in the Middle Ages*, Ithaca and London: Cornell University Press, p. 260: 'Lucifer blesses his demons by placing his hand on their groins while insulting them in parody of priestly benediction.'

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And I got so full that I didn't need to eat all day. Kempis, Thomas à (1912) *St. Lydwine of Schiedam – Virgin*, trans. Dom Vincent Scully, London: Burns & Oates, p. 120:

[. . .] those virgins, and likewise of this virgin, were seen to swell for abundance of milk, and to have as much milk as the Blessed Virgin received in her virginal breasts to suckle Our Saviour. Meanwhile the widow, mindful of the aforesaid promise, comes in to the virgin, who, drawing her paps with her hand, abounded with such a flow of milk that the widow was satiated with a triple application of her lips, and for many days she remained without any desire to eat.

With a noose around her neck. Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess*. London: Thomas Richardson and Son, p. 177:

[. . .] she made her eat it on the ground in the middle of the refectory, speaking to her in very mortifying terms Sometimes she caused her to stretch herself on the ground, whilst all the nuns passed over her and once especially, after having been made to perform this act with a coil of rope round her neck.

I beat the possessed with a staff, like Moses. Levack, Brian P. (2013) *The Devil within: possession and exorcism in the Christian West*, Yale University Press, p. 287:

Before the revival of judicial torture in the thirteenth century the violence against demoniacs was moderate and largely symbolic, such as when seven exorcists in 1169 struck the afflicted person on various parts of her body with a rod symbolizing the rod of Moses.

The demon puts my soul to sleep with his black smoke so that it doesn't notice what he's doing to my brain. See quote by Hildegard of Bingen in Caciola, Nancy (2006 [2003]) *Discerning Spirits: Divine and demonic possession in the middle ages*, Cornell University Press, pp. 191–192:

[The devil] overshadows [the soul] and obscures it with shadows and the smoke of his blackness . . . ; meanwhile the soul is as if sleepy and unaware of what the flesh of its body is doing.

...just Bible babble... Levack, Brian P. (2013) *The Devil within: possession and exorcism in the Christian West*, Yale University Press, p. 158:

When the Starkey children in Lancashire went into convulsions 'some of them gave to scoffing and blasphemy, calling the holy Bible being brought up *bible babbler* *bible bable*'.

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Today, Hildegard will die, because just before dawn two arcs of light crossed the sky. Silvas, Anna (1998) *Jutta and Hildegard: the Biographical Sources*, trans. Anna Silvas, Medieval Woman: text and context, Turnhout-Brepols, p. 209:

But God showed clearly in her passing what standing she had before him. For in the early dusk on Sunday, two arcs of brilliant and varied colour appeared in the sky over the room in which the holy virgin gave up her happy soul to God. They widened to the size of broad highways and reached to the four corners of the earth, one going from north to south, the other from east to west. But at the apex where the two arcs intersected, there emerged a bright light in the form of a full moon. It extended itself widely and seemed to dispel the darkness of night from that dwelling. Within this light a glowing red cross became visible, at first small, but later increasing to an immense size. And all around it were countless circles of varied colour, in which, one by one, small crosses took shape, likewise glowing red, each with circles around it, though these crosses and circles were noticeably smaller than the first. And when they spread themselves over the sky, their width inclined more to the east, and they seemed to bend toward the earth where the dwelling was in which the holy virgin had passed away, and so cast a brilliant light upon the whole mountain.

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Gioacchino says that the pale yellow horse can only be ridden by virgins. Zivadinovic, Dojcin (2018) *The Origins And Antecedents Of Joachim Of Fiore's (1135–1202) Historical-Continuous Method Of Prophetic Interpretation*, Andrews University. Dissertations. 1656. (<https://digitalcommons.andrews.edu/dissertations/1656>), p. 62: 'The fourth seal, introduced by the image of the pale horse (Rev 6:8), represents the fourth period of the Christian Church, which Joachim calls the period of the virgins. It is characterized by the rise of monastic orders and Church clerics.'

And reality is a carcass for the demons to eat. Maggi, Armando (2008 [2006]) *In the company of demons: Unnatural Beings, Love, and Identity in the Italian Renaissance*, The University of Chicago Press, p. 14:

According to the Renaissance Inquisitor Sylvester Prierio, whose disturbing *De strigimagis* I quoted earlier, evil spirits are like viruses that "devour" the creation. Their presence in the world is an infectious menace.

See also Maggi, Armando (2001) *Satan's Rhetoric – A study of Renaissance Demonology*, Chicago & London: The University of Chicago Press, page 24:

The devil's devouring idiom is predicated upon a fundamental premise: to speak the devil's language is as well as means to devour the creation. [...] The devil's saying is so base that, according to Jean Bodin, he may even "speak" through a witch's anus or vagina" (De la démonomanie des sorciers [Hildesheim: Olms Verlag 1988], 76r-v). In other words, the devil's speaking is a form of defecation. The devil at once devours, speaks, and defecates.

She ploughs the earth where she goes. Acher, Frater (2022) *Ingenium: Alchemy of the Magical Mind*, Exeter, UK: TaDehent Books, page 169:

Around your shoulders is tied a yoke of light. The strings tying it to you are made from light and so is the yoke itself. Attached to the yoke are the strong ropes of a plow which rests on the ground some seven or eight feet behind you. As you walk, the plow of light opens the ground.

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...squeezed her swollen limbs and stabbed her with a knife so that the blood flowed. Kempis, Thomas à (1912) *St. Lydwine of Schiedam – Virgin*, trans. Dom Vincent Scully, London: Burns & Oates, pp. 136–37:

For, casting off all shame, with their foul hands plucking and pinching the maiden feeble and greatly swollen in the skin on account of her dropsy, they wounded her in three places, from which the blood flowed so freely that it was necessary to drain off the fresh blood from the bed with a bowl.

A blood vessel burst in Maddalena's chest... Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess*. London: Thomas Richardson and Son, p. 359: 'In the April of the following year, 1603, she ruptured a vein in the chest, and spit blood a great deal.'

She sucked the wound on a crucifix... Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess*. London: Thomas Richardson and Son, p. 238: '... and many times she placed her mouth at the side of that crucifix, and seemed by her movements to be drawing some liquor from it.'

...and wanted to hear the crack of whips instead of church bells. Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess*. London: Thomas Richardson and Son, p. 254:

[...] she agreed with some of the sisters, that instead of calling the community by the sound of the bell, they should go through the convent and awaken the nuns by scourging and disciplining themselves at all the cells, for the conversion of sinners.

Satan had pulled her tongue out and now it was so stiff that it wouldn't go back into her mouth. Dacia, Petrus de (1950) *Om den saliga jungfrun Kristina av Stommeln* (The Blessed Virgin Christina of Stommeln), Stockholm: Albert Bonniers Förlag, p. 160:

Moreover, he pulled my tongue out of my mouth, which everyone saw, and it remained so stiff that no one could pull it back. When I prayed, made the sign of the cross with my thumb over my tongue and said, "Lord Jesus Christ, if this tongue has ever promised you deservedly, command this evil enemy to leave the tongue," and he immediately left it, and I remained speechless for about fifteen days.

In her right hand, she squeezed two molars. Dacia, Petrus de (1950) *Om den saliga jungfrun Kristina av Stommeln* (The Blessed Virgin Christina of Stommeln), Stockholm: Albert Bonniers Förlag, p. 183: 'Recently, with a pair of pliers, he cruelly pulled two of my molars out [. . .]'

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...but when she is sick he carries her with his left arm and then she is closer to his heart. O. S. B. [Order of Saint Benedict] (1903) *Virgin saints of the Benedictine Order*, London: Catholic Truth Society, p. 6:

Our Lord came to comfort her by some revelation of His love. He told her once that when she was well He held her in His right arm, but when she was ill He clasped her with His left, so as to bring her nearer to His Sacred Heart.

Yes, her whole body seems to glow from withi. Kempis, Thomas à (1912) *St. Lydwine of Schiedam – Virgin*, trans. Dom Vincent Scully, London: Burns & Oates, p. 196:

For her right arm, which for many years had been so dead that she had not been able to move it by herself, but afterwards through a sharp operation by a certain surgeon it had become somewhat movable, after her death, when her holy body was uncovered, contrary to all hope and knowledge, no one knowing how it had come to pass, was found to be seemingly lying with her left arm on her breast, with the hands as it were joined and the fingers bent. For she had been wont while still alive to say to some that she hoped that yet before her death she would praise God with both arms outstretched...

And ibid., p. 199–200:

For her maiden face, which shunned the sight of men to behold more clearly the heavenly Spouse, presented no pallor or horror of death; but as if it had been anointed with oil or some aromatic liquor, shone with so great a brightness and becoming whiteness that it seemed to the beholders not as the common face of a mortal man or of a dead corpse, but as the likeness of a man glorified. [. . .] The cleft also of her forehead seen formerly during life utterly vanished; the feet likewise and the legs, the hands and arms, and the neck appeared corpulent, and the whole body as entire as if there had never been any injury or wound therein

before, except only that in the wound of her right arm, and in one wound inflicted upon her by the men of Picardy, small scars like a thread appeared in sign of the striking.

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I cut a vellum tiara on which I wrote Jesus and Mary's names and I drew some hearts pierced with arrows. Kempis, Thomas à (1912) *St. Lydwine of Schiedam – Virgin*, trans. Dom Vincent Scully, London: Burns & Oates, p. 198:

Then above her head was placed a round coif or a kind of circular mitre made of vellum, on the circle of which the glorious names Jesus and Mary were written with black ink, with which several hearts had been depicted as if transfixated with arrows or sharp darts.

I cut off his right hand and put it with the rest of his body in the dumbwaiter. Conway, John Placid (1911) *Saint Thomas Aquinas, of the order of preachers (1225–1274) – a biographical study of the angelic doctor*, Longmans, Green and co., p. 111:

The right hand, still perfectly intact and giving forth a delightful odour, was cut off in 1284 and bestowed on his sister the Countess of San Severino, who placed it in a silver reliquary.' A few years later the saint's head was also severed.

See *ibid.*, p. 112:

Early in the year 1304, in consequence of a report that Pope Benedict XI meant to restore the remains to the Friars Preachers, the Cistercians amputated the head and placed it in a tabernacle behind the choir; the body, still exhaling the same fragrance, they deposited in a massive chest for secret concealment.

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The demon takes a shadow from my memory and moves it through my imagination – where it is perverted – on to reason, where it is realised. Kramer, Heinrich (2009) *The Hammer of Witches – A Complete Translation of the Malleus Maleficarum*, trans. Christopher S. Mackay, Cambridge University Press, p. 325:

For the virtue of the demons brings out pictures derived from the senses of perception that have long been stored in the storehouse of such pictures. This is the memory, and not that faculty of the intellect in which pictures of the intellect are kept. For it is the memory that preserves pictures derived from the sense of perception, and it is in the front part of the head. Sometimes, with God's permission, these pictures are brought out by the virtue of the demons to the common sense and the faculty of imagination, and are so strongly impressed on them that, since he necessarily has to imagine a horse or wild animal through the violent act by which the demon brings out of the memory the picture of a horse or wild beast, he necessarily has to consider in his estimation that with his external

eyes he is seeing just such a horse or a wild animal. In this case, though, there is no wild beast outside him, but there seems to be one because of the violent working of the demon, these pictures acting as intermediaries. Nor should it seem a wonder that the demons have this power, since nature, even when defective, has it. This is clearly the case with the frenetic people, melancholy people, maniacs and certain drunks who do not have the power of discernment.

See also Maggi, Armando (2001) *Satan's Rhetoric – A study of Renaissance Demonology*, Chicago & London: The University of Chicago Press, p. 139:

In reproducing this typical subdivision, the authors of the *Malleus* consider man's internal "phantasms" as material units kept in the "back part of the head," which is the place of memory. Memory is a physical storage of visual segments or remembrances, which the devil moves to the central part of the brain/ mind in order to reuse them as visual *praemissae* of his ruinous syllogisms. We have seen how Prierio describes this process of demonic rhetoric in *De strigimagis*. But what distinguishes a simple *maleficiatus* from a "blessed soul" attacked by an evil presence is that in the latter the newly manipulated remembrances do not reach the "front of the head," that is, reason. While a blessed soul is still aware of the difference between external images and internal phantasms, a *maleficiatus* is blinded by his own memories. In other words, a *maleficiatus* has absorbed and recognized the devil's visual discourse as a truthful, and devastating insight.

See also Bruno, Giordano (2009) *Cantus Circaeus: The Incantations Of Circe And The Judiciary: The Art Of Memory*, trans. Darius Klein, Seattle: Ouroboros Press, p. 71.

She had a cross burned into one palm. Dacia, Petrus de (1950) Dacia, Petrus de (1950) *Om den saliga jungfrun Kristina av Stommeln* (The Blessed Virgin Christina of Stommeln), Stockholm: Albert Bonniers Förlag, p. 74:

She held out her left hand, which was slightly opened, and we all saw the glorious sign of the cross in the middle of her palm. It was a triple cross, namely a larger cross, both arms of which turned into two smaller crosses.

The demon takes me out of time. See the discussion on Thomas Aquinas view on angels in Fox, Matthew, Sheldrake, Rupert (1996) *The Physics of Angels: Exploring the Realm Where Science and Spirit Meet*, HarperSanFrancisco, page 107–108:

An angel can move in discontinuous time. He can be now here and now there with no time-interval between. (ST I, q. 53, a. 3.) When an angel moves the beginning and the end of his movement do not take place in two instants between which there is any time; nor again does the beginning occupy a stretch of time which an instant at the end terminates; but the beginning is in one instant and the end in another. Between these there is no time at all. Let us say then that an angel's movement is in time, but not in the way that bodily movements are. (Quod. XI, 4.)

In the midst of the pain, her smile shines. O. S. B. [Order of Saint Benedict] (1903) *Virgin saints of the Benedictine Order*, London: Catholic Truth Society, pp. 21–22: 'At times, when the convulsive movements of her body showed how she was racked with pain, she would still find a smile and a pressure of the hand for those around her.'

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The pit of her stomach was filled with a wonderfully fragrant oil into which I dipped my fingers. Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess*. London: Thomas Richardson and Son, p. 372: '[. . .] a most fragrant fluid [. . .] The fragrance, however, did not cease with the liquid, but every limb exhaled it as before, and the pit of the stomach even more than the limbs.'

Because Satan is chaos, he cannot endure harmony. Maggi, Armando (2001) *Satan's Rhetoric – A study of Renaissance Demonology*, Chicago & London: The University of Chicago Press, p. 108.

My self has become symbolic, a graven image that only represents what I am. Maggi, Armando (2001) *Satan's Rhetoric – A study of Renaissance Demonology*, Chicago & London: The University of Chicago Press, pp. 150–151:

As I have pointed out in chapter 3, in the analysis of Visconti's exorcism, possession exposes existence as a paradox. The obsessed perceives his or her own presence as a symptom, as an opposing and dissenting "something" that prevents the subject from being him or herself. It is, however, in that hostile "something" that the subject resides and exists. In a possession, identity reveals itself as the "place of negativity," as Giorgio Agamben defines Heidegger's concept of self. This "place" is where the subject at once encounters itself and "falls out" of itself.

...twelve sparkling stars... Warner, Marina (1985 [1976]) *Alone of All Her Sex: The Myth and the Cult of the Virgin Mary*, Pan Books, p. 248: 'The iconography of the Immaculate Conception can include other symbols: the twelve stars from the Apocalypse sometimes encircle her head.'

...is overgrown with skin. St. Ildephonsus of Toledo (2020) *Crown of the Virgin: An Ancient Meditation on Mary's Beauty, Virtue, and Sanctity*, trans. Fr. Robert Nixon, Gastonia, North Carolina: TAN Books.

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...and then slowly and methodically whip the exorcist back into the Christian community. See "Rituale Romanum" quoted in Summers, Montague (1928) *The Vampire, His Kith And Kin*, London: K. Paul, Trench, Trubner and Co., pp. 101–102:

In the same strict sense he may be released from excommunication after his death, and the Rituale Romanum contains the following right for absolving an

excommunicated person already dead.

"RITUS ABSOLUENDI EXCOMMUNICATUM IAM MORTUUM. If it so come to pass that any excommunicated person who has departed from this life gave evident signs of contrition, in order that he shall not be deprived of ecclesiastical burial in consecrated ground, but rather that he shall be holpen by the prayers of the Church, in so far as this may be done, let him be absolved after this manner.

"If the body be not yet buried, let it be lightly beaten with a rod or small cords after which it shall be absolved as followeth; and then having been absolved let it be buried in consecrated ground.

But if it hath been already buried in unconsecrated ground, if it may be conveniently done, let the body be exhumed, and after it hath been lightly beaten in like manner and then absolved let it be buried in consecrated ground; but if the body cannot conveniently be disinterred, then the grave shall be beaten lightly and the absolution shall be pronounced.

[. . .] and the Priest shall say: By the authority granted unto me I absolve thee from the bond of excommunication, which thou hast incurred (or, which thou art said to have incurred) on account of such and such a thing, and I restore thee to the communion of the faithful, in the, in the name of the Father, + , and of the Son, and of the Holy Ghost. Amen.

See also Hildegard of Bingen's exorcism ritual in Silvas, Anna (1998) *Jutta and Hildegard: the Biographical Sources*, trans. Anna Silvas, Medieval Woman: text and context, Turnhout-Brepols, pp. 198–201.

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Next to the dying child's manhandled body there was the crumpled letter telling of Jeanne's death. Joan of Arc was executed on 30 May 1431.

...a black that shone brighter than the impure glare that came into being in the beginning, when light was separated from darkness. Bouschet, Gast (2023) *Anarch*, Scarlet Imprint, page 20:

In my view, the Black Sun represents the essential togetherness that God has desecrated by separating the vulgar light from the living darkness. Sol Niger is a symbol of interpenetration, continuous multiplicity, and eternal generation that does not point to a beginning or an end, but rather to a timeless substratum underlying biological and geological time.

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...for no expense was too great to realise these mirages of the realm of the dead. Bataille,

Georges (2004 [1965]) *The Trial of Gilles de Rais*, trans. Richard Robinson, Los Angeles: Amok, pp. 51–52:

On this occasion, Gilles let the gold flow. He was spending as one drinks liquor, to become giddy [...] the procession was set off with "mystery plays" presented along the way. [...] Rais had the mysteries performed quite often; he is said to have worked his ruin this way. He multiplied the purchases of new and magnificent costumes, not wanting them to be used twice; it was possible for him to have the spectators served with wine, hippocras, and delicacies. [...] We cannot doubt that, in this same year when he spent 80,000 crowns, an important part of this fortune went toward the considerable costs of these feasts.

See also ibid., pp. 95–96.

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Finally, a cow was pushed down into the tomb... Silvas, Anna (1998) *Jutta and Hildegard: the Biographical Sources*, trans. Anna Silvas, Medieval Woman: text and context, Turnhout-Brepols, p. 267:

... when she was about five years old she saw a cow and said to her nurse: "Look nurse! What a beautiful calf is in that cow, white and marked with all kinds of spots on the front and feet and back!" The nurse marvelled at this and immediately reported it to her mother. So the mother gave order to the woman whose cow it was, that when the cow had calved, its offspring should be immediately shown to her. When this was done she realized that all the blessed girl Hildegard had foretold was true.

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If you make this cross of crosses three-dimensional, it will consist of one hundred and six rectangles, i.e. twenty-six cubes. Alludes to the latin "cross of crosses" consisting of 106 cubes, made by British painter, author and occultist Ithell Colquhoun (1906–1988). See interview with Amy Hall posted on YouTube by The Philosophical Research Society, 20 mars 2023, *The Magical Writings of Ithell Colquhoun, an online talk with Dr. Amy Hale*, <https://youtu.be/hsXjmt15XEW?si=dvaerqnwCQmIzX64>; see also Hall, Amy (2012) 'The Magical Life of Ithell Colquhoun' in Neville Drury's (ed.) *Pathways in Modern Western Magic*, Con crescent Scholars, an imprint of Con crescent LLC. (https://www.academia.edu/11691550/The_Magical_Life_of_Ithell_Colquhoun), p. 317:

[...] but in her archives there are also notes and cuttings where she would take these same geometric forms, crosses, pyramids and swastikas, build them up into a three-dimensional figure, and then reduce them once again to a two-dimensional space. It was her belief that the more times she could build up and reduce the figures, the more potential they would have for opening up a fourth-dimensional portal (Colquhoun, "Dimensional Interrelation: a Meditation on the Platonic Solids" c.1950s). In the end, she concluded that the cube and the cross

are the most stable forms for fourth-dimensional reflection.

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...because Satan had dipped his infinite testicles into the fifth wound. Clark, Stuart (1997) *Thinking with demons: The Idea of Witchcraft in Early Modern Europe*, Oxford University Press, p. 86:

For perhaps the fullest depictions of all, including the dipping of the Antichrist's genitals into the consecrated wine before its consumption, see the extraordinary accounts of the rituals of the sabbat in Jean Le Normant, *Histoire véritable et memorable de ce qui c'est passé' sous l'exorcisme de trois filles possédées éspais de Flandre*, pt. 1 (Paris, 1623).

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Their spinal cords were placed in three little chests and loaded into a small wooden boat... Bataille, Georges (2004 [1965]) *The Trial of Gilles de Rais*, trans. Richard Robinson, Los Angeles: Amok, pp. 224, 278 and 275:

And in the said tower he had discovered thirty-six heads that were put in three trunks, which were bound with cords and taken across the water to the said place of Machecoul, where they were burned [. . .]

Under the silvery crescent of the lunula... Onychomanti, an ancient form of divination using fingernails as a "scrying mirror". See Kieckhefer, Richard (2006 [1997]) *Forbidden Rites: a necromancer's manual of the fifteenth century, 4th printing*, Pennsylvania State University Press, p. 98:

[. . .] the master may set an innocent child in his lap and lift his hand so he can see the fingernails; then he conjures the child and his nail with a long conjuration and recites three secret words into his ear. The master may take oil and soot from a pan and anoint the hand of an innocent girl or boy so that it shines brightly, then he speaks secret words into the child's ear, thus making a vow and forming a pact.

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The tomb was whitewashed and a red snake with seven dragon's heads had been painted with blood on one of the longer sides. See plate 21 (Seven-headed Dragon from the *Liber figurarum*) in Reeves, Marjorie, Hirsch-Reich, Beatrice (1972) *The Figurae of Joachim of Fiore*, Oxford: at the Clarendon Press.

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Gilles and his private army marched in silence through the streets of the city. Bataille, Georges (2004 [1965]) *The Trial of Gilles de Rais*, trans. Richard Robinson, Los Angeles: Amok, p. 14:

He rode preceded by a royal escort, accompanied by an "ecclesiastical assembly." A herald of arms, two hundred men, and trumpeters announced him; the canons in his chapel, a kind of bishop, cantors, and the children in his music school made up his retinue on horseback, glittering with the richest ornaments.

Ibid., p. 50: 'We have said nothing of sorcerers, alchemists, armorers, an illuminator, and those who had the responsibility of carrying an organ on these travels...'

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He was tied up with his own belt and thrown into the latrine... Bataille, Georges (2004 [1965]) *The Trial of Gilles de Rais*, trans. Richard Robinson, Los Angeles: Amok, p. 200.

Saturn's winds stank. Klibansky, Raymond, Panofsky, Erwin and Saxl, Fritz (1979 [1964]) *Saturn and Melancholy: Studies in the History of Natural Philosophy, Religion and Art*, Nendeln/Liechtenstein, Kraus Reprint, p. 130.

Life was hard for Gilles. Maggi, Armando (2001) *Satan's Rhetoric – A study of Renaissance Demonology*, Chicago & London: The University of Chicago Press, p. 140:

The chaos of memory is called melancholy. Let me explain this essential point. Melancholy, we could say, is what the body in pain fails to communicate. Like N refusing to speak from the obsessed person's flesh, melancholy is a language producing infinite signs without saying anything. Melancholy testifies only to the unrelenting production of chaotic phonemes.

And he lost himself, straying into the darkest quarters and sinking into doomy fantasies. Maggi, Armando (2001) *Satan's Rhetoric – A study of Renaissance Demonology*, Chicago & London: The University of Chicago Press, p. 158:

We have said that the sudden invasion of memory makes the melancholic realize that time present is nothing but the unremitting persecution of time past. Obviously, suicide visits the mind as the most reassuring solution. But suicide itself is a form of active presence, for the melancholic must actively seek her end. More frequently, the melancholic commits a kind of mental self-murder. Still alive, the melancholic withdraws from her mind as the place infected by the plague of memory. The melancholic exists outside of her mind, since "mind" is where time present unleashes the persecution of remembrance. In this form of mental suicide, the melancholic does not inhabit her mind any longer. The subject is "somewhere else." Facing no opposition, memory can finally conquer the mind and speak its being.

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As soon as the virgin's dead psyche had become pregnant... Moore, Tom (1982) 'The Virgin and the Unicorn', in Joanne Stroud and Gail Thomas (eds) *Images of the untouched: virginity in*

psyche, myth and community, The Pegasus Foundation Series I, published for The Dallas Institute of Humanities and Culture, Dallas, Texas: by Spring publications Inc., p. 51:

When a man intends to hunt it [the unicorn], and to take it and ensnare it, he goes to the forest where is its repair, there he places a virgin, with her breast uncovered, and by its scent the unicorn perceives it; then it comes to the virgin and kisses her breast, falls asleep on her lap and so comes to its death. The man arrives immediately and kills it in its sleep.

See also ibid., p. 53:

The only way to get hold of spirit and soul *together* is to lure the unicorn into the virgin's temenos, her "enclosed special place," and then into her lap, where the beast nurses at her breast (according to some versions) and impregnates her. The virginal nourishes the spirit, while spirit makes the virginal psyche pregnant.

See also Warner, Marina (1985 [1976]) *Alone of All Her Sex: The Myth and the Cult of the Virgin Mary*, Pan Books, p. 200-201.

Could she not feel the moonlight tugging at their blood... Warner, Marina (1985 [1976]) *Alone of All Her Sex: The Myth and the Cult of the Virgin Mary*, Pan Books, p. 257:

The feminine moon, who nourishes life with her beams, was first identified with the Church and then by analogy with the Virgin Mary.

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...if Jeanne loves him back, she gives him life back as a gift. Maggi, Armando (2008 [2006]) *In the company of demons: Unnatural Beings, Love, and Identity in the Italian Renaissance*, The University of Chicago Press, p. 116:

If the beloved loves the lover back, the lover "loses himself" in the beloved. That is, the lover senses that his soul (which "had died" when the lover had fallen in love) in fact resides in the beloved, and that the beloved is willing to give it back to the lover as a love gift. Ficino offers a moving synthesis of this kind of reciprocal love in book 2, chapter 8, of *De amore...* [. . .] On the contrary, when the beloved does not love the lover, "there the lover is completely dead. For he neither lives in himself . . . nor does he live in the beloved." In Ficino's own words, "the unloved lover is completely dead."

And also ibid., p. 117:

How could we possibly deny, he asks, that those who are loved but do not love back are in fact murderers? If, as Ficino says, the unloved lover is dead, who but the beloved is responsible for the lover's death? This is della Barba's first central conclusion. [...] Similar to those shadows (or maybe we should call them souls) who, separated from their bodies, roam around their sepulchers and neither can nor want to walk away from their beloved bodies, so does the lover wander around the place where he lost the other part of himself, that is his soul. And like those shadows, he [the lover] walks around the house of his beloved . . . in part because he finds delight in seeing the object of his love, and, in part because he hopes that he will be able to get back his own soul.

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...her feet were pierced by willow branches. Dacia, Petrus de (1950) *Om den saliga jungfrun Kristina av Stommeln* (The Blessed Virgin Christina of Stommeln), Stockholm: Albert Bonniers Förlag, p. 162:

One night, eight days before Christmas, he [Satan] pierced her feet with two willow branches, dragged her out of the window, through the garden and over the wall and hung her from a tall tree [. . .]

In addition, both jawbones had been sawed off and a severed cat's head had been placed in her gaping maw. Dacia, Petrus de (1950) *Om den saliga jungfrun Kristina av Stommeln* (The Blessed Virgin Christina of Stommeln), Stockholm: Albert Bonniers Förlag, p. 119:

Last week, he [Satan] came with a skinned cat, pushed it to my leg and left it there. The next day he put the cat's head in my bloody mouth, so that those who were sitting around me saw how it came out of my mouth. He placed the meat of dead animals in my mouth.

Gilles saw his sight, heard his hearing, felt his touch – perceived his senses without their function. Maggi, Armando (2001) *Satan's Rhetoric – A study of Renaissance Demonology*, Chicago & London: The University of Chicago Press, p. 208:

Throughout this chapter I have stressed that for Cardano, in an ecstasy the intellect becomes a surface mirroring the truthfulness of the other's visibility. The subject's face and the other's merge in the ecstatic event and manifest their essential affinity. I have also explained that the ecstatic event springs from the mind inhabited by demons but transcends the mind itself. Ecstasy is a synonym for a sight that has exceeded the dichotomy between seeing and being seen. Ecstasy is what sees its own truth.

Under Under a large oak tree stood three blindfolded girls feeding each other honey cake. Sissa, Giulia (1990) *Greek Virginity*, trans. Arthur Goldhammer, Harvard University Press, p. 84:

The sacred virgins were forced to descend blindfolded into a cave hidden in the midst of a forest in order to serve cakes to a serpent. Revealing mantic powers, the wise serpent accepted only those cakes that were offered by the hand of a virgin, while "ants, after reducing to crumbs the cake of any girl who had been deflowered, carried the debris out of the woods so as to purify the place." [. . .] Upon their return, the girls were subjected to examination, and any who defiled their virginity were punished in accordance with the law.

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She had bandages over her eyes. Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess.* London: Thomas Richardson and Son, p. 133:

[. . .] availed herself of the light from the windows, or in any way used her eyes, they bandaged them and closed the shutters, so as completely to exclude the light.

...and her shoes were filled with small, thorny rose canes. Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess.* London: Thomas Richardson and Son, p. 356:

She was not less cruel to her feet when she wore shoes, for she filled them with the berries of the thorny juniper, that she might feel the prickles.

The Holy Spirit had shaved both her hair and her thoughts. Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess.* London: Thomas Richardson and Son, p. 333:

She then saw the Holy Ghost, like a razor, shave her hair, that is, her desires and thoughts, renewing them that they might be heavenly, pure, and loving.

In the centre of the tomb, there was the circle of the Trinity with a book, a mirror and a fountain inside. Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess.* London: Thomas Richardson and Son, p. 342:

On another occasion she said of the mystery of the Most Holy Trinity, "O what a lovely circle is this of the Most Holy Trinity! Inscrutable, Incomprehensible! There is in this circle a Mirror, a Book; and a Fountain. I must look into the Mirror, study the Book, and bathe in the Fountain."

Gilles put a piece of glowing coal in the woman's mouth. Isaiah 6: 6–7.

Finally, a goat was pushed down into the grave; it limped forward and laid down at the woman's feet and immediately fell asleep. Cepari, Virgilio (1849) *The Life Of St. Mary Magdalene Of Pazzi, Carmelitess.* London: Thomas Richardson and Son, p. 324:

A goat had been sent from Leghorn as a present to one of the sisters, but on being brought into the monastery, it became so furious, that the nuns feared that it

would do some mischief. With all their efforts they could not catch it, but, on the contrary, it became more ferocious, and having entered a room in which the nuns were, appeared more fierce and terrible than ever. Just then Sister Mary Magdalene came in, and approaching the goat, it instantly lay down at her feet, and became gentle and tame, allowing her to lead it where she pleased.

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Gilles mouted skin after skin stamped with the same curse mark... This section contains paraphrases of material taken from videos by The Rare Gazelle, posted on her YouTube channel 30 juli 2023, *Virgo. In 32 Days, The Great Renewal. Get The Bag! From Darkness To Light – Time For Abundance*, https://youtu.be/yAUK8A6Y_xU?si=eJaOSI62HVTGDMRx; and 22 apr. 2021, *VIRGO THE DEEPEST OF DEPTHS & THE CONTRACT (SPIRITUAL GROWTH AND LOVE READING)*, <https://youtu.be/-ci6fY476cw?si=zvHsyg6yWknAo3XU>.

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A grotesque wax figure rested in her lap. Manga, Edda (2003) *Gudomliga uppenbarelser och demoniska samlag: En studie av det excentriska idéarvet i Cecilia Rodriguez tänkande* (Divine Revelations and Demoniac Fornication. A Study of the Excentric Intellectual Heritage in Cecilia Rodriguez's Catholic Thought), Glänta Produktion, p. 128:

She made a wax figure representing the monster as she saw it during an apparition, which she said conveyed a deeper insight into herself. Her confessors described the figure to the Inquisition: [The] head is like a sphere with ten bloody eyes, the mouth is at the back instead of the front, the nose is where the right ear should have been, the ears are on the forehead, the eyebrows are on the left side, the arms and hands are those of an ape, the hind legs and tail are those of a lion, the claws are of an eagle, the legs and feet are of a human with the difference being that instead of pointing forward with the heels backwards, it is the other way around.

When Gilles shook off his shadows... This section contains paraphrases of material taken from a video by The Rare Gazelle, posted on her YouTube channel 30 juli 2023, *Virgo. In 32 Days, The Great Renewal. Get The Bag! From Darkness To Light – Time For Abundance*, https://youtu.be/yAUK8A6Y_xU?si=eJaOSI62HVTGDMRx; and 22 apr. 2021, *VIRGO THE DEEPEST OF DEPTHS & THE CONTRACT (SPIRITUAL GROWTH AND LOVE READING)*, <https://youtu.be/-ci6fY476cw?si=zvHsyg6yWknAo3XU>.

Truths had travelled through time to find Gilles. This section contains paraphrases of material taken from a video by The Rare Gazelle, posted on her YouTube channel May 27, 2023: *Virgo*.

24 hours. Creating your soulmate. July will be a big month for love and money! (<https://youtu.be/Vtz25bsR9oE?si=eVhyNX41MLnuzjEP>)

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One of the guards opened the window... Bataille, Georges (2004 [1965]) *The Trial of Gilles de Rais*, trans. Richard Robinson, Los Angeles: Amok, p. 230: '[. . .] had the four windows of the said hall opened in the form or manner of a cross.'

All these preparations for a silent Gilles, who calmly handed over a rattling drawing as a confession and closed his eyelids... Drawing based on Ithell Colquhoun's "cross of crosses". Made by calligrapher Josefin Jansson on behalf of the author. Photographic repro by Nadja Sjöström. Bottom line: "I leave this world the same way I entered it – screaming and drenched in burning blood"

At eleven o'clock in the morning, before a curious and excited crowd, Gilles was led to the gallows... Gilles was executed 26 October 1440.

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...which had been lit on a large starfish... Jung, C. G., (1970 [1959]), Volume 9, part II, of the collected works of C.G Jung: *AION – Researches into the phenomenology of the self*, 2nd edn, trans. R. F. C. Hull, Bollingen series XX, Princeton University Press, pp. 128–129:

Our text remarks that when the "round fish" is warmed or cooked on a slow fire it "begins to shine." In other words, the heat already present in it becomes visible as light. This suggests that the author of the recipe was influenced either by Pliny himself or by some one in the same tradition. Pliny describes a fish — the *stella marina*, 'star of the sea' — which, he says, has puzzled several great philosophers. This fish was said to be hot and burning, and to consume as with fire everything it touched in the sea. Pliny mentions the *stella marina* in the same breath as the *pulmo marinus*, which swims freely on the surface, and attributes to the latter so fiery a nature that when you rub it with a stick, you can straightway use the stick as a torch. From this we might conclude that our author did not take zoological distinctions too seriously, and may have confused the *stella marina* with the *pulmones*. However that may be, the Middle Ages with its passion for symbols eagerly seized on the legend of the "starfish." Nicholas Caussin regarded the "fish" as a starfish and describes it as such. This animal, he says, generates so much heat that it not only sets fire to everything it touches but also cooks its own food. Hence it signifies the "veriamoris vis inextinguibilis" (the inextinguishable power of true love).

...and his body was carried away before the flames could burst open his entrails. Bataille, Georges (2004 [1965]) *The Trial of Gilles de Rais*, trans. Richard Robinson, Los Angeles: Amok, p. 185.

Jeanne is the star in the hermit's lantern and the dream of everything that can happen. This section contains paraphrases of material taken from a video by Susan Winter (relationship expert and love coach, author). See her YouTube channel, *How to let go of a love that never happened*, published 25 aug 2020. (<https://youtu.be/XaZ9zpD8jyc?si=PNTv87E9s3vscwy3>)

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Vertical lips meet horizontal lips... Burnett McInerney, Maud (2015 [2003]) *Eloquent Virgins: The Rhetoric of Virginity from Thecla to Joan of Arc*, Palgrave Macmillan, p. 131:

The virgin of ancient times was an acceptable vehicle for divine speech not only because of her association with Artemis, sister of the God who spoke at Delphi, but because, according to the age-old analogy, one closed "mouth" betokened another; silence and virginity reflected each other.

See also Sissa, Giulia (1990) *Greek Virginity*, trans. Arthur Goldhammer, Harvard University Press, pp. 166–167:

The demonstrated interaction between the two orifices of the female body rests on a physiology that is not entirely positive: it is based on a linguistic fact, the double meaning of the Greek words for *mouth* and *lips*, and on all the resonances it had in the imagination. The testimony of medical science, which offers an especially clear view of the subject, also provided a means of uncovering the logic of this portrait. One figure stood out more and more clearly, as though on an ideal dissecting table: a hollow body whose genitals were formed by a pair of lips. And those lips protected a hidden mouth. The utterances of the Pythia, emanating from a possessed body open to certain vapors, appeared to be intimately associated with a contradictory sexual state: though a virgin, the priestess opened herself wide in order to prophesy. What notion of virginity made this body thinkable? What sort of virginity did this woman possess?

Ibid., p. 173:

[. . .] Ezekiel 44:2: "And he said to me, 'This gate shall remain shut; it shall not be opened, and no one shall enter by it'" [. . .] What was this gate, if not Mary? It was closed because she was a virgin. Mary was the gate through which Christ came into the world, born in a virginal delivery that left the genitals look firmly shut.

Ibid., p. 174:

A barrier crossed but not pierced made the birth of Christ a miracle far greater than the birth of Perseus. And suspicious Salome, who, according to the *Apocryphal Gospels*, placed her finger in the cleft between the Virginal Lips on Christmas night, touched the truth of an unprecedented event.

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Iam redit et Virgo, redeunt Saturnia regna. "Now the Virgin returns, the reign of Saturn returns" (from Eclogues IV, by Virgil). See Virgil (1916) *Virgil. Eclogues, Georgics, Aeneid*, trans. H Rushton Fairclough, Loeb Classical Library Volumes 63 & 64, Cambridge, MA. Harvard University Press, pp. 48-49. See also Warner, Marina (1985 [1976]) *Alone of All Her Sex: The Myth and the Cult of the Virgin Mary*, Pan Books, p. 264-265.

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