The following article is directed to a transdisciplinary seminar, ideally team-taught, and with participants having varying levels of experience and different linguistic skills, as well as diverse disciplinary backgrounds and interests. A necessary precondition is the willingness of students to approach faculty members for individual guidance and students’ motivation to work together in groups. We would first like to take this opportunity to introduce students to the work that was done behind the scenes in preparation for the book Katerina’s Windows in order to demystify the procedure and destabilize the outcome so that students will feel encouraged to take up where we left off. We would like to lead students through the steps of deciphering paleography, of understanding voices in another language and an old form of that language, of reading between the lines, and finally of probing beneath the surfaces, a process that is, as we pointed out in our introduction, more circular than it is linear. We hope that ultimately we can help students not only to understand what Katerina Lemmel and the other sixteenth-century authors we included wanted to say but also to inquire into their words in such ways that they reveal what they left unsaid and even what they would not or could not utter.

1 This article accompanies the book Katerina’s Windows. Donation and Devotion, Art and Music as Heard and Seen Through the Writings of a Birgittine Nun by Corine Schleif and Volker Schier (University Park PA, 2009). The essay, commissioned by Margaret King and Albert Rabil, was written in the summer of 2005 and contracted for inclusion in Teaching Other Voices: Women and Religion in Early Modern Europe (Chicago, 2007). Following the 2006 cancellation of the publication of Katerina’s Windows by the University of Chicago Press, due to the poor sales of the series The Other Voice in Early Modern Europe, the article was pulled from the teaching volume. In 2009 the authors revised the text, updated the bibliography, and now are pleased to offer it to students and teachers in this open-access form, © 2009 by Corine Schleif and Volker Schier. Documents and images that accompany the essay are used in compliance with United States copyright laws and in keeping with policies of fair use. Should anyone believe that his or her copyright has been violated, he or she should contact the Webmaster of this site.

This involves guiding students to interact with the texts as citizens of their own time and place. As musicologist and art historian we are particularly eager to encourage the exploration of the ways that religion and ritual engage emotion through a plethora of media and multisensory perceptions. As feminists we are concerned that the sources continue to be opened to interrogate problems of gender and reveal strategies of women’s agency.

A sheaf of five-hundred-year-old letters, now yellowed and tucked away in a dog-eared paper folder, is stacked with other such wrinkled folders in a sturdy cardboard box that assumes a numbered place on a shelf on the basement level of the historical archives of the Germanisches Nationalmuseum in Nuremberg. Equally old pages displaying broad, scarcely legible strokes of a quill, the ink from which has in some places eaten holes in the paper of the thick unillustrated bound volume that comprises the monastery chronicle, are today housed in the Staatsarchiv in Augsburg. One may wonder how either of them can conjure up vivid imaginings of sensory pleasures and displeasures, existential fears and anxieties, passionate emotions and appetites, as well as traces of family feuds, manifestations of interpersonal skills and the resultant triumph — against all gender odds, evidence of successful negotiations and fulfilled ambitions, as well as the final painful cries of bitter disappointment and utter despair — anchored nonetheless in unwavering hope.

We have devised exercises, written study questions, and introduced discussion topics on the issues that comprise our book. Our goal is broad thematic interfaces and deep theoretical resonances. It is assumed that students will have read Katerina’s Windows and thoroughly familiarized themselves with its contents before embarking on these tasks. The purpose is to lead students beyond the bounds of our book. It has been said that wise pedagogues never ask a question of their students to which they already know the answer or to which they think there is just one clear answer. This is
a precept we have attempted to fulfill. Behind these notions lurk yet other sentiments, particularly the belief that the goal of all education is separation. Teachers’ foremost aims involve preparing students to traverse ground and chart courses through terrain that the teachers will never reach. Thus students cannot be led to supersede their teachers, but sometimes students can be pushed.

As an introductory exercise for those who wish to try their hand at paleography we offer a photographic reproduction of both sides of the first letter that Katerina Lemmel wrote to Hans V Imhoff from Maria Mai (Figures 1-2). We suggest that students with a substantial knowledge of German, working either individually or in small groups, attempt to transcribe the first page of the letter. They can then compare their transcriptions with one that we made in preparation for the book (Appendix). The reverse side should then be far easier. For this too we provide our transcription. Students may wish to comment on alternative readings based on the decipherment of specific letters, understanding of particular words, and decisions as to how the text should be punctuated. At this point successful students will want to test the waters by transcribing other documents associated with our volume, yet not included in it. The sources are addressed to Hans V Imhoff and they originated at the monastery at Pillenreuth, where Katerina’s sister Magdalena was prioress (Figures 3-5). It will soon become apparent to students that they need to adopt a particular set of editorial conventions. Students will then be ready to defend their transcriptions and the editorial methods they have chosen.

After this task is completed, the letter will be ready for translation into English. At this point other students may wish to join in the translation project. A perusal of the notes in our book reveals that many of the primary sources we quote or to which we refer are already available in published editions, most produced at the turn of the twentieth century, a boom period for archival discoveries by archivists who conducted thorough research and provided reliable transcriptions with helpful notes and scholarly apparatuses. Steven Ozment has made very profitable use of these German editions as the basis for his books on correspondence and diaries. Many such texts still lie slumbering in journals and books waiting to be used to answer questions involving the social history of the arts and religion. Students

2 Students of German must be reminded of the necessity of converting all inflected terms to their lexicographical root before searching for them in reference books. Students working with early modern high German for the first time need to be aware that certain letters were often interchangeable, for example: w and b, f and v, v and u. Hearing words being read out loud can often bring faster recognition. Students must also be aware of the problems wrought by varying orthographies and the different interpretational possibilities that the variant spellings present. In order to accomplish this task students will need to use the Deutsches Wörterbuch, a 33-volume reference tool that was begun in 1854 by Jakob and Wilhelm Grimm and completed in 1971. The last volumes contain far more words and information than the first since, for the last volumes, authors could avail themselves of far more published and printed texts. We believe that if the letters of Katerina Lemmel had been edited when the dictionary was compiled many examples of early-sixteenth-century usages could have been drawn from them. An electronic version of the Deutsches Wörterbuch is now available on CD-ROM and online (Frankfurt, 2004 and <http://germazope.uni-trier.de/Projects/DWB=), which enables users to search all occurrences of a given term in any entry, anywhere within the dictionary. For words not found, we recommend a second reference work, Johann Andreas Schmeller’s Bayerisches Wörterbuch (Munich, 1872–1877). Other German dictionaries specializing in historical regional dialects may also be profitably consulted.

3 We used the rules adopted for early modern high German archival transcriptions by historians in Germany: Johannes Schultz, “Richtlinien für die äußere Textgestaltung bei Herausgabe von Quellen zur neueren deutschen Geschichte,” Blätter für deutsche Landesgeschichte 10 (1962): 1–11; for an online version see <http://mdz1.bib-bvb.de/cocoon/bddl/Blatt_bsb00000301,00012.html>. The article is also reprinted in Richtlinien für die Edition landesgeschichtlicher Quellen, edited by Walter Heinemeyer (Marburg and Cologne, 1978), 25–36. Literary historians commonly use more literal methods. An example is that used by Britta-Juliane Kruse, “Eine Witwe als Mäzenin, Briefe und Urkunden zum Aufenthalt der Nürnberger Patrizierin Katharina Lemlin im Birgittenkloster Maria Mai (Maihingen),” in Literarische Leben. Rollenentwürfe in der Literatur des Hoch- und Spätmittelalters: Festschrift für Volker Mertens zum 65. Geburtstag, edited by Hans J. Schiewer (Tübingen, 2002), 465–506. Recently the Arbeitsgemeinschaft der historischen Forschungsrichtlinien in der Bundesrepublik Deutschland has suggested editorial principles for early modern texts that are based on literal transcriptions without added punctuation in order to make them compatible with the needs of scholars of literature. Whereas this method is approaching the information content otherwise only available in a facsimile it sacrifices interpretative elements such as the syntactical structuring of the text. See <http://www.ahf-muenchen.de/Arbeitskreise/empfehlungen.shtml>. All of the before mentioned approaches can be compared with the sometimes less rigorous methods used by archivists during the nineteenth and early twentieth century, for example that used by Johann Kamann for his partial edition of the Lemmel letters. See Johann Kamann, “Briefe aus dem Brigittenkloster Maihingen (Maria=Mai) im Ries 1516–1522,” Zeitschrift für Kulturgeschichte 6 (1899): 249–87; 385–410; 7 (1900): 170–99.
We suggest that for this exercise students choose interesting edited source material from our references, identify useful passages, and work together on a translation. Passages from other nuns’ chronicles, accounts of the Peasants’ War, and excerpts from the so-called sister-books may prove especially fruitful. It will be necessary to use the above mentioned dictionaries since it is unlikely that the German editors will have explained all of the terms not in current usage. In the process of translating, students will also need to decide which conventions they will adopt and strategies they will employ. For example, how will they solve problems having to do with polite and familiar terms of address, as well as other usages in the historical source language that are lacking in the contemporary target language. Students may want to delve into late-medieval or early modern English history in order to find corresponding historical English terms. This is particularly important for ecclesiastical and political institutions that no longer exist. Students are likewise encouraged to write commentaries on the content of their texts and to explain how the newly studied information fits into the larger picture. Upon finishing these tasks students will be able to present their work to the class, discuss problems, defend their methods, explain the contexts of the documents, and speculate as to how their texts help to expand our horizons or deepen our insights.

In chapter 1 of Katerina’s Windows we attempted to contour Katerina Lemmel’s fifty years of life in Nuremberg. We used not only the archival sources specific to her biography, her family, and her friends, but also those concerning general laws, social mores, cultural determinants, and dominant customs that must have governed her life as a girl, daughter, woman, patrician, bride, wife, and finally widow. Two other contemporary Nuremberg women have likewise been researched and have become the subject of English-language studies: Caritas Pirckheimer, sister of Willibald, was abbess of the Poor Clares; Agnes Frey Dürer was active in the workshop of her husband, the painter and printmaker, Albrecht Dürer. In the course of our study and particularly with the aid of Katerina Lemmel’s voice, we were able to identify several other Nuremberg women who were not members of the city’s patrician elite. Four that stand out are Frau Joppel, also called Rechenmeisterin, Anna Hess, wife and business partner of Hans Hess, Kunnigunde Grünschild, a merchant and small business owner, and Veronica Fugger, a wealthy travelling businesswoman. Students may take up the challenge of comparing and contrasting the lives of these women with that of Katerina Lemmel. How were the spaces that they inhabited different from those of Katerina Lemmel? How did their family relationships influence or limit their roles? What different objects determined the realities of their material worlds? To which social constraints were they subjected? How did they meet the challenges of their gender or class? What is known about their expressions of piety? Why may it be easier or more difficult to speculate as to their lives than it was to conjecture about that of Katerina Lemmel? To what extent have their voices been preserved? How and why has history treated each differently? For this endeavor we suggest that students use our commentary text and the bibliography in the endnotes. Although considerable material is available in English, students with a reading knowledge of German will have more literature at their disposal.

4 In the last category see the editions of texts provided by Gertrud Jaron Lewis, By Women for Women about Women: The Sister-Books of Fourteenth-Century Germany (Toronto, 1996).
Other students may wish to use our material as a point of departure from which to explore the ways in which late-medieval religious experiences were triggered by and channeled through the senses. Some students could choose to focus on taste and smell and could analyze the consumption of particular foods and beverages at specified times and occasions, or the use of saffron and other aromatic substances in medieval monasteries. Others might study the ubiquitous uses of incense in worship settings, or the ceremonial ingestion of bread and wine in sacramental contexts, as well as the changes these practices underwent during the early modern era. Although the theological and social tensions surrounding the Eucharist from the viewpoints of various Reformation groups including the Hussites, Lutherans, Anabaptists, and Calvinists have been analyzed many times over, critical approaches and methodologies from the sociology of religion, or those that borrow theoretical insights employed by anthropologists to analyze the ingestion of substances in indigenous religions of the Americas, Africa, and the Pacific islands may be employed profitably to interrogate the ideological workings of this ritual and its many mutations including the ways in which social hierarchies were reflected in and promoted by the ritual during the late Middle Ages and early modern period.

Katerina Lemmel specialized in the preparation of substances for preventative medicine and healing agents. Other students may wish to explore the medical and religious uses of various herbs and ointments as a site of interface between cultural history and the history of science.

The sense of touch provides an area of investigation that has long been neglected. Studying the privileges of holding the *vasa sacra*, sacred images, reliquaries, and the consecrated host, which are mentioned in several places in *Katerina’s Windows*, allows students to scrutinize social and gender hierarchies as well as both subtle challenges and transgressive reactions to these arrangements. Participants may wish to choose particular examples and ask how the handling of sacred images and objects functioned ideologically. Students will profit from other accounts of the touching of sacred relics and figures that have been translated into English.

Since it was not only the pleasant sensations of touch that were harnessed for pious purposes, but also, and especially, those of pain, we would suggest that students likewise probe the customs of bleeding that are mentioned several times in the Lemmel letters, as well as those of flagellation, which are mentioned in the prescriptive Birgittine texts that were used at Maihingen and elsewhere. Notions of sacrifice and pain, self-inflicted and otherwise, are contemplated in many theoretical texts of our own time that can be employed to probe beneath the surfaces of the Birgittine sources.

The areas of visual and acoustic experience offer the widest possibilities for student research. At this juncture students could employ what we have called a

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7 Miri Rubin’s book *Corpus Christi: The Eucharist in Late Medieval Culture* (Cambridge, 1991) provides a good starting point.


superadditive methodology, in order to explore a liturgy which affected participants in ways that were hypergolic. Therefore we suggest that ideally students work in groups composed of participants with backgrounds in religion studies, art history, musicology, Latin, and German to analyze a portion of the Birgittine liturgy used by Katerina and her sisters at Maihingen. We described several manuscripts that were once used at Maria Mai and then taken along by the sisters who settled the new monastery of Altmünster in 1497, where the books have remained ever since. The manuscript bearing the shelf number Ms. P An 1 contains a historiated initial on fol. 2r (Figures 6 and 8). Students could use the other examples of this iconography in our book as well as the appropriate art history reference books to analyze this scene. They may wish to compare and contrast it with other representations of this narrative scene in other media. What earlier iconographic precursors influenced the development of this imagery? Students versed in musicology and able to read the Latin texts will want to work with the art history students to analyze how the scene relates to the text and music in which it is contained. In *Katerina’s Windows* and in several books mentioned in the endnotes, the weekly liturgy of the Birgittines is explained. How were the image, text, and music used within the Birgittine women’s liturgical cycle? What can be observed about the initial that provides information about the processes and materials used when the book was illuminated? What gives clues as to the frequency of the book’s use? The initial on fol. 1r of Ms P An 3 (Figures 7 and 9) and its context may be examined in similar ways.

In *Katerina’s Windows* we explore the manner in which Birgittine architecture, art, and music functioned together. All too often in the past, isolated discipline-based approaches have presented a disjuncture and negated what has been called the “full text.” On the other hand, anthropologists studying the senses and society have proposed models that challenge the “textual turn,” which can be seen as predominantly visual but also, especially in the medieval period, can be understood to encompass the acoustic. Jan Platvoet has stressed the ways in which ritual can function without having to overcome the threshold of language and rational discourse. A group of students may choose to study a particular religious order by exploring the specific architectural spaces, liturgies, and art that it fashioned and used during the late Middle Ages or early modern period. Several exhibitions have focused on the art produced and used by nuns during the fourteenth, fifteenth, and sixteenth centuries. Some of them centered on specific monasteries.

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Katerina’s Windows speaks to several larger issues that are currently debated among scholars and broader audiences. One of the most important issues is that of viewing violence. Katerina Lemmel addresses the topic herself when she speaks to the passion iconography selected for the windows in the cloister. Her statements serve to provoke discussions about the ways in which voyeuristic desire is aroused and its functions within late-medieval spirituality. Students might probe the strategies for depicting, staging, or enacting the violence of Christ’s passion for the sake of display, both public and private. Some students might compare Katerina’s utterances with the descriptions in the Revelations in which Saint Birgitta discusses the Virgin witnessing the humiliation and torture of her son.14 The film The Passion of the Christ directed by Mel Gibson and released in 2004 has precipitated renewed controversies about gruesomely realistic passion iconography in our own day (Figure 10).15 Here too the resulting theoretical observations in film criticism may be tapped for insights that might be applied to early-modern strategies of representation. Similarly the 2004 publication of photographs showing torture and humiliation at the Abu Ghraib prison in Iraq have recently come to engender awareness about the ideological potential of images and the power of the gaze in our own day (Figure 11).


The various analyses and theoretical inquires into these early-twenty-first-century phenomena might be applied in order to explore Birgittine viewing habits and ritual practices. Do visual images have a different power over their audiences than do verbal utterances, be they read silently or heard out loud? How do images of a male suffering, wounded, naked, and vulnerable function differently depending on their cultural context? How may they have performed ideological work?

Clothing marks the site at which several important discourses intersect. A group of students could collect the various references to clothing, covering, and uncovering the body in the ritual texts, the Lemmel letters, and in the passage on the of the Peasants’ War. What meanings, official and otherwise, were attached to the various parts of the habit? By extension, what was the sign value of various items of clothing, of being seen, and looking, within the secular spheres of contemporary society? How was hegemony challenged through uses of clothing during this period? The peasants’ use of mockery as ridicule might be compared with other such incidents in other times. For example, when the Allies captured copies of the German imperial regalia kept for safety in a mine, a United States soldier crowned himself “Emperor of the Ruhr River” (Figure 12). Currently as cultures clash over the customs of veiling and veiled women in our own day, much is being written about the complexities and contradictions inherent in various practices. Students may wish to apply some of the observations that inform current debates to the situations of Katerina Lemmel’s time and place.

Students interested in the theological conflicts and violent upheavals of the Reformation and the Peasants’ War are encouraged to expand their horizons beyond the material provided in the texts we translated. Some might wish to compare various accounts of the Peasants’ War. How does the account we have translated compare with those of other nuns’ chronicles? How does it compare with those accounts that have survived by religious men or by the peasants? Christoph Führer’s letter to Katerina puts everything in question for which Katerina struggled and lived in the monastery. Her reply to him has not come down to us. Some students may wish to reconstruct a letter that they believe she could have written as a response to his allegations about the errant ways of monastics at the time. It may be helpful...
to view the reactions of other nuns that we have referenced in our commentary in Katerina’s Windows.¹⁶

Likewise it is highly recommended that students grapple with the larger questions that have been generally posed with respect to nuns of the Middle Ages and early modern periods. Were women better off living as professed nuns behind monastery walls than as married women, mothers, or widows out in the world? Students will not only want to take into account the sources on monasteries in Germany that were forced to close when some German cities and territories adopted the Reformation, but they will also want to compare Italian sources from the fifteenth and sixteenth centuries.¹⁷

A related issue is that of women’s spirituality. It is often contended that women’s and therefore also nuns’ spirituality is primarily image based, implying that men’s religiosity was more logocentric. We would encourage students to look at Katerina Lemmel’s letters and the associated sources in order to debate the merits of this thesis. The notion appears to follow a trajectory that leads from a basic binary construct that assigned that which was sensory and emotional to the Middle Ages and equated it with women, while aligning that which was literary, rational, and intellectual with the Renaissance and men. Related notions have been further essentialized in a popular book which claims that a tendency toward spirituality is genetically determined.¹⁸ Historians have aired the question of the social constructedness of emotions.¹⁹ Discussions within the new interdisciplinary areas focusing on the senses and society as well as on animals and society are currently centering on a critique of parallel issues. Students may profit by perusing the postcolonial and posthumanist frameworks of these debates.

Finally we wish to return to basic methodological issues. At the outset of Katerina’s Windows, we espoused a methodology that does not conform to traditional history, sometimes called “straight history” or the “history of institutions.” Our book likewise does not conform to “great man” or even “great woman” history, which promotes individuals as the promulgators of history, a methodology, we might add, that is often espoused by art history and musicology in a celebration of creative geniuses, including both artists and patrons of the arts. At the same time we cannot contend that we have followed the humble path of “microhistory,” which attempts to cull information about the lives of the silent and socially disadvantaged from the pages of institutional records or sources penned by the privileged. We might term our methodology particular history or even “fragmentary history” since it provides close-up piecemeal views analogous to those of the macro lens of the camera. We are thus drawn in to focus on intricate and complex relationships and witness both patterns and contradictions, oppression and compassion, resistance and collusion. Having now been challenged to take up their own close-up investigations using a macro lens that amplifies specific individual voices we ask students to debate the merits of this methodology within a multisensory context.


Fig. 1: Nuremberg, Germanisches Nationalmuseum, Imhoff-Archiv, Fasc. 13, no. 12a (1), obverse, letter from Katerina Lemmel to Hans V Imhoff
wann of ist woll als ein armf durch einen geschoss mit selben und füllt singen/lieber vater ich sie dir du recht fleiss und bem bes der vater von und nütz lings mit sich durch gut willige lassen finden das das zeit firan angelegt was von alle da grossen mangel soll siben ob sein eisch胸怀en der die fröster haben die sein habe kein solchen man soll den gibt man in nichts und mangelt die fröster da pas/lieber vater ich recht auch dann wissen ob der preis über die eingehommenen güter noch mit gefunden war worden oder mit lieber vater hab fleiss mir und las dich der mir alls mit verdienst die du von moment wagen hast ich wollen dir mein armf gebe auch rechtlich mittelest als soll es mögten haben dann genem ist der reich mit samm gnaden mit mir/lieber vater darum an jünes maria madalena tag mi 5 iar

fröster katerina lemmel
zu maria maj}

1516 Juli 22

Fig. 2: Nuremberg, Germanisches Nationalmuseum, Imhoff-Archiv, Fasc. 13, no. 12a (1), reverse, letter from Katerina Lemmel to Hans V Imhoff
Schleif & Schier · Learning from the Voice of Sister Katerina Lemmel

Fig. 3: Nuremberg, Germanisches Nationalmuseum, Imhoff-Archiv, Fasc. 25, no. 17, letter from Magdalena Imhoff, prioress of the monastery at Pillenreuth, to Hans V Imhoff
Fig. 4: Nuremberg, Germanisches Nationalmuseum, Imhoff-Archiv, Fasc. 25, no. 17, letter from Magdalena Imhoff, prioress of the monastery at Pillenreuth, to Hans V Imhoff, note attached to the letter
Fig. 5: Nuremberg, Germanisches Nationalmuseum, Imhoff-Archiv, Fasc. 25, no. 18, letter from Sister Ursula, procurator of the monastery at Pillenreuth, to Hans V Imhoff
Fig. 6: Altomünster, Klosterbibliothek, P An 1, fol. 2r
Fig. 7: Altomünster, Klosterbibliothek, P An 3, fol. 1r
Fig. 8: Altomünster, Klosterbibliothek, P An 1, fol. 2r

Fig. 9: Altomünster, Klosterbibliothek, P An 3, fol. 1r
Fig. 10: Still from the movie *The Passion of the Christ*, directed by Mel Gibson

Fig. 11: Photograph of torture in the prison at Abu Ghraib, near Baghdad
Fig. 12: Photograph of the United States soldier Ivan Babcock crowning himself with a copy of the German imperial crown
Dem erbern und weissen Hans im Hof zu Nurnberg dem elltern meinem lieben vettern.


Lieber Vetter, ich pit dich gar freuntlich, du wolst als gutwillig sein und wolst der wurdig Frauen und dem wurdigen cofent und mir hundert gulden leichen und zu der rechnung oder darnach von meim gelt wider nemen. Wir wolten uns nun dalast aldieweil zum pau schicken, das mon nun dalast nach der ernt stein und allerley lies furn und schir holcz felln und furn, da mus mon vill verlun und stein und kalek prenen, das mon umer gelt mus haben und ist keins verhanden. Es ist goncz ein arm ding an gelt hie. Gibt mon noch als fill muncz fur ein gulden, so schick neur muncz her. Ich hab verstanden, die junckfrau Urssel deiner madlin tot, das das turlein pey ist gewest, das hinen ist, die woll her. Wur nichs aus demselben, das sis nit herfurt, so schicks der Hans Hessin, die schickt es her.


Lieber Vetter, ich pit dich du wolst fleis anker pey den vetern, wen ir rechnung tut, das sy sich gut willig lassen finden, das das gelt schir angelegt wur. Wen ir all den grossen mangel solt sechen, es wur euch erparmen, den die swester haben. Die hern haben kein solchen mangel, den gibt mon ir notturft und mangeln die swester dapey.

Lieber Vetter, ich wolt auch gern wissen, ob der prief uber die eglofsteinerischen guter noch nit gefunden wer worden oder nit.

Lieber Vetter, hab fleis mit und las dich der mu aller nit verdriesen, die du von meinent wegen hast. Ich will dir mein arms gepet auch treulich mitteile, als fill es unssem lieben Hern genem ist, der wol mit sein gotlichen genaden mit unss allen alzeit sein.

Datum an Sant Maria Madalena tag im 16 jar.

Swester Katerina Lemlin zu Maria Mai