

# **HILDEGARD of BINGEN**

SCIVIAS

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Cover art: MOTHER PLACID DEMPSEY, a Benedictine nun of the Abbey of Regina Laudis in Bethlehem, Connecticut, is also a sculptor, painter, graphics designer and book illustrator. Regarding the cover and inside illustrations she says: "Doing art work for this volume became a unique personal experience in which I was struck by three things. First, I realized there has existed for centuries a body of illustrations of the Visions that are traditionally ascribed to St. Hildegard's 'direct supervision.' Despite their obvious differences in style, which suggest not merely different artists but entirely different historical periods, they have enjoyed a long history of commentaries by various spiritual writers and important scholars, including, in our time, Dr. Carl Jung. Recognizing their unique value in terms of tradition and their own intrinsic aesthetic beauty, I chose to represent them here in all their clarity and forthrightness. In so doing, I came to appreciate that, in a very real sense, they do proceed from her 'direct supervision.' Secondly, I came to understand directness and supervision as the marks of St. Hildegard, who looked upon the mystery of nature and mankind with the radical and comprehensive 'eye' of Faith, that is, through supernatural 'seeing' or, as one may say, through 'Super-Vision,' and this is what I have tried to express on the cover. Thirdly, I realized that her 'Super-Vision' includes the hidden bringing together of many persons to share and creatively carry out that Vision. In this regard I wish to express my debt to her and, through her, to the Abbess and members of my own community, to Sr. Mary Charles, R.S.M., Dr. John Farina, children's book illustrator Mercer Mayer, and to Jeanne Parr."

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## INTRODUCTION

her abbot. Its daughter house, located in the Rhineland village of Eibingen, is still thriving today.

To her contemporaries Hildegard was "the Sibyl of the Rhine," an oracle they sought out for advice on everything from marital problems and health troubles to the ultimate fate of their souls. Often she gave her advice unsought—most notably to her patron, the emperor Frederick Barbarossa, whom she rebuked fiercely for his role in the German papal schism. Her books enjoyed a modest circulation and a widespread notoriety. By later medieval generations she was remembered primarily as an apocalyptic prophet. Her fiery but enigmatic writings about the Antichrist and the last stages of world history were collected by a Cistercian monk in 1220 and continued to circulate until the Reformation, when she was perversely hailed as a proto-Protestant because she had prophesied the confiscation of ecclesiastical wealth by princes and the dissolution of monasteries.

In our own day the voice that Hildegard had called "a small sound of the trumpet from the living Light" is resounding once more. In Germany she still enjoys a wide popular cult, and the abbey at Eibingen has become a center of scholarship and pilgrimage. Herbalists have rediscovered some of her prescriptions and begun to experiment with their use in modern homeopathic practice. Musicians have performed her liturgical songs and her drama, the *Ordo virtutum*, to great acclaim. To students of spirituality Hildegard remains of compelling interest, not only as a rare feminine voice soaring above the patriarchal choir, but also as a perfect embodiment of the integrated, holistic approach to God and humanity for which our fragmented era longs. While the movement for creation-centered spirituality has exaggerated certain elements of her teaching and denied its more ascetic and dualistic aspects, it remains true that Hildegard unites vision with doctrine, religion with science, charismatic jubilation with prophetic indignation, and the longing for social order with the quest for social justice in ways that continue to challenge and inspire.

### Hildegard's Life and Works

Hildegard's life, which is well-known from her own writings as well as a variety of contemporary documents, presents a mixed image of oppression and privilege.<sup>1</sup> Born into a noble family of Bernmetsheim near Alzey, she enjoyed the inestimable advantages of wealth, high birth, membership in a large and well-connected family and easy access to the holders of political and ecclesiastical power.<sup>2</sup> At the time of her birth the Cistercian order was in its infancy and the first stirrings of the apostolic poverty movement had barely begun. Benedictine monasticism, especially in Germany, remained an

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option for the elite, and many communities had close connections with the houses of their noble founders or patrons. On the other hand, the ethic of world-renouncing asceticism held a strong appeal for these powerful families, so it was not unusual when the daughter of the Count of Sponheim, a woman named Jutta, decided in 1106 to adopt the solitary life of a recluse.

Jutta's family was closely connected with Hildegard's, and her conversion provided an ideal opportunity for Hildegard's parents, Hildebert and Mechthild, to perform a pious deed. They offered their eight-year-old daughter, the last of ten children, to God as a tribute by placing her in Jutta's hermitage.<sup>3</sup> As a handmaid and companion to the recluse, Hildegard was also her pupil. She learned to read the Latin Bible, particularly the Psalms, and to chant the monastic Office. In time, other women joined Jutta and Hildegard, and the hermitage became a nunnery professing the Benedictine Rule. As a teenager Hildegard made her formal profession of virginity. We hear nothing more of her until 1136 when Jutta died and Hildegard was elected abbess in her stead. Five years later she received the prophetic call that eventually led her to compose the *Scivias* and embark on her public mission.

Although the outward circumstances of Hildegard's life were in no way remarkable until that date, her inner life had always been mysterious. In the personal memoirs that form part of her official biography she reports not early mystical longings or a precocious sense of vocation, but rather a peculiar temperament, which doomed her to chronic ill health and, at the same time, gave her a propensity for visions from earliest childhood. She could see things that were invisible to those around her; she foretold the future; and her visual field was filled at all times with a strange luminosity that she later came to call "the reflection of the living Light." In this light she perceived a variety of figures, ranging from human forms to elaborate architectural models, which she was able to interpret with the aid of a "voice from heaven." Finally, on rare occasions she came into contact with a greater brightness, which she called "the living Light" itself; her description of this experience (written at the age of 77) suggests a direct encounter with the divine presence.<sup>4</sup> Initially, however, her visions were merely baffling. Hildegard confided them only to Jutta and to the monk Volmar, her teacher and later her secretary and close friend.

The early genesis of these visions, their connection with the "aerial fires" and other illnesses that plagued Hildegard, and above all, the fact that she experienced visions for forty years before receiving her prophetic call and learning to interpret them as a gift from God, strongly suggest a physiological basis. Charles Singer and, more recently, Oliver Sacks have concluded that the abbess suffered from "scintillating scotoma," a form of migraine.<sup>5</sup> But illness did not prevent her from living an extraordinarily active life and surviving to the ripe age of eighty-one. Moreover, she always

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stressed that she received her visions while "fully awake in mind and body" and without any impairment of her normal sense functioning—a description that would exclude any seizures, ecstasies or trance states. It is even clearer that she did not in any way seek to induce the visions. As a Benedictine she practiced and counselled only moderate fasting and avoided mortifications; nor is it reported that she spent long hours in private prayer. Her visionary experience, then, was one of the givens of her physical and psychological make-up. It took decades of painfully acquired self-knowledge—and the authority of an abbatial position—before she was able to understand the visions as a vehicle for divine revelation. Her spirituality thus stands in contrast with that of later mystics who deliberately cultivated visions and other paranormal experiences. Nevertheless, her visions set a seal on the prophetic authority she claimed: without them she would have had neither a message nor an audience. Illness, on the other hand, kept her constantly aware of her human frailty and furnished one of the abiding themes of her spirituality, that of divine power made perfect in weakness.<sup>6</sup>

Hildegard's prophetic call came to her in 1141 in the form of a fiery light that permeated her whole heart and brain and gave her an infused knowledge of all the books of Scripture. In the *Scivias* preface, where she describes this illumination, she is careful to give her exact age at the time as well as the names of all her superiors (the reigning emperor, the archbishop of Mainz and the abbot of St. Disibod). This scrupulous dating follows a literary convention established by the Hebrew prophets and continued by the seer John of Patmos; like them, Hildegard was keenly aware of history and her own historical moment. The illumination, with the subsequent command to "cry out and write," had come to her not because she was any more devout or deserving than others, but because the times were desperate. Unlike modern historians Hildegard did not perceive the mid-twelfth century as a time of spiritual fervor and renewal, but as an "effeminate age" in which the Scriptures were neglected, the clergy "lukewarm and sluggish" and the Christian people ill-informed. Her mission, then, was to do with her prophetic charisma what professional clerics had failed to do with their priestly charisma: teach, preach, interpret the Scriptures and proclaim the justice of God.

After she overcame her initial hesitation about writing, it took Hildegard ten years to complete the *Scivias* with the editorial help of Volmar and the assistance and moral support of her favorite nun, Richardis von Stade.<sup>7</sup> This decade was marked by numerous crises in her life. Through the agency of Volmar and of her bishop, Henry of Mainz, Hildegard's fame eventually reached the ears of Pope Eugenius III, who happened to be presiding over a synod of bishops at Trier in the winter of 1147-48. Eugenius, a Cistercian, had been a disciple of St. Bernard before his elevation. Not long before the synod of Trier, Hildegard had written to the abbot of Clairvaux to seek

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confirmation of her gifts, and Bernard intervened on her behalf with the pope. The upshot was that Eugenius took advantage of his proximity to Hildegard's convent to procure a copy of her unfinished *Scivias*, which he read in public before the assembled bishops and then officially endorsed, sending the seer a letter of apostolic greeting and benediction to continue her work.<sup>8</sup> The importance of this papal seal of approval cannot be overestimated. Not only did it increase Hildegard's confidence and security in the face of continuing self-doubt, but it also authenticated her publicly and protected her from the censure she was bound to attract for violating the deuterio-Pauline strictures on female silence and submission.

At about the time of the synod Hildegard received a vision in which she was instructed to leave St. Disibod, the male community to which she and her nuns were attached, and found a new convent on the site of a ruined Carolingian monastery near Bingen. This plan met with vehement objections from her abbot along with many of the nuns, who were loath to leave their comfortable surroundings for a desolate wilderness. Hildegard's desire for independence from the monks—juridical and financial as well as spiritual—embroiled her in prolonged conflict with the abbot of St. Disibod.<sup>9</sup> In addition, some of her daughters refused to move; her beloved Richardis left to become abbess of another monastery, much to Hildegard's chagrin; and her migration exposed her to ridicule from the local nobility, whose goodwill was essential if the new community was to prosper. Nevertheless she persevered, using her family connections to secure the land and a miraculous "charismatic illness" to persuade the abbot that her departure was the will of God. Her new monastic church of St. Rupert was formally consecrated in 1152.

During the 1150s Hildegard devoted herself to securing the welfare of her monastery, the Rupertsberg, with every means at her disposal.<sup>10</sup> She worked to establish monastic discipline by teaching and preaching; supervised construction of the new buildings; obtained gifts and bequests to make her community financially secure; fought for a charter of independence from St. Disibod; and fostered the cult of her new patron, St. Rupert, by writing his *vita*. To instruct her nuns she wrote a commentary on the Athanasian creed, and she enriched their liturgical life with the repertoire of songs that she eventually gathered into her *Symphonia*.<sup>11</sup> To this period also, in all likelihood, belong the final version of her music drama, the *Ordo virtutum* (*Play of Virtues*), and the mysterious *Lingua ignota*, which she seems to have created as a kind of secret language to instill a sense of mystical solidarity among her nuns.<sup>12</sup>

This intense burst of activity directed toward her daughters was complemented by an ever-widening correspondence with the outside world. Hildegard's growing fame brought a constant stream of pilgrims and mira-

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cle-seekers, as well as prospective nuns, to the Rupertsberg gates. Most of her correspondents were fellow abbesses, abbots and priests, although there is an impressive sprinkling of secular rulers and prelates and a less prestigious, though perhaps more revealing, selection of letters to ordinary laymen and women. It is difficult to evaluate Hildegard's correspondence in its present state, however, since her secretaries edited freely in order to upgrade the status of her associates and enhance her image as an inspired oracle of God—possibly with a view to imminent canonization. A forthcoming critical edition of her letters will make it possible, for the first time, to assess the actual scope and influence of her correspondence.<sup>13</sup>

According to an autobiographical preface, it was in the same decade of almost unbelievable energy that Hildegard composed her two scientific works. The *Book of Simple Medicine*, also called *Nine Books on the Subtilties of Different Kinds of Creatures*, summarizes the natural science of her age in a logical encyclopedic format. Four books on animals, two on herbs and trees, and three on gems, metals and “elements” combine a wealth of empirical observation with medical notes on the wholesome and poisonous properties of creatures, moral symbolism belonging to the genre of bestiary lore, and magical charms to be used in healing. A companion volume, the *Book of Composite Medicine or Causes and Cures*, was apparently never redacted in final form. Along with more or less systematic material on diseases and their treatment, it contains a fascinating miscellany of traditions about Adam and Eve, observations on sexuality and even astrological lore.<sup>14</sup>

It is significant that these works, unlike the *Scivias* and Hildegard's later visionary writings, make no claim to divine inspiration. Neither she nor her secretaries ever made any attempt to disseminate them, nor are they included in the huge manuscript of her collected works, prepared at the Rupertsberg shortly after her death. This omission suggests that Hildegard made a sharp distinction between God's work and her own, yet her creativity and curiosity knew no bounds. The medical works, especially *Causes and Cures*, were probably compiled for her personal use. A tradition of miraculous healings ascribed to her suggests that she practiced medicine informally, like many monastics; on the evidence of these writings, she used both natural and supernatural means.<sup>15</sup> Only in her last written work did she attempt to combine her scientific interests with her prophetic and theological mission.

Around 1138, Hildegard was ready to turn her restless mind in new directions. The Rupertsberg, strengthened and stabilized by two charters from the new archbishop of Mainz, was now well enough established that she could risk prolonged absence for the sake of preaching. Over the next five years she undertook three major tours, despite the burden of illness. Travelling along Germany's great rivers, the Rhine and the Main, she

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preached at numerous monasteries and gave fiery apocalyptic sermons in the cathedral towns of Cologne and Trier. Many of these communities subsequently requested transcripts of her sermons, which can be found among her correspondence.<sup>16</sup> This period also saw the composition of a new visionary work, the *Liber vitae meritorum* (*Book of Life's Merits*), which became the second volume of her trilogy. Based on her own experience as a spiritual director, it deals with moral psychology and penance in the context of an overarching christological vision. This little-known work represents a novel synthesis of at least three medieval genres: the *psychomachia* or virtue-vice debate, the penitential and the otherworld vision. It is an important early witness to the developing doctrine of purgatory and represents an interesting compromise between the older medieval concept of virtues and vices as static entities and the newer psychological dynamism favored by the Victorines and Cistercians.<sup>17</sup>

By the time she had completed the *Book of Life's Merits* Hildegard was sixty-five and in constant ill health, but her old age witnessed both the most remarkable literary work and the bitterest conflicts of her long career. Although the abbess could inspire deep loyalty and devotion in her friends, she also had a talent for making enemies. Her sheer force of will, combined with a dazzling array of spiritual and intellectual gifts, a courage hardened by decades of struggle, and a prophetic persona, which she displayed in season and out, made her a formidable opponent; and she did not take defeat easily. When Richardis left her to become abbess of Bassum, Hildegard contested the election and appealed the case all the way to the pope, who ruled against her; she relented only when her young disciple took sick and died at the height of the conflict.<sup>18</sup> The monks of St. Disibod, too, had tasted her wrath when they objected to her plans for independence. But the conflicts of her last years show Hildegard in a more disinterested light, taking considerable risks for the sake of her principles.

The most celebrated of these quarrels set the prophet against the emperor, Frederick Barbarossa.<sup>19</sup> The two had earlier been on excellent terms. Sometime in the mid-1150s Frederick had summoned Hildegard to his palace at Ingelheim to give a prophetic oracle, the contents of which neither party ever disclosed in writing. In 1163 he gave her an imperial charter of protection for the Rupertsberg, guaranteeing valuable liberties. But from an ecclesiastical point of view, Frederick was already schismatic at this time, for in 1159 he had supported an antipope, Victor IV, in opposition to Alexander III. Most of the German bishops had been willing to support Victor, but when he died in 1164 and Frederick appointed a successor instead of seeking reconciliation with the legitimate pope, the prelates were outraged and Hildegard added her prophetic voice to the chorus, calling her imperial patron a madman. She

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continued to oppose the emperor when he named a third antipope in 1168, thus refusing to let her loyalties be dictated by political self-interest.<sup>20</sup> Her staunchly orthodox stance is also demonstrated by a polemic she wrote against the Cathars in 1163 at the request of the canons of Mainz.<sup>21</sup>

In the meantime Hildegard had begun work on her final visionary opus, the *Liber divinorum operum* or *Book of Divine Works* (also called *De operatione Dei* or *On the Activity of God*).<sup>22</sup> This work, inspired by an overpowering vision of Caritas or Divine Love, sets forth Hildegard's cosmology and her most mature views of history and eschatology. Like the *Scivias*, it ends with an apocalyptic scenario, which was eagerly scrutinized for centuries to come. The heart of the book, however, lies in a pair of carefully balanced commentaries on the Johannine prologue and the first chapter of Genesis. This construction holds the key to Hildegard's whole theological vision, which revolves around the identity of the Creator with the incarnate Word. Reverent meditation on the cosmos and its proportions, which all have their analogues in the microcosm of the human body, leads to the same eternal center as meditation on history in its divinely ordained stages. Just as the human form is inscribed in the center of the universe in a celebrated illustration of this text, so Christ or incarnate Love is inscribed in the center of time.<sup>23</sup> The consequences of this vision are worked out in detail by means of the ingenious allegories and intricate numerological correlations so dear to Hildegard's age.

Before completing the *Book of Divine Works* the abbess lost her secretary, Volmar, who died in 1173. He was replaced first by Gottfried of St. Disibod, who began to compose her *vita*, and then by the extraordinary Guibert of Gembloux, a Belgian monk.<sup>24</sup> Through hearsay Guibert had become fascinated by Hildegard's visions, and it is to his insatiable curiosity that we owe most of what she recorded about her inner experience. In return for this spiritual favor he rendered her invaluable aid by coming to serve as secretary and provost of the Rupertsberg during her final years. Despite the impatience of his own community, Guibert did not leave Hildegard even in 1178, when her feisty and unyielding temper led to the unexpected consequence of an interdiction.<sup>25</sup> The occasion was the burial of a nobleman, at one time excommunicated, in her monastic churchyard. Learning of the incident, the prelates of Mainz demanded that the corpse be exhumed, but Hildegard maintained that the deceased had died in a state of grace and refused to obey even at the price of being excommunicated herself. For six months she and her nuns endured deprivation of Mass, sacraments and their unique liturgical chant. The abbess continued to fight until the interdiction was lifted only a few months before her death. At this date the underlying cause of the prelates' antagonism is no longer clear, but Hildegard's resistance stands as a final

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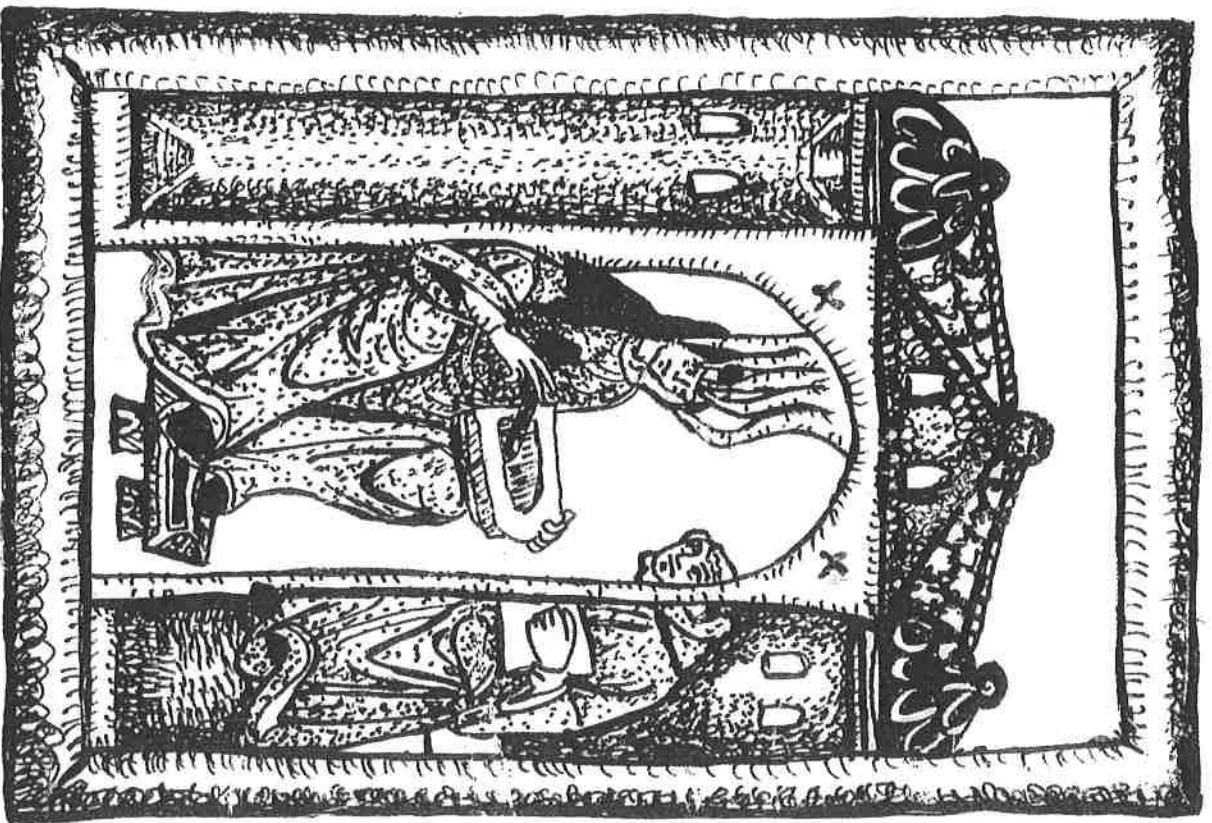
testament to her courage and the loyalty of her disciples. The controversy also occasioned one of her most profound and poignant letters, an apology for music and its role in the spiritual life.<sup>26</sup>

### Hildegard's Spirituality

Although Hildegard is frequently classified as a mystic, she may be more precisely identified as a visionary and prophet. Classical definitions of mysticism stress the union of the soul with God and the whole system of ascetic and contemplative disciplines that aim to facilitate that union. But Hildegard, while she certainly had a powerful sense of the divine presence, did not follow the unitive way. "Prayer" to her meant primarily petition and liturgical praise, while "the love of God" meant reverence, loyalty and obedience to his commands. In the rare texts where she portrays herself as a partner in dialogue with God, she is not the enamored bride longing for divine union, as in St. Bernard's *Sermons on the Song of Songs*, but the fragile and woefully inadequate mortal—"ashes of ashes, and filth of filth"—trembling before the great commission she has received. Like Moses "stuttering and slow of speech," and like Isaiah "of unclean lips," she offers the prophet's classic response to a calling she has not chosen, yet cannot do other than obey.

The essentially prophetic character of Hildegard's spirituality explains the startling lack of interest in her own subjectivity. In spite of her unusual inner experiences, she recorded only as much as she had to reveal in order to authenticate her works. Thus only at the beginning and end of each book does she describe its genesis in visions; elsewhere the emphasis rests firmly on the content, and still more on the meaning, of the things seen. Moreover, her autobiographical prefaces and endings tend to focus as much on the seer's disabilities (her femaleness, poor health and lack of education) as they do on her revelations. These disclaimers, far from representing a simple "modesty topos," also serve the aim of authentication; they are meant to persuade readers that, because the author is not "wise according to worldly standards," her weakness and foolishness have been empowered by God alone.<sup>27</sup>

Hildegard's prophetic self-awareness pervades all her writings except for her scientific works, and accounts for many of their stylistic features as well as their characteristically objective or outer-directed teaching. Because she saw herself as the voice of another, not as a speaker in her own right, she often seems disturbingly unaware of the human element in her writings. Not only does she lapse easily from speaking about God in the third person, as preacher, to speaking for him in the first person, as prophet; she also claims



## Declaration

### These Are True Visions Flowing from God

And behold! In the forty-third year of my earthly course, as I was gazing with great fear and trembling attention at a heavenly vision, I saw a great splendor in which resounded a voice from Heaven, saying to me,

“O fragile human, ashes of ashes, and filth of filth! Say and write what you see and hear. But since you are timid in speaking, and simple in expounding, and untaught in writing, speak and write these things not by a human mouth, and not by the understanding of human invention, and not by the requirements of human composition, but as you see and hear them on high in the heavenly places in the wonders of God. Explain these things in such a way that the hearer, receiving the words of his instructor, may expound them in those words, according to that will, vision and instruction. Thus therefore, O human, speak these things that you see and hear. And write them not by yourself or any other human being, but by the will of Him Who knows, sees and disposes all things in the secrets of His mysteries.”

And again I heard the voice from Heaven saying to me, “Speak therefore of these wonders, and, being so taught, write them and speak.”

It happened that, in the eleven hundred and forty-first year of the Incarnation of the Son of God, Jesus Christ, when I was forty-two years and seven months old, Heaven was opened and a fiery light of exceeding brilliance came and permeated my whole brain, and inflamed my whole heart and my whole breast, not like a burning but like a warming flame, as the sun warms anything its rays touch. And immediately I knew the meaning of the exposition of the Scriptures, namely the Psalter, the Gospel and the other catholic volumes of both the Old and the New Testaments, though I did not have the interpretation of the words of their texts or the division of the syllables or the knowledge of cases or tenses. But I had sensed in myself

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wonderfully the power and mystery of secret and admirable visions from my childhood—that is, from the age of five—up to that time, as I do now. This, however, I showed to no one except a few religious persons who were living in the same manner as I; but meanwhile, until the time when God by His grace wished it to be manifested, I concealed it in quiet silence. But the visions I saw I did not perceive in dreams, or sleep, or delirium, or by the eyes of the body, or by the ears of the outer self, or in hidden places; but I received them while awake and seeing with a pure mind and the eyes and ears of the inner self, in open places, as God willed it. How this might be is hard for mortal flesh to understand.

But when I had passed out of childhood and had reached the age of full maturity mentioned above, I heard a voice from Heaven saying, "I am the Living Light, Who illuminates the darkness. The person [Hildegard] whom I have chosen and whom I have miraculously stricken as I willed, I have placed among great wonders, beyond the measure of the ancient people who saw in Me many secrets; but I have laid her low on the earth, that she might not set herself up in arrogance of mind. The world has had in her no joy or lewdness or use in worldly things, for I have withdrawn her from impudent boldness, and she feels fear and is timid in her works. For she suffers in her inmost being and in the veins of her flesh, she is distressed in mind and sense and endures great pain of body, because no security has dwelt in her, but in all her undertakings she has judged herself guilty. For I have closed up the cracks in her heart that her mind may not exalt itself in pride or vainglory, but may feel fear and grief rather than joy and wantonness. Hence in My love she searched in her mind as to where she could find someone who would run in the path of salvation. And she found such a one and loved him [the monk Volmar of Disibodenberg], knowing that he was a faithful man, working like herself on another part of the work that leads to Me. And, holding fast to him, she worked with him in great zeal so that My hidden miracles might be revealed. And she did not seek to exalt herself above herself but with many sighs bowed to him whom she found in the ascent of humility and the intention of good will.

"O human, who receives these things meant to manifest what is hidden not in the disquiet of deception but in the purity of simplicity, write, therefore, the things you see and hear."

But I, though I saw and heard these things, refused to write for a long time through doubt and bad opinion and the diversity of human words, not with stubbornness but in the exercise of humility, until, laid low by the scourge of God, I fell upon a bed of sickness; then, compelled at last by many illnesses, and by the witness of a certain noble maiden of good conduct [the nun Richardis of Stadel] and of that man whom I had secretly sought and found, as mentioned above, I set my hand to the writing. While I was doing

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it, I sensed, as I mentioned before, the deep profundity of scriptural exposition; and, raising myself from illness by the strength I received, I brought this work to a close—though just barely—in ten years.

These visions took place and these words were written in the days of Henry, Archbishop of Mainz, and of Conrad, King of the Romans, and of Cuno, Abbot of Disibodenberg, under Pope Eugenius.

And I spoke and wrote these things not by the invention of my heart or that of any other person, but as by the secret mysteries of God I heard and received them in the heavenly places.

And again I heard a voice from Heaven saying to me, "Cry out therefore, and write thus!"