SYNOPSIS AND STRUCTURE

Ordo Virtutum was recorded as both a vision in Scivias (Hildegard’s most well-known account of her visions), and as the morality play you will hear tonight. The work is the first-known morality play and also the only medieval musical drama with a surviving attribution for both the text and music. The work can be divided into the following sections, or “scenes.”

I. The Prologue, during which the Patriarchs and Prophets marvel at the Virtues.

II. The Souls Imprisoned in Bodies lament, then one single Soul (Anima) enters happy, eager to experience heaven. However, she must live first, and the Devil seduces her into a worldly life.

III. The Virtues each introduce themselves, and the Devil interrupts several times, taunting and mocking. After each Virtue has introduced herself, the Soul returns, penitent and regretful that she chose to follow the Devil, and ashamed of her choices.

IV. The Virtues welcome her back, and as a team they bind the Devil, and then praise God, the King of the Angels. Chastity, in her purity, then confronts the Devil in a fight, which Chastity wins.

V. The Virtues and Anima all sing the glorious In principio.
HILDEGARD VON BINGEN

Saint Hildegard (1098-1179) was the founder and first abbess of the Benedictine community in Bingen, Germany. The tenth child born into an aristocratic family, she was given to the Church at a young age (possibly as a tithe), and lived a famously spiritual life. She was most famous during her time as a visionary and a prophet, regularly receiving visions from the Holy Spirit (the “living Light”). Hildegard was aware that she was part of a social and religious elite, and was highly outspoken about her mission and her gifts, but she championed humility and charity above all virtues. She was exceedingly brave and unusual in her choice to be a female leader at this time—to her knowledge, she was the first female to begin writing in the name of God, and to travel to preach publicly. She also founded two nunneries despite the opposition of male superiors in the Church. Later medieval generations remembered Hildegard as prophet, and her unique spiritual contributions continue to inspire people today. She was a prolific writer and well-known composer, and among her works was a Christian doctrine uniting ethics and metaphysics, an encyclopedia of herbal medicine and natural science, many letters to people from around Europe and from every societal class who sought her advice on every imaginable problem, mystical poetry, and a body of music including seventy liturgical songs and the Ordo Virtutum, the first known morality play.

ABOUT VOCATRIX

Summoning the music of the spheres

The 16-member Vocatrix ensemble boasts an eclectic mix of some of Southern California’s most adventurous early music performers, who met performing the inspiring music of Hildegard von Bingen. Based in Los Angeles, the group of virtuose strives to interpret historical culture and find resonance in the new world. The ensemble prides itself on friendship and teamwork, pursuing themes of inspiration and sisterhood. www.vocatrix.com

COSTUMES

Hildegard's visions of the virtues inspired tonight’s costumes and jewelry. Every aspect of each virtue’s appearance symbolizes her character, and Hildegard’s details (found in Scivias, completed ca. 1151) offer rich and vivid inspiration. Hildegard specifies that the virtues are female, and usually describes them wearing “silken garments:” “they have soft garments, which is to say gentleness and affection.” Her visions describe symbolic colors, jewelry, and objects for the virtues, including the following: Knowledge of God is “so bright and glorious that you cannot look at her face,” Charity is “a deep sky-blue like a hyacinth,” Chastity is “dressed in a tunic more brilliant and pure than crystal” which shines “resplendent like water when the sun reflects from it,” Fear of God is “non-human in form” and “covered with eyes all over her body,” Contempt for the World is inside a wheel that “revolves without ceasing,” and Victory “holds a spear in her right hand...under her feet a lion lay, its mouth open and its tongue hanging out.” Hildegard is specific about footwear, almost always taking care to describe the footwear of the Virtues as “shoes of shining crystal,” or “white shoes, for they shine in the path of justice...so that people may follow their steps and their example.” In her descriptions, Hildegard emphasizes the need for the teamwork of the virtues: “there are differences among these virtues; which is to say that, though they are unanimous in their desire, they work diverse works in people.” A person “grows, like a flourishing palm tree, from virtue to virtue.”

Eric Ruyak designed and created the custom-jewelry for this project. Eric is Creative Director for Hespera Jewelry, and more examples of his beautiful work can be seen on Hespera’s website: www.hesperadesigns.com


English translation by Medieval Latin scholar Justin Haynes.
ANIMA (THE SOUL)

Andrea Zomorodian, a native Seattle soprano, has quickly garnered attention and acclaim regularly singing in Los Angeles, Seattle, Vienna, and London. In 2012, she returned from a year in Vienna, Austria on a Fulbright Fellowship. In 2011, she graduated magna cum laude from USC in vocal performance. Her work in L.A. has been focused on oratorio, early, and new music. She currently sings with the L.A. Master Chorale, Bach Collegium San Diego, The John Alexander Singers, The Choir of St. James’, Golden Bridge Consort, Pacific Chorale, De Angelis Vocal Ensemble, The Clarion Singers, and LA Schola. She has worked with notable conductors in the U.S. and Europe including Sir András Schiff, Lionel Bringuier, Grant Gershon, John Alexander, Juanjo Mena, Christopher Seamen, Bramwell Tovey, Carl St. Clair, Michael Tilson Thomas, Helmuth Rilling, James Conlon, and Gustavo Dudamel. Recent solo engagements include Ich habe genung, BWV 82a with the Bach Collegium San Diego, Handel Messiah at The Norris Center for the Performing Arts in Palos Verdes, Brahms Requiem at Mission Basilica San Juan Capistrano, Allegri Miserere Mei, Stanford Magnificat in G at St. Paul’s Cathedral in London, Haydn Missa in Angustiis (Lord Nelson Mass), Cantata for solo soprano Weichet nur, betrübte Schatten, BWV 202 with Bach Collegium San Diego, and Bach Mass in B Minor with Musica Angelica.

THE VIRTUES

Suzanne Anderson – Fides (Faith)

Praised for her “notable grace” (LA Times), “ecstatic virtuosity” (Huffington Post), her “lovely voice” (SanDiego.com), soprano Suzanne Anderson is most musically at home in modern and earlier styles of music. Originally trained as a pianist, she holds a Bachelor of Music in Music Education and Piano from Westminster Choir College in Princeton and a Master of Music and Performance Diploma in Early Music Performance and Voice from the Guildhall School of Music and Drama in London. As a solo and ensemble singer, she has performed with the LA Master Chorale, Voices of Ascension, Choir of Trinity Wall Street, Millennium Consort, Opera Festival of New Jersey, Spoleto Festival USA Opera Chorus, New York Continuo Collective, Bach Collegium San Diego, Antioch Chamber Ensemble, Les Surprises Baroques and Tesserae. More recent solo appearances include Bach’s B Minor Mass (LA Master Chorale), Arvo Pärt’s Sarah was 90 Years Old (Sacra/Profana) and Monteverdi’s Vespro della beata Vergine (LA Master Chorale & Tesserae.) Suzanne recently moved to San Francisco where she lives with her partner and two quadrupeds.

Sarah Beaty – Castitas (Chastity)

Hailed as “the model of bel canto clarity and brilliance” by ClevelandClassical, mezzo-soprano Sarah Beaty has a passion for contemporary opera. She sang in the world premiere productions of “Hopscotch” and “Invisible Cities” with The Industry, “Prometheus Bound” with the Center for New Performance, and is a founding member of the contemporary chamber ensemble, Blue Streak. She premiered the title role in Clara, an opera by Victoria Bond, on the Cutting Edge Concerts New Music Festival in NYC’s Symphony Space. Other opera roles include Dryad in Ariadne auf Naxos, Diana in Cavalli’s La Calisto, Maddalena in Rigoletto, Mozart’s Serpetta, Dorabella, Second Lady and Cherubino, among others. Sarah has been a soloist with the Philadelphia Orchestra, CityMusic Cleveland Orchestra, the Camerata of LA, and National Chorale. She is a graduate of the Manhattan School of Music and regularly sings with Pacific Opera Project, Pacific Chorale, John Alexander Singers, the choir of St. James, and she teaches private voice lessons.

Anna Cave – Victoria (Victory)

Originally from Texas, Anna is a graduate of Interlochen Arts Academy and holds a Bachelor’s in Classical Vocal Performance from Mannes College of Music. For the last decade, she has been enjoying a variety of musical opportunities in New York and is a champion of new music, having appeared most recently as Venus in Jonathan Dawe’s Pluto and the Underworld. A longtime member of St. James Madison Avenue’s Compostela Choir, she is excited to be a part of another great choral tradition at St. James in the City Los Angeles, as well as other LA Area groups including The Clarion Singers and LA Schola. Anna lives with her husband, Ben, and their two dogs – all of whom enjoy exploring their new home in Los Angeles.

Lauren Davis – Amor Celestis and Timor Dei (Heavenly Love and Fear of God)

Lauren Davis is a Los Angeles based vocalist hailing from Fredericksburg, Virginia. She holds a BFA in vocal performance from California Institute of the Arts. Some recent engagements include: The Industry’s Hopscotch, John Luther Adams’s Sïla: The Breath of the World at Ojai Music Festival, Becky Stark’s LA Ladies’ Choir, The Industry’s First Take, Ellen Reid’s Modern Odysseus, Minimalist Jukebox: Maximum Minimalism at Walt Disney Concert Hall, Lewis Pesacov’s The Edge of Forever and Yotam Haber’s A More Convenient Season at REDCAT. Lauren also writes, sings, and plays keyboard in an experimental rock quartet called Blackberry Tongues, who released their first album in January 2015.
Angie Engelbart – *Misericorrida* and *Discretio* (Mercy and Discretion)
Angie grew up in Iowa, and currently resides in Los Angeles, where she is a guest soprano on local concert series and studio recordings. Possessing “a superb coloratura voice with magical vocal flexibility,” Angie enjoys a wide variety of repertoire, from Hildesgang to Bach to Michael Gordon, and aside from the classical canon has sung several modern works with WildUp, The What’s Next Ensemble, and the Los Angeles Philharmonic. In the studio, her work includes the records of Apache Relay, Grace Potter, and the children’s PLAY music collection, as well as the scores of Austin Wintory. She received her masters at the University of Missouri-Kansas City, and was a teaching assistant at the University of Kansas. While there, she spent a season as the soprano apprentice artist at the Kansas City Lyric Opera, where she debuted as Papagena in *Die Zauberflöte*. Angie has won several regional competitions, and was the first vocalist in nearly two decades to be honored with the Naftzger Young Artist All-Around Award.

Hilary Fraser-Thomson – *Contemptus mundi* (Contempt for the World)
Hilary Fraser-Thomson studied vocal arts and music at the University of Southern California. She works as a musician and a voice and piano teacher in the LA area. Recent memorable performances include Prayers and Dances Warehouse concert with the L.A. Choral Lab, a young ensemble directed by Michael Alfera. Hilary also regularly sings with the Millennium Consort Singers, directed by Grammy nominated Dr. Martin Neary, and the Los Angeles Master Chorale. She works as a cantor at St. Johns Episcopal Cathedral, Los Angeles and St. Thomas the Apostle Episcopal Church, Hollywood. When she is not making music she is a mother, aunt, and student.

Karina Kallas – *Disciplina and Innocentia* (Discipline and Innocence)
Karina Kallas received her musical instruction from Occidental College (BA), California Institute of the Arts (MFA), and the University of Southern California (PhD course work) where she studied a variety of musical genres. Her diverse training has allowed her to move regularly between the modern and early music worlds, as exemplified by appearances at the Berkeley Early Music Festival, the Boston Early Music Festival, the Los Angeles Festival of Microtonal Music and the RedCat Theater at Disney Hall with Meredith Monk. She has performed in numerous operas such as Giasone (Hypsipile), *Dido and Aeneas* (Belinda), *The Magic Flute* (Papagena), and in the U.S. premiere of R. Murray Schafer’s *Loving in the leading role of Love*. As a recording artist, Karina Kallas first appeared on *D’Ye Hear the News*, a 2011 collaboration between Yale University Press and the USC Institute for Early Modern Studies. Other recordings include the 2015 Quindecim Recordings release of compositions by composer José Gurria-Cardenas, a CD of incidental music to literature by Eric K.M. Clark, and she will partner with Orenda Records in 2016 to record and release compositions by contemporary Los Angeles composers.

Katina Mitchell – *Patientia* (Patience)
*(see below, Artistic Director)*

Kara Morgan – *Scientia Dei* (Knowledge of God)
From her earliest years, Kara Morgan has been singing and entertaining. She received her Bachelor of Music degree in vocal performance from Wheaton College in Wheaton, Illinois. Kara subsequently spent two years in France studying voice at the Conservatoire de Nancy where she was awarded the Médaille d’Or in 2004. In 2005 Kara was selected to join the Maryland Opera Studio where she performed the roles of Sophie in Massenet’s *Werther*, Anne Sexton in Conrad Susa’s *Transformations* and Rose in the World Premiere of John Musto’s *Later the Same Evening*. Her love of both early music and new music has lead her to collaborate with such companies as Washington D.C.’s Opera Lafayette, the Great Noise Ensemble, Chantry, the Aspen Music Festival, the Alliance for New Music-Theater and now Ensemble Vocatrix. Beyond the concert hall, Kara is also an actor and comedic performer. In 2012 Kara moved to Los Angeles to perform musical comedy within the heart of the entertainment industry. She currently hosts the Kara Morgan Show and studies comedy improv at the Groundlings Theater and School.

Lindsay Patterson – *Karitas and Spes* (Charity and Hope)
Lindsay Patterson is currently Resident Artist with the Riverside Lyric Opera Company where her roles include Zita in *Gianni Schicchi*, the Third Lady in *The Magic Flute* and the Mistress of the Novices in *Suor Angelica*. She was also part of the Los Angeles premiere of *I Was Looking at the Ceiling and Saw the Sky* by John Adams playing the role of Leila with Long Beach Opera. Lindsay is also staff singer with the San Fernando Valley Master Chorale. Also comfortable with Musical Theater, this past August Lindsay played the role of the Narrator in the world premiere musical, *The Butterfly Who Became a Cocoon*. This past fall, Lindsay played the role of the Bicyclist in the world premiere mobile opera *Hopscotch*, with Industry LA and The Mother in Amahl and the Night Visitors with the San Fernando Valley Master Chorale. For more about Lindsay, please visit www.LindsayVoice.com
Phoebe Rosquist – Obedientia and Verecundia (Obedience and Modesty)
Phoebe Jevtovic Rosquist’s singing spans repertoire from the medieval to the contemporary, with a specialty in the baroque era. Phoebe began her undergraduate studies at the University of Louisville with the intention of becoming a jazz singer, but soon discovered that early and classical music was her calling. She has appeared as a soloist with the Waverly Consort, American Bach Soloists, Musica Angelica, and North Holland Opera. Among her varied collaborations are the baroque ensemble La Monica; medieval ensemble Cançonièr; art song with celebrated pianist Robert Thies; and early music and dance with Italy’s visionary Art Monastery Project. Phoebe has also toured the US and Indonesia with Gamelan X (a Balinese/hybrid world music ensemble), sung Balkan & folk music with Kitka and VOCO, and vocal jazz with Acaplaya. Phoebe completed her M.A. degree in Early Music Performance at USC, and is the editor of a book of 17th century solo songs by Tarquinio Merula (A&R Editions). She has recorded for Decca, Dorian, Naxos, Nonesuch, and Sony Records. Also a choral conductor, Phoebe has assisted with the preparation of the San Francisco Symphony Chorus, and directs a Gregorian chant choir in Newport Beach.

Argenta Walther – Humilitas (Humility)
Argenta Walther is a California-based vocalist who relishes applying her classical background to both traditional and new forms of singing. An active member of the Contemporary music community of Los Angeles, Argenta is frequently featured with such ensembles as the GRAMMY award-winning PARTCH ensemble, The Industry, and The Alexander Noice Sextet. As an oratorio and early music singer, Argenta has performed as a soloist and ensemble member with groups such as Bach Collegium San Diego, The Choir of Saint James in the City, The Boulder Chamber Orchestra, and recently worked with the Medieval music ensemble Sequentia at the Early Music Vancouver Summer Programme. Argenta is a co-founder of Angelhead, a playful Medieval garage-band and Accordant Commons, a group dedicated to contemporary vocal chamber music. She holds degrees in voice performance from the University of California, Santa Cruz (BM, Honors in Performance) and California Institute of the Arts (MFA) and is grateful to her many teachers.

Rissi Zimmermann - Dancer
Rissi Zimmermann was born and raised in the countryside of Germany, and was one of five daughters who all grew up dancing. At the age of 15, she moved to New York City to attend LaGuardia High School of the Performing Arts and pursue her passion for dance. After being awarded the Posse full-tuition leadership scholarship, Rissi began her studies at the University of Southern California where she graduated in May 2015 with a Bachelor of Arts in Theater and Dance. In 2012, Rissi founded the Los Angeles based SOKAMBA Performing Arts Company in order to create a community for artistic minds of all mediums to come together and collaboratively create the ideas within their imagination.

THE DEVIL
Jim Taylor is a screenwriter, actor and documentary filmmaker. He recently played Gomm in The Elephant Man at St. John’s Episcopal Cathedral here in Los Angeles. Taylor (literally) ran in the 2000 U.S. Presidential race—with camera crew in tow. What resulted was the film Run Some Idiot, in which we watch him establish the now perennial debate for “fringe candidates” at the New Hampshire Primary. His progressive antics provoked Jon Stewart to call Taylor “Independent… of his senses.” His films have aired on PBS, the Independent Film Channel, the Canadian Broadcasting Corporation, and at international film festivals. Taylor is an alumnus of USC and Boston University and recently returned to Los Angeles to resume his screenwriting career after filmmaking detours through the Deep South and St. Paul, Minnesota. He is relieved to find himself on stage again, especially in such a hallowed play.

INSTRUMENTALISTS
Cheryl Ann Fulton – Medieval harp
Cheryl Ann Fulton is the foremost American performer of early harp, and one of the few harpists in the world to have mastered the art of the triple harp as well as medieval and pedal harp. She earned a Bachelor of Music degree in pedal harp studying with Peter Eagle at Indiana University School of Music and continued her pedal harp studies with Jane Weidensaul. She received graduate degrees in early music and served as the instructor of historical harp at the Early Music Institute of the School of Music at Indiana University under the direction of Thomas Binkley. In 1987 she served as principal harpist for Portugal’s major orchestra, the Orchestre Gulbenkian. She is a member of Ensemble Alcatraz, an ensemble devoted to the study and performance of medieval music, whose two releases for Nonesuch, Visions & Miracles and Danse Royale, have received international acclaim. She is also a member of American Baroque, Medieval Strings and Quaternaria, and a frequent guest artist with numerous other prominent ensembles and artists in the United States, Canada and Europe.
Michelle Levy – lead vielle
Michelle Levy has been performing on and exploring the possibilities of bowed string instruments for over 20 years. She studied classical viola & Old Time fiddle/banjo at Brown University, then continued her musical studies in Medieval performance practice on vielle with Shira Kammen and with members of Sequentia at the Vancouver Medieval Programme at the University of British Columbia. Currently based in the San Francisco Bay area, California, she is Artistic Director of Redwood Guild of Early Music and is an Artist-In-Residence with Youth In Arts. She has performed internationally with an eclectic variety of ensembles and vocalists, including The Boston Camerata and vocalists Owain Phyfe, Abby Green, Maia Archote, and Moh Alileche. She’s been a featured performer at the Vancouver Early Music Festival (2013) with Sequentia & The Elaine Adair Ensemble as well as at the Connecticut Early Music Festival (2010) with Istanpitta Early Music Ensemble, and her new Contra-dance band, TriTonic, recently featured at the New England Folk Festival 2013 (NEFFA). She enjoys playing fiddle for contra and English country dance camps in the woods as well as performing with Shira Kammen’s Class V Music, an ensemble dedicated to creating music on whitewater rafting trips. www.MichelleVielle.com

Alexa Pilon – vielle
Originally from Saskatoon, Saskatchewan, Canada, Alexa Haynes-Pilon completed her undergraduate and masters degrees in cello performance at Brandon University studying with Mark Rudoff and Leanne Zacharias. Equally at home in contemporary and pop music, Alexa has performed on stage with Kanye West, but her real passion has become early music performance practice. She earned a performance certificate from the University of Toronto in coordination with the Tafelmusik baroque orchestra, frequently performing alongside leading baroque musicians including Jeanne Lamon, Tricia Ahern, and Christina Mahler. In Toronto, she performed with Tafelmusik and Accenti Vocali, and became a founding member of the early music ensemble, Rezonance. She recently moved to Los Angeles to pursue her doctoral studies at the University of Southern California, where she is studying baroque cello and viola da gamba with William Skee, and baroque bassoon and dulcian with Charlie Koster. She performs with the Los Angeles Baroque Players and Musica Angelica as well as co-founding two early music chamber groups, Concitato 415 and Ensemble Bizzaria.

Arthur Omura – hurdy-gurdy
Arthur Omura is a specialist in historical keyboard instruments. He studied organ repertoire of the Baroque under Charles Rus in San Francisco, modern technique under Dr. Ladd Thomas at the University of Southern California, and harpsichord repertoire under Dr. Lucinda Carver at USC. He has performed at the Boston and Berkeley Early Music Festivals and given numerous performances at home in Los Angeles. Omura keeps an active performance schedule as an organist and harpsichord player. He has worked with MicroFest, wildUp, iPalpiti, Les Surprises Baroques, Musica Angelica, and the Los Angeles Baroque Players. Omura can be heard on several recordings, most recently on "Kontrapunktus," a collection of new music by composer Mark Moya written in a Baroque idiom. His interest in instrument making led him to work with harpsichord builder Curtis Berak, whom he has assisted in restoring several instruments, and with organ builder Manuel Rosales. Omura has a Master’s Degree from the University of Southern California.

DIRECTORS
Artistic Director - Katina Mitchell
Praised for “dynamic expression and sensitivity” and “strong and believable” performances that “absolutely captivated” audiences, soprano Katina Mitchell has been heard most recently in the role of Victoria in Ordo Virtutum and in recital with pianist Peter Walsh. In summer 2015 her award-winning chamber duo with guitarist Ines Thomé toured Germany and Italy, performing in castles and medieval churches. Favorite opera and oratorio roles include the principal roles of Edronica (Der Geduldige Socrates), Papagena (Die Zauberflöte), Polly Peachum (Die Dreigroschenoper), and Filia (Carissimi’s Jephte). Last season she sang in concerts at St. John’s Cathedral (Los Angeles), Disney Hall (Los Angeles), and in a world premiere at Carnegie Hall’s Perelman Stage (New York). A grant recipient from NEA/Arts Council for Long Beach, Katina’s recent awards include a Wonderland Award for New World Jabberwocky in collaboration with Jordan Kuspa and Peter Walsh and a USC travel grant for doctoral research in Rome. She has sung with MicroFest LA, Britten 100/LA, The Getty, Sokamba Performing Arts Company, Sing-Akademie Berlin, Lautten Compagney, and Bach Collegium San Diego. Before moving to Los Angeles, Katina studied music and German at Rice (BM, BA) and German at Middlebury (MA). She just finished her doctoral studies at USC’s Thornton School of Music!
The Patriarchs and Prophets:
Who are these that are like clouds?

The Virtues:
Oh venerable saints, why do you find us so remarkable? The Word of God shines in human form, and so we glow with him, building the limbs of his beautiful body.

The Patriarchs and Prophets:
We are the roots, and you are the branches. You are the fruits of his living eye, and we were but a shadow in it.

The Lament of the Souls placed in the flesh:
Oh we are foreigners! What have we done, veering off course toward sins? We should have been daughters of the King, but we have fallen into the shadow of sins. O living Sun, carry us on your shoulders into our most lawful inheritance which we lost through Adam! O King of kings, we are fighting in your battle!

The Soul, happy:
Oh sweet divinity, and delightful life, in which I will wear magnificent clothing, receiving what I lost in my first appearance, I long for you, and I call upon all the Virtues!

The Virtues:
Oh happy soul, and oh sweet creation of God, who has been constructed in the profound depth of God’s wisdom, your love is great!

The Soul, happy:
Oh let me come to you gladly, so that you may offer me the kiss of your heart!

The Virtues:
We should fight alongside you, oh daughter of the King!

But the Soul, already worn out, complains:
Oh hard work, and oh severe weight, which I have in the cloak of this life, because it is too hard for me to fight against the flesh!

The Virtues to that Soul:
Oh Soul, appointed by the will of God, and oh happy instrument, why are you so mournful against this body which God molded in a feminine nature? Through us, you should defeat the devil.

That Soul:
Come to my assistance by giving me the ability to stand firm!

The Knowledge of God to that Soul:
See what is that you are wearing, daughter of salvation, and be steadfast, and you will never fall.

The Soul, unhappy:
Oh I do not know what I should do or where I should flee! Oh woe is me, I cannot perfect this thing that I am wearing. In fact, I want to throw it away!

The Virtues:
Oh unhappy conscience, oh unfortunate Soul, why do you hide your face before your Creator?
Come to my assistance by giving me the ability to stand firm!

The Knowledge of God:
You do not know or see or discern the One who brought you into existence.

That Soul:
God created the world: I am not harming it, but I want to use and enjoy it!

The noise of the Devil to that Soul:
Foolishly, foolishly! How does laboring benefit you? Look back at the world, and it will embrace you with great honor.

The Virtues:
Oh this is an earsplitting speech of the greatest pain! Ah, ah, a certain miraculous victory sprung up in her miraculous desire for God, but in which a delight in the flesh secretly has hidden itself, alas, alas, when the will did not know crimes and when the desire fled from the licentiousness of humanity. Therefore, mourn, mourn for these things, Innocence, you who have not lost your integrity in proper modesty, and who have not devoured the greed of the old serpent’s throat.

The Devil:
What is this power, that no one may be above God? But I say, whoever wants to follow me and my desire, I will give everything to her. But you, lady, have nothing that you can give your followers, because none of you even know what you are.

Humility:
My companions and I know full well that you are that old dragon who wanted to fly above the Highest One, but God himself threw you down into the abyss.
The Virtues:
   But we all live on high.

Humility:
   I, Humility, queen of the Virtues, say: come to me, Virtues, and I will support you in seeking the lost coin and crowning the happy soul in perseverance.

The Virtues:
   O glorious queen, and oh sweet mediator, we come gladly!

Humility:
   And so, beloved daughters, I keep you in the royal bridal-chamber.

Charity:
   I am Charity, the lovely flower. Come to me, Virtues, and I will lead you into the bright light of the flower of the shoot.

The Virtues:
   Oh beloved flower, we run to you with burning desire.

The Fear of God:
   I am Fear of God. I am preparing you, most happy daughters, to look upon the living God and not perish.

The Virtues:
   O Fear, you are very useful to us, for we have righteous zeal to never be separated from you.

The Devil:
   Fantastic! What is such fear? And what is such love? Where is the fighter and where is the rewarer? You have no idea what you are worshipping.

The Virtues:
   And yet you were absolutely terrified by the highest Judge because, inflated with pride, you were thrown into Hell.

Obedience:
   I am shining obedience—come to me, beautiful daughters, and I will lead you back to your homeland and the kiss of the king.

The Virtues:
   Oh sweetest speaker, it behooves us to come to you with great zeal.

Faith:
   I am Faith, the mirror of life: reverend daughters, come to me and I will show you a surging fountain.

The Virtues:
   Oh tranquil and reflective lady, we have faith that we will come to the true fountain through you.

Hope:
   I am the sweet beholder of the living eye, who is not deceived by lying inactivity – for this reason, you, oh darknesses, cannot obscure me!

The Virtues:
   Oh living life, and Oh delightful consoler, you conquer the deadliness of death and open heaven’s lock with your seeing eye!

Chastity:
   Oh Virginity, you stand in the royal bridal-chamber. Oh how sweetly you burn in the embraces of the king, when the sun shines brightly on you in such a way that your noble flower never falls away. Oh noble maiden, the shadow on the falling flower will never find you.

The Virtues:
   The flower of the field falls in the wind; the rain wets it. Oh Virginity, you remain in the symphonies of the celestial citizens: for this reason you are a delightful flower which will never dry out.

Innocence:
   Fly, sheep, from the Devil’s filth!

The Virtues:
   We will flee from it with your help.

Contempt for the World:
   I, Contempt for the World, am the splendor of life. Oh lamentable sojourn on earth among many labors—I dismiss you! Oh Virtues, come to me and we will ascend to the fountain of life!

The Virtues:
   Oh glorious mistress, you always have Christ’s struggles, oh great virtue, who trample down the world, and for this reason you also live victoriously in heaven!

Heavenly Love:
   I am the golden gate placed in heaven: whoever goes through me will never taste bitter impudence in her mind.
The Virtues:
Oh daughter of the king, you are always in embraces from which the world flees! Oh how delightful is your love in the highest God!

Discipline:
I am a lover of honest customs which do not know disgraceful deeds, but I always look upon the King of kings and embrace him in the highest honor.

The Virtues:
Oh you, angelic companion, you are exceedingly ornamented in the royal nuptials!

Modesty:
I darken, put to flight, and tread upon all of the Devil’s filth.

The Virtues:
You are working towards the building of the heavenly Jerusalem, flowering among white lilies.

Mercy:
Oh how bitter is that hardness which does not yield in minds or mercifully help with grief! But I want to reach out my hand to all grieving people.

The Virtues:
Oh laudable mother of foreigners, you always raise them up and anoint the poor and disabled.

Victory:
I am Victory, a swift and powerful fighter – I fight on the rock; I tread upon the ancient serpent.

The Virtues:
Oh sweetest warrior in the burning fountain which devoured the ravenous wolf, oh glorious crowned lady, we will gladly fight together with you against this deceiver!

Discretion:
I am Discretion, light and steward of all creatures in God’s diversity, whom Adam drove away from himself through the lewdness of his behavior.

The Virtues:
Oh beautiful mother, how sweet and how delightful you are because through you no one is confused!

Patience:
I am a pillar which cannot be softened because my foundation is on God.

The Virtues:
Oh you who stand firm in a cave of rock, and oh glorious warrior who endures all things!

Humility:
Oh daughters of Israel, God raised you up from under a tree, and so at this time you remember its planting. Rejoice, therefore, daughters of Zion!

The Virtues:
Alas, alas, we Virtues mourn and lament because the master’s sheep has fled the life!

The Lament of the Soul repenting and calling upon the Virtues:
Oh you royal Virtues, how splendid and how shining you are in the highest sun, and how sweet is your dwelling, and therefore, oh woe is me that I fled from you!

The Virtues:
Oh fugitive, come, come to us, and God will take you back!

That Soul:
Ah, ah! Hot sweetness devoured me in sins, and so I did not dare to enter.

The Virtues:
Do not fear or flee, because the good Shepherd looks for his lost sheep in you.

That Soul:
Now I need you to support me, because I stink from the wounds with which the old serpent has polluted me.

The Virtues:
Run to us, and in our company follow that path on which you will never fall, and God will cure you.

The penitent Soul to the Virtues:
I am a sinner who fled the life. Let me come to you full of sores, so that you can offer me the shield of redemption. Oh you, the queen’s whole army, oh you Virtues, the queen’s white lilies and crimson roses, stretch out your hands to me because I am a foreigner exiled from you, and help me so that I may rise in the blood of the Son of God!

The Virtues:
Oh fugitive Soul, be strong, and dress yourself in the armor of the light.

That Soul:
And oh true medicine, Humility, give me your aid, because pride has broken me with many vices, inflicting many scars on me. Now I flee to you, and therefore support me!
Humility:
Oh all Virtues, support the lamenting sinner in her scars, on account of the wounds of Christ, and lead her to me.

The Virtues:
We want to lead you back and we won’t abandon you, and the whole heavenly army rejoices on your account. Therefore, it is fitting that we make music in harmony.

Humility:
Oh unfortunate daughter, I want to embrace you, because the great healer has suffered harsh and bitter wounds on your account.

The Virtues:
Oh living fountain, how great is your sweetness; you did not turn away their gaze on you but keenly foresaw how you could pull them away from the fall of the angels who believed they had that which was not lawful to so exist; and so rejoice, daughter Zion, because God returned to you many whom the serpent wanted to take away from you, souls who now shine in a greater light than their situation would have been before.

The Devil:
Who are you or where are you coming from? You embraced me, and I led you away. But now in your returning you confound me—but I will throw you down with my attack!

The penitent Soul:
I recognize that all of my ways were evil, and so I fled from you. But now, oh deceiver, I will fight against you! So now, oh queen Humility, please help me with your medicine!

Humility to Victory:
Oh Victory, who conquered him in heaven, run with your soldiers and all of you bind this Devil!

Victory to the Virtues:
Oh strongest and most glorious soldiers, come, and help me to defeat this deceiver!

The Virtues:
Oh sweetest warrior in the burning fountain which devoured the ravenous wolf, oh glorious crowned lady, we will gladly fight together with you against this deceiver!

Humility:
So bind him, oh splendid Virtues!

The Virtues:
Oh our queen, we will obey you, and in everything we will fulfill your commands!

Victory:
Rejoice, oh companions, because the old serpent has been bound!

The Virtues:
Praise be to you, Christ, King of the angels!

Chastity:
In the mind of the Highest, oh Satan, I trampled upon your head, and in the form of a virgin I nurtured a sweet miracle, when the Son of God came into the world, and so you were cast down among all your spoils. And now all who dwell in heaven rejoice because your belli
ty has been confounded.

The Devil:
You do not know what you nurture because your belly is empty of the beautiful form put there by a man. Through your virginity, you overlook the command that God ordered in the joy of sex, and therefore you have no idea what you are!

Chastity:
How can this touch me when your suggestion pollutes through the filth of unchastity? I brought forth one man, who brings together the human race to himself, against you, through his birth.

The Virtues:
Oh God, who are you, who in yourself held this great plan which destroyed hell’s hold on tax collectors and sinners, people who now shine in heavenly goodness! For this reason, oh King, we praise you! Oh almighty Father, from you a fountain flows in fiery love! Guide your children into the right wind for sailing the waters so that we may also guide them in this way into the heavenly Jerusalem.

In the beginning, all of creation was verdant; flowers bloomed in its midst. But afterward, this viridity fell away, and that man, our champion, saw it and said: “I know this, but the golden number is not yet full. Therefore, Father, behold the reflection of your fatherhood! In my body, I endure weariness; even my children are weak. Now remember that the fullness which was made in the beginning ought not to wither away, and at that time you resolved that your watch would never fail until you saw my body full of jewels. For it wearies me that all of my limbs rush into mockery. Father, see, I am showing you my wounds.” So now, all people bend your knees to your Father, so that He may stretch out his hand to you.