The Logic of Worlds Divorced from Our Own:
Reterritorialized Mode in Hildegard's *Ordo Virtutum*

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Abstract:
Analysis often leads to the formation of figures, or emergent emblems that hold an essence, a distillation of one's own process of looking and listening. I envision such figures as theoretic-poetic crystallizations resulting from the parsing of sets of relations. In my research, the "network" becomes the chosen emblem for summarizing the *Ordo*, both in terms of text and music. Even though the Virtues appear throughout the *Ordo* as part of the linear progression of the narrative, and even though the music unfolds following that linearity, the Virtues simultaneously remain folded within God, unchanged in their perfections. We might say that interior and exterior topologies of the drama contain each other, resulting in a figuration whereby elements of procession and return are intertwined. In medieval theology, *ousia*, the "unparticipated" term, remains in itself during its procession (*prodos*) from out of the mind of God. (The procession is the "participating term" insofar as it enters into the manifest world.) In short, the effect remains in the cause, and that which proceeds from the One, at the same time remains internal to the unchanging, divine monad. When I apply the figure of the network to the modal logic of the *Ordo*'s music, looking both at scales smaller and larger than the individual chant, I uncover a formation whereby the modes fold into each other to a surprising degree. Modes deconstruct into "nodes" on the micro-scale (i.e., the phrase level), but also reterritorialize (reconstruct) into networked singularities with regard to the architectonic qualities of the macro-scale.

Divine Providence, Fate, and the Network

Providence can be defined as divine reason itself, characterized by an unmoved clarity which enfolds all things, however disparate and/or temporally separated.

When we consider this reality, but look instead to the separate motions and movements of its individual elements, classifying them according to place, shape, and time, the very same arrangement of elements can then be understood as **Fate**.

Boethius, *Consolation of Philosophy*:

"This **unfolding** of temporal order being united in the foresight of the divine mind is providence, and the same unity when distributed and **unfolded** in time is called fate" *[ut haec temporalis ordinis __explicatio__ in divinae mentis adunata prospectum providentia sit, eadem vero adunata digesta atque __explicata__ temporibus fatum vocetur]* (iv.6).

Scivias and the Providential-Sonic Image

The sound of the celestial symphony (*symphonia*) as being like "the voice of the multitude" [*ut vox multitudinis*].

Scivias III:13. Intro: "Then I saw the lucent sky, in which I heard different kinds of music, marvelously embodying all the meanings I had heard before [*in quo audivi in omnibus praedictis significationibus mirabili modo diversum genus musicorum*]. I heard the praises of the joyous citizens of Heaven, steadfastly preserving in the ways of truth."

Hildegard's Providential sound has three main components:

1) It is **multitudinous** and maintains the capacity to signify all previous meanings.

2) The sound **elevates** and perfects:

> Scivias III:13.9: "and these many voices were like the voice of a multitude being lifted up high" [*Et voces istae erant ut vox multitudinis cum multitudo voces suas in altum extollit*].

> *Scivias* I:4.23: "sound carries words on high, as the wind lifts the eagle so that it can fly. Thus, the soul utters the sound of reason in the hearing and the understanding of humanity, that its powers may be understood and *its every work brought to perfection*."

3) *this wondrous sound penetrates*, generating a **non-discursive**, providential clarity.

> *Scivias* III:13.9: "and their sound passed through me, so that there was no slowness of difficulty in understanding" [*et sonus earum ita me pertransivit quod eas absque difficultate tarditatis intellexi*].

Example 1. *Ov* 3 (R, fol. 478vb)

$$[D_{(+1)}F_{(+1)}]\rightarrow[EG_{(+1)}]\rightarrow[Ea]$$

$$[E_{(-1)}a]\rightarrow[Da]$$

$$[D_{(+1)}a_{(-1)}]\rightarrow[EG]$$

Example 2. Summary of Example 1, E-NET Type-1 Diagram
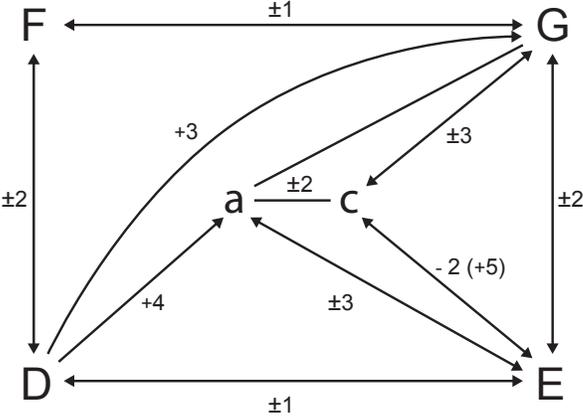
Example 3. *Ov* 4a (R, fol. 478vb) opening with nodal outlines (cont. of E-NET Type-1)

$$[Ea_{(-1)}]{\rightarrow}[EG]$$

$$[E_{(-1)}G_{(+1)}]{\rightarrow}[D_{(+1)}a]{\rightarrow}[E]$$

$$[E_{(-1)}]{\rightarrow}[DF_{(+1)}] \mathbin{/\!/} [DG_{(+1)}]{\rightarrow}[Da_{(-2)}]{\rightarrow}[D_{(+1)}F]{\rightarrow}[E]$$

Example 4. E-NET Type-2
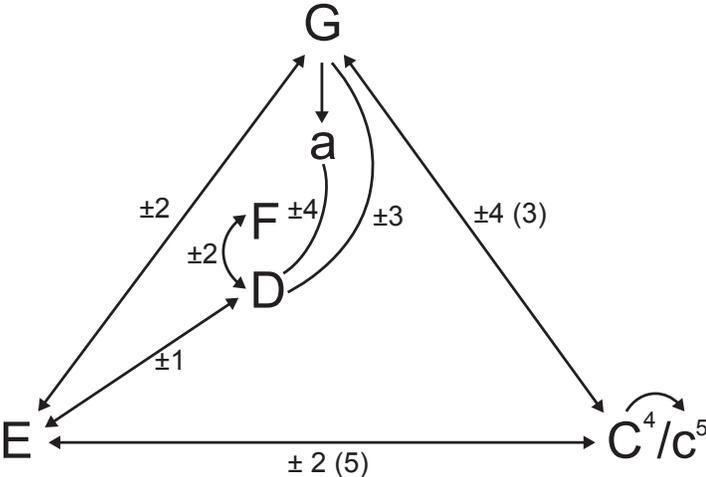
Example 5. *Ov* 4b   E-NET Type-2

Example 6. *Ov* 10 (R, fol. 479[ra]) E-NET Type-2

Example 7a. *Ov* 30   E-NET Type-3

Example 7b. *Ov* 15 E-NET Type-3

Example 8. *Ov* 30 (R, fol. 479vb) "unfolded" version of E-NET Type-3

Example 9.   *Ov* 80 (R, fol. 481va) "Victory" (*Victoria*) set in the natural hexachord (C^5-a^5);
Echoed by same hexachord embedded in E (C^4-a^4) at *Ov* 81

the (+5) above "c" is inverted to (-2) below

(+5)

(+4)

Ov 80

Ov 81

(+5)

(+4)

(-2)   (+2)   **(-5)**

(-2)

(-2)

**the [E–c] minor 6th (+/- 5) from *Ov* 18 is
reproduced between *Ov* 80 & *Ov* 81**

the {(+4) (+5)} hexachordal complex
from *Ov* 80 is replicated *8vb* in *Ov* 81

Example 10.   *Ov* 30-34 overview E-b Perfection "Reterritorialized" between *Ov* 33-34

Example 11. Last Chant of the cycle, *Ov* 87a
Finally sounds a completely normalized "reterritorialized" E-mode