

## 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. 478<sup>vb</sup>)

nos su - mus ra - di - ces

et vos ra-mi fru-ctus vi ven - tis o - cu-li

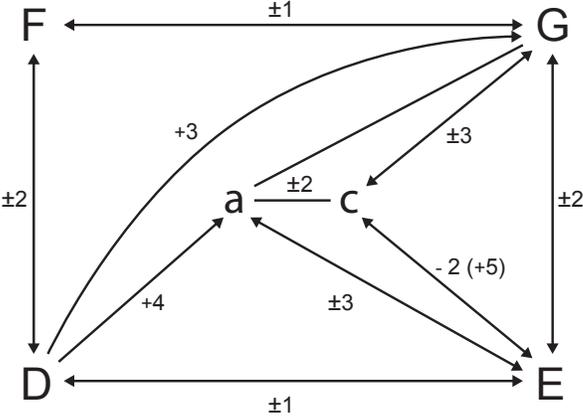
et nos um - bra in il - lo fu - - i - mus.

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

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

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

**Example 2.** Summary of Example 1, E-NET Type-1 Diagram



Example 3. *Ov* 4a (R, fol. 478<sup>vb</sup>) opening with nodal outlines (cont. of E-NET Type-1)

O nos pe - re - gri - ne su - mus.

quid fe - ci - mus ad pec-ca - ta de - vi - an - tes?

fi - li - e re - - gis es-se de-bu - i-mus

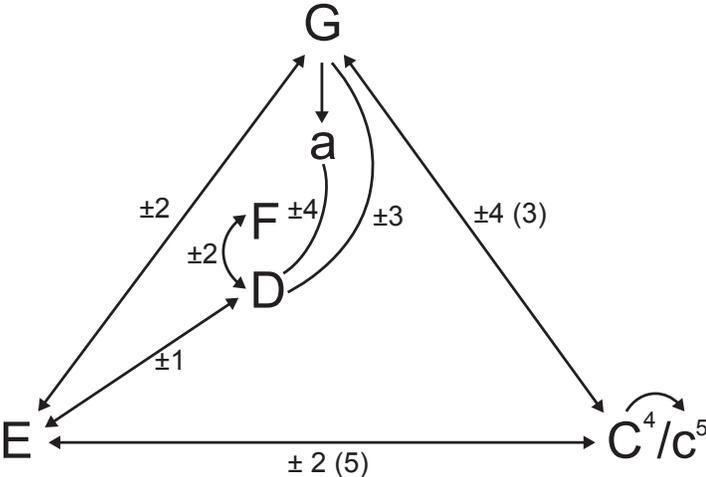
sed in um - bram pec - ca - to - rum ce - ci - di-mus.

[Ea<sub>(-1)</sub>] → [EG]

[E<sub>(-1)</sub>G<sub>(+1)</sub>] → [D<sub>(+1)</sub>a] → [E]

[E<sub>(-1)</sub>] → [DF<sub>(+1)</sub>] // [DG<sub>(+1)</sub>] → [Da<sub>(-2)</sub>] → [D<sub>(+1)</sub>F] → [E]

Example 4. E-NET Type-2



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

G - c (TTS)

O vi - vens sol por-ta nos in hu - me - ris tu - is

C - G (TTS+1)

in iu - stis - si - mam he - re - di - ta - tem

quam in a - - dam per - di - di-mus.

G - c (TTS)

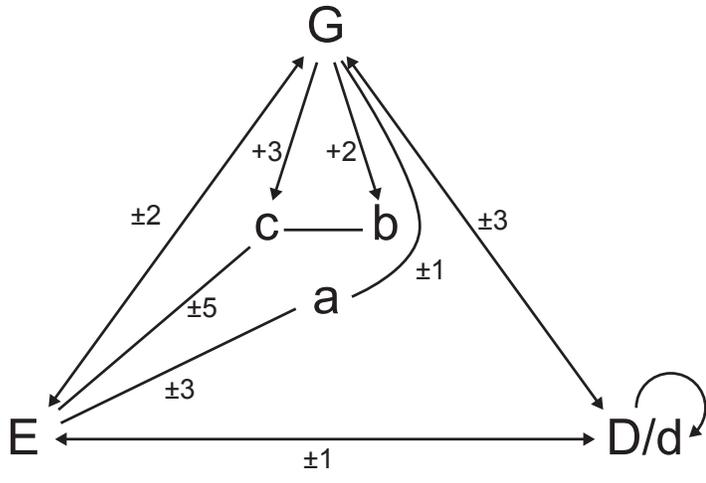
O rex re-gum in tu - o pre-li - o pu gna - mus.

Example 6. *Ov* 10 (R, fol. 479<sup>ra</sup>) E-NET Type-2

The first system of musical notation consists of two staves. The upper staff is a treble clef with a series of notes and rests, featuring several large, overlapping oval shapes that represent pitch contours. Above these shapes are numerical labels: '+2' above the first oval, '-2' below the first oval, '+1' below the second oval, '-1' above the third oval, and '+1' below the fourth oval. The lower staff is a treble clef with a series of notes and rests, with rhythmic flags above it. Below the lower staff is the Latin text: "O a - ni - ma vo-lun-ta - te de - i con - sti-tu - ta".

The second system of musical notation consists of two staves. The upper staff is a treble clef with notes and rests, featuring a large oval shape with a dashed line underneath it. Above the oval is the label '+2' and below it is '-2'. A bracket above the staff spans from the second note to the fourth note, labeled "TTS (G-c)". The lower staff is a treble clef with notes and rests, with rhythmic flags above it. Below the lower staff is the Latin text: "et o fe - lix in - stru - men - tum".

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



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

TTS+1 (G - d)

TTS+1 (G - d)

Tu ne - - scis nec vi - des

nec sa-pis il - - lum qui te con - sti - tu - it.

**Example 8.** *Ov* 30 (R, fol. 479<sup>vb</sup>) “unfolded” version of E-NET Type-3

The image shows two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment line (treble clef). The first system is for the phrase "Tu au - tem ex - ter - ri-tus es per sum-mum iu - di - cem". The vocal line features a long melisma with a dotted line above it. Annotations include "TTS (F)" above the first measure, "+1" above the second measure, and "TTS+1 (G)" above the final measure. The piano accompaniment has a dotted line under the first two measures and a bracket labeled "-2" below them. The second system is for the phrase "quia in fla - tus su - per - bi - a mer-sus es in ge - hen - nam." Annotations include "TTS (G)" above the first measure, "-1" above the second measure, "+2" above the third measure, and "TTS" above the final measure. The piano accompaniment has a dotted line under the second and third measures and a bracket labeled "+1" below them.

Tu au - tem ex - ter - ri-tus es per sum-mum iu - di - cem

quia in fla - tus su - per - bi - a mer-sus es in ge - hen - nam.

**Example 9.** *Ov 80* (R, fol. 481<sup>va</sup>) “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 image shows two musical staves, *Ov 80* and *Ov 81*, with various annotations. *Ov 80* features a sequence of notes with intervals of (+4) and (+5) indicated by brackets. A dashed line connects the end of *Ov 80* to the beginning of *Ov 81*, with an annotation: "the (+5) above 'c' is inverted to (-2) below". *Ov 81* also shows intervals of (+4) and (+5) and a (-5) interval. A dashed line connects the (-5) interval in *Ov 81* back to the end of *Ov 80*, with an annotation: "the [E-c] minor 6th (+/- 5) from *Ov 18* is reproduced between *Ov 80* & *Ov 81*". Another annotation at the bottom states: "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

The image displays two systems of musical notation, each consisting of a treble and bass staff. The first system is labeled 'Ov 30' and includes measures 31 and 32. It features annotations for 'Type-3 NET' and 'Type-2 NET' with brackets above the notes. Interval markings '-2', '+1', and '-1' are placed below the notes. The second system is labeled 'Ov 33' and includes measure 34. It features annotations for 'Type-3 NET', 'E-b', and 'E-b-e(g)' with brackets above the notes. Interval markings '-1' and '+1' are placed below the notes. The notation includes various note values, rests, and slurs.

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

In prin - ci - pi - o [...]

~ flor - u - e - runt po - ste - a vi - ri - di - tas [...]

-1  
+1  
~ et i - stud vir pre - li - a - tor vi - dit et di - xit: