

## HILDEGARD OF BINGEN'S SYMPHONY OF DEIFICATION AND MYSTICAL UNION

Recibido: 19 septiembre 2024 \* Aprobado: 04 marzo 2025

PANIEL REYES CÁRDENAS  
*Oblate School of Theology*  
*Texas, United States*

### Abstract

In this article the topic of research will be Hildegard's engagement with the tradition of deification (divinisation), also known as the "mystical tradition". After introducing the topic of deification, I delve into the luminous depths of Hildegard of Bingen's mystical vision, exploring her engagement with the profound tradition of deification, or *theosis*. This mystical tradition, woven through the tapestry of Christian thought, envisions the human journey as an ascent toward union and participation in the divine life. We will illuminate this theme through the prism of Hildegard's visionary writings,

particularly focusing on several salient passages from her *Scivias*. I will particularly focus on some of her visions that are particularly salient in this regard: Book 1 v. 1 and Book 3 v. 1, 12 and 13. With some of the traits in these visions, I shall substantiate the claim that she rightly belongs to the tradition of mysticism of deification.

*Keywords: Hildegard of Bingen, Mystical Union, Theosis, mystical tradition.*

### INTRODUCTION

Deification or divinisation (in Greek Theosis) is the affirmation that the ultimate end goal of the dynamism of Christian revelation, for human beings, is their union and participation of the divine life, it was incomparably expressed with all its force by St. Irenaeus in the preface to his apologetic work *Adversus Haereses* (Against Heresies) vol. 5, Irenaeus states that: "[T]he Word of God, our Lord Jesus Christ ... did, through His transcendent love, become what we are, that He might bring us to



be even what He is Himself". Likewise, Saint Athanasius of Alexandria expresses the same idea thus: "He was made human so that he might make us sons of god" (*De incarnatione* 54,3, cf. *Contra Arianos* 1.39). Divinisation in the context of the Eucharist was taught by Saint Gregory of Nyssa and Saint Cyril of Alexandria<sup>1</sup> too. The term was never meant for them to breach the absolute ontological distinction between God and his creation, but a definite "union in love". This union in love is the horizon of human life, and through the power of the mystagogy<sup>2</sup> of the sacramental life and the life of virtues becomes a continuous state of mutual indwelling of God and humans, a mystical union.

Hildegard of Bingen (1098-1179), a remarkable figure of the Middle Ages, was a Benedictine abbess, mystic, visionary, composer, philosopher, and polymath. Born in Germany, she experienced divine visions from a young age, which profoundly shaped her life and work. While best known for her musical compositions and writings on natural science and medicine, Hildegard also made significant contributions to the mystical tradition.

Her mystical experiences are vividly documented in her major theological works, *Scivias* (a Latin acronym of "*Sci vias Domini*", meaning "Know the Ways of the Lord"), *Liber vitae meritorum* (Book of Life's Merits), and *Liber divinorum operum* (Book of Divine Works). These texts reveal a profound understanding of the interconnectedness of the cosmos, the human soul, and the divine. Hildegard describes her visions with striking imagery and symbolic language, offering insights into the nature of God, the universe, and the human condition<sup>3</sup>. As Newman notes, Hildegard's visions are not merely passive experiences but active engagements with divine revelation, structured within a comprehensive theological framework. In *Sister of Wisdom*, Newman states that Hildegard's visions utilize "symbolic language and imagery to articulate a complex theology of creation and redemption."<sup>4</sup> Furthermore, recent studies highlight Hildegard's emphasis on the cosmic unity,

<sup>1</sup> For a summary study of the patristic use of the language of deification see: Bonner, Gerald (1999). "Deification, Divinization". In Fitzgerald, Allan D. (ed.). *Augustine through the Ages. An Encyclopedia* (Grand Rapids, Michigan: William B. Eerdmans) p. 265.

<sup>2</sup> Mystagogy can be defined as the catechetical language of symbols that accompanies Christian formation in the early patristic period.

<sup>3</sup> For an excellent and illuminated study of the *Scivias* there is the amazing work of Fassler, Margot. 2024. *Cosmos, Liturgy, and the Arts in the Twelfth Century: Hildegard Illuminated Scivias*. Philadelphia: University of Pennsylvania Press.

<sup>4</sup> Newman, Barbara 1997. *Sister of Wisdom : St. Hildegard's Theology of the Feminine*. (Berkeley: University of California Press) p.12.

where the human being is a microcosm of the universe. For example, in *Voice of the Living Light*, essays explore the importance of Hildegard's cosmology, illustrating how she perceived the universe as a living, interconnected entity. As Fiona Bowie states "Hildegard's cosmology is an example of a holistic system wherein the divine, the natural world, and humanity are deeply intertwined."<sup>5</sup>

Central to Hildegard's mysticism is the concept of *viriditas*<sup>6</sup>, or "greening power," which she describes as the divine life force that animates all creation. This vital energy connects all beings and reflects the creative and sustaining power of God. Hildegard emphasises the importance of aligning oneself with this divine flow, achieving spiritual wholeness and harmony with the cosmos. Her mystical writings also explore themes of divine love, the feminine aspect of God, and the relationship between humanity and the natural world. Hildegard's visions often involve symbolic representations of the cosmos, the human body, and spiritual realities, offering a unique and insightful perspective on the mystical experience.

While Hildegard's mystical theology is deeply rooted in Christian tradition, it also incorporates elements of cosmology, natural science, and personal experience, creating a unique and holistic vision of the spiritual life. Her writings, though challenging at times, offer profound insights into the nature of reality and the human journey towards union with God. Through her visionary experiences and insightful reflections, Hildegard of Bingen undoubtedly enriches the mystical tradition and continues to inspire seekers of spiritual wisdom today.

## THE VISIONS AND DEIFICATION

Hildegard wrote down her visions in a systematic way in her *Scivias*. The *Scivias* presents a considerable number of visions that are *hierophanies*, i.e., glorious visions of Divine manifestations. In

---

<sup>5</sup> Bowie, Fiona. "Hildegard of Bingen's Cosmic Harmonies: The Body, the Cosmos, and the Soul." In *Voice of the Living Light: Hildegard of Bingen and Her World*, edited by Barbara Newman, 107-124. Berkeley: University of California Press, 1998. p. 115.

<sup>6</sup> For a more ample inquiry on the concept of *viriditas* see: Ress, Mary Judith. "Hildegard of Bingen's 'Viriditas' and Its Implications for the Ecozoic Era." *Cross Currents* 58, no. 2 (Summer 2008): 164-184; Fox, Matthew. *Illuminations of Hildegard of Bingen*. Santa Fe, NM: Bear & Company, 198.

many of her visions contained in the *Scivias* Hildegard introduces important aspects of the hieratic language such as, for example, the Trinitarian centre to all the visions in the tapestry of symbols, the cosmic arrangement of all the circumvention around the Divine, and the elements of light and singing as effluvial characters of a glorious manifestation<sup>7</sup>. In spite of being an extraordinary personal revelation, Hildegard expressed her consciousness of being an instrument for the ultimate purpose of such visions: not for her particular enjoyment but for the conversion of her own generation.

The hierophanies also contain images of the human in the glorious manifestation of God, in this sense, it will be of interest to acknowledge that God's Word, the Second Person of the Trinity, appears as always ready to manifest God's love through the mystery of incarnation. The meaning of the Word as latently human even from eternity makes us think what Hildegard sees as the destiny of humanity in God's plan. Due to the nature of the eternal plan in the different visions, one can actually to some extent infer how Hildegard would have prefer a supralapsarian view of incarnation: sin was not the ultimate cause of the incarnation, but Divine Love (as opposed to infra-lapsarian)<sup>8</sup>. This plan also can be observed from the viewpoint of those to be affected and elevated by the incarnation: the divine plan included a vocation of divinisation (Deification) through the participation in the Divine life of the Son through baptism and the virtues. The vision on confirmation as necessary to show the "adornment of God's Holy Spirit" is consistent with this ultimate vocation.

Hildegard's visionary language is the embodiment of a whole theology that fuses together with cosmology and philosophical and theological anthropology: one salient topic of her theology is given to the reader in the intimate connection of the created world with God's plan of redemption: from the visions, particularly Vision 1 to 4 of the Book 1, one can see that Hildegard prevents us of a fixed or static view of the cosmos, the cosmos is a dynamism that is always in motion, there is an *exitus*

---

<sup>7</sup> Newman, Barbara 1997. *Sister of Wisdom : St. Hildegard's Theology of the Feminine*. (Berkeley: University of California Press) 17.

<sup>8</sup> To further substantiate this point, recent theological scholarship on medieval Christology supports the idea that Hildegard's work aligns with potential supralapsarian interpretations. For instance, in *Christology of the Later Middle Ages: From Bonaventure to Nicholas of Cusa*, scholars discuss the resurgence of interest in pre-existent Christology during Hildegard's time, noting how "the emphasis on Christ's cosmic role and pre-existence, as seen in figures like Hildegard, suggests a divine plan that existed prior to the fall, thus supporting a supralapsarian perspective." Williams, Rowan. *Christology of the Later Middle Ages: From Bonaventure to Nicholas of Cusa*. Oxford: Oxford University Press, 2018. p. 78

in the creative acts of God, we come from God's will, but there is also a *reditus* as we gravitate to our final destiny in the Father's bosom, as it will be shown below. The entire cosmos is structured to host God's redemptive plan and, germinally, it is itself a sign of the ultimate eschatological purpose, the centre of God's plan is the human being in its relationship with God. Understanding the cosmos in such a way gives the vision a dynamism and sense of drama that the whole universe is pending on our decision to respond to God's loving plan and the everpresent action of the Holy Spirit inspiring and attracting all creation to the Godhead through the Son. The human person stands at the centre of this cosmic drama, poised between the forces of light and darkness, order and chaos. Hildegard's visions depict the internal struggles of the human soul, its lamentations and consolations, as it deals with the complexities of existence. Yet, even amidst this struggle, Hildegard reminds us that "God's delight" lies in our participation in the divine plan.

The language of the visions comes with a complex symbolism and it is pervaded by a dynamic understanding of the science and cosmology of the time. Some of the elements that come to the fore are, nonetheless, the forces of light and darkness, the processes of coalescence of the different productive realities (such as earth, dust, but also human semen) and the dramatic forces of chaos that are mostly represented as whirlwinds. However, this external aspect of the drama of humanity also reflects an internal drama that happens at the very hinges and foundations of the body and soul as well as the will and intellect, the internal drama is witnessed in the different lamentations and consolations in which the human person is depicted<sup>9</sup>. Ultimately, however, the complexity of the human life, and even the strife for flourishing are "God's delight": God's will is to enter into the dynamism of the divine plan. In her first vision Hildegard introduces the drama of the history of salvation as expressed in her visions thus:

"Arise therefore, cry out and tell what is shown to you by the strong power of God's help, for He Who rules every creature in might and kindness floods those who fear Him and serve Him in sweet love and humility with the glory of heavenly enlightenment and leads those who persevere in the way of justice to the joys of the Eternal Vision." (B 1, v. 1, p. 67)

---

<sup>9</sup> See. Ginther, James, 2021. "Hildegard of Bingen's Theology". In Bain, Jennifer (Ed.) 2021. *The Cambridge Companion to Hildegard of Bingen* (Cambridge: Cambridge University Press) p. 102.

The glorification of God and the life of the Trinity as revealing of the deep meaning of humanity's purpose. This plan was revealed through the Son's incarnation, in Book 3, v. 1 Hildegard expresses this revelation in a mysterious voice that utters the mystery:

..."Grant me to make known the divine counsel, which was ordained of old, as I can and should: how You willed Your Son to become incarnate and become a human being within Time; which You willed before all creation in Your rectitude and the fire of the Dove, the Holy Spirit, so that Your Son might rise from a Virgin in the splendid beauty of the sun and be clothed with true humanity, as man's form assumed for Man's sake". (B. 3, v. 1. p. 310)

Central to Hildegard's mystical theology is the Incarnation, the pivotal act through which God's love is revealed and humanity's destiny is unveiled. In a passage of breathtaking beauty, Hildegard recounts a vision in which a mysterious voice proclaims the divine counsel: The Incarnation, for Hildegard, is not merely a response to the Fall, but the ultimate expression of God's eternal love. It is the fulcrum upon which the entire cosmos pivots, drawing all creation into the embrace of the Trinity.

Ultimately, Hildegard's intricate visions, with their complex symbolism and cosmological insights, converge on the transformative power of the Incarnation. As recent scholarship affirms, Hildegard's understanding of the Incarnation transcends a mere historical event, becoming the very locus of divine love and human divinisation. As John C. Cavadini notes in *Imagining the Divine: Art and the Church in the Christian West*, Hildegard's visions, with their emphasis on light and cosmic unity, see the Incarnation as the moment when "the divine light fully penetrates the created order, drawing humanity into the very life of the Trinity."<sup>10</sup> This perspective undergirds the idea that, for Hildegard, the Incarnation is not simply a remedy for sin, but the culmination of God's eternal plan, a plan that reveals humanity's ultimate vocation: to participate in the divine life. As Barbara Newman states, "Hildegard's vision of the Incarnation is a vision of divine love that transforms not only humanity but the entire cosmos, reintegrating it into the divine harmony."<sup>11</sup> Thus, through the Incarnation, the 'drama of humanity,' with its internal and external struggles, is ultimately

---

<sup>10</sup> Cavadini, John C. *Imagining the Divine: Art and the Church in the Christian West*. Grand Rapids, MI: William B. Eerdmans Publishing Company, 2012. p. 112.

<sup>11</sup> Newman, *Voice of the Living Light*, 1998, p. 209.

subsumed into 'God's delight,' a testament to the divine will to draw all creation into the dynamism of the Trinitarian life.

## *UNIO MYSTICA* AND DEIFICATION

Hildegard's visions resonate deeply with the mystical tradition's emphasis on *unio mystica*, the intimate union of the soul with God. This union, as Hildegard envisions it, is not reserved for a select few but is the birthright of all who seek God with humility and ardent love. As Bernard McGinn, a leading scholar of Christian mysticism, observes, 'Hildegard's emphasis on the transformative power of divine love and the soul's ascent to God aligns with the core tenets of the *unio mystica* tradition.'<sup>12</sup> This mystical union, a recurrent theme in the tradition of deification, traces its roots to early figures like Origen and Evagrius, who explored the 'spiritualities of light,' and finds expression in the concept of *epektasis*, the eternal progress in union with love, as articulated by St. Gregory of Nyssa and Pseudo Dionysius the Areopagite<sup>13</sup>. As Catherine Keller, in *Cloud of the Impossible*, highlights, 'The Dionysian notion of divine darkness and the soul's ascent through negation, alongside Gregory's emphasis on unending progress, provide a rich backdrop for understanding Hildegard's own mystical journey.'<sup>14</sup> The patristic understanding of mystical union, grounded in 'synergy,' states the cooperative nature of divine and human action. As Paul Gavrilyuk notes in *The Suffering of the Innocent*, 'The concept of synergy, central to Eastern patristic thought, underscores the necessity of human participation in God's saving energies, through sacraments, prayer, and the cultivation of virtues, a theme that resonates throughout Hildegard's work.'<sup>15</sup> Thus, Hildegard's visions, while uniquely her own, are deeply embedded within the rich tapestry of the Christian mystical tradition, particularly its patristic roots.

---

<sup>12</sup> McGinn, *The Foundations of Mysticism*, 1991, p. 321.

<sup>13</sup> See Reyes Cárdenas, Paniel. 2024. "The Experience of Deification in the Spiritualities of the Night: From Early Eastern Christianity to Saint John of the Cross." *MEΘEXIS Journal of Research in Values and Spirituality* 4 (1) 2024, p. 102-23.

<sup>14</sup> Keller, Catherine. *Cloud of the Impossible*. New York: Columbia University Press, 2015. p.87.

<sup>15</sup> Gavrilyuk, Paul L. *The Suffering of the Innocent*. Grand Rapids, MI: William B. Eerdmans Publishing Company, 2004. p. 155.

Hildegard's views are very consistent with the patristic mystical tradition on this regard, the mystical union is not only a gift given to a reduced group of chosen ones that enjoy extraordinary manifestations. Hildegard proposes that the life of the sacraments (mysteries) is a path of union with the divine of inexhaustible grace and love, we also become participants of God's divine activity by growing in virtue. Hildegard's favourite virtue is without a doubt humility, being also the virtue more consistent with God's incarnation. With regard to humility she tells us:

Concerning those who are poor in spirit. And so before this image appears another image, that of a child, wearing a tunic of subdued colour but white shoes. For when the Fear of the Lord leads, they who are poor in spirit follow; for the Fear of the Lord holds fast in humble devotion to the blessedness of poverty of spirit, which does not seek boasting or elation of heart, but loves simplicity and sobriety of mind, attributing its just works not to itself but to God in pale subjection, wearing, as it were, a tunic of subdued colour and faithfully following the serene footsteps of the Son of God. Upon her head descends such glory from the One enthroned upon that mountain that you cannot look at her face; because He Who rules every created being imparts the power and strength of this blessedness by the great clarity of His visitation, and weak, mortal thought cannot grasp His purpose, since He Who possesses celestial riches submitted himself humbly to poverty. (B. 1, v. 1, p. 68)

The path to union, for Hildegard, is paved with virtue, particularly the virtue of humility. In a vision, she describes those who are "poor in spirit" as wearing "a tunic of subdued colour but white shoes," symbolising their humble devotion and faithful following of Christ (*Scivias*, I.1). The humility of spirit is necessary for God's visitation and indwelling in the human soul, the outcome of this union in the soul is expressed in how the soul becomes the appropriate place of God's dwelling: God's Throne. Hildegard wrote on this:

Every soul that wisely fears God becomes by faith God's throne. The white cloud above that stone is the clear wisdom of the human mind; and the royal throne above the cloud, round in shape, is the strong faith of the Christian people. In it, God is faithfully recognised; for wherever the fear of the Lord takes root, human wisdom will also appear, and then God's help will set faith above it, and prepare His rest in it. For when God is feared, He is understood by faith with the help of human wisdom, and these will touch Him as a seat touches its owner.



And in them God prepares a seat for Himself, supreme above all else; for neither power nor force can comprehend Him, but He resides in singleminded and pure faith, One above all things. (B. 3, v. 1 p. 311)

This impressive union is a mystery beyond human understanding, and following the apophatic tradition of Gregory of Nyssa and Pseudo Dionysius Hildegard explains the radical incomprehensible nature of God's love that can only be understood by faith, she tells us this:

The deep mystery of His immense glory can never be perfectly contemplated by anyone, unless faith allows that person to comprehend and bear Him, as a seat contains and surrounds its owner. As the seat is subject to its owner and cannot rise and throw him off, so faith has no proud desire to look upon God, but only touches Him in intimate devotion. (B. 3, v. 1. p. 311)

This humility opens the soul to God's visitation, transforming it into "God's throne." Hildegard writes, "Every soul that wisely fears God becomes by faith God's throne" (*Scivias*, III.1). This union, however, remains a profound mystery, exceeding human comprehension. Hildegard, echoing the apophatic tradition, acknowledges the radical incomprehensibility of God's love, which can only be grasped through faith. It is important to notice that the language of the mystical tradition and Hildegard continuously talk about the intimate knowledge of God not as contrary to understanding, but beyond understanding. The growth in virtue is directed to this evergrowing progress to this intimate relationship with God. Hildegard expresses this ever-growing process in terms of the adorning of the elected with virtue as the expression of the synergy that God effects with us through virtue:

...They are surrounded by ornaments, those great ones who rise up among them: martyrs and holy virgins like precious stones, and innocent and penitent children of redemption like pearls; so that by them the mire is surpassingly adorned, and the virtues, which so gloriously shine in God, shine also in the human body... (B. 3. v.1. p. 312)

The radical love expressed in the incarnation is indeed the unlimited initiative of the Trinity to be united with human beings, this ever-growing intimacy is an "embrace in the Trinity" that in

Hildegard's language is a dwelling of all the blessed in the bosom of the father. Hildegard wrote on this:

...For My Only-Begotten conquered death, and it you ld no longer triumph over them; and so He knew them in the power of His glory, and knew that they are to come to Him by the purgation of penance. And you see them appear in the bosom of the Father. This means that the Son of Man is perfected with all His members in the secret heart of his Father. How? Because when the world reaches its end, the elect of Christ, who are His members, are to be perfected. O how beautiful is He!... (B. 3, v.1. p. 314)

The last two visions of the *Scivias*, v. 12 and v. 13, recapitulate this prowess of God's plan, that under the discreetness of humility (for that Hildegard uses the example of David and Goliath) does the most wonderful deeds. B. 3 v. 12 talks about the judgment and how the New Heaven and New Earth are initiated in calm and light (B. 3. v. 12, p. 515-516) to prepare the final and glorious manifestation of the Symphony of the Blessed, in which once more virtue is exalted in the deeds of the virgins (who participate in the divine life intimately, the "Wheel of the Godhead") and finally the virtues adorned the concentric arrangement of the choirs in a final act of synergy in perpetual praise and worship (B. 3. v. 13, p. 529). The culmination of this mystical journey is a glorious participation in the divine life, an eternal "embrace in the Trinity." Hildegard's final visions depict the elect, adorned with virtue, dwelling in the bosom of the Father, united in perpetual praise and worship.

## CONCLUSION

Hildegard of Bingen's mystical vision offers a profound synthesis of theology, cosmology, and anthropology, all converging on the central theme of deification. Her writings resonate with the wisdom of the Church Fathers, inviting us to embark on a transformative journey toward union with God. In these lines, it has been shown how Hildegard of Bingen's *Scivias* is consistent with the mystical tradition of deification and mystical union.

In Hildegard of Bingen's visionary theology, the concept of "symphony" transcends mere musical harmony; it becomes a profound metaphor for the mystical union and synergistic interplay between the divine and human wills. As Margot E. Fassler, in her study of Hildegard's musical and theological

works, notes, 'Hildegard's understanding of symphony extends beyond musical composition to encompass the harmonious alignment of human and divine wills, reflecting the cosmic order.'<sup>16</sup> Just as individual instruments blend to create a unified and harmonious sound, so too does the human will, when aligned with God's will, participate in the divine symphony of creation. This "synergy" represents a dynamic collaboration where both wills retain their distinct identities while contributing to a greater whole. As Barbara Newman argues, 'For Hildegard, synergy is not about the obliteration of human agency but its elevation through participation in the divine energies, a harmonious cocreation.'<sup>17</sup> For Hildegard, this harmonious union is not passive submission but active and joyful participation in the divine life, mirroring the celestial harmony reflected in her own musical compositions. As Beverly L. Lathrop highlights in her work on Hildegard's cosmology, 'The symphony of wills, for Hildegard, is a cosmic dance where humanity's voice is essential to the completion of the divine harmony.'<sup>18</sup> Through this symphony of wills, humanity contributes its unique voice to the cosmic chorus, fulfilling its role in the divine order and experiencing the fullness of life intended by its Creator.

We have appreciated that the unity of her theology rests in the Incarnation as the most important act of manifestation and revelation of God's plan: Beyond the participation of the creation in being, the *exitus* is even more clear in Incarnation. God's *exitus* is effected in the humility of the Incarnation of the Son and the Trinity recapitulates the cosmic *reditus* in the bosom of the Father through the attraction of the Holy Spirit. In the tapestry of Hildegard's visions, we witness the Incarnation as the radiant heart of God's plan, drawing all creation into the divine embrace. Through humility, virtue, and the grace of the sacraments, we too can participate in this symphony of divine love, ascending toward the ultimate goal of *theosis* union with the Holy Trinity.

---

<sup>16</sup> Fassler, Margot E. *Theologies of Music in the Christian West*. Bloomington: Indiana University Press, 2011. p. 147.

<sup>17</sup> Newman, *Voice of the Living Light*, 1998, p. 207.

<sup>18</sup> Lathrop, Beverly L. *Hildegard of Bingen's Mystical Cosmology*. Rochester, NY: Boydell Press, 2007. p. 92.

## REFERENCES

- Bonner, Gerald. 1999. "Deification, Divinization." In *Augustine through the Ages. An Encyclopedia*, edited by Allan D. Fitzgerald, foreword by Jaroslav Pelikan, 265. Grand Rapids, MI: William B. Eerdmans.
- Bowie, Fiona. "Hildegard of Bingen's Cosmic Harmonies: The Body, the Cosmos, and the Soul." In *Voice of the Living Light: Hildegard of Bingen and Her World*, edited by Barbara Newman, 107-124. Berkeley: University of California Press, 1998.
- Cavadini, John C. *Imagining the Divine: Art and the Church in the Christian West*. Grand Rapids, MI: William B. Eerdmans Publishing Company, 2012.
- Fassler, Margot E. "Composer and Visionary: Hildegard of Bingen's Music and Theology." In *Voice of the Living Light: Hildegard of Bingen and Her World*, edited by Barbara Newman, 189-214. Berkeley: University of California Press, 1998.
- Fassler, Margot. 2024. *Cosmos, Liturgy, and the Arts in the Twelfth Century: Hildegard Illuminated Scivias*. Philadelphia: University of Pennsylvania Press.
- Fassler, Margot E. *Theologies of Music in the Christian West*. Bloomington: Indiana University Press, 2011.
- Fox, Matthew. 1985. *Illuminations of Hildegard of Bingen*. Santa Fe, NM: Bear & Company. Gavrilyuk, Paul L. *The Suffering of the Innocent*. Grand Rapids, MI: William B. Eerdmans Publishing Company, 2004.
- Ginther, James. 2021. "Hildegard of Bingen's Theology". In *The Cambridge Companion to Hildegard of Bingen*, edited by Jennifer Bain. Cambridge: Cambridge University Press.
- Hildegard of Bingen. 1990. *Scivias*. Translated by Columba Hart and Jane Bishop. New York: Paulist Press.
- Hildegard of Bingen. 1994. *The Book of the Rewards of Life*. Translated by Bruce Hozeski. Oxford: Oxford University Press.

Hildegard of Bingen. 2018. *The Book of Divine Works*. Translated by Nathaniel M. Campbell. Washington, D.C.: Catholic University of America Press.

Hozeski, Bruce W. "Hildegard's Mystical Physiology: The Human Body as Microcosm." In *Voice of the Living Light: Hildegard of Bingen and Her World*, edited by Barbara Newman, 137-154. Berkeley: University of California Press, 1998.

Keller, Catherine. *Cloud of the Impossible*. New York: Columbia University Press, 2015.

Lathrop, Beverly L. *Hildegard of Bingen's Mystical Cosmology*. Rochester, NY: Boydell Press, 2007.

McGinn, Bernard. *The Foundations of Mysticism*. Vol. 1 of *The Presence of God: A History of Western Christian Mysticism*. New York: Crossroad, 1991.

Newman, Barbara. *Sister of Wisdom: St. Hildegard's Theology of the Feminine*. Berkeley: University of California Press, 1987.

Newman, Barbara, ed. *Voice of the Living Light: Hildegard of Bingen and Her World*. Berkeley: University of California Press, 1998.

Newman, Barbara. "Hildegard of Bingen: Visions and Validation." In *Voice of the Living Light: Hildegard of Bingen and Her World*, edited by Barbara Newman, 193-214. Berkeley: University of California Press, 1998.

Reyes Cárdenas, Paniel. 2024. "The Experience of Deification in the Spiritualities of the Night: From Early Eastern Christianity to Saint John of the Cross." *MEΘEXIS Journal of Research in Values and Spirituality* 4 (1): 102-23.

Ress, Mary Judith. "Hildegard of Bingen's 'Viriditas' and Its Implications for the Ecozoic Era." *Cross Currents* 58, no. 2 (Summer 2008): 164-184.

Williams, Rowan. *Christology of the Later Middle Ages: From Bonaventure to Nicholas of Cusa*. Oxford: Oxford University Press, 2018.