

178. London, British Library, Cotton Caligula A. xiv

Troper; Troper/Sequentiary;  
OE Lives of Saints (fragmentary)  
[Ker 138, Gneuss 309/310]

**HISTORY:** Compilation of three manuscripts: (1) ff. 1–36, a fragmentary but sumptuously illustrated and decorated A-S troper of the third quarter of the 11c containing feasts of the *proprium de tempore* and the *proprium sanctorum*, from Winchester or Worcester (though Canterbury and Hereford have also been proposed, see Planchart 1977: 1.45–49, Teviotdale 1992: 409–11); as this part shows no occasions for a specific locale, all English saints apparently having been omitted, and liturgical mistakes are not corrected, Planchart suggests it was intended for “a high dignitary,” perhaps Edward the Confessor, and he calls it “not so much a service book as a vast anthology of tropes” (Planchart 1977: 1.55); (2) ff. 37–92, a fragmentary English collection of the second half of the 12c containing sequences prefaced by troped Kyries and Glorias, probably from Worcester; (3) ff. 93–130, a fragmentary collection of saints’ lives in OE of the mid-11c. Fol. 1r shows signs of glue; similar but fewer such signs on the back outside page, f. 92v suggest that the first two parts may have been together before Cotton’s time and in fact were probably joined together some time towards the end of the 12c at Worcester, as is indicated by a series of lead point annotations made in both parts 1 and 2 in the early 13c (Teviotdale 1998: 220). It is not certain when or by whom the entire manuscript was compiled. Part 3 belonged to Thomas Allen (1540–1632); extracts in Bodleian James 6 (3843), pp. 5–10 are said to be from “MS. Th. All.” and the number ‘67’ on f. 93r agrees with “4° MS 67” in the catalogue of Allen’s manuscripts of 1622, now Bodleian Wood F. 26 (8488), at p. 8 (Watson 1978: 285, a facsimile of Wood F. 26, p. 8, showing the entry: ‘67: Quadriloqui(um) Vita S. Thomæ, cf. f. 111). This part was consulted by Brian Twyne (1581–1644) for his Saxon vocabulary. By 1696 the compiled manuscript was in the Cotton library, cf. Thomas Smith’s *Catalogus librorum manuscriptorum bibliothecae Cottonianae*, p. 34 (ed. Tite 1984).

**CODICOLOGICAL DESCRIPTION:** Three unrelated manuscripts. The volume is very tightly bound and severely trimmed to produce a uniform page height for all three components of 220 mm., the troper pages being 220 × 130 mm., the sequentiary 220 × 132 mm., the OE part 220 × 122 mm. The last trimming is post-Cotton (cf. partially trimmed signature on f. 69r). Edges gilded. Rebound in half-leather and buckram with Cotton arms in November 1962. Foliated in ink in single 17c series, 1–92 (troper) [92\* modern? vellum leaf, foliation modern B.L. pencil] + 93–130 (OE), which constitutes the “official” foliation; a cancelled pencil foliation on lower right of versos begins on f. i and runs one ahead of the current official foliation. Detailed descriptions of the first two parts are given by Planchart 1977: 1.43–50, Hartzell 2006: 235–43.

**Troper** (ff. 1–36 = Hartzell no.128, Gneuss 309) All quires have suffered losses, but are of 8, HFHF. Membrane is stiff, but with suede-like surface, H/F contrast varies; sometimes there is little, sometimes hair is dark and shiny, in contrast to the buff-colored suede-like sides. Page is 220 × 130 mm., pricking has been trimmed, text area is 162 × 84 mm., ruled across sheet on hair sides, double bounding lines, ruled in drypoint for 15 lines, generously spaced ca. 11 mm. apart to accommodate writing and neumes. The troper is an elegant deluxe illustrated volume with elaborate decoration arranged to serve the reading hierarchy. Text is in a small precise Anglo-Caroline minuscule in black ink, above which is a continuous line of upright staffless A-S neumes written by the main scribe, melismata occasionally drawn out into the margins (cf. f. 5r; for description of neumes see Hartzell 2006: 238). One large acanthus decorated initial in gold leaf with colored highlights and ink outlines, f. 2r, **HODIE CANTANDUS EST NOBIS** (Nativity); other major initials are undecorated but in gold leaf: ‘V’, f. 1r, ‘I’ f. 1v, ‘Q’ f. 4r, ‘H’ f. 5v, ‘L’ f. 7v, ‘Q’ f. 9v, ‘A’ f. 10r, ‘S’ f. 11v, ‘S’ f. 12v, ‘Q’ f. 18v, ‘E’ f. 19v, ‘I’ f. 20v, ‘D’ f. 22v, ‘L’ f. 25v, ‘C’ f. 26v, ‘G’ f. 29v, ‘I’ f. 30v, ‘S’ f. 36v; the other initials of same rank are in colored paint or ink. Titles are in orange-red capitals. Internal divisions of hymns are in large and carefully-drawn colored capitals, but smaller than the initials, in a subdued palette of violet, pale green, red, ochre, pale blue. Early 13c lead point annotations run through both parts 1 and 2, e.g. 33v, 67r, mostly introducing additional introit tropes (Teviotdale 1998: 220–21, a list on 226).

Large illuminated illustrations “in a heavy non-English style contemporary with the writing” (Hartzell 2006: 235). They are bordered by non-liturgical verse inscriptions (for which, see “Contents,” below). The preparation of the page is modified to accommodate them, and in some cases they intrude upon the previously-written text while in others the text overlies

the pictures. They are: f. 3v, in a frame 118 × 81 mm., on flesh side, St. Stephen shown as a deacon, holding in right hand book and censer, in left towel and bush or flowers, frame borders in gold leaf, with white and gold shading between, gold for major areas of clothing, attributes and nimbus, face delicately painted in pink and white, purple/white volute to right of saint's head; f. 18r, hair side, frame 165 × 82 mm., the Ascension with Virgin and Apostles below, predominant color red and reddish brown and violet, red floral decorations at corners, with gold bands on clothing, especially of the Virgin; f. 20v, flesh side, frame 92 × 85 mm., with knotwork corners, Elizabeth with the infant John the Baptist, frame is yellow with red shading, lap of mother is ochre, clothing of men is violet, background is green, infant's clothing and bands are chrysoegenous; f. 22r, hair side, frame 181 × 91 mm. Peter delivered from prison, scene in three registers, frame is yellow with brown highlighting, bricks are scarlet and pink, figures of Peter has scarlet tunic, angel in white with pink highlights, figure under shield has bright red tunic, bands and details in gold leaf, the text with neumes intrudes into the picture space; f. 25r, flesh side, frame 162 × 90 mm., St. Lawrence in two registers, frame red with yellow highlights top and bottom, garish colors, the judge in top register has dark violet cloak with yellow around the legs, Lawrence is in various lighter shades of purple and lilac, background is green, the lower register show Lawrence's body in pink and red with black wispy flames, angel is in brown and ochre with gold highlights, background is violent yellow-ochre; (from this point the pictures seem by a different artist with a heavier style) f. 26r, flesh side, unframed at top and bottom, 72 mm. high extending into the bottom margin, the sides of the frames coincide with double bounding lines, Joachim with an angel, the rampant goat and stump extend about an extra 30 mm. into the margin, the drapery is red, the animals are various shades of violet and lilac, the ground and vegetation is darker violet, the background is yellow; f. 26v, hair side, within drawn lines, 100 (to top of arch) × 82 mm., the Holy Family, the clothing is white with violet highlights, the man's cloak is red, faces are purple with incised ink lines, background is yellow; f. 29r, hair side, 80 × 82 mm, framed on two sides, St. Martin, restrained palette, uncolored background, figure on right in red, figure of saint in violet, with red and yellow nimbus (this picture seems to be by a different artist from others); f. 30v, hair side, 105 (to top of arch) × 82 mm., St. Andrew enthroned, figure and frame dominated by shades of violet, background bright red with yellow volutes and highlights, yellow highlights on clothing and columns; f. 31r, hair side, 83 × 61 mm., Pentecost, minimum color, figures drawn in brown inks with wash, side frames violet and white, background green; f. 36r, hair side, ca.

113 × 92 mm., Coronation of Virgin, cloaks and frame in red with brown highlights, light violet underdresses, yellow background.

**Sequentiary** (ff. 37–92 = Hartzell no. 129) Regular quires of 8, HFHF. Membrane is buff-colored, smooth, suede-like, somewhat limp, with very little H/F contrast. Page size 220 × 132 mm., writing area 172 × 85, with double bounding lines in drypoint. Page is set up with 14 4-line staves for music ruled in pale red ink, in which are entered Anglo-French neumes/notes, with space between for text. Staves are ca. 8 mm. high with 2 mm. between lines, space between staves is ca. 5 mm. high, and in middle of this space, the text is written, not resting on a line (on notation, see Hartzell 2006: 243). Text is in small semi-gothic script in red ink. One hand wrote the text (except for the two Sanctus, f. 42rv) and another the musical notation. In-text capitals are in red, violet, and blue. Larger initials are in various colors and often decorated. The beginning ‘C’ on f. 37r is elegantly done in gold leaf, but the incised designs within the bowl indicate it is not finished, nor is the incised ‘G’ on f. 41r, which has received no color. Hartzell (2006: 238) points out that “whole words, fragments of words, and staves are often missing.”

**Lives of Saints** (ff. 93–130 = Ker 138, Gneuss 310) Five quires of eight, HFHF, bound out of order, the first quire at the end. Most membranes are stiff, tan-colored, with some hair sides being shiny but otherwise very little H/F contrast, some sides crudely abraded (e.g., f. 121r). Individual pages are marked by water stains, smudges, small cuts, etc. Page size 220 × 122 mm. Writing area 176 × 113 mm. Double bounding lines both margins, ruled in drypoint on hair sides for 21 lines. Written in black ink in a fine small hand, probably all the same hand (Ker) though the ductus is larger on ff. 121/13–124v (Mildred). The acephalous St. Martin has small red or green internal initials and divisions marked by red numerals; the other two texts are headed by red rubrics and decorated large initials drawn in red or, in one case, green (f. 112r), without colored internal initials or marked divisions.

**COLLATION:** Flyleaves: ii (mod. paper) + i (mod. vellum singleton) + iv (vellum, singletons, last is numbered ‘i’ and has Cotton table of contents) + 1–92, 92\*, 93–130 + ii (modern vellum) + iii (modern paper). Cottonian signatures on bottoms of first rectos of present quires. I<sup>8</sup> wants 1, 2, sheet 7 attached to modern reinforcement (ff. 1–6, ‘A’), II<sup>8</sup> inner bifolium removed, wants 4 but sheet 5 is f. 35 (ff. 7–12, ‘B’), III<sup>8</sup> wants 1, 8 (ff. 13–18 ‘C’), IV<sup>8</sup> wants 1, 7, 8 (ff. 19–23, ‘D’), V<sup>8</sup> wants 3, 6, 8 (ff. 24–28, ‘E’), VI<sup>8</sup> wants 4, 8 (ff. 29–34, ‘F’), VII<sup>8?</sup> f. 36, sheet 1 of 8?, with f. 35 inserted from II (ff. 35–36). || VIII–XIII<sup>8</sup> (ff. 37–92, ‘G–N’) || f. 92\* added singleton || XIV<sup>8</sup> wants 1, 8,

quire misplaced after XVIII (ff. 125–130, ‘S’), XV<sup>8</sup> (ff. 93–100, ‘O’), XVI<sup>8</sup> (ff. 101–108, ‘P’), XVII<sup>8</sup> (ff. 109–116, ‘Q’), XVIII<sup>8</sup> (ff. 117–124, ‘R’).

[Note: The collation of ff. 1–36 follows and confirms Hartzell’s (2006: 238). The OE part has an older set of signatures on bottom first rectos, ‘A-E’ written in red, corresponding to ‘O-S’, older foliation has been erased. The number ‘67’ on f. 93r, crossed out, refers to the number of this manuscript in Thomas Allen’s manuscript catalogue (Ker, *Cat.*, 173).]

## CONTENTS:

old f.i’ recto Cottonian table of contents, verso blank.

**Part 1:** ff. 1–34[35]–36 Fragmentary A-S troper, containing feasts of the *proprium de tempore* and the *proprium sanctorum* intermixed. A-S staffless neumes in reserved but unruled spaces accompany the texts (for neumes, see Hartzell 2006: 231; trope incipits, chant cues, and introits ed. Planchart 1977: 2.21–29; full text Frere 1894: 101–23, but with many texts supplied by cross-references to the reconstructed “Winchester Troper” 3–68 and other sources, see Frere xxvii–xxxii; see also Hartzell 2006: 236–37, who gives only the liturgical skeleton):

[2 folios wanting]

- a. f. 1r/1–11 [line counts ignore the lines with neumes] beginning lost: [first Sunday in Advent: “Incipiunt tropi de Aduentu Domini Nostri Iesu Christi” cf. Frere 1894: §1] ‘[ . . . ] CLARISONAS CHR(IST)O P(RO)MPSIT HIS VO|cibus odas . . .’;
- b. f. 1r/11–1v/7 TROPI DE | NAT(A)L(E) D(OMI)NI IN GALLICANTU | ‘VENIT DEVS HOMO FACTVS . . .’;
- c. f. 1v/7–15 TROPI IN | NATALE D(OMI)NI IN PRIMA MA(NE) | ‘IAM FVLGET ORIENS . . .’;
- d. f. 2r/1–3v/4 HI TROPI CHR(IST)I SUNT NATIUITATE CANENDI. | ‘HODIE CANTANDUS EST NOBIS . . . hodierna die uisibilis apparuit in n(ost)ra. Salutar(e)’;
- f. 3v/5–15 Illustration of St. Stephen, with inscription: ‘FLORIGERA UITA. STEPHANUS PATET IPSE LEUITA / ALBO UESTITUS. STOLAQ(UE) RUBENTE UENUSTUS / PALMAM UICTRICE(M) UEGETANS SESEQ(UE) FELICE(M) / HUIUS NOS PRECIBUS NOS PROTEGE CHR(IST)E ROGAMUS’ (see Frere 102);

[Note: The illuminator has erased the first line of the next item and painted over it.]

- e. ff. 4r/1–5v/7 beg. imperf. [“Tropi in natale Sancti Stephani.” ‘hodie inclitus martyr stephanus parady]sum laureatus ascendit’; ends: ‘spem | uiteq manentis letabundus ita dicebat. (chant) D(omi)ne’ (cf. Frere §20);

- f. f. 5v/8–12 TROPI IN VIG(I)L(I)A I(O)H(ANN)IS (chant) ‘Ego aute(m)  
| (trope) ‘HOC MIHI donauerat . . .’;
- g. ff. 5v/13–7v/12 IN NAT(A)L(E)EI(US)DE(M) AP(OSTO)LIET EV(AN)  
G(E)L(ISTE | ‘HODIE CANDIDATI SACERDOTUM . . .’;
- h. ff. 7v/13–9r/15 TROPIINNAT(A)L(E)S(AN)C(T)ORU(M)INFANTU(M)  
| ‘LAVDIBVS ALTERNIS PVEROS . . .’;
- i. f. 9v/1–15 IN DIE CIRC(V)C(ISIONIS. D(OMI)NI. | ‘QVOD PRISCO  
[sic] VATES CECINER(UN)T . . .’; ends imperf.: ‘hodie laetemur omnes  
eya dic domne eya’;  
[1 folio wanting, 4 of quire II; f. 35, displaced, is properly 5 of II]
- j. f. 35rv [“Tropi in Epiphania Domini” (cf. Frere §54)] [‘Eia sion gaude et  
letare aspectu dei tui’ (chant) ‘Ecce [aduenit].’ (trope) ‘Cui materies  
celi & terre’ ends: ‘querentes natum regem’  
[Note: The words ‘& dicentes’ (chant) “Uidemus” are missing at the end of f. 35v,  
but only those. The text seems to go without other loss from f. 35v to f. 10r; cf. Frere  
§57, Planchart 23.]
- k. ff. 10r/1–11v/7 TROPI IN PURIFICATIO|NE S(AN)C(T)E MARIÆ. |  
‘ADEST ALMA UIRGO PARENS ADE(ST) | uerbum caro factum . . .’;
- l. ff. 11v/7–12v/3 TROPI IN ADNVNTI|ATIONE S(AN)C(T)E MARIÆ |  
‘SPLENDIDVS ADVENTU(M) GABRIEL | denuntiat alnum . . .’;
- m. f. 12v/3–15 TROPI | IN DOMINICA DIE PALMARU(M) | ‘SVSPENS-  
VS LIGNO PATRI SIC FILIVS | in fit . . .’; ends imperf. ‘sic quonda(m)  
chr(ist)o dauid cantauerat almus.’ (chant) ‘D(omi)ne’ [ . . . ];  
[folio wanting; the missing texts are the end of “Palm Sunday,” presumably  
“Angelica de Christi Resurrectione,” and the beginning of “Easter,” cf. Frere  
§§ 82–84]
- n. ff. 13r/1–15r/13 [“Dominica Dies Pasche”] beg. imperf.: alleluia. Alleluia.  
AD PSALMU(M) | ‘EN ego uerus sol occasum meum noui . . .’;
- o. ff. 15r/14–16r/6 FERIA S(E)C(UN)DA | ‘PROMISSIONIS SVÆ MEMOR  
|| filii israel . . .’;
- p. f. 16r/6–16v/8 F(E)R(IA) .III. | ‘S(AN)C(T)ORV(M) populus dominus  
baptismate mun|dans . . .’;
- q. ff. 16v/8–17r/11 F(E)R(IA) .IIII. | ‘OMNIBVS ECCE PIIS PIA VOX  
SICVT | intonat eya’; ends: ‘populi cum paulo dicite cuncti’ | (chant)  
‘Chr(istu)s’;
- r. ff. 17r/11–17v/15 TROPI DE INVENTIONE | S(AN)C(T)E CRVCIS |  
‘HIERVSALE(M) SOLIO PRIMO PECCAN|te repulsi in mundo positi  
. . .’; ends: ‘Arbore pacifica regnante | credite cuncti.’ (chant) ‘Per quem’  
(cf. Jensen 1991);

- f. 18r full-page illustration of the Ascension, serving in lieu of a rubric for the following item, and with the non-liturgical bordering inscription: 'AD CELI SOLIUM SCANDENS SIBI IURE PATERNU(M) / ECCE BIRI [sic] BINI. NIUEO CANDORE DECORI. SECUS DISCIPULOS STANT TRISTI MENTE COACTOS / UOBIS NE MIRUM. UIDEATUR ET ESSE MOLESTU(M) / CHR(IST)I CONSENSUS HOS UOBIS DICO RECENSUS. UT TENDIT CELO. DESCENDET SIC ITERATO' (cf. Frere 110);
- s. f. 18v/1–8 "Ascension Day": 'QVEM CERNITIS ASCEN|disse super astra . . . in paterno solio deo gratias dicite. eya' (cf. Frere 110, §xxxix);
- t. f. 18v/9–15 IN DIE ASCENSIONIS D(OMI)NI | 'HODIE REDEMPTOR MUNDI AS|cendit'; ends imperf.: '[R]editurus | erit unicuique iuxta sua opera tunc. [ . . . ]' (see Frere §§ 110–119);  
[wants 2 folios, 8 of III and 1 of IV]
- u. f. 19r/1–19v/11 ["Dominica die Sancti Pentecostes," beg. with last line of "Dulcia fauorum uerba," cf. Frere §119] '[ . . . ] prestans ex omni gente notitiam linguarum. | Alleluia.' ITEM | 'DISCIPVLIS flammas . . .';
- v. ff. 19v/12–20r/11 TROPI DE S(AN)C(T)A TRINIT(ATE) | 'EFFEC-TRIX RERV(M) S(AN)C(T)ARV(M) S(AN)C(T)A BE|atrix . . .' [rest of f. 20r blank];
- f. 20v/1–9 Illustration of birth of John the Baptist, with bordering inscription: 'ELISABETH STERILIS MATER DIU FACTA IOHANNIS / PROTULIT INFANTE(M) SUP(ER) OMNIBUS HUNC ELEGANTEM / SIC PUGILLARI. PATER NUNC POSCIT UOCITARI / DUM POSCIT LOQUITUR. D(OMI)N(U)M BENE FANDO PRECATUR' (cf. Frere 112);
- x. ff. 20v/10–22r/2 IN NATIVITATE S(ANCTI) IOH(ANN)IS BAPT(ISTE) | 'IOHANNES EST HIC DOMINI PRE|cursor cui laude chr(ist)e'; ends on top lines of f. 22r, over which the illustration has been made: '[C]ORDA patrum natis socians uirtute fidei eya' | (chant) '[T]u puer proph&a';
- f. 22r full-page illustration of St. Peter being delivered from prison, having the bordering inscription: 'CLAUIGER ECCE PETRUS. OCCULTO CARCERE CLAUSUS. / ANG(E)L(U)S NUNC FRACTIS. SOLUENS AFFAMINE NODIS / HUNC LINQUENS UALLE POTES HUNC ASCENDERE COLLEM / FERREA PORTA QUIB(US) PATULOS DAT APERTA REGRESSUS. UERSUS ET IN SESE. PETRUS INQUIT NUNC SCIO UERE'; within the picture, on a banner extending from Peter's right hand is a motto: 'Nunc scio uere quia misit ang(e)l(u)m suum & eripuit me de m(anu) [herodis]' [Acts 12.11], the separate

- words of which make up the chant cues for the following section; the illustration serves in lieu of a rubric for the following section:
- y. ff. 22v/1–23v/15 [“Tropi in Natale Sancti Petri Apostoli”] ‘DU(M) BEATVS PETRVS AB ANGE|lo lucis duceretur’; ends: ‘REX regu(m) dominus sic nos olim pius infit’ (chant) ‘Symon’;  
[ 2 folios wanting, 7 and 8 of IV]
- z. ff. 24r/1–24v/12 beg. imperf. [“Tropi in Natale Sancti Benedicti Abbatis”] ‘[ . . . ] felix benedictus poscat premium nobis ro|gantibus.’ (chant) ‘Lex d(e)i’; ends ‘QVAM bene letatur. dum premia digna re|cens&’ (chant) ‘Fidelis seruus’ (cf. Frere §§ 67–71);
- f. 25r full-page illustration of St. Lawrence before Decius and his martyrdom, with the bordering inscription: ‘CONSPECTU DECII. LAURENTIUS ADSTAT INQUI / QUEM DECIUS UERBIS NIMIUM CONSTRINXIT ACERBIS. PRECIPIENS FANO GRATES IMPENDERE VANO / QUOD QUIA NEGLEXIT. POENIS FURIENDO REFLEXIT. / LECTO FERRATO. POST IMPOSITUS REPARATO. PISCIS UT ASSATUR LAURENTIUS IGNE CREMATUR’ (cf. Frere 114); serving in lieu of the rubric for the following item:
- aa. ff. 25v/1–15 [“Tropi in Festiuitate Sancti Laurentii Martyris” cf. Frere §150] ‘LAVDEMVS D(OMI)N(U)M CUIVS | repl& ordine mundum . . . sine (*margin.*) fine triumphat.’ | (chant) ‘In s(an)c(t)ificatione. Cantate d(omi)no’; ends imperf. ‘Est odor hic suavis laurentius igne [ . . . ]’; the next trope, with neumes, has been added in the left margin, opposite lines 1–6, by a different but contemporary hand, written in 9 informal short lines: ‘Adest alma dies . . . superauit a|troces.’ (chant) ‘In sanctifi(catione)’ (cf. Frere §§153–54);  
[one folio wanting, 3 of V]
- ab. f. 26r/1–10 beg. imperf. [“Tropi in Assumptione Sanctae Marię Perpetuae Uirginis” cf. Frere §155] ‘[ . . . ] feliciter migravit ad et̄herea’; ends: ‘In iustos quę iustificat iustos coronat.’ (chant) ‘Diffusa’;
- f. 26r/11–15 Unframed illustration of the annunciation of the birth of the Virgin to Joachim, with the inscription running around the sides and bottom: ‘CREDIDIT ANG(E)LICO. IOIACHI(M) P(ER)NUNTIA UERBO / CREDENS FOECUNDAM. CONCEPTU GERMINIS ANNA(M) / (CHR)ISTU(M) GLORIFICAT. INOPI QUI SEMP(ER). HABUNDAT’ (cf. Frere 114);
- f. 26v/1–8 Illustration of the birth of the Virgin, with the inscription running around the sides and beginning at the top: ‘ECCE PATET PARTUS. QUEM ERAT ANNA P(ER) ARTUS / AECCL(ESI)E MATRE(M). GENUIT PREGNANDO SALUTE(M). / QVAM D(OMI)NO UOUIIT.



PATER AD TEMPLUMQ(UE) DICAUIT' (cf. Frere 114), serving as the rubric of the following item:

ac. ff. 26v/9–27v/15 ["Tropi in die Nativitate Sancte Marie," cf. Frere §165] 'CANTEMVS OM(NE)S MELLIFLVV(M) CARMEN | fibrarum ore tonanti'; ends imperf.: 'exemplar uirginitatis eras.' (chant) 'Adducentur' (cf. Frere §168);

[1 folio wanting, 6 of V]

ad. f. 28r/1–28v/15 beg. imperf. ["Tropi in Festiuitate Sancti Michahelis Archangeli," cf. Frere §172] '[ . . . ] fratres.' (chant) 'Benedicite. Lumine de summo claris|sime lumine celi'; ends imperf.: 'FELICES nimium stabiles uirtute perhenni. [ . . . ]' (cf. Frere §180);

[1 folio wanting, 8 of V]

ae. f. 29r/1–9 beg. imperf. ["Tropi in Festiuitate Omnium Sanctorum," cf. Frere §193] '[ . . . ] Sol quos splendificat. claro lustramine summus'; ends: 'DVLICIA perpetuę qui fertis premia. uitę' | (chant) 'Gaud&e' (cf. Frere §§197–99);

af. 29r/10–15 Illustration of the temptation of St. Martin, with bordering inscription, beginning on the right side: 'PODERE [*sic*] UESTITUS. POST CHR(IST)U(M) PULCHRE CHELIDRUS / QUERENS MARTINUM. FALLI UIRTUTE PERITUM. / QUOD QUIA NON POTUIT. QUA(M) CERASUS IGNE LIQUESCANT' (cf. Frere 116); this serves in lieu of the rubric for the following item:

ff. ff. 29v/1–30r/12 ["Tropi in Dedicatione Sancti Martini Episcopi," cf. Frere §200] 'GE(M)MA DEI MARTINUS ADEST | uirtute coruscans . . .' [rest of f. 30r blank];

af. 30v/1–8 Illustration of St. Andrew, with the bordering inscription, beginning along the top: 'HIC PATER ANDREAS. CRUCE QUE(M) CONSTRINX(IT) EGEAS / QUEM POST SE REUOCAT. IE(SU)S DUM LITTORA CALCAT / CLASSIBUS OMISSIS. SEQUITUR CONAMINE CORDIS' (cf. Frere 117); serving in lieu of a rubric for the following item:

ag. ff. 30v/9–31r/10 ["Tropi in Natali Sancti Andreae," cf. Frere §202] 'INTUITU PLACIDO QUI CERNIT. CVN|cta regendo . . .';

f. 31r/11–15 Illustration of the Pentecost, surrounded by bordering inscription: 'BIS SENI P(RO)CERES CHR(IST)I SUB PACE VALENTES / BIS SENAS SEDES. D(OMI)NE DOMINANTUR ET EDES / CUIUS SUFFRAGIIS. D(OMI)NO SOCIEMUR IN ASTRIS' (cf. Frere 117); serving in lieu of a rubric for the following item:

ah. f. 31v/1–15 ["In Natale Plurimorum Apostolorum" (title from Hartzell)] 'HODIE REGI APOSTOLORU(M) LAVDES | promamus cum

psalmista'; ends imperf.: 'Angelici patres clari sup(er) ęthera ciues [ . . . ]' (cf. Frere §§162, 163, 206, 204);

[1 folio wanting, 4 of VI]

ai. f. 32r/1–32v/15 beg. imperf. ["Tropi in Natale Plurimorum Martyrum," cf. Frere §§182, 211, 212] '[ . . . ] Effunde iram tuam in gentes que te non nouerunt . . .';

aj. ff. 32v/15–33v/13 DE VNO M(ARTYRE) || 'SIC QVONIA(M) S(AN)C(TU)S FVLSIT VIRTU|tibus eia . . .'; apparently ends: 'HEC meus | accipi& que sunt promissa fidelis'; (chant) 'Quicumque';

[Note: A line is left blank at f. 33v/14. Frere assigns the following material to "De Uno Martyre," above, pointing out verses that match in "In Natali Sancti Iusti Martyris" §§ 185, etc.; Planchart and Hartzell designate the following text as a cycle for "Confessors.":]

ak. ff. 33v/15–34r/13 ["In Natale Plurimorum Confessorum" (title from Hartzell)] 'NOS sinus. REQ(UIRE) RETRO.' [cf. Frere §§157, 196] (chant) 'Gaudeam(us)'. '[I]n quo nos || beatus gaudere mon& . . .';

al. ff. 34r/14–34v/15 TROPI IN N(ATA)L(E) VNIVS CONF(ESSORIS) | 'ECCE dies magni meritis ueneranda patroni'; ends imperf. 'Liberius solidum quo possit [ . . . ]' [these verses are also used in the cycle for St. Swithun, Frere §§144, 145, and in "Unius Confessoris," §213].

[1 folio is wanting before f. 36, 8 of VI. F. 35 is 5 of II and belongs between ff. 9 and 10.]

f. 36r/1–11 Illustration of Company of Virgins, with bordering inscription: 'VIRGINEUS [sic] COETUS. EN CHR(IST)I LUMINE FROETUS / ARCE DEUM SUMMA. VENERATUR LAUDE CHOREA / IN THALAMIS CęLI. SPONSO UENIENTE FIDELI'; serving in lieu of rubric for next item:

am. f. 36r/12–36v/13 ["Tropi in Natali de Uirginibus," cf. Frere §216] 'SIC REGNI STATUIS LEGES SIC | cuncta coerces . . .';

nn. f. 36r/15 TROPI IN DEDICATIONE ęCCL(ESI)ę [ . . . ]

[7 folios wanting in the quire, end of Troper].

## Part 2: Troper and Sequentiary

[Note: In the line counts below, only the text-lines are counted. The musical stave-lines are ruled in pale red ink; the text is written between the staves on unlined space. On the ruling and the notation, see the "Codicological Description," above. The bibliographical references are as supplied by Hartzell; K[yrie], G[loria], and S[anctus] numbers are as Hiley 1986.]

1. Kyriale (beginning), containing tropes on nine Kyries and two Glorias:

- a. f. 37r/1–11 ‘C[unctipotens genitor] | DEVS omni creatore . . .’ (ed. Planchart 1977: 2.247; K18);
- b. f. 37r/12–37v/14 ‘Regum su(m)me celi . . .’ (coll. Dreves 1886–1922: 47.82; K75);
- c. f. 38r/1–38v/1 ‘KIRRIE omnipotens pat(er) . . .’ (coll. Dreves: 47.200; K67);
- d. f. 38v/2–11 ‘KIRRIE Rex genitor ingenite . . .’ (ed. Planchart: 2.250; K47);
- e. ff. 38v/12–39r/13 ‘KIRRIE fons bonitatis . . .’ (coll. Dreves: 47.53; K48);
- f. f. 39r/14–39v/8 ‘FONS & origo lucis . . .’ (coll. Dreves: 47.70; K39);
- g. ff. 39v/9–40r/4 ‘O REX clemens . . .’ (coll. Dreves: 47.83; K61);
- h. f. 40r/5–12 ‘SVMME d(eu)s q(ui) cuncta creas . . .’ (coll. Dreves: 47.87; K161);
- i. f. 40r/13–40v/7 ‘REX uirginum amator . . . [S]p(iritu)s alme. Eleison.’ (coll. Dreves: 47.60; K18); following is a Kyrie incipit ‘[R]ex o(mn)iu(m) s(an)c(t)or(um) d(eu)s’ (cf. Dreves 47.203) but the rest of the page (and the top of f. 41r) is blank and not prepared for an entry;
- j. f. 41r/1–41v/10 ‘[GLORIA] IN EXCELSIS DEO. | [Q]VI DEVS ET REC-TOR MUN|di . . .’ (ed. Planchart 2.310–11; G11);
- k. ff. 41v/11–42r/9 ‘[G]LORIA IN EXCELSIS D(E)O . . . [O] gloria s(an)c-(tor)um lausq(ue) angelor(um)’; ends: ‘in gloria dei pat(ri)s AMEN.’ (ed. Planchart 2.282–83; G56).
2. Two troped Sanctus added in a contemporary hand, the first unnotated:
- a. 42r/10–42v/3 ‘Mundi regnans ante principium . . .’ [‘(Sanctu)s’ set to the right of the line] (ed. Iversen 1990:135 [no. 77\*]);
- b. 42v/4–8 ‘(Sanctu)s. Sit tibi summe deus laus . . .’ (ed. Iversen 1990:185–86 [no. 147\*]; S49) [rest of f. 42v blank].
3. Sequentiary, collection of 66 sequences (imperf. at end):
- a. f. 43r/1–11 ‘S(ALUS) ETERNA INDEFICIENS | mundi uita . . .’ (coll. Dreves 53.3);
- b. f. 43v/1–10 ‘REGNANTEM sempiterna . . .’ (coll. Dreves 53.5);
- c. f. 43v/11–14 ‘QVI REGIS scepra forti . . .’ (coll. Dreves 53.8);
- d. f. 44r/1–11 ‘IVBILEMVS omnes una . . .’ (coll. Dreves 53.9);
- e. f. 44r/12–44v/11 ‘NATO CANVNT om(n)ia . . .’ (coll. Dreves 53.41);
- f. ff. 44v/12–45r/24 ‘CELESTE organum . . . inter animalia [ . . . ]’ (coll. Dreves 7.51, 54.3) [text incomplete and two staves left blank];
- g. ff. 45v/1–46r/7 ‘C[ELICA RESONAT] CLARE CAMENAS AGMINA. NUNC | regis . . .’ (coll. Dreves 53.31);
- h. f. 46r/8–46v/12 ‘MAGNVS DEVS in uniuersa terra . . .’ (coll. Dreves 53.353);
- i. ff. 46v/13–47r//13 ‘ORAMVS TE eterna spes & summa . . .’ (as Dreves 10.208);
- j. ff. 47r/14–48r/4 ‘REX MAGNE deus qui intueris . . .’ (as Dreves 7.151);
- k. ff. 48r/5–49r/2 ‘CELSA PVERI concrepent melodia . . .’ (coll. Dreves 53.264);

- l. f. 49r/3–49v/9 ‘EIA RECOLAMVS laudib(us) . . .’ (coll. Dreves 53.23);  
 m. ff. 49v/10–50v/6 ‘E[PIPHANIAM DOMINO] CANAMVS gloriosam . . .’  
 (coll. Dreves 53.47);  
 n. ff. 50v/7–51r/5 ‘LETABVNDVS exultet fidelis . . .’ (coll. Dreves 54.5);  
 o. f. 51r/6–51v/3 ‘GAVDETE uos fideles gentium . . .’ (coll. Dreves 54.8);  
 p. ff. 51v/4–52r/9 ‘DIXIT D(OMI)N(U)S ex basan . . .’ (as Dreves 50.348);  
 q. f. 52r/10–53r/8 ‘CONCENTV pariri [recte parili] hic te . . .’ (coll. Dreves  
 53.171);  
 r. ff. 53r/9–54r/14 ‘FVLGENS. P(RE)CLARA. | RVTILAT P(ER) ORBEM  
 hodie . . .’ (coll. Dreves 53.62);  
 s. f. 54v/1–14 ‘PROME CASTA concio carmina . . .’ (as Dreves 7.61, 53.89);  
 t. f. 55r/1–55v/3 ‘CONCINAT orbis cunctus alleluia . . .’ (coll. Dreves 40.39);  
 u. ff. 55v/4–56r/9 ‘PSALLE LIRICA carmina . . .’ (coll. Dreves 40.42);  
 v. ff. 56r/10–57v/5 ‘LAVDES saluatori uoce . . .’ (coll. Dreves 53.65);  
 w. ff. 57v/6–58r/1 ‘UICTIME paschali laudes . . .’ (coll. Dreves 54.12);  
 x. f. 58r/2–58v/14 ‘AD Hęc colenda gaudia . . .’ (ed. Dreves 7.100, music  
 transcribed Hiley 1994: 37–38);  
 y. f. 59r/1–14 ‘CLARE S(AN)C(T)ORVM senatus ap(osto)loru(m) . . .’ (coll.  
 Dreves 53.367);  
 z. f. 59v/1–60r/5 ‘SALVE CRVX uitale lignu(m) . . .’ (ed. Dreves 10.26);  
 aa. ff. 60r/6–60v/14 ‘HODIERNA. Resonent gaudia . . .’ (coll. Dreves 53.237);  
 ab. f. 61r/1–61v/13 ‘REX OMNIPOTENS die hodierna . . .’ (coll. Dreves 53.111);  
 ac. f. 62r/1–62v/11 ‘S(AN)C(T)I SP(IRITU)S ASSIT NOBIS GRATIA. | Que  
 corda n(ost)ra sibi faciat habitacula . . .’ (coll. Dreves 53.119);  
 ad. ff. 62v/12–63v/9 ‘RESONET sacrata iam turma diua . . .’ (as Dreves 7.91,  
 53.129);  
 ae. ff. 63v/10–64v/2 ‘EIA MVSA. Dic queso preclara chorea . . .’ (coll. Dreves  
 53.130);  
 af. ff. 64v/3–65r/10 ‘ALMIFONA iam gaudia . . .’ (coll. Dreves 53.132);  
 ag. f. 65r/11–65v/5 ‘UENI SP(IRITU)S ęternorum alme . . .’ (coll. Dreves  
 53.122);  
 ah. f. 65v/6–14 ‘LAVDES DEO deuotas . . .’ (coll. Dreves 54.21);  
 ai. f. 66r/1–12 ‘ALMA CHORVS d(omi)ni . . .’ (coll. Dreves 53.152);  
 aj. ff. 66r/13–67r/5 ‘BENEDICTA sit beata trinitas . . .’ (as Dreves 7.109,  
 53.143);  
 ak. ff. 67r/6–68r/7 ‘EXVLTA CELVM letare terra . . .’ (as Dreves 9.181);  
 al. f. 68r/8–68v/14 ‘LAVDE IOCVNDA melos turma p(er)sona . . .’ (as Dreves  
 7.201, 53.339);  
 am. f. 69r/1–69v/2 ‘LAVDUM CARMINA | creatori lira . . .’ (as Dreves 7.145,  
 53.223);

- an. ff. 60v/3–70r/10 ‘MANE PRIMA sabbati surgens . . .’ (coll. Dreves 54.214);  
 ao. ff. 70r/11–71r/11 ‘LAVS TIBI chr(ist)e qui es. creator . . .’ (as Dreves 50.346);  
 ap. f. 71r/12–71v/13 ‘ORGANICIS canamus modulis . . .’ (coll. Dreves 53.385);  
 aq. ff. 71v/14–72v/8 ‘AD MATRIS anne . . .’ (as Dreves 34.155);  
 ar. ff. 72v/9–73v/2 **Ad uinc(u)la S(ancti) Pet(ri)** ‘NVNC LUCE alma splen-  
 descit . . .’ (as Dreves 37.240);  
 as. ff. 73v/3–74r/8 ‘STOLA iocunditatis alleluia . . .’ (coll. Dreves 54.86);  
 at. ff. 74r/9–75r/11 ‘A[V]REA V(IR)GA. | PRIME MATRIS eue . . .’ (as Dre-  
 ves 7.122, 53.186);  
 au. ff. 75r/11–76v/3 ‘UERBI DEI parens . . .’ (ed. Dreves 10.108, with the  
 notation edited, Hiley 1987: 242);  
 av. ff. 76v/4–77v/7 ‘AVE preclara maris stella . . .’ (as Dreves 50.313);  
 aw. ff. 77v/8–78r/12 ‘ALLE cantabile sonet chorus . . .’ (coll. Dreves 53.220);  
 ax. ff. 78r/13–79r/10 ‘IVBILEMVS om(ni)s una . . .’ (ed. Dreves 10.211);  
 ay. ff. 79r/11–80r/12 ‘ALLE CELESTE NEC NON & p(er)henne . . .’ (coll.  
 Dreves 53.166, also as 7.111);  
 az. ff. 80r/13–81r/11 ‘POTESTATE non natura . . .’ (coll. Dreves 54.145);  
 ba. f. 81r/12–81v/9 ‘POST PARTVM uirgo MARIA . . .’ (coll. Dreves 53.190);  
 bb. ff. 81v/10–82r/12 ‘AVE MARIA gratia plena . . . Quo lux lucet sedula.  
 Collo|cet per secula AMEN’ (coll. Dreves 54.337);  
 [Note: Added (13c) in margin of f. 82r on staves and notated, ‘Te collaudat celesti[s]  
 | curia Tu mat(er) es . . . <con>f(er)tur | gracia’, is the 10th stanza of the hymn as  
 edited, and omitted from the main text.]  
 bc. ff. 82r/13–83v/1 ‘RECOLAMVS uenerandam MARIE . . .’ (ed. Dreves 8.64);  
 bd. ff. 83v/2–84v/1 ‘AD CELEBRES rex çelice . . .’ (coll. Dreves 53.306);  
 be. ff. 84v/2–85r/6 ‘LAVDES REGI chr(ist)o iocundas . . .’ (ed. Dreves 10.279);  
 bf. f. 85r/7–85v/13 ‘SVP(ER)NE MATRIS gaudia . . .’ (coll. Dreves 55.45);  
 bg. ff. 85v/14–86v/6 ‘ECCE pulchra canorum . . .’ (as Dreves 7.130, 53.200);  
 bh. ff. 86v/7–87v/6 ‘LAVS HONOR SIT | Eloy cunctipotenti . . .’ (coll. Dreves  
 37.287);  
 bi. ff. 87v/7–88r/12 ‘OMNIS FIDELIVM eçclesia . . .’ (coll. Dreves 40.170);  
 bj. ff. 88r/13–89r/7 ‘SACROS(AN)C(T)A Hodierne festiuitatis . . .’ (coll.  
 Dreves 44.42);  
 bk. ff. 89r/8–90r/6 ‘CHR(IST)O REGI cantica uocum . . .’ (as Dreves 7.194);  
 bl. ff. 90r/7–91v/4 ‘ECCE DIES triumphalis . . .’ (coll. Dreves 55.374);  
 bm. ff. 91v/5–92r/11 ‘ALLELVIA. Virgines gaudeant . . .’ (coll. Dreves 40.340);  
 bn. f. 92r/12–92v/14 ‘EXVLTEMVS in hac die festiua’; ends imperf.: ‘Vt re-  
 cum in aula exultemus [ . . . ]’ (as Dreves 8.220).  
 f. 92\* rv blank added singleton.

Part 3 five quires remaining (bound out-of-order): of a volume containing OE Lives of Saints:

1. ff. 125r/1–130v/21, 93r/1–111v/13 Ælfric, “Life of St. Martin” (ÆLS [Martin] Skeat XXXI), divided into 55 numbered chapters: beg. imperf. in ch. 8: ‘[ . . . ] 7 þa bærmēn sona stedefæste stodon. swylce | hi astifode wæron . . . (ch. 21) He sa(.)t to þa(m) casere. 7 hi swyðe blyðe wæron [ . . . ]’ [breaks off at end of f. 130v, one leaf wanting from end of this quire, resumes in ch. 22] f. 93r/1: ‘for his ingange. 7 nolde hine wylcumian. ac ðær | wearð godes miht’; ends: ‘mid wundrum. se ðe on ecnysse | rixað. ælmihtig wealdend AMEN’ (coll. Skeat 1881–1900 (2.242/374–258/629, 262/671–312/1495; lacks the Prayer to St. Martin found at the end of this piece in Cotton Julius E. vii [201], f. 203r).
2. ff. 111v/14–121v/12 Ælfric, “Life of St. Thomas, Apostle” (ÆLS [Thomas] Skeat XXXVI): XX. KLĪANUAR(ĪAS)PASSĪOS(ĀN)C(T)ITHOMEAP(OSTO)LI | ‘DUBITABAM DIUTRANSFERRE ANGLICE PASSIONE(M) | S(an)c-(t)i thome ap(osto)li ex quibusdam . . . dux obnixe nos prae|catus est. | (f. 112r/11) ÆFTER ÐÆS HÆLENDES ÐROWUNGE. 7 ÆRIST | of deaðe’; ends: ‘ælmihtigan to lofe reðe on ecnysse rixað | riclice mihtig. AMEN’ (coll. Skeat 2.398–424).
3. ff. 121v/13–124v/21 (Anonymous) “Life of St. Mildred” (Cameron LS 26): III. ID(US) IULII. NAT(A)L(E) S(AN)C(T)AE MILDRYÐE UIRG(INIS) | ‘ON drihtnes naman S(AN)C(TU)S augustinus | gefulwihte æþelbryht cantwara cyning’; ends imperf. ‘7 ða sona æfter | þyssu(m) wordum se eorðe tohlád [ . . . ]’ (ed. Cockayne 1865–1866: 3.422–28; cf. Rollason 1982: 29–31; the “Life” incorporates information from the “Resting Places of the Kentish Kings and Saints” [see Cotton Vitellius D. xvii [256], item (55)] and this copy has been coll. as “Cal.” by Liebermann 1889: 1–9).

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