

## The catalogue





Corpus Christi 183, f. 1<sup>v</sup> (reduced)



## I A Corpus Christi College, MS 183 A Bede: Vitae S. Cuthberti A s. x1

A manuscript containing Bede's prose and verse lives of St Cuthbert, with lists of the popes, disciples, English bishops and kings, and a Mass and Office in honour of the saint. Added on the last leaf are a sequence *Hodiernus sacratior* (for Cuthbert), a list of chalices etc. in Anglo-Saxon, and a contemporary record of a grant of land by Walcher, Bishop of Durham 1071–80. It is probably the book presented by Athelstan to the monks of Chester-le-Street in 934 or 937.

ff. ii + 96 + ii, foliated modern pencil, 1-96, trr. Contemporary signatures; a-g, bcr; modern pencil, h-m, bcr. Parchment, 290 × 190 mm. Written space 215 × 120 mm. 26 long lines. Collation: I-88 98 (6 cancelled) IO8 II8 (4, 5 singles) I28 I31. Script: main hand in brown and red, a handsome Anglo-Saxon minuscule, ff. 2-95v, including glosses in Anglo-Saxon on ff. 59-71: datable from the lists to between 934 and 942. Three later hands on f. 96<sup>v</sup> of s. x, s. x, s. xi<sup>2</sup>. **Decoration**: f. 1<sup>v</sup>, a miniature shows a king, in purple mantle over a lighter tunic, red hose, with crown and beard, under an arch with tiled dome, bending his head to offer an open book to a saint, tonsured, in red chasuble over white alb, standing under a church with tiled roof, holding in his left hand a book, his right hand raised. The border, outlined in yellow, is divided into panels, filled with leafy scrolls in white on a red ground, into which birds and lions have been introduced. Initials: f. 2,  $\delta$ , a bird's head with open beak at the top, and a bunch of leaves at the bottom, in yellow, orange, and blue; f. 6, P, the body of the letter filled with ornament, the upright having a leafy scroll, and the loop composed of acanthusleaf decoration: the edges are red, the ornament in white on a yellow ground. Smaller initials 2 or 3 lines deep, of 3 types, occur throughout the manuscript: type 1 is like the large D, with dragons, birds' heads, and acanthus ornaments, in green, yellow and red; type 2 has letters in black, with open spaces coloured red, yellow, or blue; type 3 has letters outlined by a black margin, the body coloured red, yellow, or blue. Notation: on f. 93, 93 over main text, and in the margin, s. xi; on f. 96 contemporary with text Hodiernus . . ., s. x, in a thick pen; all in non-diastematic English neumes. Binding: brown leather on boards, 1954.

In the *Historia de Sancto Cuthberto* of Symeon of Durham (1060–1128) is recorded a list of gifts made by King Athelstan to the community of St Cuthbert, then at Chester-le-Street. This list, beginning 'Ego Ethelstanus rex do sancto Cuthberto hunc textum Evangelium', includes ecclesiastical vestments and objects and 'unam sancti Cuthberti vitam, metrice et prosaice scriptam', a just description of the present manuscript. On f. 1<sup>v</sup> of this manuscript is a full-page miniature of a king presenting a book to a saint, presumed to be Athelstan and Cuthbert. Athelstan visited Chester-le-Street in 934, and it has been suggested that the book was promised on his first visit, prepared in the

Dovigency sacreacion unenanous monbe vier pelancy ubiq. Doc romage uoce pollus themanque ne sondre cunca porting and becamant comma ways munta becas no bilith of clanary who we unla principi, Quiumculi capmy solucus hoose sioga celsa pechis ramam nelinquen protein cum xpo est soudar. Oilians que polis samplique manthera negna tenting, Lety polopum auta ois nungre num quem anneur msecla; Sie pius Landin ompr nobir; par ces mar celes abus ooms, dureac mer mum udiram sci cuo bencha; Summi almi picis confessoris azque pacion singulary; lolimina sacrata cury uthiung oni peccaronum um ampius porchicer copoe, do precanoum bon ishur & out uoca pamulopum - Uo olim pumur prantite por rimur prepue cum bonopum Ulmam openeas : lop cansium is three reonium archium; Die nobir cunera poeting the buat Ted. collicg. 7 yes. orreg. 7. tpoegantiz. bleod. Treoph Abapay an bete Jan . hana . 4. Spea. condel.farey. Try. Tene cuppa grip rine bleda ninon leoda Jan cerel . Trip calicary reaphiby car gracine hounds ze ninade. 48nea. un.ninade. Walcheap b. Ital se cod beplices bype Sealoan ealogide fland de dopinhle to byre male f ip bur f ye heahre popleted bed hie de oenou odde decepto spa ppa hype peaper s. f mala is will exen Ixii og. I iii menn leache lænde hype fland de pinde gazum ealle da hoile behype beaper byd.

Corpus Christi 183, f. 96<sup>v</sup> (reduced)



south – at Winchester, or, more probably, Glastonbury – and presented on his second visit, in 937.

The community of St Cuthbert, first established in Lindisfarne, later migrated to Chester-le-Street, and then to Durham at the end of the tenth century. Devotion to the saint was as strong in southern England as it was in the north; and it is possible that a copy of his life and miracles may have been already at Glastonbury, or may have been brought from the north for the writing of this book. Two notes on f. 96° show that the manuscript was definitely in North-umbria in the tenth century, and in Durham in the second half of the eleventh century. It is not recorded in the medieval catalogues of Durham Cathedral, and although it contains liturgy for St Cuthbert it was probably never used as a liturgical book. It may have escaped notice by being kept among the treasures of the medieval church. Its subsequent history is unknown until 1575, when it was bequeathed to Corpus Christi College by Archbishop Parker.

The hymn Magnus miles and the Vespers and Matins Offices (this last incomplete) which follow Bede's lives are all written in the main hand, and lack musical notation. The rhyming Office is one of the earliest known of its kind. This liturgy appears to have been composed in the south, for the court chapel of King Athelstan or his father, and had a certain diffusion in Wessex. It reached Durham in the present manuscript (from which other versions may be shown to depend), and may not have been used until its services were tried out by the first Norman bishop, Walcher. The sequence Hodiernus sacratior appears on the verso of f. 96, a single leaf added to the main manuscript during the tenth century. The text is extremely defective, and unfortunately unique in England. It is, however, used to celebrate other saints, in both French and Italian sources, and is probably Italian in origin. The melody Iustus ut palma maior to which it is set is one of the most popular of sequence melodies, recorded for twenty-six different texts. The use of this melody is further evidence of the Italian origin of the whole, since it occurs often in German and Italian repertories, but rarely in French or English sources.



all of melodic significance: 'l' levare, 'm' mediocriter, both implying a rise, and 'iv' iusum valde, implying a descent of between a major third and a fifth. The English practice in the two Winchester tropers (Corpus Christi, MS 473 and Oxford, Bodleian Library, MS 775) is not entirely similar: 'm' appears to have some rhythmic significance (mediocriter: moderately), and 'iv' is used indiscriminately for any descending interval from a second to a fifth. No accurate transcription on staves may be made from the present source, and the matter must remain in doubt, but comparison with the model Iustus ut palma maior suggests that 'iv' is used here specifically to imply a descent greater than a second.

Arnold, T.: Symeonis Monachii Opera Omnia: Historia Ecclesiae Dunhelmensis, vol. 1 (London, 1882).

James, M. R.: A Descriptive Catalogue of the Manuscripts in the Library of Corpus Christi College, Cambridge, vol 1 (Cambridge, 1912), pp. 426-41.

Robinson, J. A.: The Saxon Bishops of Wells (London, 1918), pp. 9-14.

Hughes, A.: Anglo-French Sequelae (London, 1934).

Mynors, R. A. B.: Durham Cathedral Manuscripts (Oxford, 1939), no. 16, p. 26.

Wormald, F.: 'Decorated initials in English manuscripts from AD 900 to 1100', Archaeologia 91 (Oxford, 1945), 107–35.

Cardine, E.: 'Le sens de iusum et inferius', Etudes Grégoriennes 1 (1954), 159-60.

Hohler, C.: 'The Durham services in honour of St Cuthbert', in C. F. Battiscombe (ed.): *The Relics of St Cuthbert* (Oxford, 1956), pp. 155-91.

Ker, N. R.: Catalogue of Manuscripts Containing Anglo-Saxon (Oxford, 1957), no. 42, pp. 64-5.

Froger, J.: 'L'épître de Notker sur les "lettres significatives": édition critique', *Etudes Grégoriennes* 5 (1962), 23-71.

Knowles, D.: The Monastic Order in England, 2nd edn (Cambridge, 1963), pp. 32, 165. Holschneider, A.: Die Organa von Winchester (Holdesheim, 1968), pp. 84-6.

Corbin, S.: Die Neumen (Cologne, 1977), following p. 3. 230.

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## 2 A Corpus Christi College, MS 260 Music treatises S s. x

Four theoretical treatises on music. Headed, f. 1, 'musica hogeri/EXERPTIONES HOGERI ABBATIS EXAUCTORIBUS MUSICAE ARTIS'.

- (I) ff. 1–2°. Boethius, *De Institutione Musica*, book 5, chapters XVI (final diagram) to XVIIII, beginning 'ARCHITAS VERO CUNCTA RATIONE CONSTITUENS', ending 'Nonspissis vero ut in diatonicis generibus nusquam una'.
- (2) ff. 3–18. Musica Enchiriadis, beginning 'Sicut vocis articulatae elementariae atque individue partes sunt litterae', ending 'huiuscae oratiunculae ponamus hic finem'.

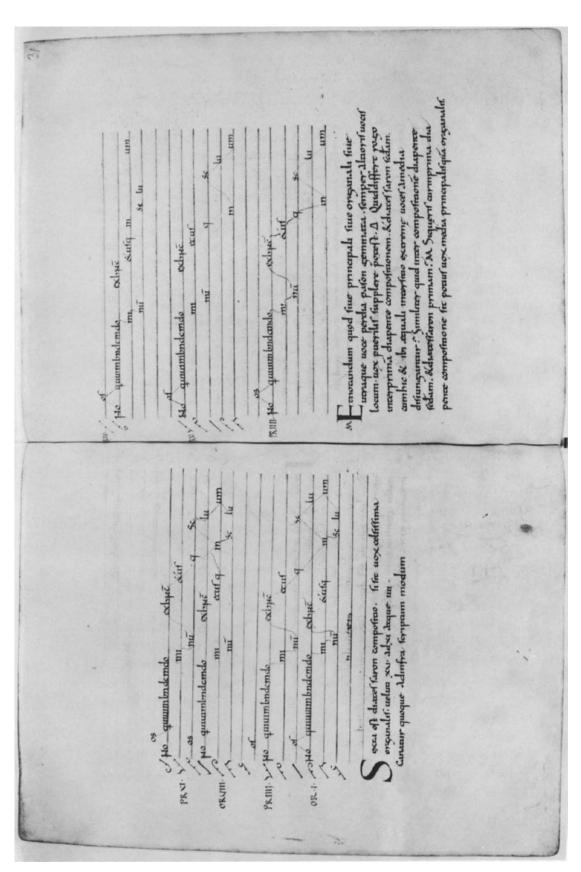


- (3) ff. 18–51°. Scolica Enchiriadis, beginning 'INCIPIT SCOLICA ENCHIRIADIS DE ARTE MUSICA/Musica quid est? Bone modulandi scientia', ending 'tropique retinet modum'.
- (4) ff. 51°-53°. Commemoratio Brevis (incomplete), beginning 'INCIPIT COM-MEMORATIO BREVIS/DE TONIS ET PSALMIS MODULANDIS/Debitum servitutis nostrae qui ad ministerium laudationis domini deputamur', ending 'Sequitur modulatio psalmi elevata isque in deuterum excellentem'.

ff. ii + 53 + 1/iii, foliated 1–53, modern pencil, trr. Signed, 2–7, modern pencil, brr. 2 paper flyleaves, 53 parchment leaves, 1 parchment leaf pasted to the first of 3 paper flyleaves; 265 × 190 mm. Collation: 17 (binding too tight to explain) 2–38 46 5–78. 27 lines per page, dry-point ruled from edge prickings 6.5 mm apart, within dry-point frame 170 × 125 mm. Music 'staves' formed by inking-in dry-point rulings in red (uninked in item 4). Script: English caroline minuscule with red majuscule headings; a second hand, writing a square minuscule, entered the music texts in quire 5. Red ink also used (except in item 4) in diagrams, in some liturgical texts, and for identifying letters  $\Delta$  and M (Discipulus and Magister) in item 3. Decoration: initials, in same ink as text, usually 2 lines high, at beginnings of paragraphs. From Christ Church, Canterbury. Binding: modern, 1952.

The two related treatises Musica Enchiriadis and Scolica Enchiriadis, which together constitute the bulk of this volume, are today valued primarily for their role as the earliest known sources of polyphony; yet it is only with the benefit of hindsight – with the knowledge that the type of composition shown in its earliest form on these pages was to dominate Western music for 1100 years and more - that we are able to value these few examples so highly. Certainly the composing of polyphonic music – music in which two or more melodies are heard simultaneously – was not the central concern of the authors of these treatises. To the author of Musica Enchiriadis polyphony was intended simply as a means of decorating plainchant ('pro ornatu aecclesiasticorum carminum'), most of his treatise being taken up by a discussion of the function of the tetrachord as the basis of 'ecclesiastical song'. This latter theory derives largely from Boethius, whose discussion of tetrachords, contained in the last book of his treatise De Institutione Musica, is copied by the tenth-century scribe of MS 260 as a preface to Enchiriadis. The manuscript is headed by an ascription to Abbot Hogerus, possibly Otger, Count of Laon and Abbot of Saint-Armand at about 920-4, though it is by no means certain that he is the author of any of the works contained here. Indeed, for Musica Enchiriadis a date of c. 860 may be more likely.

The Scolica Enchiriadis, which may date from c. 900, originated, like Musica Enchiriadis, in one of the monasteries in the north of what was then the Frankish empire, and takes the form of a dialogue between master and disciple



Corpus Christi 260, ff. 30'-31 (reduced)



on the subject matter of the earlier treatise. In addition to a large amount of common material the two works share a system of notation (Daseia) which, unusually in this period, specifies precise pitches, and which is used liberally by the authors of both treatises to illustrate their teaching.

The polyphony which they describe begins as a simple duplication of plainchant (vox principalis) by a second voice (vox organalis) at the interval of an octave, a fifth or a fourth below, the result being called symphonia simplex. A third and fourth voice can be added, doubling an existing voice at the octave, to produce symphonia composita. Thus the example on the left of the opening shown here (taken from the section 'De diatessaron' - 'on the fourth' - of Scolica Enchiriadis) begins as symphonia composita at the fourth. Each horizontal line represents one pitch, specified by the column of symbols on the left, the voices being labelled according to their function (vox PRincipalis, vox ORganalis) and interval (IIII fourth, VIII octave, XI octave plus fourth). The syllables of the text are then written in abbreviated form on the appropriate pitch line (note that the text of the two upper voices has been copied one line too high – ex. 1). The second half of the example (ex hoc ... saeculum) illustrates 'a certain natural law' which in certain circumstances requires that the vox organalis avoid strictly parallel movement with the vox principalis, so creating a new melody which forms a counterpoint to, no longer a duplication of, the chant. The consequences of this freedom constitute much of the history of Western music.



Ex. 1

The example on the right-hand page illustrates a similar procedure, but this time with three voices spread over a wider range and the *vox organalis* in the top voice, a fifth above (but representing the fourth below) the *vox principalis*, which is itself duplicated at the lower octave (ex. 2).



The manuscript ends with the beginning of the tonary Commemoratio Brevis, which, though it probably originated independently of the Enchiriadis treatises, uses the same system of notation and was written at about the same time and place. Like them, it was intended to educate novices in the singing of the



liturgy, and thus the whole volume, for all its theoretical appearance, clearly represents the type of music sung in the later ninth and the tenth centuries in the monasteries of northern France. And indeed, the copying of this manuscript later in the tenth century at Christ Church, Canterbury indicates that the techniques it describes were known if not practised in south-east England by that date. It is probably no coincidence that material adapted from *Enchiriadis* is also found in the 'Cambridge Songs' manuscript (Cambridge, University Library, MS Gg. v. 35; see cat. no. 6), likewise from Christ Church, Canterbury, but at least 150 years later.

Gerbert, M. (ed.): Scriptores Ecclesiastici de Musica Sacra Potissimum (St Blasien, 1784), vol. 1, pp. 152–216.

Friedlein, G. (ed.): Boetii, De Institutione Musica (Leipzig, 1867), pp. 368-71.

Spitta, P.: 'Die Musica Enchiriadis und ihr Zeitalter', Vierteljahrschrift für Musikwissenschaft 5 (1889), 443ff.

James, M. R.: A Descriptive Catalogue of the Manuscripts in the Library of Corpus Christi College, Cambridge, vol. 2 (Cambridge, 1912), p. 10.

Dronke, P.: 'The beginnings of the Sequence', Beiträge zur Geschichte der Deutschen Sprache und Literatur 87 (1965), 70-3.

Huglo, M.: Les tonaires (Paris, 1971), pp. 61-7.

Waeltner, E. L.: Die Lehre vom Organum bis zur Mitte des 11. Jahrhunderts (Tutzing, 1975).

Page, C.: 'The earliest English Keyboard', Early Music 7 (1979), 308-14.

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## Trinity College, MS R. 15. 14 Sp. Boethius' Geometria et Arsmetrica and the Tonary of Saint-Vaast, Arras Sp. Part I s. x<sup>1</sup>; Part II s. x ex

ff. i + I + iii + 120 + I, foliated (Part I, s. xv) I-III, including 3 paper flyleaves, ink, trr; (Part II) I-[12], modern pencil, trr, entered sporadically. Signed modern pencil, brr, I-I5. Parchment, I24 × 94 mm. Written space: I and II, 90 × 65. I, 20 long lines; II, 14 long lines. Collation:  $1^{12}$  (3, 9 cancelled)  $2^8$   $3^8$   $4^{10}$   $5-7^8$   $8^{10}$   $9^{10}$  (4 cancelled)  $10^{10}$  (3, 7, 10 cancelled) I18 I28 (7, 8 cancelled), I38 | I48 (4, 5 singles) I54 (2, 3 singles). Script: two text hands: Part I, continental caroline minuscule, probably French, verbal text in black, with diagrams and initials in scarlet, darker red, green, and blue. Part II, French caroline minuscule, s. x ex, verbal text in dark brown with red initials and rubrics; neumes in brown, as text. Notation: non-diastematic French neumes from Saint-Vaast, Arras. Inscription (II, f. II<sup>v</sup>), in anglicana hand, s. xiii ex:

Aurelianis habet quod non habet Aurelia [illeg.]

Vix bene perlecto quod non habet Aurelianis

immaduit lacrimis aurelianis habet.

**Binding**: brown leather over boards, s. xvi ex, stamped in gold front and back with the arms of Willmer.