Part II, f. 6 b; III, f. 13.
On 14 b are musical symbols written large.
Part IV, f. 19 (change of hand); vi, f. 19 b; vii, f. 30 b.
Ending 36 a: et non ampliam do (-ando) fastidium nouam
 diuersitatem superaddicere. Expl.
A paragraph follows.
Quia dictum est quod licet monotord mund' intendere et uoces (or
notes) plures adicere . . . . . . . . . f. 36
—ut monstrat hec forma (diagram). Expl.
36 b blank.
The author is also known as Walter of Ovington. A short
article in Grove, Dict. of Music IV 734, describes this manu-
script, the only complete copy. The text is in Coussemaker,
Scriptores I 182-250.

II. Paper.
Quilibet in arte practica mensurabilis cantus erudiri mediocriter
affectans ea scribat diligenter que sequuntur compilata secun-
dum Johannem de muris . . . . . . . . . 1
Quinque sunt partes prolocionis(?) videlicet maxima, etc.
Probably an abridgment of a tract by Joh. de Muris.
There is a break at f. 10 b:
dicitur ascendentes dicti breuis est, etc.
f. 11 continues:
Omnis porporcio est communiter dicta vel proprie dicta. pro-
porcio proprie dicta est habitudo duarum rerum comparatus.
Ends with a short paragraph: In omnibus coloribus albus est
dignissimus.
Tract in English . . . . . . . . . . . . . . . . . . . . . 13 b
Here begynnes a schorte tretys of the reule of discant. It is to
writ pat pere are acordance w^t outen nowmber
Ends imperfectly 15 b:
as for to syng iiij or iiiij.

411. Psalterium (Cantuariense).

Vellum, 8\(\frac{3}{10}\) × 6, ff. 3 + 146, 23 lines to a page. Cent. x, in a good
black minuscule, probably written at Tours, but with some ornament
added in England.

Collation: a (three) 18⁵-17⁸ 18⁴ | 19⁸.
An inscription on f. 140 b of cent. xvi runs thus:

Hoc psalterium laminis argenteis deauratis et gemmis ornatum, quondam fuit N.
Cantuar. Archiepiscopi, tandem venit in manus Thomae Becket quondam Cant. archi-
episcopi quod testatum est in veteri scripto.

On f. 2 a of text is an erasure, apparently beginning psalterium.
The occurrence of the Gospel for the feast of St Elphege confirms the
tradition that the book was at Canterbury.
Contents:

ff. i, ii a blank. On ii b, iii a in hand of cent. xii, with music on 4-line stave, are the notations for Benedictamus domino, Ite missa est. On iii b Dom. in palmis, Hely, hely, etc. The same for Feria tertia. For Feria III, Pater in manus tuas. Feria VI, Consummatum est.

Some original leaves have gone before the present fol. 1.


On 1 b a fine frame in colour with panels of excellent interlaced work and some birds' heads at the angles. Within it is a fine full-length figure in outline in the Anglo-Saxon style of a bearded man with fillet about his head, holding a book. The drapery is excellent.

Below, the initials W. S., very small.

The text of the Psalter begins f. 2: plain gold initial to Beatus.

The words Beatus vir in red and green capitals.

Initials to verses alternately in red and a peculiar green.

Titles of Psalms are in red rustic capitals.

The first few Psalms have copious interlinear glosses in Latin, but after about Ps. xii these become very scanty.

f. 40 a (Ps. li Quid gloriaris) has full-page frame with interlaced work (white on black) and large initial with similar work. Green and yellow-brown are conspicuous colours here.

f. 81 b (Ps. ci Domine exaudi) has also a full-page frame with panels of interlaced work. This is specially interesting because the colours have to a large extent not been put in, and the pattern remains in outline. Purple is the only colour which has been added: part of the outline here is in red.

Dixit dominus has a larger initial than the rest, but it is quite a plain one.

After Ps. cl 123 b: in red capitals,

Alleluia. Explicit psalmi.

Psalmus ipsi Daud. Pusillus eram (Ps. 151) ... ... f. 123 b

Cantica ... ... ... ... ... ... ... ... ... ... ... 124

On 130 a are two corrections very plainly in the Christ Church hand.

The Cantica end with:

Benedictus, Magnificat, Te deum, Nunc dimittis, Ymnus angelicus (i.e. Gloria in excelsis), Pater nostrer, Credo, Fides S. Anastasii episcopi.

Pura oratio ad dominum cum intercessionibus sanctorum omnium 137

Suscipiat pietas tua domine deus meus humilitatis meae praeces.

Inc. Letaniae ... ... ... ... ... ... ... ... ... ... ... 137

Apostles: Petre in capitals.

Martyrs: Stephane in capitals, line, clete, clemens, sixte, laurenti, yppolite, dionisi, rustice, eleutheri, corneli, iuste, cypriane.
Confessors: Silvester (capitals), gregori, hillari, martine, ambrosi, gerome, augustine, remegi, benedictie, paule, antoni, machari.

Virgins: Felicitas (capitals), perpetua, agatha, lucia, agnes, cecilia, petronella, eufemia, anaustasia, scolastica.

Suffrage. Ut congregationem nostram.

On 138 6 a series of prayers.

Or. ad nouem ordines angelorum. Deus qui lapso lucifero
ad patriarchas et prophetas.
ad chorum apostolorum.
" 
SS. martyrum.
ad omnes confessores. (Gregory and Augustine mentioned.)
ad S. mariam et omnes SS. virgines.
Pro nostris infirmitatibus . . . . . . . . f. 139 6
Pro pace postulanda.
Pro uenia populi.

f. 140 is in a beautiful upright round hand of cent. xi.

Inc. Letaniae.

Apostles: Petre II (capitals)...... simon, iuda, mathia, marce, luca, marcialis.

Martyrs: Stephane, maximiane, iustine, contestor, line, clete, ..... laurenti, uincenti II (capitals), apollonaris, geruasi, protasi, christophore, georgii, dionisii cum soc., eustachii cum soc. (capitals), herasme, osuolde.

Confessors: Benedicte II (capitals), martine, hillarii, silvester, gregori, augustine, cuthberhte, remegi, germane, maure, placide, columbane, antoni, arseni, machari, caurentine.

Virgins: Felicitas, perpetua, maria magd., scolastica, agatha, agnes, cecilia, lucia, brigida, eugenia, eulalia, petronella.

Here it ends imperfectly.

Then follow, in a black Christ Church hand of cent. xi, xii, several liturgical gospels with red and blue initials.

In vig. nativ. D. sec. math. Cum esset despensata . . . 141
In die. Sec. Ioh. In principio.
(Easter) Sec. Marc. Maria magd., etc. emerunt aromata.
In assumpt. S. Marie sec. Luc. Intrnuit Ihesus . . . . 142
In passione S. Ælfegi Archiep. sec. Ioh.
Dixit Ihesus...Ego sum pastor bonus.
Sec. Ioh. Dixit Ihesus...Ego sum uitis uera . . . . 142 6
ff. 143–146 blank.

The three martyrs Maximian, Justin and Contestor in the second Litany are obscure to me.

The emphasis laid on Vincent and Benedict points to an abbey dedicated to the former saint.

It is plain that the book was in England in cent. xi when the drawing on f. 1 6 was added.