

Philip the Chancellor

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(*b* Paris, c1160–70; *d* Paris, Dec 26, 1236). French theologian, homilist, Latin lyric poet, and composer of conductus and motets. He was the illegitimate son of Philippe, Archdeacon of Paris (*d* 1184–5), and part of an aristocratic family from Nemours whose members included chamberlains to Louis VII and Philippe II Auguste, and bishops of Paris, Meaux, Noyon, and Châlons. He likely studied theology and possibly canon law in Paris, became Archdeacon of Noyon between 1202 and 1211 and was made chancellor of Notre Dame in the early months of 1217, retaining both posts until his death. As chief overseer of education in Paris, Philip was active during a time of crisis and evolution within the city's schools, and his authority dwindled steadily as a result of conflicts with the university. He vigorously supported the university during the so-called Great Dispersion of 1229–31, protested the election of William of Auvergne as Bishop of Paris in 1227–8 and defied his attempts to forbid the accumulation of ecclesiastical benefices in 1235. Although Philip is often portrayed as an enemy of the newly established mendicant orders, such claims have been exaggerated; he was even buried in a Franciscan house, and possibly donned the habit just before his death. He was afterwards vilified by the Dominican chronicler Thomas of Cantimpré in his *Bonum universale de apibus*, and lauded by the poet Henri d'Andeli, whose *Dit du Chancelier Philippe* fantastically recounts his last moments.

In addition to his influential *Summa de Bono* (1230s) and an unedited corpus of over 700 sermons (catalogued by Schneyer), Philip remains one of the most prolific of medieval lyric poets, with 83 texts ascribed to him in medieval sources and dozens of others suggested by modern scholars. (For further examples beyond the items in the works list, see the publications of Traill given in the bibliography.) His poetic style had been described as vitriolic in its rhetoric, virtuosic in its rhyming, word play, and use of images, learned in its classical and biblical references, and prophetic in its appropriation of the voices of Christ, the Church, and other allegorical personae to admonish and condemn (see Dronke). Philip particularly favoured apostrophes to mankind (*Homo*), and the *altercatio*, or debate poem, where two or more personified contenders argue theological, moral or ethical controversies in the manner of the *jeu parti* and the *disputationes* of the Paris schools.

Although many of his songs are contrafacta or prosulas of pre-existent works, Philip was nonetheless closely attuned to the music of his day. The extent of his surviving corpus suggests he was also responsible for writing most of its melodies. Nearly all his poems include musical settings and these exploit the entire

gamut of genres and styles available to Notre Dame composers. His conductus range from simple strophic songs to melismatic through-composed works which use the latest rhythmic and constructive devices. Several poems reveal contact with the composer Perotinus; indeed Philip often added texts to Perotin's organa, conductus caudae, and discant clausulae, thus furnishing the earliest examples of the medieval Motet whose authors can be identified. The organum prosulas survive as melodies in both monophonic and polyphonic redactions which can be recognized as parts of Perotinian organa quadrupla and tripla. Philip thus merits consideration as one of the principal forces behind Notre Dame music. He is often confused in some of the early literature with Philippe de Grève, a dean of Sens (d 1220), who left no known writings.

Works

Editions
<i>The Montpellier Codex</i> , i–viii, ed. H. Tischler, RRMMA, ii–vii (1978–85) [MC]
<i>Notre Dame and Related Conductus: Opera omnia</i> , ed. G.A. Anderson (Henryville, PA, 1979–) [ND]
<i>The Earliest Motets (to circa 1270): a Complete Comparative Edition</i> , ed. H. Tischler (New Haven, CT, 1982) [EM]
<i>Secular Medieval Latin Song: an Anthology</i> , ed. B. Gillingham (Ottawa, 1993) [SM]
<i>Philip the Chancellor: Motets and Prosulas</i> , ed. T.B. Payne (Middleton, WI, 2011) [PC]

A.[no.]number in Anderson, MMA, vi–vii (1972–3)F.[no.]number in Falck (1981)G.[no.]number in Gennrich (1957)

Monophonic conductus

including sequences, hymns, French chansons, and pieces without music

Medieval attributions

Ad cor tuum revertere, A.K10, F.6; ND
Aristippe quamvis sero, A.K3, F.19; ND
Ave gloriosa virginum regina, A.K75, F.28; ND (sequence; French contrafacta)
Beata nobis gaudia reduxit, A.K44, F.41; ND (for the coronation of Louis VIII, 1223)
Beata viscera Marie virginis cuius, A.K14, F.42; ND (music by Perotinus; unlikely medieval attrib. Walter of Châtillon; French contrafacta)
Bonum est confidere in dominorum, A.K37, F.50; ND
Ceciderunt in preclaris (sequence)

Christus assistens pontiphex, A.K48, F.61 (for the installation of Philip's uncle Peter of Nemours as Bishop of Paris, 1208)
Crux de te volo conquere, A.K59, F.71; ND (unlikely medieval attribs. Jacopone da Todi and Bernard of Clairvaux)
Cum sit omnis caro fenum, A.L3, F.76; SM
Excudere de pulvere, A.K26, F.113; ND
Ex[s]urge dormis domine, A.K24, F.118; ND
Festa dies agitur, A.N16, F.121; ND (Latin rondeau)
Fontis in rivulum, A.K6, F.130; ND
Homo considera, A.K56, F.156; ND (French contrafacta)
Homo natus ad laborem et avis, A.L7, F.159; SM
Homo natus ad laborem tui status, A.K1, F.160; ND (possible confusion with 'Homo natus ad laborem et avis')
Homo qui semper moreris, A.K32, F.162; ND
Homo vide que pro te patior, A.K53, F.164; ND (unlikely medieval attrib. Bernard of Clairvaux)
In hoc ortus accidente, A.K5, F.174; ND
Inter membra singula, A.L2, F.186; SM
Li cuers se vait de l'oil, L.32.1, R.349 (Latin contrafactum of 'Quisquis cordis'; other French and Provençal contrafacta)
Luto carens et latere, A.F1, M6; F.200; ND (also 3vv version; Latin rondeau)
Nitimur in vetitum, A.K54, F.219; ND (French contrafacta)
O labilis sortis humane status, A.K30, F.234; ND
O mens cogita, A.K57, F.240; ND
Pater sancte dictus Lotarius, A.K61, F.267; ND (for the installation of Pope Innocent III, 1198)
Phebus per dyametrum (PL-WRu l.Q.102; text only, goliardic stanzas)
Que est ista que ascendit transiens (US-BAw 88; sequence)
Quid ultra tibi facere, A.K17, F.288; ND
Quisquis (or Si quis) cordis et oculi, A.K52, F.291; ND (French and Provençal contrafacta, including 'Li cuers se vait')
Quo vadis quo progredieris, A.K31, F.293; ND
Quomodo cantabimus, A.K25, F.296; ND
Rex et sacerdos prefuit, A.K49, F.308; ND (on a dispute between Pope Innocent III and Emperor Otto IV, 1209–10)
Si vis vera frui luce, A.K40, F.329; ND (sequence)

Sol est in meridie, A.N17, F.332; ND (Latin rondeau)
Sol oritur in sidere, A.K13, F.333; ND
Suspirat spiritus, A.L6, F.344; ND (French and Latin contrafacta, both monophonic and polyphonic)
Tempus adest gratie, A.M51, F.345; ND (Latin rondeau)
Thronus tuus Christe Jhesu (US-BAw 88; text only; sequence)
Vanitas vanitatum, A.K18, F.355; ND
Ve mundo a scandalis, A.K27, F.356; ND
Veni sancte spiritus spes, A.N19, F.363; ND (French contrafacta also employed as refrains in motets; Latin rondeau)
Venit Jhesus in propria, A.K42, F.365; ND (on the fall of Jerusalem, 1187)
Veritas equitas largitas, A.K62, F.375; ND (Latin lai; French and Provençal contrafacta; possible references to the reign of Louis IX under the regency of Blanche of Castile, 1226–36)
Veritas veritatum, A.K19, F.376; ND
Vide quo fastu rumperis, A.K11, F.381; ND
Vitia virtutibus, A.L4, F.388; SM

Modern attributions

Adulari nesciens, A.K35, F.10; ND
Aque vive dat fluentia, A.K65, F.18; ND (part of a group with ‘Terit Bernardus’ and ‘In paupertatis predio’ in I-FI Plut.29.1, fasc.10, after the central collection of Philip’s works)
Aurelianis civitas, A.K60, F.25; ND (on the massacre of students in Orléans, 1236)
found within a series of Philip’s works in FI Plut.29.1, fasc.10; textual correspondences with a sermon of his from 1230)
Clavus clavo retunditur, A.K51, F.64; ND (on the loss of the holy nail of St Denis, 1233)
Cum omne quod componitur, A.K59, F.74; ND
Dic homo cur abuteris (text only; also attrib. Bernard of Clairvaux)
Dogmatum falsas species, A.K55, F.97; ND
Homo cur degeneras, A.K68, F.157; ND
Homo cur properas, A.K69, F.158; ND
In paupertatis predio, A.K64, F.179; ND (part of a group with ‘Terit Bernardus’ and ‘Aque vive dat fluentia’ in FI Plut.29.1, fasc.10, after the central collection of Philip’s works)

In superna civitate (sequence; associated with ‘Ceciderunt in preclaris’)
Lignum vite querimus (sequence; text only)
O Christi longanimitas, A.Q99 (text only; also attrib. Bernard of Clairvaux; also found with incipit ‘O mira Christi pietas’)
O curas hominum, A.K21, F.231; ND
Post peccatum hominis (text only; goliardic stanzas)
Quod lude murmuracio, A.L22, F.294; ND (F-Pn lat.15139, with Philip’s ‘Inter membra’ and ‘Agmina milicie’)
Quomodo sunt oculi (text only)
Terit Bernardus, A.K63, F.347; ND (part of a group with ‘Aque vive dat fluenta’ and ‘In paupertatis predio’ in I-FI Plut.29.1, fasc.10, after the central collection of Philip’s works)
Tuum Syon exilium (text only)

Polyphonic conductus

Medieval attributions

Ave virgo virginum verbi, 3vv, A.F16, A.P44; F.39; ND
Centrum capit circulus, 2vv, A.J38, F.57; ND
Dic Christi veritas, 3vv, A.C3, F.94; ND (final cauda used for Philip’s conductus prosulas ‘Bulla fulminante’ and ‘Vesti nuptiali’; on the conflict between Innocent III and King Philippe II Auguste over Ingeborg of Denmark, 1198)
Gedeonis area, 3vv, A.15, F.143; ND
Luto carens et latere, 3vv, A.F1, A.M6; F.200; ND (also 1v version; Latin rondeau)
Mundus a mundicia, 3vv, A.F17, F.212; ND (possible Provençal textual contrafactum)
O Maria virginei flos, 3vv, A.E14, F.239; ND
Regis decus et regine, 2vv, A.J47, F.301; ND

Modern attributions

Caput in caudam vertitur, 2vv, A.J3, F.54; ND (immediately before 2 works by Philip in I-FI Plut.29.1, fasc.7)
Clavus pungens acumine, 2vv, A.J39, F.65; ND (on the loss of the holy nail of St Denis, 1233)
Consequens antecedente, 2vv, A.H2, F.68; ND
Deduc Syon uberrimas, 2vv, A.68, F.85; ND

Heu quo pregregitur, 2vv, A.J26, F.155; ND
Inflexu causuali verbum, A.P18; ND
Luget Rachel iterum, 2vv, A.J40, F.199; ND
Non livoris ex rancore, 3vv, A.F14, F.222; ND (between works by Philip in FI Plut.29.1, fasc.6)
Quod promisit ab eterno, 2vv, A.G6, F.295; ND (cauda is texted)
Regnum dei vim patitur, 2vv, A.H33, F.302; ND
Relegentur ab area, 3vv, A.C6, F.304; ND (music possibly by Perotinus; cauda is texted)

Organum prosulas

Medieval attributions

Adesse festina/Adiuva me domine, 1v, A.A12, G.58, PC.3; ND (music from the verse of Perotinus's organum Sederunt principes, 4vv; paired with 'De Stephani')
Associa tecum in patria/Sancte [Eligi], 1v, A.K80, F.22, PC.4; ND (music from the organum Sancte Germane, 3vv, which has modern attrib. Perotinus; text indicates the prosula was intended for St Eligius, not Germanus; on the transfer of a relic of Eligius from Noyon to Paris, 1212)
De Stephani roseo sanguine/Sederunt, 1v, A.A11, G.57, PC.2; ND (music from Perotinus's organum Sederunt principes, 4vv; paired with 'Adesse festina')
Homo cum mandato dato/Omnes, 1v, A.A10, G.3, PC.1; ND (music from Perotinus's organum Viderunt omnes, 4vv; paired with 'Vide prophecie')
Vide prophecie/Viderunt, 1v, A.A9, G.2, PC.1; ND (music from Perotinus's organum Viderunt omnes, 4vv; paired with 'Homo cum mandato')

Conductus prosulas

Medieval attributions

Bulla fulminante, 1v, A.L5, F.53, PC.6; SM (from Philip's conductus: 'Dic Christi veritas', music possibly by Perotinus; Latin contrafactum, 'Veste nuptiali')
Minor natu filius, 1v, A.K82, F.208, PC.8; ND
Veste nuptiali, 1v, A.K81, F.377, PC.9; ND (see 'Bulla fulminante')

Modern attributions

Anima iuge lacrimas, 1v, A.K45, F.15, PC.5; ND (strophes successively notated; can be combined to form 3-voice piece)
Crucifigat omnes, 3vv, A.D3, F.70, PC.7; ND (call to the 5th Crusade, 1219–20)
Latin contrafacta)

Motets

Medieval attributions

Agmina milicie/Agmina, 3vv, G.532; PC.10, EM (conductus motet; music possibly by Perotinus; French and Provençal contrafacta)
Homo quam sit pura/Latus, 3vv, G.231; PC.11, EM (strophic conductus motet; Latin contrafactum ‘Stupeat natura’)
In omni fratre tuo/In seculum, 2vv, G.197; PC.12, MC
In veritate comperi/Veritatem, 3vv, G.451; PC.13, EM (conductus motet; questionable lost medieval attrib. Bishop William of Auvergne)
Lacqueus conteritur/Lacqueus contritus, 2vv, G.95; PC.14, MC
Venditores labiorum/Eius [or Domino], 2vv, G.760; PC.15, EM (double motet, combined with triplum ‘O quam necessarium’, G.759, probably by a different author)

Modern attributions

Doce nos hodie/Docebit, 3vv, G.345; PC.16, EM (conductus motet; possibly the work intended for CZ-Pak N.VIII, instead of the probably spurious ‘Doce nos optime’)
Et exaltavi plebis humilem/Et exaltavi, 3vv, G.517; PC.17, EM (conductus motet; found before ‘Agmina milicie’ in I-FI Plut.29.1, fasc.8; music has modern attrib. Perotinus)
Ex semine rose prodit spina/Ex semine Abrahe divino/Ex semine, 3vv, G.483/484; PC.18/19, EM (double motet, both texts by Philip; music by Perotinus; French contrafacta)
Flos de spina rumpitur/Regnat, 3vv, G.437; PC.20, EM (conductus motet; music has modern attrib. Perotinus)
Homo qui vigeas/Et gaudebit, 3vv, G.313; PC.21, EM (conductus motet; music has modern attrib. Perotinus; French contrafacta)
Latex silice/Latus, 4vv, A.A2, F.190, G.228; PC.22, EM (strophic conductus motet)
Manere vivere/Manere, 2vv, G.70; PC.23, EM (Latin contrafactum; music has modern attrib. Perotinus)
Mens fidem seminat/In odorem, 2vv, G.495; PC.25, EM (music has modern attrib. Perotinus; textual correspondences with Philip’s <i>Summa de Bono</i> ; French contrafacta)

Mors que stimulo/Mors morsu nata venenato/Mors, 3vv, G.255/254; PC.26, MC (double motet; see ‘Mors a primi’; Latin contrafactum)
Non orphanum te deseram/Et gaudebit, 2vv, G.322; PC.28, EM (music has modern attrib. Perotinus; French contrafactum)
Nostrum est impletum/Nostrum, 3vv, G.216; PC.29, EM (conductus motet; music has modern attrib. Perotinus; French contrafactum)
Velut stelle firmamenti/Et gaudebit, 3vv, G.315; PC.33, EM (double motet with ‘Ypocrite pseudopontifices’; the music has modern attrib. Perotinus; French and Latin contrafacta)
Ypocrite pseudopontifices (1v), G.316; PC.33, EM (triplum of double motet, 3vv; surviving moteti include the modern attrib. ‘Velut stelle’; music of the source clausula has modern attrib. Perotinus; French contrafactum)

Doubtful, spurious or tentative attributions

Monophonic conductus: Medieval attributions

Angelus ad virginum, A.O15, ND (later polyphonic versions; English contrafacta)
Ave dei genetrix et immaculata (text only; conflicting attrib. Robert Grosseteste)
Dum medium silentium tenerent, A.K15, F.99; ND (medieval ascription to Walter of Châtillon more probable since part of a sermon Walter gave at the University of Bologna, c1174)
Inter natos mulierum ut testatur (sequence)
J’ai un cuer mout lait ma ioie m’annour, L.253.1, R.202b (‘Thibaut’, perhaps Thibaut d’Amiens, identifies himself as poet in text)
Missus Gabriel de celis (I-FI Plut.25.3; sequence; also attrib. ‘prior Montis Acuti’)
O amor deus deitas, A.L56 (CH-Bu B XI 8)
Pange lingua (or Collaudemus) Magdalene (hymn; often associated with ‘Aestimavit hortulanum’ and ‘O Maria noli’; modern attrib. Alexander Neckham, 1157–1217, more likely)
Quo me vertam nescio, A.K28, F.292; ND (modern attrib. Peter of Blois)
Venite exultemus regnante, A.Q1 (CH-Bu B XI 8; text only)
Virgo templum trinitatis (I-FI Plut.25.3; text only; gloss on ‘Ave Maria’)

Monophonic conductus: Modern attributions

Aestimavit hortulanum (hymn; associated with ‘Pange lingua Magdalene’ and ‘O Maria noli’; see ‘Pange lingua’ for discussion)

Alabastrum frangitur, A.K50, F.12; ND (found prior to central collection of Philip's works in <i>I-FI</i> Plut.29.1, fasc.10)
Dum medium silentium componit, A.K16, F.98; ND (apparently confused with Walter of Châtillon's 'Dum medium silentium tenerent' in <i>D-DS</i> 2777: latter poem was entered, but former intended)
Fons (or Flos) preclusus, A.L145, A.K72, F.129; ND (modern attrib. to Peter of Blois; French and Provençal contrafacta)
In nova fert animus via gressus, A.K29, F.176 (modern attrib. Peter of Blois)
Nec mare flumini (text only; attrib. Peter of Blois and Bernard of Clairvaux)
Non te luisse pudeat, A.K47, F.223; ND (also attrib. Peter of Blois and Stephen Langton)
O Maria noli flere (hymn: often associated with 'Pange lingua Magdalene' and 'Aestimavit hortulanum'; see 'Pange lingua' for discussion)
O Maria O felix puerpura, A.K58, F.237; ND (found in a group of Philip's works in <i>I-FI</i> Plut.29.1, fasc.10; French contrafactum)
Post dubiam post nugatorium (text only; modern attrib. Peter of Blois)
Regis et pontificis (sequence)
Veri solis radius lucerna, A.K66, F.371; ND

Polyphonic conductus: Modern attributions

Austro terris influente, 2vv, A.G1, F.26; ND (cauda is texted)
Dum sigillum summi patris, 2vv, A.J24, F.100; ND (music by Perotinus)
Gratuletur populus, 2vv, A.H6, F.147; ND
O levis aurula, 2vv, A.J34, F.235; ND
Veni creator spiritus recreator, 3vv, A.E13, F.361; ND

Motets: Medieval attributions

Doce nos optime/Docebit, 3vv, G.346; PC.34, EM (conductus motet; possibly confused with 'Doce nos hodie')
In salvatoris nomine, 1v, G.452; PC.35, MC (triplum of double motet; probably included among Philip's works only because of connection with 'In veritate comperi')

Motets: Modern attributions

Memor tui creatoris/Et gaudebit, 2vv, G.320; PC.24, EM (contrafactum of 'Velut stelle firmamenti'; music has modern attrib. Perotinus)

Mors a primi patris (1v), G.256; PC.26, MC (quadruplum to be combined with 'Mors morsu' and 'Mors que stimulo' to form triple motet, 3vv; music has modern attrib. Perotinus; this text probably not by Philip on stylistic grounds)
Mors vite vivificatio/Mors, 2vv, G.257; PC.27, EM (contrafactum of 'Mors morsu'; music has modern attrib. Perotinus)
O quam necessarium (1v), G.759; PC.30, EM (triplum of double motet, 3vv; motetus 'Venditores labiorum' attrib. Philip)
Serena virginum/Manere, 4vv, A.A1, F.323, G.69; PC.31, EM (strophic conductus motet; music has modern attrib. Perotinus; contrafactum of 'Manere vivere')
Stupeat natura/Latus, 2vv, G.232; PC.32, EM (strophic; contrafactum of 'Homo quam sit pura')

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