

**PRESENTATION:** This page (fo. 3<sup>v</sup>) appears to be a mirror image of the recto (see song 12) but, paradoxically, the reverse is true. When bound up it was the more vulnerable and exposed of the two, as can be seen from its darker overall colour and the extent of the damage on the right-hand side. The left-hand margin is well aligned, but the right-hand less and less so. Neither the staining nor the binder's crease causes significant loss. But notational cramping at the end of staves in *In hoc ortus occidente* makes for difficulties. The decision to indent and capitalize each individual strophe is confined in C to this song. The presentation of this sequence was obviously planned from the start, i.e. from the copying of the text. A decision was taken (on the basis of an exemplar?) to copy versicles i b and ii b as extra text, not precisely underlaid, beneath versicles i a and ii a. It is unclear why the text of iii b is omitted. Unfortunately, the plan went awry. The end of the song (iii a, phr. 28–32) occupies a single, badly blurred and slightly clipped, stave at the top of the facing page (fo. 4<sup>r</sup>).

**COMMENTARY:** See Introduction, pp. 32–3.

**METRE:** 8 x a8p a8p b7pp c8p c8p b7pp.

**BIBLIOGRAPHY:** Chevalier 8624; Walther 8937; Anderson 1972–5, K 5; Ludwig, 328.

Schumann, 67–8 (ed. C and MS Paris 4880, with variants); AH 20: 53 (no. 23) (ed. F and C); Wilmart, 'Poèmes de Gautier de Châtillon', 348–9 (no. 9) (ed. MS Paris 4880); Flacius Illyricus, *Varia . . . poemata*, 76, no. 112; Gillingham, 40–1/42–3; *Secular Medieval Latin Song*, ed. Gillingham, 225–8 (edn.); Gillingham, *Critical Study*, 129–30 (study); *El Còdex musical*, ed. Anglès, iii. 381 (no. 160) (ed. Las Huelgas MS). Dronke, 'The Lyrical Compositions', 589 (no. 31). On the Darmstadt MS see Staub and Knaus, *Die Handschriften*, 270–8 (no. 172); on MS Paris 4880 see Wilmart, 'Poèmes de Gautier de Châtillon dans un manuscrit de Charleville'.

14

*Licet eger cum egrotis*

fo. 4<sup>r</sup> [fo. 297<sup>r</sup>]

A polemic against simony, narrowly defined as the buying and selling of ecclesiastical offices.

**MUSIC:** C has no music; space is left for only one line (up to 4 *usurpans*). The melody chosen here comes from MS Évreux (see Concordant sources), with the text of C underlaid.



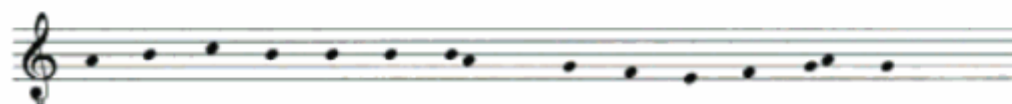
1. Li - cet e - ger cum e - gro - tis      2 et i - gno - tus cum i - gno - tis  
2. 9 Si pri - va - ta de - gens vi - ta      10 vel sa - cer - dos vel le - vi - ta



3 fun - gar ta - men vi - ce co - tis      4 ius u - sur - pans sa - cer - do - tis.  
11 si - bi da - ri vult pe - ti - ta      12 hac in - ce - dit vi - a tri - ta.



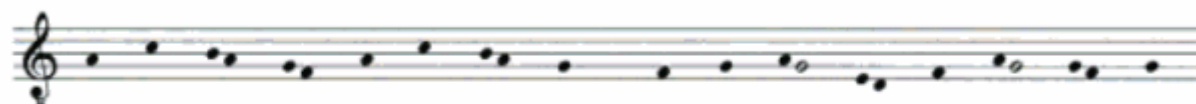
5 Fle - te, Si - on fi - li - e!      6 Pre - si - des ec - cle - si - e  
13 Pre - vi - a fit pa - cti - o      14 Si - mo - nis au - spi - ci - o



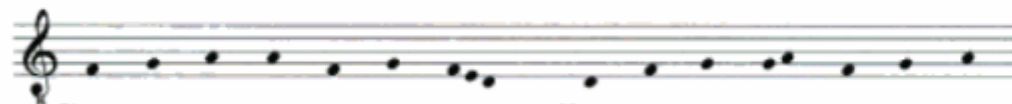
7 i - mi - tan - tur ho - di - e      8 Chri - stum a re - mo - tis.  
15 cui suc - ce - dit da - ti - o.      16 Sic fit Gi - e - zi - ta.



3. 17 Ia - cet or - do cle - ri - ca - lis      18 in re - spe - ctu la - i - ca - lis.  
4. 25 Do - num De - i non do - na - tur      26 ni - si gra - tis con - fe - ra - tur



19 Spon - sa Chri - sti fit mer - ca - lis      20 ge - ne - ro - sa ge - ne - ra - lis.  
27 quod qui ven - dit vel mer - ca - tur      28 le - pra Si - ri vul - ne - ra - tur.



21 Ve - ne - unt al - ta - ri - a      22 ve - nit eu - cha - ri - sti - a  
29 Quod sic am - bit am - bi - tus      30 i - do - lo - rum ser - vi - tus.



23 cum sit nu - ga - to - ri - a      24 gra - ti - a ve - na - lis.  
31 Tem - plo san - cti spi - ri - tus      32 non com - pa - gi - na - tur.