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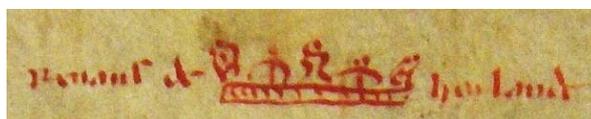
Si tost c'amis (Renaud de Hoilande)

GB-Lpro E 163/22/1/2

Source and Contents

A single sheet, verso blank.

Headed with the name of the composer, a crown drawn between 'de' and 'Hoiland'. Perhaps this was the copy of a winning song made to be hung on the wall, as stipulated by the statutes of the puy company, though Stevens and Page both note that its amateurish notation at least suggest it was not an 'official' copy.



Renaud de Hoilande is not known from any other references (though a fifteenth-century Londoner Ralph Holland had inherited property in the town, so perhaps had forbears of the same name - see Cooper article).

Line division in the text indicated by a dot; no other punctuation. Red plain initials for the starts of verses.

Notation

The hand in this MS is unique in style, unlike any other MS so far encountered by the project team. The note heads are blob shapes, often roughly triangular (with point to left and long side to right) e.g. **C'AMIS**.



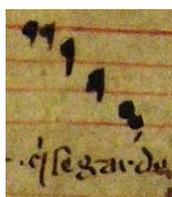


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Stems on virgae are very varied in length; the whole seems to have been written with a thickish nib to judge from the thickness of the stems (and this may account for the shapes of the note-heads too). This is probably not the same pen as wrote the text below, which is finer. Very difficult to tell if a virga-punctum distinction is being made here - some notes definitely lack stems, but this may be because of the casual style of writing (just missed off accidentally) e.g. **QUI SE GARDE**.



Multi-note neumes take none of the usual forms, but just consist of squarish or oblique blobs placed close together without connecting lines (sometimes the blobs actually touch, e.g. **DONner**).



Epiphonus is present. Use of fa and mi signs seems to indicate a quite careful application of different hexachords (though arguably it could also be seen as a kind of incompetence, perhaps).

References

Cooper, Helen : 'London and Southward Poetic Companies : 'Si tost c'amis' and the *Canterbury Tales*' in *Chaucer and the City* [Chaucer Studies 37], Ardis Butterfield, ed. (Boydell and Brewer 2006), pp. 109-25.

Page, Christopher : 'Secular Music', in *The Cambridge guide to the arts in Britain, Vol. 2: The Middle Ages*, Boris Ford, ed. (Cambridge University Press, 1988), p. 237.

For further references on this source please see the DIAMM bibliography.

DIAMM maintains separate bibliographies for each source in the database, accessible in the main source record. The entire bibliography is also searchable and can be



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