

## Music Printing.

### a. Germany and Switzerland.

GERSON, JOHANNES.—*Collectorium super Magnificat.* Folio.

[CONRAD FYNER. *ESSLINGEN.*] 1473.

*Mr. A. H. Littleton.*

The earliest known specimen of printed musical notation is contained in this volume. The notes printed at the same time as the letterpress, not stamped in afterwards: a collation with the copy in the British Museum confirms this hitherto doubted point. The copy exhibited differs from those in the British Museum and the John Rylands Library, Manchester, in that both the latter are without lines, whereas the copy exhibited has the lines added in *red* by the illuminator.

Johannes Gerson, born at Gerson, in the diocese of Rheims, in 1363, was one of the most eminent scholars and divines of his time. His *Collectorium* is a mystical elaboration of the ideas conveyed by the words of the Magnificat. The thesis in which occurs the music example is contained in the following extract, translated from the original Latin:

‘The noble Apostle, the child of the Gospel, a child not in understanding, but a child in malice, having five loaves of the food of doctrine for five thousand men, said to the Corinthians: “I had rather speak five words with my understanding that I might teach others, than ten thousand words in an unknown tongue.” He prefaced it, too, by the example of the pipe and harp, which unless they give a distinction of sounds it is impossible to know what is piped or what is harped; also, if the trumpet gives an uncertain sound, who will prepare himself for the battle? And he concludes that there is need of the feeling both of recognition and sympathy while anyone is praying, preaching, or singing psalms, so that according to the metaphor the spiritual man may prepare himself to battle, and with five most pure stones from the brook of the Scriptures he may, as a second