

David, having become a child, overthrow Goliath—that is to say, Satan. This is the parable of the mystic cantichord, or Song of the Heart, which the same Apostle desires to be sung with the spirit, and to be sung also with the understanding. In the which Song of the Heart three things are found, as in vocal song. Firstly, the subject of the song, which is called the Letter [in the sense of the *letter* of the law, in contradiction to its spirit]. Secondly, the sound of the song, which is called Resonance. Thirdly, the figuring of the song, which is called Note or Mark. The subject of the cantichord we term the holy and pure knowledge of all things divine and human. The resonance we call every moderate and well ordered affection of the heart and spirit. The note or mark we figure according to the conception of the two preceding, so that to which of them the resonance of the affections is to be fitted may appear from the *letter* of the meditations. Upon this matter we will give a few verses, the purpose of which shall be further explained, and this by a triple set of five.

‘Five words for the *letter* :

Magnificus, largus, pius es, justus, miserator.

Five affections for the harmony :

Gaudia, spes, pietas, hinc timor, atque dolor.

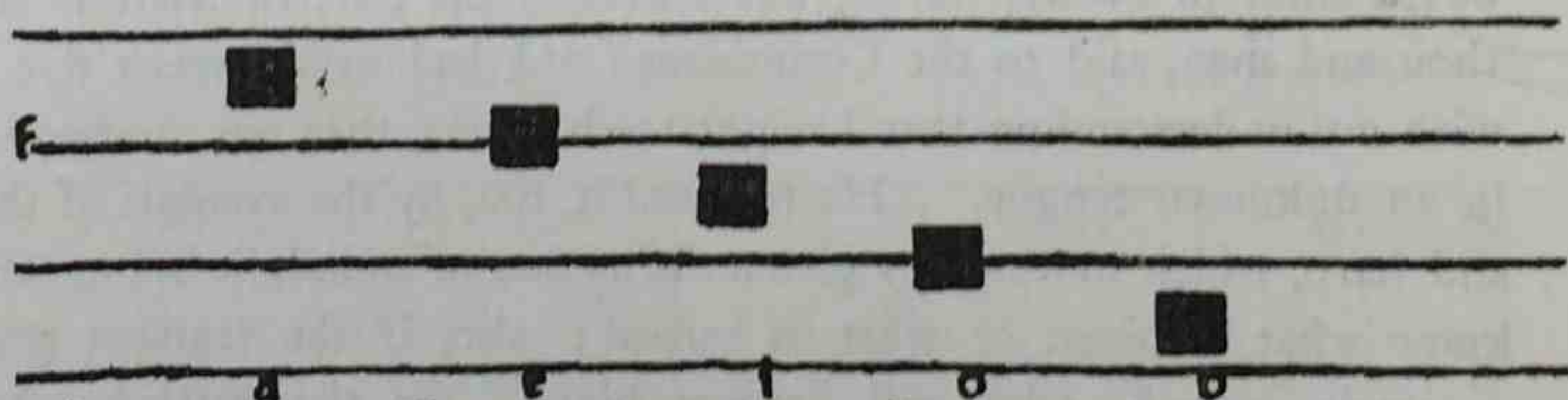
The adaptation of five vowels to the terms of the five affections :

A gaudens amat, *E* sperat, sed *I* miseretur.

O timet, *U* que dolens odit, *Ë* ista Notes.

‘The form is according to the five Notes, *sol, fa, mi, re, ut*. . . . Or let the natural order of the vowels, taking away the consonants, be put, as shown in the following figure :’*

Aut ponat ordo nature vocaliū dēptis dsonantū ut p; in hac figura-



Gaudium Spes Cōpassio Timor Dolor
dei magnificētia misericētia misericōdia iusticia nra miseria

* Translation by Mr. G. F. Barwick, B.A.