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NOTES ON THE PROVENANCE OF LUCAS LOSSIUS' PSALMODIA
(PL-WRu OSD 351352)

Lucas Lossius' *Psalmodia, hoc est Cantica sacra* is one of the most widely used anthologies of sixteenth-century music in the Lutheran liturgy.¹ Among all other Protestant publications of service music from this period, it adheres most closely to the traditions of Catholic musical and liturgical practice, as it contains mainly Latin plainchant repertoire: antiphons, hymns, sequences, responsories, psalms, introits and invitatories. It was published for the first time in Wittenberg by Georg Rhaw (1552),² then a year later in Nuremberg by Gabriel Hayn,³ and it had several expanded reeditions by different Wittenberg printers up to 1595.⁴ The wide reception of this source among Lutheran circles in German-speaking parts of Europe is a known fact and has been already described in the literature.⁵ Silesia was no exception; several copies of Lossius' *Psalmodia* of Silesian provenance (from different editions) have

1 *Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des 16. Jahrhunderts* (hereafter VD 16) L 2827–33; RISM A/I: L 2874–79, LL 2874–77, 2879; *Das Deutsche Kirchenlied* (hereafter DKL), eds. Konrad Ameln, Markus Jenny, Walther Lipphardt, Kassel 1975, 1553¹⁰, 1569²⁴, 1579⁰⁸, 1580¹⁸, 1595¹⁰, 1595¹¹; Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon der Musiker und Musikgelehrten christlichen Zeitrechnung bis zur Mitte des 19 Jahrhunderts*, Graz 1959, vol. VI, p. 224.

2 VD 16 L 2827.

3 VD 16 L 2828, DKL 1553¹⁰.

4 VD 16 L 2829–33, DKL 1569²⁴, 1579⁰⁸, 1580¹⁸, 1595¹⁰, 1595¹¹.

5 Klaus Wolfgang Niemöller, *Untersuchungen zu Musikpflege und Musikunterricht an den deutschen Lateinschulen vom ausgehenden Mittelalter bis um 1600*, Regensburg 1969 (= Kölner Beiträge zur Musikforschung 54), pp. 75–76; Joachim Kremer, 'Church music in north German towns 1500–1600', in: *Music and musicians in Renaissance cities and towns*, eds. Fiona Kisby, Cambridge 2001, p. 126; Richard Wetzel, Erika Heitmeyer, *Johann Leisentritt's Geistliche Lieder und Psalmen 1567. Hymnody of the Counter-Reformation in Germany*, Madison, NJ 2013, pp. 24–27; Robin A. Leaver, 'Bach's Mass: Catholic or Lutheran?', in: *Exploring Bach's B-minor Mass*, eds. Yo Tomita, Robin A. Leaver and Jan Smaczny, Cambridge 2001, p. 32. For analysis of the repertoire and reception, see primarily Christian Thomas Leitmeir, 'Beyond the denominational paradigm: The motet as confessional(izing) practice in the later sixteenth century', in: *Mapping the motet in the post-Tridentine era*, eds. Esperanza Rodríguez-García, Daniele V. Filippi, London 2018 (forthcoming) (I would like to thank Christian Leitmeir for sharing his text before its publication).

been preserved to the present day.⁶ However, due to the dispersal and dislocation of early modern book collections (both printed and manuscript) from this region,⁷ it is not always easy to establish to which centre they belonged at the time of their production and use. Of specific historical interest are those copies of books (include those of Lossius' *Psalmodia*) that bear handwritten annotations, commentaries and addenda – signs not only of use, but often also of creative elaboration and adaptation to local practice of the musical and textual material contained in the print.

Before the conference on the musical culture of evangelical churches in Wrocław ('Kultura muzyczna wrocławskich kościołów ewangelickich – kształtowanie tradycji i muzyczna ekumenia') held in September 2017, Christian Thomas Leitmeir of the University of Oxford drew my attention to an exemplar of the 1569 edition of Lossius' *Psalmodia*.⁸ He enquired about the provenance of this book, now held in Wrocław University Library, Old Prints Department (PL-WRu OSD 351352). This item is notable for its wealth of annotations, with many added commentaries and pieces of music, as well as a separate handwritten appendix (bound together with all the four parts of the *Psalmodia*, located after the last part), containing music in both chant and mensural notation. It provides interesting evidence of musical culture during the Reformation, with regard to the Latin and German languages, tradition and innovation, and the adaptation of more 'global' models to a specific, local practice – but where exactly? To my knowledge, this source has never been the subject of specific research concerning its provenance. However, some handwritten notes contained in this source, as well as the identification of several individuals mentioned in them, increased the likelihood of establishing its provenance.

All the musicological questions connected to the material contained in this copy of Lossius' book, in both its printed and its handwritten part, will be described by Christian Leitmeir in a forthcoming publication; here I will only present my remarks on the provenance of this copy.

The first source of information concerning the provenance of Lossius' *Psalmodia* PL-WRu OSD 351352 consists of the library stamps. The print carries different types of stamps from two institutions: Wrocław University Library (Biblioteka Uniwersytecka we Wrocławiu), the actual owner of the print, and Rhedigersche Stadtbi-

6 In PL-Wn from Fraustadt/Wschowa (borderland between Silesia and Greater Poland) and Liegnitz/Legnica, in PL-Wu of unknown provenance, mentioned in Siegfried Wilhelm Dehn's catalogue D-Bds Mus. theor. kat. 161, p. 10, as received from libraries of dissolved monasteries (without any further provenance specification) in 1810.

7 See e.g. Elżbieta Wojnowska, 'Rozproszenie i przemieszczenia dawnych źródeł muzycznych' [Distraction and displacement of early music sources], in: *Staropolszczyzna muzyczna. Księga konferencji, Warszawa, 18–20 października 1996*, eds Jolanta Guzy-Pasiak, Agnieszka Leszczyńska, Mirosław Perz, Warszawa 1998, pp. 49–59.

8 Wittenberg, Johannes Schwertelius, 1569.

blibliothek zu Breslau, its former institutional owner. The Stadtbibliothek, created in 1865–67, assembled primarily collections from the city's principal Lutheran churches, or *Hauptkirchen*: St Elisabeth's, St Mary Magdalene's and St Bernardine's. As the collections have become mixed, it is often difficult to establish the earlier provenance of sources belonging to the Stadtbibliothek; it is believed, however, that early prints bearing only the 'Rhedigersche Stadtbibliothek zu Breslau' stamp, without any further indications, are likely to originate from St Elisabeth's.⁹ The entire music collection from the Stadtbibliothek was catalogued by Emil Bohn at the end of the nineteenth century;¹⁰ his catalogue of prints mentions copies of Lossius' *Psalmodia* from the 1561 (two copies, one of which belonged at that time to the Kirchenmusikalisches Institut, now in PL-Wu), 1569, 1579 and 1595 editions.¹¹ From the second half of the nineteenth century, the copy of the 1569 edition analysed in this paper was held in Breslau/Wrocław. It is unclear if it had belonged to St Elisabeth's already in the early modern period, when all the handwritten annotations were made. During the sixteenth and seventeenth centuries, St Elisabeth's church and its affiliated school, the *Gymnasium Elisabetanum*, were considered to be among the most important centres of culture (including music) and education in Silesia.¹² It seems natural therefore to link this richly annotated copy of *Psalmodia* with this milieu, especially when the nineteenth-century library stamps confirm that link for the later period. At the first stage of our research, the Elisabethan hypothesis seemed to be supported by handwritten annotations on the front flyleaf, where a 'Doctor Maior' is mentioned. However, the identification of this person with Elias Maior (Grösser), long-serving

- 9 'Der gängigste Weg für eine Rekonstruktion der ursprünglichen Sammlungen ist die Aufarbeitung der in den Materialien vorhandenen Kennzeichnungen. Die Druckwerke aus St. Maria Magdalena und St. Bernhardin lassen sich, soweit sie in der heutigen Bibliothek Uniwersytecka we Wrocławiu erhalten sind, durch entsprechende Stempel gut identifizieren', see: Barbara Wiermann, 'Die Musikaliensammlungen und Musikpflege im Umkreis der St. Elisabethkirche Breslau. Kirchliches und bürgerliches Musikleben im Kontrast', in: *Early Music: Context and Ideas. International Conference in Musicology, Kraków 18–21 September 2003*, eds Karol Berger, Lubomir Chalupka and Albert Dunning, Kraków 2003, p. 307. For the history of the Rhedigersche Bibliothek (Bibliotheca Rehdigeriana) before its incorporation into the newly created Stadtbibliothek, see Tomasz Jeż, *Danielis Sartorii Musicalia Wratislaviensia*, Warsaw 2017, pp. 61–88, and further literature mentioned there.
- 10 Old prints in: Emil Bohn, *Bibliographie der Musik-Druckwerke bis 1700 welche in der Stadtbibliothek, der Bibliothek des Akademischen Instituts für Kirchenmusik und in der Königlichen- und Universitätsbibliothek zu Breslau aufbewahrt werden*, Berlin 1883 A. Cohn; manuscripts in: Emil Bohn, *Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau*, Breslau 1890 Hainauer.
- 11 E. Bohn, *Bibliographie*, op. cit., pp. 253–254, 255, 256 and 258. On the margins of Bohn's catalogue of prints now held in PL-Wu, we find old shelf-marks of the Stadtbibliothek written in ink. The shelf-mark on p. 255, referring to the 1569 edition of *Psalmodia* (4 D 384), is identical to the old shelf-mark in PL-WRu OSD 351352.
- 12 See e.g. *Z dziejów wielkomięskiej fary. Wrocławski kościół św. Elżbiety w świetle historii i zabytków sztuki* [From the history of the parish church of St Elisabeth in Wrocław in light of history and art relics], ed. Mieczysław Zlat, Wrocław 1996; B. Wiermann, *Die Musikaliensammlungen und Musikpflege*, op. cit., pp. 306–311; Tomasz Jeż, 'Z przeszłości muzycznej wrocławskiego kościoła św. Elżbiety w czasach baroku' [From the musical past of the St Elisabeth Church in Wrocław during the Baroque period], *Muzyka* 52 (2007) no 4, pp. 95–126; T. Jeż, *Danielis Sartorii Musicalia Wratislaviensia*, op. cit.

rector of *Gymnasium Elisabetanum*, had to be dismissed, since there is no evidence of him having a doctoral degree. The handwritten entries on the front flyleaf are of an occasional character, referring to vanity, death and redemption; the texts were identified as quotes from Johannes Mathesius,¹³ an anonymous *Epitaphia Salvatoris nostri Jesu Christi*¹⁴ and Johannes Stigelius.¹⁵ The 'Maior' mentioned on the first page (not only as a doctor, but also as *berümbste Poeta*, a renowned poet) is most likely to be Johann Major (1533–1600), originally from Joachimsthal/Jáchymov, a *doctor theologiae* in 1557 in Mainz, *poeta laureatus* in 1558, then professor of Wittenberg University.¹⁶

The handwritten entries on the front flyleaf provide citations from texts that were popular, even classical, among German-speaking Lutherans during the second half of the sixteenth century. Such topic material offers little concrete evidence about their possible copyist or his place of activity that could help to establish the provenance of this source. The entry on flyleaf at the back is infinitely more valuable, as it specifies a concrete time and place, and even names of historical people. It documents a plague epidemic in Namslau/Namysłów in 1572 which, at the time the note was written, had killed 1068 inhabitants, including eight city councillors, two deacons,

13 'Matthesius de Se. | Wen ich den leuten nimmer dienen kann, | Her Christ so las mich schlaffenn ghann' (PL-WRu OSD 351352, front flyleaf). This fragment can be found in different editions of Mathesius' writings, see e.g. Johannes Mathesius, *Leychpredigten auss dem fünffzehenden Capitel der I. Epistel S. Pauli zun Corinthiern. Von der aufferstehung der Todten und ewigem leben* (Nürnberg, 1565), p. Bbb ii_v ('Wenn ich den leuten nimmer dienen kann so lass mich Gott mit ruhe schlaffen gahn'); Georg Loesche, *Johannes Mathesius. Ein Lebens- und Sitten-Bilt aus der Reformationszeit*, vol. 1, Gotha 1895 Perthes, p. 226 ('Wenn ich den Leuten nimmer dienen kann, Herr, so lass mich schlafen gan'). 'Epitaphium | So Stoius, vnnd Doctor Maior, die berumbtenn | poeten, in Joachimsthal dem Matthesius | gemache haben. | Quondam puluis & in Cineres resolutus auitos | Non cedam radijs splendide phaebe tuis, | Item D Maior | Ex cineres massa salseque Antyllidos herba, | Formari flammis lucida vitra solent. | Sic cinis ater eram, cineres nunc soluor in atos | sed intidum summo corpus habebō die | Ein mensch formirt aus asch und staub, | dorret und felt ab wie grass und laub | vermodert wird zu Erdt und Mot | draus wechst ein neue leib durch Gott. | Durchsichtig wie ein klares Glas | der stetts wirdt Grunen wie das Grass | der glentzenn wirdt und leuchten fein | wie der liebe helle Sonnen schein' (PL-WRu OSD 351352, front flyleaf). Mathesius' epitaphs written by [Matthias] Stoius and [Johann] Major are mentioned by himself in one of his sermons (*Die fünffzehende Predig. Von dem glassmachen und wo des inn der Schriffi gedacht, und wie wir uns unsers leibes gebrechligkeit und kunffriger Körper herrligkeit, daraus erinnern können*, modern edition in Johannes Mathesius, *Ausgewählte Werke, Vierdter Band. Handsteine*, ed. Georg Loesche, Prague 1904, p. 313).

14 'Epitaphium Salvatoris nostri Jesu Christi quod fixum est Hierosolymis ad Sepulchrum Christi. Sum Deus ex quo Carnem sumpsit sine naevo'... and 'Aliud. Hic sub clausura jacuit Christi caro pura...' (PL-WRu OSD 351352, front flyleaf) have many textual concordances; both of them were quoted in *Tischreden oder Colloquia Doct. Mart. Luthers*, Eisleben 1566 Urban Gaubisch, pp. 111v–112v.

15 'Stigelius. | Nemo petit coelum, nisi p(er) te Christe redempt(us) | A te vera sal(us) no(n) aliunde venit' (PL-WRu OSD 351352, front flyleaf) can be found in Johannes Stigelius' *Poematum Liber II. Continens sacra*, Ienae 1566 Excudebat Donatus Richtzenhain & Thomas Rebar, p. B2₃; this distich was quoted by Lucas Lossius himself in his *Annotationes scholasticae in Evangelia dominicalia*, Lipsiae 1560 Officina Haeredum Valentini Papae, p. Z2_v.

16 Ulrike Ludwig, 'Major (Mayer, Meier, Maier, gen. Hänsel Mayer), Johann', in: *Sächsische Biografie*, ed. Martina Schattkowsky, Institut für Sächsische Geschichte und Volkskunde e.V., <http://www.isgv.de/saebi/>, accessed 28 November 2017.

pastor Andreas Kittelius, school rector Bartholomaeus Koperus and his cooperater (*synergus*) Nicolaus Seyferthus; the survivors still included cantor Petrus Niger, an anonymous *auditor*, and *vitricus ecclesiae* Bartholomaeus Mönich.¹⁷ According to Nikolaus Pol's (1564–1632) chronicle *Jahrbücher der Stadt Breslau*, Andreas Kittelius died on 22 September 1572,¹⁸ which makes this date the *terminus post quem* of the note in *Psalmodia*. Chronicles from different times confirm the information about the plague, sometimes with different or additional details.¹⁹ Such notes, consisting of significant news, could not originate exactly from the place they mention (a plague epidemic that claimed over a thousand lives would have been known far from the place it occurred). The level of detail – and the personal touch and liveliness – of this historical record suggests an eyewitness account. The author is therefore likely to have been a resident of Namysłów (or even the mentioned cantor, Petrus Niger), which therefore appears to be the most plausible provenance of the book in question, but this would be difficult to establish for certain from this evidence alone. On the three pages preceding this flyleaf, there is the text (without musical notation) of the sequence *Dies irae dies illa*, titled *Precatio vetus et in Ecclesia usitata, de extremo iudicio*, entered probably by the same hand as the note about the plague; the two notes are related to each other also thematically.

- 17 'Anno Domini .i.5.7.2. grafata est Namslauie ingens & horribilis lues, qua homines .i.o.6.8. intra Urbis moenia, fuit necati: inter quo, occubuerunt 8 Senatores duo Diakoni, & Dominus pastor ANDREAS KITTELIVS. Scola etiam amiferat Rectorem Bartolomeum Koperum, & Synergum, Nicolaum Seyferthum. Solus Cantor & Auditor divinitus fuit conferuati, & omnia fideliter executi fuit munera post obitum diuini Verbi Minifrorum, quae ad Ceremonias quotidie in templo feruandas spectauere. Etsi autem ambo periculose decubuerunt, tamen auxiliante Deo incolumes euaserunt. Penes Cantorem Petrum Nigrum stetit Vitricus Bartolomeus Monich. qui discipulis defunctis, funera ferè omnia foli deduxerunt, interdum Vix vnus potuit inueniri puer, qui crucem portauit' (PL-WRu OSD 351352, flyleaf at the back).
- 18 'Den 22. Septembris [1572] starb Andreas Kittelius, Pfarherr zu Namslau', Nikolaus Pol, *Jahrbücher der Stadt Breslau*, zum ersten male aus dessen eigener Handschrift herausgegeben von Dr. Johann Gustav Büsching und Dr. J. G. Kunisch, vol. IV, Breslau 1823, p. 69.
- 19 'In der Stadt Namslau starben 1050 Personen. Unter denselben den 22. Septembris Herr Andreas Kittelius, Pfarrherr, samt beiden Kaplänen, Johannes Czirbock und Johan. Wathowio; zweene Bürgermeister, Lucas Müller und Hanns Hene; sechs Rathherren, Konstantinus Mapse, Hanns Stepke, Jakob Gleibitz, Simon Müller, Fabian Kienast, Hanns Butske. Der Schulmeister Bartholomäus Kopper den 26. Augusti. Syndikus Nikol. Seifert', N. Pol, *Jahrbücher*, op. cit., p. 70; '1572 entstand wahrscheinlich als eine Folge der grossen Noth eine grosse Sterblichkeit. Es starben in Namslau 1050 und in den beiden Vorstädten, in Ellguth und Deutschmarchwitz 606 Personen. Auch Pastor Kittel, beide Kapelläne, Johann Czirbock und Johann Woithomius, der Kantor Lucas Moller und der Schulmeister Bartholomäus Kopper, sowie acht Rathspersonen erlagen der Seuche', in: W. Liebich, *Chronik der Stadt Namslau von Begründung derselben bis auf die neueste Zeit, nach einer im Namslauer Stadt-Archiv befindlichen Chronik bearbeitet*, Namslau 1862, pp. 108–109; 'Andreas Kitel. Von ihm kann ich nur so viel melden, dass er von 1568 bis 1572 das deutsche Pastorat zu Namslau verwaltet hat. Die Namsl. Chronick schreibt davon: '1572 starben zu Namslau 1050 Personen: Damals starb auch Andreas Kitelius, Pfarherr, sambt beyden Capplanen Johann Czirbock und Joh. Woithovius, Luc. Mollerus, Consul, Barth. Kopper, Schulmeister etc.', in: Sigismund Justus Ehrhardt, *Presbyterologie des Evangelischen Schlesiens, Ersten Theils, Erster Haupt-Abschnitt, welcher die Protestantische Kirchen- und Prediger-Geschichte der Haupt-Stadt und des Fürstenthums Breslau, wie auch des Namslauer Kreisses in sich fasset*, Liegnitz 1780, p. 648.

The one and only note that could be regarded as the signature of this book's owner does not clarify the situation at all: Samuel Hischal, who wrote his name and the year 1591 in red ink above a woodcut at the end of Lossius' *Liber tertius*, is not recorded in any known source (fol. 312v).

The handwritten appendix, situated between the end of *Liber quartus* and the back cover, was compiled by several persons over a period of at least fifty years. The oldest part is strictly related to the printed material and its handwritten marginalia; at the beginning, it contains ten different melodic versions of the invitatory psalm *Venite exultemus Domino* (Psalm 94) and Magnificat antiphons for every day of the week, written in chant notation. The following pages, probably written later, contain various notes and passages from pieces of music (for Christmas and Lent). The latest part of the appendix consists of thirty-seven numbered pieces (twelve with text and twenty-five without), written in modern notation, as well as some short notes on music theory (*duralis* and *molleris* scales). After the last numbered piece, the same copyist wrote three more works, each bearing a comment:

[38.] *In Symbolum Daudidis Scheeri Lub. Sile. composuit hanc 3 vocum fugam Georgius Kernichen ao. 23. 28 April* [with text: *Morior ut vivam*]

[39.] *In Symbolum Thomae Sprengeri Neapol. Sil. composui [ante correcturam probably: composuit] segventem fugam 3. vocum ao. 23 20 Apr.* [with text: *Credo nam vivit*]

[40.] *In Symbolum Georgi Butleri Neofor. Sil. ao. 23. 18 April. Fuga 2 vocum* [with text: *Spes mea est Christus*].

After this material, there are several blank pages, followed at the end by part of an index referring to ten of the forty texted pieces.

Georgius Butler of Neumarkt/Środa Śląska remains unidentified. Thomas Sprenger of Neustadt/Prudnik may be identified with later cantor and *conrector scholae* in Namslau/Namysłów.²⁰ David Scheer of Lüben/Lubin became a clergyman and worked in several places, including his native town.²¹

20 *Thomae Sprengero ludi p. t. chorique musici apud Namslau. directori et Catarinae Hentkiae ad d. 9 Febr. anno 1637 a Deo et cum ipso sponsis ab amicis, fautoribus et discipulis iactae gratulationes*, Olsnae 1637; in *Votiva musarum repotia...* (Olsnae 1647), on f. Bij_{a-b}, the signature 'Thomas Sprenger Conr. und Cantor in Namslau'. In 1623, as a student, he wrote a dedicatory poem (with many references to music) in *Viro-luveni Humanissimo & Doctissimo Dno. Matthaeo Scheero...* (Neapoli 1623), signing it as 'Thomas Sprenger Neapolitanus Silesius'. See also Aleksander Rombowski, 'Wydawcy Wielkiego Kancjonau Wrocławskiego z roku 1673' [The publishers of the Great Wrocław Songbook of 1673], *Pamiętnik Literacki* 45 (1954) no. 3, p. 217.

21 'David Scheer, in Lüben als Sohn des Bürgers und Schwertfegers Christoph Scheer am 22.9.1603 geboren, besuchte die Lübenener Schule, von 1619 ab das Magdalenäum in Breslau, seit 1624 in Wittenberg, wurde 1625 Hauslehrer bei Abraham von Brauchitsch-Kuchelberg, 1627 bei Balthasar von Bock-Lerchenborn, 1629 bei Abraham von Sebottendorf-Dresden, wurde am 24.3.1633 als Rektor nach Lüben berufen. 1635 Pfarrer in Lerchenborn, ordiniert 14.11.1635 in Wittenberg, heiratete am 9.6.1636 Anna, die Tochter des Pastors Joachim Kusche-Herbersdorf, mit der er in kinderloser Ehe lebte. Infolge der Kriegsunruhen erhielt er 1641 die Verwaltung des Groß-krichener Pfarramts. Seit 1639 hielt er sich des Krieges wegen meist in Lüben auf, ging aber bei Wind und Wetter seinen Pfarrkindern nach. Dabei zog er sich ein schweres Leiden zu, dem er am 14.10.1647 erlag (Grabrede des P. Andreas Kölichen)', see: Konrad Klose, *Geschichte der Stadt Lüben*, Lüben 1924, p. 524.

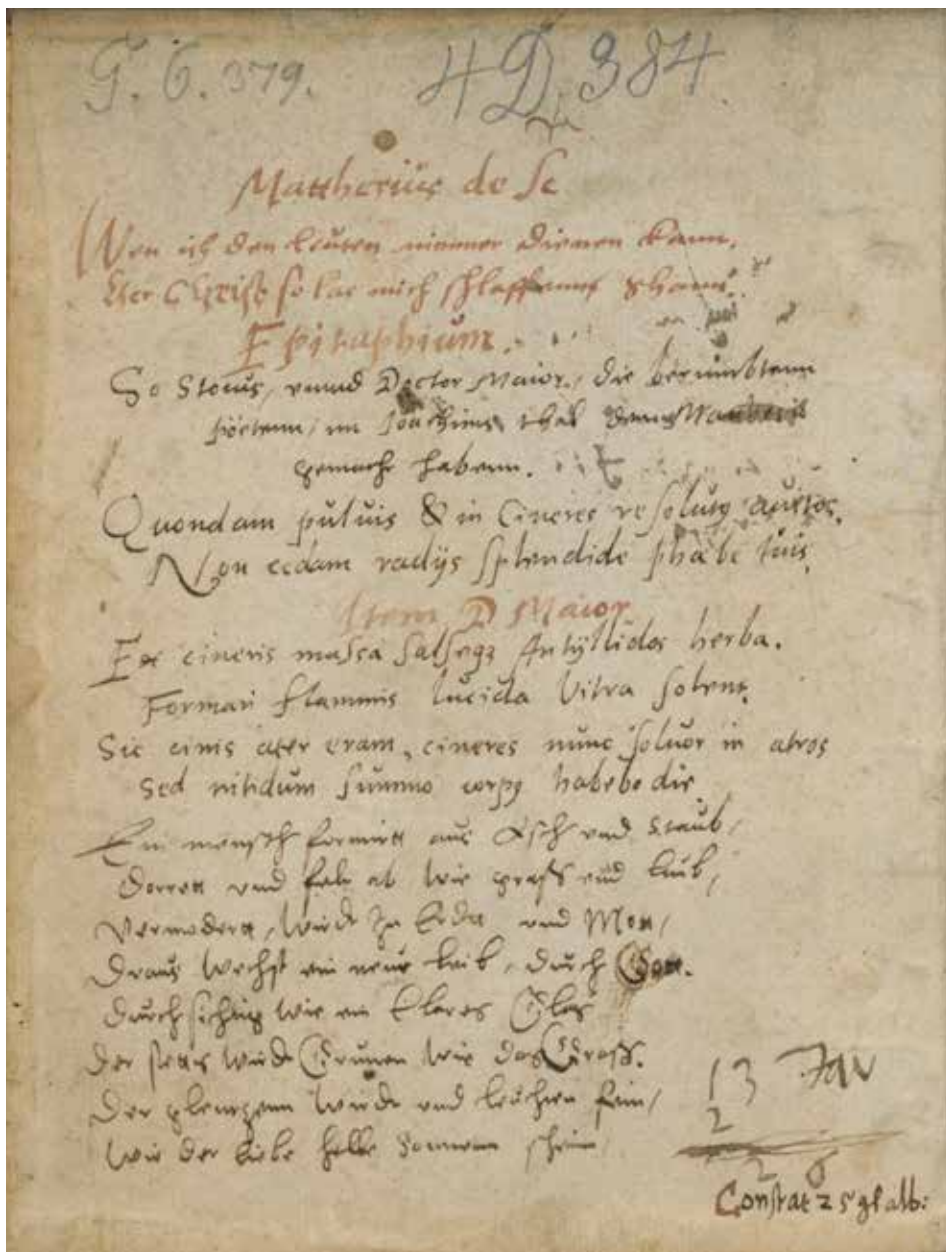
Georgius Kernichen, who in April 1623 composed short pieces to words by three of his colleagues, was most likely also the copyist (and composer?) of the latest part of the handwritten appendix to Lossius' *Psalmodia* PL-WRu 351352 (as he used alternatively the forms *composuit / composui*). There are no other known sources of his compositions, and no evidence of his further musical activity. However, four years later, in 1627, he appears among the students of the University of Padua. The matriculation book reveals his place of origin, presenting him as 'Namsla-Silesius'.²²

Together with the abovementioned note concerning the plague in 1572, the handwritten entries made by Georgius Kernichen in 1623 confirm the hypothesis that this copy of *Psalmodia* was used, annotated and added to in Namslau, this provenance being valid at least for those fifty years. The town of Namslau, situated eighty kilometres east of Wrocław (on the trade route from Wrocław to Kraków), was at the time inhabited mainly by Lutherans of both German and Polish origin. Its history was recently researched,²³ but its culture in early modern times has never been the subject of a book-length study (especially regarding music, for which there seem to be no direct sources at all). There is no doubt about the cultural connections between Namslau and Breslau at that time, maintained at least by such figures as pastor Samuel Butschky the elder (1578–1638), the poets Samuel Butschky von Rutinfeld (1612–78) and Christian Hoffmann von Hoffmannswaldau (1616–79), pastor Joannes Acoluthus (1628–89) and many others.²⁴ Consequently, it is hardly surprising to discover that Lossius' *Psalmodia* could have been used and annotated in Namslau and then, after some time, moved to Breslau, ultimately joining the collection of the Rhedigersche Stadtbibliothek. The exact time of this migration remains unknown; it might have happened during the seventeenth century, with a certain *Namslaviensis* travelling to Breslau (possibly Georgius Kernichen himself, whose *Wanderjahre* might have started there, before continuing in Padua), or following the recatholicisation of Namslau in 1654, which caused a great deal of displacement among the Lutheran elites. As the material included in Lossius' *Psalmodia* remained very close to the liturgical and musical traditions of the pre-reformation church, it would be helpful to know whether it was still in practical use in the church of Namslau during the first half of the seventeenth century – and if so, what exactly changed in liturgical and performance practice as a result of recatholicisation. To answer these questions, however, we must wait for other source (and/or provenance) discoveries.

22 Claudia A. Zonta, *Schlesische Studenten an italienischen Universitäten*, Köln–Weimar–Wien 2004, p. 282.

23 Mateusz Goliński, Elżbieta Kościak, Jan Kęsik, *Namysłów. Z dziejów miasta i okolic* [Namysłów: from the history of the town and its surrounding area], Namysłów 2006.

24 Among the students who received scholarships to study abroad, financed by the City Council of Breslau between 1569 and 1668, the *Namslavienses* were the second largest group, just after the *Wratislavienses*; see Tomasz Jeź, 'Stypendia wrocławskiej Rady Miejskiej jako instytucja kształcenia kadr muzycznych' [Scholarships awarded by Wrocław City Council as an institution training music professionals], in: *Śląska Republika Uczonych* [The Silesian Scholars Republic], eds Marek Hałub, Anna Mańko-Matysiak, vol. 3, Wrocław 2008, pp. 155–181.



Il. 1. PL-WRu OSD 351352, front flyleaf.*

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EPITAPHIUM SALVATO
 ris nostri Iesu Christi, quod fecum est
 Hinc Johannis ad Sepulchrum Christi.

Sum Deus ex quo Carnem sumpsi, sum natus
 platis mea meliora fixis pendunt maliora.
 Aspice plasma meum, et transis ante Sepulchrum
 Qui hinc Iacui, hinc per passus obitum,
 Quid pro me patens, aut ^{mihi} gratam rependis?
 Sum Deus & pulvis, sed regnes simul servus,
 pro te passus, Ira tu per me prospera Visa,
 pro te plagatus, per me tu magna reus.

Aliud
 In sub clarissima Iacuit Christi caro pura,
 sub cuius cura, sumus stat nostra figura,
 Est Deus hic tantus, natus de Virgine, quamvis
 hic Caput militia, Sacro hic mundi medicina,


Stephanus
 Nemo potest docere, nisi per te Christe roborare,
 A te Vera salus non alimur de Janis.

Il. 1. (cont.)

Anno Domini. 1572.
 grassata est Namslawie ingens & horribilis
 lues, qua homines .10.68. intra Urbis inuena,
 sum necati: inter quos, occubere & Senatores
 duo Diaconi, & Dominus pastor **ANDREAS**
KITTELIVS, Scola etiam amiserat Rectorem,
 Bartolomeum Koperum, & Synergum, Nicolaum Sey-
 ferthum. Solus Cantor & Auditor diuinitus sunt
 conseruati, & omnia fideliter executi sum mine-
 ra post obitus diuini Verbi Ministrorum, quae
 ad Ceremonias quotidie in templo seruandas
 spectauerunt. Fisi autem ambo periculose
 deambulauerunt, tamen auxiliante Deo incolumes
 euaserunt. Penes Cantorem Petrum Nigrum
 Stetit Vitricus Bartolomeus Monachus, qui discipulis
 defunctis, funera ferè omnia soli deduxerunt,
 interdum Vix vnus potuit inueniri puer, qui crucem
 portauit.

Il. 2. PL-WRu OSD 351352, flyleaf at the back.

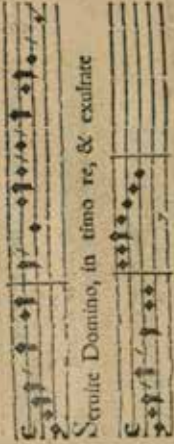
Samuel Hischal
313



LIBER QVARTVS. 313

PSALMI CVM EO
RVM ANTI PHONIS FE.
*ridibus, & intonationibus, additis Scholis
& Lectionis varietate. Ex Psaltes
rio D. Georg. Maiorit.*

DIEBVS DOMINICIS
IN P RE CIBVS MATV.
*imus Psalmus primus, Antipho-
na serialis.*



Seruite Domino, in timo re, & exultate
et cum tremore,

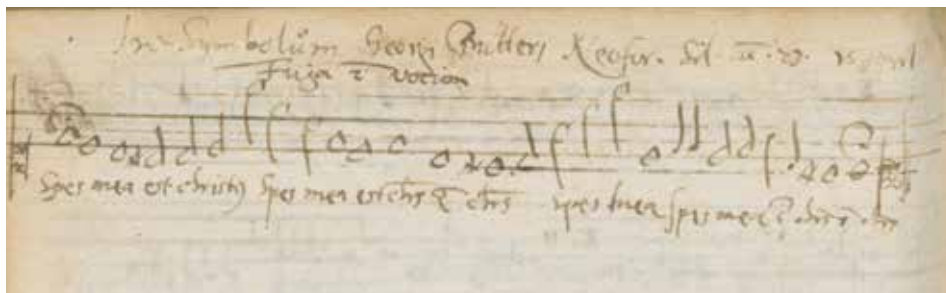
INTONATIO.

Benedictus uir, qui non abiit in consilio
Kkk implor

Il. 3. PL-WRu OSD 35352, fol. 312v, Samuel Hischal's signature.



Il. 4. PL-WRu OSD 351352 (unnumbered pages of the handwritten appendix), music pieces by Georgius Kernichen.



Il. 4. (cont.)

UWAGI NA TEMAT POCHODZENIA *PSALMODII* LUCASA LOSSIUSA
(PL-WRU OSD 351352)

W tekście przedstawione zostały nowe ustalenia dotyczące proveniencji egzemplarza druku Lucasa Lossiusa *Psalmodia, hoc est Cantica sacra* (Wittenberg: Johannes Schwertelius 1569), obecnie przechowywanego w Oddziale Starych Druków Biblioteki Uniwersyteckiej we Wrocławiu (sygn. 351352). Miejsce użytkowania tego egzemplarza druku – do którego dodane zostały liczne adnotacje na marginesach oraz obszerny dodatek rękopiśmienny zawierający utwory muzyczne – nie było dotychczas znane. Dzięki wpisom na wykłejkach oraz identyfikacji jednego z autorów rękopiśmiennego dodatku, udało się ustalić, że miejscem tym w II poł. XVI oraz I poł. XVII wieku był prawdopodobnie Namysłów. Sama *Psalmodia* Lossiusa była wówczas szeroko rozpowszechniona w niemieckojęzycznych środowiskach ewangelickich; obszerne adnotacje dotyczące lokalnej praktyki wykonawczej oraz rękopiśmienny dodatek zawierający także nieznanne dotąd utwory czynią z tego egzemplarza cenne świadectwo kultury muzycznej miejsca, w którym był użytkowany.

Katarzyna Spurgjasz

Katarzyna Spurgjasz, doktorantka w Instytucie Muzykologii Uniwersytetu Warszawskiego, przygotowuje dysertację dotyczącą tradycji muzycznych klasztoru kanoników regularnych na Piasku we Wrocławiu. Jest pracownikiem Gabinetu Zbiorów Muzycznych Biblioteki Uniwersyteckiej w Warszawie, gdzie opracowuje nowożytne muzykalia z terenu Śląska.
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