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MUSICI SCRIPTORES GRAECI

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FORTUNA

It is probable that towards the tenth century a group of Greek treatises on music was gathered together and copied in a single codex: this archetype, from which all the manuscripts at present known seem to derive, must have contained the following works: the *Sectio canonis* attributed to Euclides; the *Harmonica* of Aristoxenus, and fragments of the work on rhythm by the same author; the treatise *De musica* of Aristides Quintilianus and that attributed to Plutarchus; the *Manuale* of Nicomachus; the *Introduitorium harmonicum* of Gaudentius and that attributed to Cleonides; the *Harmonica* of Ptolemaeus and Porphyrius' commentary, the *Introductiones musicae* of Alypius, Bacchius and Dionysius, together with a few other anonymous texts and fragments. Apart from this corpus of treatises, there are also the passages relative to music in the works of other authors, such as the pre-Socratic philosophers, Plato, Aristotle, Athenaeus, Theon of Smyrna, Philodemus, etc.

In all, the Greek texts on music are distributed over a long period of time, ranging from the fourth century B.C. until the fourth century A.D. They mostly deal with music from a mathematical-scientific or ethical-philosophical point of view. The concept of music is stated as a purely speculative discipline, distinct from artistic practice. This concept, by means of the insertion of music into the system of liberal arts, was later to influence European culture for a long time.

The Greek theories on music were widely used in late Latin works. The most important are: the translation and comment by Calcidius on the Platonic *Timaeus*; the ninth book *De nuptiis Philologiae et Mercurii* by Martianus Capella, based on Aristides Quintilianus' treatise; the books *De institutione musica* by Boethius, derived from Nicomachus' and Ptolemaeus' work; the section on music of the *Institutiones* by Cassiodorus, in which Alypius, Euclides and Ptolemaeus are mentioned, together with a note on a translation from Gaudentius made by Mutianus.

The study and elaboration of Greek musical theory were carried on also by the Byzantine writers, as can be seen particularly in the works of Michael Psellos, George Pachymeres and Manuel Bryennios, and in the interest of Nikephoros Gregoras, his pupil Isaak Argyros, and Barlaam in Ptolemaeus' text.

Aristoxenus, Cleonides-Euclides, Nicomachus, Ptolemaeus and Aristoteles were particularly well known in the Arab and Hebrew world from the ninth to the thirteenth centuries. This can be clearly seen from the works by writers on Arab music, beginning with Al-Kindi and Al-Farabi. It is certain that translations were also made of the Greek texts, although none have been handed down to us.

In Western Europe for the whole of the Middle Ages, the acquaintance with Greek musical theory was only indirect, through Latin works, particularly by Calcidius and Boethius. In this period the only translated text was the musical section of the *Problema* attributed to Aristoteles, translated into Latin shortly after the middle of the thirteenth century by Bartholomew of Messina, quoted by Engelbert of Admont in his musical treatise, and commented on by Petrus de Abano at the beginning of the fourteenth century.

The study of the Greek writers on music only began at the end of the fifteenth century, and was continued principally in Northern Italy during the following century. The first Latin translations were made at the request of musicians who wished to know the old theory directly, in order to be able to discuss it in their treatises. Thus, Franchino Gaffurio, chapel-master of the Cathedral of Milan, had translations made of the works of the Anonymus Bellermannianus, Aristides Quintilianus and perhaps Bacchius in 1494, and of Ptolemaeus in 1499; in 1545 Nicola Mantovano, chapel-master of St. Petronius in Bologna had a new translation of Ptolemaeus made; in 1560 Gioseffo Zarlino, chapel-master of St. Mark's in Venice, suggested the publication of the translations of Aristoxenus and of Ptolemaeus again. This interest shown by professional musicians was strengthened

by the activity of humanists interested in music: in 1497 Giorgio Valla published his Cleonides-Euclides translation, and in 1507 Carlo Valgulio did the same with his Plutarchus translation. Researches on Greek musical theory were intensified toward the end of the sixteenth century, above all by Gerolamo Mei (who in one of his letters translated into Italian part of Alypius' treatise), by Vincenzo Galilei (who left among his manuscripts Italian translations of Aristoxenus' and Plutarch's musical works), Ercole Bottrigari and Giovanni Battista Doni, who all influenced musical culture to a noteworthy degree, stimulating and accompanying the transformation of musical style which took place at the beginning of the seventeenth century.

Outside Italy, the interest in Greek writers on music was far more fortuitous. In France, in 1555, Pontus de Tyard reproduced some signs of notations, probably taken from one of Alypius' manuscripts; in 1557 Johannes Pena published a new translation of Cleonides-Euclides, and in 1572 Jacques Amyot published a French translation of Plutarch's moral works including the musical treatise. In Germany, within the ambit of the translations of all Plutarchus' works, two new versions of the treatise on music, by Guilelmus Nylander in 1570 and Hermannus Cruserius in 1573, also appeared; Johannes Kepler was interested in Ptolemaeus' and Porphyry's musical works.

Owing to the prevalently practical aim of the study of the Greek theorists in the Renaissance, the translations naturally had priority and remained substantially independent with respect to the editions of the original texts. In fact, during the sixteenth century, only the following were published: Plutarchus' text in 1509, together with the other works by this author; and Cleonides-Euclides' text in 1557. The work was continued during the following century: in 1616 the first editions of Aristoxenus, Nicomachus and Alypius appeared, and in 1623 the first edition of Bacchius was published. However, the work of Marc Meibom and John Wallis was particularly important: in 1652 the former published the first editions of Aristides

Quintilianus and Gaudentius (together with a new edition of Aristoxenus, Bacchius, Cleonides-Euclides and Nicomachus); in 1682 the latter published the first edition of Ptolemaeus and Porphyrius' commentary; these editions, accompanied by Latin translations and commentaries, form the basis of modern historical research.

BIBLIOGRAPHY

Greek:

Graf, 'Alypius', PW 1 (1894), 1710-1; W. Vetter, 'Alypius', *Die Musik in Geschichte und Gegenwart* (hereafter MGG) 1 (1949-51), 399-401; v. Jan, 'Aristides Quintilianus', PW 2 (1896), 894-6; W. Vetter, 'Aristides Quintilianus', MGG 1 (1949-51), 629-31; v. Jan, 'Aristoxenus', PW 2 (1896), 1057-65; W. Vetter, 'Aristoxenus', MGG 1 (1949-51), 646-53; v. Jan, 'Bakchios', PW 2 (1896), 2790-2; Abert, 'Kleonides', PW 11 (1921), 729; Hultsch, 'Eukleides', PW 6 (1907), 1050-1; G. Wille, 'Eukleides', MGG 3 (1954), 1614-5; Graf, 'Gaudentios', PW 7 (1910), 856-7; G. Reaney, 'Gaudentios', MGG 4 (1955), 1469-71; Konrat Ziegler, 'Plutarchos', PW 21 (1951), 814-6, 947; W. Vetter, 'Plutarch', MGG 10 (1962), 1362-3; v. d. Waerden, 'Ptolemaios', PW 23 (1958), 1840-7; W. Vetter, 'Ptolemaios', MGG 10 (1962), 1729-31. G. Reese, *Music in the Middle Ages with an Introduction on the Music of ancient times*, New York 1940, 11-53, 427-30.

Latin:

G. Wille, *Musica romana. Die Bedeutung der Musik im Leben der Römer*, Amsterdam 1967, 594-715.

Byzantine:

L. Richter, 'Antike Ueberlieferungen in der byzantinischen Musiktheorie' in *Deutsches Jahrbuch der Musikwissenschaft für 1961*, Leipzig 1962, 75-115.

Arab and Hebrew:

H. G. Farmer, 'Greek Theorists of Music in Arabic Translation' in *Isis* XIII (1929-30), 325-33; E. Werner and I. Sonne, 'The Philosophy and Theory of Music in Judaeo-Arabic Literature' in *Hebrew Union College Annual* XVI (1941), 251-319; XVII (1942-3), 511-72; H. G. Farmer, *The Sources of*

Arabian Music, Leiden 1965, xi-xiii; F. Rosenthal, 'Two Graeco-Arabic Works on Music' in *Proceedings of the American Philological Society* CX (1966), 261-8.

The Middle Ages:

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Renaissance:

K. G. Fellerer, 'Zur Erforschung der antiken Musik im 16.-18. Jahrhundert' in *Jahrbuch der Musikbibliothek Peters für 1935*, Leipzig 1936, 84-95; G. Reese, *Music in the Renaissance*, revised edition, New York 1959; U. Sesini, 'Studi sull'Umanesimo musicale. I: Ercole Bottrigari' in *Convivium* XIII (1941), 1-25; D. P. Walker, 'Musical Humanism in the sixteenth and early seventeenth centuries' *Music Review* II (1941) 1-13, 111-21, 220-27, 288-308; III (1942) 55-71; idem, *Der musikalische Humanismus in 16. und 17. Jahrhundert*, Kassel-Basel 1949; C. V. Palisca, *Girolamo Mei (1519-1594). Letters on ancient and modern music to Vincenzo Galilei and Giovanni Bardi. A Study with Annotated Texts*, American Institute of Musicology 1960; F. A. Gallo, 'Teoria e cultura musicale nel Quattrocento' in *Storia della cultura veneta*, II, Venezia (forthcoming); M. Dickreiter, *Der Musiktheoretiker Johannes Kepler*, Bern-Muenchen 1973.

ALYPIUS

Introductio musicae

Editio princeps: ed. Ioannes Meursius, *Aristoxenus, Nicomachus, Alypius. Auctores Musices antiquissimi, haecenus non editi*, Lugduni Batavorum, ex officina Ludovici Elzevirii, typis Godefridi Basson, 1616, pp. 95-124.

Critical Edition: ed. K. v. Jan, *Musici scriptores graeci*, Leipzig 1895 [reprinted Hildesheim 1962], pp. 367-406.

TRANSLATION

1. ANONYMUS

The translation was probably completed in the second half of the sixteenth century, surely before April 27, 1594.

(Bologna, Civico Museo Bibliografico Musicale, B 46) [Inc.]: Cum musica ipsa ex tribus potissimum scientiis sibi mutuo connexis: harmonica, inquam, rhythmica nec non et metrica ipsa perficiatur... [Expl.]: Perphypatemeson λάμβδα, et semi δέξτα iacens ΑΛ.

Greek sources:

The translation is according to the text edited by K. v. Jan, *Musici scriptores graeci*, Leipzig 1895 [reprinted Hildesheim 1962], pp. 367-406.

Manuscripts:

Bologna, Civico Museo Bibliografico Musicale, B 46, misc., s. XVI-XVII, pages 34-62, by the hand of Ercole Bottrigari, dated Apr. 27, 1594. Not mentioned by G. Gaspari, *Catalogo della biblioteca del Liceo musicale di Bologna*, I, Bologna 1890.

Bologna, Biblioteca Universitaria, 595 L n. 9, misc., s. XVII, fols. 8-17^v; copy of the preceding. The note on the cover "Hercules Bottrigarius transcripsit 1596" was added by Lodovico Montefani librarian of the Biblioteca Universitaria in the eighteenth century. (L. Frati, 'Indice dei codici latini conservati nella R. Biblioteca Universitaria di Bologna' in *Studi italiani di filologia classica* XVI-XVII, 1909, p. 236).

ANONYMUS BELLERMANNIANUS.

I. Scriptio de musica

Editio princeps: ed F. Bellermann, *Anonymi Scriptio de musica*, Berlin 1841.

Critical edition. D. Nájock, *Drei anonyme griechische Traktate über die Musik*, Göttingen 1972, pp. 92-154.

TRANSLATION

1. JOHANNES FRANCISCUS BURANA

The translation was completed Apr. 15, 1494 at the request of Franchino Gaffurio.

[Inc.]: Rhythmus ex arsi constat ac thesi, temporeque quod apud nonnullos silentium dicitur... [Expl.]: Membreum hexasemum. ΛΥΥΟΥΥ ΠΟΥΥ ΠΕΓΓΟΥ ΠΛΟΥ.

[Note by hand of Gaffurio] Brevis musicae tractatus e graeco in latinum adhortatione Franchini Gafuri laudensis musici per Jo-

hannem Franciscum Buranam Veronensem versus explicit 15^o aprilis 1494 Mediolani.

Bibl.: A. Gallo, 'Le traduzioni dal greco per Franchino Gaffurio' in *Acta musicologica* XXXV (1963), p. 173.

Greek sources:

The translation is according to the text edited by F. Bellermann, *Anonymi Scriptio de musica*, Berlin 1841.

Manuscript:

Verona, Biblioteca Capitolare, ms. CCXL (201), misc., s. XV, fols. 37^v-44^v. (P. O. Kristeller, *Iter*, II, 296).

Biography:

Johannes Franciscus Burana. Was b. in Verona. Studied at Padua under Hieronymus Bagolinus, obtained his doctorate in 1500, taught logic in 1501. Practised medicine in Venice. Died before 1536. He composed a commentary on Aristotle's *Prior Analytics*, and translated Aristides Quintilianus, Manuel Bryennius, and other musical writers, Hero Alexandrinus, Aristoteles and perhaps Averroes.

Bibl.: Bayle, I. 701; Mazzuchelli, II, 4. 2424; J. Facciolati, *Fasti Gymnasii Patavini*, Padua 1757, I. 115; S. Maffei, *Verona illustrata*, III, Milan 1825, pp. 239-41.

ARISTIDES QUINTILIANUS

I. De musica libri III

Editio princeps: ed. Marcus Meibomius, *Antiquae musicae auctores septem*, Amstelodami, apud Ludovicum Elzevirium, 1652.

Critical edition: ed. R. P. Winnington-Ingram, *Aristidis Quintiliani De musica libri tres*, Leipzig 1963.

TRANSLATION

1. JOHANNES FRANCISCUS BURANA

The translation was completed in 1494 at the request of Franchino Gaffurio.

[Inc.]: Admirari semper soleo, honoratissimi sodales mei Eusebi atque Florenti, antiquorum et disciplinam et studium... [Expl.]: viam namque abunde iis, qui in posterum perfectam musicam unico complecti tractatu poterunt, demonstravimus. [Note by hand of Gaffurio] Aristidae Quinti-

liani musica e graeco in latinum per Johannem Franciscum Buranum veronensem Franchini Gaffori laudensis adhortatione <...> 1494.

Bibl.: E. Narducci, 'Notizie di una traduzione latina del trattato sulla musica di Aristide Quintiliano' in *Atti della R. Accademia dei Lincei* CCLXXVIII (1880-1), p. 187; A. Gallo, 'Le traduzioni dal greco per Franchino Gaffurio' in *Acta musicologica* XXXV (1963), pp. 172-3.

Greek sources:

The translation is according to the text edited by R. P. Winnington-Ingram, *Aristidis Quintiliani De musica libri tres*, Leipzig 1963.

Manuscript:

Verona, Biblioteca Capitolare, ms. CCXL (201), misc., s. XV, fols. 1-37v. (Kristeller, *Iter*, II, 296).

Biography:

See above, p. 67.

ARISTOXENUS

I. *Harmonicorum elementorum libri III*

Editio princeps: ed. Ioannes Meursius, *Aristoxenus, Nicomachus, Alypius. Auctores Musicae antiquissimi, hactenus non editi*, Lugduni Batavorum, ex officina Ludovici Elzevirii, typis Godefridi Basson, 1616, pp. 3-59.

Critical edition: ed. R. Da Rios, *Aristoxeni Elementa harmonica*, Roma 1954.

TRANSLATION

1. ANTONIUS HERMANNUS GOGAVA

The translation was completed at the request of Gioseffo Zarlino and dedicated to Vespasiano Gonzaga, Dec. 1, 1561.

Epistula I: ... Vespasiano Gonzagae Antonius Gogavinus Graviensis. . . [Inc.]: Cum in diem natalem tuum diuque exoptatum ad nos reditum offerre tibi aliquid et ipse de more cogitarem, nec Byzantinam historiam absolvere per medicinae factitandae negotia potuerim, visum est non ab re fore si, quorum editionem forte adornabam, Aristoxeni et Claudii Ptolomaei hactenus desideratos Harmonicorum libros tuo no-

mini nuncuparem. . . [Expl.]: Sed non est cur hic in laudes digrediar tuas, neque addubito quin earum splendore specieque praesens ipse malevolorum quorundam obscura de te iudicia et nigrae loliginis succo vitata discutias. Vale. Sablonetae tuae. Cal. Decemb. 1561.

Epistula II: Candido lectori. [Inc.]: Cum pridem libros Harmonicorum Claudii Ptolomaei in multorum gratiam edere statuissem, submonuit me doctissimus musicus Iosephus Zarlinus Clodiensis, ut Aristoxeni quoque eadem de re libros paucis hactenus visos in latinum sermonem transferrem et Ptolomaeo quamvis ab illo dissentienti adiungerem. Quod, ut lubenter me facturum recepi, ita aegre tandem praestiti nimirum unico exemplari eoque non satis integro nixus; nec sane adduci potuissem, ut hanc interpretationem ederem, si correctionis exemplaris spes alicunde superfuisset. Neque me a conferendo labor deterruit, quem in Ptolomaeo impigre coepi, cuius Harmonicorum complura exemplaria ex Vaticana bibliotheca cum meo et D. Marci accurate contuli; non veritus etiam clarissimum et multiplici doctrina praestantem virum Danielem Barbarum Aquilegiae Patriarcham Designatum de locis quibusdam obiter consulere. At ne ubi ubi minus clara esse lectio videbitur illico corruptam quoque existimes, L. Vitruvium audi quaeso, qui in opere de Architectura suo pleraque ex Aristoxeno, ut ait, Harmonica transcribitur praefatur totam hanc musicam literaturam obscuram esse et perdifficilem praesertim cui graecae literae ignotae sint. Quod ideo hic refero, ut quam ille sibi veniam dari perplexae orationis postulat, eam multo magis eodem in argumento mihi quoque debere memineris. Valete nostramque operam boni consule.

Translation. [Inc.]: Cum de cantu scientia varias in partes et in plures divisa species sit, unam quandam ex ipsis opinandum est esse harmonicam. . . [Expl.]: Quod autem non accidit plurifariam collocari in diatessaron partes ad se mutuo quam quot diximus facile est intelligere.

Epistula III (p. 46): P. Prandus lectori. [Inc.]: Habes, candidissime lector, Aristoxeni opera, quae adhuc ob graecarum li-

TRANSLATION

1. JOHANNES FRANCISCUS BURANA?

In his treatise *De harmonia musicorum instrumentorum* (Milan, 1518, fol. 1v) Franchino Gaffurio lists Bacchius among the Greek authors translated at his instance. The fact is confirmed by Pantaleone Malegolo in his biography of Gaffurio (A. Carretta, 'La biografia di F. Gaffurio nel cod. lauden. XXVIII A 9' in *Franchino Gaffurio*, Lodi 1951, pp. 23-4). However the text of this translation is not known. In the ms. CCXL (201) of the Biblioteca Capitolare in Verona (P. O. Kristeller, *Iter*, II, 296), that contains the translations of Aristides Quintilianus, Anonymus Beller-mannianus and Manuel Bryennius made for Gaffurio by Johannes Franciscus Burana, there is, on folios 44v-47 only the Greek text of Bacchius' treatise.

Bibl.: A. Gallo, 'Le traduzioni dal greco per Franchino Gaffurio', in *Acta musicologica* XXXV (1963), pp. 172-3.

GAUDENTIUS

I. *Harmonica introductio*

Editio princeps: ed. Marcus Meibomius, *Antiquae musicae auctores septem*, Amstelodami, apud Ludovicum Elzevirium, 1652.

Critical edition: ed. K. v. Jan, *Musici scriptores graeci*, Leipzig 1895 [reprinted Hildesheim 1962], pp. 327-55.

TRANSLATIONS

1. MUTIANUS

In the section on music of his *Institutiones* Cassiodorus mentions a translation of Gaudentius' musical treatise made by Mutianus: "Gaudentius quidam, de musica scribens, . . . quem vir disertissimus Mutianus transtulit in Latinum" (ed. R. A. B. Mynors, *Cassiodori Senatoris Institutiones*, Oxford 1937, p. 142). This translation of Mutianus (Mucianus) is lost.

Bibl.: W. Ensslin, 'Mucianus', PW 16 (1933), 411.

terarum imperitiam abstrusa Gogavini industria ac studio in latinum sermonem prodita sunt. . . [Expl.]: haud dubito quin Gogavae maxima laus tribuatur atque eiusdem labores alios videndi quis desiderio non incendatur, quales edere in dies bene consulentibus studebit. Vale.

Greek sources:

Gogava used very likely the codex Venezia, Biblioteca Nazionale Marciana, Z. graec. 322 (711). R. Da Rios, *Aristoxeni Elementa harmonica*, Roma 1954, p. 72.

Edition:

1562, Venice: Vincentius Valgrisius, pp. 7-45, with works on music of Ptolemaeus and Aristoteles. Brunet I, 479; *Répertoire international des sources musicales*, Series B, VI, vol. I (1971) 95. BM; BN; DK; Bologna, Civico museo bibliografico musicale, with corrections and notes by the hand of Ercole Bottrigari; (DLC). Reprinted by R. Westphal *Aristoxenos von Tarent. Melik und Rhythmik des klassischen Hellenenthums*, II, Leipzig 1893 [reprinted Hildesheim 1965], pp. 3-31.

Biography:

Antonius Hermannus Gogava (Gogavinus), b. Grave (Brabant) 1529 (?), d. Madrid 1569. Studied in Louvain and Padua. Practiced medicine in Venice after 1550 and later in Madrid. Translated Ptolemy (*Opus quadripartitum, de sectione conica, de speculo astorio*, ed. 1548) and musical treatises by Aristoxenus, Ptolemy and Aristotle.

Bibl.: *Biographie Nationale . . . de Belgique*, VIII, Bruxelles 1884-5, 86-8; C. V. Palisca, 'Gogava' MGG 5 (1956), 475-6.

BACCHIUS

I. *Introductio musica*

Editio princeps: ed. Marinus Mersennus, *Quaestiones celeberrimae in Genesim, cum accurata textus explicatione*, Lutetiae Parisiorum, sumptibus Sebastiani Cramoisy, 1623, col. 1887-91.

Critical edition: ed. K. v. Jan, *Musici scriptores graeci*, Leipzig 1895 [reprinted Hildesheim 1962], pp. 292-316.

2. ANONYMUS S. XVI.

The translation was completed in the sixteenth century. (Bologna, Civico Museo Bibliografico Musicale, B 46). [Inc.]: "Expertis loquimur, procul hinc estote prophani". Non iniuria quispiam harmonicis proportionibus initiatos hoc primordio prefari posset... [Expl.]: Hypatē meson δέλτα inversum et τὰὲ obliquum inversum 17. Reliqua quae hic desunt apud Alypium copiose invenies.

Greek sources:

The translation is according to the text edited by K. v. Jan, *Musici scriptores graeci*, Leipzig 1895 [reprinted Hildesheim 1962], pp. 327-55.

Manuscripts:

Milan, Biblioteca Ambrosiana, P 133 Sup., misc., s. XVI, fols. 1-8. K. v. Jan, *Musici scriptores graeci*, Leipzig 1895 [reprinted Hildesheim 1962], p. 326 erroneously attributes even this anonymous translation to Johannes Baptista Augius, author of the Ptolemaeus translation copied further in the manuscript; moreover the two translations are written by different hands. (A. L. Gabriel, *A Summary Catalogue of One Thousand Scientific Manuscripts in the Ambrosian Library*, Notre Dame, Indiana, 1968, pp. 310-311; Kristeller, *Iter I*, 338).

Bologna, Civico Museo Bibliografico Musicale, B 46, misc., s. XVI-XVII, pages 10-30; by hand of Ercole Bottrigari. Not mentioned by G. Gaspari, *Catalogo della biblioteca del Liceo musicale di Bologna*, I, Bologna 1890.

Bologna, Biblioteca Universitaria, 595 L n. 9, misc., s. XVII, fols. 1-7; copy of the preceding. (L. Frati, 'Indice dei codici latini conservati nella R. Biblioteca Universitaria di Bologna' in *Studi italiani di filologia classica* XVI-XVII (1909), p. 236). The note on the cover "Hercules Bottrigarius transcripsit 1596" was added by Lodovico Montefani, librarian of the Biblioteca Universitaria in the eighteenth century.

NICOMACHUS GERASENUS

I. *Harmonices manuale*

Editio princeps: ed. Ioannes Meursius, *Aristoxenus, Nicomachus, Alypius. Auctores*

Musices antiquissimi, hactenus non editi, Lugduni Batavorum, ex officina Ludovici Elzeviri, typis Godefridi Basson, 1616, pp. 63-92.

Critical edition: ed. K. v. Jan, *Musici scriptores graeci*, Leipzig 1895 [reprinted Hildesheim 1962], pp. 237-65.

TRANSLATION

1. ANTONIUS HERMANNUS GOGAVA?

C. Gesner (*Bibliotheca Universalis*, edited by J. Frisius, Zurich 1574, p. 527) says: "Nicomachi Harmonica latine reddidit Hermannus Gogava". However Fabricius BG, V, 636 already commented on this statement (that was not in the 1545 edition of Gesner): "nunquam tamen illa versio lucem vidit". In fact, nothing is known about this translation.

PTOLEMAEUS CLAUDIUS

I. *Harmonicorum libri III*

Editio Princeps: ed. Johannes Wallis, *Claudii Ptolomaei Harmonicorum libri tres*, Oxonii, e Theatro Sheldoniano, 1682.

Critical Edition: ed. I. Düring, *Die Harmonielehre des Klaudios Ptolemaios*, Göteborg 1930, Göteborgs Högskolas Årsskrift XXXVI/1.

TRANSLATIONS

1. NICOLAUS LEONICENUS

The translation, perhaps made at request of Franchino Gaffurio, was completed before Lent 1499 and sent to Pietro Barozzi, Bishop of Padua, Mar. 1, 1499.

Epistula (MS Vatican, Lat. 4570, fol. 1v): Nicolaus Leonicensus Petro Barrochio Episcopo patavino salutem. [Inc.]: Translationem musices Ptolomaei cum reliquis libris quibus ad eam commodius absolvendam usus sum, tardius ad te misi, quoniam cum primo exemplari ob multas quae in eo continebantur mendas minime poteram quod cupiebam perficere. Secundum vero exemplar aliquanto emendatius abs te recepi circa studiorum initia in quibus ita

occupatus fui ut vacationes eas quae ante Quadragesimam fiunt expectare compulsus sim. In illis nulli alteri rei nisi huic quam tibi ['et Franchino Gaforo tuo'] added by hand of Gaffurio] sciebam esse gratissimam, operam dedi. Si tuo ['eiusque'] added by hand of Gaffurio] desiderio aliqua saltem ex parte satisfactum est, gaudeo; sin minus, tuum erit operis difficultatem ex verbis atque adeo multo magis figuris inter se discordantibus aestimare, cum alioquin ipse musices haud ita multum peritus ut tibi [cancelled and substituted with 'vobis'] by hand of Gaffurio] aliqua ex parte satisfacerem ea intelligere laboraverim quae ignorabam. Si quando et otii plusculum et castigationes disciplinae huius libros habuero, spero me excultius atque expolitius aliquid tuo nomini dicaturum. Nunc, quoniam neque libris fiderem multum, a verbis recedere non sum ausus, ne forte quantum eloquentiae adderem tantum detraherem veritati. Vale. Datum Ferariae Kl. Martii 1499. (Edited from this MS by A. Gallo-G. Mantese, 'Nuove notizie sulla famiglia e sull'opera di Nicolò Leonicensi' in *Archivio veneto*, V Serie, LXXII (1963), p. 21; and from the MS London, BM, Harl. 3306 by I. Düring, *Die Harmonielehre des Klaudios Ptolemaios*, Göteborgs Högskolas Årsskrift XXXVI/1, Göteborg 1930, p. xvii)

Translation. [Inc.]: Harmonica est facultas differentiarum quae in sonis secundum gravitatem aut acutiem reperiuntur praeceptiva... [Expl.]: Reliquum autem, ut singula persuasibiliter observata per ea quae fiunt consideremus. [Note by hand of Gaffurio, MS Vatican, Lat. 4570, fol. 58] Franchini Gafori laudensis musices professoris adhortatione interpretatum hoc opus est.

Bibl.: A. Gallo-G. Mantese, 'Nuove notizie sulla famiglia e sull'opera di Nicolò Leonicensi' in *Archivio veneto*, V Serie, LXXII (1963), pp. 5-22; A. Gallo, 'Le traduzioni dal greco per Franchino Gaffurio' in *Acta musicologica* XXXV (1963), p. 174.

Greek sources: Leonicensus used a text belonging to the m-Class of the tradition. I. Düring, *Die Harmonielehre des Klaudios Ptolemaios*, Göteborgs Högskolas Årsskrift XXXVI/1, Göteborg 1930, p. liv.

Manuscripts:

Vatican, Lat. 4570, s. XV, fols. 1-58. (Kristeller, *Iter II*, 328).

London, BM, Harl. 3306, s. XV, fols. 1-46. Copy written by Gaffurio between Jun. 26 and Aug. 3, 1499. (R. Nares, *A Catalogue of the Harleian Mss. in the British Museum*, London 1808, III, p. 15; A. Hughes-Hughes, *Catalogue of Manuscript Music in the British Museum*, III, London 1909, p. 294; I. Düring, *Die Harmonielehre des Klaudios Ptolemaios*, Göteborgs Högskolas Årsskrift XXXVI/1, Göteborg 1930, pp. xv-xvii).

Vatican, Lat. 3744, s. XVI, fols. 1-64. Copy ordered by Giangiorgio Trissino for a gift to Paul III in Aug. 13, 1541: (Kristeller, *Iter II*, 323).

Epistula: Sanctissimo D. N. Paulo III Pontifici Maximo. [Inc.]: Etsi scio, Beatissime Pater, te non latere, libros Harmonicorum Ptolemaei a Nicolao Leonicensi viro aetatis nostrae doctissimo, ea de causa latinos factos fuisse, ut hoc Harmonicae opus, omnium absolutissimum, quod latina lingua non habebat, divo Leoni Decimo Pontifici Maximo ac Principi omnium ejus saeculi eminentissimo donaret. Propterea quod volebat, musicam nostrorum temporum, quae vix tertiam illius antiquae retinuit dignitatis partem, beneficio tam excellentissimi principis, ejusdemque scientiae studiosi, posse et ornari et locupletari. Verum cum properata mors Leonis haec omnia pervertisset, et ipse Leonicensus biennio post, hoc tamen prius opere absoluto, fato functus esset, et cum iidem libri ad manus meas divino quodam casu pervenissent, coepi velle, ut labores tam docti viri et mihi amicissimi, quo etiam praeceptore usus fueram in philosophia, eadem expectarent a te quae Leonicensus ipse a divo Leone duxerat expectanda. Quamobrem his tibi donare constitui, qui es omnibus aliis Maximis Pontificibus qui unquam fuerant et erunt, cum doctrina et eloquentia, tum beneficentia et magnitudine animi anteponendus. Ex quo latini homines huic scientiae dediti, multo plus habere poterunt et luminis et ornamenti, quam Leonicensi consilio ex divo Leone habere potuissent. ./. [Expl.]: Nunc vero latini musici, et

graecarum litterarum ignari, ea omnia cum laboribus Leonici, tum consilio meo et benignitate Sanctitatis tuae facile sibi poterunt comparare. Igitur, Beatissime Pater, hoc munusculum laeto accipies animo, ut cum omnibus bonis semper prodesse studeris, tum etiam musicis aliquid commodi largiaris, quod erit et tui optimi instituti et meae in te observantiae et benevolentiae non inutile monumentum. Vale. XIII Kalendarum Augusti, Anni MDXLI. Romae. Johannes Georgius Trissinus. (Edited by B. Morsolin, *Giorgio Trissino. Monografia d'un gentiluomo letterato del secolo XVI*, Firenze 1894², pp. 425-6; and by A. Gallo-G. Mantese, 'Nuove notizie sulla famiglia e sull'opera di Nicolò Leonico' in *Archivio veneto*, V Serie, LXXII, 1963, pp. 21-2).

Biography:

Nicolaus Leonicensus. Was b. Vicenza 1428; d. Ferrara 1524. Studied in Vicenza and in Padua where he obtained the doctorate in medicine 1453. From 1464 was professor in Ferrara, but 1483 and 1508-9 in Bologna. Had as teacher Omnibonus Leonicensus; as pupils: Ariosto, Bembo, Brasavola, Calcinini, Galateo, Paracelsus, Sadoleto, Trissino. Sustained a controversy with Politian and Collenuccio on the text of Pliny. He wrote several medical treatises, and translated into Latin Galenus and Hippocrates and into Italian Procopius, Dion, Lucian.

Bibl.: Bayle, III. 1691-2; Tiraboschi, VI. 493-9. C. Malagola, *Della vita e delle opere di Antonio Urceo detto Codro*, Bologna 1878, pp. 106, 451-2; D. Vitaliani, *Della vita e delle opere di Nicolò Leonico vicentino*, Verona 1892; M. Santoro, 'La polemica pliniana fra il Leonico e il Collenuccio' in *Filologia romana* III (1956), pp. 162-205; A. Gallo - G. Mantese, 'Nuove notizie sulla famiglia e sull'opera di Nicolò Leonico' in *Archivio veneto*, V Serie, LXXII (1963), pp. 5-22.

2. JOHANNES BAPTISTA AUGIUS

The translation was completed in Aug. 1545 at the request of the musician Nicola Mantovano.

Translation. [Inc.]: Harmonica est facultas quae sonorum differentias in acumine gravitateque deprehendit...*[Expt.]*: Restat, ut eorum quoque discrimina, quae verisimili sane ratione ac probabiliter in his quae gignuntur observata fuere, sigillatim perscrutemur. *[Note]* Versum est opus istud Bononiae anno 1545 mense Augusti Johanne Baptista Augio Turris Brutianae Calabro interprete, rogatu D. Nicolai Mantuani musici et amicorum.

Greek sources:

Augius used a text ending with the chapter 14 of the third book, according to the edition by I. Düring, *Die Harmonielehre des Klaudios Ptolemaios*, "Göteborgs Högskolas Årsskrift XXXVI / 1", Göteborg 1930, pp. 1-109.

Manuscript:

Milan, Biblioteca Ambrosiana, P 133 Sup., misc., s. XVI, fols. 10-71^v. (Kristeller, *Iter*, I, 338; A. L. Gabriel, *A Summary Catalogue of One Thousand Scientific Manuscripts in the Ambrosian Library* (Notre Dame, Indiana, 1968) pp. 310-311).

Biography:

Johannes Baptista Augius is unknown apart from the note at the bottom of the translation. He was b. in Calabria and in Aug. 1545 was in Bologna where he translated Ptolemy's musical treatise at the request of Nicola Mantovano (who was chapel-master of San Petronio and d. Nov. 28, 1558. G. Gaspari, 'Memorie riguardanti la storia dell'arte musicale in Bologna al XVI secolo' in *Atti e Memorie della R. Deputazione di storia patria per le provincie di Romagna*, Serie II, I [1875], pp. 21-2).

3. ANTONIUS HERMANNUS GOGAVA

The translation was dedicated to Vespasiano Gonzaga, Dec. 1, 1561 (see above under ARISTOXENUS).

Translation. [Inc.]: Harmonica quidem facultas in percipienda sonorum acuminis et gravitatis differentia consistit...*[Expt.]*: contrarium fit in Saturno, cuius ad Lunam et Venerem omnes configurationes sunt pravae, Martis vero ad Solem omnes periculosae.

Greek sources:

Gogava used a text belonging to the Group b within the f-Class of the tradition: I. Düring, *Die Harmonielehre des Klaudios Ptolemaios*, "Göteborgs Högskolas Årsskrift XXXVI / 1", Göteborg 1930, p. xci.

Edition:

1562, Venice: Vincentius Valgrisius, pp. 51-150, with works on music of Ptole-

maeus and Aristoteles. Brunet I, 479; *Répertoire internationale des sources musicales* Series B VI, 1 (1971) 95. BM; BN; DK; Bologna Civico museo bibliografico musicale, with corrections and notes by hand of Ercole Bottrigari; (DLC).

Biography:

See above, p. 69.