

THE GROWTH OF PADRE MARTINI'S LIBRARY AS REVEALED IN HIS CORRESPONDENCE

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GIAMBATTISTA MARTINI assembled in his lifetime one of the most extensive music libraries of the eighteenth century. In addition to acquiring the inestimable treasures of manuscript and printed music, and theoretical treatises that now form the nucleus of the Civico Museo Bibliografico Musicale in Bologna, he also preserved almost 6,000 letters from his contemporaries, mostly musicians, along with some 600 drafts of his replies. The correspondence as a whole has been discussed elsewhere;¹ one fascinating aspect of its contents, however, is Martini's continual preoccupation with the formation of his musical library. From references in the letters, together with the evidence of the manuscripts, books and printed music on the shelves of the library today, a partial reconstruction can be made of the growth of the collection.

Evidently Martini's interests were soon well known in his religious Order, for many Franciscans throughout northern Italy functioned as gleaners of musical materials for him. The first indication of his collector's instincts comes in the earliest letter of the collection, dated 10 October 1730,² when Martini was 24, from Fra Giangiacinto Sbaraglia, who was in charge of the library at his own Franciscan convent in Ferrara, the contents of which he generously shared with Martini. His letter of 17 November 1730³ lists such composers as Luzzaschi, Andrea Gabrieli, Marenzio, Ganassi, Monteverdi, Palestrina and Merula, to name but a few of the better-known. Only infrequently does he mention specific works, such as a copy of the Monteverdi's *Scherzi musicale*,⁴ which he says Martini may keep because he already has a copy, whereas some motets by Porta and Jachet should be returned to him. In 1731 Sbaraglia gained access to the library of the Carmelite fathers at San Paolo in Ferrara. He sent several lists of composers whose works were there, and subsequently a sackful of music by Lassus, Jachet of

¹ Anne Schnoebelen, 'Padre Martini's Collection of Letters: An Overview', *Current Musicology*, xix (1975), 81-88. An annotated index of the collection is presently in progress.

² Bologna, Civico Museo Bibliografico Musicale (to which all subsequent call-numbers refer), I.7.103. The author gratefully acknowledges the encouragement and cooperation of Sergio Paganelli, Director of the CMBM, whose aid and advice greatly facilitated this project.

³ P.123.66.

⁴ I.7.104 (24 November 1730).

Mantua, Banchieri, Merulo, Wert, Morales, Ruffo, Viadana, Monteverdi, Luzzaschi, Monte, Palestrina, Marenzio and many others.⁵ Martini frequently received reports from his fellow religious concerning books and music of special interest, such as that from Fra Francesco Maria Zuccari in Rome notifying him of the discovery of a copy of Francesco Valentini's book on 2,000 resolutions of a canon on 'Illos tuos misericordes oculos' (Rome 1629).⁶ Zuccari also reported that he had found a good bookseller in Rome, whose inventory he would shortly send to Martini. This letter is typical of several similar offers from friends, former pupils and religious brethren, who continued to provide such information to Martini throughout his life.

The first mention of Martini's rich collection of Petrucci prints came from a Franciscan in Venice, Fra D. M. Cavallini. Writing on 8 March 1738, he proposed that Martini should send two copies of his published Litanies to a certain P. Nagli, *maestro di cappella* in Spalatro (Split), who offered in exchange 'four printed books of Masses by French authors from the *quattrocento*; the authors are Alessandro Agricola, de Orto, Enrico Izac, Brumel, Obret etc. They are beautifully printed and very well preserved'.⁷ He was probably describing the Petrucci Mass publications of between 1503 and 1506, which are found in the Bologna library in five similarly bound volumes with successive pagination evidently dating from the time of binding. The pagination begins with the Masses by Agricola and continues in the order cited in the letter. Between the second and third volumes (De Orto and Isaac) the pagination is interrupted; evidently a volume is missing (perhaps the one devoted to four-part Masses by Gaspar (1506), which Martini evidently possessed at one time.)⁸

During the same year another Franciscan, Fra Pietro Ballabene of Verona, obtained several books and items of printed music which probably made their way to Martini's shelves,⁹ including a 1536 edition of madrigals by Verdelot, Willaert and Festa, copies of *Musica theorica* of Ludovico Fogliani (Venice, 1529), Pietro Aron's *Toscanello in musica* (Venice, 1539) and Nicolo Burzio's defence of Guido d'Arezzo against Bartolomeo Ramis (Bologna, 1487). The Burzio, however, is described as having bound with it a manuscript copy of the printed treatise in the author's hand. This does not appear in the library's present copy, which perhaps was obtained elsewhere.

About this time appears the first of several requests by Martini to

⁵ H.67.74 (3 June 1731).

⁶ H.85.2 (6 January 1737).

⁷ I.3.10; cited in Schnoebelen, *op.cit.*, p. 84: '... quattro Libri di Messe di Autori francesi stampati del 1400 li Autori sono Alessandro Agricola, de Orto, Enrico Izac, Brumel, Obret, etc. Sono di una bellissima stampa, e molto ben conservati'.

⁸ See I.11.31 (Martini to Girolamo Chiti, 7 May 1746).

⁹ H.85.148 (15 May 1738).

his religious superiors for permission to read books that were prohibited by the Roman Congregation of the Index. Martini seems to have been over scrupulous, for his correspondent assured him that musical books had never been prohibited except those containing incantations of black magic and asked him to list the books concerned by name.¹⁰ A draft of Martini's official request (without date but probably from this period)¹¹ lists a book by Hermann Finck, probably the *Practica musica*, and Glareanus's *Dodecachordon*, copies of which Martini evidently possessed. The request was granted and subsequently renewed at two three-year intervals.

Evidence of Martini's many connections outside Italy begins to appear in July 1738 in a letter from John Pepusch, who wrote from London about obtaining some books for Martini and sent five unnamed books printed in London and one printed in Paris in 1551. In return he asked for names of books to be found in Bologna, both theoretical and practical, along with some music by Bernabei and books for organ or harpsichord to be used in teaching.¹² Martini also dealt with foreign booksellers, such as the Geneva firm Les heritiers Ramez, who sent him Giovanni Bona's treatise *Psallentis ecclesiae harmonia* (Rome, 1653) but were unsuccessful in obtaining for him the writings of Mersenne.¹³

Martini's tenacity in tracking down works he wanted is frequently evident in the correspondence, but few searches were so long and involved as that for Cerone's *El Melopeo y Maestro* (Naples, 1613). Beginning in 1736, Martini asked Gaetano Schiassi to search for it in Lisbon or Madrid.¹⁴ Unsuccessful there, Martini requested the intervention of Leonardo Leo in Naples in May 1741.¹⁵ Leo tried to persuade an owner of the rare book to sell it at a good price, but to no avail. Only many years later did Martini obtain an exemplar (see below).

Martini's contacts in various cities often found for him the works of local *maestri di cappella*. Typical of this kind of acquisition is the letter from one Baldassare Angelini in Perugia,¹⁶ who sent a box of books containing works by the Perugian composer Lorenzo Ratti (c.1590–1630). Included also were some Masses by Palestrina, whose works were constantly being bought and copied by Martini.

Toward the end of 1741, Martini corresponded briefly with a certain J. de Bailloù in Florence, probably a musician or dilettante connected with the Florentine court. Through his connections in France, Bailloù obtained a manuscript copy of Lully's opera

¹⁰ I.1.181 (17 May 1738).

¹¹ I.27.12.

¹² I.23.45 (23 July 1738).

¹³ I.20.202 (2 September 1739).

¹⁴ I.4.21 (28 August 1736).

¹⁵ I.8.164 (23 May 1741).

¹⁶ I.4.145 (10 June 1741).

Thesée, which arrived bound together with a printed cantata by Nicholas Renier, *Sémélé*.¹⁷

In October 1742 and January 1743 Martini received word of a large cache of music in Rimini from Fra Gianfilippo Notari, whom he had evidently commissioned to investigate certain libraries there. Notari sent a list of works and asked Martini to indicate the ones he wanted to buy.¹⁸ Most are by composers of the middle and late seventeenth century, among them many members of the Bolognese school such as Cazzati, Cortellini, Arresti, Vitali and Albergati, as well as works by Frescobaldi, Legrenzi, Grandi, Carissimi, Benevoli and others. From Padua that same month Fra Francesco Antonio Vallotti sent two musical treatises, the *Riflessioni armoniche* of D. Scorpioni (Naples, 1701) and the *Porta musicale* of Stefano Bernardi (Verona, 1615), along with Brossard's musical dictionary, and two months later Jacques Bonnet's *Histoire de la musique* (Paris, 1715), which he perceptively characterized as 'rather a history of various musical spectacles than the history of the science'.¹⁹

The year 1744 brought further efforts to obtain Cerone's *El Melopeo y Maestro*. A certain Nicolo Fabi wrote from Naples that a copy would cost 100 Neapolitan ducats, a price indicative of the book's rarity even then.²⁰ No response from Martini survives, but perhaps the price was too high, for the book was still not on his shelves six years later.

It is not certain when the idea for a history of music began its ferment in Martini's mind, but the first indication that he might be collecting materials specifically for such a project is in the correspondence with Ludovico Muratori, the Modenese medieval historian, beginning in May 1744.²¹ Formerly a prefect of the Biblioteca Ambrosiana in Milan, Muratori opened the door for Martini to have copies made of several medieval treatises conserved there. In a draft of his response to Muratori, Martini stated that he hoped to be able to stabilize the epoch of *canto figurato* from the writings of 'Franco of Paris and Marchettus of Padua'; that he hoped to learn about the music of *canto fermo* from various ancient treatises, and especially from an antiphony and responsorial of St. Gregory, in order to know the usage up to the time of Guido d'Arezzo.²² This was the beginning of a project that did not come to fruition until 1754–5, when the letters deal with the actual copying of several treatises in the Ambrosiana. An undated note in Martini's hand, evidently directed to the librarian, may well pertain to his

¹⁷ I.24.90 (23 December 1741). Gaetano Gaspari in his catalogue of the library (*Catalogo della Biblioteca Musicale G. B. Martini*, Bologna, 1890–1905, iii. 332) erroneously listed the opera as well as the cantata under Renier's name.

¹⁸ H.67.72 (16 October 1742); H.67.77 (26 January 1743).

¹⁹ I.8.7 (February 1743); I.8.159 (27 January 1744).

²⁰ I.8.159 (27 January 1744).

²¹ UU.A.4 (19 May 1744). The letter is addressed to someone other than Martini but refers to him.

²² I.7.22 (June 1744).

initial request, since the works it requests correspond to the above letter. They include the *Micrologus* of Guido, the *Enchiridis in musica*, the *Lucidarium* and *Pomerium* of Marchettus of Padua and *Ars cantus mensurabilis* of Franco of Paris as well as the works of St. Gregory mentioned above.²³

In 1745 a voluminous correspondence began between Martini and Don Girolamo Chiti, *maestro di cappella* at the Corsini Chapel in St. John Lateran, Rome.²⁴ The earliest letter, dated 9 April 1745, is written in response to Martini's request to Chiti to search for certain books. More importantly, it reveals the extent of Chiti's own library of musical treatises, 'between 70 and 80 books on music theory, the labour of more than 40 years of diligent research'.²⁵ In addition, Chiti owned a quantity of printed music, of which the trading, giving, and copying to supplement Martini's collection form the major content of this correspondence. Chiti's first contribution was a copy of his own biographical sketch of his teacher, Giuseppe Ottavio Pitoni,²⁶ one of the pioneers of the Palestrina revival in Italy. By this time Martini already had a considerable collection of Palestrina, which he listed in one of the many drafts of his responses to Chiti.²⁷ Much of the correspondence over the next fourteen years deals with his attempts to garner as many additional printed editions and copies in score as possible. Chiti proved to be a generous and indefatigable contributor, sharing duplicate copies of whatever he had, exchanging and, above all, tracking down material in various bookstores and private collections in Rome.

Theoretical works also occupied the correspondents' discussions beginning in November 1745. Martini proudly reported that he owned five editions of Zarlino's *Istituzioni harmoniche*, but was lacking Artusi's treatise entitled *Impresa del R. P. Gioseffo Zarlino* (1604).²⁸ He admitted to a mild form of envy at Chiti's possession of Gafurius' *Theoricum opus musicae disciplinae* (1480), reporting that no bookseller in Bologna had a copy but that he would continue to search for it.²⁹ Chiti subsequently took Martini's comment to heart and sent him his own copy early in 1746.³⁰

During the last months of 1745, Martini acquired an incomplete set of printed parts of the *Mottetti della Corona*. Chiti offered them along with the 1582 six-part madrigals by Tigrini and Zarlino's

²³ I.7.25b.

²⁴ Vincent Duckles recently noted the importance of this correspondence in a paper on 'The Revival of Early Music in 18th-Century Italy' at a colloquium on *Fêtes et la redécouverte de la musique ancienne* at Mons on 28 June 1972, with the aid of this author's 'index in progress'. A modified version was read on 7 April 1974 at a joint meeting of the Northern and Southern California Chapters of the American Musicological Society at Stanford University. To my knowledge this paper has not appeared in print. Several items of interest are also mentioned in Schnoebelen, op.cit.

²⁵ I.6.137.

²⁶ I.11.1 (18 September 1745).

²⁷ I.11.3 (16 October 1745).

²⁸ I.11.6 (17 November 1745).

²⁹ I.11.8 (15 December 1745).

³⁰ I.11.11 (13 January 1746).

Modulationes 6 vocum, mistakenly calling them 'the first printed music to be issued, but there are only two [parts], the bass and contralto are missing'.³¹ The holdings of the existing collection suggest that these were not the first Petrucci edition of 1513 but part of a later edition printed in Rome in 1526, of which the library today has a partial set such as Chiti describes. However, the collection also contains a complete set of the original Petrucci prints, which may be among those Martini acquired later.

Chiti obviously found the pre-Palestrinian style hard to understand. He called such works 'true labyrinths . . . more of mathematical invention than of practical music, but they are compatible in taste or knowledge of that century [which was] reformed then by our dear Palestrina and Vittoria with True Harmony'.³² Although he did not appreciate the style, he was well aware of the value of early printed music. Before he knew Martini his own collection had contained early Antico prints from 1516 as well as later ones by Moderno, which he gave in 1744 to Domenico Ricci, *maestro di cappella* of the Pontifical Chapel.³³ Martini responded that his collection contained several Petrucci prints, specifying *Canti B*, the collections of Masses mentioned above, a set of Lamentations from 1506 and the 1508 *Missae diversorum auctorem*.³⁴

The two friends kindled each other's interest in the history of music printing. Chiti sent Martini copies of Leo X's papal brief regarding Petrucci's privilege to print music. He later provided a copy of Antico's privilege, copied from his own exemplar of *Liber quindecim missarum* (1516), although he misread it as 'undecim'.³⁵ In thanking Chiti for the Petrucci privilege, Martini passed on a note he had found in a pamphlet by Ercole Bottrigari, a marginal note in Bottrigari's own hand saying, 'I have some Canzoni, or Barzelle in books printed as far back as 1480 in Venice'. Although Bottrigari was probably referring to poetry rather than music, Martini commented that he was sorry there was no more exact indication of the form of the work, precise edition or name of the printer.³⁶

A rare and curious theoretical treatise by Marco Scacchi, a transplanted Roman living in Warsaw as court musician to Sigismund III, was the subject of much discussion between Rome and Bologna beginning in 1746. The *Cribrum musicum ad triticum Siferticum* (Venice, 1643) is a polemical defence of Kaspar Förster against Paul Siefert in Danzig, concerned principally with the use of strict rules of counterpoint, which Scacchi strongly advocated. Martini and Chiti seized upon this document as a reinforcement of their own

³¹ I.11.7 (4 December 1745). See Gaspari, *Catalogo*, ii. 344.

³² I.11.30 (29 April 1746).

³³ I.11.28, added memorandum (26 April 1746).

³⁴ I.11.31 (7 May 1746).

³⁵ I.11.50 (20 September 1746).

³⁶ I.11.31 (7 May 1746).

contrapuntal thinking. Chiti had found a rare copy in the library of the Minerva in Rome, which he offered to have copied for Martini. The task proved to be long and arduous, but the handwritten copy finally arrived, after many corrections by Chiti himself, in December 1747.³⁷ Attesting to the difficulty of the work is a note by the disgruntled copyist, Martelli, who calls it 'such a scabrous labour, full of many inconveniences, for ten scudi'.³⁸

By 22 June 1746 Martini had acquired three more sets of Petrucci prints not included in his previous list: 'Lib. 1. 2. 3. Missarum Josquin', though he does not mention their source. Exchanges of materials between the two men continued, Martini offering Chiti a duplicate copy of Palestrina's Masses, Book I, for a copy of Soriani's Masses. Meanwhile, Chiti continued to send Martini lists of books in the Lateran archive, where he was librarian, and in his personal library. Typical of these lists is one that included canons by Briccio and Soriano, madrigals by Rore, motets of Orfeo Vecchi, a copy of Diego Ortiz' *Tratado de glosas* (not in the present collection), polychoral Masses by Benevoli, Pitoni, and Carissimi, and other polychoral works by Roman composers. Many of these works were copied in score and evidently returned. Martini was more interested in the style of the music than in the printed editions themselves. The packet also included G. B. Doni's *Trattato de generi e de' modi* and its *Annotazioni*. Martini's respect for Doni is reflected in his comment to Chiti when he calls him 'a man who is not content to consider only the superficial but has penetrated the profound [ideas] of ancient music with a most singular erudition'.³⁹

Not only sacred music and theoretical treatises, but secular vocal music as well filled the packets and boxes exchanged between the two friends. Another box, sent in March, contained collections of madrigals, both printed and in manuscript, by such composers as Agazzari, Arcadelt and Lassus, and several madrigal comedies by Banchieri. Chiti remarked that he was content to give Martini whatever he wanted from his own library because he feared that after his death his carefully garnered collection would be dispersed and end up as wrapping paper in a salami shop or, like the works of his beloved teacher, Pitoni, be sold for the price of the paper.⁴⁰ Chiti spent considerable time and effort in 1747 trying to obtain the library of Pitoni, whose brother had just died, leaving the Pitoni musical heritage in disorder. He did manage to obtain seven original scores, written between 1675 and 1685, along with a manuscript score of Stradella's oratorio *S. Giovanni Battista*, all of which he urged Martini to accept. Martini already owned a copy of the oratorio, but accepted the Pitoni works.⁴¹

³⁷ I.11.160 (6 December 1747).

³⁸ See Gaspari, *Catalogo*, i. 254 (the date cited there should be 1746, not 1745).

³⁹ I.11.73 (18 February 1747).

⁴⁰ I.11.65 (2 December 1746).

⁴¹ I.11.98 (7 June 1747); I.11.99 (21 June 1747). Since the library possesses two scores of the Stradella work, Chiti may have sent it along with the other scores.

Always on the lookout for materials, Chiti advised Martini of a major acquisition of theoretical works by one of Rome's largest booksellers, the Libraro Pagliarini, and sent an extensive list of musical works which he himself had bought from them.⁴² Martini returned the list to Chiti in several instalments,⁴³ proposing exchanges involving duplications of things already on his shelves. On 7 February 1748, Martini acknowledged receipt of a large box of music which Chiti had offered him for the amazingly low price of ten scudi.⁴⁴ The collection included more than thirteen sets of madrigals by various authors, as well as Magnificats by Palestrina and Morales, works by Pitoni in his own hand, and psalm settings by Benevoli. At the same time Martini's friend in Loreto, Andrea Basili, attempted to obtain for him the library of Geminiano Giacomelli, the former *maestro di cappella* at the Santa Casa in Loreto who had died eight years before,⁴⁵ Martini expressed interest in Masses by Lassus, Cifra, Rore and others, but since none of the works he indicated is listed in the present catalogue it may be concluded that Basili was unsuccessful.

Martini's continued interest in theoretical treatises led him to ask Chiti for bibliographical information from treatises in the Vatican Library by Marchettus of Padua, 'Jo. Ottobi' (Hothby), Girolamo Mei, Egidius de Murino, Philippe de Vitry, Petrus de Talhanderie and Giovanni del Lago.⁴⁶ Chiti had some difficulty in obtaining the desired information, and in October was still promising to fulfill Martini's requests at the Vatican.

Searching for the works of Palestrina continued to be a major topic of this correspondence. On 5 July 1747 Martini thanked Chiti for making available on loan 27 works of Palestrina, which he had copied in score. He also enlisted Chiti's aid in finding Books X and XI of the Masses. On 2 October 1748, he asked Chiti to arrange an exchange with Domenico Ricci, but Chiti subsequently reported that Ricci claimed that he never had owned them. Martini replied rather testily that he once saw the music in Ricci's house and that evidently Ricci simply did not wish to make the exchange. After more attempts and more denials, Martini expressed his dismay at not being able to complete his set of Palestrina, which he considered to be 'one of the most beautiful ornaments of my small library'. Eventually Chiti located the missing books in the Chiesa Nuova; the copies finally arrived in Bologna early in April 1750, after a search that had consumed almost three years.⁴⁷

⁴² I.11.106 (5 July 1747).

⁴³ Parisini, in publishing this list (*Carteggio inedito del P. Giambattista Martini*, Bologna, 1888), condensed the several instalments into one list, appending it to letter I.11.106 without explanation.

⁴⁴ I.12.4 (7 February 1748); I.12.1 (4 January 1748).

⁴⁵ I.17.106 (31 January 1748).

⁴⁶ I.12.37 (without date).

⁴⁷ I.12.39 (2 October 1748); I.12.50 (30 November 1748); I.12.51 (6 December 1748); I.12.54 (1 January 1749); I.12.61 (8 February 1749); I.12.113 (4 April 1750).

In April 1750, Martini received several works by J. S. Bach from a musician friend, probably a former pupil, in Fulda, one G. B. Pauli. Pauli reported that Bach is 'esteemed in this Empire as the unique organist in the world' and sent 'a toccata, allemande, corrente and fugue for cembalo' and what was evidently a copy of the *Musical Offering*, engraved in copper.⁴⁸ Martini's reply made no comment about Bach, but eleven years later, during a visit of Johann Christian Bach, he took down a rather touching document evidently dictated or at least approved by the young man.

Gulielmo Bach, organist in Halle in Saxony is said to have published a book in Latin about music.

Carlo Filippo Emanuele Bach, *maestro di cappella* in Hamburg, who previously was in Berlin as cembalist to the King of Prussia, has published in the German language Rules for Playing the Cembalo with examples, printed in copper.

Giovanni Cristoforo Federico Bach in the service of the Count of Lippa Buckeburg.

The Bach family is from Thuringia, coming long ago from Bohemia. Veit Bach [was] head of the family, and was the first that abandoned the [Roman] religion, following the sect of Luther who was still living.

Gio. Sebastiano, father of Gulielmo, Carlo Filippo, Giovanni Cristoforo, and of Gio. Cristiano here present (on 31 May 1761). Gio. Sebastiano died in *circa* 1750 or 1751.

One may speculate that Martini was probably more interested in the young man, his pupil and protégé, than his father, though his sense of history made him take down this testimony. Casting about for some paper, he wrote it on the back of a recently received letter from Pompeo Sales.⁴⁹

During the spring of 1750 Martini resumed his search for a copy of Cerone's *El Melopeo* with the aid of his former pupil, Gaetano Schiassi, employed at the court in Lisbon. Schiassi came tantalizingly close to an exemplar of the rare book, but reported that the owner had left for America just a few days before.⁵⁰ His efforts continued; in the meantime, he was able to send to Martini a treatise by the Spanish organist and theorist Andres Lorente, *El porque de la musica* (Alcala, 1672).⁵¹ In 1751 he finally traced Cerone's book in Madrid, quoting a price of 300 *reali di vilion* or 74 *lire*. Negotiations evidently went on, for only in August of 1752 did he say that he had actually procured the book and was sending it to Martini.⁵²

Meanwhile, Chiti continued his tireless quest. In 1752 he acquired from the estate of Carlo Foschi, head of the Roman congregation of composers, hymns and Masses by Palestrina,

⁴⁸ H.86.97 (13 February 1750). See Gaspari *Catalogo*, iv. 29, 77.

⁴⁹ H.84.105 and 105a (28 March 1761).

⁵⁰ I.4.24 (30 April 1750).

⁵¹ I.4.28 (29 December 1750).

⁵² I.4.30 (2 September 1751); I.4.34 (6 August 1752).

madrigals and canzoni by Cifra, motets by Vecchi and Masses by Benevoli, as well as several printed treatises. Martini duly examined the list and indicated those he did not already own.⁵³ On 4 June, 1752, Chiti sent word of a real find: a cache of over 50 sets of madrigals, discovered by the Vatican librarian Foggini in a *pizzicheria* (delicatessen) being sold by the weight of the paper. They included many of the most important madrigal collections of the late sixteenth and early seventeenth centuries, many of whose descriptions match editions in the present library's holdings. Some were in imperfect condition; as Chiti says, they are 'rare and unusual although [parts are] missing'.⁵⁴

Chiti retired from his position at the Lateran in July 1753, leaving all his musical duties at various Roman churches except for Sant' Eustachio. He placed all his remaining personal library at Martini's disposal,⁵⁵ and for the remaining six years of his life continued to function as Martini's contact in Rome and at the Vatican Library, also reporting on the intrigues among the Roman *maestri*. He continued his lifelong project of putting into score the music of Palestrina and his followers. In August 1754 he reported having found several Graduals and Antiphonaries at St. John Lateran, and said he knew of similar things at the Piccolomini chapel and at S. Giacomo degli Spagnuoli.⁵⁶ He failed to find a particular manuscript Martini wanted, but with the help of the Marchese Chigi was able to locate it in Siena cathedral. The Marchese found a troped *Gloria* among the illuminated chant manuscripts and sent a list of similar things from the cathedral in Pienza.⁵⁷ He also obtained works by Rameau from Paris for Martini, as well as a volume of Palestrina's Masses.⁵⁸ One of Chiti's last contributions was a copy of a rare critique by Muzio Effrem against the sixth book of madrigals of Marco da Gagliano.⁵⁹

In 1753 the Ferrarese codex now known as Faenza Codex 117 came to Martini's knowledge through a request to a Carmelite in the monastery of S. Paulo in Ferrara for a list of members of the Order who had published treatises on music. The last four names on the list Martini received refer to an old manuscript in the Ferrara library, which was sent for Martini to examine. His correspondent, Giambattista Archetti, wrote, 'I am sending you the important ancient manuscript of four of our Carmelites knowledgeable in music, of whom mention is made in this same book; that is, Joannes Bonadies, Joannes Hothus, Joannes de' Erfordia, Bartholomeus

⁵³ I.17.93 (17 May 1752).

⁵⁴ I.6.21 (9 June 1752); I.6. 23b (1 July 1752).

⁵⁵ I.6.54 (5 August 1753).

⁵⁶ I.6.74 (Rome, 21 August 1754).

⁵⁷ I.6.76 (28 September 1754).

⁵⁸ I.43.142 (3 January 1753).

⁵⁹ I.6.97 (30 August 1755). *Censura di Mutio Effrem sopra il sesto libro de madrigali di M.r Marco da Gagliano*, Venice, 1662. See Gaspari, *Catalogo*, i. 76-78.

Hothbeita'.⁶⁰ As we know from Dragan Plamenac's reconstruction of the history of the manuscript,⁶¹ Padre Martini himself made a partial copy, which included only the treatises and music by the fifteenth-century composers, ignoring the older sections of keyboard music from the fourteenth century. Although the whereabouts of the manuscript after 1753 are unknown, it was evidently at least briefly in Bologna while Martini copied the parts that interested him.

The same year brought a tantalizing incident regarding the *Odhecaton*. Giuseppe Maria Patuzzi, writing from Limon on the shores of Lake Garda, reported that a copy of 'L'Odhecaton de' Musici' had been seen in the hands of a hunter, being used to load the shot into a gun.⁶² He attempted to obtain it for Martini but in February 1754 reported that it had been used up for its ballistic purposes and that it would have been difficult to get even any fragments. The provenance of the library's celebrated complete copy of the *Odhecaton* thus remains a mystery.

Martini resumed his efforts in 1754 to obtain copies of manuscripts from the Biblioteca Ambrosiana: the *Ars cantus mensurabilis* of Franco of Cologne and the *Pomerium in arte musicae mensuratae* of Marchettus of Padua. He asked permission of a cardinal, probably Vincenzo Borromeo, requesting that the copying be ordered with all possible haste, for the treatises were to serve him in his first volume of the *Storia della musica*.⁶³ The librarian, Don Baldassare Oltrocchi, having been duly ordered to do the copying, became annoyed at having to interpret abbreviations and to copy musical notation, and refused to continue.⁶⁴ Whoever finished the job was little better qualified; one of Martini's Franciscan brethren, Alessandro Zaneboni, reported early in January 1755 that the notes and figures were not done well. The Cardinal, according to Zaneboni, intended to make a gift to Martini of one of the copies, but Zaneboni suggested that the notes and figures be done separately at Martini's expense.⁶⁵ Zaneboni continued to keep watch on the copying, pointing out certain errors in one of the chapters of Marchettus. (The library does not now have a copy of the *Pomerium* from the Ambrosiana, but rather the *Lucidarium* of Marchettus.)

Martini also requested the copying of Guido d'Arezzo's prologue to the *Micrologus* from a manuscript in the Ambrosiana. Oltrocchi appraised him of the contents of the manuscript and suggested that he should come to examine it himself. Martini, however, seldom moved from Bologna and there is no evidence that he took a trip to Milan at this time. On 7 May 1755 he was sent a copy of the prologue

⁶⁰ Letter bound into Codex 32 A. 32, p. 59.

⁶¹ 'Keyboard Music of the 14th Century in Codex Faenza 117', *Journal of the American Musicological Society*, iv (1951), 179 ff.

⁶² I.18.38 (10 November 1751); I.18.39 (12 February 1754).

⁶³ I.8.204 (25 October 1754).

⁶⁴ I.22.147 (letter from Borromeo, 4 December 1754).

⁶⁵ I.22.145 (4 January 1755).

along with the hymn 'Ut quaeant laxis' taken from the *Micrologus* itself.⁶⁶ According to Oltrocchi, this manuscript was from a later period than the manuscript containing the prologue; it also contained a copy of the *Enchiriadis* attributed to Odo.⁶⁷ Martini evidently did not pursue this, perhaps remembering the difficulties encountered before. Many years later, in 1783, he negotiated with Cardinal Gonzaga, the Prefect of the Vatican Archive, to have the *Micrologus* copied from a manuscript there.⁶⁸

In order to keep abreast of new publications, Martini did not hesitate to ask for exemplars from the authors themselves. Such a request is acknowledged by Friedrich Wilhelm Marpurg on 1 November 1755, along with a promise to send his book.⁶⁹ The library holds French translations of both the *Anleitung zum Klavierspielen* and the *Abhandlung von der Fuge*, both of which were made in 1756, and one of these may be the work in question, for which Martini thanked Marpurg on 4 February 1756, praising 'the clearness of the method, the firmness of the precepts and the perfection of the treatise'.⁷⁰

The year 1757 brought to Martini's shelves an Antico edition from 1516: the *Misse quindecim a diversij auctoribus*, sent to him by Fra Giuseppe Paolucci in Venice, who found the part-books in a private home.⁷¹ Martini had somewhat enviously remarked to Chiti in 1746 that he owned no publications of Antico; this is the first mention in the correspondence of their acquisition. From Florence that same year came twenty fragments of liturgical manuscripts, obtained by one Giovanni Targioni Tozzetti from the Biblioteca Magliabecchiana (he does not explain how they came into his hands).⁷² Martini's interest in the works of Zarlino resulted from a curious early seventeenth-century summary of and gloss on Zarlino's works by a nobleman of Savona, the Marchese Giorgio Carretto, sent by Lorenzo Mariani, a former pupil of Martini.⁷³ Several letters from this decade and the next indicate that Martini intended to compile a list of music and literature on music in libraries throughout Europe. To implement this ambitious project he relied on several sources: his Franciscan brethren such as the Father Guardian in Ravenna, who sent a list of books concerning music in the convent library,⁷⁴ and contacts like the Roman printer Constantino Ruggieri, who sent a list of musical books and manuscripts found in a catalogue of the library at Leiden.⁷⁵ He also

⁶⁶ L.117.129 (7 May 1755).

⁶⁷ I.7.9. (4 February 1756).

⁶⁸ H.72.68 (8 February 1783).

⁶⁹ I.7.133 (1 November 1755).

⁷⁰ I.7.134.

⁷¹ I.5.3 (27 August 1757).

⁷² I.9.162 (15 October 1757). The Bologna library has a number of such fragments (e.g. Gaspari, *Catalogo*, ii. 8).

⁷³ I.24.15 (22 February 1759): *Compendio della musica*.

⁷⁴ H.67.169 (20 May 1758).

⁷⁵ H.86.148 (16 November 1759).

corresponded directly with librarians such as Antonio del Valleppo at the Escorial, to whom he stated his intention 'to give notice to the public of all printed and manuscript works and where they are found'.⁷⁶ Martini intended to publish this monumental list at the end of his *Storia della musica*, but the project was never realized.

In 1759 there began a long, involved correspondence regarding the copying of manuscripts from the Biblioteca Mediceo-Laurenziana in Florence. Several persons were involved: the Inquisitor, Fra Paolo Antonio Agelli; the librarian, Angelo Maria Bandini;⁷⁷ the copyist, Abate Lorenzo Mehus; and eventually the Marchese Eugene Ligniville. Martini had already received a copy of Guido's *Musicae artis regulae* in 1746 through Agelli's intervention.⁷⁸ Now he asked for and received, over a period of many months, copies of the following documents from Codex 48, Pl. 29:

Anonymi tractatus de musica
Proportionale Musices editum a magistro Io. Tinctoris
Regulae de contrapuncto
Ars cantus mensurabilis
Ars contrapuncti secundum Iohannem de Muris
Tractatus alius, et regulae de contrapuncto
Brevis tractatus de arte musicali ex Boethio, et
ex magistro Marchetto Paduano cum nonnullis
versibus in principis: subiciuntur regulae de
contrapuncta et canto mensurato Io. Octobi
Carmelitae.⁷⁹

From Bandini came word that the *Epistola ad Dardanum de generibus musicorum* attributed to St. Jerome had also been copied.⁸⁰ In addition, through the aid of both Bandini and Agelli, Martini was able to resume his interest in the works of G. B. Doni, whose treatise *De' generi e de' modi* he had acquired in 1747 from Chiti. The book Martini sought in 1760 was the *Lyra Barberina*, a two-volume collection of Doni's musical treatises which was published only in 1763, with a general index and a lexicon contributed to the edition by Martini himself. An exemplar was sent to Martini by Agelli in 1764.⁸¹ Meanwhile, Bandini had procured a copy of a smaller work by Doni, *Idea, seu designatio operum quae Jo. Baptista Donius partim absolvit, partim incepit*.⁸²

In 1760 negotiations began over the copying of a work by Girolamo Mei, *De modis musicis veterum*, from the private library of

⁷⁶ I.22.28a (without date but from 1762).

⁷⁷ The correspondence between Martini and Bandini has been reconstructed and published by Pier Paolo Scattolin, 'Ricostruzione del Carteggio di Padre G. B. Martini con G. Tiraboschi, A. M. Bandini, P. M. Paciaudi, e I. Affò', *Rivista italiana di musicologia*, viii (1973), 228-31, 240-44.

⁷⁸ Letter bound in Codex 69.A.38, end of volume.

⁷⁹ These works are found in two volumes copied in the hand of Mehus, Cod. A.50 and A.51.

⁸⁰ I.2.153 (12 April 1760).

⁸¹ I.25.87 (7 January 1764).

⁸² I.2.148 (3 May 1760).

the Marchese Gabriello Riccardi (now part of the Biblioteca Riccardiana). This was a copy made by G. B. Doni from a manuscript in the Vatican Library, and it was in turn copied for Martini by Mehus. The owner made certain conditions under which it could be copied, stipulating that no other copies should be made.⁸³ Agelli advised Martini to demonstrate his urgent need for the copy, to promise not to give it to anyone else, and to acknowledge the beneficence of the owner, Riccardi,⁸⁴ and on these terms the request was granted. The actual copying proved difficult and time-consuming, however; it was not completed until May 1761,⁸⁵ and the financial arrangements went on for yet another two months.

Mehus copied several other treatises from the Riccardiana for Martini, including some from Codex 734, among which were two works by Johannes Ciconia, *Nova musica* and *De tribus generibus melorum*.⁸⁶ Although the two treatises appear anonymously, Martini determined the author's identity because he had already copied Ciconia's *De proportionibus* from the Ferrarese codex (now Faenza 117) in 1753. Martini was able to identify the period in which Ciconia lived by means of

a codex in parchment that I have, which is known by its character to be from the beginning of the fifteenth century, in which there are many compositions in counterpoint by various authors, among them some of Gio. Ciconia . . . thus I have reason to believe that he flourished either at the end of the fourteenth century or at the beginning of the fifteenth.⁸⁷

The codex mentioned here is undoubtedly the famous MS Q 15 now in the Bologna library. Martini received this precious collection in 1757 from a certain Padre Monari. It originally came from 'a house in Piacenza', where it was found by chance, though the owner's name is not known.⁸⁸ Martini's friend in Piacenza, Guiseppe Carcani, identified the manuscript as one he had had in his possession for some time the previous year, 'written partly in parchment paper and partly in thick paper of our region', and described it as having 'a binding of wood covered in bassan [a kind of rough leather], and written in red and black notes'.⁸⁹ The description fits MS Q 15 perfectly. Martini also ordered copies of Johannes de Muris' *Musica [speculativa]* and two anonymous treatises, all from the same Codex 734.

On 3 November 1764, Mehus offered to prepare a copy of

⁸³ I.26.2 (6 December 1760).

⁸⁴ I.25.31 (6 December 1760).

⁸⁵ I.25.37 (15 January 1761) and letter bound in Codex 7 B. 120, p. 412.

⁸⁶ See Suzanne Clercx, 'Johannes Ciconia, Theoricien', *Annales musicologiques*, iii (1955), 39-44.

⁸⁷ Cod. 52 A. 49, p. II (3 November 1761).

⁸⁸ H.85.122 (5 May 1757).

⁸⁹ H.85.122-3 (5 May 1757).

Ugolino d'Orvieto's treatise *Musica*, which Martini had requested two years before,⁹⁰ and thus began one of the few bitter relationships revealed in the correspondence. When, on the completion of the work, Mehus presented his bill, Martini found it exorbitant, and Agelli cast doubts on Mehus' honesty: 'This Signor Abate is too inclined to take advantage, and it is not a bad idea to make the [sign of the] cross'.⁹¹ At one point Martini refused to pay more than the 54 zecchini originally agreed upon, though Mehus demanded 34 zecchini more, and finally requested the intervention of the Marchese Eugene Ligniville in the matter.⁹² The copy in question, according to Martini, was not worth even 54 zecchini: the original could be purchased for that price, and the manuscript was not unique, as Mehus claimed, there being a copy also in Ferrara.⁹³ Ligniville sided with Martini, reporting that Mehus consistently refused the suggestion of an examination of the manuscript by experts,⁹⁴ and the matter was finally settled for the original sum in November 1766. Agelli, meanwhile, was also responsible for obtaining two books for Martini's collection, Gafurius' *Practica musicae* (of which the library now has three different editions) and Doni's *De praestantia musicae veteris*, which he had been commissioned to seek for some time.⁹⁵

As Martini's fame grew and the extent of his library became known, authors continued to send books and music. From Jean-Philippe Rameau came a copy of his *Code de musique pratique* and a year later his *Origine des sciences*.⁹⁶ In 1761, Giovenale Sacchi in Milan sent Martini an unnamed book, probably his treatise *Del numero e delle misure delle corde musiche* which was published that year. Seventeen years later he sent his most recent work, *Della natura e perfezione della antica musica de' Greci*, and in 1780 his *Delle quinte successive del contrappunto*.⁹⁷

Also in 1761, Pietro Metastasio sent his libretti *L'Alcide al Bivio* and *Issipile*, along with two works by Migliavacca, poet to the King of Poland, *La Tetide* and *L'Armide*. The library now possesses the libretto of the 1760 setting of *Alcide al Bivio*, for which the music was composed by Hasse. According to Metastasio's letter, the work was composed for the wedding of 'our Archduke'.⁹⁸ Of the various possible libretti for *Issipile*, the most likely is that of Giuseppe Scarlatti's setting of 1760.⁹⁹ The library possesses only one Miglia-

⁹⁰ I.2.44.

⁹¹ I.25.112 (5 April 1766).

⁹² I.10.1.121a (18 November 1766); I.10.1.121b (21 October 1766).

⁹³ I.19.1.120a (25 November 1766).

⁹⁴ I.19.1.138 (29 November [1766]).

⁹⁵ I.25.37 (15 January 1761); I.25.75 (30 January 1762).

⁹⁶ H.78.67 (28 March 1761) (see Erwin R. Jacobi, 'Rameau and Padre Martini: New Letters and Documents', *The Musical Quarterly*, 1 (1964), 452-75, where the date is mistakenly read as 25 March; to the list on p. 463 can now be added a letter from Jacopo Bartolomeo Beccari (I.19.61, dated 20 August 1759), previously overlooked because the signature was misread); H.78.118 (16 August 1762).

⁹⁷ I.10.12 (23 April 1761); I.10.27 (4 September 1778); H.72.100 (5 November 1780).

⁹⁸ I.1.6 (4 May 1761); Libretto 2512 (Gaspari, *Catalogo*, v. 245).

⁹⁹ Libretto 4363 (ibid., v. 424); Libretto 1944 (ibid., v. 207); Libretto 5155 (ibid., v. 501).

vacca libretto, printed in Madrid without date (1749?) entitled *Armide placata*, set to music by G. B. Mele.¹⁰⁰ No copy of *La Tetide* is now in the library. From J. J. Quantz in Berlin came a copy of his duets for two *flauti traversi*, along with a precious autobiographical sketch that Martini had requested him to write. This work, written in Quantz's own hand, was placed in a volume of collected letters and presumed lost because it was not with other letters by Quantz.¹⁰¹

During this period Martini also received an Italian translation of Fux's *Gradus ad Parnassum* made by Carlo Delfini. The copy contains a letter to the translator from Nicola Piccinni which praises the translation in fine eighteenth-century rhetoric (though the quality is in fact poor).¹⁰² Martini's shelves were also filled in 1761 with 57 folios of material copied from the Vatican library, for which negotiations had begun under Chiti's insistent prodding.¹⁰³ Meanwhile, Martini increased his collection of early theorists. A friend in Venice reported having found copies of Pietro Aron's *Toscanello in musica*, Gafurius' *Theorica musicae*, and an unnamed treatise by Spataro.¹⁰⁴

In July 1762 Martini heard from the nephew of Cardinal Passionei that his uncle's library, which he thought would go to the Vatican, was to be purchased by the Duke of Parma. Martini quickly responded, asking to be considered if the negotiations with the Duke should fall through. He asked for a copy of the inventory to the collection in order to take advantage of the opportunity to make copies and to increase his series of library catalogues.¹⁰⁵ Passionei, perhaps misunderstanding his request, retorted that he could not give him any manuscripts or rare books, especially since the prospective buyers had already been furnished with a detailed catalogue. Another partially frustrated project in 1762 involved the music of Giovanni Battista Bassani. His grandson Giuseppe wrote from Ferrara that he still possessed much of his grandfather's music, mostly sacred music written for the Accademia della Morte and some written during his stay in Bergamo. Negotiations proceeded for the transfer of 22 scores, but in August 1763 another grandson, Pasquale, wrote to say that the brothers had expected a gift in return; since this was not forthcoming, he asked Martini to return the music. Giuseppe, evidently embarrassed, immediately apologized and suggested that Martini should copy the music before returning it.¹⁰⁶ Perhaps Martini kept some in spite of the misunderstanding, for the library holds an autograph score of Bassani's

¹⁰⁰ Libretto 3050 (ibid., v. 303).

¹⁰¹ I.8.91 (26 June 1762); L.117.145 (14 April 1762). See Schnoebelen, op.cit., p. 87 n.14 and p. 82.

¹⁰² Cod. 24 G. 88. See Gaspari, *Catalogo*, i. 299.

¹⁰³ I.24.101 (3 June 1761).

¹⁰⁴ H.65.67 (25 June 1763).

¹⁰⁵ I.3.18 (31 July 1762); I.3.18a (14 August 1762).

¹⁰⁶ I.23.1 (30 December 1762); I.22.106 (8 August 1763); I.22.107 (28 August 1763).

'Laetatus sum' for two voices, strings and continuo, as well as a 'Beati omnes' which, though not an autograph, comes from that period.¹⁰⁷

Authors continued to send their books. Giordano Riccati, a nobleman from Treviso, sent Martini a copy of his newly published *Saggio sopra le leggi del contrapunto*, which Martini duly praised.¹⁰⁸ Francesco Solano in 1765 sent several copies of his *Nova istruzçao musical*, and Giuseppe Paolucci four of his *Arte di contrappunto*.¹⁰⁹ Giuseppe Tartini, after reading Martini's book on counterpoint in 1767, sent two of his publications, probably the *Trattato di musica secondo la veri scienza dell'armonia* (1754) and *De' principi dell'armonia musicale contenuto nel diatonico genere* (1767).¹¹⁰ From Antonio Soler, Martini received his *Llave de la modulazion*, published in 1762.¹¹¹ Paolo Serra, in 1768, sent his newly published *Introduzione armonica*.¹¹² In 1774, G. B. Mancini sent his treatise, *Pensieri e riflessioni pratiche sopra il canto figurato*, about which he had sought Martini's advice several times and had sent the manuscript for him to criticize.¹¹³

André Grétry, writing from Paris, informed Martini late in 1767 of the publication of Jean-Jacques Rousseau's *Dictionnaire de musique*, and in March of the following year sent the book. At the same time he reported on the quarrel between Rameau and Rousseau.¹¹⁴ Grétry continued to be a faithful contact in Paris, pouncing on new publications he thought might interest Martini, such as Anton Bemetzrieder's *Leçons de clavecin et principes d'harmonie* (1771).¹¹⁵

From Vincenzo Olivieri in Pesaro, a gentleman dilettante composer and theorist, Martini received Frescobaldi's *Toccate d'intavolatura di cembalo*.¹¹⁶ Filippo Maria Gherardeschi in Pisa sent Willaert's *Musica nova*.¹¹⁷ In 1770 Martini received Gluck's opera *Alceste* from the director of the royal productions at the court in Parma. Gluck himself, according to Martini's correspondent Gianfrancesco Fortunati, was to visit Parma. The autographed copy inscribed to Martini now in the library may well be the score in question.¹¹⁸ The same year, a monk in Parma, Don Placido Colombi, presented Martini with a published Mass by Joannes Guyon from 1556, *Missa cum quatuor vocibus, ad imitationem Cantionis Je suis desheritée, condita*. Its source was the Libreria Farnese in Parma, from which it had been spirited away, perhaps by the correspondent himself.¹¹⁹ Pietro Morandi sent his vocal duets in

¹⁰⁷ Gaspari, *Catalogo*, ii. 175.

¹⁰⁸ H.72.30 (29 March [1763?]).

¹⁰⁹ I.1.189 (11 February 1765); I.5.73 (28 September 1765).

¹¹⁰ L.117.169 (16 February 1767).

¹¹¹ I.22.122 (27 June [1767?]).

¹¹² I.30.16 (7 May 1768).

¹¹³ H.86.31 (10 June 1774).

¹¹⁴ L.117.70 (3 March 1768).

¹¹⁵ I.1.40 (10 September 1771).

¹¹⁶ I.22.85 (25 February 1773).

¹¹⁷ I.21.106 (12 March 1773).

¹¹⁸ I.13.21 (15 May 1770).

¹¹⁹ I.2.184 (30 November 1773): 'Questo pezzo fù carpito dalla Libreria Farnese .

1774, along with two pages of ancient chant notation.¹²⁰ Martini's interest in notation brought many contributions of this nature, including examples of Greek and Byzantine notation. Several letters refer to his attempts to decipher it, and to his enlisting the aid of Greek churchmen.¹²¹

Martini's former pupils in foreign courts continued to garner books and music for his library. In 1776 Paolo Scalabrini in Copenhagen sent copies of J. A. Scheibe's *Abhandlung von den musikalischen Intervallen und Geschlechtern* and *Critischer Musicus*.¹²² Also from abroad came the first volume of Burney's history, brought to Girolamo Festari at Valdagno by a certain 'Cavalier Long' and transmitted to Martini.¹²³

In 1777 Martini began to correspond with the librarian of the Estense library in Modena, Girolamo Tiraboschi. He asked for information about the contents of MSS Lat. 568, 471 and 451, which, according to Tiraboschi, were the only musical manuscripts in the Estense at that time.¹²⁴ Two years later, his scrutiny fell upon the archives of the Cappella Santa Barbara in Mantua. A former pupil, now *maestro di cappella* there, Mattia Milani, was requested to make an inventory. He reported that the music was in total confusion, but was able to fulfill Martini's request.¹²⁵ The same year brought contributions from three foreigners. Grétry sent two new pamphlets on the Gluck-Piccinni war raging currently in Paris: *Entretiens sur l'état actuel de l'opéra de Paris* and *Tolerantisme musical*.¹²⁶ At Grétry's suggestion, Jeanne-Benjamin de La Borde promised to send his *Essai sur la musique*.¹²⁷ And finally, Charles Burney sent a pamphlet concerning 'a certain musical phenomenon', (probably his 'Account of an Infant Musician', a paper he read to the Royal Society on 18 February 1779, which relates the story of the child prodigy Crotch.)¹²⁸

Yet another area of interest for Martini was the history of musical instruments. He asked his friends to copy instruments from paintings and frescoes and in the correspondence he entered into several discussions about the identification of exotic instruments. In 1783 Giovanni Andrei, writing from Mantua, notified him that he had a fragment of a manuscript by Al-Farabi (*d. A.D. 950*) containing descriptions of several Arabic musical instruments and also musical notation. He sent Martini the manuscript with instruc-

¹²⁰ I.14.81 (18 December 1774).

¹²¹ E.g. I.27.68; H.77, unnumbered folio.

¹²² I.24.116 (6 July 1776).

¹²³ I.9.156 (3 August 1777).

¹²⁴ H.84.16 (10 June 1777). This correspondence has been reconstructed by Scattolin (see note 77 above).

¹²⁵ I.2.123 (7 July 1779). The inventory is in the 'Miscellanea martiniana', H.67. See G. Barblan, *Musiche della cappella di S. Barbara in Mantova*, Florence, 1973, p. xxvi n. 1, for a partial quotation.

¹²⁶ I.1.35 (1 October 1779).

¹²⁷ I.1.32 (3 October 1779).

¹²⁸ L.117.34 (20 October 1779).

tions to copy it and return it to him. Such a copy does exist in the library, translated into very poor Italian from a defective original in Spanish.¹²⁹

Martini's final correspondence regarding his library was with Giovenale Sacchi, who with Martini's help had written a biography of the great castrato Don Carlo Broschi, called Farinelli. He sent a manuscript copy to Martini early in 1784, and said the work was in the hands of the printer.¹³⁰ By 28 July, the book had been in print for a month, but copies had not yet been sent to Bologna. It is doubtful whether Martini ever saw the printed biography before his death on 3 August.

From this invaluable collection of letters comes a glimpse of the formation of one of the most famous music libraries in the world. One may at least speculate that the works mentioned in the correspondence that are now on the library's shelves did indeed come from the sources noted here. Perhaps more importantly, the letters show the gradual widening of Martini's interests, his fascinating network of sources, and the extraordinary tenacity with which he pursued his goal of gathering together all the musical knowledge known to his eighteenth-century world.

¹²⁹ I.4.124 (13 March 1783); I.4.125 (24 March 1783). See Gaspari *Catalogo*, i. 32.

¹³⁰ I.10.54 (11 January 1784).