and I refer the reader to his work. Lundberg has delved deep into the math and art of their construction, following Pythagorean harmonics; R. remains only to measure their distances from the point at which the resting ball touched the plane."

- S. Drake (1997, p. 89)’s reconstruction of Galileo’s data collection (above right, with a schematic diagram above–left from E. Cavicchi, 1997), which correctly ascertained that successive distances traveled by a body falling along an inclined plane are odd number multiples of the first distance traveled. I suggest we reenact this experimental setup for exhibit attendees to try out.

Above: “He [Galileo] tied gut frets around his grooved plane, as frets are tied on the neck of a lute, so that they are snug but can be moved as needed; to set their initial positions it sufficed to sing a march tune, release the ball on one beat, and mark its approximate positions at the following beats."

Right: A Renaissance era family of lutes, all constructed in Padua, largely during the time of Galileo’s stay at Padua (Lundberg p. 224). Their relationship to each other follows Pythagorean harmonics; R. Lundberg has delved deep into the math and art of their construction, and I refer the reader to his work. Right: Several of Vincenzo Galilei’s compositions for lute are available to listen to online, and can be found as sheet music in both transcribed and original manuscript form. Larry Hammett, director of guitar studies at OU, regularly plays the lute, and I hope to enlist him and his students to have periodic small performances in the exhibit room.

Left: Possibly a portrait of a young Vincenzo Galilei (ca. 1520 – 2 July 1591), Galileo’s father, by Alessandro Allori (though I cannot find a reliable reference for this identification). Vincenzo was a prominent and historically important lutenist, composer, and music theorist, and Michelagnolo, another of his sons, also became a lutenist and composer. Various authors, including S. Drake and C. Palisca (e.g., see V. Coelho’s 1992 conference on Music and Science in the Age of Galileo proceedings, 1992, p. 211, Ed. Victor Coelho; a disciple of Galileo’s, perhaps inaccurately, went so far as to say that Galileo exceeded his father’s talent as a performer.

Left: Perhaps the youngest extant painting of Galileo, since much of music’s influence on Galileo occurred when he was young (his father died when Galileo was in his late twenties). I suggest the use of this painting in the exhibit. The subject’s identification as Galileo is tentative (Molaro 2012, Astron. Nachr., 333, 2, 186), but this may be a chance to collaborate with the art history department on communicating the historical method of portrait identification.

According to R. Lundberg, “from Galileo’s many letters we know that music, especially playing his lute, was a source of great pleasure and a special comfort and solace to him in his final years, when blindness was added to the many other trials of his life” (Music and Science in the Age of Galileo proceedings, 1992, p. 211, Ed. Victor Coelho; a disciple of Galileo’s, perhaps inaccurately, went so far as to say that Galileo exceeded his father’s talent as a performer.

Music in Galileo’s Life/Work

Adrian B. Lucy

Left: I had initially hoped to find what Lundberg calls “a manuscript tutor especially written for Galileo by Vincenzo, which contains marginalia by Galileo consisting of mathematical analyses of the music” (Lundberg p. 211, referencing a personal comm. with S. Drake). Both Lundberg and Drake are deceased, and the closest I got were these pages from Ms. Gal. 2. I asked R. Goldberg about these notes; he responded that these were written by Vincenzo himself: “in this case he is complaining about composers who will not acknowledge and fix their own errors. Galileo wrote out the equations in the margin to show that some musical intervals are not the size that others say they are” (personal comm.). There is as yet no English translation of these pages, but there is a transcription. I suggest we include these pages in the exhibit, ideally with a translation, to demonstrate Vincenzo’s mathematical bent and the influence on Galileo’s attitude to his philosophical colleagues.

The tutor I had hoped to find does not appear to be in Gal. 2, 1-9 of the Biblioteca Nazionale collection, which encompasses all commonly known Vincenzo manuscripts; if there are others, neither R. Coulthard nor R. Goldberg are aware of them, though the latter has hope that the tutorial may somewhere exist (personal comm.). I have an email out to Victor Coelho, who is the subject’s identification as Galileo is tentative (Molaro 2012, and I still retain some hope of finding this elusive document.