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Vitrvvivs Itervm Et Frontinvs

Vitruvius

Florentiae, 1513

De theatri uasis. Ca. V.

urn:nbn:de:hbz:466:1-12979

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De theatri uaſis. Caput. V.

ITa ex his indagationibus mathematicis rõnibus fiunt uaſa ærea ꝓ rõne magnitudinis theatri, eaq́; ita fabricentur, ut cum tãguntur, ſonitum facere poſſint inter ſe, diateſſaron, diapente, ex ordine ad diſdiapaſon, Poſtea inter ſedes theatri cõſtitutis cellis rõne muſica ibi collocentur, ita uti nullum parietẽ tangant, circaq́; habeant locũ uacuum, & à ſummo capite ſpatium, ponanturq́; inuerſa, & habeãt in parte quæ ſpectat ad ſcenã, ſuppoſitos cuneos, ne minus altos ſemipede, cõtraq́; eas cellas relinquantur, aperturæ inferiorum graduum cubilibus, longæ pedes duos, altæ ſemipedem, Deſignationes autem earum q̃bus in locis conſtituãtur ſic explicentur, Si nõ erit ampla magnitudine theatrũ media altitudinis tranſuerſa regio deſignetur, & in ea tredecim cellæ duodecim æqualibus interuallis diſtantes cõfornicentur, uti ea echea, quæ ſupraſcripta ſunt ad netenhyperboleõ ſonantia, in cellis, quæ ſunt in cornibus extremis, utraq; parte prima collocentur, ſecunda ab extremis diateſſaron ad neten diezeugmenon, tertia diateſſaron ad neten parameſon, quarta diateſſaron ad neten ſynemmenon, quinta diateſſaron ad meſon, ſexta diateſſarõ ad hypatemneſon, in medio unum diateſſaron ad hypatenhypaton, Ita hac ratiocinatione uox ab ſcena, uti ab centro profuſa ſe circumagens tactuq́; feriens ſingulorum uaſorum caua, excitauerit auctã claritatem, & cõcentu cõuenientem ſibi cõſonantiã, Sin autem amplior erit magnitudo theatri, tunc altitudo diuidatur in ꝑtes quatuor,

uti tres efficiantur regiones cellarum tranſuerſæ deſi-
gnatæ, una harmoniæ, altera chromatos, tertia dia-
toni, Et ab imo quæ erit prima, ea ex harmonia collo-
cetur, ita uti in minore theatro ſupraſcriptum eſt. In
mediana autem parte prima, in extremis cornibus ad
chromaticen hyperboleon habentia ſonitum ponan-
tur, in ſecundis ab his diateſſaron, ad chromaticen
diezeugmenon, in tertiis diateſſaron, ad chromati-
cen ſynemmenon, in quartis diateſſaron ad chroma-
ticen meſon, quintis diateſſaron ad chromaticen hy-
paton, ſextis ad parameſen, ꝙ & in chromticen hy-
perboleon, diapente, & ad chromaticen meſon, diateſ
ſaron, habeant conſonantiæ communitatem, In medio
nihil eſt collocandum, ideo ꝙ ſonituum nulla alia qua
litas in chromatico genere ſymphoniæ conſonantiā
poteſt habere, In ſumma uero diuiſione, & regione
cellarum, in cornibus primis ad diatonon hyperbole-
on, fabricata uaſa ſonitu ponantur, in ſecundis dia-
teſſaron ad diatonō diezeugmenō, tertiis diateſſarō,
ad diatonō ſynemmenō, quartis diateſſarō, ad diato
nōmeſon, ꝗntis diateſſaron, ad diatonon hypatō, ſex-
tis diateſſarō, ad proſlambanomenō, in medio ad me
ſen, qđ ea, & ad ꝓſlābanomeō, diapaſon, & diatonō
hypaton, diapente habet ſymphoniarū cōitates. Hæc
aūt ſiq̄s uoluerit ad ꝑfectū facile ꝓducere aīaduertat
in extremo libro diagrāma muſica rōne deſignatū,
qđ Ariſtoxenus magno uigore, & induſtria genera
tim diuiſis modulatōibus cōſtitutū reliq̄t, de quo ſi-
q̄s rōcinatiōibus his attēderit, & ad naturā uocis, &
ad audiētium delectatiōes facilius ualuerit theatro
rum efficere perfectiones.

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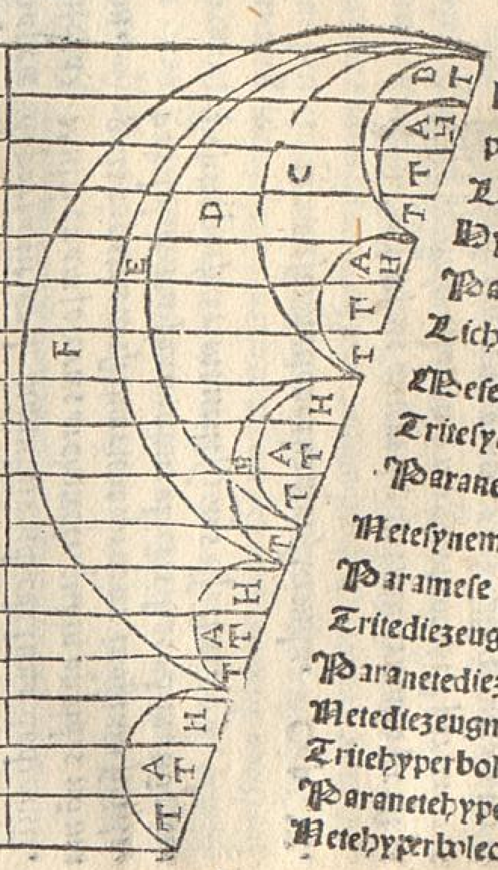
	Enarmonicũ.	Chromaticũ.	Diatonicũ.	
Stabilis				Proſlãbanomenos
	Tonus	Tonus	Tonus	
Stabilis				Hypatehypaton
	Dieſis	hemitoniũ	hemitoniũ	
Mobilis				parhypatehypatõ
	Dieſis	hemitoniũ	Tonus	
Mobilis				Lichanoshypaton
	Ditonᵒ	triſhemitõtũ	Tonus	
Stabilis				Hypatemeſon
	Dieſis	Hemitoniũ	hemitoniũ	
Mobilis				Parhypatemeſon
	Dieſis	hemitonium	Tonus	
Mobilis				Lichanoſmeſon
	Ditonᵒ	triſhemitõniũ	Tonus	
Stabilis				Meſe
	Dieſis	hemitoniũ	hemitoniũ	
Mobilis				Triteſynemmenon
	Dieſis	hemitoniũ	Tonus	
Mobilis				Paraneteſynemmenon
	Ditonᵒ	triſhemitõniũ	Tonus	
Stabilis				Neteſynemmenon
	Tonus	Tonus	Tonus	
Stabilis				Parameſe
	Dieſis	Hemitoniũ	hemitoniũ	
Mobilis				Tritediezeugmenon
	Dieſis	Hemitoniũ	Tonus	
Mobilis				Paranetediezeugmenon
	Ditonᵒ	triſhemitõniũ	Tonus	
Stabilis				Netediezeugmenon
	Dieſis	Hemitoniũ	hemitoniũ	
Mobilis				Tritehyperboleon
	Dieſis	Hemitoniũ	Tonus	
Mobilis				Paranetehyperboleon
	Ditonᵒ	triſhemitõniũ	tonus	
Stabilis				Netehyperboleon



Figura, cuius meminit autor

t. tonus.
h. hemitonium.
a. diateſſaron.
b. diapēte
c. diapaſō
d. diapaſō & diateſſaron.
e. diapaſō et diapēte
f. diſdiapaſon.

Dicet aliquis forte multa theatra Romæ quotannis facta eſſe, neq; ullā rōnem harum rerum in his fuiſſe, Sed errauit in eo, ꝙ oīa publica lignea theatra tabulationes habent cōplures, quas neceſſe eſt ſonare, Hoc uero licet animaduertere etiā à citharedis, q̄ ſupiore tono cum uolunt canere, aduertunt ſe ad ſcenæ ualuas, & ita recipiunt ab earum auxilio conſonantiam uocis, Cum autem ex ſolidis rebus theatra conſtituuntur, ideſt ex ſtructura cementorum, lapide, marmore, quæ ſonare nō poſſunt, tunc ex his hac ratione ſunt explicanda, Sin autem quæritur in quo theatro ea ſint facta Romæ, nō poſſumus oſtendere, ſed in Italiæ regionibus, & in pluribus græcorum ciuitatibus, Etiāq; authorem habemus. L. Mumminm qui diruto theatro corinthiorum eius Aenea Romā deportauit, & de manubiis ad ædē lunæ dedicauit. Multi etiam ſolertes architecti, qui in oppidis nō magnis theatra conſtituerunt, propter inopiam fictilibus doliis, ita ſonantibus electis, hac rōcinatiōe compoſitis perfecerunt utiliſſimos effectus.

De conformatione theatri facienda. Cap. VI.

IPſius autem theatri conformatio ſic eſt facienda, uti q̄ magna futura eſt perimetros imi, centro medio collocato circumagatur linea rotundationis in eaq; quattuor ſcribantur trigona paribus lateribus & interuallis, que extremam lineam circinationis tangant, quibus etiam in duodecim ſignorum cœleſtium deſcriptiōe aſtrologi ex muſica conuenientia aſtrorum ratiocinantur,