



## PRELIMINARY CONFERENCE TIMETABLE

### 12 January

10:00–11:00	<b>Registration and coffee/tea</b>
11:00–11:30	<b>Peter Sjökvist:</b> <i>Patere tuo nomine literatus orbis pro Maecenatis in posterum utatur</i> – Meibom's dedications to Queen Christina
11:30–12:00	<b>Mattias Lundberg:</b> Meibom in Sweden 1652–1653
12:00–13:30	<b>Lunch</b>
13:30–14:00	<b>Peter Hauge:</b> Meibom and his time in Copenhagen
14:00–14:30	<b>Eleonora Rocconi:</b> The edition of Meibom's <i>Aristoxeni Harmonicorum Elementorum Libri Tres</i> and its contribution to the knowledge of ancient Greek music theory in the seventeenth century
14:30–15:00	<b>Walter Kreyszig:</b> The continuation of the Renaissance tradition of the paratext in the seventeenth Century: The <i>Prohemia</i> of Meibom to his two-volume <i>Antiquae musicae auctores septem</i>
15:00–15:30	<b>Coffee/tea</b>
16:00–17:30	<b>Tour of the Royal Library</b>
19:00–	<b>Conference dinner</b>

### 13 January

09:00–09:30	<b>Louis Theodorus Lehmann:</b> Meibom and the polyeric quest
09:30–10:00	<b>Otfried Czaika:</b> Meibom's private library
10:00–10:30	<b>Coffee/tea</b>

10:30–11:00

**Christian Troelsgård:** Meibom on ancient music – an important chapter in the history of early musicology

11:00–11:30

**Benjamin Wardhaugh:** Wallis contra Meibom

11:30–13:00

**Lunch**

13:00–15:30

**Final discussions, future plans**

### THE CONFERENCE VENUE

The conference takes place at the Royal National Library of Sweden, located in the park Humlegården around 15 minutes walk from the central train station. The nearest underground stop is Östermalmstorg on the red line: take the exit marked Birger Jarlsgatan and turn right toward Stureplan. Turn right on Sturegatan and walk about 200 meters. Humlegården and the National Library (the large yellow building) will be on the left side (see map below).



National Library of Sweden, Humlegården, 102 41 Stockholm

## ACCOMMODATION

Please note that participants are responsible for booking their own accommodation. For help and information please contact Mattias Lundberg ([mattias.lundberg@musik.uu.se](mailto:mattias.lundberg@musik.uu.se)). Stockholm has a variety of good choices in all price ranges. A list of hotels in the city can be found [here](#).

## ABSTRACTS

### Marcus Meibom and his time in Copenhagen

Peter Hauge (Royal Library of Denmark, Copenhagen)

Apart from the famous, very detailed and near-contemporary biography which appears in Moller's compendious work, *Cimbria*, of 1747 and a couple of articles by Carl S. Petersen published around 60 years ago, very few scholars have studied Meibom and his time in Copenhagen. Is there more information in the archives on the scholar's life and works? And if there is, how do we approach this material? How do we place Meibom in a broader contemporary Baroque context, a period which showed great interest in the natural sciences and during which the founding of academies throughout the whole of Europe was at its height?

It has been argued that Meibom was employed at the Royal Library while in Denmark, but there is no direct evidence showing that he was paid as a librarian or even as an ordinary employee; on the contrary, the receipts reveal that he received a pension from the king, not a salary. Yet it is clear that he was closely connected to the Library, perhaps in connection with his research, because he received a gratuity from Frederik III towards the printing expenses of his *De proportionibus* after the commencement of the pension in 1653. Indeed as practice of that the time dictated, Meibom dedicated the work to the king, with whom he apparently had discussed the subject and who had encouraged Meibom to publish the work. Perhaps his connection to the Danish court, with access to the Royal Library and a pension, was facilitated by the sending of a beautifully bound copy of his *Antiquae musicae auctores septem* (1652) to which he added a handwritten, 'private' dedication, perhaps seeking to attract attention from a possible future patron.

### **The Continuation of the Renaissance Tradition of the Paratext in the Seventeenth Century: The *Prohemia* of Meibom to His Two-Volume *Antiquae musicae auctores septem***

Walter Kreyszig (Department of Music, University of Saskatchewan and Universität Wien)

In his two-volume compendium, the *Antiquae musicae auctores septem* (Amsterdam, 1652), that comprises the Greek texts of Aristoxenus (*Harmonicorum elementorum*), Cleonides (*Introductio harmonica*, under the

attribution of Euclid), Nicomachus of Gerasa (*Harmonices manuale*), Alypius (*Introductio musica*), Gaudentius (*Introductio harmonica*), Bacchius (*Introductio artis musicae*), Aristides Quintilianus (*De musica*), and Martianus Capella (*De musica*), the editor Marcus Meibom, who in the case of Greek texts also provides his own Latin translations, prefaces his publication with separate paratexts, in which he addresses the dedicatee of this publication, Queen Christina of Sweden. Beyond that, in his reference to Moses and the Israelites, Meibom reflects on the biblical origin of music. Meibom also captures the *systema teleion*, with specific mention of Pythagoras, Aristotle, Aristoxenus, Plutarch, Ptolemy, and Boethius as the key authority on Greek music from the Latin orbit. In a decisively more condensed fashion, Meibom also makes a reference to the Latin tradition, through the explicit reference to only a single author, namely, St. Augustine, one of the key exponents of the chant tradition prior to Guido of Arezzo.

A critical examination of the two paratexts to the *Antiquae musicae auctores* underscores Meibom's indebtedness to the earlier Italian tradition of musical humanism as becomes obvious in his careful drafting of these paratexts, with the disclosing of details pertaining to the Greek texts of the edition proper and his own translations. In fact, Meibom's paratexts, presumably aimed at placing his two-volume publication within the magic triangle of author, opus and audience, point back to the *prohemium* of Franchino Gaffurio's *Theoricum opus musicae discipline* (Naples, 1480), in turn suggesting a lengthy development of a genre of writing which seems to have reached a climax in Meibom's publication.

### **Meibom and the Polyeric Quest**

Louis Theodorus Lehmann (Amsterdam)

Since the Renaissance the interest in antique culture has notably increased and many scholars have tried to reconstruct classical multiremies, but on paper. In the 1980:s two English scholars, Morrison and Coates, realized a serious attempt to build a trireme. The scholars from the 16<sup>th</sup> to the 19<sup>th</sup> century who designed a multireme had very few data to go on: no multireme wreck was ever found on the bottom of the Mediterranean Sea. The ships painted on Greek vases are very much simplified. Aristophanes in his *Frogs* has inserted a quip – as usual scatological – about the hazards that men can suffer when seated above one another. Lack of detailed information often led to many kinds of very complicated and fantastic theories. There are 'traditions' and 'schools' in these theories, which sometimes can be followed through almost two centuries.

In 1671 Meibomius published the book that concerns us here: *De Fabrica Triremium Liber*, in Amsterdam. This book was dedicated to the kings, princes and the Christian republics bordering on the Mediterranean. In his preface he says that triremes were the principal warships of ancient times, and he assures us that: *non e navalibus, in quibus subductae ad haec usque tempora*

*steterint, sed e veterum venerandis litterarum monumentis erutas, in mare rursus deducere hoc libro conatus sum* ('I have tried, by means of this book to re-launch them into the sea, not from ship-sheds where they, having been pulled on the shore, had stood until the present time, but brought forth from the greatly to be venerated ancient monuments of letters').

### **Meibom in Sweden 1652–1653**

Mattias Lundberg (Department of Musicology, University of Uppsala)

The historical evidence relating to Meibom's short but widely renowned residence in Sweden is shrouded by anecdotal and spurious information from a complicated nexus of later sources. In this paper we shall investigate the details of Meibom's arrival, activities and departure from Sweden as they appear in official archival records. This can then be compared to the information found in letters by Isaac Vossius, Nikolaes Heinsius the elder, Gabriel Naudé and others in order to validate the information concerning Meibom that was spread across Europe already within his own lifetime. An especially thorny issue is Meibom's controversies with Pierre Bourdelot. No extant seventeenth- or eighteenth-century source seems to substantiate the details in the anecdotes given in major lexica and by Swedish historiographers.

In 1861 Jacques-François Fromental Halévy published, in his *Souvenirs et portraits*, what is claimed to be a transcription of a preserved letter from Pierre Bourdelot, giving a rather detailed first-hand account of Meibom's, Naudé's and Bourdelot's debacle at the Swedish court. Halévy gives no reference to the letter, and it is not unlikely that it is in fact a forgery intended to make an impact on the already rich and sometimes spectacular body of historiography relating to Queen Christina's court. Matters are complicated, however, by the surprising accuracy of some details that must have been inaccessible to Halévy, something which urges to investigate whether or not the letter, even if counterfeit, may have drawn on sources of which we are presently unaware.

### **The edition of Meibom's *Aristoxeni Harmonicorum Elementorum Libri Tres* and its contribution to the knowledge of ancient Greek music theory in the seventeenth century**

Eleonora Rocconi (Faculty of Musicology, University of Pavia at Cremona)

Through the publication in 1652 of his *Antiquae Musicae Auctores Septem Graece et Latine* (in which he edited, translated and annotated the most important treatises on ancient Greek music theory), the outstanding figure Marcus Meibom extensively contributed to the knowledge and understanding of

such a scholarly field.

These treatises included also the pioneeristic work by Aristoxenus of Tarentum, the *Elementa Harmonica* (late fourth century BC), rediscovered only in the middle of the sixteenth century through the Latin translation of Antonio Gogava (1562) and hence gradually introduced into the controversies about tuning which animated the late sixteenth century. Meibom's edition (preceded only by the misleading edition of Joannes Meursius, which had appeared shortly before, in 1616), though realized only on the basis of a limited number of manuscripts, shows – especially in its translation and comment – the first real modern understanding of this musical theorist, intensively debated since the classical antiquity for his empirical approach to music.

### ***Patere tuo nomine literatus orbis pro Maecenatis in posterum utatur – Meibom's dedications to Queen Christina***

Peter Sjökvist (Department of Linguistics and Philology, University of Uppsala)

As is well known, Marcus Meibom dedicated his two volumes of *Antiquae musicae auctores septem* (Amsterdam 1652) to Queen Christina of Sweden. The works themselves are surrounded with several liminary texts, or *paratexts*, using the term of Gérard Genette, and among them the dedications are the very first in both volumes, altogether comprising eight pages in the 4:o format. As customary within the genre, Christina is addressed in the style of letters (*epistulae dedicatariae*). In my paper I want to consider these dedications from several points of view. The main question, however, is how the dedications functioned in the interaction between Meibom himself, Christina as the dedicatee and the general reader. What was the role of Christina as the dedicatee in Meibom's transmission of knowledge to the wider public?

### **Meibom on Ancient Music : An important chapter in the history of early musicology**

Christian Troelsgård (Saxo Institute, University of Copenhagen)

In 1652 at Amsterdam Meibom published seven ancient treatises on music (*Antiquae Musicae Auctores Septem*), furnished with introductions, Latin translations, tables and commentaries. Only two years earlier, at Rome, Athanasius Kircher's *Musurgia Universalis* had appeared, a book that is often considered the first attempt at presenting a synthesis of the European history and theory of music. Meibom immediately took a very hostile position against Kircher's speculative work on ancient music, emphasizing that his own editions are based on a first-hand knowledge of the manuscript tradition. Indeed,

Meibom's *Antiquae Musicae Auctores Septem* continued to constitute the basis of studies in ancient music right until Karl v. Jahn's *Musici Scriptores Graeci* appeared in Leipzig in 1895.

I shall in this paper present a few examples of how Meibom worked as editor and interpreter of the ancient treatises on music. Finally I shall try to assess the impact of his work in that field.

### **Wallis contra Meibom**

Benjamin Wardhaugh (All Souls College, Oxford)

In 1657 John Wallis published a short work, *Adversus Marci Meibomii, De Proportionibus Dialogum, Tractatus Elencticus* ('A treatise in refutation of Marcus Meibom's dialogue on proportions'). Responding to Meibom's 1655 *De proportionibus dialogus*, it touched on various aspects of the nature and use of mathematical ratios, and focussed in particular on how they could and should be manipulated, subjects in which several other mathematicians in the mid-seventeenth century took an interest. The subject of ratios also bore explicitly on the interests of Meibom, Wallis, and William Brouncker – the treatise's dedicatee – in the mathematics of music. Meibom was by this time the editor of perhaps the most important collection of Greek musical texts to appear in the seventeenth century, his 1652 *Antiquae musicae auctores septem*, the last such collection to include previously unpublished material until the nineteenth century; Wallis would produce important editions and translations of three Greek musical texts, including that of Ptolemy, later in the seventeenth century. The treatise also, not insignificantly, appeared during Wallis's much more celebrated dispute with Thomas Hobbes on mathematical subjects.

This seemingly minor disagreement between scholars thus has the potential to shed light on the development of ratio theory, the reception of Greek musical ideas, and the conduct of mathematical polemics during the mid-seventeenth century. I will indicate briefly some of the lines along which such studies of these texts could run.