

Cambridge University Press

978-1-107-00428-3 - The Musician in Literature in the Age of Bach

Stephen Rose

Frontmatter

[More information](#)

## The Musician in Literature in the Age of Bach

Using novels and autobiographies from Bach's Germany, Stephen Rose suggests new ways of interpreting the lives and social status of musicians. The study focuses on satirical novels written by musicians that describe the lives of performers and composers, as well as the autobiographies of Bach's contemporaries. These narratives represent musicians variously as picaresque outcasts, honourable craftworkers, foolish bunglers and respected virtuosos. They probe the lives of musicians considered taboo or aberrant in the period, such as street entertainers and Italian castratos. The novels and autobiographies also reveal two major debates that shaped the mindset and social identity of musicians: was music a sensual or rational craft, and should musicians integrate within society or be regarded as outsiders? Quoting from an array of little-known novels, this book shows how an interdisciplinary approach can transform our understanding of Bach and his contemporaries.

STEPHEN ROSE is Senior Lecturer in Music at Royal Holloway, University of London. His research explores German music of the seventeenth and eighteenth centuries in its social, material and performing contexts. He has contributed to *The Cambridge History of Seventeenth-Century Music* (2005), *The Cambridge History of Eighteenth-Century Music* (2009) and *An Introduction to Music Studies* (2008), all published by Cambridge University Press. His articles and reviews have appeared in many publications including *Early Music*, for which he is also Reviews Editor, and *Journal of the Royal Musical Association*. He is active as an organist and harpsichordist.

Cambridge University Press  
978-1-107-00428-3 - The Musician in Literature in the Age of Bach  
Stephen Rose  
Frontmatter  
[More information](#)

---

# The Musician in Literature in the Age of Bach

---

STEPHEN ROSE



Cambridge University Press  
978-1-107-00428-3 - The Musician in Literature in the Age of Bach  
Stephen Rose  
Frontmatter  
[More information](#)

CAMBRIDGE UNIVERSITY PRESS  
Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore,  
São Paulo, Delhi, Dubai, Tokyo, Mexico City

Cambridge University Press  
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9781107004283](http://www.cambridge.org/9781107004283)

© Stephen Rose 2011

This publication is in copyright. Subject to statutory exception  
and to the provisions of relevant collective licensing agreements,  
no reproduction of any part may take place without  
the written permission of Cambridge University Press.

First published 2011

Printed in the United Kingdom at the University Press, Cambridge

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloging-in-Publication Data*

Rose, Stephen, 1975–  
The musician in literature in the age of Bach / Stephen Rose.  
p. cm.

ISBN 978-1-107-00428-3 (Hardback)

1. German literature—18th century—History and criticism. 2. Musicians in literature.  
3. Musicians—Germany—Social conditions—18th century. I. Title.

PT295.R67 2011  
830.9'3578—dc22

2010037468

ISBN 978-1-107-00428-3 Hardback

Cambridge University Press has no responsibility for the persistence or  
accuracy of URLs for external or third-party internet websites referred to  
in this publication, and does not guarantee that any content on such  
websites is, or will remain, accurate or appropriate.

Cambridge University Press

978-1-107-00428-3 - The Musician in Literature in the Age of Bach

Stephen Rose

Frontmatter

[More information](#)

## Contents

*List of illustrations* [page vi]

*Acknowledgements* [vii]

*Bibliographical note* [viii]

*List of abbreviations* [ix]

Introduction [1]

1 Literary contexts: the German Baroque novel [13]

2 The musician as picaresque outcast [43]

3 The musician as honourable craftsman [75]

4 Musical fools versus virtuosos [113]

5 From harmony to discord [151]

6 The first German autobiographies of musicians [179]

*Bibliography* [214]

*Index* [231]

## Illustrations

- 1 Springinsfeld, as pictured in Hans Jakob Christoffel von Grimmelshausen, *Deß possirlichen/ weit und breit bekanten Simplicissimi Sinnreicher und nachdencklicher Schrifften Zweyten Theils* (1683), title page. Herzog August Bibliothek, Lo 2310:2 [2]
- 2 *Der Geist von Jan Tambour* (1662), title page. Herzog August Bibliothek, Xb 4345 (2) [20]
- 3 Daniel Speer, *Haspel-Hannß* (1684), title page. Herzog August Bibliothek, Lo 2666 [69]
- 4 Phrynis attacked by the beer fiddlers. Wolfgang Caspar Printz, *Phrynis Mitilenæus* (1696), vol. III, title page. Herzog August Bibliothek, 92 Mus. div. (3) [111]
- 5 The bunglers' ambassador, from Johann Beer, *Bellum musicum* (1701). Copyright © The British Library Board, shelfmark 556.b.9 [171]
- 6 Map of the musical kingdom, from Johann Beer, *Bellum musicum* (1701). Copyright © The British Library Board, shelfmark 556.b.9 [174]

## Acknowledgements

I would like to thank Peter Holman, John Rink and Nicholas Cook for encouraging my research at an early stage; I am also grateful to Geoffrey Chew, Tanya Kevorkian, Elizabeth Eva Leach, Samantha Owens, Burkhard Schwalbach, Bettina Varwig, Charlotte Woodford and Steven Zohn for commenting on draft chapters. The first few months of research were funded by an Early Career Fellowship from the Leverhulme Trust, and subsequently I have received research grants from the Music Department at Royal Holloway, University of London. Much assistance was given by the staff at the British Library, London, and the Herzog August Bibliothek, Wolfenbüttel, especially in supplying illustrations. I am particularly grateful to Vicki Cooper for her enthusiasm for this project from its outset; I thank Lucy and Imogen for their patience and support.

## Bibliographical note

Throughout this book, references are given to the original editions of novels and other primary sources. At the time of writing, access to the first editions of German Baroque literature is being transformed by the digitisation programmes under way at such libraries as the Herzog August Bibliothek, Wolfenbüttel ([www.hab.de](http://www.hab.de)). Links to these digitised editions are generally given in the German union catalogue of seventeenth-century literature, Verzeichnis der im deutschen Sprachraum erschienenen Drucke des 17. Jahrhunderts (VD 17) ([www.vd17.de](http://www.vd17.de)). Modern editions of the novels, where available, are listed in the Bibliography; these usually indicate the original pagination.

## Abbreviations

- BDok* *Bach-Dokumente*, ed. Werner Neumann and Hans-Joachim Schulze, vols. I–III (Kassel: Bärenreiter, 1963–72).
- NBR* *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, ed. Hans T. David and Arthur Mendel, revised by Christoph Wolff (New York: Norton, 1998).