

that takes a consistently fresh perspective on the problems of literary allusion and influence that have long vexed Milton scholarship.

Stephen Rose. *The Musician in Literature in the Age of Bach*. Cambridge: Cambridge University Press, 2011. x + 237 pp. + 6 illus. \$ 90.00. Review by MARKUS RATHEY, YALE UNIVERSITY.

Stephen Rose's excellent book explores the image and the social status of musicians in Germany from the second half of the seventeenth to the middle of the eighteenth century. Though written by a musicologist, Rose's accessible prose makes this book a valuable resource for social and literary historians of the seventeenth and early eighteenth centuries alike. His main sources are novels featuring musicians as major characters, and non-fictional, autobiographical accounts of musicians. The authors Rose chooses were all practicing musicians: Johann Kuhnau, Johann Beer, Wolfgang Caspar Printz. While Johann Kuhnau's *Musicalischer Quacksalber* is probably known to some readers today, the other sources are only familiar to specialists and it is the merit of the book that Rose made the content of them accessible to both musicologists and literary scholars. Readers less familiar with baroque literature will welcome the introductory chapter on the literary contexts of the novels and their place within the book market of the early modern period, the reading habits during that era, and the relationship to the German novel in the seventeenth century, especially in the aftermath of Grimmelshausen's successful work *Simplicius Simplicissimus*.

Grimmelshausen's direct influence can be seen in the novels discussed in Rose's second chapter, focusing on the musician as a picaresque outcast, the traveling musician ready for adventures in exotic locations as well as in the less exotic Germany of the seventeenth century. The focus is often on the extraordinary, including the allure and sexual energy of castrato singers, but the reader also learns about the tensions between courtly and rural musical cultures, as well as music for public houses, and the church. Rose's analysis of these texts is successful in keeping a balance between paraphrasing the texts for what they are, satirical distortions of the musical life in seventeenth-

century Germany, and analyzing the novels on the background of historical sources of the musical culture. It becomes clear that basic conflicts found in these stories, like the one between educated court musicians and rural fiddlers, were sprung from some kind of truth, even if they are hyperbolic in nature for heightened comedic effect,

Rose presents the two archetypal visions of musicians as the picaresque outsider and the honorable practitioner through his analysis of the novels by Printz and Beer who further the equation by adding the geographic division between court and town. Printz champions the virtuous town musician in contrast with the arrogant, hypocritical life of the courtly musician. This same approach is simply reversed in the novels by Beer; not surprisingly, as Beer was employed by a court, while Printz primarily worked for city and church.

The conflict between different groups of musicians is also at the heart of a chapter on “musical fools and virtuosos” as tensions rose in the seventeenth century between town musicians who were organized in guild-like structures (which by association guaranteed a certain caliber of musicianship as well as social status) and musicians who did not have these privileges. Rose reconstructs how the conflict between the official town musicians and other musicians was reflected in novels. Rose argues convincingly that the tensions between status and abilities were not specific to musicians but represented a widely discussed problem in the general intellectual discourse in the time around 1700. A central source for Rose’s argument is Johann Kuhnau’s *Musicalischer Quacksalber* (1701), probably still the best known music novel from the German baroque. It was Kuhnau’s goal to write an entertaining novel but also to educate readers without musical training to judge the quality performers and composers with “knowledgeable ears.” In so far, the book is not only intended for entertainment but as a pedagogical work as well which fits neatly into the developing culture of amateur musicians who enjoyed music-making at home.

The fifth chapter shifts the focus from the analysis of the musician to the function of musical metaphors in baroque novels. It is only loosely connected to the previous chapters and feels a bit isolated. The analysis leads Rose to a critical reassessment of musical symbolism and the use of musical allegories in compositions by Johann Sebastian Bach. While Rose’s point has some merits, his treatment is

too superficial and would deserve a more extended analysis in a larger context. More convincing in this chapter is an interesting interpretation of Johann Beer's *Bellum Musicum*, a battle between old and new music, published in 1701.

The final chapter returns to the image of the musician found in literature but in a new genre particular to the early eighteenth century, the German musical autobiography, specifically the collection of biographies in Johann Mattheson's *Musicalische Ehrenpforte* from 1740. Rose interprets these autobiographies as a form of constructive story-telling and compares them with the fictional novels from the seventeenth century. He concludes that it is Mattheson's goal to paint a positive and favorable image of the musician as the self-taught musical genius, which is significantly different from the picaresque characters found in novels from the previous century.

Even though the title suggests it, Rose's book is not about Johann Sebastian Bach. The analysis of the fifth chapter leads Rose to a critical reassessment of musical symbolism and the use of musical allegories in compositions by Johann Sebastian Bach. While Rose's point has some merits, his treatment is too superficial and would deserve a more extended analysis in a larger context. References to Bach's life appear quite frequently in his descriptions but they are mostly an afterthought and this book would be just as valuable without these occasional references. This truly excellent and well written book is a useful source for the cultural context in which Bach grew up but readers should not expect an extensive treatment of Bach's self-image or his biography.

Rose's book is entertaining and erudite: however, the selection of material cannot support his thesis that the view of the musician in printed accounts changed from the struggle for status, education, and musical quality into an attempt to depict musicians as autonomous objects who cultivated their own God-given skills. While the novels from the seventeenth century are only of limited value as historical sources for the musical life of the time (as Rose correctly shows, they can only confirm what we know from more reliable sources but cannot take at face value), the novels Rose analyses are a very reliable source for cultural attitude toward musicians in the decades around 1700. The potential readership obviously appreciated the satirical depictions of musicians as fools, picaros, or honorable craftsmen. The problem

is that this shift proposed by Rose is directly parallel with a change of genre. The novels discussed in the first part of the book were purely intended for entertainment with no ulterior pedagogical agendas, while the biographies in Mattheson's *Ehrenpforte* intend to report the real life of a serious musician. I would suggest reading the two parts of the book as more or less independent studies of aspects of the view of musicians in the seventeenth and eighteenth centuries that do not necessarily reflect a historical development.

Elaine Leong and Alisha Rankin, eds. *Secrets and Knowledge in Medicine and Science, 1500-1800*. Farnham, England and Burlington, VT: Ashgate, 2011. ix + 247 pp. + 1 illus. \$104.95. Review by IRVING A. KELTER, UNIVERSITY OF ST. THOMAS, HOUSTON.

We all have secrets. Individuals, institutions and nations may survive, and even thrive, because of their secrets. This collection of essays, based on a 2008 conference held at the University of Cambridge, delves into the literature of secrets in early modern Europe. As the editors assert in their introduction, the essays demonstrate “the centrality of secrets in various arenas of early modern European knowledge” (5).

The collection is divided into four parts, beginning with a part on defining secrets. Here William Eamon, master of secret lore, discourses on issues such as the nature of the authors of these books of secrets, the nature of the audiences for these works and modern historians' reading of them. He also points out that these books indicate “something important ... about changes in the moral economy of early modern science” (44). What Eamon is referring to is the movement away from secrecy to openness which he discerns among some within the early modern esoteric tradition. The second essay in this part is by Pamela Smith, who focuses on books of secrets and craft knowledge. She argues that books of secrets were books containing the “experiential knowledge of craftspeople and practitioners” (49).

Part Two deals with secrecy and openness in England. Ayesha Mukherjee treats of the Elizabethan scientific thinker Sir Hugh Platt and his critique of secrecy. She also looks at the relationship of his revelation of the secrets of nature to the English economic world and