

## THE LIVES OF *HOF*TROMPETER AND *STADPFEIFFER* AS PORTRAYED IN THREE NOVELS OF DANIEL SPEER

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Daniel Speer (1636-1707) states in the third cloverleaf of his *Vierfaches Musicalishes Kleeblatt*<sup>1</sup> that he hopes "reasonable" *Stadtpfeiffer* would not begrudge his revelation of their art "because he had lately been one of them." His description of the technique and style of composition for the "simple" (i.e., single-line instruments) carries particular authority as a result of this claim. Biographical information about this music teacher from Göppingen is based on official records that offer only bare outlines of Speer's activities prior to his arrival in Göppingen.<sup>2</sup> Not until 1933 when H. J. Moser investigated the quodlibet tradition<sup>3</sup> did the full range of Speer's activities begin to become evident once again. In an article in *Archiv für Musikwissenschaft*, Moser noted that "in addition to the author-musicians Johann Beer,<sup>4</sup> W. C. Printz<sup>5</sup> and Johann Kuhnau<sup>6</sup> who were dealt with by Hans Friederich Menck and R. Alewyn; I can now present another: Daniel Speer."<sup>7</sup> Moser listed three "autobiographical" novels (*Ungarischer oder Dacianischer Simplicissimus*,<sup>8</sup> *Türkischer Vagant*<sup>9</sup> and *Haspel-Hannß*<sup>10</sup>) that had been published and which he had read in some detail.<sup>11</sup> A fourth novel (*Wondrous Luck Seeker*) was merely promised in *Haspel-Hannß* though Moser went ahead and listed it.<sup>12</sup> More recent scholarship has included works unknown to Moser.<sup>13</sup> Of the three extant works listed by Moser, *Ungarischer Simplicissimus* and *Haspel-Hannß* are of particular merit as anecdotal sources about the lives of 17th-century musicians. *Türkischer Vagant* contains little of the life of a musician; however, it does provide the clearest connection to Speer by naming the "I" narrator as "Daniel Simplex."

### *Ungarischer oder Dacianischer Simplicissimus*

*Ungarischer oder Dacianischer Simplicissimus* was such a success in its own day that three editions were published in short order.<sup>14</sup> The title recalls the *Simplicius Simplicissimus*<sup>15</sup> of Grimmelshausen and parallels that great work in its use of war as the backdrop for the adventures of a young orphan after the fashion of the picaresque novel. *Ungarischer Simplicissimus*' autobiographical foundation is affirmed in the parallels to Speer's own life as he and others had reported. The Breslau-born<sup>16</sup> hero's parents die within a week of each other from the "head sickness." The orphan is quite unable to care for himself and declares that he should become a beggar as the work seems easy. Over the next 12 years he moves ever deeper into Eastern Europe working in the households of Polish and Hungarian nobility. He describes the musical life of the towns as well as their physical appearance. Among the events noted are the special calls (*Pfeiffen*) of the

night watchmen and the practice of sounding kettledrums one half-hour before the city gates close for the evening.<sup>17</sup> At age 19 he decides to become a *Kunst-Pfeiffer* and seeks an apprenticeship in the city of Sabinov:<sup>18</sup>

I arrived in Sabinov with my recommendation and was received into my apprenticeship which was to last three years without tuition because of my age, the master's need for an apprentice, and my own good sense. In payment I would do all sorts of house work, such as cooking, emptying chamber pots, and washing clothes and utensils with the women. As a twenty-year-old I thought this was unseemly for me to bear such work; however, the master and his wife were such drunkards that they had no shame...After a year and a half, my master died and granted me the remaining apprenticeship; however, the other master *Trompeter* could not pass me with such a short apprenticeship.<sup>19</sup>

In the next chapter, Simplex (as he styles himself) goes on to Bardejov where he seeks a *Stadt-Trompeter* as a master. The arrangements (this time including clothing) are similar; however, this master is given to criticizing the local government when drunk. The more the master gets into trouble, the more he drinks and so forth. Finally, his drunkenness leads to a fire being overlooked, and the people believe him responsible for its severity. He is imprisoned, and a search is begun for a successor. None of the other *Trompeter* agrees to replace him, and the city fathers approach Simplex to take the position. Even under pain of imprisonment, Simplex refuses to accede. The master is pardoned, warned to watch his speech, and pay close attention to his work. Simplex, having saved the master's life against his and the master's will, proceeds onward. A second master proves to be unwilling to have any apprentices or journeymen (reason unknown); however, he directs Simplex to a master in Presov.<sup>20</sup>

In Presov Simplex is taken into the service of Count Ragozi<sup>21</sup> as a *Heer-Pauker*, filling a vacancy in the count's service. As a comrade of the *Trompeter*, he is able to earn extra money at the many weddings. Because that fall the army must travel forth to meet the Turks, Simplex is given three horses from which to choose a mount; however, to his displeasure, the most unpleasant of the three must be chosen as the other two will not abide the sound of the kettledrums. In anticipation of the fall weather, Simplex receives a sheepskin coat and a raincoat, not to mention one month's pay.<sup>22</sup>

The battle won, Simplex finds a Turkish horse of exceptional merit in a swamp. It arouses the envy of his compatriots, and the captain's batman urges him to give the horse to the captain who will in return give Simplex a good horse, obtain his release from Count Ragozi, and hire him to replace the company's dead *Heer-Pauker*. These events occur and Simplex becomes a "pure cavalier and an unexpected soldier."<sup>23</sup>

In later adventures, Simplex finds himself in great fortune: money, two horses, a servant to wait on him and the horses, the good will of his captain, and even a place at the captain's table. The captain is a thorough-going soldier who must be quieted by his

wife and servants; however, he spends a great deal of time with Simplex and encourages him to play trumpet. The two of them stay up late at night with the captain speaking of war, Simplex playing trumpet, and both of them smoking Turkish tobacco, or drinking wine. At age 23, Simplex has let his mustache grow. In spite of the captain's interest, the other *Trompeter* are unhappy with Simplex practicing trumpet instead of attending to the kettledrums. Military duties separate Simplex and his captain, and Simplex is captured by the Turks.<sup>24</sup>

In his captivity Simplex must provide for himself so he learns to make belts which he sells to buy bread, meat, and *Duhan*, a Turkish tobacco. In spite of his being a mere *Heer-Pauker*, Simplex is exchanged for a Turkish prisoner as well as a ransom of 400 florins. On his return to his captain he finds his horses gone and himself bound to several months' free service to pay off his ransom. At the end of his military service, he has 40 florins, his release from prison without bodily harm, and a resolution to seek employment with a Hungarian nobleman as a *Trompeter* and to become a master *Trompeter*.<sup>25</sup>

Simplex travels to Hummenn and receives a letter of recommendation from his old captain to the Lord Istvn Bocskay<sup>26</sup> who has three *Trompeter* in his service. Bocskay's master *Trompeter* agrees upon Simplex' audition to take him as a student for the usual two years. In the third year he will serve the master in lieu of tuition, though he will receive blue livery, a mare and 12 florins. Simplex accounts himself very lucky to have acquired such a fine lord. The household travels around the provinces continually, attending noble weddings, receptions, or funerals. Not only are the "crumbs" good; there are opportunities to receive tips as a collaborator of the *Trompeter* because he could play as well as his master. Even though Simplex keeps his place as an apprentice, the master is displeased and does not discourage others from playing tricks on him, so Simplex must be on his guard. On one occasion at a royal wedding at which 20 *Trompeter* had come together, the *Trompeter* were standing together and playing in a theater. Simplex' Hungarian cap was taken off his head and thrown down among the royal guests without Simplex seeing it. Simplex prepares for the next time by putting salt in a leather pouch and tossing the salt into the eyes of the prankster.<sup>27</sup>

The Hungarian noble weddings are fancier and costlier than those of the German nobility with more than 1,000 guests served over several days of eating and drinking. All of this is accompanied by continuous clarino and trumpet playing as well as the sounding of the kettledrums. The *Trompeter* and *Heer-Pauker* are served by the chief servants for their comfort. Simplex further notes that the Hungarian *Katanek*<sup>28</sup> do not hold themselves as high as do the nobility in other countries as they dance with the serving maids as well as their own wives.<sup>29</sup>

After nearly a year of knightly rounds with his lord, Simplex travels to a noble wedding where a young count (unnamed as he no longer lives) admires Simplex and asks that Simplex be released even though he had completed only one year of apprenticeship. Simplex' lord agrees, saying that he already has three *Trompeter* and a master *Trompeter* in the person of Simplex' master. Further, the young count has to return to his father's estates in Transylvania in no less than three to six months. Simplex' clever master allows

that Simplex already could replace him and that Simplex could earn at least 100 gulden for him at an upcoming royal wedding. At this the young count pays the master 100 gulden and tells Simplex that in 10 days he will be in Transylvania, 130 miles away. En route there will be a wedding where Simplex can earn many tips as a finished *Trompeter*. Simplex' master gives him two ducats, and his (old) lord, the master, and the other *Trompeter* drink to his health, wish him luck, and tell him he has a gracious (new) lord. In the following journey, Simplex must change horses four times. The young count becomes angry during this journey and tells Simplex that he had bought him for 100 gulden. Simplex discovers that the servants in charge of the horses have not been feeding them and resolves not to trust these men. The count is so angry that he wants to shoot one of the servants. Rest and food improve everyone, and the trip goes better.<sup>30</sup>

At the castle of his new lord's grandmother, Simplex' trumpeting is admired by another nobleman who pays him many ducats to play and whose two Gypsy *Trompeter* prove inept students. Ultimately, this nobleman tells Simplex that should Simplex need a position, he should come and teach his two Gypsies. Simplex' lord tells how he paid the master *Trompeter* 100 gulden for Simplex; however, he will allow Simplex to remain with his relative. Thus Simplex is again lucky in acquiring a good lord. The new lord allows Simplex at his table when he has no guests and makes him steward of a salt works with an annual salary of 500 Hungarian gulden. In spite of this excellent situation, the new lord dies at age 34, and Simplex takes his leave with his Gypsy comrades.<sup>31</sup>

Without a position, Simplex travels to join Stephen Wayda's<sup>32</sup> army as a *Trompeter* to defend against the Turks and Tatars. After a furious encounter some of the soldiers in Simplex' company acquire much booty. When confronted by Wayda's servants to give it up under pain of death, the *Heer-Pauker* throws down one of the bundles and begs for his life. Simplex must do likewise and escapes death a second time.<sup>33</sup>

Simplex reports that when Hungarian nobility and bishops in the Catholic areas are buried, the kettledrums are covered with cloth and the trumpets are covered with satin. Large processions and other ceremonies predominate. Also at the wakes, a *Spielmann* is brought in to play a dance entitled "The 300 Widows." The story of the dance (which was claimed to be true) is that 300 women were widowed by a battle and the lord of the castle invited them all to a dance. When the lord commented as to how happy they all seemed, they began to cry for their men. Shortly all were remarried. This same *Spielmann* plays special "sonatas" for meals such as a "Sauerkraut Sonata" or a "Goose Sonata" or a "Roast Sonata." Simplex closes this chapter on funerals with a description of a simple funeral in a Calvinist village.<sup>34</sup>

Released from military duty, Simplex encounters an old friend from school who inquires after his employment:

I said, "Brother (as he was a gentleman as am I, and was elegantly dressed), don't you see the instrument in front of me which I know how to use?"  
When he saw my trumpet he began to curse, "You cursed whore's son, are

you a *Trompeter*?" (This was a brotherly and friendly greeting among the Hungarians.) He asked further, "Who is your lord?" I said, "Presently, none; however, it remains to be seen how the present circumstances end." Then he said, "Brother, come ride with me. I have an important, rich, elegant Transylvanian lord whose highly trusted secretary and chamberlain I am. Even now he needs a *Trompeter*. Let him hear you play as he likes to hear German and Polish pieces. If he likes you, you can be sure of new, good provisions and wages." I answered him by playing two little pieces exhibiting my knowledge and art. Thereupon he gave me a ducat and told me with soldierly oaths, "I shall do my lord great honor this evening through you. Be careful of what you drink because thus you may improve your wages tomorrow." I answered immediately, "Brother, I am *Bornomisso* (that is I drink no wine)." Then he said, "If that is so my master will give you great reward as he trusts those who abstain from wine not only with his goods and life but many secrets of his wealth as well."<sup>35</sup>

Simplex and the chamberlain travel to the new position, though not without Simplex being tested as to his abstention. Upon entering the hall of his new lord, Simplex cannot believe that the lord enjoys the obscenely brave playing of the two Gypsy *Trompeter* as they try to play little German and Polish pieces. The chamberlain invites Simplex to play, and he does so in the "German style" playing *Dikedank* and *Dikedikedank*, which is so strange to these people that they are struck dumb. After listening to Simplex' playing of German and then Polish tunes in triple time, they ask from where this *Trompeter* comes, to which the chamberlain gives precise answers. The gracious lord allows as how he could use a capable *Trompeter*. Upon being offered a drink of wine to celebrate the deal, Simplex refuses it as a *Bornomisso*. The lord says he has never heard of a *Trompeter* who did not drink wine. Simplex is offered a monthly salary of 10 ducats and annual provisions from the countryside. Simplex asks to be allowed to think about the position overnight upon which he is given three ducats. He is invited to ride with them the next morning and plays a little Polish tune in triple time which the party enjoys. Again Simplex refuses wine and drinks water since no beer is available.<sup>36</sup>

Simplex continues in this lord's service until they arrive in Constantinople. Simplex becomes ill and is left behind as his lord must return to Transylvania. A Greek businessman opens his house to Simplex to recover. Simplex promises a second book recounting his travels to Egypt, the Holy Land (including the Holy Sepulcher), Arabia and many places in Turkey.<sup>37</sup>

### *Türkischer Vagant*

The second book, *Türkischer Vagant*, is concerned with descriptions of cities in Egypt, the Holy Land, Arabia and Turkey in the company of Greek traders and monks.

Simplex does not mention his trade as a *Trompeter* until he returns to Transylvania where he buys a fine horse for 40 florins though he might re-sell it in Silesia<sup>38</sup> for 100 florins. He also buys a trumpet and hangs it around his neck. He practices for several days to recover his embouchure,<sup>39</sup> however the traders with him are unimpressed with his skill.<sup>40</sup> Upon his return, Simplex is unwilling to lead a normal life. Marriage, business, even royal service interest him little. Upon hearing of new wars against the Turks, he resolves to go off on a tour that lasts for five years. Another book of these adventures is promised.<sup>41</sup>

### *Haspel-Hannß*

*Haspel-Hannß* is a sharp contrast to the Simpleton novels that precede it. While historic characters populate *Ungarischer Simplicissimus* and geographic sites are described intensively in both *Ungarischer Simplicissimus* and *Türckische Vagant*, *Haspel-Hannß* uses the cities<sup>42</sup> of 15 universities as convenient pegs upon which to hang the outrageous adventures by a picaro or rogue. Much of the humor of *Haspel-Hannß* resides in clever puns and outlandish occurrences that belie the assertion that German novels after Grimmelshausen promoted middle-class values within the context of the picaresque novel.<sup>43</sup> One could imagine John Cleese of Monty Python as the principal heir of the artfully crafted roguery that is the stock-in-trade of *Haspel-Hannß*. Speer presents musicians to his audience as the clown princes of the guild system.

The tale begins not in a real place, but in *Gunckelhausen*, whose name freely translates as “Rocking Houses.” Into this topsy-turvy world enters “Bobbin Jack” whose name also suggests one who speaks too quickly to be understood or moves around quickly. His last name is given as Haspelinsky and his first trade is as a *Haspel-Macher*—a maker of spinning wheel spindles. Bobbin Jack is not an orphan (though he has a stepfather) and attends school at a Gymnasium where the teacher cruelly uses him as a dunce, even declining Latin nouns such as *Assinum* with Bobbin Jack as the example. His first encounter with musicians is the longest sustained discussion of the author’s experience as a musician in the three novels:

When I had danced enough, I walked up near the musicians (which are called *Spielleuthe*) and listened to their playing and their silly jokes. Soon the master asked me if I desired to learn the lovely art. I answered, sighing, “Oh yes, Lord, if I could learn to play the heavenly bagpipes’ drone<sup>44</sup> (meaning the trombone), then I would think myself as lucky as Paris.” Then he said, “Come with the journeymen and carry home the violoncello. I will teach you as far as your skill and desire will carry you in four years.” I said, “Lord, I am overcome with enthusiasm and have always thought well of *Spielleuthe* and I agree to do it! But why take so long? Four years strikes me as a long time to sit out a dance. Teach me what you can in four

weeks and we will soon be quit of each other. The lord master *Kuh*<sup>45</sup> and *Stadtpeiffer* (or "Peepers"<sup>46</sup> as they refer to themselves) says merrily to his band, "I see by his family resemblance that he is the son of the late Haspelinsky, and he is as eager to learn our art as a wino is eager to empty discarded beer bottles."<sup>47</sup>

Bobbin Jack asks what sort of people become *Stadtpeiffer*. The master answers that no greybeards are suitable; rather, *Stadtpeiffer* should be eloquent, eminent, discrete, true, friendly, and fun-loving people such as are inclined to comedy. Bobbin Jack replies that he has desired to be such a person, although he does not care for the limping and malformation of the body. The master answers that all sorts of people are needed in the universities, and one pays no great attention to the peculiar body position, rather, to the theory and practice of an art or profession. Bobbin Jack promises to work as long and hard as necessary. At this time he had been apprenticed three months as a spindle maker.<sup>48</sup>

Bobbin Jack applies himself to the trade of musician to the point he thinks he might break himself in two. The master has two journeymen, one who leans in from the left and one who leans in from the right while the third (Bobbin Jack) sways to both sides. If the company plays fiddles for a wedding or a "stalk" through the streets of the town, Bobbin Jack carries the violoncello in the middle of the two leaning fellows which aids in the production of the comedy. In spite of the shame of the three hobbling musicians, the master rallies the town around them as their peculiar posture pleases people as much as their wonderful music. Whoever sees them must laugh. If an old woman is in a funeral, then the procession is like a well-regulated, wound-up clock with the one fellow hobbling on Bobbin Jack's right and the other on his left playing the descant with Bobbin Jack on the violoncello in the middle. Even though the master has set up this pattern carefully, Bobbin Jack is shoved by both outriders in turn, and they are both hit in the head with the violoncello. This disturbed "clock" motion gives each outrider a crack in proper order. In spite of the discomfort and ridicule gained by Bobbin Jack and his companions, the master earns as much money by their exit as their entry. Bobbin Jack says that God will surely not look kindly on those who make fun of those who are malformed by nature.<sup>49</sup>

After two years Bobbin Jack is "straightened out,"<sup>50</sup> no longer hobbles, and is well-formed though the master is dissatisfied and blames the loss of business upon Bobbin Jack's refusal to hobble. The master orders him to cooperate and shoves him when he slacks. In spite of his pleasure at his skill, Bobbin Jack begrudges the master keeping all of the extra wages<sup>51</sup> for himself and thinks he cannot stick out the full four years. The master is always talking about the universities and all of the money and jokes at the expense of the dandies. Many of them have more than 1,000 florins, of which the musicians get their small part. Bobbin Jack thinks that this would be an ideal place to be and, as he is bored by the apprenticeship, believes that he should become a Magister or Doctor (as the master musician calls himself). Finally, he comes to dislike the life of a

*Stadtpeiffer*. The master notices, and says to the group: "This Bobbin Jack is stealing bread from our mouths! If he continues this way, I will whip him until he is lame and twisted. In fourteen days I will inform his relative."<sup>52</sup>

Bobbin Jack decides that he has had enough of ill treatment at the hands of the master, his wife, the other musicians, the master's son, and the maid. Since they have already called him a thief and he has no money to travel to the university, Bobbin Jack decides to steal from them. To enrich his travel fund he steals a set of crumhorns, several recorders set with silver, and a silver trumpet mouthpiece which he sells to an innkeeper for 32 Reichstaler. As he leaves, Bobbin Jack realizes that he has half-learned two trades and can earn a living between the two of them.<sup>53</sup>

In Königsberg (Nova Bana) the locals ask in their dialect if he knows how to "mouse,"<sup>54</sup> to which he replies, "As well as any cat!" He goes on to join them in an evening of quodlibets. Later on in an inn, Bobbin Jack overhears a conversation in which the university dandies and some musicians discuss the musical preferences of the local community; e.g., weddings require polyphonic sacred music, this or that professor's daughter likes happy or sad music, whether the graduation of masters required trumpets, or what music is played at this or that professor's wife's funeral. The latest street songs popular with the students and the music at this professor's child's baptism are also topics of conversation. On another evening, Bobbin Jack is in the tavern and someone brings in a recorder. He demonstrates his proficiency on the recorder as well as the flageolet.<sup>55</sup> Finally, he writes a Polish piece out for the two instruments on a playing card. Upon discovering that he also plays trumpet, Bobbin Jack is taken to the *Stadtpeiffer*<sup>56</sup> and tested on several instruments. The next morning he is in church playing and remains from Corpus Christi through the next Shrove Tuesday.<sup>57</sup>

In a later adventure Bobbin Jack has a friend who is as poor and hungry as Bobbin Jack, but this friend is no musician. Bobbin Jack suggests that his friend claim to be a chamber player in the service of a cardinal in Rome and that he plays only the baryton.<sup>58</sup> The friend is told how to describe its 44 strings made of iron and silver and to describe its technique and tuning. Further he is to report that it was lost in a Danish shipwreck; and, even if one could be found (in only four places in the world), the cost would be 100 florins. The claim of musical ability leads to the house of the local *Zinkenisten* (*Stadtpeiffer*) who is away playing for a wedding. Bobbin Jack (seeing the man's aged mother who is hard of hearing) asks instead for the "*Sinckenisten*."<sup>59</sup> This leads to another audition where Bobbin Jack plays trumpet, recorder, viol, trombone<sup>60</sup> and other instruments. Bobbin Jack and his friend are taken in by the local band; however, when everyone leaves to see a fire, they steal the food and run off, knowing that the dogs will be blamed as the house is left open.<sup>61</sup>

In another inn, Bobbin Jack argues with another patron over what sort of songs should be sung. In the entertainment that follows, Bobbin Jack sings a low bass<sup>62</sup> and a false bourdon. In a duet with a violino piccolo,<sup>63</sup> he plays a *Scheitholt*<sup>64</sup> (zither) which is pleasant to hear. Later, the other player learns the bass part, and Bobbin Jack plays<sup>65</sup> a descant.<sup>66</sup> Except for a brief period in a Jesuit seminary, Bobbin Jack's musical



misadventures are at an end. After attending all 15 universities, he resolves to go to England, but a fever keeps him from continuing. Finally, he returns to Schwaben and comes to a merry end.<sup>67</sup>

## Overview

The decidedly different approaches between the *Ungarischer Simplicissimus/Türkischer Vagant* and *Haspel-Hannß* might lead one to suppose that *Haspel-Hannß* is a less reliable source as to the lives of musicians than *Ungarischer Simplicissimus/Türkischer Vagant*. In spite of the decidedly less honorable hero, the conversations between ordinary people ring true, especially in their humor. To those who would argue this, I offer Joseph Heller's *Catch-22*, which in spite of its farce contains conversations and characters familiar to anyone who has served in the military.

The puns and picaresque tales cannot hide the familiarity with and affection for the life of a musician. When Speer uses the term *Ansatz*, he recalls his usage of the term in *Vierfaches Musicalishes Kleeblatt* where he says that this is the most important part of trumpet playing.<sup>68</sup> Further, the use of the phonetic description of double tonguing is not even mentioned in *Vierfaches Musicalishes Kleeblatt*. The length of apprenticeship is one to two years longer for a *Stadtpeiffer* than a *Trompeter*, though Speer's narrator completes neither apprenticeship in a normal manner. In any event, Speer is more concerned with the *Accidentia* or extra-pay jobs (i.e., dances, weddings, church services) connected with the *Stadtpeiffer* guild than their daily duties. The ease with which Speer moves about and his general good luck may be poetic license; however, the severity of acquiring a position seems less stringent than official documents would lead us to believe. The reluctance to allow lower-grade *Trompeter* to move up in the guild is observed, though the interest of a nobleman seems to be sufficient protection. Speer does, however, distinguish between "clarino" and "trumpet" playing. The designation *Stadt* or *Hof Trompeter* seems more a matter of employer than anything else. In the description of the trombone as a "heavenly drone," Speer suggests its universal application to music in the churches. In *Haspel-Hannß*, Speer claims to demonstrate skill on a selection of instruments (including trumpet) that would seem usual given common information on the skill of the *Stadtpeiffer*; however, the only instrument he describes during his apprenticeship is the violoncello.

Given the unsettled nature of the German language at this time, there is a curious though perhaps innocuous usage that permeates all three novels. *Trompeten* is used more often than *Trompete* when speaking of the instrument even when there is no dative-accusative case or obvious intent to speak of more than one instrument. Perhaps the usage indicates that the crooks, etc. contribute to the concept of a plural instrument even if there is only one main bell section. Speer does distinguish clarino from regular trumpeting; however, he does not mention his own skill at this unless the description of the German and Polish dances played on the trumpet (examples of which for trumpets

I am unaware of in his own writings) is meant to convey this estimate of his skill.

Speer's lone description of composition (a duet on the back of a playing card) is not preceded by any substantial discussion of general music training. In both *Ungarischer Simplificissimus* and *Haspel-Hannß* Speer's protagonists have contact with the *Gymnasium*. From the first cloverleaf of the *Vierfaches Musicalishes Kleeblatt* one might presume that basic music instruction was so integral a part of education that it was transparent. The active interests of the university communities in *Haspel-Hannß* may reflect the role of music in bourgeois society.

Daniel Speer's literary as well as musical works should be viewed as valuable and entertaining windows to the past. Hopefully, the late revelation of his honesty and good humor will offset the centuries of neglect and misunderstanding which have prevented us from a greater appreciation of the traditions which we seek to revive today.

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## NOTES

1. Daniel Speer. *Grundrichtiger / Kurtz- Leicht- und Nöthiger / jetzt Wol-vermehrter Unterricht der Musicalischen Kunst oder Vierfaches Musicalisches Kleeblatt*. Ulm: G. W. Kühnen, 1697. Modern reprint with afterword by Isolde Ahlgrimm and biographical sketch and list of works by Felix Burkhardt. Leipzig: Peters, 1974, p. 188. The bibliography of Speer's works is excellent.
2. For an English biography, see Rosemary Roberts' article, "Daniel Speer," pp. 821-823 in volume XVII of *The New Grove Dictionary of Music and Musicians*. London: MacMillan, 1980. The biography in the German reprint is better. Roberts' article does not list any of Speer's literary works.
3. H. J. Moser. *Corydon, das ist der Geschichte des mehrstimmigen Generalbaßliedes und des Quodlibets im deutschen Barock*, 2 volumes. Braunschweig, 1933.
4. Johann Beer (1655-1700) was an extremely prolific author (more so than composer) whose many literary works are well represented in the Yale University Library's collection of baroque novels (a source for the Speer novels). A modern reprint may be found in his *Der kurtzweilige Bruder Blau-Mantel*, edited with an introduction by Manfred K. Kremer. Bern, Las Vegas: P. Lang, 1979.
5. Wolfgang Caspar Printz (1641-1717) contributed a number of novels, some of which were attributed to Kuhnau. The Yale collection contains a number of his works as well. A selection of his writings may be found in *Ausgewählte Werke*, edited by Helmut K. Krausse. Berlin, New York, de Gruyter, 1974.
6. Johann Kuhnau (1660-1722) is the best-known of the three for his *Der musicalische Quack-Salber* of 1700. A modern reprint of the novel was prepared in 1900 by Kurt Bendorf and reprinted by Nendler in Liechtenstein in 1968.

7. Hans Joachim Moser. "Daniel Speer als Dichter und Musiker," *Musik in Zeit und Raum*, Berlin: Merseberger, 1960.
8. *Ungarischer oder Dacianischer Simplicissimus, Vorstellend Seinen wunderlichen Lebens-Lauff / Und Sonderliche Begebenheiten gethaner Räsen. Nebenst Wahrhafter Beschreibung deß vormals im Flor gestanden / und öftters verunruhigten Ungerlands: So dann Dieser Ungarischen Nation ihrer Sitten / Bebräuch / Gewohnheiten / und führenden Kriege. Sambt Deß Grafen Tekely Herkommen / und biß auf jetzige Zeit verloffenen Lebens-Lauff. Denck-würdig und lustig zu lesen. Herausgegeben von gedachtem Dacianischen Simplicissimo*. Gedruckt im Jahr 1683. Edited by Marian Szyrocki and Konrad Gajek, Österreichischer Bundesverlag für Unterricht, Wissenschaft und Kunst, Vienna, 1973.
9. *Türkischer Vagant; oder, Umschweiffend-türkischer Handels-Mann, welcher eine Reise mit zweyen Calogeris (oder griechischen München) und drei griechischen Kauff-Leuthen in Constantopeln angetreten, und durch Aegypten. das Gelobte Land: item, auf dem Euphrath durch die sandigte Wüsten Arabi, und andere viel Türkische Oerther mehr kommen. Endlich auch nach drey Jahren wiederum in die Christenheit gelangt. Um wunderlichen Begebenheiten begierig und nutzlich zu lesen*. Gedruckt im Jahr Christi 1683.
10. *Simplicianisher, lustig-politischer Ungarischer Simplicissimus; oder, H. Hanß Haspelinsky von Fadenstätt auf Garnwinden und Gunckelhausen, Nachdenckliche Hasen Sprnge, So er auf XV. Universitäten Als: Zu Crakau, Königsberg, Rostock, Gripswaldt, Frankfurth, Wien, Prag, Leipzig, Jena, Altdorf, Heydelberg, Tübingen, Straßburg, Basel, und zu Leyden; fleißig zusammen getragen*. Anjetzo in Druck herauß gelassen von Einem Seines Gleichen. Im Jahr 1684.
11. The English translations of these three works might be rendered as "Hungarian Simpleton," "Turkish Vagabond" and "Bobbin Jack," respectively. "Dacia" is the Latin term for Hungary; and although the literal translation of "Simplicius" is "simpleton," it is more after the notion of "innocent" or "naive" than "stupid."
12. *Wunderliche Glück-Sucher...* Moser, "Dichter und Musiker," p. 119. Also in *Haspel-Hanß*, p. 2 of introduction.
13. *Simplicianishes Pfaffengehätz* (1684) and *Wahrhaftes Nachgesichte* (1688) in Speer, *Vierfaches Musicalisches Kleeblatt*, p. XI.
14. *Ungarischer Simplicissimus*, p. 187.
15. Johann Jakob Christoffel von Grimmelshausen. *Simplicius Simplicissimus* (1669). Modern translation by George Schulz-Behrend. New York: Bobbs-Merrill, 1965. This is a wonderful translation of a book exceeded in its eminence only by Cervantes' *Don Quixote*.
16. Wrocław, Poland. The original names of these cities and historical characters given by Speer (with the exception of Constantinople and Breslau) have been replaced with the modern cities as cited in the modern edition of *Ungarischer Simplicissimus*.

17. *Ungarischer Simplicissimus*, pp. 34 and 56.
18. *Ungarischer Simplicissimus*, p. 77.
19. *Ungarischer Simplicissimus*, p. 79.
20. *Ungarischer Simplicissimus*, pp. 81-82.
21. Georg II Rákóczi (1621-1660). *Ungarischer Simplicissimus*, p. 185.
22. *Ungarischer Simplicissimus*, pp. 88 and 93.
23. *Ungarischer Simplicissimus*, pp. 95-97.
24. *Ungarischer Simplicissimus*, pp. 115-116.
25. *Ungarischer Simplicissimus*, pp. 119-121 and 124.
26. István Bocskay (died 1672).
27. *Ungarischer Simplicissimus*, pp. 125-126.
28. Hungarian nobleman.
29. *Ungarischer Simplicissimus*, p. 126.
30. *Ungarischer Simplicissimus*, pp. 129-130.
31. *Ungarischer Simplicissimus*, p. 135.
32. Gheorge Stefan Woiwode (died 1669). *Ungarischer Simplicissimus*, p. 185.
33. *Ungarischer Simplicissimus*, pp. 136-137.
34. *Ungarischer Simplicissimus*, pp. 148-150.
35. *Ungarischer Simplicissimus*, pp. 151-152.
36. *Ungarischer Simplicissimus*, pp. 152-153.
37. *Ungarischer Simplicissimus*, p. 165.
38. The area around modern western Poland
39. *Ansatz*.

40. *Türckischer Vagant*, p. 188.
41. *Türckischer Vagant*, p. 191.
42. Bobbin Jack spends much time in Königsberg (Nova Bana), which is a city Simplex visits in *Ungarischer Simplicissimus*.
43. Alexander A. Parker. *Los pícaros en la literatura*, Spanish edition by Rodolfo Arévalo Mackry, Madrid, Biblioteca Románica Hispánica, 1975, p. 154.
44. *Sackpfeiff-Werck*.
45. This is an untranslatable pun. "Kuh" (cow) is substituted for "Kur" (princely) in one of many puns.
46. *Pieper* is a cognate and means the same as in English.
47. *Haspel-Hannß*, pp. 52-53.
48. *Haspel-Hannß*, p. 54.
49. *Haspel-Hannß*, pp. 55-57.
50. *Grade* or *gerade* This refers to the contortions mentioned that are so comical in the musicians' procession through the town streets.
51. *Priviligia*.
52. *Haspel-Hannß*, pp. 57-59.
53. *Haspel-Hannß*, pp. 59-60.
54. *Mausiziehren* instead of *musicieren*.
55. *Flaschalöttel*.
56. *Chur oder Kunstpfeiffer*.
57. *Haspel-Hannß*, pp. 65 and 68-69.
58. *Viol di Bardon*.
59. This is another cognate and a perfect example of how silly *Haspel-Hannß* is.
60. *Trombon*.

61. *Haspel-Hannß*, pp. 79-80 and 87-89.

62. *Mucken-Baß*.

63. *Quart-Violon*.

64. *Boshett*.

65. *fistulirt*.

66. *Haspel-Hannß*, p. 94.

67. *Haspel-Hannß*, p. 165.

68. *Speer*, *Vierfaches Musicalisches Kleeblatt*, p. 218.