



mill was at work. He died March 8, 1619. But the real musical ancestor of the family was HANS [3] (Sp. i. 7), the son of Veit, born somewhere about 1580, and mentioned as 'the player'—that is to say, a professional musician. He was also a carpet-weaver, and is said to have been of a cheerful temperament, full of wit and fun. These characteristics are alluded to in a portrait formerly in the possession of Emanuel, in which he was represented as playing the violin with a bell on his shoulder, while below is a shield with a fool's cap. His profession took him all over Thuringia, and he was well known and beloved everywhere. He died Dec. 26, 1626, in the year of the first great plague. Of Hans's many children three sons deserve mention:—

JOHANNES BACH [4] (Sp. i. 14), born Nov. 26, 1604, apprenticed at Suhl to the 'Stadt-pfeifer,' became organist at Schweinfurt, and perhaps also temporarily at Suhl. After an unsettled life amidst the turmoil of the Thirty Years' War, he settled at Erfurt in 1635 as director of the 'Raths-Musikanten,' and in 1647 became organist in the church there, thus representing both sacred and secular music. He was the forefather of the Bachs of Erfurt, and died there in 1673. His sons were Johann Christian and Johann Ægidius (see below, Nos. 12 and 13, p. 145).

HEINRICH [5] (Sp. i. 27), born Sept. 16, 1615. As a boy showed a remarkable taste for organ-playing; to satisfy which he would go off on Sundays to some neighbouring town to hear the organ, there being none at Wechmar. He received his musical education from his father and his elder brother Johann, probably during his residence at Schweinfurt and Suhl, and followed his father to Erfurt. In 1641 he became organist at Arnstadt, where he died

July 10, 1692, having filled his post for more than half a century. With him begins the line of Arnstadt Bachs. Besides his father's great musical gifts he inherited his cheerful disposition, which, coupled with great piety and goodness, enabled him to overcome the disastrous effects of the war, and so to educate his children, all of them more or less gifted, as to enable them to fill honourable places in the history of music. For the life of Heinrich we have complete material in his funeral sermon by Gottfried Olearius (Arnstadt, 1692). In his sons, JOHANN CHRISTOPH and JOHANN MICHAEL (see Nos. 16 and 19, pp. 146*b* and 147*b*), the artistic importance of the elder Bachs before Johann Sebastian reaches its climax. In Ritter's 'Orgelfreund,' vol. vi. No. 14, there is an organ piece on the chorale 'Christ lag in Todesbanden,' which is ascribed to Heinrich Bach; of his other compositions nothing is known.

CHRISTOPH [6] (Sp. i. 142), the second son, born at Wechmar, April 19, 1613, we mention last because he is the grandfather of Johann Sebastian. After a temporary post at the court of Weimar, and a stay at Prettin in Saxony, he settled at Erfurt in 1642, as member of the 'Raths-Musik'; moved from thence to Arnstadt 1653-54, and died there Sept. 14, 1661, as 'Stadt-Musikus' and 'Hof-Musikus' to the Count of Schwarzburg. Unlike his brother Heinrich he occupied himself exclusively with the town music—the 'Kunst-Pfeiferthum.' Further details of his life are wanting. His sons were—

GEORG CHRISTOPH [7] (Sp. i. 155), born Sept. 6, 1642, at Erfurt, first school teacher, then cantor at Themar near Meiningen, 1668; twenty years afterwards removed to Schweinfurt in the same capacity, and died there April 24, 1697. None of his compositions are now extant, but one, a cantata, 'Siehe, wie fein und