

## Abstract

*The Educated Men's Beethoven: Music Historical Knowledge and Social Formation in Sweden between 1850 and 1940.*

This is a problem-oriented study. The problem studied is the difficulties to find information about women in general music histories and the general lack of discussion concerning how these general music histories have been put together. A hypothesis was proposed, that the problem is a historiographical one, and that the concept of genius is a part of the problem.

The ways of examining the problem are twofold. The first way is theoretical, and deals with how concepts have been generated in music historical scholarship (chapter 1). The general problem discussed in the chapter is that concepts in music historical scholarship are used as universals. The main argument in this theoretical part is that concepts are in fact formed in practice, and that they should be studied as such. This theoretical chapter also contains methodological solutions for the study of music historical knowledge in practice. The second way the problem is examined is empirical, and through chapter 2-9, the result of a case study of music historical knowledge in practice in Sweden between 1850 and 1940 is presented.

From the 1850s and onwards, music historical knowledge was established within a concept of spiritual education as a kind of humanistic knowledge. From the 1890s and onwards, music historical knowledge was integrated within people's education. In this social context, the educated men and the concept of genius played important roles. The concept of genius was partly built upon musical criteria and partly upon social criteria. Core concepts were organism, spirituality, and masculinity. These concepts permeated the concept of genius, the concept of musical work, and the concept of music historical development. Spirituality, masculinity and organic development were core concepts in the personality ideal of men of education. This personality ideal thus became an integrated part of the music historical knowledge. This integration defined music historical knowledge as such, as well as the music historian. During the 1920s and the 1930s the musically interested educated men used this concept of knowledge as a tool, when building an art music sphere in Sweden.

*Key words: Genius, masculinity, gender, music historical knowledge, people's education, art music sphere, canonisation.*