

the question about the adequacy of such a faith in a world where, as Orwell says, 'Life is suffering and only the very young and the very foolish imagine otherwise'. The raising of the question one would have thought was almost inevitable in—to take one instance—a serious appraisal of 1984. In what way, the question might run, is Orwell's belief that 'if there was hope, it lay in the proles' something other than a sentimental gesture? It seems an important question, heavy with implications. Where the latter occur, Mr Brander's side-stepping is suspiciously nimble. He is discussing Orwell's novel *A Clergyman's Daughter* and he remarks, 'Orwell wrote very little about the Church in his criticisms of society. He classed it with Conservatism, as no longer serious enough to be considered. Yet he saw that religion and politics are important and must be associated by anyone who seeks a solution of our troubles.' One is surely not guilty of urging special interests to say that such a blandly equivocal remark could profitably have done with development. Neither in the rest of the book, nor in the chapter entitled 'George Orwell: An Assessment', does Mr Brander feel called upon to refer to the subject again. If he had done, he might have noticed that if there is a vital connection between Orwell's ability to appreciate good prose and to understand the value of political liberty, there seems a no less vital connection between his complete inability to understand the nature of poetry and his reading of Christianity as 'self-interested and hedonistic, since the aim is always to get away from the painful struggle of earthly life and find eternal peace in some kind of Heaven or Nirvana'. If the first connection indicates Orwell's essential strength and achievement, the second hints at his limitations; it is the weakness of Mr Brander's book to present the first without compulsion, and the second not at all.

IAN GREGOR

MUSIC AT COURT: FOUR EIGHTEENTH-CENTURY STUDIES. By Alan Yorke-Long. (Weidenfeld and Nicolson; 18s.)

The death of Alan Yorke-Long at the age of twenty-eight was a severe loss for the world of musical scholarship. For some years he had been working at what was to have been a comprehensive history of eighteenth-century court music. This major work was never completed, but the four essays which make up this volume have been salvaged from his writings. They deal with music in the Duchy of Parma and at the courts of Charles Eugene of Württemberg, Maria Antonia of Saxony, and Frederick the Great of Prussia. A good many composers pass through the scenes—Traetta, Jomelli, Hasse, Berda, Quartz, C. P. E. Bach—and Yorke-Long has some searching comments to

make on their work. Nevertheless, the chief attraction of this book is its almost racy account of the brilliant and exotic court life which was their background: it is in fact a contribution to what might be termed the social rather than to the technical history of music. A social history: and one conceived largely in terms of personalities, above all the personalities of the rulers—despotic, erratic, magnificent, and fallible. How Alan Yorke-Long relished them. Yet for all the perception and humour with which he treats them he is never lacking in sympathy. It has to be admitted that his book might have lost much of its charm and character had the Grand Design been completed, had it been weighted with all the more recognizable symptoms of scholarship—the ponderous detail, the interminable footnotes, the bibliographies and the appendices. The scholarship is there, but tucked away, and the whole is eminently readable: the only regret most of us will have is that it was not longer. It is a most satisfying memorial to its author.

ERIC TAYLOR

THE SOURCES OF HOJEDA'S 'LA CRISTIADA'. By Sister Mary Edgar Meyer, O.S.F. (Michigan University Press. London: Geoffrey Cumberlege; 40s.)

*La Cristiada*, a narrative poem of approximately two thousand rhymed octaves on the Passion and Death of Christ, was first published in Seville in 1611. In spite of its lengthy digressions and Baroque structure, it is today regarded as, on the whole, the best of the numerous religious 'epics' composed in Spanish in the post-Tridentine period. Only the barest details are known of the life and literary personality of the author, Diego de Hojeda, a native of Seville, who, emigrating to Lima *circa* 1571, made his profession there in the Dominican Order in 1591, and after holding important positions in his community, died in 1615. The sources used by Hojeda were briefly discussed in the edition of *La Cristiada* published in 1935 by Sister Mary Corcoran, I.H.M. (Washington, D.C.), and the present monograph examines the problem in fullest detail. Sister Meyer rightly warns the reader that the task is no easy one, owing to the notorious plagiarism practised by Spanish writers of the Golden Age, and the fact that Hojeda gives no clues, except in the case of a few biblical references. The danger of 'influence grafting' is underlined, and the criterion adopted is that influences can be claimed with certainty only where coincidences in idea and wording are unmistakable, and are not to be found in other accessible sources. The author has carried out her task with diligence and scrupulous accuracy, and deserves high commendation for an impressive work of scholarship. The degree to which Hojeda utilized, or may have utilized, a multitude of sources—classical works, patristic