es it by the fact that the child's first two names were also Süssmayr's. But surely
olic naming might argue the opposite; one theory is hardly more necessary than the

real burden of the book is discharged in its last 80 pages, in the chapters on
's death and burial and on the 'two women in his life', Constanze and Carr's
te for Dark Lady, Magdalena Hofdemel. The true aim of the book is here revealed:
sychologize Constanze but to prove that Mozart was poisoned by the husband of
gdalena, a beautiful piano pupil of Mozart's, that at Mozart's death Magdalena
gnant with Mozart's child and that on the day after Mozart's death Hofdemel tried
er his wife and succeeded in doing away with himself, out of grief and remorse. The
ted murder and the suicide are indeed fact, but the rest seems not to be
tiated by a shred of firm evidence. Instead a tissue of 'must-haves' and
ly-would-haves' is brought forward as defence. As it turns out, insinuations about
lena have been planted in crucial places earlier in the book, although an
icious reader may not have recognized them to be of a different nature from the
ss consequential details that surround them. In two places Carr speculates that the
Concerto K.595 'must have been' inspired by and privately dedicated to
lena, although the only evidence for this seems to be that it resembles in its 'joy and
ness' the concertos Mozart dedicated publicly to another pupil, Babette Ployer (pp.
74). (Yet Carr disavows the common notion that Mozart was in love with Ployer, as
l his pupils, which rather weakens the argument from similarity; if we are to deduce
affair from the one concerto but not from the others, what is the point of the
rison?) It is not until the chapter that links Constanze with Süssmayr that Carr
suggests that Mozart and Magdalena had a liaison, the only direct evidence for
seems to be again the romantic content of the concerto—'great night music, inspired
e from the first quiet, seductive notes to the last' (p. 108). Supporting arguments are
ed—that many of Mozart's friends had mistresses, that Constanze went frequently
g stays at Baden, that Magdalena's apartment was in the same neighbourhood as the
ts'—but I leave it to the reader to judge whether they are sufficient to convince any
e already converted.

e last chapters contain a web of idle speculations about the end of Mozart's life. Carr
ts that Mozart's application for the position of assistant Kapellmeister of St.
n's was first turned down 'because some aspect of his private life made him an
able candidate' (p. 118). Perhaps, Carr theorizes, a neighbour who lived in an
nent overlooking Mozart's garden, one Josef Franz Martinoli, the town magistrate's
llor, told the Bürgermaster [*sic*] of Mozart's association with Magdalena (we are
o evidence that he knew of it, nor any reason to think that he habitually glanced into
t's garden). Then, in an astonishing reversal, Carr states that perhaps the fact that
thereafter the decision was overturned and Mozart given the post suggests that 'on
her hand' this neighbour 'was a friend of Mozart and persuaded [the Bürgermaster]
e him this post after all' (pp. 118-19). This paragraph is a monument both to wishful
ng and to hedging one's bets; if one knows little or nothing about a figure, one can
e anything about him one wants. It is hardly necessary to remark that the
nown rivalries which ruled Mozart's life would more plausibly account for the
nt, and that Vienna in the late 1700s was scarcely a puritan city prone to punishing
dalliances severely.

qually hard to swallow is Carr's contention that Mozart's burial in an unmarked
was part of a cover-up arranged by his friends. He argues that if Mozart's body had
available for autopsy the discovery of poison would have tied his death to Hofdemel's
le, revealing the shameful secret of the liaison. But since, also on Carr's account,
tanze by openly disporting herself with Süssmayr hardly qualified for such protection,
ms far more likely that had his friends suspected foul play they would have been
sed to call openly for justice. The usual explanation, that burials and graveside
nonies were not an important activity in Vienna at this time, seems far more
nable. Magdalena received considerable sympathy and financial aid from members of
urt, and Carr assumes that this is because her lover was the great genius Mozart, now
diately on his death deified by the Viennese (p. 147). If this were so, would it not have
been reasonable for her to make the liaison a little more public, leaving behind some hint that she was carrying the genius's child? Carr mythologizes Magdalena's chapter with an epigram taken from *Die Zauberflöte*, and enshrines her as both Papagena and Tamina, closing with the outlandish assertion that the hymn to Isis and Osiris at the end of the opera 'may well have been composed' by Mozart with Magdalena and himself in mind ('The Powerful Ones have conquered. Beauty and Wisdom are rewarded with an everlasting crown'—p. 155). This kind of otiose extemporization can hardly be said to dignify Mr. Carr's thesis; rather it highlights the shallowness of his speculations.

WYE J. ALLANBROOK

Adorno. By Martin Jay. pp. 192. (Fontana, London, 1984, £2.50.)

Theodor Adorno was a man of the broadest intellectual interests. Trained initially as a philosopher, he studied composition with Alban Berg, edited the journal *Anbruch* from 1928 to 1932, was a member of the famous Institut für Sozialforschung in Frankfurt and, especially in his *Philosophy of Modern Music*, was a vigorous, if controversial, defender of the music of the Second Viennese School.

The Nazi take-over forced Adorno to leave his university post in Frankfurt, and he went into exile first in Britain and then in the United States. He was, however, one of the very few Jewish intellectuals to return to Germany after the war, and he took an active part in initiating debate on the moral catastrophe of Nazism. When he died in 1969, at the age of 65, he was, unquestionably, the leading cultural figure of the Bundesrepublik. He left behind him a vast body of writing on subjects ranging from the nature of dialectic to the sociological significance of newspaper astrologers. As a composer he was less prolific, although mention might be made of an unfinished Singspiel based on the story of Tom Sawyer (*Der Schatz des Indianer-Joe*, ed. R. Tiedemann, Frankfurt, 1979).

The events of Adorno's life, his great influence on his contemporaries and, not least, the notorious difficulty of his work make him a prime candidate for a book of the 'Modern Masters' type, blending biography with exposition. It is hard to see how the challenge could have been met better than it has been by Martin Jay. His book is consistently informative and perceptive, being particularly good (as one would expect from the author of the standard history of the Institut für Sozialforschung) on the influence of Adorno's intellectual milieu. The text is well organized and reads freely, while the copious references in the footnotes bear witness to the exemplary scholarship on which it is based. This is not to say, however, that the book makes entirely easy reading. Jay takes the view—quite rightly, I am sure—that Adorno's writing is unintelligible without reference to its underlying philosophical commitment. Thus in the second chapter the reader is marched, clearly but unsparingly, through the terminological thickets of 'subject', 'reason', 'constitution', 'mediation' and so on, in which Adorno's ideas are developed. It is an indispensable but demanding exercise.

Sketched in the very briefest outlines, Adorno's philosophical aesthetics can be seen as a combination of responses to three German father figures: Kant, Hegel and Marx. From Hegel he takes the conviction that all cultural phenomena can be interpreted critically so as to reveal a single underlying process, while he shares with Marx the idea that this process is social in nature, rooted, ultimately, in material production and the division of labour. But, against both Marx and Hegel, Adorno understands this 'totality' in a negative way—as being a source of coercion and oppression for individuals rather than providing an ideal of completeness or fulfilment. And this implies a Kantian scepticism about the nature of critical activity: works of art, Adorno believes, can be said to 'point beyond themselves', but they do so only in so far as they are fragmentary or dissonant, expressing resistance to the established order. Critique remains negative; it does not lead to a new affirmation or synthesis.

Art is thus seen as being both detached from and expressive of society. As Adorno puts it:

The relation of works of art to society is comparable to Leibniz's monad. Windowless—that is to say, without being conscious of society, and in any event without being constantly and necessarily accompanied by this consciousness—the works of art, and notably of music which is far removed from concepts, represent society.

The critic's task is to give voice to such social content, whether—Adorno's difficult relations with Schoenberg come to mind—the artist is prepared to acknowledge it himself or not.

Having prepared the philosophical ground so well, Jay has some illuminating things to say about Adorno's understanding of music. Particularly helpful is his explanation of Adorno's idea of music as a kind of 'non-conceptual language' having both an internal organization (but one whose rules are developing and historical) and an expressive function. Undoubtedly, many objections can be made. One can hardly fail to be struck, for example, by the contrast between how frequently Adorno speaks of the 'logic' and 'rigour' of works of art and how sketchy, impressionistic and—oddly enough in an author so politically radical—conventional his accounts of that logic in operation often are. But, of course, Jay cannot be expected to go into detail on such matters in a work of this nature. Indeed, he would not consider it a serious criticism of Adorno to say that his writings do not provide satisfactory answers to the questions they raise. It is in conveying to the reader his own sense of the scope and significance of those questions that the real value of Jay's book consists.

MICHAEL ROSEN

Jane Austen and Mozart: Classical Equilibrium in Fiction and Music By Robert K. Wallace. pp. x + 295. (University of Georgia Press, Athens, Georgia, 1983, $25.00.)

A book that aims to give a detailed comparative analysis of the works of Jane Austen and Mozart promises to answer a long-felt need. The similarities between these two artists are obvious, but they have received little extended attention from critics of music or of literature. In both Austen and Mozart the classical temperament seems to predominate over the Romantic, in spite of the fact that they both lived through the French Revolution. Both seem strangely unaffected by the waves of political unrest and ideological change that spread across Europe in the last decades of the eighteenth century. Both produced works which are comparatively emotionally restrained, stylistically lucid and structurally conservative. 'Mozartian' is a term that fits Jane Austen well, and adjectives like 'classical, balanced, exquisite, restrained, clear' seem readily applicable to both. Yet a considered and attentive analysis of these similarities has been lacking.

Robert Wallace's book aims to make good this lack. Wallace divides his discussion into two clear parts. In the first he considers the general thematic and structural similarities between Austen and Mozart in the context of their lives and times. In the second he examines in minute detail the formal features of three works by each. The greater interest of the book lies in the first part, where the author lists those general characteristics which Austen and Mozart share. Equilibrium, he claims, rather than Romantic vehemence, is the ideal to which they both aspire, and this equilibrium is reached through a consciousness of proportion and symmetry in their verbal and musical organization. Restraint, rather than freedom, marks the expression of feeling in their art. Clarity of surface is preferred by both of them to complexities of depth. Classical wit takes the place of Romantic protest, so that the 'sense of social, normative, and narrative stability' is confirmed rather than shaken. Both artists, finally, draw on a conventional language—a language which does not break 'the unwritten rules of good breeding' but which can, nonetheless, find within those constraints an infinitely subtle moral and musical range. These elements of equilibrium, restraint, clarity, wit and convention are contrasted with that element of disruptive anger that sounds in the works of Beethoven and Emily Brontë, for instance: 'the anger of a soul smothered by a status quo that shows insufficient concern for the passionate aspirations of humanity at large'.

The first chapter of the book is often illuminating and persuasive. Wallace's distinctions

with the politically restless 'sentiment and scorn' of Romantic art and
effectively, Dickens's *Hard Times* with Schumann's *Carnaval* to stress th
contrast to that classical wit which springs from an art ultimately
stability', he shows how both Dickens and Schumann violently 'juxtap
carnival with a middle class' which they despise. It is a pity that such pc
comparisons between literature and music are confined to the first ch
Chapter 2, Wallace discusses 'Comparable Themes in Fiction and Mus
sound less convincing. He writes, for instance, that the piano conce
instrumental form most conducive to expressing metaphorically the con
individual and society'. This is interesting, for clearly the individualism of
may be ideologically related to the focus on the individual that is character
Unfortunately, Wallace does not remain in the realm of theory. He goes
for example, Mozart's tendency 'to remain close to the "home" key co
tendency of Austen's characters to remain indoors'. The search for tech
then becomes the overriding concern of the rest of the book. But the princ
details should be comparable gets lost. Wallace states that the 'opening
minor Symphony 'grows in much the same way as does Elizabeth Bennet
of comparison have become both minute and vague. Elizabeth's devel
musical development. But Wallace fails to acknowledge that this princip
Jane Austen a moral idea, and in Mozart a metaphor imposed by the
musical effect. As a result, growth is so vague a common denominator
comparison seems hardly worth making.

It is this rather dry and over-scrupulous method of analysis wh
weakens the second part of the book. The chapter titles are indicative c
and technical the argument has become: '*Pride and Prejudice* and Pianc
(K.271)', '*Emma* and Piano Concerto No. 25 (K.503)', '*Persuasion* and Pia
27 (K.595)'. The hunt for small technical equivalences in these chapters s
what is justified by any historical or theoretical context. Instead, it te
obsessive momentum of its own. 'Just as the opening sentence about the
prepares for the departure to Netherfield, so does the restatement of the
the home key prepare for the modulation to the dominant key.' 'The letter
Elizabeth . . . is as compressed and restrained as the orchestral
Andantino.' 'Just as the action of *Emma* remains unusually close to Har
harmony of K.503 remain unusually close to its C-major home.' 'Just as
the beginning of the second volume, so is the solo voice unaccompanied a
the second movement.'

This habit of comparison becomes curiously dogged. Wallace is
hair-splitting equivalences, which fail to carry any larger argument with
seem merely eccentric. To make broad comparisons between the movem
and the volumes of a book, between the solo instrument and the hero
orchestra and society, between keys and places, might be fascinating.
Darcy's letter to 'the orchestral exposition of the Andantino' is an ex
ingenuity.

The weaknesses of this second section of the book are also partly a
different critical languages Wallace must use. That he is aware of the di
any interdisciplinary study of this kind is clear from his introduction
instrumental music are difficult to compare. The one art communicates
other communicates without them.' However, he fails to see the further i
caution. Because instrumental music communicates wordlessly, form
between music and literature are based on substituted verbal m
documentation. Thus, when Wallace writes about a movement away fro
a piece, he is using a metaphor of travel which is the nearest one can get,
to what the music is doing. But to write of Austen's characters moving a
to write literally of something that happens in the plot. The fact that
always a substituted language of approximate metaphors, whereas liter
not be, is a fact that Wallace fails to take into account. As a result,