

Professor Schrade, for example, gives perhaps the clearer picture of the gradual development of Monteverdi's style in his close examination of the madrigals—the most complete section of Monteverdi's work which has survived. Into this carefully constructed picture of the evolution of style he fits in the other works, such as the operas and church music which have only survived intermittently, as they arise. Dr Redlich's plan of proceeding by examining the music under various categories is less rewarding in that it does not leave such a clear impression of musical growth and progress.

On the other hand, Professor Schrade's lack of historical perspective, which is emphasised but not exaggerated in his subtitle, is a serious weakness. The whole of his account of Monteverdi's purely historical importance is based upon an over-simplified and faulty premise which could hardly be allowed to pass in the most elementary introduction to musical history. In this respect Dr Redlich is to be preferred as he is, also, in his rather more detailed biographical study which has been enlivened by many quotations from letters. Dr Redlich's experience as an editor has produced a fascinating chapter in 'The Problems of Editing and Performance' and it is a pity that Professor Schrade did not essay the same task for which his textual knowledge eminently fits him.

Neither book is notable for its purely literary merit, and Dr Redlich's translator did no service by allowing such monstrosities as 'Musealer Klangmaterialismus' to remain in the text. The classic study of Monteverdi has not yet appeared; until it does these two must be regarded as good but not perfect—and also as being complementary.

ERIC TAYLOR



NOTICES

THE SEVEN SWORDS, by Gerald Vann, O.P., now appears in a new edition (Collins, 12s. 6d.), with eight reproductions of paintings by El Greco. This grave and gracious meditation on the sorrows of our Lady has found the illustrations to match its special quality, and it should in its new form prove the most acceptable of Christmas presents.

AN ANTHOLOGY OF CATHOLIC POETS, compiled by Shane Leslie, first appeared in 1924. A revised edition (Burns Oates, 12s. 6d.) is welcome, making available in a handsome format a selection from the tradition that reaches from Caedmon to Chesterton.