

## Notice of Book.

“WINDOWS: A BOOK ABOUT STAINED AND PAINTED GLASS,” by Lewis F. Day. (B. T. Batsford, third edition, 1909; pp. xii, 420; copiously illustrated; 21s. *net*.)

In this handsome volume, Mr. L. F. Day has given us the result of more than forty years' loving experience, and the careful reader should rise from its perusal fairly equipped to go forth and appreciate and enjoy stained glass on his own account. Echoing William Morris, that we are workmen first and artists afterwards, the author begins with a history of workmanship and follows on with that of design: combining the two let us trace very shortly the story of stained windows.

In the XIII Century and earlier, we have the deep, translucent colour of gem-like mosaic made of pot-metal, and in contrast herewith the silvery, pearl-like quality of “grisaille” produced by etching on white glass. So far, pictures are mostly confined to medallions, and are too small to be of much account. Then came in ruby glass, red (and blue also), softened by being fixed on white; later lending itself usefully to “flashing.” Early in the XIV Century was discovered the beautiful yellow “stain,” due to a solution of silver; and this, by its fitness for canopy work helped on those pictorial effects, which were now demanded by the larger windows of the Decorated period. The foliage of this period is natural, not conventional; in tone it is transitional between the deep colour of the XIII Century and the delicate silvery tints of the Perpendicular. In that—the Perpendicular—the shrine work is white or yellow, with figures nearly white on a blue or ruby background. By the XV Century, not more than a quarter of a window would be coloured, and though in some places the old love of deep colour still asserted itself, windows all in white glass, or in white and stain, are quite usual. By this time, half the window, or more, might be occupied by one design, and the picture was steadily encroaching on workmanship. Until about 1530, however, colour and design went on amicably hand in hand; then, the renaissance came in, with its larger pictorial claims, and the free use of enamel instead of the old pot-metal. At first, whilst it still combined the decorative with the pictorial, the renaissance was but the completion of the later Gothic; but by the close of the XVI Century, glass and architecture were both sacrificed; and this went from bad to worse until the art of staining glass died out, only to be revived in our own day. For us, the rule should be certainly to aim in our windows at congruity with

the architecture ; but whilst we gather up the best from the past, assuredly we need not copy the faults of earlier periods either in workmanship or design.

As to seeing windows, whilst France is much richer than we are in early glass, and there is fine renaissance in Belgium, we have good specimens of XIII Century work in Salisbury and Canterbury, and of its grisaille in the " Five Sisters " at York. The XIV Century is well represented at Wells and in the nave at York, where the chancel has typical samples of the late Gothic or Perpendicular glass. Specimens of good renaissance, about 1520, may be seen in King's College, Cambridge ; and how not to treat glass may be learnt from the Reynolds window in New College, Oxford.

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