

must undoubtedly have taken these findings into careful consideration when he refused to reintroduce this measure last autumn. The second is a report on *Time Spent Awaiting Trial* (1960) by Evelyn Gibson, a good factual survey of the use different courts make of their powers to remand on bail and in custody; in it the lengthy periods which often elapse between the committal stage and the final process of trial are clearly demonstrated. Now that these important findings have been laid before the Interdepartmental Committee on the Business of the Criminal Courts, it is hoped that it may have some practical effect. The third publication is a report prepared by Leslie T. Wilkins on *Delinquent Generations* (1960). This study shows that the 'greatest "crime-proneness" is . . . found to be associated with that birth group who passed through their fifth year during the war', and one of the suggestions is that there 'appears to be something particularly significant in social disturbances occurring in the fourth and fifth year of a child's life'. This may suggest a number of theories, but one which is of particular interest is that this is the age when a child is developing its powers of communication with its parents and others and that any marked disturbance during the *dawn of reason* is likely to have long-standing effects. Such a suggestion, coupled with the implications of the findings of Andry, Mays and others, may lead to a modification of the great emphasis placed by the psychoanalytic school on the first five years of childhood and may lead to more attention being given to the study of the development of the powers of reasoning and the process of social learning in later childhood.

F. H. McCLINTOCK

HEARD AND SEEN

Stained Glass

THE monumental tradition of stained glass has so closely tied its creator to the architect that as an art of its own, with a unique territory for the imagination to explore, it is as yet scarcely known. But things are changing, and the Arts Council's travelling exhibition of modern stained glass (which will visit most of the principal cities of England and Wales during 1961) is an encouraging sign of the emergence of an independent art, freed from the near-monopoly of the commercial firms who up to now alone had the resources for its complex and expensive manufacture. And the recent exhibition at the Arthur Jeffress Gallery in London of the work of Patrick Reyntiens revealed an artist who combines a superb mastery of the technical problems of this most exacting of crafts with a rich and original imagination.

The stained glass artist can rarely know the freedom the painter or the sculptor enjoys. His work is almost always commissioned, usually by clergy, and he is often expected to conform to structural patterns as well as to

conventions of design. His failures are the most permanent of all, as a glance at almost any church built during the last hundred years or so will clearly prove. So vigorous a discipline is not necessarily a limitation, and the windows of Chartres or Fairford are there to declare it. Since the war, intelligent commissions (not, alas, from any Catholic source) have enabled artists such as John Piper to design windows on the heroic scale—as in the baptistery of Coventry Cathedral and in the chapel of Eton College. Their execution by Mr Reyntiens has meant much more than a mere translation of a drawing to the wholly different medium of glass. It is necessarily a re-creation, and already two windows at Eton are a splendid illustration of the process.

The Arts Council exhibition shows other established artists, such as Ceri Richards and Peter Lanyon, who have begun to design stained glass, and the impressive effect of their personal vision, hitherto only known in abstract paintings, is itself an emancipation after the long years of figurative formality. At last there emerges the autonomy of stained glass as a decorative medium, which can convey a sense of light and undulation quite specially appropriate for the sometimes monolithic monotony of contemporary building.

Patrick Reyntiens has the advantage of his double gift: a creative imagination that matches an assured use of the difficult medium. His exhibition was of glass that he has both designed and executed. If a label were necessary, it could be called abstract, though in a very different sense from the vague description that often covers painting that is merely non-representational. Mr Reyntiens creates a film that seems to separate you from the outside world: it is a liberation which enables you to see everything—and nothing. Thus the leading, which so often interrupts the harmony of a window and imposes arbitrary restrictions of design, is somehow transcended. In a panel called 'Caesura', the left side is a series of lateral lights, grey and white, balanced by brilliant blocks of orange and green on the right. The effect is wonderfully rhythmical, and it could not possibly have been achieved in any other way. The delicacy of glass used with such sympathy—with brilliant experiments in conveying texture and subtle shifts in the levels of opacity—creates wholly new possibilities for decorative purposes. And the problem of lighting the glass in an ordinary room is by no means insuperable.

Yet stained glass will always remain an art that is primarily realized in close union with the architecture which it can so wonderfully illuminate—in both senses. The stained glass artist can do much to give grace and nobility to secular buildings as well as to churches. But the principal patronage remains in ecclesiastical hands. It is to be hoped that the clergy have been flocking to the Arts Council show, and that, in particular, Patrick Reyntiens's exhibition has convinced them that an artist who uses glass so confidently to interpret the hidden world of light and shadow, the inwardness of bone and branch and tendril, has much to offer the Church in mediating the things of God to men.

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