

all vividly alive—the men who figure in Mary Hilton's past, the wardresses, doctors, chaplain, visitor, governor who are her present—and the emotion which gives the story its character is in the last resort less fear than pity. To read the book through at a sitting (and it would be difficult not to) is a harrowing experience; but at the same time one finds oneself at the end echoing the comment of Dr Edith Sitwell, which is quoted by the publishers: 'A masterpiece of human understanding and compassion'.

G.V.

ENGLISH STAINED AND PAINTED GLASS. By Christopher Woodforde. (Oxford University Press; 30s.)

In his preface Dr Woodforde tells us that this rapid survey of English glass from its beginnings to the present day is the forerunner of a larger and more detailed work. Clearly no one is better qualified to write it than he, for few can have anything like the range of his information at their command. Yet this very fact makes the sixty-five pages of text in the present volume seem a little scrappy and disappointing. The chosen limitations of space made it perhaps inevitable that the eight short chapters should be a good descriptive catalogue rather than the genuine introduction to the subject which the publishers' jacket claims. One could scarcely quarrel with Dr Woodforde's decision to omit any account of the technique of making stained glass. But a more systematic treatment of its relation to, and even repercussions on, architecture and the other visual arts was surely desirable. It is, for instance, taken for granted on page one that we shall all understand the significance for European art of what was going on at the abbey of St-Denis in the mid-twelfth century; and perhaps in a general way we shall. But the expert's precision on a few points of detail bearing directly on his subject would have gone far towards fulfilling one of the chief functions of art history, which is to make our eyes more sensitive to modifications of taste and feeling and the way these are effected. The similarly vague references on page 36 to 'Renaissance features' in certain windows leave one longing for a concrete example. It would be misleading to suggest that Dr Woodforde never gives us this desirable particularity. Indeed, wherever he does so, and especially when he warms to his task of defending the study of nineteenth-century glass, his text always comes to life. But what a pity to have illustrated one of the Joshua Price windows in the chapel at Witley Court (pl. 59) without a word on the superb appropriateness of their setting in that little-visited place.

Dr Woodforde's contention is that 'it was in the fourteenth century that English stained glass reached its greatest beauty of colour and design. . . . Stained glass is essentially a Gothic art and it is in this

century that it finds its purest and gayest expression.' This enthusiasm has not, however, been allowed to unbalance the selection of the eighty monochrome plates, which give a quite unexpected preponderance to the nineteenth century. Among these, the choice of the Hardman East window in Bury St Edmund's cathedral (pl. 67) is the most likely to vindicate the view that the nineteenth century was indeed capable of producing really excellent glass. Fair place has also been allotted to quarries, heraldic and domestic glass. As Dr Woodforde says, luminosity is only slightly suggested in monochrome reproductions; a fact which can substantially modify the impression an illustration is capable of conveying. Van Linge's 'Jonah', for instance (pl. 50), looks rather like a mess of pottage, the contrast between the left and right windows disappearing almost completely; and from plate 41 one would scarcely suspect the dramatic radiance secured in the Fairford window by clothing the figure of the Resurrection Christ in a black robe. On the other hand, one gets a very fair idea of the qualities of John Prudde's windows in the Beauchamp Chapel at Warwick (pl. 27) and the Merton College St Stephen (pl. 8) even appears as a more vigorous and exciting composition than one might have supposed from trying to look at it in those lofty grisaille windows. We can certainly look forward to the fulfilment of Dr Woodforde's promise.

ÆLRED SQUIRE, O.P.

LOVE AND VIOLENCE. (Sheed and Ward; 18s.)

This book consists of papers contributed to a volume of *Études Carmélitaines* originally published in French in 1946. The papers are almost bewildering in their variety, the theme of love and violence being studied from the point of view of art and literature and politics, as well as of psychology and theology. The first paper by Gustave Thibon is remarkable for its recognition that absolute non-resistance to evil is a valid ideal, but that it can 'only be sound and fruitful in the climate of Christian sanctity—in other words, the only possible justification for refusing to take up the sword is to be prepared to be stretched on the cross'. For those who are not prepared for this, and this includes the majority of mankind, the only way is to attempt the 'purification of war' by means of love, but Gustave Thibon is too clear-sighted not to recognize that ultimately it is only the acceptance of the cross that can achieve this. The following papers on art and literature are notable for a magnificent study of Michelangelo by Anthony Bertram and a fine piece of analysis of Shakespeare's *Troilus and Cressida* by D. A. Traversi. The study of the conflict of love and aggressiveness in the novels of Dostoevsky reveals the profound psychological conflict which underlay all Dostoevsky's work.