

Arts and Crafts Stained Glass by Peter Cormack. New Haven: Yale UP; Paul Mellon Centre for Studies in British Art, 2015. 354 pp. + 200 colour, 50 b/w illus. ISBN 9780300209709. \$75.00; £50.00.

Arts and Crafts Stained Glass is a very welcome publication, handsomely produced and amply illustrated on nearly every one of its 350 pages. The tactile materiality of the actual windows, revealed in the many half- or full-page detailed images, is ably complemented by the lyrical writing, and in this, Peter Cormack goes a long way towards rehabilitating a critical language about stained glass that appears to have been lost for too long.

Dedicated studies of nineteenth- and twentieth-century stained glass are rare enough; monographs on specific artistic movements in stained glass are rarer still. Aside from Martin Harrison's seminal study *Victorian Stained Glass* (1980), covering stained-glass production in Britain c.1830-1930, there has been a dearth of comparable art-historical surveys of the period, although a number of excellent studies of individual artists and studios have endeavoured to fill some of the gaps in our knowledge. Harrison's study also bequeathed to us a formalist historical *schema*, which for all its limitations – openly acknowledged by its author – has gained a level of general acceptance. That Cormack's new study presupposes Harrison's *schema* may not appear problematical as such, except that both authors apply the Arts and Crafts label retrospectively. Thus, in the period covered by Cormack's volume, roughly the latter half of Harrison's span, c.1880-1950, one would be hard put to find contemporary references to anything specifically identified as Arts and Crafts stained glass; rather, artists and their patrons spoke simply of modern stained glass, and of a modern approach to the art form.

It is therefore far from immediately apparent to what the term "Arts and Crafts stained glass" might apply. For those readers fresh to the subject, and expecting perhaps a celebration of a languid Pre-Raphaelite dream-world as imaged in glass, the volume's cover images might come as something of a shock. These show details from *The Primitive Age*, part of Douglas Strachan's sequence (1913) for the Peace Palace in The Hague, and Wilhelmina Geddes's war memorial east window (1919) for St. Bartholomew's Anglican Church in Ottawa. Their raw energy and directness – their "modernity" – is prescient of much that one will find between the book's covers. Indeed, the author consigns much of his discussion of Morris & Co. to a single preliminary chapter, alongside a host of related precursor figures, notably Henry Holiday (1839-1927) and Hugh Arthur Kennedy (1854-1905). From here, Cormack strikes out on fresh paths, charting the re-emergence of stained glass as a significant modern art-form in late-Victorian Britain, freed from the shackles of ecclesiology and rampant commodification. Although many of the