

critical summary of each (devastating in Becke's case) and when discussing Melville reveals the personal experience behind D. H. Lawrence's recantation of his first idealized view of the Polynesians. With pleasing symmetry the book finally returns to the *aroi* and celebrates the achievement of Albert Wendt and other island-born writers of our time.

Rifled Sanctuaries is a fascinating but also a provoking book. Though no mere catalogue of names and titles, there is scarcely a page that does not cry out for expansion. How long shall we wait for the major work — series of works — that will convey the full extent of Dr Pearson's researches and reflections? With a special urgency this reviewer joins his juniors and betters to point out that with the years the clatter of 'Time's wingèd chariot' becomes damnably noisy.

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In the Light of the Past — Stained Glass Windows in New Zealand Houses. By Jock Phillips and Chris Maclean. Oxford University Press, 1983. 143 pp. Price: N.Z. \$40.00.

THOSE OF US with long memories, who may visit a second-hand dealer's and see leadlight windows, sometimes of peculiar hideousness, offered for hundreds or even thousands of dollars, are quickly made to realize that these discarded artefacts of an earlier generation have become cult objects for the young. So far they do not appear to have reached the local antique market but in New York, last year, Christie's were proudly selling windows designed by the great American architect Frank Lloyd Wright.

Jock Phillips and Chris McLean have taken a long hard look at windows which have survived *in situ* and others recently manufactured in this country and have produced a handsome and engaging book describing their history and design, with case studies of some particularly talented designers. Readers may consider, however, that there is insufficient information on the techniques involved in making these windows.

'Stained glass' is a rather imprecise term for windows made up of relatively small pieces of coloured glass joined by lead comes. The colour may come from the use of oxides in the pot metal — the term by which glass in the process of manufacture is known — or it may come from true staining with silver chloride to produce yellows on clear glass or greens on blue glass. The glass may be painted for detail and then fired, or it may be flashed with vitreous enamels and then etched. There is a considerable variety of techniques all coming under the general description of stained glass.

From its first use, when it seems to have been derived from mosaic or enamelling and to have been influenced by manuscript illumination, the pieces of glass have been joined by flexible strips of flanged lead which, in combination with black pigment for lining and stippling, gave stained glass its typical appearance. Some glass, rejecting the use of colour as over-indulgent, relied entirely on the

lead lines and black pigment and this was known as *grisaille*.

The craft fell into decay in the eighteenth century but was revived in the nineteenth with such men as Willement, Burne-Jones, Philip Webb and Ninian Comper designing in England, and with William Morris's Arts and Crafts Movement (little credited by Phillips and Maclean) giving full support. Later, in France, Rouault and Matisse, in Germany Schmidt-Rottluff, and in America Louis Tiffany, made domestic stained glass extremely fashionable. In New Zealand, artists as Stoddart and Fristrom could easily have adapted their kind of painting to the technical requirements but we do not know that they were ever involved. Among painters, the Wright brothers in Auckland designed some windows in the demolished Lindsay house in O'Rorke street, and members of Auckland's Quoin club are known to have experimented with the making of coloured glass lamps. The small owl window illustrated at page 109 would surely be attributable to one of that group but there is obviously room for more research to be done. One assumes, because the authors do not mention them, that they have not found any small-scale design drawings or any of the full-size cartoons over which such windows were customarily assembled.

Robert Fraser and John Brock in Dunedin and Charles Carter in Wellington seem to have been the most skilled known designers in the 'historical' period but many of the best windows illustrated in this book are unattributed. One is tempted to see similarities of style between Carter's windows at Carrigafoyle and the memorable train window in the Dunedin Railway Station, whose architect was Wellington-based and likely to have been familiar with Carter's work. It is interesting to learn that Fraser travelled to England to study his craft and that the Robinson brothers of Nelson sent a man to England in 1904 to train with the glass firm of Pilkington's.

The book makes one or two doubtful statements: for instance, art deco forms were not introduced with Californian bungalows; even in the depression of the 1930s, skilled workers were paid more than 15 shillings a week; and it seems unlikely that Fraser was responsible for the garden dome at Larnach's Castle which must, anyway, have been earlier than 1900.

This is a good book but its subject might have been tackled in greater depth and with more technical information — and provided with an index. A few otherwise excellent illustrations, all in colour, are not particularly relevant — those of sandblasting for instance — and there are no examples of heraldic glass. One of the most interesting and valuable sections is that dealing with the designers of the stained-glass revival of the 1970s. Here the information has been gleaned from the designers themselves, more than one of whom is an American settled in this country, and the book immediately gains in authority. Much of their work, influenced by German Expressionism by way of California, is of the highest quality and the authors have well understood its whole background. Perhaps, now, they will turn their attention to stained glass in churches and public buildings. Another book would be welcome.

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