

**THE POST-WAR REVIVAL OF RELIGIOUS ART IN THE
CHURCH OF ENGLAND:
THE CONTRIBUTION OF THREE JEWISH ARTISTS**

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**Thesis submitted for the Degree of M Phil
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Illustrations**

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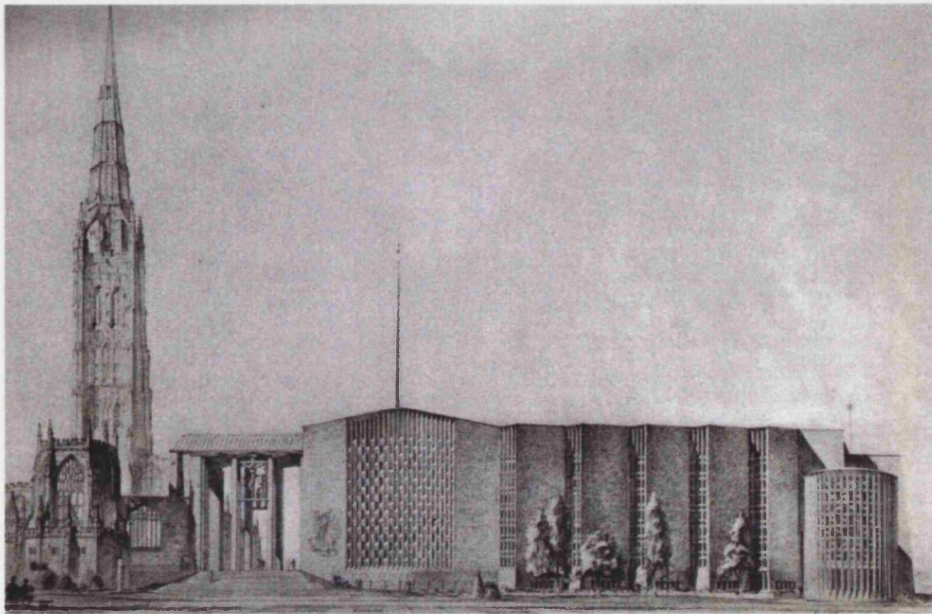


Plate 1. Coventry Cathedral. A long elevation showing the relationship of the new Cathedral to the old.

(From Basil Spence: Phoenix at Coventry, London: Geoffrey Bles, 1962, Illustration 8, facing p. 38.)

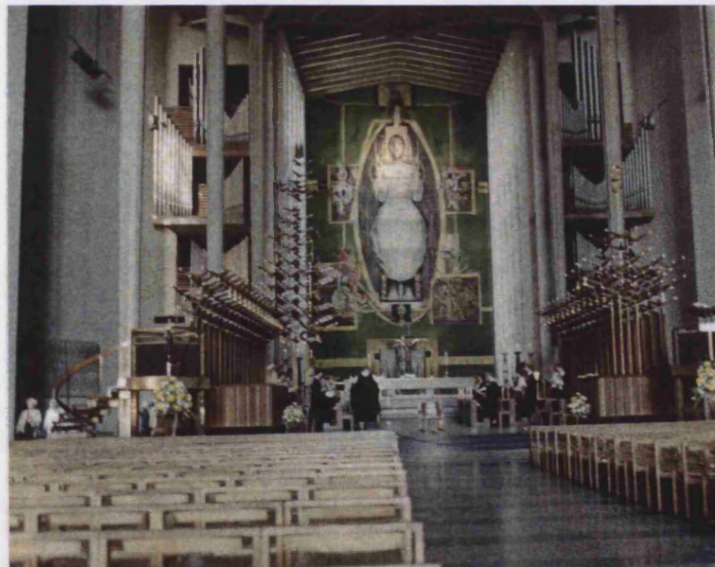


Plate 2a & b. *Christ in Majesty*, tapestry by Graham Sutherland behind the High Altar, Coventry Cathedral.

Photographs Jean MacRae.



Plate 3a: Coventry Cathedral: Southern Glass Screen dividing the porch from the nave, set in a bronze framework suspended from the roof. Image shows John Hutton's engraved figures.

From Basil Spence: Phoenix at Coventry, London: Geoffrey Bles, 1962, Illustration no. 25 (between pp. 46-47).



Plate 3b. Coventry Cathedral: Angel on the lowest row of engraved figures by John Hutton, on the vast southern glass screen which forms the entrance wall.

From John Thomas, Coventry Cathedral, The New Bell's Cathedral Guides, London: Unwin Hyman, 1987, p. 164. Photographed by Peter Burton and Harland Walshaw



Plate 3c. Glass Screen dividing the nave from the porch.

Photograph Jean MacRae.

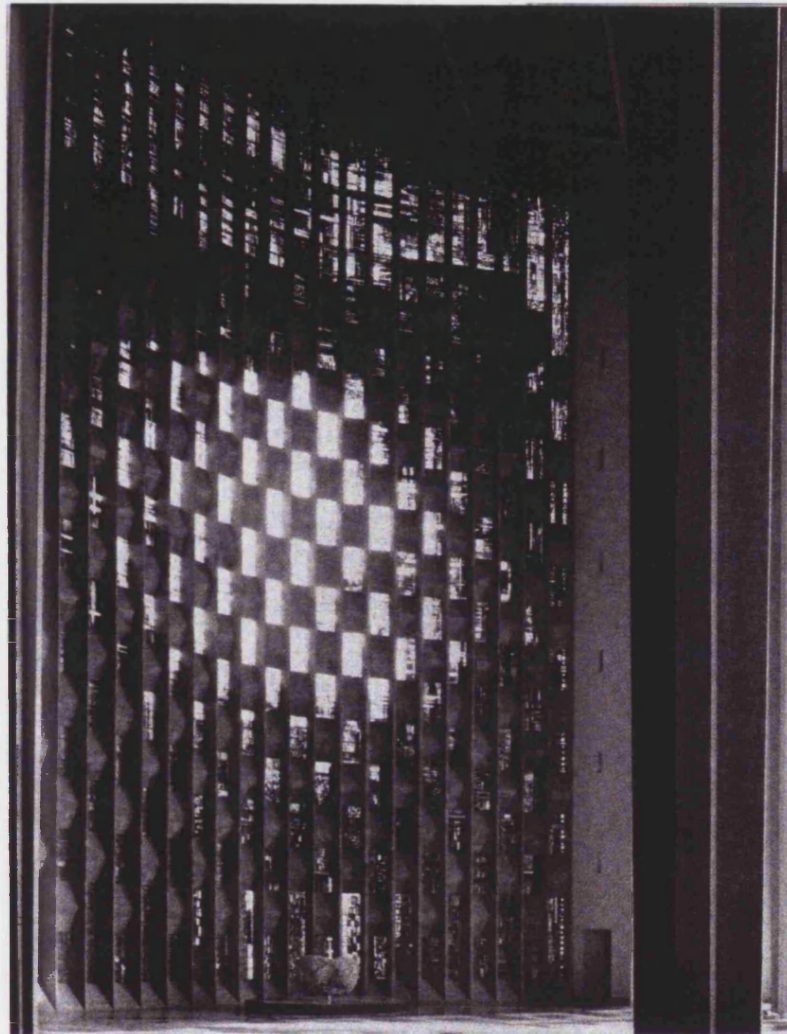


Plate 4a. Coventry Cathedral stone Baptistry window, 81 feet by 51 feet. Stained glass designed by John Piper. Font Boulder shown at the foot of the window.

From Basil Spence, *Phoenix at Coventry*, London: Geoffrey Bles, 1962.
Illustration 21 (between pp.46 and 47).



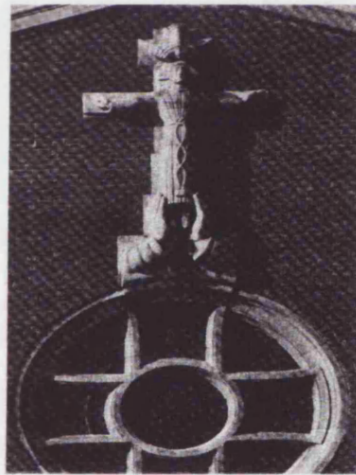
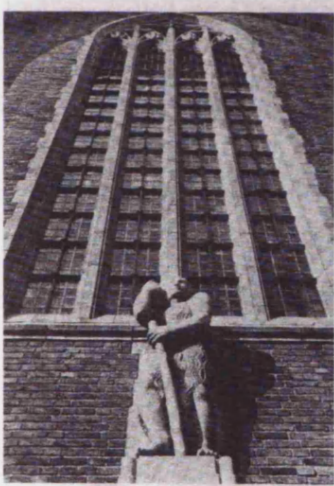
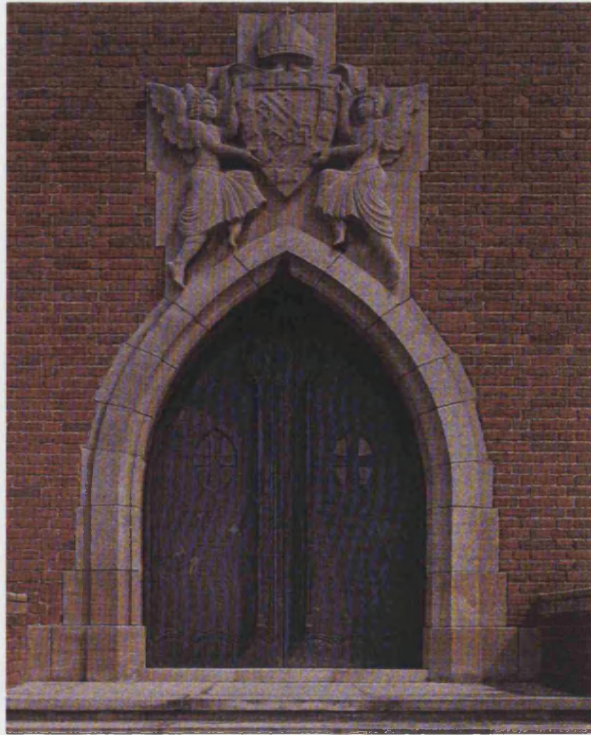
Plate 4b. Coventry Cathedral Baptistery Window, detail, showing the font in the foreground.

From Basil Spence, Phoenix at Coventry, London: Geoffrey Bles, 1962, Plate 39, facing p. 98.



Plate 5. Jacob Epstein's *St Michael and the Devil*, suspended from the entrance wall of Coventry Cathedral.

Photograph Jean MacRae.



Plates 6a, b & c. Eric Gill at Guildford Cathedral (1930s)
 (a) Diocesan arms above the bronze doors of St. Ursula's porch.
 (b) *St. John the Baptist* over the South Door.
 (c) *Crucifixion* designed by Gill, completed by Anthony Foster.

From The Cathedral of the Holy Spirit, Guildford, London: Pitkin Pictorials Ltd, 1980, pp. 22 and 24..



Plate 7. Stanley Spencer, *Christ Carrying the Cross*, oil on canvas, 1920
Tate Britain.

From Duncan Robinson, *Stanley Spencer*, Oxford: Phaidon Press Ltd, 1990, Plate 22.
© Stanley Spencer Estate.

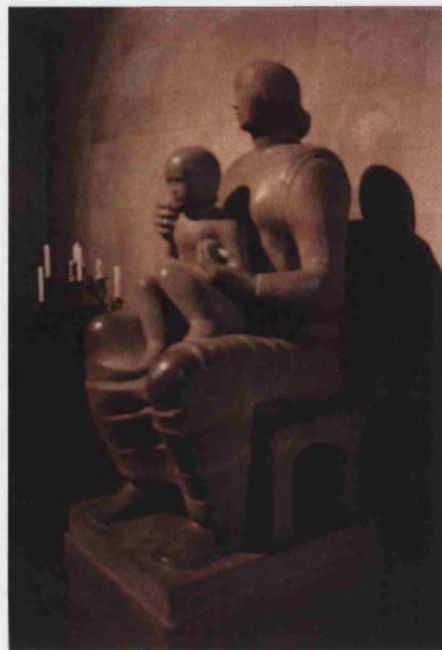


Plate 8a & b. Henry Moore, *Madonna and Child* (1944), St. Matthew's Church, Northampton.

- (a) Left Photograph taken by Henry Moore, from Walter Hussey, Patron of Art, London: Weidenfeld and Nicholson, 1985, opp. p.54.
- (b) Right Photograph by Jean MacRae.

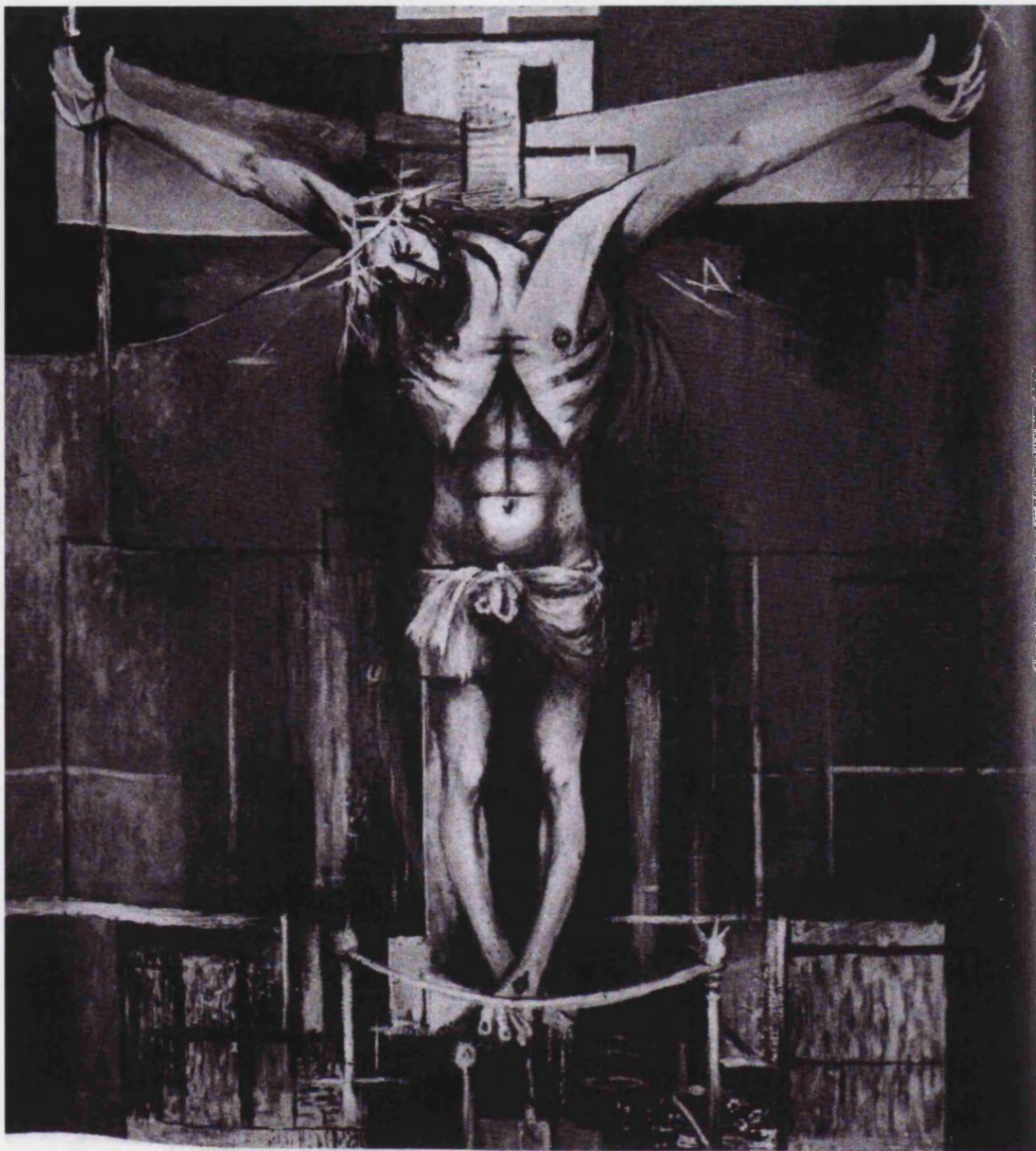


Plate 9. Graham Sutherland *Crucifixion*, St. Matthew's, Northampton 1946.

From Walter Hussey Patron of Art, London: Weidenfeld and Nicolson, 1985, between pp. 54 and 55.

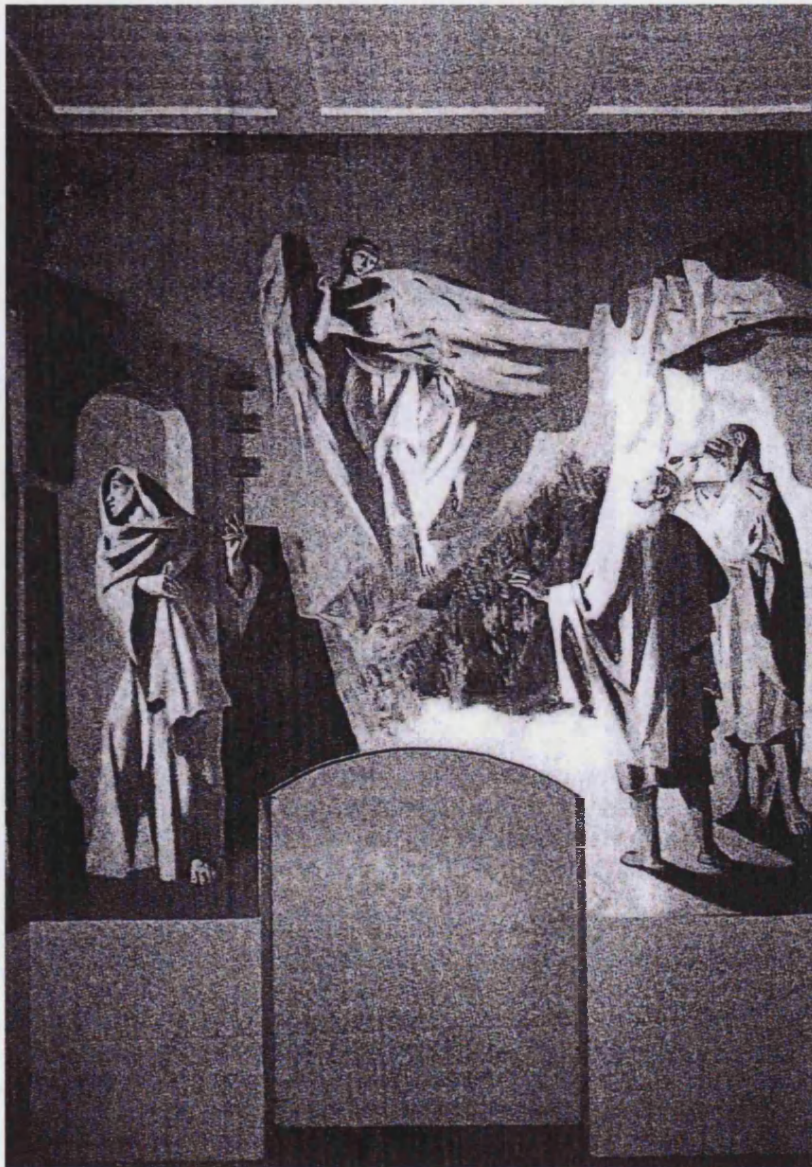


Plate 10. Hans Feibusch, *The Nativity*, St. Wilfrid's Brighton, 1941.

Photograph by Tony Barnes, in Paul Foster (ed.) Feibusch Murals Chichester and Beyond, Chichester: Otter Memorial Paper, No. 8, p. 57.



Plate 11a. *The Trinity* by John Piper (1966). Tapestry behind the High Altar in Chichester Cathedral.

Photograph by Mark Fiennes in Robert T. Holtby, Chichester Cathedral, London: Pitkin Pictorial Guide, 1986, p. 12.



Plate 11b. Piper Tapestry seen from the nave, Chichester Cathedral.

Photograph by Jean MacRae.

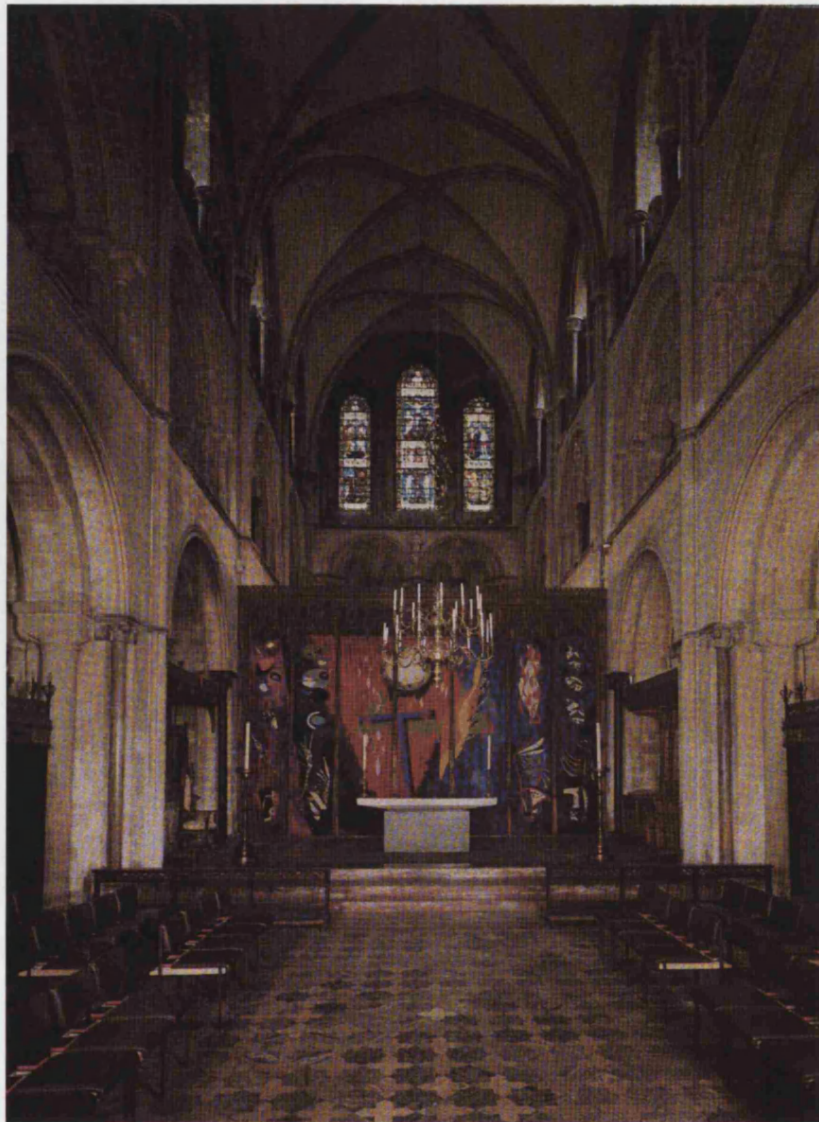


Plate 11c. The two eastern bays of the choir, the Sherburne screen and the Piper tapestry in Chichester Cathedral.

Photograph by Mark Fiennes in Robert T. Holtby, Chichester Cathedral, London: Pitkin Pictorial Guide, 1986, p. 13..



Plate 12a. Graham Sutherland, *Noli Me Tangere* (1961)
above the Altar in the Chapel of St. Mary Magdalene in
Chichester Cathedral.

From Robert T. Holtby, Chichester Cathedral, London: Pitkin Pictorial
Guide, 1986, p. 19. Photograph by Mark Fiennes.

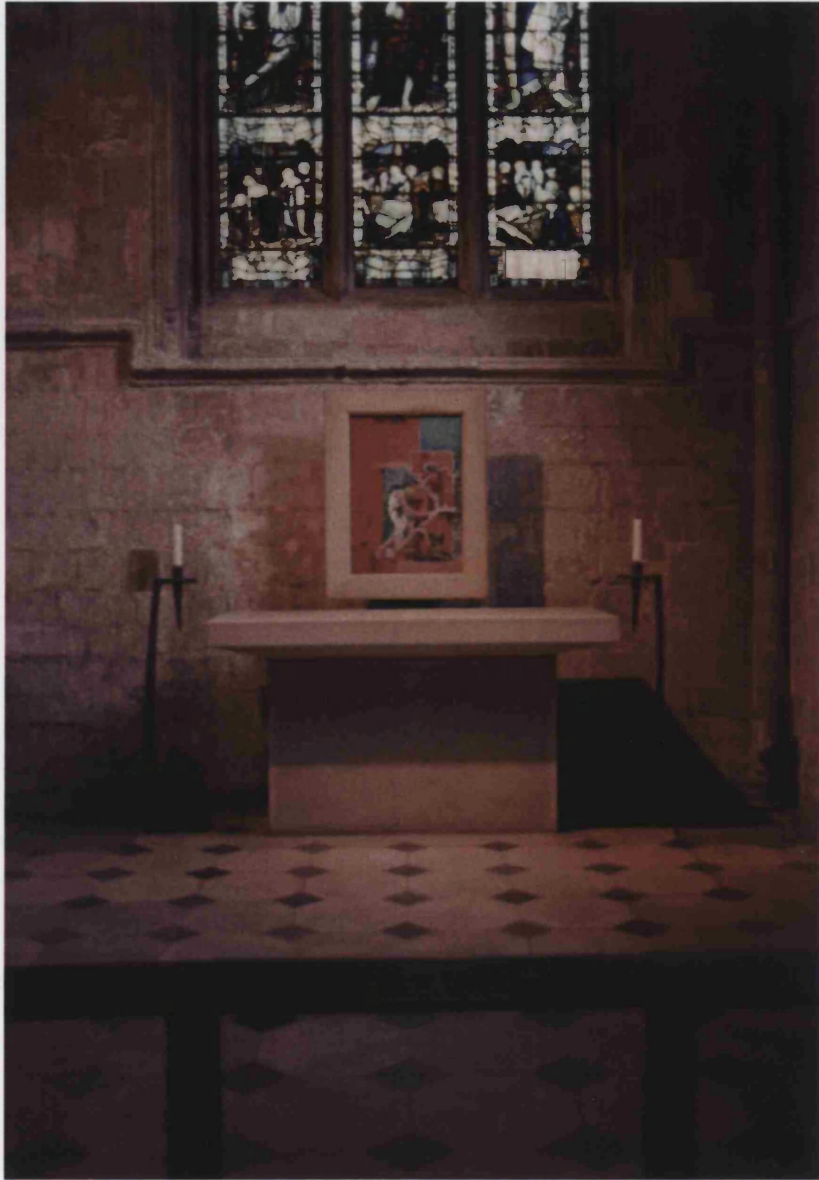


Plate 12b.. Graham Sutherland, *Noli Me Tangere* (1961) above the Altar in the Chapel of St. Mary Magdalene in Chichester Cathedral.

Photograph by Jean MacRae.



Plate 13. Marc Chagall, *Art to the Glory of God* (1978).

Photograph by Sonia Halliday and Laura Lushington, in Robert T. Holtby, Chichester Cathedral, London: Pitkin Pictorial Guide, 1986, p. 20.

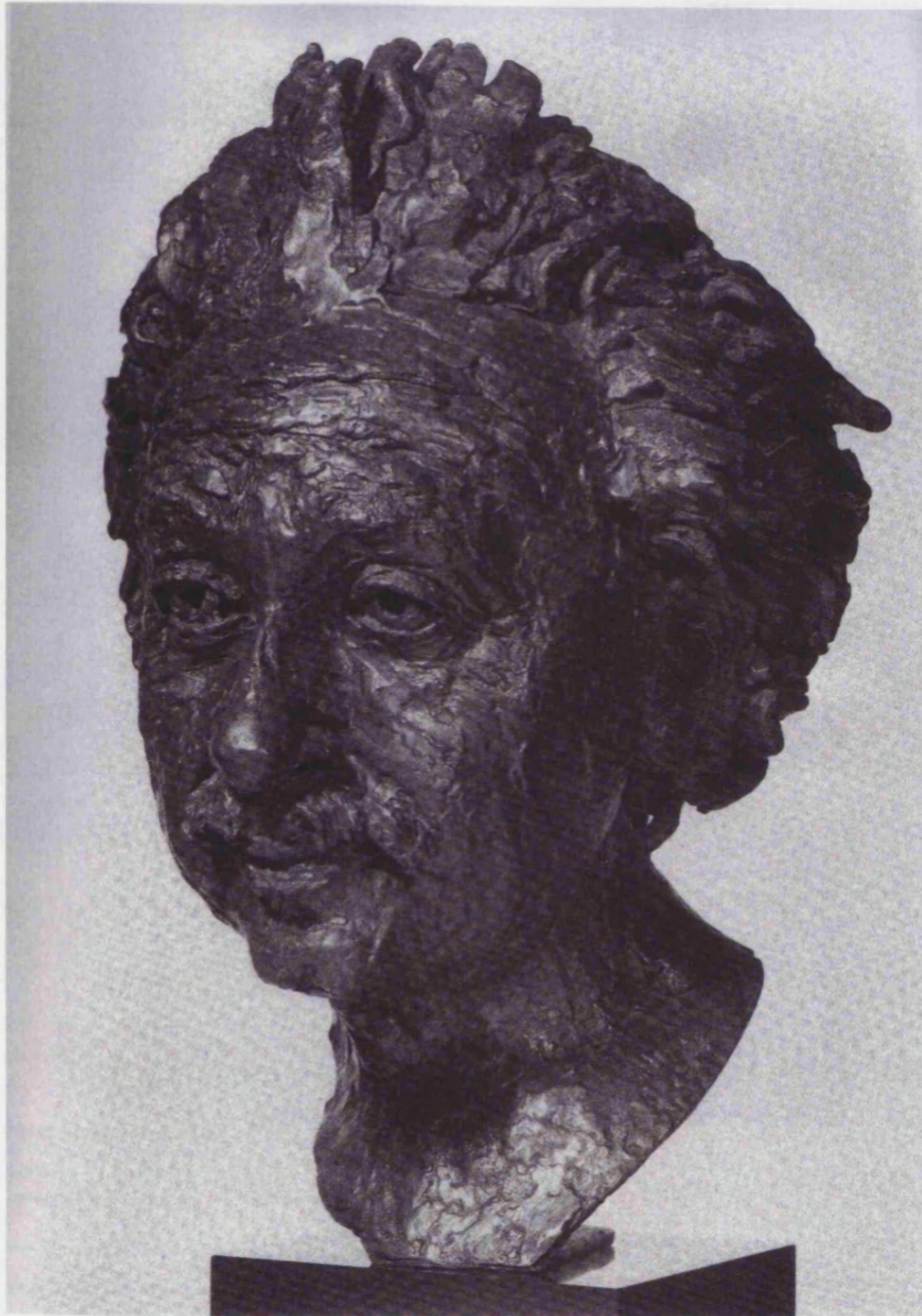


Plate 14. Jacob Epstein, *Albert Einstein* (1933), Bronze, The Syndics of the Fitzwilliam Museum, Cambridge.

Taken from Evelyn Silber & Terry Friedman *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son, in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 244.

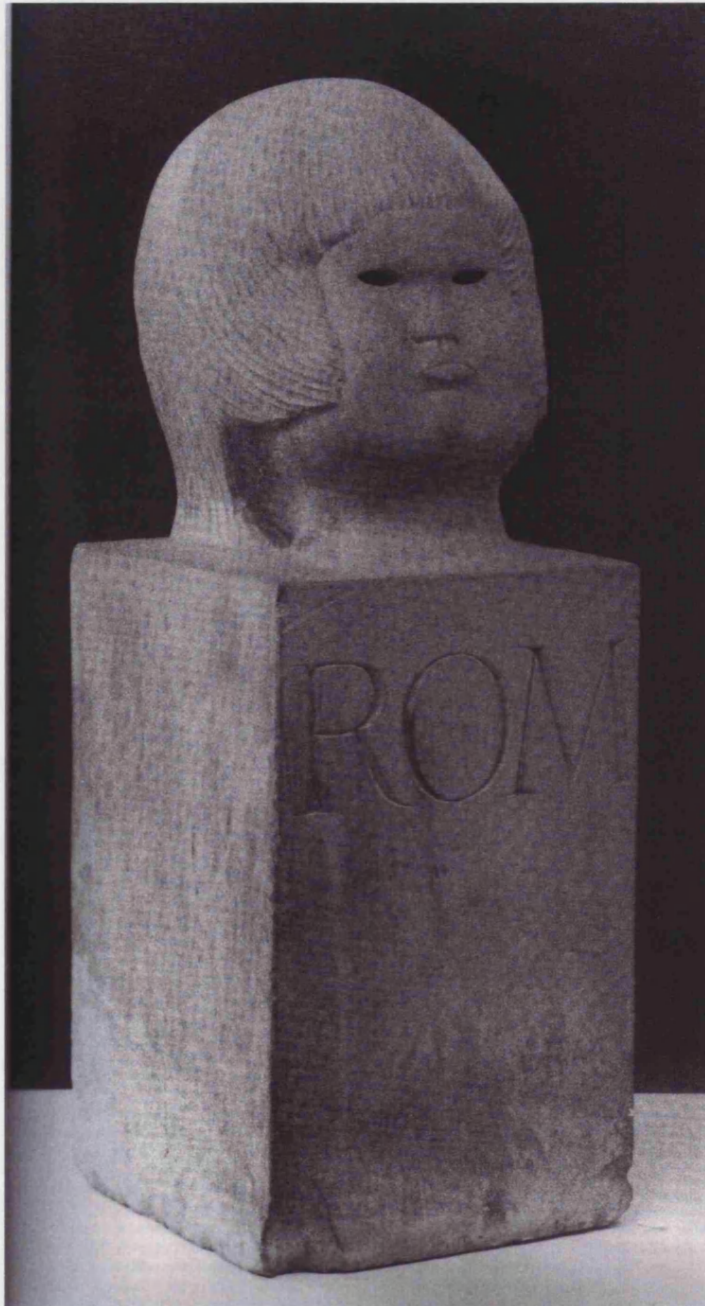


Plate 15. Jacob Epstein, *Rom* (Romilly John, second version) (1910)
Limestone. National Museum of Wales.

Taken from Silber and Friedman Jacob Epstein Sculpture and Drawings, London: W. S. Maney and Son, in association with The Henry Moore Centre for the Study of Sculpture, 1989, p 137.

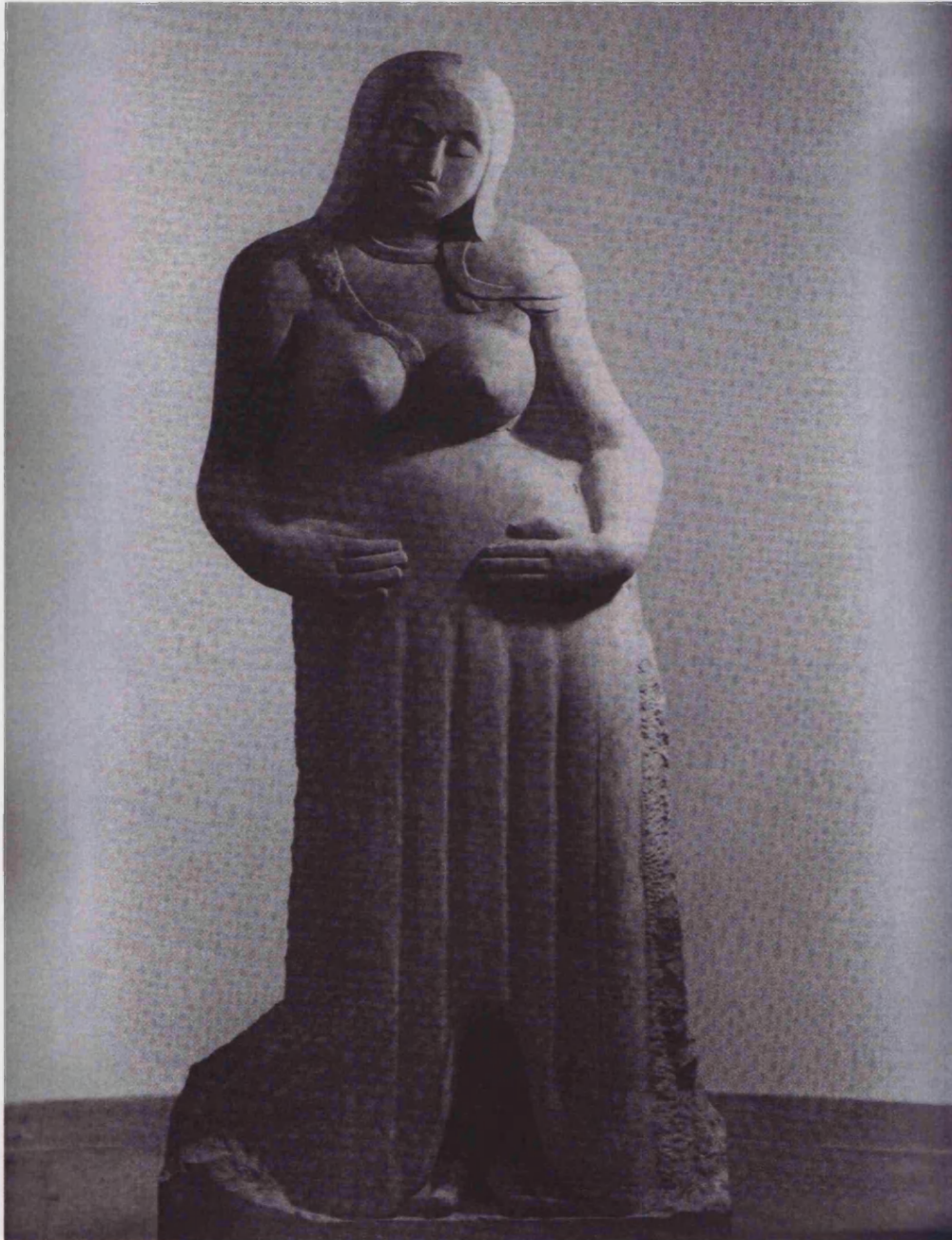


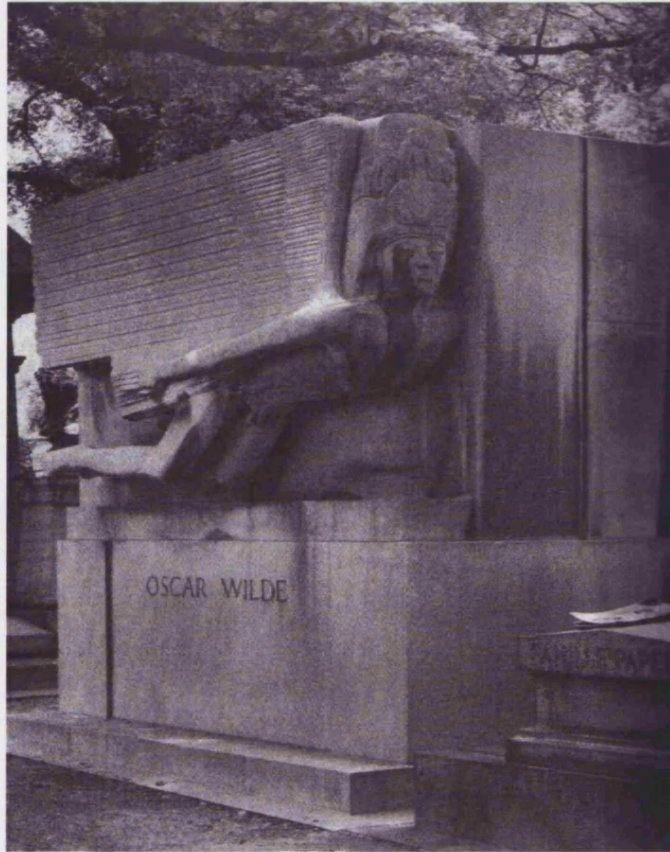
Plate 16. Jacob Epstein, *Maternity* (1910) Hoptonwood stone. Leeds City Art Galleries.

From Silber and Friedman *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son, in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 144.



Plate 17. *Sun God* (1910) Hoptonwood stone relief. The Metropolitan Museum of Art, New York.

From Silber and Friedman Jacob Epstein Sculpture and Drawings, London: W. S. Maney and Son, in association with The Henry Moore Centre for the Study of Sculpture, 1989, p.140.



Plates 18a & b. (top) Jacob Epstein, *Tomb of Oscar Wilde*, (1909-1912) Père Lachaise Cemetery, Paris. Hoptonwood stone. (bottom) *Man-headed Winged Bull*, from Palace of Sargon II, Khorsabad, (c.710 BC), Marble, The British Museum.

Taken from Silber and Friedman, *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son, in association with The Henry Moore Centre for the Study of Sculpture, 1989, pp.126 & 130.



Plate 19. Jacob Epstein, *Elemental* (1932) alabaster. Private Collection.

From Silber and Friedman, *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son, in association with The Henry Moore Centre for the Study of Sculpture, 1989, p.66.

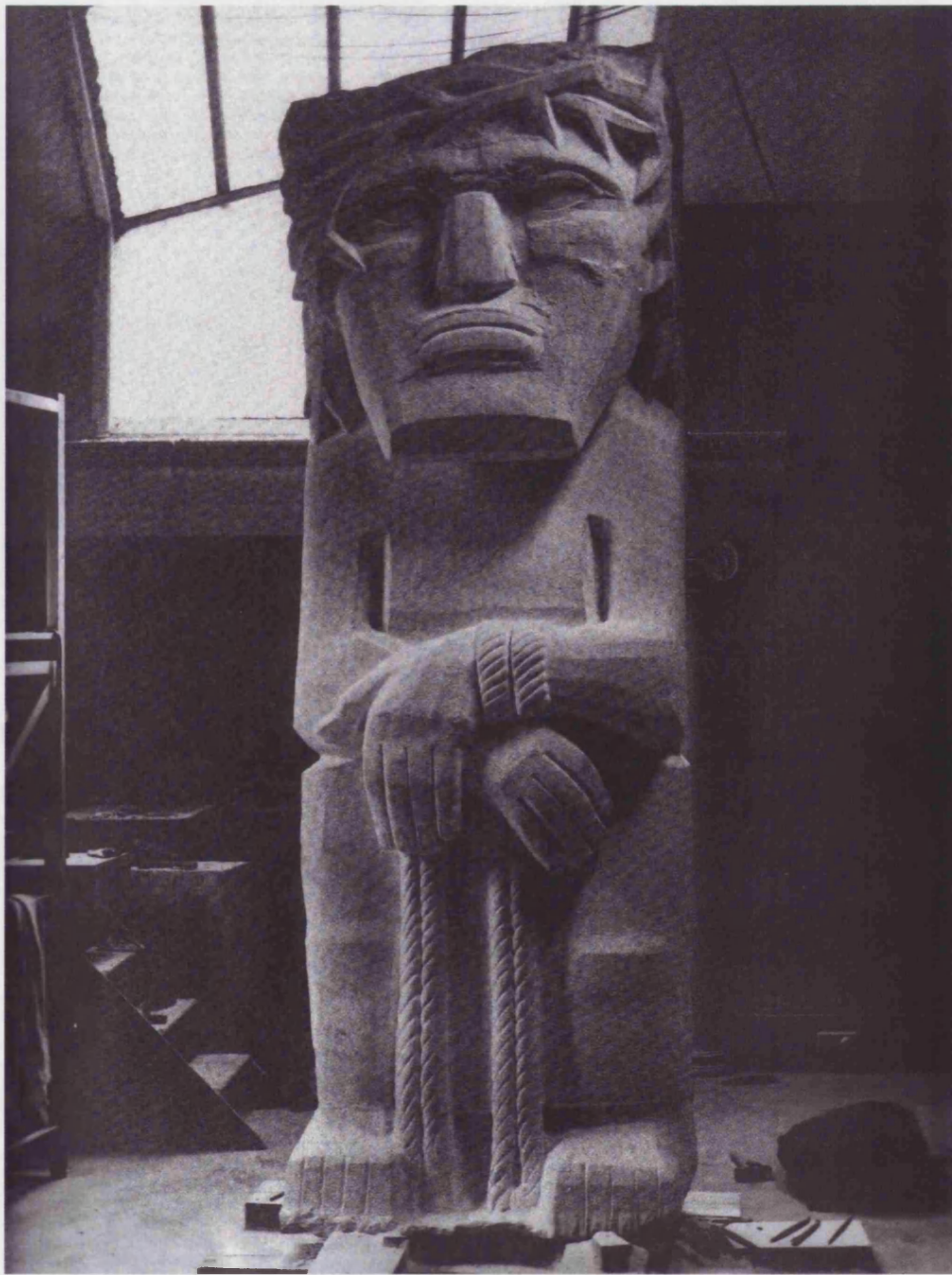


Plate 20. Jacob Epstein, *Ecce Homo (Behold the Man)* (1934-35), Subiaco stone. Memorial garden of Coventry Cathedral.

Taken from Silber and Friedman, *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son, in association with The Henry Moore Centre for the Study of Sculpture, 1989, p.23.

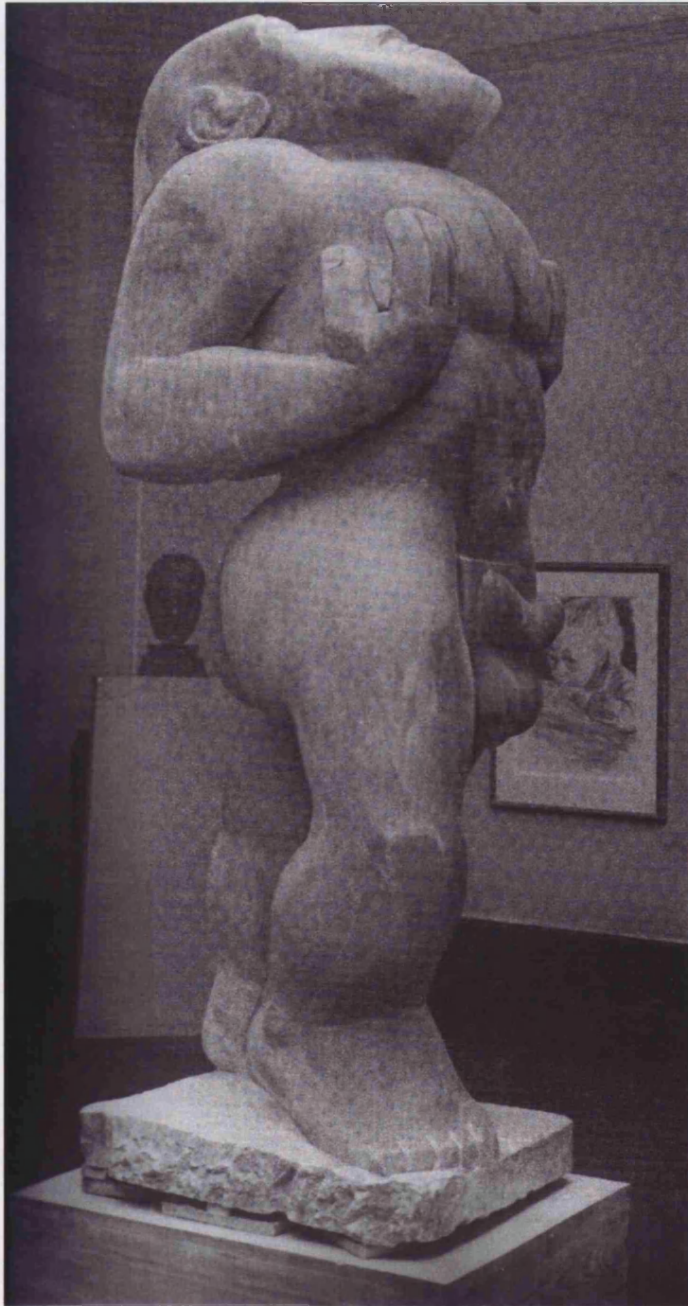


Plate 21. Jacob Epstein, *Adam* (1938-39) alabaster. Collection of Lord Harewood, Harewood House, Yorkshire.

From Silber and Friedman, *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son, in association with The Henry Moore Centre for the Study of Sculpture, 1989, p.235.



Plate 22. Jacob Epstein, *Jacob and the Angel* (1939-40), alabaster. University of Liverpool: on permanent loan from Granada Television Ltd.

Taken from Silber and Friedman, *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 66.



Plate 23. Jacob Epstein, Statues on the British Medical Association Building, Agar Street, London (aka Strand Statues) (1908) Portland stone.

Taken from Silber and Friedman, *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 104.

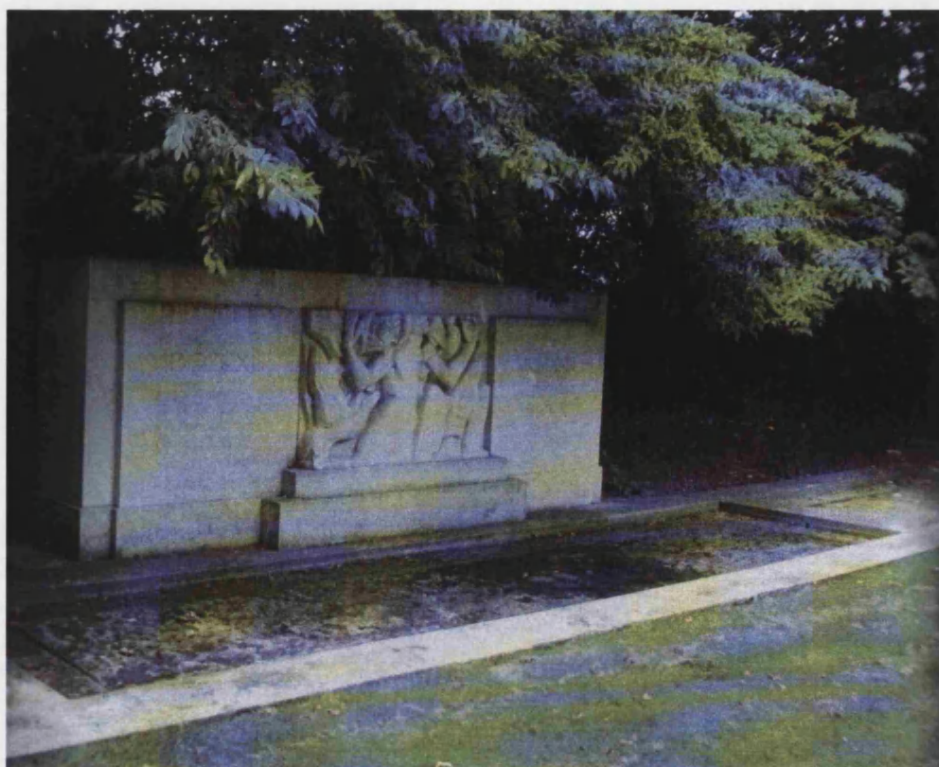


Plate 24a. Jacob Epstein, *Rima* (1923-1925), W. H. Hudson Memorial, Hyde Park, London.

From Silber and Friedman, *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 62.



Plate 24b. W. H. Hudson Memorial

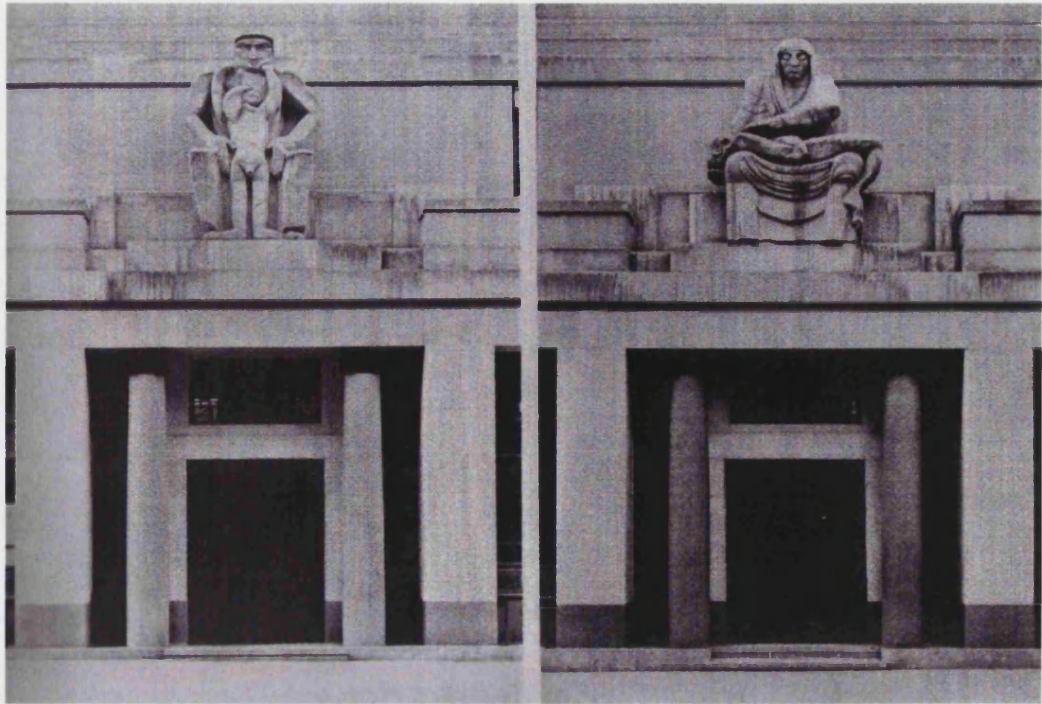


Plate 25. Jacob Epstein, *Day and Night* (1928) London
Underground Electric Railways Headquarters, Westminster.

Taken from Silber and Friedman, Jacob Epstein Sculpture and Drawings,
London: W. S. Maney and Son in association with The Henry Moore Centre for
the Study of Sculpture, 1989, p. 223.



Plate 26. Jacob Epstein, *Jacob and the Angel* (detail) (1941), alabaster. University of Liverpool: on permanent loan from Granada Television Ltd. (See also Plate 22.)

From Jacob Epstein, Epstein an Autobiography, London Vista Books, 1963 2nd. Ed. Opp. p.103.



Plate 27. Jacob Epstein. *Lucifer, The Fallen Angel* (1944-5) Bronze. Birmingham Museums and Art Gallery.

From Silber and Friedman, Jacob Epstein Sculpture and Drawings, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 240.



Plate 28. Jacob Epstein, *Risen Christ* (1917-1919) Bronze. The Scottish National Gallery of Modern Art, Edinburgh.

From Silber and Friedman, *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 209



Plate 29. Jacob Epstein, *Ecce Homo* (1934-35) Subiaco stone. Coventry Cathedral. (See also Plate 20.)

From John Thomas, Coventry Cathedral, The New Bell's Cathedral Guides, London: Unwin Hyman, 1987, p. 177.



Plate 30. Jacob Epstein *Lazarus* (1947-48) Hoptonwood stone. New College Chapel, Oxford.

From Silber and Friedman, Jacob Epstein Sculpture and Drawings, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 209.



Plate 31a. Jacob Epstein *Madonna and Child* (1950-52) Lead and bronze. Convent of the Holy Child Jesus, Cavendish Square, London.

Taken from Silber and Friedman, *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 264.



Plate 31b. Jacob Epstein, *Madonna and Child*, Cavendish Square, London (1950-52).

From Jacob Epstein, Epstein, *An Autobiography*, 2nd Ed. London: Vista Books, 1963, between pp. 222 and 223.



Plate 31c. Jacob Epstein Maquette for *Madonna and Child* (1950-52) Lead and bronze. Convent of the Holy Child Jesus, Cavendish Square, London.

Taken from Silber and Friedman, Jacob Epstein Sculpture and Drawings, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 265.



Plate 32. Jacob Epstein *Portrait of Marcella Barzetti* (1950) Bronze. Private collection.

From Silber and Friedman, Jacob Epstein Sculpture and Drawings, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 265.

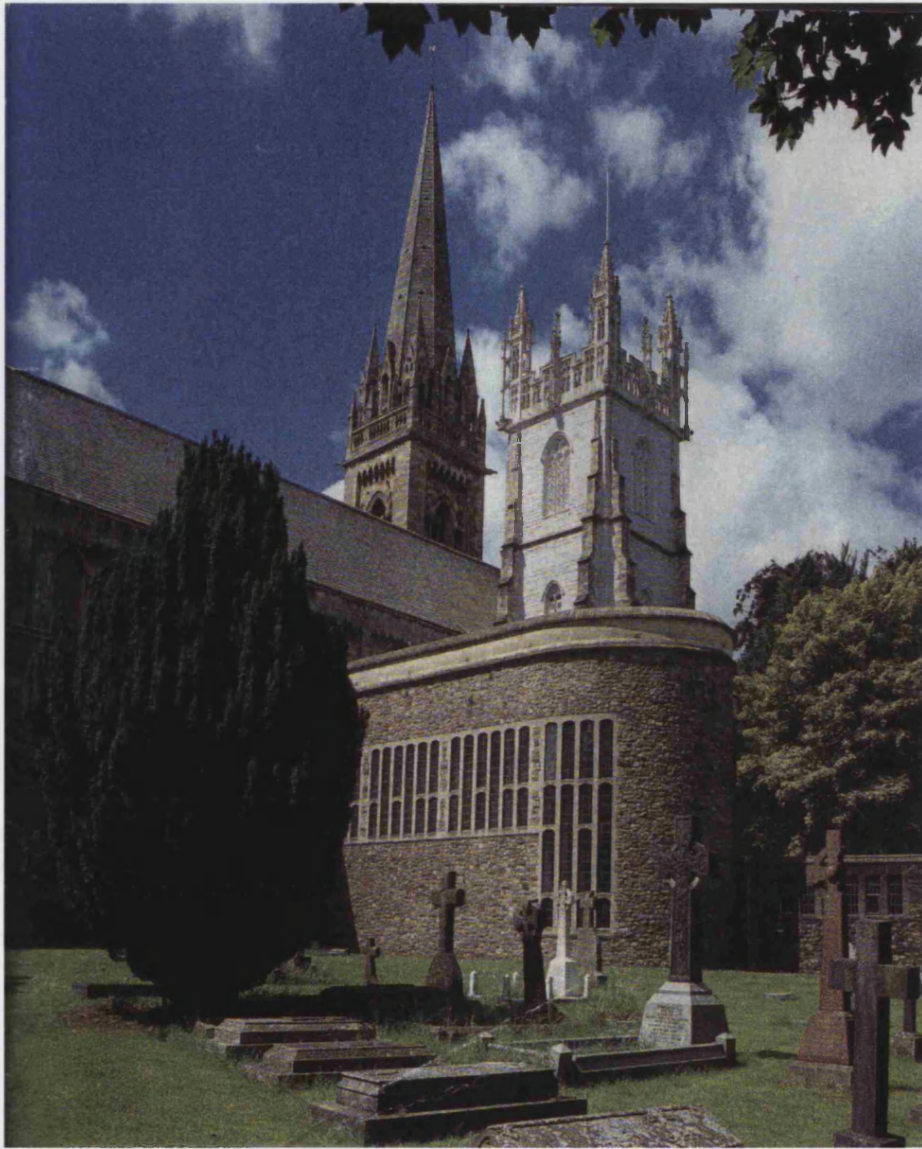


Plate 33. Llandaff Cathedral

From Cathedral guide: Chrystal Davies et. Al., A Walk around Llandaff Cathedral, Much Wenlock, Shropshire: R. J. L. Smith & Associates, 1999.

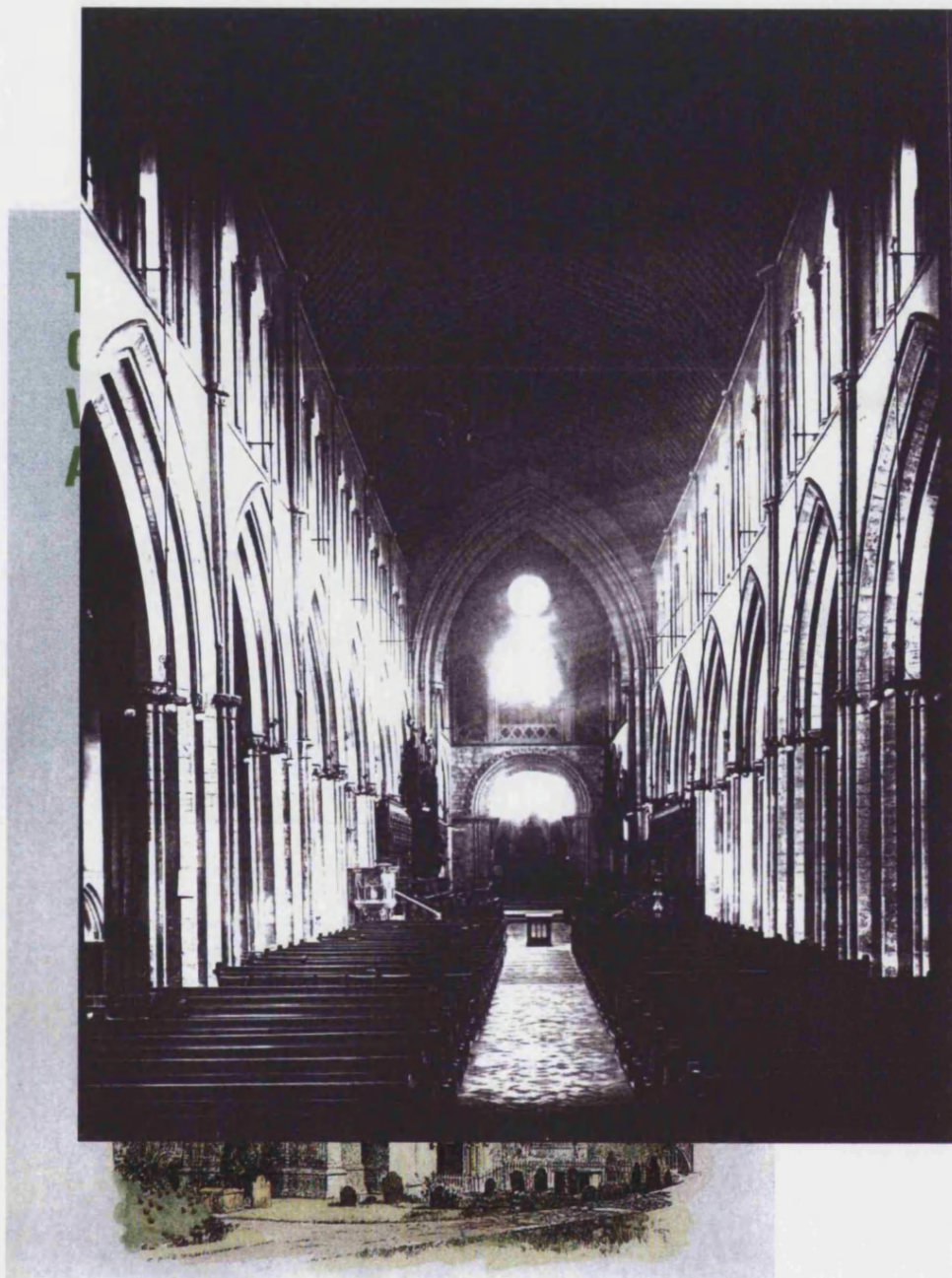


Plate 34. Interior Llandaff Cathedral before 1939.
Courtesy of Cathedral Archive.

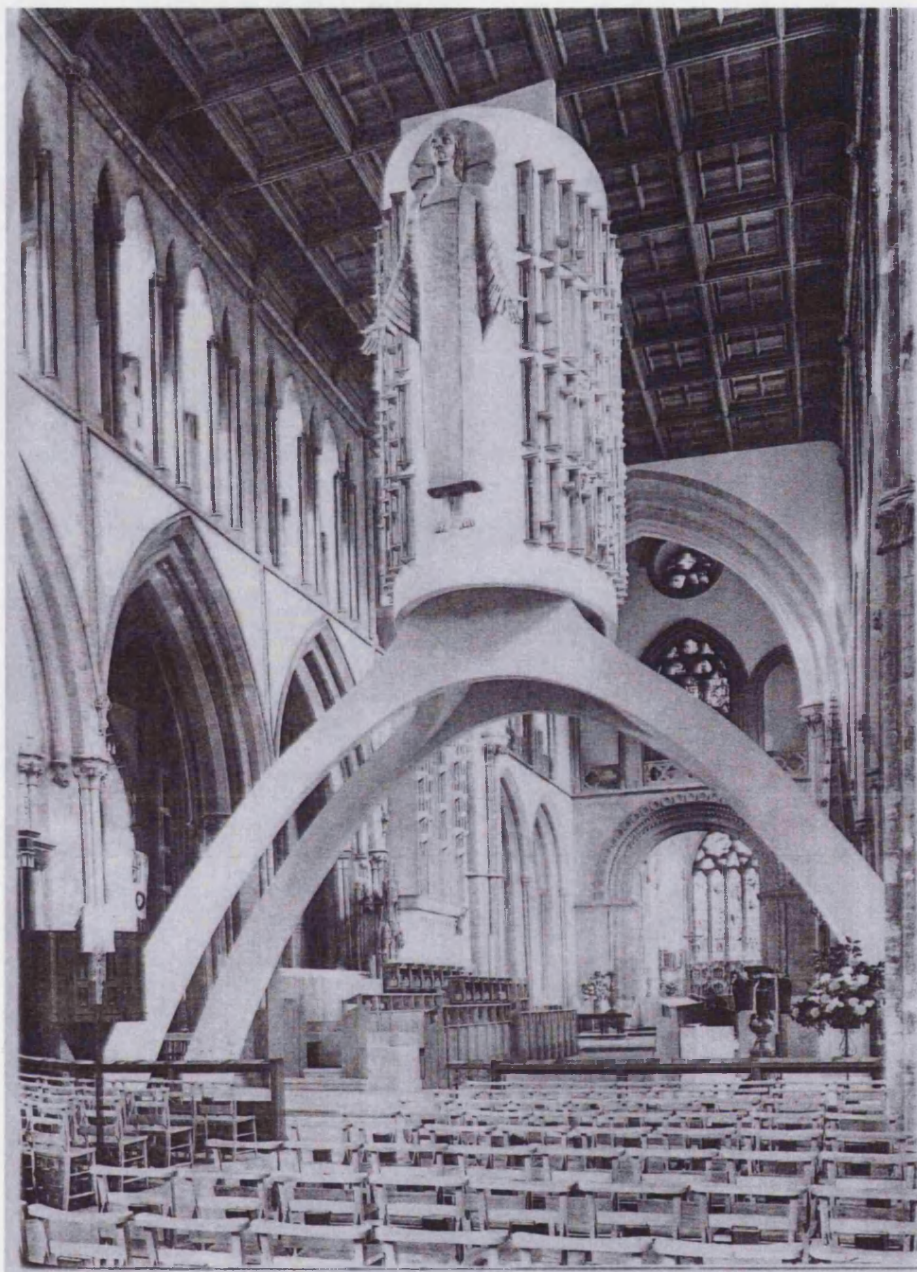


Plate 35. Jacob Epstein's *Majestas* on the front of the echo organ cylinder on the Pulpitum, Llandaff Cathedral.

Courtesy of Llandaff Cathedral Archive. Photograph © Peter Pace.



Plate 36. The nave, Llandaff Cathedral.

From Cathedral guide: Chrystal Davies et al., A Walk around Llandaff Cathedral, Much Wenlock, Shropshire: R. J. L. Smith & Associates, 1999.

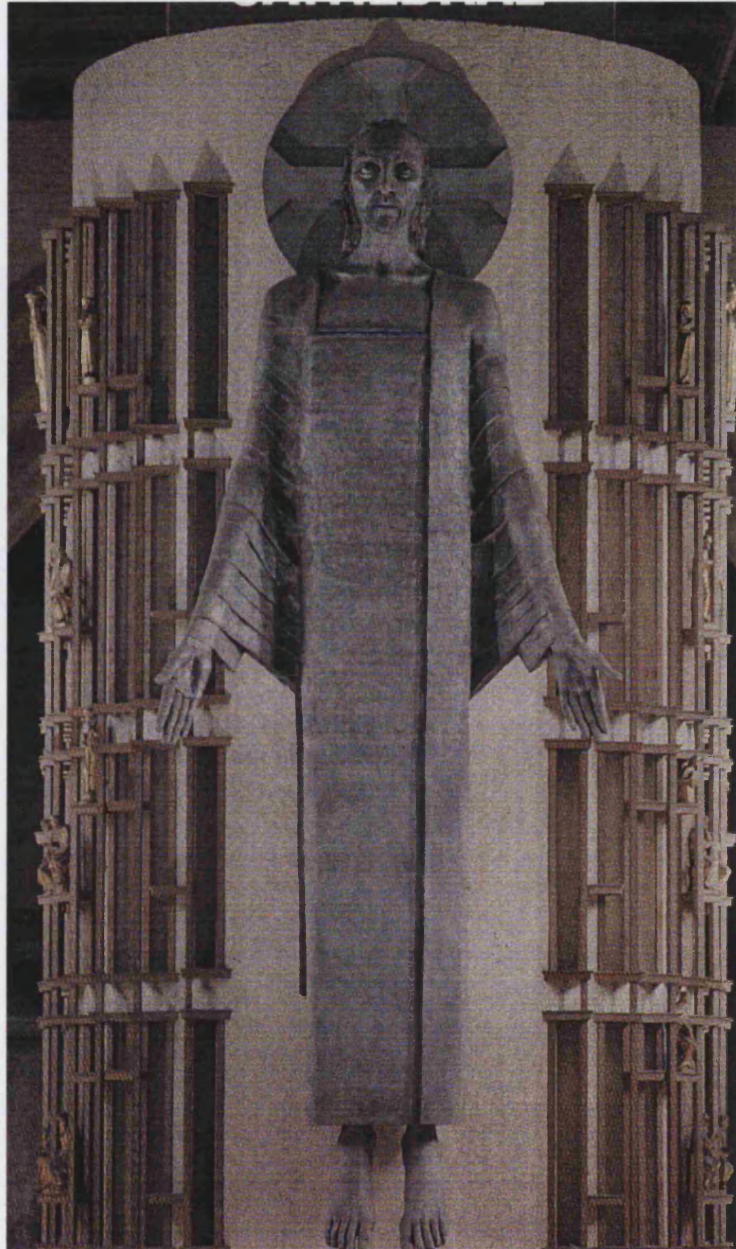


Plate 37. Jacob Epstein's *Majestas* (1957), aluminium, showing the small gilded saints and angels salvaged from Pritchard's 19th Century restoration, Llandaff Cathedral.

Taken from Cathedral guide leaflet.

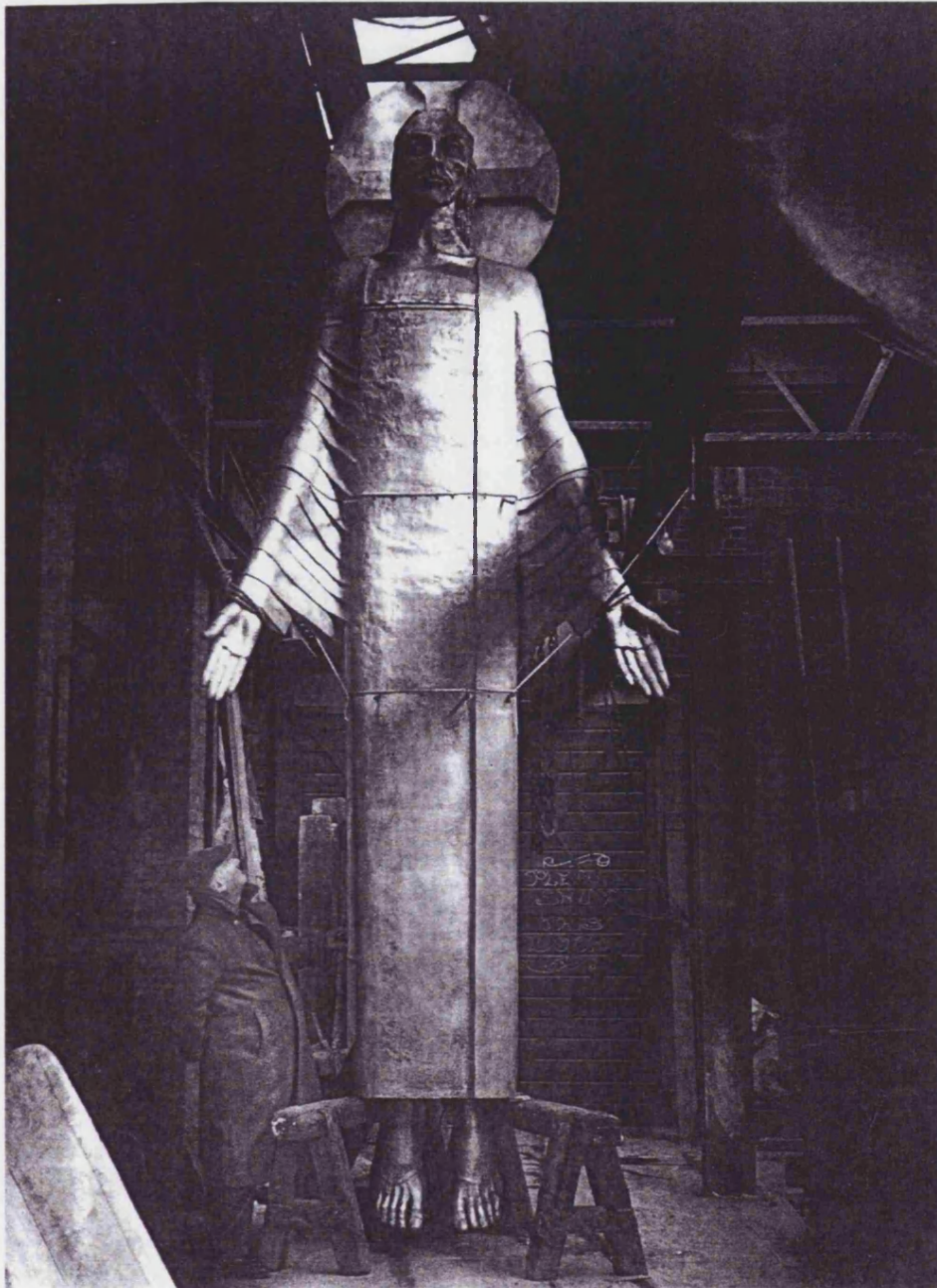


Plate 38. Jacob Epstein and the *Majestas* in the workshop at the Royal College of Art, London.

From Silber and Friedman, Jacob Epstein Sculpture and Drawings, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 263.

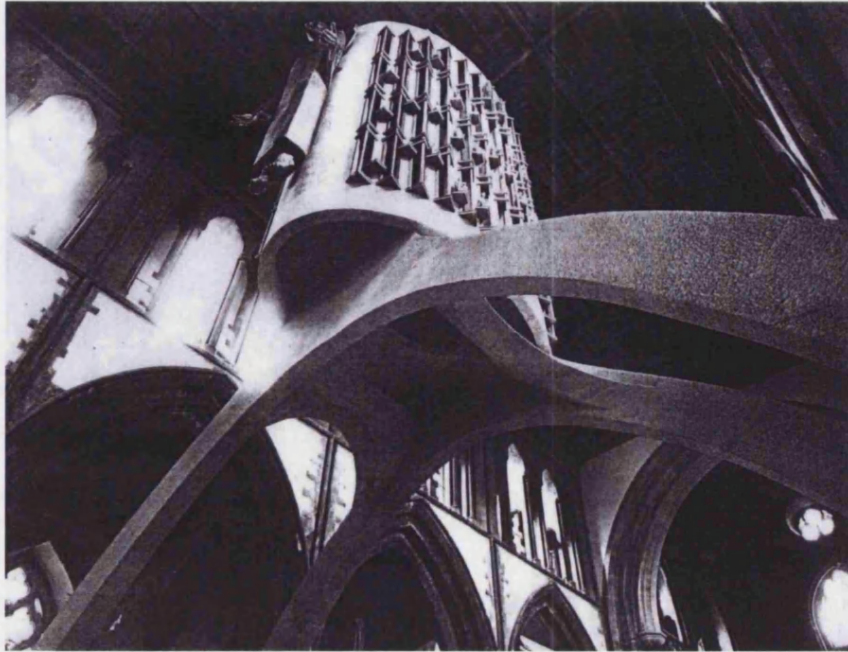


Plate 39. Epstein *Majestas* seen from below, Llandaff Cathedral.
Courtesy of Cathedral Archive.



Plate 40. Profile of the Christ figure, Epstein's *Majestas*, Llandaff Cathedral.

Courtesy of the Cathedral Archive.

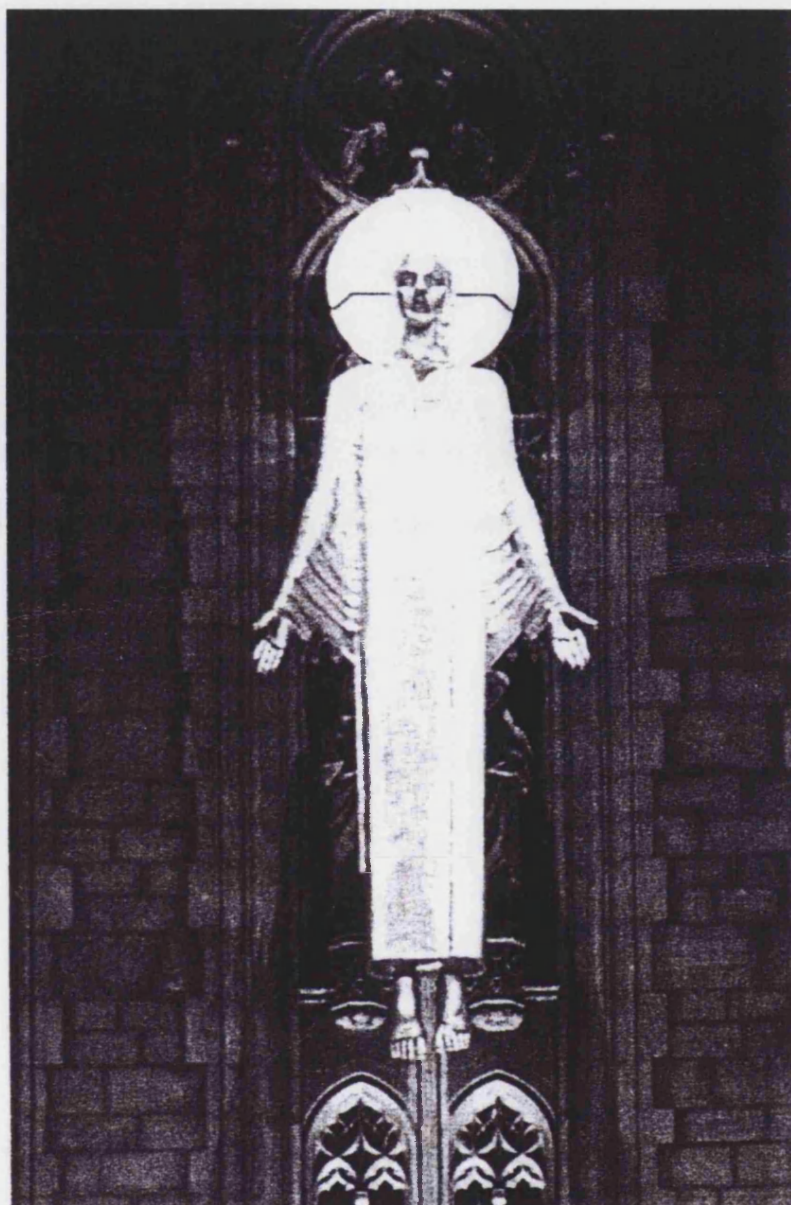


Plate 41. Gilded plaster cast of Epstein's *Majestas* suspended in Riverside Church, New York.

Courtesy of Llandaff Cathedral Archive.



Plate 42. Coventry Cathedral porch which connects the old and new cathedrals, showing *St. Michael and the Devil* by Jacob Epstein (1960) bronze.

From John Thomas, Coventry Cathedral, The New Bell's Cathedral Guides, London: Unwin Hyman 1987, p. 125.



Plate 43. Jacob Epstein, Portrait of The Hon. Wynne Godley, (1956)
Bronze, Private Collection.

Taken from Silber and Friedman, *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 273.



Plate 44. Jacob Epstein's first maquette for *St. Michael and the Devil*, plasticine, (1956) whereabouts unknown.

From Silber and Friedman, Jacob Epstein Sculpture and Drawings, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 273.



Plate 45. The head of St. Michael, photographed in Jacob Epstein's studio. Clay model.

From Basil Spence, Phoenix at Coventry, London: Geoffrey Bles, 1962, between pp. 70-71.



Plate 46. Jacob Epstein, *St Michael and the Devil*, 1956-68, dedicated 1960, Coventry Cathedral, Bronze.

From Silber and Friedman, *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 272.



Plate 47. Jacob Epstein, Maquette for Trades Union Congress War Memorial, in the Trades Union Building, London (1955) Bronze. Bolton Museum and Art Gallery.

From Silber and Friedman, Jacob Epstein Sculpture and Drawings, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 72.

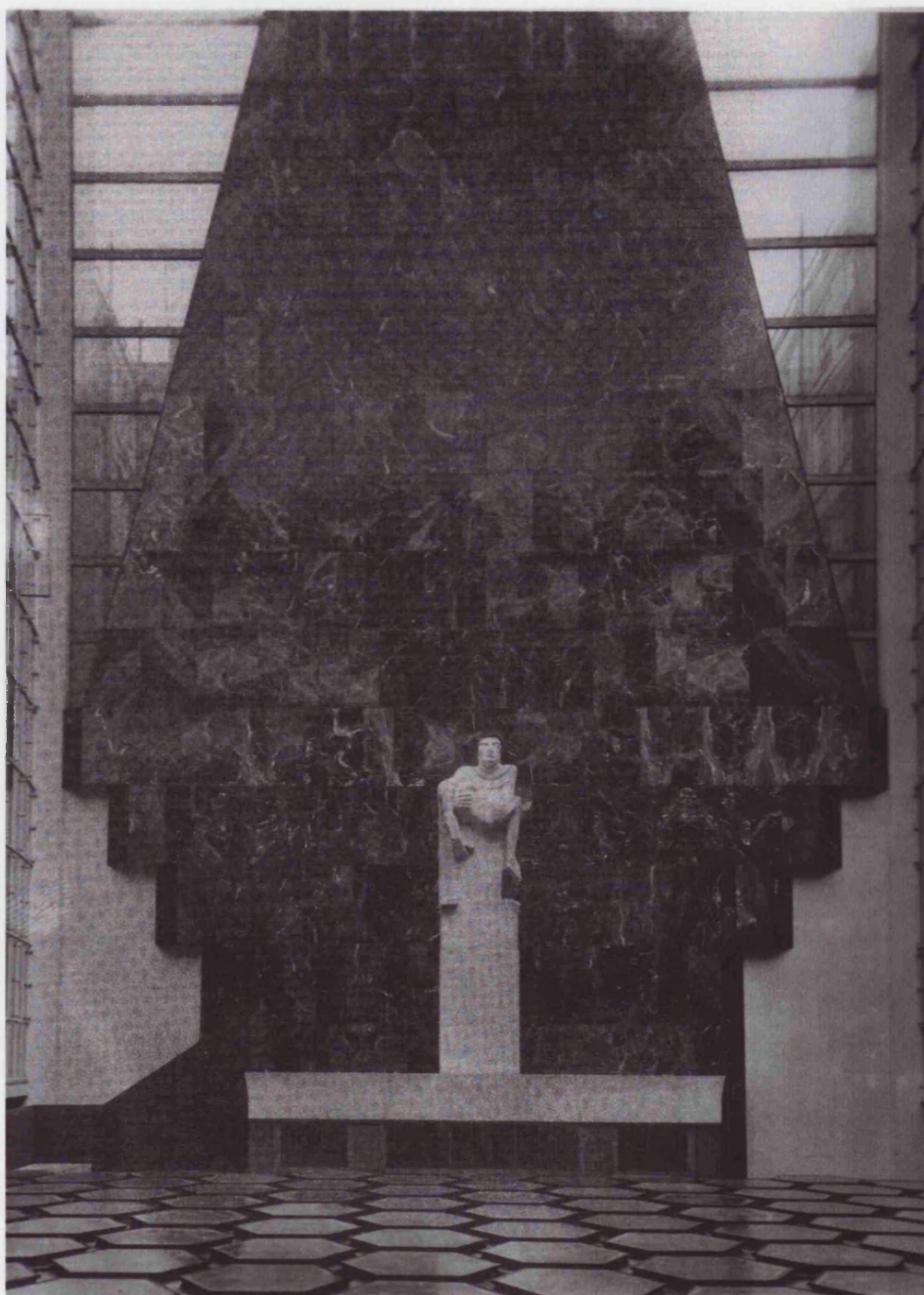


Plate 48. Jacob Epstein, *Trades Union Congress War Memorial* (1956-1957), Congress House, Great Russell street, London. Roman stone.

From Silber and Friedman, *Jacob Epstein Sculpture and Drawings*, London: W. S. Maney and Son in association with The Henry Moore Centre for the Study of Sculpture, 1989, p. 275.



Plate 49. Hans Feibusch, *St. John the Baptist* (1973), outside St. John's Wood Church, North London, Cast resin.

From David Coke (Ed.) *The Heat of Vision*, London: Lund Humphries Publishers in association with Pallant House Gallery trust, Chichester, 1995, p. 9. Photograph by David Coke.

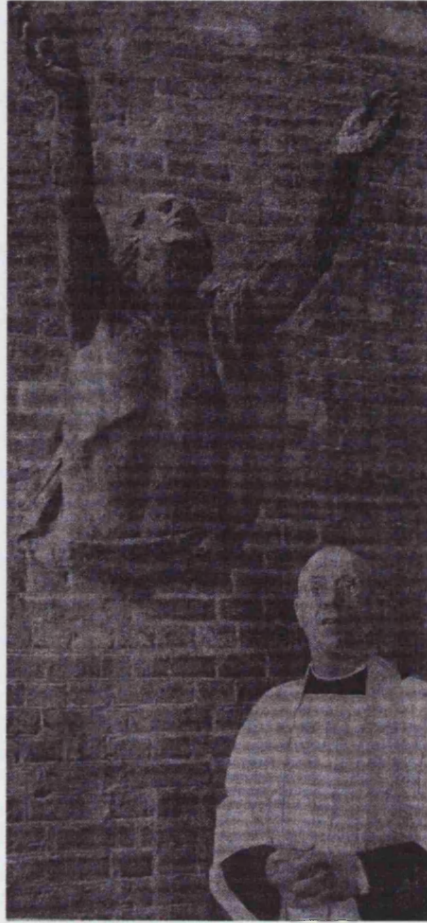


Plate 50. Hans Feibusch, Bust of Christ – *Jesus being Raised from the Dead* (1985), courtyard of St. Alban the Martyr, Holborn, London (Bronze)

From The Times, 7 January 1985, p. 16.

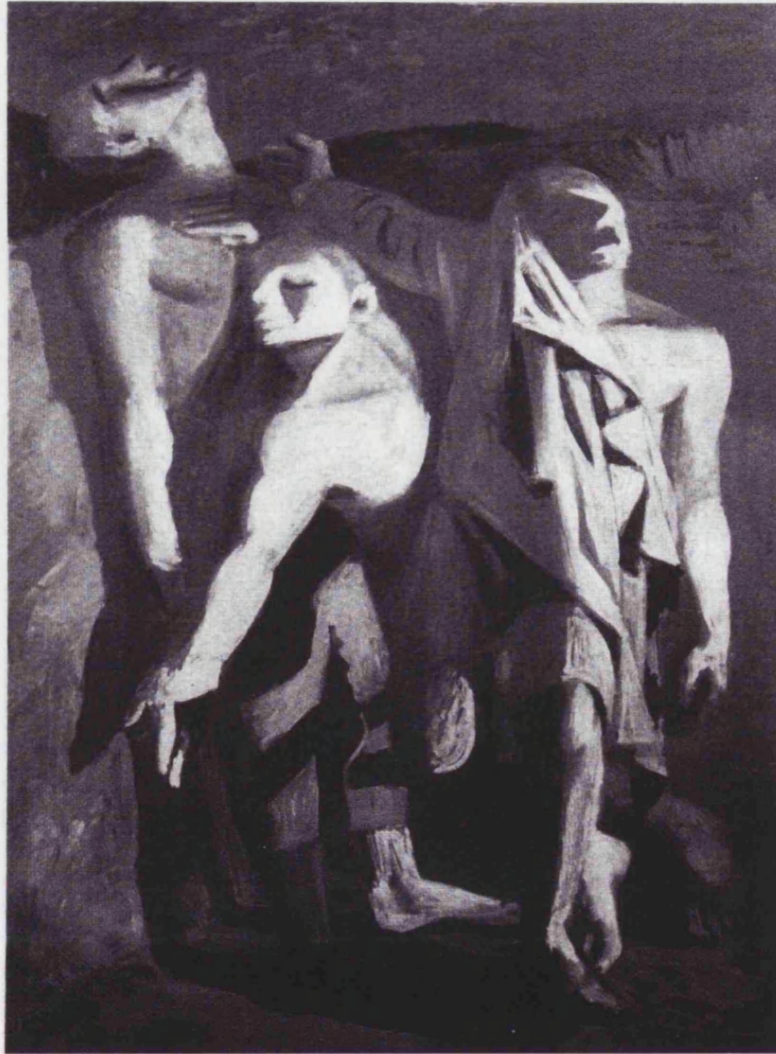


Plate 51. Hans Feibusch, *1939* (1939) oil on board, Tate Modern.

From David Coke (ed.) Hans Feibusch: The Heat of Vision, London: Lund Humphries Publishers in association with Pallant House Gallery Trust, Chichester, 1995, p. 55.



Plate 52. Hans Feibusch, *The Fishmonger* (1930), oil on canvas.

From The Independent, 31 October 1995, p. 8/9.

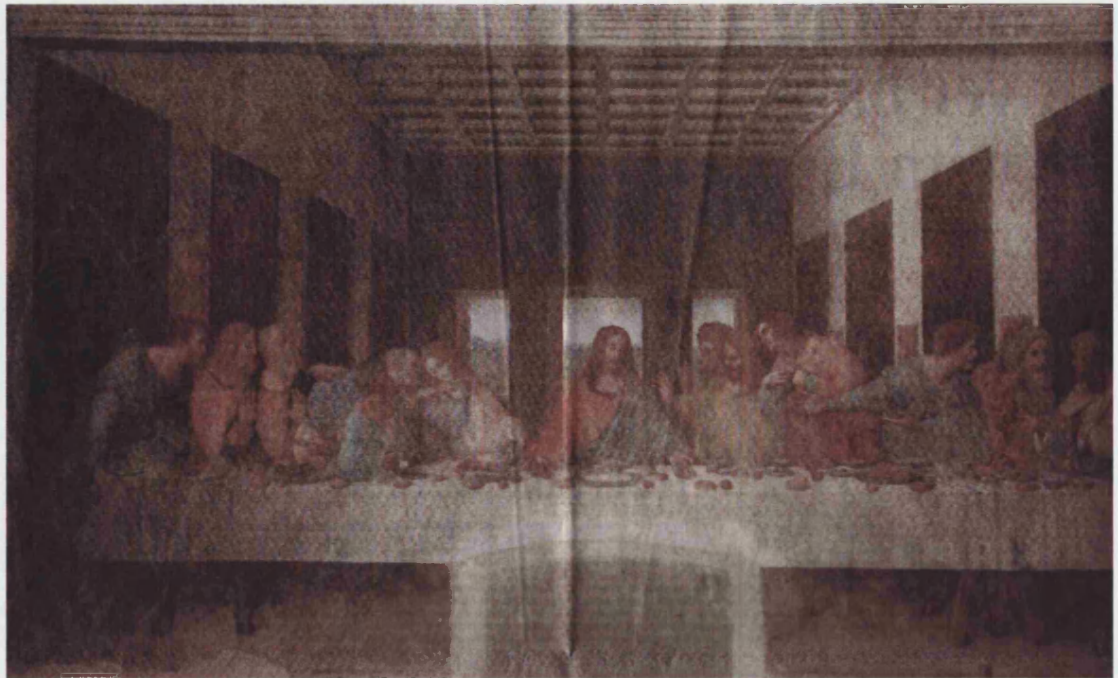


Plate 53. Leonardo da Vinci's *Last Supper*, wall painting in oil tempera (1495-98). Milan: Refectory of Santa Maria Della Grazie.

From The Times, 28 May 1999, p. 24. Richard Cork: "'Last Supper' is a feast for art lovers", photographed after restoration and cleaning. Photograph: Adrian Sherratt.



Plate 54. *The Battle of Agincourt* (one of a sequence of 12 panels showing the history of Newport), at the Civic Centre, Newport, Gwent (1961-64).

From Paul Foster (ed.) *Feibusch Murals Chichester and Beyond*, Otter Memorial Paper, No. 8.1997 pp. 23. Photograph by Ken Moreton.



Plate 55a. Hans Feibusch detail from the cartoon for the Newport Civic Centre sent to Thomas Ford 30 June 1961. This is from the scene depicting the arrival of a saint in Wales.

From Estate of Thomas Ford, held by Alan Ford, who gave permission for this to be reproduced.



Plate 55b. Hans Feibusch detail from the cartoon for the Newport Civic Centre sent to Thomas Ford 30 June 1961. This depicts a group of Roman soldiers.

From Estate of Thomas Ford, held by Alan Ford, who gave permission for this to be reproduced.



Plate 56. Hans Feibusch, *The Footwashing*, formerly at Collier's Wood, New Methodist Hall, London. (1937-38), mural on panel.

From Paul Foster (ed.) *Feibusch Murals Chichester and Beyond*, Otter Memorial Paper, No. 8, 1997 pp. 44. Photograph by Martin Lincé.

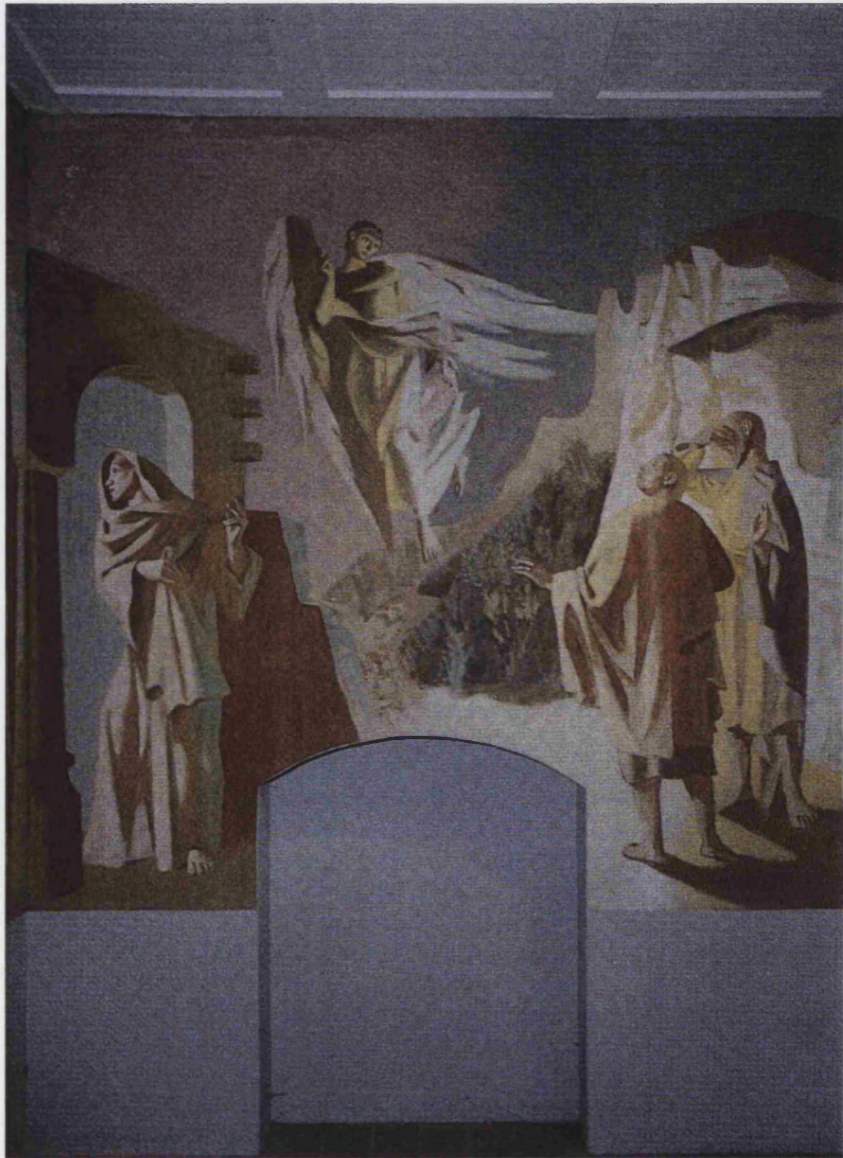


Plate 57. Hans Feibusch, *The Nativity* (1941) St. Wilfrid's, Brighton.

From Paul Foster (ed.) Feibusch Murals Chichester and Beyond, Otter Memorial Paper, No. 8, 1997, p. 57. Photograph by Tony Barnes.

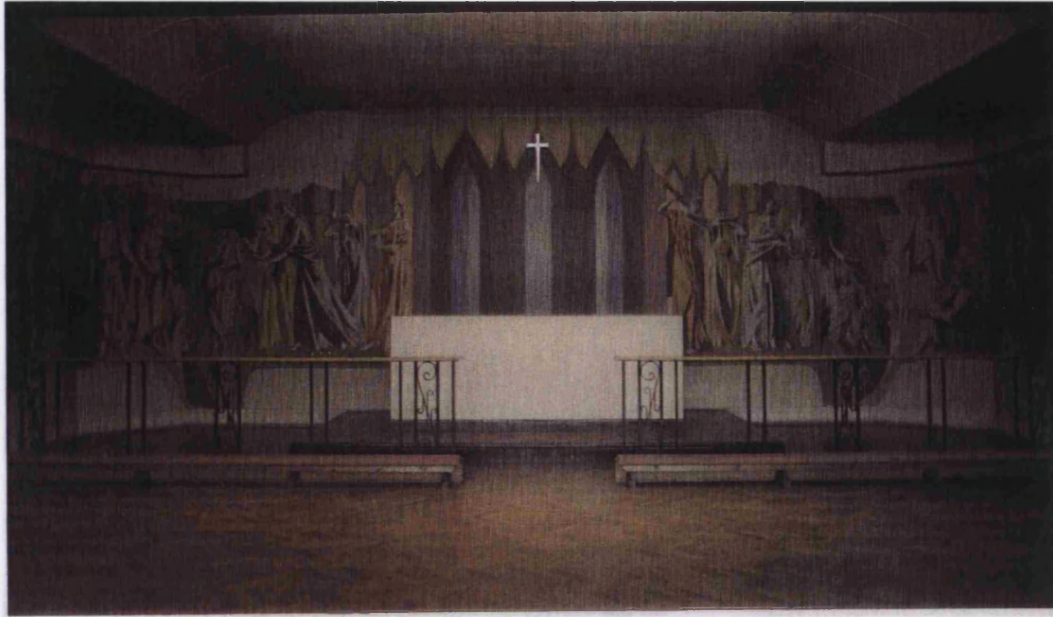


Plate 58. Hans Feibusch, *Pilgrim's Progress* (1944) Crypt Memorial Chapel, St. Elizabeth's, Eastbourne.

From Hans Feibusch, Mural Painting, London: Adam and Charles Black, 1946.

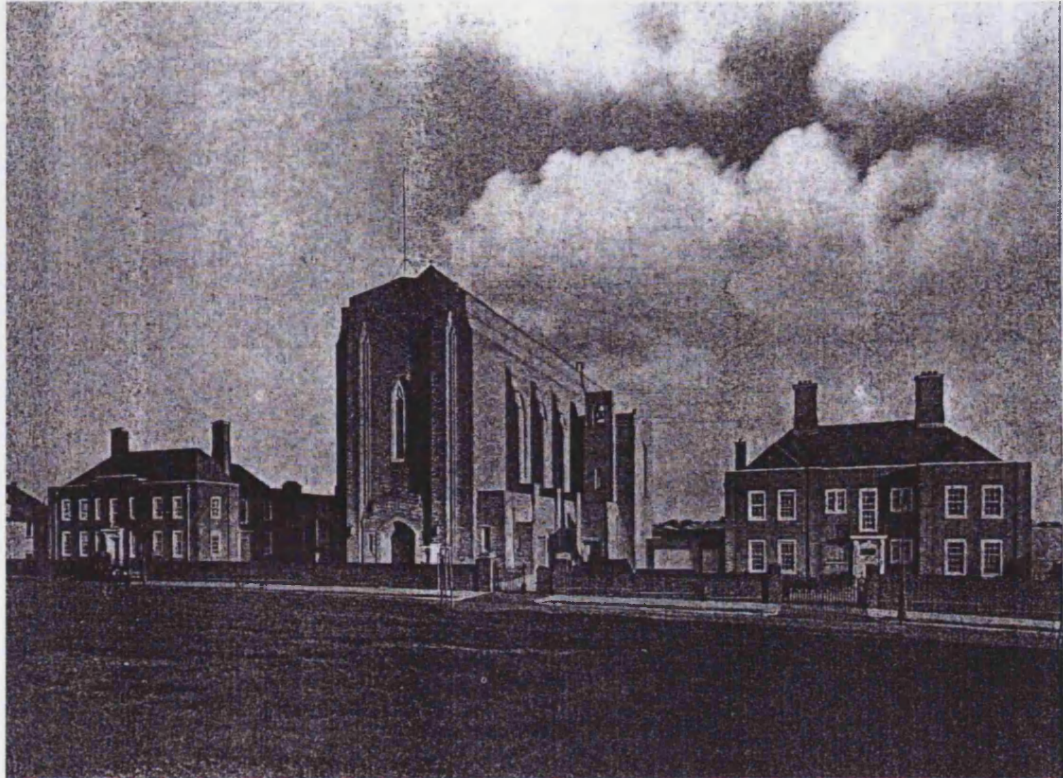
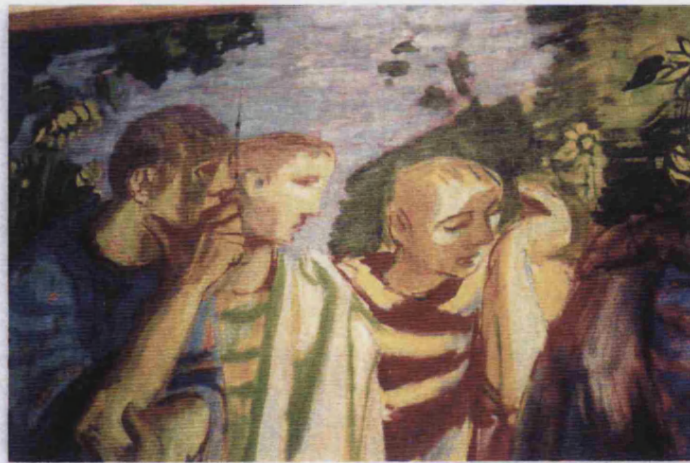


Plate 59. The Church of St. Elizabeth, Eastbourne, Parochial Hall on the left and Vicarage on the right, designed by P. D. Stonham and Son and A. R. G. Fenning (1930s).

From "Church at Eastbourne" in The Architects' Journal, 4 April 1940, p. 353.



Plates 60a & b.(a) Hans Feibusch, *Return of the Prodigal Son* (1950) oil on canvas.

(b) detail. All Saints' Church, Iden, East Sussex.

From: From Paul Foster (ed.) *Feibusch Murals Chichester and Beyond*, Otter Memorial Paper, No. 8, 1997, p. 68 and p. 64. Photographs by Gaynor Williams.



Plate 61. Hans Feibusch, *The Prodigal Son* (1904), oil on canvas.

From David Coke (ed.) *Hans Feibusch The Heat of Vision*, London: Lund Humphries Publishers, 1995, between pp. 32 & 50.

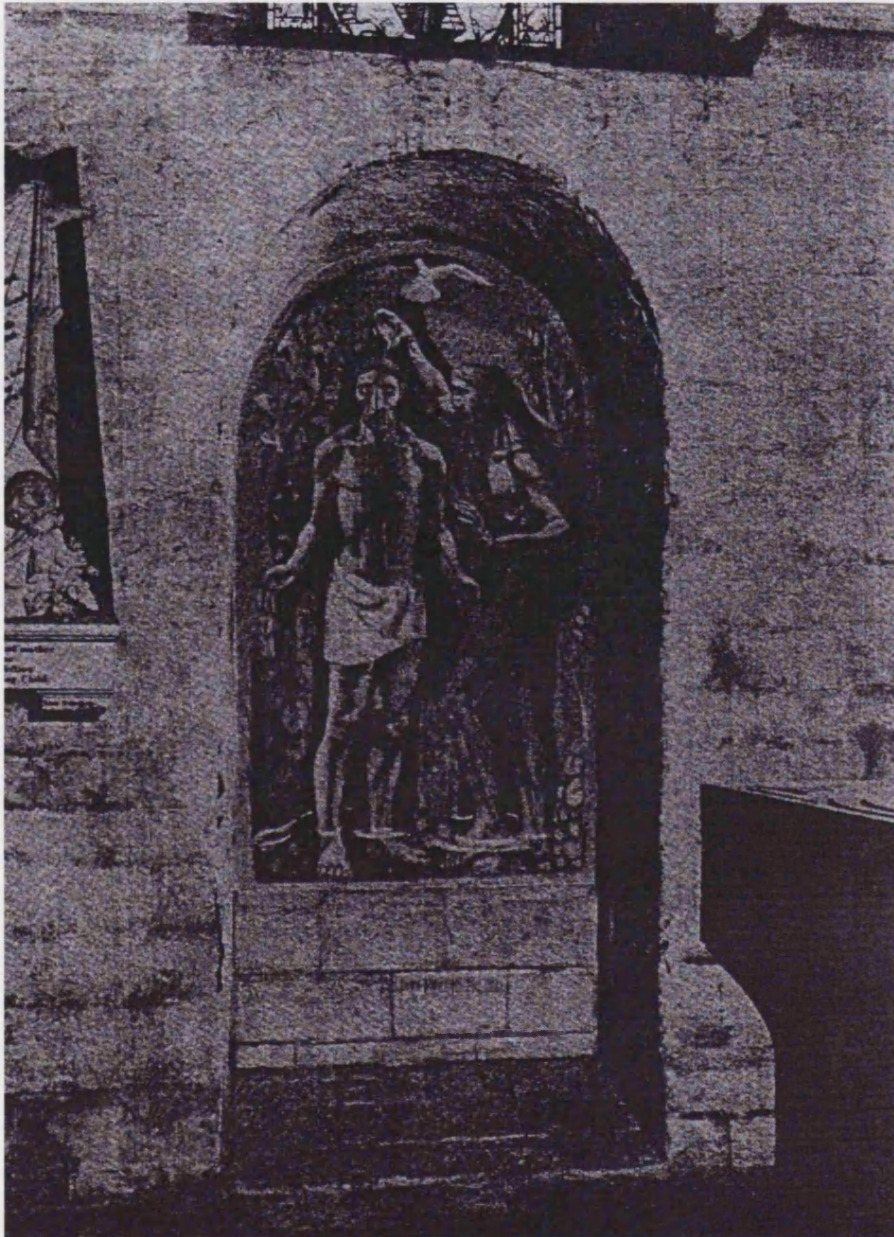


Plate 62. Hans Feibusch, *Baptism of Christ* (1952), Chichester Cathedral (painted on panel) shown in its original position in the recess of the blocked up historic Bishop's door on the south wall of the Baptistry.

From Hans Feibusch (1954), "Mural Paintings in Churches", in *The Studio*, April 1954, pp. 104-109, p. 106.

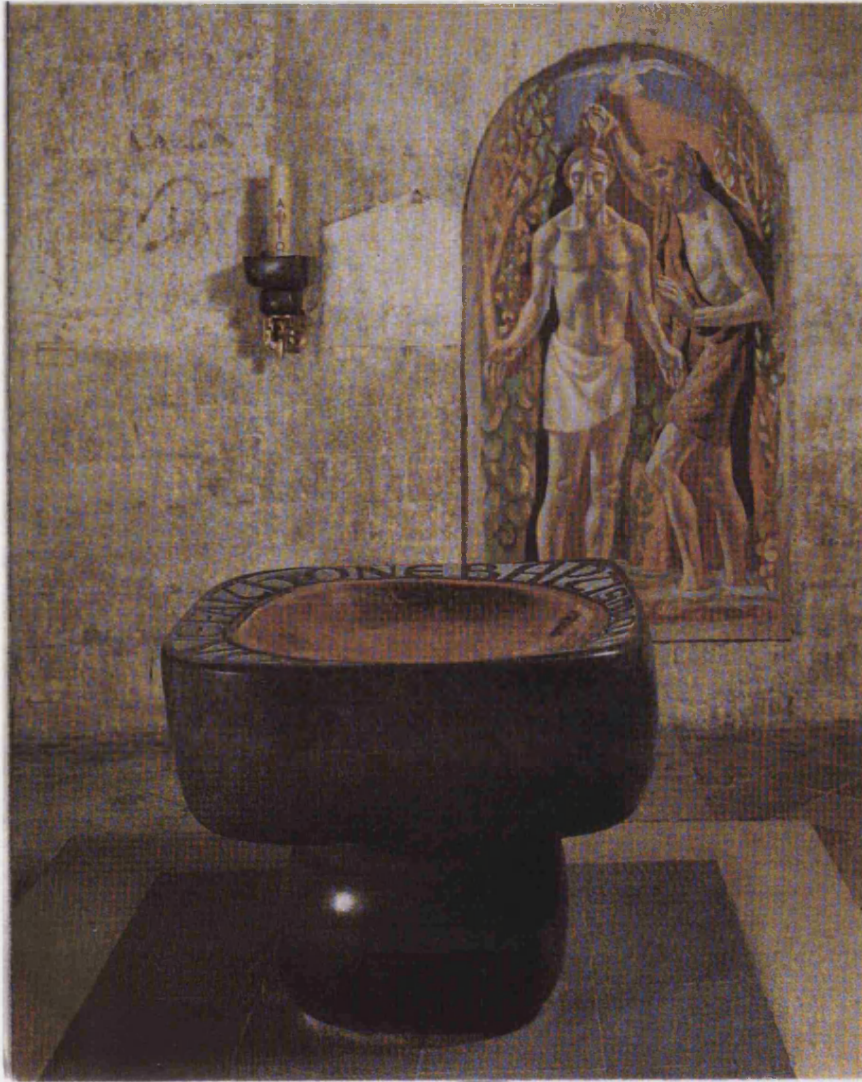


Plate 63. Hans Feibusch, *Baptism of Christ* (1951), Baptistry, Chichester Cathedral. On panel.

Taken from Robert T. Holtby, Chichester Cathedral, London: Pitkin Pictorial Guides 1986, p. 6. Photograph by Mark Fiennes.

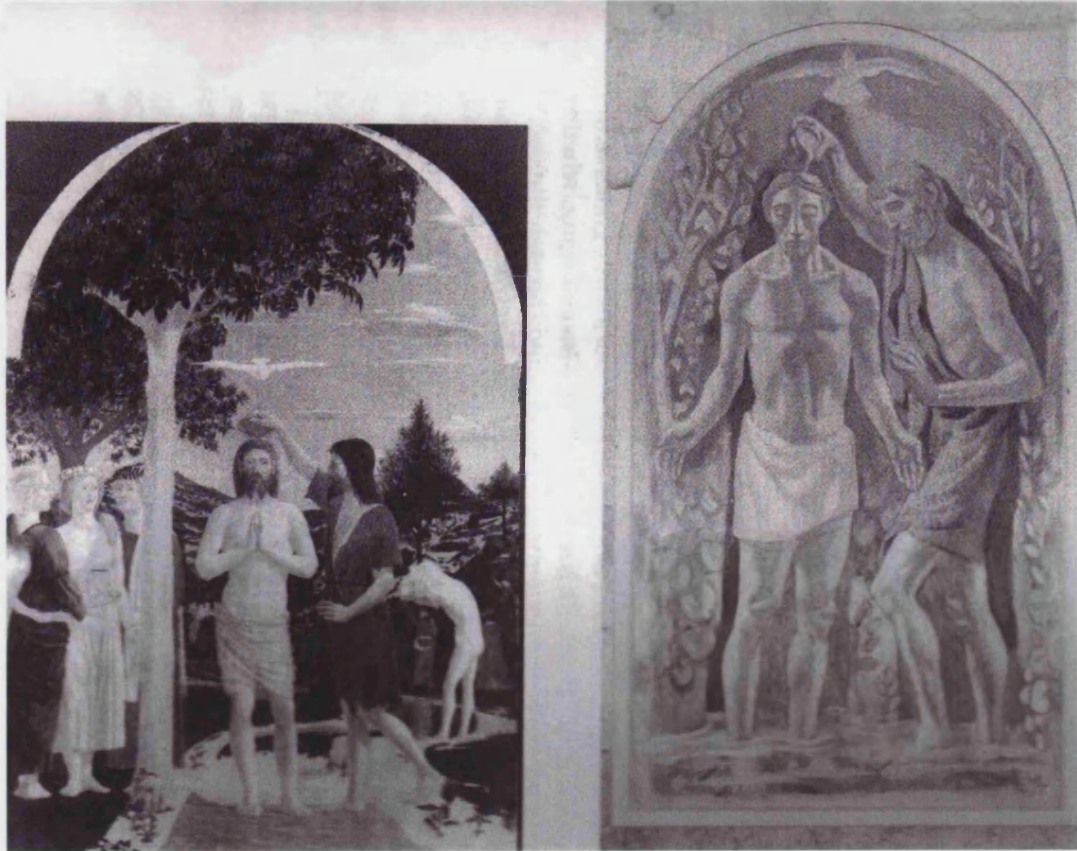


Plate 64a & b. (a) Piero della Francesca's *Baptism of Christ* (c. 1439).
 (b) Hans Feibusch's *Baptism of Christ* (1951).

From Paul Foster (ed.) Feibusch Murals Chichester and Beyond. Otter

Memorial Paper, No. 8, 1997, p. 30. Photographs National gallery, London and Tony Barnes.



Plates 65a and b. (a) Hans Feibusch *Crucifixion* (1951)
Hans Feibusch *Adoration of the Shepherds* (1951)
Festival Church of St John the Evangelist, Waterloo, London.

- (a) From Postcard at The Festival Church of St. John the Evangelist.
- (b) From Garry Barr and Pamela Searle, The Parish Church of St. John the Evangelist with all Saints, Waterloo, A short history and guide.
Photographs by W. F. Davies.

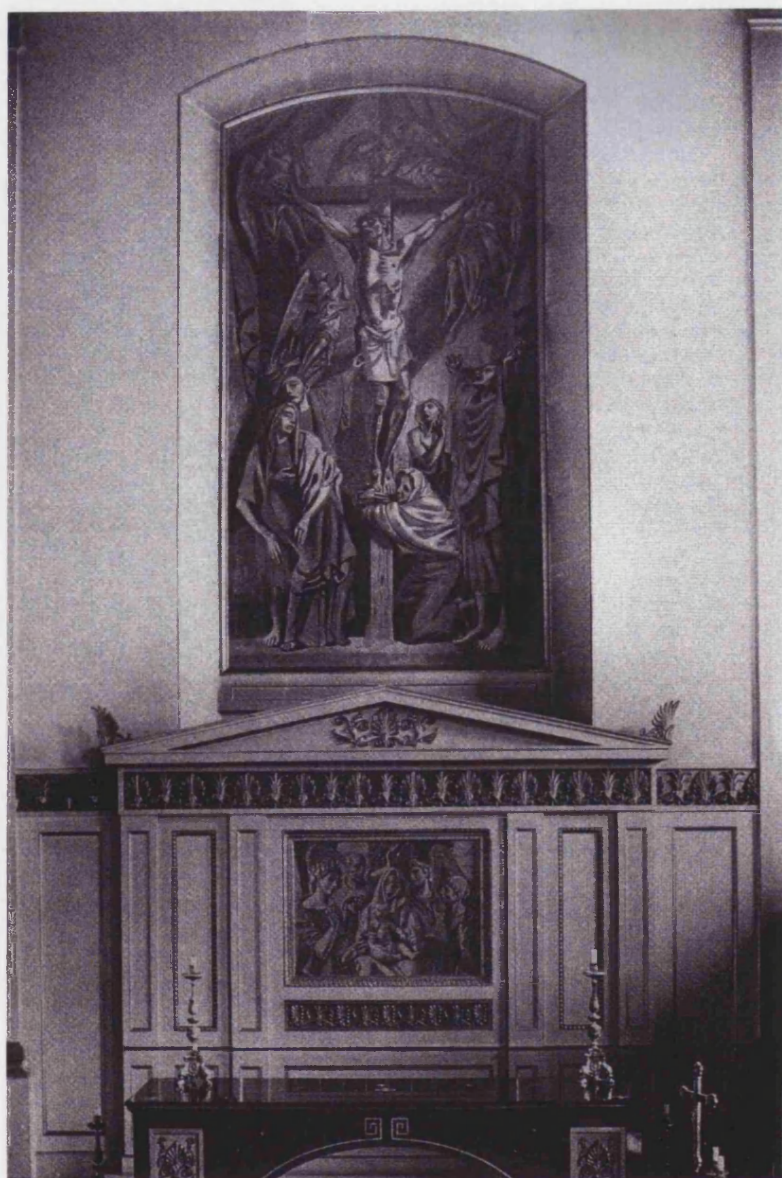


Plate 66. Hans Feibusch, *Adoration of the Shepherds* and *Crucifixion*, St. John the Evangelist, Waterloo, London, showing the reredos and altar.

From Paul Foster (ed.) *Feibusch Murals Chichester and Beyond*, Otter Memorial Paper, No. 8, 1997, p. 32. Photograph by Bill Davies.

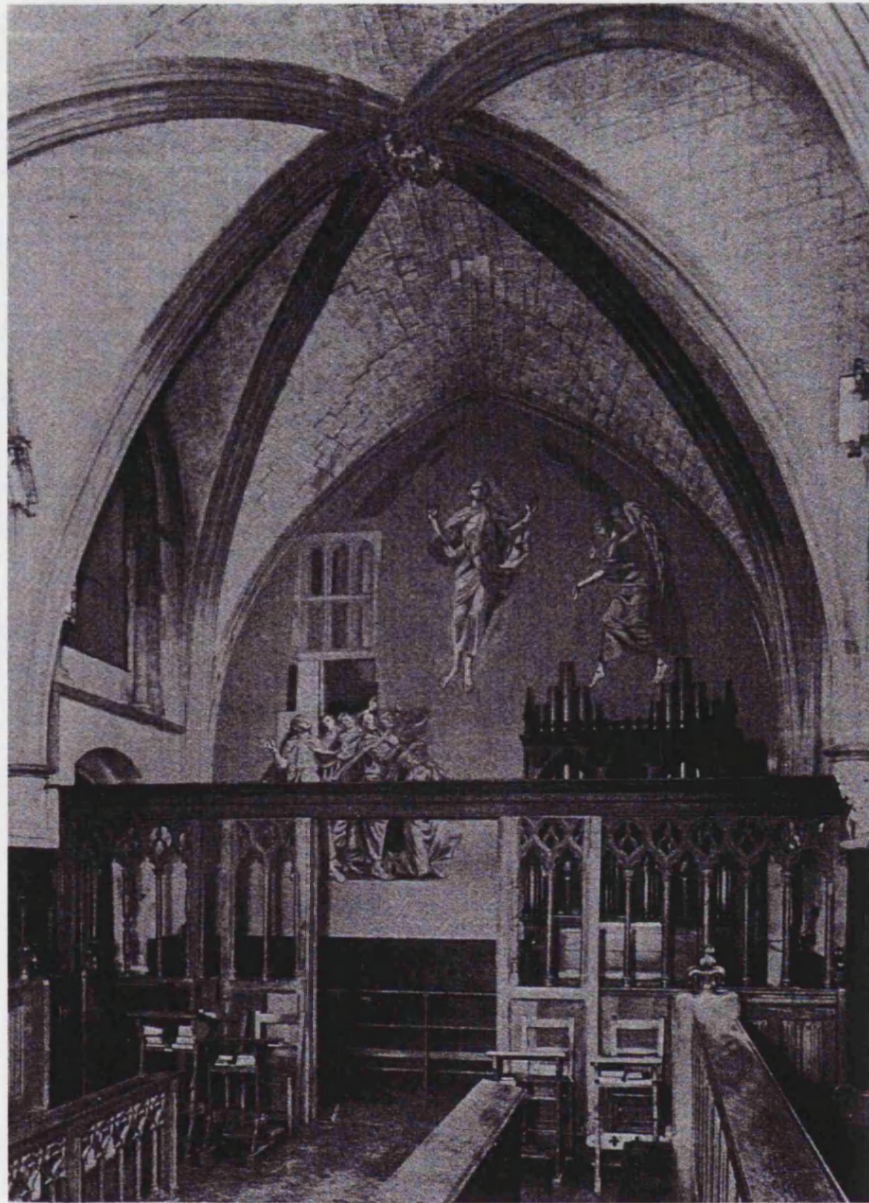


Plate 67. Hans Feibusch, *Ascension*, (1953), Private Chapel of the Bishop's Palace, Chichester.

From Hans Feibusch (1954), "Mural Paintings in Churches", in *The Studio* April 1954, pp. 104-109, p. 108.



Plate 68a. Hans Feibusch, *Christ in Majesty*, Mural for St. Mary the Virgin, at Goring-by-Sea, in progress (1954).

Reproduced from a document in West Sussex Record Office, ref. Par 91/4/2.



Plate 68b. Hans Feibusch, *Christ in Majesty*, St. Mary the Vgirin, Goring-by-Sea, 1954.

From Paul Foster (ed.) Feibusch Murals Chichester and Beyond, Otter Memorial Paper, No. 8, 1997, p. 38. Photograph by Tony Barnes.



Plate 68c. Hans Feibusch, controversial preliminary design for the mural painting, *Christ in Majesty*, for St. Mary the Virgin, Goring-by-Sea, 1953-4, and below preliminary sketch for the central figure.

Reproduced from The Worthing Herald newspaper cutting in the West Sussex Record Office, ref. Par 92/4/1.



Plate 69a. Hans Feibusch, *Ascension of Christ into Heaven*, (1955) for St. Mary the Virgin, Welling, S.E. London.

Reproduced by the Tate Gallery Library and Archive from The Times, 3 October 1955.



Plate 69b. Hans Feibusch, Sketch for *Ascension of Christ into Heaven* (1955).

Reproduced from photograph no. N 71344, by Sidney W. Newbery,
London SW9, held by Thomas Ford and Partners, Architects.



Plate 70a. All Saints Church, Plumstead, looking towards the altar and the Hans Feibusch mural, *Ascension* 1957.

Reproduced from photographs held by Thomas Ford and Partners, London.



Plate 70b. Hans Feibusch, *Ascension* 1957, All Saints Church, Plumstead, S. E. London.

Reproduced from photographs held by Thomas Ford and Partners, London.

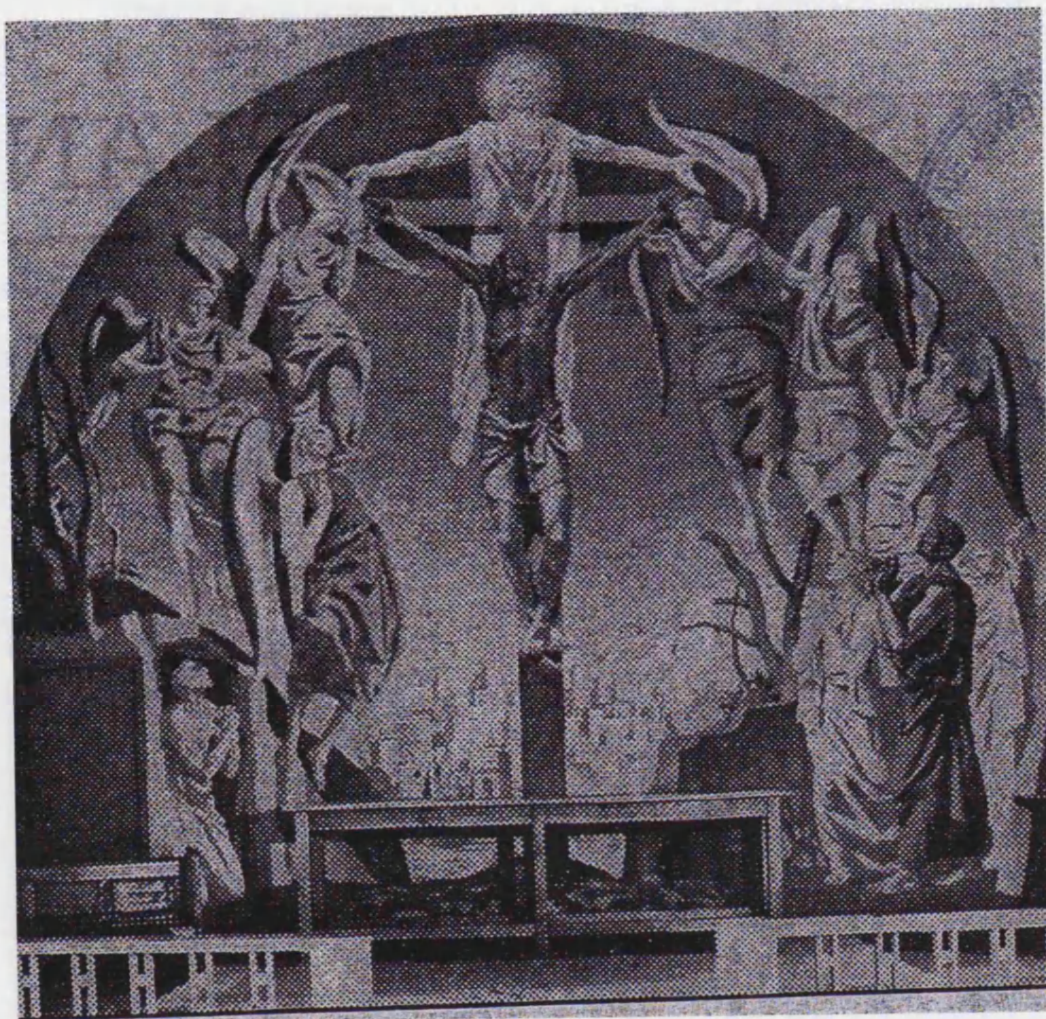


Plate 71. Hans Feibusch, *Crucifixion* (1960) altarpiece for Holy Trinity Church, Rotherhithe.

From The Daily Telegraph, 12 April 1960, reproduced by Tate Gallery Library and Archive.

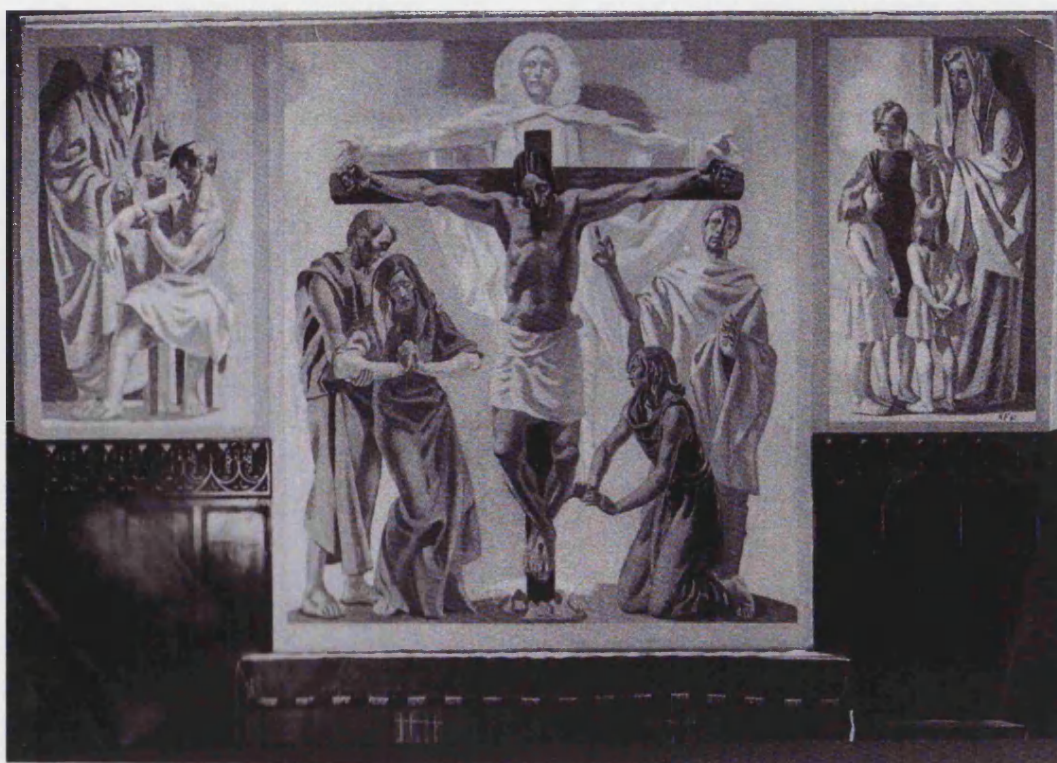


Plate 72. Hans Feibusch, Triptych mural for St. Ethelburga the Virgin within Bishopsgate, London: *St Luke administering healing* (left), *Crucifixion* (centre), *St Ethelburga instructing the young* (right) (1962).

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From Paul Foster (ed.) *Feibusch Murals Chichester and Beyond*, Otter Memorial Paper, No. 8, 1997, p. 73. Photograph Frank E. Naylor.

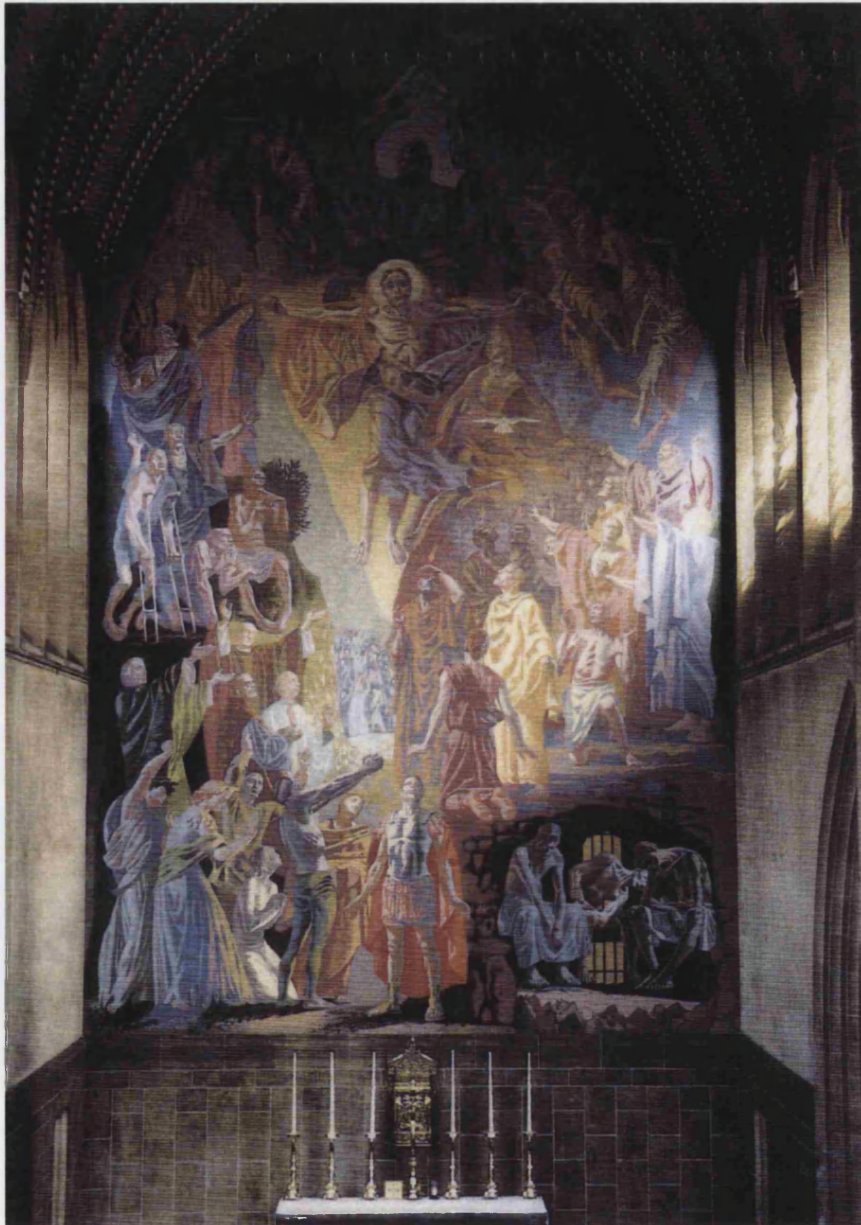


Plate 73. Hans Feibusch, Mural, *The Trinity in Glory* (1966) for the Church of St. Alban the Martyr, Holborn, London.

Reproduced from postcard from the Church.



Plate 74. Hans Feibusch at work on *The Trinity in Glory*, mural altarpiece at St. Alban the Martyr, Holborn, London (1965)

From David Coke (ed.) *Hans Feibusch The Heat of Vision*, London: Lund Humphreys Publishers, in association with Pallant House Gallery Trust, Chichester, 1995, frontispiece.

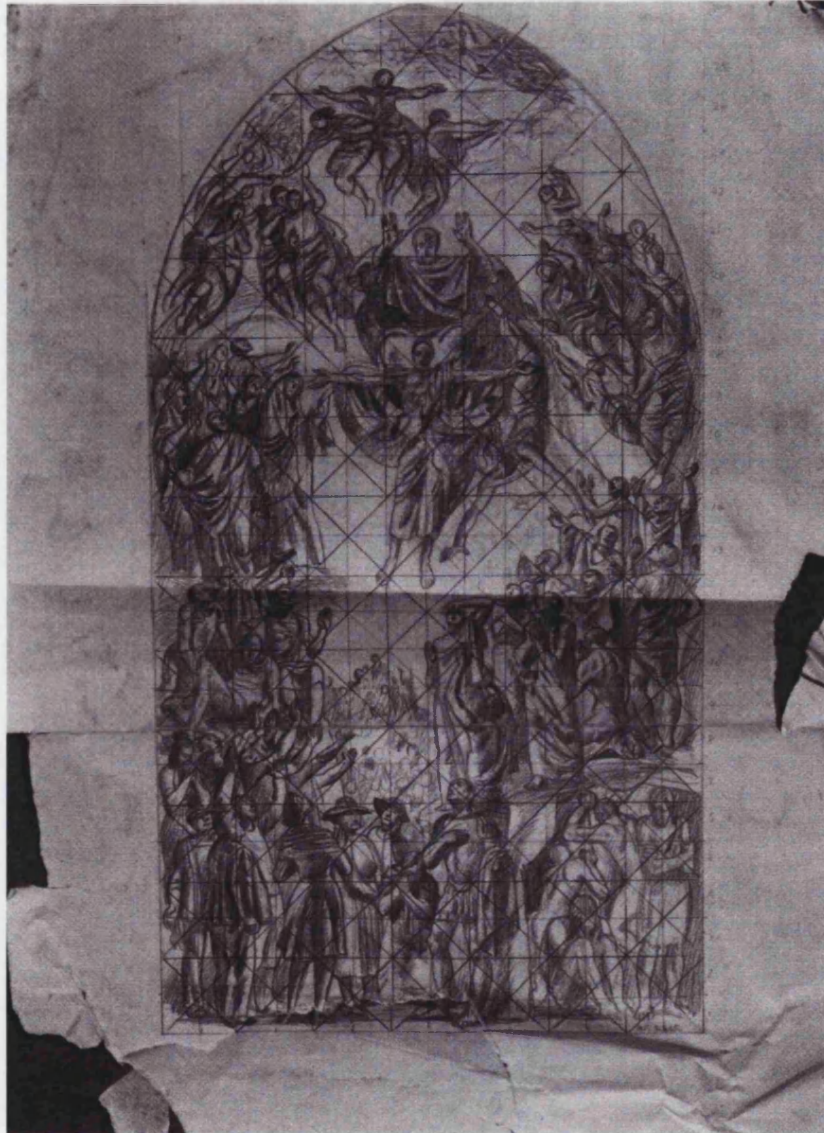


Plate 75. Hans Feibusch, gridded sketch for *The Trinity in Glory* (1965) pencil and blue biro, for St. Alban the Martyr, Holborn, London.

From David Coke (ed.) Hans Feibusch The Heat of Vision, London: Lund Humphreys Publishers, in association with Pallant House Gallery Trust, Chichester, 1995, p. 72.



Plate 76. Hans Feibusch, 1-8 of the *Fourteen Stations of the Cross* (1969) for the North and South Aisles of St. Alban the Martyr, Holborn, London.

Photographs by Anne Ridyard



Plate 77. Hans Feibusch, 9-14 of *Fourteen Stations of the Cross*, for the North and South Ambulatories of St Alban the Martyr, Holborn, London (1969).

Photographs by Anne Ridyard.

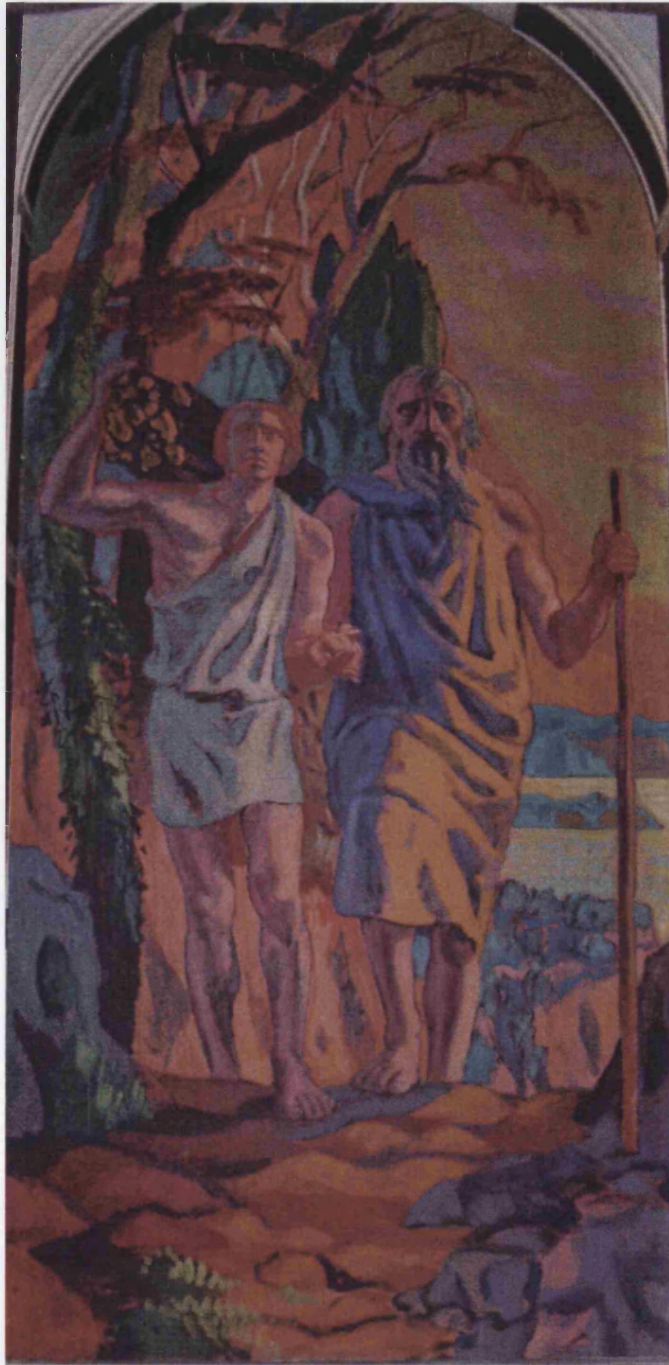


Plate 78. Hans Feibusch, *Isaac with Abraham carrying wood for the altar fire* (1973) in Stern Hall, West London Synagogue.

Photograph by Christopher Barends, Manager, West London Synagogue, 2006.



Plate 79. Hans Feibusch, *Naomi and her Daughters-in-Law* (1973)
for Stern Hall, West London Synagogue.

Photograph by Christopher Barends, Manager, West London Synagogue.



Plate 80. Hans Feibusch, *Jacob Wrestling with the Angel* (1973)
Stern Hall, West London Synagogue.

Photograph by Christopher Barends, Manager, West London Synagogue.



Plate 81. Hans Feibusch *Moses with the Tablets of the Law* (1973)
for Stern Hall, West London Synagogue.

Photograph by Christopher Barends, Manager, West London Synagogue.

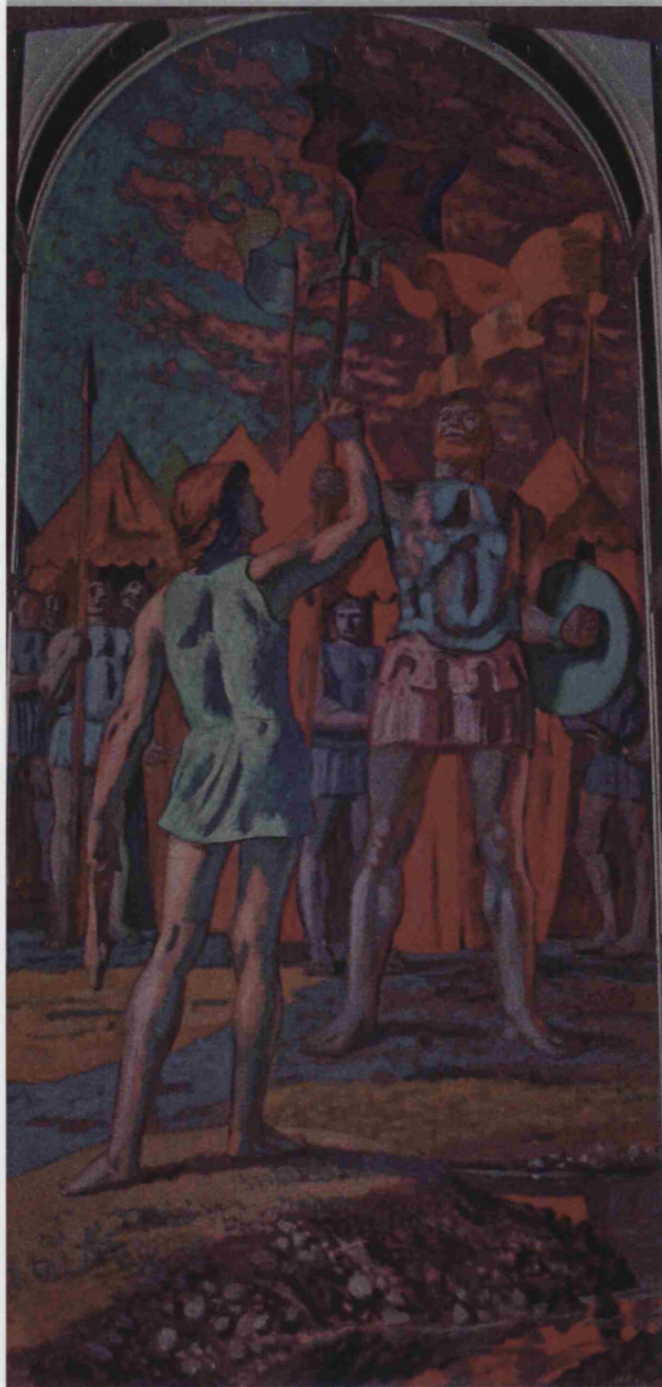


Plate 82. Hans Feibusch, *David and Goliath* (1973) for Stern Hall, West London Synagogue.

Photograph by Christopher Barends, Manager, West London Synagogue.



Plate 83. Marc Chagall, *Homage to Apollinaire* (1911/12) oil on canvas. Stedelijk van Abbe-Museum, Eindhoven, The Netherlands.

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p. 155.

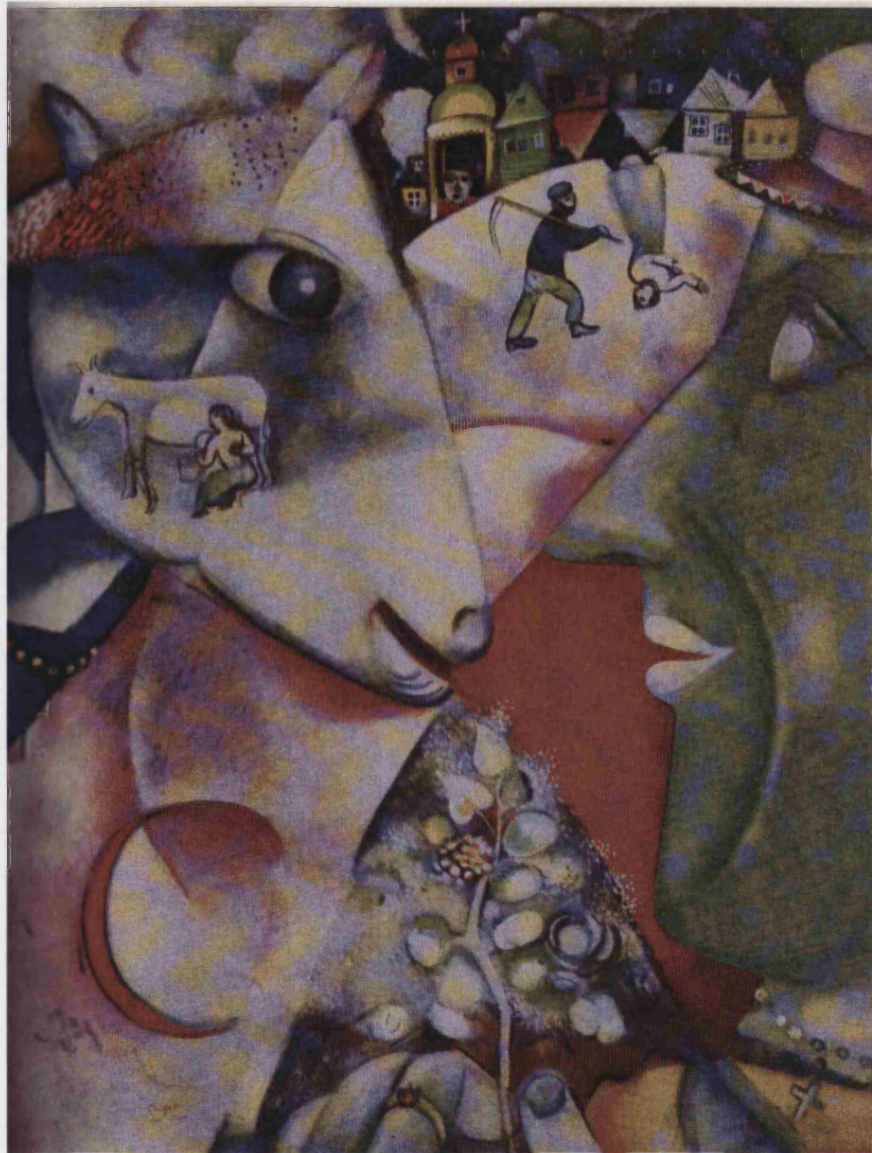


Plate 84. Marc Chagall, *I and the Village* (1911) oil on canvas.
Museum of Modern Art, New York.

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p.
163.



Plate 85. Marc Chagall, *L'Anniversaire* (1915) oil on cardboard. Tate Gallery, London.

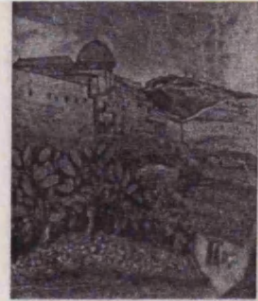
From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p. 259.



577 Le nuage. (1930)
The Cloud



578 Les pommes de pin. (1930)
Pine Cones



579 L'enceinte de Jérusalem près du portail de la grâce.
1931
Jerusalem: the Gate of Loving Kindness



580 La tombe de Rachel. 1931
Rachel's Tomb



581 Le mur des lamentations. (1932)
The Wailing Wall



582 Dans la Synagogue à Safed. 1931
Synagogue at Safed

Plate 86. Marc Chagall, Views of Palestine (1931), oil on canvas

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, Classified Catalogue after P. 619.



590 Noé lâchant la colombe
Noah Dispatching the Dove



591 L'ivresse de Noé
Noah's Drunkenness



592 Le sacrifice d'Abraham
The Sacrifice of Abraham



593 La bénédiction d'Isaac
Isaac's Blessing



594 Moïse et Aaron
Moses and Aaron



595 Moïse recevant les Tablettes de la Loi
Moses Receiving the Tablets of the Law



596 Moïse bénissant Josué
Moses Blessing Joshua



597 La mort de Saül
The Death of Saul



598 David chantant le cantique funèbre pour Jonathan
David Lamenting Jonathan



599 Un prophète tué par un lion
Prophet Slain by Lion



600 La prise de Jérusalem
The Capture of Jerusalem



601 L'Éternel apparaît à Élie
Elijah's Vision

Plate 87. Marc Chagall, Bible etchings (1931-36)

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, Classified Catalogue after P. 619.



Plate 88. Marc Chagall, *Calvary* (originally *Dedicated to Christ* then *Golgotha* then finally *Calvary*) (1912) oil, Museum of Modern Art, New York.

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p. 175.

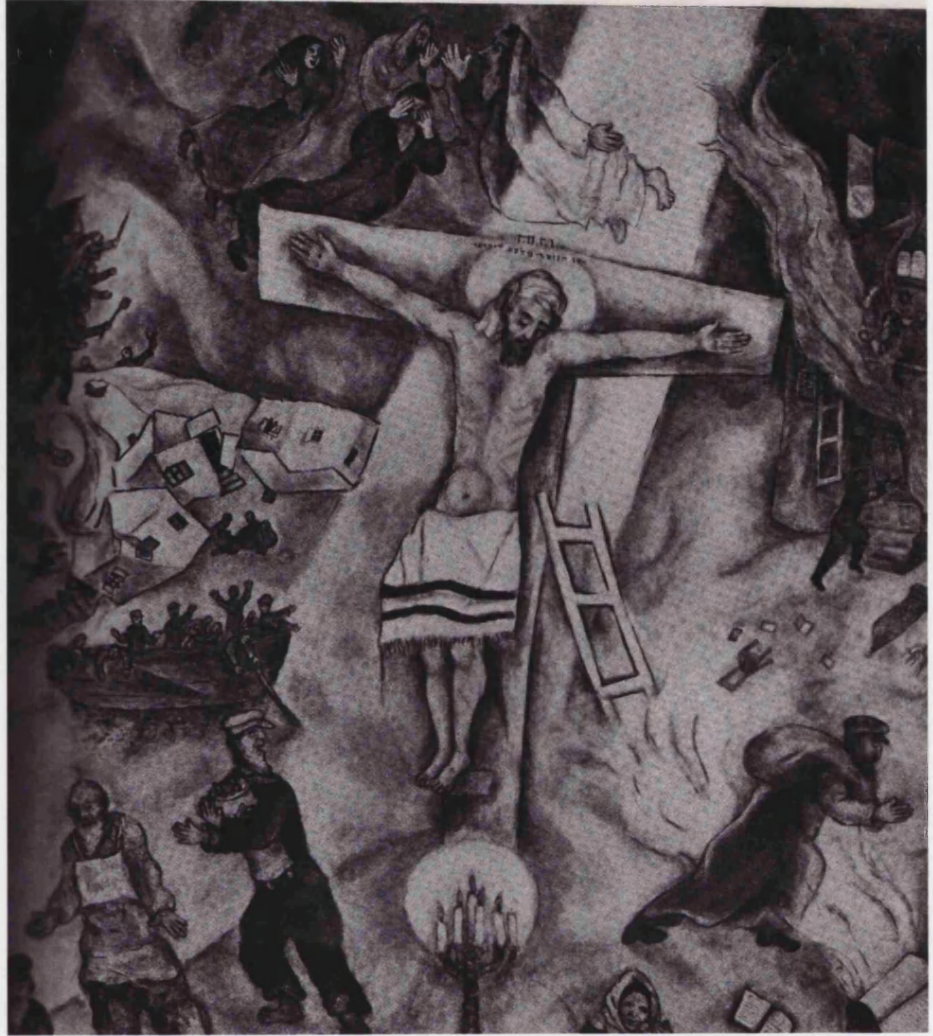


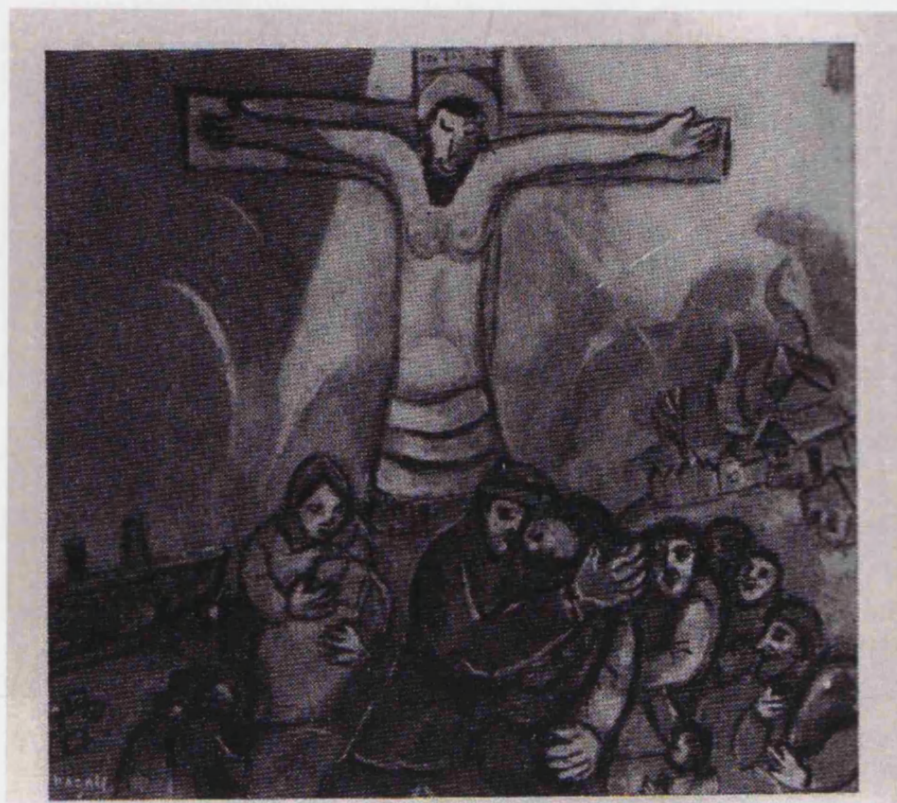
Plate 89. Marc Chagall, *White Crucifixion* (1938)
oil on canvas, Art Institute of Chicago, A. S.
Alschuler Collection.

From Franz Meyer, *Marc Chagall*, New York: Harry N.
Abrams, Inc. 1963, p. 417.



Plate 90. Marc Chagall *The Martyr* (1940), oil on canvas, owned by artists's estate.

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p. 417.



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Plate 91. Marc Chagall, *Yellow Christ* (1941), gouache on paper. Collection A. L. Berliner, New York.

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, Classified catalogue, no. 696, after page 619.

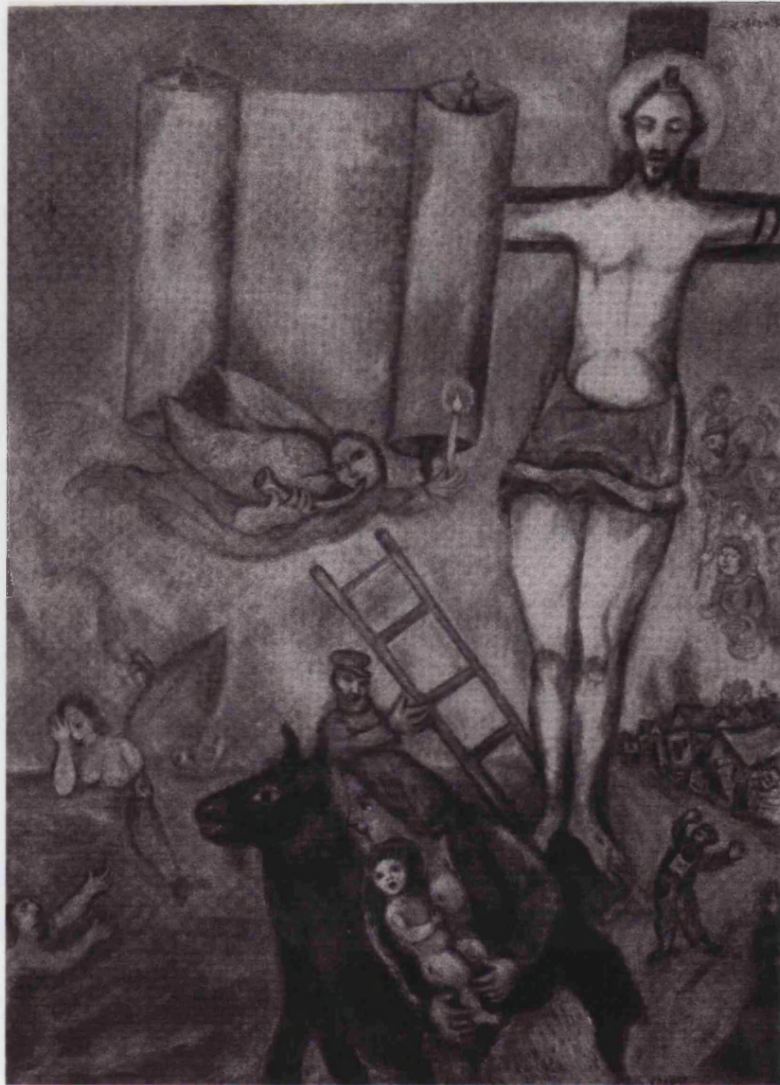


Plate 92. Marc Chagall *Yellow Crucifixion* (1943) oil on canvas. Owned by artist according to Meyer 1963.

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p. 457.

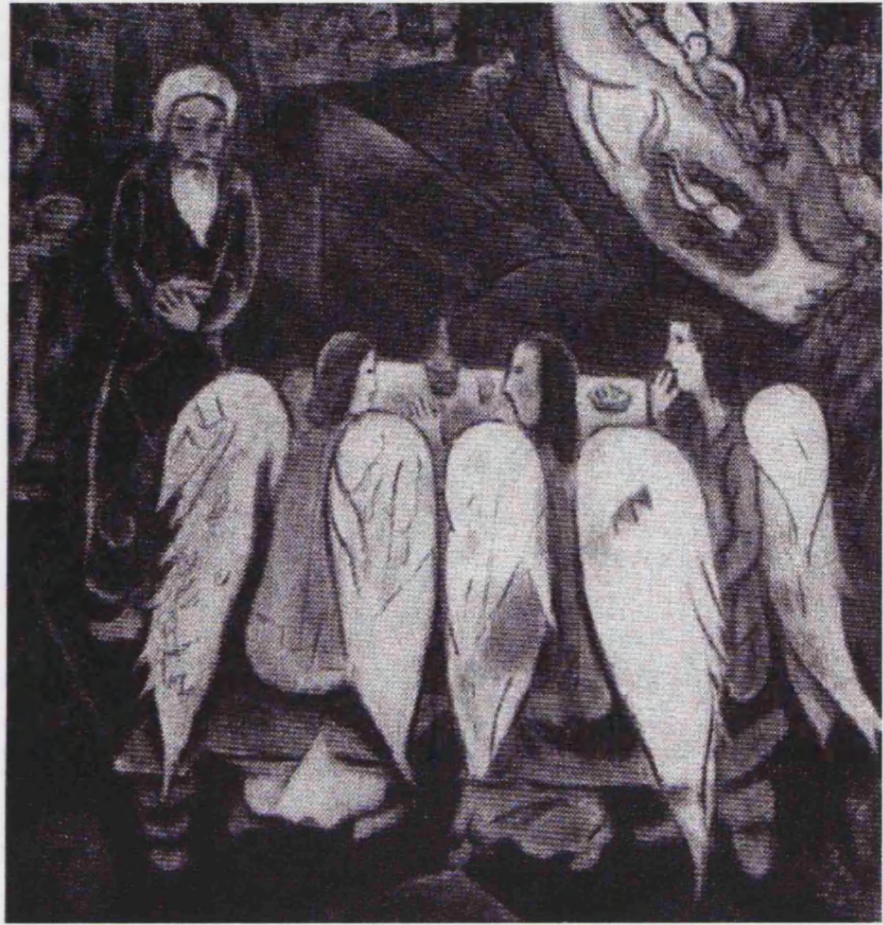


Plate 93. Marc Chagall, *Abraham and the Three Angels* (1940/50) oil on canvas. Owned by the artist's estate.

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963. Classified catalogue, no. 833, after page 619.



Plate 94. Marc Chagall, *The Crossing of the Red Sea* (1954/55) oil on canvas. Owned by the artist's estate.

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p. 514.



Plate 95. Marc Chagall *Moses Receiving the Tablets of the Law* (1950-52), oil on canvas. Private Collection, France.

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p. 515.



Plate 96. Marc Chagall, *Moses Breaking the Tablets of the Law* (1955-56) oil on paper, mounted on canvas, Wallraf-Richartz Museum, Cologne.

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p. 551.



Plate 97. Marc Chagall, *The Creation of Man* (1956-58), oil on canvas. Owned by the artist's estate.

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p. 575.



Plate 98. Marc Chagall, *Song of Solomon I* (1957) oil on canvas. Owned by the artist's estate.

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963. Classified catalogue, no. 961, after page 619.



Plate 99. Marc Chagall, *Song of Solomon II* (1958), oil on paper, mounted on canvas. Owned by the artist's estate.

From Franz Meyer, *Marc Chagall*, New York: Harry N. Abrams, Inc. 1963, p. 572.



Plate 100. Marc Chagall, *The Crossing of the Red Sea* (1956) ceramic mural for the Church at Assy.

From Franz Meyer, *Marc Chagall*, New York: Harry N. Abrams, Inc. 1963. Classified catalogue, no. 940, after page 619.

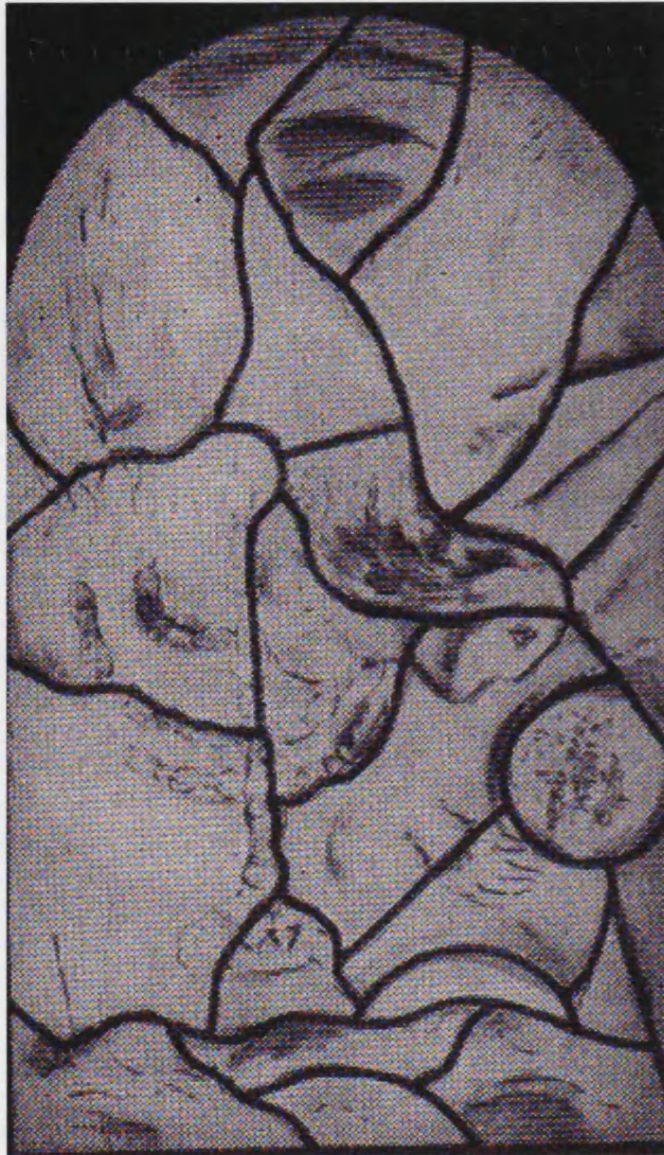


Plate 101. Marc Chagall, Stained glass window for the Baptistry at Assy (1956/57)

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963. Classified catalogue, no. 939, after page 619.



Plate 102. Marc Chagall, Marble reliefs depicting *The Bird* and *Deer*, for the Baptistry, the Church at Assy, 1956-57.

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963. Classified catalogue, nos. 941 & 942, after page 619.

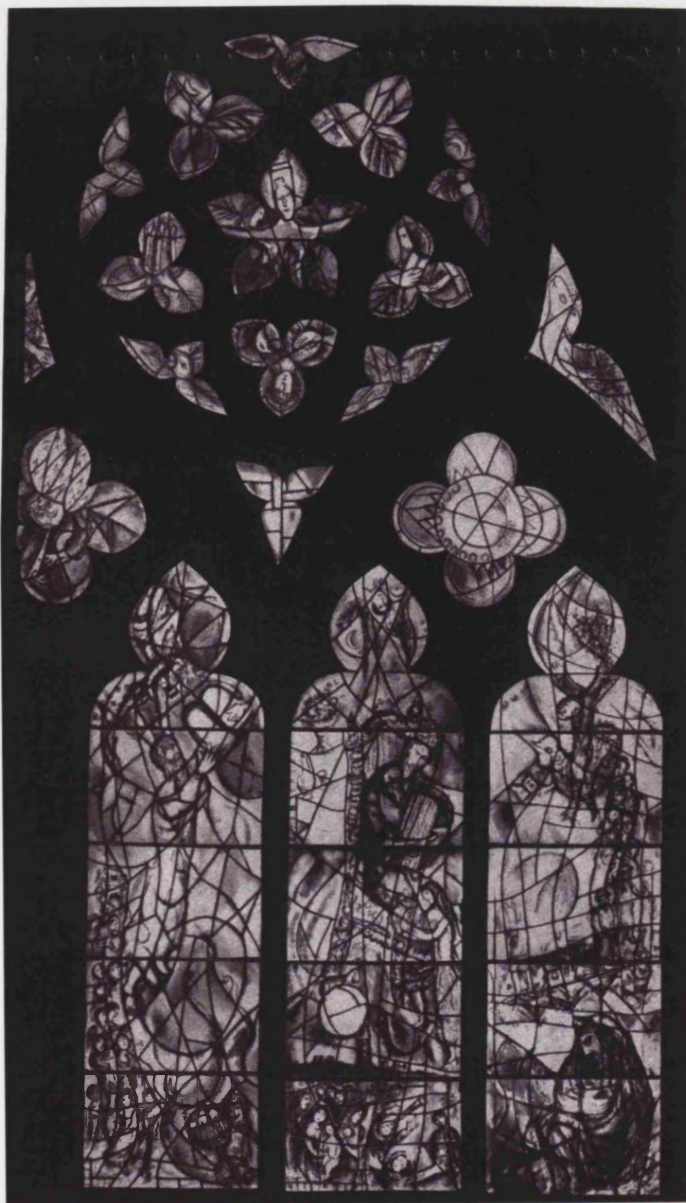


Plate 103a. Marc Chagall, Stained-glass window for Metz Cathedral, (1959/60) (Left lancet is blocked off.)

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p. 581.

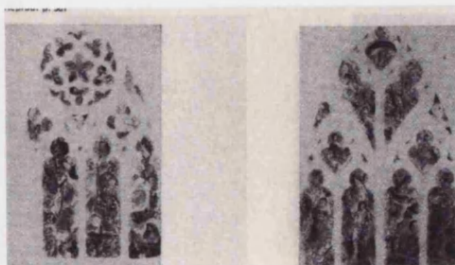


Plate 103 b. Indication of the shape of the two windows.

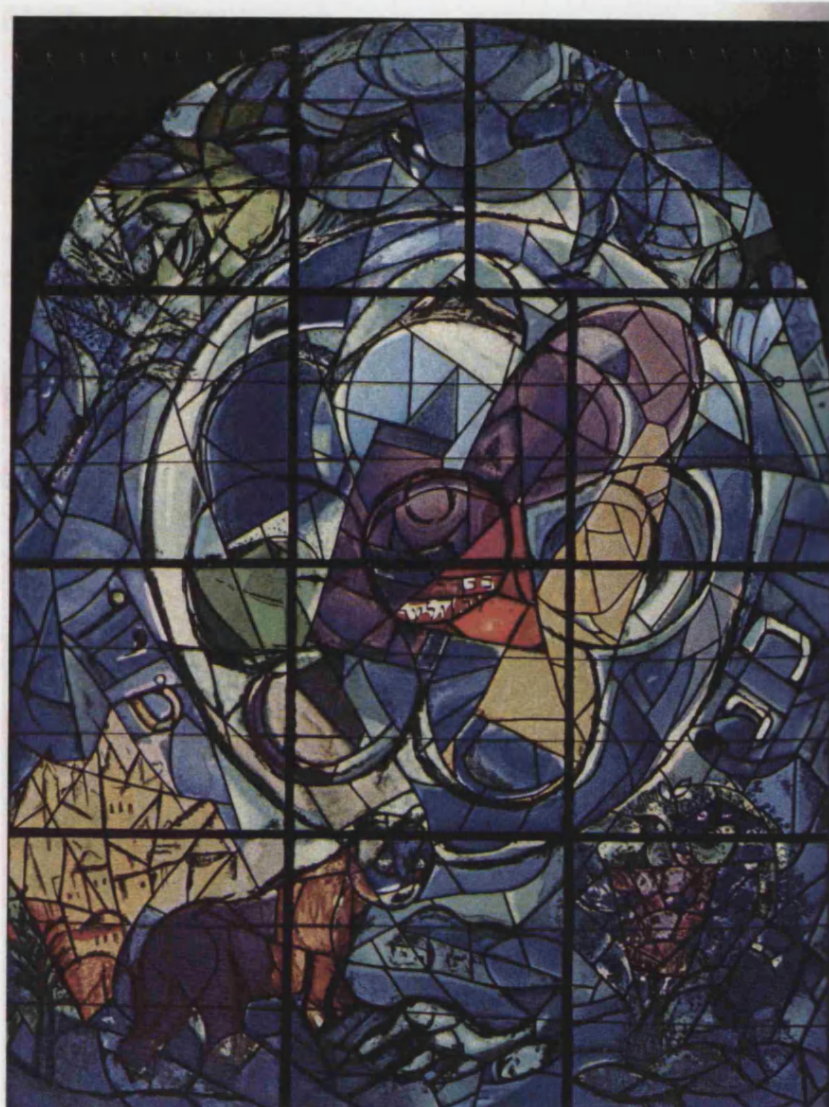


Plate 104. Marc Chagall, *The Tribe of Benjamin*, stained-glass window for the Synagogue, Hadassah Clinic, Jerusalem (1961-62).

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p. 580.



Plate 105. Marc Chagall, *The Tribe of Asher*, stained-glass window for the Synagogue, Hadassah Clinic, Jerusalem (1961).

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p. 582.

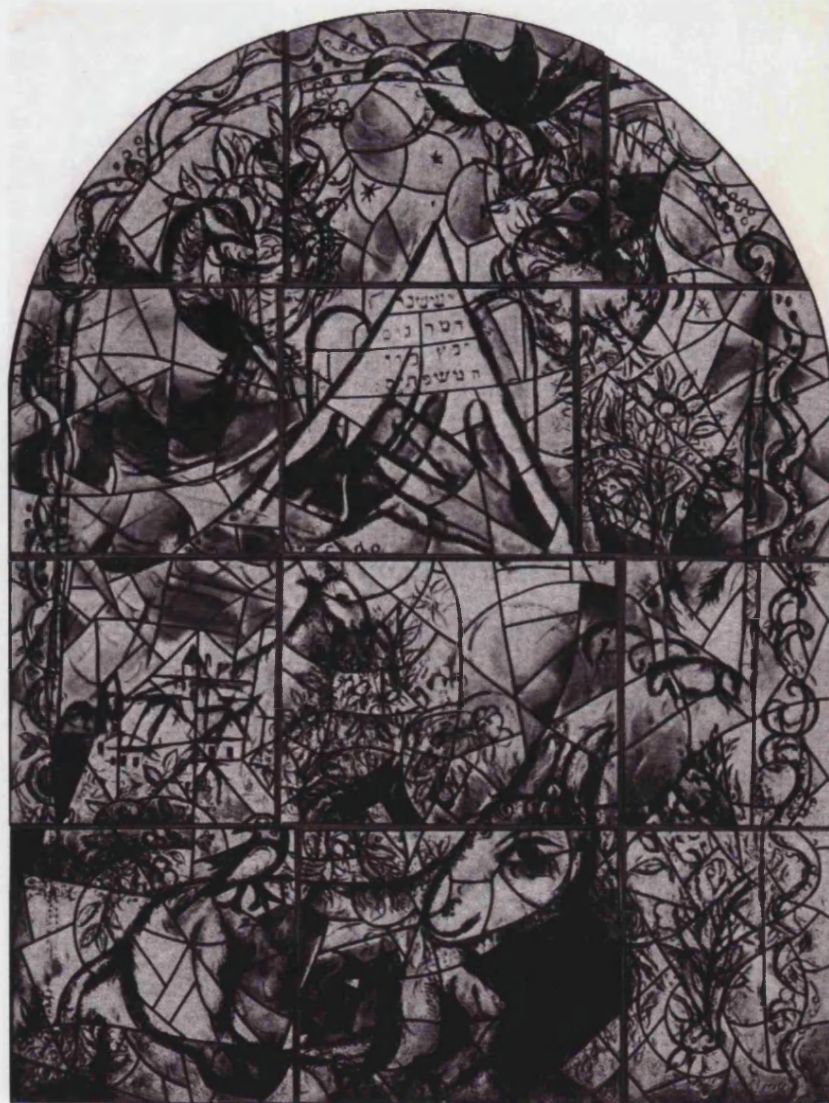


Plate 106. Marc Chagall, *The Tribe of Issachar*, stained glass window for the Synagogue, Hadassah Clinic, Jerusalem (1961).

From Franz Meyer, Marc Chagall, New York: Harry N. Abrams, Inc. 1963, p. 583.

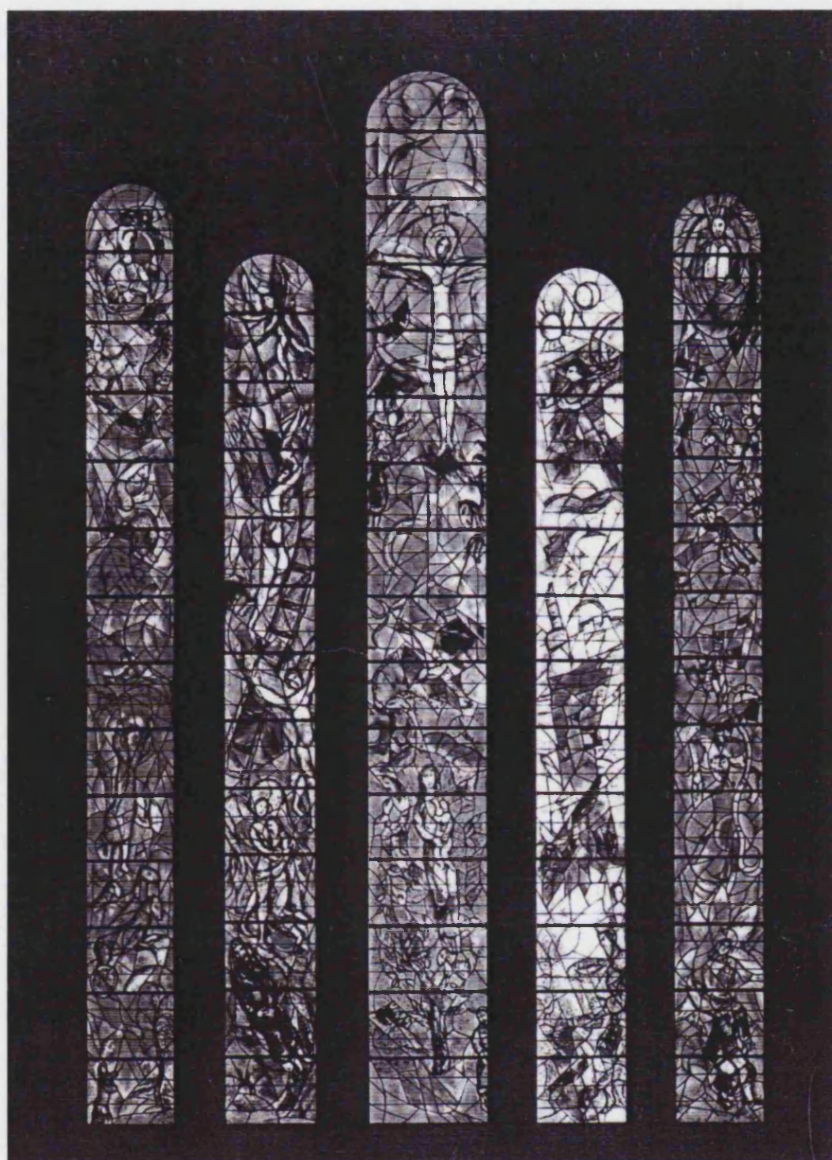


Plate 107. Marc Chagall, Stained glass window for the Fraumünster, Zurich, Switzerland (1970s).

From photocopy in the Hussey Papers, file 360, West Sussex Record Office.



Plate 108. Marc Chagall, Memorial Window to Sarah d' Avigdor Goldsmid, All Saints Church, Tudeley, Kent (1967).

From: Church postcard, Andover: Pitkin Pictorials Ltd.

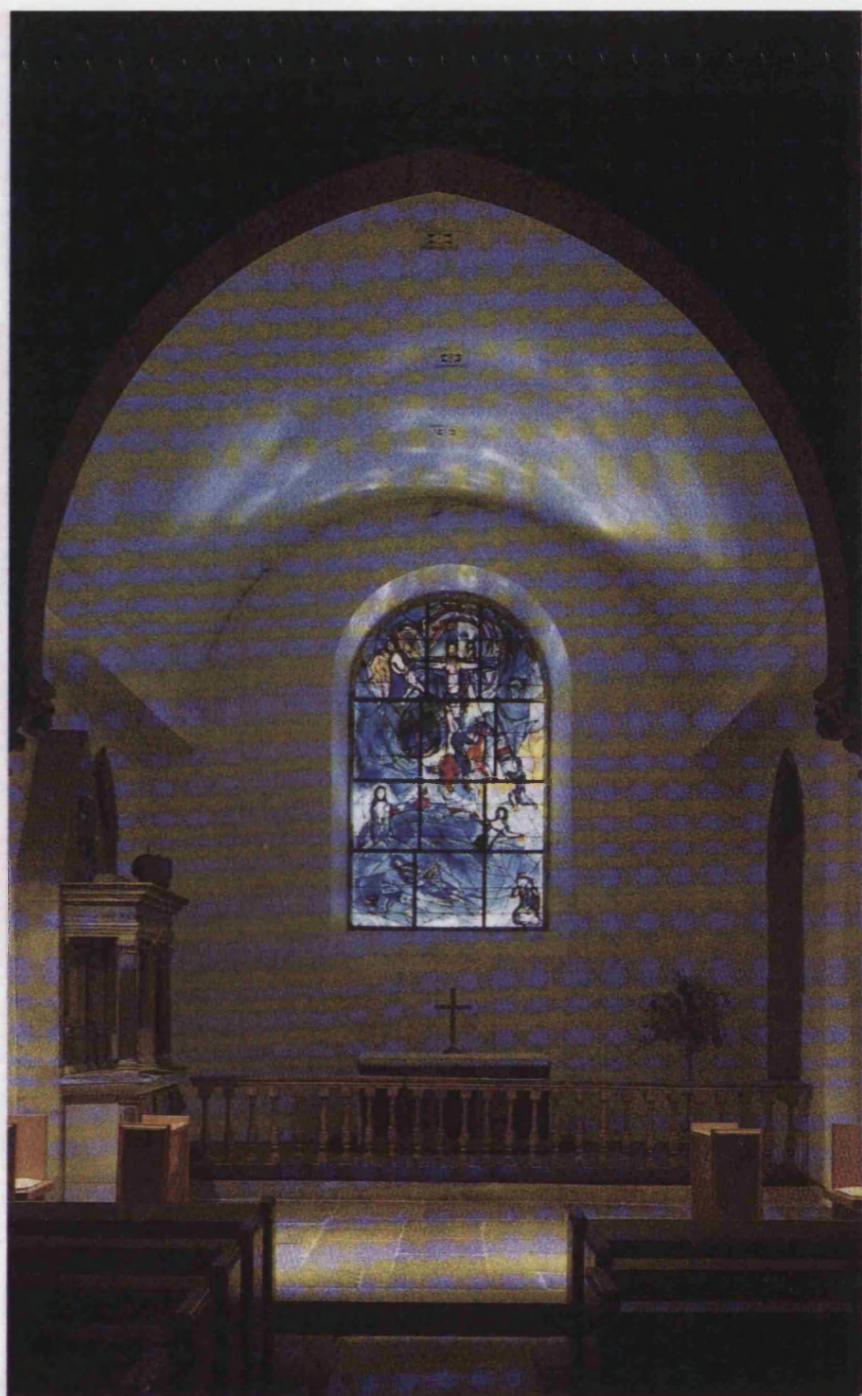
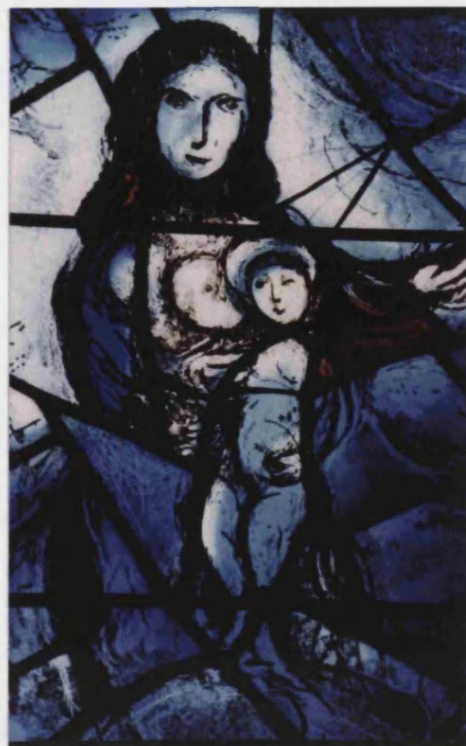
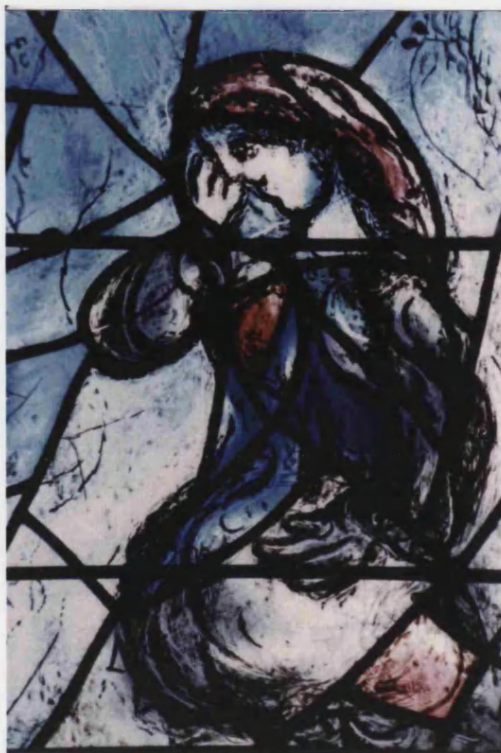


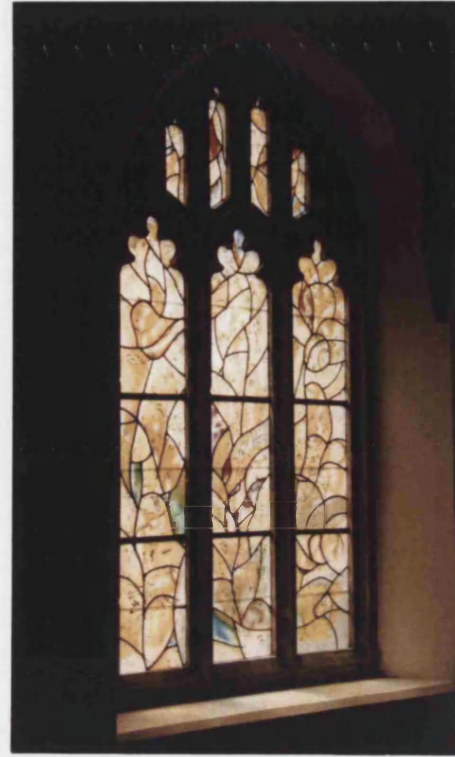
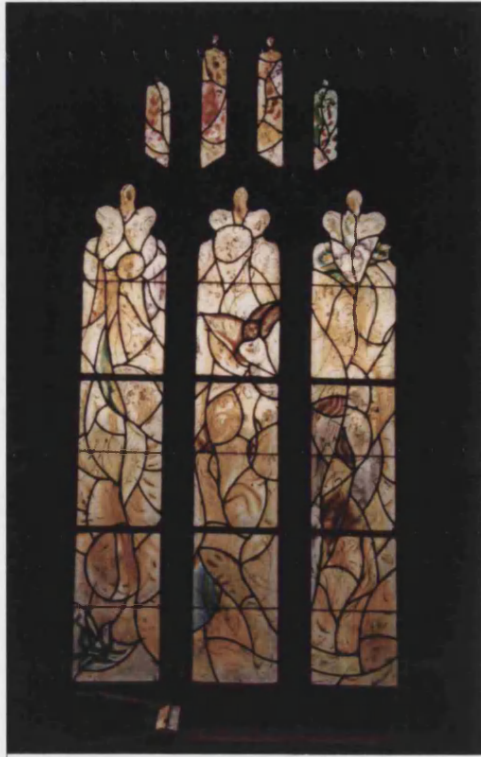
Plate 109. Marc Chagall. East Memorial Window to Sarah d'Avigdor Goldsmid, All Saints Church, Tudeley, Kent (1967), showing the Chancel and Altar.

From Mary Neervoort-Moore, *The History of All Saints Church, Tudeley in the County of Kent*, Tonbridge: Addax Publishing Ltd, 1994. Photograph by Colin Beer.



Plates 110a,b & c. Marc Chagall, Details of East Memorial Window, All Saints Church, Tudeley, Kent (1967).

From photographs available at the church.



Plates 111a,b & c. Marc Chagall, Nave windows, South aisle.
Lower picture (c) is a detail of (a). All Saints Church, Tudley, Kent
(1974).

From photographs available at the Church.

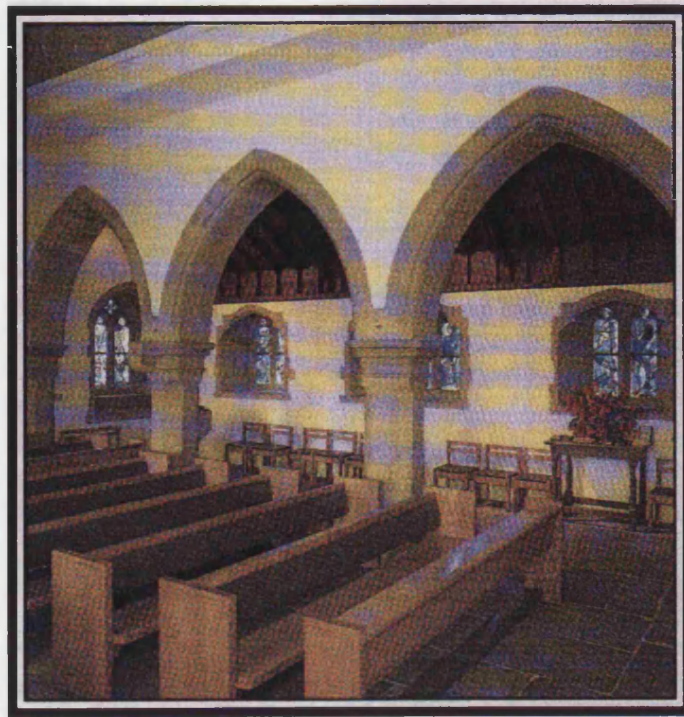


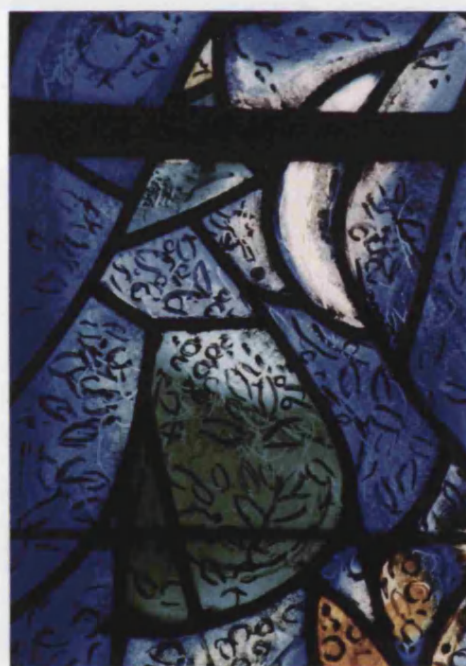
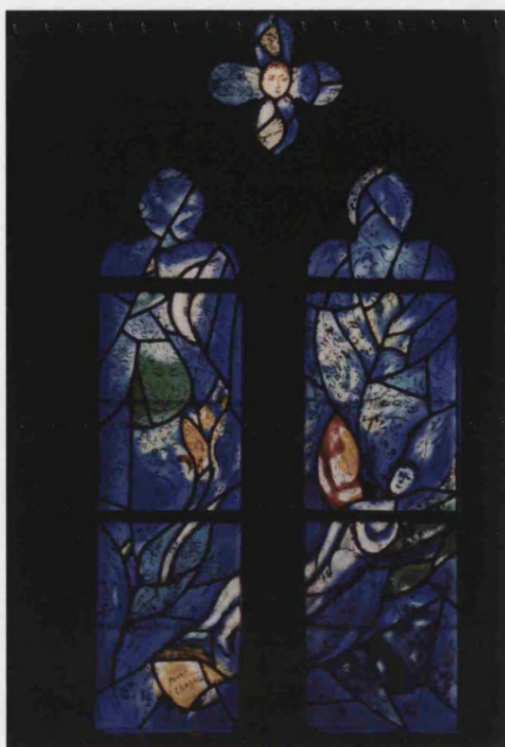
Plate 112. Marc Chagall, Nave windows, North aisle (1974)

From From Mary Neervoort-Moore, *The History of All Saints Church, Tudeley in the County of Kent, Tonbridge*: Addax Publishing Ltd, 1994. Photograph by Colin Beer.



Plate 113. Marc Chagall, Nave windows, North aisle, All Saints Church, Tudeley, Kent. (1974)

From photographs available at the Church.



Plates 114a,b,c,&d. Marc Chagall, Nave windows, North aisle, All Saints Church, Tudeley, Kent. (1974). (c) and (d) show details of (a).

From photographs available at the church.



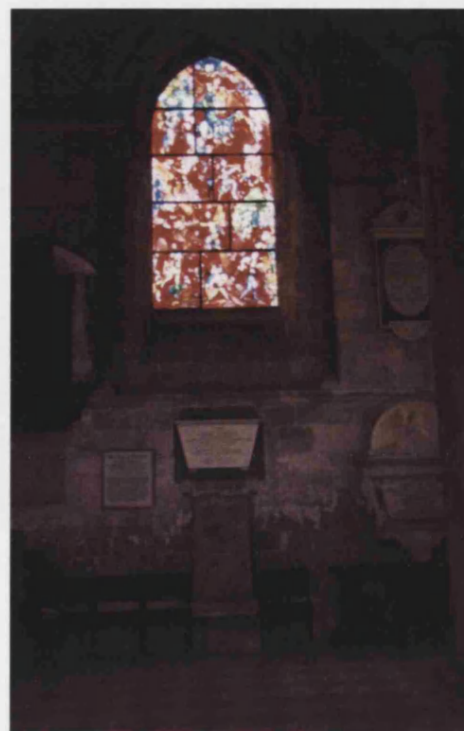
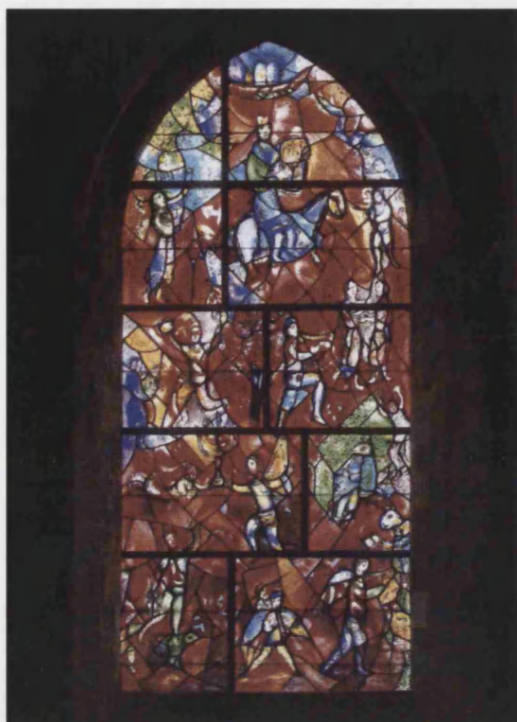
Plates 115a,b,c,& d. Marc Chagall, (a) & (b) Windows for the Chancel, All Saints Church, Tudeley, Kent (installed and dedicated 1985). (c) and (d) Details of above.

From photographs available at the church.



Plates 116a, b, & c. Marc Chagall, (a) & (b) Windows for the Chancel, All Saints Church, Tudeley, Kent (installed and dedicated 1985). (c) Detail of (a).

From photographs available at the church.



Plates 117 a,b,&c. Marc Chagall, Stained glass window for Chichester Cathedral (1978) *The Arts to the Glory of God, Psalm 150*. (c) detail.

(a) and (c) from Cathedral postcards. (b) photograph by Jean MacRae.

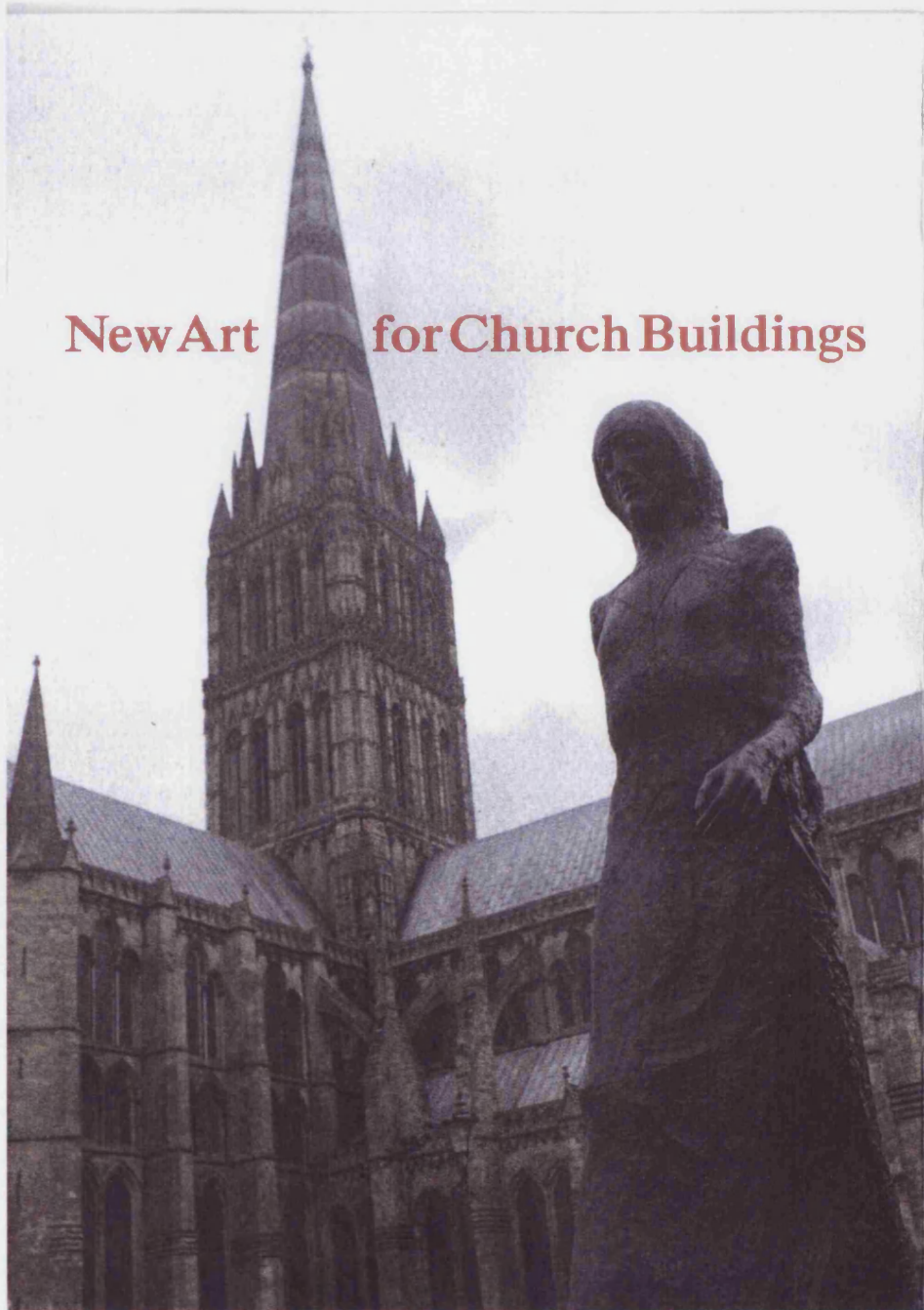


Plate 118. Elisabeth Frink. *Walking Madonna*, Salisbury Cathedral (1981).

From Leaflet published for Art and Christianity Enquiry (ACE) and The Council for the Care of Churches by Church House Publishing, London.