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


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)

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


Photographs by Anne Ridyard

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

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

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

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


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


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

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


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


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

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

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


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


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.

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

From photographs available at the church.
Plates 11a, 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)

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.

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