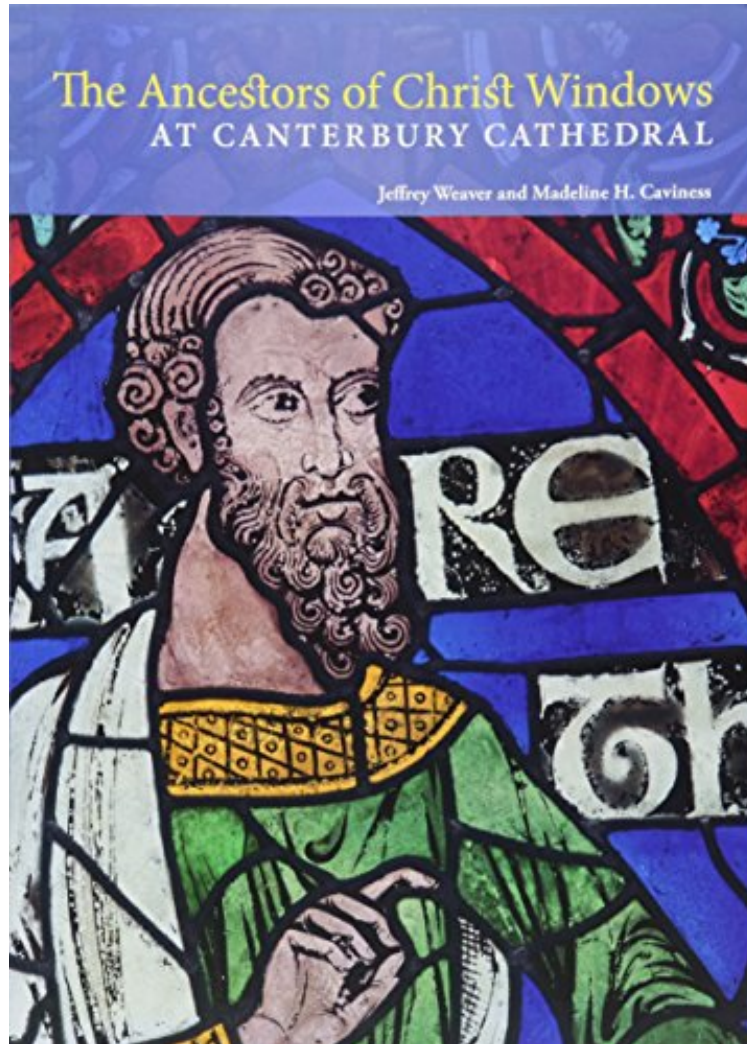


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The Ancestors of Christ Windows at Canterbury Cathedral

Jeffrey Weaver, Madeline H. Caviness
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Jeffrey Weaver, Madeline H. Caviness : The Ancestors of Christ Windows at Canterbury Cathedral before purchasing it in order to gage whether or not it would be worth my time, and all praised The Ancestors of Christ Windows at Canterbury Cathedral:

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following review helpful. Beautiful Images By John C. Frandsen Full of the magnificence of masters of stained glass. Will want to make you return to Canterbury to discover wonders you likely missed on that quick tour.

Eighty-six near-life-size figures of the male ancestors of Christ once looked down on the choir and eastern extension of the medieval cathedral and priory church of Canterbury. Made of colored glass, with the details of the faces and costumes painted on the surface, the ancestors of Christ windows illuminated the liturgical areas during all but the earliest services in the depths of winter, glowing pale blue at dawn and yellow and red at noon. Dating from the twelfth century, the surviving windows from this series are among the oldest panels of stained glass in England, and they are significant examples of what was at the time a relatively new artmonumental stained glass. They are also considered to be among the most famous works of English medieval painting. This luminously illustrated book discusses the original context, iconographic program, and stylistic development of these windows. It also explores how the windows were perceived by various medieval viewing constituencies, including royals, peasants, princes of the church, the local Jewish community, and monks resident at Canterbury. *The Ancestors of Christ Windows at Canterbury Cathedral* is published on the occasion of the exhibition *Canterbury and St. Albans: Treasures from Church and Cloister* on view at the J. Paul Getty Museum from September 20, 2013, to February 2, 2014.

The exhibition catalogue speculates on the identities of the glass artisans and the extent of restoration over the centuries, and it explains how medieval churchgoers were expected to interpret the portraits. The clearly legible names of Christ's male forebears, starting with Adam, were meant to reinforce British patriarchal inheritance traditions. The passage of light through dark glass symbolized religious miracles, like the miraculous conception. *New York Times*