FORM 9 (Rule 7)

Section 9 of Care of Cathedrals Measure 2011
Publice Notice on application to the Cathedrals Fabric Commission

PUBLIC NOTICE

TAKE NOTICE that the Chapter of the Cathedral Church of:

The Cathedral and Metropolitical Church of St Peter in York

has on this date: 26th October 2026

applied to the Cathedrals Fabric Commission for approval of the following proposal:
complete as on Form 8

Loan to the National Gallery, London, of the items listed below, for the exhibition *Painting in Medieval England – 1200-1500* (working title), 30 September 2028 – 28 January 2029.

- 'Saint Edmund' and Synagoga' panel paintings from the vault of the Chapter House, c.1290, oil or tempera on oak. Inventory no. YORDC/2016/396 and YORDC/2016/397 respectively.
- Panels 3d-e-f from the Great East Window, 1405-8
    - 3d The Angel instructs St John to write
    - 3e The King of Kings and the Armies of Heaven
    - 3f The Angel Summons the Birds

Summary of the nature of work and its extent (and materials) [or in the case of an object, a short description of it and details of the proposal]

Chapter House roof panels

The Chapter House ceiling panels are thought to be contemporaneous with the original date of the Chapter House, which is generally accepted to have been constructed in the 1280s and known to have been in use in 1295. They were removed from the ceiling in 1798, when a lath-and-plater infill replaced the badly damaged and rotten medieval painted oak panels. Of the 32 original decorated panels, three panels survive: the two requested for loan, plus a partial panel depicting an Archbishop (possibly St William of York).

- St Edmund panel. The remnants of this partial panel consist of five horizontal oak boards held at the reverse by two battens. St Edmund is depicted wearing a cloak fastened with a decorative broach and carrying a sceptre and three arrows, the instruments of his martyrdom.

- Synagoga panel. Synagoga is depicted blindfolded, her crown is falling off, her staff has broken in two places: her left hand holds the tablets of the law. This is a largely complete panel but the thin tapering section at the bottom is missing: it is on 17 horizontal boards held at the reverse by two battens.

Great East Window panels

Created 1405-08 under the master glazier John Thornton of Coventry, the Great East Window of York Minster is Britain's largest expanse of medieval stained glass and one of the largest medieval windows ever made. The Great East Window was systematically conserved 2011-17. The window and its conservation is comprehensively discussed in Sarah Brown, *The Great East Window of York Minster: An English Masterpiece*, 2018.

The panels requested, namely 3d The Angel instructs St John to write, 3e The King of Kings and the Armies of Heaven, and 3f The Angel Summons the Birds are from the third row up from the bottom of the window. They exemplify the narrative nature of the glass. Replicas will be installed for the duration of the loan, maintaining the aesthetic appearance and weather-proof nature of the window.

Conservation reports establish that the works requested are suitable for loan.

Insurance cover will be provided by the Government Indemnity Scheme.

Plans, drawings, specifications or other documents

Copies of the plans, drawings, specification and other documents accompanying this application may be examined at the office of the Chapter of the Cathedral Church
Insert address and contact details

8-10 Minster Yard, York, YO1 7HH, c/o 01904 557226, works@yorkminster.org
or via the York Minster website at: https://yorkminster.org/about-us/statutory-applications/

Between the hours of:	08.00 – 16.00
From this day:	26th October 2026
and until:	23rd November 2026

REPRESENTATIONS

If you wish to make representations about the whole or any part of the proposal described in this Notice you should write to

The Secretary of the Cathedrals Fabric Commission:
c/o Cathedrals and Major Churches Officer
Church Buildings Division
Church House
Great Smith St
London
SW1P 3AZ
adrian.daffern@churchofengland.org, 020 7898 1678

So that it reaches the Secretary not later than: *insert a date ending 28 days after the time of the commencement of the period for representations.*

23rd November 2026

DIRECTIONS TO CHAPTER

1. This public notice (or a copy of it) must be displayed for a continuous period of 28 days in a prominent position inside and outside your cathedral where it is readily visible to the public.

2. A copy of this notice must be sent as follows:

(a) to the Fabric Advisory Committee of your Cathedral Church
(b) to Historic England (formerly English Heritage)
(c) to the national amenity societies as applicable (see list on Form 8)

and

(*only if the proposal is for works as described in section 2(1)(a) of the Measure*)
(d) to the local planning authority.

TITLE: Loan request, National Gallery, London
CFCE MEETING DATE: 10 December 2026
PAPER FROM: Director of Collections, Cultural Heritage & Learning, York Minster

Brief Summary

A loan request has been received from the National Gallery, London, for the exhibition *Painting in Medieval England – 1200-1500* (working title), 30 September 2028 – 28 January 2029.

The items requested are:-

- 'Saint Edmund' and Synagoga' panel paintings from the vault of the Chapter House, c.1290, oil or tempera on oak. Inventory no. YORDC/2016/396 and YORDC/2016/397 respectively – currently displayed in the Undercroft Museum.
- Panels 3d-e-f from the Great East Window, 1405-8 - currently *in situ* in the window
    - 3d The Angel instructs St John to write
    - 3e The King of Kings and the Armies of Heaven
    - 3f The Angel Summons the Birds

These items are denoted as of outstanding interest on the Inventory of York Minster.

The Chapter of York approved the loan request on 1 September 2026 (please see Annex E).

The Fabric Advisory Committee (FAC) of York Minster is supportive of the loan request and recommends to the Cathedrals Fabric Commission for England (CFCE) that it be approved (please see Annex F). As some of the finer details, such as design of transport crates, design of mounts, etc, will not be specified until nearer the date of the exhibition, the FAC recommends to CFCE that oversight of the loan be delegated to the FAC through its Collections Consultative Committee (CCC). Membership of the Collections Consultative Committee comprises Dr John Gough (Chair of the FAC and CCC), Professor Sarah Brown, course director of the University of York's MA in Stained Glass Conservation 2008-present and Director of York Glaziers Trust 2008-25, Sarah vanSnick, Head of Preservation and Conservation at Trinity College Library, Dublin and formerly Lead Preventive Conservator at the V&A Museum (until January 2025), Tiffany Hunt MBE, formerly Chair of the National Lottery Heritage Fund England's North Committee and myself, an established curator of over 25 years experience, including of managing national and international loans. The CCC therefore holds considerable professional expertise in conservation, curatorial practice and stained glass, and is therefore well-equipped to advise on and manage the practicalities of these matters.

CFCE is asked:

1. **TO CONSENT to the loan to the National Gallery**

2. **To CONSENT to the delegation of the oversight of the detailed arrangements for the loan, including transport crates, frames and mounts for the exhibition, and creation of replica panels for the Great East Window, to the York Minster FAC, through its Collections Consultative Committee.**

Description of items requested

Chapter House roof panels

The Chapter House ceiling panels are thought to be contemporaneous with the original date of the Chapter House, which is generally accepted to have been constructed in the 1280s and known to have been in use in 1295. They were removed from the ceiling in 1798, when a lath-and-plater infill replaced the badly damaged and rotten medieval painted oak panels. Of the 32 original decorated panels, three panels survive: the two requested for loan, plus a partial panel depicting an Archbishop (possibly St William of York). Tree-ring analysis of boards from the St Edmund and Archbishop panels indicates that they are from trees felled in the latter part of the thirteenth century, sometime after 1269 (Ian Tyers, ARCUS Dendrochronology Laboratory, University of Sheffield, *Tree-Ring Analysis of the Ceiling Panels from the Chapter House, York Minster*, April 2005). A separate study of the timbers used in the construction of the Chapter House roof (rather than ceiling), concluded that a substantial number, believed to belong to the primary construction phase, were from trees felled in 1288 (RE Howard, RR Laxton and CD Litton, Nottingham University Tree-Ring Dating Laboratory, *Tree ring analysis of timbers from the Chapter House roof, York Minster*, 1998).

- St Edmund panel. The remnants of this partial panel consist of five horizontal oak boards held at the reverse by two battens. St Edmund is depicted wearing a cloak fastened with a decorative broach and carrying a sceptre and three arrows, the instruments of his martyrdom.

- Synagoga panel. Synagoga is depicted blindfolded, her crown is falling off, her staff has broken in two places: her left hand holds the tablets of the law. This is a largely complete panel but the thin tapering section at the bottom is missing: it is on 17 horizontal boards held at the reverse by two battens.

Great East Window panels

Created 1405-08 under the master glazier John Thornton of Coventry, the Great East Window of York Minster is Britain's largest expanse of medieval stained glass and one of the largest medieval windows ever made. As Professor Sarah Brown writes in *Divine Light: The Stained Glass of England's Cathedrals* (ed. Janet Gough, 2025), 'The project was of breathtaking ambition, depicting no less that the beginning and the end of human history, from Creation as it is explained in the first book of the Bible (Genesis), to the end of the world and the second coming of Christ as explored in the last book (Revelation), known as the Apocalypse in the Middle Ages. With its archbishop recently executed for treason and its civic privileges suspended by the King, its Apocalyptic imagery must have seemed all too relevant to the cathedral and city communities alike. No one had ever attempted an Apocalypse in stained glass before and the window, completed in 1408, is a tribute to the audacity and imagination of the medieval cathedral community who commissioned it, as well as a monument to the genius of the window's creator, John Thornton'.

The Great East Window was systematically conserved 2011-17. The window and its conservation is comprehensively discussed in Sarah Brown, *The Great East Window of York Minster: An English Masterpiece*, 2018.

The panels requested, namely 3d The Angel instructs St John to write, 3e The King of Kings and the Armies of Heaven, and 3f The Angel Summons the Birds are from the third row up from the bottom of the window. The National Gallery originally requested panels 2d-e-f, to underlie the narrative nature of the glass, but on advice from Professor Brown, the request has been amended to these panels, which also fulfil that requirement, as 2e has historically been heavily damaged and has a composite figure of Christ in the centre.

The proximity of the panels to the base of the window means that scaffolding to remove them is relatively straightforward. Their position and low height means that they can be seen from the East End and Lady Chapel, but not from the quire of York Minster, due to sight-lines. Replicas will be installed.

The Great East Window and its panels can be viewed on the York Minster Stained Glass Navigator developed by York Glaziers Trust:
https://stainedglass-navigator.yorkglazierstrust.org/window/great-east-window

Context

The loan request, with details of the exhibition, is provided in Annex A. Images of the works requested are shown in Annex B. Conservation reports are provided in Annexes C and D.

In summary, the exhibition will present masterpieces of painting made in medieval England, supported by a selection of works in related media (manuscript illumination, glass, embroidery and polychrome sculpture), placing these within the context of contact and exchange with the Continent. 'Informed by decades of archival and technical research, the show will offer a fresh and compelling journey through three centuries of artistic development, from the brilliant court of Henry III to the eve of the Reformation (1200-1500)'.

The National Gallery's Senior Exhibitions Manager, Rebecca England, has provided security and facility reports, including details of environmental conditions of the Sainsbury Wing Temporary Exhibition Galleries, the planned venue, which are to the high standards expected and appropriate for the loan and display of the pieces requested from the Chapter of York. (For security reasons, these will not be made publicly available but can be provided to Janet Berry, Head of Conservation and Collections Policy, Cathedral and Church Buildings on request). Environmental ranges are temperature 22 degrees Celsius, plus / minus 1 degree in a 24 hour period; and relative humidity 55% plus / minus 5. Lux levels are fully adjustable to required standards, and monitored with light meters. This meets the requirements of the Chapter of York's Collections Care and Conservation Policy and Plan. The Gallery has a local centralised air conditioning plant that controls temperature and relative humidity, in operation 24 hours per day and continuously monitored by the computerised Building Management System. The Sainsbury Galleries were constructed to house the early Renaissance collection and temporary exhibitions, opening in 1991. There is a possibility that the temporary exhibition will move to alternative galleries, due to planned capital building works at the National Gallery (the timing of which is currently to be confirmed), in which case security and facilities reports for those galleries will be provided to myself. On 12 August 2026, I visited the National Gallery exhibition space and stores in London, including the potential alternative temporary exhibition galleries. I walked the delivery and installation route, from loading bay to exhibition changeover stores and galleries, and discussed matters, including the specific care and management of the loan pieces, with the curators, exhibition team and art handling staff. I am reassured that all is to the expected professional standards.

I have reviewed the proposed loan with Alex McCallion, Director of Works & Precinct, York Minster; and Professor Sarah Brown (FAC member) and Dr Marie Groll, former and current Directors of the York Glaziers Trust respectively, as well as with the Chapter of York and the FAC. We are all supportive of the loan and find it to be technically feasible, and desirable in terms of recognition of the quality and significance of York Minster's collections within this landmark exhibition, which will raise public and academic awareness of these important works and of the status of cathedral holdings.

The Great East Window was conserved 2011-17. During the conservation, the individual panels were reset in such a manner that they could be removed in future, for exhibition, conservation or other purposes. Of the panels in question, Professor Sarah Brown explains: 'They have been conserved recently and are framed in bronze u-section, with integral intermediate bars. They sit on T-bars. This means that they can be lifted out (from scaffolding) with relative ease. They would require little more than a light clean before being displayed'.

Scaffolding will be erected to removal the stained glass panels and to reinstate them after the exhibition, but dismantled in between times. Replica panels featuring high quality photographs created by the York Glaziers Trust (YGT) will be installed for the duration of the exhibition (please see Annex C for further details) – YGT have experience of creating appropriate weather-tight examples in similar settings, and technical specifications will be developed between the National Gallery and YGT, with costs to be borne by the National Gallery. There will therefore be relatively little disruption to the operations and aesthetics of the Minster. Transportation and installation of the Great East Window panels in the National Gallery display will be by York Glaziers Trust. Details of the display of the stained glass panels will also be honed with the advice of YGT, and the National Gallery's curatorial and exhibition teams have emphasized that they are grateful for YGT's expertise here.

The Chapter House ceiling panels were examined by our usual paintings conservator, Francis Downing ACR, an ICON-Accredited conservator, on 1 April 2026 and found to be fit for loan, with the paint, ground and support all stable. The panels were last conserved in 2015 and have been monitored and examined regularly since. Transportation of the Chapter House roof panels to / from the exhibition will be by professional museum courier, to Government Indemnity Scheme standards (including robust security measures and a climate-controlled vehicle with air-ride suspension). The National Gallery will arrange the construction of suitable crates for transport. Installation / deinstallation will be by National Gallery conservators, with a member of the professional curatorial staff of York Minster in attendance.

Should the loan be consented to by CFCE, there will be more detailed discussion by Chapter's curatorial staff and YGT with the National Gallery on precise display mechanisms (for example, structures for displaying the stained glass panels, cases / frames for the Chapter House roof panels), and development of a methodology for the replica panels to be temporarily fitted in the Great East Window by YGT. This application proposes that the CFCE delegate oversight of these details to the FAC, as noted above.

The National Gallery will use the Government Indemnity Scheme (GIS) for the loans – this is standard practice for loans to the UK's national museums. GIS cover indemnifies the owner (the Chapter of York) for loss of or damage to the items while on loan to the borrower and during transit. Cover is for values agreed between the parties – I will obtain insurance valuations in due course. Further details are provided in Annex G.

The National Gallery's exhibition team have confirmed they will cover all direct costs relating to the loan, including conservation, removal, packing, transportation and display of the items requested, and their return, and the creation of the replica panels for display in the Great East Window.

Considerations

Any loan carries risks of damage through movement and transport of an object: however these will be mitigated by professional handling and packing, under the supervision of professional curators and conservators, including the Chapter of York's own professional collections staff, York Glaziers Trust and National Gallery staff and their professional contractors. Condition reports will be produced and carefully checked at each stage of the loan, including during assessments and preparations, on arrival in London, at the end of the exhibition, and on return to York.

A loan would mean that two of the three Chapter House roof panels are temporarily removed from display in the Undercroft Museum, where they are a popular exhibit. However, this provides an opportunity to put other items on display, of interest to new and repeat visitors. Meanwhile, the stained glass would be replaced with replica panels, with public interpretation about the loan and the conservation process.

The loan would initiate a formal relationship between York Minster and the National Gallery, one of the world's pre-eminent galleries, which may lead to further collaborations. Display in the National Gallery would bring new audiences into contact with these exquisite pieces, facilitate new research, and raise awareness of York Minster and its collections. The exhibition will be accompanied by a substantial scholarly catalogue and a rich programme of lectures and other educational events.

At the Chapter meeting on 26 February 2026, at which the loan request was first presented, Chapter members raised several important points which I have discussed and agreed with the National Gallery:-

- The Canon Precentor noted the anti-Jewish imagery of the Synagoga panel and the necessity of appropriate interpretation which acknowledges rather than ignores this. The National Gallery will share text for review and have emphasised that they would welcome the Canon Precentor's guidance here.
- Reciprocity of loan, and highlighting of York Minster' involvement:
    - Inclusion of the loan, and of the partnership with York Minster, will be highlighted in the exhibition press release, which typically goes out one year prior to opening. Also in other marketing material (to be discussed with Chapter's Marketing team)
    - The loan pieces will be highlighted within the exhibition catalogue
    - Public lecture or event at York Minster by one of the National Gallery's expert curators
    - Invitations for Chapter members and key staff to the exhibition opening
    - Private tour and reception for Chapter members, key staff and stakeholders
    - Inclusion of Chapter's curatorial staff and YGT staff in a planned exhibition symposium / colloquium at the National Gallery

This represents a generous and inclusive package which highlights the significance of the loan of these works to the exhibition.

Approvals process

The loan request was approved by the Chapter of York Minster on 1 September 2026, subject to CFCE consent. An extract of the draft Minutes is provided in Annex E: please note, Chapter next meets on 25 November, when the draft Minutes for its September meeting will be received, amended as necessary and approved for signature.

It was considered by the FAC of York Minster at the meeting on 24 September 2026. A redacted version of the unconfirmed Minutes is provided in Annex F: please note, FAC next meets on 11 December, when the draft Minutes for its September meeting will be received, amended as necessary and approved for signature.

I recommend that CFCE approves the loan request.

Dr Helen Rawson
Director of Collections, Cultural Heritage & Learning, York Minster
22 October 2026

Annex A – loan request from the National Gallery, London
Annex B – images of works requested
Annex C – conservation report on the stained glass by York Glaziers Trust
Annex D – conservation report on the ceiling panels by Francis Downing, ACR
Annex E – extract from Chapter minutes of 1 September 2026
Annex F – extract from FAC minutes of 24 September 2026
Annex G – information on the Government Indemnity Scheme

THE
NATIONAL
GALLERY

Dr Helen Rawson
Director of Collections, Cultural Heritage and Learning
York Minster
Deangate
York
YO1 7HH

13 October 2026

Dear Dr Rawson,

Painting in Medieval England – 1200-1500 (working title)
The National Gallery, London: 30 September 2028 – 28 January 2029

Following the letter of 10 October 2025, I am writing to update you on the plans for our forthcoming milestone exhibition devoted to Painting in Medieval England that the National Gallery is mounting in Autumn/Winter 2028-29, organised by Professor Paul Binski, Guest Curator, and Dr Emma Capron, Curator of Early Netherlandish and German Paintings at the National Gallery.

England and the wider British Isles were home to a vibrant pictorial tradition during the Middle Ages, yet art historical narratives traditionally locate the origins of painting in England in the Tudor and Baroque era, neglecting the formidable body of work that predates Hans Holbein and Anthony van Dyck. Although some of the earliest surviving examples of painting in oil come from England, these innovations are not widely known. Whenever this material has been presented to the public, the emphasis has usually been placed on iconoclasm, mourning what was lost rather than celebrating the treasures that remain. The last great exhibition on the subject, *British Primitive Paintings from the Twelfth to the Early Sixteenth Century* (1923), took place at the Royal Academy over a century ago.

Our forthcoming exhibition will present masterpieces of painting made in medieval England and reveal this little-known corpus to the public. A selection of works in related media (manuscript illumination, glass, embroidery and polychrome sculpture) will call attention to painters' collaboration with other craftsmen and emphasise the shifting status of painting during this period. Informed by decades of archival and technical research, the show will offer a fresh and compelling journey through three centuries of artistic development, from the brilliant court of Henry III to the eve of the Reformation (1200-1500). Far from entrenching a hermetic national narrative, the story of painting in medieval England will be told through a series of transformative contacts and exchanges with the Continent. Unfolding chronologically,

each room will be dedicated to a particular European encounter and anchored by a great painted masterpiece.

The exhibition will open on England's links to Scandinavia, following into Matthew Paris's steps on his visit to Norway in 1248. The second room will explore how connections between the French and English court shaped Gothic art c. 1270. Anchored around the *Thornham Parva Retable*, an insular interlude will look at the extraordinary artistic flourishing that took place in East Anglia in the fourteenth century. A fourth room dedicated to St Stephen's chapel will expound the impact of Italian art on English painting from the 1300s. Conceived at as treasury, the fifth room will centre on the *Wilton Diptych*, and the parallels its courtly aesthetic finds in French enamel and manuscripts made in Paris c. 1400. Another insular chapter will present the polychrome alabaster which became a signal English export in the fifteenth century, alongside impressive panels from the prosperous city of Norwich. The exhibition will close on the shift that took place from 1450 onward, when British patrons such as Edward Grimston, John Donne, and King Edward IV began commissioning lavish panels and manuscripts from the leading Netherlandish artists of the day.

Two of the most extraordinary panels to survive for the period are kept at York Minster, and their inclusion would be fundamental to achieving our ambition for the exhibition. In addition, York Minster boasts some of the most accomplished example of English stained glass to survive; the inclusion of some panels, if possible, would profoundly enrich the show.

I am writing to formally request the loans of the following works:

***Synagoga* and *Saint Edmund*, paintings from the vault of the Chapter House, c. 1290, oil on oak. Inventory no. YORDC/2016/396 and YORDC/2016/397 respectively**

These paintings, rare survivals from the comprehensive decorative scheme that adorned the vault of the Chapter House, completed in the 1280s, are astonishing in their scale and quality. They will enable our exhibition to make three points. The first is that English medieval painting was not simply 'miniaturist' but could be large and bold, conceived for monumental spaces. The second is that the style of the panels is strongly French-influenced, bearing comparison in particular with painting in northern France in the late 13th century. This is not surprising in a church raised in obvious imitation of French Gothic architecture at Troyes and Clermont-Ferrand. Thirdly, as oil paintings the panels also form a vital part of our narrative about technique, and they will be displayed near other works in the same medium such as the *Thornham Parva Retable* and, hopefully, the *Westminster Retable*. York at this date was a base for the royal administration, reminding us that focus on the court in London was only one part of the national picture.

Stained glass

Because the exhibition is about pictorial arts in the widest sense, we hope to include examples of the major survivals of stained glass from York and Canterbury and elsewhere, partly because of the beauty and power of the medium, partly because of its scale.

John Thornton of Coventry, *Great east window*, 1405-8
Three panels from the *Apocalypse* cycle:
The angel instructs St John to write; The King of Kings and the armies of heaven; The Angels summons the birds nos.3d-e-f

The exhibition intends to promote the quality of late medieval English painting in the so-called International Gothic period in such works as the *Wilton Diptych* and *Beaufort Hours*. A masterpiece of this period is stained glass cycle of the *Apocalypse* executed by John Thornton of Coventry in the early years of the 15th century. The episodes from the Apocalypse are divided into vivid narrative scenes which build up to form a total window. The Apocalypse of St John was used for significant decorative schemes in this period in France (Angers tapestries), Westminster Abbey (chapter house) and Coventry (chapter house). Our aim is to show how the major cities of England had artists who worked to the highest international standards, placing their art in a total, connected context.

We are aware of that this constitutes a monumental request, but we hope that the momentous gathering of so many treasures of English medieval art might justify your exceptional generosity in this instance. Regarding the stained glass, we are conscious that any temporary removal would raise logistical challenges for the Minster and disrupt the visitor experience. We would be delighted to discuss these issues further, offer to replace the missing windows with temporary replicas for the duration of the show, and explore whether these loans could align with conservation projects that the Gallery might be able support. Naturally, the National Gallery will take responsibility for all the customary costs associated with lending, including packing and transportation. The loans will be covered using the British Government Indemnity Scheme, which provides against-all-risks coverage, including terrorism, on a nail-to-nail basis. Please be assured that your loans will be accorded the most professional handling and care while in our possession and that the strictest security and environmental standards will be upheld at all times.

Thank you in advance for considering the loan of these essential works. We very much hope that you will be able to support this exhibition. Should you have any queries, or wish to discuss this request further, please do not hesitate to contact Dr Emma Capron (emma.capron@nationalgallery.org.uk), Dr Nicholas Flory (nicholas.flory@nationalgallery.org.uk) or Rebecca England, Senior Exhibition Manager, Trafalgar Square (rebecca.england@nationalgallery.org.uk).

Thank you for your kind consideration, and I look forward to hearing from you.

Yours sincerely,

Sir Gabriele Finaldi

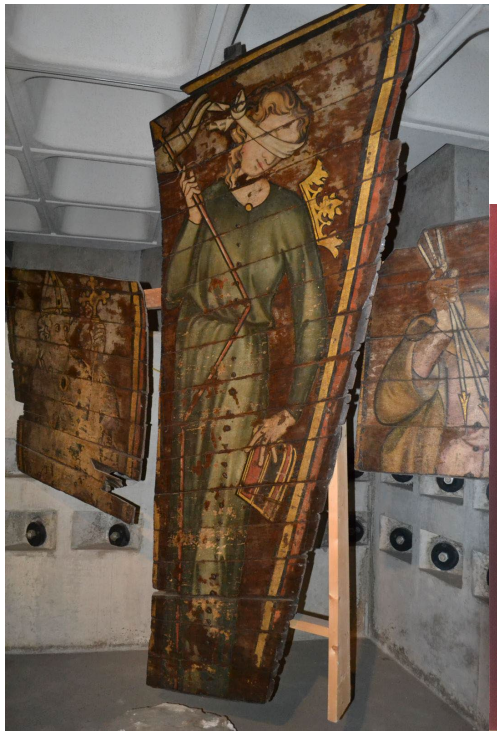
Annex B

Images of Works requested by the National Gallery

Chapter House panels



Synagoga





St Edmund

Great East Window, 3d, e and f



The Angel instructs St John to write



The King of Kings and the Armies of Heaven



The Angel Summons the Birds



The panels to be loaned

National Gallery Loan Report

THE YORK GLAZIERS TRUST
Over 50 Years of Excellence in Stained Glass Craft and Conservation

Requested items for exhibition: York Minster Great East Window panels 3d (The Angel Instructs St John to Write), 3e (The King of Kings and the Armies of Heaven), 3f (The Angel Summons the Birds).

The York Glaziers Trust (YGT) confirms that the specified panels are fit to loan, having been relatively recently fully conserved during the 2011-2018 conservation of the window undertaken by the YGT. This is an important exhibition at an internationally renowned gallery, and the presence of panels of historic stained glass will bring these priceless artworks to new audiences, allowing them the rare opportunity to see the stained glass at exceptionally close quarters. This is a privilege usually only reserved for stained glass conservators. Having stained glass represented at a major exhibition, we believe, will provide a major boost for the appreciation and understanding of stained glass, but also further confirm the status of York as an internationally important 'city of stained glass'. The YGT would be proud to be part of this.

Recent examination of the panels suggest they need only a light conservation clean to be prepared for exhibition. Both surfaces of the stained glass will be cleaned in the studio, taking particular care to avoid damage to any fragile paint. A preliminary cleaning trial will be conducted to establish the most appropriate cleaning protocol for each window, and all cleaning will be monitored under high-definition binocular microscopes. Cleaning will involve removal of any loose dust and cobwebs with soft bristled brushes and vacuum. Where necessary, surfaces where the paint is well-adhered should be wet cleaned with deionized water (mixed with ethanol or acetone if required), on a cotton-wool swab, applied in a rolling motion. Smoke sponges will be used to clean lead surfaces and unpainted glass. The purpose of the cleaning is primarily to remove hygroscopic material detrimental to historic glass surfaces, but a significant aesthetic improvement can also be anticipated which would permit an attractive view of the panels at close quarters.

The panels can be released from the opening with relative ease. As part of their post-conservation installation, the panels were furnished with slim-line manganese bronze outer frames with integral slender support bars and bespoke bracket fixings (see fig. 1 below). The historic panels have then been mounted on T-bars with pins that fix the panels in place. To facilitate their removal the process is, by design, safe and straightforward. This is a dry fixing system which needs only a team of two conservators to lift out the ten pins (five above and five below each panel) and ease the panels out of the opening using an oyster knife or equivalent. Safe access via MEWP or fixed scaffolding is required on the interior. No exterior scaffolding is required.

The YGT team has the capacity to remove these panels, perform the necessary conservation cleaning, provide documentation to support their condition at point of loan (including medium format record photography) and pack and transport them to London. The

removal will be coordinated with the works department and the YGT are able to conduct this work at a date that would cause least disruption to the clergy and the public.

The YGT has also investigated a method to mitigate any visual disruption caused by the removal of selected panels from the window. This will be achieved with high quality colour balanced printed vinyl adhesive hoarding. The YGT's high-definition medium format full frame photographs will be used to produce the replicas. These would be printed in full colour using 80 mic Coala monomeric clear vinyl and fixed to 10mm polycarbonate sheeting. Alternatively, the window design can be printed straight onto a 3mm polycarbonate. Although the latter is a less structurally robust material, the sheets will not be exposed to the elements as the window has an outer fully glazed protective glazing which provides complete weathertight sheltering. This outer glazing does not need to be disturbed during the removal of the stained glass, and so the cathedral will remain weathertight throughout. This outer glass layer also has a UV filter embedded within the glass substrate, and so we do not anticipate any discolouring of the adhesive vinyl.

We understand that the method of display at the National Gallery will be devised by a team composed of the National Gallery staff, the YGT and the specialist Collections Team at York Minster. Together we all have considerable expertise in this area, and the YGT are confident that a suitable and inert method of display, and parameters for display (environmental conditions and other considerations such as materials off gassing etc) can be devised and stipulated. Subject to this design, the YGT can support the process of installation and the bringing back of the panels to the window in York at the end of the exhibition. The York Glaziers Trust feel confident that this project can be delivered to a very high standard. We have full trust that the key partners involved have robust knowledge and protocols. The exhibition of these panels provides numerous short and long term benefits: public education and outreach, academic engagement, collaboration between institutions, and high level PR and advertising.

Information supplied by YGT Director Dr Marie Groll BA (Hons) MA PhD FSA and YGT Principal Conservator Nancy Georgi Dipl. Rest MA ACR



Framed historic glass panel from the Great East Window. Note, glazed protective outer layer behind



Detail showing the bronze frame and pins

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Conservation, Restoration, Examination of Paintings

203 Wetherby Road Harrogate North Yorkshire HG2 7AE

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CONDITION REPORT

3rd April 2026

SUBJECT: 'St. Edmund, King of East Anglia'.
Painting on Panel. 90 x 113 cm Approx.
York Minster. YORDC/2016/396 (MA/TR61)

York Minsters Chapter House was constructed in the 1280's. Painted Oak panels depicting biblical figures, saints and angels were part of the scheme imagery of the ceiling. There had originally been 32 panels, of which only three survive. 'St. Edmund' is one of the three.

The painting, believed to be of 'St. Edmund, King of East Anglia, 855-869' depicts the head and upper body of a young man holding arrows in his right hand and part of, what may have been, a sceptre in his left.

This panel had formed part of a complete painting and consists of 5 horizontal boards held at the reverse by 2 perpendicular battens.

CONSERVATOR: Francis Downing ACR Paintings Conservator.

EXAMINATION:

The painting was examined on 1st April 2026 in the Under-croft at the Minster, where the panel is displayed in a condition-controlled case along with the other two surviving panels. The purpose of the examination was to assess the present condition of the Panel painting prior to transportation and Loan for exhibition.

CONDITION:

There are missing areas of paint and ground on the panel which has preceded historic conservation treatment at various stages.

In 2015 a previously applied 'yellowed' wax coating was removed along with surface grime. It had been noted (UV) that there were traces of old resin varnish on the paint surface itself, which were not obtrusive and therefore left untouched.
At that time, the general paint and ground support were found to be reasonably stable, and the painting was varnished with a thin coat Ketone resin.

The painting and panel have been examined at regular intervals since 2015.

Following this recent examination, the present structure of paint, ground and support appear stable.

I understand that no Loan exhibition arrangements have yet been confirmed.

Francis Downing ACR FRSA

PHOTOS



1. Panel Painting ‘St. Edmund’.

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CONDITION REPORT

3rd April 2026

SUBJECT: 'Synagoga'.
Painting on Panel. 178 x 73 cm Approx.
York Minster. YORDC/2016/397 (MA/TR62)

York Minsters Chapter House was constructed in the 1280's. Painted Oak panels depicting biblical figures, saints and angels were part of the scheme imagery of the ceiling. There had originally been 32 panels, of which only three survive. 'Synagoga' is one of the three.

The painting depicts a blindfolded lady holding a broken staff in her right hand. In the left she holds the tables of the 'Law'. A crown is falling by her left shoulder. 'Blind Synagoga' is the medieval depiction of the 'old religion' before the revelation of Christ.

This panel had formed part of a slightly larger painting, with the thin tapering section at the bottom now missing. The panel consists of 17 horizontal boards held at the reverse by 2 perpendicular battens.

CONSERVATOR: Francis Downing ACR Paintings Conservator.

EXAMINATION:

The painting was examined on 1st April 2026 in the Under-croft at the Minster, where the panel is displayed in a condition-controlled case along with the other two surviving panels. The purpose of the examination was to assess the present condition of the Panel painting prior to transportation and Loan for exhibition.

CONDITION:

There are missing areas of paint and ground on the panel which has preceded historic conservation treatment at various stages.

In 2015 a previously applied 'yellowed' wax coating was removed along with surface grime. It had been noted (UV) that there were traces of old resin varnish on the paint surface itself, which were not obtrusive and therefore left untouched.
At that time, the general paint and ground support were found to be reasonably stable, and the painting was varnished with a thin coat of Ketone resin.

The painting and panel have been examined at regular intervals since 2015.

Following this recent examination, the present structure of paint, ground and support appear stable.

I understand that no Loan exhibition arrangements have yet been confirmed.

Francis Downing ACR FRSA

PHOTO



1. Panel Painting ‘Blind Synagoga’

Meeting of the Chapter of York

Tuesday 1 September 2026

10.00am, in the Technology Hub Board Room, 4 Deangate, York

MINUTES

PRESENT:	HH Canon P Collier	Senior Non-Executive Member (Chair)	(PC)
	The Revd Canon M McLean	Acting Dean & Canon Missioner	(MM)
	The Revd Canon T Goode	Canon for Congregational Discipleship & Nurture	(TG)
	The Revd Canon J Milne	Canon Precentor	(JM)
	Canon Sir W Worsley		(WW)
	Canon A Dunsmore	Canon Treasurer	(AD)
	Canon Dr E Poole		(EP)
	Canon C Faith		(CF)
	Canon R Hornby		(RH)

IN ATTENDANCE for all Agenda items:

David Colthup	Chief Operating Officer	(EDC)
Jen Thewsey	Chief Finance Officer	(JT)
Andy Oates	Chapter Clerk – Minutes	(AO)

IN ATTENDANCE at specific times for specific Agenda items:

[…]	[…]	[…]	
Helen Rawson	Director of Collections, Cultural Heritage & Learning	for **04.i** - **04.v**	(HR)

ITEM	MINUTES	DECISION/ACTION
[…]	[…]	
04	**Collections – project proposals & permission requests** PC welcomed Helen Rawson, Director of Collections, Cultural Heritage & Learning (HR), to the meeting at 11.28. **04.i […]** […] **04.ii Loan Request from The National Gallery – final loan proposal** A briefing paper produced by HR, updating Chapter on discussions with The National Gallery and the reduced scope of their loan request, together with three Annexes, had been circulated in advance of the meeting and was **NOTED**. The National Gallery was now requesting the loan of the following items only: • 'Synagoga' and 'Saint Edmund' paintings from the vault of the Chapter House, c.1290, oil on oak, currently on display in the Undercroft Museum • Medieval stained glass panels, 1405-8, panels 3d-e-f, currently in situ in the Great East Window	

	York Glaziers Trust had advised that it was straightforward to remove the stained glass panels, using internal scaffolding only. The removal would be carried out outside service times without disrupting the seasonal programme. The following recommendations were **APPROVED**: **(a)** to loan the objects detailed above to The National Gallery **subject to** the requisite approvals being obtained from CFCE and FAC; and **(b)** to delegate management of the loan, including display arrangements, to HR working closely with AMc and the Director of York Glaziers Trust. **04.iii […]** […] PC thanked HR on behalf of Chapter for her advice and assistance and she left the meeting at 11.43.	
[…]	[…]	

Fabric Advisory Committee
Minutes

Unconfirmed minutes of the meeting held on Thursday 24th September 2026 from 12.30 pm
in the Works & Technology Hub Boardroom, 4 Deangate, York

FAC members
Dr John Gough (chair)
Professor Sarah Brown
Ptolemy Dean OBE
Andrew Graham
Dr Jane Grenville OBE
The Revd Canon Michael Hampel
Tiffany Hunt MBE (vice chair)
Sarah VanSnick
Stephen Vickers

Sally-Ann Long, FAC Secretary

Chapter of York Personnel in attendance
The Revd Canon Tim Goode, Canon for Congregational Nurture & Discipleship
David Colthup CBE, Chapter Steward
Alex McCallion, Director of Works & Precinct
Dr Helen Rawson, Director of Collections, Cultural Heritage & Learning
Oliver Caroe, Surveyor of the Fabric
Dr Stuart Harrison, Cathedral Archaeologist

Apologies
James McCosh

Apologies
The Very Revd Dominic Barrington, Dean of York
Dr Louisa Hood, Head of Precinct

Prior to the meeting FAC members and attendees considered […] the panels in the Great East Window requested as part of the loan to the National Gallery […] Key points from the discussion have been added to the minutes below as indicated.

[…] […]

f National Gallery loan

FAC received for consideration an update on the request from the National Gallery for the loan of items following its approval by Chapter in September 2026 (FAC.03.11).

Members and attendees had viewed the relevant panels in the Great East Window during the walk-around. The Director of Collections, Cultural Heritage & Learning, Helen Rawson, had confirmed that removing the panels would be a straightforward process and that the panels would be replaced by facsimiles created by YGT. The National Gallery would cover all costs. Those present agreed it was an important opportunity for Chapter to showcase what was a world-famous window. The panels would be removed in such a way as to mitigate the impact on the Minster's liturgical and events schedule and then stored until needed. Risks would be mitigated by the experience and expertise both in the team here and in that at the National Gallery. Overall, it was agreed that the advantages of loaning the glass significantly outweighed the disadvantages.

The National Gallery would work with Chapter on the interpretation, and the Canon Precentor would provide advice. The facsimiles would be created by printing rather than painting on glass. They would therefore have no legacy value but could be used by the Learning Team once they were no longer needed. It was suggested visitors be given

the opportunity to engage with the panels once they had been removed, and that facilities to "have a go" at painting on glass might be made available.

In the meeting, it was confirmed that the loan would require CFCE approval. As some of the finer details would not be known until nearer the date of the exhibition, it was proposed that supervision of the loan be delegated to FAC through its Collections Consultative Committee. FAC noted there was precedent for this approach.

It was suggested that Chapter approach the National Gallery to ascertain which other stained glass panels would be displayed in the exhibition and offer to provide support to develop a holistic approach to the display.

FAC agreed to

- recommend to CFCE that the loan be approved, and that FAC, through its Collections Consultative Committee, oversee the detailed arrangements for the loan, including transport crates, frames and mounts for the exhibition, and creation of replica panels for the Great East Window.

[…] […]

Department for
Digital, Culture
Media & Sport

To whom it may concern

GOVERNMENT INDEMNITY SCHEME

I am writing to publicise the United Kingdom's Government Indemnity Scheme (GIS).

GIS provides a form of insurance, underwritten i.e. guaranteed by the UK Government, to owners when they lend to public exhibitions in the UK. The Scheme was introduced in 1980, by an Act of Parliament. It provides a statutory basis for the Secretary of State for Culture (as a representative of His Majesty's Government) to underwrite the risk of loss of, or damage to, objects lent for the public benefit to museums, galleries, libraries, the National Trust and other similar institutions and bodies in the UK. **GIS provides lenders to exhibitions in the UK with absolute assurance that, in the event of any loss or damage, the cost will be borne by the UK Government.**

By providing cost-free, nail to nail cover for the majority of risks normally covered by commercial insurers, the GIS has successfully allowed great art to be brought to the widest possible audience in the UK since its introduction.

We understand that you have concerns about accepting the GIS as a means of cover for your loan/s. We hope that this letter, which sets out the extent and benefits of the GIS and addresses some common concerns, will persuade you to join the many thousands of lenders who successfully use the Scheme.

Whilst many countries have adopted such a scheme, few provide one as comprehensive in coverage as the UK one. In practical terms, the GIS is supported by a rigorous and regular inspection scheme overseen by the UK's National Security Adviser and his team of advisers. This ensures the maintenance of the highest standards by everyone concerned at every stage of the process of borrowing and lending cultural objects.

The GIS covers most risks normally covered by a commercial insurer, including the risks to the object from terrorism, riot, civil commotion, piracy and hijacking. The GIS does not cover either loss or damage arising from the negligence of the owner, his servants or agents. Neither does it include war risk because we would not expect museums and galleries to be engaged in lending and borrowing cultural objects where this is within or near a conflict zone. The UK Government will, however, consider requests to waive these exclusions where there are convincing arguments to do so.

Lenders may be concerned that, if a claim were to arise, the process of settling the claim would be difficult and protracted, or about the number of potential claims. On the contrary, the GIS has an excellent track record: only a small number of mostly minor claims have arisen over the last 10 years. This is particularly impressive given that the total value of objects indemnified at any one time across the whole Scheme can be as high as £15 billion. Only one object has been for total loss: all the others were for damage which was repaired, after agreement with the owner on the treatment, either by appointed conservators or experts attached to the borrowing museum or gallery. These claims have all been settled quickly, with the sums paid out within just a few days of final agreement by all parties on the extent of the loss sustained.

Department for
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The GIS uses loss adjusters used by the industry, who specialise in this work, to advise on claims. Owners may also appoint their own expert (at their or the borrower's expense) to attend any assessment by the GIS expert, to represent the interests of the owner and to advise the owner and discuss questions on the damage and methods of repair with the appointed Scheme expert.

The GIS is an undertaking from the UK Government to the owner to indemnify for loss of, or damage to, the object. The undertaking will be honoured on valid claims, even in cases where the specified conditions (e.g. security conditions), with which borrowing institutions must comply, have not been observed. In such an event, the GIS payment would be made to the owner as soon as possible after the claim is agreed and any action against the borrowing institution would be pursued by the UK Government separately.

The UK Government is proud of the GIS and its exemplary track record. In addition to increasing access to cultural objects, the Scheme protects museums and galleries - which rely heavily on public subsidy and private generosity - from incurring unnecessary commercial insurance premiums. We do hope you will support us in this and accept cover for your generous loan/s through the GIS.

If you have any further questions on the GIS please get in touch with Carol Warner. Manager of the GIS at the Arts Council [email: government.indemnityscheme@artscouncil.org.uk].

Yours sincerely,



Helen Whitehouse
Deputy Director, Museums and Cultural Property
Department for Digital, Culture, Media and Sport

8 February 2023

Ref:

UNDERTAKING TO INDEMNIFY BY THE SECRETARY OF STATE UNDER SECTION 16 OF THE NATIONAL HERITAGE ACT 1980

Definitions

1. In this indemnity:

the borrower means the ……
the loan agreement means the agreement between the borrower and the owner for the loan of an object;
the owner means a person or institution specified in a schedule hereto;
the object means an object listed in the first column of the relevant schedule hereto;
the relevant schedule means the schedule in which the owner is specified;
the specified value in relation to an object shall mean the amount specified in relation to that object in the last column of the relevant schedule.

Condition Precedent

2. This indemnity is conditional upon it being a term of the loan agreement that:

2.1 no restoration or conservation work is carried out on the object without the prior agreement of the owner;
2.2 the borrower is under no liability for the loss of, or damage to, the object arising or flowing from:

2.2.1 war, hostilities or war-like operations, but excluding acts of terrorism, riot, civil commotion, piracy and hijacking
2.2.2 the negligence or other wrongful act of the owner, his servants or agents
2.2.3 the condition (including inherent vice or a pre-existing flaw) of the object at the time of its loan, or
2.2.4 restoration or conservation work undertaken to the object by the borrower, his servants or agents with the agreement of the owner; and
2.2.5 a third party claiming to be entitled to the object; and

2.3 any liability which the borrower may incur to the lender arising out of the loan of the object shall not exceed the specified value.

Indemnity

3. Subject to paragraphs 4 to 6 below, in consideration of the owner lending the object to the borrower, the Secretary of State hereby undertakes to indemnify the owner for:

3.1 loss of the object up to an amount not exceeding the specified value, or
3.2 damage to the object up to an amount not exceeding:

3.2.1 the cost of reasonable repairs to the object and the reduction in the value of that object as a result of which repairs have been effected; or
3.2.2 the specified value, whichever is the lower

4. No liability under this indemnity shall exist where loss or damage arises or flows from any of the following circumstances:

4.1 war, hostilities or war-like operations but excluding acts of terrorism, riot, civil commotion, piracy and hijacking.
4.2 the negligence or other wrongful act of the owner, his servants or agents,
4.3 the condition (including inherent vice or a pre-existing flaw) of the object at the time of its loan to the borrower,
4.4 restoration or conservation work undertaken to the object by the borrower, his servants or agents with the agreement of the owner, or
4.5 a claim by a third party claiming to be entitled to the object.

5. The Secretary of State shall be entitled to take over and conduct for his own benefit any action against any person for damages in respect of the loss or damage. For this purpose, the owner shall give all such information and assistance as the Secretary of State may require and shall, if so requested by the Secretary of State, execute a formal assignment of his rights arising from such loss or damage to the Secretary of State failing which the provisions of this indemnity shall be null and void.

6. If the object is lost and subsequently recovered and restored to the owner, the owner shall immediately repay to the Secretary of State any sum received by him under this indemnity in respect of the loss of the object (less, if the object is recovered in a damaged state, an amount representing the reduction in the value of that object as a consequence of the damage).

Extent of the Indemnity

7. This indemnity shall apply to any loss of, or damage to, the owner's object between …….. and ……. while it is on loan to the borrower and while on display between …….. and …….. at the exhibition …… and while being taken to or returned from the place where it is to be or has been kept while on loan to the borrower.

Security

8. The borrower agrees to comply with the security and transport arrangements and any further such arrangements which the National Security Adviser of Arts Council may recommend while the indemnified object is on loan to the borrower and while being taken to or returned from the place where it is to be or has been kept while on loan to the borrower.

Environment

9. To provide a level of environmental control appropriate to the care of the indemnified object, and to comply with any further arrangements which the Environmental Adviser of Arts Council may recommend to the borrower.

Valuation

10. For the avoidance of doubt, the specified value of the object is agreed for the purposes of this indemnity only and is without prejudice to any other valuation of the object, which has or may be agreed for any other purpose.

Law

11. This indemnity shall be governed by and construed in accordance with the law of England and Wales, the Courts of which shall be the Courts of competent jurisdiction.

Arbitration

12. Any dispute or difference between the owner and the Secretary of State in connection with this indemnity shall be referred to and determined by a sole arbitrator. The arbitrator shall be appointed by agreement between the owner and the Secretary of State or, in default of agreement, by the President for the time being of the Law Society. Such arbitration shall take place in London.

The Arts Council of England
For and on behalf of the Secretary of State for Culture, Media and Sport

Dated this day of