

PATRICK REYNTIENS painted the Angel window at the west end of the Minster and the small panels of glass in the arcading in the Chapter House Passage.

The framework of the Great West Window dates from c.1450 and is in the Perpendicular style of Gothic architecture, and measures 57ft by 34 ft. Like the 14th century windows at the west end of the nave, it was installed to give more light at a time when people were beginning to read. We do not know if the Great West Window ever contained coloured glass, but the mid-Victorian greeny glass was badly in need of attention and it was decided that money from an appeal should be used to re-glaze it. The idea of the Angel window was conceived by the Minster Architect, Martin Stanciffe, and Patrick Reyntiens was asked to develop it. The tracery of the window has a Trinitarian form with its three interweaving arches, and Reyntiens has kept the Trinitarian theme in his work. At the bottom of the window there are 7 Biblical scenes of angels at work on earth. Above these are 7 angels each of whom carries a roundel which illustrates one of the Acts of Creation. Higher still a row of four archangels flanks the central figure, the Virgin Mary, and symbols of God the Son and God the Holy Spirit. The smaller lights above these are filled with many worshipping angels. God the Father is right at the top with his hand reaching down to his creation. At the bottom of the window silver and gold alternate on angels robes and wings; higher up there are more colours and a greater intensity of colour as one gets nearer to God. Colours and textures were chosen to be similar to those used at the time when the window was inserted. However the modern technique of isothermal double glazing has been used to protect it from the elements, from condensation, and hopefully from vandalism. There is an enormous amount of detail in this window, and binoculars are really needed to appreciate the wonder of it all.

The six small panels in the Chapter House Passage show angels of a similar design, but in deeper colours. These also carry roundels, showing key episodes from the life of Christ. Note that each panel has Patrick Reyntiens' signature. Both of these works were made in Keith Barley's Studios in York, and were installed by him in 1996.

New glass designed by Martin Stancliffe and made by Keith Barley was installed in all the windows at ground floor and triforium levels in both the north and south transepts in 1999. The simple **geometric design reflects the design of the O'Connor** windows with their border and three roundels.