



Extracts from the Chapter minutes from 1701 onwards
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In the last edition I mentioned that the minutes always referred to *painted glass*. This has prompted two of my mentors (Mike Deeming and John Elliott) to respond:

Painted glass is exactly what it says - glass which has had an image painted on it and which has then been fired to "burn" the image into the glass. A good example is the Moses window.

Stained glass is making a window from small pieces of glass which are joined together with lead. The lead lines should enhance the image rather than destroy it, and the pieces of glass should all be about the same size. Some of the small glass pieces will have painting on them and some will not. The west window is an excellent example of this and a very early example of the reintroduction of stained glass which had gone out of fashion pre the early 1800s. It was brought back thanks largely to the researches of one man as part of what today we call the Gothic Revival. It quickly became the norm for ecclesiastical windows because it had been used in medieval times. The west window comprises fragments of glass from medieval windows from the cathedral and from elsewhere plus new nineteenth century stained glass of different colours.

There is very little staining, not least because the silver stain (to produce a yellow effect) is expensive. So most of the glass is either grisaille (greyish patterned glass) or when historiated or figurative then it's pot metal colours. In each case the glass will then typically be painted, with a black or dark brown paint to define the features of the image. So it's we who use the expression *stained glass* far too freely – *painted glass* is generally much more accurate.

Whilst on glass, in July 1852 this instruction appears: *In the event of any application being made for permission to place a memorial window in the Cathedral it be required that a plan of the window and the name of an artist of celebrity to perform the work be submitted to the Chapter before the application is entertained.*

In January 1852 the following appears: *It was found upon examination of the PERDITION BOOK (Church equivalent to the Naughty Step!) that Mr Gilmore was absent 328 days in the past four years. No account was taken of the year 1849 in consequence of the visitation of the CHOLERA in that year. Mr Gilmore was dismissed.*

Another excerpt of interest appeared in April 1746: *ordered that Thos Brown Belfry Sexton be not suffered to sell beers at his Belfry for the space of six weeks next to come for his insolent behaviour towards the Chapter.* Now there's an idea for the Tea Rooms.

The workings of the Church sometimes 'pass all understanding'. The Vicar of Melksham applies for a *Permutation of Benefices* (swap) with the Revd. John Newton Rector of the rectories of Castle Rising and Roydon in Norfolk. There are frequent records of Residential Canons swapping their three-monthly stints in Salisbury: *Dr Dodwell to take the months of April, May and June next which are Canon Sager's* January 1755. Some parishes (eg Stourpaine) come under a *Peculiar Jurisdiction* which I take to be exempt from the Bishop's authority. Bramshaw and Stratford-sub-Castle had *Perpetual Curates*. The name is found in common use mainly during the first half of the nineteenth century. The legal status of perpetual curate originated as an administrative anomaly in the 16th century. Unlike ancient rectories and vicarages, perpetual curacies were supported by a cash stipend, usually maintained by an endowment fund, and had no ancient right to income from tithe or glebe. Lewis Carroll was a Perpetual Curate.

As we all know, the Radnor family have been Cathedral benefactors over the centuries. *It was unanimously agreed to accept the Right Honourable the Earl of Radnor's proposal to give £200 to the general work of the improvements meant in the Choir of the Cathedral and to ornament the Eastern three windows with painted glaze.* Now, £200 in 1778 is of the order of £32,000 at present so of course there was a quid pro quo - the removal of the ruined Hungerford Chantry to the South Quire Aisle to become the Radnor family pew! Lord Radnor replies in July 1778: *The very polite manner in which the Chapter have considered me and in consequence conferred on me and mine the property of the Hungerford Chapel is too flattering towards me not to require my best acknowledgements - - - the situation which I presume will be considered as most eligible is opposite to the Audley Chapel.*

The Chapter House had been allowed to deteriorate but in 1784 this decision was at last minuted: *It is the opinion of the Chapter that the whole of the Chapter House be put into compleat repair and that the Master of the Fabric do cause proper estimates to be prepared of the expense thereof under presidency of Bishop of Bath and Wells.*

With the backing of Earl Radnor and Penruddock Wyndham, the Mayor and Commonalty (people without rank or position) of Salisbury agree to swap properties of an equal value in the town with the Dean and Chapter so that a new Guildhall can be built. This also requires an Act of Parliament: *An Act for the removal and rebuilding of the Council Chamber Guildhall and Goal (Gaol) of the City of New Sarum and for ascertaining the tolls of the Market and regulating the Chairinon (?) within the said city.* The application was made to the chapter in January 1785 and the *Deed of Exchange* was finalised in the October. I wonder how many years it would take today?

In August 1789 the Bishop's (Shute Barrington) plan is rubber-stamped and authorisation given to: *make new canopies to the stalls, to build a new pulpit and Bishop's throne.... to clean and colour the Church from the east end to the transept and make a moveable scaffold for the same similar to that in Lichfield Cathedral, to clean and varnish the stalls, to fit up the Morning Chapel, to make a screen to the western side of the organ loft according to Wyatt's plan.*