

Salisbury Cathedral.

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OUR Society takes a special interest in this noble Cathedral of Salisbury as it was for 700 years, from 1220 to 1837, the Cathedral Church of Berkshire. Not until 1837 was the county transferred to the see of Oxford. We have every reason to be proud of this close connection. In Anglo-Saxon times there were some bishops of Sonning not undistinguished for piety and learning. Possibly they also bore the titles of bishops of Ramsbury, who resided sometimes in that see and also at Sonning.

Salisbury is one of the finest examples of Early English architecture in England. It was built for the most part in one style and at one period, and therefore does not present to us that varied conglomeration of the art of different ages which we see in most of our ecclesiastical edifices. The story of its building is full of interest, and we must look for the original home of the Salisbury diocese on the wind-swept fortified heights of Old Sarum, where Bishop Herman fixed his episcopal seat in Early Norman times. The early history of the sees of Southern England is somewhat complicated. When the Story of the Cross was first proclaimed here, and the savage Saxons became Christianised, the whole of Wessex and Sussex were comprised in the see of Dorchester, a small village in Oxfordshire. This huge bishopric was then divided into the two sees of Winchester and Sherborne. Then Selsey (afterwards Chichester) was taken out of Winchester, which diocese was again divided, and Ramsbury formed. Out of the diocese of Sherborne, Wells and Crediton were constituted, and then Bishop Herman in 1058 united the sees of Ramsbury and Sherborne, and formed the diocese of Salisbury, fixing his seat at Old Sarum, the Saxon town of Searobyrig. On this hill fortress seven prelates ruled, amongst whom were the saintly Osmund (1078-1099), who built the first Cathedral—its site excavated 1912-14—and compiled the famous "Use of Sarum."

the model of all service-books in the South of England ; Bishop Roger (1107-1139), a most powerful prelate and castle-builder ; Jocelyn de Bohun (1142-1184), the opponent of Becket ; Hubert Walter (1188-1193), a crusading bishop, the companion of Richard Cœur de Lion ; Herbert le Poer or Poore (1194-1216), and then his brother or kinsman, Richard Poore (1217-1228), the founder of the present Cathedral. Various reasons are assigned for the transference of the see. Old Sarum lacked water. It was a lofty, barren height, swept by every wind of heaven, and " when the wind did blow they could not hear the priest say Mass." But the real reason was the quarrel between the clergy and the soldiers who guarded the castle of the king. On one occasion, when during Rogationtide the ecclesiastics went in solemn procession to the Church of St. Martin, on their return they found the gates closed against them, and had to remain without shelter during a long winter's night. Similar insults frequently being offered them, the bishop and his clergy determined to seek a new home. Whither should they go ? Legends tell us of the arrow shot at random from the heights of Old Sarum, of the bishop's mysterious dream, wherein the Virgin appeared and told him to seek for the spot Moerfield, of his talking with the Abbess of Wilton, and her reply that he had plenty of land of his own without seeking to despoil her. At any rate, the bishop gave the land for his new Cathedral out of his own domain, and he began to build the stately edifice which we now see. The land was not very good and was very marshy. Salisbury has been called the sink of the Wiltshire plain, the close the sink of the city, and the bishop's palace the sink of the close. The city has been compared with Venice and named the English Venice. The first stones were laid on the Feast of St. Vitalis, April 28, 1220. Elias of Dereham was the master-mason, and the work progressed rapidly until Bishop Poore was translated to Durham in 1228. There his " Chapel of the Nine Altars " attests to the love of building which he acquired at Salisbury, and the similarity of the styles of architecture. His successors continued to build, and on 30 September, 1258, in the time of Bishop Giles de Bridport (1257-1262), the Church was consecrated by Archbishop Boniface, of Savoy, in the presence of

Henry III. and his court. The Church was now complete. Only thirty-eight years were spent in its building—a marvellous achievement. The Canon's Church was begun by Bishop Walter de la Wyle (1262-70). As yet the tower was not so high as it is now, and there was no spire; but the fourteenth century had scarcely begun before the two upper storeys were added, and the lofty spire, which forms such a glorious crown of this beautiful structure. It was the work of the mason, Richard of Farleigh, who was at the same time engaged on work at Bath and Reading. The building was conducted on businesslike lines. Everyone of importance was compelled to lay stones: kings, nobles, princes and canons binding themselves for seven years. The Chapter passed a resolution that if any canon failed to pay his dues they could distrain upon his corn or tithe, etc.

In the time of Bishop Wyvil (1329-1375) Edward III. granted permission to fortify the close, and to use the stones from the Cathedral of Old Sarum for this purpose. Hence in the walls which surround the close we see Norman carvings which once adorned the ancient edifice. Of this Bishop Fuller says that "it is hard to say whether he was more dunce than dwarf, more unlearned or unhandsome, insomuch that Walsingham tells us that had the Pope ever *seen* him (as he no doubt *felt* him in his large fees) he would never have conferred the place upon him." His curious brass tells of his recovering for his see the Castle of Sherborne and the Chase of Bere, of which the bishopric had been wrongfully despoiled. Prominent among its bishops was Robert Hallam (1408-1417), who was present at the Council of Constance, which saw the burning of Huss and Jerome of Prague. He strove hard to avert their fate. Bishop Ayscough (1438-1450) was murdered by the rebel followers of Jack Cade at Edington. Bishop Beauchamp (1450-1481) built the great hall of the palace, and his chantry (destroyed by Wyatt). Here one of the unhappy Woodvilles, brother of Edward IV.'s Queen, was bishop (1482-1485), and he had the unhappiness of seeing his brother-in-law, the Duke of Buckingham, beheaded at Salisbury, just before the battle of Bosworth (*cf.* Shakespeare's *Richard III.*). Cardinal Campeggio was bishop just before the Reformation, and after Wolsey's dis-

grace was deprived of his see. There are no records to show what damage was done during that stormy period, but probably the niches of the west front were deprived of many of their images at this time, the windows broken, and the treasury shorn of its plate and relics. One of the best of the Salisbury bishops was Jewell, the author of the *Apology of the Church of England* (1560-1571); but in his zeal he changed much of the old glass. During the Civil War Ludlow's soldiers were quartered here, and garrisoned the belfry, but they seem to have behaved with extraordinary mildness. The Cathedral had powerful protectors, and when some of Waller's men carried off some church goods, the Parliament ordered that some should be restored. Bishop Seth Ward (1667-1688), one of the founders of the Royal Society, did much to repair his Cathedral, and restored the palace, which was ruinous, having been bought by one Van Ling from the Parliament, and partly converted into cottages. Unhappily the arch-destroyer, Wyatt, was turned loose on the building at the end of the eighteenth century, who wrought vast and irreparable destruction, which it is pitiable to see. Since his day there have been many efforts to obliterate his work; vast sums have been spent, and the Cathedral restored to much of its ancient glory and beauty. The library was built about 1445. It now extends over half of the eastern cloister, but before the eighteenth century over the whole.

THE EXTERIOR.

As we enter the Cathedral precincts we are at once struck with the wondrous beauty and charm of this peaceful close, which surrounds, with its circling green sward, the magnificent Gothic pile. All writers have vied with each other in singing the praises of this grand achievement of Gothic art, and nowhere can we gain a better view of the grand proportions of this Church, with its noble spire, than from the south-east or north-east corner of the close. Around us are the venerable walls of the fortifications, erected in the time of Edward III., who granted a licence for this purpose, and gave leave to the bishop to pull down the walls of Old Sarum, in order to provide the stone. Embedded in the wall we find many stones with Norman carving, which bespeak their former location in the Norman buildings on the old stronghold of

Sarum. The grand *Spire* is the highest in England (404 feet). The tower on which it stands is Early English as far as the first storey ; the two higher storeys were added in the early part of the fourteenth century, and are Early Decorated. The whole structure is magnificent. On each side there is an arcade, richly canopied, and having double windows. At each angle there is a turret, with a small crocketed spire, and from a mass of richly-decorated pinnacles the great spire rises. In the capstone still remains a small leaden box containing a fragment of decayed silk or fine linen, said to be a relic of the Virgin. The spire has sometimes caused anxiety, and has been strengthened by metal bands, but the Early English substructure has sustained with wonderful constancy the weight of the two higher storeys and the spire which the somewhat venturesome builders of the time of Edward III. forced them to bear.

The *West Front* it is the fashion to abuse. It has been censured for its "parcellings" and "raggedness." Professor Freeman denies the honesty of such fronts, because they extend beyond the walls of the aisles and nave, and are what the professors of "true principles" call "shams." Such criticisms fail to recognise the real object of such screens, which was to set forth a chronicle in stone of the history of the church, and people the niches with figures of the great men and benefactors, the saints and heroes, whose memories are here enshrined. It is no "sham," and we must try to imagine it as it really was, not shorn of half its beauties, bereft of its images, or supplied with the works of modern art which do not always harmonise with their surroundings. Inferior it may be to the fronts of Wells or Lincoln, but it still possesses many merits, and is certainly impressive. It was the last completed portion of the Cathedral, as in the mouldings we see the ball-flower which is the sign-manual of the Decorated period. There is a central portion with a gable and buttresses, and a compartment on each side flanked by small towers with small spires. There are five storeys. In the lowest there is a triple porch, deeply recessed with canopies. The west window is large, and is a triplet divided by slender clustered shafts. There are about 100 niches which have been filled with some of the best

examples of modern art by Mr. Redfern. Above all we see our Lord in glory, to Whom all the others are offering their praise.

Mr. Armfield in his *Legend of Christian Art* gives us the following detailed account of the various figures in the west front and the meaning of their several emblems :—

The Tier of Angels.—The celestial hierarchy have been divided into three classes, each class containing three grades. The first class consists of Seraphim, Cherubim and Thrones ; the second of Dominions, Powers and Authorities ; the third of Principalities, Archangels and Angels, Angels being thus the lowest order of celestial creation.

The Tier of Old Testament Worthies.—David, with the harp ; Moses, carrying the Tables of the Law ; Abraham, with the knife in his hand ; Noah, with the ark in his left hand ; Samuel ; Solomon, with the sceptre in his right hand and the Church in his left hand.

The Tier of Apostles.—St. Jude, with the halberd ; St. Simon Zelotes, with the saw ; St. Andrew, with the cross ; St. Thomas, with the builder's square ; St. Peter, with the keys in his right hand ; St. Paul, with the sword in his right hand ; St. Luke and St. John. The figures of St. Peter and St. Paul are restorations of ancient figures which had been mutilated. St. James the Less, with the fuller's club ; St. James the Greater, with the pilgrim's staff ; St. Bartholomew, with the knife ; St. Matthias, with the lance.

The Tier of the Doctors, Virgins and Martyrs.—St. Ambrose, Bishop of Milan ; St. Jerome, in a Cardinal's hat ; St. Gregory the Great, with the tiara of the Papacy ; St. Augustine, Bishop of Hippo, in Africa ; St. Augustine, of Canterbury ; St. Mary the Virgin, St. Barbara, St. Catherine, St. Roch, St. Nicholas, St. George, the Patron Saint of England ; St. Christopher, St. Sebastian, St. Cosmo, St. Damian, St. Margaret, St. Ursula, St. John the Baptist ; St. Stephen, the proto-martyr ; and the four virgins, St. Lucy, St. Agatha, St. Agnes and St. Cecilia.

The Tier of Worthies distinctively belonging to the English Church.—Bishop Giles de Bridport, bishop of the diocese at the

time of the consecration of the Cathedral ; Bishop Richard Poore, founder of the present Cathedral ; King Henry III., the monarch who granted the Charter for the building of the Cathedral ; Bishop Odo ; Bishop Osmund, who built the first Cathedral of Sarum ; Bishop Brithwold ; St. Alban, holding sword and cross ; St. Alphege, Archbishop of Canterbury ; St. Edmund, king and martyr ; St. Thomas of Canterbury. A mutilated figure on the west side of north turret is probably that of St. Berinus. We notice many consecration crosses within and without the Church.

The *North Porch* is large and massive, and has a parvise in the upper storey. On the inside there is a double arcade with foliated arches, and the pinnacles on each side of the gable are very fine. The *Nave* presents a perfect example of Early English workmanship. Notice the regularity of the masonry, which is one of its great peculiarities. The stones run in even bands throughout. The aisle windows have two lights ; the clerestory has triple lancets, and each pair is flanked by flying buttresses. The fronts of the transepts are graced by beautifully-designed windows and are divided into four storeys. The porch on the north side of the transept was removed by Wyatt. The east front of the choir is a fine arrangement of lancets. There is great similarity between the north and south sides of the Cathedral. On the north side of the Lady Chapel formerly stood the Hungerford Chapel, ruthlessly destroyed by Wyatt ; the Beauchamp Chapel on the south side shared the same fate. Bishop Beauchamp erected the flying buttresses on the south of the choir in 1450. The gates of the close are :—High Street Gate, built at the same time as the walls ; St. Anne's Gate, and Harnham Gate, of which little remains. Also Exeter Gate (the Bishop's Stable entrance) on the east. On the south side of the nave is the cloister-court, which we will visit after seeing the interior. Salisbury possessed at one time a separate belfry at the north-west corner of the close. It was entirely destroyed and removed by Wyatt. The *Palace* is on the south-east. It was commenced by Bishop Richard Poore, whose hall remains. Another hall or tower was added by Bishop Beauchamp in the fifteenth century.

THE INTERIOR.

Entering the building by the west door we obtain a grand view of the interior. The beautiful clustered columns of the fine arches, wrought of Purbeck marble, the fine triforium and clerestory, the distant view of the choir, all combine to make a very impressive scene. The oft-quoted lines tell us that

“ As many days as in one year there be,
So many windows in this church we see ;
As many marble pillars here appear
As there are hours throughout the fleeting year ;
As many gates as moons one year does view—
Strange tale to tell ! yet not more strange than true.”

The uniformity of the architecture is the first beauty of Gothic conception, the long rows of sepulchral monuments of warriors and bishops, and the noble proportions of the building, add greatly to the charm of this building ; and yet it lacks much of the beauty which once shone here. Little of its stained glass, which once shed wondrous light on all we see, has been saved from the wreck caused by Reformation zeal and the wanton destruction of Wyatt. The triforium with its flat-pointed arches, sub-divided into four smaller ones, ornamented with trefoils and quatrefoils, alternating with cinquefoils and octofoils, greatly resembles that at Westminster. The clerestory windows are triple lancets. The vaulting is plain, the arches rising from clustered shafts with foliated capitals, and resting on corbel-heads. The west wall has a triple-lancet window, and beneath this is an arcade of four arches, each of which contains two sub-arches. In the west window has been collected fragments of old glass saved from the wreck. It is possible to discover the figure of our Lord in Majesty, the Virgin, Zacharias in the Temple, the Adoration of the Magi. There is some Flemish glass also here. The glass in the west windows of the aisles is ancient (1240-1270), and we see here the arms of Bishop Jewell (1562) and John Aprice (1558). The aisles have double-lancet windows. There is a curious stone bench on each side of the nave, upon which the piers stand. This was so placed in order to distribute the great weight of the building resting on these

piers, as the foundations were not laid upon any very firm ground, the nature of the soil being formerly marshy, and the situation liable to floods. This ingenious plan has evidently had the desired effect, as the building has stood for nigh 700 years. The nave contains a fine series of monuments which were arranged here by Wyatt in a barbarous fashion. This vandal was guilty of every enormity. Not only did he remove the monuments from their original positions, but he seems to have mixed up the effigies and put them on tombs to which they did not belong. Beginning at west end of south side, leaving the figure of Hibernia, which graces Lord Wyndham's monument (1745), we see the monuments of the following :—

1. Bishop Herman (1078), which was brought from Old Sarum.
2. Bishop Jocelyn (1184), which was brought from Old Sarum (the head is later than the rest).
3. Bishop Roger (1139), which was brought from Old Sarum. (There is some uncertainty about the identity of these.)
4. Incised slab to an unknown personage.
5. Bishop Beauchamp (1481), whose chantry was destroyed by Wyatt.
6. Robert, Lord Hungerford (1459), whose chantry was destroyed by Wyatt. Notice the plate armour and collar of saints, also sword and dagger.
7. Lord Stourton, hanged in the market-place in 1556 for the murder of the Hartgills, accomplished in a brutal fashion. However, this theory, long held, is mistaken. The monument with the six openings is thirteenth century work not sixteenth, and it is undoubtedly a shrine where worshippers approached the relics of St. Osmund, praying for healing.
8. Bishop de la Wyle (1271), mutilated. The base is made up of fragments of much later date.

9. William Longspée, first Earl of Salisbury of that name, 'natural' son of Henry II. (1226), Notice the chain-armour and surcoat, shield with arms of Anjou, and the decoration of the tomb—silver diaper work. He fought (in the Crusades (?)) and in France, and was present at the signing of Magna Charta.

Crossing to the north side we see the monuments of—

10. Sir John Cheyney (1509), standard-bearer of Henry of Richmond; at battle of Bosworth was unhorsed by Richard III.
- *11. { Walter, Lord Hungerford, and his wife.
*12. {
- *13. Sir John de Montacute (1389), fought at Crecy and in Scotland under Richard II. Notice armour, especially gauntlets.
- *14. Chancellor Geoffrey.
- * These have been removed to Choir.
15. Person unknown.
16. Longespée, Earl of Salisbury (1250), son of the above-mentioned earl, a Crusader killed by the Saracens. The fact that this is a cross-legged effigy does not prove that all cross-legged effigies represent Crusaders.
17. "Boy Bishop" (so called), the great attraction of the ordinary visitor. The ceremony of the boy bishop is well known. One of the choir boys was elected on St. Nicholas Day, and presided until Innocents' Day, and a special service and procession took place during his rule. The old idea was that this boy died during his brief episcopacy, and was thus honoured with an effigy. It is now generally believed that such small figures represent heart burials. In bygone times the body was usually buried at the place where the person died, and not infrequently the heart was conveyed to the special church associated with the family or life of the

deceased. The library, however, contains the order of service of boy bishop, and the ceremony lingered on until the time of Elizabeth.

18. Person unknown.

Near the entrance is a monument to Dr. Turberville, an oculist of Salisbury (1696).

The *North Transept* is entered by a perpendicular arch, by Bishop Beauchamp (1450-1481). It was designed to support the tower. The style of this transept resembles that of the nave. The two-light windows, which take the place of the triforium on the north side, and the beautiful clerestory windows, with their slender pilasters, should be noticed. There is an eastern aisle, divided into chapels, which Wyatt robbed of their screens. The monuments here are :—Brass to John Britton, the eminent antiquary ; James Harris, author of *Hermes*, by Bacon ; Earl of Malmesbury, by Chantrey ; W. B. Earle, by Flaxman ; Bishop John Blythe (?) (1499) ; Sir R. Hoare, the Wilts historian, by Lucas ; Richard Jefferies, the charming modern writer on country life ; Walter and William Long, by Flaxman ; Bishop Woodville (1484).

The *South Transept* resembles the north. Here are monuments of :—Bishop Mitford (1407), a fine tomb of white marble ; Bishop Fisher (1825) ; Edward Poore (1780).

The *Choir-Screen* is good modern work, and replaced a patch-work structure of Wyatt's handiwork, made up of spoil taken from his destroyed chantries. The organ is modern.

The *Choir and Presbytery* differ in no way from the architecture of the nave. The east end is beautifully designed. At the base of the reredos are three arches, and above five arches, with cinquefoil headings, and above these a triplet window. The roof is painted with an interesting series of designs, which are modern reproductions of thirteenth century work. First there are series of Old Testament saints, the Forerunner of our Lord being ranked with the prophets. Then come the Apostles, with the figures of our Lord and the Evangelists ; and further east are representations

of the months, which are curious and interesting. January is represented by a man warming his hands; February, a man drinking wine; March, digging; April, sowing; May, hawking; June, flowers; July, reaping; August, threshing; September, gathering fruit; October, brewing; November, timber-felling; December, killing a pig.

The *Choir Stalls* are a patchwork composition. There is some old Perpendicular work; some of the work is by Wren. New canopies (Mr. Ponting's design) have been added as a part of the Memorial to Bishop Wordsworth (1911). The modern reredos is a very elaborate piece of work. All the other fittings of the choir are new. In the choir are the chantries of Bishop Audley (1524), a fine piece of Late Perpendicular work, which has a fan-vault and some traces of colour, and of Walter, Lord Hungerford (1429), removed here from the nave and made into a family pew by Lord Radnor. The ironwork is good, and such chapels are rare, the Chantry of Edward IV. at Windsor being the finest of its kind.

In the *North Choir Aisle* and *Transept* there are two monuments of the *memento mori* type, the large tomb of a thirteenth century bishop, either Bingham or Scammel, Bishop Wyvill (1375), Gheast (1576), and Jewell (1571), and the curious brass of Bishop Wyvill, who recovered for the see Sherborne Castle and the Bere Chase, seized by Stephen, and granted by Edward III. to the Earl of Salisbury. To decide the right the wager of battle was resorted to, and both bishop and earl chose a champion. The king, however, caused the matter to be settled amicably. The bishop is here shown in his castle, praying for his champion, and below are the hares and rabbits representing the chase. In this north-east transept is a fine Early Perpendicular lavatory, which is evidently not in its original position, part of an Early English screen, removed by Wyatt, and a curious aumbrey. In the aisle towards the east we see an interesting effigy of Bishop Poore, the founder of the Cathedral, and at the east end is the monument of Sir Thomas Gorges and his lady, who was a maid of honour to Queen Elizabeth. It is a cumbrous piece of work.

The *Retro-Choir*, or processional path, has beautiful clustered shafts and fine vault, and forms a graceful entrance to the *Lady Chapel*, a most perfect piece of Early English building, and the oldest part of the church. At the east end is a triple lancet, with another lancet on each side, filled with modern glass. There is a new altar here, and modern colouring adorns the walls and ceiling. The canopies of the niches under the windows on the north and south were brought here from the Beauchamp Chapel destroyed by Wyatt. Here in former days stood the shrine of St. Osmund, the second Norman bishop, the saintly man to whom the diocese and the English Church owe much. His coffin-slab remains here, but his shrine was plundered at the Reformation. On the north side is the fine recumbent figure of Bishop Wordsworth (1911) by Sir George Frampton. At the east end of the south choir aisle is the stately tomb of the unhappy Earl of Hertford (1621), who married Catherine, the sister of Lady Jane Grey, and thus incurred Queen Elizabeth's resentment, and was imprisoned. The poor lady, when released from the Tower, was separated from her husband, and died of grief. He survived her sixty years. Near here are the modern tombs of Bishops Moberly and Hamilton, and the Perpendicular tomb of William Wilton, Chancellor of Sarum (1506-1523). The old sacristy, now the vestry, is on the south of this transept; above this is the muniment room, the ancient treasury. In the transept is the remarkable monument of Bishop Giles de Bridport (1262), under whose rule the church was finished. It is the most interesting tomb in the church. The carvings in the spandrels record the chief events in the bishop's life—his birth, confirmation, education, and possibly his first preferment, his homage, a procession (probably referring to the dedication of this church), his death, and the presentation of his soul for judgment. Here are monuments also of Canon Bowles (1850); Bishop Burgess (1837); Bishop Seth Ward (1689); Hooker, the famous divine; Young, the father of the poet; Isaak Walton, the son of the angler; Bishop Davenant (1641); Mrs. Wordsworth, first wife of the bishop; and a brass

to Canon Liddon's memory. Further on are the monuments of Bishop Salcot (1557), and Sir Richard Mompesson and his wife (1627). Notice the inverted strengthening arches in both choir transepts.

Passing through the south transept we enter the *Cloisters*, which are considered to be "among the finest in England," and without doubt they can lay claim to be a great and beautiful architectural triumph. They are a little later than the Cathedral, having been begun directly after its completion, and finished during the rule of Bishop Wyvill, about 1340. The windows are finely constructed, and consist of double-arched openings, each arch having two sub-arches, while in the head is a large six-foiled opening. On the wall side is a blind arcade of graceful arches. An unfortunate restoration in 1854 did not improve the appearance of the cloisters. On the north side, between the cloister and the church, is the plumbery. The monuments here do not possess much interest. The *Library*, over part of the east walk, was built in 1445, and contains nearly 8,000 volumes, and a valuable collection of MSS. One of the most interesting is a Gallican version of the Psalter (969 A.D.), Geoffrey of Monmouth's *Chronicles* (twelfth century), a contemporary (1215) copy of *Magna Charter* (which has lost its seal), and many others of much value and importance. The *Chapter-House* was built early in the reign of Edward I. It is a noble octagonal building, and can scarcely be surpassed by any other. The roof is modern. There is a central pillar, from which the vaulting springs. On each side there is a large window, resembling in tracery those in the cloisters. Below the windows is an arcade, and beneath this a stone bench, and at the east end a raised seat for the bishop and his officials. There is a remarkable series of sculptures above the arcade, which are extremely interesting and merit close study. The following are the subjects represented:—

WEST BAY

1. Description of Chaos.
2. Creation of the Firmament.

NORTH-WEST BAY

3. Creation of the Earth.
4. Creation of the Sun and Moon.
5. Creation of the Birds and Fishes.
6. Creation of Adam and Eve.
7. The Sabbath.
8. The Institution of Marriage.
9. The Temptation.
10. The Hiding in the Garden.

NORTH BAY

11. The Expulsion.
12. Adam tilling the Ground.
13. Cain and Abel's Offering.
14. Murder of Abel.
15. God sentencing Cain.
16. God commanding Noah to build the Ark.
17. The Ark.
18. Noah's Vineyard.

NORTH-EAST BAY

19. The Drunkenness of Noah.
20. Building of the Tower of Babel.
21. The Angels appearing to Abraham.
22. Abraham entertaining Angels.
23. Destruction of Sodom and Gomorrah.
24. The Escape of Lot.
25. Abraham and Isaac journeying to the Mount.
26. The Sacrifice of Isaac.

EAST BAY

27. Isaac blessing Jacob.
28. Blessing of Esau.
29. Rebecca sending Jacob to Padanaram.
30. Meeting of Jacob and Rachel.
31. Rachel introducing Jacob to Laban.
32. Jacob wrestling with the Angel, and Jacob's Dream.

33. The Angel touching Jacob's Thigh.

34. Meeting of Jacob and Esau.

SOUTH-EAST BAY

35. Joseph's Dream.
36. Joseph relating his Dream.
37. Joseph being placed in a Well.
38. Joseph sold into Egypt.
39. Joseph's Coat brought to Jacob.
40. Joseph brought to Potiphar.
41. Joseph tempted by Potiphar's Wife.
42. Joseph accused before Potiphar.

SOUTH BAY

43. Joseph placed in Prison.
44. The fate of Pharaoh's Baker and Butler.
45. Pharaoh's Dream.
46. Pharaoh's Perplexity.
47. Joseph taken from Prison, and interpreting the Dream.
48. Joseph ruling in Egypt.
49. The Brethren journeying into Egypt.
50. The Cup placed in Benjamin's Sack.

SOUTH-WEST BAY

51. The Discovery of the Cup.
52. The Brethren pleading before Joseph.
53. Jacob and Family journeying to Egypt.
54. The Brethren pleading before Joseph after the Death of Jacob.
55. Joseph assuring his Brethren of his Protection.
56. Moses in the Presence of God.
57. The Passage of the Red Sea.
58. Destruction of the Egyptians.

WEST BAY

59. Moses striking the Rock.
60. The Declaring of the Law.

In the vestibule the doorway is remarkable for its great beauty. In the voussoirs of the arch is another series of sculptures representing moralities, the triumph of virtue over vice. We see Concordia trampling on Discordia, Temperantia pouring liquor down the throat of Drunkenness, Bravery trampling on Cowardice, Faith on Infidelity, Virtue covering Vice with a cloak, while Vice embraces her knee with one hand and stabs her with the other. Truth pulls out the tongue of Falsehood, Modesty scourges Lust, and Charity pours coin into the throat of Avarice. These sculptures are of the very highest class of art, and are among the most interesting remains of Early Gothic carving in the world. All the glass in the chapter-house is modern, and also the tiling. A fine old specimen of fourteenth century furniture (restored) is seen in the ancient table preserved here.

DIMENSIONS.

Total length	...	473 feet	Height	84 feet
Length of nave	...	229 feet	Height of spire	404 feet
Width	82 feet			

PRINCIPAL BUILDING DATES.

Early English (1220-1260)—The main buildings of the church were completed at this time.

(1262-1270)—Canon's buildings.

Decorated (1330-1350)—Two upper storeys of tower and spire.

Perpendicular (1460)—Arches supporting tower in north and south transepts. Flying buttresses on south side of choir.

In the north choir aisle a fine recumbent figure of Bishop John Wordsworth by Sir George Frimpton was placed in 1911. The original tiles in the floor should be noted. The chest is now in the south-east transept.

Salisbury was first fruits of a new style: that new style which then reached perfection. It is pure Gothic, not only in its details, but in its conception.

It may be possible to suppose a work of greater genius—but not one more pure and refined in its Doric simplicity.