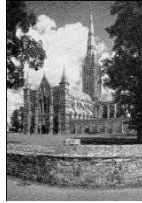


A WALKING GUIDE OF SALISBURY CATHEDRAL IN 1960



INTRODUCTION

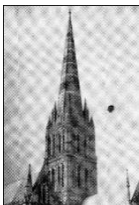
The whole effect of Salisbury Cathedral is in the strictest sense architectural. Few large buildings teach so clearly the lesson that beauty in a building depends upon composition, not decoration; upon masses, not details; and very few show half so clearly that the medieval builders realized this. No building in the world is more logical, more lucid in expression, more satisfying to the mind and eye. *RALPH DAWSON, Canon and Treasurer, 1960*

To use this guide, walk up the centre of the nave and follow as directed. If the Cloisters and Chapter House are closed omit sections 27 to 30

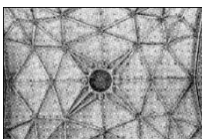
1. **THE NAVE.** The most striking characteristic of the cathedral is that nearly all belongs to the Early English period of architecture. It was begun in 1220 and was completed sufficiently for consecration in 1258 - a little under 40 years. This was a remarkable achievement. The three vertical divisions of the nave are the arcade with the dark lines of the triforium (or blind storey) above it and the clerestory with its windows giving light as the third stage. The master mason was Nicholas of Ely and the architect cleric was Canon Elias of Dereham.



2. **THE SPIRE.** This is the main exception to the claim that the building is all of one period for it was begun in 1330 and finished possibly about 1370 (no dates are known). The builder of the spire was Richard Farleigh. The height is 404 feet. It is unique among the cathedrals of Europe.



3. **THE TOWER VAULT** (beneath the spire). The vault is of the Decorated period of architecture which developed from the Early English (compare with the vaulting of the nave). Its height is 81 feet. The round hole allowed timber and masonry to be hauled up by a winch (which is still there).



4. **PLAN ON FLOOR.** The spire is leaning 29 1/8 (one eighth) inches to the south-west. The brass plate marked B is where the centre of the spire should be. The spot A is where it actually is. The line C shows the shape of the spire at the point from which the plumbline was hung.



5. **BENT PILLAR** (in nave opposite pulpit). The first plan contained no provision for the building of a tower, instead there was an internal lantern. But soon after the cloisters were finished a daring scheme for a great tower and spire was undertaken. The immense weight of this structure of some 6,500 tons very soon began to cause signs of overloading including the bending under the strain of these supporting piers. If they had not been solidly made of Purbeck marble they would have fallen long ago.



6. **THE ORGAN.** The first organ of which we have knowledge was made by Renatus Harris in 1710. George III presented one (now in St. Thomas's church) in 1792. The present organ was given by Miss Chafyn Grove and was built by Willis in 1876.



7. **THE SANCTUARY.** The Victorian reredos put in by Scott in the 1870 restoration has now been removed (1960) and the proportions of the east end brought back to the original intention with a view into the chapel beyond. The architect is Lord Mottistone.



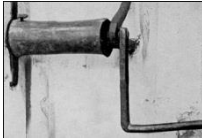
8. **VIEW TO THE WEST.** This view down the full length (449 feet) shows the beauty of the design. The plan is that of a double cross, the foot at the west end and the head at the altar. The arms are formed by the main and the choir transepts.



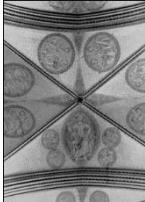
9. **INVERTED CHOIR ARCHES.** These "scissor" arches are not a part of the original design but were early found to be necessary to counteract the great thrust of the tower and to prevent the whole choir being pushed outwards. They are similar to the arches in Wells but these are rather earlier and more delicate in character. From the time the spire was built there has been a long and anxious struggle to keep it standing. As with other parts (even the spire itself) there are no building records and the date has to be inferred from the style of the work. The oak leaves carved round the capitals belong to the Decorated period and suggest a 14th century date - perhaps about 1380.



10. **THE HAND WINCH.** Used in early times to raise and lower the great Lenten veil owes its preservation to being protected by panelling. Its position supports the belief that the altar stood in this bay.



11. **THE CHOIR VAULT.** These are Victorian restorations which attempt to copy the original and medieval paintings. The figure in the oval (or Vesica) is Christ in glory surrounded by symbols of the four Evangelists (St. Matthew, St. Mark, St. Luke and St. John) and by the twelve Apostles in pairs. The smaller roundels nearer the altar represent the twelve seasons. Above in the transepts on the left and right are faintly visible unrestored paintings.

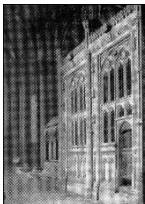


Leave the Choir by the gate close to the Hand-Winch and cross the aisle to go into the Morning Chapel

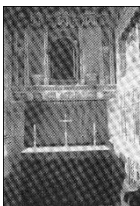
12. **MORNING CHAPEL.** The old stone screen on the wall is part of the choir screen removed by Wyatt in 1792. The sculpture is of special interest belonging to the first period of the building. The choir of angels has a freshness and vigour which is typically Early English. Note Dean Brideoak's (1667) rebus on the stall.



13. **THE AUDLEY CHANTRY.** Such chapels were places where masses could be said for the founder both in life and in death. They required also clergy to serve them. One of the houses in the Close is known as the Hungerford Chantry. Edmund Audley became Bishop in 1502 and died in 1524. He built a similar Chantry at Hereford before he came to Salisbury.



14. **THE CHANTRY INTERIOR** (*light switch is behind the door*). The roof is a miniature example of the fan vault as seen in King's College Chapel in Cambridge and other places. The colour is original, including that on the bosses with the arms of the Bishop and the See of Salisbury. His initials E.A., can also be seen. The chapel was restored in memory of Bishop Neville Lovett (1936-1946).



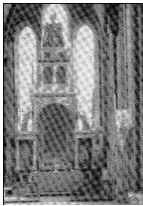
15. **THE GORGES TOMB and THE GEORGE HERBERT GLASS.** Here is the monument of Sir Thomas Gorges (d.1610) who built Longford Castle, and of his wife, Helena, a Swede, Maid of Honour to Queen Elizabeth I. Their fortune was founded on the treasure from a wrecked galleon of the Armada granted to them by the Queen. Above is a window by Christopher Webb in memory of George Herbert (1593-1633), Rector of Bemerton. This window is based on his poems, Love-Joy, and The God of Love my Shepherd is. The figure of George Herbert can be seen kneeling on the left of the window.



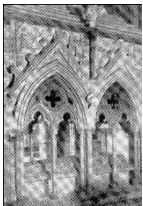
16. **THE TRINITY or LADY CHAPEL.** This was the first part to be built. It was begun in 1220 and completed six years later. A greater contrast can hardly be imagined than this with the weight and solidity of the Norman period which preceded it. There can only be admiration for the daring which could impose so great a weight upon such slender columns. Notice the carving of the playful “dragon” with two young ones at the base of the pillar nearest to the Gorges tomb. It is as fresh as if it were cut yesterday instead of over 700 years ago. The glass in the chapel is for the most part very interesting 13th century grisaille. The central light is colourful glass of the 16th and 17th centuries.



17. **THE TALL HERTFORD TOMB** is to Edward, Earl of Hertford (d.1621), son of the Lord Protector of England, and his wife Catherine (d.1568), sister of the Lady Jane Grey, the “Nine Days Queen”. The two were married in secret because of the jealousy of Queen Elizabeth but they were imprisoned in the Tower where their two sons were born. Lady Catherine died still in captivity. *On the left down the aisle is . . .*



18. **GILES DE BRIDPORT** (Bishop 1256-62). He was Bishop when the cathedral was consecrated in 1258. The scenes on the tomb are thought to be (from right to left), 1. He does homage for the See. 2. The Consecration the Bishop with a crucifer). 3. The Bishop’s death. 4. His soul is carried by an angel to heaven. The fine recumbent effigy is of Purbeck marble.



19. **THE COPE CHEST** (in the transept). This ancient chest of the 13th or 14th century is still in use. It is the custom for the Dean and Chapter to wear copes at the great festivals. When this chest was made the cathedral possessed many wonderful costly treasures but none of these have survived.



20. **BISHOP SETH WARD** (on wall facing Cope Chest). He was Bishop for 22 years (1667-1689) and was a man of the widest interests. The scientific instruments on the monument indicate some of these. He was a friend of Sir Christopher Wren and brought him to Salisbury to report on the state of the cathedral and spire. *Further down the aisle on the left is.....*



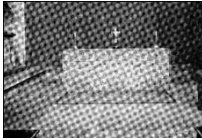
21. **THE MOMPESON TOMB.** The 17th century tomb of Sir Richard Mompesson (d.1627) and of his wife, Dame Catherine. This family built the lovely Queen Anne house (1700) in the Close. It is open to visitors on certain days during the summer. The tomb was originally on the other side of the aisle with the figures facing, as is the custom, towards the east. On the organ case opposite is a brass plate in memory of Sir Walter Alcock, organist to 1947, one of the many eminent musicians who have held this office.



22. **BISHOP MITFORD** (d.1407). This is a noble alabaster monument. Traces of colour can be seen on its heraldry. There are lilies with birds which hold in their beaks an inscription, "Honor Deo et Gloria".



23. **CHAPEL OF ST. MARGARET OF SCOTLAND** (c1045-93) (in south transept). The frontal is 17th century Spanish embroidery and has six scenes from the life of St. Teresa. The lower roundel on the left shows the Saint with her brother as children stopped by their uncle on the way to the Mission field.



24. **THE BEAUCHAMP ARCHES**. Three distinct periods of architecture are clearly seen. On the left and the right of the transept is the original Early English work of about 1250; the vault and arches beneath the spire belong to the Decorated period of about 1350 and thirdly the strainer arches, built by Bishop Beauchamp, to counteract the dangerous thrust of the spire are of the Perpendicular period of about 1450. It seems that these last measures were successful so far as the Cathedral was concerned though the Spire continued to need most vigilant care up to the present time.



25. **CHAPEL OF ST. LAURENCE** (d.258). He was one of the seven deacons who were martyred in the persecution of Valerian. The ancient altar is of Purbeck marble. The base on which it rests is of the Chilmark stone and came from Fonthill Abbey.



26. **THE LIBRARY** (door in the wall) stands over the eastern walk of the cloisters. It was built in 1445 and houses an interesting collection of manuscript books. Some, older than the cathedral, are from Old Sarum including an original copy of Magna Carta. *The door in the right hand corner leads into . . .*



27. **THE CLOISTERS**. They are the largest of any English cathedral. The walks are 181 feet long and enclose a garth of 140 square feet. The style of the work is of the late 13th century. As Salisbury was not a monastic foundation cloisters were not essential. Their position on the south and sunny side was possible because the site was virgin ground unencumbered by previous building. The proportions and symmetry of the cloister design together with the cedar trees (one was planted in 1837) and views of the cathedral and spire all combine to make it a gracious setting. As you go into the porch of the Chapter House pause to look more closely at the figures carved round the doorway. They represent the Virtues overcoming the Vices. On the left hand in the first niche Faith is trampling on Infidelity and in the second Virtue covers Vice with her cloak but Vice seizes the opportunity to stab her, and so on.



28. **CAIN AND ABEL.** In the spandrels of the arcade in a series of remarkable sculptures which begin on the left with the Creation of the world and end on the right with the giving of the Law to Moses. At some period they were defaced (the Chapter House had frequently done service as a prison in the 17th century). They were well restored about 1856.



29. **CHAPTER HOUSE** (interior). The first Gothic chapter house was at Lincoln (c.1220), Westminster and Salisbury followed, both 17.5 metres in diameter and both octagonal. These were succeeded by York, Southwell and Wells. They are buildings of dignity of a type only found in this country



30. **THE VAULT.** The Chapter House is 58 feet in diameter and 52 in height. Round the walls are 49 seats for the members of the Chapter. It was for long in a dangerous condition but was restored in 1856 when the central column was renewed and the interesting little carvings at the base were carefully copied. It was built 1263-84 in Edward I's reign by Richard the Mason. *After leaving the Cloisters return into the Cathedral by the same door by which you came in.*



31. **SOUTH AISLE OF THE NAVE.** As the visitor faces west down the aisle he will see on his right the stone plinth on which the nave piers are standing. This is a feature of the building and was most probably intended to spread the load of the roof. It also provided the 18th century restorer, James Wyatt, with an obvious place on which to arrange the various effigies which came from the two large Chantry chapels taken down in 1790. Bishop Shute Barrington co-operated with Wyatt at this time.



32. **MRS. ELEANOR SADLER.** This Jacobean monument of 1622 is in the second bay on the left-hand (south) wall. She was buried under the pew in which she worshipped daily for almost 50 years during the stirring times of Elizabeth I, of the Spanish Armada, and of William Shakespeare. The face is curiously realistic and has the feeling of a good likeness.



33. **WILLIAM LONGSPÉE.** He was the first Earl of Salisbury and one of the witnesses to Magna Carta in 1215. He and his wife Ela both laid foundation stones of the new cathedral in 1220 and Longspée was the first person to be buried in it - on the north side of the Lady Chapel. The tomb still contains the bones.



34. **SHRINE OF ST. OSMUND** (d.1099). For many years it was believed to be the tomb of Lord Stourton, hanged for murder in 1567. It is now known to be part of Osmund's shrine, founder of the old cathedral. The openings were for pilgrims to put diseased limbs.



35. **ROBERT LORD HUNGERFORD** (d.1459). He is clad in 15th century plate armour with the SS collar and with his hair polled in the fashion of Henry V. The figure is a splendid example of alabaster workmanship.



36. **THE WEST WINDOW.** *Stand well back in order to view the glass to the best advantage...*



This contains some of the finest glass in the Cathedral. Six of the heraldic shields came from the Chapter House and date from as early as 1270-80. A number of the figure panels are of the 15th and 16th centuries and are French. With the evening sun on it this window glows like the jewel that it is. It was arranged here in 1894. A coloured drawing of it in an earlier stage stands by the pillar by the north entrance.

37. **THE MAP.** The illuminated map on six pieces of vellum is the work of Miss Isobel Saul (1960) and was the gift of the youth of the Diocese to mark the 700th anniversary of the Consecration. Every parish is shown. It will repay the most careful study.



38. **THE TIME CHART** was given by the Primary Schools. It seeks to give a picture of what was taking place when this Cathedral was being built. It places the Cathedral within its historical setting. Anyone interested in history will find much information set out here which will bring the past to life.



39. **ROGER, BISHOP** at Old Sarum (1107-39). He was the architectural genius of the 12th century and the builder of the enlarged cathedral at Old Sarum. This was one of the monuments brought from there and forms a link between the old cathedral and the new. The head and the mitre are of a later period and the monument has been cut to receive them, the head projecting above the plane of the rest of the figure of Purbeck marble. The attribution to Bishop Roger is probable but not certain. These two figures are rare examples of this very early work.



40. **RYSBRACK MONUMENT.** This marble monument, with the symbolic figure of Hibernia (Ireland), was made by the 17th century sculptor J. M. Rysbrack. It was erected to the memory of Thomas, Lord Wyndham, of Finglass and a Lord Chancellor of Ireland. The broken finger on the monument has been the excuse for a local legend to grow up. It is another example of the growth of a story without any foundation in fact. Rysbrack was an important sculptor in the 17th century and many examples of his work are in churches and cathedrals.



41. **CONSECRATION CROSS.** It is one of a series of twenty-four, twelve outside and twelve in, of which nineteen still survive. They were marked out by Archbishop Boniface of Canterbury in 1258. Among those present on this splendid occasion were Henry III with his Queen, Eleanor of Provence, and their two sons, one of whom was to be Edward First.



42. This is now thought to commemorate the heart burial of **RICHARD POORE**, the founder Bishop (1217-1228) of this cathedral. He died in 1237 and was buried at Tarrant Crawford. He gave the site of the new cathedral and saw its beginnings before his translation to See of Durham in 1228.



43. **WILLIAM LONGSPÉE THE YOUNGER**, son of the first Earl whose monument has been seen. A valiant Crusader he fell in battle at Mansoura in 1250. His mother, the Countess Ela, Abbess of Lacock, is supposed to have seen his death in a vision.



44. **THE OLD CLOCK**, said to be the oldest working clock in the country and possibly in the world. It was made in or before 1386 and stood originally in a detached belfry. After years of neglect it is now in order. The clock at Wells is probably from the same hand.



45. **THE WILTSHIRE COLOURS.** The colours of the 1st and 2nd Battalion Colours of the Wiltshire Regiment (Duke of Edinburgh's) were laid up here on the amalgamation of the regiment with that of the Royal Berkshire. Two other stands of old colours are also here. The colours of the 62nd were lost in the river Ganges during a hurricane in 1842, recovered eight months later and laid up in the cathedral in 1848. The colours which replaced these were accidentally destroyed by fire on the Ganges in March 1847. The colours of the 99th (now the 2nd Battalion) were presented by the Duke of Edinburgh in 1871 and laid up in 1926.



WEST FRONT. Standing here how can the impressions of Salisbury be summed up? This is a cathedral which stands today as its builders intended it to be. The plan is unchanged and that cannot be claimed of any other cathedral in this country. It is the ideal Gothic cathedral unhindered by any previous building on the site.



*A cathedral is more than
the stones composing her. She is
The cave and the temple,
descendant of all experiments
That man has made to shelter
in one space
His body and his soul.*

CLIVE SANSOM