

# **SALISBURY CATHEDRAL**

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Salisbury Cathedral by G. D. Boyle

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**G. D. BOYLE**

**SALISBURY  
CATHEDRAL**



Salisbury  
Cathedral

*By*

The Very Rev.  
G. D. Boyle, M.A.

*Dean of Salisbury*

Illustrated by  
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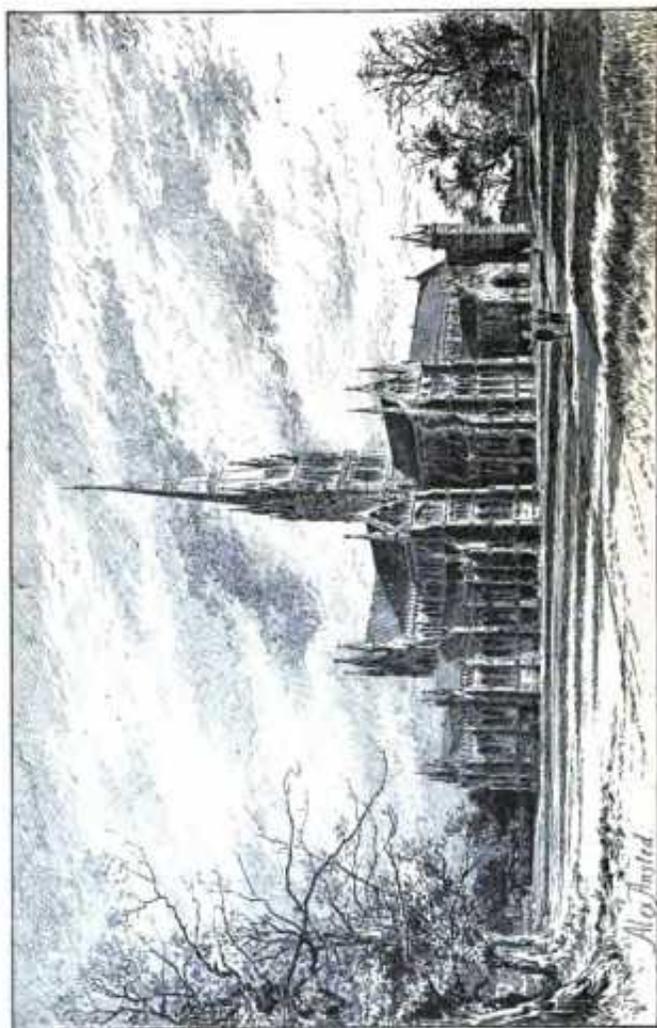
*Minot fund.*

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author outlines the various methods used to collect and analyze the data. This includes both manual data entry and the use of specialized software tools. The goal is to ensure that the data is both accurate and easy to interpret.

The third part of the document provides a detailed breakdown of the results. It shows that there is a significant correlation between the variables being studied. This finding is supported by statistical analysis and is consistent with previous research in the field.

Finally, the document concludes with a series of recommendations for future research. It suggests that further studies should be conducted to explore the underlying mechanisms of the observed correlations. This will help to build a more comprehensive understanding of the subject matter.



The Cathedral from the North-East

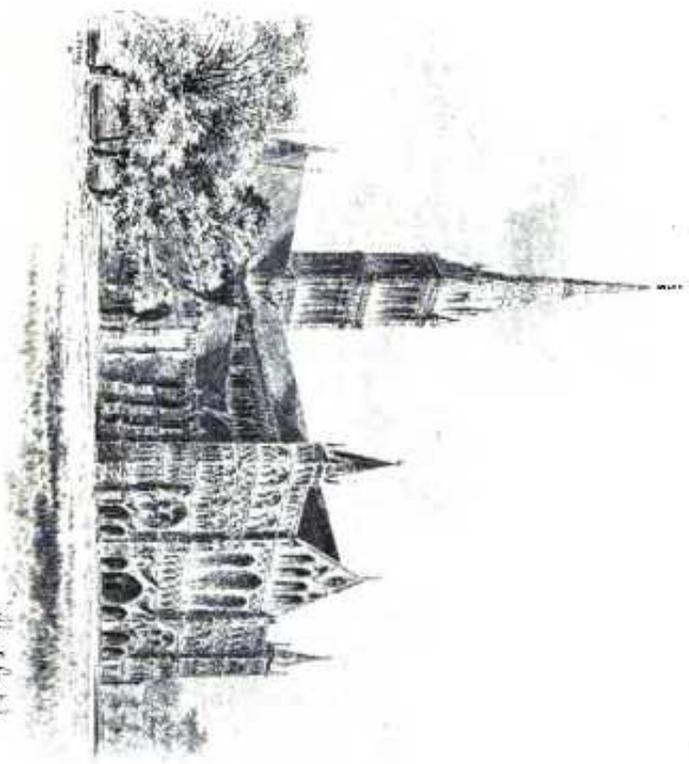
## Salisbury Cathedral

**M**R. RUSKIN, in the "Seven Lamps of Architecture," has spoken of the wonderful contrast of the famous Campanile at Florence and the front of Salisbury. He says of the Campanile, "I have lived beside it many a day, and looked out upon it from my windows by sunlight and moonlight, and I shall not soon forget how profound and gloomy appeared to me the savageness of the Northern Gothic, when I afterwards stood, for the first time, beneath the front of Salisbury. The contrast is indeed strange, if it could be quickly felt, between the rising of those grey walls out of

## Salisbury Cathedral

their quiet swarded space, like dark and barren rocks out of a green lake, with their rude, mouldering, rough-grained shafts, and triple lights, without tracery or other ornament than the martins' nests in the height of them, and that bright, smooth, sunny surface of glowing jasper, those spiral shafts and fairy traceries, so white, so faint, so crystalline, that their slight shapes are hardly traced in darkness on the pallor of the Eastern sky, that serene height of mountain alabaster, coloured like a morning cloud, and chased like a sea shell." Those who see the Cathedral of Salisbury for the first time on a fine day in summer, would probably resent the words in which the eloquent writer speaks of the savageness of the Northern Gothic.

It is true that there are features in the architecture of Salisbury which confer on the Cathedral a distinction entirely its own, but those who have lived under the shadow of its great spire, and who have seen the lights of sunset falling on the great western



The West Front

*Jessé's Engraving*