done by those noble Greeks at that time. In the example given and in others of the Doric order, they did not stand the column on a base—following in this the Egyptian prototype at Beni Hassan. The necessity for a base was not felt in the Doric order which expressed material force and strength. To express this strength absolute rectangularity was aimed at. For in the three kingdoms -animal, vegetable and mineral--all those examples possessing strength are distinguished by their various parts being nearly or quite at right angles to each other, and many optical refinements were introduced by the Greeks to ensure that this impression of squareness should be created. In the lighter more graceful Ionic and Corinthian styles which followed the Doric in Greek art the base was rightly added. It

Fig. 5 - Gloucester Cathedral. The Nave, shewing Massive Columns, but Effect of the Whole Spoilt by lack of Proportion.

is worthy of mention that no feature, no principle, which they adopted has become obsolete; their work gave examples for all subsequent nations to make use of.

The Romans adopted the column from the conquered Greeks, but used it principally for decorating the face of works which did not need it for actual support. Thus in the fine arch of Constantine (Fig. 3.) at Rome, it is seen that the columns are simply applied to the surface of the work, and serve no other purpose than that of forming a ledge upon which figures are placed. The main work is done by the arches, and the columns are simply unnecessary appendages; they form no part of the construction of the work, and therefore violate a principle of truth which takes from it the right to be classed among works of the purest taste.

Very different is the use made of the column by the mighty builders of the 11th and 12th centuries. Look at the grand Norman naves of Durham and Gloucester Cathedrals (Fig. 4 and 5.) How simple yet how noble they are! And note in comparing them the extreme beauty of proportion seen at Durham where—dividing the whole height into 9 parts—we have:--

	Nave Arcade	Triforium	Clerestory
Durham	4	3	2
Gloucester	5½	1½	2

The teaching of nature at Gloucester has been ignored. A simple numerical ratio not only pleases the eye in matters of form, but also satisfies the ear by creating pleasing harmonies in sound. In these examples the base and the capital remain, but the

Fig. 6—Westminister Abbey. The Nave, shewing the Series of Columns and Shafts creating the Aspiring Effect seen in fully Developed Gothic Art.

subtle refinements of the Greeks have vanished; for in all Norman and later Gothic works, the columns are used only for the purpose of supporting arches. The face of these is, of course, vertical, and if the column were made to diminish, as in the Greek examples which support a flat entablature, the effect would be most unhappy. For in these Gothic buildings the columns are always seen as a series, only one side being visible at a time, and if the profile were not vertical they would appear to be falling over. The diminution in all Gothic works is therefore very wisely omitted.

From the sturdy nobility of the early Norman works we reach by a gradual process such marvellous creations as Westminster Abbey (Fig. 6.). The rudenesses of the earlier examples have now disappeared, and here we see a grand bursting