

independent, since it follows none of the ordinary types.

As has been already mentioned, the pillars of the new choir, while of the same thickness as the old, are much longer—twelve feet in fact, which gives a wonderful sense of elevation, lightness and elegance to the structure. Besides the greater length of the columns, there were introduced into the building (about 1180) marble shafts not found in the earlier, and the decorated capitals already mentioned. In addition to this, the vaulting of the aisles of the choir, which was formerly plain, is now pointed with keystones; and the roof, which, in the old building was flat, as at Peter-

exterior of the Cathedral, we may well be forgiven if we are carried away by the marvellous strength and energy which seem to pervade the splendid towers which dominate the great building, and furnish a landmark to the traveller for many miles.

We may withhold from the nave of Canterbury the admiration that we bestow upon the Norman naves of Ely and Norwich, or the early pointed of Lincoln and York; and, certainly, the nave of Canterbury will hardly come into competition with that of York; but when we survey the grouping of the vast pile, and the way in which the three splendid towers are related to the whole



THE OLD NORMAN CHURCH.

borough and Ely, is now beautifully arched; whilst, instead of one triforium, there are now two.

But it is not merely the choir and sanctuary which came under new influences at the re-building. The same may be said of Trinity Chapel, Becket's Crown, and Becket's Chapel.

Those who are enthusiastic over the eastern half of the Church will probably find their ardour damped when they come to the western, unless they belong to the few who maintain that the perpendicular—the characteristic English architecture of the fifteenth century—is the finest of all. And if we survey the

building, we must give the palm to Canterbury. These buildings were raised in succession from about the middle of the fourteenth century to near the end of the fifteenth.

The Church of Canterbury has been the scene of many remarkable events, but of none more tragic, and more lasting in its influences, than the murder or martyrdom of Thomas Becket, Archbishop of Canterbury, at what we fear we must call the instigation of Henry II., who paid dearly for his outburst of anger in many ways.

Those who wish the story told at large, and with graphic power, may turn to