THE MORNING ASTORIAN, ASTORIA, OREGON.

DICKENS' "SITUATIONS."

Similarity of His Methods In Winding Up His Plots.

It is curious what a penchant Dickens had for certain melodramatic situations, which seemed to his fancy so them many times over. That his works Hart and leading druggists. are all dramatic and conceived in the true spirit of the stage is plain from the vast list of adaptations. Each story has been adapted again and again and will bear the process admirably.

One method for winding up his plot, to which he was excessively partial, was the unmasking of the villain owing to the betrayal of some confederate. The parties are generally brought together in a room by the more virtuous members. The confederate then tharties should be avoided. When a a long story of villatny. We have this lain's stomach and liver tablets. They denouement first in "Oliver Twist," where Monks makes his revelations. In "Nickleby" Raiph is confronted with "the man Snawley and Squeers." In gists. "The Old Curiosity Shop" Quilp is simliarly exposed. In "Barnaby Rudge" Haredale forces his hereditary enemy to make revelations. In "Chusslewit" Jonas is confronted with another be trayer. In "Copperfield" Urlah Heep

THE FLUTED COLUMN.

Why the Greeks Adopted This Form In Their Architecture.

The Greeks observed that a smooth column melted in the light and that its lines mere rague and uncertain, writes Jean Schoepfer in the Architectural Record Magazine. In order to restore its definiteness they conceived the idea of fluting it. The sharp ridges of the flutings, catching the light, contrasted with the dark hollows, thus giving body to the column and emphasizing the vertical outline of the edifice, whence a double advantage. This discovery could never have been made or paper.

Then, as the abacus of the capital casts a shadow upon the top of the column, the junction of capital and column becomes indistinct. To restore the necessary effect the Greek cuts several deep lines at the point of junction, and to emphasize them he paints them in s dark tone. Even the curve of the circular torus carrying the abacus is so designed that the bright light, striking upon the relief, shall fade into a shaded half tint toward the hollow. Thus, as Viollet le Duc truly says, the Greek preserves even in appearance the forms which his reason tells him to adopt as being the best and most enduring.

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