

columns, as in the Egyptian temples, the Greeks arranged the columns on the outside of their temples in symmetrical order. The Egyptian conception of divinity was embodied in animal forms; the Greek was anthropomorphic, representing his divinities through an idealization of the human form. Nevertheless, the Greek architecture continued to be but a developed expression of wooden buildings in stone. The aesthetic taste of the Greeks, as of all ancient peoples, found expression almost entirely in their public life, and its social and educational value is dwelt upon by both Plato and Aristotle. Thus it can be seen that art and architecture were great educational forces, even before schools and colleges existed.

From Greece architecture spread to Rome and Constantinople, where it assumed new forms. The many-domed and richly decorated Byzantine style is the natural expression of the luxurious East. The rigour and chasteness of Western architecture is the natural embodiment of the strenuous life of the Western peoples.

Every true work of art must express human aspiration, in other words, must be the outward expression of the prevalent social ideals. It must also be owned of nature. Look at the old picturesque stone bridges of England. See how nature has surrounded and adorned them with tree and vine, with shrubs and fern. She has adopted them as her own. Compare these with our ordinary red-painted steel or wooden bridges, lacking in shape and character. Compare the picturesqueness of the Swiss chalet, nestling among the Alps, and the dreary log house of the Canadian settler, which in its forlorn isolation expresses the

loss of all true communion between man and nature. The Swiss peasant can give you no satisfactory reason for building his chalet in such a picturesque fashion. It is born in him, and has not yet been reasoned out of him by sordid interests. Nor can the great artist give a reasoned account of the beauties and secrets of his power of portrayal. The over-elaborate analysis and dissection of an artist's motives and powers is the great defect of Ruskin. The artist speaks in a language of his own, or, more properly, has a medium of expression which is often speechless.

In the more modern development of architecture, the public and individual features expand in volume. With the decline and fall of the Roman Empire, art became spurious and perverted. The Romans had lost their lofty ideals and aspirations, which alone could inspire a worthy form of architecture. It was only the development of Christianity that revived rational life and thought, and, through it, architecture. The stately feudal castles and strongholds, the beautiful Gothic cathedrals and abbeys, represented a renewed hold upon the elements of life and nature. The Romanesque architecture finds its most normal expression in civic works such as aqueducts and public buildings; while the Gothic style is more prominently religious and devotional.

Since the Renaissance the rapid growth of individualism has shattered the communal spirit in religion and politics. The Puritanic individualism had in it greater ultimate promise than the artistic and ethical communism of Greek civilization. But in its strong reaction it tended to deny all art in virtue of its associations. Unrestricted