

tion of the race. The animals whose nerve centres responded with increasing sensitiveness to certain colors, movements, sounds and scents, survived and prospered; the others perished. We note the principle of selection silently at work. Certain senses connected with self-defence, the avoiding of attack, or the pursuit of other animals for food, became highly developed, and at length instinctive and spontaneous. When the senses are fully developed and the instincts established, there arises a secondary interest in the pleasures and pains associated with them. Their exercise is sought for their own sake and apart from their self-preservative use. The so-called play or sport of animals illustrates this, involving both pleasure and pain, joy and fear, comedy and tragedy. The higher animals and primitive man are peculiarly responsive to the awesome and the tragic. We are apt to forget that primitive worship is associated with mysterious evil spirits or powers rather than with good ones. These mysterious and capricious spirits may be warded off or propitiated by rites, orgies and sacrifices. Now, the first semblance of architecture is associated with these rites and ceremonies. It is the palpable embodiment by the savage of the supernatural and the gruesome. It is at once a symbol, or collection of symbols, a shrine and a temple. It expresses his religion, his politics and his social customs.

The only traces that remain of these primitive architectural efforts are found in caves and mounds. With the processes of time, the early wooden structures decayed and perished. Later brick and stone were utilized. Most of the early temples of the Nile

and Euphrates valleys, like those of the North American Indians, served the double purpose of tomb and temple. Hewn out of the solid rock, as were the earliest surviving Egyptian temples, they were simply the reproduction in stone of others constructed of wood in an earlier age. The beams, posts and supports are not different in form, though different in material.

The Egyptians are the first race known to us who have left definite architectural expressions of their social, religious and artistic life. The dwellings of the early Egyptians were of the most meagre description, consisting of reeds and rushes bound together. But their public architecture was of a more refined and exalted type. Moreover, the religious ideal has been heightened. The dissimilarity between their impressive temples and humble dwellings is analagous to the magnificent churches in the little parish towns of Lower Canada. The Egyptian temple is permeated with the gruesome and the awe-inspiring. The columns are clustered together, and as they approach the centre they become closer and thicker until they form a kind of labyrinth, darkening the interior and casting a halo of awe and mystery over all.

In the Greek architecture, and other forms of art largely derived from the Egyptian, we note a modification of the supernatural and the awesome. In their early literature we observe that great heroes like Ajax and Achilles show a marked lack of fortitude in the presence of the supernatural. The later Greeks have got rid of this idea. Their conception is more intellectual and spiritual. Their temples embody their civic and religious conceptions, and instead of a gloomy labyrinth of