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An Undercurrent Of Optimism.

Speaking of the departure from the city of a resident of long standing, another resident said yesterday that he thought it was a mistake for him to leave just at a time when things were about to happen here. Everything today was at its lowest ebb and long before the winter was over the people of the city would be feeling a decided improvement.

With the sentiment expressed the Daily News is in complete agreement. We do not think the coming winter is going to be a bad one. We look forward to better things before spring. In fact before the autumn is well over we think things will be improving with a gradual upward trend afterwards. Naturally it will take a little time to get over the depression which has hit us so hard just now, but we shall get over it and be all the better for it.

Which Anthem For Canada?

Which anthem will Canada use and has the Canadian National Anthem yet been written? That is a very common subject for discussion. Canada needs a medium of expression that it can use at banquets and meetings and on public occasions when it seems necessary to give vent to patriotic sentiment. The Canadian Club has adopted the verse which was published recently on the front page of this paper as follows:

O Canada, our heritage, our love,
 Thy worth we praise all other lands above,
 From sea to sea, throughout thy length, from pole to bor-
 derland,
 At Britain's side, what'er befall, unflinchingly we'll stand,
 With heart we sing, "God Save the King."
 "Guide Thou the Empire wide," do we implore,
 "And prosper Canada from shore to shore."

The Prince Rupert Rotary Club sings at the weekly luncheons the same version that the pupils of the schools use, as follows:

"O Canada! our home, our native land,
 True patriot love thou dost in us command,
 We see thee rising fair, dear land,
 The true North strong and free;
 And stand on guard, O Canada,
 We stand on guard for thee.
 O Canada! O Canada! O Canada!
 We stand on guard for thee."

Possibly there may be another verse written which might yet be more expressive of the general sentiment of the people toward the country in which they live.

Verse Contributors Often Careless.

Contributors often send in verses for publication in this paper in which the meter is faulty, the sentiment carelessly expressed and the writing so carelessly done that it is almost impossible to decipher the manuscript. Such offerings have no chance of publication, neither has a letter or article of any kind unless signed by the writer. If a verse is not worth careful revision and neat writing it is not worth publishing in the Daily News.

As a rule we do not care to publish poetry or doggerel. There are only a few poets in the world and they are inspired by heaven and cannot help it. And even so they write carefully and revise their work again and again. If such a one should arise in Prince Rupert we should be only too glad to give space to the verses for publication. As a rule, however, the rhymes that are written are not poetry. They are doggerel. The difference is difficult to describe but not difficult to understand. Because the last word of a line happens to rhyme with the last word of another does not constitute poetry. Rhyme has really little to do with poetry. The stuff published in the "Man in the Moon" column is doggerel, but the touch of humor saves it from exclusion.

The writing of verses is good literary practise and tends to brighten the intellect. To label it poetry or to ask that it be published is altogether different. The photographer does not show the public every picture he makes, neither does the artist exhibit at the art gallery every art study. Much of the work of every person who is trying to do something really worth while has to be thrown away. Any person desirous of publishing poetry should write verses for years and promptly burn the scraps of paper on which the outpourings are written. Then when he has learned the art, will be time to think of publishing.

ARCHITECTURE IS DISCUSSED

A. M. Jeffers of Edmonton Gives Interesting Address to Rotary Club.

"It is inherited in all types and races of mankind to build some sort of a structure to protect himself from the elements, wild beasts and even from his own people," said A. M. Jeffers, Edmonton architect, who addressed the Rotary Club yesterday on architecture.

"We all know that in prehistoric time man roamed the earth at will, taking his sleep wherever night overtook him, and we have no record which shows that this fellow ever desired to return in the evening to the place he left in the morning, or in other words he had no home or ties to compel his return.

"In the course of the evolution of time this prehistoric man developed a desire to have and to hold as he found that sometimes he was hungry, but on account of the fury of the elements he could not venture forth for his food and he lacked protection from the cold and wet, so he commenced to look about to see how he could help himself. This would be in time so far as we know today about the beginning of the Aryan race in India. This is the first known people whom we call man, as they dwell in caves, had skins at their entrance for doors, a few pottery cooking utensils and were Sun worshippers. Having these cooking utensils shows the progress which had been made. (I do not know how many years, B. C.) and also indicated that there was a difference between man and beast and it is this which is, according to the Aryan definition, "Man is he who thinks, so it is from this period of time that architecture was born.

First Construction.

"The next step taken was the erecting of artificial abodes, that is other than tents made from skins of beast, and the first examples we have are known as post and lintel construction or, as most of you understand it, post and beam construction. This type of construction or we may say design was first used for entrances to caves and no doubt was nothing but tree trunks or limbs roughly cut and placed together to form an opening or entrance to a cave dwelling. Later on these posts and beams were roughly hewn and were placed in series and then man began to build his dwelling place out in the open spaces and villages developed.

"These first buildings were usually square, one story high and had roofs of boughs and skins. The Egyptians were the first to have their work finished with smoothing tools and also the decorating in colors. At a later period the Egyptians introduced the circular shaped post and with it an extension at the top in the shape of the Lotus bud and as these people advanced in civilization they became experts in the quarrying and shaping of stones for structural purposes and they produced many temples for their emperors and monuments to their forms of worship.

Moors and Greeks.

"Following the Egyptians we come to Moors and the Greeks. The Moors gave us that type of architecture which is so prevalent in all Moslem countries and which we often call Indian, meaning British India, but what is architecturally known as Byzantine. The outstanding feature of this style is the triangular shape of the ornaments and the highly colored painting of them and the beautiful mosaic work in colored marbles.

"The Greeks gave us beauty in form and symmetry in outline. It is to the Greeks as well as the Romans that we owe much of the characteristics of present day architecture and which we designate as classical. But in

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addition the Romans gave us the arch, which was a very progressive step in construction.

"The distinguishing feature of the Ionic order are the Volute and Attic base, the Corinthian has the same base, but a foliated capital with the volute as a terminal. The composite is a corruption of the two former, for the capital, but a more elaborate having a tendency to delicacy or too much fineness in its effect as a supporting member for a column. These three orders are very similar in the details of their cornices. The Tuscan has a simple base and plain cap, the Doric in some instances has but a plinth for a base and a simple cap, but the shaft is fluted. In all these orders the fluted shaft was introduced except in the Tuscan which to this day remain smooth. An outstanding feature of the Doric order are the metopes and triglyphs, an ornamental form spaced at regular intervals and are said to represent beam ends which rest on the lintels which engage the columns.

Roman Discovery.

"Thru the discovery of the arch principal by the Romans, we have the masonry bridge and later on the steel bridges of today. Following the classical period we come to the Renaissance which flourished in Italy and Spain. This is a very much decorated type of architecture and when it can be indulged in, a very pleasing and flowery result is obtained.

"The Normans in France gave us the pointed arch and plainer treatment of wall surfaces and cornices. The pointed arch was further developed in Britain together with foliated capitals for engaged columns and this type of work produced the Gothic of the medieval period which ran riot until about 35 years ago. Another style of the Gothic which has prevailed up to the present day and will probably continue for many years is the perpendicular, as its name implies, the lines are vertical and give added grace to a well designed structure. It is seen in many of our modern Presbyterian and Roman Catholic edifices.

Anglo-Classic.

"Another type developed in Britain is known as Anglo-Classic, that is English and Classical combined. There are a few nice examples of this work, but to the mind trained to regularity and symmetry this style is an abortion and in some instances a regular nightmare. Its outstanding features are broken pediments and massive keystones.

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