

the ornamentation is *carved*. This order was invented by Chersiphron a Cretan. The Corinthian capital dates from 1400 B. C., Callimachus of Corinth had his attention arrested one day by a pot around which a plant of Brank-ursine or Bears'-foot had developed; and this suggested to him the Acanthus or Corinthian Capital.

The Parthenon at Athens built 498, B.C., was perhaps the most beautiful specimen of Doric architecture. The Temple of Diana, at Ephesus, one of the Seven Wonders of the World, erected at the expense of Croesus, King of Lydia, 446, B.C., was a magnificent example of the Ionic. And the choragic monument of Lysicrates at Athens, 355, B. C., was reckoned a master-piece of the Corinthian or Florid Greek Art.

ROMAN ART.

Roman art was merely an elaboration of the Greek. Probably in all the great architectural works of the Romans, Greek artists were employed. In Roman ornamentation, acanthus foliations everywhere abound. But the type is the *Acanthus mollis*, not the *Acanthus spinosus* of pure Greek art. In Roman buildings, the curves are mostly circular not elliptical (as had been the case in Greek structures); and in ornamentation, griffins, tritons, chimæras, and other fabulous creatures, are freely introduced for effect. Philosophy had shaken the faith of the heathen in their deities; and Art had ceased to convey a meaning—it was æsthetic only, appealing to the emotions. Under the influence of new-born Christianity, Art arose like a phoenix from its ashes, and ere long attempted higher flights than it had ever made.

CHRISTIAN ART.

It was when Roman Art had degenerated into extravagance that the first efforts in Christian ornamentation were put forth. Heathen Art, flaunted in the light of day; Christian Art was obliged to hide itself in the catacombs. There it was met with in the symbols of the new faith,—the cross, the lily, the mystic fish, the nimbus, the sacred monogram, the symbols of the Evangelists, the hand of blessing, the crown, the lamb, the shepherd, the house, &c.

The Cross was of various patterns:—The *Tau* in allusion to Ezek. IX, 4, "Set a Tau (T) upon the foreheads," &c. (Compare the passage with the common form, "his + mark.") The Cross of