

The pillar in ancient architecture was an important feature. It was both its ornament and its strength. "He who is holy" says, "Him that overcometh will I make a pillar in the temple of my God, and he shall go no more out: and I will write upon him the name of my God, and the name of the city of my God * * * * and I will write upon him my new name." (Rev. III. 12.) The pillars of Egyptian temples were ornamented with symbols, such as the papyrus, the asp, the lotus, &c., and with geometrical forms, the fret, the wave-scroll, the star, &c.; They were gaudily coloured red, blue, yellow and green. The capitals of the pillars were of three essential forms:—the lotus-bud, the lotus-bell, and the head of Isis.

The influence of Egyptian art was widely felt in the East. The Tabernacle in the wilderness, and the Temple at Jerusalem, seem to have owed to it their characteristics; though these were elevated by the teachings of a purer Theology. The great artists of the Tabernacle were Bezaleel and Aholiab. Bezaleel, *One who dwells in the shadow of God*, and Aholiab, *The Father is my Tabernacle*. Both of these followed the pattern showed to Moses in the Mount—to Moses who was skilled in all the wisdom of the Egyptians; but whose skill was guided and sanctified, by the knowledge imparted by God on Sinai.

GRECIAN ART.

As letters were conveyed from Egypt to Greece, so also were the principles of Art. But in the transfer these underwent a great change. They became æsthetic rather than symbolic, ornamental rather than instructive. The characteristic ornaments of Greek Art are the *echinus* (horse chesnut, or egg-and-tongue), and the *anthemion*, or honey-suckle. These forms seem to have been chosen for the play they afford to light and shadow. Climatic differences necessitated changes in the Architecture; the flat roof of rainless Egypt gave place to the sloping roof adapted to the wet seasons of Greece; and this developed the pediment and the frieze. The pillars in Grecian architecture took a more graceful form. They are of three successive orders, Doric, Ionic, and Corinthian.

The capital of the Doric pillar was a round flat cushion, with a square abacus. The cushion was adorned with the echinus, in painting. In the Ionic capital, horns or volutes are added; and