of 2 Tim. iv. 20: see note there.

**24.  
silver shrines**] These were small models of  
the celebrated temple of the Ephesian  
Artemis (Diana), with her statue, which it  
was the custom to carry on journeys, and  
place in houses, as a charm. We may find  
an exact parallel in the usages of that  
corrupt form of Christianity, which, whatever it may pretend to teach, in practice  
honours similarly the “great goddess” of  
its imagination.

**25. of like occupation**] i.e. manufacturers of all sorts of  
memorials or amulets connected with the  
worship of Artemis (Diana),—Mr. Howson  
(ii. p. 98) suggests that possibly *Alexander  
the coppersmith* may have been one of  
these craftsmen: see 2 Tim. iv. 14.

**26.**] The people believed that the images  
themselves were gods: see ch. xvii  
the citation from Plutarch in my Greek  
Test.—And so it is invariably, wherever  
images are employed *professedly as media*of worship.

**27.**] **but that eventually  
even the temple itself of the great goddess  
Artemis will be counted for nothing.**  
“*Great*” was the usual epithet of the  
Ephesian Artemis.—The temple of Artemis  
at Ephesus, having been burnt to the  
ground by Herostratus on the night of the  
birth of Alexander the Great (B.C. 355),  
was restored with increased magnificence,  
and accounted one of the wonders of the  
ancient world. Its dimensions were 425  
by 220 feet, and it was surrounded by 127  
columns, 60 feet high. It was standing in  
all its grandeur at this time. See Conybeare  
and Howson, ch. xvi. vol. ii. pp. 84 ff.

**29. having caught**] It is not implied that  
they seized Gaius and Aristarchus *before*  
they rushed into the theatre: but rather  
that the two acts were simultaneous.

**Gaius**] A different person from the Gaius  
of ch. xx. 4, who was of Derbe, and from  
the Gaius of Rom. xvi. 23, and 1 Cor. i. 15,  
who was evidently a Corinthian. Aristarchus is mentioned ch. xx. 4; xxvii. 2;  
Col. iv. 10; Philem. 24. He was a native  
of Thessalonica.

**into the theatre**]  
The resort of the populace on occasions of  
excitement. ‘Of the site of the theatre,  
the scene of the tumult raised by Demetrius, there can be no doubt, its ruins  
being a wreck of immense grandeur. I  
think it must have been larger than the  
one at Miletus; and that exceeds any I  
have elsewhere seen..... Its form alone  
can now be spoken of, for every seat is  
removed, and the proscenium is a heap of  
ruins.’ Fellows, Asia Minor, p. 274. ‘The  
theatre of Ephesus is said to be the largest