

NO GOD.

The fool hath said, "There is no God!"
No God! Who lights the morning sun,
And sends him on his heavenly road,
A fair and brilliant course to run?
Who, when the radiant day is done,
Hangs forth the moon's nocturnal lamp,
And bids the planets, one and one,
Steal o'er the night vales dark and damp?

No God! Who gives the even dew?
The fanning breeze, the fostering shower?
Who warms the spring morn's budding bough,
And plants the summer's noontide flower?
Who spreads in the autumn bower
The fruit-trees' mellow stores around,
And sends the winter's icy power
To invigorate the exhausted ground?

No God! Who makes the bird to wing
Its flight like arrow through the sky,
And gives the deer its power to spring
From rock to rock triumphantly?
Who formed the Behemoth, huge and high,
That at a draught the river drains,
And great Leviathans to lie,
Like floating isles, on ocean plains?

No God! Who warms the heart to heave
With thousand feelings soft and sweet,
And prompts the aspiring soul to leave
The earth we tread beneath our feet,
And soar away on pinions fleet
Beyond the scene of mortal strife,
With fair ethereal forms to meet,
That tells us of the after life?

No God! Who fixed the solid ground
Of pillars strong that alter not?
Who spread the curtained skies around?
Who doth the ocean bounds allot?
Who all things to perfection brought
On earth below, in heaven above?
Go ask the fool, of impious thought,
Who dares to say, "There is no God!"

The Mosaic Pavement.

BY BRO. REV. W. S. HOOPER.

The idea that the inner work of Solomon's Temple was of the character that we call mosaic, is, to a certain extent, theoretical; yet there is some degree of assurance in believing that it was mosaic in all its general characteristics. Such is the inference that we may draw from the Hebrew *Gabbatha*, and which was used doubtless, as late as Pilate at the condemnation of Jesus Christ. "It perhaps designated an elevated place, or bema, and the pavement was possibly some mosaic or tessellated work, either forming the bema itself, or the flooring of the court immediately around it." It is not at all inconsistent with reason to suppose that the designs of all these courts and palaces were carried down from age to age, with a degree of accuracy as near correct as was possible and as was consistent with financial ability, and as far as the knowledge of the art was known.

The general principles of the art have not been confined to the Byzantine nation or age. Nor to Hebrews or Greeks. We find the same principles of carving among the remains of Egypt, in the ancient history of the Ethiopians, and in some wonderful specimens in the huts of interior Africa. Also, in the general elements in the ruins of Yucatan, Mexico, Central America, and in the Giant Cities of Bashan. In all of these countries, separated from the last by wide oceans and thousands of miles, we have not only these principles, but buildings are constructed exactly alike in the general design and the character of stone. Among the less cultivated and the barbarous, though less beautiful and delicate, and even rough, have the very same in India, China, Japan and the Indians of North America. Each graded in artistic design and execution, according to the character of their mental state.

In the former it is many times very beautiful, showing great artistic elegance. In the last it is rough and uncouth, being

formed principally of beads. In the former three, much of it is executed in wood among the lower and less artistic classes.

While all this may not be called mosaic, because of the difference of material, we must remember that it is not the material that makes the mosaic, but the principles of the art; then mosaic is a principle in art. If so, then it may as well be of wood or beads, as of glass, gold or precious stones, so long as the design is accurately carried out.

It may as well be concentric rings, curves, arcs of circles, geometric lines, squares, oblongs or diamonds, as of pictures. This last is the general Masonic idea, as represented in our Masonic tessellated floor. Of this kind we have a beautiful representative in Dr. Thompson's *Land and Book*, vol. 2, pp. 570-571.

"At Heliopolis we have the temple of the Sun, with the priests standing before it, clothed in their linen garments. * * * A well the bottom whereof is a bluish color, to denote the color of the water at a great depth. * * * The prospect of Babylon, distinguished by a round tower, * * * obelisks. The particular shape and figures of colossal statues at the city of Memphis. With many other historical references, which show that the artist was not only a man of great artistic skill, but also of large historical learning, and well versed in the elements of character peculiar to the then existing nations. Further evidences of great knowledge in natural history is shown in the facts of the design of many kinds of animals peculiar to nations far removed from his own. Some being known by the people in that locality are not named, while others of remote countries are named in "Greek capitals." For these we can only refer the reader to the animals named in Scripture and works of zoology of great antiquity. There are the domesticated animals peculiar to all ages. Of birds there is not a great variety, and they are generally confined to such as the common fowl, eagle and crane, represented in their own peculiar element of character.

In all of these there is not merely the object, but the characteristic of the object. Alexander is a warrior. The conqueror as the conqueror's slave. The priest in his official duties. The Hippopotamus and the crane, each in native element. Memphis by the side of the river. The physiological peculiarity of every bird, fowl, and animal, with all their plumage in all their variety of color and beauty.

Going deeper in the realms of nature, we have the palm-tree, and many other elements of the science of botany are distinguished by all the beauty of oriental shrubbery and ornamental plants, even to the "lotus, that extraordinary symbol in Egyptian mythology," presenting us all the roseate hues of every flower, plant and tree.

What an amount of knowledge is here presented by the artist! It of course cannot be presumed that all of this immense work could have been by the hand of one man.—only the design,—hence the workmen must have been numerous.

AGE OF THE PAVEMENT.—There is, perhaps, no way of arriving at the date of the invention of such an art. It bears the marks of age, temporary decay and modern talent.

An art of such power, beauty and symmetry could not have been one of sudden conception and invention. This may be proven not by the necessity of argument, but by the experience of human life, and the well known development of all science and art. Such achievements have generally taken centuries to develop. If this be true in the case of the mosaic pavement and embellishment, as in all other

things, let us look at the probable age of the mosaic. To enable us the more clearly to develop, let us take the Temple of Fortune, at Præneste, in which we find the pavement and embellishments of which we are writing. If true, that all art or science, to have gained so great a degree of perfection has been for ages and centuries in development; then to have had so perfect a piece of workmanship in that temple—it must have been of great age at that time. Then, though imperfectly, the age of the world at that time will lead to the approximate age of the art.

"The mosaic pavements were certainly begun to be made under the dictatorship of Sylla (Dr. Harmer), and there still remains one which he caused to be made in the Temple of Fortune, at Præneste. We first hear of Præneste as a member of the Latin League; but, 499 B. C., it quitted the confederacy and joined the cause of the Romans" (Chambers). Here is enough to show a great antiquity, perhaps there is need to go no further at present. But to reason from human experience and the natural development of art and science, we would very naturally say that it must of necessity be of greater age. The thought of Harmer, as taken from Pliny, who wrote, 52 A. D., is, that it was the invention of some artist who wrought "under Sylla." But if all other arts were those of slow growth, how could it be that this, so much more elaborate and delicate, could have been produced by one man, and others immediately educated in its execution, so as to produce such exquisite workmanship in the extraordinary short time of a single life.

That it was begun to be made at that place and in that country, is not a matter of any doubt; but that it was invented and arrived at perfection in that age, is a matter of grave doubt; first because Pliny wrote near five hundred years after, when there were many chances to have lost the knowledge of the origin of the art; second, from the greater opportunities now of learning the ancient history than then, and because the most learned now say "its origin is buried in oblivion;" third, it must have taken ages to have accomplished the perfection of colors and their blending, to have formed such exquisite and accurate patterns; because there is as much of science as art in their execution, and they can only be discovered, atom by atom, and after long research. In this matter we may compare the slow growth of sculpture, architecture, mathematics, astronomy, painting and many kindred arts or sciences; and this could not be an anomaly to the rule. Lastly, it is kindred to that of painting, but must be of later date, because it is the imitation. "As early as 1900 B. C., the walls and temple of Thebes were decorated by paintings and sculptures." But similar things were discovered among the ruins of Babylon, whose historic dates will reach beyond 2234 B. C. Now if we find these kindred sciences and arts so long ago, and at a time when they were being developed more rapidly than at any time since, this must have been brought by degrees, into existence, at or near that time.

If this be true, then it may not be impossible that the decorations of the Temple were in some measure characteristic of this element of art, for Solomon's reign was from 1015 to 975 B. C.; so by a process of natural reasoning, it is not impossible that the date of the pavement is of great antiquity.

Where Masons got it.—If Masonry, then, dates to Solomon, it is not hard to find where Masons got the idea of the mosaic pavement. If they originated in 1717, A. D., as per Findel, then there

were four hundred years after its revival, and before Masonry originated in England.

But the mosaic and the Bible were closely connected in the centuries 900 and 1000 B. C. In an organization of this kind, while there is no mention of it as such, in that sacred book, and in the 17th century A. D., it was largely interdicted; and the separation between the two, at that time, was wide. So that it must have caused a great historic knowledge on the part of the originator, or a very beautiful accidental blending of what was doubtless an intentional part of the same historic events.

Design.—In this age there is no design in the mosaic, only to produce a beautiful view to the eye. Originally it was commemorative of history, zoology, ornithology, botany, architecture, and many kindred arts and sciences; hence we have before said the mosaic was a principle, more than an art.

Now Masonry perpetuates the principle, and not the art. Its principle is the perpetuity of real life. So we find in our Order, not history, zoology, etc., but all of the elements and every feature of human life. Every element—sorrow and joy; prosperity and adversity; riches and poverty; death and life; time and eternity—all are taught us as the necessary concomitant of humanity. Here we are to learn the weal and woe of our probationary state. It is a checkered scene, and we should look upon it as a fair element of instruction.

We may not individually pass through all, but we are constantly looking upon it in our brethren. Thus we are to see every element delineated, and it should be to us the very same guide and protection, theoretically, as the beacon light to the mariner, practically.—*Voice of Masonry*.

Where Moody and Sankey get an income.

Every day they receive by mail voluntary donations from all classes of enthusiastic people who have become infatuated by the preaching of Moody and the singing of Sankey. These sums aggregate such a large amount that it is safe to say both of these men are in comfortable circumstances, and are in reality profiting largely by their work. Mr. Moody has recently purchased a fine house in Northfield, Mass., (his native town,) and is now having it refitted and improved, and meantime he has sent his family to spend the winter months at a fashionable resort in Florida.

Does it Pay to be Boss.

A young contractor in one of the large Springfield manufactories, in company with his wife, a sad looking little woman in threadbare clothing, entered one of the town meat markets one recent Saturday and, after gazing around for a moment, the man ordered a soup bone for Sunday. While it was being wrapped up a spruce looking young man, with a massive gold watch chain, attired in a suit cut in the latest fashion and \$60 overcoat, entered, and pompously ordered four pounds of sirloin steak at twenty-five cents per pound. The little woman looked wistfully at the tender, juicy steak as it was being cut off, and then at the bone which was to furnish her dinner the next day, and, turning to her husband, said: George, why can't we have as good meat as that man; he works under you at the shop?" "I know it, Jenny," replied the contractor, drawing himself up to his full height, "but he's only a poor bench workman and I'm boss, and it's worth something to be boss, you know." "Y-e-s," said the wife with a sigh, which said plainly that she would much rather be a poor workman's wife than that of a 'boss' and live on soup.