

A Pompeii Mosaic.

The Oldest Relic of the Original Christos Mysteries.

BY CARL MICHELSEN.

[We consider ourselves fortunate in having procured, through the kindness of Dr. A. H. MacKay of Halifax, the following unique production by Carl Michelsen of Skanderberg, Denmark. Herr Michelsen is the Inspector of Schools at Shanderberg and one of Denmark's scholars. He has written a good deal in Danish papers, and at least one book on our own educational system, as one of the inducements for Danes to emigrate to this country. In reference to the article itself we may say, that, we believe this is the first time it has appeared in English, and that the explanation in its essential features has been accepted in Germany, Norway, Sweden and Denmark, though to us some of the deductions may seem extended flights of the imagination.

In making a revision of this translation, we have been careful as far as possible to retain its peculiar style and diction.—EDITOR.]

This mosaic, found many years ago, in "The Tanner's House" in Pompeii, is now in the National Museum at Napoli, under the name "Cranio Umano (No. 109982.)". Pompeii was destroyed in the year 79 after Christ; accordingly, the mosaic and the ideas that may be expressed by its figures are nearly from "the time of Christ."

The central and dominating party of the mosaic is a *skull*, of which two singularities are to be noticed; a large left ear, and indications of eyes in the dark eye-holes. To the right of the skull is a *ragged mantle, a staff and a scrip*; to the left there is a *knight's mantle, a lance and scarf*. Above the skull is a *level*, and under it is a *butterfly* above the *wheel of time* (Egyptian symbol).

These figures are like a "key of life," as far as they give a deep description of *the way to the goal of earth life* (which goal is called incorrectly "salvation"), and a true tale of the *development* that alone can carry man unto the next step of the ladder of evolution. Here we shall tell about some of the ideas that can be found in our mosaic. The *symbols of the traveler* we think tell us that if man wishes to reach the goal of life then he must turn away from the animal, sensual life, and leave the ways of his low nature. The *symbol of death*; during this wandering the low parties of his nature—the animal remnants—will lose life. The *knight's symbols*; as, by and by the animal nature disappears, so a new nature that of "the God-Man" will appear, and as a knight—i. e. a ruler of the animal—this man will, aided by divine powers, conquer "the land of the fathers," i. e. realize union with God. The *building symbol* says that this development is a slow process like the placing of stone upon stone when a house is erected. The