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Abstract: This 47-part series provides evidence to confirm the authenticity of the Book of Mormon. It describes the contents of the Book of Mormon and archaeological findings and discoveries, such as ancient cities, temples, altars, tools, and wells. Each part contains several excerpts from other publications that support the Book of Mormon.

it." At this, W., judging, no doubt, from past experience, that her mother's resolution could be shaken, made the house resound with her cries, till her mother turned and gave her what she wanted, remarking to me at the same time, "It's no use to refuse her anything, Mr. —; she will have it. I never saw such a child in my life." Indeed, thought I, but I have seen many such mothers; and of course she will have what she wants, so long as a few tears will get it. But I said nothing, because I knew it would do no good. This is but one instance of what was continually taking place in that family. I could not but reflect with pain upon the bitter future in store for that child, should she live to become herself a wife and mother. I have seen the sorrowing father and the broken-hearted mother weeping over the waywardness and obstinacy of their children, when they themselves had been the cause of their own misery, I have seen the son, who ought to have been the pride, joy, and blessing of his parents, turn round and curse them. A tree is known by its fruit. Had good seed been implanted in the mind of that youth, it surely would not have produced such bitter fruit.

Mothers, if you value the happiness of your children, never allow them to disobey you with impunity. Teach them to obey

you implicitly from their earliest infancy, and it will always be easy and delightful for them to do so. The use of the rod will seldom, if ever, be necessary, if the right treatment be adopted in infancy. Never, through mistaken kindness, indolence, or any other motive, allow your child to do that which your judgment tells you he ought not, or what you have forbidden him. Children often want to know "why" they are told to do so-and-so. I knew a father who used to tell his children—"Do what I tell you, asking no questions; then, when you have done so, and wish to know my reasons for requiring you to perform that duty, come and ask me; and if it is possible and right for me to do so, I will tell you." It is well, occasionally, to give children your reasons for telling them to pursue a certain course, as it begets confidence in their minds, when they see you are not governed by caprice, but have their own welfare at heart. It may sometimes be painful, and cost you a severe effort to be firm with them. But subdue your feelings; remember you are working for their good; maintain your authority now, at whatever cost or hazard; and, depend upon it, they will yet rise up and bless you for exercising that very control which, perchance, now seems irksome and even tyrannical to them.

AMERICAN ANTIQUITIES,

CORROBORATIVE OF THE BOOK OF MORMON.

(Continued from page 207.)

(From Stephens' *"Incidents of Travel in Central America, Chiapas, and Yucatan,"* published in 1841.)

"Here we dismounted, and, tying our mules to trees near by, entered the woods, Jose clearing a path before us with a machete. Soon we came to the bank of a river, and saw directly opposite a stone wall, perhaps a hundred feet high, with furze growing out of the top, running north and south along the river, in some places fallen, but in others entire. It had more the character of a structure than any we had ever seen, ascribed to the aborigines of America, and formed part of the wall of Copan, an ancient city, on whose history books throw but little light. . . . The

wall was of cut stone, well laid, and in a good state of preservation. We ascended by large stone steps, in some places perfect, and in others thrown down by trees which had grown up between the crevices, and reached a terrace, the form of which it was impossible to make out, from the density of the forest in which it was enveloped. Our guide cleared a way with his machete, and we passed, as it lay half buried in the earth, a large fragment of stone, elaborately sculptured, and came to the angle of a structure with steps on the sides, in form and appearance, so far as the trees would enable us to make it out, like the sides of a pyramid. Diverging from the base, and working our way through the thick woods,

we came upon a square stone column, about fourteen feet high and three feet on each side, sculptured in very bold relief, and on all four of the sides, from the base to the top. The front was the figure of a man curiously and richly dressed, and the face, evidently a portrait, solemn, stern, and well fitted to excite terror. The back was of a different design, unlike anything we had ever seen before, and the sides were covered with hieroglyphics. This our guide called an 'idol;' and before it, at a distance of three feet, was a large block of stone, also sculptured with figures and emblematical devices, which he called an altar. . . . We followed our guide, who, (sometimes missing his way,) with a constant and vigorous use of his machete, conducted us through the thick forest, among half-buried fragments, to fourteen monuments of the same character and appearance, some with more elegant designs, and some in workmanship equal to the finest monuments of the Egyptians. . . . We returned to the base of the pyramidal structure, and ascended by regular stone steps. . . . In parts they were ornamented with sculptured figures and rows of death's heads. Climbing over the ruined top, we reached a terrace overgrown with trees, and, crossing it, descended by stone steps into an area so covered with trees that at first sight we could not make out its form; but which, on clearing the way with the machete, we ascertained to be a square, and with steps on all the sides almost as perfect as those of the Roman amphitheatre. The steps were ornamented with sculpture; and on the south side, about half way up, forced out of its place by roots, was a colossal head, evidently a portrait. We ascended these steps, and reached a broad terrace a hundred feet high, overlooking the river, and supported by the wall which we had seen from the opposite bank. . . . We sat down on the very edge of the wall, and strove in vain to penetrate the mystery by which we were surrounded. Who were the people that built this city? In the ruined cities of Egypt, even in the long-lost Petrea, the stranger knows the story of the people whose vestiges are around him. America, say historians, was peopled by savages. But savages never reared these structures; savages never carved these stones. We asked the Indians who made them; and their dull answer was, '*Quien sabe?*' (Who knows?) . . . Architecture, sculpture, and painting, all the arts which embellish life, had flourished in this overgrown forest; orators, warriors, and statesmen, beauty, ambition, and glory, had lived and passed away, and none knew that such things had been, or could tell of their past existence.

Books, the records of knowledge, are silent on this theme. The city was desolate. . . . The place where we sat, was it a citadel from which an unknown people had sounded the trumpet of war? or a temple for the worship of the God of peace? or did the inhabitants worship the idols made with their own hands, and offer sacrifices on the stones before them? All was mystery—dark, impenetrable mystery, and every circumstance increased it. It is impossible to describe the interest with which I explored these ruins. The ground was entirely new; there were no guide-books or guides; the whole was a virgin soil. We could not see ten yards before us, and never knew what we should stumble upon next. At one time we stopped to cut away branches and vines which concealed the face of a monument, and then to dig around and bring to light a fragment, a sculptured corner of which protruded from the earth. . . . The beauty of the sculpture, the solemn stillness of the woods, disturbed only by the scrambling of monkeys and the chattering of parrots, the desolation of the city, and the mystery that hung over it, all created an interest higher, if possible, than I had ever felt among the ruins of the Old World. After several hours' absence, I returned to Mr. Catherwood and reported upwards of fifty objects to be copied. . . . The ruins are on the left bank of the Copan River, which empties into the Montagua, and so passes into the Bay of Honduras, near Ommona, distant perhaps three hundred miles from the sea. . . . There is one monument on the opposite side of the river, at the distance of a mile, on the top of a mountain two thousand feet high. . . . At the rear is an unexplored forest, in which there may be ruins. There are no remains of palaces or private buildings; and the principal part is that which stands on the bank of the river, and may perhaps with propriety be called the Temple. This temple is an oblong enclosure. The front or river wall extends on a right line north and south 624 feet, and it is from 60 to 90 feet in height. It is made of cut stones, from three to six feet in length, and a foot and a half in breadth. . . . The other three sides consist of ranges of steps and pyramidal structures, rising from 30 to 140 feet in height on the slope. The whole line of survey is 2,866 feet, which, though gigantic and extraordinary for a ruined structure of the aborigines, that the reader's imagination may not mislead him, I consider it necessary to say, is not so large as the base of the great pyramid of Ghizeh. . . . Among the fragments lying on the ground, near this place, is a remarkable portrait, . . .

probably the portrait of some king, chief, or sage. The mouth is injured, and part of the ornament over the wreath that crowns the head. The expression is noble and severe, and the whole character shows a close imitation of nature. . . . One of the columns or 'idols' which give the peculiar character to the ruins of Copan . . . is thirteen feet in height, four feet in front, and three deep, sculptured on all four of its sides from the base to the top, and one of the richest and most elaborated specimens in the whole extent of the ruins. Originally it was painted, the marks of red colour being still distinctly visible. Before it, at a distance of about eight feet, is a large block of sculptured stone, which the Indians call an altar. The subject of the front is a full length figure, the face wanting beard, and of a feminine cast, though the dress seems that of a man. On the two sides are rows of hieroglyphics, which probably recite the history of this mysterious personage. . . . Following the wall . . . is another monument or idol of the same size, and in many respects similar. . . . The character of this image, as it stands at the foot of the pyramidal wall, with masses of a fallen stone resting against its base, is grand; and it would be difficult to exceed the richness of the ornament and sharpness of the sculpture. This, too, was painted, and the red is distinctly visible. The whole quadrangle is overgrown with trees and interspersed with fragments of fine sculpture. . . . On the right is a confused range of terraces running off into the forest, ornamented with death's heads, some of which are in position, and others lying about as they have fallen or been thrown down. . . . The plan was complicated, and, the whole ground being overgrown with trees, difficult to make out. . . . Beyond the wall of enclosure were walls, terraces, and pyramidal elevations running off into the forest. . . . On one side, at the foot of the pyramidal wall, is the monument or 'idol' marked B, of which the engraving represents the front. . . . Its appearance and character are tasteful and pleasing, but the sculpture is in much lower relief. . . . The back and sides are covered with hieroglyphics. Near this, at the point marked A, is a remarkable altar, which perhaps presents as curious a subject of speculation as any monument in Copan. The altars, like the idols, are all of a single block of stone. . . . This stands on four globes cut out of the same stone. . . . It is six feet square and four feet high, and the top is divided into 36 tablets, of hieroglyphics, which beyond doubt record some event in the history of the mysterious people who once inhabited this city. . . . At the foot [of

another monument] are tablets of hieroglyphics. . . . A little behind this is the monument marked L. It is one of the most beautiful in Copan, and in workmanship is equal to the finest Egyptian sculpture. Indeed, it would be impossible, with the best instruments of modern times, to cut stones more perfectly. . . . Towards the south, at a distance of fifty feet, is a mass of fallen sculpture, with an altar marked R on the map; and at 90 feet distance is the statue marked Q. . . . The back of this monument contrasts remarkably with the horrible portrait in front. It has nothing grotesque or pertaining to the rude conceits of Indians, but is noticeable for its extreme grace and beauty. In our daily walks we often stopped to gaze upon it; and the more we gazed the more it grew upon us. Others seemed to inspire terror, and, with their altars before them, sometimes suggested the idea of a blind, bigoted, and superstitious people, and sacrifices of human victims. This always left a pleasing impression; and there was a higher interest; for we considered that in its medallion tablets the people who reared it had published a record of themselves, through which we might one day hold conference with a perished race, and unveil the mystery that hung over the city. . . . At the top [of another monument] is a figure sitting cross-legged, almost buried under an enormous head-dress, and three of the compartments contain tablets of hieroglyphics. . . . This is particularly beautiful. The tablets of hieroglyphics are very distinct. . . . The front view [of another monument] is a portrait. The back is entirely made up of hieroglyphics, and each tablet has two hieroglyphics joined together, an arrangement which afterward we observed occasionally at Palenque. The side presents a single row of hieroglyphics, joined in the same manner. The tablets probably contain the history of the king or hero delineated, and the particular circumstances or actions which constituted his greatness. Reached a collection of monuments [at Quirigua] of the same general character with those at Copan, but twice or three times as high. The front [of a monument at Quirigua] represents the figure of a man, well preserved; the back, that of a woman, much defaced. The sides are covered with hieroglyphics in good preservation, but in low relief, and of exactly the same style as those at Copan. Another, represented in the engraving, is 23 feet out of the ground, with figures of men on the front and back, and hieroglyphics in low relief on the sides. . . . At a short distance, standing in the same position as regards the points of the compass, is an obelisk on

carved stone, 26 feet out of the ground, and probably six or eight feet under, which is represented in the engraving. It is leaning twelve feet two inches out of the perpendicular, and seems ready to fall. . . . The side towards the ground represents the figure of man, very perfect and finely sculptured. The upper side seemed the same, but was so hidden by vegetation as to make it somewhat uncertain. The other two contain hieroglyphics in low relief. . . .

(To be continued.)

PASSING EVENTS.

GENERAL.—The Belgian Government is about to commence the extension of the fortifications of Antwerp: every regiment is to furnish a contingent of labourers, who will be relieved at stated intervals. The political excitement in Switzerland is increasing: the Helvetic Association urges the Federal Council to resist the violation of the territory by force. The Federal army of Switzerland now consists of 178,000 men.

AMERICAN.—A Washington despatch dated March 16, says, "The treaty with Nicaragua was rejected by the Senate to-day: Mr. Nelson has introduced a bill into the house for the suppression of polygamy in Utah." The Mobile theatre, the Union cotton press with 2,000 bales of cotton, and several adjoining buildings, were destroyed by fire on the 16th March: the loss is estimated at \$275,000. The following additional Mexican news have been received:—"The Jurez Government has declared the Havana expedition piratical: three American war vessels were before Vera Cruz: all non-combatants had left the city: Miramon was preparing measures for a blockade.

MEMORABILIA.

NORTHUMBERLAND.—The word "Northumberland" means the *land north of the Humber*, as during the Heptarchy the kingdom of Northumberland extended from the Humber to the Frith of Forth.

"VENI, VIDI, VICI."—These were the memorable words (signifying, "I came, I saw, I conquered,") with which Cæsar, when celebrating his Pontic triumph, announced the victory which he gained over the Pharnaces, at Zela, in Asia Minor.

NATIONAL SABBATHS.—Sunday is kept as the Sabbath by Christians of every nation; Monday, by the Greeks; Tuesday, by the Persians; Wednesday, by the Assyrians; Thursday, by the Egyptians; Friday, by the Turks; and Saturday, by the Jews.

"BOOBY."—This term, which is applied to a person who is cowardly stupid, is the name of a certain bird of the pelican tribe, noted for the excessive stupidity with which it allows itself to be attacked by other birds, which force it to yield up the fish which it has captured.

PRINTING TYPES.—The different founts of type used in ordinary book-work are named as follows, ranged according to size, commencing with the smallest:—Pearl, Nonpareil, Minion, Brevier, Bourgeois, Long Primer, Small Pica, Pica, English, and Great Primer.

HOW TO TELL THE DISTANCE OF OBJECTS BY VISUAL ANGLES.—Take a foot rule, or any other measure minutely divided, and, holding it off at arm's length, see how much the distant object covers. Then, knowing the space from the eye to the rule, calculate the whole distance required by direct proportion, on the principle of similar triangles. Thus, if a distant man's height of 70 inches covers an inch of the rule, he will be 70 times as far from the observer's eye as the rule is; or, if the distance of the rule from the eye be two feet, that of the man will be 140 feet. A scale may be ready prepared by marking off on a pencil what portion of it, when held off at arm's length, a man's height (or any other object, such as a tree, door, wall, or house, taken as a standard of comparison,) appears at different distances, previously measured with accuracy, of 100, 500, 1,000 feet &c. Let the *top* of the pencil, or other measure, previously graduated, come in the line from the eye to the *top* of the distant object, and place the thumb nail in the line from the eye to the *bottom* of the object; and that portion of the pencil which is intercepted between these two lines will indicate the corresponding distance. The hand may be kept fixed by a string of known length tied to the pencil and held between the teeth by a knot tied at the other end.