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Abstract: Series of articles dealing with archaeological, anthropological, geographical, societal, religious, and historical aspects of ancient America and their connections to the Book of Mormon, which is the key to understanding “old American” studies.

Old America.

BY G. M. O.

ANCIENT PERU.

(Continued.)

THE great mound of earth called the fortress was originally rectangular in shape, 620 feet long, 450 wide and about 50 feet high, originally terraced and faced with stone. On the summit of this mound are foundations of buildings, partly undermined and partly covered up by the earth from the modern excavations, undertaken by a late president of the country seeking for treasures. Garcilazo, when describing the ruins, speaks of this mound as "A great mountain or hill raised by hand, which, on this account, is most admirable. In order that the piled-up earth should not be washed away and the hill leveled, it was supported by great walls of stone. No one knows for what purpose this edifice was raised." Cieca de Leon gives the same description substantially, when he visited the ruins soon after the conquest. Mr. Squires gives a very detailed description, with plans and drawings of the many ruined relics and structures scattered over the plain of Tiahuanaco, the most interesting of which are the great monolithic doorways originally belonging to the buildings. The most remarkable one now stands erect and is described by all travelers who visit the ruins. It has been broken, the natives say, by lightning, the fracture extending from the upper right hand opening, causing the two parts to lap by each other slightly, and causing the sides of the doorway to incline inward. Originally they were perfectly vertical and parallel, "a distinguishing feature in all of the doorways and sculptures of the ruins." Mr. Squires, in his description of this relic, says: "We must imagine first a block of stone somewhat broken and defaced on its edges, but originally cut with precision, 13 feet 5 inches long, 7 feet 2 inches high above ground, and 18 inches thick. Through its centre is cut a doorway, 4 feet 6 inches high, and 2 feet 9 inches wide. Above this doorway, and as it now stands, on its southeast side, or front, are four lines of sculpture in low relief, like the Egyptian plain sculptures, and a central figure, immediately over the doorway sculptured in high relief. On the reverse we find the doorway surrounded by friezes or cornices, and above it on each side two small niches, below which, also on either side, is a single larger niche. The stone itself is a dark and exceedingly hard trachyte. It is faced with a precision that no skill can excel; its lines are proportionately drawn, and its right angles turned with an accuracy that the most careful geometer could not surpass. Barring some injuries and defacements and some slight damages by weather, I do not believe there exists a better piece of stone cutting, the material considered, on this or the other continent. The front especially the part covered by sculpture, has a fine finish as near a true polish as trachyte can be made to bear. The lower line of sculpture is seven and a half inches broad, and is unbroken; the three above it are eight inches high cut up in *cartouches*, or squares of equal width, but interrupted in the centre, immediately over the doorway, by the figure in high relief to which I have alluded. This figure, with its ornaments, covers a space of thirty-two by twenty-one and a half inches. There are consequently three ranges or tiers of squares on each side of this figure, eight in each range, or forty-eight in all. The figures repres-

ented in these squares have human bodies, feet, and hands; each holds a scepter; they are winged, but the upper and lower series have human heads wearing crowns, represented in profile, while the heads of the sixteen figures in the line between them have the heads of condors. The central and principal figure is angularly but boldly cut, in a style palpably conventional. Its head is surrounded by what may be called rays, each terminating in a circle, with the head of the condor, or that of the tiger, all conventionally but forcibly treated. In each hand he grasps two staves or sceptres of equal length with his body, the lower end of the right hand sceptre terminating in the head of the condor, and the upper in that of the tiger, while the lower end of the left hand sceptre terminates in the head of the tiger, and the upper is bifurcate, and has two heads of the condor. The staves or sceptres are not straight and stiff, but curved as if to represent serpents, and elaborately ornamented as if to represent the sinuous action of the serpent in motion. The radiations from the head seem to have the same action. An ornamented girdle surrounds the waist of this principal figure, from which depends a double fringe. It stands upon a kind of base or series of figures approaching nearest in character to the architectural ornament called *groques*, each extremity of which, however, terminates in the crowned heads of the tiger or the condor. The face has been somewhat mutilated, but shows some peculiar figures extending from the eyes diagonally across the cheeks, terminating also in the heads of the animals first named. The winged human headed and condor-headed figures in the three lines of squares are represented kneeling on one knee, with their faces turned to the great central figure, as if in adoration, and each one holds before him a staff or sceptre. The sceptres of the figures in the two upper rows are bifurcate, and correspond exactly with the sceptre in the left hand of the central figure, while the sceptres of the lower two correspond with that represented in his right hand. The fourth or lower row of sculpture differs extremely from the rows above it. It consists of repetitions—seventeen in all—smaller, and in low relief, of the head of the great central figure surrounded by corresponding rays, terminating in like manner with the heads of animals."

Mr. Squires goes on to say that the ornamentation is in parts unfinished, and states that on the line of the lower tier are two small figures of men, crowned with a plumed cap, and holding to their mouths trumpets. Mr. Angrand, a French writer, finds a remarkable coincidence between these sculptures and those of Central America and Mexico, having the same symbolical and mythological significance, and thereby establishing an identity and common origin or relationship between the builders of Tiahuanaco and those of Palenque, Ocosingo and Xochicaco. The reverse of the monolith Mr. Squires says, "Shows a series of friezes over the doorway, four in number," with a number of niches. "The lower niches, now on a level with the ground, show that the monolith is sunk deeply in the soil."

There are other and various features connected with the ruins of this city, consisting of mutilated fragments of statues (the head of one three and a half feet high and two feet seven inches in diameter). D'Orbigny mentions among others "One with a human head and wings rudely represented, another of an animal resembling a tiger. Castellan mentions "An immense lizard cut in stone." Mr. Squires found several cylindrical columns cut from a single block, with capitals resembling the Doric. Two that he measured were six feet high, and fourteen inches in diameter. He also says "there are many

caps of square columns or pilasters, besides numbers of stones cut with deep single or double grooves, as if to serve for water conduits when fitted together. The stones used in the construction of the buildings are chiefly red sand-stone, slate-colored trachyte, and a hard, dark basalt. These rocks are not found near the ruins but lie scattered, hewn and partially hewn, to a point forty miles distant; and, as Mr. Squires says, if brought over this route they "must have been carried twenty-five miles by water and fifteen by land." The same writer says, "We can hardly conceive of remains so extensive as those of Tiahuanaco, except as indices of a large population and as evidence of the previous existence on or near the spot of a considerable city."

RUNNING AWAY FROM HOME.

BY C. R. SAVAGE.

CHAPTER V.

OUR bed room at the "Brown Jug" was not a very gorgeous affair. There was a long row of rough pine bedsteads, with as rough mattresses and coverings; but our couch was an improvement on anything in that line that we had enjoyed since we started from home. Poor as it was, we made the most of it, and found time to chat over our intended plans. To get rid of our "best friend" was not so easy as one might think. He did not intend to let us go; we were very useful to him.

Two chances were open to us: one was to travel and sing with the hurdy-gurdy girls, the other was to work on our own hook and pretend that we would bring the proceeds to our patron in the evening. It was arranged that Tom should take our little bundles out of the inn and hide them where we could get them when once clear of the tramp; and after making all we could in the fair, for both of us to move out of town before the evening and leave him.

All were astir betimes the morning of fair day. Two London sharps were up early; they were practising some exercises for a "Punch and Judy" show. Others were dressing up in tights: they formed part of a tumbling entertainment, generally consisting of one stout man and two or three lads. They helped to form a towering pyramid of humanity in the streets that brought crowds around them and extracted the pennies from their pockets. Peddlers with all kinds of trifles were there; sharps of all grades were getting ready to practice their arts upon the unsuspecting country lads and lasses, who generally frequented these fairs in large numbers.

We hurried on our clothes and Tom gathered up our bundles and went out and hid them; but before he got back the tramp was about, and inquired where he was. "Only just gone out for a while," was my reply.

Mr. Champ did not suspect that the confiding boys who had given up their all into his keeping were playing false to him; so he commenced to tell me what I should do. He gave me a detailed account of how to proceed, and said that towards evening we were both to bring in the results of the day's work, and see which could do the most. He informed us that he was going to join some men with "knock-em-downs," and would not be back before dark. His tone and manner were entirely different from the previous morning; I suspect he did not think it would pay to treat us harshly.

We breakfasted on the European plan, as the restaurant keepers say; that is, we had what we could catch. With a few

words of admonition from our friend about being careful not to spend any money, we bade adieu to the "Brown Jug."

Oh how Tom and I did jump around when we got out of sight of the worthless tramp. A prisoner who had been sent to prison for life and was suddenly given his liberty would not feel better than we did. As politicians say, we breathed the sacred air of freedom to the fullest capacity.

We had but little cause to rejoice, for we were penniless, dirty little runaways, without home or friends near who cared for us. We did not think of that at the time; but the naked fact stared us full in the face as night wore on.

Fair day to an English boy has some of the excitement of a Fourth of July celebration. Every kind of sharper can be found at such gatherings, and it may not be amiss to present our readers with a picture of an English fair of twenty-five years ago.

As we approached the fair grounds the streets were full of horses, cattle, pigs, and stock of all kinds. The stout draught horse and the lithe racer were represented; fancy ribbons were streaming from some favorite animals; fat oxen were ornamented with tri-colored rosettes and every kind of device was resorted to to give them the best possible appearance. Old, used up nags were being trotted out at a speed calculated to make one afraid they would fall to pieces. As their owners claimed, they were full of fine points—the hip bones generally the most prominent ones. These were called "knackers," in general they were better calculated to make dog's meat, than to be used as beasts of burden. Well-to-do English farmers, wealthy land owners, and some men of title were there, as well as the usual supply of country people. We made lots of pennies holding horses heads, while bargains were being made in the inns over "alf and alf," for there, as in this country, some men cannot make a bargain without drinking. Rabbits, poultry, guinea pigs and white mice had their admirers and purchasers; while among the throng moved the tramps, selling song books, rattles of a peculiar make, and dream books; and the gipsy fortune tellers were also out in full force.

Our Punch and Judy men had gathered quite a crowd. The combination was generally made up as follows: a frame work of 2 x 2 lumber, about 5 feet square and 12 feet high, covered with canvas, excepting a place near the top on one side. One of the men gets inside and works the little wooden figures, keeping up a conversation in several voices suited to each figure. Sometimes a dog helps the performance by sitting on the ledge in front and barking at the proper time. The show is very amusing. The other partner has a kind of pipe organ fitted to his breast, on which he plays with his mouth, while with his hands he pounds away at a huge drum. As soon as the crowd gathers the "trouble begins," as Mark Twain says.

It takes more than ordinary ability to conduct such a performance, and I will venture the prediction that such a show would amuse the old boys of Utah to day as much as it did the young boys of twenty-five years ago.

As we went towards the fair grounds away from the cattle show, new attractions loomed up. The "knock-em-down" men were busy at work. Their bait consisted of a series of sticks put into holes in the ground, say one foot in diameter. On the top of these sticks were placed accordeons, boxes of musical instruments, razors and articles of greater value than the money paid for knocking them clear off the sticks. At the rear were placed poles covered with canvass. The victim stood about fifty feet away and hurled sticks about two feet long at the prizes. Generally, if a good shot, the person throwing