



Type: Magazine Article

A New Look at the Pearl of Great Price: Part 5: Facsimile No. 1, A Unique Document

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Source: *Improvement Era*, Vol. 71, No. 9 (September 1968), pp. 66–80

Published by: The Church of Jesus Christ of Latter-day Saints

A New Look at the Pearl of Great Price

By Dr. Hugh Nibley
FACSIMILE NO. 1
A Unique Document

PART 5

● *A Doubtful Coup-de-grace:* It was the finding of the original papyrus from which Facsimile 1 in the Book of Abraham was taken that reopened the case of Joseph Smith versus the Scholars by making it possible to give definite answers to questions of fundamental importance that have heretofore been viewed by the Mormons as remaining in the twilight zone of speculation and by the non-Mormons as absolutely settled and sealed for all time.

What was felt to be by far the strongest argument against the authenticity of Joseph Smith's interpretations was the claim that the three facsimiles were not unique documents at all, but thoroughly conventional representations of well-known Egyptian scenes, identical copies of which could be produced in unlimited quantities: Joseph Smith had mistaken ordi-

nary glass buttons for the crown jewels. This was the point that the experts labored with might and main; it would be hard to state it more bluntly and emphatically than Breasted did again and again: "Joseph Smith was attributing to Abraham not three unique documents of which no other copies exist, but was attributing to Abraham a series of documents which were common property of a whole nation of people who employed them in every human burial, which they prepared."¹ As to the first facsimile, "If desired, publications of facsimiles of this resurrection scene . . . could be furnished in indefinite numbers."² And again, the three facsimiles in question represent equipment which will be and has been found in unnumbered thousands in Egyptian graves. In accepting them, then, as parts of the 'Book of Abraham,' let it be

understood that they were in universal use among the pagan Egyptians."³ Dr. Breasted cannot insist too strongly on this: the scene in Facsimile 3 "again is depicted innumerable times,"⁴ and "to sum up, these three facsimiles . . . depict the most common objects in the mortuary religion of Egypt. . . . Not to repeat it too often the point which I wish to make is that Joseph Smith represents as portions of a unique revelation through Abraham, things which were common-places and to be found in many thousands in the everyday life of the Egyptians."⁵ Is that clear enough?

Eduard Meyer had already made the same point in his book on the Mormons, observing that the plates in the Book of Abraham were nothing but "the usual representations from the Book of the Dead. . . . The most amusing thing about it is the explanations of the pictures. There is the usual scene of the dead person being conducted into the presence of Osiris by the Goddess of Truth."⁶ It is all so perfectly ordinary and familiar—that is what makes Joseph Smith's version so amusing. Petrie joins the chorus: the facsimiles "are copies (very badly done) of well-known Egyptian subjects of which I have dozens of examples."⁷ For Dr. Lythgoe, Facsimile 1 was "merely the usual scene of the mummy upon its bier. The idolatrous priest . . . was merely the familiar figure of the god Anubis. . . ." The facsimiles "were thus stock scenes, and in no way individual to any particular mummy . . . stock and stereotyped scenes. . . . there is nothing so certain as that the Mormon prophet got hold of pictures showing the common mortuary ritual of the Egyptians, and that these pictures recur again and again throughout the whole period of Egyptian burials."⁸ Even the hypocephalus (Facsimile 2) was for



Sayce just "an ordinary hypocephalus" (as if any hypocephalus was ordinary!) found "under the head of the ordinary mummy."⁹ For Mercer these were all "the most commonplace Egyptian figures,"¹⁰ and for the confident Banks, "The original of Smith's crude drawing is a common stock picture from the tombs; its meaning is thoroughly understood."¹¹

Finally, Dr. Lythgoe's present-day successor at the Metropolitan Museum of Art repeats the refrain: "The three scenes belong to three common classes of inscription of which many hundreds of examples exist today. . . . Any textbook on Egyptian religion or funerary customs . . . would give you information on these objects."¹²

Here the experts have their surest argument, and they are determined at any price to deny any slightest glimmering of originality or uniqueness to the three facsimiles, the concession of which would be bound to raise all sorts of difficult questions. In view of this challenge, the Mormon position was forthright and ingenuous: they simply asked for a demonstration of the proposition that the critics were loudly declaring to be supremely demonstrable: ". . . a sample 'facsimile' or two from the

doctor's 'scores' would be exceedingly enlightening. It would cost him little time and trouble to give us a few titles and page references. . . ." After all, it was hardly asking too much of the men who insisted they knew of the very parallel documents that would settle the case once for all to produce a few of those all-important items for the benefit of the ignorant. But they never did. Why not? Some of the experts hedged a bit: ". . . you will find *practically* the duplicate of this drawing over and over again,"¹³ and you can also find "*almost* exactly a duplicate of the disk (Facsimile 2)."¹⁴ But a duplicate is not an approximation; it is not practically or almost like something else, and today it is being pointed out with increasing frequency that apparently minor differences in otherwise identical Egyptian documents can be extremely significant.¹⁵ Thus, to say with Dr. Eric Young that the facsimiles "belong to three common *classes* of inscription" is almost the equivalent of saying that the three are not unique because they all contain recognizably Egyptian material.¹⁷ In their zeal to damn the Mormon documents as utterly commonplace, the doctors soon found themselves in a rather

TIMES AND SEASONS.

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Vol. III No. 9.] CITY OF NAUVOO, ILL. MARCH, 1, 1842. [Whole No. 45.

A FAC-SIMILE FROM THE BOOK OF ABRAHAM.
NO. 1.



Comparison of the original papyrus with the earliest facsimile (1842) and the reproduction used today shows that any copies must be used with caution,

FIG. 1.—The Angel of the Lord.

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awkward, not to say ridiculous position.

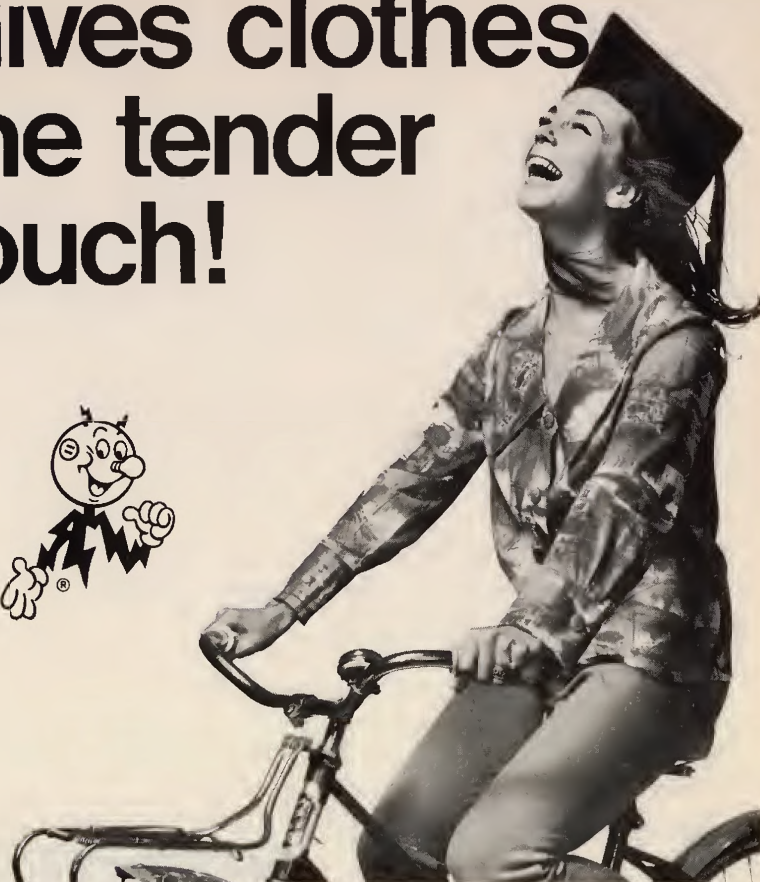
Plus c'est la meme chose, plus ca change! No sooner have the authorities announced with all the majesty at their command that all three facsimiles are the most ordinary stereotyped documents imaginable, than they start protesting that everything about the pictures is wrong, irregular, and out of order—"incorrect," as Dr. Sayce puts it. And they are right: anyone who follows the advice of our experts and duly spends some time looking through "any textbook on Egyptian religion or funerary customs"¹⁷ will recognize the facsimiles at first glance as old friends, for they do look reassuringly familiar. But whoever risks the indiscretion of a second glance is suddenly not so sure—there is something strange going on here! At this point the conscientious student should do what nobody seems yet to have done and what the Mormons begged the experts to do, namely, to go back and check all available parallel documents.¹⁸ This is what we now have to do. The admitted haste and brevity of all reports made to date on the facsimiles by professional Egyptologists, and their invincible reluctance to engage in any discussion of the problems that their own pronouncements have raised, have limited their contribution to statements of first impressions; but in their petulant complaints of annoying irregularities in the pictures, we have an indication that they could not avoid some rather disturbing moments of doubt. There is something comical in proclaiming in a single breath that a disgustingly ordinary document is full of peculiarities that just should not be there, and what Robert C. Webb wrote in 1914 still applies; that every one of the interpretations of Facsimile 1 "involves . . . some change more or less radical. . . ."

“... it is perfectly evident that several of these Egyptologists, if not all of them, are not telling the public just what this plate is, as it stands, but rather what, as they state, it should be, provided sundry changes were made to render it ‘correct.’”¹⁹ They would make it ordinary, and then denounce it for being such. The need for having the plates conform to the assigned categories explains the coolness of Spalding and his jury toward Deveria,²⁰ whose important study was largely devoted to showing that the Mormon papyri were *not* the usual thing at all—which is exactly what the experts of 1912 and today are particularly eager to have everybody not notice.

Theodule Deveria was convinced that the papyri had been substantially altered by somebody. Of Facsimile 1 he wrote (the italics are ours): “The soul of Osiris . . . *should* have a human head,” while “Anubis *should* have the head of a jackal.” In Facsimile 2, Figure 1 is elsewhere “*always* represented with four ram’s heads, and the picture here *has certainly been altered.*” Figure 7 in the same facsimile “*has certainly been altered* on the hypocephalus of the Mormons.” Of Facsimile 2 in general, Deveria concludes, “It is plain to me that *several* of the figures which are found on various fragments of other Egyptian manuscripts have been *intentionally altered.*” Speaking of “Shulem” (Fig. 5 in Fac. 3), he writes: “An unknown divinity, probably Anubis, *but they have changed the head*, which *should* be that of a jackal.”²¹ Speaking of this last scene, the great Gaston Maspero wrote: “M. Deveria notes, with regard to this papyrus, that he has never seen the resurrection of Anubis represented in funerary manuscripts. He believes that if it exists it is extremely rare, and that if this is not a modern imitation of the great bas-reliefs in

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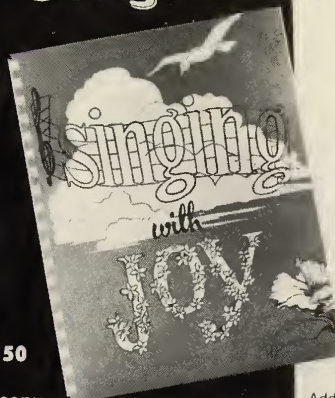
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With the finding of the papyrus of Facsimile 1, the picture changes, there is no sign of tampering anywhere.

which this mythological scene is represented, it has in any case been altered; since Anubis should have a jackal's head."²² That is, this unique picture of the Mormons would be even more unique if they had not altered it. No wonder the authorities soft-pedal the work of Deveria!

To bring things up to date, Professor Richard Parker now sees in the damaged papyrus (cf. Fac. 1) "a well-known scene from the Osiris Mysteries," his interpretation requiring that the missing parts be replaced by a jackal's head or mask and a second bird.²³ Though Professor Parker is not concerned with Facsimile 1 and does not mention it, his conclusion of necessity requires that Facsimile 1 as it stands is *not* a faithful copy of the original. If it were, then the original would certainly have been a unique document, but even if his reconstruction were correct, the document, as we shall see, would be no less unique.

Looking for a Way Out: The presence of unique and embarrassing elements in documents that are supposed to have nothing unique

about them has been readily explained away on three hypotheses: (1) either the Mormons deliberately altered the *original* documents, (2) or else they made deliberate changes in the *copies* they prepared for the press, (3) or else their copying was so bad that the irregularities were produced *unintentionally*.

The first of these theories, that the original documents in possession of Joseph Smith were themselves faked, was maintained by Professor George Barton when he insisted that "Joseph Smith was trying to imitate" Egyptian characters, and that the resulting characters "do not faithfully represent any known writing."²⁴ Dr. Peters was even bolder: "The plates contained

in the 'Pearl of Great Price' are . . . a very poor imitation of Egyptian originals, apparently not of any one original, but of Egyptian originals in general."²⁵ This made the facsimiles anything but the unimaginative stereotypes that the other experts were looking for and at—it saw in them an unorthodox and unique jumble of authentic Egyptian motifs. With characteristic finality, Professor Budge dismissed both the explanations and the facsimiles themselves as "idiotic," i.e., anything but authentic.²⁶ Though Deveria was convinced that important changes had been made, he did not specify whether the Mormons operated on the original documents or made their changes in the process of copying.



By the hasty sketch of Facsimile 1, which forms the background to Lucy Smith's portrait, the artist makes it clear that the document was intact at the time this copy was made.



The second theory is that in copying the Egyptian things Joseph Smith "has altered the drawings to suit his purpose."²⁷ All of Facsimile 3, for example, is a "falsified copy,"²⁸ and in Figure 2 of Facsimile 1 "a knife has been drawn into the god's hand," while the god himself has "a strangely un-Egyptian head instead of a jackal's head."²⁹ Though Professor Parker does not comment on the facsimiles, his interpretation of No. 1, as we have just noted, implies that significant changes were made in the copies published by the Mormons.

Interestingly enough, it was the third of the three explanations, i.e., that clumsy copying alone was responsible for irregularities in the facsimiles, that was favored by the jury of 1912. Dr. Mercer was quite emphatic on this: The culprit, he writes, was "the bad copying (though not 'purposely altering' as Mr. Roberts would try to make his readers believe the scholars to have said—but the scholars were careful not to use such a phrase since they hold the bad copying to be due to ignorance). . . ."³⁰ Why were Mercer and his colleagues so anxious to disclaim a charge that B. H. Roberts seems equally anxious to publicize, preferring an accusation that was by far the least convincing of the three assumptions on the face of it, and by far the least damaging to the Mormons on ethical grounds? It was because the arguments against deliberate faking are direct and convincing, whereas the charge of bad copying, no matter how fantastically bad the copying would have to be, could not be discredited in the absence of the original documents.

With the finding of the papyrus of Facsimile 1, however, the picture changes. Though theory No. 2, the altering of the copy, suffers a severe setback, Numbers 1 and 3 collapse completely. No scholar has been denied access to the original,

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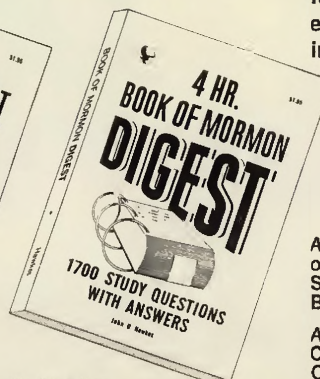
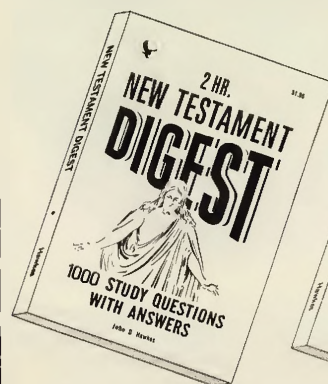
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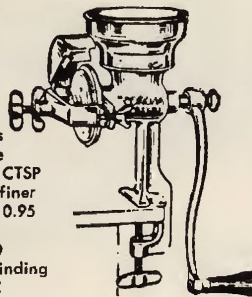
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all of whose peculiarities, no matter how disturbing, must now be attributed to an Egyptian hand. Though some of the other fragments are glued together in wild disarray, there is no sign of tampering anywhere with any of the writing or drawing on any of the "Joseph Smith Papyri." If any alterations were made, it was not on the original documents. The clumsy "pencilled restoration" that Professor Parker rightly condemns as "incorrect"³¹ is, of course, not a forgery, since no attempt is made to conceal its true nature. Also, it can hardly have been the work of a Mormon hand, since it differs completely from the official copy of the papyrus that was circulated in many thousands of copies both during and after the lifetime of Joseph Smith, and was well-known to every responsible Latter-day Saint. While what they considered a sacred document was still in the hands of the Prophet, or at least of the Mormons, no one could have taken such outrageous liberties with it. It is a perfectly legitimate and universal practice to restore missing parts of ancient texts and pictures, always, of course, giving clear indication of the nature and extent of the restoration. The fact that this attempt to indicate the

missing parts of Facsimile 1 is exceedingly crude and half-hearted, done without the slightest attempt to be accurate or convincing (there is no redrawing, no erasing, no elaboration or detail, no correcting) shows that this is no Mormon attempt to doctor the manuscript. And since this is the *only* attempt to indicate the missing parts, it would seem clear that the parts were not missing when the Mormons still had the thing in their possession. This is borne out by the clear traces left behind in the dried glue by those parts of the papyrus that crumbled away after it was mounted; they show that at the time of the mounting there was room on the papyrus for the complete head and hand of the priest.³²

The third charge, that of unconscious disfigurement through ignorant copying, also breaks down if one only compares the original Facsimile 1 with Reuben Hedlock's engraving of 1842, which should convince anyone that the wood-carver did a very creditable job. Also, if one takes the trouble to compare Facsimile 2, the "hypocephalus," with reproductions of other hypocephali in prestigious nineteenth century journals, one will discover that Hedlock's en-



These two hypocephali should be compared with Facsimile 2 in the Book of Abraham to show that Reuben Hedlock's engraving is a

fairly reliable reproduction and that imperfections of the work are to be imputed to the Egyptian rather than the American copyist.

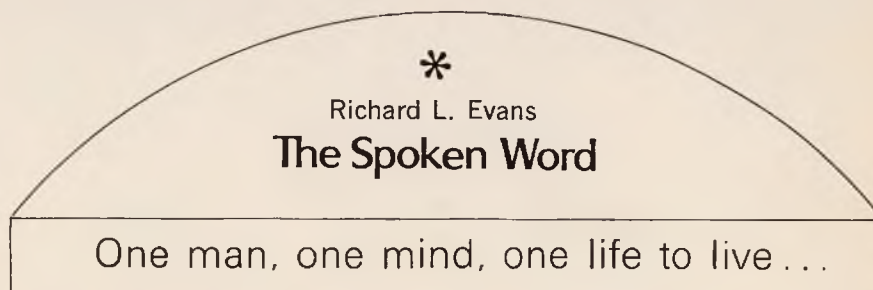
graving is not only quite as good as the others, but that the sloppiness of his hieroglyphics is the very kind of sloppiness we find on other hypocephali, where it is sometimes quite as bad or even worse.³³

There is, however, one significant discrepancy in the copying of Facsimile 1. In the 1842 engraving a figure is lying on a couch and a priest is standing on the opposite side of the couch *and* its occupant, which is the natural and normal way of seeing things—either the priest is on this side of his victim or on the other side. But in the original papyrus he is on neither! He stands in an astonishingly awkward position between the couch and the legs of the man on the couch. By correcting this “blunder” and saving himself a lot of trouble, Mr. Hedlock neatly reversed the charge that it was the Mormons who introduced absurdities into perfectly conventional Egyptian drawings. It is not the engraver but the Egyptian artist who is having trouble here, and he seems quite aware of being challenged to depict something out of the ordinary, departing from the familiar canons of his art to carry out special instructions. Plainly puzzled as to how to go about it, he makes no effort to complete either the side of the couch that normally *should* be there or the priest’s apron that somebody wants to put in its place. In his perplexity the artist simply leaves the space empty and thus proclaims, by avoiding, his predicament.³⁴ Brother Hedlock’s attempt to help out the artist and save himself the same embarrassment is the only deliberate alteration in copying of the papyrus; it can easily be explained on the most obvious common sense grounds, and is anything but an attempt to distort the original to make it fit Joseph Smith’s interpretations. On the contrary, the Mormon engraver was covering up a peculiarity in the

original that actually supported Joseph Smith’s ideas. Other examples can be found in which Egyptian artists draw people in awkward and unusual positions, but in these cases it is also apparent that the artist is consciously *trying* to show

something unusual, and we may safely assume that the oddities in the lion-couch papyrus are neither accidental nor meaningless.³⁵

The experts who attributed to bad copying their inability to make anything of the hieroglyphics on



This question from the Psalms always suggests some earnest searching: “What is man, that thou art mindful of him?”¹ It is obvious that the mind and spirit and intelligence of man are infinite, as we see what he can conceive: art, music, literature, science; the doing and making of too much to mention. It is obvious that man is the most marvelous mechanism on the earth, with body, mind, spirit—the chemistry and composition, and all the physical and mental functions: the power to grow, to think, to feel. “Who hath put wisdom in the inward parts?”² the Lord asked of Job. “. . . who hath given understanding to the heart?”² Who has given the body wisdom to heal itself? When we think of the power to reason, to learn, to judge, to decide, to remember the past, to project the future, we are awed by man, but more by his Maker, and by all that God has given. And we are sobered by this fact: This body, this mind, is the only one we shall have here. It has to last a lifetime. One cannot imagine a rational man deliberately abusing a precious machine. Yet how much more irrational it would be to abuse the body, to partake of anything that would impair its functioning, anything that is detrimental to it. What utter irreverent waste it would be to deface the body, or to mar or cloud the mind, or diminish co-ordination or consciousness, or make us less aware of actions that would injure us or others. Each person is all he has—one man, one mind, one life to live. Mortality goes so swiftly, and eternity is so everlastingly long, and when one has been given life and mind and memory, talent, purpose, limitless possibilities, and all this wondrous physical functioning, why should anyone be so short-sighted, so utterly, ungratefully self-destructive as ever to do anything which would lead to less than clean, clear thinking, clear conscience, wholesomeness, with peace and productive purpose—within the laws of nature, of God—the laws of health and happiness—the laws of the land? Without law there could be no life.

¹Psalm 8:4.
²Job 38:36.

* “The Spoken Word” from Temple Square, presented over KSL and the Columbia Broadcasting System June 30, 1968. Copyright 1968.

the plates cannot get off so easily, for they were supposed to be thoroughly at home with the worst Egyptian penmanship and by their own assertion had access to unlimited numbers of identical documents, by which the texts in the facsimiles could have been easily reconstructed and checked. Then too, we must recognize that there really are sections of hieroglyphic text in Facsimile 2 that present-day Egyptologists read without too much trouble: since these legible

portions are found to be correct and conventional Egyptian, it is perfectly plain that nobody has falsified or jumbled them, as was charged. That is to say, whenever the text *can* be checked, everything is found to be in order.

What makes the constant protestations of bad copying appear as an obvious attempt to minimize the uniqueness of the documents is the strange silence of all the authorities on the really glaring irregularities in the plates. If the gentle-

men want something to make fun of, why don't they—ever—call attention to the hilarious incongruity of having the figure on the couch fully clothed? In all the other lion-couch scenes (see below, note 54) the person on the bed is either a properly encased mummy or completely nude, and never does the man on the couch wave both arms. Why the total silence on what should have been Joseph Smith's A-Number-1 howlers? Such things cry for an explanation and are always good for a laugh, but our experts will not even mention them. For here they cannot escape with the charge of "bad copying"—bad copying never went that far, and we now have the original to show who invented the clothing and the upraised hands, and it was not the Mormons.

Was Facsimile 1 Altered in the Copying? If the presence on the scene of the original subject of Facsimile 1 deals fatal blows to theories 1 and 3, it is hardly less damaging to Number 2, the sole survivor, which assumes that somebody has deliberately changed certain features in the process of copying the papyri. We have observed that the scholars of 1912 fought shy of this argument, and the reasons for that are not far to seek; consider some of the holes in the sieve:

1. It is significant that the charge of false copying today centers on those parts of the document which happen to be *missing*, and thus offends the first principle of textual criticism, which is, always to give a document the benefit of the doubt. If the copyist is perfectly reliable in the four-fifths of the sketch that have survived, why should he go berserk in the particular fifth that is missing? Could that fifth have been deliberately removed to cover up the fraud? Hardly: (a) the breaking off of the fragile papyrus takes place in every



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The Spoken Word

... breaking the law "just a little ..."

A thoughtful listener has sent these words from an inscription in a school auditorium: "Obedience to law, respect for others, mastery of self, joy in service—these constitute life."¹ These are words to remember. The question of law and freedom and self-control has become of such concern as to be a constantly compelling subject. "Many today seem to be demanding for themselves the unlimited right to disobey the law,"² observed an eminent jurist. The shades and degrees of disobedience are of great concern, but the attitude of encouraging or condoning disrespect for law is of greater concern—for the breaking of law "just a little" is something one can't turn on and off at will. It is such that once the line is crossed, there may not be any determinable stopping point in sight. Like a forest fire, it is hard to burn just to a pre-determined point. When you think you have it under control, it flashes over the breaks and the barriers. It is the character, the basic concept that is of more concern than merely the method. What is not lawful leads to breakdown, beyond what was perhaps intended, and in effect there may be no such thing as isolation or limitation in breaking law. We reaffirm this fundamental of faith: "We believe in obeying, honoring, and sustaining the law."³ To repeat the opening inscription: "Obedience to law, respect for others, mastery of self, joy in service—these constitute life."¹ "Oh, thus be it ever when free men shall stand."¹

¹Motto in the Los Angeles High School auditorium.

²Earl Morris, president of the American Bar Association, cited in *Time*, April 26, 1968.

³Article of Faith 12.

¹Francis Scott Key, "Star-Spangled Banner."

* "The Spoken Word" from Temple Square, presented over KSL and the Columbia Broadcasting System July 7, 1968. Copyright 1968.

case only along lines of folding and around the edges, where ancient documents always suffer; (b) the most important parts were broken off, as the marks in the glue show, after the papyrus was mounted and, as we have noted above, in all likelihood after it had fallen into non-Mormon hands. To the charge that the Mormons may have destroyed evidence, one can only ask, What evidence? Consider our next point.

2. If a crime was committed, we must look for a motive. If Joseph Smith "altered the drawings to suit his purposes,"³⁶ why don't they suit his purposes? As Mercer points out, no one would dream that the figures as they stand represent what Joseph Smith says they do—indeed, the experts agree that his explanations are quite hilarious.³⁷ And why bother to make any changes at all? In a world in which nobody knew anything about Egyptian, Joseph Smith was free to give any interpretations he pleased, and they would appear no more absurd than the ones he did give. What possible point or advantage, then, could there be to distorting, elaborating, or recomposing perfectly meaningless symbols or falsifying genuine texts by rearranging them in different but equally meaningless combinations? Take the two-headed man in Facsimile 2 (Fig. 1), for example, who, we are told, *should* be a four-headed ram.³⁸ A four-headed ram, however, is ridiculous—whoever saw a four-headed ram? So Joseph shrewdly redraws the figure to make something more plausible, an ordinary two-headed man? Or take the hawk-headed hawk that the experts insisted should be a human-headed hawk: which would be the more appropriate to represent an angel in the thinking of Joseph Smith's time? The well-established conventions of Christian art had long accustomed the pious to

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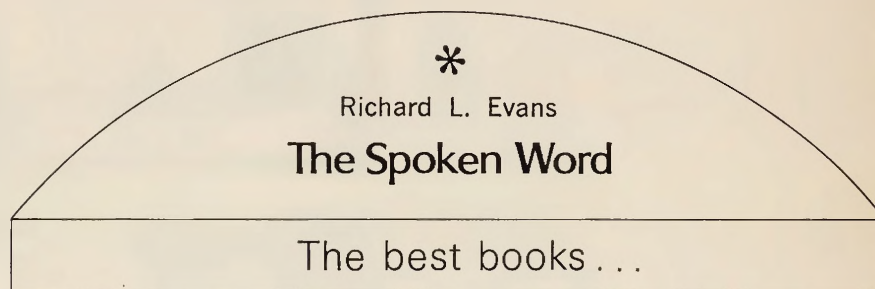
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represent angels by a symbolic combination of human faces and feathers—but a one-hundred-percent bird would have been out of the question. If the crime of forgery has been committed here, it is by one who went to great trouble and risk to alter documents that had far better been left unaltered as far as Joseph Smith's interests were concerned.

3. Then there is the matter of style. If we attribute the irregularities in the figures to deliberate transformation, we must still admit that the alterations are by no means such as a modern artist would make. Thus, when our impostor drew a hawk's head instead of a human one, he managed to draw a good Egyptian hawk's head and not an American type. And when he puts human heads in the place of rams' heads, how does it happen that he draws the kind of double human heads that only Egyptians draw? (See illustration.) And after copying the other figures as well as he did, couldn't the rascal who substituted a human head for a jackal's head on "Shulem" (Fig. 5 of Fac. 3) have drawn a better head than that? If all the faces in Facsimile 3 are rather grotesque, it is still an Egyptian type of grotesqueness. If "Pharaoh" and "the Prince of Pharaoh" in Facsimile 3 were being drawn to order, why on earth were they not drawn as princes or at least as men instead of being so very obviously women—is this cunning alteration to suit Joseph Smith's interpretation? And while the artist is at it, why not make an "altar" that looks like an altar? (Fac. 1, Fig. 4). Though we are told that much has been changed in the drawings, plainly nothing has been Americanized in the process, and nothing has been redrawn to fit with a particular interpretation. The criminal has failed to leave any traces of his personality and style.

4. Besides a motive, we are told, the perpetrator of a crime needs an opportunity, that is, a chance to escape detection. It would be easy enough to falsify copies of the facsimiles in the upper room of the Mansion House some dark night, but what happens when one puts the results on display the next day side by side with the unchanged originals? Any altering of the

figures or texts, as B. H. Roberts pointed out, "is out of the question, since . . . the mummies . . . and the papyri, were on exhibit in the home of the Prophet's parents in Nauvoo, subject to the inspection of all who might choose to examine them."³⁰ Joseph Smith had printed copies of the facsimile circulated in large numbers in and around Nauvoo, while at the same time the originals



It was Carlyle who said that "books are like men's souls."¹ This could mean that the kind of man an author is suggests the kind of book he will write. And perhaps also that the kind of people we are suggests the kind of books we will choose to read. This brings to mind a most memorable statement by Sir Walter Scott: "I have been perhaps the most voluminous author of my day," he said, "and it is a comfort to me to think that I have tried to unsettle no man's faith, to corrupt no man's principles, and that I have written nothing which on my death-bed I should wish blotted out."² What a marvelous statement to be able to make—and what contrast to much that is currently offered, when so much that is cheap is put into print, with every inducement to the unclean, the immoral, the indecent, the salacious and shoddy, put out for unconscionable profit and fashioned to undermine morals and young minds. More than a thousand books, we are told, are added to the Library of Congress each day—added to the millions that are already there—from the profound to the trivial, from the uplifting to the debasing, from the reliable to the misleading, from the enduring true to the manifestly false. And since we can't read everything—since there is so much of it—and since life is so short—we ought to select the best of all that is offered, whether for entertainment or information. ". . . seek ye out of the best books words of wisdom,"³ significantly has been said. We should be discriminating in our reading, in our looking, in our listening, remembering that what is stored in memory is part of a man. Blessed be the memory of him who can say: "I have tried to unsettle no man's faith, to corrupt no man's principles, and . . . have written nothing which on my death-bed I should wish blotted out."¹

¹Carlyle, Inaugural Address, Edinburgh, 1866.

²Sir Walter Scott, cited by Samuel Smiles in *Character*, Chapter 6.

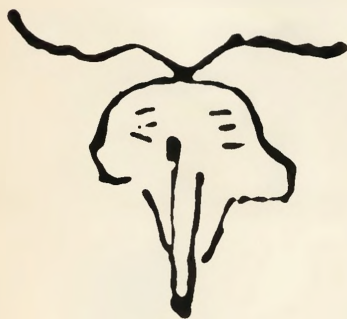
³Doctrine and Covenants 88:118.

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were on exhibition. "They were seen by all the Church that saw proper to visit the house of the Prophet Joseph," Orson Pratt recalled, "and also by hundreds of strangers. . . ."10 Most of the strangers were critical and suspicious, and some of them, like Josiah Quincy, Henry Caswall, and the reporter from the *Warsaw Signal*, were keenly on the lookout for any sign of trickery.⁴¹

We must bear in mind that the alterations that Professor Parker's interpretation requires—the jackal's mask of the priest, the hovering bird, and the reproductive activities indicated—not only occupy the most conspicuous position, front and center, on the Number 1 papyrus, but by their unusual, not to say shocking nature (and many visitors to Nauvoo were looking for something shocking), would be most certain to command the attention of any observer. How does it happen that during all the years when the papyri were being shown by old Sister Lucy Maek Smith for a small admission fee to any interested parties, nobody ever noticed that they differed drastically from the well-known printed copies that the visitor was invited to take away with him? Could Joseph Smith and the Mormons have overlooked any-

thing so glaring (none of *them* ever mentions it) or invited hostile outsiders to discover it for themselves? It does not help things to assume that the vital parts of the papyrus were already missing when the thing was put on display or even before it came into Joseph Smith's possession, for the total absence of the key features of the sacrificial scene could hardly have gone unnoticed by all the Mormons and Gentiles alike: that would have been as glaring and as disturbing as any discrepancies between the original and the printed copy. But nobody ever noticed it, as many gladly would have, had it been there to notice. Thus, in a letter written on February 5, 1838, at Kirtland, in an all-out attempt to expose Joseph Smith as a fraud, Warren Parrish writes: "I have set by his side and penned down the translation of the Egyptian Hieroglyphicks as he claimed to receive it by direct inspiration from heaven."⁴² Here was a man in a position to detect any manipulation or trickery in the composing of the Book of Abraham, and eager to expose such; yet he, like everybody else, seems completely unaware of the outrageous discrepancy between the original document and the printed copies of it that the



It has been claimed that Joseph Smith invented the double head on the left and substituted it for four rams' heads. Com-



parison with other double-headed Egyptian figures makes it clear that the Prophet was not indulging in fantasy or forgery.

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present explanation of Facsimile 1 requires.

5. Those who maintain that important parts of the papyrus, now missing, have been changed to give it its present unique aspect are careful not to call attention, as we soon shall, to equally odd and unusual features in the *surviving* parts. What is the big crocodile doing there? and the "pillars of heaven"? and the strange inscriptions? Such elements do not occur in any of the supposedly identical parallels to Facsimile 1, yet there they are before us, and that not by any modern manipulation. Dr. Lythgoe makes the good point that the head of the priest and his knife look suspiciously un-Egyptian. They do, in the very poor reproduction that Dr. Spalding supplied him with, but in the better engraving of 1842 the knife is quite different, and the head of the priest is no more nor less "Egyptian" than that of the man on the altar who, we know now, is an authentic Egyptian type.

6. *An Impartial Witness*: Further evidence that Facsimile 1 has been honestly reproduced is found in an early independent copy of it by an artist (very probably non-Mormon) who was using it for purely decorative purposes and without the intention of proving anything. It is to be found in an old portrait of Lucy Mack Smith, the Prophet's mother, who was given custody of the Egyptian antiquities in Nauvoo

and took possession of them at Joseph Smith's death.⁴³ The picture was located by President Joseph F. Smith and Preston Nibley in a farmhouse near Nauvoo.

In 1942 President George Albert Smith, accompanied by Elder Preston Nibley (who is the authority for this account), visited a relative, Salisbury Smith, a respected citizen and banker in Carthage, Illinois. Mr. Smith took the brethren to a farm near Carthage to see "Aunt Clara," the 83-year-old daughter of Lucy, the youngest daughter of Lucy Mack Smith. She showed them a picture of her grandmother, which she said she had inherited from her mother. She refused to part with the picture but allowed the brethren to have it photographed, and the photo now hangs on the walls of the Church Historian's Office in Salt Lake City.⁴⁴

In the portrait the artist has decorated the wall space behind his subject with her most prized possession—the original of Facsimile 1. He has used his artist's license to enlarge the object both for decorative effect (the original is no larger than a postcard, being a square of only 4¼ inches on a side) and to preserve clarity of detail. But there can be no doubt that it is the original papyrus hanging on the wall, for the artist has taken pains to show the bent and wrinkled surface—a copy would be mounted smoothly and evenly. Moreover, the frame depicted is like the

one that still encloses some of the other papyri now in possession of the Church. That is, the rather elegant frames were used for displaying original and valuable documents, and Mrs. Smith would certainly not have gone to the expense and trouble of framing, and then have proudly displayed, a printed copy of no value whatever (they existed by the thousands) while she still had the original in her possession. The artist, like Hedlock, has done the reasonable thing and not bothered to fight with the problem of the legs; what interested him was to get a good likeness of Mrs. Smith and her impressive document (the Egyptian things were always her special concern), and in so doing he has given us a rapid, fairly accurate, and unbiased sketch of what the papyrus looked like before it was damaged. It matches our printed reproductions, and not the proposed restoration. ○

(To be continued)

FOOTNOTES

¹Franklin S. Spalding, *Joseph Smith as Translator*, p. 25.

²*Ibid.*, p. 26.

³*Ibid.*, p. 25.

⁴*Ibid.*, p. 26.

⁵*Ibid.*, pp. 26-27.

⁶Eduard Meyer, *Ursprung und Geschichte der Mormonen* (Halle, 1912), pp. 64-65.

⁷Spalding, *op. cit.*, p. 23.

⁸*New York Times*, Magazine Section, December 29, 1912.

⁹Spalding, *op. cit.*, p. 23.

¹⁰*Ibid.*, p. 29.

¹¹*Era*, Vol. 16 (1913), p. 775, speaking of Facsimile 3.

¹²Dr. Eric Young of the Metropolitan Museum in a letter to LaMar Petersen, dateline of 1959.

¹³Robert C. Webb, in *Deseret News*, July 5, 1913, Section 3, p. viii, col. 4, and *Era*, Vol. 16, p. 1079.

¹⁴Edgar J. Banks, in *Era*, Vol. 16, p. 775.

¹⁵Albert M. Lythgoe, in *New York Times*, *loc. cit.*

An Autumn Wind Whispered

By Dennis Drake

*An autumn wind whispered
Through the tree in my backyard.
And the tree bowed its limbs comfortably.
I whispered in her ear the words
I knew she longed to hear:
She bowed her head.
I meant it then: I mean it now,*

*Though I know she understands it's changed.
You came into my life;
In generous friendliness
We accepted each other.
I loved her once—she knows it.
Nor do I love her any less;
I only love you more.*

¹⁶See below, notes 56 to 61.

¹⁷Young, *loc. cit.*

¹⁸"The museums on both sides of the water . . . are filled with papyri . . . and might be examined to secure the counterparts of Joseph Smith's 'hieroglyphics.'" John A. Widtsoe, *Era*, Vol. 16, pp. 456-57. "Another worthwhile phase of the matter would perhaps be now to turn to hypocephali and collect and compare all of them." *Ibid.*, p. 1099.

¹⁹*Era*, Vol. 17 (1914), pp. 319f.

²⁰Later Bishop Spalding joyfully welcomed Deveria as the eleventh member of his team, after Mercer declared "his opinion . . . to be in

substantial agreement with that of the other experts," to wit, that "the translation was declared to be entirely incorrect." Spalding, *op. cit.*, p. 19. Though Spalding has the effrontery to accuse the Mormons of neglecting Deveria's work (*loc. cit.*), that work is never quoted in the Spalding discussion except by the Mormons and Robert C. Webb.

²¹Theodule Deveria, *Bibliothèque Egyptologique*, Vol. 4 (1896), pp. 195-202.

²²*Ibid.*, p. 196.

²³Richard Parker, *Dialogue*, Vol. 3 (Summer 1968), p. 86.

²⁴*Era*, Vol. 16, p. 612. →



Richard L. Evans

The Spoken Word

Marriage is more than a wedding

One of my students wrote . . . me . . . announcing his engagement," said William Lyon Phelps. "This is not going to be much of a wedding," he said, "but it is going to be a wonderful marriage."¹ This states a simple fact, sometimes overlooked—the fact that marriage is much more than a wedding—ininitely more. And among the foremost facts to be faced is that marriage is made up of the duties and routine and responsibilities of every day—day after day after day—and that marriage is a relationship of two imperfect people, a relationship that requires character, loyalty, common sense, common convictions, along with much giving up of self, and an unfaltering commitment to make it a success in the long and enduring sense. "The art of living together happily, is perhaps one of the greatest of all the arts,"² said Dr. Phelps. "Naturally, . . . all sorts of adjustments are called for."³ "Quarrels and disputes are sure to come, [but] the great thing is not to let them last. . . ." In marriage "two distinct personalities must work toward one end . . .," said Temple Bailey. "It is not possible for a married couple to reach happiness with eyes fixed on different stars; . . . they must set up a single ideal and work toward [it]. . . . Cease cherishing impossible fancies of impossible futures. Take the best of [your] dreams and fit them to life as it comes every day."⁴ "Divorce is failure."⁵ "The best goal," said an eminent authority, "is the success of the marriage itself." Put all things to that test, and remember that marriage is a relationship of two imperfect people—a relationship that requires character, loyalty, a sense of humor, common conviction, and common sense, along with much giving up of selfishness and self, and an unfaltering commitment to make it a success in the long and enduring sense. Marriage is much more than a wedding. "Marriage is a fine and sacred thing if you make it so. . . ."⁶

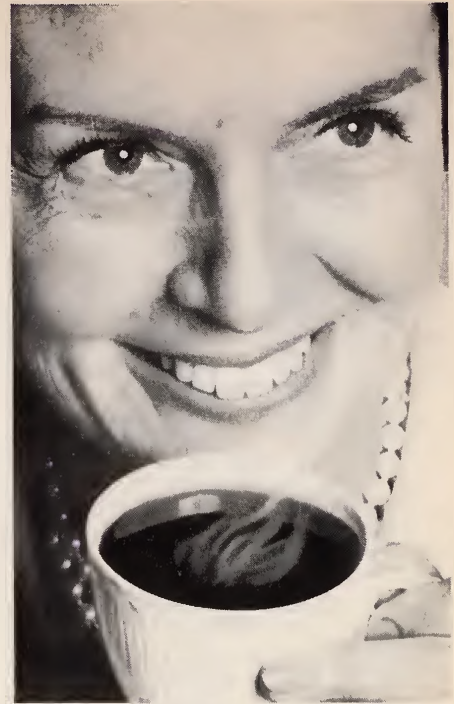
¹Dr. William Lyon Phelps quoting an unknown writer.

²Dr. William Lyon Phelps, "Marriage Is What You Make It," *Delineator*, August 1932.

³Temple Bailey, "The Bride Who Makes Her Dreams Come True," *Ladies Home Journal*, June 1912.

⁴Dr. Paul Popenoe, "Make Your Marriage a Partnership," *Ladies Home Journal*, June 1942.

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- 1 package powdered pectin
- 1 cup water

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gerator or up to a year in a freezer. If kept at room temperature, it will mold or ferment in a short time. Once a container is opened, the jam should be used within a few days.

NOTE: If jam is too firm for serving when opened, it can be softened by stirring. If it tends to separate, stirring will blend it again.

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²⁸Spalding, *op. cit.*, p. 28.

²⁹"... the letter press is as idiotic as the pictures." Statement dated September 10, 1903, cited in *Era*, Vol. 16, p. 342. Naturally an Egyptian original, no matter how badly done, would not be called "idiotic."

³⁰Banks, *op. cit.*, p. 771.

³¹E. A. W. Budge, *Era*, Vol. 16, p. 342.

³²Lythgoe, *loc. cit.*

³³Samuel A. B. Mercer, *Era*, Vol. 16, p. 614.

³⁴Parker, *loc. cit.*

³⁵It is interesting that no attempt was made to sketch in the bird's head, and also that there are no traces on the mounting paper of the head's having been broken off after the mounting. This would indicate that the "pencilled restoration" of the more recently missing parts, being an attempt to supply what had been destroyed after the mounting, and also being done by a person unfamiliar with the fac-similes and certainly unfamiliar with the original, belongs to the "post-Mormon" career of the papyrus. It must not be forgotten that the papyri have been in non-Mormon hands for 111 years.

³⁶Examples may be found in the *Proceedings of the Society of Biblical Archaeology for 1883, 1884, 1885, 1897*; in *Archaeologia* (published by the Society of Antiquaries, London, 1855), Vol. 36, Plate XV, p. 174; in *Chronique d'Egypte*, Vol. 27 (1956), p. 111; in H. Bonnet, *Reallexikon der aeg. Relig. gesch.*, p. 390 (Fig. 98); British Museum Guide to the 4th, 5th and 6th Egyptian Rooms (1922), p. 272; and W. M. F. Petrie, *Amulets* (London, 1914), Pl. XX.

³⁷The normal procedure would be to draw first the central figure on its couch. If, however, the priest were accidentally drawn before the couch, the error could have been quickly corrected by simply finishing the horizontal lines that marked the side of the couch, thus automatically putting the priest behind it. This could be done easily, since the priest's kilt was never filled in below the hips as it was above. And yet the artist did not do it: he finished neither the skirt nor the couch.

³⁸Thus in R. V. Lanzone, *Dizionario di Mitologia Egizia* (Turin, 1885), Vol. 1, Plate 30, Anubis is standing on the far side of the couch but with both hands and arms on the foreshortening of one arm—awkward, but quite deliberate. Another such figure is reproduced in Heinrich Schaefer, *Von aegyptischer Kunst* (Wiesbaden: Harrassowitz, 1968), p. 129, fig. 88. The principle is discussed by H. von Recklinghausen in *Ztschr. f. Aeg. Sprache*, Vol. 63, pp. 27-30.

³⁹Quoted and discussed by S. B. Talmage, *Era*, Vol. 16, p. 771.

⁴⁰"No one would ever take the figure to be that of the patriarch Abraham," S. A. B. Mercer, *Utah Survey*, Vol. 1, p. 18. "The letter press is as idiotic as the pictures," Budge, *Era*, Vol. 16, p. 342. "Of course, an Egyptologist would not subscribe to anything in the 'explanations' provided for the drawings which you enclose," Professor G. R. Hughes, in a letter dated January 29, 1959, to LaMar Petersen.

⁴¹"This god is always represented with four heads, and his image has certainly been altered here," Deveria, *Bibliothèque Egyptologique*, Vol. 4 (1896), p. 197. Deveria has underlined the "always."

⁴²B. H. Roberts, *Era*, Vol. 16, p. 314, noting also that "43 days before the death of the Prophet, in 1844, they were examined by Josiah Quincy."

⁴³Orson Pratt, *Journal of Discourses*, Vol. 20, p. 65.

⁴⁴The Reverend Henry Caswall, who came to Nauvoo expressly to expose Joseph Smith in the matter of hieroglyphics, tried desperately to get something against him. While Mrs. Smith was showing the mummies and papyri to him, he reports, "I fixed my eyes steadily upon her. She faltered, and seemed unwilling to meet my glance. . . . The melancholy thought entered my mind, that this poor old creature was not simply a dupe of her son's knavery; but she had taken an active part in the deception." Henry Caswall, *City of the Mormons* (London, 1842), p. 28; cf. *The Weekly Visitor*, 1842, p. 408. So far would he go to dig up "evidence"—yet he detected no faking of the documents.

⁴⁵This letter, brought to our attention by Dr. Richard L. Anderson, was published in *Zion's Watchman*, March 24, 1838, and later quoted in the *Painesville (Ohio) Republican* (no date).

⁴⁶See James R. Clark, *The Story of the Pearl of Great Price* (Salt Lake City: Bookcraft, 1955), pp. 148f, 151-53, 155.

⁴⁷The account was related by Preston Nibley to the author and written down at the time.