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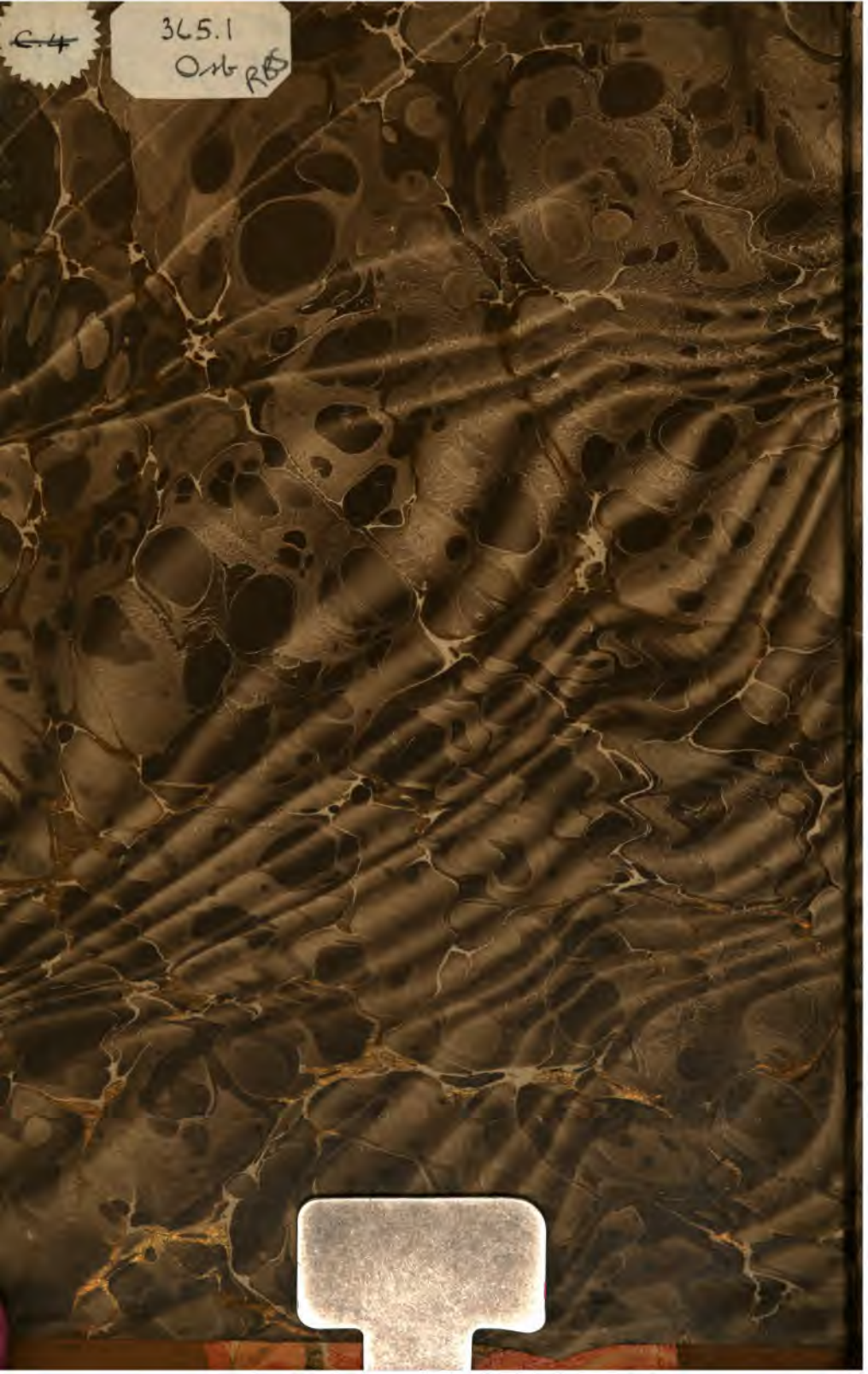
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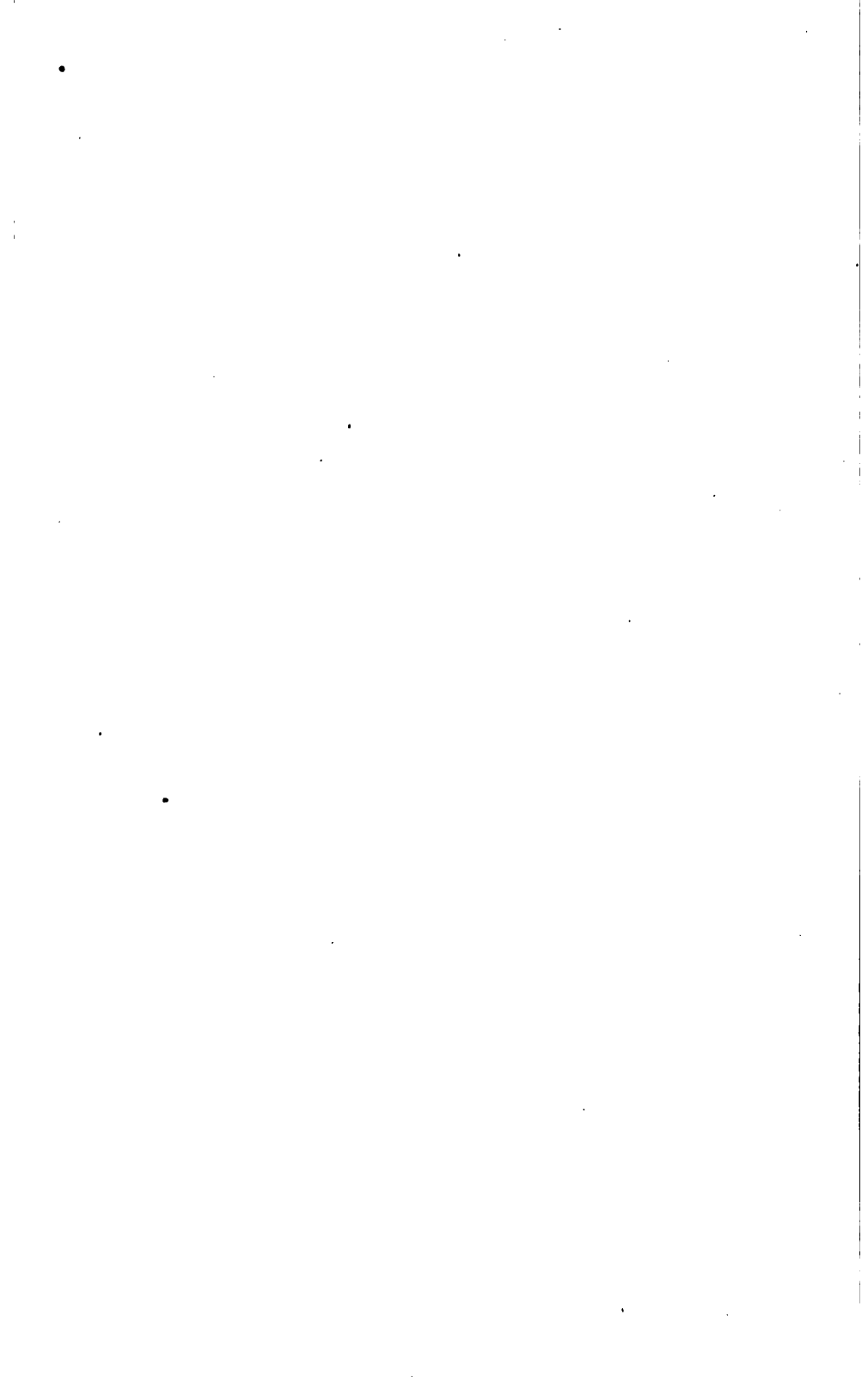
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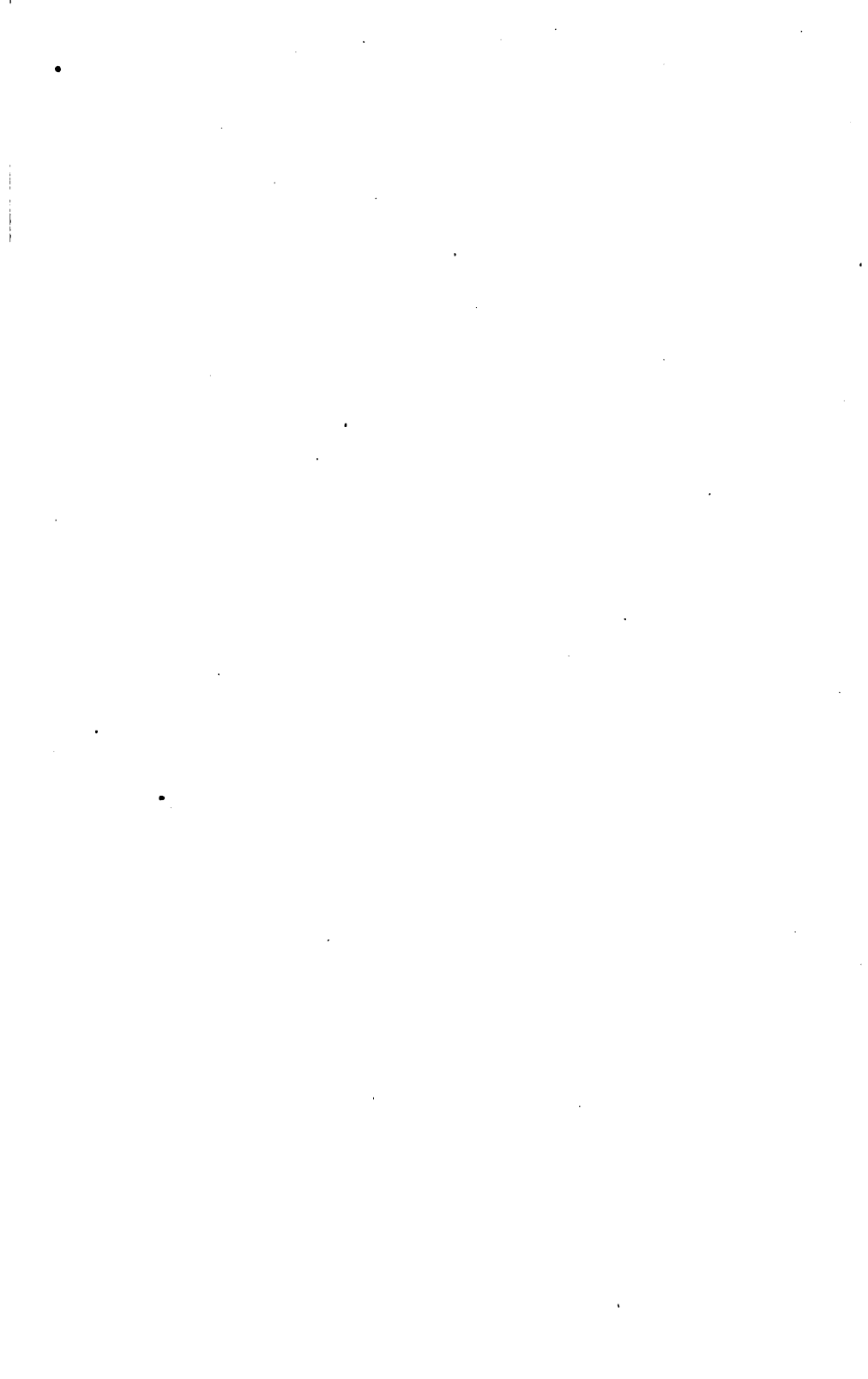
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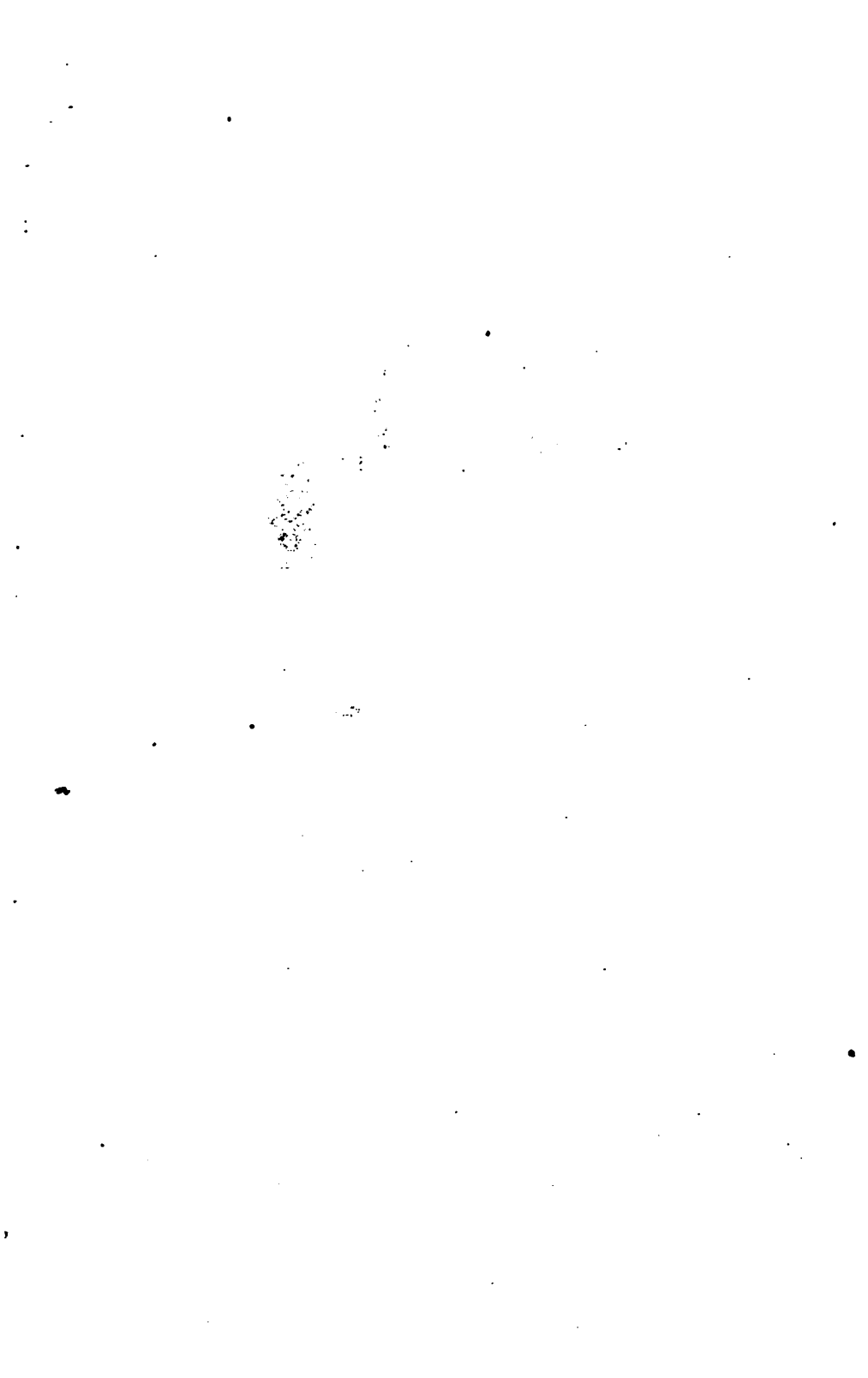


ANCIENT EGYPT,
HER
TESTIMONY TO THE TRUTH.

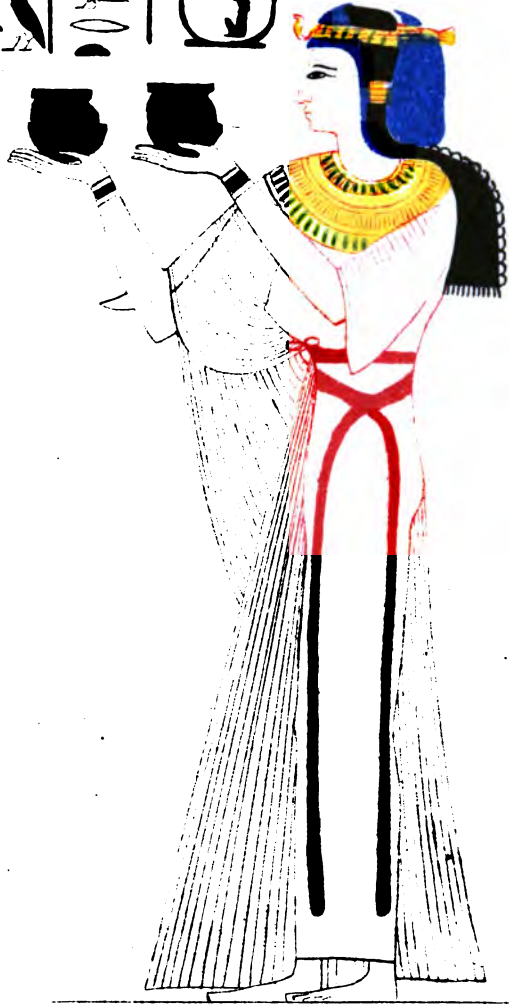


ANCIENT EGYPT,
HER
TESTIMONY TO THE TRUTH.

“IS IT NOT MARVELLOUS THAT THEY CAN NOW
READ THE OLD EGYPTIAN READILY, AND UNDER-
STAND ITS GRAMMAR! THESE EGYPTIAN DISCOVERIES
ARE LIKELY TO BE ONE OF THE GREATEST WONDERS
OF OUR AGE.”—*Dr. Arnold.*



Three columns of Egyptian hieroglyphs. The first column contains symbols for a lotus flower, a seated woman, and a bird. The second column contains symbols for a bird, a bird, and a lotus flower. The third column is an oval cartouche containing a bird and a seated woman.





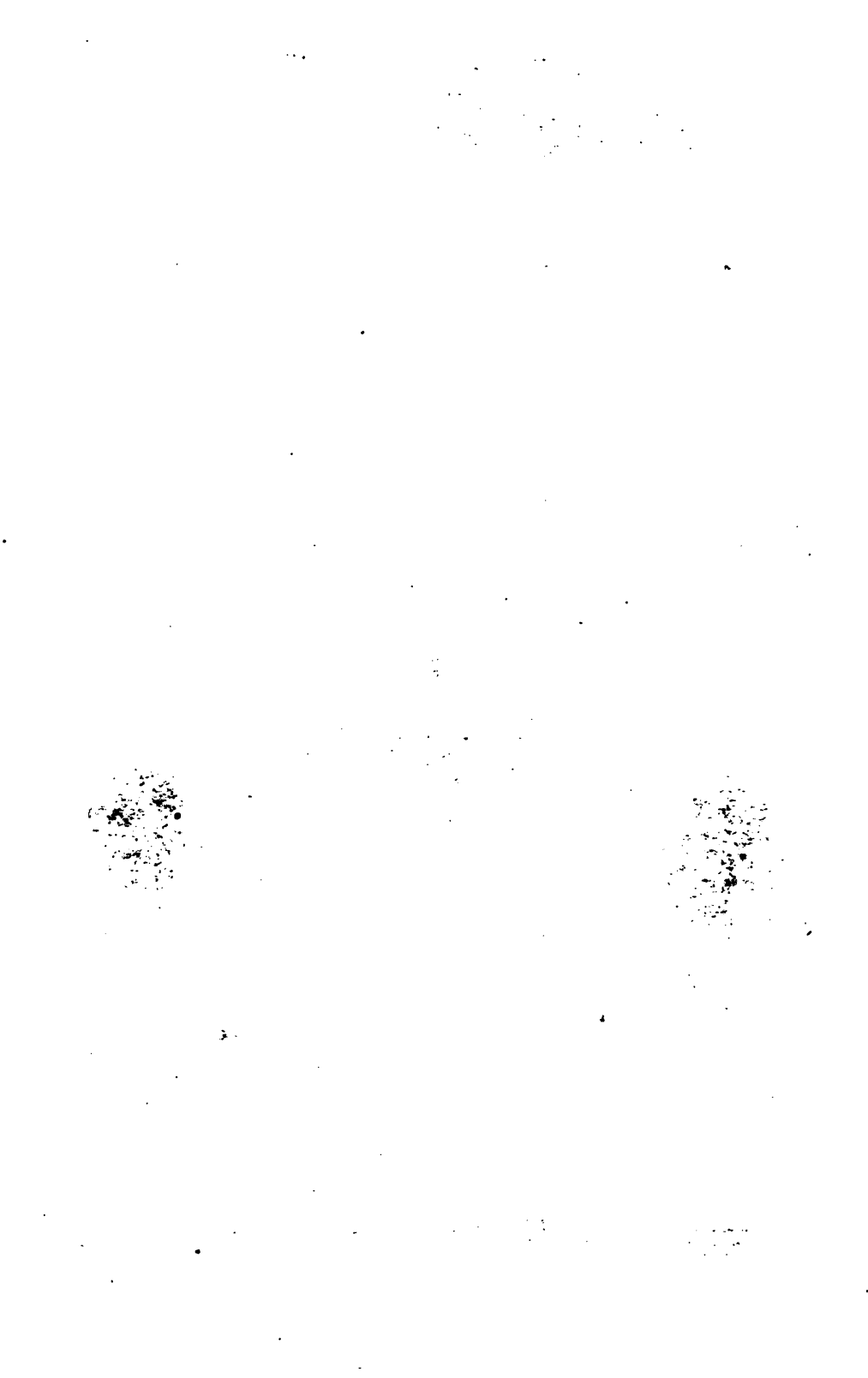
**EGYPT
HER
TESTIMONY
TO THE
TRUTH**



J. BONOMI, DEL.

J. BASIRE, LITH.

SAMUEL BAGSTER & SONS LONDON.



Ancient Egypt,

HER

TESTIMONY TO THE TRUTH OF THE BIBLE.

BEING

AN INTERPRETATION OF THE INSCRIPTIONS
AND PICTURES WHICH REMAIN UPON
HER TOMBS AND TEMPLES;

ILLUSTRATED BY VERY NUMEROUS ENGRAVINGS AND COLOURED PLATES.

BY

WILLIAM OSBURN, JUNIOR,

MEMBER OF THE COUNCIL OF THE ROYAL SOCIETY OF LITERATURE.



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PREFACE.

THE publication of the accompanying work has occupied an unusually long period, owing to the typographical difficulties which were presented by the great number of small woodcuts required for its illustration.

One consequence of this has been, the appearance in that interval of the American edition of Professor Hengstenberg's "Egypt and the Books of Moses," in which the subject of "the service of the tabernacle" is illustrated in a similar manner. It is hoped, however, that even upon this subject, some not unimportant additions will be found to the valuable collections of this justly celebrated biblical critic.

The author has also taken advantage of this delay, carefully to reconsider the whole of the evidence upon

that which he must account the most arduous portion of his work, which is, the hieroglyphic names of foreign nations. This circumstance has, at any rate, the effect of removing the results at which he has arrived still further from the category of hasty conclusions, and of enabling him to present them to the reader as the result of increased investigation.

He has only further to say, that his labours will be abundantly rewarded, if they shall prove to have afforded any little illustration of the earlier portions of the Word of God, or to have supplied one particle of evidence in attestation of its verity.

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INTRODUCTION.

OBJECT OF THE WORK.—SOURCES WHENCE THE ANCIENT HISTORY OF EGYPT IS TO BE DERIVED.—ERA OF MENES.—OF THE PYRAMIDS.—OF OSORTASEN I.—OF AMOSIS.—THE EIGHTEENTH DYNASTY.—THE PERIOD OF DECLINE.—NAMES AND TITLES OF THE MONARCHS OF THE EIGHTEENTH DYNASTY.

THIS work is designed to present to the Christian reader a few examples of the extent to which the Bible is susceptible of illustration from the remains of Ancient Egypt, now that the mode of interpreting the hieroglyphic writings has been discovered. It will be found to differ from other recent publications with the same professed object, in appealing, not merely to the pictures which occur on Egyptian temples and tombs, but also to the inscriptions that accompany them,—without which they were never intended to be understood, and are, therefore, necessarily unintelligible. It is for want of this reference to hieroglyphics, that little, beyond a series of pleasing and somewhat instructive embellishments, has yet been produced from a quarter whence such large accessions of facts of real value and importance in biblical criticism were reasonably to be anticipated.

Some prefatory remarks on the history of Ancient Egypt are necessary.

The materials for this history are to be derived from—

I. The Bible; which is also the first beyond all comparison, both in the value and importance of the facts it has recorded.

II. The ruins of temples, tombs, etc., now in existence, on which are inscribed the hieroglyphic names of kings with the dates of their reigns, and also, several genealogical tables containing the names of the monarchs of Egypt in the order of their succession.

III. The work of Manetho, a priest of Sebennyus, on the dynasties of the kings of Egypt, written in Greek by the command of Ptolemy Philadelphus about 180 B.C. This book is lost; but long quotations from it occur in the writings of Josephus, Eusebius, and Syncellus. The latter writer quotes from two abbreviators of Manetho, one of whom was named Eratosthenes; the work of the other is called "The Old Chronicle." Manetho's book professes to be a translation from historical documents then existing in the temples of Egypt. Like the histories of India, China, Mexico and most other heathen nations, it commences with the reigns of the gods and demigods which lasted many hundred thousand years, and the first of whom was the sun or Phra, who gave his name, Pharaoh, to all his successors on the throne of Egypt. After these come thirty-one dynasties of men, who, according to Manetho, reigned in succession over Egypt for an incredibly long period. The aid, however, of the two preceding authorities enables us materially to cut down this vast antiquity. Some of these dynasties prove to be fabulous; others are the names of kings who reigned contemporaneously over different parts of Egypt.

IV. The Greek historians Herodotus and Diodorus have also recorded many anecdotes of the ancient kings of Egypt; but, as they observe no chronological order, it is only by the aid of the preceding authorities that these anecdotes can be made available as history.

From the casual notices of the history of Egypt in the Bible, we learn the following facts:—

1st. Egypt was colonised by the descendants of Mizraim, the son of Ham, who gave to the country its Oriental name,* both in ancient and modern times. This event took place shortly after the dispersion of mankind from Babel (Gen. x. 13).

2nd. Egypt was a settled kingdom, ruled by a Pharaoh, at the time of Abram (Gen. xii. 10 seq.)

3rd. Egypt acquired immense wealth under the administration of Joseph (Gen. xlviii. 1).

4th. Egypt sustained terrible national calamities, which, from the tenor of the narrative, would appear to have been irretrievable ones, at the time of the Exodus (Ex. vii. to xii.)

The monumental remains of Ancient Egypt now in existence, collated with the fragments furnished by Manetho and the Greek historians, supply the following indications:—



I.—The name of the first monarch of Egypt, **UNBI**, the Menes of Manetho, who, according to Josephus, reigned many years before Abraham.

* Mizraim or Mizr.

II.—THE ERA OF THE PYRAMIDS: that is, of the building of the celebrated pyramids of Ghizeh near Memphis in Lower Egypt. The names of the builders of the first, second and third pyramids—



Suphis



Cephrenes



Mencheres,

have been discovered in the buildings themselves by Col. Howard Vyse.* There are also some tombs in their vicinity which are contemporary with them.† This remote period is characterised by skill in the arts of design equalling, if not surpassing, that of any succeeding period. It corresponds to the fourth dynasty of Manetho.

III.—THE ERA OF OSORTASEN I., the next succeeding monarch of whose public monuments any trace remains in Egypt. His inaugural title is No. 7 of the annexed genealogy. He is the first monarch whose name is well ascertained to have been inclosed in two rings or cartels. The inaugural titles of six of his predecessors,‡ and of a long line of his successors,§ are still legible in the genealogies we have already noticed.



¹ PH CNQPE KA Pha-
raoh making good
(his) offerings.



² PH NHB NAA Pha-
raoh the great lord.

* See his work on the Pyramids.

† See Mr. Birch's valuable account of one of them, published in the *Archæologia*. ‡ Nos. 1 to 6. § Nos. 8 to 14; see also *infra*.



PH NORT TO Pha-
raoh, sun of the
world of gold.



PH NORTS Pha-
raoh the vigilant.



PH NNTYT Pha-
raoh, i. e. sun of
victory.



PH N CKH Pha-
raoh, i. e. sun of
peace.



PH TOKA Pharaoh,
i.e. sun of the world
(making) offerings,
[Osortasen].*



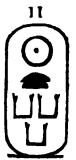
PH CWTN ZHT He
whose heart is de-
voted to the sun,
[Ammenemes].*



PH NORT KORT
Pharaoh making
golden offerings,
[Osortasen II.]*



PH ZAI TO Pha-
raoh, ruler of the
world, [Ammene-
mes II.]*



PH ZAI KORT Pha-
raoh, the ruler of
offerings, [Amme-
nemes III.]*



PH NHTAI Sun of
justice, [Osorta-
sen III.]*



PH NHTAI NA Great
sun of justice, [Am-
menemes IV.]*



PH NHB NHTAI B
Pharaoh, avenging
lord of Upper and
Lower Egypt.

The frequent occurrence of the name Ammenemes in the second ring among the immediate successors of Osortasen, decides that his era corresponds with the twelfth



* The brackets indicate the contents of the second ring, which is not given here.

dynasty of Manetho, in which the same name is thrice repeated.*

Though seven dynasties and nearly 1500 years are interposed by this author between these two eras, we know, upon the far better authority of the styles of art that prevailed in both, that there cannot have been any very long interval between them; for in this particular they are identical. No monument, however, has yet been discovered whereon the two stand connected in the order of their succession.

Osortasen was a prosperous and successful monarch, who reigned over the whole of Egypt; but no remains of the works of his immediate successors have been discovered in Lower Egypt. They held their court at Abydos in Upper Egypt,† while another race of monarchs equally civilised with themselves had possession of Memphis, and probably, therefore, of Lower Egypt. This agrees well with Manetho's account of the invasion and conquest of Egypt by a race of people from Canaan, whom he calls shepherds or Ὑκσῶς which he interprets *shepherd-kings*. They reigned in Memphis, by his account, for 511 years. He gives us the names of six of them. The names of two of the Memphitic kings who reigned contemporaneously with the descendants of Osortasen at Abydos have been discovered in tombs in the burial

* The six immediate successors of Osortasen are all named either Ammenemes or Osortasen.

† This fact is recorded in a magnificent series of sculptured stelæ or tombstones, discovered at Abydos by Athanasi, which are now in the British Museum. Mr. Birch has given a highly interesting memoir of one or two of them in "The Archæologia." Some account of others of them will also be found in "The Antiquities of Egypt," published by the Religious Tract Society.

place of Ancient Memphis. One of them reads—



ⲡⲓⲚⲓ, in which we recognise 'Αφοβις or 'Αφοφις, one of the names of these shepherd-kings in Manetho's list; the other is



ⲁϭϭ, which re-produces in a manner equally satisfactory the name of 'Ασσις, another of them. Notwithstanding the fearful account given by Manetho of the barbarities committed by the shepherds in Egypt, they were evidently a highly refined race. The tomb of Assis is said by its discoverer, M. l'Hôte, to be executed with surpassing skill. It is in the style called *cavo-relievo*, like most other similar monuments; and each character in it has the delicately exquisite finish of a gem or medal. This great perfection of art at so remote a period, which in his judgment was never afterwards equalled, is a subject of great surprise to him* but will occasion none to those who rightly consider that all the arts of social life were, in the first instance, the direct gifts of God to man.

The shepherds had adopted the religion, the manners and the customs of Egypt. The Pharaoh to whom Joseph was prime minister was the shepherd-king Aphophis, according to Manetho. The king of Egypt with whom Abraham had had communication 200 years before, was also a shepherd-king in all probability. The proof of this is the issue of a long chronological enquiry, upon which we cannot now enter. We only observe respecting it, that the vulgar

* "Plus on remonte dans l'antiquité vers l'origine de l'art Egyptien, plus les produits de cet art sont parfaits, comme si la génie de cet peuple, à l'inverse des autres, se fut formé tout à coup." L'Hôte: letter from Egypt, in the "Journal des Savans," Jan. 1841.

chronology which is usually printed with the English Bible, needs critical correction quite as much as that of the kings of Egypt.

IV.—THE ERA OF AMOSIS,* who expelled the shepherds and recovered the throne of all Egypt. Manetho makes him the founder of the eighteenth dynasty, and interposes between his times and the former epoch a succession of more than 109 kings, and an interval of nearly 2000 years. The entire list, however, of the monarchs of Egypt, between Osortasen I. and Amosis, is preserved on several hieroglyphic genealogies; and the comparison of the two † curiously illustrates the very little reliance that can be placed upon the particulars of dates preserved by the former. A succession of six kings only really intervened between Osortasen I. and Amosis, instead of the hundred and nine of Manetho. ‡ The dates of existing monuments § executed in the reigns of each of these monarchs, give a period of 150 years between the accession of Osortasen and that of Amosis. If we add to this 100 years for the duration of all their reigns after the periods indicated by these monuments, which most probably exceeds the truth, it gives us an interval of 250 years only between the twelfth and eighteenth dynasties of Manetho, instead of nearly 2000 years.

The era of Amosis, or the eighteenth dynasty, was the golden age of Egyptian history. Nearly all the

* No. 14 of the Genealogy, page 5.

† On the tablet of Abydos, in the chamber at Karnak, etc.

‡ See above p. 4, Nos. 7 to 14.

§ The Egyptians dated all their records from the accession of the ruling monarch, in exactly the same manner as the Jews afterwards.

temples and palaces, the ruins of which are still in existence, were begun by the Pharaohs of this illustrious line. Every thing that was undertaken by them indicates the possession of enormous wealth, and times of the utmost prosperity. The treasures accumulated by the shepherd-kings under the administration of Joseph seem to have produced the usual effect of enervating the possessors, and exciting the cupidity of their still formidable neighbours the hereditary Pharaohs at Abydos. They became in their turn the aggressors, attacked their ancient conquerors, dispoiled them of their wealth and expelled them once more from the limits of Egypt, of the whole of which they afterwards retained possession. This event took place during the sojourn of Israel in Goshen, after the death of Joseph and his brethren and all that generation. The prosperity of the Israelites in this dependency of Egypt, and the circumstance that they had come thither originally from Canaan the land of the shepherds, would naturally excite the jealousy of the conquerors. Goshen lay between Egypt and Canaan. In this country dwelt "a people more and mightier than they." It was, therefore, perfectly conformable to the suggestions of worldly policy that they should enslave and cruelly maltreat them, "lest when there falleth out any war, they join also unto our enemies and fight against us" (Ex. i. 10). "The new king over Egypt which arose up and knew not Joseph" (Ex. i. 8) was either Amosis or one of his immediate successors; so that the epochs of the eighteenth dynasty and the captivity coincide, or nearly so.*

* The tomb of Rekshare at Thebes, which contains the well-known picture of the captive Jews making bricks, is dated in the reign of Thothmosis III. (Moeris), the fifth monarch of this dynasty.

There were sixteen kings in the eighteenth dynasty who reigned for about 348 years. The earlier monarchs of this race appear to have reigned in peace, for their monuments are covered with the representations of idolatrous ceremonies, or occasionally record some triumph over negro races to the south. But those of their successors show that they had incessantly to contend for the integrity of Egypt with enemies from the north east. The Exodus took place under the last monarch of the eighteenth dynasty, and Egypt never recovered the blow which this terrible event inflicted upon her prosperity; for her next monumental epoch is—

IV.—THE ERA OF DECLINE. From the collation of Manetho's legend with the inspired narrative, we find that the Exodus was followed almost immediately by a second invasion of the shepherds, whereby the rulers of Egypt, with their infant monarch the son of Pharaoh who perished in the Red Sea, were once more expatriated and compelled to take refuge in Ethiopia. Thirteen years afterwards, the invaders were in their turn driven out by the Egyptians, and the young monarch recovered the throne of his ancestors. The monuments still in existence record his name, Remesses, which coincides with the name given by Manetho. They also inform us that after the expulsion of the shepherds he built the palace of Medinet Abou, the last expiring effort of the greatness of ancient Egypt. No trace of any large building, (scarcely that of one of any size) remains, which was begun in the 800 years of slow but sure decline, that elapsed between the expulsion of the second invasion of the shepherds, and the destruction of the monarchy

by Cambyses the Persian. The Pharaohs of this period found sufficient occupation for the little energy that remained in Egypt, in the attempt to carry forward the vast piles that their greater ancestors had begun and left unfinished. The events of the Exodus are absolutely required to account for this very remarkable circumstance.

This rapid sketch of the history of Ancient Egypt will suffice to demonstrate that it belongs to the Biblical rather than to the classic era of antiquity; and therefore, that it must be from the former not from the latter that its remains are either to receive illustration, or to impart it.

We subjoin the hieroglyphic names of Amosis and his successors who formed the eighteenth dynasty of Manetho. All the Pharaohs of this epoch wrote their names in two rings or cartels, the first of which contains the inaugural and distinctive title assumed by each on his accession: the other is the proper name.

The dates of the several reigns are from the calculations of M. Champollion Figeac.* They are entirely founded upon astronomical and historical data given by ancient authors, and are therefore well entitled to the reader's confidence.

















[Pharaoh, i. e. sun, avenging lord of Upper and Lower Egypt]—[Amosis, i. e. born of the moon].† The founder of Manetho's eighteenth dynasty, reigned 25 years, reign began B.C. 1847.



* Lettres à M. le Duc de Blacas D'Aulps.



† The brackets indicate the contents of the rings.



EIGHTEENTH DYNASTY.



- I.   [Pharaoh, director of offerings]—[Amenophis (I.) the son of Amosis]. He reigned 30 years 7 months; reign began, B.C. 1822.
- II.   [Pharaoh, great in the world, through his offerings]—[Thothmosis (I.) like the sun in his rising]. The son of Amenophis, reigned 13 years; reign began B.C. 1791.
- III.   [Pharaoh, great in the world]—[Thothmosis (II.) beneficent king of the world]. He reigned 20 years 7 months; began B.C. 1778.
- IV.   [Pharaoh, devoted to justice]—[Amounsit]. The sister of the preceding, reigned 21 years 9 months; began 1757. She had two husbands; but was herself queen regnant.
- V.   [Pharaoh, builder of the world]—[Thothmosis (III.) benefactor of the world]. The Moeris of Herodotus and Manetho, the son of Amounsit, reigned 12 years 9 months; began B.C. 1736.
- VI.   [Pharaoh, great in all lands]—[Amenophis (II.) ruler in the pure, just land, i.e. Egypt]. The son of Moeris, reigned 25 years 10 months; began B.C. 1723.



VII.   [Pharaoh, edifier of all lands]
—[Thothmosis] IV. He reigned
9 years 8 months; began B.C.
1697.


VIII.   [Pharaoh, lord of justice]—
[Amenophis] III. The Memnon
of Herodotus and Manetho,
reigned 30 years 5 months;
began, B.C. 1687.


IX.   [Pharaoh, director of the
worlds, approved of the sun]—
[the beloved of Amoun, Horus in
the assemblies]. He reigned 38
years 5 months; began B.C. 1657.


X.   [Pharaoh, inexorable avenger
of Upper and Lower Egypt]—
[Ramses] I. The son of Horus,
reigned 9 years; began B.C.
1619.


XI.   [Pharaoh, firm in justice]—
[the servant of Amoun, Sethos]
I. The son of the preceding,
reigned 32 years 8 months;
began B.C. 1610.

XII.   [Pharaoh, vigilant in justice]
—[the beloved of Amoun, Ram-
ses] II. The son of Sethos,
reigned 5 years 5 months; began
B.C. 1577.


XIII.  [Pharaoh, vigilant in justice, σωτηρε, Sesotris, i.e. approved of the sun]—[the beloved of Amoun, Ramses] III. The son of Sethos, reigned 68 years 2 months; began B.C. 1571.

XIV.  [Pharaoh, strengthened by the spirit of Amoun]—[Menephtha, devoted to justice]. The son of Sesotris, reigned 5 years; began B.C. 1503.

XV.  [Pharaoh, vigilant in all lands, the friend of Amoun]—[Sethos (II.) the servant of Phtha]. The son of Menephtha, reigned 19 years 6 months; began B. C. 1498.

XVI.  [Pharaoh, the light of the sun, Sesotris] II. [Si-Ptah Menephtha]. The last monarch of the eighteenth dynasty, the Pharaoh that perished in the Red Sea. He was never interred in his tomb. Reign began B.C. 1479.

The eighteenth dynasty lasted for 348 years.

 [Pharaoh, vigilant in his dominions, the friend of Amoun]—[victorious through Osiris, Remerri, beloved of Amoun]. Probably a usurper one of the family of Sesotris, placed upon the throne of Egypt by the shepherds, after the death of the last king of the eighteenth dynasty.

CHAPTER I.

EGYPT FIRST COLONISED FROM THE NORTH EAST.—
 THE "GREAT RITUAL."—THE SOUL AFTER DEATH.—
 THE THREE NILES.—FIRST EMIGRANTS FROM SHINAR.
 —EGYPT FIRST PEOPLED FROM THE EAST.—THE
 RACES OF MEN.—THE SHEMITES.—THE NEGROES AND
 THE HAMATHITES.—THE FOUR RACES OF MANKIND.
 —NATIONS TO THE NORTH AND WEST.—THE DE-
 SCENDANTS OF HAM.—MIZRAIM.—THE CANAANITES.
 —ANCIENT LIMITS OF GEOGRAPHICAL KNOWLEDGE.


THE remains of ancient Egypt are the monuments of a religion and polity which prevailed at a period far earlier than any other of which similar memorials are now in existence. The ruins of Thebes illustrate an epoch which precedes by at least a thousand years that of the ruins of Athens. The manners, customs and modes of thought that prevailed in Egypt, and of which its temples and tombs have preserved the record, are therefore those of an age of the world which is removed from the classic era by so wide an interval, that the one cannot, of necessity, be of any material service for the illustration of the other. They must be applied, we repeat, to the events of far earlier periods, before their real illustrative value can be made apparent.

The ample materials furnished by these remains, afford certain traces or memorials of the great event recorded in Scripture to have occurred on the plains of Shinar in Mesopotamia (Gen. xi. 1—9), in which the whole human race participated, and which issued in

the first colonisation of Egypt as well as of all other ancient kingdoms. These we now proceed to consider.

§ 1. FIRST COLONISATION OF EGYPT.

The monumental indications of the fact, that Egypt was first colonised from the north east, are very apparent.



The city of Heliopolis, stood near the apex of the Delta, and in the place where most probably the first spot of habitable ground would have been met with on the banks of the Nile, by travellers from the north east; for at first, the arid sands of the desert were bounded by the pestilential swamps formed by the branches of the Nile, along the entire eastern boundary of the Delta.* This city was accounted the most ancient in Egypt: it had been long deserted in the times of Diodorus and Strabo, which nearly coincide with the Christian era. The obelisks with which Rome was decorated by the Cæsars, were all brought from the ruins of Heliopolis.† Singularly enough, the tutelary deity of Heliopolis was (as its name imports) Athom‡  the setting sun. The great sin of the builders of Babel would appear to have consisted in the dedication of their vast edifice to the worship of Baal or the sun; and nothing is more probable

* The first great work of benevolence ascribed to Osiris, was the draining of the marshes to the east of the Delta. Plutarch de Iside et Osiride. Diod. Sic. i. 19.

† This is mentioned by Ammianus Marcellinus. It also appears from the inscriptions on the obelisks themselves. See the translation of the Flaminian obelisk, by the bishop of Gibraltar. Trans. Roy. Soc. Lit. vol. i. (2nd series), p. 176, seq. 9.

‡ I am disposed to think that Athom is אָרִם red; the colour of the setting sun.

than that those, who at the confusion of tongues departed from the plains of Shinar westward should carry with them the worship of the setting sun, even as the Persians and other nations who went forth to the eastward became worshippers of the rising sun.

The hieroglyphic name of Heliopolis, or rather of the nome or province of which Heliopolis was the capital, was *, corresponding most probably with  "On" which is its scripture name. This name (which was ascertained by the bishop of Gibraltar)† occurs in a connexion which curiously illustrates the extreme antiquity of the place it designates. Rolls of papyrus, filled with pictures and explanations of them in hieroglyphics, are not unfrequently found in the tombs and mummy-pits of Egypt. The contents are always repetitions or abbreviations of the same formula. This has been called THE GREAT RITUAL, or, more properly, THE BOOK OF THE DEAD, for the first part of it contains the adventures of the body, and the second those of the soul, after death.‡ This last commences with a scene representing the bark of Athom, the setting sun, in the twelfth hour of the day, in which the soul has just embarked for the purpose of being conveyed in it to the nether world. The first character of the hieroglyphic name of

* The first character is a symbol, not the letter Π *p*, as it reads in some other groups. The second character is \aleph *n*, which alone would be pronounced *en*, or, *on*.

† See his paper just referred to.




‡ A copy of the second part of the book of the dead, was published by the French government, in the "Description de l'Égypte," p. 72—79. The whole of it has also very recently appeared from a full transcription in the Museum at Turin. It is published at Berlin, under the superintendence of Dr. Lipsius.

Heliopolis appears near the boat, denoting that the scene is laid there. After this descent, the soul met with many adventures in the regions of the dead. It had to contend with many enemies, and to appease many divinities, before it arrived at the great hall of truth or judgment, where all its actions while incarnate in the body were weighed in the balance, and its future destinies depended on the result of the ordeal. The presiding judge at this assize is sometimes Osiris and sometimes Athom, in the many repetitions of the judgment scene that occur on monuments of every description.

It will be found on attentively examining this part of the book of the dead, that the soul was supposed to accompany the sun in the whole of his progress through the lower hemisphere, from his setting to his rising.

Very curious notions of the diurnal revolution of the sun were entertained in these ancient times. It was imagined or feigned, that his path through the heavens was a huge river or abyss which he navigated in twenty-four barks, conducted by the twelve hours of the day and the twelve hours of the night. The Nile of Egypt was a branch or offset from this abyss, leaving it at Abydos, the furthest point to the south to which, at the time of this invention, its course had been explored, and joining it again at Heliopolis or its vicinity.* The celestial Nile, or course of the

* Herodotus appears to have heard of this tradition in Egypt; he informs us—"It is said that the Nile flows out of the ocean, and that the ocean is the cause of its periodical overflow."—Eut. c. 21. He confutes this notion in c. 23, saying, "I know of no river that is (a part of) the ocean. I suppose that Homer, or some of the ancient poets, gave rise to this notion by calling the Nile *Ὠκεῖανος*." It would

sun during the day, was called  Nenn-moou, the Nile of Egypt was  Phe-moou, the infernal Nile, or course of the sun during the night, was called Meh-moou , that is, "full of water," because it was larger than either of the others, as it received the waters of both.



THE THREE NILES.

There is a passage in the book of the dead which immediately follows the commencing scene, written under the picture of the bark of the first hour of the night, which gives us the geography of the Meh-moou. It reads thus:—

rather appear that the Nile was called Oceanus in Homer's time, because it was supposed that it arose out of the ocean and flowed into the ocean again. In another place of the same book, he relates that the priest of Neith, at Sais, told him, as an undeniable fact, "that the Nile rose out of the earth from a deep cavern between two mountains, called $\text{K}\rho\omega\phi\iota$ and $\text{M}\omega\phi\iota$, situated in the Thebaid between the city of Synia (Syene) and the island of Elephantine," c. 28. Herodotus laughs at this account; for, having been himself in the Thebaid, he of course knew better. This is evidently the tradition recorded in the book of the dead. The city of Sais is in the Delta.



BARK OF THE SUN IN THE FIRST HOUR OF THE NIGHT.

“This water (which the sun is now navigating) is the pool of Natron which is joined with the pool of the field of the great hall of judgment.” . . . “Moreover the waters of the great hall of judgment are joined with the waters of Abydos, and they (together) are called the way along which father Athom travels . . . when he approaches the mountains of his rising.”

The pool of Natron mentioned in this text, is the valley which lies to the northwest of Heliopolis, so well known to modern geographers as the valley of the Natron lakes, which in the opinion of many travellers was, at some remote period, one of the principal mouths of the Nile. There are many geographical indications in this part of Egypt, that the Nile once ran to the Mediterranean considerably more to the westward than at present. Herodotus also relates,* that Menes the builder of Memphis, diverted the course of the river by means of embankments, for the purpose of draining the marshes which lay to the west of his new city. The strange absurdity of the wild legend em-

* Euterpe, c. 10.

bodied in the text, which dates from the very commencement of the history of Egypt, will be accounted for, if we assume that its authors were the first settlers in that country who had emigrated thither from the plains of Shinar. Looking westward from Heliopolis, they would nightly see the sun sink in the vast expanse of marsh which then bounded the horizon in that direction. Their notions of general geography would necessarily be very imperfect. The Nile was the only considerable river of which they could have known anything, except the Euphrates; and the plains of Shinar are so far distant from the embouchure of the latter, that there is no improbability in the supposition that those who were driven forth from thence by the confusion of tongues, would be ignorant of the fact that it flowed into the sea, and much more so, of the universal law by which all rivers terminate there. Under these circumstances, that which appeared in the visible heavens would at once be assumed as that which actually occurred. Having come to Egypt from the east, the extent of their knowledge to the westward would be the valley of the Natron lakes. They observed that the sun sank below the horizon nightly, near the place where their view was bounded by this portion of the river. They knew not what became either of the one or the other; and therefore they concluded that they both sank together into an imaginary abyss. In the construction of their legend respecting this abyss, they embodied the two primitive traditions;—that the separate spirit goes under the earth, and that the soul will be judged hereafter for the deeds done in the body. Their acquaintance with the valley of the Nile upwards, extended only

to Abydos, which is near the southern boundary of Upper Egypt; and, assuming as before, that the limit of their knowledge was the limit of all possible knowledge, here they supposed was the world's end, where the river and the sun rose from the abyss together. The signification of the name of Abydos $\dagger \text{𓂏}$, proves this to demonstration. It denotes the east 𓂏 , $\dagger \text{𓂏}$ i.e. the place of the sun's rising; the two words are identical in hieroglyphics.

This indirect but plain indication of the eastern origin of the first colonisers of Egypt, is confirmed by the dates of the monuments now in existence. The pyramids of Ghizeh, in the burial place of Memphis, are the most ancient of all the greater remains. Several of the tombs in their immediate vicinity also belong to the same remote period. As we proceed up the valley of the Nile to Beni Hassan and Abydos, the remains are those of the era of Osortasen: while at Thebes, and the regions to the south of it, we scarcely find a trace of any thing that is earlier than the eighteenth dynasty. More satisfactory proof could scarcely be desired that the progress of the first inhabitants of the valley was from Heliopolis upwards, not from Thebes downwards, as has been too hastily assumed by certain modern antiquaries. In this particular, therefore, the monuments of Egypt strongly confirm the scripture account of the first dispersion of mankind from the plains of Shinar.

§ 2. ANCIENT GEOGRAPHY.

The sculptures of Ancient Egypt, whence our knowledge of the geographical notions which prevailed among its inhabitants are to be derived, date between

the year 1600 and the year 1460 before the Christian era. Foreign nations are occasionally mentioned on works of art of a higher antiquity, but not to such an extent as to throw any light upon their ideas of the great divisions of the earth, and of the original distribution of the sons of Noah.




There is a design which is repeated in the tombs of the later kings of the eighteenth dynasty, and which evidently embodies the notions entertained by the Egyptians of the inhabitants of the earth. The most ancient copy of this design is in the tomb of Sethos I., which was discovered by Belzoni.* The picture represents four individuals of four races of men, who are conducted, or rather directed, by the divine hawk of the sun; denoted by the figure of an idol with a hawk's head. Its object is to show the superiority of Egypt over all other lands, through the blessing of her tutelary divinity, the sun,—the first king of Egypt, from whom, as we have said, all his successors took their well-known title of Pharaoh, that is, $\phi\rho\epsilon$ “the sun.” Immediately after the sun, are four Egyptians, who are named : “the human race:” meaning, as will abundantly appear, that they were pre-eminently men above all other men. Above them is a hieroglyphic inscription, which reads as follows:—“The discourse of the hawk governing the appearing of the sun, in the third horary mansion,† (i.e. in the third hour of the day), to the


* Rosellini, M. R., plates 155 and 156.


† **TNTN**. This word signifies in Coptic, “likeness, image.” In hieroglyphics it denotes the form of the idol in which the god, of whom it is predicated, appears: thus, means Ptah, wearing this head dress.

‡ The sun took a new body at every hour of the day and night.

afflict your souls. In my manifestation I have smitten them: I curse* them in all the seasons that I shine (i.e. at all times)."

The next tetrad of figures† in this procession are negroes, who are called  *Nahasi*, which we find elsewhere to have been a general appellation of all the dark races of mankind, or, rather, of the inhabitants of the regions to the south and west of Egypt. The dresses of these negroes vary in different copies like the former group. The inscription reads—"O ye who are named the race of Nahasi, the sun  (speaks unto) these: he takes vengeance on their souls; mine eye glistens upon them  (in wrath)."

The fourth and last group of this curious picture consists of four men, of a complexion much lighter than the Shemites, and resembling in appearance the Caucasian races. Their hieroglyphic name is . We shall find, hereafter, that by this group we are to understand the Hamathites, or ancient inhabitants of Syria, which being the farthest point to the north to which the geographical knowledge of the Egyptians extended, its name was adopted as a general appellation of all countries to the north of Canaan. The costumes, which vary like the rest, will be found described hereafter. The inscription in the tomb of Sethos, which is the only one that has been copied entire, is much mutilated. Enough of it, however, remains to show that the Hamathites were considered to inhabit merely a district in the region of which the Shemites were also inhabitants: for, like them, they

*  *Lit.* I offer, I devote.

† Plate 156.




are called there, and in all other copies, **𐤎𐤍𐤏𐤓𐤕** **nauoor**, which means, "the great water." It seems probable, that this is a reminiscence of the original settlement of the inhabitants of Egypt on the banks of the Euphrates, from which they were expelled by the confusion of tongues. The epithet of the Euphrates, "the great river,"* which is universal to all ancient languages, appears to have been applied by them to those of the human race whom they left upon its banks, to distinguish them from the tribes who had set out in quest of new countries before the Egyptians.



These names point very intelligibly to the original and natural division of the human race into the descendants of the three sons of Noah. The Shemites retain the name of their progenitor; the Hamathites represented the Japhetians; while in the tribes already darkened by the burning sun of the tropics, who had first braved the terrors of the deserts to the south and west of Egypt, they recognised the sons of Ham. The vanity of the Egyptians, however, allowed to none of these races the slightest affinity with themselves. They were altogether of another and superior stock, which they erected into a fourth patriarchate at the head of the other three.† It is pretty evident that the original genealogies of the several families of mankind had been forgotten in Egypt at the period of the monuments we are now considering. A vague



* See Gen. xv. 18: "Unto the great river, the river Euphrates."

† Herodotus mentions this quadruple division of the human race which was made by the Egyptians:—"οἱ φᾶσι τρία μόρια εἶναι γῆν πᾶσαν, Εὐρώπην τε καὶ Ἀσίην καὶ Αἰβύην. τέταρτον γὰρ δὴ σφέας δεῖ προλογίζεσθαι Αἰγύπτου τὸ Δέλτα."—Eut. c. xvi.

recollection of the triple division of the human race, and the name of Shem, seems to have been the extent of their knowledge of it.

Another trace of the primitive dispersion of mankind from Shinar, is discoverable in the lists of conquered nations, which not unfrequently occur on the walls of the temples and palaces of Ancient Egypt. They generally commence with a series of names of districts, lying to the four quarters of heaven, over which the arms of Egypt had achieved conquests. The nations to the north*  are which reads— † Javan or Ion, the name of the fourth son of Japhet, from whom the Greeks were descended (Gen. x. 2, 4); and 

 which reads—, and is the name of the fourth son of Shem (Gen. v. 22), whose descendants peopled Asia Minor and the countries adjacent. These two names, therefore, would exactly include the districts to the north of Egypt, whose inhabitants were known by the general appellation of Hamathites.

The nations westward of Egypt are indicated by a group which is ordinarily written . The first character is a bow, which in Egyptian was called $\Phi\iota\iota$ or $\Pi\eta\tau\epsilon$. It therefore seems to denote the name of Phut , the fourth son of Ham (Gen. x. 6), whose descendants have long been ascertained † to have settled

* In Coptic letters $\tau\epsilon\upsilon\zeta\eta$: the word signifying north in the Coptic texts is $\pi\epsilon\upsilon\zeta\eta$ or $\tau\epsilon\upsilon\zeta\eta$.

† Rosellini, "Monumenti Istorichi," vol. iii. part 1. This reading is doubtful. Mr. Birch, with much probability, supposes it to be a pleonasm, and to read—"all the lands of the north," repeating the indication of the preceding ring.—Gallery of Antiquities, Part ii.

‡ See Calmet, *voce* "Phut."


in the regions to the west of Egypt. The other characters make the number nine, which seems to imply that Phut had nine sons, who were the founders of as many nations. The Scripture gives no account of his descendants. This name is also written that is, פִּוּטִים, with the Hebrew plural termination. It seems, however, always to denote a country or district, not a people. The inhabitants were included among the נַחֲשָׁאִי, the general appellation of all the black races.






The countries to the south-east and south of Egypt were designated by the group 𐤎𐤏, which contains the elements of the name of כּוּשׁ Cush, the second son of Ham (Gen. x. 6, etc.), whose descendants peopled the burning desert of Sinai, and, following the direction of the Red Sea, scattered themselves over the dreary waste which separates it from Egypt, and penetrated the regions to the south of it.*

A singular verification of the scripture account of the dispersion of the descendants of Ham arises from these hieroglyphic names. Canaan, the first born, who lost his birthright through his grandfather's curse (Gen. ix. 25, seq.), and is therefore always placed last among his brethren (ch. x. 6, &c.), nevertheless seems to have been allowed the claims of seniority, when the sons of Ham together went forth to the westward from the plains of Shinar (Gen. xi.), and gave his name to the first district at which the emigrants would arrive. The descendants of Cush, the second son, took the next region to the westward, which consisted of the sterile sands of the deserts of Sinai. The fertile valley of the Nile was the happier

* See Taylor's Calmet, p. 319.

lot of Mizraim, the third son; while the descendants of Phut, the youngest, were driven forth to seek a comfortless home amid the trackless wastes of the Sahara. These names are all found on the monuments of Egypt (for as we shall see hereafter the hieroglyphic name of Canaan is still extant) with the exception of the name of Mizraim, which may however possibly be detected in that of the well known demi-god and hero of the Egyptian mythology, Osiris, whose hieroglyphic name is thus written . The first character is a throne, the Egyptian word for which is $\sigma\sigma$ or $\sigma\sigma\sigma$; the second, the eye, denotes the verb $\sigma\kappa\iota$, to do; together $\sigma\sigma\sigma\kappa\iota$ that is, Osiris. This syllabic mode of writing names, is very uncommon in hieroglyphics; and never used, but when the name is a word foreign to the Egyptian language.* The first and last characters of the word Mizraim מִצְרַיִם are serviles, and may therefore be omitted, or changed, without altering the radical signification, so that there is nothing improbable in the supposition that the Mizraim (מִצְרַיִם) of the Shemites may have been pronounced אִצְרַי , or יִצְרַי (either of which would reproduce exactly the elements of the Egyptian word, $\sigma\sigma\sigma\kappa\iota$) by the descendants of Ham.

The countries to the north east of Egypt were—
, the land of the shepherds or Canaanites;
, the land of the לֹטוֹס , the identification of which will require our attention hereafter; and 
 מִצְרַיִם , in which we perceive at once the elements of the Hebrew word מִצְרַיִם ,† i.e. Mesopotamia, the well-known native country of Abraham.

* Like the name of Phut.

† The Phœnician dual פְּ is used instead of the Hebrew פִּ . infra, Part II.

It would appear from hence, that the limits of the geographical knowledge of the Egyptians, at the time of the Exodus, extended to Mesopotamia and Syria in the east and north-east, and to Lud and Javan, by which we are most probably to understand the islands of Cyprus and Crete, to the north.

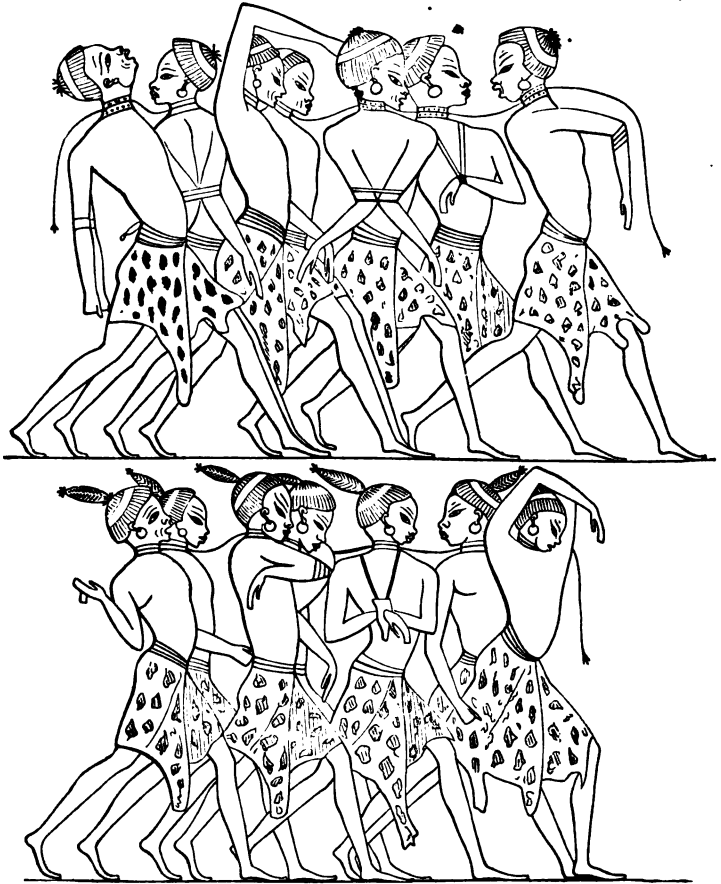
It is submitted that these geographical indications are by no means destitute of value and importance, as illustrative of the scripture account of the progenitors of mankind, and their first dispersion over the countries adjacent to the plains of Shinar.

CHAPTER II.

THE CANAANITES.

A VERY interesting and important part of the remains of Ancient Egypt consists of the vast reliefs which represent the conquests of the Pharaohs over their enemies. The walls of the temples and palaces which are covered with these Cyclopean pictures are often 80 feet high, and extend for more than 800 feet. Three separate actions are generally represented in them. The first scene is the battle and the victory. The conqueror, who is always a monarch of Egypt, and his armies, are trampling upon their fallen enemies, riding over heaps of slain, slaughtering them in vast multitudes, and taking their strongholds by storm. The next scene is the repose after the victory. The conqueror sits in his war chariot and calls upon his troops to rejoice, while the prisoners of war are brought to his feet, and the right hands of his fallen foes are counted before him. The third grand scene is laid in Egypt, and in the temple in which the picture occurs. The conqueror offers to the gods of the temple the spoils he has collected, and drags to their feet long lines of captives, tied together with one cord, which passes round the necks of all of them. Their arms also are tied together in cruelly distorted postures, in a manner plainly denoting the intention to inflict torture, and that the cries of the



wretched sufferers formed an important accessory to the diabolical ceremony.



DOUBLE GROUP OF NEGRO CAPTIVES.



[From the wars of Sesostris, at Ipsambul.]

In all these scenes, the physiognomy, the complexion, the costume and the arms of the conquered nations are carefully depicted. The geographical situation of the countries also of which the captives were inhabitants is denoted by the tassel of the cord

by which the conqueror is dragging them. Those which lay to the south and west, against which an expedition would have to set out from Upper Egypt, were led by a cord terminating in the bud of the lotus , which was the symbol of that division of the kingdom. The nations of Asia and Europe, on the other hand, lying across the Isthmus of Suez, could only be invaded by an army from Lower Egypt, and were, therefore, denoted by a tassel representing its hieroglyphic , which is the culm of the papyrus rush. To this rule there is no exception.*

No subject in the whole range of the recently recovered antiquities of Egypt, at first, excited more attention or expectation than these evidently faithful portraits of foreign enemies or vassals. The physiognomies and complexions are clearly distinguished, and very various; the names also, written in alphabetic characters, are of frequent occurrence. Here then is a mine of information regarding the ancient world, from the working of which much valuable truth might reasonably be anticipated. Hitherto, however, it must be acknowledged, that the result has grievously disappointed these expectations. Nothing, or next to nothing, has yet been elicited which subserves the cause of truth effectually, with the single exception of the fragment of the wall at Karnak, which commemorates the invasion of Judea by Shishak; and this belongs to the era of decline, and is therefore necessarily inferior in value and interest to those of an earlier date, which still remain unknown, as to the nations against whom these wars were undertaken. The conjectures which have been hazarded as to the

* Grammaire Egyptienne, p. 181.

identification of names, scarcely go beyond one or two groups of hieroglyphics, which have been interpreted as general appellatives of the inhabitants of a continent, rather than as the particular names of any known ancient nation. Thus, the name often written  is supposed to be that of the *Σκυθοι* or Scythians of the Greeks and Latins, and to be the common name of all the inhabitants of Europe and the north of Asia. An equally extended sense is affixed to the group  *Νεβραιμ*. It has been said to denote, not only the inhabitants of Mesopotamia Proper (*Naharaim*), but those of all the countries to the east and west of that district. Scarcely any thing beyond this has been ascertained even conjecturally. The names, as generally interpreted, are mere collocations of vowels and consonants, bearing no resemblance to any names known to ancient geography.

The very important nature of the subject seems to justify our considering for a moment the cause of this singular failure. The enormous size of the pictures has a natural tendency to produce the impression of a corresponding greatness in the events they commemorate. A design covering the wall of a temple nearly 800 feet in length, representing battles of infantry and chariots, with the siege and capture of forts, the passing of rivers, and the encampment of armies, suggests the idea of a series of conquests extending over vast districts. Such, however, is by no means necessarily a legitimate conclusion. The one object of these representations, was to exalt the deeds of arms of the personage at whose charge the temple had been erected. It would, therefore, be incumbent

upon the artist to cover the wall with the details, real or invented, of the war to be commemorated, whether the hero had extended his ravages over whole continents, or confined them to some petty kingdom in the immediate vicinity of Egypt. Nor is it to be denied that the latter is an occurrence more probable than the former, and, therefore, more likely to have furnished the originals whence these huge portraits were taken; for it must be borne in mind, that one monarch of Egypt only, Sesostris, is said by the Greek historians to have carried his conquests far beyond the limits of Egypt: whereas, the walls of the temples give the details of important victories achieved by many of the Pharaohs. The single case also in which the particular war which one of these vast scenes commemorates has been satisfactorily ascertained, is the picture on the south wall of the palace of Karnak, representing the invasion of Judea by Shishak (1 Kings xiv. 25, 26), a mere predatory expedition, not extending beyond the limits of that kingdom, and probably ultimately repelled by the invaded. Yet in point of magnitude of extent and detail, it yields to no other similar design that is now known to exist. It may therefore be safely assumed, at any rate, that the colossal size of these pictures is no necessary indication of the greatness of the events represented in them.

Another cause, however, has been far more efficacious than this deception, in keeping us in the dark as to the true nature of these reliefs. Those who have occupied themselves with Egyptian antiquities, seem by common consent to have rejected the aid of the Bible (the only book in existence which professes to

be co-temporary with them), and to have relied upon the classical authorities, the earliest of which dates at least 1000 years later than the temples on which these reliefs occur, so that they could not possibly contain any thing beyond vague and obscure traditions of a period so remote. This, as we hope to show, has been the principal cause of their failure.

The historian, Manetho, quoted by Josephus, tells us very precisely the country eastward of Egypt, with which these ancient Pharaohs were engaged in war. We have already referred to his relation, that at an early period of the history of Egypt, it suffered invasion, and was constantly at war with a people who came from Canaan, and were named "shepherds."* The truth of this statement is satisfactorily confirmed by the inspired narrative of Joseph's settlement of his father's family in Goshen, which was the fertile country on the right bank of the eastern branch of the Nile and overflowed by it, but not included in Egypt Proper. They were settled out of Egypt, because, "every shepherd is an abomination to the Egyptians" (Gen. xlv. 34). This mode of expression obviously implies that the children of Israel were themselves included geographically, by their residence hitherto, in the district the inhabitants of which were known in Egypt by the hated appellation of "shepherds." It also naturally leads us to look to the land of Canaan and the neighbouring wilderness of Sinai, rather than to any more distant quarter, for the nations eastward and northward of Egypt with whom the early kings were at perpetual war.

* *Karà 'Aπίova*, lib. i. c. 14, etc.

Taking this as a general direction, we proceed to examine some of these pictures which represent captives or tributaries of Asiatic origin.

§ 1. THE TOMB OF PIHRAI, AT BENI HASSAN, IN
MIDDLE EGYPT.

THE personage at whose charge this magnificent excavation was executed, held a high military office in the

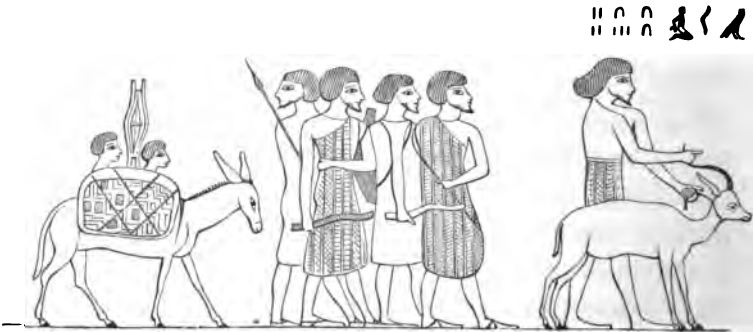
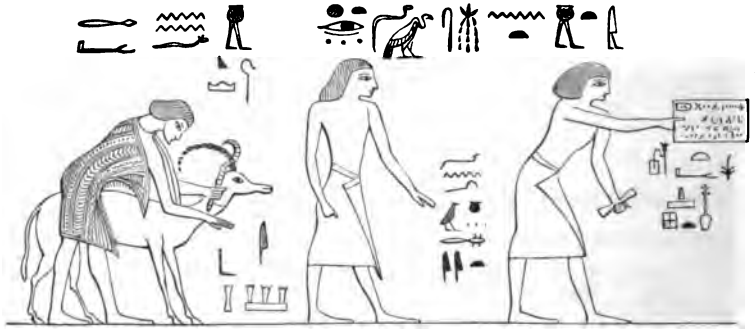


reign of Osortasen I. We have seen that, according to the genealogical table of Abydos, this monarch preceded by eight successions the first king of the eighteenth dynasty, under

which race of monarchs the captivity of Israel in Egypt took place. So that without going into niceties, which are not needful to our present enquiry, we may safely assume that Osortasen's reign belongs to the times of Abraham or thereabouts. In this most ancient tomb is depicted a train of foreign captives or tributaries, who are said to be *ucctnu*, "the producers of stibium," the black powder used by females for the eyelids, which came to Egypt from Arabia. The epithet denotes that it was in the capacity of dealers in this cosmetic that these people were known in Egypt. They had probably been subdued by the prowess of Pihrai. Two Egyptians of high rank* conduct them into the presence of Pharaoh. One of these officers holds forth to the king a written tablet, dated the sixth year of his reign, and explaining that thirty-seven *ucctnu*, by nation *nauoor* or

* The name of the first of them is "the royal scribe Nofroth." The one that follows is called "the president of the treasury, Roti."

Euphratensians, had been made captives or tributaries by Pihrai.



The whole appearance of these captives is very singular. The profile is marked by the extreme projection of the nose and chin, the former is aquiline, and both are very different from the features of the Egyptians.

The complexion is yellow, the hair and beard black, and the latter much more plentiful than in Egypt. The first in this line of captives, is a man clad in a magnificent tunic. He is leading a gazelle in a leash, and is followed by an attendant with another. He also carries in his hand the horn of some other similar animal, and is represented in the act of making a low obeisance to the king. The name and title of this personage are written immediately before him. The upper group $\{ \underline{\quad} \}$ reads— 𓂏 (𓂏), king, governor, chief* “[of] the land.” The group below $\{ \text{𓂏} \text{𓂏} \}$ is letter for letter the transcription of the Hebrew word יְבוּסִי , which is rendered in the English Bible “Jebusites,” and is the name of the family of the third son of Canaan, the son of Ham (Gen. x. 15, 16), which afterwards settled in the immediate vicinity of Jerusalem. It seems, therefore, scarcely possible to imagine a more satisfactory reading, than that of “the chief of the land of the Jebusites:” a country which, bordering upon the desert, the proper haunt of the gazelle, its inhabitants would naturally bring those animals or their horns as presents to Egypt. Their country also lay between Egypt and the country where stibium was produced, and the Jebusites, like the rest of the Canaanites, were noted for their mercantile habits; nothing, therefore, is more probable, than that they would be known in the marts of Egypt as dealers in stibium. So that, without entering at all into the various conjectures which have

* This is a common word in the hieroglyphic texts. According to Manetho, the king of the shepherds who invaded Egypt was called Υκρως , that is 𓂏 king (of the) 𓂏 ; the word 𓂏 is found in the Coptic texts and means “shepherds.”—Quoted by Josephus against Apion, lib. i. c. 14.

been hazarded as to the nation to which these captives belonged, we at once adopt the plain indication of the text, and assume that it represents the tribe or clan of the Jebusites, who, subdued by the prowess of Pihrai, had sent an embassy to Egypt to solicit peace.

The picture is in every respect an interesting one. Immediately after the chief and his attendant, are four men, two of whom bear clubs closely resembling in form those that are used at the present day in New Zealand; the first has a bow, and the last is armed with a spear. These men are, probably, the sons of the chief who heads the procession. Their dress shows them to be of rank superior to that of the attendant; it consists of an oblong piece of cloth, wrapped round the person, and gathered over the left shoulder, so as to leave the right arm at liberty, like the haram of the modern Arabs. Two of them wear this garment white, the other two have it of striped stuff, inferior in richness of pattern and colour to the tunic of the chief. They have sandals on their feet. An ass follows, bearing a package tied with cords,* which from the shield at the top seems to have contained arms, and two children who, like the boy and four women that come next in order, were probably hostages. The dress of the women is the same as that of the men, except that the pattern of the cloth varies. The boy carries a spear, and is merely girt about the loins like the chief's attendant. The whole of this party have their feet defended from the burning sand of the desert


* The scripture narrative of Joseph mentions, in like manner, the use of this animal for carrying burdens across the desert of Suez. (Gen. xlii. 28, etc.)

by boots which reach to the ankle. Another ass follows laden with spears and shields; then a man in the dress of an attendant, playing with the plectrum upon an instrument closely resembling the Grecian lyre. The case is slung behind him. Another attendant, carrying a bow, quiver, and club, probably the bow-bearer of the ambassador, closes the procession.*

According to the scripture account of the Jebusites they were a very powerful tribe, dwelling among the hills in the immediate vicinity of Jerusalem, which they fortified so strongly, and defended so valiantly, that it is expressly recorded: "As for the Jebusites, the inhabitants of Jerusalem, the children of Judah could not drive them out; but the Jebusites dwell with the children of Judah at Jerusalem unto this day" (Josh. xv. 63). The same is elsewhere declared of the Jebusites inhabiting the opposite side of Jerusalem, which fell to the lot of the Benjamites: "The children of Benjamin did not drive out the Jebusites that inhabited Jerusalem; but the Jebusites dwell with the children of Benjamin to this day" (Judges i. 22). They retained possession of some of these strongholds during the entire period of the early history of the Israelitish nation. It was not until 400 years afterwards that David took from them, probably by stratagem, the fortresses of Zion and Millo (2 Sam. v. 7, 9). The confederation of the five kings of the Amorites, inhabiting the southern portion of the land of Canaan, which took place on the first successes of the Israelites, was formed and headed by Adonai-zedek, the king of Jerusalem, the royal city of the Jebusites

* The bow-bearer of Pharaoh, carrying the bow in a case, is frequently represented in the reliefs on the temples.

(Josh. x. 1—5). He was evidently possessed, at that time, of some degree of pre-eminence over the rest of the confederates: and the circumstance that Jerusalem became afterwards the capital of all Israel, would seem to imply that such a pre-eminence had always existed: so that an embassy or tribute from the “king of the land of the Jebusites,” would be an event of great political importance, well deserving of commemoration in the tomb of a chief so eminent as Pihrai.

This identification of this ancient picture of the first inhabitants of Judea gives the utmost importance to all its details, as illustrative of the earlier portions of the inspired narrative. Conformably to the plain indication of that narrative, we find them to have been a civilised race, to all appearance as much so as the Egyptians, though their dress, arms, and usages, were widely different. The form of the tunic has no resemblance whatever to any garment worn by the ancient Egyptians. We have already noticed that the immutability of all things in the East, has preserved to this day the same form of garment among the Arabs of the Hedjaz. The stuff of which it is made is also not of the fabric of the looms of Egypt (see p. 38). No cloth or pattern like it ever occurs in the dresses of ancient Egyptian figures. The stiff, heavy folds with which it is represented, shows that it was made of wool. It appears from other monuments, that these garments were worn by all the races that were known in Egypt by the name of  NAUOOR, which we have already explained to mean Euphratensians. It may be noted as a coincidence with these ancient and authentic records

well deserving of attention, that on the first attack of the Israelites upon these nations, the portion of the spoil which tempted the cupidity of Achan, was “a goodly *Babylonish* garment,” אֲדָרֶת שֶׁנְעָר טוֹבָה (Josh. vii. 21); plainly indicating that the same fashion of garment was in use among the Canaanites, and among the inhabitants of the plains of Shinar on the banks of the Euphrates. The very fact which is also depicted on the tombs and temples of Ancient Egypt.

An equally pleasing illustration of “the coat of many colours” כְּתֹנֶת פַּסִּים, which the patriarch Jacob gave to his beloved Joseph (Gen. xxxvii. 3), is furnished by the apparel of the whole party, and especially by that of the king of the Jebusites, which, it will be observed, is of a different form to that of his subjects. No more accurate definition of such raiment could be devised, than that of “a coat of many colours.”

§ 2. WARS OF SETHOS WITH THE CANAANITES.

THE direct evidence afforded, as we conceive, by the interesting picture in the tomb of Pihrai of the existence of one of the Canaanitish nations which were afterwards destroyed, wholly or in part, by the Israelites, in the form of a civilised and powerful community, suggests the probability, at any rate, that the stupendous battle-scenes with Eastern nations on the walls of the temples of the kings of the eighteenth dynasty, relate to conflicts with these near neighbours of Ancient Egypt, rather than with more distant races. This probability is strengthened by the history of Manetho, already referred to, according to which,

the Egyptians were engaged in frequent wars with them, which, upon two occasions at least, terminated in the invasion and conquest of the whole of Egypt.* It has been already mentioned, that they were known by the name of "Shepherds" or "Hyksos."

In a tomb at Gournou, wherein one of the royal scribes of Thothmos IV. (the seventh king of the eighteenth dynasty) was buried, is a painting representing that monarch, seated on a throne supported by nine captives of different nations.† The names of all were originally written over them in the usual manner, but five are obliterated. The remaining four, which consist of the first two, the sixth, and the ninth in order, read—



either "ןן", the Ionians," or all the nations of the north, and



the descendants of "Lud," the Lydians who peopled

Asia Minor: representing the nations north of Egypt as in other cases. The sixth legible name is which, as we have already explained, denotes פוטים *Phutim* or Lybians, that is, nations westward of Egypt. The last of them is




the invariable designation of certain races of the enemies of Egypt whose country lay to the eastward. It is composed of the equivalents of the Coptic word *uoone*, which signifies "a shepherd" or "cattle-feeder." It is applied to the Jews in the well-known


* The whole of the passages from ancient authors which relate to these early wars, will be found in "Cory's Ancient Fragments."

† Ros. M. R., vol. ii. p. 207.

picture of the triumph of Sesonchis over Rehoboam, on the south-west wall of the palace at Karnak,* and, therefore, plainly indicates the inhabitants of the land of Canaan: satisfactorily confirming, in this particular, the narrative of Manetho and the casual allusion in the Bible. The inhabitants of Canaan, then, were known to the ancient Egyptians by the opprobrious appellation of "shepherds;" and it was from thence that the invaders came, by whom the entire polity of that monarchy was twice overthrown.

Amenophis Memnon, the successor of Thothmosis, has also the title  "smiter of the shepherds," applied to him in the inscriptions on the celebrated colossal statues which still remain on the plain to the west of Thebes. Its occurrence in such a place, to the exclusion of the names of all other nations, corroborates the statement of Manetho, that the shepherds were the most formidable enemies with whom the Pharaohs of this dynasty had to contend; though there is no monumental evidence, that at these early periods of the eighteenth dynasty, they were able to make much impression upon Egypt. Soon after this, however, they again began to hang upon the eastern frontier of the kingdom. The two facts just noticed, seem to indicate the revival of their hostile aggressions; and, if we consider the remains of the later monarchs of the dynasty, the proofs of this rapidly increasing strength and organisation of the nations to the east of Egypt become quite unequivocal.


The great palace-temple of Karnak, on the eastern

*  "We give to thee all lands, even the seats of the shepherds (and) all the nations of the north."—M. R., pl. 148 B.

bank of the Nile, at Thebes, was principally built by Sethos I., the fourth successor of Amenophis, and living about a hundred years later than he. His reign began, 1610 B.C. On the exterior of the north wall is one of those vast pictures of slaughter and triumph, of which we have already endeavoured to give some general idea. The scene of this war is determined, by the usual indication of the tassel, to be laid in the countries to the north-east of Egypt; and a careful examination of this wonderful record of events, all other memory of which has been lost, shows that it terminated in the bringing into peaceful alliance with the crown of Egypt of certain tribes or nations, and in the entire subjugation of others of them. This is denoted in the triumphal march with which it concludes.* The subjugated nations are represented by bound prisoners, with their names on shields hanging before them, conducted by the god of the temple, Amoun, with his falchion extended: that is, they are devoted to the vengeance of the god, אֲמֹן (see Josh. viii. 26, etc.). The nations with whom Egypt had been at war are equally represented bound, in that proud, insolent spirit which characterised all their dealings with foreigners, and led by a female impersonation of Egypt, bearing in her hand a bow and arrows. In these strings of captives it generally happens that the first of them is a generic name, denoting the region or country of which the prisoners that follow were the inhabitants. This is the case with the captives conducted both by Amoun and Egypt. The former conducted by Amoun are eighteen in number, arranged in three rows: the first thirteen are called "the regions

* M. R., pl. 61.

of the
south”



and are fol-
lowed by



“ the lower (i. e.
northern) race of
Cush.” Two un-
known names, prob-
ably of tribes or cities of the northern Cushites,

follow, and then one which, both from its spelling and locality, it seems impossible to mistake.

With the re-duplication of the latter portion of the word,* here is letter for letter the name of “עמלקי the Amalekite,” the



powerful tribe inhabiting the country immediately to the eastward of the northern Cushites, whose dominion extended over the whole of the eastern portion of the desert of Sinai to Rephidim, at the foot of the mountain southward, where they fought with Israel and were discomfited almost immediately after the Exodus (see Ex. xvii. 8—16). They still continued, however, to be a mighty nation (see Judges iii. 13; vi. 3, etc.); and the curse denounced against them (Judges vi. 14, 16) did not receive its final accomplishment until the times of Saul and David (1 Sam. xv. and xvii). It is therefore obvious that Sethos, passing through the territories of the northern Cushites to invade Canaan, would come into contact with the Amalekites, over whom he probably gained some advantage. The name of the following prisoners, probably conveys to us the nature of this advantage : it reads, the land or city of פנהא. This was the name of a city within the precincts of the tribe of Judah, which included a considerable



* This mode of reduplication is very common in the Coptic texts, ex. gr. **κρευρευ ψαευαου**, with many others. The words thus doubled seem to acquire an intensive power. It may here denote two divisions or clans of the Amalekites.

portion of the district of the Amalekites (Heb. רֶקָה, Eng. Ver. "Rekah;" 1 Ch. iv. 12). Probably, therefore, Sethos took this city or village, which was but an inconsiderable one, and mentioned but once in the Bible.

This was the extent of the successes of Sethos against the nations that lay to the south-east of his march; the rest of the southern captives, led by Amoun, are from the south and south-west.* Among them, it is really surprising to find names which are still used in Egypt to denote the inhabitants of the same regions.



"The upper **ΒΡΑΒΡΑ**:" this is the exact transcription of the Arabic name of the tribes to the south of Egypt Brabra.



ΤΑΚΡΟΡ. The inhabitants of Shendy, and the desert between Egypt and the Red Sea to the south-east, are called Dakroor by the Arabs to this day. Another name also **ΤΟΥΡΟΥΡΙΚ**, bears so close a resemblance to Tuarik, the present name of a powerful and numerous tribe in the Sahara to the south-west of Egypt, that it seems very probable that their remote descendants were, at this



time, the tributaries of that kingdom. The list of subjugated countries led by Amoun, concludes with a repetition of the list of northern nations subdued by Thothmos V., already noticed. It would, perhaps, appear from hence, that this part of the scene was rather a list of all the tributaries of Egypt than a commemoration of the exploits of Sethos alone.

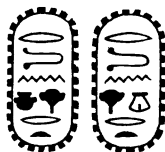
* Of the wars against these nations, this vast picture is not the record. They were probably represented on some other part of the palace which has been destroyed.


The captives led by the female impersonation of Egypt, seem to relate more immediately to the war recorded in the vast picture we are considering. They are upwards of forty in number; but we are not to infer from thence, that Sethos subdued any thing like that number of separate nations or tribes, or even of towns and villages, in this his predatory expedition. The artists of these scenes scrupled at no device for multiplying the number of the captives, thereby magnifying the importance of the event recorded. The names of the people, the race from which they were descended, the country they inhabited, the cities which had been taken, nay, the very quarter of the heavens towards which their country lay from Egypt, were all impersonated in the form of bound captives and made to swell the triumph of the conqueror. The first name in the present list



is of this kind. We have already ascertained that it reads — *the shepherds*, and that it denotes the Canaanites, by whom Egypt was repeatedly invaded. The third

and fourth names are those of two divisions of the same race of people, which are frequently depicted in the scenes that precede, and are often mentioned in the explanatory descriptions that accompany them. Their country was divided into the  *upper* and  *lower* districts. The scene now before us is illustrated by a boastful speech addressed by the god Amoun to the conqueror.—“The discourse of Amoun-Re the lord of the thrones of the world. O Sethos, my beloved son, my lineal descendant, the mighty lord over all lands; I am thy father! I give unto thee to stupify





[make still, quiescent*] the  of the upper and the lower districts. Thou prostratest Nubia beneath thy sandals. I enable thee to tread upon the wicked races of the south," etc.

The notices of this people furnished by the various scenes of the picture, are curious and instructive. In that which appears to be the first of the series,† Sethos is represented as just alighted from his chariot, holding the reins and his bow in his left hand, and gracefully upholding his right hand in the act of listening to one of his principal officers ("the fan-bearer, to the left of the king"), who, in a supplicating attitude, is interceding for a group of foreigners behind him, some of whom are kneeling and stretching forth their hands in the attitude of supplication, while others are busy at work felling timber. A destroyed fort appears below his horses; and, evidently, he has just gained a victory. The discourse of the fan-bearer, who is doubtless one of his sons, as this office was exclusively reserved for the princes of the blood, is as follows:—"O











CAPTIVES FELLING TREES.

thou divine lord [lit. O lord the hawk], the saviour of all, like the god Monthra, the  see thee, and their members are stupified." The timber-fellers, therefore, are evidently of this race, which Sethos has just vanquished, and, conformably to the universal

*  the last character is the fore part of a ram prostrated, or in the act of falling by a blow on the head.


† Rosellini, Monumenti Reali, pl. 46.

custom of ancient war, he is employing them as slaves. The hieroglyphic inscription which accompanies this picture is, unhappily, much mutilated by the destruction of the upper part of the wall. Enough however remains, to afford a satisfactory clue to much of its meaning. The conqueror is said to cut down trees in the land of the  , in order to build great ships upon their  chief rivers or waters. Some of the foreigners behind the fan-bearer are the inhabitants of this country, and they thus address the king:—“The wicked race* of the   say, glory be to the lord of the world in the greatness of his avenging power. We behold thee like thy father, the sun, living in the beauty of thy youth.” The group of foreigners being all dressed alike, and having the same physiognomy, we conclude that the two tribes to which they belonged were contiguous to each other, and that the latter of them, alarmed at the terrible defeat sustained by their neighbours, came to sue for peace, which was granted; and the king employed his prisoners in felling timber in their country, for the purpose of building ships wherewith to prosecute his conquests. We find in another part of this picture, that the ships were built by the former people:† for there it is said that “in the ships of the wicked race of the , we (i.e. the gods) brought his majesty to his conquests over the land of the .

Let us now endeavour to identify these names, if possible, so as to give these ancient facts a useful bearing upon history. They both end with the letter  11, which is also the plural afformant of the Syro-Phœnician language, and constantly used to denote a tribe or race. Thus, the




* This is the general epithet of all foreigners. † M. R. plate 59.

Anakim עַנְקִים of the Hebrew Bible, they would have written and pronounced *Anakin*.

As we have already pointed out many probabilities that the war here commemorated was waged against the ancient inhabitants of Canaan, we will assume that such is the case, and that these are the names of two tribes of Canaanites, written in the way in which they were usually pronounced. The first of them  consists of two consonants $\text{— } r$, and $\text{— } t$ or d . These are also the consonants of אַרְוֹד *Arvad*, which is the name of one of the sons or descendants of Canaan, whose tribe is called in the Hebrew Bible אַרְוֹדִים *Arvadim* (Gen. x. 18), but would doubtless have been pronounced by the Canaanites *Arvadin*, in which word are contained the consonants of the hieroglyphic name of this ancient people in the order of their occurrence. As nothing like literal exactitude in spelling can possibly be looked for on monuments of so remote a period, and as vowels were uncertain and often omitted in all very ancient languages, there is enough at any rate in the coincidence to justify our pursuit of the enquiry.

The Arvadites built a town which was called after their name אַרְוֹד *Arvad*, afterwards corrupted into אַרְפָּד *Arphad* (Isa. x. 9), and by the Greeks and Latins into Aradus. It was situated on the coast of the Mediterranean, to the north of Tyre and Sidon, to one or other of which, in later times, it was generally in subjection. Like the former city it was also built partly on the main land and partly on a small island contiguous to it, and separated by a strait of two hundred paces in breadth.*

* Dionysii Periegesis.

The Arvadites were devoted altogether to maritime affairs, and were celebrated for their skill as sailors; for the prophet Ezekiel says of Tyre—"The inhabitants of Zidon and Arvad were thy mariners" (Eze. xxvii. 8). These points also agree perfectly with the characteristics of the unknown nation conquered by Sethos. They dwelt by great waters and were skilled in ship-building. Assuming then, from these three points of coincidence, the close resemblance of the names, the locality, and the habits, that this people was the Arvadites, we proceed to consider the name of the other people dwelling in their immediate vicinity, in a country abounding with forest timber. This name , consists of three characters, besides the final , which we assume to denote the Phœnician plural: they read ארַוַד. On referring to the scripture notices of Palestine, we find a tribe called הַרְמוֹנִים the *Hermonites* (Ps. xlii. 6), inhabiting a mountain range called after their name Hermon, which abuts upon the portion of Anti-Libanus immediately opposite to Arvad, and which is separated from it only by the low hills which form the northern termination of Mount Lebanon (see Josh. xi. 17): so that there is every probability that they were adjoining districts. The consonants of the two names ארַוַד, א, ר, ו, ד, also correspond, with the exception of the initial aspirate א of the Hebrew, which, being not pronounced in ordinary discourse, was often omitted in transcriptions of Hebrew words in Greek and other characters. There are also two remarkable points of coincidence between the country of the  and that of the *Hermonites*. The country of the former people was a mountainous district like the latter. This is indicated in the picture

where the captives are felling trees,* by a wavy line forming the ground on which the figures stand. The maritime inhabitants of this portion of the holy land, were also in the habit of resorting to these mountains for the purpose of felling timber. We find long afterwards that Hiram, king of Tyre, covenanted with Solomon to send his servants to hew cedars for him in Lebanon (1 Kings v. 1—6).† The assumption, therefore, that the former of these unknown nations is the Arvadite, and the latter the neighbouring tribe of the Hermonites, appears to rest upon some ground of considerable probability. The division of the country of the former people into the upper and lower districts we know on no other authority. It is, however, very likely, that at this remote period, the country of the Arvadites extended far inland, so as to reach to the borders of the Hermonites, and even beyond them. There was a town called *Arad* אֶרֶד in the south of Judah, which most probably they had built.

The unknown nation, whose conquest by Sethos is represented in the next compartments of the vast picture at Karnak,‡ appears in the concluding scene, the seventh of the second string of captives conducted by the impersonation of Egypt.§ Its name reads Ⲡⲟⲥ, which is the literal transcription of the Coptic word for *shepherd*, and also of the Σωσ of Josephus, which, according to him, was the name of the tribe of shepherds by whom Egypt was over-run. To ascertain the locality of this people, therefore, will be to set at



* Page 50; also page 74, seq.

† See also Eze. xxvii. 5, 6.


‡ M. R. plates 48 to 52.

§ Plate 61, and supra, p. 49.


rest a much agitated question in the early history of Egypt. There is no difficulty in doing this. The first picture of the war of Sethos with the $\text{ϩ}\text{ϣ}\text{ϥ}$,* represents a sanguinary defeat of the latter in the immediate vicinity of a fort, on a high hill covered with trees, and with a lake on one side of it. On this fort is inscribed $\text{𐤀} \text{𐤁} \text{𐤂} \text{𐤃} \text{𐤄} \text{𐤅}$, the fort (strong-hold) of the land of KANAAN, a transcription of the word כנען so exact, as to exclude the possibility of doubt that the scene is laid in Canaan, and that this fortress was in some commanding position, which made it, in a military sense, the key of that country. The shepherds, then, who invaded Egypt, were certainly Canaanites, as Josephus and all the ancient authors say they were. It only remains for us to endeavour to find the name by which they are designated in the sacred history, and the part of Canaan which they inhabited.



In the account of the very ancient war of Abram with the five kings, in the book of Genesis, chap. xiv., Chedorlaomer is said, on his first invasion, to have gained several successes over the nations inhabiting the country beyond Jordan, which is in the immediate vicinity of the southern termination of Mount Hermon. Among these are specified the רפאים Rephaim and the זוזים Zuzim, two neighbouring tribes. All commentators seem to agree in the opinion that they were races of giants, and the notices of the former of them in the subsequent parts of the inspired narrative, sufficiently indicate that, in ancient times, they had been a very warlike and powerful people, possessing, with their kindred tribes, the ascendancy over the whole land of Canaan. There is nothing, therefore,

* Plate 48. 2.

improbable in the supposition, that in the times of the sixteenth dynasty of the kings of Egypt—that is, in the interval between the times of Abraham and Joseph—the Zuzim were powerful enough to cross the desert of Sinai and conquer Egypt, giving for more than 130 years a race of kings to the throne of that monarchy. We can only say there is a close correspondence between the two names: for there being no *z* in the Egyptian language,  is the exact hieroglyphic transcription of 'ז' "the *Zuzite*." The country also in which we read of them in scripture immediately borders upon Mount Hermon, over which we have already shown that Sethos passed in the course of the career of conquest which is here commemorated. It is, therefore, very likely, that being near the strong-holds of the hereditary enemies of his country, he would take that opportunity of attacking them.*

We now proceed with the examination of this highly interesting picture. In the next scene, Sethos stands in his war-chariot fully accoutred and prepared for another conflict. He, however, checks the impetuosity of his horses to listen to the prayers of a number of foreigners who have prostrated themselves before him, and offer him a rich present, consisting of vessels of gold and bags of jewels. The large fort or fortified town, of which they are the inhabitants, is depicted immediately over them; but, unhappily, the


* I strongly suspect that the *Rephaim* who lived to the north of the Zuzim were the  the *Lower Arvadites* of the scenes before us. ארוד was often written ארפד (2 Kings xviii. 34, etc.) In the orthography of ancient names, dialectic variation, which it must be recollected was very great at these remote periods, ought to be considered and allowed for.


name has been erased. A hieroglyphic inscription, however, explains the meaning of the scene.—“He (Sethos) grants the petitions (literally, *books* ) of the chiefs of .














“His horn is upon all their quarters.



“His sword watches to subdue [i.e. is drawn].

“He is ardent in victory, like the son of Netpe [Osiris].”

In the front of the king, and on each side of the horses are two other forts, the one large and the other small. On the former is inscribed—“Fort built by his majesty on the sea-shore.” Immediately before it is a large pool of water having also an illegible inscription. The smaller fort is similarly situated close by a pool of water, which is inscribed—“the waters of Sethos, great in his victories.” It is probably a trench or foss to protect the fort. Over the horses is a somewhat mutilated inscription, reading—“The good god working wonders with his arms, whose bow is like the bow of the god Monthra. . . . The sustainer of Egypt, making to tremble (CTOT) the walled places [fortresses] of the land of the *Jebusites* .

If the pictures which compose this vast design are arranged in chronological order, it would appear from hence, that after the defeat of the Zuzim, the conqueror returned to the coast, probably to the land of the Arvadites, where an embassy, suing for peace and bringing presents, met him, from some powerful city in the neighbourhood. The name of the city  reads 𐤓𐤏 , and it does not seem possible that any other than the famous city of *Tyre* can have been denoted by this group. The phonetic hieroglyphs which compose it are identical in sound with the letters of its Hebrew name צֵר . The well-known opulence

of Tyre also, and its immediate vicinity to the scene of action, confirm this probability almost to a certainty. The same city is mentioned in the general enumeration of the eastern conquests of Ramses II., the son of Sethos, in the cave of Beit el Wally, in Nubia. The passage reads as follows: “ Egypt [is]  red [i.e. fertile]  beneath  thy sandals,  Tyre and  Cush [are]  in  thy fist [i.e. grasp]:”—the hero is grasping the hair of three Canaanitish captives.* It is also said of Sesostris, the brother and successor of Ramses, in a similar scene at Ipsambul:—“He is  cutting in pieces  the conquered [of]  Tyre,  he is hewing down  the Arvadites.”† As none but great and important nations are mentioned in the symbolical scenes in which both these inscriptions occur, they seem very satisfactorily to establish the identity of the group in question with Tyre.

In the scene which immediately follows, another race of people, accoutred and armed differently from the former, and inhabiting a hilly country, well wooded and abounding in forts, sustain a terrible defeat from the invincible arm of Sethos. The hieroglyphic inscription explains its meaning. There we are informed that the king, “returning to the borders of Egypt, lifts up his hand over all the ways of the *Jebusites*.” He evidently cut his way through this part of Palestine in his return to Egypt, and built forts in the country to secure the route through it. One of the three forts depicted here is of this character. It is called “the fort   *Bashan*‡ of Sethos.”

* M. R., pl. 65.

† M. R. pl. 83.

‡ This may be the Bashan of Scripture.

The following picture* represents the return of the

conqueror to Egypt by the way of the sea which he fortified. Three of the forts he built on the coast are represented in the picture.

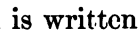

The boundless expanse of water is curiously expressed by the usual character for water, surrounded by a pair of horns (the symbol of brightness, glory): denoting the bright horizon by which the waters of the sea are apparently surrounded. He is riding in his chariot, and leading in





TRIUMPHAL ENTRY OF SETHOS INTO EGYPT.

A

* M. R. pl. 50.

separate strings the captives of the four nations he has subdued, who are undergoing the fearful cruelties which were the universal characteristics of ancient warfare. Their arms are tied in all manner of distorted postures. The hands of two of them who, being chiefs, had doubtless defended themselves valiantly, have been first amputated. The heads of three other chiefs are suspended from the chariot. The procession has just reached a branch of the Nile, close to its embouchure. The river is denoted by the reeds which grow on its banks, and the crocodiles which are swimming in it. The sea into which it runs, and which forms the base of the picture, is in the same manner indicated by fishes. They are approaching a town built on both sides of the river, which are connected by a bridge. The name of this town is written upon it in hieroglyphics — . It means *the house of closing*, the lock whereby Egypt shut out her enemies from the eastward. It reads—. The π being the definite article, it is impossible not to recognise the name of the city at the mouth of the Phathmetic branch of the Nile which is written $\tau\alpha\iota\mu\alpha\tau\iota$ in the Coptic books, and which it still retains with but little variation—*Damietta*.*

This remarkable coincidence seems to show, that

* The group  determined by a key, which means *to shut* is written $\tau\mu$, as well as $\psi\tau\mu$, both in the hieroglyphic and Coptic texts. It here denotes that the city was the key of Egypt. It was from hence that Sethos set out on this expedition, as appears from the inscription over the first scene (pl. 48. 2).—"In the first year of Sethos . . . he made sharp his falchion, he went to their $\square\square\text{♀}\eta$ dwellings (lit. their country), to smite the Zuzim: he set out $\psi\psi$ (lit. he arose) from $\pi\iota\tau\omega\iota$ *Pithom* of  $\pi\upsilon\pi\iota$ or $\pi\alpha\lambda\alpha\rho\epsilon\zeta$.

the Phathnetic branch was originally the boundary of Egypt Proper. The land of Goshen, in this case, was the fertile plain to the east of it,* which probably was not then traversed by any considerable branch of the Nile, but only by brooks or rivulets from it; for we have already noticed that, in ancient times, the great body of the river emptied itself into the sea considerably further to the westward than afterwards.† Over the last line of captives is written a boastful song: "Behold, he makes the good god to rejoice in receiving the spoils of victory. . . he hath made [his enemies] drunken, their heart died within them at the sight of blood; he cuts off your members from your bodies; he smites your hearts, he binds you."

The next compartment‡ represents a crowd of priests bearing palm branches, and of the civil and military authorities of Egypt, greeting, with uplifted hands, the return of the conqueror. Their song of

ΠΙΤΟΥ "the key or guard," seems to have been the qualification of the city, though it was afterwards substituted for the actual name, which, as we shall see hereafter (*vide infra*), was probably **ΠΑΡΕΣ** or *Ἀούαρς*.

* See Gen. xiii. 10.

† See Dr. Robinson's "Biblical Researches," vol. i. p. 76. "If the Pelusiatic (the easternmost) arm of the Nile, as is commonly assumed, were navigable for fleets in ancient times, the Israelites were probably confined to its eastern bank; but if we are at liberty to assume that this stream was never much larger than at present, then they may have spread themselves out upon the Delta beyond it, until restrained by larger branches of the Nile." See also note xii. at the end of the same volume to which this passage refers. The author had not read this admirable work when the text was written. It is most gratifying to find a conjecture formed only upon the examination of these pictures confirmed by the actual survey of so able an observer.

‡ M. R. plate 51.

gratulation is of the same boastful character. "The song of the chiefs of Upper and Lower Egypt, when they came to felicitate the good god (Sethos) when he returned from the land of Arvad with many captive chiefs:—

"Never was seen the like of thee, O divine sun!

"We say, glory be to his majesty, who, in the greatness of his fury, went unto the land.

"Making sure the words of thy justice, thou slayest thine enemies beneath thee.

"Thou conquerest every day with thy majesty, like the sun in heaven.


"The hearts of the lords of the Phutim shall melt * at the deeds of Pharaoh † on both his borders.

"Thou camest ‡ with four chiefs, captives [*lit.* with four bodies § of chief captives].


"Thou hast cast down the mighty men of all the lands."

In the succeeding compartment,|| Sethos presents the fruits of his campaign, consisting of captives and vessels of gold, silver, etc., to Amoun, the tutelary deity of his race and family. The vessels taken from the different nations are arranged in four separate rows before the divinity.¶ The inscription is much mutilated. No part of the speech of Amoun to the king is legible. That over the captives is in the usual boastful style:—

*  ia, *lit. wring like a wet cloth*; vide infra.

†  i (*lit. ΦΡΑ the god Sun*). The generic title of the monarchs of Egypt.

‡ The characters are mutilated here.

§  i i i. The first character is the stomach: it means in this place *individual*, as we say *head* of cattle.

|| M. R. plate 52.

¶ See at the end of § 3.

“The chiefs of the lands approach, conducted by his majesty.

“The fruits of [from] his victory over the wicked race of the Arvadites.

“They say, great is his majesty, and adorable in his victories.

“Thy name is very illustrious.

“Thou art vigilant in the ardour of thy courage. The land rejoiceth in thy deeds upon the waters.*

“Thou makest firm thy borders.

“Many are thine offerings.

“But we are impure in Egypt.

“We may not approach our father [Amoun].

“Behold us, and the breath which thou givest us.”

In this scene Amoun is represented alone, not as in other similar representations, accompanied by Maut his wife and Chonsis their son. This may possibly indicate that the transaction took place at Damietta, and not at Thebes. The monarchs of the eighteenth dynasty were very zealous for the worship of Amoun, and built temples to his honour in every part of Egypt. There is a village a little to the south of Damietta, on the same branch of the Nile, retaining to this day its ancient name, which is compounded of that of Amoun.†

The following picture‡ represents, as before, another battle, or rather, massacre of the enemies of Egypt by Sethos.

* Some naval advantages gained over the Arvadites.

† It is called *پرمون* by the Arabs, and is written in the Coptic books *ⲡⲉⲣⲉⲙⲟⲩⲛ* *Per-emoun*. Champ. l'Egypt sous les Pharaons, ii. 134.

‡ M. R. pl. 53.

The scene is again in a hilly country abounding in shrubs and trees, among which, some of the van-



SETHOS DESTROYING HIS ENEMIES.


quished endeavour in vain to hide themselves from his death-dealing arrows. It was inhabited by a pastoral people. One man is in the act of driving away a herd of zebus or buffaloes. The action represented, is the taking of a large and strong fort or town upon a high hill.

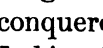
The two tiers of ramparts are manned with archers, and a strong force had been drawn up in front to meet the invader, under the command, doubtless, of the king of the country, who is in a chariot. He, however, is just in the act of falling, transfixed by one of the heavy javelins of Sethos, another has slain his shield-bearer who falls in the opposite direction, and a third inflicts a mortal wound upon one of his horses. To make assurance doubly sure, an arrow from the conqueror's bow enters the forehead of the unhappy chief as he falls. His fate is shared by all his army. The only person not slain is the man that drives off the cattle. Of the men on the walls—one is already



CHIEF SLAIN BY SETHOS.

pierced with an arrow; the rest are either supplicating the mercy of the victor, or precipitating themselves over the rampart. The inscription on the fort records the name of the country in which it was situated. It is written 𐤀𐤍𐤏𐤍 the land of 𐤀𐤎𐤏𐤍 *Amor*, which being a literal transcription of the name of אֲמֹר , the fourth son of Canaan (Gen. x. 16), we have no difficulty in at once identifying it as the land of the Amorites, one of the most powerful of the tribes that inhabited Canaan, who at first peopled the mountains west of the dead sea, but afterwards extended their limits over the whole of the country beyond Jordan, from Lebanon to the wilderness. The herd of buffaloes agrees perfectly with the habits of the Amorites. The district of Bashan belonged to them, which was noted for the breeding of cattle (Ps. xxii. 12). The name of the fort or city itself is also written in the same inscription 𐤀𐤎 . The first character represents the letter ב or ז , the other two, ט and צ respectively.

In that portion of the land of the Amorites which fell to the tribe of Judah, we find enumerated among "the uttermost cities towards the coast of Edom southward" (that is, in the part nearest to Egypt), one which is named **הדשה** Hadashah' (Josh. xv. 21, 37). The hieroglyphic name reads  which repeats exactly the letters of the Hebrew transcription leaving out only the ה, which is the feminine afformant in that language. The position of the city Hadashah is greatly in favor of the identification.*

The inscription over this picture is so much mutilated by the falling of the wall that very little of it is legible. The conqueror is said to  *make bare* [manifest] *his right arm*, "to [overcome] the chiefs of many walled cities, and to have subdued the shepherds." The Amorites, therefore, were included in this general appellation.

The next picture† represents Sethos still pursuing his career of conquest. He has now met with a people apparently more refined than his former adversaries. They wear metal skull-caps of a peculiar, but not ungraceful form, in which the Grecian helmet may be supposed to have originated. The skull-caps of the chiefs are decorated with one or two ostrich feathers, according to their rank. Two actions are represented in the picture. In the first of them Sethos has alighted from his chariot, and, standing with his

* Or it may have been the city on Mount Moriah, where Jerusalem was afterwards built, which was known, in the times of Herodotus, in Egypt by the name of *Kadvruc*. This word is the Hellenic mode of spelling the *Al-kouds* of the Arab, or the *Kadatha* of the Syriac dialect, i. e. the holy place, the universal epithet of Jerusalem in the East. See Larcher in loco, l. 3. c. 5. † M. R. pl. 54.

foot upon the neck of one chief who is pierced with a javelin and writhing in the agonies of death, he seizes another, who is also wounded in the arm, and is about to give him the *coup de grace* with his uplifted javelin. In the next picture the enemy is in full flight, and Sethos has leapt into his chariot and is pursuing them at full speed; having raised up the dying chief upon whom he had been trampling, with the string of his bow thrown round his neck like a noose, he is about to strike off his head with his uplifted scymitar or 𓆎𓆏𓆐.



SETHOS IN PURSUIT OF HIS ENEMIES.

But little of the inscription is legible, and that little not instructive, being a string of boastful epithets:—

“ He alarms all nations :

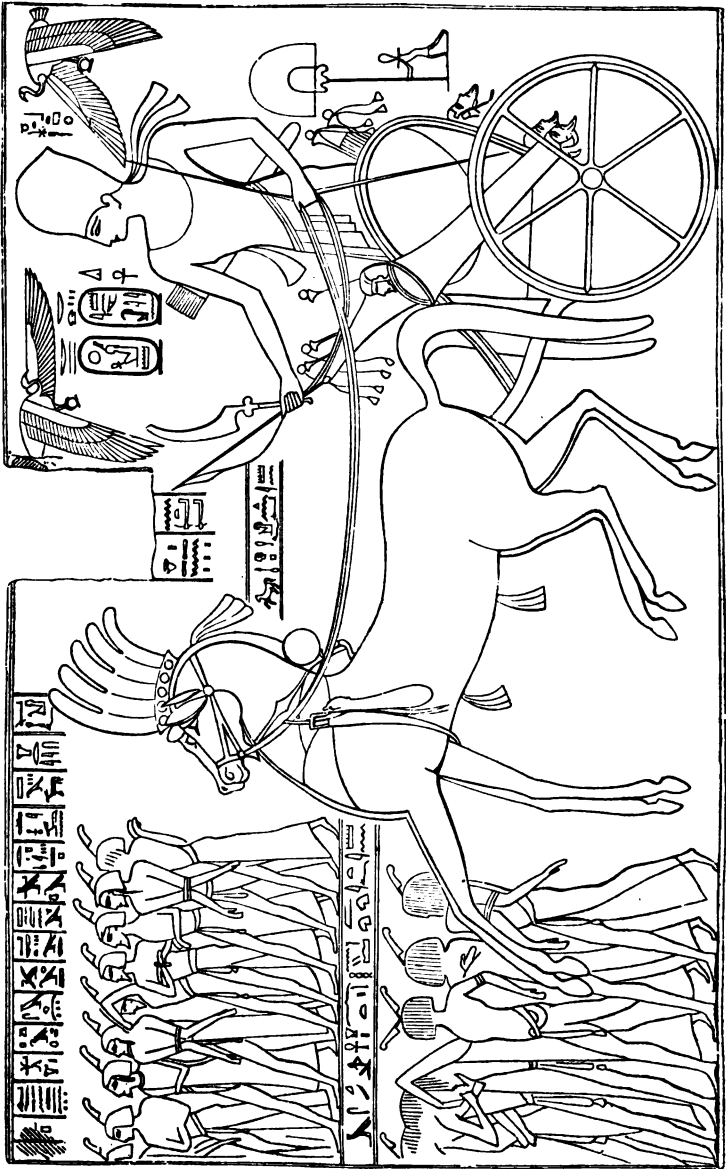
“ He makes them to tremble.

“ His name is victorious.

“ He is 𓆎𓆏 *vigilant* [perhaps skilful] with his scymitar.

“ A chief shall not stand before him.”

In the next scene* Sethos returns to Egypt vic-





THE VICTORIOUS RETURN TO EGYPT.

* M. R. pl. 55.

torious. His chariot is adorned with the heads of his vanquished foes. In his left hand he holds the reins and his bow, in his right the scymitar, the flagellum, and the cords which bind two lines of captives. Nothing can surpass the regal grace with which he manages them all.

The inscription is as usual:—

“ He grants their petitions [of the captives].

“ The   chiefs of the shepherds shall bear bows no more.

“ He brings them low in their quarters.

“ He makes them flee like hares from hyænas.”

The next scene is laid at Thebes, and doubtless in the palace at Karnak where the picture occurs.—Sethos stands before the magnificent shrine of the Theban triad and presents a meat offering of bread, flesh and herbs, a drink offering of wine and milk, and the fruits of his campaign consisting of the spoils of three peoples or cities, which are as usual, in three separate rows.* He conducts two lines of captives, over whom is an inscription somewhat mutilated—

“ The return of his majesty from the lands he hath conquered,

“ Confirming the words of the Arvadites.†


“ The words of the captive chiefs [to]


“ The youth whose vengeance‡ burns like the sun in his manifestation:—

“ The Jebusites§ could not pass over their waters.

* These consist of vessels, etc.

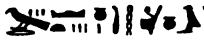




† It appears from hence that he had formed a league with this nation.



‡  This appears to be the word for *an ape* in the ritual. It evidently means *vengeance, judgments*, in many places.

§  The same group as before (see p. 59).

“He butted at them in all their quarters.

“He saves their breath,” that is, he preserves them alive.

Here the inscription is mutilated by the fracture of the wall. Below is a text still more mutilated; it refers to the lower line of captives. One phrase only remains—, *the chiefs of the lands of the* ; * this is the name of the race with skull-caps and feathers, as we find from the preceding scenes, where it is once or twice repeated. In one instance it reads , † which confirms our conjecture that the  which appears at the end of so many of these names is the Phœnician plural. Had this name occurred alone, or been differently associated in the picture, there might have been considerable difficulty in identifying it; but in its present connection, much of the difficulty vanishes. The nation it represents was conquered in one of four several expeditions undertaken by Sethos, in the course of the first year after his accession. It cannot, therefore, be at any very great distance from Egypt. It was also subdued in an expedition in which Sethos had to contend with the Amorites and Jebusites. In all probability, therefore, it is one of the Canaanitish nations like them. Now, if we refer to the map, we find that the country between the Amorites and the Jebusites was occupied by the descendants of Heth, the second son of Canaan, who were called after him  *the Hittites* (Gen. x. 16, see Josh. ix. 1). This hieroglyphic name reads

*  *HOCT* is a very common addition to words which end in  (see “Champ. Gram.,” p. 107). It does not at all affect the sense.

† Ubi supra, pl. 55.

𐎒𐎗𐎏 or 𐎒𐎗, in which it will be observed that there are the same letters, only in an inverted order. Similar inversions are very common in the hieroglyphic texts, and were comparatively of little importance in a system of writing which as frequently reads from right to left as from left to right, and which addressed itself so much more to the eye than to the ear; so that the position of the people in question being accurately determined by other circumstances, we can scarcely err in deciding that they were the Hittites. In this campaign, therefore, Sethos took the city of Hadashah in the land of the Amorites, over-ran the land of the Hittites, whom, probably, he defeated in two battles,* and surprised a city or strong-hold of the Jebusites whence he took spoil. This place was probably near the Dead Sea, and those who kept it wished to escape with their treasure by crossing the water, but were prevented by Sethos. On this occasion he espoused the quarrel of the Arvadites, his former enemies.








Another series of scenes following each other in the usual succession of the battle, the triumph and the offering,† bring this vast picture to a conclusion. The enemies whom Sethos subdued on this occasion were a warlike race, having horses in far greater numbers than any of the other races, and both riding them and yoking them in war-chariots. It will be needless to go through with the description of these scenes. They closely resemble those that precede them. The triumph, which is very spirited, is here subjoined.—


* Denoted by slaying two chiefs. (See page 67.)


† M. R. plates 57 to 59.



THE TRIUMPH OF SETHOS.

A passage in the inscription over the battle-scene* mentions the name of this unknown people in a connection which throws light upon their geographical position.  ++ *He who fights* [contends with]  *the shepherds.*  *he who desolates*  *the land of the* . Plainly, therefore, they were not of the race of the shepherds. This is also indicated in the great scene of offerings which concludes the whole picture.† The impersonation of the land of the  is the second of the captives led by Egypt, and immediately follows the shepherds. The circumstance that Sethos went in the ships of the Arvadites to the land of the , is the only other geographical indication contained in these pictures.

As the successors and descendants of Sethos had frequent wars with this people which are depicted in the usual gigantic form, there has been much conjecture as to its identification, and the general conclusion has been, that the  are the *Σκυθοι* of Herodotus and the Greek historians, and the *Scythians* of the Latins.‡ This question of identity, we shall take another opportunity of discussing.

The conclusion of this vast picture § is a gigantic figure of the conqueror Sethos, with the  || red cap of Lower Egypt on his head. He grasps with his left hand an upright pole, to which are tied an individual of each of the conquered nations, while his uplifted right hand grasps the club in act to strike.

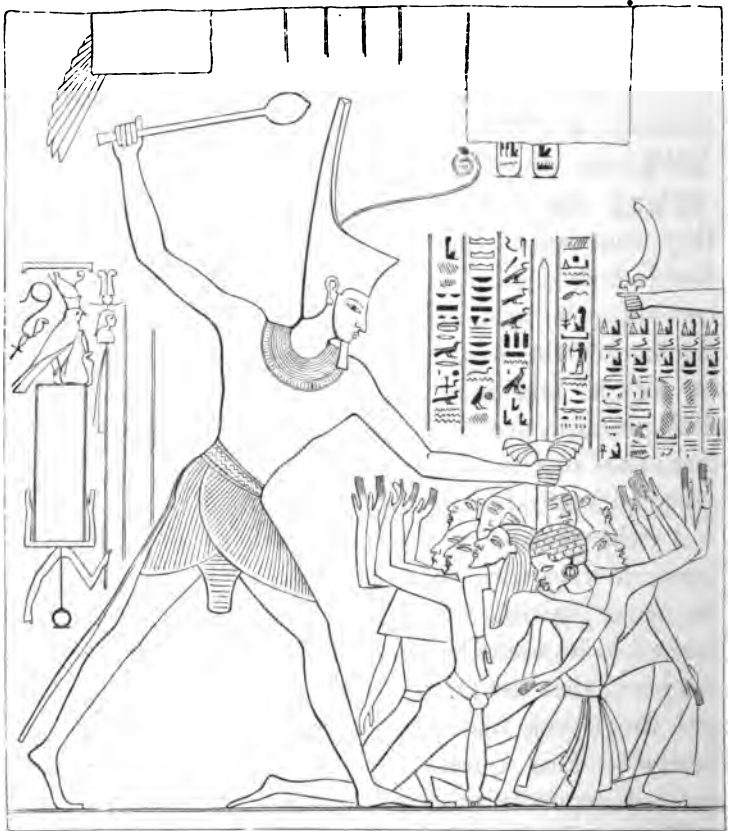
* M. R. plate 57.

† Plate 61. *Infra*, p. 75.

‡ See "Rosellini Monumenti Istorici," vols. ii. to iv. "Champolion, *Gram. Egypt.*" p. 139, etc. The latter author always speaks doubtfully on the point.

§ M. R. pl. 60.

|| Denoting that the enemy overcome had threatened Lower Egypt.



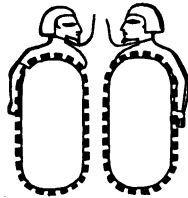
SETHOS DESTROYING HIS CAPTIVES.

This serves as the frontispiece or table of contents to the whole series. It is the common conclusion of such pictures.

Immediately in front of the king,* Amoun and Egypt lead their strings of captives. This is the design to which we have already made frequent referencet. The prisoners led by Egypt are apparently in four strings; but three tassels 𓆎 only appear in the hand of the goddess, denoting that

* M. R. pl. 61. † See p. 49, 54, etc.

the inhabitants of three districts only, or great divisions of country, are represented. These, by an arrangement but ill comports with modern notions of order and perspicuity, are impersonated in the three first captives of the uppermost string. They are the **וּשְׁבָטֵי** shepherds, or rather, cattle-feeders, the **אֲרָמִי**, and Naharaim or Mesopotamia. As we find the name of the Canaanites (or shepherds) in the two first strings, we conclude that they are both intended to be one, and are only so placed because the artist had not room to delineate them on the same plane. The other two which form the base of the whole picture, are distinguished by the strings at the point where the two meet, and by the captives facing in opposite directions. Of these, the eleven that face the left probably represent the cities or tribes of the land of **אֲרָמִי**, and the ten that look to the right, those of Naharaim. As the names here recorded are by no means necessarily those of great or considerable places, there is but little hope that any thing very important can be made of these two last; but with the land of Canaan (or of the shepherds) the case is very different. Very extended lists of the ancient names, both of places, and of tribes inhabiting the country, are preserved in the earlier portions of the inspired narrative; and therefore the hope of identifying these hieroglyphic names may be very reasonably entertained. The whole of them will be found in the Onomasticon at the conclusion of this part of our subject.



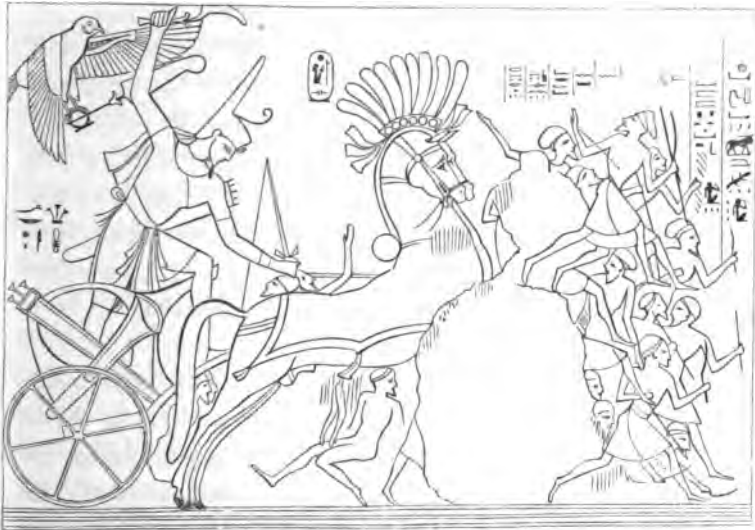
CHAPTER III.

WARS OF RAMSES II., SESOSTRIS, AND RAMSES IV.,
WITH THE CANAANITES.




THE commencement of the wars with the Canaanites recorded on the walls of the temples of Egypt took place, as we have seen, in the reign of Sethos I., and probably in the first year of his reign, 1610 B.C. His son and successor was named after his grandfather, Ramses. He came to the throne 1577 B.C. The reliefs in the cave of Beit el Wally, in Nubia (casts from which are now in the British Museum), are a record of the wars he undertook during his short reign against the enemies of Egypt, both on her northern and southern borders. This interesting series of reliefs commences with the usual frontispiece or epitome, representing the hero in the act of smiting a number of captives of various nations bound to a stake. His wars on the two borders are depicted on the opposite sides of the cave. That on the northern border, which alone requires our attention, is, unhappily, much mutilated.

Ramses II. is first represented routing the Jebusites.* He himself, dilated as usual to the dimensions of a giant, and wearing the red cap, achieves the victory alone.


* M. R. ubi supra, 63, 64.




SETHOS ROUTING THE JEBUSITES.

He is stooping from his chariot to slay a chief, while a host of his enemies fly before him. The single remaining phrase of the much mutilated inscription which contains a particle of historical information, records that  he sailed [or passed over]  to put to flight  the Jebusites. In the next scene he takes a fortress from the Tyrians or Arvadites.* The dress and appearance of the enemy decide their nationality. The inscriptions are altogether much mutilated. As the rest of the wall is filled with the ceremonies of the triumph, we conclude that these were the principal actions of the war. The prisoners are shown by their dress to be Arvadites, Jebusites, and Hittites. The few remaining sentences of the inscriptions which once accompanied this much mutilated picture, convey some important historical facts. The design has been identical with those of the


* M. R. plate 68.





triumphs of Sethos already described. Ramses receives the congratulations of his army upon his victory, seated in the shrine, and decked with the symbols, of the god of the cave, , one of the forms *Ptha* or *Vulcan*.* His sons and officers, who are leading lines of captives, proclaim that "Egypt is red beneath his sandals," that "Tyre [the northern foe] and Cush [the southern] are in his grasp."† In other parts of the pageant it is said of Ramses, that he is—

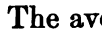




"The  good god.

"The  mighty stunner.

"The  lion of victory.

"The  lord of the victorious falchion.

"The  humiliator  of the lands of the  Jebusites, [and of] the  Hittites."

He is here represented in the act of smiting a Canaanite, assisted by the goddess of the cave, Anoukis, in the form of a dog.‡ This would seem to refer to the battle with the Jebusites. In the final triumph which concludes the whole scene, Ramses is thus qualified:—"The avenger of Egypt , inflicting chastisement [upon]  the nations [on]  the borders;  he bound the  Lower Arvadites."§

The history conveyed by this scene would appear to be as follows.—On the death of Sethos, the Canaanites (or shepherds) began once more to trouble the north-eastern frontier of Egypt, and compelled his successor to undertake another campaign against them: in the course of which, he defeated the confederated armies of the Jebusites and Hittites, and


* M. R. plate 65.

‡ M. R. plate 66.

† See above, p. 58.

§ M. R. plate 71.

took a fortress which was garrisoned by Tyrians or Arvadites. These transactions took place, probably, not far from the north-eastern frontier of Egypt, wherever that might be, where the Canaanites were once more collecting their troops for the purpose of invasion. The fort may have been one of those built by Sethos, of which the Tyrian army had taken possession.

We now proceed to the monuments of the far more celebrated brother and successor of Ramses (Sesostris), who ascended the throne immediately on his demise, B.C. 1571, and took both his names, with the single exception of the last title on the prænomen  *approved of the sun*, which was pronounced $\kappa\omega\theta\phi\rho\alpha$, and in which the Greek name of this sovereign, *Sesostris*, has very probably originated. The many temples, palaces, and caves, which date from his long and prosperous reign of sixty-eight years, are covered with the records of his wars with the Canaanites.



It would seem that Sesostris was engaged in several campaigns against the Canaanites, who were the hereditary enemies of his dynasty. That which occurred in the fifth year of his reign, which is the first upon record, must have been accounted a very brilliant one, as there are no fewer than three repetitions of the vast designs by which it is represented still remaining. The most perfect of them is that of the stupendous cavern temple at Ipsambul. The pictorial epitome or frontispiece is here subjoined. The same subject covers the left propylon of the palace of Luxor at Thebes, and is repeated the third time on the walls of the Memnonium in the same

city. From the comparison of all these, we will endeavour to collect some account of the proceedings of the conqueror.

The nations against whom the war was undertaken were the Jebusites, whom he cast down upon their high mountains, passing through the valleys like a young man among the grasshoppers.* The Zuzim or זוזים whom he conquered in the land of ארבד [the group is mutilated].† The Hittites, whom he overthrew in the mountains of the north, building forts in their country by the hands of his captives.‡ The Tyrians and Arvadites, whom he cut off and hewed in pieces;§ and the ארבים, with whom the principal events of the war took place.

The transactions at the commencement of the campaign are thus recorded over a colossal picture, in which Sesostris is represented travelling in his chariot to the land of the ארבים, which was the scene of the main action of the war.||

“ He desolated the land of Arvad, smiting their chiefs. he granted the requests [of] the Zuzim (זוזים) [who are] captives. he went [lit. ate] on his way like fire in its manifestation, *i.e.* when it is kindled [where] there is no water. He acquired the dominion [over] the lower waters [probably the Dead Sea]. he grants a form of government to the Jebusites; he butts at their quarters; he saved them.”

It is sufficiently apparent from this passage, that

* Ipsambul, see plate.

† Idem, plate 83.

‡ Idem.

§ Idem.

|| Idem, plate 84.


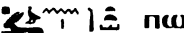
nothing of great importance took place during the progress of Sesostris to the land of the מדין . He had some fighting with the Arvadites, of which we shall find further record in another part of the picture. This was on the borders of Egypt, up to which, in the reign of his predecessor, this mighty nation had already pushed its colonies. He was in alliance with the Zuzim, through whose country he marched to the shores of the Dead Sea, which he traversed, probably in the ships of Arvad, to the land of the Jebusites. Here he met with some opposition to his free passage from this warlike race, as his father in his days.* However, "he threatened their quarters with his horns," that is, he made a hostile demonstration against them. This awed them into submission; and he proceeded on his way through



SESOSTRIS FORCING HIS WAY THROUGH CANAAN.

* See page 57.

their country without giving or receiving molestation; which is the meaning of—"he saved them."

The war with the Arvadites at the commencement of the campaign, issued in an event, the picture of which still remains at Ipsambul and the Memnonium, but has perished together with the wall on which it was sculptured in the palace of Luxor. It is the commencement of the series of scenes in both, thus satisfactorily confirming our conjecture, that it was the first action of the campaign, and that it took place at no great distance from the Egyptian frontier. The picture represents the capture of a fortress in a mountainous country by Sesostris. The representation at Ipsambul has no inscription whatever.* That of the Memnonium† is accompanied by a long hieroglyphic legend, which, however, relates not at all to the action depicted beneath, being merely an ode in praise of Sesostris as the conqueror of the .‡ The name of the fort is happily inscribed on it at the Memnonium. It is the group  ΠΩΟΤΗΙ, which occurs also among the conquests of Sethos. This place is probably the *Punon* פּוּנּוֹן of the Hebrew Bible,§ and the *φαινω* or *φεννη* of the Greek itineraries, a city on the southern borders of Palestine, celebrated for its mines. The situation of Punon agrees well with that of the fortress taken by Sesostris, which, from the place of its representation in the series of pictures, cannot have been far from the Egyptian frontier. It would be among the first of the places in which the invading army would meet with the enemy after

* Plate 80.

† Plate 108.

‡ A translation of it is given in the next page.

§ One of the stations of the Israelites in the neighbourhood of Mount Hor (Num. xxxiii. 43, 44).

crossing the desert of Sinai, which probably then, as now, was under the jurisdiction of Egypt. From the costumes of the defenders of this fortress, and from the hieroglyphic legends,* it would appear that it was defended by a confederated army of Arvadites and Jebusites, which had probably expelled an Egyptian garrison. Punon seems to have been a bone of contention from the times of Sethos: for there is every reason to believe that this was the fortress which Ramses is represented as taking at Beit el Wally.†

If the picture of the Memnonium is to be relied on as an historical document, the Arvadites attempted to raise the siege with an army of horse and foot, and were defeated. During the siege also, ambassadors from the 𓂏𓂏 𓂏𓂏 arrived at the Egyptian camp with proposals for peace. They are represented bearing bread and water, and leading cattle. The scene may remind the biblical student of the embassy of the Gibeonites to the camp of Joshua (Jos. ix.) This is probably the event commemorated in the poem in-



AMBASSADORS FROM THE 𓂏𓂏.

* See preceding page.

† See p. 76, seq.

scribed over the picture, of which we now give the translation.

“The discourse of these conquered 𐤃𐤓𐤏𐤍 who 𐤏𐤏𐤏𐤏 𐤀𐤏𐤏𐤏 worship the good god [Sesostris].

“Behold us! give us our breath, O merciful king!

“ 𐤏𐤏𐤏𐤏 We are fast bound beneath thy sandals through thy smiting.

“The land of 𐤏𐤏 𐤃𐤓𐤏𐤍 𐤏𐤏𐤏 trembles 𐤏𐤏 in her 𐤏𐤏 petition,” i.e. presents her petition with trembling.

“[The spirit of] 𐤏𐤏 her king 𐤏𐤏 is cast down before 𐤏𐤏 thy spirit,

“ 𐤏𐤏 like 𐤏𐤏 hares* before horses—

“Or before the 𐤏𐤏 spring of a raging lion.”

The next verse is over Sesostris in his chariot, and contains the subject:—

“The good god, the victorious king,

“Subduing in foreign lands them that are before 𐤏𐤏 the fenced double walls;†

“ 𐤏𐤏 crushing 𐤏𐤏 the hearts of them that are within them [i.e. the defenders of the fort] with anxiety.

“He guides his young horses.

“His eye is intent upon his chariot.

“He hath taken his bow and arrows.

“ 𐤏𐤏 he brought together 𐤏𐤏 in procession the smitten of the 𐤃𐤓𐤏𐤍 .

“ 𐤏𐤏 Whom he had smitten, 𐤏𐤏 scattering them like 𐤏𐤏 straw 𐤏𐤏 before 𐤏𐤏 the wind.

“ 𐤏𐤏 He stamped to powder [their fortresses beneath his feet.]

* $\rho\alpha\tau\phi\alpha\tau$.


† i.e. The army he is resisting in the picture.

“ He gave forth his spirits with himself every day [i.e. he infused his own courage into his troops].






“ † He bears  victory  in  his limbs.

“ He is like a fire.




“ He fights as a bull upon his borders.

“ He fills them that speak to him  with awe.







“ He rejoiceth in the  desolations of his hand.

“    He hath not left unstamped to powder   two shelters from the rain in their lands.

“ He hath trodden upon many chiefs.


“  His hand  conquereth  Bel.*


“ He desolateth the lands of the princes,


“  Making  all  their dwellings  into  tombs  of terror.

“ His arrows were in their quivers like the fire of god † [i.e. he consumed their arrows in their quivers, he made them powerless to resist].

“ He saves the breath of their mouth.”—The rest is mutilated.

Notwithstanding the exaggerated language employed in this inscription, and which is characteristic of all similar compositions, a careful consideration of the whole design will show that the terms proposed by these ambassadors of the , so far from being those of unconditional surrender, were such as Sesostris would not accept; for he was not diverted by them from his intention of invading their country. We have already collected the few imper-

* The god  is one of the Typhonian or evil deities of the Egyptian mythology; he was the Baal of the Canaanites.

† *Lit.* like the goddess Busbastis. She had the head of a lioness; her name— means *the fire bearer*. She was the Nemesis of their mythology.

fect notices of his progress through the countries of the Canaanites, with whom he was at peace, which are supplied by the hieroglyphic inscriptions accompanying these pictures.


The main action of the campaign is recorded both at Ipsambul and the Memnonium. It was a general engagement with chariots and infantry, in which Sesostris defeated the 𓂏𓂏𓂏 . It took place before the fortress, the name of which has already occurred to us (p. 66), in considering the exploits of his father, and which we suppose to be the city called Haddasha* in the Bible. It was in the possession of Canaanites in alliance with Egypt, who had sent an embassy to Sesostris, probably while in Egypt, with presents,† entreating him to come to their aid against the 𓂏𓂏𓂏 . It seems from the picture, that on his arrival he found that this warlike nation had actually laid siege to the city, and taken a pemble or fortified camp in its neighbourhood, constructed probably by Sethos.‡ Sesostris attacked the formidable force of the besiegers both with his chariots and his infantry, and after a tremendous conflict, succeeded in defeating them and in gaining possession of the camp.

The Zidonians, who were in alliance with Egypt, assisted at this battle, which is represented as the total overthrow of the 𓂏𓂏𓂏 . In the fragment that

* 𓂏𓂏𓂏 It is written 𓂏𓂏 at Ipsambul, pl. 91; this would be Adasha, conformably with the Greek name of the same city—'Αδδασα.

† 𓂏𓂏𓂏 𓂏𓂏𓂏 𓂏𓂏𓂏 𓂏𓂏𓂏 𓂏𓂏𓂏 "Terror was in the city of Hadasha. Behold they came to his majesty (Sesostris), even 𓂏𓂏𓂏 from the governor of Hadasha to his majesty, bearing precious stones and pure gold, to offer their service to his majesty."—Ipsambul, plate 102, columns 11, 12.

‡ See M. R., plate 87.

remains of this picture at the Memnonium, the names of twelve of their princes who perished in the battle are recorded.* After their defeat, the  again sent ambassadors to the camp of Sesostris, who, in remarkable conformity with the customs of Egypt, as recorded in the inspired narrative (Gen. xlii. 9, etc.), were first treated as spies, and beaten before they were allowed to approach the royal footstool.† A long hieroglyphic inscription accompanies the representation of these events at Ipsambul.‡ It would answer no useful purpose to perplex the reader with the unmeaning verbosity of its style. We prefer briefly extracting the few facts it records, putting into the notes any philological remarks which may be necessary.




The event took place in the 9th of the month Ephipi, in the fifth year of Sesostris.

The country in which it occurred was the land of *Heth*.§








The scene of the battle was a mountain *to the south of the city of Hadasha*.||

The Egyptian army, sailing [on the Dead Sea] in ships,¶ approached the southern fortress of the Jebusites; which must not be confounded with Punon.**


* Their names will be found in the Onomasticon. The particulars of the battle, however, are mere pictures, they were not intended for history.


† “The ministers of justice of his majesty bring in two   spies of the conquered ;” as above, col. 11.


‡ M. R., plates 100 to 102. §   see above, page 70.

||      plate 102, c. 2, 3. ¶  .


** Idem, col. 4. The taking of Punon is the subject of another picture at Ipsambul, plate 80.

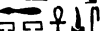
Here Sesostris received an embassy from the Zuzim, which informed him that the  *who dwell in the two Rabbahs** to the north of the land, had taken† the fortified camps which had been constructed by the Egyptians,‡ with infantry and cavalry, spreading terror as far as Hadasha. This he knew before from the embassy from Hadasha.


He had also received while before Punon (as we have seen), an embassy from the .


The present embassy, who are called every where the two spies, had come direct from *the land of the two Rabbahs.*§ They came with entire submission, praying to have a place among the many lands which his majesty had offered as the tokens of his victories, lands far distant from the lands of the , and of Naharaim,|| and of Heth.¶ The prisoners, the horses, and much incense accompanied these proposals of submission. Sesostris accepted them, having dissipated the terror which had reigned at Hadasha, and confirmed his servants there in their allegiance to him.**

The army which Sesostris defeated before Hadasha, consisted of the confederated forces of more nations than one. The *men and horses* of this confederation†† are said to have been *like* lizards for multitude.‡‡ The only other facts recorded in this very in-


*  . †  *Lit.* trodden down.


‡  *Lit.* the great double house of life and stability.

§  column 16.

|| It is evident from this expression, that these two regions border upon each other. ¶  plate 101, col. 19.

** Columns 20, 21.

†† 

‡‡  plate 101, cols. 25, 26.

tricate and verbose composition are, that Sesostris built a fortress in the southern region of the land of the Jebusites,* and again crossed the Dead Sea(?) in his ships on his return, when he brought an immense booty to Egypt.†

The march of Sesostris may be traced on any common map of Canaan, and will be found to agree well with the few facts which are supplied by these inscriptions. Punon lies to the north of Mount Hor, at a short distance from it. It would, therefore, be in that vicinity (in the mountains of the south) that Sesostris fought with the Jebusites and Arvadites. After the capture of Punon, having refused the proposals of the ambassadors of the אַרְוַדִּים, he proceeded on his way "like fire when it is kindled where there is no water," along the Wady el Arabah, which seems then to have belonged to the Zuzim; expelling the Arvadites and Jebusites, by whom their territory had been invaded. When he reached the shores of the Dead Sea, perhaps at Zoar, it would appear that he made peace with the Jebusites and Arvadites; for he embarked here, probably in the ships of the Arvadites, and passed over to the southern frontier of the Jebusites, where he received a message from the Zuzim of the north, informing him of the invasion of the אַרְוַדִּים and the siege of Hadashà. These events may probably enough have taken place in consequence of the failure of the negotiation before Punon. In hastening to the relief of his allies, the hieroglyphics seem to indicate that the march of Sesostris lay through countries in the possession of

* Plate 100, col. 32.

† Columns 36, 37, etc.

the Jebusites and the Hittites. On referring to the map, we find that such was actually the case with the district on the west of the Dead Sea.* Through this country Sesostris fought his way: for it is pretty evident that the Jebusites were but doubtful friends, and the Hittites open enemies. The situation of Hadasha is not perfectly known. It is mentioned in the southern division of the district of the tribe of Judah (Jos. xv. 37). It is also mentioned in the Apocryphal book of Maccabees (1 Macc. vii. 40, 45),† in a connection which seems to imply that it was not far distant from Jerusalem. According to the hieroglyphics, it was situated in the land of 𐤃𐤍 or 𐤃𐤍𐤁 ‡ *Heth*, which agrees well with both these indications. The land of the Hittites was near that of the Jebusites, in which Jerusalem was situated, and lay immediately to the south of it. Probably it was in the eastern portion of this country, and the river or brook by which it is represented as being surrounded on three sides,§ ran into the Dead Sea toward the northern part of it.

After concluding his treaty of peace with the 𐤃𐤍 , Sesostris retreated to the Jebusites, where he built a fortress, and then again embarking on the Dead Sea returned to Zoar(?) and thence, by the same route to Egypt.

This, though the most glorious transaction of the

* See Bagster's Map of the Land of Canaan before its subjugation by Moses and Joshua.

† It is there called 'Αδδασα.

‡ In the conquests of Sethos, it is said to be in the land of the Amorites, *supra*, p. 66. It was most likely on the border between them, for the two tribes bordered upon each other along their whole eastern and western boundaries.

§ See M. R., plates 87 and 104.


reign of Sesostris, was by no means decisive in conferring upon Egypt the undisputed ascendancy over Canaan. There are abundant indications on the monuments erected by this munificent monarch, of the continuance of the wars between them long after this period. The north external wall of the palace at Karnak had upon it the picture of a war with the lower Arvadites. It is now almost entirely in ruins.* The south wall of the same palace has also upon it the record of another war with the 𐤀𐤓𐤍, which was concluded on the 21st of the month of Tybi, in the twenty-first year of the reign of Sesostris. The only legible part of this is the long inscription,† which recites the terms of the treaty between the four chiefs of the 𐤀𐤓𐤍 and Sesostris. In this document, the modes of thought which prevailed in those ancient times are curiously illustrated by the circumstance, that the gods of Egypt and of the 𐤀𐤓𐤍, as well as the king, ratify the agreement. The divinities of the latter country are every where termed 𐤀𐤓𐤍 𐤀𐤓𐤍 , that is, *destroyers, evil demons*: thus showing that the mythology of Egypt was perfectly intolerant of all other religions. The style of this document is to the full as grandiloquent as those we have already considered. Nothing can exceed the pompous arrogance of Pharaoh, and the abject crouching submission of the princes of the 𐤀𐤓𐤍. He grants them peace only on condition of entire submission and an annual tribute of 𐤀𐤓𐤍 silver, 𐤀𐤓𐤍 precious stones, and 𐤀𐤓𐤍 spicery. They are permitted by Pharaoh to return to their dominions, having received the supremacy over them

* Rosellini, Mon. Stor., vol. iii. part ii. p. 262, 3.


† M. R., plate 116.

years of age. This second invasion took place B.C. 1479, which is within twelve years of the period of the Exodus, according to the ordinary biblical computation. It is also mixed up with that event in a strange, confused manner, in the account of Manetho. The departure of the Israelites was, according to him, the expulsion of all leprous persons from Egypt by Amenophis or Si-phtha, at the advice of an inspired prophet, for the purpose of purifying the land. One of these lepers was Osarsiph,* a priest of Heliopolis, who afterwards changed his name to Moses, and took the city of Jerusalem. These circumstances leave no room to doubt that the Exodus was the event shadowed forth in this legend. These lepers were compelled at first to work in the mines, but afterwards a city named 'Aouapis,† which had been built by the Shepherds on their expulsion by Amosis, was assigned to them by the king for a habitation. From hence Osarsiph sent ambassadors to the Shepherds at Jerusalem, requesting them to come and assist him to make war upon Egypt. They joyfully obeyed this summons; came down to the number of two hundred thousand, and, with the aid of Osarsiph and his lepers, achieved a second time the conquest of the

* This name, which is probably a corruption both of *Joseph* and of *Si-phtha*, further illustrates the strange confusion of these legends.

† That is, לִיֹּן *the lion*. It was, doubtless, *Damietta*, which we have already identified with the Pithom of scripture, and the name of which was  which was probably pronounced ΦΑΡΙ, or, with the Hebrew article, אפרי,—being the name given to it by its founders, the Israelites, while in Goshen, where it was situated, (*supra*, p. 61, *infra*, p. 106). In all probability, this was also the city in which Onias built his temple long afterwards, called Leontopolis by Josephus. אריאל was one of the names of Jerusalem.


whole of Egypt, of which they retained possession for thirteen years. The comparison of this legend with the inspired history of the Exodus, and with the facts which the monuments have preserved, enables us to approximate very closely to the truth of the matter. Si-phtha, the last monarch of the eighteenth dynasty, was the Pharaoh who perished with his host in the Red Sea: of this there can scarcely be a doubt. He had but recently succeeded to the throne when Moses and Aaron appeared before him (Ex. iv. 19). His tomb at Biban-el-Malook near Thebes, was commenced by himself with great magnificence, but he never lay in it. It was finished by a stranger and usurper of the throne named Remerri.

The names of Si-phtha, and of his queen *Tha-osor*, in the first gallery  of the tomb, were covered with plaster, on which Remerri inscribed his own.* The sarcophagus which remains in it is that of Remerri.

Nothing is more probable than that a warlike and powerful race, like the Canaanites, should take advantage of the deeply impoverished and exhausted state in which their hereditary enemies would be left by the fearful events of the Exodus. There would also seem to be some foundation of truth for Manetho's statement, that they were joined by a powerful faction in Egypt. Remerri may have been the head of this faction, whom the conquerors placed upon the throne of the Pharaohs for the better security of their ascendancy. He was also of the blood-royal; for, like Si-phtha, he claims to be descended from Sethos.

* Rosellini, M. T. vol. iii. part ii. p. 319, c. s. Champollion-Figeac, l'Univers. vol. Egypt, p. 342.

His successor adopts him as his father; probably because he was successful. Misfortune with the Pharaohs was infamy.


The infant son of Si-phtha, whose name is rightly stated in this legend to have been Remesses, was probably conveyed to Ethiopia or Nubia, a dependency of Egypt, by some friend of his father's, to whose protection, according to the same authority, he had been committed. The  *viceroy* of Nubia was at this time generally of the king's family. Manetho, whose account was written at least twelve hundred years after these events, makes him an independent prince; but the hieroglyphics every where show that this was a mistake. This potentate, according to Manetho, received the young prince and the many refugees from Egypt who accompanied his flight with the utmost hospitality and kindness, providing abundantly for all their wants, and pitching a camp with a strong force on the northern frontier of his territory, to check the further progress of the victorious Canaanites. Thirteen years afterwards, which was the period predicted by the prophet, Remesses appeared again in Egypt at the head of a strong force, and the Shepherds were in their turn defeated and expelled with immense loss from Egypt. The victorious Remesses pursued them to the bounds of Syria.*

The hieroglyphic name of the son of Amenophis Si-phtha was Ramses or Remesses, as Manetho rightly informs us.




[Pharaoh, guardian of justice, the friend of Amoun.] [Remesses, prince of On].

* Uhi supra, c. 27.

His reign was a long and prosperous one. The vast palace-temple of Medinat Abou, in Western Thebes, was begun and finished in the course of it. The walls of this magnificent edifice are covered with reliefs representing the successful wars of Remesses with the Canaanitish nations. This circumstance perfectly identifies him with the Remesses by whom the second invasion of the Shepherds was repelled. The last epithet of his hieroglyphic name appears also to allude to the same event— which reads, *ruler of On or Heliopolis*. This was the city of Osarsiph, whom Manetho so strangely confounds with Moses, and who was probably the Remerri of the hieroglyphic texts. It would, likewise, from its situation, be one of the last cities from which the Shepherds would be expelled by the arms of Remesses. This epithet may therefore have been assumed among his inaugural titles, to commemorate some great victory obtained in its immediate vicinity.

The present dilapidated state of Medinat Abou renders it impossible to follow the conquests of Ramses in their order, so as to give a continuous history of the wars he prosecuted, which was the original intention of these reliefs. Happily, however, there are dates which are of considerable service in deciding the order of occurrence.

The eastern and northern walls of the second court of the palace are covered with the details of a war with a nation whose arms and appearance we at once recognise to be those of the , which we have already identified with the *Hittites*.* We find, from a long hieroglyphic inscription in their vicinity,† that

* M. R., plates 135 to 137.

† Plates 139 to 141.

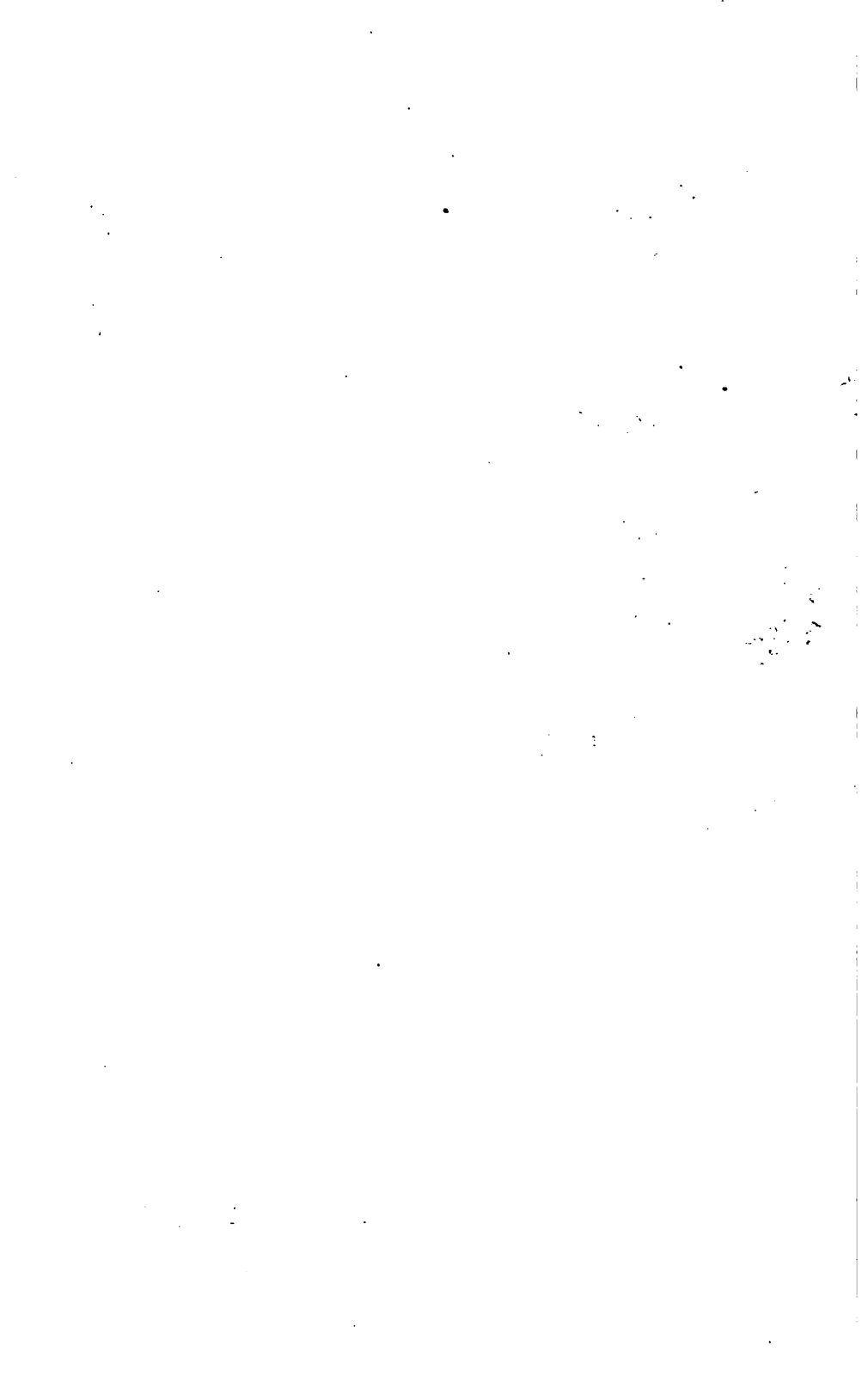




Plate I. 10



S. BAGSTER & SONS.



this war terminated in the fifth year of Remesses. So early a date suggests the idea that, supposing his reign to have commenced immediately upon his first attack on the invaders, it would very probably have required five years to expel them from Egypt; and that, therefore, this must be the war of expulsion. In one of these designs, where Remesses is represented in his chariot, bending his bow to shoot at the flying Hittites,* his name is preceded by an epithet which does not appear to have been applied to any of his predecessors—𓆎-𓆏. The first character, a man sitting, bears the sceptre—𓆎, which denotes *governor*, sovereign prince, and wears *the white cap*—(𓆏), which is the symbol of dominion over Upper Egypt. The other two characters are well understood by all students of Egyptian antiquities to signify *lord of Upper Egypt*. The whole epithet therefore reads—“sovereign lord of Upper Egypt.” An epithet so unusual applied thus pointedly, seems very intelligibly to insinuate that Remesses was not the sovereign of Lower Egypt at the time this battle was fought. We likewise find that another country is mentioned besides that of the Hittites as being in some manner concerned in the war. The name 𓆎𓆏𓆎 we have already considered as the general appellation of the northern races in Egypt, probably because this country was the boundary of their geographical knowledge in that direction. The map of Canaan, which has been laid down from the Scripture narrative, and which is in the hands of every biblical student, will enable us to identify this nation. The

* Plate 136.

country immediately to the north of Canaan, called Syria by the Greeks, was named by the Hebrews after its first settler, one of the children of Canaan whose name was *Hamath* חַמַּת. We have here, letter for letter, the elements of the hieroglyphic name |𐎗|, only that the |𐎗| and |𐎎| change places. Singularly enough, the same inversion of the same letters occurs also in the hieroglyphic name of the Hittites—|𐎎| for חַת. Without attempting to account for this peculiarity,* the identity of |𐎗| with חַת is perfectly apparent, and this circumstance supplies another proof that the war of Ramses with the Hittites was the second expulsion of the Shepherds, mentioned by Manetho. For that author informs us † that Ramses, with a great force, encountered the Shepherds and the renegade Egyptians, defeated them and slew multitudes of them, and pursued them *to the bounds of Syria*. ‡ The Canaanites then, or Shepherds, who invaded Egypt the second time, were the Hittites. The Zuzim, its former invaders, were at that time, as we have seen, in a state of rapid decline.

The picture of the defeat of the Hittites, at Medinat Abou, differs very little from those already described. Like them, it consists of a series of scenes representing the battle, the repose after victory, and the triumph. It appears from the battle, § that the Egyptian army consisted of foreign auxiliaries as well as of natives. These allies we shall find, on

* It is also remarkable that the name of the Egyptian goddess, *Neith*, was written by the Greeks Ἀθηνη, presenting the same inversion of the T or Θ and N.

† Ubi supra, c. 27.

‡ Ἀχρὶ τῶν ὁρίων τῆς Συρίας.

§ Plate 136.

considering the reliefs on another part of the same structure, to be the *Philistines*. This warlike and maritime people were, like the Egyptians, the descendants of Mizraim (see Gen. x. 13, 14). An alliance with them against the Canaanites was, therefore, natural and probable; though we find afterwards that it did not always continue. The details of the battle are as usual. All the Hittites are wounded or dying. Not one of the Egyptian army is hurt, except a single Philistine. Remesses is also saluted in the inscription with epithets to the full as magnificent as any of his predecessors:—"His 𐀀𐀁 left hand 𐀀𐀂 grasps 𐀀𐀃 the bow, 𐀀𐀄 he draws 𐀀𐀅 the string, 𐀀𐀆 he takes aim . . . The hearts of the men of Hamath 𐀀𐀇𐀈𐀉 cease [to beat]; their souls 𐀀𐀊𐀋𐀌 † faint, [for] the son of Amoun [Remesses] pursues 𐀀𐀍𐀎 after them 𐀀𐀏𐀐 like a young lion," etc. etc.

The following scene‡ is one which has been frequently copied, representing Ramses sitting in his chariot, while his sons and the chief officers of his army count before him the severed hands of the enemy§ who had been slain in the battle. The air of calm, dignified repose with which Ramses sits in his chariot has been often admired. There are four rows of prisoners, and four heaps of hands, of three thousand each. Four great officers stand by, and preside over the ceremony of counting each of the heaps.

* Ubi supra, col. 3.

† Coptic— 𐩀𐩁𐩂𐩃 , to faint, lit. "to turn black." ‡ Plate 135.

§ It also appears from this plate, that the mutilation mentioned 1 Sam. xviii. 27, was practised by the Egyptians, as well as the Israelites, upon the bodies of their slain enemies.



Two of these are the king's sons; the other two were doubtless distinguished generals. The conquered people are said, over all the heaps, to be the inhabitants of 𐤓𐤁𐤁𐤀 *Rabbah*; but the prisoners wear the dress of the Hittites, and are repeatedly so called in the inscription; Rabbah was therefore the name of a place; and as the word in the Hebrew means "metropolis" or chief city, one of the results of the campaign must have been the capture of Rabbath Heth, or the chief city of the Hittites, which was probably Hebron. The inscription over the king is his address to his army. It is a short poem or ode, similar in construction to those already given, but in point of imaginative power, inferior to some of them. We give some of the more striking of the verses:—

"The address of Remesses, etc. to his royal sons,

"And to his servants who commanded his infantry and cavalry.

"Give yourselves up to joy,

"Let it resound to heaven.

"My falchion hath smitten the 𐤆𐤃𐤆𐤀 Hittites.

"I come, [and] terror fills their hearts.

" 𐤀𐤓𐤁𐤁𐤀 I arise,* conquering with the armies of Upper and Lower Egypt.

"I manifest you in the midst of them like springing lions,

"Or like 𐤀𐤓𐤁𐤁𐤀 hawks among the 𐤀𐤓𐤁𐤁𐤀 water-fowl.

* 𐤀𐤓𐤁𐤁𐤀 —this word seems to be introduced because of its resemblance in sound to 𐤀𐤓𐤁𐤁𐤀 𐤓𐤁𐤁𐤀 . A similar echo was studied in the early Hebrew poetry: as in the song of Lamech (Gen. iv. 23, 24); and the prophecy of Balaam (Numb. xxiv. 21): see these passages in the Hebrew Bible.

“ . . . My heart is strong against them, like a bull against a ram. . . .

“ I have forded their rivers;

“ I have laid waste their lands;

“ I have burnt their forts with fire. . . .

“ Amoun-Re hath put the whole world under my feet.

“ I am a king upon my throne for ever.”

The rest of this vast design is much mutilated; those of the inscriptions that are legible convey no new facts.*



The pictures differ in nothing from those we have already described.

The long inscription, to which we have already referred, as relating to this war of Remesses with the Hittites, is conspicuous, even among hieroglyphic texts, for the paucity of the facts it communicates. Its object, if it has one, is to praise Remesses, by applying to him an endless series of epithets, as vague and uninformative as they are pompous and exaggerated. The only certainties that the very formidable task of studying carefully the seventy-two mutilated lines of which it consists have produced, are the following:—



Col. 1.—The war took place in the fifth of Remesses IV.

He conquered the .



Col. 20.—He smote the Shepherds and the Hamathites.


Col. 28.—His name conquered  the three regions of the Hamathites, for he came and subdued the land of . . . [mutilated], and the land of . . . [mutilated], and the land of .

* Plates 137, 138.

city of Mesek," and the sense of the first syllable, מֶ, is exactly represented by the hieroglyphic character . The last letter of the Hebrew word, ק, has a very peculiar close guttural sound in all the Shemitic languages, for which the Egyptian alphabet has no equivalent. The letter  would therefore be as near an approximation to it as any that could be selected; and it is probable that the multiplicity of vowels with which it is supported is introduced for the purpose of modifying its sound, so as to bring it still nearer to the ק.* The locality in question was also a place of great importance. It is frequently mentioned in the inscriptions which accompany these reliefs. We have, therefore, a strong body of evidence that the group is the hieroglyphic name of the well-known and most ancient city of *Damascus*: which was already a city in Abraham's time (Gen. xv. 2), and which, it is needless to say, was one of the chief cities of Hamath or Syria.

The details of another war on the eastern frontier of Egypt are also preserved upon the ruins of Medinat Abou. It took place in the twelfth year of Pharaoh Remesses.† As these reliefs occur on the least ruinous part of the entire pile,‡ many particulars of it are recorded.

The scene with which the series commences represents—*υἱὸς Μήσεκ*, making  the name of a tribe or people from whom Eliezer was descended, and  (Damascus) the name of the city of which he was a native. "The son of Meshek, born in my house, even Eliezer of Damascus."

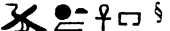
* In the same manner that, long afterwards, the initial in the name Darius was written  NT: there being no such sound as D in Egyptian.

† M. R., plate 123.

‡ They are on the external northern and eastern walls.

sents the march of Remesses from Thebes to his north-eastern frontier, accompanied by his guards.* The royal chariot in this scene is preceded by another which bears the symbol of Amoun-Re, the first divinity of the Theban triad; doubtless to denote that the god fought with his armies.

The next scene † is at the rendezvous for the army on the frontier. This place was a magazine. Remesses is standing at a rostrum or tribunal in the act of addressing his soldiers, who are marching up in military order, but unarmed, while his officers distribute to them their weapons from vast piles of arms which stand before him. The inscriptions of both these pictures are much mutilated, and the phrases that remain are neither important nor interesting.

The Scripture account of the captivity of the Israelites in Egypt relates, that the latter were compelled by their task-masters to build for Pharaoh "magazines" ‡ (Ex. i. 11). The context of this passage leads us to conclude that it would be in the immediate vicinity of Goshen, the place of their sojourning, that this labour was imposed upon them; and the fact that Goshen lay along the eastern frontier of Egypt, where warlike operations were constantly required by the aggressions of the Canaanites, strengthens the conclusion. The names of these magazines are said to have been פִּתּוֹם Pithom and רַעַמְסֵס Raamses (ubi supra). The hieroglyphic name of *Damietta*  § we have already found to

* M. R., plate 124.

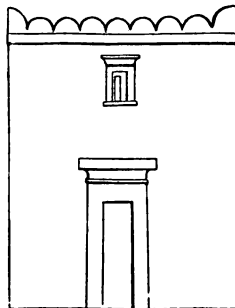
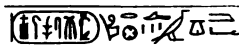
† Plate 125.

‡ "Treasure cities," E. V.; but see Gesenius upon the word *מִסְכְּנֹת*, which is so translated.

§ See above, chapter ii. p. 64. The last two characters are determinatives of the sense, which were never pronounced.

read PITHOM ,* which reproduces exactly the letters of the Hebrew word פִּתּוֹם :—and Damietta being, as we have seen, on the eastern frontier of Egypt, and in the immediate vicinity of Goshen, it is highly probable that that city is the Pithom of Scripture.

The magazine at which Remesses assembled his army for the war in the twelfth year of his reign was not Damietta. A representation of it occurs in a subsequent scene, over which its name is happily recorded†— $\text{𓆎 𓆏 𓆐 𓆑 𓆒 𓆓 𓆔 𓆕 𓆖 𓆗 𓆘 𓆙 𓆚}$. There is a remarkable difficulty in this inscription, for which the Scripture narrative of the captivity in Egypt accounts with a completeness far beyond what could possibly have been anticipated. It is in reality composed in Hebrew, and reads $\text{מְגִדוֹן רַעְמֶסֶס}$, “the strong-hold, the fortified city of Raamses.” Doubtless, therefore, this was the Rameses which was built by the children of Israel, and which, in mockery, and to perpetuate the memory of their servitude, they were compelled by their oppressors to name from their own language. The outlines of Pithom and Raamses are here subjoined:—




RAAMESSES.

* See above, p. 60.

† Plate 133.

of the Shepherds. It was probably commenced about 200 years earlier by Raamses I., the father of Sethos.*

The occasion of this war of Ramses IV. may be inferred from the pictures which represent it. The safety of Egypt had again been endangered by a confederacy of the Canaanites, which had been formed by the Hittites of Rabbath Heth to recover their former conquests. Two powerful nations had joined this confederacy whom, hitherto, we have only seen as the allies of Egypt. The names of the principal of them, and from whom Remesses had evidently the most to fear, are written $\text{𓆎} \text{𓆏} \text{𓆐} \text{𓆑}$ and $\text{𓆒} \text{𓆓} \text{𓆔}$. The first, as we have already noticed, is the literal transcription of $\text{𓆕} \text{𓆖}$, the name of one of the sons of Mizraim, from whom descended the *Philistines* who possessed the southern portion of the sea coast of Canaan. The other name is applied to foreigners who have precisely the same dress and appearance as the Philistines, and apparently indiscriminately with that name. The reasons which seem to decide that it indicates the city of Ekron and its inhabitants will be found elsewhere.

The other nation is distinguished by a peculiarly shaped helmet, having upon it two horns like those of

the crescent moon, and a disc. The name of this race is found in the series of caricatures of kneeling captives round the sur-base of the room at Medinat Abou, which, from the subjects designed on its walls, is called the harem.† They were the allies of Sesostris in his wars with the

* According to Herodotus (*Euterpe*, c. 102), Sesostris fortified the north-eastern frontier of Egypt against the incursions of the Shepherds.

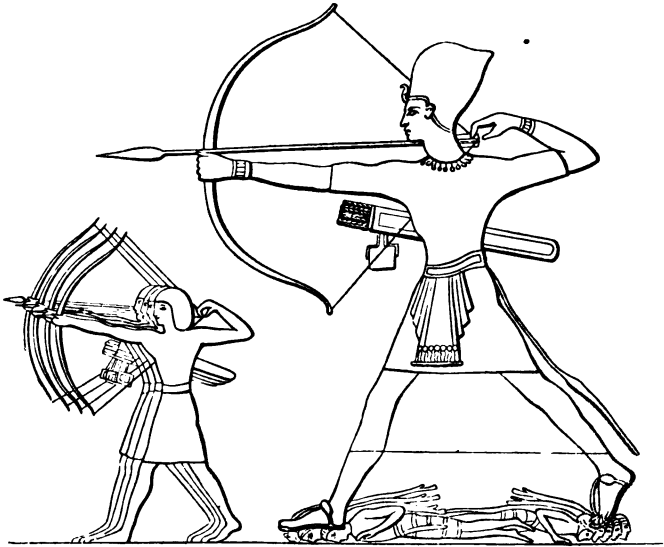
† Plate 143, fig. 10.

the possibility of any thing like a connected account of the events of this war. Two actions of it are still remaining. The one is the surprise of a city or district of the Philistines, by the combined armies of the Egyptians and Zidonians.* The other is an attack upon the fleets of the Philistines and Zidonians, in harbour, by the Egyptians.† In both these pictures the defeat of the enemies of Egypt is as complete as in all other cases. In the land fight, the army of the Philistines is vainly endeavouring to cover the flight of their wives, children, and possessions, in waggons of wicker-work with solid wheels, and drawn by four oxen abreast. Their ranks are broken, and they are in inextricable confusion, while their waggons fall a prey to the Egyptian soldiers. The sea fight is in every respect a remarkable picture, and deserves far more attention than it has hitherto received. As it occurs in the same series with the former, the event probably took place during the same war. Nothing, of course, can be known of the circumstances which induced the Zidonians, who in the former picture appeared as the allies of Egypt, to join the ranks of its enemies on the present occasion. Such changes are of frequent occurrence in war. The occasion of the battle appears to have been a meditated descent upon the coast of Egypt, by the combined fleets of the Zidonians and Philistines. The action took place either on the Egyptian coast or in its immediate vicinity. Remesses, at the head of his army, repulsed the enemy in their attempt to land, while the Egyptian fleet engaged with them by sea: both, on the authority of the picture, with incredible, yea, impos-

* Plates 127, 128.

† Plate 131.

sible success. The entire fleet of the enemy was taken and carried in triumph to Egypt, and the forces which had manned it graced the triumphal procession of the conqueror at Thebes.* The ships, the arms, and the costumes of the various nations engaged, will be found in their proper places. The gigantic figure of Remesses stands in the act of drawing the bow, with each of his feet upon the necks of four of his enemies. His four sons, all engaged in the same act, stand in line before him.



REMESSSES AND HIS SONS.


A few rows of hieroglyphics weary the reader with the repetition of the well-known strain of fulsome panegyric upon the conqueror, without conveying a single particle of information upon the subject of the

* See plate 144, which is from the concluding scene.

picture. This action must have taken place on the shores of the Mediterranean. It was the last event of the war: for immediately afterwards the conqueror returns to Raamses on his way to Thebes.*

The geographical situation of this magazine or fortified town will now require our attention. The name inscribed upon it was *Migdol-Raamses*. The second station at which the Israelites were to encamp immediately on their departure from Egypt, is said to have been "between *Migdol* and the sea" (Ex. xiv. 2), that is, the Red Sea, or more strictly, the gulf of Suez. If we suppose, as this hieroglyphic name abundantly warrants us in supposing, that the *Migdol* and *Raamses* of Scripture are two names of the same place; Pithom or Damietta, at the embouchure of the easternmost branch of the Nile, and *Raamses* or *Migdol*, at the head of the gulf of Suez, would be placed upon the northern and southern extremities of the eastern frontier of Egypt, which are exactly the positions in which we should expect to find the two magazines or treasure-cities which the children of Israel were compelled to build for their oppressors. They would easily command the entire frontier, and be readily reinforced from Egypt. *Raamses* would also be the first point at which an army from Thebes would reach that frontier, which well accounts for its being made the rendezvous in the war we are considering. Pithom and *Raamses*, then, were built for the defence of Egypt against the incursions of the Canaanites, and the reliefs on the walls of Egyptian temples co-temporary with the time of their erection abundantly show the necessity for this fortification.

* See plates 132 and 133.

Another war with the Canaanites is commemorated on the remaining wall of Medinat Abou, in which Remesses defeated the Arvadites, and took a fort from them. This was probably Punon, for which his ancestors had so frequently contended with this adventurous and commercial people. Its value, doubtless, in the eyes both of Egypt and Arvad, consisted in the mines which abounded in its vicinity. It was probably from his success in this war that Remesses acquired the title which is applied to him on two occasions—* *lord of the mountain of the cave of metals*, i.e. of the mining district.

Remesses IV. was the last of the Pharaohs who had to defend his eastern frontier against the incursions of the Canaanites. They are never named again upon the monuments of Egypt. The next oriental war of which any record is preserved, is the attack of Shishak upon Rehoboam, which took place more than 500 years afterwards, B. C. 972. It is wonderfully remarkable that the entire defeat of the Canaanites, their all but extermination, and the occupation of their country by the children of Israel, all took place during the long reign of Remesses IV.† There is no need to enlarge upon this extraordinary coincidence; we merely give it as perfecting the series of proofs we have to offer of the identification which it has been our purpose to establish.

* In Coptic **NHBN̄TWOŌŦN̄ BSB**, plate 144, id. 134, col. 6.

† That is, between B. C. 1451 and 1444. The reign of Ramses IV. began B. C. 1474, and terminated B. C. 1419, according to M. Champollion-Figeac, "1^{re} Lettre au Duc de Blacas," p. 106. His deductions are very learned and well-founded. They were also obtained without the remotest regard to scripture chronology.



Sesonchis* was the first king of the twenty-second or Bubastite dynasty. The invasion of Judea by Pharaoh Shishak or Sesonchis, in the fifth year of the reign of Rehoboam, B.C. 956 (see 1 Kings xiv. 25, seq.), is commemorated on the north external wall of the palace at Karnak; but the picture is so much mutilated that nothing remains but three captives bound to a stake, which forms, as usual, the title-page at the beginning, and a portion of the triumphal procession at the end, which is so much dilapidated that only the names of the captives are legible.†

These, with the few particulars that can be collected in explanation of them, will be found in the Onomasticon‡ at the conclusion of this part of our subject.

* The inaugural title of this monarch reads, "Pharaoh in the upper region, Sesostris," i.e. approved of the sun. The second ring is, "The beloved of Amoun 𓆎𓆏𓆑𓆒 Sheshonk."

† M. R., plates 147, 148.

‡ Page 154, et seq.

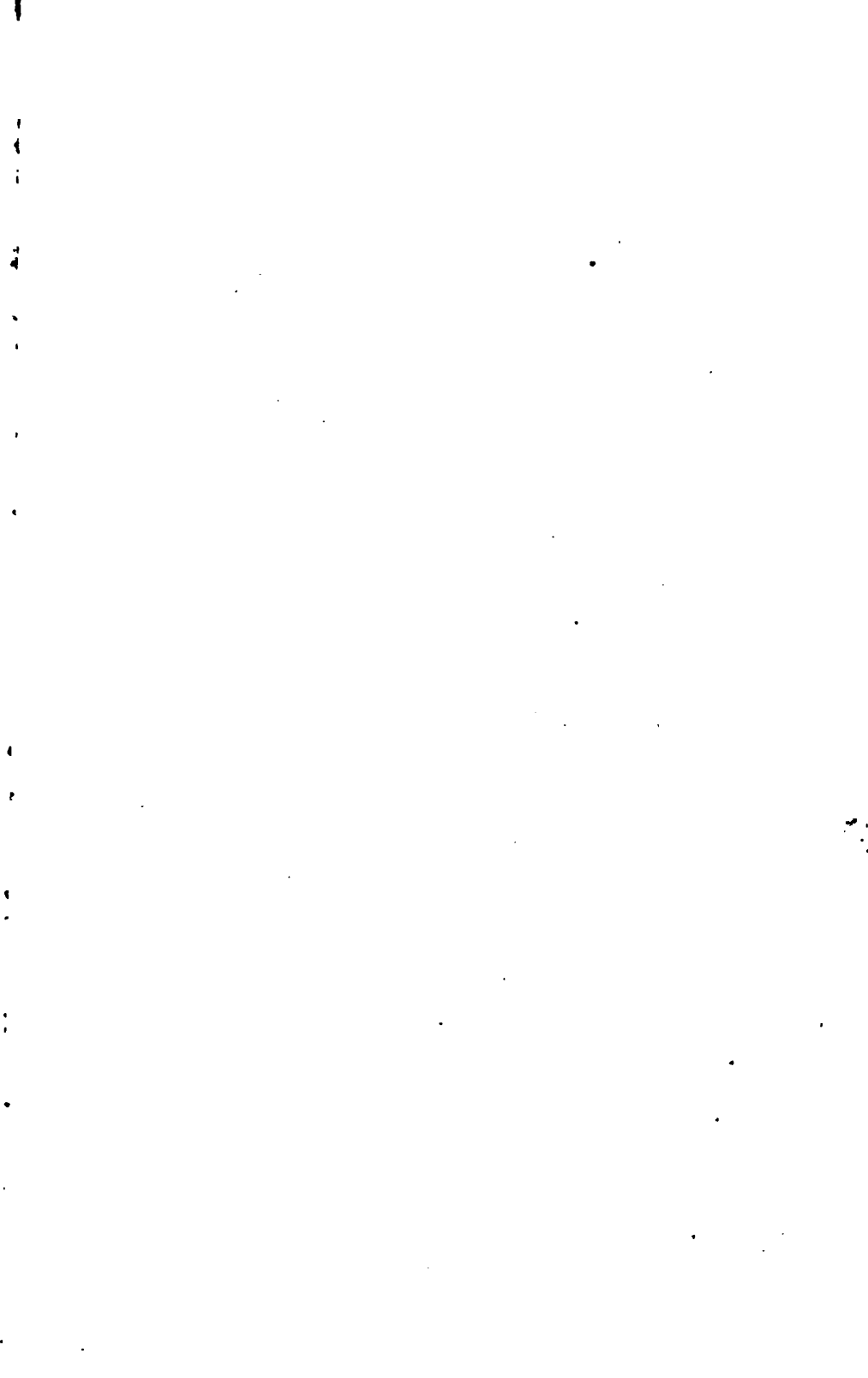
CHAPTER IV.

COSTUMES, ARMS, ETC. OF THE CANAANITISH NATIONS.

THE TYRIANS.

THE Tyrians, Arvadites, and Hermonites seem to have been as closely allied to each other in personal appearance and dress as they were contiguous in geographical situation. The illustrations already given will have shown that their features were well formed and regular, with more of the European cast than those of their brethren to the southward. The two Tyrians who represent the Shemites in the tomb of Ramses Meiamoun* give us many other particulars concerning the ancient people they represent, as the colours of this picture are perfectly preserved (see annexed plate, fig. 1). The beard was flaxen, the eyes blue, and the complexion of that florid but somewhat dark hue which is peculiar to the inhabitants of the parallel of latitude of Tyre. The hair was either filled with white powder and covered with a net work of blue beads, or a close cap made of chintz, of such a pattern, was worn over it; upon this was a fillet, tying behind with a loop and two long ends, like those used in Egypt; like them also it was made of scarlet leather. The dress was distinguished from that of the other Canaanites by a cape or short cloak, fastening at the

* M. R. pl. 157, No. 1; supra p. 24.



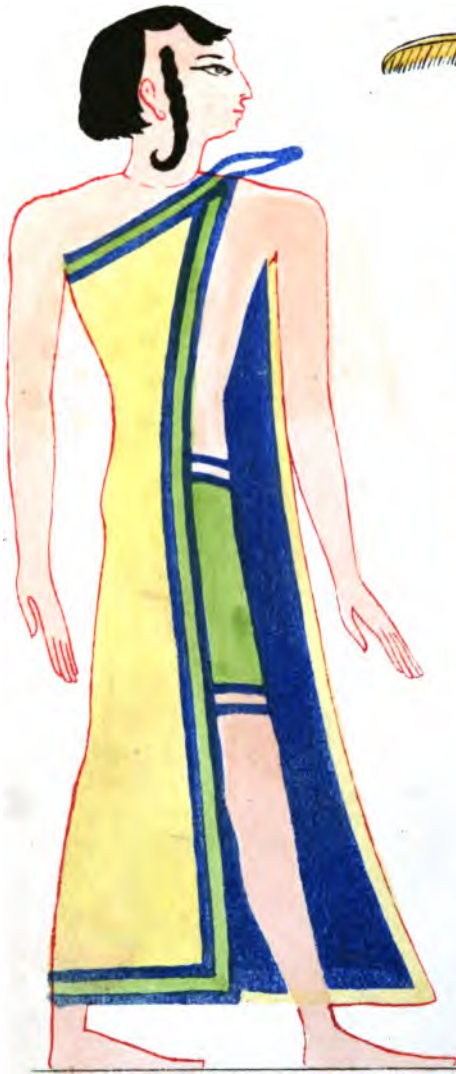


Fig. 1. page 125.

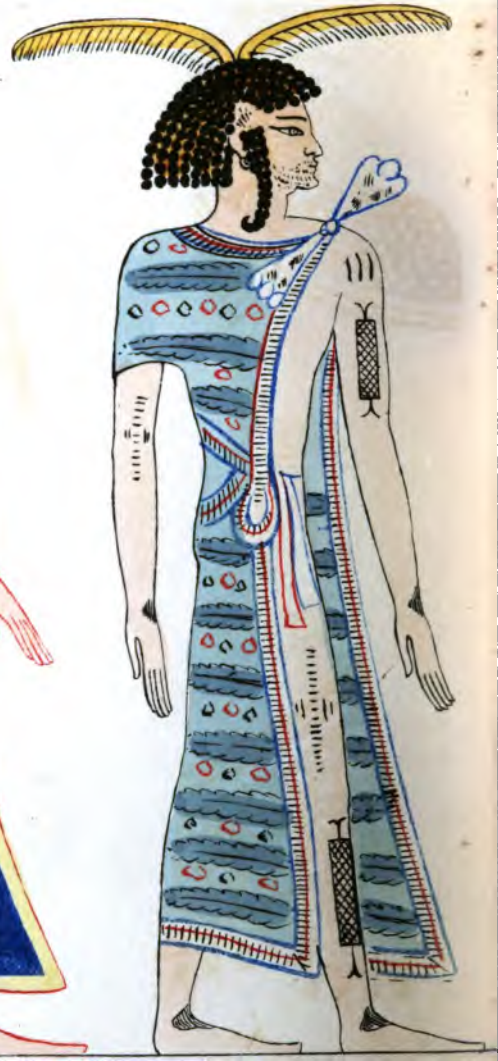


Fig. 3. page 143.

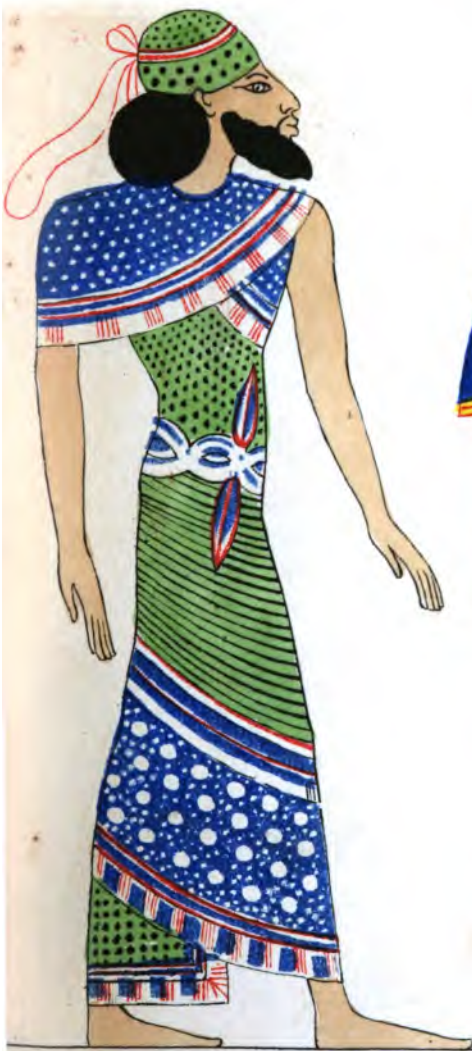
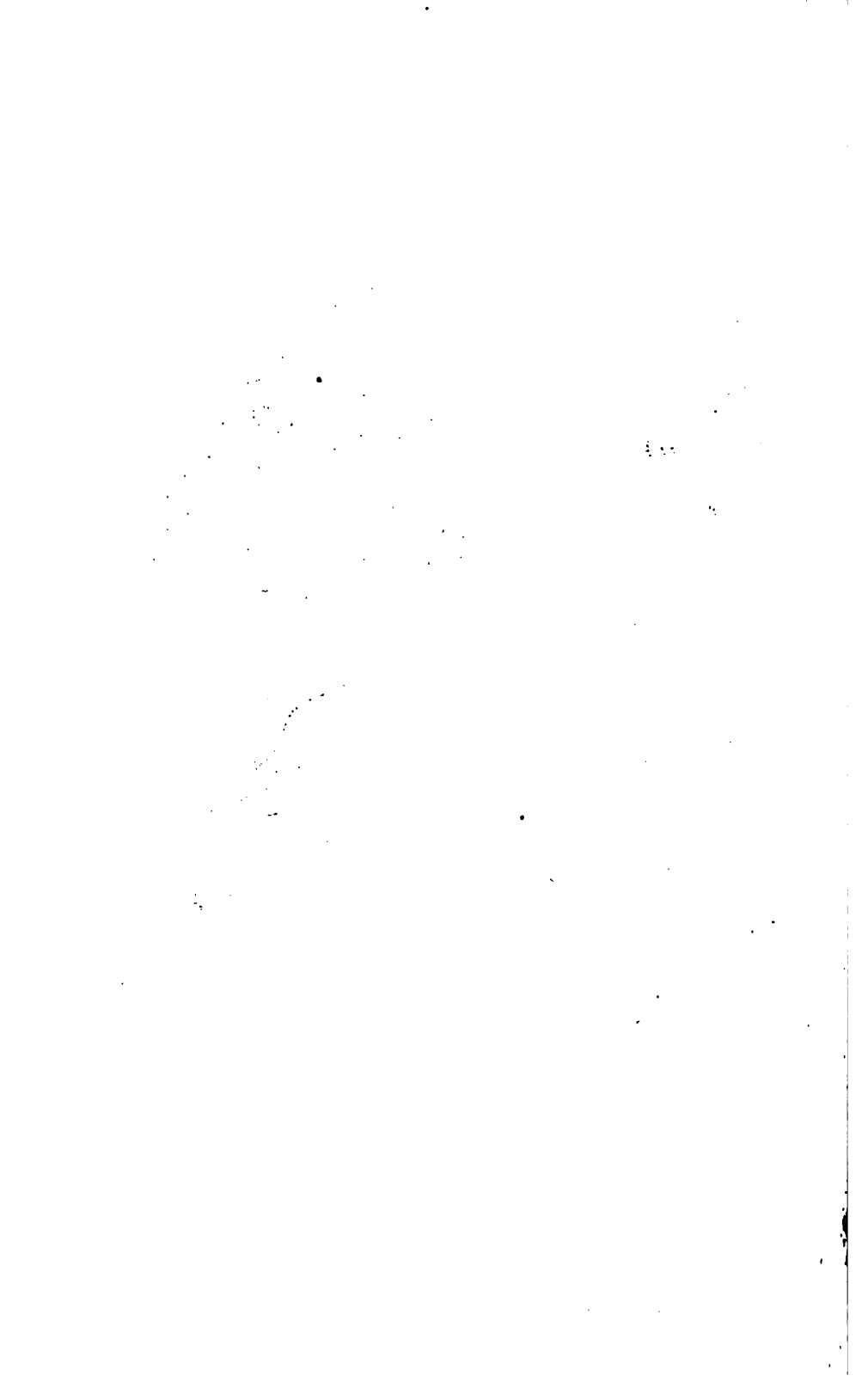



Fig. 2. pages 142. & 143.



Fig. 1. pages 114 & 115.



throat and reaching to the elbows.* This was made of one piece and passed over the head when put on. A cross-shaped slit embroidered round  was made in it in front to allow the head to pass. Beneath this was the close coat or tunic, which seems to have fitted the person more gracefully than that worn by the other Canaanites. It was confined at the waist with a golden girdle, which, in war, was of great length, passing round the body many times and tied in front in a large bow or knot, with long hanging ends; the two sides of the tunic folded over each other considerably, and were not left square like those of the neighbouring tribes, but sloped away in order to interfere as little as possible with the action of walking. The inner garment resembled that of all other ancient nations. It was a fine linen cloth, bound round the waist and descending nearly to the ankles. The mantle and tunic were of wool, as their stiff heavy folds sufficiently indicate, and must have been of fine texture, as the contour of the arms and chest is represented as visible beneath the mantle. Their colours seem to set at rest the difficult question as to the tint denoted by the Tyrian dye. They are both purple and scarlet, and are so made that one half the person is clothed in the one colour and the other half in the other.† Both colours are extremely vivid, as the Greek and Latin authors uniformly represent them to have been. The scarlet

* M. R. pl. 69, 70.

† A similar party-coloured dress prevailed in Europe about the time of the crusades: not improbably the fashion was imported from Syria where it had remained from these remote periods. The cloth of which they were made was called Tartan, in French *Tyre-teint*, i. e. the tint, colour, of Tyre. See *Planche's British costume*, p. 118.

part of the mantle has a pattern of large purple spots upon it, which appear to have been formed during the process of dyeing, either by sewing on patches of cloth of the shape of the spots, or by applying some earthy ground to protect the purple in these places from the re-agent which turned the rest scarlet. This agrees remarkably well with the account given by the elder Pliny* of the mode in which woollen cloth was dyed of the Tyrian hue. The cloth was first steeped twice for five hours each time in the preparation from the shell fish called *purpura*; this process dyed it of a rich, deep purple (*purpura nigricans*). Afterwards it was again immersed in a preparation from another shell fish called *murex* or *buccinum*, whereby an intensely bright scarlet† was produced. The stop or ground must have been applied after the first of these processes, while the cloth was purple. The mantle and tunic were both edged with a deep gold lace.


This gorgeous dress agrees perfectly with the refinement and luxury which all the classical authorities ascribe to the Tyrians, and which are so vividly described by the prophet Ezekiel. In his denunciation of approaching judgment against Tyre, costly raiment is expressly mentioned as one of these luxuries. "Syria was thy merchant in purple brodered work and fine linen" (xxvii. 16), "these were thy merchants in all sorts of things, in blue cloths and

* *Historia Naturalis*, lib. ix. c. 38.

† *Coccineum*, that is the colour of a scarlet berry. It has generally been supposed that the Hebrew word 'צִנְוִי which signifies "scarlet" and also "twice," takes its former meaning from this double process in dyeing scarlet (see Gesenius).

broidered work" (verse 24). The broidered work *רקמה* mentioned in these two passages may be the printed cloth we have just described.

THE ARVADITES AND HERMONITES.

THE pictures that record the military operations of Sethos against the Arvadites* are, unhappily, so much mutilated, that very few particulars concerning their arms and accoutrements can be collected from them. They do not appear generally to have worn defensive mail in battle. A scull cap with a long feather or  tail at the crown, used by chiefs only, is the only accoutrement of this kind that appears. The shield was oblong and somewhat large. Their weapons were, apparently, the bow and the spear; but in these vain-glorious pictures scarcely a weapon is to be seen among them. They are struck with terror at the prowess of the invincible Sethos, and have run to hide themselves behind the trees that cover the hill, on which is erected the fort he is about to attack. They appear to have had a considerable force in war-chariots, which were drawn by two horses, and bear a general resemblance in form to those of the Egyptians.

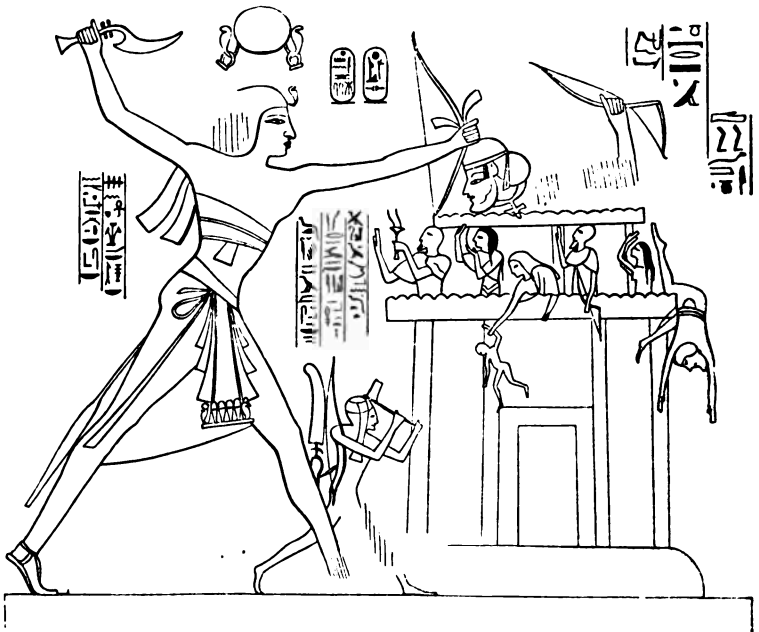
In the interesting but mutilated reliefs in the cavern of Beit el Wally, in Nubia, commemorating a campaign of Ramses II., the eldest son and successor of Sethos, against the Arvadites, he is represented taking a strong fort or town:† he is in the act of striking off the head of the chief or king, whom he has seized by the hair.‡ Two of the warriors hold up their bows broken

* M. R. pl. 46, 47.
79, 83.

† M. R. pl. 68, see also *supra*, c. iii. pp. 78,

‡ This chief appears to be a giant.

to denote surrender ; another precipitates himself over



SETHOS TAKING A FORT OF THE ARVADITES.

the battlements in despair ; while an aged man holds forth to the conqueror an instrument or badge, which is also the token of submission, as we know from many other examples $\text{𓆎} \text{𓆏} \text{𓆐}$.[†] It is most probably a lighted torch, and intended to signify a proposal to the conqueror to set fire to their own strong-hold. This was the invariable practice with forts taken by storm (see Josh. viii. 28, etc.). Three Arvadite women appear in this curious picture, two of whom are imploring mercy of the victor, while a third holds her infant child by one arm over the battlements, offering him as a hostage to the son of the king, who is

* M. R. pl. 108.

† M. R. pl. 80.

attacking the gate. They wore the hair long, hanging in ringlets over the shoulders. This is the only particular of their costume which has been preserved.

THE SIDONIANS 

THE inhabitants of the celebrated and most ancient



A SIDONIAN.

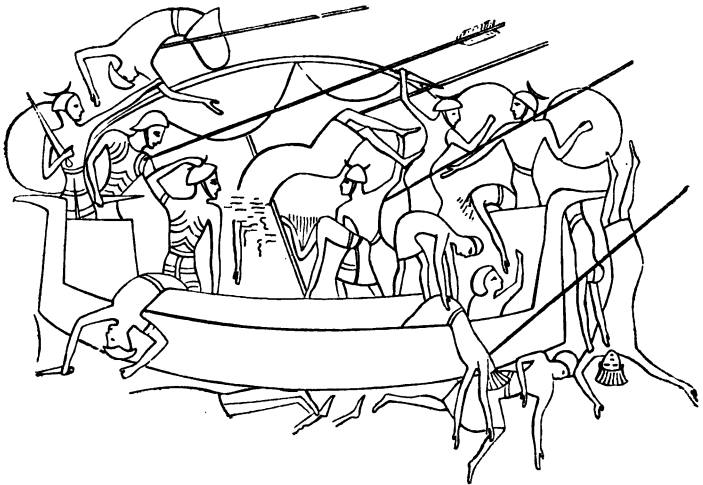
city of Sidon (see Gen. xlix. 13) appear as the allies of the Pharaohs in their wars with the Canaanites, on all the occasions on which they are depicted, except in the war of the twelfth of Ramses Meiamoun, when they were confederate with the Ekronites of Philistia.* In personal appearance they were a fine muscular race. Their features resembled those of the Arvadites and Tyrians. Their statesmen and merchants

wore the hair and beard long with the fillet round the head. Their warriors cut the hair, beard, and whiskers short. Their arms and accoutrements were worthy of the fame and riches of their great city. The helmet was of silver, with a singular ornament at the crown, consisting of a disc and two horns of a


* Supra, pp. 86, 107, seq.

heifer or of the crescent moon. This symbol is not at all like any thing worn in Egypt, but strikingly resembles the horns of Astarte, on the coins and medals of Phœnicia. This disc was the badge of a prince. Inferior ranks were denoted by the two horns only. The armour consisted of plates of some white metal, probably silver, quilted upon a white linen garment, which was laced in front and reached up to the armpits, being supported by shoulder-straps. The shield was large and circular, like that of the Philistines. It was of iron rimmed with gold and ornamented with golden studs or bosses. The sword, which was of bronze, was two-edged, and shaped like the modern poniard. The spear was a long lance.

Their ships were sailing vessels like those of the Philistines, to which they bear an exact resemblance in general appearance.



SHIP OF SIDON.

THE ZUZIM 

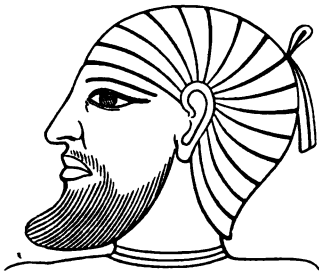
THIS nation inhabited a rugged mountainous district. Their fortified towns were on high rocks, with trees upon them; they were also surrounded with fosses; so that they seem to have been well acquainted with the art of fortification. Their military costume, which is the only one represented, seems better adapted for war than that of the Tyrians and Arvadites. It consisted of a corselet which has the appearance of being quilted or jointed, fitting tightly to the body below the arms, but leaving them and the chest at full liberty for action. The nether garment scarcely reached to the knee. It was confined at the waist by the girdle, but was otherwise full and loose, so as to allow scope for the movement of the legs. It was apparently quilted or defended in some manner sufficiently to repel the stroke of a weapon. Their military costume therefore bore a considerable general resemblance to that of



a Roman soldier. Their helmets or caps were of three or four different shapes. One of



the most conspicuous among them, which seems to have been a badge of distinction, is very like the doctor's cap of the sixteenth century. Another cap was made of cloth and hung down in a bag



behind, not unlike the *tarbout* or Faas cap, which is

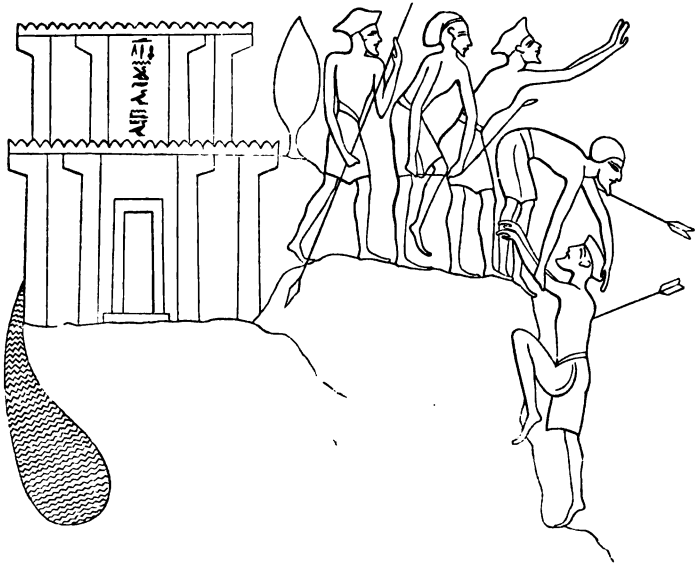
now so universally worn in the Turkish empire. In some instances, a tassel at the crown makes the resemblance still more conspicuous. In one case the cap terminates in a tie.*



There is another form of the chief's cap or helmet resembling the helmet of the sixteenth century, in which the modern European hat originated.



The arms of the Zuzim were two spears or javelins for the distant combat, and the battle-axe for close quarters. In the accompanying cut (from Karnak,



SURRENDER OF THE ZUZIM TO SETHOS.

the fort called *Canaan*)† a party of them have taken refuge from the terrible shafts of Sethos on a high

* Pl. 160, No. 3.

† *Supra*, p. 55.

rock. The first of them receives his death-wound as he stoops to assist his friend ; the second stretches out his arms to implore mercy ; and the third and fourth are breaking their spears in token of submission. The bow is not represented among them, but we cannot suppose that they were ignorant of its use. Chariots and horses would have been of little service in their rugged country. They seem not to have used them.

The Zuzim probably shaved the back of the head ; an unsightly custom which still prevails in the desert of Sinai.* The contour of the nose was somewhat bold and prominent ; but, like the rest of their features, it was well-formed and regular. According to the coloured designs in the vast caves of Ipsambul, the complexion of the Zuzim was sallow, like that of the modern inhabitants of Syria, the eyes were blue, and the hair, eye-brows, and beard red ; showing probably their close affinity, either by descent or marriage, to their near neighbours, the Edomites.

THE JEBUSITES

THE appearance and ordinary costume of the Jebusites have already been described from the tomb of Pihrai.† From the picture of Sethos cutting his way through the hill country of Bashan, which was then in their possession,‡ from the cave of Beit el Wally,§ and from other authorities, we collect some further particulars.

They wore the corselet like the Zuzim, and the tarbout, which was confined to the head with a narrow fillet,

* See Robinson's Biblical Researches.

† Supra, p. 37 seq.

‡ Supra, p. 58 ; M. R. pl. 49. 2. § Supra, p. 76 ; M. R. pl. 66, 67.

passing round many times and being knotted in front.



* They also used a helmet of a peculiar form, with a peak behind to defend the neck. The under garment was



shorter than with the Amorites, scarcely reaching to the knee. Their arms were the shield, † the spear,



* of which they usually carried two, † the bow, the club or battle axe, the sword, the form of which is singular, ‡



and a short curved staff made of heavy wood, which was evidently used for throwing like the Australian boomerang §



This last was the weapon universally in use among the Jebusites, and, probably, peculiar to them. It is always carried with the spear or sword. * Skilfully



A JEBUSITE WITH ARMS.

* M.R. pl. 67.

† Pl. 37, 38.

‡ Pl. 38.

§ Pl. 37, 67.

used, it would be a formidable weapon. A stunning blow might be inflicted by it on the head of an advancing foe, which would render him an easy prey to the sword or spear.

THE HITTITES  .

THE ordinary dress of this powerful nation differed but little, in peace, from that of their neighbours.* They wore Babylonish tunics gathered into a knot on the left shoulder, so as to leave the right arm at liberty. They were plain but of bright colours, with a deep edging of lace or embroidery. The undergarment corresponded in colour and pattern, and was somewhat short, scarcely reaching the knees. The complexion, though dark, was florid rather than sallow, and the hair black. The features were regular, the nose very prominent and somewhat hooked. The beard, moustaches, and eye-brows were all closely



HEAD OF A MOABITE OF RABBAH.

shaved. They had also a hideously unsightly custom of shaving a square place just above the ear, leaving the hair on the side of the face and the whiskers, which hung down in a long plaited lock.

Several of the Canaanitish nations shaved some part of

* M. R. pl. 148, No. 2. See plate.

the head. The Zuzim, as we have seen, shaved the back of the head. The Moabites of Rabbah קַצְוִי* shaved the forehead half way to the crown, combing all the rest of the hair backward, and binding it with a fillet, like the modern Albanians.

The prevalence of this custom among the Canaanites is distinctly stated in the Bible. They are repeatedly qualified by the prophet Jeremiah, with the epithet קַצְוִי קַצְוִי, see ix., xxv. 23, etc. which the margin of the English version properly renders "cut off into corners," and supposes to mean "having the corners of their hair polled." This custom is also spoken of as prevalent among many of the nations of Palestine. God declares that he will punish Edom and Ammon and Moab, even *all who have their hair shaven into corners* (ix. 26). A still greater number of them are mentioned in another passage: "Edom and Moab and the children of Ammon, and all the kings of Tyrus, and all the kings of Zidon, and all the kings of the region by the sea coast, Dedan and Tema and Buz, even *all who have their hair shaven into corners*" (xxv. 21—23). These passages seem to hint at the prevalence of the custom in various fashions among several of the Canaanitish nations, which we find, from the pictures, to have been really the case. The Israelites were expressly prohibited from copying this unsightly and idolatrous practice. "Ye shall not cut [or shave]† your hair into corners; neither shalt thou eradicate [pluck up‡] the corners of thy beard" (Lev. xix. 27).

* Pl. 160, No. 2.

† קַצְוִי This word means "to cut down" elsewhere; see Isa. x. 34. It perhaps means "to extirpate."

‡ תִּשְׁחִית "destroy utterly;" see Lee's Lexicon.

The war costume of the Hittites consisted of a helmet or skull cap, extending far down the neck behind, and cut out high and square above the ear, so as to leave exposed the bald place and long lock which they deemed a personal ornament. Sometimes a metal scale defended this part of the head, as at Ipsambul



(pl. 83). It was secured under the chin by a strong band or chop string, probably of metal like the helmet. The badges of distinction



were one or two ostrich feathers which were worn drooping. Their



war dress is principally distinguished from that of the neighbouring tribes by the cape or short mantle of the Tyrians, which tied in front,



either with the two ends of the cloth, or with cords

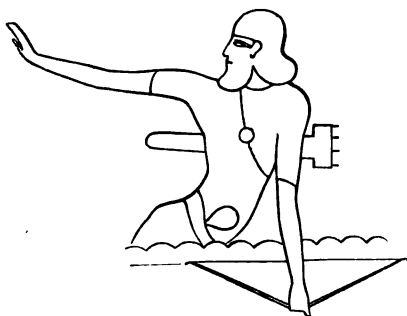


MOABITE CAPTIVE FROM IPSAMBUL.

and tassels,* and by the girdle, which was broad and thick, and hung down in front with a long end terminating in a ball and tassel. It is not certain that they wore the corselet though it seems probable. The girdle was long enough to pass round the neck, and thus answered, in some degree, the purpose of defensive armour. This is the case with the chief whom Sethos is killing.† The whole of this portion of the wall of Karnak, however, is much defaced. But the magnificent and all but perfect cavern-temple at Ipsambul abundantly supplies the defect, and makes us perfectly acquainted with this magnificent badge and the mode of wearing it.‡ Apparently, it was the ornament of a prince, and not confined to the Hittites. The prisoner who is here wearing it was a Moabite.

The bow is the only weapon with which the Hittites are represented. It was much shorter with them than with the Egyptians.

THE AMORITES .



AN AMORITE.

The dress of the Amorites seems to have been less war-like than that of the Zuzim, and bore considerable resemblance to the Tyrian costume. They wore the hair and beard long; the

* The Hittite whom Sesostri is killing at Ipsambul (plate 83) has only the common tunic passing under the right arm, and tied in front with the corners of the cloth.


† M. R. pl. 54. 2; supra p. 67. ‡ See figures in the preceding page.

former was confined by a fillet, which tied behind in a bow and two long lappets. Probably they also wore a scull cap resembling in form the Greek *calpac*, like the Hamathites. The badge of distinction for the chiefs has the appearance of a long narrow feather like the hackle feather of the common cock. It was inserted in the fillet on the



forehead and fell backward: one chief wears it in a scull cap. They do not appear to have used defensive mail. Their dress was a close tunic fastened at the throat, with sleeves reaching down the arm half way to the elbow. It fastened at the



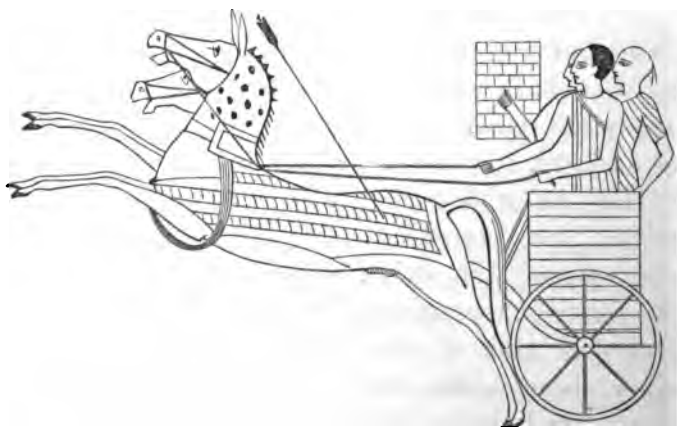
waist with a broad girdle knotted in front, with a bow and lappet. The sides were sloped away in the Tyrian fashion. The arms of the Amorites were the oblong shield  and the bow, which was shorter than that used by the Egyptians. They used chariots of a clumsy form, and with solid wooden wheels, and two horses, but only to a limited extent. The use of horses and chariots in war is mentioned in holy writ as common to the Amorites and all the neighbouring tribes; see Josh. xi. 4, etc. etc. In the picture of the taking of Hadasha at Karnak, which we have already described,* two persons wearing the Tyrian mantle are lying among the slain: these are probably allies. The personal appearance of the Amorites resembles a good deal that of the Zuzim: the complexion is sallow, the eyes blue, the eye-brows and beard red, the hair so much darker from exposure and other causes as to be painted black. The features were regular,

* Supra, p. 65, seq.

the nose, perhaps, scarcely so prominent as among the Zuzim.*

THE שְׂטִי ☉ ♁.

THE people whom we have provisionally named the שְׂטִי acted a very conspicuous part in the wars which took place between Egypt and the nations to the eastward, in the times of the later Pharaohs of the eighteenth dynasty. They fought with Sethos;† they also troubled the frontier of Egypt during nearly the whole of the long and prosperous reign of Sesostris;‡ and on one occasion they even invaded the country.§ They likewise appear among the many enemies in this quarter, with whom Remesses had to contend.|| We have shown that they were not properly Canaanites;¶ yet, in many particulars, they closely resembled them. Their weapons and war costume were very similar.





WAR CHARIOT OF THE שְׂטִי.

* M. R. pl. 160, No. 1. † Supra, pp. 73, 75. ‡ Supra, p. 83, seq.
§ Supra, p. 91. || Supra, p. 101. ¶ Supra, pp. 73, 75, 101.



WAR CHARIOTS OF THE **𐎏𐎎**.

They shave the forehead in some pictures, in others the back of the head, in others again the whole head is shaven except a tuft of hair at the crown ; in all cases it was worn very long. They also shaved the whiskers and beard, leaving the moustaches, which, like the hair, grew very long. Their dress was a close coat, with sleeves reaching to the elbows, belted at the waist, and with a full skirt reaching to the knees. It has the appearance of being quilted, and was, probably, made either of leather or of plates of bronze or copper. Over this, they wore the ordinary Babylonish or Tyrian tunic, which passed under the right arm and was knotted or brooched on the left shoulder. Their  shields were square, or rounded out at the  sides. They were, apparently, frames* of wickerwork, with green hides stretched over them, which, in drying, would produce the latter form. Their weapons were the spear and the bow. They seem to have used the horse far more than the Canaanites, and to have brought into the field a large force both of chariots and horsemen.† The form of their chariots differed somewhat from those of Egypt.

The near resemblance of the 𐤎𐤍𐤏 in all these particulars to the Canaanites will not fail to be observed. The following facts, collected from the hieroglyphic inscriptions, also furnish indications of the locality of this people.

Their frequent wars with Egypt for so long a period, and their actual invasion of the country, render it probable, at any rate, that they lived at no great distance from its frontier.

* M. R. pl. 103.

† M. R. pl. 57.

They heard of the advance of Sesostris upon Funon by Mount Hor, and sent an embassy to his camp, and, probably, in consequence of the failure of that embassy, they laid siege to Hadasha, which seems to have been situated to the west of the Dead Sea, near its northern extremity. Their country, therefore, must have extended to within no great distance of both these points.

We have seen that both Sethos and Sesostris went against them in the ships of the Arvadites, and that, probably, these ships were on the Dead Sea.

In the enumeration at Ipsambul, of the countries subdued by or making peace with Sesostris, the land of the אַרְוַדִּים is named between those of Naharaim and of Heth;* and upon the probable supposition that geographical order is observed in it, this country must have been situated between these two districts.

The same inscription implies that the אַרְוַדִּים consisted of two confederated races, and that there were in the country two places or cities, both of which were known by the name of Rabbah אַרְוַדִּים רַבָּה.†

If we now refer to the maps of Canaan, as laid down from the Scripture narratives, we shall find the country denoted by all these indications inhabited by races agreeing very remarkably with all the specified particulars.

The district to the eastward of the Dead Sea, or, in other words, between Naharaim (Mesopotamia) and the land of Heth, was inhabited by the Ammonites and the Moabites, the descendants of the incestuous daughters of Lot.

* Supra, p. 88.

† Supra, p. 87.

Though not of the family of the Canaanites, these races were in constant communication with them, and warmly embraced their quarrel with the Israelites in after-times, against whom, notwithstanding their blood-relationship, and notwithstanding the Divine command to spare them for Lot's sake (Deut. ii. 19), they entertained an antipathy at least equal to that of the Canaanites. See Num. xxv. 1, 2; Judges iii. 12; 2 Sam. x. These circumstances abundantly account for the similarity between them in dress and customs.

The identity of the מוֹאָבִים of the hieroglyphics with the Moabites and Ammonites is rendered further probable by the circumstance that the latter were gross idolaters; and having learned their false religion from the Canaanites, they were doubtless, like them, the worshippers of Asher and Ashtaroth.

These two branches of the family of Lot seem to have been very generally in close confederation at all times (see the passages just referred to); and their being originally from the same stock would naturally lead to their being known in Egypt under one designation.

The descendants of Lot also resembled this unknown nation in their practice of going to battle with large bodies of chariots and horsemen: two and thirty thousand are mentioned on one occasion (1 Chron. xix. 7).

It is likewise a remarkable coincidence that the capital cities both of Ammon and Moab had the same name, and that name was Rabbah.*

* Rabbah or Rabbath Ammon, the royal city of the Ammonites, and Rabbath Moab or Kir Heres the metropolis of the Moabites.

There is another point of accordance between the זוזים, and the descendants of Lot. We have seen at Ipsambul, that the Zuzim sent an embassy* to Sesostris during his campaign, complaining of the invasion of the זוזים. In the inspired book of Deuteronomy, which was written a little more than a century afterwards, we have an account of this same war and its termination. "When thou [i. e. Israel] comest nigh the children of Ammon, distress them not, nor meddle with them: for I will not give thee of the land of the children of Ammon any possession, because I have given it to the children of Lot for a possession." It also was accounted the land of the Rephaim, for the Rephaim dwelt there formerly, and the Ammonites called them Zamzumim.† "A people great and many and tall like giants;‡ but the Lord destroyed them before them [the Ammonites], and they dwelt in their stead" (Deut. ii. 19—21). Thus we find that the Zuzim, the former conquerors of Egypt, actually suffered the invasion of which they complained to Sesostris from a nation who were not Canaanites, and that they were by them at length expelled and exterminated. The defeat and expulsion of this powerful race from Egypt by Amosis 500 years before, would very probably cause them to decline as a nation, so as to become at last the prey of their

* Supra, p. 87.

† Or Zuzim, as the Canaanites called them (Gen. xiv. 5), and the Israelites, and Egyptians after them. The similarity of dress and appearance between the upper Arvadites and the Zuzim we have already noticed. Supra, p. 56.

‡ They were, as we have seen, the זועים or shepherds, who conquered Egypt under the sixteenth of the Pharaonic dynasties.


stronger neighbours. The Zuzim who make so conspicuous a figure in the wars of Sethos and Sesostris are scarcely mentioned in those of Remesses IV., though he fought in the same country. The beginning of their conquest by the Ammonites may have taken place between these two epochs.

The name is now the only point of identification between the Ⲙ Ⲛ and the Moabites and the Ammonites which remains unestablished. This single missing link to complete the chain of evidence is supplied by the prophetic denunciation of Balaam against Moab:—

“There shall come a star out of Jacob, and a sceptre shall rise out of Israel, and shall smite the corners of Moab, and destroy all the children of Ⲛⲩ Sheth” (Num. xxiv. 17). It is needless to dwell upon the undisputed fact, that, as Jacob and Israel in the one parallel are two names of the same people, this must also be the case with Moab and Sheth in the other. Sheth, therefore, was a name of Moab, and this was also the name by which they and the children of Ammon were known in Egypt, for Ⲛⲩ and Ⲙ Ⲛ are identical.* The Ⲙ and Ⲛ *sh*, and the Ⲛ and Ⲛⲩ or *t* are the equivalents of each other, and the Ⲛ is either the intermediate vowel or the Phenician plural termination ⲩ . This fact furnishes a valuable illustration of the passage of Scripture before us, which hitherto has been but ill understood. Sheth was the name of the territory of Moab and Ammon. The meaning of

* Ⲙ Ⲛ is written in Coptic letters ⲚⲩⲐ or ⲚⲩⲐⲁ , both by Champollion and Rosellini. The latter of these eminent antiquaries spells it in Roman characters *Sceto*, supposing it to mean Scythia. The former writes it *Sheta*, and is evidently doubtful of its import.—(See *Gram. Egypt.* pp. 151, 501, etc.)

the prophecy of Balaam is therefore perfectly obvious; and it received its accomplishment in the subjugation of both these nations by David.

The  or Shethites, then, by whose formidable armaments of horse and foot the eastern frontier of Egypt was constantly threatened during the reigns of Sethos and Sesostris, were the children of Moab and Ammon. The proof of this point amounts to absolute certainty.

THE PHILISTINES .

THE personal appearance of the Philistines differed very little from that of the Egyptians, to whom they were allied by blood.

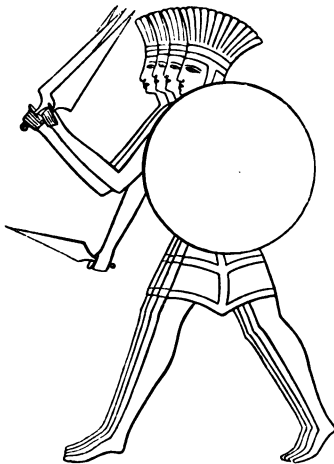


A PHILISTINE CAPTIVE.

Like them they are represented to have been a tall, well-proportioned race, with regular features, and complexions somewhat lighter than in Egypt. Like the southern Canaanites they shaved the beard and whiskers. Their arms and accoutrements very conspicuously distinguish them from all the other nations

to the east of Egypt. They wore a head-dress or

helmet of a peculiar and far from inelegant form. It has the appearance of a row of feathers set in a jewelled tiara or metal band, to which were attached scales of the same material, for the defence of the back of the head and sides of the face.



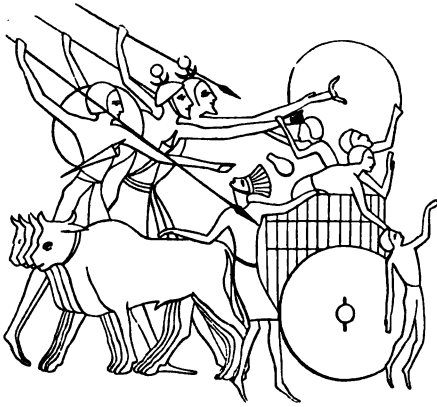
PHILISTINE SOLDIERS.

The corselet was quilted with leather or plates of metal; and, like that of the Moabites, reached only to the chest, and was supported by shoulder- and arms at full liberty. straps, leaving the shoulders At the waist it was confined by a girdle, from which depended a skirt which was quilted like the corselet, and hung down nearly to the knee. The shield was large and circular, exactly resembling that afterwards used by the Greeks. The weapons of the Philistines were the javelin or spear for the distant fight, and the poniard and long sword for close combat, as may be seen in the engravings annexed. They used



PHILISTINE SPEARMEN.

war chariots of a form exactly resembling those



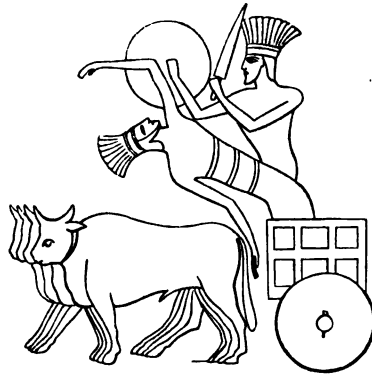
WAGON OF PHILISTIA. •

of the Egyptians. They also used carts or wagons of various forms, drawn by two or four oxen. The use of such carts among them is mentioned in the Scripture narrative of the return

of the Ark to Bethshemesh by the lords of the Philistines after it had been taken by them in the battle of Eben-ezer (1 Sam. vi. 8—10).

The pictures before us illustrate this passage.

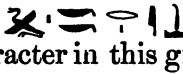
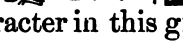



The Philistines were the most warlike and formidable of all the nations whom the Israelites had to subdue. They repeatedly recovered their former ascendancy during the



WAGON OF PHILISTIA.

period of the Judges (see Judges iii. x. xiv. and xv. ; 1 Sam. iv. v. and vi.). They experienced, however, a serious check under Samuel's jurisdiction (1 Sam. vii.); but they remained a terror to Israel throughout the whole of the reign of Saul (see 1 Sam. xiii. xix. etc.); and that monarch lost his life in defending the borders

of his kingdom against their aggression at Gilboa (1 Sam. xxxi.). They were finally subjugated by David, his successor (2 Sam. v. and viii.).

The land of Philistia was divided into five small monarchies or principedoms: Gaza, Ashdod, Eskalon, Gath and Ekron (Jos. xiii. 3; 1 Sam. vi. 17, etc.). The name of the last of them only occurs in the reliefs at Medinet Abou:° it is written  or . The first character in this group (the young chicken, which has the sound of q) is an attempt to represent to an Egyptian eye the strange and, to a foreigner, unpronounceable sound of the oriental letter \aleph , which is the initial of the Hebrew word \aleph קרון. In the same way, the sound of the κ , which was also unknown to the Egyptians,† is represented in the first transcription by  the double k. The \aleph of the Hebrew is a grammatical affix.‡ The  or  of the Hieroglyphics is the affixed ', which, in Hebrew, converts a proper name into a patronymic or Gentile noun.§

From the position of their country, which was the sea-coast of the southern portion of Canaan, the Philistines would be compelled to devote themselves to naval warfare. Their ships of war were sailing vessels, not galleys like those of the Egyptians. The rigging was a single mast with a watch-box at the top of it, which supported one large sail. The form of the vessel

* On the propylon, see M. R. pl. 144; also on the surbase of the seraglio, pl. 143, No. 9. In both cases, it is written over prisoners in the dress of Philistines.

† See above, p. 100, and Onomasticon.

‡ See Professor Lee's Hebrew Grammar, p. 142.

§ Ibid. p. 13.

approaches as nearly as possible to that of a water bird. The figure-head is that of a duck or goose, which was



SHIP OF THE PHILISTINES.



EGYPTIAN WAR GALLEY.

afterwards assumed by the Greeks. It was from hence also that they learned the use of the rostrum or iron spike at the prow of the vessel. These vessels appear to have stood high out of the water and to have been barricaded.

THE HAMATHITES OR SYRIANS)  .

THE town and district of Hamath formed the northern boundary of Canaan (see 1 Kings viii. 65; 2 Kings xiv. 25). It was properly a part of Syria; and seems to have taken its name from one of the descendants of Ham by whom that country had probably been peopled (Gen. xx. 18). With the Egyptians it had a more extended sense: being the northernmost district that was known to them, it became the name of one of the great geographical divisions of the earth, and the common appellation of the Japhetian races who had emigrated northward from the plains of Shinar.* The district of Hamath itself seems to have been reached by Remesses IV., when he repelled the second invasion of the shepherds.† It was at this time also that the first mention of the city of Damascus occurs.‡ It seems certain from hence, that the figures called Hamathites, in the mythic scene representing the four races of mankind on the tombs of the kings, are the ancient inhabitants of Syria.

The comparison of the various copies of this scene with each other shows that there were at least two distinct races of men who were known to the Egyptians by the name of Hamathites.§ One of them has a striking resemblance in the colour of the hair, eyes, and complexion, and in the prominent contour of the nose, to the Jebusites in the tomb of Pihrai.|| The dress is very gorgeous but perfectly identical in fashion with that of the Canaanites. The tunic, which was of a

* Supra p. 23.

† Supra p. 98.

‡ Supra p. 102.

§ See plate 2, fig. 2, page 114.

|| Supra p. 38.

magnificent shawl-pattern, in colours of green, blue, scarlet, etc., was wrapped round the person, and confined at the waist with a girdle knotted in front. The cape or Tyrian mantle was also worn, which inclined to the left shoulder, so as to leave the right arm at liberty. Like the tunic, it was fringed at the edge. The beard was long; but the whiskers and forehead were shaven: the rest of the hair was combed back, and worn thick and bushy behind. The cap exactly resembled in shape the modern Greek calpac. A red ribbon or fillet was tied round it. It is very probable that this cap was also worn by the Amorites and the Moabites in their ordinary dress. In the sculptures at Karnak and elsewhere it is not distinguishable from the hair, as the colours have perished.

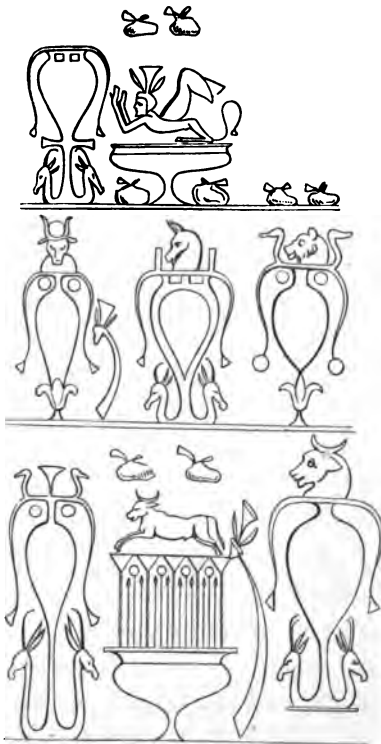
The other race of Hamathites who are represented in the tomb of Sethos have auburn hair, blue eyes, a complexion perfectly blond, and the contour of the face is European. Yet, evidently, they dwelt at no great distance from the borders of Canaan, for the dress is, in every particular, that of the Canaanites. They wore the two drooping ostrich feathers, and shaved the head into corners like the Hittites.* The tunic also is identical in shape and appearance with that which has repeatedly been described. The hair was plaited over the whole head, as well as the long lock over the ear. This was also the practice in Egypt, and appears to have been very general in the ancient world. They either tattooed the skin or painted it in patterns. They likewise wore earrings. It may be concluded that they were the inhabitants of the northern parts of Syria: but, we repeat it, the whole

* See plate 2, fig. 3, page 114.

detail of their costume renders it quite certain that their country was not very remote from Canaan.

VASES OF THE CANAANITES.

THE various forms of vessels of gold and silver presented by Sethos to Amoun at Karnak, as the fruits of the three campaigns against the Canaanites undertaken in the first year of his reign, are given in the accompanying cut.* They are certainly not Egyptian in

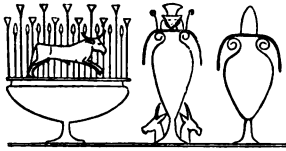


VESSELS PRESENTED BY SETHOS TO AMOUN.

their pattern or in the style of their execution. The heads of the heifer, of the ibex or rock-goat, and of the peacock, appear among their ornaments, all of which have been ascertained from other authorities to have been the objects of idolatrous worship among the Canaanites. The heifer with the disc between her horns, which appears so frequently, may well be conjectured to represent Astarte or Ashtaroth, the queen of heaven. The flowers which appear in the

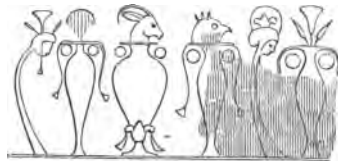
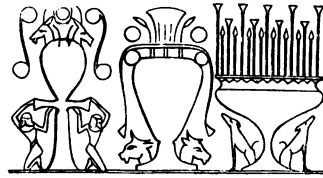
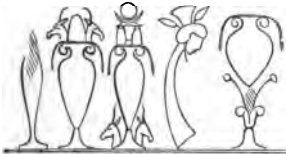
* From M. R. plates 48, 52, 56, and 59; see above, pp. 49, seq.

flat caps or *tazze*, are the garlands with which they were crowned on the occasion of their being presented.

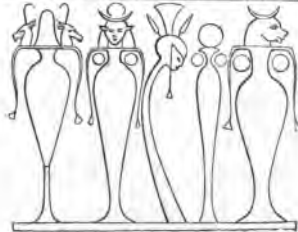


The form and execution of these vessels exhibit much both of skill and refinement in the nations from which they have been taken.

The practice of dedicating to the service of religion "all the silver and gold, and the vessels of brass



and iron," which prevailed among the Egyptians, was also continued by express precept among the Jews when they conquered Canaan (see Joshua vi. 19, etc.).



CHAPTER V.

THE CANAANITISH NATIONS (CONCLUDED).

THE particulars of the Canaanitish nations which we have been able to gather from these ancient pictures of their wars with the Egyptians correspond remarkably with the brief notices of their manners and customs contained in the inspired narrative. They were civilised, powerful, and warlike tribes; "nations greater and mightier than Israel, with cities great and fenced up to heaven. A people great and tall, the children of the Anakims,* whom thou knowest, and of whom thou hast heard say, Who can stand before the children of Anak?" (Deut. ix. 1, 2). It was doubtless in Egypt that the Israelites had heard the proverb which is here quoted. The Egyptians had indeed cause to dread the Canaanites or "Shepherds," by whom their country was twice conquered. The Israelites in the course of their long sojourn amongst them had evidently become infected with the same apprehension, for in the account given by the spies sent out by Moses forty years before, the presence of

* עֲנָקִים i.e. "the proud ones." The word means originally "necklace, collar, cape, or any ornament for the neck." The expression עֲנָק עֲנָק and עֲנָק עֲנָק, which are of frequent occurrence in the Bible, may mean those who were privileged by birth to wear the cape, or mantle, which we have found to be so conspicuous an ornament of many of the chiefs of the Canaanites. It certainly involved, however, some personal distinction. See Josh. xi. 21, 22.

this particular class or race, whoever they were, is dwelt upon as one very principal cause of discouragement. "The people be strong that dwell in the land, and the cities are walled, and very great; and moreover we saw the children of Anak there" (Num. xiii. 28). The two points dwelt upon in both these passages are their valour and success in war and the number of their strong fortresses; both of which are amply illustrated by the reliefs we have considered. Continuing our quotation from the latter place the illustration becomes still more remarkable: "The Amalekites dwell in the land of the south, and the Hittites, and the Jebusites, and the Amorites, dwell in the mountains; and the Canaanites dwell by the sea, and by the coast of Jordan" (v. 29). As this account of the spies was evidently intended to discourage the people (see the following verses), the leading and most formidable of all the tribes of the Canaanites would be selected in their enumeration; and it will be found that we have read the hieroglyphic names of every one of them in the vast reliefs at Karnak, Luxor and Medinat Abou, which we have just been examining. The Amalekites we discovered, according to the passage, among the subjugated lands of the south;* the Hittites,† the Jebusites,‡ and the Amorites,§ we have seen assaulted by Sethos in their mountain fastnesses; and we have also seen him pursuing his career of conquest against the Zuzim, and the tribes of Canaanites who dwelt by the Dead Sea.|| The events depicted in these reliefs took place but a short time

* Supra, p. 47.

† Supra, pp. 70, seq.

‡ P. 59.

§ P. 65.

|| Pp. 49, seq.

before the Exodus ; and during that interval the various tribes of the Canaanites would seem to have retained the same geographical positions, and the same ascendancy relatively to each other ; for the nations over whom Sethos boasts of his victories, on the walls of the palace of Karnak, are the same as those whose very names made the hearts of the Israelites in the desert to quake for fear a hundred years afterwards. During their sojourn in the land of Goshen they had doubtless often seen the armies of Egypt returning from Canaan, after many disastrous defeats, and some hard-earned victories. Such is the evident tenor of the account of the wars with the Shepherds preserved by Manetho, as well as of the reliefs we have considered : and the report brought by the spies being designed to discourage the Israelites, it is highly probable that they would name the nations who had been most successful in repelling the invasions of the Egyptians. The latter part of this report makes their evil design fully apparent. “ We be not able to go up against the people, for they are stronger than we. The land, through which we have gone to search it, is a land that eateth up the inhabitants thereof ; and all the people that we saw in it are giants.* And there we saw the giants themselves,† the sons of chiefs‡ of the race of giants ; and we were in our own sight as grasshoppers, and so we were in their sight” (Num. xiii. 31—33). That certain individuals or families among the Canaanites were giants in stature we find also stated in other parts of the inspired narrative : in this, therefore, the

* אֲנָשֵׁי קִדְרוֹת “ men of stature.” Eng. Ver. *Marg.*

† גִּבּוֹרִים The primitive race of giants, see Gen. vi. 4.

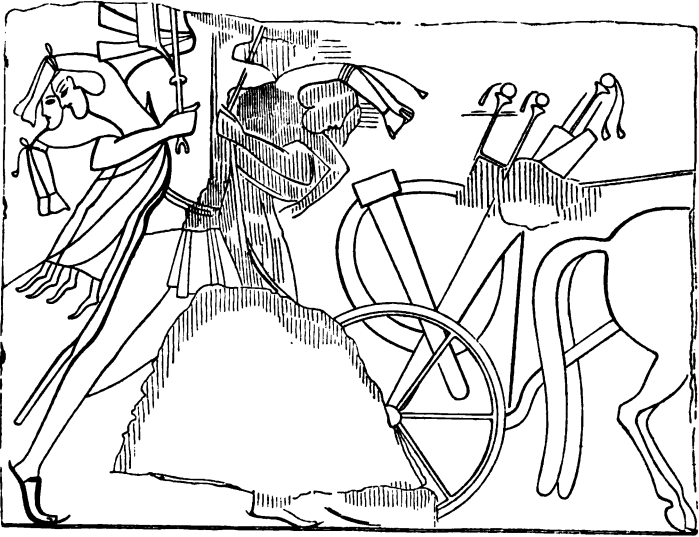
‡ עֲנָקִים see above.

spies spake truly. The sculptures on the walls of the temples of Egypt being designed for the purpose of flattering the conquerors, whose feats of arms they celebrate, it was scarcely to be expected that they would directly ascribe to the enemies of Egypt qualities in those days so highly esteemed, as huge stature and surpassing strength. They rather arrogate them to themselves. The sculptures at Karnak which represent the wars of Sethos with the Canaanites ascribe enormous dimensions and personal prowess to Sethos himself. He is a giant of colossal proportions. His army is never represented; his single arm suffices to put whole armies to the rout.* His presence alone strikes terror into the hosts of his enemies, against whom he performs superhuman feats of valour and strength. We have already described those against the chiefs of the Hittites and others. One, however, remains which cannot be more properly introduced than in illustration of the point now before us. Sethos has just defeated the lower Arvadites, whom we have seen to be probably identical with the Rephaims, a race of giants.† He has bound his prisoners, and is about to ascend his chariot for the purpose of conducting them to Egypt,‡ in two strings or files. He, however, shows his personal superiority over them by seizing the two chiefs at the head of

* The consternation which the presence of Goliath of Gath with the Philistines spread through the camp of the Israelites, even when Saul was among them (1 Sam. xvii.), sufficiently shows the importance of these hugely proportioned warriors in ancient warfare.

† To whom Og the king of Bashan belonged; he was of the remnant of the Rephaim (Josh. xii. 4). ‡ M. R. pl. 47. 2.

each file, whom he carries under each of his arms while he mounts his chariot, still holding the reins in his left hand, and the whip and his faulchion in the right.



DEFEAT OF THE ARVADITES BY SETHOS.

This strange exaggeration is evidently intended in mockery and derision of the physical powers of the conquered Arvadites, and nothing would be so likely to provoke such a graphic insult from a triumphant enemy as a general reputation for stature and personal strength.


Direct admissions, however, of great personal prowess and huge stature in individual Canaanites, are occasionally to be found. The king of the fortress or town of the Arvadites, taken by Ramses II. at Beit-el-Wally, is represented as a giant.*

* Above, pp. 77, 118.

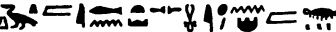
Another indication of the gigantic stature of some of the inhabitants of Canaan occurs in the mutilated picture of one of the wars of Sesostris, on the north external walls of the same palace of Karnak. The enemy here, again, are the lower Arvadites,* or רפאים Rephaim.† Almost the only intelligible part of this once vast design represents Sesostris fighting with a giant. It is much to be regretted that no published copy of this extraordinary illustration of the truth of Scripture is in existence.‡

The expression, “ We were in their sight as grasshoppers” is a figure of speech not uncommon in the hieroglyphic texts, and had, doubtless, been borrowed from Egypt. It usually occurs in the formula,§ “ he went through their valleys like a young man|| among the grasshoppers,” and is a compliment applied to kings, as to Sesostris at Ipsambul, etc.

The divine command to Israel, utterly to exterminate the idolatrous races of Canaan, which has furnished so copious a theme for declamation to the sickly sentimentalism of modern infidelity, appears plainly from these reliefs to have been the universal custom of war in these remote periods. Pharaoh is said to lift up the eye of his clemency upon his captives, and they are made to thank him for their breath, while they are undergoing the most excruciating tortures that the dislocation and mutilation of limbs and the breaking of bones could inflict upon them, and are represented screaming with agony. Nevertheless their conqueror is said to have been merciful to them




*  he chases, routs the lower Arvadites.

† Supra, p. 56. ‡ Rosellini, Mon. Stor. v. part 2, p. 262, 3.

§  M. R. pl. 81.

|| Lit. a son of a woman.

in permitting them to live. Quarter was neither given nor taken in these wars. An indiscriminate butchery of the whole hostile tribe invariably followed a defeat. This was practised and expected always. The command in question, therefore, merely enforced a universally existing practice upon those whose reluctance to obey it arose from no considerations of humanity, but from selfish and bad motives only.* It neither originated the custom, nor sanctioned it beyond the existing occasion.

The Canaanites appear at these remote periods to have supplied the Egyptian armies with war horses. The hieroglyphic inscriptions sometimes apply to the cavalry, the group  which is the hieroglyphic transcription of the Coptic word $\tau\pi\omicron$, or $\tau\epsilon\omega\pi$ a horse; but more frequently, and especially when the subject is the chariot of Pharaoh,  which reads ccu , or in Hebrew characters $\text{י}^{\text{ד}}\text{י}^{\text{ד}}$. The last letter is the Canaanitish plural termination. The word itself is familiar to every biblical student as the Hebrew for a horse. This group occurs in the wars with the Canaanites by the kings of the 18th dynasty; but in texts of a later date, which were written after the subjugation of Canaan by the Israelites, it appears thus,  ccu , that is $\text{י}^{\text{ד}}\text{י}^{\text{ד}}$ horses, with the Hebrew plural termination. We could not have a better proof that the war horses of Egypt came principally from Canaan. This fact throws light upon the divine prohibition to the kings of Israel, which was delivered prophetically by Moses: "He [the king] shall not multiply horses to himself, nor send

* See Josh. vii. and 1 Sam. xv.

the people to Egypt because of his multiplying of horses; forasmuch as the Lord hath said unto you, Ye shall henceforth return no more that way" (Deut. xvii. 16). The existence of a great traffic in horses between the rulers of Egypt and Canaan is manifestly implied in this prohibition. The future kings of Israel were not to engage in it, lest it should tend again to produce in them and their subjects too close an intimacy with that idolatrous nation from which God had just separated them by the stupendous miracles of the Exodus and the sojourn in the wilderness.

It is needless to enlarge upon the importance of this body of authentic particulars regarding the ancient inhabitants of Canaan. Their value as commentaries upon, and illustrations of, the early portions of the inspired volume will, doubtless, be appreciated.

ONOMASTICON.

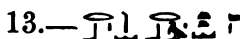
MANY verifications of names having occurred in the course of this inquiry, which, though likely to be of service in biblical criticism, are not calculated to interest the general reader, we have put the whole together in the form of an Onomasticon.

CANAANITISH NAMES AT IPSAMBUL, THEBES, ETC.

- 1.—**יבסי** ששן-נש **ששן-נש** **ששן-נש** **ששן-נש** **ששן-נש** The JEBUSITE.
- 2.—**אמלק** אמלקי **אמלקי** **אמלקי** **אמלקי** **אמלקי** AMALEK.
- 3.—**רקה** **רקה** **רקה** **רקה** **רקה** 1 Chron. iv. 12, the city of REKAH.
- 4.—**הרמנין** **הרמנין** **הרמנין** **הרמנין** **הרמנין** The inhabitants of the south eastern spur of Lebanon, called HERMON or BAAL HERMON (Judges iii. 3).
- 5.—**כנען** **כנען** **כנען** **כנען** **כנען** The land of CANAAN.*
- 6.—**צור** **צור** **צור** **צור** **צור** TYRE.—*Tomlinson.*
- 7.—**בשן** **בשן** **בשן** **בשן** **בשן** BASHAN?
- 8.—**אמורי** **אמורי** **אמורי** **אמורי** **אמורי** The AMORITES.
- 9.—**חדשה** **חדשה** **חדשה** **חדשה** **חדשה** 'Addasa The city of HADASHA.
- 10.—**חתי** **חתי** **חתי** **חתי** **חתי** The HITTITES.
- 11.—**חתי** **חתי** **חתי** **חתי** **חתי** The land of HETH.


* M.R. vol. iii. part 1.


12.— חמתי HAMATH, the HAMATHITE.

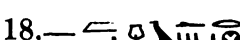
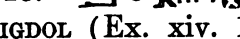
13.— רבתי רבתי The two RABBAHS, the capitals of Ammon and Moab.

14.— דמשק The land of DAMASCUS.


15.— שלם The city of SHALEM.


16.— פתם PITHOM, that is *πυθων* the *lock* of Egypt, an epithet of the city on the eastern mouth of the Nile; this epithet is now the name of the city of Damietta. The ancient name of the branch of the Nile on which it is situated is also from this epithet, *φαθμήτικος*.

17.— פארי or לארי. Probably the name of the city which Manetho writes *Ἀουαρις*, and which Josephus afterwards calls Leontópolis. It is the original name of Damietta, given to it by the Israelites who built it, from the Hebrew word *אריה* a lion.

18.— מגדל The city called MIGDOL (Ex. xiv. 1), and  רעמסס RAMSES (Ex. i. 11).


19.— פלשת PHILISTIA.—*Birch*.


20.— עקרן EKRON, one of the divisions of the Philistines.


21.— תענך Incribed over Philistines: probably TAANACH, to the north of Ekron.


22.— צידון SIDON.


23.— שוה Harem at Med. Ab. No. 11. The evil race of שוה SHAVEH, by the Dead Sea, see Gen. xiv. 17.


24.— תרשה Ibid. No. 12,


34  It reads מְנַשֶּׁה MANASSEH. Some town or village built by the Israelites in Goshen may very probably have been named by them after the son of Joseph.


35  ברנע BARNEA or KADESH (i. e. new) BARNEA, in the Wilderness. It was probably originally written באר-נעום the well or fountain of delight.

36  אנוש ENOSH. No city of this name in the Bible.

37  זוזים וזוזמים ZUZIM or ZAMZUMIM. The first invaders of Egypt from Canaan. The shepherds of Manetho (see No. 27).

38  ערדי The inhabitants of ARAD. A city in the extreme south of Judah (Judg. i. 16), etc.

39  פון φενη. PUNON near Mount Hor (see No. 28).

40  נחש נחש NAHASH, a city in the south of Judah (1 Chron. vi. 12).

If the localities here indicated are correct, it will be observed that the successes of Sethos were principally


confined to the south of Canaan, and to that portion which borders on the desert. The northern tribes, as the Arvadites, had probably pushed their conquests southward, to within a short distance of the border of Egypt. Of the limits of each nation at this time we can of course know nothing.


NAMES OF THE PLACES IN JUDEA CONQUERED BY PHARAOH SHISHAK.* FROM THE NORTH EXTERNAL WALL OF THE PALACE AT KARNAK.


Five lines of captives led by Amoun.


1st Line. The usual list of names of countries (supra, p. 27).

2nd Line—


41  Probably תענך TAANACH: see another version of the same name above (No. 21). This town may have sent an embassy to Shishak.

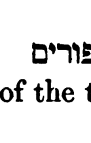
42  שונם SHUNEM, a city in the tribe of Issachar, not far from Taanach.

43  Probably בית-שאן or בית-שן BETH-SHAN, in the tribe of Issachar; afterwards Scythopolis.

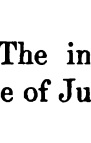
44  להי LEHI, in the tribe of Judah (Judges xv. 9).

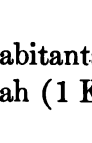
* See p. 113, supra.

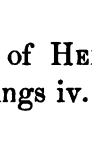
45  The inhabitants of HEPHER, a city of the tribe of Judah (1 Kings iv. 10).

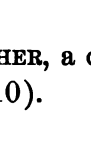
46  The ETHERITES, inhabiting Ether, a city to the south of Judah (Josh. xv. 42).

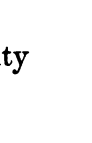
Seventh and eighth mutilated.

47  MAHANAIM, on the brook Jabbok, in the tribe of Gad.—*Champollion*, Gram. p. 160.


48  CANAAN.


49  BETH HARAN, a city of the tribe of Gad (Numbers xxxii. 36).—*Champollion*, u. s.


50  GADDIM. The Gadites, the tribe of Gad. Probably Shishak received an embassy from the Gadites.


51  ELON, a city of the tribe of Dan (2 Chron. xxvii. 18).


3rd Line—


52  מֵגִדּוֹ MEGIDDO. A city of Issachar.—*Champollion*, u. s.


53  עֵתֶר ETHER. See line 2, fig. 6.

54  מַלְכַּת יְהוּדָה Kingdom of Judah.—*Champollion*, u. s.


55  הַנֶּם The valley of HINNOM, by Jerusalem (2 Kings xxiii. 10).


56  נַחֲלֵ-עַיִן The valley of the fountain (unknown).


57  Probably בֵּית-רִמּוֹן BETH-RIMMON, the house of Rimmon; or Beer-Rimmon. Some place in the neighbourhood of Jerusalem consecrated to the worship of the idol Rimmon. Or it may be בְּאֵר מַיִם the well of water.

- 58  PETHOR or PETRA, in Edom: the first group of three characters is probably the Egyptian word ⲉⲓⲟⲩⲟⲩ *dux*, and translates the title אֱלֹהֵי "duke," which was applied to all the princes of Edom (Gen. xxxvi. 15). Duke Pethor.


- 59  BETHLEHEM?—*Birch*.

- 60  is for קִיר , the fortress of GALLIM, a city of Benjamin.

- 61  The tribe of ISSACHAR.

- 62  Mutilated; probably בֵּית מִלּוֹא the house of MILLO, a part of Jerusalem (1 Kings ix. 15).


4th Line—


- 63  the city of HEBRON in Judah (Num. xiii. 22).


Two to five defaced.

Six to the end illegible.


5th Line—

- 64  I think this is עיר הנום i. e. הנום the city of refuge. Shishak probably pillaged one of them; see Jos. xx. 3.

- 65  This may be תשבה TISHBAH in the land of Gilead.

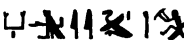
- 66  The prince of the GADITES?


From hence to thirteen mutilated and illegible.

- 67  I think this is אגמון the great place, JERUSALEM.

Names of chiefs of the Shethites slain before Haddasha by Sesostris; from the Memnonium, M. R. 109, 110.


68.—  תדעל TIDAL (Gen. xiv. 1).


69.—  כמעי CHEMEI.


70.—  תר-כנש TAR-KINNESSH, perhaps the prince שר of Kinnessh.

71.—  תר-כות TAR-KUTH (prince of Cuth).

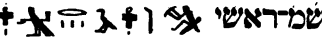
72.—  שר-פסל SAR-PHESEL.

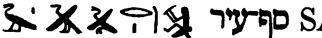
73.—  תושי TUSHAI of lower Rabbah.

74.—  ANANA, prince of Rabbah.

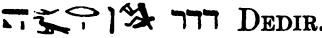
75.—  MAARAMAH.

76.—  PHUSHAI.

77.—  SHEM-ROSHI.

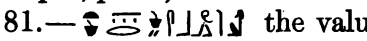
78.—  SAPH-IR.

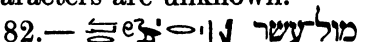
79.—  APHSI.

80.—  DEDIR.

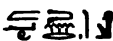
Very little account can be given of the etymology of the proper names of Canaanites recorded in the Bible. It is not, therefore, to be expected that when written in hieroglyphics on an Egyptian temple, they would be more susceptible of analysis. So many different letters in the Hebrew alphabet are expressed by the same phonetic characters that the actual occurrence of a name in the inspired text is required for its satisfactory identification, as may possibly be the case in the name we have rendered Tidal. Several others of them, however, will be observed to bear that general resemblance in structure and sound to the names of individual Canaanites, as written in Scripture (see Gen. xiv. 1; Jos. x. 1, 3, etc.), which seems to justify the interpretations we have ventured to give of them.

NAMES OF THE CHIEFS OF THE SHETHITES WHO MADE A TREATY WITH SESOSTRIS IN THE TWENTY-FIRST YEAR OF HIS REIGN. (Karnak, south wall, M. R. 116. *Supra*, p. 91).


81.—  the values of the sixth and tenth characters are unknown.


82.—  MUL-ASER, the circumciser of ten.


83.—  ספרי SEIPHER or SAPHRIR.


84.—  מֵאֵת נַהָרַי (a hundred rivers) MEATH NAHARI.

NAMES OF THE GODS OF CANAAN, WRITTEN IN HIEROGLYPHICS ON THE TEMPLES OF EGYPT.

85.—  cœ. The general appellative of all the gods of Canaan, *lit.* evil demon, destroyer, M. R. 116.

86.—  בעל BAAL or BEL. His name was determined by an ass, the symbol of Seth, the evil principle, to denote his foreign origin; but he was accounted so powerful a god that the Pharaohs often invoked him, and wished to enlist him in their cause; see 1 Kings xviii. 27.

87.—  תאשררה. This is the name of the god of the children of Moab and Ammon, who made a treaty with Sesostris (*supra*, p. 91). It much resembles the word אשורה ('groves' E. V.) the meaning of which has so greatly puzzled all commentators; see Gesenius and Lee on the word.*

88.—  עשתרת אשטרת ASHTEROTH, ASTARTE. The goddess of the same people, M. R. 116, line 27. All that is known respecting her will be found embodied under this word in the same authorities.

* This word was rendered ASTAR in the early Italic version.

CHARACTERS WHICH REPRESENT THE HEBREW LETTERS OF PROPER NAMES IN CANAAN.

Roman.	Coptic.	Hebrew.	Hieroglyphics.
A	Ⲁ	א	𐤀 but this letter often omitted.
B	Ⲃ	ב	𐤁, 𐤂, 𐤃.
G	Ⲅ	ג	𐤄, 𐤅, 𐤆, 𐤇, † ?
D	Ⲇ	ד, ט	𐤈, 𐤉, 𐤊.
E	Ⲙ Ⲟ	ה	𐤋, 𐤌, 𐤍.
V		ו	𐤎, 𐤏, 𐤐.
Z	Ⲛ	ז	𐤑, 𐤒, †, 𐤓.
Ch	ⲛ 2	ח	𐤔, 𐤕, 𐤖, 𐤗, 𐤘.
I	ⲟ	י	𐤙, 𐤚, 𐤛.
K	Ⲡ	כ	𐤜, 𐤝, 𐤞 (final) 𐤟.
L	ⲡ	ל	𐤠, 𐤡.
M	Ⲣ	מ	𐤢, 𐤣, 𐤤, 𐤥, 𐤦.
N	ⲣ	נ	𐤧, 𐤨, 𐤩, 𐤪, 𐤫.
S	Ⲥ	ס	†, 𐤬, 𐤭.
O	Ⲇ	ע	𐤮, 𐤯, 𐤰, 𐤱, 𐤲, 𐤳.
P	ⲇ	פ	𐤴, 𐤵.
Ts	Ⲙ	צ	𐤶, 𐤷, 𐤸, 𐤹, 𐤺?
K	Ⲡ	ק	𐤻, 𐤼, 𐤽, 𐤾.
R	ⲡ	ר	𐤿, 𐆀, 𐆁.
S	Ⲥ	ש	𐆂, 𐆃, 𐆄, †, 𐆅.
T	Ⲧ	ת	𐆆, †, 𐆇, 𐆈, 𐆉.
		נע	𐆊.
		קד	𐆋.
		ת	𐆌.

The Canaanitish names were probably written by the hierogrammatists from the dictation of the prisoners of war. Their attempts to represent the sounds of γ and ρ , which are not in the Egyptian language, indicate the difficulty under which they laboured. The aspirates \aleph , η , θ , and ψ constantly interchange with each other, and are often omitted. This is also the case in Origen's Hexapla and other attempts to write Hebrew in Greek characters.*

The biblical student will find this part of the subject well deserving of his attention.

* See Jahn's Hebrew Grammar, Appendix, passim.

CHAPTER VI.

THE SERVICE OF THE TABERNACLE.

THE record of the first ages of the world, contained in the Bible, ascribes the various arts of common life altogether to the Divine teaching. Though this is not formally stated, the expressions employed evidently assume it. The Lord God himself made the coats of skins with which our first parents were clothed on their expulsion from Paradise (Gen. iii. 21). The account of their sons and descendants also, which follows, speaks at once of their occupations, "Abel was a feeder of sheep, and Cain a tiller of the ground" (Gen. iv. 2), at a period too early to have allowed the slow processes of invention and application time to have originated these pursuits. It is also said of certain of the descendants of the latter, that Jabal was "the father of the dwellers in tents, having herds of great cattle," *יַבָּל*; that Jubal, his brother, was "the father of all such as handle the pipe and organ;" and that Tubal-cain was "the instructor of all artificers in brass and iron" (Gen. iv. 19, 22). The mode of expression employed here, excludes the idea of invention. Jabal and Jubal and Tubal-cain were the fathers of their respective crafts, in the sense in which Abraham was afterwards called "the father of all them that believe." The epithet does not imply that Abraham was the originator of faith, but that a





large measure of that gift of God had been imparted to him (Rom. iv. 11, 12).

It is, moreover, the express teaching of the Bible, that even excellence in these mechanical arts is a divine gift (see Exod. xxx. 1—5); and if their mere use and application be from God, it will follow by necessary consequence, *a fortiori*, that God must be the author of them.

This our view is still further confirmed by its perfect accordance with one of the fundamental canons of scripture truth; for the whole revelation rests upon the doctrine, "that every good gift and every perfect gift," whether relating to this world or that which is to come, whether bearing upon time or eternity, "is from above" (James i. 17).

The passages we have considered seem to imply that the mechanical arts were taught to mankind as soon as they were wanted; which would be immediately on the expulsion of our first parents from Paradise. Such an arrangement, which might also be inferred from the general benevolence of the dealings of God with man, appears still more evidently in the subsequent portions of the concise history of the first representatives of the human race, contained in the Bible. For example, the application of these arts to the building of the ark (Gen. vi. 14—16) is stated in terms which necessarily assume the universality of the knowledge of them.

A remarkable collateral proof of the early diffusion of this knowledge is furnished by the remains of ancient Egypt. Some of the primary elements of the hieroglyphic system of writing are pictures of tools employed in mechanical processes, and of objects

manufactured by them. This is the case, especially, with the characters representing the grammatical forms and inflections, which are so essential to the sense that it is impossible to conceive of the existence of a written system without them. Thus, the pronoun of the first person "I" is written with an earthenware vase ,* and a bronze bason or ewer with a ring to it :† the feminine pronoun of the second person (*thou*, addressed to a woman) is a pair of tongs .‡ The sign of the genitive case is the hook or creeper ,§ which was used in drawing objects out of the water. Many other instances might also be given. These characters must have been among the first introduced into the system; and, therefore, the mechanical arts which required the objects of which they are the pictures must have existed among mankind at the time of its invention.

In the inspired account of the Exodus, the state of the mechanical arts in Egypt at that period is frequently referred to. The tombs of Egypt, still in existence, are many of them cotemporaneous with that event; and the operations of these arts are the subjects of many of the paintings with which their walls are covered. They will therefore afford us a perfectly authentic illustration of this portion of Scripture.

Immediately upon the redemption of the Israelites from the house of their bondage they were required to dedicate to their Almighty Deliverer some portion of the wealth of which they had spoiled their oppressors, and of the mechanical skill which had

* It represents the letter *n*, *n*.

† *k*, *k*. Coptic, *ANOK I*.




‡ *t*.

§ *n*, *m*.

been taught them in the course of their hard servitude. "And the Lord spake unto Moses, saying, Speak unto the children of Israel, that they bring me an offering: of every man that giveth it willingly with his heart ye shall take my offering. And this is the offering which ye shall take of them; gold, and silver, and brass, and blue, and purple, and scarlet, and fine linen, and goats' hair, and rams' skins dyed red, and badgers' skins, and shittim wood, oil for the light, spices for anointing oil, and for sweet incense, onyx stones, and stones to be set in the ephod, and in the breastplate. And let them make me a sanctuary; that I may dwell among them" (Exod. xxv. 1—8). In this passage, the various substances required for the service of the tabernacle are arranged in the following order:—1. metals; 2. wool, hair, and flax; 3. leather; 4. wood; 5. oils and spices; 6. precious stones. This arrangement is perfectly lucid and commodious; we therefore at once adopt it.

There are many tombs in Egypt coeval with or earlier than the Exodus, having paintings on their walls representing the arts of working these substances. The Israelites had been 430 years in Egypt at the time of their departure; having passed more than one half of this period in the condition of household slaves, by whom, exclusively, all the operations of the mechanical arts were performed in Egypt. They would, therefore, be compelled to acquire skill in them, for the benefit of their masters, in the manner in which they practised them: so that, most probably, the pictures in these tombs illustrate, with entire fidelity, the mode in which the arts were applied by the builders of the tabernacle in the wilderness.

§ 1. METALS.

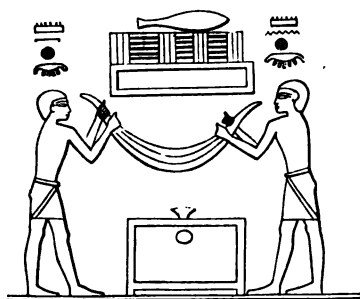
The metals required for the service of the sanctuary were gold זהב, silver כסף, and brass נחשת; all of which were well known to the ancient Egyptians. Objects made of them are not unfrequently found in tombs and among the ruins of temples. The representations of such objects are also common in paintings and reliefs; and the hieroglyphic groups which express their names are satisfactorily ascertained. Gold is represented by the group . The upper character is the cloth through which the water of certain rivers was filtered for the purpose of obtaining gold dust. The word for gold in the Coptic books is **MOYB**. Silver, the Coptic name for which is **ZAT**, is denoted in the hieroglyphic texts by the group , which signifies, literally, "white gold." The word for brass, in the Coptic Bible, is **ZOUT**. The hieroglyphic for this metal is a transcription, letter for letter, of the consonants of the same word, .

The uses to which the metals were to be put in the service of the sanctuary would have taxed the skill of smiths of any age; so that the existence of great proficiency in the arts of metallurgy among the Israelites is implied in the inspired account of its construction. The ark, which was made of wood, was to be overlaid (צופה) with gold, and to have a crown, or raised and richly-wrought border (צ), round about it (Exod. xxv. 10—14). The table for the shewbread (ver. 23—28) and the altar of incense (xxx. 1—6) were to be made after the same fashion. The staves, also, by which all these vessels were carried, were to be covered with plates of gold, and attached to them by

means of rings, cast solid, of the same precious metal (ver. 12, 26, etc.). The golden cherubim, which overshadowed the mercy-seat on the ark, were of beaten work **מְקֻשָּׁה** (ver. 18). This was also the case with the candlestick, its branches, its ornaments, its lamps, and its other instruments (ver. 31—39).


There can be no doubt that these several processes of overlaying, casting, and beating with the hammer, were executed with great skill and dexterity. The completion of this portion of the service of the tabernacle was entrusted to two of the princes of the congregation (see 1 Chron. ii. 30), Bezaleel the son of Uri, and Aholiab the son of Ahisamach; of whom it was declared, that God himself had filled them with His own Spirit “in understanding, and in knowledge, and in all manner of workmanship, to devise cunning works, to work in gold, and in silver, and in brass” (Ex. xxxi. 2—4, etc.). All these sacred vessels were likewise to be made after the pattern of the temple in heaven, which had been shown in vision to Moses in the mount. “According to all that I shew thee, after the pattern of the tabernacle, and the pattern of all the instruments thereof, even so shall ye make it” (Ex. xxv. 9), is the divine injunction with which the directions for making these vessels commence; and it is repeated at the conclusion—“Look that thou make them after their pattern, which was shewed thee in the mount” (ver. 40). The proofs of the existence of such skill, from cotemporary monuments in Egypt, whence the Israelites had just departed, are, we conceive, of equal value, whether they be considered as illustrations of the sacred text, or as confirmations of its verity.

The series naturally commences with the first process to which the gold ore or dust was subjected when it came into the hands of the artificers of Egypt. The picture whence it has been copied is from the tomb of Reksharè, in the Necropolis of Thebes, who was



WASHING GOLD ORE.

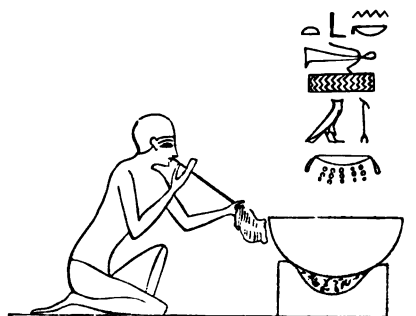
superintendent of the building of palaces and edifices in the reign of Pharaoh Mœris (Thothmosis III.), about 200 years before the Exodus.* In this tomb, the well-known picture of Jews making bricks was discovered. The box which appears to

be standing on the ground, in the centre of the cut, contained the gold dust, or ore, in the crude state, as it was brought to Egypt from the mines or washings. The group of hieroglyphic characters to the left of the picture  reads *HO'RNK NO'RB*: literally, "the making of gold." The two men are agitating the ore in a cloth, so as to cause the precious grains to separate themselves more completely from the dust or sand with which they were still commingled. The block, the mat, and the wooden mallet, which appear over their heads, but which are really on the same plane with their feet, only a little further removed from the eye, had been used in pounding the ore, preparatory to this process.

The next operation appears to be represented in





* 1736 to 1728 B.C.


the accompanying picture, which is from the same tomb. The ore is here subjected to the heat of a



SMEETING THE ORE.

furnace, in a large open vessel in the form of a capsule. The workman is blowing the fire with a reed, defended by a coat of clay at the end next the fire. This device is accompanied by a hieroglyphic inscription,

the general tenor of which is plain enough, though the particulars are somewhat obscure. The first word  reads *nk*, in Coptic *noŋk*, which signifies “*adulter*,” and is used in a moral sense in the Coptic as well as hieroglyphic text; probably, like its Latin equivalent, it had also a primary sense, in which it signified “*debasing admixture, adulteration, dross.*” The next word, , Copticè *noŋe*, signifies “*filth.*” Being in this case determined by the picture of a man washing himself in a pool of water, , it acquires the meaning “*to cleanse, wash,*” by a metathesis very familiar to all oriental languages. The next character, , is a sceptre, with the head of the hoopoe, which signifies “*to purify.*” The owl is the sign of the genitive, affecting the following character, which is “*gold.*” The inscription, therefore, evidently reads, “*the dross is cleansed [removed] to purify the gold,*” or, rather, to “*make pure gold:*” for in the hieroglyphic texts, which enumerate the gifts of the Pharaohs

to the temples of the gods, the golden offerings are always designated , "pure gold." To this, the passage before us presents a very remarkable coincidence. All the vessels of the sanctuary were to be made from זהב-טהור "pure gold" (see Exod. xxvi. 11, etc.); thus proving to demonstration, that a certain standard, or assay of gold, so denominated, was known to the Israelites in the desert, and (in accordance with what might have been inferred from their previous history) that the same standard existed also in Egypt, and that the metal which bore it was applied to the same purposes.

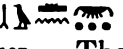
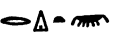

OVERLAYING.

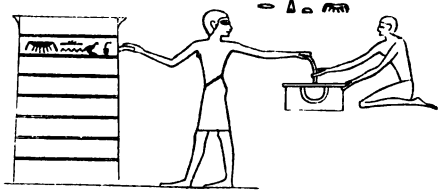
Of the existence of this mode of working metals in ancient Egypt we have the most satisfactory of all possible evidence, in the actual remains of overlaid work, which are not of infrequent occurrence. There is in the British Museum a small figure of the god Amoun in silver, having the head-dress, and the attire of the lower part of the body, represented by thin plates of gold laid over the silver.* There is also, in the same collection, the finger of a mummy overlaid with silver. A few years ago, a mummy was found in the Necropolis of Thebes, entirely wrapped in plates of gold. It was unfortunately broken up, immediately on its discovery, by the rapacious Arabs, and the only remnant of it is a signet ring, bearing

* A plate of this figure has been published in the Gallery of Antiquities, edited by Messrs. Arundale and Bonomi.

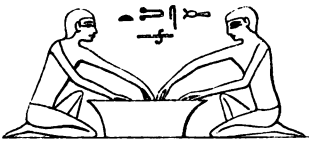
the name of Pharaoh Mœris.* There are likewise, in the Museum of the Louvre at Paris, several small female figures in wood, of exquisitely beautiful workmanship, having the hair and parts of the dress represented by plates of gold or silver overlaid. The existence of the art of overlaying with the precious metals in Egypt is put by these remains beyond the possibility of question.

The following pictures from the ancient tomb of Roti, at Beni-hassan, probably represent the practice of this art.

The stand or chest which appears in this cut is labelled the "gold chest" . The person engaged with it is called  "the giver out of the gold." He is handing out to the workmen bars of gold, or, more probably, thin slips of gold latten, which they are fixing, by means apparently of strong pressure, on a block, bearing some general resemblance to an ark or sacred chest. The hieroglyphic group over them, , reads $\tau\omega\tau\epsilon$, which signifies "fixing," "fastening on." The character immediately under



GOLD OVERLAYING.



WORKMEN ENGAGED.

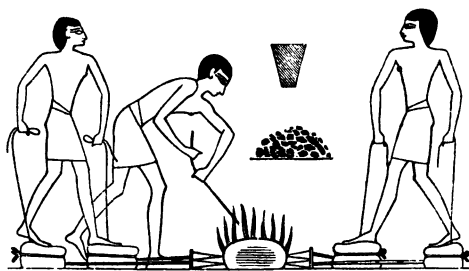
them bears some resemblance to a hook $\text{—}\zeta$, which would be useful for holding or fastening, and may therefore be the determinative of the word it follows.

* See Transactions of the Royal Society of Literature, vol. v.

The last character is of doubtful form. It is pretty certain that this picture represents the practice of overlaying, though the manner of it does not very clearly appear. Evidently, the bodily exertion of the ill-fated labourer was in no degree spared in it, either by means of tools, or any other contrivance. The same peculiarity may be noticed in the representations of other mechanical processes.

CASTING.

This very curious and interesting design is also from the tomb of Rekshare. The first group of workmen represents the blowing up of the furnace, preparatory to melting the metal. A workman on each side the fire is working the double bellows,



MELTING APPARATUS.


an implement similar in principle to that now in use, but very different in construction. It consisted of two boards, connected by a leathern collar. The workman stands with his feet on two such bellows, and holds in each hand a string fastened to their upper boards. He works them with a see-saw motion, pressing down one of them with his foot, and at the same time inflating the other, by raising the upper board with the opposite hand. They communicate with the fire, by means of reeds coated with clay at the end next the fire, as before. A third workman is stirring the fire, and behind them is a

heap of fuel, and the earthen vessel containing the metal to be fused.

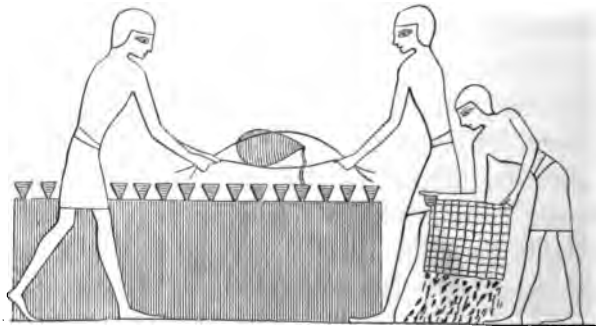
The second picture is the same scene in a more advanced stage of the process. The metal is in a



THE REMOVAL OF THE CRUCIBLE.

state of fusion, and the workmen have left the bellows, and are removing the crucible from the fire by means of two rods, or thick wires, the ends of which are coated with clay. The form of the crucible is exactly that of the lipped capsule of ancient chemistry . This mode of removing the crucible would require great caution and dexterity on the part of the workmen; as was the case with all the other operations of ancient art.

The third design represents the rough exterior of a



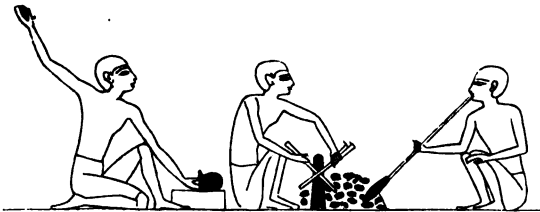
THE PROCESS OF CASTING.

mould of baked clay, with a row of many earthen funnels at the top of it; into all of which the fused metal was poured in succession, for the purpose of diffusing it evenly over the entire internal surface. The

two workmen before depicted are in the act of pouring metal into one of them. In founding large casts, the metal is poured into many apertures by the Arab workmen of the present day. Another man to the right is emptying fuel from a basket: he is about to kindle a fire round the mould, in order to keep it at a high temperature for some time after it has received the metal. This process greatly improves both the delicacy and beauty of the cast, and the temper of the metal. It is used for bronze castings at the present day in China, and is said to be one of the causes of their great superiority over those of European artists. There is no inscription over this interesting series of designs. As Reksharé, who excavated the tomb, was an architect, probably they represent the casting of a statue.

BEATEN WORK.

There is one figure in the tomb of Roti which proves the existence of the art of working metals by this method also, among the ancient Egyptians. It

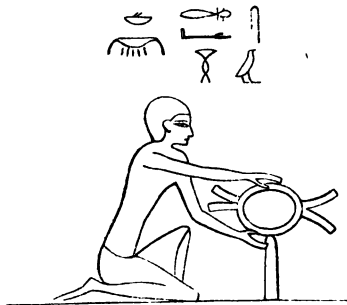


BRAZIERS AT WORK.

represents a workman engaged in making a brass cauldron or kettle. The process is the same as that in use at the present day;—he places it on an anvil or table, and shapes it with the hammer. The form of this implement is, however, very different, and remarkably illustrates the progress which has been made in the course

of the long intervening period—in lightening the labours and adding to the comforts of those engaged in mechanical arts. The only hammer known to this ancient workman was a piece of brass, which he held in his hand. The jar occasioned to the nerves of the arm by this violent contact of metal with metal, without the interposition of a wooden handle or any other deadening substance, would be intolerable to a modern workman, or, if he had resolution to persevere, would probably bring on tetanus. Long practice from an early age had habituated the robust frames of the ancient mechanics to these rude concussions. The two figures who accompany the hammerer are engaged upon the process of heating some object in metal which they are manufacturing. The one blows up the charcoal fire with the blow-pipe, while the other holds the metal to the flame.

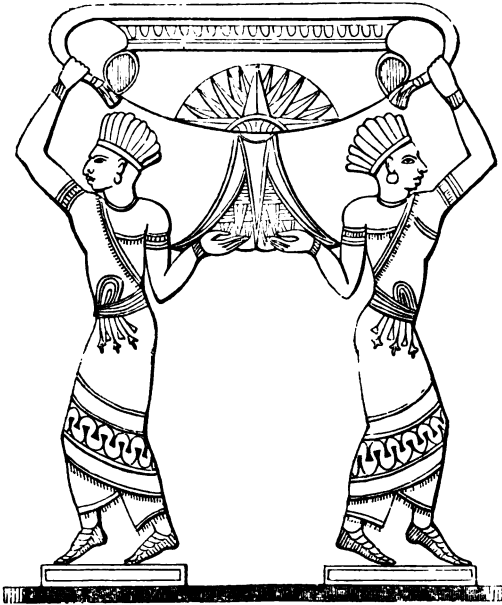
The application of beaten work to gold, and in the formation of objects of delicate execution, is also illustrated by a series of pictures in the tomb of Reksharé, representing the fabrication of collars and other ornaments. One of them will suffice. The inscription over it



GOLD ENCHASING.

reads "a collar of solid gold." The tools employed by this workman are not visible. They were small pieces of sharp metal like chisels held in the hand, and struck upon the gold so as to produce the pattern. The skill and dexterity required in such a process are scarcely conceivable by

us who have so many mechanical means of attaining precision without them. Nevertheless, very beautiful works were completed by the goldsmiths of ancient Egypt, as some of the remains of them will testify, and as is still more apparent in the representations of them in the tombs of the kings and elsewhere.



GOLDEN VASE SUPPORTED BY TWO PHILISTINES, FROM A PICTURE IN THE TOMB OF RAMSES IV.

Thus the tombs of Egypt furnish evidence as satisfactory and demonstrative as could well be imagined, that the children of Israel would be perfectly competent to execute the various works in metals which were required for the service of the sanctuary.

§ 2. WOOL, HAIR, AND FLAX.

Wool or hair appears to have been the material upon which the arts of spinning and weaving were first exercised. The first settlers in Egypt probably knew of no other substance from which to make their garments. The mummies of the remotest periods of her history are wrapped in woollen cloth. This is the case with the body of Mencheres, the founder of the third pyramid of Ghizeh, which was recently discovered in the vault beneath it, by Col. Howard Vyse.* This is also the case with other mummies which are found in vaults in that neighbourhood, and which equally bear the marks of very remote antiquity. At a period, however, far anterior to that of any tradition which had reached the Greek historians, the discovery of flax seems to have given rise to a prejudice against the use of wool for clothing; which soon issued in a rule of their religion strictly prohibiting it, on the ground of its uncleanness. We have seen, nevertheless, that it still continued to be extensively used by the Canaanites, and other neighbouring nations, at the time of the Exodus. Neither had the Israelites themselves followed the example of their masters in abstaining from the use of it during their sojourn in Goshen. (See Lev. xiii. 47; Deut. xxii. 11, etc.)

The use of linen cloth as an article of dress is first mentioned in the Bible, in the account of Joseph's sojourn in Egypt. On his elevation from the dungeon, Pharaoh arrayed him in "vestures of fine linen," בְּגָדֵי-שֵׁשׁ (Gen. xli. 42). This passage satisfactorily proves the use of linen in Egypt at least 450 years

* See his account of the opening of the pyramids.

before the Divine command to Moses, enjoining it for the service of the tabernacle.

In later periods, the fine linen of Egypt was in use, and highly valued among the Israelites.* Linen yarn **סִקָּוּה** is also said to have been one of the articles for which King Solomon traded with the Egyptians (1 Kings x. 28). It seems highly probable from hence, that linen cloth was first manufactured in Egypt; and that it was there that the Israelites learned the use of it, in common with the other nations of the ancient world, as we are informed by the Greek authors.

The land of Egypt was as favourable to the growth of flax as its inhabitants were celebrated for the manufacture of linen. Flax **פִּשְׁתִּיתָה** is particularised as one of the products of Egypt which was destroyed by the plague of hail (Exod. ix. 31). The mummy cloths, also, which occur in the ancient tombs of Egypt in large quantities, and of many different qualities, are found, upon examination with the microscope, to be made entirely of flax. Not a fibre of any other material has been detected in them, though a very great number of specimens have been thus examined.†

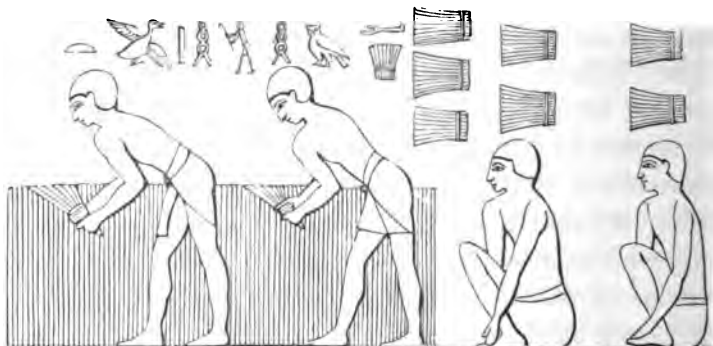
The culture and manufacture of flax is a very common subject of the paintings in the tombs.

This picture is copied from a tomb at Koum el Ahmar, in Middle Egypt. It represents the gathering of flax. The mode appears to have been exactly the same as in this country. The whole plant was taken

* **אָמֹן מִצְרַיִם** (Prov. vii. 16); **שֵׁשׁ בְּרִקְסָה מִצְרַיִם** (Ezek. xxvii. 7).

† See Thompson, on the Mummy Cloth of Egypt, in the "London Philosophical Magazine," for November, 1834.

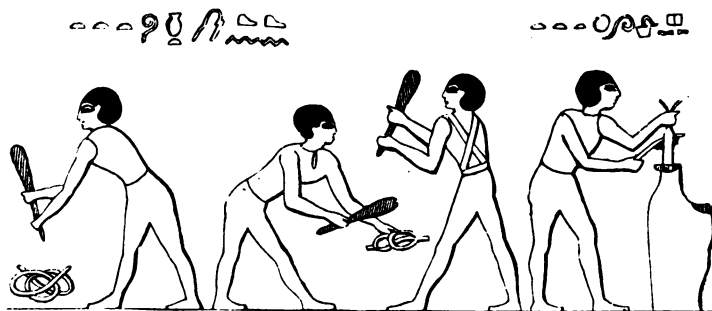
up by the roots, tied in bundles, and laid in the field to dry. The two men to the left are plucking the



GATHERING OF FLAX.

flax; the two in a crouching posture, to the right, are supposed to be engaged in tying it in bundles. The hieroglyphics over them read, "The gathering of the flax."

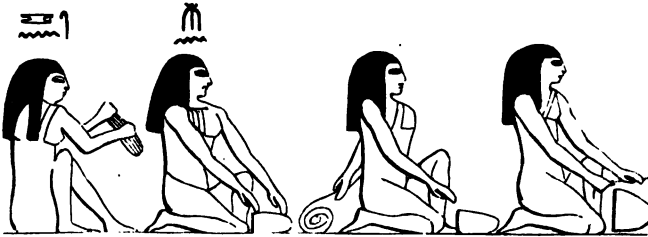
The flax, as is shown on the same tomb, was afterwards carried home on asses, in very tall panniers of wicker work.



PREPARATION OF THE FLAX.

This picture is from the splendid and very ancient tomb at Beni Hassan, which was excavated by Pihrai.

The irregularly-shaped vessel on the right is the boiler, in which the raw flax was subjected to the action of hot water; the man who stands by, is in the act of drawing out a knot. The hieroglyphics over them read, "The boiling of the knot, bundle of flax."* The three men who complete the picture are beating the flax stalks, thus prepared, with wooden mallets, for the purpose of depriving it of its outer skin. We are told this in the inscription over them, which reads, "Picking or hackling the thread of the knot of flax."

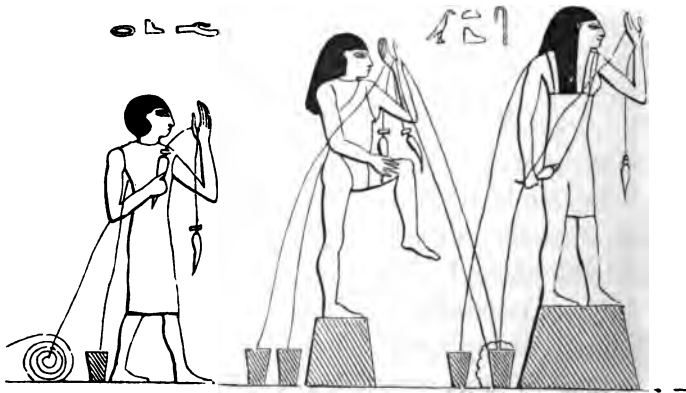


PREPARING THE FLAX FOR WEAVING.

The scene which is here depicted is the operation called in modern manufacture "roving;" but the process is so very different from any now in use, that, without the hieroglyphic inscription, the nature of it would be unintelligible. The woman to the left is represented sitting on the ground, and having in her hand a knot of flax: over her is a word which signifies, "preparing to strengthen, make firm, press." Before her, three women kneeling are engaged in pressing or squeezing the flax against a triangular piece of stone

* The last word probably means the knot of flax after it has been boiled, as appears by many other instances: the corresponding Coptic word, **Ⲫⲟⲩ**, **Ⲫⲟⲩⲟⲩ**, signifies "to collect, gather into one."

or metal, so as to give it the consistency of a continuous sliver. The first woman receives a bundle of prepared stalks from the bundle which the sitting woman holds, and presses them together upon and underneath the stone that is before her, passing the sliver along the ground to her next neighbour, who, pressing it under her stone, passes it again forward to the third woman, from whom it undergoes the same process, under and over the stone, after which the sliver is returned to the second woman, who, pressing for the last time upon the upper surface of the stone, coils it behind her, when it is ready for the spinner. The first woman would evidently have to unite the ends of the stalks, which must have been a difficult process. The flax had probably been steeped in sizing of some kind.



THE PROCESS OF SPINNING.

The flax prepared by the last process is here in the hands of the spinners, who use that most ancient instrument the spindle. The inscription reads, "spinning." It may be observed, that the distaff was not

in use in ancient Egypt. They spun from the slivers, wound into balls by the former process. Two of these balls were twisted into the same thread, one of which was kept wet, in a vessel of water or sizing. In one picture, the dry flax lies on the ground; in the other, it is contained in a vessel, but the material appears above it, to show that it is in the dry state. The great dexterity to which the spinners had attained in their art, is shown by their being able to manage two spindles at once. The left leg of the woman is elevated, to enable her to give the circular motion to the spindle, by rolling it rapidly along the thigh. The Arab women twirl the spindle in the same manner to this day. The man on the left is spinning from a single sliver, a different and probably a coarser quality of thread. It will be observed that the women stand upon high blocks, in order to lessen the interruption to the work occasioned by winding the thread upon the spindle.

The process of weaving which this picture repre-



WEAVING.

sents, was, in like manner, somewhat different from that now in use. The warp is strained vertically from a frame, which seems to be attached to the wall or roof by wooden tenons. Beneath is a roller upon which the web is wound, in remarkable con-

formity with modern usage. Two females, crouching in a not uncommon posture in the East, are at work

upon it. The mechanical devices are of the simplest kind. Instead of the treadles of the modern loom, the alternate threads of the warp are stretched apart by means of two smooth sticks, one end of which is held by each worker. The woof was then passed by hand from the one to the other. The shuttle is never represented: it does not appear to have been known. The beam was then introduced between the threads, and probably fixed at one end by a slight metal catch, to which the woman on the left seems in the act of fitting it. When thus fastened, the leverage would enable the other to press the woof home with considerable advantage. This beam must have been re-inserted and withdrawn at every turn of the woof. The instrument was exceedingly clumsy, as compared with the modern loom; but, nevertheless, cloth of an extremely beautiful fabric was produced by it, many specimens of which may be seen in the British Museum, and in other collections. The web upon which these women are at work has a fringe at one selvage: such cloth is not uncommonly found in the swathings of mummies.

It may be observed in all the processes, the representations of which we have considered, that very much more depended, in ancient times, upon the manual dexterity of the worker, and very much less upon the machinery, than in modern manufactures.

The women employed in these operations were always of the humbler classes of society, as is apparent from their dress. They were, in all probability, domestic servants or serfs, attached to the houses or estates of the higher castes in Egypt, where their skill would doubtless be highly appreciated.

The growth and manufacture of flax is one of the commonest subjects of the paintings in the tombs which were decorated for the remains of persons of high rank during different periods of Egyptian history.

There can be no doubt that during the captivity in Egypt, the Israelitish women had been thus employed. Immediately upon their deliverance from it, we read of "women who were wise-hearted among them, and who did spin with their hands, and brought that which they had spun, both of blue, and of purple, and of scarlet, and of fine linen" (Ex. xxxv. 25), as their offering to the building of the tabernacle. Goats' hair, also, was in like manner manufactured* by women "whose heart stirred them up in wisdom," as we find in the following verse. It was as bond-slaves in the houses of the princes of Egypt that the daughters of Israel had acquired these arts.

The processes by which the cloth was finished were, for the most part, performed by men. Thus, in one of the monuments, two men are shown washing or fulling the cloth, as the inscription informs us. One of them is rubbing the cloth in the vessel with water; the other is shaking it out, preparatory to the next process, which is very frequently depicted in the tombs. It was evidently an important one in the bleaching of linen in ancient Egypt. After being washed, the piece of wet linen was probably wrapped in strong sacking, made for the purpose, one end of which was fastened to a post, and a staff was inserted in a loop at the other. It was then wrung by the

* By spinning, the whole process of the manufacture of the cloth is here to be understood, by the very common figure of speech which substitutes a part for the whole.

united force of two men, so as to force out as much of the water as possible, and thus prevent the lye, or any other impurity that might be in the water or in the cloth, from drying in. This process often repeated would, doubtless, have a considerable effect in improving the whiteness of the cloth. The "fine twined" linen, **שֵׁשׁ מְשֻׁר**, of the passage before us (Ex. xxvi. 1), probably took its name from having been bleached in this manner.*



WRINGING THE LINEN.

The next process was probably that which in this country is called "tentering." The inscription over a group representing the operation, reads "stretching, extending the web." After having been wrung, the piece was stretched lengthwise by two workmen. They passed the entire piece through their hands, taking it at convenient lengths. It was exactly in the state in which it had been wrung. They probably avoided unfolding it, because some degree of moisture is required for the process; and in the extremely dry atmosphere of Egypt it would be a matter of great difficulty to retain it without wetting again. The

* The hieroglyphic word over the group we are considering, reads **Ⲅⲓⲁⲁⲣ**, and means in Coptic, to wash; but from this scene, it seems to have meant originally "to wring." In the Coptic version of the Bible, "fine twisted linen" is rendered by two words: the first signifies linen, **Ⲛⲏⲧⲟ**; the second is the same as that which appears over the two men twisting the cloth, **Ⲅⲓⲁⲁⲣ**. It is, therefore, a reasonable conclusion that it was called "fine twined linen," because of the labour of this kind that had been bestowed in the washing or bleaching of it.

cloth was afterwards stretched or extended breadth-wise in the same manner. Two workmen are represented as applying considerable force to the piece. The inscription tells us that they are smoothing, or flattening, or making even the folded piece.* It may be noticed, that cloth was not then woven in great lengths, as with us. The piece probably contained no more than sufficed for one garment.

The last process was the folding of the finished cloth, which was done by hand, conformably with modern usage.†

§ 3. LEATHER.

The very remote antiquity of the use of the skins of animals by mankind, appears from the passage already quoted (Gen. iii. 21). The preparation of them for this purpose would probably, therefore, be among the earliest of the mechanical arts.

The Israelites were commanded to make the outer curtains of the tabernacle of “rams’ skins dyed red, and crimson skins”† (Ex. xxv. 5). Our version has “badgers’ skins,” following the interpretation of the Talmudists and later Jews: but all the ancient versions render it by a colour—“crimson or dark purple,” *ὑακίνθουα*, LXX.; *Janthina*, *Vulg.*—which certainly

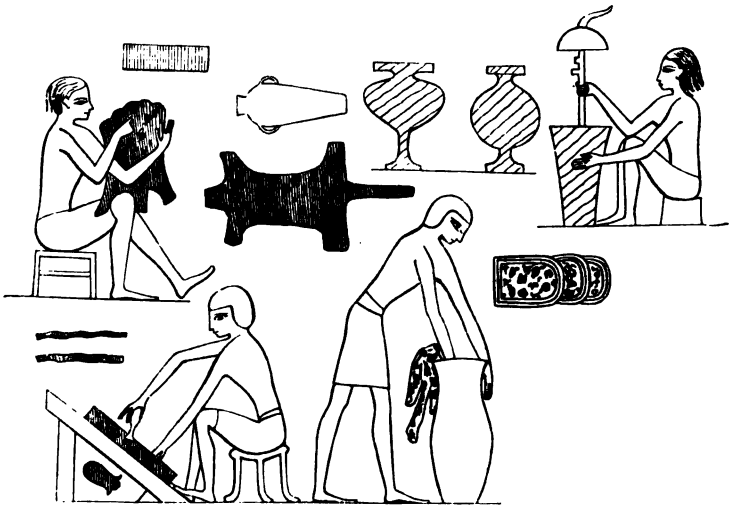
* Or piece knotted up by the wringing. The same word was used for the bundles of boiled flax.

† The beauty of the fabric which the Egyptians manufactured, as well as the refined taste and elegance displayed in the garments that were made from their linen cloths, are beautifully illustrated in the accompanying plate, which was copied from the tomb of Ramses Meiamoun, and represents one of his queens, Taate, presenting a drink-offering of milk to her deified husband.

‡ *דשן*.

agrees better both with the construction and with the context.

The remains found in the tombs of Egypt give ample proof of the perfection to which this art had attained among the ancient inhabitants of that country. Articles made of leather, dressed in various manners, dyed of different colours, embossed with hot irons, gilded, and painted, are very frequently found there. These consist, generally, of sandals and shoes, girdles, and other ornaments or badges of office; also, occasionally, of drinking vessels. The whole process of the manufacture of leather from the raw skin is also represented in a series of pictures, which occurs not unfrequently on the walls of these splendid *houses of life*, as the Egyptians termed their depositories of the dead, by an odd solecism.



THE PROCESS OF LEATHER DRESSING.

This scene, which is copied from a tomb at Thebes, represents the dyeing of the leather, and the processes

for the manufacture of shields and drinking vessels. The man on the right, near the base of the picture (which, as in modern art, represents the foreground), is engaged in immersing the raw hide of some feline animal in a vase which contains red dye.* Immediately above him is a skin, which has just undergone the operation, and been stretched to dry, probably on the ground. This design, therefore, satisfactorily proves that the art of dyeing skins red existed in Egypt, and that the Israelites would have the opportunity of learning it there; for the date of this tomb is coeval with that of their captivity.

This workman is dyeing the leather for the purpose of making shields. The three shields before him appear to be finished. Bucklers of this form are frequently seen in the hands of Egyptian soldiers in the reliefs on the temples. They were probably made of the skin of the hippopotamus, like the shields of other African nations, and covered, for the sake of ornament, with the dyed skin of some other animal. The rim which appears around them, is probably the suture. The other man in the foreground is cutting out shields. The inclined bench on which he is working, and the form of his knife, both correspond very remarkably with the tools employed for the same purposes by the carriers of the present day.

The concerns of the great man who was buried in this tomb were evidently conducted with economy and regard to careful management. The skin was not cut to waste, as the phrase is, but every part of it was turned to account. The sole of a sandal appears

* The original is coloured.

under the bench; and above it, two rolls of leather, of which the latchet was formed. It was, doubtless, in this way that the remnants of the skin were made useful after the shield had been cut out.

The two men above, or in the middle distance, are engaged upon a different process. The workman to the right is sewing or fastening together the two sides of dyed skin, so as to prepare it for his fellow-workman opposite. Immediately over his head—that is, in the back-ground—is a skin which he has completed, and which is ready for the next operation, by which it was to be made into a vase or drinking vessel. How this was accomplished is by no means easy to understand from the picture before us. The instrument with which the workman to the right is forming it, had probably, at its lower extremity, a model, in solid metal, of the shape of the vessel. Upon this the skin was stretched while in a wet state; and the adhesion of the lower parts was probably accomplished by beating them violently against the ground. The singularly shaped wheel and handle at the top of this instrument, are evidently the model upon which the leathern phials were worked, that appear in the back-ground. The notches on the stem would serve to elevate or depress the model, and thereby regulate the length of the neck or stand of the phial; for both the upper and under parts of these phials might have been wrought upon this wheel; and they were afterwards united, when the vessel underwent another process, which, apparently, has been just completed upon the one in hand. This consisted in scraping off the red dye, by means of some broad sharp instrument, so as to leave the narrow oblique red stripes, as

they appear in the picture, which was probably effected while the vessel was upon the wheel and in motion.

These leathern vessels seem to have been used exclusively for the keeping of wine. The elegant and highly finished ones, like those before us, were used in offering wine in sacrifice to the gods, and perhaps might be seen occasionally on the tables of the great. A bottle of somewhat humbler pretensions is represented in the same picture, immediately over the dyed skin; which is in shape not unlike the earthen jars which are used for the same purpose in the present day. It has two handles, and is of the colour of tanned leather.

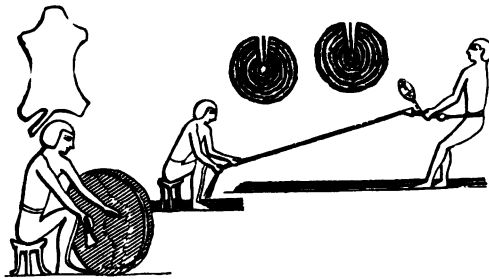
The use of leathern wine bottles by the ancients is perfectly familiar to every reader of the New Testament; see Matt. ix. 17, &c. It was not perhaps so generally known that these skin vessels were of elegant shapes, and designed for ornament as well as mere utility.



LEATHER DRESSERS.

The four men here represented are engaged in another process of the manufacture of leather; which, as the inscription informs us, fitted it to make sandals




ⲛⲓⲛⲓⲛⲓ * and nets for fishing.† The vase on the left is a jar of oil, from which the workman is taking a piece of leather which has been soaked in it. The man who is kneeling before him is rubbing a skin which has been thus soaked and is stretched upon the ground with a smooth stone. The sitting figure in front of him performs the next process, by rubbing the prepared skin briskly between his hands. The fourth figure stretches the skin, which has passed through the hands of the other three workmen, upon a saddle-tree. This is the final operation in this process, which was intended to supple the leather preparatory to the one represented in the following design. The group over the last workman reads ⲛⲓⲛⲓ in Coptic, ⲛⲓⲛⲓ "anointing, greasing." It is the title of the whole picture, which represents the process of oiling the leather.



MAKING LEATHERN ROPES.

The workman to the left of this picture has before him a large circular piece of leather, which he is cut-

* Lit. sandal skin.

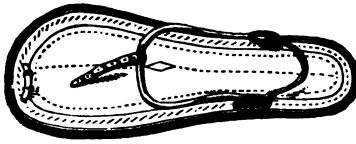
† The inverted boat  signifies "nets" elsewhere. The group  ⲓⲧⲧⲃ is the Coptic ⲧⲃⲧⲧ a fish. The link  represents the mesh of the net, and determines the whole group, which reads "fishing net."

ting into a long thin strip, in a manner which is still occasionally employed. A strip of the required breadth is first cut for a short distance along the edge of the disc: then holding a sharp leather-knife firmly in the cutting, the workman takes hold of the strip and pulls the disc against the edge, so that it acquires a rotatory motion, and by dexterous management the whole is cut into one slip by a spiral line to the centre. The workman here represented has just made the first cut.

The other two workmen are engaged in twisting these slips of leather into ropes, which, having considerable strength and elasticity, were used in making nets. The rope in hand is finished, and the makers are in the act of stretching it preparatory to pegging it to the ground, where probably it remained some time before it was coiled up for use. The man to the right has the end of the rope fastened round his waist, and still holds in his hands two instruments which he has evidently been using in manufacturing it. One of them has the appearance of a mallet, and was probably used for beating the strands into their places during the process of twisting. The other is a thick staff, having at one end a flat triangular piece of metal, and at the opposite extremity a heavy ball of the same material. By the aid of such an instrument the process of twisting the rope would be very materially assisted. The triangular head was inserted between the strands, and being then turned, it would be firmly fixed: with this the workman twisted the rope, obtaining thereby the advantage both of leverage from the length of the staff, and of momentum from the heavy ball at the end of it. It would have been

hardly possible to have dealt with so untractable a material as leather without some such mechanical assistance.*

The making of sandals, to which we have already alluded, is a very common subject in these tombs, and great numbers of them have also been found in them, and occur in most large collections of Egyptian antiquities.



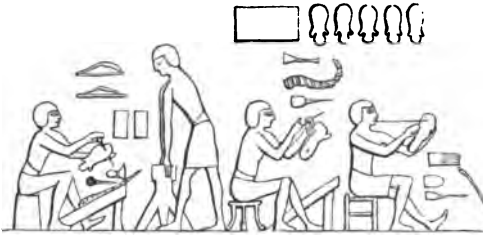
A SANDAL.

This cut represents the right sandal of a pair found in a tomb at Thebes, and now in the museum at Turin. They

consist of a double sole, very firmly and neatly sewn together, like a modern shoe. The latches or clasps, two loops of leather, just wide enough to admit the great toe, are firmly sewn on the corresponding place of the sandal. To the uppermost of these are attached the two ends of a thong, which passes round the heel of the wearer, and is also sewn to two pieces of leather which come up on each side of the foot. The two ends of the thong are then enclosed in a leathern tube, which, when worn, would rest upon the instep. Before putting on the sandal, this tube was drawn down towards the toes, when there was no difficulty in passing the thong over the heel, and then by drawing it upwards towards the instep, the sandal was fitted firmly and tightly to the foot. Some other forms of the latchet have also been observed.

* A stick of a similar form, with a ball of clay at one end of it, is still used for the same purpose by the rope-makers in Egypt. Mr. Bonomi is my authority for this singular fact.

This scene, which is copied from one of the Theban



MAKING SANDALS.

tombs, represents a group of sandal-makers. The workmen, in all these pictures, were the slaves of the personage for whom the tomb was decorated. In Egypt, as in other Eastern countries, raiment formed an important part of the wealth of the great; and the weavers, shoemakers, and other handicraftsmen who made it, belonged to their domestic establishments.

The man to the right, in this picture, is engaged in fastening on the loops of a sandal. The use of the teeth, in this operation, seems to have been the universal practice. It is a very common subject in the tombs, and is always represented as being done in this manner. As it would require very strong as well as very accurate work, this was probably the readiest way of drawing the thread, when the leather-pincers, which are now universally in use, were unknown. Before this workman are laid the strap, of which the other loop is to be made, and three of his instruments. The upper one, which is of metal, as the colour denotes, and shaped like a comb, was for graining the leather; that is, for giving it the appearance of morocco: it is exactly similar to those which are used at the present day. The instrument below it is a burnisher, consisting of a smooth piece of jasper,

obsidian, or some other hard black stone. The other is the awl; in the form and use of which, also, three thousand years and upwards have made little or no alteration.

The workman next to him is fixing on and preparing the side-straps or quarters. His inclined bench resembles that we have before noticed. Two of his implements appear above him: one of them, an awl of a larger size than that he is using; the other has the appearance of a hammer. Between them is a tube for the thong of the sandal, made of some yellow metal, probably gold, and richly ornamented with a wreath of blue enamel. Many of the sandals which are now found in the tombs are of most skilful workmanship, and are decorated with painting or gilding: so that we have tangible proof of the perfect competency of the Egyptian workmen to produce sandals that should be worthy of so magnificent a clasp. At the top of the picture, and immediately over this man, are five sandals which he has completed. The third man is working a piece of leather on the saddle-tree, for the purpose of making it supple: this implement, we believe, may also be seen at the present day, in the shops of harness-makers. Before him are two similar pieces of leather, which he has completed; and behind him is a much larger piece, from which he probably cuts them. He is evidently preparing this leather for the workman to the left; who is completing the sandals, by fitting them up with thongs and latches. A pair, so completed, is seen over his head, and he is represented at work upon another. A leather-knife for cutting the thongs, an awl, and a tube for the thongs, of apparently the same material

as the one we have described, and of a pattern not very dissimilar, are laid on the bench before him.

These pictures abundantly prove the existence of the manufacture of leather as a mechanical art among the Egyptians at the time of the Exodus; and therefore that the Israelites, who had been captives there, would be well able to perform this portion of the service of the tabernacle.

§ 4. WOOD AND CARPENTRY.

This department in the service of the tabernacle is, in like manner, illustrated by the pictures we are considering. The shittim wood, שִׁטִּים , of which, by the direction of Moses, the wood work was to be made, was, according to St. Jerome, obtained from a thorny tree, growing in the deserts of Arabia, where it attained to a considerable size, and produced wood of very superior quality. A tree corresponding in every particular with this description, is found in the neighbourhood of Mount Sinai, in great abundance, at the present day. It is called by the Arabs سنت ⁵⁶ *sant*, and by the Egyptians شوت ; of which the word שִׁטִּים is only a dialectic variation. It is the *Mimosa Nilotica* of botany; a large branching tree, covered with stiff black thorns, and bearing pods, which when ripe are of the same colour, in great quantities: these are greedily eaten by the sheep and goats that are pastured in the neighbourhood; hence it has been called the pea-thorn. The wood is very hard, almost incorruptible, and, when the tree is old, as black as ebony. This wood was greatly esteemed in Egypt, and many articles made from it have been found in the tombs. This picture is copied from the very ancient tomb of

Pihrai. The two men with hatchets are engaged in



FELLING THE PEA-THORN.

falling timber, as the inscription over them informs us. The foliage of the tree, as well as its ramification, show that it is intended for the pea-thorn we have just described.

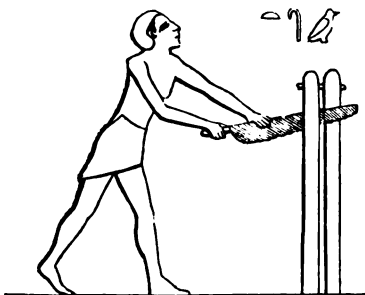
The strict economy which pervaded every part of the domestic system of the ancient Egyptians is curiously illustrated by this picture. A flock of goats with their attendant accompanied the woodmen, to feed upon the leaves and pods of the trees they felled. The partiality of these animals for the pea-thorn has been already noticed.

THE SAW.

The timber being felled in the forest, the mode of working it among the ancient Egyptians is also related to us by means of a series of pictures. The use of the saw, to which the sacred books occasionally allude, must have been well known in Egypt in the times of Pihrai, who was buried in the tomb whence this picture was copied, and who lived at least 2000

years before the Christian era. The word which is

written above it means "sawing." $\text{M}^{\text{r}} \text{BCT}$ (Coptic BAC). The saw appears by its color in the original to have been made of bronze or copper. The setting of the teeth was probably different from modern usage.



SAWING.

The two planks into

which the carpenter is sawing the beam he is at work upon, are held asunder by means of a peg inserted between them. This is not now necessary.

The adze or sharp hatchet, which these workmen are using, is of a remarkable form, but very convenient for the delicate work in



MAKING SPEAR-STAVES.

which they are engaged. It is called here NOXP^{e} , *nojre*. The adze with the bent handle was once common in this country, and is still used in some trades where precision and force are required at the same time, as in file making, where it is found to be by far the most convenient tool for the difficult operation of notching or scoring the file. The bent handle was in ancient times much more in use than at present, for cutting instruments of all kinds, whether tools or weapons. Much skill and dexterity are generally required in the use of it, but that once obtained

considerable advantage may be derived from it. The short distance between the hand and the cutting edge enables the workman to strike from the wrist with but little use of the elbow, and this is always desirable both for the precision and smartness of the blow. In the making of spear staves and bows, in which the workmen in this picture are engaged, very great dexterity would be required in striking with the adze, which was plainly from these pictures the only instrument employed in their fabrication. The planes and files, which render it comparatively easy to a modern workman, are never seen in these records of the carpentry of ancient Egypt.

It is a remarkable circumstance, that the implements and weapons of offence of the South Sea islanders are all made with the bent handle, upon a principle identical with the Egyptians. They are common in most museums; and any one, by merely handling them, may convince himself of the advantage of it.

The workmen in this picture are making chairs.



CHAIR MAKERS.

The one to the right is polishing the legs of a chair which have the form of the legs and paws of a lion: the same

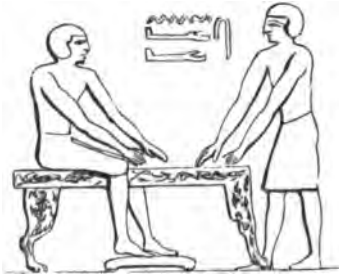
is the case with the finished chair upon which his companion is engaged; and this seems to have been universal with furniture of every description. It will also be noticed that the fore and hind legs of the animal are imitated in the finished chair. This form of the

legs gives a very peculiar appearance to the tables and beds which are frequently represented in these pictures, and which have occasionally been found in the tombs. In the picture, two legs are already finished and reared against the wall of the workshop. The artificer is engaged upon a third; and the fourth, which the polisher has yet to begin, leans upon the rough mass of timber which, in ancient as in modern carpentry, served the purpose of a block, and upon which it has just been hewn. The tools and implements which have been employed upon it are lying about, grouped with much attention to truth and reality. They consist of a square, apparently of mahogany, and two adzes, with the handles bent on the principle we have already described, but approaching still more exactly in form to the implements of the South Sea islanders; the axe and helve being bound together with leathern thongs, wrapped with all the appearance of firmness and neatness.

The finished chair, upon which the other workman is engaged, is of the form which had been introduced as an improvement in modern furniture, combining comfort with elegance, but a very short time, when the publication of these copies from the tombs of Egypt showed this supposed new invention to be nearly four thousand years old. Nor is this the only illustration which this picture affords us of the antiquity of modern usages. The workman is boring holes for the cane net-work of which the seat was composed, with the drill and bow, identical in principle with that used in Europe, and in form also with that of the East. The net-work still remains in a chair of exactly this form, which is in the museum

at Florence: and the holes which this workman is represented in the act of drilling are observable in another, which was also found in the tombs by Mr. Salt, and is now in the British Museum.

These men are engaged in polishing a table, made of some yellow wood clouded with black, by rubbing it with their hands, and probably some powder, which the man to the left seems to be pouring upon it. The legs represent, as usual, the fore and hind legs of a lion. The characters



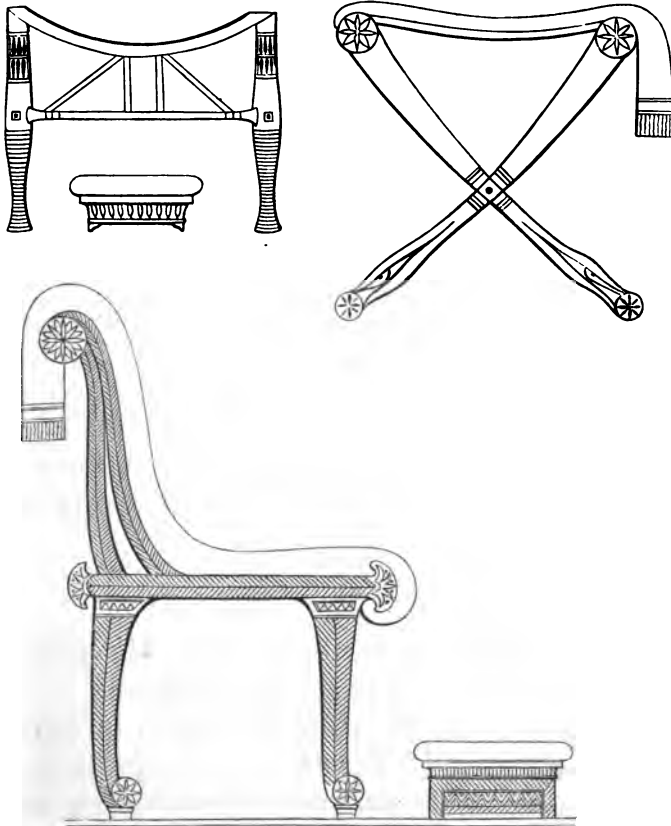
POLISHING PROCESS.

above them express the action in which the men are engaged, *cnaa* "polishing".

With no other mechanical aid than these, the carpenters of ancient Egypt carried their art to a perfection which the moderns have by no means surpassed. The singular custom of depositing in the tomb, along with the mummy, those utensils, articles of furniture, or objects of any other description, which the deceased had habitually used during his lifetime, which prevailed among them, has preserved to us many specimens of the skill of their workmen. In elegance and freedom of design they often far outvie us; and no artificer of the present day need be ashamed of the execution of many of them.

The chairs, seats, and footstools are of different forms, many of them inlaid with ivory. There is, in the fine collection of Egyptian antiquities at Turin, a joint stool made of mahogany, and of very beautiful

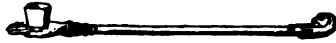
workmanship. The kings and nobles of Egypt are



CHAIRS AND FOOTSTOOLS.

often represented accompanied by an attendant who is carrying a seat of similar appearance. One of the chairs in the British Museum is made of a black hard wood, bearing a considerable polish, which is probably the shittim wood. There is also a censer, of a very peculiar shape, in the museum of the Louvre at Paris, the handle of which is of the same material. It

represents the arm and hand of a man, the latter








CENSER.

holding a cup to contain the incense. The censer is often borne by the Pharaohs and pontiffs of high rank in the pictures and reliefs on the temples and tombs.

Nothing that remains of these remote periods conveys so vivid an idea of the luxury and refinement of the ancient Egyptians as the representations of the thrones of the Pharaohs which occur in the tomb of Remesses IV., who reigned during the sojourn in the wilderness (see Plate). Such combinations of extreme elegance of form with extreme richness of material are not to be found in the palace of any crowned king now in existence.

§ 5. OIL AND SPICES.

Oil  is frequently mentioned in the hieroglyphic texts among the offerings to the gods, and in the enumerations of the wealth of great men in Egypt. Frankincense, also,    ; and other compositions of fragrant woods and resins, were very extensively used both in the temple-service of the Egyptian idolatry and in the preparation of mummies; so that, during their captivity, the Israelites must have become conversant with this branch of the apothecaries' art. The spices used for the latter purpose were, according to Herodotus,* a mixture of pounded myrrh and cassia, with other spices. A mummy was opened at Leeds some years ago, which, having been embalmed at least

* Eut. 87.

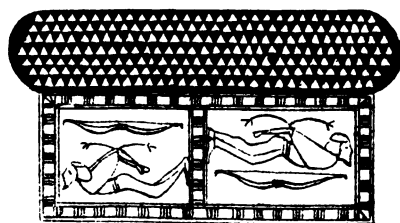
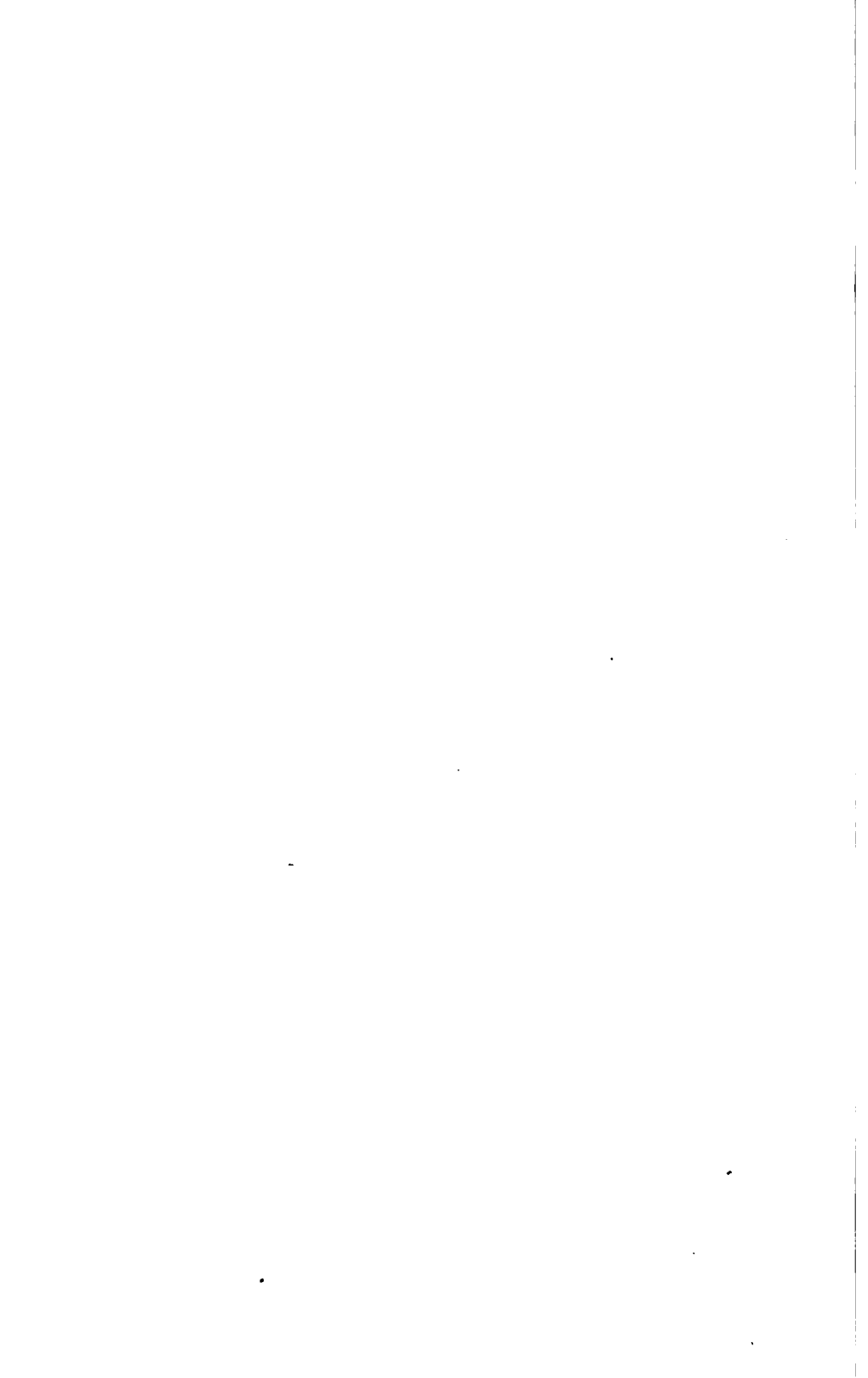



Plate 3. page 208.









five hundred years before the visit of Herodotus to Egypt,* has been prepared with spices in much greater profusion than was ever practised in his times. This spicery has been minutely examined. It consists of a mixture of cassia, myrrh, ladanum, and some other unknown spices, pounded so evenly and skilfully, that not a single fragment could be found of a larger size than the rest, though very diligent search was made for it. The exact correspondence between the ingredients in this composition and the account of it given by Herodotus, plainly shows that the preparation of it was an art or trade, which would doubtless be abundantly called into exercise. The quantity used in this single embalming weighs nearly twelve pounds in its present dry state. None of the ingredients in this compound were the produce of Egypt; but they are all obtained, at this day, from trees and shrubs indigenous to those districts of Arabia and Canaan which lie to the east of the desert of Sinai and the river Jordan. So large a demand for these articles in ancient Egypt would necessarily create an extensive traffic across the desert. The Ishmeelites to whom Joseph was sold by his brethren were engaged in it. They passed near the sons of Jacob as they "came down from Gilead," which is a part of this district, "with their camels bearing spicery and balm and myrrh, going to carry it down to Egypt" (Genesis xxxvii. 25). "Balm, spices, and myrrh" also formed a part of the present which Jacob afterwards sent to

* It was the body of a priest of Monthra at Thebes, named  "Ensa-amoun." He lived in the reign of Ramses IX., one of the monarchs of the 20th dynasty; about 1000 B. C.

Joseph by his sons (Gen. xliii. 11); proving in a manner equally satisfactory that Canaan, where Jacob then dwelt, was the country whence Egypt drew her supply of spices.

The art of compounding spices must therefore have been extensively practised in Egypt; and the Israelites would have an abundant opportunity of acquiring there the skill in it which they were called upon to exercise in the service of the tabernacle.

The recipe for the holy anointing oil (Exod. xxx. 22—25) is curiously illustrated by the inscriptions on the beautiful obelisk at Karnac.* On each side of the long inscription which runs down the centre of all the faces of this obelisk are figures of the different members of the family of Thothmosis III.,† offering various ingredients to Amoun. The uppermost figure offers a vase of oil, as the column of hieroglyphics immediately below the stretched-out hand informs us,  "he offers oil." The figure next in order offers  † "myrrh." The offering of the third is  "incense," compounded of three parts of one unknown spice named  q^{a} , and five of another called  $\text{q}^{\text{a}}\text{b}$. The offering of the fourth is also a compound, containing frankincense mingled with five parts of another drug named  $\text{q}^{\text{b}}\text{r}^{\text{b}}$. The substance denoted by this word is also unknown.‡ It evidently appears, from these reliefs, that sweet smelling drugs, prepared according to pharmaceutical prescriptions, were used in the ritual of the Egyptian

* Casts from this Obelisk are now in the British Museum.





† Whose reign began 1736 B. C.

‡ In Coptic ⲙⲁⲁ : the order of the characters is transposed for pictorial effect.

§ M. R. pl. 32.

idolatry. The command, therefore, to the Israelites, to apply them to a similar use in the service of the tabernacle, would symbolise exactly with the notions they had acquired during their sojourn in Egypt; and, at the same time, would only require the skill of the art of compounding them, which they must necessarily have learned during their captivity.

§ 6. PRECIOUS STONES.

The hieroglyphic names of some of the precious stones are of not unfrequent occurrence: for example, : ANAUIH, the "pearl",  the "diamond" (*lit.* the shining pearl), : the "cornelian" (*lit.* the heartlike pearl). Bags of them are also represented in scenes of offering or triumph . Many gems have likewise been found in the tombs and among the ruins of the cities of ancient Egypt. There is a good collection of them at the British Museum, which contains many beautiful specimens of the art of working and polishing them. Probably the most perfect illustration of the excellence to which the Egyptians had attained in this art, is



the cornelian set in a signet ring of solid gold, which was found in the Necropolis of Thebes, and is now in the possession of Lord Ashburnham. It belonged to one of the officers of Pharaoh Mœris;* and the Israelites were in bondage during his reign: for the well-known picture of the

Jews making bricks is on the walls of the tomb

* Thothmosis III.

of *Reksharè*, who was his architect. It affords, therefore, a tangible and perfectly unanswerable proof of the high state of this art in Egypt during the captivity; and hence we infer the competency of the Israelites in the wilderness to fulfil all that was required of them in this department of the service of the tabernacle.



Plate 4. page 213.

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CHAPTER VII.

MUSIC.

INSTRUMENTAL music is first mentioned in the Bible as the art or calling of Jubal, the son of Lamech, the son of Cain, who may possibly have lived before the death of our first parents. It is said that Jubal "was the father of all such as handle the harp and organ" (Gen. iv. 21); by which we are probably to understand that, through the Divine teaching, Jubal invented those instruments, and the art of performing on them.

The use of instrumental music at so remote a period, without any allusion to the existence of vocal music, opposes the prevalent notion that instruments are only imitations of the human voice, but agrees better with that which we learn from experience on this subject. If the state of music among different nations or races of mankind be considered, it will be found, that among those nations where the instrumental music is extremely rude, the attempts at singing are also harsh and disagreeable; while any advance in the quality of the sound of the instrument produces a corresponding advance in the vocal music of all nations. This is the case, apparently, irrespective of the accidents of civilisation or barbarism. The South Sea islanders have instruments which produce tones of considerable sweetness; and their

singing is said by travellers to have been superior to that of the Hindoos, whose instrumental music is strangely harsh and ineffective. The inhabitants of Mexico and Peru are said to have excited the horror and disgust of the Spaniards, their first discoverers, by their hideous attempts at music: but now that they have adopted the guitar and other instruments of their conquerors, they display considerable vocal powers, and greatly excel as musicians. The same fact has been illustrated, in a still more remarkable manner, by the missionaries of modern times. Races whose music had degenerated into a mere succession of groans, like the Esquimaux and Greenlanders, or into deafening shouts and yells, like the North-American Indians, acquire very rapidly the musical instructions of the missionaries; and after a few months of practice with European instruments, or even with voices attuned by them, sing with a sweetness of intonation and a perfectness of concert, which is said to be equal to any choral singing in the world.

These facts would seem to indicate that it is not the voice that suggests the instrument, as has been supposed, but the instrument that forms the voice in music.

The instruments invented by Jubal are said to have been the harp כַּנִּיֹּר and the organ עֹיִנֵב. The harp was a stringed instrument. The word עֹיִנֵב (translated "organ") denoted an instrument, the form of which has been ascertained by a curious comparison of passages, some of which may not be uninteresting. Of the six musical instruments enumerated in the decree of Nebuchadnezzar, king of Babylon, recorded in the third chapter of Daniel, verses 3, 7, 15, three have

Greek names, and the forms of them are known to us from the remains of Grecian antiquity. They were doubtless derived from the Ionian Greeks of Asia Minor, at that time the subjects of the king of Babylon, who had always been celebrated for their excellence in music. The last of these names, סִימְפוֹנִיָּה, which is translated, in our version, "dulcimer," is in Greek letters *συμφωνία*, which means a reed or pipe, and remains to this day the name of the hautboy, *zampogna*, in Italy and Asia Minor. The chapter of Daniel we are considering, is written in Chaldee: but there is a very ancient Hebrew version of it, in great reputation for fidelity amongst the Jews; and in it, this Chaldee or Greek word, which signifies pipe, is rendered by עֵינָב, which, in Gen. iv. 21, is translated "organ." This is very satisfactory authority for that which we might naturally have inferred from the text itself, that Jubal was the inventor both of strings and pipes, and therefore that these modes of producing sweet sounds were both known to mankind at this remote period.*

According to the Greek authors, the ancient Egyptians had, from the remotest times, assiduously cultivated the art of music; and had committed the rules of it, which were very subtle and intricate, to writing. Such was their excellence in it, that strangers of other nations visited Egypt for the purpose of acquiring music.

The paintings in the tombs strongly confirm this account. No subject is more common, among the

* The same word is used in the same opposition to stringed instruments, Psal. cl. 4.

many scenes of ordinary life with which their walls are decorated, than that of groups of musicians playing upon stringed instruments or pipes, singing in chorus, or beating tambourines or drums. We will give some account of each of these classes of instruments, which are well calculated to illustrate the different kinds of musical instruments mentioned in the Bible, upon the forms and use of which there is now so much doubt and uncertainty.

§ 1. STRINGED INSTRUMENTS.—THE HARP.

It has been too much the practice of those who have engaged in researches into antiquities, to set out with some preconceived notion, which every thing they observe in the course of their investigation is made to confirm, by the help of a little imagination. Upon the subject of stringed instruments it has been assumed, that the progress of their invention has been very gradual; and that this gradation has been marked by successive additions to the number of strings employed. Finding in Plutarch that the Egyptians attributed to Thoth the invention of the lyre with three strings, they at once conclude that it had originally one string, and that the addition of more strings was the work of many ages. But such is not the fact. Harps of two strings and of thirteen strings, and of nearly every number intermediate between these two, are painted in the most ancient of these tombs: nor does the comparison of the designs in them with those of tombs of a much later date, give the least countenance to the idea of such a progression as has been imagined. Music, to judge by

the shape and intricacy of the instruments, was at least as perfectly known at the earliest as at the latest epoch of which these tombs have preserved any record; a strong presumptive evidence of that which the Bible leaves us plainly to infer concerning this and all similar arts. They never underwent the progression which these writers have imagined. They were originally taught to mankind by God himself.

The harp presents the simplest and most obvious, as well as most efficient mode of stretching a string, so as to produce a musical sound, and was well known to the ancient Egyptians. With a very great variety in the arrangement of its strings, the Egyptian harp always retained a remarkable general resemblance to the figure of the modern instrument of that name.

These harps were made of a kind of mahogany, as appears from the remains of them which are not unfrequently found in the tombs. This wood is not indigenous to Egypt, and must therefore have been imported for the purpose. The importance of the quality of the wood employed in making musical instruments was evidently understood at an early period; for the harps and the lutes upon which the Israelites played, as they marched in procession before the ark, on its removal by David from the house of Abinadab, are said to have been instruments of fir-wood (2 Sam. vi. 5); which is preferred, even at the present day, to the wood of any other tree in the fabric of musical instruments. We find, in this passage, that its value in this particular has been long appreciated.

Some of the ancient Egyptian harps, found in the tombs, have the remains of strings attached to them;

which, on examination, prove to be made of the intestines of small animals, in exactly the same manner as the musical strings of modern times. There is in the museum of the Louvre, at Paris, the remains of an Egyptian harp, the frame of which has been covered with red morocco leather, embossed with a pattern of lotus flowers.

We now give some of the principal forms of the Egyptian harp, as it is depicted in the ancient tombs of that country.



EIGHT STRINGED HARP AND SINGER.

This picture is copied from the very ancient sepulchre of Imai at Ghizeh, the epoch of which is supposed to be somewhere about that of the pyramids. It may be safely assumed to be the most ancient among the tombs of Egypt. Exactly similar harps having been observed in others of the earliest of the tombs, it has been assumed that this is the original

and most ancient harp. The supposition is by no means improbable; for, instead of the imperfect and unfinished attempt in which it has been often supposed that music originated, this is the completed instrument. The model from which all other instruments must necessarily be formed. It is an octachord, or instrument of eight strings, that is, of the seven tones into which all musical sounds by an unalterable law of nature must resolve themselves, and of the octave, or repetition of the first of these tones. To these, as to elements, all music must ultimately be referred, so that every thing that is to be found in the entire compass of this sublime science, whether in ancient or modern times, has really its representative in the eight strings of which this simple but perfect harp is composed. The hieroglyphics inscribed over the performer, read $\kappa\alpha\tau\omega\varsigma$ * $\mu\tau\epsilon\beta\alpha\sigma\theta\omicron\rho\eta$ "The singer and the harp player." The figure seated opposite to the harper is singing. He is raising his hand for the purpose of marking the rhythm or time, which, as we shall have other opportunities of explaining, was as important in ancient as in modern music.

Instrumental music was evidently unknown in ancient Egypt, for any other purpose than that of accompanying the voice. No where does it appear, that any instrument was used for sustaining a melody without its assistance. However important the effect of the instrument upon the voice might be, it was, nevertheless, perfectly subordinated to it. This fact usefully illustrates such passages as Psalm cxxx. 3—5. The musical instruments there enumerated were to

* The powers of the fourth and fifth characters are uncertain.

be employed for the praise of God only, in accompanying the Psalms and Hymns, which the congregation of his people sang in chorus.*



SHOULDER HARP.

The harp upon which the young damsel plays in this design, is of a very different form from the preceding one, and, as will be observed, was held in a manner very remote from modern usage. It is a trichord, that is, it has three strings. According to Diodorus Siculus (*Hist. b. i., c. 16*), this instrument was invented by the god Thoth, in imitation of the three seasons into which in Egypt the year naturally

* M. C. 98. 2.

divides itself: the summer being denoted by the shortest string, which emitted the acute or sharp sound; the winter by the longest, which of course emitted a grave sound; and the spring by the intermediate one. This passage is useful in pointing out to us the mode in which this instrument was tuned. The grave note would be the tonic or key; the second would be the third note above it, which in modern music is still called the mediant; the shortest string would be tuned to the fifth above the key note, which is called the dominant. When skilfully managed, even this simple instrument might be made very efficient, as an accompaniment to the voice in a plain melody.*

This is a still simpler instrument, having two strings. It was large and clumsy, always played by men kneeling, as an accompaniment to their own voices. It was evidently a bass



BASS HARP.

instrument. In this case the shortest string would be the key note, the longest the fourth note below, or dominant. This also would be highly useful in regulating the voice, and adding to the effect of the performance.†

This picture is also from a very

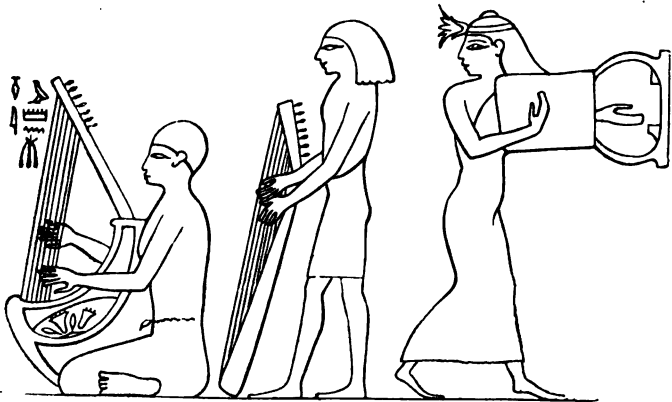


TEN-STRINGED HARP.

* M. C. 95. 2.

† M. C. 96. 4.

ancient tomb. It is a highly interesting and important one to the biblical student, as it gives him the form of the ten-stringed instrument, עֶשְׂרִי, which was used by the children of Israel in the temple service, and with which the inspired Psalmist calls upon them to praise God (Psalm xcii. 3). This form of the harp is frequently represented in the tombs: and one of them was found by Rosellini, which is now in the Museum at Turin. It was evidently in high reputation in Egypt, as well as at Jerusalem. It is quite impossible to convey any just idea of the mode in which it might have been tuned.*



CONCERT.

This design is also from the most ancient tomb of Imai at Ghizeh, and yields, in point of interest, to none of those that have preceded it. It represents three persons, who are playing and singing in concert. From the different forms of their instruments, it is obvious that they are not playing in unison, that is, all striking the same note at the same time. We infer that

* M. C. 96. 1.

the science of harmony must have been known at this exceedingly remote period. The principles on which music as a science is founded are immutable. The means by which the sounds were produced, differed in no degree from those in use among ourselves; and therefore, to form, or to imagine any other gamut or scale than those with which the moderns are acquainted, is impossible; it is equally impossible, that any other combination of the sounds that compose them than those with which we are acquainted, should have produced agreeable and musical effects: and therefore, we cannot err in concluding that ancient music would be the same as modern, as to its principles and elements. The difference must have lain only in the combination of those elements. These things have, perhaps, been scarcely sufficiently considered in treating of ancient music.

The harp, which, as we have seen, was known to the ancient Egyptians under so great a variety of forms, was equally familiar to the Hebrews who had sojourned so long in that country, and is mentioned in Holy Scripture more frequently than any other instrument of music. David, the greatest of the kings of Israel, excelled as a performer upon it (1 Sam. xvi. 16). Probably, also, it was to the sound of this sweetest and, as an accompaniment to the voice, most perfect of all instruments, that, under the inspiration of God's Spirit, he composed the Psalms. There were varieties of the harp known to the Hebrews, as well as to the Egyptians; some forms of it must have been small and portable, so as to admit of being carried by the performer, who danced and played at the same time (see 1 Chron. xiii. 8, etc.). These forms

are usefully illustrated by some of the representations of Egyptian harps, which are now before the reader. Another kind was named the pleasant harp, or the harp of delights, כְּנֹיֵר נְעִים (Psalm lxxxix. 3), from the exquisite sweetness of its tone. We have already seen that the ten-stringed instrument mentioned in Scripture was also a harp.

The harp was in some especial manner consecrated to the service of God under the Old Testament dispensation. It was the instrument which was employed on all religious occasions (see 1 Sam. x. 5, etc.). Its sounds were closely associated with the praise of God in the temple service (Psalm xxxiii. 2; xliii. 4, etc.). It would seem even to have had some association with the gift of prophecy (Psalm xlix. 4). The tombs of Egypt furnish an illustration of this circumstance, by indicating the very important part which the harp sustained in the music of these remote times.

THE LYRE.*

None of the names of instruments of music, which are recorded in the Hebrew Scriptures, have been translated in the old versions by this word. It is, therefore, generally supposed that the lyre was an instrument peculiar to the Greeks. It does not appear, however, that such was the case. The original of the Grecian lyre is frequently represented in the tombs of Egypt. These pictures of lyrists are from those of Pihrai and Imai. The lyre of Greece was a four-stringed instrument. It will be observed, that one of these instruments has five, and

* M. C. 98. 2, 3.

the other nine strings; so that the attempts which were made by certain musicians, recorded in Grecian history, to add to the strings of the lyre, for which they were denounced and proscribed by their contemporaries,



USE OF THE LYRE.

might really be no more than efforts to restore this instrument to its original state. The lyre consisted of a hollow plate or shield, which was called by the Latins "testudo"; because, in later times, it was made of the shell of the tortoise. To one side of this was attached a flat surface, which served for the finger board; to the other, a frame, in which the tuning pegs were fixed. The strings stretched across the hollow plate which formed the resonant cavity for the sound, were struck with the fingers of the performer's right hand, while with those of the left he

stopped the notes upon the finger-board. The mode of holding the lyre among the Egyptians, by resting the lower part of it against the chest, comports but ill with modern notions of grace and elegance; but was doubtless convenient for the performer. It was probably suspended round the neck by a string. The lyre was known to the Canaanites (see above p. 38), but there appears to be no sufficient ground for deciding either that the Hebrews used it, or, if they did, what

was its name in their language. It is, however, unlikely that they should have been ignorant of an instrument with which the Egyptians were so well acquainted, and which appears to have been possessed of great musical capabilities.

THE PSALTERY.

This instrument, the *ψαλτήριον* of the Greeks, is first mentioned in the Bible, in the passage of Daniel to which we have already referred, under the name of *קננב*, which is evidently the word *ψαλτηρ* with the very common mutation of *l* into *n*. Its name is sufficiently indicative of its Greek origin. It was, therefore, not until a late period of the sacred history that it was known to the Jews.



USE OF THE PSALTERY.

The form of this instrument is more satisfactorily described than that of most others.

Aristotle, in his problems, terms it *ψαλτήριον τρίγωνον*, the triangular psaltery. St. Jerome also mentions a musical instrument with twenty-four strings, in the form of the Greek letter Δ , which was in use among the Hebrews. Another ancient author, Apollodorus, says, "that the psaltery is the same instrument as the ancient harp, called Magadis, which had twenty-one strings."

The accompanying representation of a musical instrument is from a column of the Temple of Dakkeh, in Nubia, which is of the time of the Ptolemies, that is, of the domination of the Macedonian Greeks in Egypt. It will be observed, how exactly it agrees in form, and how nearly in the number of strings, with the account of the ancient psaltery. If the longest string is intended for a metal rod (which is probable, as, without such a support, the instrument would necessarily have broken down, as the phrase is, with the strain of the strings), the number of strings is exactly that mentioned by Apollodorus.

The psaltery was originally not an Egyptian instrument, as we have seen. It was probably their contempt for all foreign customs which led the artist in the present instance to put it into the hands of a grotesque figure.

THE LUTE.*

The Hebrew word נבל which has been translated "lute" in the Prayer Book version of the Psalms, is allied in orthography to that which denotes the earthen vase or jar in which wine was kept by the ancients נבל. It seems pretty certain, that the resemblance between the wooden box which forms the body of instruments of this description, and the wine vessel, has given rise to this resemblance between their names; and consequently, that the word has been correctly rendered in this ancient translation from the Vulgate. The English version renders this word "psaltery." We have already given the reasons which

* M. C. 95. 2.

seem to render it probable, that another less ancient form of stringed instrument was denoted by this word. The lute was known to the Greeks by the name of *ναβλα*, and to the Latins by that of "nablium," both plainly derived from its Hebrew appellation.



LUTIST.

This ancient instrument was identical in almost every particular with the guitar, mandolin, or theorbo, of modern music. Several forms of it were in use among the Egyptians. The one before us has five strings, and the length of the finger-board is about that of the modern guitar. It

was played with the plectrum or fret (a point of quill or wire), which the performer holds in his hand, and which, it will be observed, is attached to the instrument by a string.*

In the following instance, the finger-board is very long, like that of the lute or theorbo of two hundred years ago. The string also is struck with the finger conformably to modern usage. The damsels who are here represented belonged to the unhappy class of hand-maidens or household slaves, who were reserved exclusively for the amusement of their masters; so that their entire business would be the acquisition of musical skill; and we know that the structure of the instruments was such as would not fail to produce sounds of exquisite sweetness. Their performances, therefore, would probably be beautiful and effective.

* M. C. 96. 2.

The lute was an instrument of considerable importance in the music of the ancient Hebrews. It was used, like the harp, to accompany the inspired



PLAYING THE LUTE AND DANCING.

effusions which were uttered by the prophets (1 Sam. x. 5). It was also used in the service of the temple and tabernacle, and almost always in concert with the harp (see Psalms lvii. 8, lxxi. 22, etc. etc.).

We shall shortly have to return to this subject, in speaking of the concerted music of the Egyptians.

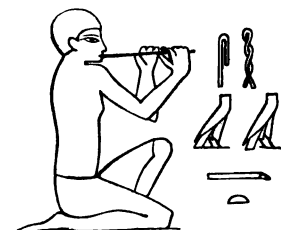
The Hebrews, like the Egyptians, appear to have had lutes of more than one description. The ten stringed lute, נבל עשור, is mentioned (Psalm xxxiii. 2)

as accompanying the harp: and again, in the 144th Psalm, as used in the song of praise which the Psalmist exhorts God's people to offer to the giver of every good gift. In this particular, it doubtless differed from the commoner instrument called נבל or כלי-נבל which is spoken of elsewhere, and which, judging from the analogy of those used by the Egyptians, had probably five strings only. In the picture before us (which is perhaps earlier than the times of David) two damsels are playing upon five stringed lutes. This design is frequent in the tombs. It may be readily imagined that the Hebrews would improve upon it, by combining all the strings in one instrument. For, when associated with pure and holy worship, the style and character of music always advances. Such has been remarkably the case in Christianity; and, doubtless, the revelation that preceded it would exert the same purifying and elevating effect upon everything that was associated with its ritual.

§ 2. WIND INSTRUMENTS.

It has been already explained that Jubal, the son of Cain, was the inventor of wind, as well as stringed instruments. This testimony of Scripture to the very high antiquity of wind instruments is confirmed by the tombs of Egypt, to which we are at present referring. That of Imai, at Ghizeh, in the vicinity of the great Pyramids, and evidently of about the same age with them, has paintings of performers on flutes of two descriptions. The simplest form was a reed perforated with holes, which were covered with the fingers,

like the modern flute or flageolet. Instruments like these have occasionally been found in the tombs. There

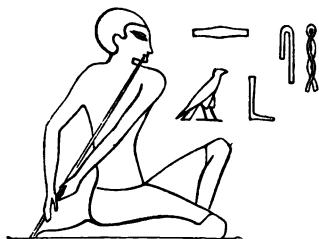


THE STRAIGHT PIPE.

is one in the Museum of the Louvre, at Paris. The sound is produced in the same manner as the flageolet; and it has five holes. There is also one at Turin, which exactly resembles it. The hieroglyphics read ζωσ-μορυ (Hos-

moum): the first word denotes singing or playing; the word μορυ is not now read in the Coptic books, but it evidently signifies this straight pipe, as it is frequently written over figures performing on it. The instrument was known to the Greeks by the name of μοναυλος.*

This picture is also copied from the tomb of Imai. It represents a form of the pipe or reed, which long afterwards was known to the Greeks by the name of πλαγιαυλος, or the oblique pipe. It was evidently perforated, and played with the fingers like the former. Its name was



THE OBLIQUE PIPE.

CHBI (Cebi), a word which yet remains in the Coptic Bible, and renders, in many places, the Greek word αυλος, a musical pipe.

* M. C. 95. 5, 2.

The double pipe, however, was more frequently used by the Egyptians than either the straight or the oblique forms of that instrument, according to the indication of the tombs, on which it is much more frequently depicted. It was used as a concert instrument, as well as alone. Both pipes appear to have been perforated, and played with the fingers.

The double pipe was also known to the Greeks and Romans. It is frequently represented in their sculptures and paintings, and seems to have been in as common use with them as with the Egyptians.

The wind instruments of the Hebrews were likewise of different kinds. The very ancient one named עֹבֵב has already engaged our attention; and we have noticed the probability that it was a perforated reed. Another is not unfrequently mentioned at a latter period of the Scripture history,—the pipe: the use of which seems to have been universal among the Israelites. It was especially in requisition on occasions of joy and hilarity (see 1 Kings i. 40, etc.) like the double pipe of the Egyptians, with which it seems to have been identical. It was also a concert instrument (see Psalm cl. 4, Isaiah v. 12, etc.). The name of this instrument, לִלְיָלִי literally “perforated,” indicates that it was a reed with perforations at the side.

The present opportunity may be taken of observing that the Egyptian tombs do not support the opinion which has been very generally maintained of the high antiquity of the instrument called “Pandean pipes.” No representation of it is to be found in the tombs of any period. It is, therefore, improbable that the con-

jecture which has supposed it to be one of the instruments named in the Bible is well founded.

§ 3. TIMBRELS AND SIMILAR INSTRUMENTS.

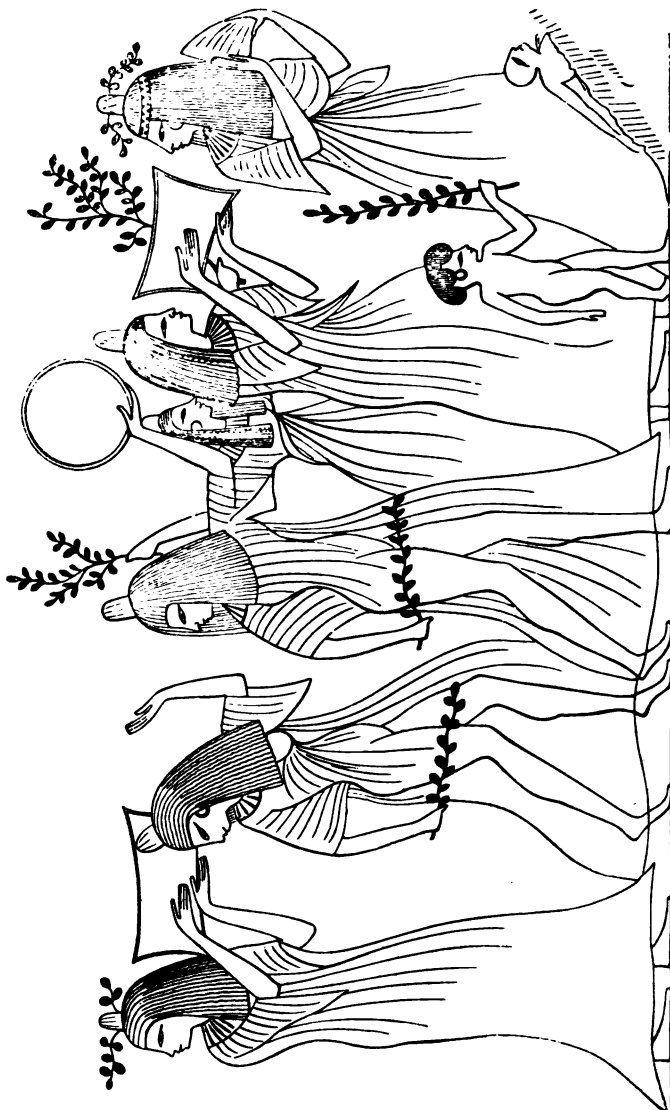
The class of instruments which now remains for us to consider consists of those which emit loud and musical sounds, by being beaten or struck. Our present remarks are confined to those instruments only which were used as an accompaniment to singing, that is to music, properly so called. All the forms of instruments of this description, that have been observed, appear in the interesting picture here subjoined, copied from a very ancient tomb at Thebes.*

A group of damsels is here represented dancing to the sound of timbrels. The votive boughs which they carry indicate that the dance in which they are engaged is a religious ceremony. The custom of approaching the temples of the gods, carrying branches of trees, was common among the Greeks, and seems not to have been unknown to the Hebrews.

The choragus, or leader of the dance, beats a hand drum considerably resembling the instrument which is called in France the "tambour de Basque." It consists of the skin of some animal, stretched over an earthen vessel of a conical form. The other damsels are beating tambourines, one of which is circular like the modern instrument; the others are of a nearly oblong shape with the sides curving inwards, which is a much more common form in the tombs. They are all beaten with the hands only. They were made, as

* M. C. 99. 2.

at present, of the skin of an animal stretched tightly over a frame.*



A GROUP OF DAMSELS DANCING WITH TIMBRELS.

* It was probably the drying of the skin which occasioned the curvature inwards of the sides; as in the case of the shields above, p. 132.

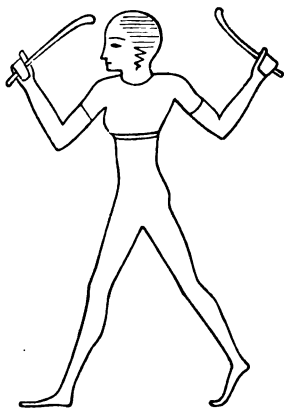
The Hebrews included all their instruments of this description under one general name, **תוף**, which signifies that which is beaten or struck. They made use of them to accompany the dances of females. These dances were performed as religious ceremonies (Psalms lxxviii. 23, and cl. 4), and also on festivals, and on occasions of private and public rejoicing (Judges xi. 34). The design before us is of great value, as an illustration of the dance of Miriam and the Hebrew women after the destruction of the host of the Egyptians (Ex. xv. 20). The Theban tomb, whence it has been copied, is of an era closely bordering upon that of the Exodus. Miriam and her companions had passed their lives hitherto in Egypt; and therefore had acquired Egyptian customs to a very large extent. At this time also, the Israelites would naturally retain more of these customs in the minuteness of their detail, than would probably have been apparent at a subsequent period; so that, both in the dress of the performers, and in the fashion of their instruments, it is certainly the most probable illustration of the dance of Miriam and the daughters of Israel that is known to exist.

CYMBALS.

This was also an instrument of percussion, in common use among the Hebrews, which is often mentioned in the Scriptures. It was used, both in concert with other instruments (2 Samuel vi. 5), and alone (Psalm cl. 5). From this last passage it would appear that there were two kinds of cymbals known in their sacred music, the one called **צלצלי-שמע**, "cymbals

of hearing," that is, sweet sounding, tuneable; the name of the other kind was צלצלי-תרועה, "cymbals of shouting," that is, emitting a loud clashing noise.

It has been generally supposed, from the ancient Greek and Roman designs, and from the instruments in use among the Orientals, that the cymbals of the Hebrews resembled the modern instrument of that name, which consists of two metal plates struck together by the performer. It does not, however, seem to be certain that such was the case. No such instrument is any where depicted in the Egyptian tombs.



CYMBALIST.

The only one which at all approaches to it is the annexed design, which occurs in the Necropolis, at Thebes. It represents a boy accompanying singers, along with two females, who are playing the harp and double pipe. The boy has in each hand a metal bar, bearing some resemblance in form to the blade of a common knife.

He is striking these together for the purpose of producing a musical sound. The quality of this sound would very much depend upon the skill of the performer. The music of the Hebrews seems to have resembled that of the Egyptians so closely, and in so many points, that very probably this was the form of their cymbal also.

§ 4. SINGING.

The human voice is the instrument which is capable of producing the sweetest sounds that the human ear has the power of appreciating. But in this, as in all other natural powers, the capacity in man to reach excellence is deeply concealed within him, and can only be called forth by long cultivation. It has been already explained, that, in singing, the voice modulates itself by the instruments that accompany it; and upon this it will follow, that man has the power of perceiving and appreciating the beautiful in sound, but not of conceiving it. He can imitate it when he hears it; but he cannot originate it. He is ravished with the sweet sound emitted from a pipe or string: he tries to imitate it with his voice, and after long practice succeeds. But if he never hears the sweet sound from the instrument, the power of producing it with his own voice never occurs to him. This dependence of the voice upon the instrument is our only means of judging of the quality of the singing of the ancient Egyptians. Their instruments were certainly well adapted to produce sweet sounds; and this would seem to suggest the inference, that their voices also would be attuned to a corresponding sweetness.

The representations of singers are very common in the Egyptian tombs.*

This picture is copied from a tomb of unknown but very remote antiquity, at Elethya, in Upper

* M. C. 94. 1.

Egypt, in which a military chief named Sebek was buried. It represents a man and two women singing. The words of their song are in the inscription above them. They beat the measure, as they sing, by



GROUP OF SINGERS.

clapping their hands. This is the case with all other representations of singers on the Egyptian tombs. It is mentioned by Herodotus (Eut. c. lx.) as a peculiarity of their singing. This custom would seem to have passed over to the Hebrews. There is a very plain allusion to it in the commencement of Psalm xlvi., "O clap your hands, all ye people; sing unto God with the voice of triumph" (verse 1). Probably, it was in the choral hymn of praise, in which all the people joined, that the custom of beating the measure by clapping the hands was practised.

The vertical line of hieroglyphics at the side reads

“the chief singer whose name is Senev.” The woman immediately behind him is named the singer Nebon, and the other is the singer Heres. The following is the translation of the three horizontal lines of hieroglyphics:—

SONG.

1st Line.—“Thy birth, thy birth, was on a lucky day,
There was sorrow on the day of thy death.

2nd Line.—Thou shalt be immortal in glory,
Thou art pure from all sin.”

3rd Line.—The first eight characters are doubtful. I think they are a repetition of the names of the singers; in which case it will read, “Nebon and Heres, with their leader” (Senev).

“Sing the song of the chief Sebek, name beloved of the king.”

The rhythm, or measure, in the sense, will be observed in this most ancient song, as well as in many other specimens of Egyptian poetry which have been already quoted, which is also a peculiarity of the poetical portions of the Bible. According to Bishop Louth's system, the first line is an antithesis, the last two are synthetic parallels.

Many poems, thus peculiarly constructed, in the Bible, are compositions of very ancient date: for example, the song of Lamech (Gen. iv. 23, 24), and nearly the whole of the book of Job. The occurrence of a song, constructed on the same principle, in one of the most ancient tombs of Egypt, demonstrates, at least, that this measure was known and in use at a period of exceedingly remote antiquity.

The tunes of these ancient songs of the Egyptians

seem to have been known by names, which are written above some of the transcriptions of them in hieroglyphics—like the words “Shiggaion,” “Maschil,” etc., which are probably used with a similar meaning in the Hebrew Bible. But as musical notation was unknown to the ancients, we know nothing more of them. Indeed, so far as appears, the existence of their musical compositions must have depended all but entirely upon the ear; so that a strain once forgotten was irretrievably lost.

§ 5. THE CONCERTED MUSIC OF THE EGYPTIANS.

It has been already explained that instruments were used in ancient times merely to accompany the voice; and that instrumental music, in the usual sense of that term, is altogether a modern invention. In these accompaniments, however, we have also seen that they employed more than one instrument. They combined their instruments in various ways. Harps of different kinds were often played together: the common harp is frequently accompanied by the large shoulder-harp, which was probably a bass instrument: two harps and the lyre were also played together (see above).

Two lutes playing in concert is likewise a common device; and the harp and double pipe were used together. In one instance, a boy playing cymbals is added to their accompaniment of two female singers.

A subject also which is far from unfrequent in the tombs represents a concert on a still more extensive scale. The instruments are generally arranged

in the following order: harp, lute, double pipe, lyre, and timbrel. Sometimes the lyre and the lute change places; and the timbrel is also exchanged, in some copies, for the bass or shoulder harp.

The Hebrews also, like the Egyptians, made use of instruments only to accompany the voice. In this originated the expressions "Praise the Lord with the harp" (Ps. xxxiii. 2, etc.), "On the harp will I praise thee" (Ps. xliii. 4, etc.), which occur not unfrequently in the book of Psalms. They evidently mean, "to accompany a song of praise with the harp;" that being the only purpose for which the harp was ever used.

The concerted music of the two nations was, in like manner, identical. For example, the passage (Ps. lxxxii. 2), "Take a psalm (that is, a song, a tune), and bring hither the timbrel, the pleasant harp and the lute," receives a most striking and satisfactory illustration from one of the pictures we have just described, representing a choir of singers, accompanied by the timbrel, the harp, and the lute; showing demonstrably, that the Hebrews accompanied their sacred songs with the same instruments that are represented in the tombs of ancient Egypt.

It is well known that among the evidences of the truth of the New Testament, none are more highly esteemed than the incidental ones, those which consist in the correctness of its casual allusions to manners, customs, and events. These monumental remains furnish evidence of the same satisfactory nature, to the truth of the Old Testament. The preservation of these painted tombs in Egypt affords ocular demonstration that the musical instruments mentioned in the Hebrew Scriptures were actually

in use among the ancient Egyptians, with whom the children of Israel sojourned, at the very commencement of their national existence, for four hundred and thirty years, and upon whose customs, therefore, their general habits must in a great measure have been founded. The mode of singing described in the Psalms was also that which prevailed in Egypt. In addition to this, we have shown, in the preceding pages, by many instances, that the rhythmical principles of the Hebrew poetry are identical with those of the poems which still remain written in hieroglyphics on the walls of the temples, palaces, and tombs of Egypt. It is not easy to overrate the value and importance of evidence like this.

