

PHARAOH THE OPPRESSOR, AND HIS DAUGHTER, IN THE
LIGHT OF THEIR MONUMENTS.



THE ancient Egyptians have placed us greatly in their debt by a science that surpasses ours. Even in the extravagant fancies of childhood over the tales and heroes of the Bible, we never dreamed that some day we might stand face to face with the figure of that "new king over Egypt" who "said unto his people, Behold, the people of the children of Israel are more and mightier than we: Come on, let us deal wisely with them; lest they multiply, and it come to pass that, when there falleth out any war, they join also unto our enemies, and fight against us, and so get them up out of the land";—of that father whose daughter not only spared the weeping babe in the little ark among the flags, but adopted the child, and he became her son, and she named him Moses;—of that royal patron who thus educated him for the public service as a prince in his own household;—and yet of that sovereign in whose breast the prejudice of race ran so deep that he sought to slay this Moses, his foster-son, the moment he heard the hand of the latter had lifted itself against an Egyptian.

Now, upon the reappearance of this venerable monarch on the stage of modern life, one of the questions suggesting themselves as soon as our first surprise is over, is, How does this man of renown bear out his portraits upon the monuments? Placing his actual features side by side with the faces of the numerous statues and sculptures by which he sought to immortalize himself, are the latter thus found true to their subject? Do they present faithful likenesses of this very physiognomy before us? Whatever it may be, the answer to this question will also have a material bearing upon the accuracy of the art of that remote period.

A second surprise lies in wait for us.

It has often been remarked how the countenance of Rameses II., whether upon colossal monolith or mural carving, together with those of other members of the Ramesside line before and after him, can scarcely have been

purely Egyptian; and the conjecture has as often been hazarded that the type of expression they wear is obviously Semitic. Such a surmise has had for its foundation not only the narrow retreating forehead and the aquiline nose, but the long head from chin to crown and the entire cast of visage. The strange traits are limited to the Theban race or ruling



1. ETHNIC TRAITS OF AN INDIGENOUS EGYPTIAN. FROM LENORMANT'S "HISTOIRE ANCIENNE DE L'ORIENT."

class, in contradistinction to the race of primitive inhabitants of the lower Nile valley.

Let us turn aside a moment to make this difference clearer by noting how the genuine Egyptians, having a better claim to be regarded as the natives of the country, looked. Though their fac-similes have been preserved in the monuments all along through the ages, yet some of the best of them have come down to us from the earliest times. One of these is reproduced in illustration 1, taken from a remarkable bust treasured in the Louvre. Whether regarded as a work of sculpture, or



2. PROFILE OF RAMESSES II. FROM A PHOTOGRAPH OF THE MUMMY TAKEN UNDER PROFESSOR MASPERO AT BŪLĀQ.

as a success in portraiture, or as a creation almost endowed with life, it is a rare attainment in plastic skill and a rival to the highest art of any age. Professor G. Maspero sketches the prototype as follows:

"A great effort of the imagination is no longer required to recover the figure of an Egyptian of the time of Kheops, who contributed his part to the construction of the Pyramids: to-day we have merely to step into the Museum and look at the statues in the olden style there brought together. At the first glance of the eye we shall perceive that the artist who produced them sought to effect a strict resemblance in the modeling of the head and members after the person whom he desired to represent; and yet, neglecting the peculiarities of each individual, we may readily regain the common type of the race. The Egyptian . . . carried a head often too large in proportion to the body, presenting usually a spirit of mildness and even of instinctive sadness. The forehead is square, perhaps a trifle low; the nose short and round; the eyes are large and wide open; the cheeks filled out; the lips thick, but not reversed; the mouth, somewhat wide, bears a smile of resig-

nation and almost of suffering. . . . And, even in our own day, the simple peasants have retained nearly in every particular the likeness of their ancestors, and such a *fellah* regards with astonishment the statues of Khawrā or the colossi of the Usertesens, which reproduce lineament by lineament, across the interval of more than four thousand years, the physiognomy of these old Pharaohs."

We have only to compare this precursory portrait of an Egyptian who lived and died under the Old Empire with the remarkable picture of Rameses II. (2) vividly repeating a photograph of his mummy's profile, in order to perceive the dissimilarity instantly. The two have not the first feature in common; in fact, the one is the opposite of the other at every turn, proportion, and measure. Clearly, the great Rameses by these presents is demonstrated to have belonged to the royal Theban race of foreign stock, just as the monuments indicated.

Can this foreign stock be traced back to its source? Until modern research began in Egypt the answer to such a question was a positive "No"; but not long since a monument came to light whose testimony is strikingly confirmed by our mute effigy of the king.

Among the ruins of Zoan Mariette Bey found a memorial slab of syenite, carved with a vignette on the upper part and inscribed on the lower portion, which at once became famous under the title of "The Tablet of Four Hundred Years" (3). The subject of the vignette is a scene representing Rameses the Great offering wine to the god Set in his human form and wearing the white crown, an officer also in adoration standing behind the monarch. The object of the stela is thus revealed to be a recognition on the part of the king of that

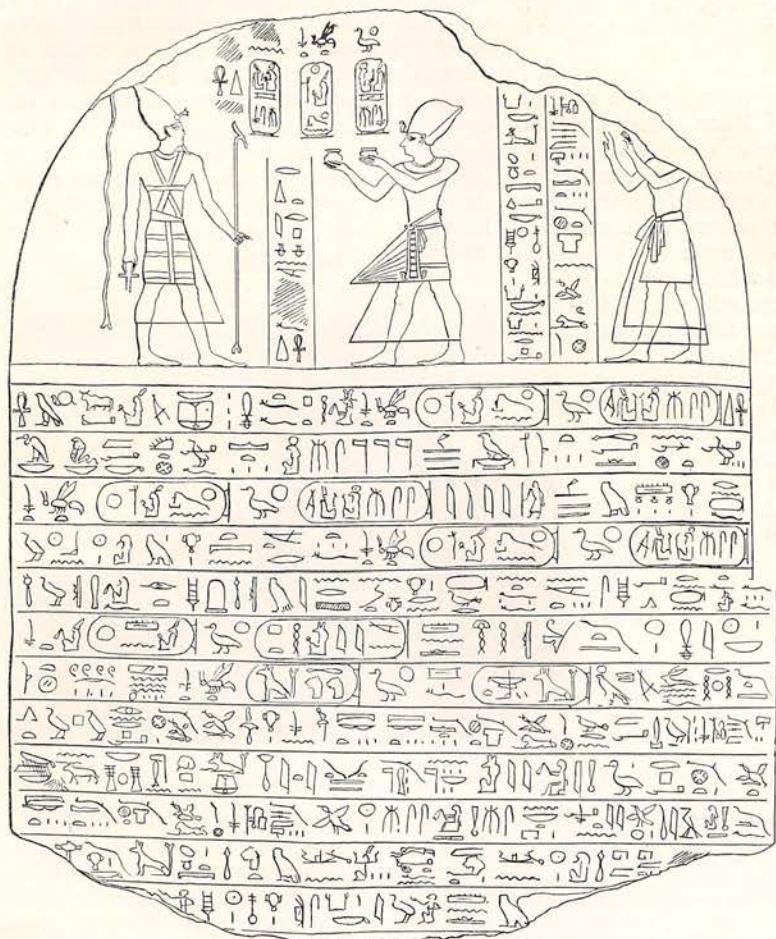


4. SPHINX OF ZOAN, BEARING THE PORTRAIT OF THE SHEPHERD KING APOPHIS. FROM "REVUE ARCHÉOLOGIQUE."

Typhonic Set or Sutekh, and a participation in his worship, who had been the national deity of the Shepherds, at the ancient capital of these rulers. By the date of four hundred years from the king Set Aa-peh-peh Nubti, he uses an era founded upon the reign of one of these Shepherd Kings, a predecessor of Apophis. Furthermore, the officer explains, "His Majesty ordered that a great tablet of

came across four very peculiar sphinxes, on the avenue leading up to the shrine of the temple. Writing to the Vicomte de Rougé, he describes them in the following terms:

"You will be struck by the style that characterizes these four sphinxes. The clever chisel which carved the body may, doubtless, have been that of an Egyptian; but I dare not say as much in regard to the hand that modeled the face with so peculiar an energy. The sphinxes of Egyptian origin impress us above all by their tranquil majesty. Generally the heads are portraits; and yet the eye is always calm and wide open, the mouth always smiling, the contours of the visage always rounded; and especially you observe that the Egyptian sphinxes almost never abandon the grand head-dress with spreading wings, which harmonizes so well with the quiet unity of the monument. Here, however, you are far from recognizing that type. The head of the Sphinx of Zoan is of an art with which I am really at a loss for aught to compare (4). The eyes are small, the nose is strong and arched though at the same time somewhat flat, the cheeks are large while marked by prominent bones, the chin is a projecting one, and the mouth attracts notice by the manner in which it falls at the corners. The whole visage sympathizes with the rudeness of the features making it up; and the bushy mane encircling the head, to such extent as almost to bury it, imparts a still more remarkable aspect to the monument. On beholding these strange figures we perceive that



3. TABLET OF FOUR HUNDRED YEARS. FROM "REVUE ARCHÉOLOGIQUE."

stone should be made in the great name of his fathers for the sake of setting up the name of the father of his fathers," apparently from his parent Seti I. back to Set Aa-peh-peh, four centuries before, both named after the same deity; and thus we are given to understand that Rameses thereby sought to acknowledge and honor the line of the Shepherd Kings as his ancestors.

Fortunately, we are to-day able to verify this acknowledgment and relationship in a conclusive, because physical, way.

In the same ruins of Zoan Mariette Bey

we have under our eyes the products of an art not purely Egyptian, and also not exclusively foreign, and, accordingly, we conclude that the sphinxes of Avaris [Zoan] may well excite the immense interest of dating from the time of the Hyksos [Shepherd Kings] themselves. Upon the right shoulder of each one of our four symbolical sphinxes inscriptions, which had been graven there, have been chiseled out; but the name of the deity Sutekh still remains upon the head, then follows the title 'the beneficent god,' then the illegible cartouches of the king, and the whole recalls so well, by the manner in which the inscriptions are disposed, by the length of the lines, by the style of the hieroglyphics surviving, the legend of Apophis upon the colossus of Ra-smenkh-ka (a statue of a seated Pharaoh found near by), that we cannot hesitate to read the same leg-

end upon the new monuments. According to the Sallier papyrus, Apophis reared a temple to the god Sutekh; and we cannot doubt that our sphinxes are owing to the piety of this king toward the deity of his nation, nor can we refrain from the thought that the sacred inclosure which these monuments were intended to embellish was the site of the temple of Sutekh at Avaris [Zoan]. . . . And if, as every indication leads us to suppose, Apophis is the Pharaoh of *Genesis*, it was this Apophis who raised Joseph to the rank of a minister. And, these sphinxes of Zoan being contemporary with Joseph, can it be possible they have the signal honor of owing their origin to the son of Jacob personally, who would have the ordering of their execution?"

We are now ready to make the verification. The Tablet of Four Hundred Years and these sphinxes were discovered not far apart. Rameses the Great was the author of the tablet confessing descent from the Shepherds, and to-day we possess the features of the latter copied by the sun: the Shepherds were the authors of the Zoan sphinxes, to which they imparted their own faces. Let us compare the two, the profile of the sphinx, as above (4), with the profile of the king in illustration 2. They are parallel! Both have the same roundly retreating brow, the same arched nose, the same prominent lips, the same projecting chin, the same high cheek-bones, the same hollow cheeks — what have they not exactly alike? They are a startling match. An eminent scholar, the Reverend H. G. Tomkins, once wrote of the sphinx:

"What a front is this! full of gnarled strength. The brows are knit with anxious care; the full but small eyes seem to know no kindly light; the nose, of fine profile curve, yet broad in form, has its strongly chiseled nostrils depressed in accordance with the saddened lines of the lower cheek. The lips are thick and prominent, but not with the unmeaning fullness of the negro; quite the opposite. The curve is fine, the 'Cupid's bow' perfect which defines so boldly the upper outline: the channeled and curved upper lip has even an expression of proud sensitiveness, and there is more of sorrow than of fierceness in the drawn-down angles of the mouth."

But if we could throw the lion's mane of the sphinx around the head of the proud and lion-hearted though aged king, this description would apply equally well to him, would it not?

The family resemblance is so complete that one might be tempted to suspect the sphinx of really bearing the portrait of Rameses himself, rather than that of some Shepherd king. But, unhappily for such a suspicion, Rameses II. once, having found a similar sphinx at the site of Pithom or having removed one from Zoan, actually engaged in the discreditable work of appropriating it to himself by trans-

forming the head of the Shepherd into an image of his own (5). The alteration consisted mainly in removing the shaggy mane of the lion in order to substitute the "grand head-dress with spreading wings," a reduction which leaves the head too small for the body, while the outlines of the countenance remain almost untouched in the stolen monument.

However, Rameses II. did inscribe his name on the front of the Sphinx of Apophis at Zoan, which he did not otherwise injure, and upon other sphinxes of the Shepherds where he added the title "Friend" or "Beloved of Set"; while upon various monuments recently uncovered on the same site by Mr. W. M. Flinders Petrie, he is delineated in the act of offering to Sutekh, who in one instance wears the white crown as on the Tablet of Four Hundred Years, but in two instances is uncrowned and long-eared.



5. HEAD OF SHEPHERD SPHINX ADAPTED TO THE HEAD OF RAMESSES II. FROM A PUBLICATION OF THE "EGYPT EXPLORATION FUND."

Such a verification is more than satisfactory. We are fully convinced that this tall king, so superhumanly towering as to be frightful to his enemies, rightfully belonged to the ruling rather than to the native race of Egypt; and, strange though it be, we allow his claim of blood-relation to those invaders, the Hyksos-Shepherds, whose expulsion from the Delta required the entire strength of the seventeenth Theban dynasty expended in a war of eighty years. Here lies the secret of that uniform, peculiar, superior cast of physiognomy running through all the countenances of the Ramesside line, a line ever famous for being uncommonly handsome.

And who were these Shepherds? whence did they enter Egypt? Such questions have confounded the wise ever since the revival of learning. The origin of the Shepherds has been referred to the pastoral ranges on the



6. RAMESSES' FATHER, SETI I. FROM A MONUMENT, FIGURED IN ROSELLINI'S "MONUMENTI STORICI."

east of Egypt, to the Negeb, to the land of the Amorites, to the coast of the Philistines, to the hill of the Jebusites, and especially to the cities of Phœnicia. But grave objections lie against all these conjectures; and the more the ethnic type of the race is studied, the farther north and east, into Asia, its original home is carried. Some Hittite monuments recently discovered show a remarkable approach to its general aspect, yet many of the heads of Assyrian kings a still greater coördination. Very striking agreements appear in some details of custom, such as wearing a profusion of hair and the fashion in which it is dressed, exhibited in the familiar representations of Nimrod strangling a lion, or the statue of the god Nebo. The latest verdict on these inquiries is that of a distinguished scholar whom America delights to honor, Miss Amelia B. Edwards:

"The question of the Hyksos type remains unanswered. It is neither Egyptian nor Ethiopic nor Semitic. It bears a more Northern stamp. It reminds us that those early Chaldeans, who were driven out by the Elamites under Kudur-nan-khundi, spoke and wrote a Turanian dialect, and that their blood was akin to that of the yellow races which we now call Tartar and Mongolian."

When the eighteenth dynasty came to an end with King Haremhebi, the royal line was extinct on the male side. So the nineteenth dynasty was founded by a warrior, Rameses I.; but he was a usurper, lacking in an essential qualification—royal blood.

His son, Seti I., was also a brilliant conqueror; but to the Theban priests and men of learning he, too, was unsatisfactory, because, in like manner, royal blood did not course in his veins, and because he bore the offensive name of Set. However, if, on the contrary, he was a scion of Shepherd stock, then

to us he is a curiosity, from the fact that the Hyksos features of Rameses' son must have descended through him, and in so doing left on him the typical marks of this mysterious race. How is it? has he got them too? Consult his portrait in illustration 6, and answer accordingly. Neither a long nor a second examination is required to perceive in his looks a survival of the Sphinx of Zoan on the one hand, and a prophecy of his offspring on the other. A brow reclining, a languid eye, a nose strongly arched, a mouth of almost voluptuous lips, a deep hollow beneath them that throws a round chin into accent,—all are there. He strikes involuntarily the same attitude of calm contemplation, or even pleasant reverie; but even in his style of wearing the hair he appears to affect that odd, superfluous mane of his pastoral ancestors. Though only an outline, this sketch has been chosen above many splendid examples of pictorial carving, for the sake of presenting features and not a scene. Some of the finest bas-reliefs in all Egyptian sculpture have Seti I. for their subject and central figure, imparting the story of his life through the eye rather than through the ear,—artistic object-lessons fairly changing study into enjoyment. A late witness, Monsieur Ch. Blanc, testifies:

"Seated upon a round base of a column, we examined the noblest bas-reliefs in the world! Seti was present in his own temple of Abydos. His noble head, at once human and heroic, mild and proud, stood out from the wall and seemed to regard us with a gentle smile. A wandering ray of sunlight penetrated into the temple, and, falling upon the low salience of the sculptured figures, gave them a relief and animation which was almost illusive."

However, so varied are our resources that to-day we are not dependent on ancient art for an acquaintance with this refined and worshipful parent of him who forms the object of our inquisitive study. The famous Seti, too, was found among the royal mummies at Daïr el-Baharî, along with Thothes III. the illustrious, and Rameses II. the conqueror. And when his winding-sheets of mummy-cloth were unwound, and when, for the first time in so many long centuries, the light re-revealed those idiosyncratic features which of old inspired many beautiful reliefs in stone, the merciless camera was also turned upon them, and in that sort of picture which is notori-



7. RAMESSES' FATHER. FROM A PHOTOGRAPH TAKEN UNDER THE DIRECTION OF PROF. MASPERO AT BULÁO.

ous for never flattering nor ever detracting we have a proof of the very original himself (7),— a proof, by the way, of more than one kind; a proof which betrays the work of the bas-relief artists, showing how well or ill they ren-



B. TUA, MOTHER OF RAMESSES. FROM LEPSIUS'S "DENKMÄLER AUS ÄGYPTEN."

dered their princely subject — and a proof of Ramesside blood. In neither of these lines will any one who makes the comparison require the help of hints as to points of conformity or affinity. Rather, the danger lies toward the opposite extreme. The casual examiner will be likely to declare, "Difference there is none. Why! this pretended Seti is merely another photograph of the Ramesses mummy-head taken from another direction of view!"

But Seti shrewdly made up for his own deficiency in the nobility then dominant by marrying a princess of the last or eighteenth

dynasty, Tuaa by name. She was descended directly from Thothmes III. and Amenophis III. whose granddaughter she was; and the monumental records acknowledge her as "Royal Wife, Royal Mother, Heiress, and Sharer of the Throne." Her mask, as it were, in illustration 8, reveals another source whence Rameses, her illustrious son, derived some of his "classic type" of countenance, along with the whole of his royal blood. For a work of such high antiquity we are not prepared for a treatment so truly artistic, and productive of so startling an effect. How vividly that sharp profile contrasts with the adjacent background! It speaks for itself as preserving an exact appearance of a living being, with the utmost fidelity and delicacy. Nay, what trace of antiquity does it present? It is not too much to say that it marks a moment of Egyptian Renaissance which so closely approaches the Renaissance of art in Italy that, were its origin unknown, it might be mistaken for a product of that time.

Tuua, however, was preëminently royal, not only in that her father was a king of the eighteenth dynasty, but in that on the maternal side, her mother, Tii by name, the queen of Amenophis III., was a princess in her own right. Her father was a powerful king, and her mother a notable queen, of Naharaina or Mesopotamia. This information is preserved upon a large scarabæus, executed under Amenophis, whose inscription, having the following legend (9), may be translated thus:

"The living Horus, the Strong Bull, crowned by Truth, The Lord of Diadems, establishing laws, pacifier of The Two Countries, great warrior, smiter of the Eastern Foreigners, King of the Upper and Lower Egypt. NEB-MA-RA, Son of the Sun, AMENOPHIS, the ruler of The Thebaid, the Giver of Life: The Great Royal Lady TII, the living one; the name of her father was IUA, The name of her mother was TUA, Who is the wife of the powerful King, His southern frontiers are to the Karui. His northern are to NAHARAINA."

In the record upon another similar scarabæus, of the same age, Tii, the living one, is called "the marvel, the daughter of the Chief of Naharaina." Of course we are curious to see how this marvelous princess held forth, if, perchance, the monuments have taken and saved a picture of such a "Great Royal Lady" from the land of Rebekah and Rachel and Leah. And *mirabile dictu!* they have. It is found among the portraits of the queens in the Tombs of the Queens, on the west of the river Nile over against Thebes, where her own chamber of sepulture remains intact, together with all its sculptures and paintings, unharmed by fire (10). The family likeness on the maternal



9. MARRIAGE RECORD OF AMENOPHIS WITH TIÏ. FROM ROSELLINI.

side, quite different from that of the Rameside line in respect of angularity, is here revealed with intensity. The nose, especially, is straight and pointed; the brow is high and far from continuing the slope of the nose, implying an intellect of superior order. Though her lips indicate a loving heart, she evidently possessed more of spirit than of gentleness; while the remarkably exact relations and equalities of her features must have made her not only a very attractive but an exceedingly beautiful woman. If Rebekah and Rachel were only half so fair as she, they were well worth a journey away to Mesopotamia to win. And, possibly, they were not unlike in another very different respect. It will be remembered that Rachel, on the eve of the furtive departure from Mesopotamia, stole away the images of her father's gods, which surely would be of no value to her unless she really trusted in them and meant to be true to their service in the land to which she was going. Tiï, too, was equally loyal to her father's idols, and carried the gods of Mesopotamia to Egypt. Being a worshiper of Baal, her example revived the adoration of the sun, in the religious rites of the royal family at least, leading to endless discord and trouble. Though a wife of Amenophis III., her daughter married his son Khu-en-Aten, who is famous for having discarded the gods of Egypt totally, and (under the influence of Tiï?) for becoming a

fanatical worshiper of the sun's beamy disk. In the enthusiasm kindled by a head wrought in white marble and exhibiting a taste surprisingly æsthetic, recognized as that of Tiï by Mariette (though not by Maspero) after she had reached the proportions of a matronly queen, Monsieur Charmes declares:

"When we stop in admiration before the head of Taia, at Bûlâq, we feel ourselves unconsciously driven by her charms . . . to forge a whole history, an historical romance, of which her enigmatic personality is the center and inspiration, and to fancy her the chief author of those religious tragedies which disturbed her epoch and left a burning trace which has not yet disappeared."

Having thus traced the probable origin of Rameses' ancestors on his father's side, by the aid of the Tablet of Four Hundred Years, back to Chaldea, and the lineage of his mother, by the aid of the Marriage-record of Amenophis, back to Mesopotamia, he might be regarded in respect to race as an Assyrian rather than an Egyptian, might he not? Are we aware that a verse exists in the Bible, reading,

"For thus saith the Lord God:
My people went down aforetime into Egypt to sojourn there,
And the Assyrian oppressed them without cause,"

which always has been an enigma? Commentators, indeed, unanimously say the sojourn in Egypt is here contrasted with the captivity in Assyria; but this leaves the statement in the first clause abruptly suspended, and would characterize a carrying away into captivity incorrectly as an "oppression," while the very next verse (Is. lii. 4, 5) the discourse proceeds to turn from the Egyptian oppression to the contemporary Babylonian captivity in usual and precise terms:

"Now therefore, what have I here, saith the Lord,
That my people is taken away for nought?"



10. TIÏ THE MESOPOTAMIAN PRINCESS. FROM ROSELLINI.

In Babylon the captives were treated as colonists and citizens, not as slaves, whereas the real "oppression" occurred in Egypt alone. It is impossible to resolve this enigma except by regarding the conception of the prophet as remaining in Egypt and referring to Egypt in both clauses of the verse 4, the last bearing out and explaining the first; and then, when the question is raised, How could the oppressor of Israel in Egypt be an Assyrian? the answer is ready, Our present investigation has already

ent terms, his princes prostrated themselves in his presence, his wives really worshiped him. And he appears to have believed himself superior to men and even allied to the gods; for in such groups as that of *Abû Keshâib*, or Pithom, he seated himself between two solar deities, Ra on the one side, Tum on the other, and made his own image larger than either of theirs! Indeed, he carried this vanity so far as to represent in certain sculptures Rameses as king burning incense before Rameses a deity. His very name signifies "Derived from Ra," nor does he hesitate to assume the titles "Son of Ra," "Son of the Sun." How naturally he cries out, "Where art thou, O my father Amen?" And he blushes not to put into the speech of the Supreme Creator such words as these, "Thus speaks the father of the gods, to his son who loves him, the first-born of his loins, I am thy father, I have begotten thee like a god; all thy limbs are supernal."

One expression of this popular conceit relates to his nurture in early life: he was regarded as having been nourished by the vestal divinity Anûkeh, whose maternal embrace, as disclosed in illustration 11, he enjoyed and reciprocated by a pressure of the hand, at the same time looking up into his benefactress's face with filial affection. For observe that the artist has with intention thrown into the features of the goddess that noble "classical" profile of his real mother Tuaa, retaining also in those of Rameses as much as possible of the peculiar mold he developed in after life; both, therefore, are living portraits. The execution of this exquisitely colored intaglio, upon a wall of the temple at Baït el-Wali, dates from the very days of Rameses; its tone is chaste, and its design is carried out to the minutest detail. Both in feeling and in art the original is an advanced attainment in Egyptian effort. It is a composition whose excellence kindles new enthusiasm as a longer study unfolds its merits. Though the bas-reliefs of this temple relate to the opening life and early wars of Rameses, manifestly in this scene, though returning from his first excursion very hungry and thirsty, he had not yet passed beyond a tender age. At first sight we may not be able to suppress a smile nor restrain the remark, Rather large for a babe! But, as the Egyptians would no sooner sketch their hero in the weakness of childhood than in the infirmity of old age, he is always upon the monuments attributed with immortal youth, beauty, felicity. Nor were the Egyptians alone in this sort of estimation of their idols: Josephus indulges in a similar vein respecting that infant brought up by Pharaoh's daughter:

"God did also give him that tallness, when he was but three years old, as was wonderful; and there was



ANÛKEH AND RAMESES. FROM PRISSE D'AVENNES' "HISTOIRE DE L'ART ÉGYPTIEN D'APRÈS LES MONUMENTS."

shown. Isaiah well understood in what way Rameses the Great was an Assyrian in Egypt, and so did they whom he addressed.

And this first-born son of the union between Seti and Tuaa, because inheriting the double royalty of his mother, was instantly hailed as king, and recognized by a fastidious aristocracy as the future sovereign of the land; and not only as a royal but as a divine being. To the people at large he was the personal representation of the divine nature; they adored him, offered prayers to him, sang hymns of praise to him; his ministers addressed him in rever-



12. AN EARLY PORTRAIT OF RAMESSES. FROM PRISSE D'AVENNES.

nobody so impolite as, when they saw Moses, they were not greatly surprised at the beauty of his countenance, which was so remarkable and natural to him that it detained the spectators, and made them stay longer to look upon him."

Even in boyhood the countenance of Ramses began to exhibit the cast of his father; and the instant we look upon any one of his early copies we recognize the shape and color of his mature life as in a bud the prophecy of the open flower. One of these early portraits is brought out in the next illustration (12). A royal uræus inwinds about the fillet binding a head-dress on the brow, from which on the left side depends that long artificial tress, recurved at the end, which every prince was bound to wear as long as his father remained still in the land of the living. Around the neck reposes a highly ornamental collar, in part composed of precious stones, the like of which apparently he never ceased to bear, if we may so judge from his next costume and that of his last portrait in this series. And the pelt of a panther, with its head resting on his left breast and one paw thrown over his right shoulder, half covering his tunic, marks the wearer as already a member of that sacred class of priests called *Sam*, more fully detailed in the next figure. All of which, however, fail to conceal the fresh round form of the lad, and the bright look, the happy expression breaking forth in every feature about to blossom out in the face of the Ramses of the future.

As soon as old enough, Ramses began to assist his father in every regal and ritualistic duty—sometimes holding the plate of offering, pouring the libation, pronouncing the invocation, or reciting the hymn of worship, while his father performed the sacred rites; at

other times, in order to learn the science of war, accompanying his valorous parent on military campaigns, and, at length, venturing forth alone to victory. In illustration 13 we behold him engaged in one of these services—pouring out a libation of wine—as set forth by a tablet in the Temple of Abydos, upon which Mr. Villiers Stuart declares "more care has been lavished than on anything else in the entire temple; as a specimen of sculpture it is quite a gem." In the strength of youth Ramses stands erect before an altar surmounted with flowers, partly shaven as to his head, yet retaining that side-lock which marks him still as a princely minor, and upon which he has lavished a golden clasp, a row of pearls, and a royal basilisk. Beads encircle his neck, and an elaborate collar. Over his shoulder hangs a panther's skin, which only priests of a certain rank had the right to wear. A leopard-headed buckle secures the apron-strings, and the straps suspending a plate of gold upon which are inscribed the cartouches of the heir to the crown. In his left hand he grasps a papyrus-roll, containing, doubtless, the litany of his worship. But, that countenance! How, at this early age, it involves all the elements that are to render it peculiar in manhood, in old age, and even after three and thirty centuries have rolled away,—traits, inherited mainly from the paternal line, the salient chin, the impulsive lips, a nose that would identify its owner quite as well as his name, and the extension of its outline over the brow at scarcely a different angle. But while the backward consanguinity is unmistakable, the forward relationship between this unchangeable bas-relief at Abydos and the veritable personage rendered equally unchangeable by the embalmer is also unmistakable.



13. RAMESSES AS PRIEST. FROM MARIETTE'S "ABYDOS."

able, the only modification being due to the burden of many years.

When grown to man's estate and elevated to the throne, the king Rameses lost none of his individuality. This is finely developed in the head of one among his surpassing images,

unusual in figure and size, yet the nostrils are refined. The lips are rich in kindness and vigor. A serious thoughtfulness seems to pervade the whole visage, as though the king were living over again some trying episode, with its fortunate deliverance, in his past ex-



14. RAMESSES THE KING, AT TANIS. FROM LEPSIUS.

reproduced in illustration 14, now enriching the Museum at Turin, but obtained early in the present century by the Italian collector Drovetti at Tanis in all probability. It pertains to a sitting statue, which ranks as the best one that has come down to us in point of complete form, unblemished preservation, and genuine artistic skill. Even without the tell-tale cartouches of Rameses upon the pilaster at the back, we should be struck instantly by the distinction it conveys of its ancient original. He wears a military casque bearing the royal uræus, and holds in the right hand a crook, emblem of dominion. His large eyes betoken a large soul, a fearless purpose, and a consciousness of supremacy. While the nose is

perience. Shall we venture a guess as to the scene of that incident? Can this brave warrior ever cease to brood over that narrow escape he had in his conflict with the Kheta, afar on the banks of the Orontes?

“And not one of my princes, not one of my captains of the chariots, not one of my chief men, not one of my knights, was there. My warriors and my chariots had abandoned me.

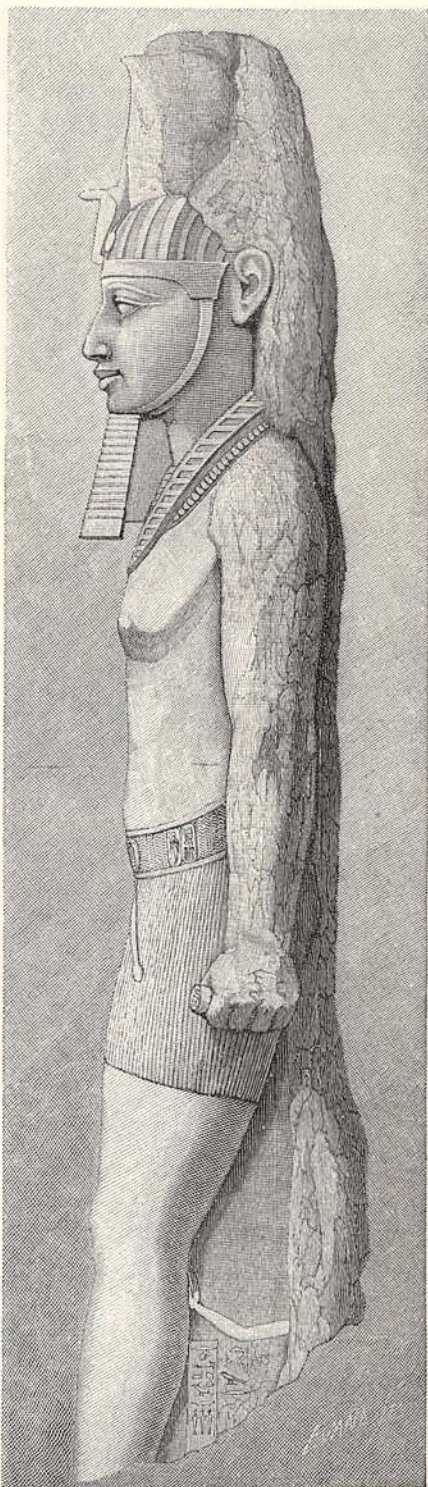
“Thereupon I lifted up my voice: ‘Where art thou, my father Amen? If this means that the father has forgotten his son, behold have I done anything without thy knowledge, or have I not gone and followed the judgments of thy mouth? Shall it be for nothing that I have dedicated to thee many and noble monuments? Behold, now, Amen, I am in the midst of many unknown peoples in great numbers. All have

united themselves, and I am all alone; no other is with me; my warriors and my charioteers have deserted me. I called to them, and not one of them heard my voice. The works of a multitude of men are nothing; Amen is better than they.'

"And my voice found an echo in Hermonthis, and Amen heard it and came at my cry. He reached out his hand to me, and I shouted for joy. He called out to me, 'I have hastened to thee, Rameses Mer-Amen. I am with thee. I am he, thy father, the sun-god Ra. My hand is with thee.'

"All this came to pass. I was changed, being made like the god Monthu. I hurled the dart with my right hand, I fought with my left hand. Not one of them raised his hand to fight; their courage was smitten in their breasts; their limbs gave way. I made them fall into the waters just as the crocodiles fall in. They tumbled down on their faces one after another. Each one as he fell, he raised himself not up again."

A grove of palm-trees now flourishes where the city of Memphis, formerly a brilliant capital of Egypt, once stood. Out of all its magnificent structures or splendid monuments only a single example survives the others, either drowned by the inundation of the Nile or by its waters left behind during nine months in the year, or groveling, face downwards, in the mire of a pool during the remaining months. The *fellahs* call this sole remaining inhabitant *Abû el-Hawl*, "The Father of Terror"; and every traveler to Egypt makes a pilgrimage to the spot to receive an impressive lesson of fallen greatness. It is one of those colossal statues of Rameses II. which its ambitious author scattered through his kingdom from one end to the other—not in sitting posture, as the last one considered, but originally standing erect, with face to the north, against a pylon of the great Temple of Ptah, of which not a vestige is to be found to-day. The surpassing element in this monolithic image is that of height, being about forty-four feet from end to end; though its grandeur of size is paralleled by a majestic grandeur of beauty and style. Again, as illustration 15 well shows, the head so teems with the authentic character of the individual that we cannot tire of admiring it. How very exact the relation of brow to nose! while the entire face presents just such a contour as, from the mummy, we should suppose the features of Rameses must have had in middle life. When the statue fell to the ground the upper part of the double crown, or *pschent*, towering above the head, was dashed away, and the feet were broken off; but everything else continues intact—uræus, false beard under the chin, even down to the royal titles engraved upon a breastplate, and a papyrus-roll held in the left hand. At the feet diminutive images of a prince and a princess, one of whom lifts an arm as if raised in supplication, reaching to the knee, are supposed to recall the peril from fire at Pelusium to himself as well as to his wife and children, in commem-



15. RAMESES THE KING, AT MEMPHIS. FROM PRISSE D'AVENNES.

oration of rescue from which, through personal bravery as well as presence of mind and prayer, he reared memorial statues of the whole family before the grand sanctuary in Memphis. As if contemplating this miraculous extrication, the stony face cannot conceal the gratitude and peace of the king upon his second deliverance.

Yet among these masterpieces of art from the days of the nineteenth dynasty, one, judging from the fragment persisting to our day, surpassed all others in a very rare element. In those thus far examined realism has been plain to be seen — the fruit of an aim to repeat an actual face not in the least degree departed from nor fallen short of through inadequate talent.



16. RAMESSES THE KING, AT THEBES. FROM "DESCRIPTION DE L'EGYPTE."

But in this one there are signs of the indulgence of a conception, together with an effort, while remaining faithful to the real, to express a dream of an ideal king. The result is the most beautiful face of Rameses that was ever produced by Egyptian genius. It graced a court in that transcendent monument raised to the glory of the great potentate, the Ramesseum at Thebes. From illustration 16 we may easily separate the two components, one the object intended to be duplicated with whom we are now familiar, retaining his smile of self-complacency, which, perhaps, always flitted around the lips of Rameses; the other a stamp

upon that face of superhuman symmetry, of spiritual delicacy, reaching out after, really catching, that divine nature and dignity which Rameses was believed to share. So successful were the authors of this statue in their design that, as late as our own century when the French *savants* reached it, they, looking steadfastly thereon, actually thought it the face of a god:

"One could scarcely represent divinity under traits which should better cause it to be respected and cherished."

From this fragment in its faultless chiseling and polish, we may only imagine what amount of labor must have been expended upon the whole colossus of rosy syenite. It was the choicest monument, probably, in the grand structure of the Ramesseum. How innocently the *messieurs* of the French Commission add,

"This *morceau* of sculpture deserves to be carried to Europe, in order to show to what degree of perfection the Egyptians attained in the art of cutting and finishing stone."

Presently this *morceau* was conveyed to Europe — to the Louvre? No; but to a hall in the British Museum! Compare this illustration, for a moment, with the full-face view, on page 10, of the mummied king. Is there any difference, aside from the contrast between the bloom of manhood and the emaciation of extreme senility? How many landmarks are common to both — the heavy eyebrows, the face broadest at the cheek-bones, the prominent nose, the excessive lips, the sharply jutting chin! The monument and the monarch agree beyond all anticipation.

Our series of representative portraiture of Rameses began with one made vivid by the aid of colors; it may, therefore, appropriately end with another made as brilliant as a painting by never-fading pigments. It occurs at Abû Simbel in Nubia, in the grotto or temple of Hathor. Of course, an illustration (17) in black and white cannot transmit any conception of those powerful tints which render the portrait as natural as life itself, and so perfectly real that you wait to receive some reply to your greeting, or expect the monarch to descend from the wall and welcome you to his royal abode. The surpassing quality here is an intense expression. He is older now, equally tranquil, but less gracious and more stern. His complexion is a deep coppery red; his eye is very long, its apple is black, its ball white, its lids overshadowing; the nose is Rameses' own, depressed at the end; while the mouth and chin are equally peculiar. His costume is a military one; a casque of cobalt-blue, enameled with studs of gold and ornamented with the uræus, is bound behind by streaming bands. A broad collar adorns the



17. RAMESSES THE KING, AT AËU SIMBEL.
FROM CHAMPOLLION-LÉ-VEUNES' "MONUMENTS DE L'ÉGYPTE."

neck, variegated with circles and radiant points in blue, green, yellow, red, and black. The hue of his short-sleeved garment, crushed-strawberry, has again come round into the height of fashion, and is rendered highly effective by dominos in black; you would readily imagine the king might have taken the pattern from Joseph's coat of many colors.

But what sort of grotto or temple or abode is this at which we have arrived? Here, certainly, the king can no longer complain that he is "all alone." The temple at Baït el-Wali and the imposing Ramesseum are devoted to his glorious achievements; but here, on all sides, upon façade, walls, pillars, another figure is met with; another presence keeps him company; another regent reigns conjointly with him on the throne. This sacred abode is consecrated to Hathor, the Egyptian Venus, and the second personage who shares it with him is his beloved wife, the idol and ruler of his heart, Mer-en-Mut Nefer-ari. Miss Edwards has unfolded the *raison d'être* of the shrine, in most inimitable terms:

"The façade is a daring innovation. Here the whole front is but a frame for six recesses, from each of which a colossal statue, erect and life-like, seems to be walking straight out from the heart of the mountain (18). These statues, three to the right and three to the left of the doorway, stand thirty feet high, and represent Rameses II. and Nefer-ari, his queen. Mutilated as they are, the male figures are full of spirit, and the female figures are full of grace. The queen wears on her head the plumes and disk of Hathor. The king is crowned with the *pschent*, and with a fantastic helmet adorned with plumes and horns. They have their

children with them; the queen her daughters, the king his sons, infants of ten feet high, whose heads just reach the parental knee.

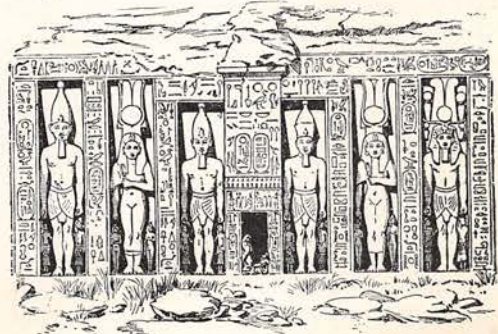
"The superb hieroglyphs that cover the faces of these buttresses and the front of this porch are cut half a foot deep into the rock, and are so large that they can be read from the island in the middle of the river. The tale they tell—a tale retold, in many varied turns of old Egyptian style upon the architraves within—is singular and interesting.

"'Rameses, the Strong in Truth, the Beloved of Amen,' says the outer legend, 'made this divine Abode for his royal wife, Nefer-ari, whom he loves.'

"The legend within, after enumerating the titles of the king, records that 'his royal wife who loves him, Nefer-ari the Beloved of Mût, constructed for him this Abode in the mountain of the Pure Waters.'

"On every pillar, in every act of worship pictured on the walls, even in the sanctuary, we find the names of Rameses and Nefer-ari 'coupled and inseparable.' In this double dedication, and in the unwonted tenderness of the style, one seems to detect traces of some event, perhaps of some anniversary, the particulars of which are lost forever. It may have been a meeting; it may have been a parting; it may have been a prayer answered, or a vow fulfilled. We see, at all events, that Rameses and Nefer-ari desired to leave behind them an imperishable record of their affection which united them on earth, and which they hoped would reunite them in Amenti. What more do we need to know? We see that the queen was fair, that the king was in his prime. We divine the rest; and the poetry of the place at all events is ours. Even in these barren solitudes there is wafted to us a breath from the shores of old romance. We feel that Love once passed this way, and that the ground is still hallowed where he trod."

In order to get a better view of this loving pair, let us separate the two statues at the right of the picture, or northern end of the façade, from the remainder, and enlarge them as much as possible. This is done in illustration 19. The two cartouches of Rameses the King stand over his head in the cornice, and one of them above the head of each statue at its left; the single cartouch of Mer-en-Mut Nefer-ari falls in the middle of the pilaster just at the elbow of the queen, beneath her title "The Great Royal Wife," equivalent to "Royal Wife, Chief Lady of the land." Out in the sunlight the wonted smile of the king returns, indicating a condition of happiness without alloy. Observe how remarkably this face, with the attire upon the head, coördi-



18. FAÇADE OF THE TEMPLE OF HATHOR, AT ABÛ SIMBEL. FROM PRISSE D'AVENNES.



19. TWO STATUES AT RIGHT OF PRECEDING FAÇADE. THE QUEEN MER-EN-MUT NEFER-ARI AND THE KING RAMSES II. FROM PRISSE D'AVENNES.

nates with both the style and the detail of the Ramesseum statue. Also, closely compare the two countenances of king and queen and note a very apparent kinship lying back of, older than, the relationship of husband and wife. Evidently the love that is now so warm and paramount in their lives is a continuation of an affection never less tender or strong.

Upon a pillar deep within the recesses of this grotto, on the left, we may find a more exact delineation of this fair queen, revealing the same secret. Just the same hieroglyphs identify her as the "Royal Wife, Great Lady Mer-en-Mut Nefer-ari." As illustration 20 indicates, she dons the plumes and horns and disk of the goddess to whom her home is dedicated; she wears a coronet; and, not unlike some fashionable ladies nowadays, she bears upon her head the livery of a bird, that of a vulture,—in her case, however, a symbol

of maternity. Above the beak of the bird rises a hooded asp, carrying a miniature disk of the sun, always the emblem of a sovereign. A large earring peeps from under a sun-bonnet, fringed with gold and falling around her shoulder. In her right hand she holds up a sistrum, or copper bow with cross-bars strung with beads, ornamented by a head of Hathor as a sign that she is a priestess of the highest rank or prophetess of peculiarly sacred character; while in her left she grasps a scourge as another sign of royal supremacy. In her outline the Egyptian artist manifestly tried to realize a beauty which he was never afterwards called upon to outdo: he has expressed a sweet grace, united with a force of character, quite sufficient to gain and to keep the affections even of a Ramses the Great.

A variant of her dedication of the temple to him reads, according to Mr. Villiers Stuart:

"To the sovereign of the two lands, Lord of Upper and Lower Egypt, User-Ma-Ra, Son of the Sun, Beloved of Ra, Lord of Crowns, Ramses Mer-Amen, his loving Lady, Queen and Princess Nefer-tari has built a temple in the locality of Abû by the waters. Grant him life for evermore."

Throwing these epithets into a natural succession, "His Princess and Queen" at once, we may curiously ask, Does the first of these terms explain the romantic attachment

and offer the ground of exaltation to the last?

If so, the revelation is capable of a test which will either confirm or disprove it.

One step backward in her history would be a time when she had not yet assumed the title Mer-en-Mut, "Beloved of the goddess Mut," just as her liege-lord was proud to call himself Mer-Amen, "Beloved of Amen," and his son Mer-en-Ptah, "Beloved of the deity Ptah." And such a period is readily recovered. Among the bas-reliefs of West Silsilis



20. RAMSES' ROYAL WIFE, GREAT LADY MER-EN-MUT NEFER-ARI. FROM LEPSIUS.

this same queen may be observed occupied with the pious task of offering sacrifice to certain divinities (illustration 21). Here she is announced to the world as the "Royal Wife," and the "Great Royal Wife, Lady Ruler of the Two Lands," etc., while her cartouch reads merely "Nefer-ari." Her insignia are essentially the same, the plumes, etc., of Hathor, a coronet, but no uræus, and now she holds a sistrum in each hand high above the altars, upon which libation-jars are standing. As a sistrum-player, *ahi-t*, and in the act of performing certain religious ceremonies before an altar, she again signalizes her membership in that holy order of priesthood to which only the wives and daughters of kings could belong.

Another step backward in her history would be a time when she had not yet attained the position of queen or the title of "Royal Wife," but was known simply as "Princess." Looking through the lists of royal daughters born to Rameses, among the troop depicted at Derr we find one little girl portrayed beneath the king, accompanied by his lion and about to dispatch a group of prisoners, who lifts her arms on high and holds a sistrum in one hand, who wears a coronet, and bears the name of "Nefer-ari." On the walls of the Great Temple here at Abû Simbel she also appears, beneath a similar scene, and is recorded as "Nefer-tari" by name: in illustration 22 is her picture.

At first thought it might seem, from the occurrence of Mer-en-Mut Nefer-ari in the company of Rameses offering sacrifice on one wall in the Great Temple, and the occurrence of these daughters on another wall of the same temple, that the queen was grown when the princess was young. But on second thought this objection disappears; for this troop of princesses is merely a genealogical table, a duplicate of others at Derr and at Thebes, without reference to the queen, who is represented upon the walls of both these temples at Abû Simbel as she appeared at several other epochs in her life; and also for the reason that among these various princesses, all alike of about a twelve-year-old size, no less than a whole generation of years must be di-

vided up—they could not *all* have been exactly twelve years of age at once.

Let us estimate that the daughter of Pharaoh the Oppressor was not far from sweet sixteen when she found the little waif upon the Nile: at this time she was only the "Princess" Nefer-ari, and the Bible is perfectly accurate in referring to her as "Pharaoh's daughter." As Brugsch believes, this occurred in the sixth year of Rameses' reign, who may then have been six-and-thirty years of age: we know that he had grown-up sons, who were assisting him in war, when he himself began to rule. On the other hand, votive tablets in our Hathor Temple, dating from the thirty-eighth year of Rameses' reign, would indicate forty-eight and sixty-eight as the ages of the royal couple when this sacred abode was finished and in constant use.

But in two or three or four or more years after her discovery of the ark in the flags by the river's brink, the "Princess" became the king's peerless consort, and at first was distinguished by no other than her former name, the "Royal Wife Nefer-ari"; but, presently, for some reason best known to herself, she added a second appellation, Mer-en-Mut, the basis of the Thermuthis (T-mer-mut) of Greek historians.

Here lies the key to the strange procedure of Josephus, who first styles her "Daughter," then calls her "Thermuthis," and finally describes her as Co-regent in the administration of affairs.

And this very singularly clears up the records of other historians hitherto obscure.

One of them, Georgius (Syncellus), calls Rameses "Amosis Pharaō"—a close approximation, yet not a perfect echo, "Amosis" having lost an initial R in its transit across the sea

and two thousands of years. Besides, he relates, "The Daughter of Pharaō, Thermuthis who was also called Pharia." Ah! this, too, has a familiar accent,— "Pharia?"—yet something is missing. What can it be? Again across the great sea and a space of twenty centuries "Pharia" has lost an initial N: if Georgius's record were to read



21. RAMESSES' GREAT ROYAL WIFE NEFER-ARI. FROM LEPSIUS.



22. RAMESSES' ROYAL DAUGHTER NEFER-ARI. FROM LEPSIUS.

Nepharia, nothing would be wanting. Thus, according to this authority, the full name of Pharaoh's Daughter was no less than Thermuthis-Nefer-ari.

Another of them, Cedrenus, tells how the Daughter of Pharaoh was named "Muthidis," as well as Thermuthis, and "Pharëis." Of course, as before this, "Pharëis" is a reduced survival of Nefer-ari, while "Muthidis" stands as a fragment of Mer-Mut; and so in both combined we have represented about half of the long Egyptian designation Mer-en-Mut Nefer-ari.

Artapanus, also, was right, as far as he went, in saying that Pharaoh's Daughter bore the name of "Merrhis," which selects the other half of *Meri-Mut*. By putting the halves preserved by Cedrenus and Artapanus together, we get the whole of Mer-en-Mut after all.



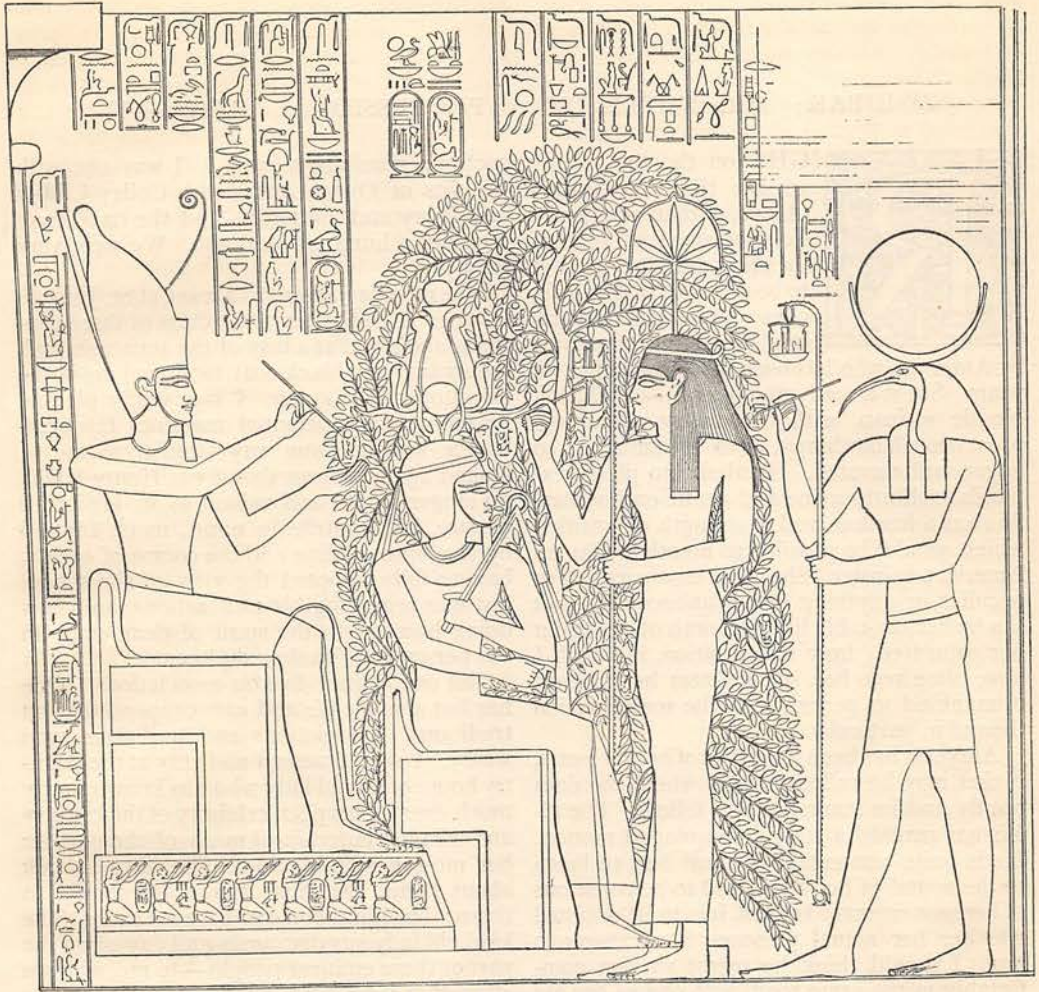
23. HEAD OF PHARAOH'S DAUGHTER. ENLARGED FROM FIGURE 20.

Unconscious of all our perplexity in regard to her identity, the Daughter of Pharaoh is silently waiting for recognition, in life-size and bold relief, upon the walls of Hathor's Grotto today (23). A gentler spirit never breathed from any countenance, together with a charm as irresistible to us as it was to the king; and yet she exhibits no lack of intelligence, good sense, wit, or strength. She wears all the grace and majesty of a real queen: a marked refinement betrays her superiority in rank and race to everything natively Egyptian. The narrative of Josephus respecting the events which took place after Moses had ceased to be an infant abundantly exhibits Thermuthis as active and influential in the government as any queen could be. She certainly exercised the power of veto when, having brought the boy Moses to her father, saying she intended him to be heir to his kingdom, and the great Ramesses, drawing his daughter's pet close to his breast and playfully putting the royal diadem on the head of the lad, the latter audaciously dashed it to the ground and trod upon it with his feet, for which act of evil omen the sacred scribe, looking on, made a violent attempt to kill him on the spot — she snatched her darling away, and so saved his life a second time.

We shall also err if, from the standpoint of our better psychology, judicially condemning the relation here involved, we pronounce it inadmissible. We are in search of facts, re-

gardless where they may lead; and we must judge the parties concerned by their standards and circumstances, not by ours. It is already admitted by Pierret, Lenormant, and others that Bint-antha thus became the queen she was; while Wiedemann asserts the same as true, not of Bint-antha only, but of Amenmerit and of Neb-tau also. But, if of these three daughters or only of one, why not of Nefer-ari as well? Reflecting a moment upon the reputed number of the progeny of this great king, one hundred and seventy,— half of whom must have been daughters,— an array unprecedented in the annals of Egypt, we see how difficult a matter it must have been to find royal suitors for the hands of the princesses. Ramesses was at war with all the world within his reach until there was no king but himself in all his wide domains. Intermarriage was regarded as expedient by the lofty house of Egypt, as the true means of keeping its royalty pure and the family perfect. People in the olden times over there reasoned precisely as the daughters of Abraham's brother did, when their mother became defunct by crystallization into a pillar of salt. Isaac, by Abraham's express direction, and Jacob took wives from their own kindred; and when Esau preferred to go out of the lines of consanguinity and marry Hittite damsels, it was "a grief to Isaac and Rebekah." Besides, toward the end of Egyptian history the Ptolemies were famous for close alliances, and we think it not so very strange only because we have got used to the fact.

Rameses the Great was about thirty years old when he began to rule alone, and he reigned sixty-seven years. As Professor Maspero says in his report, "And so he ought to have been almost a centenarian at death." The Scriptures imply that the Pharaoh who had brought the Israelites under the yoke of bondage was sovereign on the throne when Moses was born, we may estimate, with Professor H. Brugsch, in the sixth year of his reign. After this, Moses had time for growing up to adult age, and for retreating into Midian forty years, according to the chronology in our A. V., ere he could return to Egypt with safety. Can there be, therefore, an undercurrent of irony in the words of the Bible where it reads, "And it came to pass *in process of time*, that the king of Egypt died"? Be this as it may, we have, also, the testimony of one profane historian, at least, who records of Sesostris that, having lived to so great age as to lose his sight, he preferred to put an end to his earthly existence rather than allow it to be further prolonged. "This last act," Diodorus continues, "was admired by the priests as well as by the other Egyptians, as terminating life in a manner worthy the ac-



24. APOTHEOSIS OF RAMESSES II. FROM LEPSIUS.

tions of this king." Accordingly, the walls of his magnificent Ramesseum preserve a bas-relief depicting the apotheosis of this exalted scepter-bearer (24). He is seated as upon a throne still, and, already their equal, he enters the society of the gods, all of whom are engaged in inscribing his name upon the fruits of the Tree of Life. On the left sits Amen-Ra-Tum, the sun, the supreme deity, under the form he assumes in the lower world where the dead reside. On the right stands Tahut, having the head of an ibis, god of science and all knowledges, scribe to the assembly of the immortals. In the midst and facing the king newly arrived, stands Safekh, the "Lady of Writings" or god-

dess of letters, who, along with Tahut, carries in the left hand the emblem of perpetuity during millions and millions of years. The double royal cartouch of Rameses II. appears directly over his head; and even in this outline drawing of his countenance the artist of more than thirty centuries ago clearly endeavored to trace the very profile which time has dealt so tenderly with and now in these last days has unveiled to our reverent gaze.

Even if his royal name had not been officially written by the high-priest Pinotem upon his cerements, we would have been able readily to recognize and safely to identify the Great Rameses from his iconographic monuments.

John A. Paine.



CARTOUCHES OF RAMESSES II.—KING OF THE UPPER AND LOWER COUNTRIES.