

THREE QUEENS OF ANCIENT EGYPT.

The date of my study of Egyptian History is 1700 B. C. the 18th dynasty, about the time the patriarch Jacob came down to Egypt to meet his long lost son Joseph, and to settle in the land of Goshen.

The greatest debt we owe the Biographer and the Novelist is the extension of our sympathies, and I have chosen this dynasty for my subject, because in it there were three Queens who are interesting as the "eternally womanly" always is, and are typical women. Let us make a short study of these women, and consider them from the standpoint of their environment, and judge them by *their* standards, very different from ours.

Aahmes and his consort Nefert-Ari begin the 18th dynasty. From this time the monuments afford us clear and intelligible history. They celebrate in prose and poetry the glory and splendor of their authors.

King Aahmes defeated the foreign kings (the Hyksos), drove them out of Egypt and as far as the Phoenician town of Sherobian. He protected his frontiers and restored peace and order; he united the two kingdoms of Egypt, and at last had leisure to prove his gratitude to the gods by rebuilding and enlarging the temples, which had fallen into decay. He reopened quarries and built great temples in Thebes and in Memphis. The building of an Egyptian temple was the work of centuries. It is the rock tablets of Massurah that have preserved his name, and that of his wife Nefert-Ari-Aahmes. This Queen lived 3600 years ago. Is it possible to bridge that time and see a real woman?

Do the patriarchs seem real to us? Do we know Abraham, the friend of God, or the blameless Isaac, or the wily Jacob? We do realize they once walked this earth, "were men of like passions" with ourselves, because we learned of them at our mother's knee. The descendants of these men, their children, and grand-children were settling themselves in Egypt while Queen Nefert-Ari lived. How strange it would have seemed to this famous queen to know that these insignificant foreigners would live and influence men's minds for thousands of years, while until the last twenty years she was "unknown to history."

It is only since the great discovery of Champillon that we can read the letters on the monuments, and have learned something of this contemporary of Jacob and Joseph. In the rock chambers of the Theban Necropolis the name of this queen has been found. Long after her death this great ancestress of the New Empire was honored as a manifestation of Hathor. Her image was placed beside those of the Eternal Inhabitants of Heaven. She sits enthroned at the head of the Pharoahenic pairs and before all the children of her royal race, as the revered mother of the 18th dynasty. She is also represented as the chief priestess of the Tutelary God of Thebes. When her husband died she was regent until her son Amenhotep I, was old enough to reign. About eight years ago the mummy of this queen was found in the Rock Chamber of Dier-el-

Bahari. It was seen she was a middle aged woman of medium height, of a white race. During her life she was much beloved, and after her death her worship was very popular at Thebes. Queen Nefert-Ari's mummy was brought down the Nile to Cairo with the mummies of many of her peers, and is preserved there now. Miss Edwards says "Never did history more strangely repeat itself than when the mummy of Ramases and other ancient sovereigns of Egypt after more than 3000 years sepulture were borne down the Nile with funeral honors to lie in state in Cairo.

Queen Hatasu, great grand daughter of Nefert-Ari is my next study. Her two brothers were both named Tehutimes. The elder was able to carry on the government, and the younger, a very young child at the time of his father's death, was left to the care of his brother and sister. Tehutimes II, reigned for a time in conjunction with his sister and wife. He led one campaign against the southern people, and one against his neighbors, the Shunen. His mummy, as well as his brother's is now in the Bulak Museum.

There are two accounts of this famous queen, one by Miss Edwards her admirer, and one by Brush Bey, taken from the Monuments. Like all biographies of strong characters, they differ widely. God alone knows the inwardness of any human soul. It is probable our friends know us better than our enemies or at least understand us better, and so I believe Miss Edwards comes nearer the truth as to Hatasu than any one else. I feel drawn to Queen Hatasu; she was so loved and hated, abused and admired. I often feel sorry for this royal lady as for others, even down to our own time. That which is all-important in our lives when we are young, and to those we love *always*, the romance of love and marriage, is entirely left out of their lives. We feel for each of us, there is *one*, and only *one*, appointed to complete our lives, the lover who is to share life with us, this is not for them. They had to marry for reasons of state, (as in Hatasu's case,) a near relation, for no reason of suitability in age or taste or even personal appearance. It must have been intensely uninteresting to say the least. So Hatasu had to marry her half brother—one whom she evidently despised. She was of royal lineage, her mother was a princess, while the mother of Tehutimes II, was a lady of noble, not royal birth, and the mother of Tehutimes III was a slave woman. It is not strange Hatasu assumed the position of queen regnant, not queen consort. She was, and she felt herself of more consequence than her brothers. She reigned for twenty-one years, most of the time alone. She had a friend named Semnut, he was her scribe and historian. After his death she erected a monument to him in black granite. On the left shoulder of the statue to his honor is this short but significant inscription—"His ancestors are not found in writing." Semnut always speaks of Hatasu as "he" except in the possessive pronouns, thus he says "His majesty gave the two gilded obelisks to *her* father"—Hatasu, like the monarchs of the Stuarts line has an unerring taste in art, of which many

proofs yet remain. But she will be famous as having sent forth a great expedition to Punt or Arabia. She was undoubtedly the first person who ever had trees transplanted. We might call her the first nursery gardener. She delighted in the wonderful plants and animals her ships brought her from this famous voyage of discovery. She sent ships out, not to conquer her enemies, but to gain knowledge, to enrich Egypt by collecting the wonderful products of other lands, not to spread death and famine among her enemies, but for pleasure and glory of all lands. If this expedition, its idea, and its fulfilment were Hatasu's only distinction it would be enough for her fame, especially when we know almost to a certainty, that she made the canal on which her ships sailed from the Nile to the Red Sea, and so she was the scientific ancestress of De Lesseps. Her reign was peaceful, and all the great resources of Egypt were employed in beautifying and rebuilding the temples.

If we could stand on the banks of the Nile, and see the temple Deir-el-Baheri which is now being excavated, we would observe and enjoy the picture of this voyage to Punt. The reception of the ships by the inhabitants of Punt. There is one especially noticeable. The queen of this country looks like the fat woman of the side show at a circus. The attitude of the monkeys and panthers are natural and interesting. The incense plants in pots and tubs, and the great store of precious gums. Mr. Edward Naville is now making an excavation at the south wall of this temple, where are gigantic representations of Hatasu making offerings to the god Amon. Much has been effaced by Kuen-a-ten and restored by Rameses II. On this wall Mr. Naville found a history of Hatasu attributing to her a divine origin, her birth, her infancy, her Ka (or double) when she was attended by the Hathors, and her enthronement by her father Amenhotep I. As an infant, youth and adult, she is dressed in male attire, though all the pronouns in the inscription refer to her as a woman. In the debris of this temple, they are finding numberless glass beads with the name Semnut (Hatasu's scribe) on them. It was Hatasu who built the greatest and largest obelisk, in seven months, cutting it from the quarry and bringing it to the temple. I had an idea the coloring of Egyptian temples was very crude, only primitive colors being used, but the pictures of the pillars of this temple in the beautiful book at the Peabody called "Art in Egypt" shows the most exquisite blending of pale and harmonious shades. I envied the Egyptians their atmosphere which enabled them to decorate their temples with such colors we can only use in stained glass windows.

She set up two gilded obelisks in memory of her father, between which the Sun God Ra, rose and flooded with light the land of Egypt. The greatest historical monument of this reign in this temple of Deir-el-Bahari, on the western bank of the Nile opposite Karnak. It is unlike any other temple in Egypt. It was approached by a long avenue of sphinxes, two hundred in number with two great obelisks at either end. It was built in stages or terraces and the natural formation of the ground

was used. It penetrated far into the hills. The sanctuary was five hundred feet above the Nile. Great flights of stone steps led from chamber to chamber. The walls of this temple even yet retain their brilliant colors. Several portraits of Hatasu have been found here, one representing her as sucking the milk of the Goddess Hathor, is often copied. There are several statues of Hatasu, but as yet her mummy has not been found though many articles belonging to her have been. Her throne chair, her cabinet, and her statue are in the museum at Berlin. Religion was not a prominent characteristic of Queen Hatasu. Love of nature, and of art, with a sufficient amount of respect for the priesthood and for her ancestors satisfied her. She has left many monuments which tell us even now of one who loved beauty, and by making beautiful and noble things served the God of light who had opened her eyes and her mind to see the wondrous things of his creation.

After Hatasu, succeeded her brother Tehutimes III. Miss Edwards says he married the daughter of Hatasu, and this does not look as if, as is usually supposed, Hatasu hated him. He is called "the Alexander the Great of Egyptian History;" he reigned fifty-three years. He fought thirteen campaigns, and added countless wealth to the treasures of Egypt. Like his sister Hatasu he loved Nature and Art. It is recorded he took more pleasure in the strange birds and plants he collected than in any of his war contributions. An artist was employed to record these things in imperishable stone along with the list of his victories. On one of these tablets he tells that his sister Hatasu had ill treated him in his youth, that she banished him to an unhealthy marsh and hid him from his people and the temples of his gods. After this reign there came three kings of whom there are many records on the monuments, but they are of little interest except to archaeologists, until we come to Amen Hotep III., who reigned many years. This king chose for his wife a woman he loved, not a princess, not even an Egyptian, but the daughter of a king of Mesopotamia.

He met this princess Thi, when on a hunting expedition, fell in love with her and, regardless of conventionalities, made her his Queen. She was of a Semitic race and from her Keun-a-ten (as the king called himself) learned to worship the sun's disk.

Amerhotep III., succeeded his father, but from the first part of his reign the church, that is the priesthood, opposed him because his mother's influence was known to prevail.

This change of religion introduced by the son of Queen Thi, and Kuhn-a-ten was almost as great as was the reformation of the 16th century. In making common the religion of the Priests, by representing the Sun as the source of life, she destroyed their power and their secret. As the Sun is undoubtedly the source of life, how easy to impersonate the God, (as Queen Thi did), with his brilliant disk, and the immensely long rays taking up one side of the great temple. Instead of hiding under many forms, and mysterious ceremonies, the great and beneficent Creator was represented by the glorious sun. In the picture of this temple of the Sun many

of the Rays ended by the Cru-an-santy, the emblem of life. It is a woman's place to judge by her own heart, and so reveal the love of the Creator and Father. No woman ever formulated a creed, or founded a religion, but it is woman, who has made religion live.

It has been noticed that all the ancient Egyptian temples, as well as Solomon's temple, were oriented so that down the long aisle from the entrance to the sanctuary, on certain days in the year the rays of the sun would fall and light up the Holy of Holies. It does seem as if our God Himself, as he gave the direction for the tabernacle, and for the temple, permitted the use of this symbol of His being.

In the late explorations in the temple of Deir-el-Bahari has been found a beautiful altar, which is strange in this temple. The altar is like those at Heliopolis where the ancient worship of Amon was prevalent. Altars of this description were used by Kuen-a-ten, at Tel el-Amarna. Perhaps the change in religious worship was, (as has been conjectured) a return to a primitive form of worship.

The disaffection of the priests reached such a point that the king built himself another capital in Middle Egypt, which is called at this day Tel-el-Amarna. The king erected a splendid temple in honor of the Sun god composed of many building in hard stone, and with little of the Egyptian characters about them. Near this temple he placed the palaces of his mother, and of the princesses, his sisters. There is a beautiful pictorial description of a visit of Queen Thi to the temple of the Sun. The king and queen are represented as going forth to meet the king's mother Thi, and to conduct her to the Sun temple. The picture is designated thus, "The Queen Mother Thi beholds her Sun Shadow." After his son's death this line of Pharaohs became extinct with the females of the 18th dynasty.

The chronology of this time and of this dynasty has been approximately fixed on astronomical grounds by Dr. Mahler as being about 1400 B. C.

Queen Thi was a religious and spiritual woman, and had great influence in her family. The offerings in these temples of the Sun often were flowers. It was in the reign of Queen Thi the Vocal Memnon, the largest temples were built—the two great temples at Thebes. In the British Museum there is a vase which belonged to Thi. The pottery of this age is the finest Egyptian pottery. The vase is of a pale grey color, with a refined and elegant design.

□ The monuments usually represent Queen Thi as very ugly according to our ideas of beauty, and to the Egyptian standard. It is supposed they are caricatures made by her enemies. At the Peabody Library there is a magnificent book of "Art in Egypt" and in it is a portrait of Queen Thi, representing a refined and lovely woman as she probably was.

Queen Hatasu is represented as very handsome with a lovely dimple in her chin and the bright intelligent expression that she must have worn.

In these three queens we have three types of woman such as we see to this day, especially as they were women whose influence was not associated

with physical charms as Cleopatra's or Helen's.

1st. *Queen Nefert-Ari*, the old-fashioned motherly woman always loved and remembered.

2nd. *Queen Hatasu*, the noble, genial, large hearted heroine, with courage and executive ability, as well as love of Art and Nature, and above all, of peace.

3rd. *Queen Thi*, the spiritual, loving and religious woman whose influence is eternal as it is an influence on the heart.

Nearly 3000 years ago, Queen Hatasu lived, great, good, and wise as a woman could be, before Christ came to "show a more excellent way." Her ability was recognized and appreciated, and her name is immortal, yet we talk as if it was only at the end of the 19th century woman's right to rule was recognized. They have always ruled when they had the desire, or the ability, as Hatasu, or as Thi.

CONFEDERATE MONUMENT AT CHICAGO.

The unveiling of the Confederate monument at Chicago on the 30th day of May was an epoch, an event of interest to every man, woman and child in the south, as the first memorial or southern heroism ever erected on northern soil.

The party of distinguished southerners, who were the guests of Chicago on the occasion were met by a reception committee and escorted to the Palmer House. After a luncheon they attended a matinee at McVickers, and witnessed the interesting southern melodrama, "The Cotton King." From 5 to 8 the same evening, there was a card reception in the parlors and club-rooms of the hotel, when large numbers of people called upon the guests of honor. Lieut. Gen. Jas. Longstreet was a central figure. Maj. Gen. Fitzhugh Lee joined the party at this stage, also Lieut. Gen. Stephen B. Lee and others.

Car loads of flowers, trees, plants and mosses were arriving from the whole southern country as an offering to the dead. There would be no other display of Confederate colors.

At night, there was a magnificent banquet at Kindley's where Col. Henry L. Turuce, presided as toast master.

At this beautiful banquet given by the citizens' committee of Chicago, of which Ferdinand W. Peck was chairman, *Americans* sat around a flower decked board—magnolias and roses of the south, mingled with the lillies of the north—and recounted scenes of field and flood. The strains of the Star Spangled Banner filled the hall, which veterans who had followed Lee and Jackson and more than once flung hot blows upon the hosts of Grant and Meade and Sheridan clasped hands with leaders of the Union, whose names are household words, men who went with Sherman from Atlanta to the sea.

By eight o'clock on the morning of the 30th, every one was ready to start for the ceremonies at Oakwood Cemetery. The younger ladies, who

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