

**THE TRUE STORY OF THE EXODUS
OF ISRAEL: TOGETHER WITH A
BRIEF VIEW OF THE HISTORY OF
MONUMENTAL EGYPT**

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The True Story of the Exodus of Israel: Together with a Brief View of the History of Monumental Egypt by Dr. Henry Brugsch-Bey & Francis H. Underwood

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DR. HENRY BRUGSCH-BEY & FRANCIS H. UNDERWOOD

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OF THE
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TOGETHER WITH A BRIEF VIEW OF

THE HISTORY OF MONUMENTAL EGYPT

COMPILED FROM THE WORK OF

DR. HENRY BRUGSCH-BEY

EDITED WITH AN INTRODUCTION
AND NOTES

By FRANCIS H. UNDERWOOD

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INTRODUCTION.

"EGYPT under the Pharaohs," by Dr. Henry Brugsch-Bey, is prominent among the ablest works upon the history and antiquities of the dead mother of arts. The author, under the patronage of the Egyptian government, spent thirty years in exploration and in the study of inscriptions, mostly in company with the distinguished French *savant*, Mons. Mariette-Bey, whose numerous discoveries have been fortunately complemented by the profound knowledge and the far-reaching deductions of his associate.

The most important fact established by their labors is the verification (in the main) of the chronological tables of Manetho, and the proof of the high antiquity of the kingdom. This antiquity, beside which the origin of every other historic nation is modern, is made clear by many independent proofs, sometimes jarring as against each other, but agreeing in general tendency. The Turin papyrus, an enormous list of pharaohs, unfortunately

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much dilapidated and illegible in places; the Table of Abydos, a smaller list of kings; a well-authenticated chart of genealogies of court architects; the various inscriptions upon temple walls; the portrait statues; and the cartouches of kings (like coats-of-arms) sculptured upon contemporary monuments, — these are the chief sources of the evidence which fixes the age of Mena, founder of the monarchy, between forty-four and fifty-seven centuries before the Christian era, and which shows a succession of pharaohs down to the time of Alexander the Great, (B. C. 332.) The architectural remains in Asia and in Central America may be older than the pyramids, but there are no inscriptions, and the date of Indian and of Aztec temples is wholly conjectural.

The antiquity of Egypt, however, is not its only claim upon the veneration of men: literature, the arts, and the ideas of morality and religion, so far as we know, had their birth in the Nile valley. The alphabet, if it was constructed in Phœnicia, was conceived in Egypt, or developed from Egyptian characters. Language, doubtless, is as old as man, but the visible symbols of speech were first formulated from the hieroglyphic figures.

The early architecture of the Greeks, the Doric, is a development of the Egyptian. Their vases, ewers, jewelry, and other ornamental works, are

copied from the household luxury of the pharaohs. The peculiar genius of Egypt, however, appears to be repulsive to gay and lively people like the French, and the critics of Paris do scant justice to the colossal works of the elder pharaohs. Edmund About says: "The contemporaries of Sesostris were miraculous constructors rather than great architects, skilful and expeditious workmen rather than remarkable sculptors. From the time of Moses to the epoch of the Ptolemies, all the fine arts of the country, such as architecture, sculpture, and painting, have struck us by their solidity and harshness, by the spirit of tradition pushed to the extreme, rather than by their originality of genius. It is necessary to go back to the first dynasties to meet pure and ingenious talent, that hieratic regulations were soon to paralyze. A few specimens, well executed, are found here and there; but one could search the whole of Egypt from one end to the other, without finding a work to be compared to the Temple of Theseus, or to the Venus of Milo. The enormous is not the great; knowledge and facility bear no relation to genius."

There is a singular mixture of truth and error in this shrewd paragraph. 'Sesostris,' or Ramses the Great, was not long before Moses, but the art of Egypt culminated in the reign of Thutmes III.,