

Egyptian nobility at the downgrading of a princess. They rally behind the son of Pharaoh, who wanted Asenath for himself. When Pharaoh refused to break the peace and Joseph refused to shed the blood of a new relative, the young man led his furious band in battle against his father and Joseph. In the attack, the brothers of Joseph defended themselves, and the Egyptian prince was slain. Then his father gave obeisance to Levi as the true high priest (an Abraham motif—the king is converted), but he died of grief for his son, whereupon Joseph became pharaoh of Egypt—by no means the first or the last Asiatic or man from Canaan to do so. This romantic and heroic tale is a skillful bit of propaganda, upholding the honor and vindicating the authority of Pharaoh, while gently but firmly supplanting his priesthood with that of Jacob and Levi.

### The Mark of Cain

When Cain was cursed because of his sin he went to the land of Nod (Genesis 4:16)—meaning nomadism or wandering; he and his descendants became wanderers on the face of the earth. The parallel with the Lamanites at once springs to mind. Lamanite darkness was ethnic in the broadest sense, being both hereditary and cultural, shifting between “white and delightsome” and “dark and loathsome,” along with manners and customs as well as intermarriage (Alma 3:4–10). But inseparable from the cultural heritage of ancient tribes were the markings that members of the society put on themselves, without which they would be considered outcasts. People who marked their foreheads with red after the Lamanite custom “knew not that they were fulfilling the words of God when they began to mark themselves in their foreheads,” thus showing that the Lamanite curse had fallen on them (Alma 3:18).

It was the same with the descendants of Cain. Since time immemorial they have been identified throughout the

East with those wandering tribes of metalworkers whose father was Tubal Cain. "Thubal bore the sins of Cain," says a midrash, "and followed Cain's trade. For he prepared weapons for murderers,"<sup>168</sup> a tradition clearly echoed in the Book of Mormon (Ether 8:15). Tubal is the Sumerian *tibera*, coppersmith or metalworker.<sup>169</sup> As the sign of their mystery and their tribe, the wandering smiths or tinkers have always blackened their faces with soot, a practice still found among journeying sweeps and some others who work at the grimy forge.<sup>170</sup> The name by which they were known was Qenites<sup>171</sup> (cf. Aramaic *q nā* = smith). The ancient people of Tubal were also connected with Nukhashshe, a name that designated those parts of Asia Minor and Syria where mining and metallurgy are believed to have originated;<sup>172</sup> the same word is the common Semitic root for copper and its alloys, and it is the Egyptian name for the Ethiopians, usually translated as "the Blacks," *nḥsy*. According to their own report and universal folklore, these traveling menders of pots and pans must keep traveling because they are under a curse. "They are the Gypsies," says a very old Judeo-Christian writing, "who carry loads, and they march on the roads with their backs and necks breaking under their loads, and they wander round to the doors of the children of their brethren."<sup>173</sup> They beguile their outcast condition with wild music and dancing, and they are the Cainites of old who enticed the righteous Sethians, called "the Children of God," to join in their revels and so fall from grace in the days of Jared.<sup>174</sup> Their special mark is not the blackened face and hands, however, but a tattoo on the hand or arm, a Tau-sign or a circle and cross. In Genesis it is the brand of Cain, ancestor of the Kenites, and in Ezekiel it is the divine mark set on the brows of all just men.<sup>175</sup> According to a midrash, God placed a letter of the alphabet on Cain's hand as a mark, so that no one would slay him,<sup>176</sup> and some of the Jewish doctors maintained that

"the 'Sign of Cain' was the mark on David's brow."<sup>177</sup> Certain it is that "the mark of Cain" goes along with a cursing, a wandering way of life, and a distinctive mark on the body.

## No Prejudice

Black persons occasionally turn up in reception scenes such as our Facsimile 3, for example, in the tombs of the Courtiers, of the Engravers, or Setnakht, of Tauser, of Ramses IX, etc., where they represent persons of honor from servants to the gods themselves, for Isis, Osiris, and Horus are all shown at times with black faces. When we see the black man Bak-en-Mut in his own funeral papyrus standing before a black Osiris seated upon the throne, the blackness is no mere whim of the artist, but is meant to be taken seriously, since the black Osiris is wearing not the usual Atef crown, as in countless other such scenes, but only the white crown of the South.<sup>178</sup> In other papyri showing the same scene, the black Osiris is always wearing that white crown alone, making the black connection a positive one.<sup>179</sup> In the drawings and texts, which are numerous, the proportion of black to white seems to follow no pattern but that of a society in which the races mingle freely and equally. If Senusret III has contempt for his black enemies, the great pharaohs of the Eighteenth Dynasty speak with no less contempt of their Asiatic foes.<sup>180</sup> Even among the Egyptian slave population the blacks are far outnumbered by the Asiatics, and no distinction is made between them in the record.<sup>181</sup> The stock representations by the Egyptians of "the four races" (Egyptian, Asiatic, Black, European-Berber) have, according to Heinrich Brugsch, "completely lost . . . any special significance" by the New Kingdom. "The old names still appear on the monuments, but rarely and without the slightest indication of race distinction."<sup>182</sup>

We are fortunate in possessing an impressive gallery of