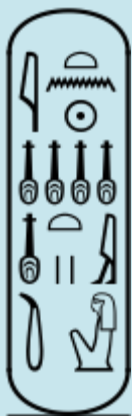


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www.hieroglyphmatter.com

www.ancientegyptamania.com

NEFERTITI- One hundred years

by Ijhoma

As the world celebrates the centenary year of Ludwig Borchardt's discovery of the bust of the ancient Egyptian Queen Nefertiti, 18th Dynasty (found during excavations on the site of the Royal Sculptor Thutmose's workshop in Tell-Amarna during 1912.) "Reconnect" takes a look back at the history associated with this feminist icon who to date has become the most famous female image to have emerged from within the ancient world.

For example why was the German archaeological team allowed to take the Bust of Nefertiti out of Egypt? What was Adolf Hitler's involvement? Is the bust of Nefertiti real or is it a fake, which was created in the image of the archaeologist Ludwig Borchardt's wife "Mimi"?

"Nefertiti" by Alice X Zhang



"Nefertiti, Mistress of Happiness, endowed with favors at hearing whose voice the King rejoices, the Chief Wife of the King, his beloved, the Lady of the Two Lands Neferneferuaten-Nefertiti,
May she live forever and always"

Curriculum Vitae

QUEEN NEFERTITI

The Great Royal Wife's Apartments

The Northern Palace

El-Amarna

Date of Birth: c.1370BC

Country of Origin; Ancient Egypt



PERSONAL DETAILS

Throne name: Neferneferuaten-Nefertiti

Period: 18th Dynasty

Title: The Great Royal Wife

Religion: Atenism

Parents: Unknown

Husband: Pharaoh Akhenaten

Children: (6 daughters) Meritaten; Meketaten;

Ankhesenpaaten; Neferneferure; Setepenre

Mother In-Law: The Royal Consort Queen Tiye

Father In-Law: Amenhotep 111

Stepson: Tutankhamun

CAREER OBJECTIVES

To continue to support the Royal family, the City of Akhetaten and to promote the Cult of the Aten, the Living One". To be a loving mother, a loyal and successful Consort to my husband and to be a victorious ancient World Ambassador on behalf of the citizens of Amarna.

PERSONAL STATEMENT

Experienced in temple rites., administrative and family duties, organizing and hosting events and setting up and attending meetings. Excellent problem solving and communication skills. Accustomed to working long hours.

NEFERTITI- One hundred years



Continued:

At around 14 years of age Nefertiti (The beautiful one has come) became the Chief Royal wife of Amenhotep IV who was later to become known as the heretic Pharaoh Akhenaten. Then, after several years of marriage she followed her husband from the Royal palaces in the ancient Egyptian capital of Thebes (modern day Luxor) to take up residence in their newly built city of Akhetaten, (The Horizon of the Aten) in Amarna.

The new city, which was located on the east bank of the River Nile, was a virgin site that was dedicated to the cult of the Aten, a religion whose monotheistic god the sun disc/rays was believed to speak directly through the royal couple, who in turn acted as intermediaries between the Aten and their loyal subjects.

During their marriage Nefertiti gave her husband six daughters, Meritaten, Meketaten, Neferneferuaten, Neferneferure, Setepenre and Akhesenpaaten who later went on to marry her stepson, the young Pharaoh Tutankhamun .

Over the years some of the artwork that has been discovered in Amarna has revealed scenes of Nefertiti and her husband Akhenaten standing side by side reenacting high profile temple rituals. There are also images of Nefertiti depicted performing temple rites on her own, as well as scenes of her smiting a foreign enemy before their god, the Aten. Images, which suggest to historians that Queen Nefertiti was given unprecedented powers by Pharaoh Akhenaten.

A eulogy written on the walls within the Temple of Karnak proclaimed Queen Nefertiti as *“The Heiress, Great of favors, Possessed of charm, exuding happiness, Mistress of Sweetness beloved one soothing the Kings heart in his house, soft spoken in all, Mistress of Upper and Lower Egypt, Great King’s wife, whom he loves, Lady of the Two Lands, . Neferneferuaten-Nefertiti, May she live forever and always”*.

In a further acts of admiration for his wife, Akhenaten was said to have commissioned his royal craftsmen to carve the image of Nefertiti with her arms opened out on each of the four corners of his red granite sarcophagus, thereby, ensuring that his divine wife would provide protection for him and his remains when he was travelling to the afterlife. This action was in place of the normal royal funerary tradition, which would have provided Akhenaton’s sarcophagus with the carved images of the four female deities, Isis, Nephthys, Selket and Neith.

There is no doubt that these examples of Nefertiti’s grandeur, and suggested divinity reflected the high level of love and adoration that her husband held for her during their life together. However, sadly, to date, nothing is know about Queen Nefertiti after year 16, and just like her husband most of the evidence about her that has been be found upon artifacts and monumental buildings has revealed that attempts were made to erase her name and image from the ancient

Egyptian history records. Although her husband Pharaoh Akhenaten made a written declaration upon one of the Amarna boundary stela, declaring that *“a tomb would be prepared for the Great Kings wife Nefertiti in the Eastern hills of Amarna”*. To date the mummy of Queen Nefertiti has never been found.

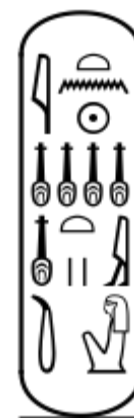
Ironically, although very little is known about Queen Nefertiti when she was alive. Since her death she has become one of the most written and talked about ancient female celebrities on our planet.

Continued on Page 3

“ The beautiful one who has come”



Images of stamps courtesy of <http://golowestamps.com>



NEFERTITI- One hundred years

continued

With funding secured by James Simon, a German entrepreneur, philanthropist and patron of the arts, Ludwig Borchardt and a team of fellow archaeologists from the German Orient Association travelled to Amarna in the modern Egyptian province of Minya to excavate the abandoned city of Akhetaten the home of Pharaoh Akhenaten, and Queen Nefertiti.

On the 6th December 1912 during their excavation of the studio of the Royal Sculptor Thutmose, Borchardt and his team discovered a cache of unfinished sculptured pieces, which had been buried for thousands of years and protected by the hot dry sands.

Amongst the pieces of Amarna art that the German team was said to have discovered was the famous bust of Queen Nefertiti that is now housed in the Neues Museum in Berlin.

The bust, which contained no markings, royal cartouche or hieroglyphic symbols was described as being 50cm in height and made of a limestone core that was coated with gypsum plaster. The right eye of Nefertiti was made of crystal and had been attached using black coloured wax. However, the left eye had not been completed. Miraculously, except for minor damage to her right ear and headdress, the bust of Nefertiti was declared a masterpiece.



“Ludwig Borchardt and team of archaeologists from the German Orient Association”

Excerpts from Borchardt personal diary suggest that he might have realised the significance of this particular artifact immediately because of the shape of the crown, which he had always associated with Queen Nefertiti. In his journal he wrote *“Suddenly we had in our hands the most alive artwork, you cannot describe it with words, you must see it”*. What happened next is surrounded by mystery and intrigue and is still the question that is being asked in academic circles to this very day. “Did Borchardt and his team illegally remove the bust of Nefertiti out of Egypt or did the Germans obtain it fair and square? During the period that Borchardt and his team were excavating in Amarna, in accordance with the rules laid down by the Egyptian government, all finds were divided up between the Egyptian Antiquities Department and the archaeological teams 50-50. On this occasion the German team were said to have showed the designated member of the Department of Egyptian Antiquities, Gustave Lefebvre all the pieces they had discovered from their dig and after

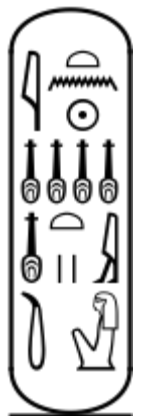
several hours of bartering the artifacts were shared out and everyone was happy and went their separate ways.

On their return to Germany the bust of Nefertiti was said to have been handed over to the archeologist’s team’s financier James Simon who exhibited the bust of Nefertiti in his residence until October 1913 when he then handed it over along with the other finds from Amarna to the Berlin Museum on permanent loan. Apparently, several days before the museum’s exhibition there was a change of heart and the bust of Queen Nefertiti was removed.

In his book *“Le Buste de Nefertiti – une Imposture de l’Egyptologie? (The Bust of Nefertiti – a Fraud in Egyptology?)”* Henri Stierlin a Swiss historian has suggested that the bust of Queen Nefertiti was a fake, which Borchardt created to test ancient Egyptian paint pigment. He also went on to say that when the bust, which was displayed in Borchardt’s residence was admired by a Prussian Prince, Johan Georg, Borchardt did not want to cause his A list guest any embarrassment so he pretended to the Prince that the bust was in fact a genuine ancient Egyptian artifact.

Radiological tests carried out by the Berlin Charite Hospital suggest that the bust is c.3000 years old, and they also revealed a hidden carved face in the statue’s core. Henri Stierlin argued that although the pigments could be carbon dated it would be harder to determine the age of the Queen Nefertiti bust because it was made of stone and had been covered in plaster.

Continued on Page 4



NEFERTITI- One hundred years

Continued

Adding fuel to the fire, in his book “Missing Link in Archaeology” the German author and historian Edrogran Ercivan suggested that not only was the bust of Nefertiti a fake, it was also made in the image of Borchadt’s wife Mimi. Who apparently was the model.



Ludwig Borchardt's and his wife Mimi.
(www.buckmarkt.de)

Ludwig Borchardt kept the bust of Queen Nefertiti on display at home in his living room for the next 11 years and has never produced an official academic archaeological report about his findings regarding the famous artifact. In 1924 he handed over the bust to the Berlin Museum to be exhibited with the other pieces that his team had brought back from Amarna. Once the news reached the Egyptian Government that this prized possession was on display, the Egyptian antiquities Department demanded that the German Government returned the bust, and cries of deceit and cover up started to circulate.

In 1933, after the Nazi party came into power in Germany, Hitler’s right hand man Hermann Goering (Field Marshal and Commander in Chief of the German Air Force) approached King Fouad 1 of Egypt and



Adolf Hitler
www.conservapedia.com

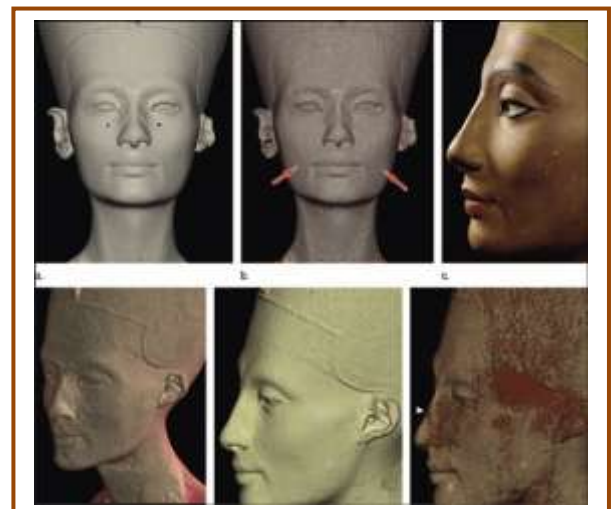
suggested that bust of Queen Nefertiti could come back to Egypt in return for political alliances. Unfortunately for the Egyptians, Adolf Hitler stepped in and was adamant that the bust was not going to be returned and said that the Nefertiti bust was “a unique master piece, an ornament, a true treasure” and that it would have pride and place in a museum in Germany. In August 2011 the German magazine, Der Spiegel contained a report that stated the following “*The German Oriental Association have discovered a 1924 document claiming that Ludwig Borchardt, the discoverer of the Nefertiti bust, used a trick to smuggle the bust to Germany*” and they went on to say that “*the document was written by an eyewitness who claimed that Borchardt intentionally disguised the bust by covering the stone core with a layer of gypsum. Apparently once Borchardt had completed the covering up the bust; it was wrapped in some cloth and placed in a box in a dimly lit room where it was kept when the Egyptian official was dividing up the spoils. Apparently the eye witness suggested that when the official saw the gypsum plaster bust he was unaware that it had a stone core.*”

There is no doubt that the image of the bust known as the Amarna Queen Nefertiti has become the most famous ancient female image in the world. We also have to acknowledge that whether or not it is an original or a fake, the existence of Borchadt’s Nefertiti bust has helped to promote the City of Amarna, their god the Aten, Nefertiti and her family and her husband, the heretic Akhenaten.

In fact the Neues Museum in Berlin has stated that the Queen Nefertiti bust attracts over 500,000 visitors to their museum every year.

No one can deny that the bust is unique in style and unlike any piece that has been discovered in Amarna or anywhere else in ancient Egypt to date. However the question we need to ask ourselves is “Did Borchadt discover a limestone bust of Nefertiti at the studio site of Thutmoses, and “Did he cover the bust with gypsum plaster to deceive the Egyptian government and to smuggle it out of the country. Furthermore, when Borchadt return to Germany “Did his colleague paint an image on the gypsum plastered bust to test ancient Egyptian pigment and lastly “Was this image modeled by Borchadt’s wife, Mimi? **100 years later, the mystery lives on.....**

Written by Ijhoma BA, BSC (Hons)
(Bibliography page 8)



Queen Nefertiti – The scan reveals where the original limestone underneath the polished stucco showed creases near Nefertiti’s mouth, less prominent cheekbones and a bump in her nose.
(Photography courtesy of the Radiological Society of North America) www.examiner.com

A review of the “In the Light of Amarna” Exhibition in the Neues Museum, Berlin

Celebrating 100 years since the discovery of the bust of

Queen Nefertiti

by Lindsay Hartley



Overview

“You cannot describe it with words. You must see it.” sums up this exhibition. If you can, it is well worth a visit for Amarna obsessives and Ancient Egypt novices alike. And it is now running until Sun 4 August. There are three to four rooms in the Neues Museum, Nefertiti’s new home, dedicated to the controversial Amarna period of ancient Egyptian history, around 3,300 years ago, where for a brief moment in time art and religion were revolutionised and then preserved in the abandoned city. Exhibits range from stunningly beautiful sculpture, to tiny little faience rings and everyday pots. Sometimes you experience beauty so sublime that you forget to breathe, and this happens not just once, but over and again in this exhibition.

See a little preview here:

http://www.youtube.com/watch?feature=player_embedded&v=r0Ev54koyX8

Highlights

The bust of Nefertiti never fails to astonish with sheer beauty and craftsmanship, so she remains the undoubted highlight of the exhibition. The North Dome Room is a perfect setting where she sits in splendid isolation.

We may think we are familiar with Nefertiti from photographs. She is more beautiful in real life. Photography rarely captures the largeness **and** sensuality of the iris of the eye. The translucent stone gives it an almost liquid reality, which, combined with rare colour, gives us some sense of being in the presence of the living queen.



Other highlights for me were seeing a transcript of the recent graffiti showing Nefertiti still to be a queen in Year 16. There was an absolutely lovely princess face from Leiden. And of course there is the plaster portrait of Akhenaten which I find to be almost on a par with the Nefertiti bust for exquisiteness and execution

. The head of Queen Tiye is also wonderful (and still so much smaller than you expect). She still has that magnificent disapproving turned down mouth mother- in- law- from- hell expression.

There was a model of the house of Thutmose, with the find spot of the bust shown – in the house rather than one of the workshops. (It did make me smile. One wonders how Mrs Thutmose felt about that. I know, I know, it was a storeroom). One particularly nice personal little piece was an ivory blinker from Thutmose’s horse, which suddenly felt very immediate. You could suddenly imagine him patting the hot horse, admiring his splendid blinkers and setting off for the palace.

I had a moment of delight seeing the portrait head of a very chubby king which I hadn’t seen before, and after a quick mental rundown of candidates realised it could really only be Amenhotep III. Too many banquets! Well worth looking out for.



A review of the “In the Light of Amarna” Exhibition in the Neues Museum, Berlin

Celebrating 100 years since the discovery of the bust of Queen Nefertiti continued

There is a very entertaining display downstairs near the shop of the impact of the Nefertiti bust. I laughed out loud at this one!



Downsides

There were very few. I was very disappointed not to be able to take photographs. Some wonderful Amarna period pieces were not in the exhibition, but still in the other rooms of the museum, so if you are a big Amarna fan, do not miss the perfect little wooden statue of the King in wood and gilt on level 1 and you will of course love all the other ancient Egyptian exhibits in this museum. I suppose I had looked forward to more pieces from other museums but the majority of the pieces were those from the old Egyptian Museum in Berlin where Nefertiti lived before.

One of the canopic jar heads of Kiya would have been the icing on an otherwise exceedingly good cake for me.

Catalogue

If you cannot go, or you can go and would like the perfect reminder, there is an excellent companion book and catalogue



which you can purchase here http://www.amazon.co.uk/s/ref=nb_sb_ss_c_0_22?url=search-alias%3Dstripbooks&field-keywords=in+the+light+of+amarna&srefix=in+the+light+of+amarna%2Caps%2C200

Well worth NOT buying whilst you are there – it is very heavy to lug back!

Practicalities

The tickets are for a timed slot, so you can purchase these in advance online here

<http://www.neues-museum.de/> to save the very long queues at the ticket booth in the courtyard in front of the Neues Museum.

As you enter the museum, the signing is less than ideal. Just go up the main stairs to the next floor and prepare to be transported by the perfect beauty of the Aten that is In the Light of Amarna



All photographs courtesy of Neues Museum, Berlin

Rating



By Lindsay Hartley MA



Nefertiti: Pharaoh's Beloved

By Brijit Reed

Who was Nefertiti? She was Queen, wife, mate, and mother.

With the same devotion Isis gave to Osiris, Nefertiti supported Akhenaten. There is perhaps only one thing we can be certain of in regard to this mysterious queen-- she was beautiful. The bust discovered by German archaeologist, Ludwig Borchardt, in 1912, was in the studio of sculptor, Thutmose, lost to the world for eons. It is elegant in its lines, its symmetry and vibrant color. If she were alive today, her features would be welcome on the cover of any modern-day fashion magazine. But for as much impact her appearance has on us, we still know very little about who she was and what her motives were. That said, I propose that we imagine that the following might be true:

Nefertiti followed Akhenaten for love. She was his closest confidante, his ally, supporter, devotee, and equal all at once. She stood by his side and if the Amarna artwork was as accurate as it suggests, she had tremendous power-- bestowed upon her by her husband, the Pharaoh. Let's assume that for Nefertiti at least, Akhenaten was charismatic, that he was persuasive. He had the soul of a poet and an artist, and although they failed to garner real support from the Egyptian people, it seems that they lived within their own little bubble, their world being quite small in spite of the fact that they were responsible for a whole nation.

Perhaps as she bolstered and supported Akhenaten's ideas, she developed those of her own, and in sharing them with her husband, they became part of their ideology and policy.

It is difficult to measure how much influence she had, but from scenes portrayed in Amarna art, she was both deeply loved and valued by her mate. Building and living in their own city, they were even more than socially isolated-- they were physically disconnected from all but the world they wanted to see. To use a modern expression, they saw the world "through rose-colored glasses."

Unfortunately, reality intruded upon their fantasy world.

Wars, plague, political dissent, and other misfortune caught up with them. At some point, they might have questioned their own values, speculating that they might have been wrong in focusing solely on the one god, Aten, at the sacrifice of everything else. Was there perhaps even a rift between them? Oftentimes afflictions and tragedies drive couples and families apart. Even if she *did* begin to question everything, it was too late. The damage was done and none of their beliefs, ideas, feelings, policies, or even their love was strong enough to save them. But I'll bet it was a heck of a ride while it lasted. One *heck* of a ride.

Nefertiti taking part in divines temple rites with husband Akhenaten.
Courtesy of the Egyptian Museum, Cairo.



Brijit Reed is the author of *Heretic: The Life And Death of Akhenaten And Unbound (A Screenplay)*. For more information, visit her blog at <http://brijitreed.com/> or find her on Twitter @BrijitReed



Queen Nefertiti and her husband Pharaoh Akhenaten
Courtesy of the Louvre Museum, Paris



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