

Nefertiti was a queen and wife to king Akhenaten who was a Pharaoh in Egypt. During their reign they managed to change many and set rules in Egypt that was used to control and maintain their leadership. When history is used it shows that she was the one to take over her parents and in succession for she was the first daughter and according to the Egyptian set rules the next on throne was her. While the history talks about succession art contrary portrays the act differently. Through art in early Egypt the clues on the lives of royal family and how the members felt were exposed by artwork. At this time the Artisans who worked in the period of Amarna period started to represent the intimacy scene between the Queen, king, and their six daughters[1]. For example when the relief showed Nefertiti's daughter being kissed by her in full lips was sign of intimacy to the royal family. The relief also termed to be noteworthy for it provides evidences on violence which is directed to the images of Nefertiti after she had died. Although the image of the princesses was not touched the artwork destroyed the queen's image.

During her reign as the Queen along side king Akhenaten in the 18th dynasty when she used to stay in a city constructed by the Pharaoh called Tell El Amarna and safeguarded their family with their beliefs[2]. Together with her husband Nefertiti they transformed Egyptians society religious practices. She was also very influential in the establishment of the world's ever first monotheistic religion where people worshipped one God with the use of sun-god Aton. When she lived in Kemet she introduced new model in human nature when relating to god where the belief ensured that man was considered primarily with material entity, here man's happiness was determined by the ability in acquiring and maintaining a material heaven that is wealth and pleasure. In the other hand she also participated in traditional roles of subservient-queen in that she envisioned herself with an active role of reshaping civilization. Later through his participation all set religious ceremonies accompanied with Akhenaten her efforts started manifesting itself. She is displayed with prominence that other Egyptian queens did not have whereby her name is enclosed with a royal cartouche and more drawings and statues of her than Akhenaten. Moreover her husband and her countered priest revolt by priest and they emerged victorious then created a new capital in Kemet known as Akhetaten which will in turn give birth of their mission that is sacred and in pursuit of the divine life[3].

Nefertiti was a queen, a wife to the Egyptian Pharaoh Amenhotep IV. The origin of Nefertiti was a mystery, being born in 1370 BC she was said to be the daughter of the army general Ay who was to become a Pharaoh. She had a sister called Mutnojmeh but they had indirect links and Mutnojmeh features that heavily belonged in Ay's tomb located in the valley of kings. Yet it's very unlikely to Ay sired Nefertiti in that with the chief's royal wife called Tey referred to as 'governesses' or nurse to Nefertiti rather the conformist. Also another claim about the history of Nefertiti states that she was the daughter to queen Tiye the wife of Amenhotep III who was the father the husband to marry her Amenhotep IV (Akhenaten). She continued her childhood in shadows whereby she did not appearing in royal records till the age of fifteen years then married a teenage king Amenhotep IV who was only 16 years at that time. Together they were to build the strongest and biggest city and also reinventing their religion. Nonetheless Nefertiti had a meaning of beautiful has arrived was sharing her husband with other three wives Kiya, Ankhesenpaaten and Merytaten. She then took a role of being a leader in royal wife of the chief and was the deepest affection to her husband. During their lives in marriage Nefertiti bore six daughters and the eldest called Merytaten who became the wife of her husband during his later years. In fifth year of her reign as 12king of 18th dynasty her husband and together with her instigated the paradigm shifting to empires traditions which were never seen before that or since. She then changed her name to Nefernefer-Nefertiti, and then became the highest priestess of the religion called Akhenaten's whereby they combined to spread power of the Atens across the whole nation. After the 14th year of her husband's reign according to the religion

she was to vanish from records where she died thereafter at the age between 30 and 40 and it is still a mystery for where she is because her body was not found after her death. According to her origin, Nefertiti origin is debated by archeologists and historians in that she was said to be a foreign princess coming from a certain area in Northern Iraq. Others argue that she may be a daughter to a previous Pharaoh, Amenhotep III with the wife Queen Tiy[4].

As the son of Mutemwia and Tuthmosis IV he became a king at the age of 12 where his mother acted as a regent. He married a daughter of provincial official being his great royal wife called Tiy who featured along side him during his reign. Amenhotep inherited the empire stretching from Euphrates down to Sudan and he used diplomacy with intermarriage to maintain Egypt's position at large within royal families of Arzawa (Anatolia) and Mitanni (Syria). During his reign he was a first Pharaoh to issue Royal news bulletins about his marriage building projects and hunting trips whereby the information was passed through inscription on large stones and scarab seals then sent out all over the empire. He had a palace at imperial capital known as Thebes where kings sprawling Malkata palace that was largest near funerary temple built using colossi of Memnon statues. Other than being a Pharaoh and assuming his role as a king he also dedicated his efforts in construction was the main focus of his life unlike other Pharaohs who major mainly on conquering other kingdoms. He managed to keep the Egyptian throne for thirty nine years and then an unknown disease struck him when he was fifty years old. In 1354 BC he died and buried in a huge tomb secluded from the others at western branch in the valley of kings. After his death he was succeeded by his son Amenhotep IV known as Akhenaten.

They led Egypt with new ideas mainly on religion with art that left a very lasting impression in the world unlike the other Pharaohs her husband presented himself in a controversy on his way of handling his power in that he majored in building and constructing the country. He erected Amarna in honor of god Aten with naturalistic styles with art that portrayed the scenes that are natural. Most of the cartouches were destroyed for they contained Amons name that are encrypted upon them. Most of Egypt cities were deprived of plantations and estates. Corruption was wiped out of the city and they became dependant on Akhetaton city[5]. Art was changed during that time in where people were presented as they were and Pharaoh unlike others he portrayed himself in less god like and more human. In ancient times Egyptians believed in many gods after the reign Nefertiti. In the leadership of the focus was changed on religion from these many gods and concentrate on one god known as Aten. He forced both of the Egyptians to worship Aten. During the reign of Nefertiti and her husband used artwork mostly to show their feeling and also portray their royal image as compared to other normal people. Also they stabilized Egypt economically for most of the resources were not used in war and conquering other small nations but to develop themselves through agriculture and infrastructure which reduced poverty and corruption leaders who were dealt with royal leaders.

After the death of Nefertiti there was process of restoring the traditional cults which turned to a whole scale of obliteration of things associated to the Akhenaten. Their reforms did not survive for long whereby Egyptians stopped worshipping Aten and go back to their traditional gods and also the religious centers[6]. In addition to that to the cities east was a valley that lead to the desert where they began to excavate tombs for royal family at plains near the rivers and the royal family was buried there. Religious reforms also affected the Egyptians as we saw earlier they used to worship the whole of pantheon gods traditionally represented in form of animals and human or even as animal-headed humans. Some of the gods were specifically for particular places or cities and towns while others had a very broader appeal but when we compare the changes and effect created in the new kingdom were different from the older one whereas the close ties between king and the god

were stressed through text and art. Furthermore the king was the one that linked the people with god Aten and the prayers seemed to be directed to the royal family instead of the gods.

Art was mainly used as the way of emphasizing the intentions of handling and doing things differently. The effects of the art in their rein were strong with an appealing nature to the modern viewer's tastes and brought a sense of immediacy which is hardly felt by the traditional Egyptian representation. The artwork of Egypt was affected by rein of Nefertiti in that there was change in styles of artwork in that the ones that flourished during that period were totally different from other Egyptians artwork[7]. In some cases where art is used is very naturalistic especially when representing plants and animals however in comparison between commoners and royal family the difference showed up when the royal one was stylish and for Egyptians history of royal art the Akhenatens family was seen participating[8]. During her rein the royal art was exaggerated almost grotesque as viewed in context of formality and the restraint characterizing the Egyptian elite and royal art for millennium preceding the birth of the Akhenatens. In addition to that they also made changes in religion through art whereby her husband king Akhenaten instigated them in building methods and temple architecture. The stone structures also changed and were built from smaller stone blocks that are set in stronger mortar, even changing the inscriptions from old-fashioned ones with traditional language to monumental ones representing the spoken language of that time.

## References

- Barry, K. (1989). *Ancient Egypt: Anatomy of a Civilization*. Routledge: Routledge Publishers LTD
- Dominic, M. (2000). *Akhenaten: History, Fantasy and Ancient Egypt* by: Routledge: Routledge Publishers LTD
- Dorothea , A. (1996). *The Royal Women of Amarna: Images of Beauty from Ancient Egypt* by: Metropolitan Museum of Art
- Malek, J. (1999). *Egyptian Art (Art and Ideas)*. London: Lorghorn Publishers
- Rita ,F, Yvonne, M and Sue D,A. (1999). *Pharaohs of the Sun: Akhenaten, Nefertiti, Tutankhamun* by: Museum of Fine Arts
- Robins, G. (1994). *Proportion and Style in Ancient Egyptian Art*. Austin: University of Texas Press
- Robins, G. (2008). *Art of Ancient Egypt*. Cambridge, MA: Harvard University
- Robins,G.(1993). *Women in Ancient Egypt*. London: Lorghorn Publishers
- Shaw, I. (2000). *The Oxford History of Ancient Egypt*. Oxford University: Oxford University Press
- Silverman, D.(2003). *Ancient Egypt*. Oxford; New York: Oxford University Press.

Thames, A, and Hudson, D. (1988). Akhenaten King of Egypt. Oxford University: Oxford University Press

Thames,A and Hudson,D (2001) Akhenaten: Egypt's False Prophet. Nicholas Reeves

Thomposon, k. (2003). *Egyptian Antiquities: The New Kingdom*. retrieved on 22nd November 2010 from <http://www.louvre.fr>.