



EDUCATOR GUIDE

QUEEN NEFERTARI'S EGYPT

MARCH 18 – JULY 17, 2022

NOMA
New Orleans Museum of Art

FRONT COVER IMAGE

Detail of Queen Reciting Mortuary Formula in Burial Chamber from the 19th Dynasty, Egypt, New Kingdom, 19th Dynasty (1279 - 1213 BCE), Thebes, Luxor, Valley of the Queens, Tomb of Nefertari, Annex to Antechamber, Mural painting, courtesy of Getty Images



IMAGE 2

*Inner Coffin of Hory, Unknown provenance, Third Intermediate Period, 21st–22nd dynasty (about 1075–790 BCE), stuccoed and painted wood
Cats. 2212/01/02*

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EDUCATOR GUIDE OVERVIEW

This Educator Guide for *Queen Nefertari's Egypt* presented at the New Orleans Museum of Art from March 18 to July 17, 2022, includes sections highlighting five major exhibition themes pertaining to life and death from the New Kingdom of ancient Egypt. Images of works of art from the collection of the Museo Egizio in Turin, Italy are provided to illustrate these themes. Throughout the guide are **Making Connections** questions to aid in connecting ancient Egypt to today's society. The included **Before Your Visit** and **After Your Visit** lessons can be adapted across grade levels and used with an in-person museum visit or with the provided digital images. Please use NOMA's Mobile Guide, a web-based tour application for audio components that complement the exhibition and Educator Guide.

GUIDING QUESTIONS

- How did the natural world influence society and religion in ancient Egypt?
- How were religion and politics connected in Egyptian society?
- What roles were available to women in ancient Egypt?
- How were art and writing important to the Egyptian civilization?
- How is their art and writing important to us today?
- What can we learn about daily life in ancient Egypt from the objects found by archaeologists?
- What do ancient Egyptian funerary practices tell us about their belief in an afterlife?

ABOUT THE EXHIBITION

Queen Nefertari's Egypt features objects from the New Kingdom of ancient Egypt. The exhibition includes sculpture, jewelry, musical instruments, painted coffins, religious objects, and artists' tools used over 3000 years ago. The objects bring to life the fascinating history and culture of ancient Egypt, with a focus on the lives of women during the New Kingdom period. Objects excavated from Deir el-Medina, home to artisans who built and decorated royal tombs, illuminate the daily lives and religious practices of the craftspeople and their families who lived, died, and were buried there. These exceptional objects are drawn from the collection of the Museo Egizio in Turin, Italy, which holds one of the most important collections of ancient Egyptian art outside of Cairo.



The cartouche that identifies Nefertari is protected by winged serpents.

The hieroglyphs identify her as Nefertari-Meritmut, meaning Beautiful Companion, Beloved of Mut.

HIEROGLYPHS

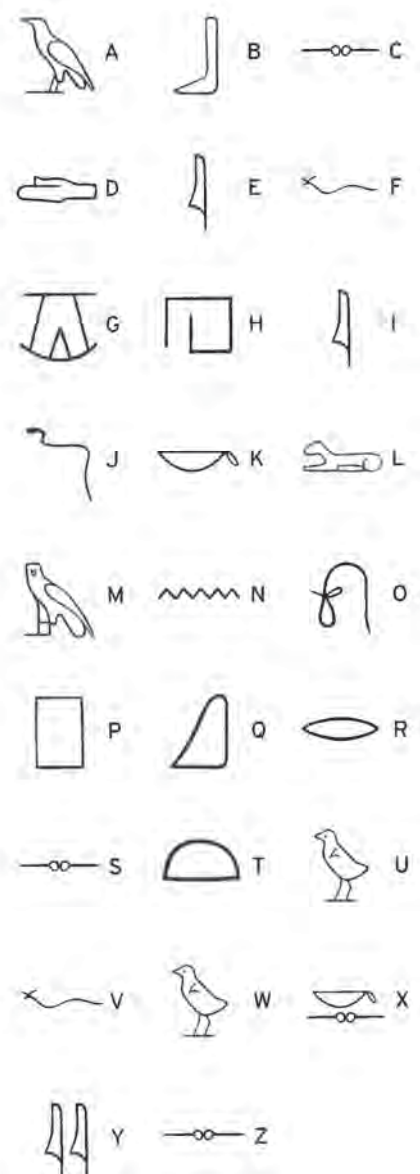




IMAGE 3

WHO WAS QUEEN NEFERTARI?

The one for whom the sun shines. Beautiful companion. First royal spouse.

Queen Nefertari was the first and favorite wife of Ramesses II, the third **pharaoh** of the 19th Dynasty of the ancient Egyptian New Kingdom who ruled for 66 years from about 1279 - 1213 BCE. Nefertari was celebrated with **hieroglyphic** inscriptions and relief sculptures on a temple that Ramesses II had built in her honor. Dedicated to the goddess Hathor, the temple of Abu Simbel at the southern border of Egypt included deep relief sculptures of Ramesses II and Queen Nefertari (image 4).

Until the early 1900s, Nefertari, whose name means “beautiful companion, beloved of Mut,” was known only through a few sculptures, hieroglyphic inscriptions, and text-based sources related to her husband. These sources indicate that she was of royal birth, educated, and played a role in diplomacy.

In 1904, while leading an archaeological mission in the Valley of the Queens, Italian **archaeologist** Ernesto Schiaparelli and his team uncovered a tomb of exceptional beauty. Surrounded by sheer cliffs, the desert **necropolis** served as the final resting place for the wives of New Kingdom pharaohs whose tombs were planned, carved into stone, and decorated by artisans from the village of Deir el-Medina.

Although the contents of the tomb had been looted in ancient times, the remaining objects and the magnificent murals lining the tomb walls (image 3) revealed the power, authority, and status of Nefertari, and detailed the perilous journey she would take on her path to **immortality**.

IMAGE 4



QUEEN NEFERTARI'S TOMB

Pharaoh Ramesses II had the large and elaborately decorated “house of eternity” tunneled into the Theban necropolis, the Valley of the Queens, for his beloved Great Royal Wife, Nefertari. Built around 1250 BCE, at the height of New Kingdom craftsmanship, Nefertari’s tomb is widely considered to be one of the most beautifully decorated in all of ancient Egypt. Vivid wall paintings represent elements of the spiritual journey that the queen’s spirit made through the underworld. Nefertari is represented throughout the paintings wearing a plumed crown and vulture headdress, symbolizing her connection to Mut, the Mother Goddess. The artisans of Deir el-Medina were responsible for designing the tomb and creating the grave goods placed inside tombs in the Valley of the Kings and the Valley of the Queens.

When archaeologist Ernesto Schiaparelli opened Queen Nefertari’s tomb in 1904, he found that robbers had looted nearly all its contents soon after it was sealed. The objects that were recovered, however, hint at what must have been a treasure trove of furniture, precious oils, and supplies for the afterlife. Members of Schiaparelli’s team took detailed measurements, drawings and notes regarding Queen Nefertari’s tomb. A one-tenth scale model was made in the early 20th century showing the layout and narrative sequence of tomb paintings. The exacting detail that the archaeologists recorded provided information used during the restoration of the tomb in the 1980s.

IMAGE 5 *Model of Nefertari's Tomb* (detail), Francesco Ballerini, Edoardo Baglione, and Michelangelo Pizzio, Italian, early 1900s, wood, Museo Egizio, Provv. 3749



IMAGE 6 *Model of Nefertari's Tomb* (exterior detail), Francesco Ballerini, Edoardo Baglione, and Michelangelo Pizzio, Italian, early 1900s, wood, Museo Egizio, Provv. 3749

MAKING CONNECTIONS

- What might the design of this tomb tell us about this period in the history of ancient Egypt?
- What might it tell us about the person it was built for?
- What do you think archaeologists would think about our civilization if they were to find objects we left behind?



Listen to a description
of a festival day in the
NOMA Mobile Guide.



MAKING CONNECTIONS

- How are our lives affected by the Mississippi River?
- What are some festivals that we celebrate today? Describe what you would see, hear, smell and taste at a festival.
- Do you carry a good luck charm? What are its protective qualities?

GEOGRAPHY AND THE NATURAL WORLD

The ancient Egyptian civilization existed for over three millennia during which cultural, political, religious, artistic, and funerary practices continued in relative stability. This is due in part to the natural geographic barriers that provided safety from outside groups and to the annual flooding of the Nile River that offered fertile soil for a steady food source.

The Nile River was an important aspect of religious life, as it was the scene of processions honoring gods and royalty and featured in the Egyptians' understanding of the afterlife. The painting on the ***Ostrakon Depicting a Sacred Barge*** (image 7) shows the boat decked out for a procession on the river. The ram heads that decorate the boat's prow and stern identify this as the boat of Amun. Every year the barge of Amun was carried from the river through the Theban Necropolis passing by Deir el-Medina, the artisan's village, as part of the "Beautiful Festival of the Valley."

The influence of the natural world can also be seen in the **pantheon** of deities worshiped across ancient Egypt. Many Egyptian gods and goddesses were represented with animal features. Khepri, is a god of the rising sun and appears as a beetle. In nature, the **scarab beetle** lays its eggs in a ball of dung and pushes the ball on the ground while the eggs inside hatch into their larval and nymph stages. After 40 days they emerge as small winged beetles. Khepri represents the daily reappearance of the sun. Scarab **amulets** (image 8), or charms, were placed in burials as symbols of regeneration.

IMAGE 7



IMAGE 8



DIVINE RULE: GODDESSES AND QUEENS

The pharaoh was considered a living god and served as the spiritual, judicial, and political leader. Queen Nefertari's husband, Ramesses II, was one of the most powerful and successful rulers. Under his rule new temples were built and others were expanded. The sculpture at right (image 9) was once displayed at the temple of Amun at Karnak, the most important temple in the New Kingdom capital of Thebes. Ramesses II is shown seated between the patron deities of Thebes, the sun god, Amun, and his spouse, Mut. The arms of the pharaoh are entwined with those of the gods and he is equal in size, indicating their close relationship and underscoring his role as intercessor.

The goddess **Hathor** was worshipped by queens and commoners as a goddess of love, maternity, rebirth, joy, and music. She embodied the ideal feminine traits of fertility, motherhood, and domesticity, as well as rebirth. Represented most commonly as a woman wearing a headdress of a solar disc resting between a pair of curved cow's horns, Hathor was also depicted with a woman's face, cow ears, and a curled headdress, as seen on the painted stela at right (image 10). Below the representation of Hathor's face in this representation, a procession of female figures with instruments parade across the bottom **register**. Her likeness also appeared on musical instruments and other celebratory objects.

Sekhmet is a powerful, lion-headed goddess. She reigns over wrath and the plague, and is a fierce hunter. Daughter of the sun god, Amun-Ra, she is identified by her lion's head with a mane that protrudes like rays of the sun. During the 18th Dynasty reign of Amenhotep III many sculptures of Sekhmet were installed at the Temple of Karnak (image 11). Temple priests made offerings to her every morning and evening to ask for protection and to keep her calm so that she would remain in her domesticated form, the cat goddess Bastet.

MAKING CONNECTIONS

- How are leaders memorialized in society today? How is this similar to and different from ancient times?
- Why do you think the Egyptians identified gods and goddesses with animals?
- Can you think of ways that our society identifies with animal powers today?



IMAGE 9 Statue of Ramesses II, Seated between the God Amun and the Goddess Mut, Temple of Amun, Karnak, New Kingdom, 19th dynasty, reign of Ramesses II (c. 1279–1213 BCE), granite, Museo Egizio, Turin, Italy



IMAGE 10 Stela with the Face of the Goddess Hathor, unknown provenance, New Kingdom, 19th dynasty (about 1292–1190 BCE), painted limestone, Museo Egizio, Turin, Italy



IMAGE 11 Statue of the Goddess Sekhmet, Temple of Amun, Karnak, New Kingdom, 18th dynasty, reign of Amenhotep III (about 1390–1353 BCE), grandodiorite, Museo Egizio, Turin, Italy

WOMEN IN ANCIENT EGYPT

Pharaohs married multiple women in order to emphasize wealth and assure heirs as well as for diplomatic alliances. This practice resulted in a large household of royal women and children who resided in separate living quarters, sometimes referred to as the women's palace. Although the residents were primarily women, administrative duties were conducted by men who held positions as scribes, butlers, and guards. Egypt's royal women could play important roles in religious rituals and celebrations, performing as musicians and dancers (image 12).

The concept of beauty was important to all ancient Egyptians. Great attention was paid to personal appearance including changing fashions in hair, make up, and jewelry. Many Egyptian names—such as Nefertari—incorporate the word “nefer,” which means “beautiful,” indicating the cultural importance of one's physical appearance. The tall cylindrical pot (image 13) would have held black eye makeup called kohl. It is inscribed with the **cartouche** of Queen Tiye. In addition to serving decorative purposes, the application of kohl had medicinal and protective effects. The mineral stibnite was ground and mixed with a fat for application and offered protection from bacteria and from the harsh sunlight.



IMAGE 12

IMAGE 13



MAKING CONNECTIONS

- What can we learn about the role and power of goddesses and royal women of New Kingdom Egyptian society from these objects?
- Do objects used by royal women and found in their tombs remind you of what you might find in homes today?
- What similarities and differences do you see in the roles of women in ancient Egypt and women of contemporary American society?



Listen to a description of the plants and herbs used by ancient Egyptians in the NOMA Mobile Guide.





IMAGE 14

THE LIVES OF ARTISTS

The planned artisan community **Deir el-Medina** was continuously occupied as a home to the workers who constructed and decorated the royal tombs in the Valley of the Kings and the Valley of the Queens. The site was first planned by an 18th Dynasty queen, Ahmose Nefertari and her son, Pharaoh Amenhotep I (c. 1541-1520 BCE). Inhabitants of Deir el-Medina revered the founders of their community and they were worshipped locally.

When a new pharaoh came to power, a team of sixty people was assigned to begin to build his tomb, a “residence of a million years.” The masons, draftsmen, painters, and other craftsmen of Deir el-Medina used tools including brushes, chisels, and pallets (images 15 and 16), to create the tombs in the Valley of the Kings and Valley of the Queens. The teams worked 10 days on site at the tombs and then returned to the village.

In addition to items for the royal tombs, the artists also created funerary objects for their own burials. Votive **stelae** from Deir el-Medina include carved and painted representations of spells from the **Book of the Dead** meant to assist the deceased on the journey into the afterlife. The **Stela of Nakhi** (image 17) depicts Nakhi presenting himself to gods Osiris and Anubis in the top register. He is shown again seated with his wife in the middle register and their children are honoring them by presenting gifts, indicating the continued reverence for ancestors that was part of familial obligations among the non-royal classes.

MAKING CONNECTIONS

- What are some jobs that you would expect the artisans of Deir el-Medina to do? What types of jobs do artists do today?
- What connections can you make between these tools of the ancient artisans and modern craftspeople?



IMAGE 15



IMAGE 16



IMAGE 17



IMAGE 18



IMAGE 19



Listen to a description of the use of coffins in the Late Period of ancient Egypt in the NOMA Mobile Guide.



DEATH AND THE AFTERLIFE

Ancient Egyptians believed that there was an underworld, an afterlife, and rebirth of the soul. An elaborate and well-defined system of funerary practices and beliefs was meant to enable Egyptians to attain admission to the afterlife, a spiritual paradise. The spirit of the deceased embarked on a journey through the underworld, a dangerous realm overseen by Osiris. The goddess Ma'at (image 20) also plays a crucial role in this journey when the heart of the deceased is weighed against her feather in the “weighing of the heart ceremony.”

Although described as books, the texts were written and lavishly illustrated on papyri, coffins, and tomb walls as well as decorated amulets and **shabti** figurines. A shabti is a funerary statuette intended to stand in for the deceased in the afterlife and to perform any necessary manual tasks such as planting fields and clearing irrigation ditches. Many shabti remained in the tomb of Nefertari (image 18) and they were also placed in burials at Deir el-Medina. The lapis and gold amulet in the shape of a **Djed-pillar** (image 19) was included in Queen Nefertari's burial chamber and represents stability. The shape references the backbone of Osiris.

Funerary texts like the *Book of the Dead* provided guidance for the dead to reach the afterlife safely. When a person died in ancient Egypt, their body was carefully preserved through the mummification process and placed in a coffin (image 2). The coffin was placed inside a tomb that was filled with things that might be needed in the afterlife. The passage to the afterlife was difficult. Spells and protective amulets were included in burials to help the spirit of the deceased along the way.


MYTH OF OSIRIS

In this myth, Osiris, oldest child of the Earth god, Geb, and the Sky goddess, Nut, is killed and dismembered by his jealous brother Seth. Their sisters, Isis and Nephthys, mourned for Osiris and gathered the pieces of his body from throughout the human realm. Using linen bandages, Isis bound the body of Osiris back together, creating the first mummy, and brought him back to life. Osiris and Isis had a child, Horus, who became king of the living, and Osiris became the king of the afterlife.

MAKING CONNECTIONS

- How do we honor the dead today?
- How do these practices vary between cultures and religions?

GLOSSARY

Ankh: Egyptian symbol for life 

Afterlife: Life after death

Amulet: A small charm that was meant to offer protection to its owner

Archaeologist: Scientists who study human history by uncovering objects and artifacts from research sites

Book of the Dead: A collection of spells that were placed within burials to aid in passage to the afterlife

Cartouche: An oval frame that encircles a set of hieroglyphs, usually representing a royal name

Djed pillar: Symbol of stability associated with the backbone of Osiris

Faience: A glass-like material made of crushed quartz, lime, plant ash, or natron, it is pressed into a mold, covered in glaze, and fired to form a vitreous-like material used to decorate items such as jewelry.

Funerary: Related to burials or funeral rites, documents, or objects

Hathor: (HAA-thor) the goddess of joy, music and rebirth, appears with a woman's face, cow ears, and a curled headdress inspired by cows' horns

Hieroglyph: Egyptian writing system based on pictures with connected sounds or ideas

Immortality: the ability to live forever; eternal life

Ma'at: (MUH'Aht) A goddess represented as a winged female deity; the concept of harmony and balance all aspects of one's life

Mummification: In ancient Egypt, the practice of preserving a dead body by embalming it and wrapping it in strips of linen

Necropolis: a large cemetery located in an ancient area; aka "City of the Dead"

Netherworld: the world of the dead

Osiris: (O-SY-rus) the ancient Egyptian god of the underworlds and resurrection; he is often shown as a mummified man wearing a white cone-shaped headdress

Ostrakon: (pl. Ostraca) Shards of clay or stone used as a writing surface

Pantheon: From the Greek meaning all of the gods, represents the full array of gods within a religion

Papyrus: A paper-like material made from the pressed and dried stems of the papyrus plant

Pharaoh: A ruler of ancient Egypt

Registers: Sections of an illustrated scene designated by a strong horizontal line

Relief sculpture: A sculpture that projects from a surface but is still attached to that surface

Sarcophagus: An outer container for a coffin often made of stone

Scarab beetle: A type of beetle, also known as a dung beetle, considered by ancient Egyptians as a symbol of renewal and rebirth. Symbolic of the god Khepri and the rising sun.

Sekhmet: (SEK-met) "The Powerful One," a fearsome warrior and goddess of wrath and famine. Daughter of the sun god Ra, she often appears as a woman with lion's mane and sun disc crown.

Shabti: Figurines in the shape of a mummy, often made of stone or wood, that served as ritual objects and were placed in the tombs of ancient Egyptians and inscribed with spells so that they could perform labors on behalf of the deceased in the afterlife.

Stela: (pl. Stelae) A carved or painted stone or wooden slab that was placed upright as a monument inside or outside a tomb.

Uraeus: A symbol of kingship often added to the brow of the king as part of his headdress. It is the figure of a rearing cobra, representing the cobra goddess, Wadjet.

RESOURCES

Online



NOMA MOBILE GUIDE:
QUEEN NEFERTARI'S EGYPT
<https://learn.noma.yourcultureconnect.com>

VOICES OF ANCIENT EGYPT
by Dr. Melinda Nelson-Hurst
YouTube channel:
www.youtube.com/voicesofancientegypt

VIDEO OF
NEFERTARI'S TOMB
<https://vimeo.com/685983934>

House of Eternity: The Tomb of Nefertari, John K. McDonald, Getty Publications Virtual Library, 1996.
https://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/house_eternity4.pdf

Books

Ancient Egypt Workbook for Kids: Ancient Egypt Worksheets for School, Homeschool, FUN! by Dani Bell, Independently published, 2021, ISBN- 13 : 979-8741779194

The Complete Gods and Goddesses of Ancient Egypt by Richard H. Wilkinson, Thames and Hudson, 2003, ISBN 978-0-500-28424-7

Egyptian Art by Bill Manley, Thames and Hudson World of Art, 2017, ISBN 978-0-500-20428-3

Fun With Egyptian Symbols Stencils (Dover Stencils) by Ellen Harper, Dover Publications, 2003, ISBN-13 : 978-0486431093

Great Ancient Egypt Projects: You Can Build Yourself (Build It Yourself) by Carmella Van Vleet, Nomad Press, 2006, ISBN-13 : 978-0977129454

Hieroglyphs by Joyce Milton, Grosset & Dunlap-Book and Access edition, 2000, ISBN-13: 978-0448419763

National Geographic Kids Everything Ancient Egypt: Dig Into a Treasure Trove of Facts, Photos, and Fun by Crispin Boyer, National Geographic Kids, 2012, ISBN-13: 978-1426308406

National Geographic Readers: Egypt Collection (National Geographic Kids Readers, Levels, 1,2 & 3) by National Kids, National Geographic Kids, 2020, ISBN-13: 978-1426338441

When Women Ruled the World: Six Queens of Ancient Egypt by Kara Cooney, National Geographic Partners, 2018, ISBN 978-1-4262-2088-3

IMAGE 20



CURRICULUM STANDARDS

The following Louisiana Student Standards can be addressed by lessons and activities related to the exhibition *Queen Nefertari's Egypt*.

Louisiana State Student Standards for Social Studies (Grade 6)

Standard 2: Key Events, Ideas, and People

Students examine key historical events, ideas, and people that contributed to the growth of civilizations from ancient times through the Middle Ages and led to the development of the modern world

6.2.1 Analyze the relationship between geographical features and early settlement patterns using maps and globes

6.2.2. Examine how the achievements of early humans led to the development of civilization

6.2.3 Describe the characteristics and achievements of the ancient river civilizations of Mesopotamia, Egypt, Indus Valley, and China

World Geography: Louisiana Student Standards for Social Studies

Standard 1 – World in Spatial Terms and Uses of Geography

Students organize information and solve geographic problems using geographical tools, representations, and technologies.

WG.1.1 Describe the impact of technology on the study of geography and gather geographic information using technological tools

WG.1.2 Explain Earth's grid system, using latitude and longitude to locate key places and to answer geographic questions about that place

WG.1.4 Use geographic representations to locate the world's continents, major landforms, major bodies of water and major countries and to solve geographic problems

Standard 4 – Place

Students will identify the physical and cultural characteristics of a particular location and investigate changes to it over time.

WG.4.1 Determine the physical and human characteristics that comprise the identity of a given place

WG.4.2 Analyze the distinguishing physical characteristics of a given place to determine their impact on human activities

WG.4.3 Identify and analyze distinguishing human characteristics of a given place to determine their influence on historical events

WG.4.4 Evaluate the impact of historical events on culture and relationships among groups

WG.4.5 Examine the relationship between social, economic, and government systems and describe how each system has changed a given place over time

World History: Louisiana Student Standards for Social Studies

Standard 1 – Historical Thinking Skills

Students use information and concepts to solve problems, interpret, analyze, and draw conclusions from historical events.

WH.1.2 Compare historical periods in terms of differing political, social, religious, and economic issues

WH.1.4 Analyze historical events through the use of debates, timelines, cartoons, maps, graphs, and other historical sources

NATIONAL CORE ART STANDARDS

Visual Arts: CREATING

Anchor Standard 1: Generate and conceptualize artistic ideas and work

Anchor Standard 2: Organize and develop artistic ideas and work

Visual Arts: PRESENTING

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation

Anchor Standard 5: Develop and refine artistic techniques and work for presentation

Anchor Standard 6: Convey meaning through the presentation of artistic work

Visual Arts: RESPONDING

Anchor Standard 7: Perceive and analyze artistic work

Anchor Standard 8: Interpret intent and meaning in artistic work

Visual Arts: CONNECTING

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

BEFORE YOUR VISIT

Queen Nefertari's Egypt provides an opportunity for a detailed look into the lives of royal and artisan communities of ancient Egypt. Before visiting the exhibition, engage your students in a discussion by asking them to observe and discuss the *Boat with Four Figures* (image 21) from NOMA's permanent collection.

ASK

What comes to mind when you think of ancient Egypt?

EXAMINE

Encourage slow looking by asking these questions:

- What do you see in this picture?
- What makes you say that?
- What else do you see?
- What does this tell us about the society that made it?

EXPLORE

Ancient Egyptian history using the following resources:

Look at the Map of Egypt—what can we learn about the people from the map?

Learn about ancient Egyptian history from the *Voices of Ancient Egypt* YouTube channel: www.youtube.com/voicesofancientegypt

(preview first to make sure the selected videos are age appropriate)

CONCLUSION

Make a list of things that you learned about ancient Egypt.

Ask students what more they would like to learn.

Write or draw something that you would expect to see along the Nile River.



Learn more about Egyptian connections to NOMA's collection



IMAGE 21

AFTER YOUR VISIT

Queen Nefertari's Egypt offers an opportunity to learn about family life in ancient Egypt, especially life in the women's quarters and life in Deir el-Medina. After your visit, reflect on what you have learned.

ASK

What are some similarities and differences in the ways ancient Egyptians lived and ways we live today? Make a list comparing and contrasting ancient Egypt to today.

- How did ancient Egyptian families honor their elders and ancestors?

MAKE Design a Stela

Look again at the *Stela of Nakhi*. **Stelae** are monuments that illustrate stories in scenes that are separated by registers on carved and painted stone.

Ask students to draw a stela using two or more registers for a narrative account of a family event.

Notice that figures are often portrayed in **profile** (with a side view).

Registers are designated by a strong horizontal line.

Ask students to include a **symbol** to represent a family tradition or experience.



EXAMINE Using the images provided in this packet, discuss the following.

- What was entertainment like for ancient Egyptians?
- How did ancient Egyptians incorporate beauty into their lives?
- What types of tools and materials did ancient Egyptian craftsmen use?

CONCLUSION

Ask for volunteers to share their stela with the class. As a writing extension, ask students to exchange drawings with a partner and write a narrative account of the events portrayed.

LIST OF WORKS

1. **Detail of Queen Reciting Mortuary Formula in Burial Chamber from the 19th Dynasty**, Egypt, New Kingdom, 19th Dynasty (1279 - 1213 BCE), Thebes, Luxor, Valley of the Queens, Tomb of Nefertari, Annex to Antechamber, Mural painting, courtesy of Getty Images
2. **Inner Coffin of Hory**, *Unknown provenance, Third Intermediate Period, 21st–22nd dynasty (about 1075–790 BCE), stuccoed and painted wood*, Museo Egizio, Turin, Cat. 2212.
3. **Queen Nefertari before Divine Scribe Thoth**, Egypt, New Kingdom, 19th Dynasty (1279 - 1213 BCE), Thebes, Luxor, Valley of the Queens, Tomb of Nefertari, Annex to Antechamber, Mural painting, courtesy of Getty Images
4. **Facade of the Small Temple of Hathor and Nefertari**, Egypt, New Kingdom, 19th Dynasty (1279 - 1213 BCE), Abu Simbel, courtesy of Getty Images.
5. **Model of Nefertari's Tomb** (detail), Francesco Ballerini, Edoardo Baglione, and Michelangelo Pizzio, Italian, early 1900s, wood, Museo Egizio, Prov. 3749
6. **Model of Nefertari's Tomb** (exterior detail), Francesco Ballerini, Edoardo Baglione, and Michelangelo Pizzio, Italian, early 1900s, wood, Museo Egizio, Prov. 3749
7. **Ostrakon Depicting a Sacred Barge**, Deir el-Medina, New Kingdom, 18th–20th dynasty (about 1539–1075 BCE), limestone with paint, Museo Egizio, Turin, P. 0855
8. **Scarab**, Late Period, 712 - 332 BCE, earthenware, Museo Egizio, Turin, Prov. 3365
9. **Statue of Ramesses II, Seated between the God Amun and the Goddess Mut, Temple of Amun**, Karnak, New Kingdom, 19th dynasty, reign of Ramesses II (c. 1279–1213 BCE), granite, Museo Egizio, Turin, Italy
10. **Stela with the Face of the Goddess Hathor**, unknown provenance, New Kingdom, 19th dynasty (about 1292–1190 BCE), painted limestone, Museo Egizio, Turin, Italy
11. **Statue of the Goddess Sekhmet**, Temple of Amun, Karnak, New Kingdom, 18th dynasty, reign of Amenhotep III (about 1390–1353 BCE), granodiorite, Museo Egizio, Turin, Italy
12. **Statuette of a Dignitary Holding a Standard with Head of the Goddess Hathor**, Unknown provenance, New Kingdom, 18th–20th dynasty (about 1539–1076 BCE), painted limestone, Museo Egizio, Cat. 3036
13. **Kohl Pot of Queen Tiye**, unknown provenance, New Kingdom, 18th dynasty, reign of Amenhotep III (about 1390–1353 BCE), faience, Museo Egizio, Turin, Italy
14. **Deir el-Medina archaeological site**, courtesy of Getty Images
15. **Brush**, Deir el-Medina, New Kingdom, 18th–20th dynasty (about 1539–1075 BCE), vegetal fibers, Museo Egizio, S. 07660
16. **Scribe's Palette**, Deir el-Medina, New Kingdom, 18th–20th dynasty (about 1539–1075 BCE), wood, Museo Egizio, Cat. 6222
17. **Stela of Nakhi, "Servant in the Place of Truth," Offering to Osiris and Anubis**, Probably from Deir el-Medina, New Kingdom, late 18th dynasty (about 1300 BCE), painted sandstone, Museo Egizio, Cat. 1586
18. **Shabti of Queen Nefertari, Tomb of Nefertari (QV66)**, Valley of the Queens, New Kingdom, 19th Dynasty, reign of Ramesses II (about 1279 - 1213 BCE), wood and resin, Museo Egizio, Turin, S. 05193
19. **Djed-pillar Amulet**, New Kingdom, 19th Dynasty, 1279 - 1213 BCE, gilded wood and blue glass, Museo Egizio, Turin, S. 5163
20. **Ma'at the Egyptian Goddess of Truth**, Egypt, New Kingdom, 19th Dynasty (1279 - 1213 BCE), Thebes, Luxor, Valley of the Queens, Tomb of Nefertari, Annex to Antechamber, Mural painting, courtesy of Getty Images
21. **Boat with Four Figures**, Egypt, Middle Kingdom, c. 2040 - 1790 BCE, wood with pigment, Gift of Lin Emery, 2011.17

