

AMENSES WOMEN/EARTH GODDESSES

exoterically this "**sans menstruation condition**" is considered historically by **allopathic medical doctors (MD)** as an abnormal syndrome, perhaps needing brain surgery and hormonal therapy e.g. "birth control pills"; partly this medical misconception exists because doctors confuse it with "**amenorrhea**" where the failure to have menses continues for months because of extreme congestion of the body's eliminative systems from abnormal body waste and toxins from improper nutrition, environmental pollution and eating agri-chemically grown and chemically processed refined food; **and esoterically** this **ORIGINAL CONDITION** of women denotes a "supra-healthy" and highly spiritual women, due largely from their adherence to strict **VEGAN/VEGETARIAN** dietary laws, inner and outer body hygiene, "**POSITIVE CELIBACY**" via abstinence from vaginal and avoidance of anal intercourse, and use of platonic love relationships as practiced by the priestesses of the **SCHOOL OF ON (ANNU)**; where the monthly menstrual period can decrease to 3 days and even down to one hour of clear mucus flow; also exemplified by the women of the ancient **ESSENE Israelites** symbolized in the "immaculate conception" by Mary birthing Jesus Christ, whose female aspirants' induction into the higher **Essenian Orders** was contingent upon their attainment of this sacred purification; historically women of the **Navajo/Dine' Native Americans** and **Hunza Province of Pakistan**, and in modern times occurs often amongst the best female athletes and highly spiritually evolved girls and women; and recently revived by the books of **Arnold Ehret's Mucusless Diet Healing System** (1934) and **Vjktoras Kulvinskask's Survival into the 21 St Century** (1972). See **Exhibit III E**, **Exhibit III G-3**, **Exhibit III J-1**, **Exhibit IV J-1 2**; Pages **29, 30, 63, 66, 80, 91-95** and **Multimedia 4.5 Ehret; Multimedia 4.6 Kulvinskask**. Refer to **ESSENES, POSITIVE CELIBACY, RASTAFARI, SUN PEOPLE, VEGAN/VEGETARIANISM**.





Overview

Curatorial Departments

Near Eastern Antiquities

Egyptian Antiquities

Introduction

Selected Works

Latest Acquisitions

Traveling Works

Works in Focus

Bibliography

Timeline

Maps

Research Centers

Greek, Etruscan, and Roman Antiquities

Islamic Art

Sculptures

Decorative Arts

Paintings

Prints and Drawings

Kaleidoscope

Databases

Membership

Professionals

Young People

Support the Louvre

Egyptian Antiquities : Religious and Funerary Beliefs



Stele: princess Nefertiabet and her food
Old Kingdom, 4th Dynasty, reign of Cheops (2590-2565 BC)
© Musée du Louvre/C. Décamps

Technical information

Stele: princess Nefertiabet and her food
Old Kingdom, 4th Dynasty, reign of Cheops (2590-2565 BC)
Found in the cemetery at Giza
Painted limestone
H. 37.5 cm; W. 52.5 cm
Gift of L. I. and A. Curtis, 1938
E 15591
Egyptian Antiquities

Interactive floor plans

Stele: princess Nefertiabet and her food

Steles representing the deceased's nourishment in the afterlife were the principal element of Egyptian funerary art. This is one of the most ancient and best preserved. Nefertiabet was a princess during the reign of King Cheops; the best artists of the day were called upon to portray her food for the afterlife.

Description

The fundamental funerary scene

The seated woman is facing rightward, as is the inscription above her head ("The king's daughter, Nefertiabet"). This was the usual orientation for writing, recognizable from the direction of the heads of the animal hieroglyphs. The princess, wearing a panther-skin dress, sits on a stool with bull's feet, adorned with a papyrus umbel. She stretches one hand toward a white stone pedestal table on a cylindrical terracotta stand, which bears slices of white bread with a golden crust. These elements represent the purely pictorial part of the stele; the remainder - more than half the total surface - is adorned with text only. The image itself is very pictographic, as if detached from time and space. The scene is a familiar one, reproduced thousands of times and consecrated by time and usage: the deceased's nourishment in the afterlife. A simple palette of colors - red, yellow, black, and green (now faded) - embellishes the extremely delicate relief work.

A play between text and image

The text is presented in a variety of ways. All the inscriptions are oriented toward the princess (apart from her name), since they express the offerings made to her. A double rectangle above the table contains the inscription of items such as cosmetics, drinks, and various delicacies. A large vertical panel on the right, divided into three sections, lists the many pieces of fabric offered to the princess. Finally, a number of ideograms used pictorially, in front of the princess's face and around the table, express the essential elements of the offering: "libation" (in front of her face), "lustration" before her chest, "leg of beef", "ribs", "duck", "linen", "crocery", "bread", "beer", "meat and poultry", "thousand", "thousand", "thousand!". The words here are an integral part of the image.

A vital function

Both text and image have a role to play in this timeless work. On the death of Nefertiabet (no doubt a sister of King Cheops and daughter of Snefru), this stele was embedded in the outer wall of her tomb at Giza, at the foot of the great pyramid. It was subsequently walled up, and thereby protected from the ravages of time. The stele's raison d'être was essentially practical: the images it featured (Nefertiabet's food and material possessions) were brought to life from the moment of its creation and for ever after - thereby ensuring the princess eternal life and its attendant pleasures.

Documentation

Thematic Trail



Daily Life in Ancient Egypt

Ancient Egypt bequeath to us more than just artefacts of artistic and religious significance. This trail is an invitation to share a few moments in the everyday life of Egyptians during the time of the pharaohs.

[More](#)

[All the thematic trails](#)

Atlas Database



© Musée du Louvre

View many of the 35,000 works on display, and consult the relevant technical information and accompanying commentaries by curators.

[More](#)

Resources

Explore the history of art and civilizations in the sections In-Depth Studies and A Closer Look. The magazine "Parallèle" takes a fresh, unconventional look at the museum and its collections.

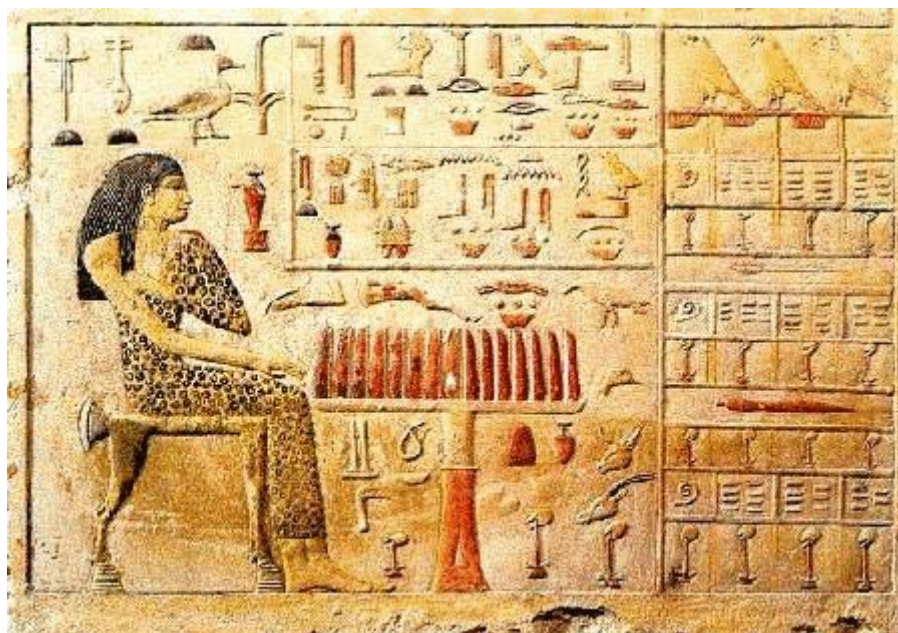
[In-depth studies](#)

[A closer look](#)

[Parallèle](#)

[Home](#) | [Back](#) | [Site Map](#)

Stela of Princess Nefertiabet



This little lady is the Princess Nefertiabet. The stela depicts some of the items placed in her tomb to ensure her comfort in the afterlife. On the far right is an inventory of the clothes and fabrics buried with her. You can see the glyphs for her name right over her head. Put the mouse on each glyph for its reading (Click [here](#) if the picture doesn't change). These particular glyphs are read from right to left, which you can tell because of the direction the princess is looking.

The glyphs are transliterated as **sA.t-nsw nfr.t-iAb.t**, or "daughter of the king, Nefertiabet". Note that the sign for "king", **sw**, is actually written before the word for "daughter", **sA.t**, but is pronounced after it. This is called "honorific transposition": the signs for words referring to eminent persons (kings and gods) are placed at the beginning of compounds as a sign of respect, although grammatically they come at the end of the compound. The sign for **t** is the marker of the feminine gender and, for example, turns the masculine **sA**, "son", into the feminine **sA.t**, "daughter".

This site is best appreciated if you have the Transliteration font installed. You can download it [here](#).



[Top](#) | [Home](#) | [Back](#) | [Site Map](#)

Egyptological Hieroglyphic Philology of the name of 4th Dynasty Ancient Egypt/*Kemit* Pharaoh *Khufu* Daughter Rastafarian Princess "*Nefertiabit*"



READ RIGHT TO LEFT

4. 3. 2. 1.

1.



sA

The Pharaoh's

2.



t nsw

Daughter

3.



Nefer t

The beautiful

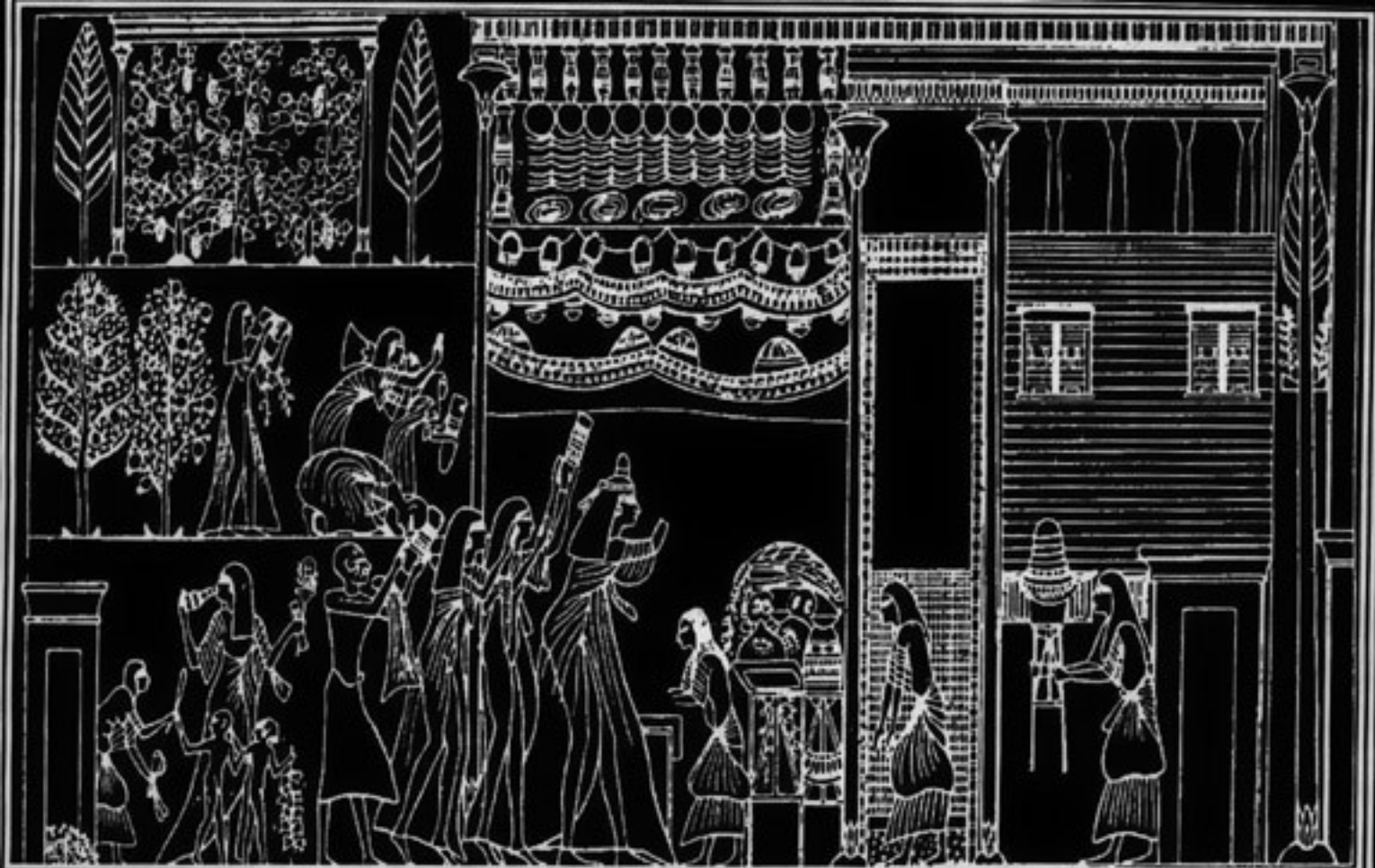
4.

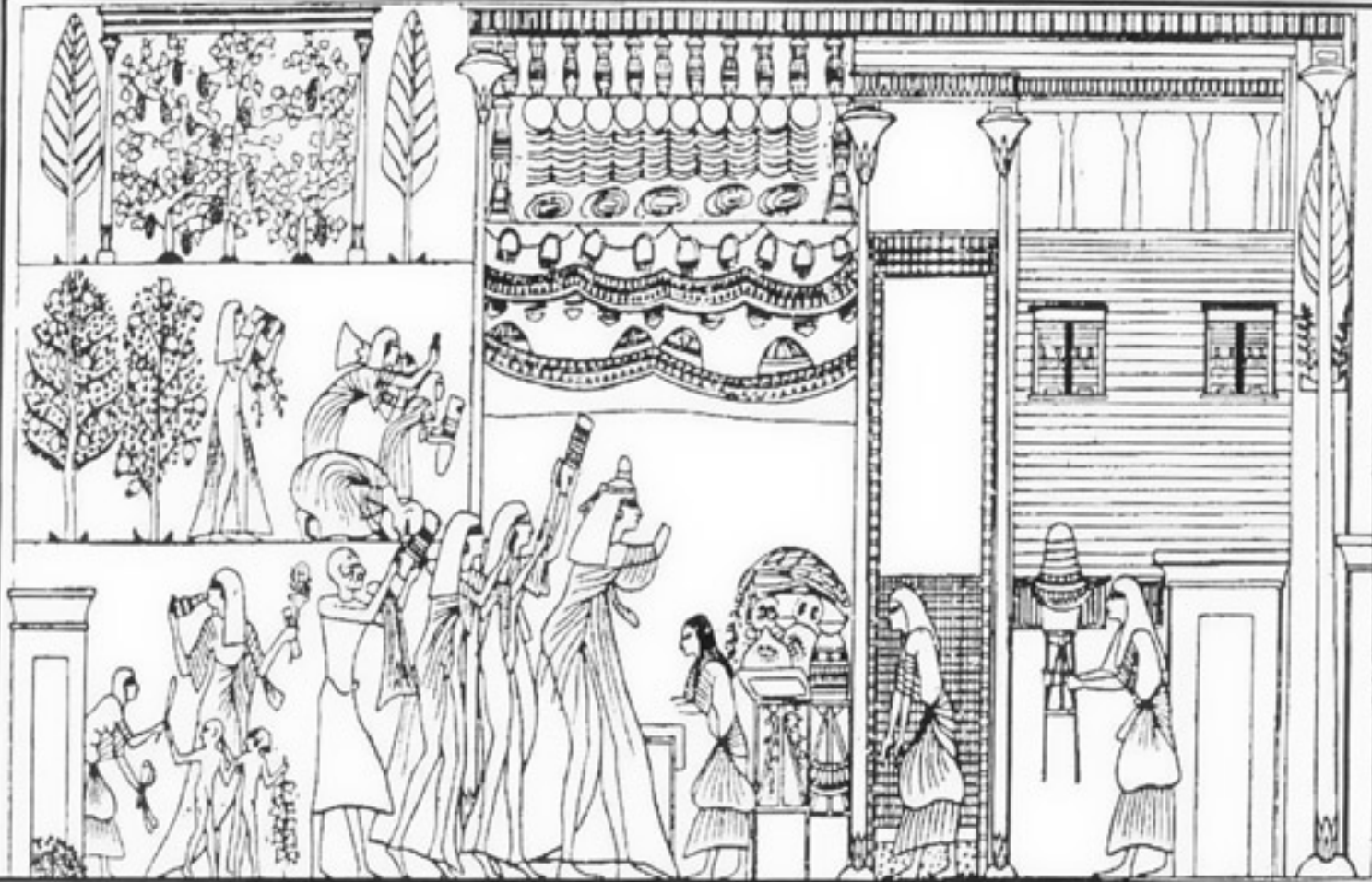


iab t

clean and purified amenses woman

Nefertiabit





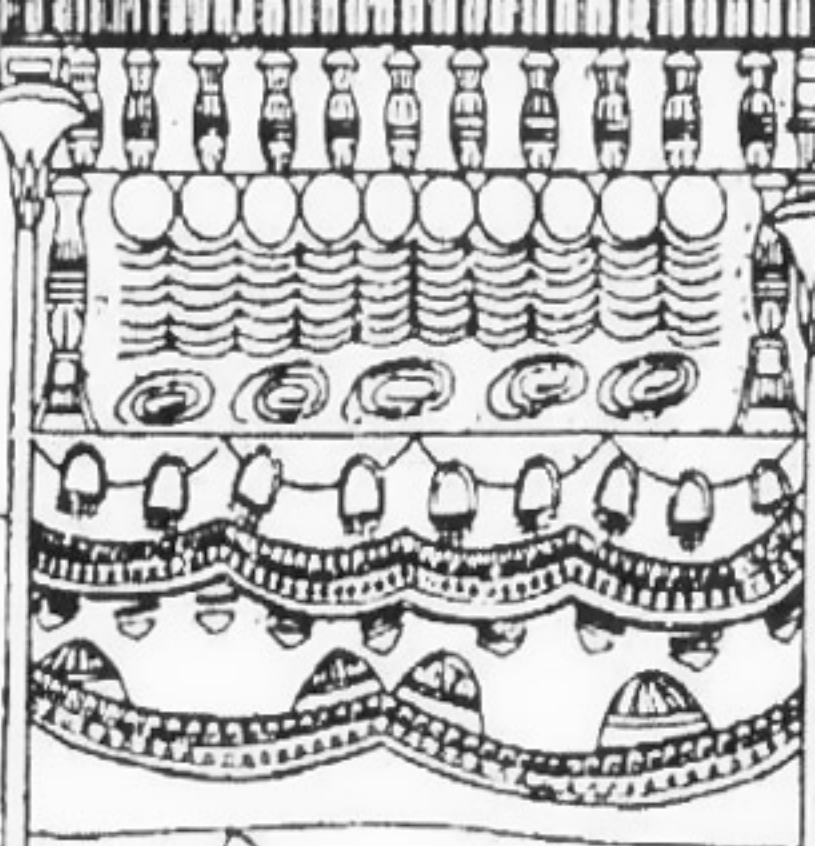
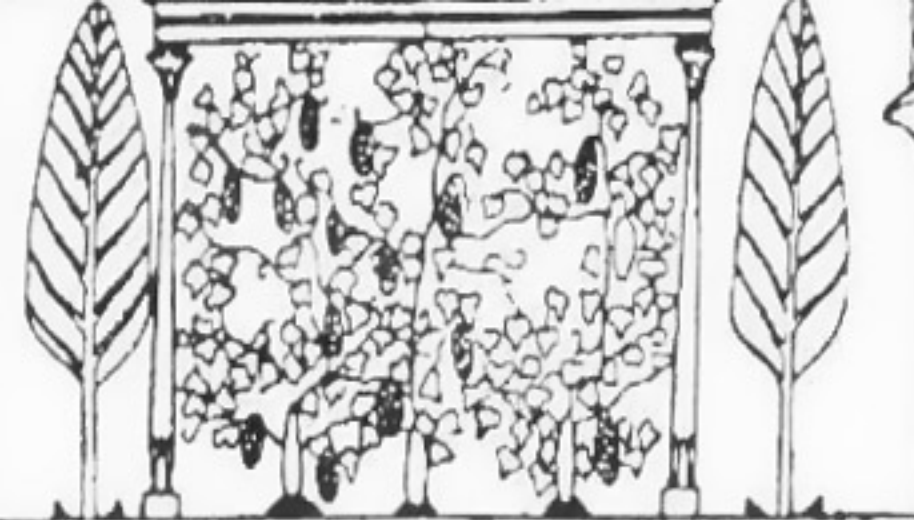
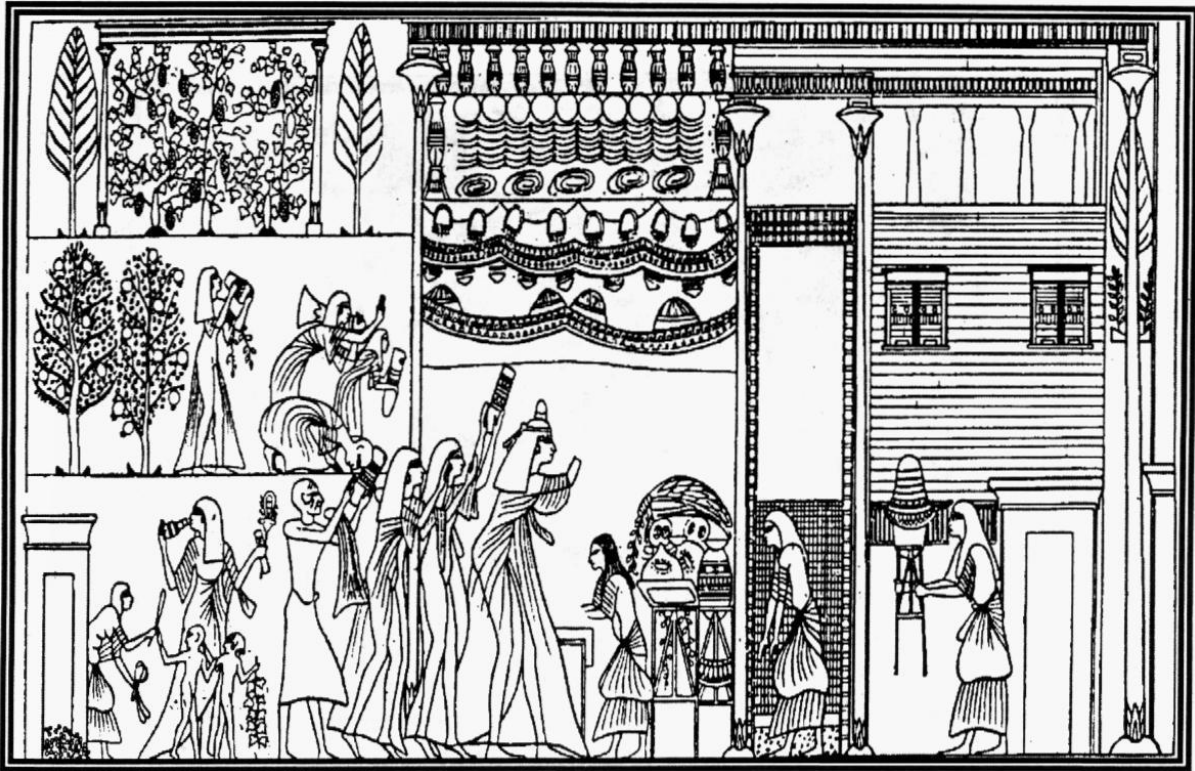


EXHIBIT III_G-3: Garden Party of [Egyptian Mystery School of On Priestesses](#) During the “Amarna Period” Reign of [Aten Path](#) Master Pharaoh Akhenaton and Queen Nefertiti, Dynasty 18, circa 1350 BC.



(from W.M. Flanders Petrie, [Social Life in Ancient Egypt](#), pg. 176 copied from Tomb Painting of Nefer-hetep, Thebes, c. 1350 B.C.)

EXHIBIT NOTES:

- **Esoterically**, there are shown 7 “[Sun People](#)” women who are [Annu Priestesses](#) on the “[Aten Path](#)” of the [Ancient Egyptian Mystery School of On \(Annu\)](#) as indicated by their carrying “**sistrums**” in the shape of [Third Spiritual Plane Sun Goddess Het Heru](#) reflecting her personification of [Annu Khet](#) to make a noise resembling the “Life Energy Creative Word’s” sound, i.e., analogous to the tinkling of bells, one of the [Annu Khet’s](#) highest sound manifestations. They are accompanied by a Priest and 2 children.
- All food indicates they are indeed [vegetarian/vegan](#) with no animal flesh or organ meat in view, and plenty of vegetables, grains, fruit and fruit juices -- they are [Amenses](#) as one would expect of Egyptian priestesses -- they wear no underwear being without *menstruation* and *leucorrhoea*. See [Poem #5, footnote e](#).
- The **garden-orchard** indicates [deep beds](#) were used to plant trees and grapevines which is part of the [Garden of Eden/Sustainable Agri-Forestry](#) technology of the **School of On**.
- The accompanying Priest is an [Annu Priest](#). The 4 other women shown dressed in two tired dresses are **not** Amenses and are servants in attendance and serving food.
- **Esoterically** [Henemit](#) was used for such **Amenses** priestesses of vegetarian diet and high spiritual attainment on the “[Aten Path](#)” [deified](#) women, “**Earth Goddesses**.”
- “. . . , the **sistrum**, a kind of rattle that was sacred to [Hathor \(Het Heru\)](#).”

“**Sistra** was made of metal or faive and formed in the shape of a *Hathor {Het Hetu}* - head or Bat symbol, with horns bent round to form a loop. Three metal rods were threaded through holes and passed across the loop from one side to the other. The rods were either thressed with metal beads or left loose in their sockets so that when the sistrum was shaken they rattled .” (Watterson, [The Gods of Ancient Egypt](#), pg. 127)