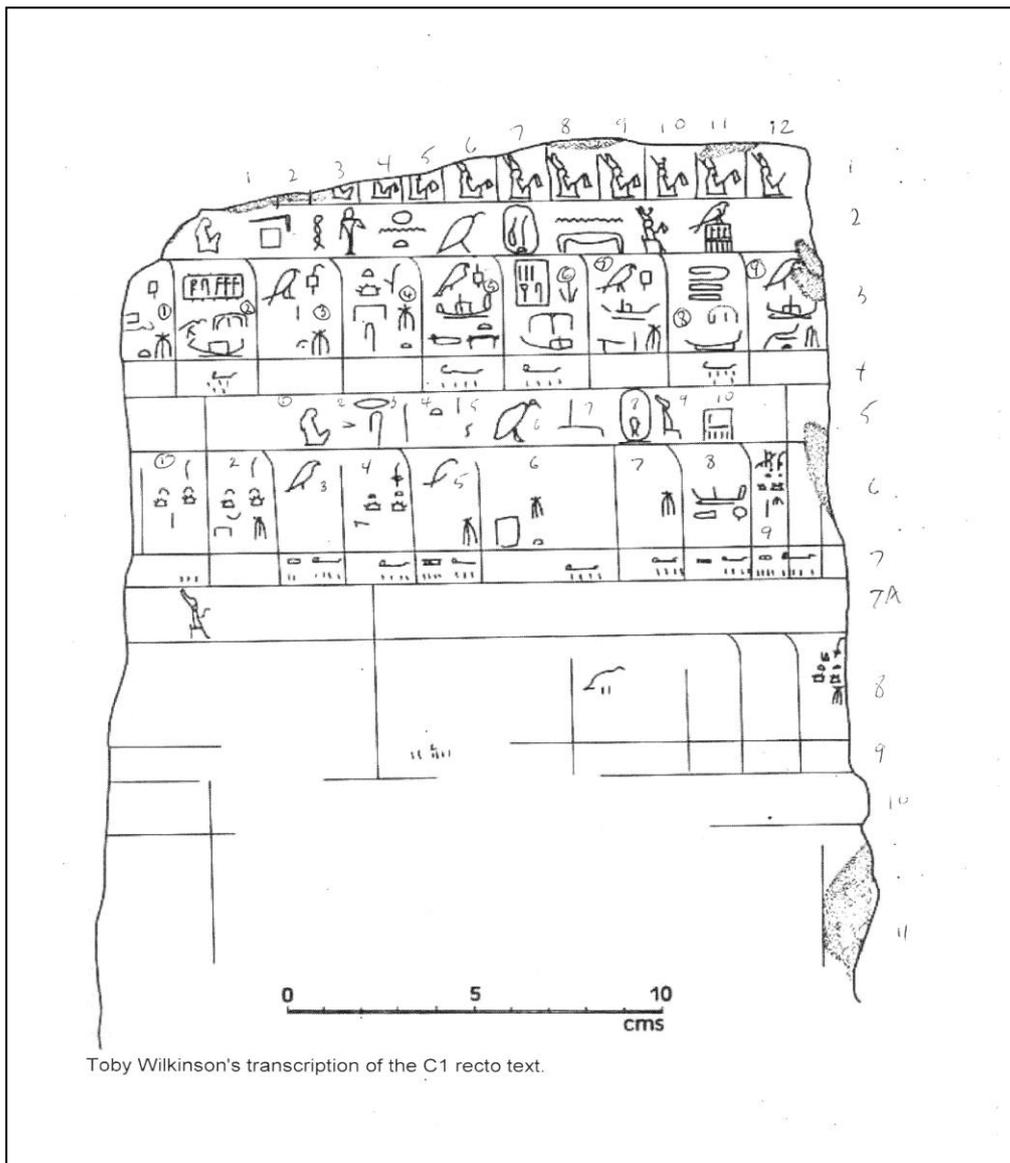


**An attempt to transliterate the Cairo Fragment of the (Manetho) Stone, also known as the Palermo Stone. Transliterated by Hans-Dieter von Senff, Ph.D., ©July 2012.**



In order to transliterate the above transcription by Toby Wilkinson of the C 1 recto text, the following procedure was set as a standard; every vertical line (hence every resulting rectangle) was numbered on the top of the page, in order to delineate the content of every resulting box. This then was followed by subdividing the content of the fragment horizontally, so that every glyph in a box could be numbered, thereby be identified and transliterated.

A look at the above fragment shows that, the transcription of the glyphs by Toby Wilkinson is quite visible in the first quarter page, becomes weaker in the second quarter, deteriorates further in the third quarter, and becomes virtually non-existent in the last quarter. Hence it needed Computer enlargement of up to 500 %, to identify the details of the glyphs, because some details were lost by just looking at it through a

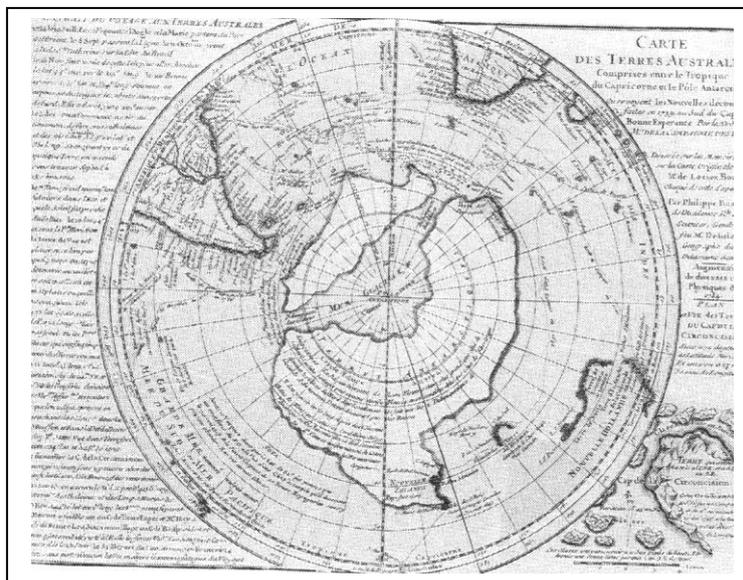
magnifying lens. This was done in order to preserve the text and bring it back to life for posterity

This is of course a terrible fate for a precious extinct text, that could tell us so much about the early history of ancient Egypt. However, the lost parts of the stone can be partly re-constructed by reference to Manetho, the ancient Greek/Egyptian Priest, who, it is suggested, knew the content of this Stelae by heart, which recorded some 24.500 years of written Egyptian history.

It is suggested that the text was begun some 6 or seven thousand years before our time, hence about 9.000 years ago, in order to record the genealogy of the rulers of the Nile Delta.

While this point is not easily accepted by Egyptologist, it must be considered as a fact, because the engraved glyphs in the main fragment of the Manetho Stone in Palermo, begins in the pre-dynastic time of King Narmer, who unified Egypt for the first time. (Hence called Dynasty 0)<sup>1</sup>

This observation is based on Professor Hapgood's research of ancient maps and also due to the the bewilderment of the U.S. Air force<sup>2</sup>, of how to explain the ice free image of Antarctica on ancient and medieval maps, that were found by Professor Hapgood and investigated by them;<sup>3</sup> and was based on the oral tradition of the Egyptian, just like the Bible is based on the oral tradition of the Jews, which was put in writing only after Moses left Egypt<sup>4</sup>.



The Buache Map

<sup>1</sup> Howard Martin : "Egyptian Pharaoh's. 3000 years of Dynatic Rule" Compendium, China, 2009, p. 22.

<sup>2</sup> Hapgood, Charles : "The Maps of the Ancient Sea Kings." Adventure Unlimited Press, Illinois, USA, 1996, p.243. Note 22 "This indicates the coastline had been mapped before it was covered by the ice cap. ... We have no idea how this data on the map can be reconciled with the supposed state of geographical knowledge in 1513."

<sup>3</sup> Hapgood, Charles : "The Maps of the Ancient Sea Kings."

<sup>4</sup> Howard, Martin : "Egyptian Pharaoh's. 3000 years of Dynatic Rule" Compendium, China, 2009, p. 22.

The interesting part of the Buache Map is, that beside the ice free Antarctic, the outline of the west coast of Australia, as well as the southern coastline of Western Australia ending somewhere near today's border of South Australia somewhere close to Adelaide. As this map was drawn before the discovery of the East Coast of Australia by Captain James Cook, it makes a mockery of the claim, that James Cook discovered Australia. In short, Professor Hapgood's research<sup>5</sup> shows, that map making goes back some 7000 years ago, hence covers some of the time period mentioned by Manetho.

As Manetho is the only literary source, that beside the Manetho (Palermo) stone, that has survived from the Pre-Christian era, it is important to acknowledge this fact; because so far we have no older consecutive text to guide us into the distant past, a past older than that described in the "Bible", which borrowed the "story of Noah" from another prehistoric text and incorporated it in the Thora, is a widely accepted Christian fact.

Toby Wilsons transcription of the Cairo (C1 recto) text.

#### **Transliteration of Line 1. Read left to right.**

All rulers in Line 1. present a line of rulers, however there are some variations in these rulers. L1.3, it is suggested appears to be the depiction of a female = Sat or wife = **Hemet**. This observation is based on the glyph in Line 2, where the longer hair seems to indicate the glyph SAT.

However the Glyph in Line 1. 12. Is not typical for the preceding rulers, hence it is suggested that this ruler represents the overlordship of a Syrian Dynasty.

L1.1. Destroyed completely. L1.2. only bottom part visible. Transliterated as Ruler = Hem = Majesty. L1.3. Transliterated as Ruler = Hem = Majesty without flagellum = Nekhekh, hence could have been a female ruler. L1.4. Ruler with flagellum. Upper part of torso destroyed. L1.5. Transliterated as Ruler with flagellum = Nekhekh. L1.6. Transliterated as Ruler with flagellum and possible white crown, = Hezet, the symbol of Upper Egypt. L1.7. Transliterated as Ruler with flagellum and possible Double crown = Sekhenti. L1.8. Transliterated as Ruler with flagellum and Double Plumes crown = Shuti or the great Crown = Urret. L1.9. Transliterated as Ruler with flagellum and great crown. L1.10. Transliterated as Ruler with flagellum with red crown = Desheret, the symbol of Lower Egypt. L1.11. Transliterated as Ruler with flagellum and white crown. Some damage interferes with a complete identification, but it appears to be identical to L1.12. again a Ruler with sceptre or stick in hand. This appears to be a foreign ruler, suggested Syrian = Ammu.

#### **Transliteration of Line 2. Read left to right.**

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<sup>5</sup> Professor Hapgood makes a comprehensive review of these maps, which according to other learned Sources confirm, as to be ancient sources. I have no problems, to accept that man had mapped Antarctica even before Australia, because scientific knowledge of the Ice age is supported by two commonly known Names, Greenland (Groenland) and Iceland. Greenland obviously received its name from the Vikings, because of the green appearance, while Iceland, as the name implies, was a cold and frozen environment. And as history confirms, Greenland became ice covered during the last 1000 years only.

While Line 1. was a simple procession of ancient rulers, Line 2.introduces us to the ancient text, which has to be read, horizontally from left to right.

Line 2. 1. Represents, it is suggested, a female ruler = not just Sat = woman, but Hemet, = **wife**, because no beard is visible, hence she was a ruler who succeeded her husband upon death or long term illness.

2. This is followed by the glyph Ta = Bread meaning **T.THE or RED**.

3.The next two glyphs are one on top of the other, hence need to be read from top to bottom. The Top glyph is the symbol for the Helm of a ship =**HAP or HEPT**, while the bottom glyph represents a place of seclusion = **KHENT**.

4.This is followed by the Glyph wick or spirit or the phonetic symbol for = **He**.

5.The next glyph was difficult to identify as it was wrongly depicted by Wilkinson as an upright standing woman or god, and was first thought to be an pre-dynastic rendition of the god of sight, = Maya. However, it is not Maya, but under 500% magnification, it was identified as the upright standing **Osiris**.

6.Three glyphs, to be read from top to bottom. Top: small circle normally used in describing the genealogical succession of father to son, a circle or egg above a Duck, hence **NU** = of.

7.The Middle glyph = Water = **MW**<sup>6</sup>. However, this glyph represents a problem, because so far, no one has ever differentiated between sweet, drinkable water as compared to the same glyph where the symbol is repeated 3 x times and which could represent either Bitter (Natron) water or plain sea water.

8. The glyph for **DJET**, = Hand = Land.

9. This is followed by the Vulture, hence **NERT/MUT** = Mother. This confirms the initial suspicion voiced about Line 1. Box 3., that it may have been a female ruler, is hereby confirmed twice in this line, with glyph 1 and glyph 9.

10 A slightly deformed cartouche follows, which includes as ( a.1) the glyph for pestle = **THIT**, which is followed on the same level by the glyph for flowering reed (500% magnification), hence **AY**, below which is the glyph **TA**, = T, the, Bread or red. Hence the name of this prince was **THIT-AY-TA**.

11. This then is followed by two glyphs, the first one may help to solve the problematic of the glyph water (single line of waves.) This single line of water it is suggested, represents the River Nile, because the glyph beneath it, shows under 500 % magnification, the glyph **THEHENI** = dazzling, but with a difference. Whereas it is

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<sup>6</sup> Vomberg, Petra/ Withuhn, Orell : "Hieroglyphenschlüssel", Harrasowitz Verlag, Wiesbaden, Federal Republic of Germany, 2008, p. 239-240.

often represented as a booth, with two support pillars, this glyph differs markedly, because the left leg consist of the symbol for spirit or lamp wick = **HET**.

12. This then is followed by the glyph of the sitting Pharaoh, with flagellum and wearing the red crown of Lower Egypt = **DESHERET**. From this discovery we can reconstruct the figure in Line 1-4. as being a Pharaoh with flagellum and crown of Lower Egypt.

Hence the suggested transliteration at this stage reads:

**“Her Majesty the Ruler, is in seclusion at the helm, (guided by) the spirit of Osiris over water and land . (She is) the mother of (Cartouche THIT-AY-TA), her son, (who is) being carried across the Nile to his dazzling festive tent. (There) to be made the ruling (Pharaoh) God Horus.”**

### **Transliteration of Line 3. Read downward.**

Line 3, Box 1. Partly incomplete due to fracture of stele. First glyph = **NETER** = God. Second glyph, partly destroyed, suggested reading house = **Per/Perytu/ Peri** = house, collective houses, or go forth. The glyph below, partly worn away, suggested reading of the glyph = **KHU** = to govern. Next glyph appears to be **HENEM** = sparkling light. Therefore the reading of Box 1., is suggested: **“NETER PERI KHU HENEM”**

**“God (Pharaoh) go forth, govern and be a visible light.”** But note, it is impossible to determine, whether other glyphs were present or have become destroyed. Hence it possible, that the text in this box is incomplete. H.-D. v. Senff.

Line 3 Box 2.: Square cartouche, first glyph Neter = God. Second glyph =Uas sceptre. Third glyphs = Three glyphs joined Neter - Neter, Neter. = three gods, being Osiris, Isis and Horus. Hence the reading of this joint glyph should be **NEFER** (Pharaoh) **SA NEFER**, hence “man personifying the Gods” or “I am all three gods in one”<sup>7</sup>.

28. July 2012.

Line 3, Box 2. Continued:

The first glyph above the boat, is badly worn away, but represents the upper outline of a large bird. It is suggested that it is the Vulture glyph, hence mother = **NERT/MUT**<sup>8</sup>, or it could be the Flamingo and/or Ibis glyph. If it is the Flamingo it may be a representation of the Flamingo or Blood, if it is the Ibis, it could be a reference to Thot.

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<sup>7</sup> **Is this the first historic reference to the holy triumvirate, i.e. Father Osiris, Mother Isis and Son Horus, who was fathered by Osiris after his death. Isis representing the eternal godmother, like Mary, who conceived Jesus spiritually**

<sup>8</sup> Vomberg, Petra/ Withuhn, Orell : “Hieroglyphenschlüssel”, Harrasowitz Verlag, Wiesbaden, Federal Republic of Germany, 2008

Hence the following text may reveal, what it is. Slightly higher and opposite is the glyph of a Pavillion with a supporting column<sup>9</sup>. July, 29<sup>th</sup>.2012

However, upon investigation by magnifying, it turned out that this is a slightly unorthodox representation, because the left hand column appears to be the glyph h (V29 p.396) in Vomberg's "Hieroglyphenschlüssel", representing light-flame or spirit. (Johnson, p. 96. Phonetics **HE**, p.86 **EH**.. This gives us two different meanings. Namely 1. The pavilion burned partly down, hence flame; or, 2. The columns that supported the pavilion where partly man made, partly spiritual.

This is followed by the glyph of a boat, that could be Johnson's glyph 2108, being **TCHA-AYUI**, representing the Egyptian Charon, the Ferryman of truth. However, it could also be a rendition of the Royal Barge, hence again two different transliterations are possible, which in English would read. **(After leaving the) Pavilion, build by man and spirit, (the body of) was carried across the (eternal waters by the) Ferryman of truth.**

At this point we have apparent written proof, that this text refers to the burial of a hitherto unknown Pharaoh. If we go back to Line 2 and have again a look at the glyph of light-flame and compare Wilkinson's transcription with the magnified original, we may interpret the badly worn glyph as a backward (Hence left to right facing Pharaoh), his back turned towards the back of Osiris. (Does this mean, the Pharaoh offended Osiris and died suddenly, either of poison or heart attack ?)

Hence the translation of Box 2., Line 3, **may** have the following meaning:

**After the sudden death of the Pharaoh, his body was displayed before all in a tent, so that all could farewell him, thereafter he was carried in the (Royal Barge) or by the Ferryman of truth.**

Line 3, Box 3.

In the Wilkinson transcription, we are faced by the glypht **ITIUN** = I welcome you, which is followed by an Pre-Dynastic Glyph of a young, vigorous plant, with a square box in the middle. It is suggested that this glyph will alter, thousands of years later from a square box to the round form on the side of of the plant, the glyph **RENPI**= Be young, vigorous., below these two glyphs is a single downward stroke, representing One or I , is suggested to refer to the prince, which is followed (bottom right) by two glyphs, namely a partly hidden sun, which is obscured by the glyph **HENEM** = Shining/Light, thereby ending the Wilkinson transcription.

**Suggested translation of Box 3, Line 3.:**

**I welcome you. Be young and vigorous. His rule will outshine the sun.**

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<sup>9</sup> Vomberg, Petra/ Withuhn, Orell : "Hieroglyphenschlüssel", Harrasowitz Verlag, Wiesbaden, Federal Republic of Germany, 2008, p. 255.

Line 3, Box 4.

Read top to bottom. Thye Glyph **TA** = The, this glyph is set above the half risen sun = **KHA** = Set, followed by the glyph **AKA** = sustain, but note, the two side strokes representing the hands are missing, probably left out as being magically too strong, followed below by the **UAS** sceptre. Back to the top, this glyph represents **ENK-BET** or **NEKH-BET** = Germinating/shooting up. To be followed by the glyph sparkle = **THEHENT/TEHEN**, and followed by the glyph **TA** . Hence the transliteration of Box 4 reads : **TA KHA AKA UAS ENK-BET/NEKH-BET THEHENT/TEHEN TA.**

Which gives the suggested translation:

**The sun sustains (Him, who carries the) UAS sceptre, who is growing up, sparkling the.**

**Line 3, Box 5.**

Read right to left. The first glyph is the swallow **MENT/UR** = great, followed by an unknown glyph that could either represent fur or command **WUDJ** = command, below which is the Ceremonial boat used at the Festival of Horus = **SHEMSI-HERU**; under which, below and to the right, is the glyph **TA** = the, which is followed by the glyph of a badly abraded duck = **APED**, which in this case, it is suggested to mean son. This is followed by the glyph of Bed = **ATIT**. Hence the transliteration of Box 5 reads.:

**MENT/UR WUDJ SHEMSI-HERU TA APED ATIT**, which may be translated as follows.:

Suggested translation of Line 3, Box 5.:

Great, commands, festival of Horus, the, son,bed or Bier.

**I command (now) at the Festival of Horus (that) the Great (follow) the son (prince) of the deceased.**

**Line 3, Box 6.**

Again a square cartouche, with the following glyphs 1. Three downward strokes could represent the numeral 3 =, or could be a plural sign, representing the third person form, we or us. This is followed (below) by the glyph representing the skin of an ox, with straight hanging tail, or representing the Pre-Dynastic form of **NETER**, compare line 3, Box 2. This is followed by the **UAS** sceptre, hence the name inside the square cartouche should be read as: **U/WA NETER UAS**. Hence: We are ruling for God, or We are the defenders of the faith.

Beside the square cartouche is a downward arrow, the badly abraded glyph **SEN/SENU** = barbed arrow or two, or possibly the early glyph **SEKHEM** = Power. This is followed by **SEB** = an open booth, supported by a pillar, which is followed by Wilkinson's upside down axe, but after a close look at the magnification of it could be

the glyph **TCHAT** = Barge. Hence the Transliteration could be.: Cartouche “I am the defender of the faith”, or “We are the defenders of the faith.”

**UWA NETER UAS SEKHEM SEB, TCHAT**, which translates as follows:

Suggested translation of Line 3, Box 6. We, God, Uas, Power, Booth, Barge ?

**We, having the (ordained) power of God, transported (the Mummy by) Barge, from the Booth.**

Line 3, Box 7.

First glyph, read left to right. Swallow = great = **MENT/UR**. Is followed by **NETER** = God. Below glyph for **SHEMSI-HERU**, except the mast goes not through the box, but appears to be in front of it. Below and on the far left is the remnant of the glyph of the Standard of the Western heaven<sup>10</sup> = **AMENTI**, which is followed by the glyph **A**, a simple downward stroke = **I**, and followed by the symbol for shine or jewellery. Hence the translation is as follows.:

**MENT/UR NETER SHEMSI-HERU AMENTI A.**

Swallow/Great, God, Ship of the Horus Festival, West, I.

**(The) Great God (was) carried on (the) Horus Festival<sup>11</sup> to the western heaven, (blinding all) shining in his Jewel (encrusted coffin) 30<sup>th</sup>. July 2012**

Line 3, Box 8.:

The first glyph is the symbol for Mummy = **QAS**<sup>12</sup>, as displayed on the Kariang glyphs. This is followed by unknown glyphs, suggested reading, Land, compare **DEN**, Box C. (11) of Palermo Stone, where 3 of these glyphs are followed by the symbol of the three headed Papyrus = **Ha** =Would that. The glyphs in this Box are barely visible, due to abrasion, hence the two glyphs could be an early version of upper and lower Egypt. According to the Wilkinson transcription, this is followed by the symbol for Pavilion (Tent) with one supporting pillar , but this could also be read as **KHENT** = Place of Seclusion. The glyphs in this Box are too badly worn, to be sure, but the text suggest, that the glyph **KHENT** would be logical, as the dead were deemed to be **buried in the western heaven. ? Check. This then again is followed in the Wilkinson transcription by the outline of a ship. Close investigation under magnification did not reveal any further detail, glyph too badly worn. The transliteration therefore, based on the Wilkinson transcription, must be read as follows.:**

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<sup>10</sup> Rundle Clark, R.T.: “Myth and Symbol in Ancient Egypt” Thames and Hudson Ltd. London, G.B. 1978, p. 247

<sup>11</sup> It appears from this text, that the Horus Festival was only performed after the dead of a Pharaoh.

<sup>12</sup> Ray Johnson translated this glyph as Ruled Bandage =Mummy = **QAS**= Bond/bound, hence not **SEKHUTU**=Hundred strokes or **QAB** = winding

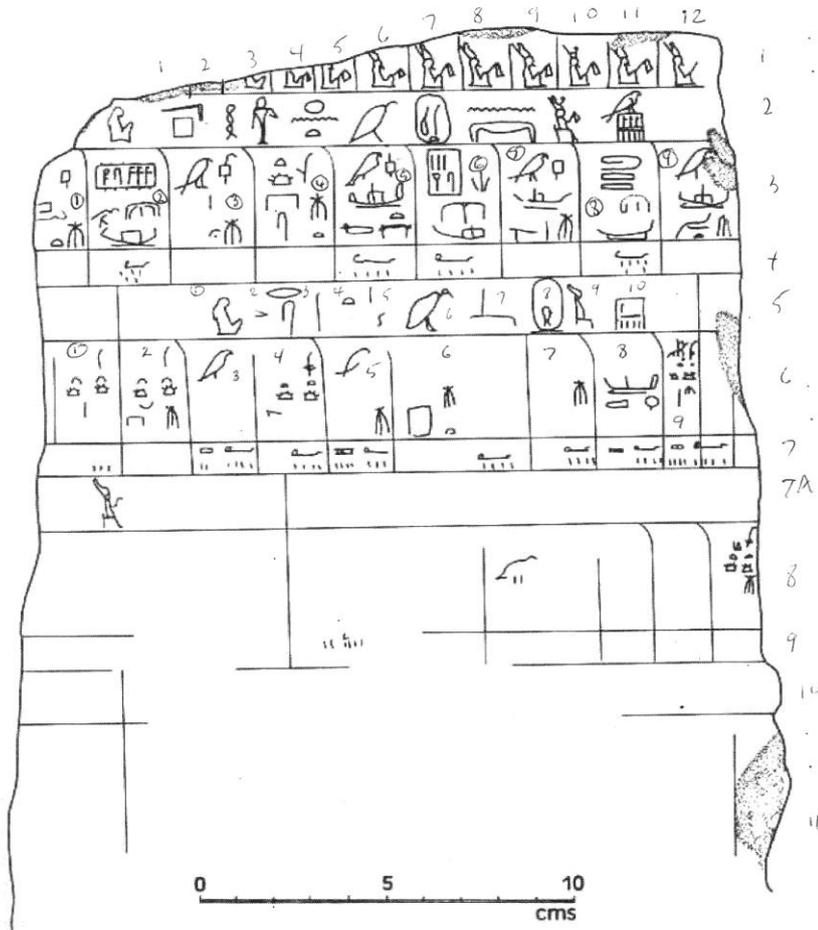
Qas, unknown glyphs, suggested meaning Upper and Lower Egypt, Ha, Khent, suggested NESU-TEDEP = Royal Barge.

Hence the translation should read.:

**THE Mummy of the Ruler of Upper and Lower Egypt would be carried to its place of seclusion by the Royal Barge.** (Any other ship may be nominated, as the glyph is too indistinct.)

Line 3, Box 9.

Swallow = great, or may represent Horus, or Highness = Heru. This is followed by the glyphs of a ship, badly worn followed by



Toby Wilkinson's transcription of the C1 recto text.

