

Hans-Dieter von Senff

“Ancient Egyptians in Australia”

The Kariiong Glyphs , a Proto-Egyptian script deciphered.



Sumptibus Publications

Hans-Dieter von Senff

1:

**“THE KARIONG GLYPHS,
REALITY OR HOAX ”
A Challenge to Academics.**

Research Results.

**The Translation of newly found
Egyptian Hieroglyphics
at Kariong.**

**Research proves the Kariong glyphs
to be genuine and
exposes it's critics as Hoaxer's**

2:

**Dedicated to the memory of Ray Johnson,
Australia's foremost Egyptologist.**

R.I.P.

3:

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deciphered.”**

Research Results.

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Subject matters treated: 1. History of the Kariong Proto- Egyptian Glyphs.
2. Australian Pre-History.
3. Pre-Historic Australian Archaeology.
4. Egyptology.
5. Pre-Historic Australian Egyptology.
6. Egyptian Glyphs and their Translation.
7. Translation of Proto-Egyptian Glyphs in Australia.
8. Nefer- Djeseb and the Grave site of Nefer-Ti-Ru at Kariong in N.S.W.

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Introduction.

The confounded hieroglyphic site at Kariong, N.S.W. has stuck in my mind for a period of about eleven years. In an attempt to prove the reality of the engravings, the writer had to deal with subjects like flying saucers, incredible sloppy research by self proclaimed Egyptologist and Editors, and what appears to be criminal negligence of the Department of National Parks and Wildlife Service.

Although I am a relative newcomer to the field, in which the argument, which is waged in the main, on the Internet by parties, who have little knowledge of Egyptology, none the less it continues to astound me, because the answer is so simple, if one applies proper research and keeps an open mind.

Fact 1: There are about 300 glyphs carved into two walls at Kariong, which tell the story of Nefer-Djeseb at Kariong and his claim, that he arrived like many migrants, thousand of years later, by ship. This simple statement was investigated from two directions, One, did Nefer Djeseb have the physical means to come by ship to Australia and two, was it an accident that brought Nefer Djeseb and his party to Australia, or did he have maps, that showed him where to go.

Fact 2: The script used is claimed by experts to be unreadable, or as the Department of National Parks and Wildlife Services states: "We have been advised by experts, that the glyphs used are too primitive." The fact that it is a Proto-Egyptian scrip, hence pre-dynastic, is fully overlooked by experts.

This fact alone validates the script as genuine. And identifies those, who made the statement in the Department, as persons of little intelligence.

Fact 3: Nefer-Djeseb gives exact details, where he buried his Brother Nefer-Ti-Ru and states that "the bandaged one" is buried in the "red earth section". As the section to which he refers to, is only about 5 to six meters in length, it should be easy to locate him; if one follows the clues given in the Ray Johnson Transliteration.

Fact 4: The Main Kariong Hieroglyphic site consist of 5 (five) different sections so far, namely the disputed Hieroglyphic site itself, followed by the Underground site, which has since been buried, covering up the Ges, meaning "side" or "half", which has since been reclassified as meaning side or half chamber. It was reclassified by me eleven years ago, because side or half of what, is meaningless. Hence the underground pictures taken, prove, that we are dealing with a chamber hewn into the east wall, two meters underground.

Fact 5: The existence of an 9 meter long underground shaft, which was build of exact fitting stone plates, and covered by half meter thick stone slabs on which the unsuspecting visitor walks. This was one of three Doors to Eternity, of which Nefer-Djeseb writes. The Translation is available on the Internet. Just hit Google, enter Nefer-Djeseb and at least five sites will display the transliteration and translation of the Kariong text.

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Fact 6: In 2001, Wayne Shipton and myself discovered two large panels of seemingly orthodox script, facing South and West, but no image was recorded, as I did not deem it necessary to take a camera with me. (My gut feeling is, that it was carved by the Captain of the rescue vessel, which landed here, and got shipwrecked just like the unfortunate Nefer-Djeseb before him.) The reason why these two panels are deemed formalized is, because they resemble the script we are accustomed to from Egypt. Although I have searched the site a couple of times, we haven't yet, found the location again.

Fact 7: In September 2011, Dan Collins a Ph.D. Student from North Queensland , his wife Anastasia and myself, in search of the formalized engravings found two small panels in the identical kind of script that was found in the main site. Beside this, a broken stone chisel, made of basalt with olivite inclusions was found not far from these two panels, which I have since translated. A gemologist ¹, when shown this artefact, stated that: "the basalt had most likely originated from Egypt."

Dr Hans-Dieter von Senff. Ph.D.

¹ Neil St. Leon

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Book 1.

Part I

Professor Elkin (Anthropologist), after every thing else had failed, addressed the Aborigine Elders with Egyptian Words and the Masonic Handshake in order to communicate with them.

Steve Strong, Author, 2011

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The problematic of of the Kariong Glyphs.

Dead Men do tell Tales.

Everyone can see the famous or infamous Kariong Glyphs in clear, sharp pictures on the Internet, but you would search for these two pictures in vain. Newly discovered by Dan Collins at Kariong ², not re-carved by students in 1964, as with the big sister site, only meters away, some of the glyphs so badly eroded, that it is hard to figure out their meaning, the ultimate proof, that the Kariong glyphs are



Glyphs inscribed at Kariong in the West wall of the newly discovered site.



Glyphs inscribed on the South wall , facing into the direction of Sydney. 2011

² Dan Collins, Ph.D. Student from North Queensland discovered this inscription in September 2011.

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real and have existed for some 4.500 years in Australia. In order to prove that these Proto-Egyptian glyphs are not graffiti, as claimed by various “Expert” and “Egyptologist”, but are the written record left by pre-historic man, written in a coherent and understandable language that makes sense even 4.500 years later.

This very fact makes the Kariong Hieroglyphic Sites the most ancient written records in Australia. It is important to be aware, that the text was engraved, like in the main site, by illiterate men, who followed what was written by Nefer-Djeseb on tree bark with charcoal, before transferring it to the wall for engraving.

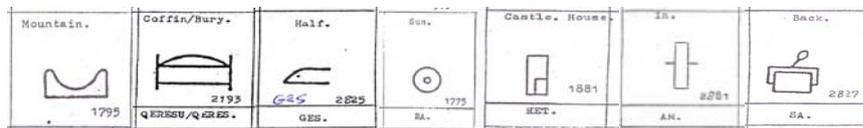
*

In order to sharpen your intellect, it has been decided to supply you with a hand drawn collection of glyphs, that will replicate the glyphs in the pictures, supplemented by references to where you will find the glyphs in five different Grammars and Encyclopaedias, both in German and in English, and the common, international understood meaning of the glyphs. With that, you should be able to figure out, by yourself, what these ancient glyphs at Kariong, are actually saying to you. Naturally, I will give you my transliteration as well, so that you can compare your solution with mine. Any difficulties I find in the text, I’ll draw your attention to. Agreed ?

*

List of handwritten glyphs as found in the newly discovered hieroglyphic site at Kariong.

Westwall



1. ³ 2. 3. 4. 5. 6. 7.

These glyphs, being Proto-Egyptian, therefore pre-dynastic, being the primitive forerunner of Old Egyptian and Middle Egyptian Glyphs, explain their meaning by their picture-value alone, and may be read in modern English as follows. (In the) mountains, (we) buried (them in the) Side or half chamber (on a) day (when the) sun (was shining). (We prepared their) house (of Eternity). (You get) in (through the) door. (They are) at the back of the chamber.

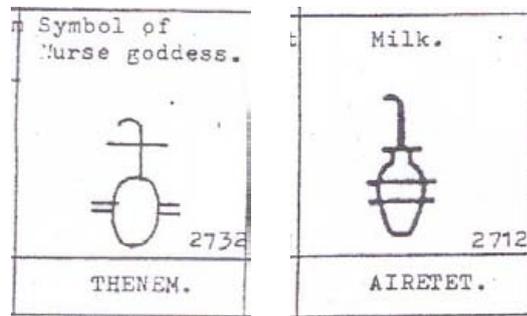
Now you may ask yourself, how it was known that there are more than one person buried there?

The explanation lies in the inscription of the South wall. Have a close look at it. Start below the apparent picture of the male head, which I suggest is just an optical illusion,

³ Glyphs from Ray Johnson’s “Basic Hieroglyphia”. Used by Permit of the Copyright holder.

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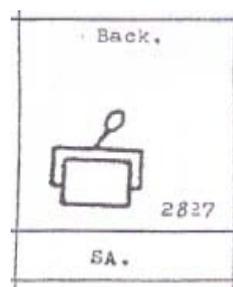
hence not real, just an illusion like the channels on Mars. Translating these glyphs, is far more difficult, because the dominant glyph was first interpreted by Dan Collins and myself as a scorpion. It exist only as a close copy in Ray Johnson's "Basic Hieroglyphia," where it represents the word "THENEM" and is the symbol of the nurse (nursing) goddess.



As this symbol represents the nurse goddess, it is important to compare its glyph No. 2712, representing milk, hence the glyph on the South wall must refer to a tick or ticks, as spiders don't suck, but bite.⁴

It is the sucking action to which Nefer-Djeseb is referring to, when he depicts the upside down tick with the upside down J. Post joined to the body like in the above glyphs. The meaning for glyph No. 2857 is "damning evidence", hence it should be read as: (We have) damning evidence that ticks killed our comrades. This is evidenced by the duality glyph No. 2801, hence it appears that two people died of tick bite at Kariong.

Apparently it was common in Proto-Egyptian writing to join two glyphs together, in order to get the message across. Compare glyph No. 2827, where the glyph No. 2826 is joined to the doorway.



However it is interesting to note, that this glyph depicted by Johnson, apparently appears only in a like manner in Gardiner's Egyptian Grammar, p. 536, Glyph No. 44, O.K. and M.K.⁵, where Gardiner describes its meaning as "**Back of something.**"

⁴ Nefer-Djeseb must have used a primitive magnifying glass, probably made of slate with a small hole in it, add to the hole some water and wait, until only one drop of water bulges from the hole. Here you have a primitive magnifying device. Works also with bark or a medium cardboard.

⁵ Read O.K. as Old Kingdoms and M.K. as Middle Kingdoms.

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So, if we join the text of the West wall and put the meaning of this 4500 year old text in front of it, because this text on the South wall appears to be the more important as an introduction to the larger Text on the West wall. Hence it is suggested, it reads:

We have irrefutable evidence, followed by (Glyph No. 1639) the Sut Plant, meaning King of Upper Egypt, which is followed by a deteriorated glyph, I suggest it is Glyph No. 2579 (SEPET) scraper, or Game piece,⁶ followed by a downward pointing arrow and then the Duality glyph.

If we join this to the previous existing text, then we arrive at the following.

(For the) Kingdom of Upper Egypt we have irrefutable evidence that our 2 comrades were killed by ticks. We buried them in the mountains⁷ in a Side or half chamber on a day when the sun was shining.) (and prepared their) house (of Eternity). (You get) in (through the) door. (They are) at the back of the chamber.

As the other side chamber in the Main Site was two meters below the surface, therefore we must be prepared for a similar depth for this side Chamber near the South wall.

In order to prove that these Proto-Egyptian glyphs are not graffiti, as claimed by various “Experts” and “Egyptologist”, **but are the written records left by pre-historic man, written in a coherent and understandable language that makes sense even 4.500 years later. This very fact makes the Kariong Hieroglyphic Sites the most ancient written records in Australia.**

It is important to remember, that the glyph for Treasure is similar to the glyph for coffin, hence it could also mean that Nefer-Djeseb, not wanting to have to carry all the heavy items on his trip northward, just buried them in the back of the grave chamber. However, such details can only be arrived at, once archaeological diggings start on these two sites and proves the details.

It is important to be aware, that the text was engraved, like in the main site, by illiterate men, who followed, what was written by Nefer-Djeseb on tree bark with char coal, before transferring it to the wall for engraving.

Therefore is must be understood, that this small site represents the key to the whole Kariong complex, as it has not be re-engraved by Sydney University Students in 1964.

*

⁶ If it is indeed a game piece, then it shows a complete disregard for human life, which contradicts the humane Maat belief of the Egyptians.

⁷ If this is the correct translation, then the main camp must have been some distance away, at Brisbane Waters, where the damaged boat was tied up.

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The Broken Basalt Chisel

This is the broken Basalt Chisel found a few meters away from the previous engravings. In many respects, it resembles a modern carpenter chisel as made by Stanley's, except it is twice as thick.



Note: All the light coloured inclusions in the chisel are “Olivite”

The cleavage marks clearly visible as are the Olivite inclusion on the left side. As this was found in decomposed sandstone, it is clearly an import. The nearest extinct Australian volcano is some 600 kilometres away (Mount Warning), but I doubt, whether the Basalt at Mount Warning contains the gem stone Olivite.

Please note both side cleavages are between 45 to 50 Degrees with the exception of the bottom, far left near the Olivite inclusion, were part of the cleavage is split off. It is important to note, that only in Germany and Egypt was Basalt used to make stone tools. But again I doubt that the German Tools contained Olivite, and at that early stage, no one travelled from Germany to Egypt.

Book 1

Part II:

“Initially I did think, naively, that there were academics out there willing to risk career and reputation to investigate the truth. Not so!”.... and continues: “Such men and women have sat in my lounge drinking my coffee, freely confessing that they were not, under any circumstances willing to do so, and some even stated that they were about to publicly ridicule the fact’s, because that is how the game is played. No hard feelings?”

Val Osborn: In: Hunter Gatherer, Vol. 1, Issue 1.p. 8, 9.

Welcome to an “Alice’s in Wonderland” scientific nightmare.

Talking about the Alice in Wonderland Kariong nightmare and the problematic of translating the, as Johnson called it, it’s archaic glyph; which are not archaic in itself, but represent Proto-Egyptian Glyphs, which predate the Old Egyptian of the period from the 4th. to the 6th. Dynasty, a transition period where Proto-Egyptian script changed to Old Egyptian.

Ceram for example in his “Götter, Gräber und Gelehrte” (Gods. Graves and Scholars) exposed unknowingly the problem faced by researchers, when he used the term “flag” to describe the “flag” as a symbol for “god”. At this stage, we are not concerned about the untold number of Gods, which this symbol could describe, we are more concerned about the following.

Is this symbol a flag or is it an “Axe”, as it is described by E.A. Wallis Budge ⁸ in his “Egyptian Magic”. Gardiner, another well known authority describes it as a flag, and this is also the International accepted description of the Glyph.

Two entirely different descriptions, yet the same meaning!!!

Can you the reader, at this early stage discern, why I used the description “Alice in Wonderland?” It is simply because nothing about the Kariong Site and its Proto-Egyptian Hieroglyphics is, what it appears to be.

So when Steven Spillard complains about a glyph he calls a dog bone, which does not make sense to him, or what he understands to be a bell, which in reality represents something entirely different, namely a wood chisel, according to Budge and other Authorities.

Or when the Department of National Parks and Wildlife Service states, that the glyphs are too primitive and for that reason fails to research these ancient grave sites.

Or when the glyphs are mistaken for U.F.O.’s, or while Paul White searches under the roof of the grave for the mummy of Nefer-Ti-Ru and later claims, that the site is a hoax.

Or when an expert in aboriginal rock art makes basic mistakes, while an “Egyptologist” and Editor of an Archaeological Journal repeats what someone else wrote, including the “Dog bone”, which incidentally represents Inheritance, or as Ray Johnson transliterated it as **“Is this my lot from the Gods”**

⁸ Budge: “Egyptian Magic” p. xi

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Still not satisfied with my “Alice in Wonderland” comparison? Take for example an international known Authority⁹ in Australian Pre-history, who makes three major

mistakes in the description and translation of three cartouches (framed glyphs). Satisfied ???

Methodology.

Let me state from the outset, that the whole Kariong Hieroglyphic Sites and its script will be dissected and answered in a scientific manner. No quick answers, because the subject is too important for Australia’s Aborigines, who are still remembering in their oral history their connection with the “Two Brothers, who arrived by Ship, and of which one, died of Snakebite at Kariong” together with their sailors from Egypt and Lebanon..

Therefore all research answers must be based on scientific, as well as historic and archaeological and geological facts and/or Egyptological research and must be based on research precedents, in order to arrive at an acceptable answer.

However, the reader must understand that: “In order to cover such a difficult subject as the one that is tackled here, namely the challenging of the prevailing view of Australian written history, which is in turn a written attack against those, who have failed in the past, to include to mention in their works, the pre-history of Australia.

By failing to do so, they have helped to mould the academic mindset, that bedevils research of the Dutch, the Portugese, the Templers, the Spaniards, the Chinese, the Viking’s, not failing to mention the Phoenecian’s and last, the first explorers of Australia, the Egyptian’s, which have contributed to the exploration of Australia and left their marks and intermarried with the Aborigines. Failing to admit to this important sociological fact is to continue to brainwash the Australian people by forging Australian and more importantly, Aboriginal History.

Hence the reader and researcher must understand the difficulties the subject presents, not only to the writer, but also the experts in many fields, because this research presented here, is also meant as a challenge to accepted thinking and history as presented by Academics.

This meant first of all, to fix a timeframe, which is acceptable to any Scientist or researcher and hence Archaeologist, to a specific point in time in pre-history, when these hieroglyphs in Australia were written, because errors have a tendency to be replicated. In this case it proved essential, because the 5th.Dynasty was fixed by some researchers at about 2700 B.C. or the period of the 4th. Dynasty, which was fixed by Budge at 3800 B.C.

However, it must be pointed out that Christianity and their early representatives are as guilty as hell as are their modern counterparts. When “Manetho” wrote his Egyptian Kings Lists some in the 3rd century before Christ in Greek, it was attempted by Jewish

⁹ Rex Gilroy, quoted by Erdogan Ercivan in his “Verbotene Egyptology.” P.41-43 and p.179

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and Christian writers, to bring Manetho's writing to fit a common Jewish-Christian denominator.

This common denominator was the creation of the world by "God" and in order to make Manetho's writing conform, was by dividing the 50.000 years, which Manetho, among others, claimed, that Egypt had existed prior to the 1st. Dynasty.¹⁰

"The fact that the biblical city of Jericho gave researchers because of its great age, many riddles to solve, but also because of the remaining ruins, which our archaeologist had not suspected to be there."¹¹

The fact, that Jericho was surrounded before 11.000 years B.C. with a massive defensive wall, proving how essential it is, to establish a commonly accepted time frame is, in discussing these matters.

Yet according to C.W. Ceram, author of *Gods, Graves and Scholars*¹², the 2nd. Dynasty did not end until ca. 2800 B.C. and Khufu, (Cheops) whose cartouche is engraved at Kariong among others, hence a commonly accepted date had to be arrived at; because it could make a difference in settling the question: "Kariong, real or Hoax ?", whether Khufu belonged to the IV or V Dynasty. According to Ceram:¹³ Cheops belongs to the IV Dynasty, yet in some Internet Sources, Cheops belonged to Dynasty V, while Wallis Budge in one of his early works¹⁴, fixed it at 3800 B.C.

"The Old Kingdom (2900-2270 B.C.) comprises of the 1st. to the 6th. Dynasties ... It was also the time of the pyramid builders of Gizeh, of the great Kings, Cheops, Chephren and Mykerincos, all of the fourth Dynasty."¹⁵

Having established that Khufu belonged to the 4th. Dynasty, it was found essential to establish, what kind of script was used, because Ray Johnson claimed, it was an archaic script, a statement, which proved less than helpful, because archaic is meaningless to

¹⁰ Compare Budge's *Book of the Dead* p.xviii- xxix. Budge writes: "...there is little doubt that many of the formula found in the Heliopolitan Recension, which was in use during the IV. and V. Dynasties date from a very early pre-dynastic period, and that they are as old or older the civilisation of the historic Egyptian and their immediate predecessors...and the forms they were written by the scribes about B.C. 3500, and the mistakes that occur in them, prove that the copyist were dealing with text that were at this remote time so old, as to be unintelligibly in many passages..."

¹¹ Ercivan, *Verbotene Ägyptology*, p.55

¹² Ceram, C.W.: *Gods, Graves and Scholars*, Victor Gollancz, London, 1952. p. 470

¹³ *Ibid.* p.125 :

¹⁴ Budge: *"Egyptian Magic"* p. xi. Here Budge makes the basic error in assuming, that everybody could read and every one had the books titled: "The double house of life." Such Papyrus was used only in the temples or at Court.

¹⁵ *ibid.*

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the researcher and the archaeologist, because it does not fit it into a given period in history.

Hence while the writer struggled with the concept during research, *it became self evident, that Proto-Egyptian was in daily use during the first 5.Dynasties, which are all included by experts as belonging to the Old Kingdoms.*

In consequence, experts in Egyptology and researchers automatically assume, that the Old Kingdom's used the Old Egyptian glyphs; whereas in fact, *it was a transition period which encompassed the 4th Dynasty to the 6th. Dynasty*; therefore Old Egyptian became formalized only during and after the 6th. Dynasty; when it became recognizable as Old Egyptian as we know it.

Therefore at Kariong, we are dealing with Proto-Egyptian glyphs, which were used even before Egypt was unified, and which changed dramatically over the centuries; otherwise experts would be able to read it.

This dramatic change begun, it is suggested, in the 4th. Dynasty *and was transformed by its users over the next two Dynasties into what is know now as "Old Egyptian"*.

This observation is of prime importance, because modern Hieroglyphic Textbooks are written in Middle Egyptian (**Gardiner,¹⁶ Budge¹⁷ or Allen¹⁸**), to cite the most important Textbooks available in English and which are therefore based on Old Egyptian and not Proto-Egyptian; hence the difficulty of experts, to transliterate (Versprachlichung, German.) the Proto-Egyptian glyphs into English¹⁹ and to make sense of this in the transliteration.

For this reason alone, Academia must be thankful to the self taught Ray Johnson of Queensland, who single handed collected and recorded close to 2.800 glyphs, which I have the privilege of using in this research, among many others and which, when comparing the various glyphs of Johnson with those in various Text, a sensible transliteration can be made, or glyphs found, which are not available in all text.

Having established that Khufu belonged to the IV. Dynasty, although Budge places him at 3800 B.C. it became essential to consult any available known text from the 1st. to 4th. Dynasty, including the Pyramid texts, in order to understand the (versprachlichte) text

¹⁶ Gardiner, Allan: Egyptian Grammar

¹⁷ Budge, E.A. Wallis: An Egyptian Hieroglyphic Dictionary and Book of the Dead.

¹⁸ Allen, James P.: Middle Egyptian.

¹⁹ I use, among the above cited works, also various German Textbooks, like Manfred Lurkers "Lexikon der Götter und Symbole der Alten Ägypter", Betro's "Heilige Zeichen" and Vomberg & Witthuhn's "Hieroglyphenschlüssel", to name but a few.

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and to check, whether certain glyphs had been inscribed either in the Egyptian ²⁰ Book of Dead, or on some obscure statue, to determine the age of a glyph.

So the inscription of a horned Viper in the panels of Hesire proved, that such glyph was used in the Third Dynasty, hence validating the allowed translation for that glyph on the walls at Kariong. With the acceptance of the Kariong glyphs as what it is (the full text is provided), it can be established as the oldest known surviving text in Australia. With the document at Kariong, we are dealing with a rather unusual document, *which appears to contradict every known written record on grave sites in Egypt*. This becomes visible to the initiated, because Dr. Dia' Abou-Ghazi ²¹, General Director of the Cairo Museum pointed out to Ray Johnson, that it was not Anubis, who is depicted on the Kariong site, but Suti, the alter ego of Seth. ²²

But what does this mean? Since it was Seth, who chopped up Osiris into 14 or more bits and threw those bits into a lake where they were collected by Isis, his sister/wife ²³, and Nephtys, another sister and wife of Seth, who took the parts and bandaged them together. Hence Osiris is depicted as the bandaged mummy, sometimes with an erection, sometimes without.

As Osiris is the God of the Dead, therefore there can not be a representation of Anubis, who is the alter ego of Osiris, as depicted on the wall, because Seth, as God for Foreigners, was the sworn enemy of Osiris, *hence a representation of Osiris would mean automatically, that the site is a hoax*.

At this stage a knowledge of International Law helps. The presence of what is the main glyph on the site, Suti, depicted on the east wall at Kariong, *was only an acknowledgement of the fact* stated by Dr. Dia Abou-Ghazi, *given without recognizing the legal implications by her, of what this meant, hence it is another proof in establishing the genuineness of the site*.

The problem of the presence of Suti at Kariong *is a problem of jurisdiction*. The representation of Anubis on the grave of Nefer-Ti-Ru at Kariong could not be permitted by an educated Egyptian Prince like Nefer-Djeseb because it would imperil the soul and the afterlife of his brother, Nefer-Ti-Ru. Hence the presence of Suti in a foreign country, validates the genuineness of the pre-historic site.

²⁰ Budge, Wallis E.A.: "Egyptian Magic", Routledge, Kegan Paul, Lowe & Brydone Printers, G.B. Thetford, Norfolk, 1979. P. 10

²¹ Dr. Dia Abou-Ghazi, Director, now retired.

²² Budge, Wallis E.: describes in his Introduction to "The Book of the Dead", how and why the face of Seth was expurgated. Is this the reason, why he only appears to us now as the Seth Animal?

²³ This important fact of incest in the development of human culture can be traced in Frederic Engel's "Origin of the Family, Private Property and the State." Foreign Publishing House, Peking.

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Nefer-Djeseb, more than anyone else, did understand the problem of jurisdiction, if he allowed a representation of Anubis (hence Osiris) instead of Seth' represented as Sutech or Suti; because Anubis (hence Osiris) had no jurisdiction in Australia, and in order to get the soul of Nefer-Ti-Ru back to Egypt to the town of his birth (Penu), he could not, would not dare to offend Seth by giving cause for a dispute (A declaration of war, because a legal border demarcation would have been broken, between Suti and Anubis, which had been set by the gods themselves.

The deep problematic Nefer-Djeseb faced here, without upsetting the applecart of legality, is one of jurisdiction, which Seth, as god of foreigners had in Australia.

Therefore, as Anubis jurisdiction was restricted to Egypt by the gods themselves, Suti would assure, that the dead was transferred to the jurisdiction of Anubis, back in Egypt *if Nefer- Djeseb followed the required customs... **If not, his brother, Nefer-Ti-Ru was stuck in the underworld forever.***

Therefore it was decided first of all, to double check the Ray Johnson Translation by using known glyphs from the 1st. to 4th. Dynasty, because any younger date could (but not necessarily) prove, that the site, was indeed, a hoax.

The fact, that there were glyphs, like the up-ended Obelisks or the glyph for Mer in its Proto-Egyptian form²⁴, presented another challenge, because it proved that the description was genuine. Even if they did not occur in Egypt, because Princes normally do not get bitten by a snake while walking in the bush.

So for example, if the hieroglyph of Mer^{25, 26} appears on the Label of Abydos in it's Middle Kingdom form, then it must have existed earlier then in the reign of King Aha²⁷

²⁴ Michael A. Hoffman: Egypt before the Pharaohs. p. 296

²⁵ In: Hoffmann, Michael: "Egypt before the Pharaohs" Dorset Press, New York, 1979, ibid

²⁵ The glyph Mer is given in Gardiner's Egyptian Grammar on page 546 in Sect U. Under Agriculture, Craft or Profession under the numbers 6, 7, and 8. No. 8 also appearing at Kariong, but it has nothing to do with Agriculture, craft or profession. Johnson translates it as the sacred waters of Mer. A point substantiated by Hoffmann, Michael: "Egypt before the Pharaohs" Dorset Press, New York, 1979, p. 296, where the glyph appears twice behind the three vessels on the Abydos Label..

²⁶ Rundle Clark: "Myth and Symbols of ancient Egypt," p.162

²⁷ ibid.

²⁸ Ercivan, Erdogan: "Verbotene Ägyptology" p.131.

²⁹ Rundle Clark : in "Myth and Symbol", Hail to you, O bandaged one, p.162

³⁰ Quail chick

³¹ Underground chamber, Downward shaft, Engraved Rock, Airshaft, other untouched hieroglyphs, walled in entry, plus one broken stone chisel.

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in the 1st. Dynasty, therefore it must pre-date the 1st. Dynasty and either belong to the Pre-Dynasties or even before, hence it is of Proto-Egyptian origin and may have existed hundreds or thousands of years before. However, such archaic items will only be referred to in the Footnotes, as they form part of the essential quest, yet do not in the

strict sense, form part of this study, as they only provide provenance whether such hieroglyphs were used at a given date.

Or, for example, if Gardiner gives a certain glyph for mummy, it is the mummified body of Osiris, standing up or lying down, in the Middle Egyptian texts, while in Kariong a simple bandage indicates that the mummy is buried there.

Rundle Clark refers to the “Bandaged one”²⁸, as does Nefer-Djeseb on the Kariong Site. However, in much later text the same glyph is borrowed from the hieratic writings and re-appears, representing the quail chick, and no longer the bandaged one.²⁹ This complete change in the meanings of the hieroglyphics is one of the many problematic faced by Egyptologist in their quest to transliterate a given text and is the reason, why Australian experts were unable or unwilling to transliterate the Kariong text.

Newly found glyphs, some thirty meters away from the original hieroglyphic site, which are badly weathered and have not, as in the original hieroglyphic site, been re-carved by Sydney University students in 1964. Hence they represent a genuine untouched hieroglyphic inscription some 4500 years old. These new hieroglyphs therefore prove, that the glyphs in the main site are the same age and hence provide provenance of the antiquity of the re-engraved glyphs.

Further, beside these engravings, other archaeological ³⁰ evidence has been unearthed, ushering further understanding about the whole underground structure which was build by Nefer-Djeseb some 4.500 years ago, proving the site to be an archaeological gravesite, even, if at this stage, the mummy has not been found. This again provides provenance for the hieroglyphic engravings, which give the full text of an historic event in Australia. (See photos)

The material proposed by others, when in print, is dissected by the writer and analysed, in order to prove, that such person has made grave errors in their translation of the glyphs, or when it appears on the Internet, it is often badly wanting in research, but none the less, still dissected and carefully analysed for obvious mistakes; which will prove to the reader, why the Kariong glyphs are so important to Australia, Egypt and Lebanon.

What is not appreciated by most of Academics and the General Public at large and especially the N.S.W. Department of National Parks and Wildlife Services, which

rather buries the evidence instead of facing up to it, is the fact, that once these hieroglyphs at Kariong (N.S.W.) are verified as correct by Academics, for the required period in time, *then we are face to face with the first written record in Australia's history.*³¹

The Kariong Hieroglyphs, or one Problematic after the other.

Writing about a can of worms or Pandora's Box would be a far easier task than writing about the Pre-Historic Kariong Glyphs, just outside Gosford on the Central Coast of New South Wales.

Here the trench lines, like in W.W. I are clearly defined, and if you hold an opposing view to the majority, and this includes the N.S.W. Department of National Parks and Wildlife Services, among others, then no action is prohibited, even if it means that lies and untruth are presented to the Minister³² or State Cabinet, in order to protect the status quo, meaning therefore, this is, by necessity, a minority report, researched like a Ph.D. Thesis, to answer every possible problematic, that raises their head in a Hydra like fashion, and once the problematic is answered; and by this it is meant, decapitated and completely destroyed; another one will invariably raise its head, and the new challenge must be dealt with, always in a scientific manner, in order to dialectically present a total picture in support of the need to protect the Kariong Glyphs as a Pre-historic text, older than Great Britain, which incidentally, has less problems with its heritage, then the so-called guardians of the British heritage in Australia.

Further, it must be understood, that most people are talking only about the main hieroglyphic site, unaware that an underground section exists and that only 70 centimetre under the surface exist another marvel of engineering, a nine metre long shaft, a door to eternity, first discovered by Paul White. Pictures of the inside of this shaft were first published in "Is the Kariong Hieroglyphic site a Hoax".³³

Since then, more hieroglyphs were discovered. In 2001, two large panels in orthodox hieroglyphs were discovered by Wayne Shipton and myself and since lost, because we had no camera to record them. While in 2011, Dan Collins, a Ph.D. Student from North Queensland, his wife Anastasia and myself, discovered two more small panels of glyphs, again carved into the west and south wall outside the original hieroglyphic site, proving, because they were not re-carved by University students, that they are real and

³¹ But note: Dan Collins is at the time of writing is investigating a hieroglyphic site in North Queensland. Any finding there may affect the claim for Kariong being the oldest.

³² Senff, Hans-Dieter von: In : Is the Kariong Hieroglyphic Site a Hoax. Various citations

³³ Ibid.

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can be proven, because of the massive erosion, to be real. (Pictures and transliteration are provided in the early part of this text.)

This of course leads automatically and dialectally (folgerichtig, German) to the next important question.

Why didn't Australian Egyptologist translate the Kariong Glyphs ?

This question, in various forms has raised its head many times in forums and Internet discussions among Academics and lay persons. Even for me, it is still hard to understand the logic behind this. When this was communicated to the editor of "Diggings" a bristling response was received. However, the question has never been answered.

Is it because Australian Egyptologist are unable or incapable of translating the glyphs? If so, is it due to the fact that various Dictionaries and Grammars only deal with a maximum number of 750 glyphs ? For Example, Gardiner's "Egyptian Grammar" is restricted to 750 glyphs, while Budge's Dictionary, even though it comes in two thick volumes, is restricted to 750 glyphs; and even Allen's is restricted to the same number of glyphs. By comparison, my two German volumes are 580-750 Glyphs respectively.

Therefore it appears that a maximum of 750 glyphs are deemed to be enough to consider a student capable of reading the Egyptian hieroglyphics and make him/her a professional Egyptologist.

However, and this is the point. If you then come across any the 7200³⁴ glyphs you have not learned about, then all your knowledge does not help one little bit.

However, Egyptologist fail to comprehend and consider the startling effect, that the meaning of some glyphs that have altered their meaning, or being later inventions, like for example the "feathered sun disc", which was not invented until the 5th. Dynasty, i.e. one dynasty after the Kariong hieroglyphics were engraved.

Again, the absence of this glyph speaks in favour of the site being an archaeological site of the 4th. Dynasty, as is the glyph of Suti, which is in this case is often mistaken for Anubis by Egyptologist.

The fact that Osiris is nowhere to be seen among the glyphs is another sign of the genuineness of the site. Because Seth, also known as Seth/Suti/Sutech, as God for Foreigners has jurisdiction everywhere, excluding Egypt proper, hence it was, by

³⁴ Note: There are estimated to be more than 8.000 glyphs in existence, many of them used only once.

24:

necessity, as stated before, included at Kariong, to preserve the status quo between Osiris and Seth, as ordained by the Egyptian pantheon of gods.

Johnson's translation of the glyphs at Kariong.

The Ray Johnson translation of the Kariong Glyphs, after being available for thirteen years in a distorted form on the Internet, was the only translation available to the interested person; but alas, a close investigation of all available translations shows, that it is only a fragment of the transliteration, with many speculative additions, which are

not found in the original Johnson text, that have perverted the translation and painted a completely false picture of what is really written in the glyphs. The so-called translations by Paul White and Rex Gilroy, and their wrong allusion about Anubis and the golden Falcon Standard ³⁵, as well as their reference to Anubis, instead of Suti, prove to the initiated, that both are helping to create or support a hoax.

The fact is, that Johnson refers to neither in his transliteration of the Kariong glyphs, proves, that his transliteration is correct, while Paul White and Rex Gilroy appear to falsify ³⁶ the record deliberately.

However a close inspection in Johnson's Nefer-Djesebs Expedition reveals, that it was Johnson who put the reference to the Golden Falcon Standard (the symbol of Horus) into the text. As it is not in the transliteration nor translation, I suggest that it was either a deliberate slip, to make White insert an obvious error into the translation, or, it was a slip of the pen, due to old age.

Is this Australia's oldest written record?

The English Translation of the Kariong Glyphs. ³⁷

³³ Johnson, Ray: Writes in his The Nefer-Djeseb Expedition, Part 2, The Story: "Something happens, possibly climbing some place, they slip or it may have been a rockslide, "Nefer-Djeseb" who is carrying the Royal Standard of the golden Falcon, injures his back and this is possible, where Nefer Ti-Ru, his brother, is killed. Undated typewritten Manuscript.

³⁴ Comment: As stated in Footnote 30, Johnson in his reconstruction of the historic events at Kariong, stated that Nefer-Djeseb carried the Royal golden Falcon Standard, it is suggested, that the Paper of the Reason of the Nefer-Djeseb Expedition 1 &2, was written after transliterating the Kariong Glyphs, and Johnson undoubtedly supplied this misinformation to Paul White. Whether this was a deliberate slip of the pen or due to old age, we will never know. (Hans-Dieter von Senff)

³⁵ It must be borne in mind, that Johnson only transliterated and translated the text given to him by Paul White. The glyph of what appears to look like a bell, but is in fact a wood chisel indicates, that some kind of fine woodwork was performed. If this is the case, the translation regarding the burial is faulty, because Paul White did not consider the glyph for wood chisel because it fails to acknowledge the fine woodwork performed, perhaps on a wooden Sarcophagus or was it a case of: "Have Sarcophagus, will travel."

25:

“Thus speaks his Highness the Prince from this wretched ³⁸ place within this land, transported there by ship. Doing this writing for the Crown of Lower Egypt, according to God’s Words.

The fellaheen call out from this place in this strange land, for Suti.

I, Nefer-Djeseb, Son of the King Khufu, the King of Upper and Lower Egypt, beloved of “Ptah” have transported “Suti”^{39, 40}.

“He (Nefer-Ti-Ru) is kind (and) benevolent, (a) follower (of the) golden-haired God, “Ra-Heru.”

“Two years ⁴¹ that I (He ?) make way westwards, I (He, Nefer Ti-Ru) (put) up strong front, praying, joyful, smiting Insects. His Highness, a

-
- 36 A perfect description.
- 37 Suti (Sutech) alter ego of Seth. It is amazing to realise, how few references are there in the Books of Dead to Suti, and most Egyptologist are unaware of his existence.
- 38 There are exactly nineteen references in E.A. Wallis Budge’s “Book of the Dead” as compared to the thirty five references to Anubis. The fact that Egyptologists refer to Suti as a Seth animal (or Seth Tier) in the English and German reference Books, explains why Suti is virtually unknown by his proper name to students of Egyptology.
- 39 The Egyptian year of 360 days was divided into three segments of four month each, Johnson corrected his original translation to two seasons, hence eight month and not two years, as written above.
- 40 Is this a hidden reference to the new found hieroglyphs and the inscription “that two men died of tick bite.” ?These glyphs were found in September 2011.
- 41 Inserted by the writer because of the glyph of the backward looking Duck.
42. This egg is supposed to be a goose egg (Egyptian Magic, P.132) because Isis stated “The egg of the goose appeared from out of the sycamore” and was used by Isis to reverse the effect of the scorpion poison on an innocent boy who was bitten by two scorpions, who had accompanied Isis. Hence the glyph of the goose egg at Kariong is a reflection of the faith of Nefer Djeseb in Isis ability to save his brother.
- 43 Penu was saved from an invading Army when, during the night, mice chewed up, and destroyed the bowstrings of the invading army.
- 44 Johnson inserts the glyph for town, a circle encompassing an early Templer cross (Iyat) and not the glyph for city, while Gardiner uses the glyph denoting city and describes it as town or village in Egypt. Again, we see a different interpretation emerging between the Proto-Egyptian script and its Middle Egyptian meaning. Gardiner, Egyptian Grammar, p. 33, 37. However, the same symbol is used in Hoffmanns “Egypt before the Pharaohs” Dorset Press, New York, 1979 on ceramics, thereby indicating that this symbol is more than 6000 years old.

26:

Servant of God, He (say's) God brings the Insects, thus thine own Fellaheen protect.

The snake bit twice, all those behind the divine Lord of Khufu, the Lord of the two Adzes , mighty one of LOWER EGYPT. Not all go back.⁴² (we are) marching forward, while we look back and remember.⁴³

(We) all damaged the Boat at low tide. Our boat is tied up. The snake caused the death.

(We) gave half an egg (from Medicine) Box (or Chest),⁴⁴ ,⁴⁵
(and) prayed to the Hidden One, for he was struck twice.”

A hard road, we all wept over the body, keeping to that, which is allowed.

“Seated (by) the Side way.” “With concern and deep love, (the) Fellaheen.

Plants wilting, Land dying. Is this my lot from the most high God, of the sacred Mer?

The Sun pours down upon (my back), O! Khepera, most High, this is not as the Oracle said. My Obelisk is overturned, but not broken !!!

The bandaged one⁴⁶ is confined, Hear, (in) the Red Earth Region.⁴⁷ Then of Time to grow, (i.e. Spring), We walled in with local Stones the entrance to the side chamber.⁴⁸

I counted and impounded the daggers (of the) Fellaheen.
The three doors to Eternity are connected to the rear end

43 But see also Gardiner: Egyptian Grammar, p.33 it is translated as Box or Coffin. While I admit that an Egg may be placed in a box, I doubt that it would be placed in a coffin, because of the fear, that it may breed worms. Hence the translation of Johnson appears to be correct.

44 An obvious reference to the mummy of Nefer-Ti-Ru. “Bandaged one”, this term is used by Rundle Clark: In: “Myth and Symbol of Ancient Egypt”, p. 162.

45 According to the Egyptian writings, all corpses were buried in the red, infertile soil. (westerly) This explains, why the western side of the side is virtually denuded of all large rocks, while on the much smaller eastern side, they are abundant.

27:

behind the bulwark (of the Grave). A Necklace placed by his side. A Royal Token, signifying Heavens Gift, as from thou...! O Holy Shining Ones.

Taken across (to) private sanctuary (of this) Tomb.
(Along with) the Silver Dagger, a Royal Token (of the) Great Maker.

Separated from (the city of) "PENU" (is) the Royal Body (and from) all others. That Regal Person that came from the House of God, Nefer-ti-ru, the Son of Khufu, King of Upper and Lower Egypt, who died before, is laid to rest.

He is not of this place. His home is Penu. Return him to his town.

One third of (the) fruits, I myself divided for the burial service.
Hold his Spirit with love, O most High.
Worms⁴⁹ in the basket of fruit, going into (him), shall not be.

May he have Life, everlasting! Am I not to go back besides the Waters of the Sacred Mer?⁵⁰, then clasp him, my Brother's Spirit to thy side, O Father of the Earth!"



This translation shows the deep humanity and sorrow expressed by Nefer-Djeseb about the demise of his brother, the Prince and Priest Nefer-Ti-Ru. But it is suggested, because the writings show such deep human emotions, that it cannot in any way be compared with the formal writings of the "Books of the Dead" as were entered as Pyramid text on graves of the Kings, Queens, Princesses or Princes, or in the Coffin

46 This appears to mean, that the huge boulders on the now denuded western side, were used to build the side entrance plus the roof of Nefer-Ti-Ru's grave.

47 Pyramidentexte, In: "Ägyptische Religion, Totenliteratur," Verlag der Welt Religionen, im Insel Verlag Frankfurt/Main und Leipzig, Germany, 2008, p.46.

48 Look at copy of Abydos label and consider Petrie's words. Egypt before the Pharaohs, p. 296.

49 Ibid. Pyramiden Texte, Translated into English by the writer.

50 The glyph Mer in its early meaning meant Love, while in Middle Egyptian it meant Plough.

51 Ibid, Pyramid Texte

52 Ibid.

53 By Administrators, I include Officials, Directors and Staff, even the lowly clerk, who with his pen can kill Millions of Jews, as was proven in Nazi Germany. Another example is the "Terra nullus" administrative decision, that paved the way for the physical annihilation of the aborigines, the destruction of their culture and language.

28:

texts, written on the sarcophagus, all in order to cheat death (Seth) by securing an afterlife by being given and assuming the title of Osiris with all that it entails, including sexual intercourse with his wife, Isis. ⁵¹ This is proven by the following extract from the Pyramid text.

Your sister Isis comes to you,
rejoicing out of love for you,
Lift her onto your Phallus,
so that your seed enters her. ^{52, 53}

These words uttered by the Priest during the burial ceremony assured, that the Pharaoh assumed godlike powers in his afterlife. It also proves among others, that the sister was the wife of the deceased, in this specific case, Isis.

To understand this sociological problematic, it must be pointed out, that when Bachhofen, Morgan and Engels traced the development of Marriage, from its beginning through the primitive Group marriage of Australian Aborigines at Blue Lake, S.A. about 1840.

Here the tribe was divided into two groups, where Engels cites Mortimer Fisson a British missionary, as writing: That each group could only have sexual intercourse with the members of the opposite group and vice versa, and this therefore included the intercourse of the father with his daughters, which naturally belonged to the mothers group. The reason for this comment is to alert the reader of the different circumstances in early tribal marriages some 5.000 years ago.

Because this kind of group marriage would facilitate an easy integration of Egyptians into the Australian tribal system, by allocating half of the newcomers to one half of the tribe, while the other half would be allocated to the opposing half.

The real Problematic.

However, the real problematic of any pre-historic site or find in Australia appears to be the identical problem faced by societies and or cultures around the world. It is expressed as the inability of academics and administrators ⁵⁴ to accept the fact, (and this is always supported by church and religion) that there were other cultures, which occupied the same piece of ground before them.

29:

One example is the Jewish state of Israel, which disappeared some two thousand years ago, and was resurrected by the United Nations in the late nineteen forties in what appears to be a breach of International Law, because the state of Israel had ceased to exist 2000 years ago. Also ignored was the fact, that Stalin had set up an Autonomous Jewish Region in the Soviet Union, close to the Chinese Border, sometime around 1936.

A State can only be recognized in International Law, if it has secure borders, i.e. and is capable of defending them. Borders cannot be plucked out of this air, but must be established by the inhabitants within by force.

Therefore we must consider, no matter how outlandish it sounds, whether an ancient Egyptian grave, erected by Nefer-Djeseb some 4.500 years ago, could be a cause celebre and be misused as a pretext for Egyptians and Lebanese claims on Australian

soil. Always remembering, that such Pretext was established with Australia's vote in the United Nations.

This can be explained by the example of the Sorbs⁵⁵ in Germany. This people occupied Germany some 1.000 years before Julius Caesar. Some twenty or so years before the Germans encounter with Julius Caesar, they Germans warned him, that even they could not beat the Sorbs. Julius Caesar described them as Surbii in "La Bello Gallicum".

Only since the End of World War II was the culture of the Sorbs academically studied in the Soviet Zone of Germany and its legal follow on state, the German Democratic Republic; but in West Germany it was prohibited until after the reunification of Germany because the Sorbs were part and parcel of the Constitution⁵⁶ of the German Democratic Republic.

Only after the re-unification was their culture and language officially permitted to be studied in the re-united Germany, because the Sorbs were included in the Constitution of the German Democratic Republic and therefore had a legal right, hence could no longer be ignored by the former West German government and Academia.

So, for more than 2.000 years they were ignored by the German Academics and physically wiped out by various governments, whilst their language was, at various times, prohibited on pain of death.

Naturally, and this must be pointed out, any cultural achievements of the Sorbs where Germanized over the centuries by researchers.

⁵⁵ Die Sorben. Domowina Verlag, Bautzen, German Democratic Republic

⁵⁶ They were named as "Sorbs" in the Constitution of the German Democratic Republic in 1949, i.e. right from the start of the State, something Australia has not done in its more than 200 years of occupation of Aboriginal soil, because "Terra Nullus" Uninhabited according to an Administrative decision of King George I, (the one who could not speak English), being a native German.

30:

It is this “blessed” self induced ignorance, that existed, as long as mankind existed. So writes for example Si-Sobek untold years ago:

“For a clever person, one word is enough; but for the uncomprehending, him you teach, by glueing one pottery shard to the other.”^{57, 58}

(Si-Sobek, Papyrus Ramesseum I)

Here in Australia the same prospect faces anyone, whether it be in Queensland, N.S.W. or in Western Australia. So writes local historian Val Osborn under the Headline “The Sarina Saga”⁵⁹

“Initially I did think, naively, that there were academics out there willing to risk career and reputation to investigate the truth. Not so!”.... and continues: “Such men and women have sat in my lounge drinking my coffee, freely confessing that they were not, under any circumstances willing to do so, and some even stated that they were about to publicly ridicule the fact’s, because that is how the game is played. No hard feelings?”⁶⁰

This is also, how the Kariong Hieroglyphic game is played. As stated on the BBC Antique Road show, an antique is worth more with Provenance... If it cannot be proven, it is worth less and in the case of artifact’s found in Australia, that challenge the hitherto accepted history they are automatically, in a knee-jerk fashion, decried as a hoax. Val Osborn continues:

“All artefacts are Crown property and possession can incur a fine and a gaol sentence, and a University Authority demanded an artefact recently from the writer on this basis. (He was most chagrined when I pointed out, that he had already branded the object as a hoax, and therefore it did not qualify as an artefact.”⁶¹

How valuable is the contribution of the self-taught Egyptologist to research?

⁵⁷ Translated from the German. Ercivan: “Verbotene Ägyptologie” p. 7

⁵⁸ Translated by the writer.

⁵⁹ Osborn, Val: In: Hunter Gatherer, Vol. 1, Issue 1.p. 8, 9. Published by Bob Clutton, Editor, Habana, Queensland March 2011

⁵⁸ Val Osborn Ibid, p. 9.

⁵⁹ ibid.

31:

This question must be answered at an early stage, otherwise Egyptologist, and by this I mean those, who studied a set course of study at university and who now, consider themselves as the Alpha and Omega of acquired wisdom, who tend to look down from their ivory towers on those, who had to acquire their knowledge the hard way, making their mistakes and correcting them, themselves and learning in the process bitter and galling experiences, that they will never forget. We shall see, while we progress, that this hard experience is not part and parcel of those Egyptologist, who so easily have branded the Kariong site as a Hoax.

Heinrich Schliemann, the discoverer of Troy is a celebrated case, but who would consider a Campoloni, the prominent translator of the hieroglyphics, and consider him as a prime example of an autodictat and Egyptologist. While other self taught Egyptologist include Howard Carter, the discoverer of the grave of Tutankamun (there was no University Degree in Egyptology then) only amateurs whose dominating interest was Old Egypt and the translation of the Glyphs.

This is therefore also an introduction into the Work of Ray Johnson, Australia's autodictat Egyptologist, who confounded the Australian experts, by giving the only proto-Egyptian translation of the Kariong Glyph, while the experts, and there are many of them, threw any attempt to transliterate these proto-Egyptian glyphs in the too hard basket.

Johnson himself knew that he was an autodictat, hence self taught, something unacceptable to Australian Academe. But surprisingly, by international standard, autodictats are not only acceptable, but considered an asset. So writes Swiss Egyptologist Professor Erik Hornung for example:

“Carrier of the research in our branch (Egyptology) is the so often denigrated, yet successful, (comfortable) conventional Study room (Gelehrtenstube), which gives the **autodictat** great opportunities, to contribute to the progress of the scientific work.”⁶²

Let's read this again !!! “..., which gives the Autodictat great opportunities, to contribute to the progress of scientific work.”

The first reaction of Academe in Australia must have been, “Professor Erik Hornung must be speaking from his ivory tower in cloud cocoo land!” How dare he to undermine our status as Egyptologist and state, that Autodictats, in fact, could contribute to our hallowed science. Does he not know, we are the gods in our field ? And what we say's goes. After all, it was us, who declared the Kariong hieroglyphic site a hoax !!!

As Emeritus Professor Erik Hornung taught Egyptology at Basel University, Switzerland, it is suggested that his reference to self-thought Egyptologist should be

⁶² Hornung, Erik : “Einführung in die Egyptologie, Stand, Methodic, Aufgaben” 7th. unchanged Edition, Wissenschaftliche Buchgesellschaft, Darmstadt, 1993, p. 20.

32:

seriously considered by the Egyptologist establishment in Australia and instead of condemning the likes of Ray Johnson, should instead encourage them and try to garner their knowledge.

However, Steve Spillards comment on Facebook shows, that his comment about Nefer-Djeseb and Nefer-Ti-Ru are changing. He claimed after valid and obvious long research, that Khufu had a certain number of sons and daughters, but that there was no record of those two buried in Australia and that:

“Several of Khufu's sons are known from the papyrus Westcar, while other children are merely known from their tombs in Giza Cemetery. G 7000 contains several of the mastabas of these royal children.”⁶³

This may be so and I accept Mr. Spillard research result as genuine. However, the obvious question to be asked is: “Why would there be graves for Nefer Djeseb and Nefer Ti-Ru in Giza, when they are obviously not buried there, but in Australia?”

Mr.Spillard also claims among other, that the only Nefer Ti-Ru was a female of the 18th. Dynasty.

Even this I accept, my reference to Nefer-Ti-Ru is based on the transliteration of Ray Johnson of the Kariong Glyphs. Yet one must refer Mr. Spillard to Gardiner’s “Egyptian Grammar”, to remember, that some signs in names are translated differently by different translators. So Nefer Ti-Ru could be spelled Nefer Tu-Ra or Nefer Te-Ro, for example, and still be correct.

I have adopted the Name Nefer-Ti-Ru, as transliterated by Ray Johnson because of the carving of the Phallus ⁶⁴, ⁶⁵ which indicates that Nefer-Ti-Ru, whether it is the name of a male or female, was obvious a male, who is buried at Kariong, because the German Opera Composer Carl Maria von Weber, whose name undoubtedly contains both a male and female names shows, that even in modern days, this happens.

⁶³ Spillard, Steve: Egyptologist, in Facebook

⁶⁴ Lurker, Manfred : in “Lexicon der Götter und Symbole der Alten Ägypter” writes:
“Despite their high culture the old Egyptians accepted the erotic drives of nature in a primitive and naive way. All questions of erotic questions were answered in text and picture in a discrete fashion”. P. 155-156

⁶⁴ Discreet ? If one has a look into Johnsons “ Basic Hieroglyphia” one is confronted with glyph 952, for spouse, glyphs, No. 921,922, 923, 924, 925, 926, 927, 929 as well as 887, or 862 Nehap, for adultery. None of these glyphs are discreet, their up in your face, is palpable.

⁶⁵ Heyerdahl, Thor: “The Kon-Tiki Expedition”.

⁶⁶ Heyerdahl, Thor: “The “RA” Expedition”.

Map's and Boats and Compasses. The problems of Cultural Diffusion.

In order to establish, whether Nefer-Djeseb arrived by ship in Australia, as he claimed in the inscription, a short detour must be permitted and it is necessary as shall be seen, in order to investigate the problematic of Cultural diffusion, before we look at the problematic of previous study of the Kariong site.

Cultural diffusion must be considered a problem, because apart from **William James Perry** (1887–1949), usually known as **W. J. Perry**, who was a leader in cultural anthropology at University College, London, very little previous study exist. Perry claims that the Megalithic (Mega=great, lithic=Stone) culture, was transmitted to the rest of the world from Egypt.

In his book "The Children of the Sun", published in London in 1923, Perry argues about the diffusion of the Egyptian Culture to the South Pacific, (hence also Australia) among other. While the concept of diffusion is well accepted in general by Academics, conjectures about the existence or the extent of diffusion in some specific contexts have been hotly disputed, just like the Kariong glyphs and its Megalithic grave construction.

An example of such disputes is the proposal by Thor Heyerdahl that similarities between the culture of Polynesia and the pre-Columbian civilizations of the Andes are due to diffusion from the latter to the former - a theory that currently has few supporters among professional anthropologists, despite Thor Heyerdahl proving, that the Balsa Raft achieved, what the professionals denied it could.⁶⁶ While failing to prove, that a Papyrus vessel could do, what he expected it to do.⁶⁷

Many are the attempts that try to explain similarities between two cultures by diffusion, are often criticized for being ethnocentric, since they imply that the supposedly "receptors" of a culture where not be capable of its innovation. In fact, some authors made such claims explicitly – for example, to argue for pre-Columbian trans-oceanic contact as the "only possible explanation" for the origin of the great civilizations in the Andes and of Central America.

Here is forgotten the fact, that horses moved into the Americas some 20.000 years ago, showing that a land bridge existed between Asia and the Americas. And therefore if horses could move into the Americas, so could and did humans, only earlier.

These disputes are fuelled in part by the *overuse* of the term "cultural diffusion", by Scientists, starting in the late 19th century, *as a blanket explanation for all similarities between widely dispersed cultures*, all done, without a proper investigation by Academics of the fact, in order to prove, what and how culture diffused where and when and by whom.

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The most famous proponent of this theory was William Graham Sumner, who argued that civilization first formed in Ancient Egypt and then migrated to other places. But Sumner forgot in his argument, that the town of Jericho^{68, 69, 70} can be traced back by

archaeologist to at least 13.000 years of continuous inhabitation, therefore outdating the existence of the world by some 6227 years.⁷¹

Therefore Jericho existed some 6000 years before the creation of the world (according to the Jewish religion,) which traces the creation of the World back to day one in its Calendar.⁷²

This simple fact makes it unpalatable for some Academics, because the fact that the town Jericho is 13.000 years old, throws a spanner into their works.

The Khufu Boat find creates a similar difficulty, because it predates James Cook's Endeavour by some 4.300 years and proves that the Egyptians had a social system and boat builders that were capable of creating such ships since the First Dynasty. (Labels of Abydos)⁷³

Diffusion theories are acceptable to the Academics, because how else would evolving mankind have occupied all five continents, but diffusion which is, by its very nature, inherently speculative and hard to prove or disprove; especially for relatively simple cultural items like "pyramid-shaped buildings", "solar deity", "row of standing stones", or "animal paintings in caves", which, after all, were created by man and not by "Elder Gods from outer space"⁷⁴ nor visiting extra terrestrial beings.⁷⁵, as is claimed by Don Schorn, Erik von Daniken and Paul White, among others.

⁶⁸ In: Schwertheim, Elmar: "Kleinasien der Antike. Von den Hetiern bis Konstatin." C.H. Beck Verlag München, Germany, 2005, p. 11, refers to the transition of the Hunter and Gatherer to a settled society some 10.000 B.C. , but remember, Jericho was build 11.000 before Christ, and in Palistine, where 14.000 B.C. the first villages with round stone huts were build. Verbotene Ägyptologie, p. 54 .

⁶⁹ Hofmann, Michael A.: In his Preface to "Egypt before the Pharaohs", defines the pre-history of Egypt from 700.00 B.C. to about 3100 B.C.

⁷⁰ While the Priest Manetho describes it as : The Dynasties of God, followed by mortal kings also in Dynasties. Introduction, (Manetho, Harvard University Press, 2004, p.xxii

⁷¹ According to the Jewish religion, the Earth was created some 5771 years ago. As this starting date is the foundation of the Jewish Calendar, one can see at a glance the problems caused by Archaeologist to the believer. Hence Tue, 21 June 2011 = 19th of Sivan, 5771. to www.hebcal.com/converter/

⁷² I will not investigate this matter further, as it is outside this thematic, but I would suggest, that there are many Jewish Academics, who would try to prove, that this was so.

⁷³ Hoffmann, Michael : "Egypt before the Pharaohs", 1979, p. 296.

⁷⁴ M. Don Shorn: "Elder Gods of Antiquity" Ozark Mountain Publishing, Arizona, U.S. 1947

⁷⁵ Paul White et al.

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Let's face the fact. Mankind has achieved so much in very little time, despite religion, which always proved a hindrance to progress (remember Galileo and his defiant: "And still she turns...") Never a help in discovery, always a hindrance, unless... : Wealth could be obtained for the Church and free people turned into slaves, an alternative form of wealth and labour. No, let us give credit to mankind, because only man was capable to have build vast complexes, be they the Pyramids in Egypt or the Cologne Dome in Germany.

It has been claimed: "After all, the act of cultural diffusion proper appears to be a purely mental (or at most verbal) phenomenon, that leaves no archaeological trace" This assumption, it is suggested, is unscientific, hence it is suggested, is nonsense; because the carrier of a higher or more highly developed culture must have had contact with the receptor culture. Examples are many fold, hence the cultural impact of the invention of printing with movable letters can be traced back to Gutenberg, while the printing process of woodcuts can be traced back to China. Hence it is suggested,

diffusion can only be studied by scientists with certainty, when the similarities involve a transfer of culture, resulting in a complex and hence traceable collection of cultural items - such as a writing system, a complex myth, or a pantheon of several gods, or when cultural items like the Khufu boat are discovered, which needed beside tools and a social organisation to create it as an cultural artefact.

A justifiable criticism that has been levelled against many diffusion proposals, *is the failure by scientist to explain, why certain items were not diffused which would benefit and advance a whole society and not just the rulers.* For example, attempts to explain the New World civilizations by diffusion from Europe or Egypt must explain, why basic concepts like wheeled vehicles or the potter's wheel did not cross the ocean, while writing and stone pyramids did.

The failure of proving why important cultural artefacts were not diffused, are therefore a distinct indication, that the culture claimed by academics to be diffused, hence based on foreign expertise, is in fact a home grown, non diffused culture, created by the original inhabitants.

This again is an indication that cultural diffusion cannot to be treated as an easy problem solver for Academics, who do not want to bother with the fine details of provenance. And provenance after all, is what the scientist needs before he can push the dateable historic gatepost backward.

This appears to be a valid point to make, but in order to understand the Kariong hieroglyphic site, one must consider, how many stone masons one would take on a military or research expedition to a foreign country. This point becomes visible at Kariong, where according to Ray Johnson, eight different persons engraved the Glyphs. As these eight people had to be looked after and fed and watered, it indicates a far

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greater number of people were involved, be it in gathering wood, water and food and sanitation, not for only eight people but many more.⁷⁶

This is suggested, appears to be only common sense, but this is often not acceptable to some Academics, because “Common Sense”, like the diffusion theory, also leaves no cultural trace. Franz Boas, James Burnett, Lord Monboddo, Leo Frobenius, Cyrus H. Gordon, Fritz Graebner, A. C. Haddon, David H. Kelley, A. L. Kroeber, E. Lorges, Friedrich Ratzel, W. H. R. Rivers, Everett Rogers, Wilhelm Schmidt, Grafton Elliot Smith, William Graham Sumner, E. B. Tylor, Clark Wissler are well known as proponents of the Diffusion School, albeit academic differences are always pronounced.

Australian proponents are rare with the exception Rex Gilroy, who is looked at a different section, and Ray Johnson, a self educated Egyptologist in ancient Egyptian Glyphs who suffered for his remarkable knowledge by Academic's with the “TALL POPPY SYNDROME”, treatment, where everyone is reduced to the same level; yet especially in Egyptology we must be thankful to those, who undeterred proceeded in translating the Hieroglyphs, whether Academe likes it or not.

My own position started with a blanket refusal to consider the possibility, that Egyptians 4.500 years ago had the means to sail to Australia; a position I was forced to change once the pictures of the Airshaft and the Underground Chamber at Kariong were in my hands, because I knew, that **90 Degree angles do not occur in Nature. They are always man made.**

Despite the arguments of the N.S.W. Dept. Of National Parks and Wildlife who wrote deliberate untruth and lies not only to their Minister but to State Cabinet in order to prevent that the site be protected, caused me to study Egyptology as an autodictat, in order to protect the bona fides of this pre-historic archaeological site.

Previous scientific studies about the Kariong Glyphs.

As stated, my own position started with a blanket refusal to consider the possibility, that Egyptians 4.500 years ago had the means to sail to Australia; a position I was forced to change once the pictures of the Airshaft and the Underground Chamber at Kariong were in my hands. If one bears this in mind, one must not be surprised, that

⁷⁶ A picture from 1853 in the book by J. Gardner Williams “The ancient Egyptians”, picture 353, p.414, shows a ship with thirty persons on one side. Hence about 58 people were used to row and sail it.

The interesting part is, Wilkinson described it in 1853 as a papyrus vessel, when it is obviously a timber vessel with double mast. (reprinted in two volumes by Senate, Guernsey Press, U.K. 1994, p. 414

most written reports, indicate the absolute hostility by the various writers, even to consider the possibility, that Egyptians could have the means, to travel to Australia.

Hence the failure of researchers like Steve Spillard, even to look at the possibility whether the Kariong glyphs were real, insured, that after the Spillard article in the **“Encyclopaedia of dubious Archaeology”**, the Kariong Hieroglyphic site was deemed and treated as be a hoax, even though Spillard made some horrific errors, which will be dealt with at a later stage.

Here Spillard, like White propagates the idea about flying saucers, a point of view also propagated by David Coldheart, Editor of “Diggings”. Because Steve Spillard stated in **“Encyclopaedia of dubious Archaeology”**, that he, with flawed and sloppy research arrived at the conclusion, “that he considered the site a hoax”; a position adopted since by most writers; with the notable exception of Paul White, who later changed his mind, and Rex Gilroy, who used it, to try to prove his cultural diffusion theory.

The epic work of Ray Johnson insured, that an alternative point of view existed, which has been taken up by the writer by exploring the underground section of the site, and mapping it and producing proof by way of photographs and measurements, which, for any Archaeologist or Egyptologist is of primary concern. This material was then

published in a small edition and distributed to interested parties and the National Library and the Dixon Library, in order to preserve the research material.

The existing research material issued by others, when in print or on the Internet, is dissected by the writer and closely analysed, in order to prove, that such person has made grave errors in their translation of the glyphs, or when it appears on the Internet, it is often badly wanting in research, but none the less, still dissected and carefully analysed for obvious mistakes, which will prove to the reader at once, why the Kariong hieroglyphs are so important to Australia, Egypt and Lebanon and the Australian aborigines.

The main opponents to the “Kariong glyphs being real”, are many, and I accept the fact, that without the Underground section of the grave site of Nefer-Ti-Ru, even I would have difficulty in proving it, even with the transliteration of Ray Johnson. Hence I am indebted to Ray Johnson and his work in establishing the fact, that this site is a real archaeological discovery.

The Problematic of the Kariong Glyphs.

Somewhere in NSW is a narrow piece of ground, with a width of estimated one meter and a length of some five meters hidden in an inhospitable sandstone plateau. Both

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walls have been hand chiselled and abraded by hand with sandstone plates to create an even surface, before being engraved with unreadable signs.⁷⁷

Clearly these signs are manmade, but no one knows who made them, as they represent something foreign, hence they have become an unacceptable challenge to academia, because there are no records of its existence, hence they cannot be verified by historians or other academics and therefore do not fit in; as they challenge accepted thinking and hence must not be permitted to exist.

Then the theories about the site start to flourish, with some claimants stating that some of the signs representing possible UFO sightings in the past, and attention is paid, only to die back and the site is forgotten again.

Then one day, one ageing Egyptologist makes a two day trip from Queensland to NSW in order to investigate the site, and hands his finding to a T.V. personality⁷⁸, whose

interest is mainly in the esoteric finds in Australia, in order to substantiate UFO visits by Extra Terrestrials beings to Australia, and to advance his career.

UFO'S in Australia?

The following glyphs at Kariong were selected in an UFO Research Document to indicate that the glyphs at Kariong could have represented UFO sightings at Kariong. They are duplicated here, in order to lay the UFO Theory once and for all to rest and prove, that they are ancient Egyptian Glyphs from the I. to IV. Dynasty, by rendering the exact translation of each glyph, masquerading in the mind of some researchers as UFO's.

I apologize to Steve Spillard and Paul White, because it proves loud and clear, that they misunderstood the Kariong Hieroglyphics and accepted the preposterous proposition, about the Kariong glyphs being a record of U.F.O visits

Hieroglyphs or UFO'S? Strange carvings from Woy Woy.⁷⁹

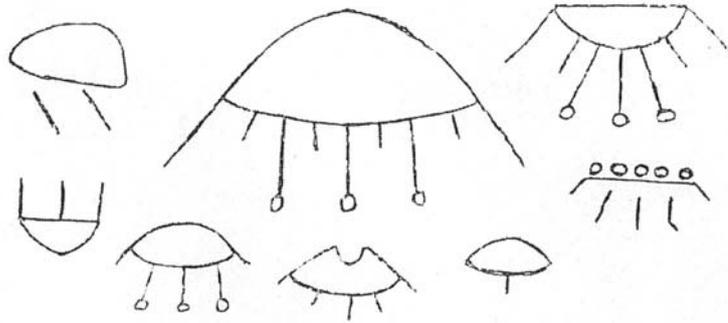
⁷⁷ Paul White.

⁷⁷ Maria Carmela Betro in her "Heilige Zeichen, 580 Ägyptische Hieroglyphen" goes well beyond the standard Gardiner fare of 750 Hieroglyphs in his "Egyptian Grammar" by introducing glyph that are unknown to most Egyptologist, but are present in the Glyphs at Kariong.

⁷⁹ From: The Gosford Files by Moira Mc Ghee and Brian Dickson 1996,p. 169, Title of Publication unknown. However another reference by Ray Johnson states : Dvep Network & UFO Researchers Infor. (handwritten note on copy.).

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In order to show, that the above Glyphs are not UFO's, but real Egyptian Hieroglyphics, read from left to right:



1st. Line: First Glyph, left to right, meaning: “Token”. Second Glyph, meaning: “Shining”. Third Glyph, meaning: “Gold.”⁸⁰

2nd. Line: left to right. First Glyph meaning: “All those”. Second Glyph meaning: “Necklace”. Third Glyph, meaning: “weeping”. The Glyph is wrongly depicted above, in reality it represents an eye with tears. (Johnson) Forth Glyph, meaning: “one third”.

The last Glyph I have not seen until the 14th. October 2011, but in order to give all hostile sceptics no reason to challenge this, and I stated in the beginning, that I would attempt to face any problematic and solve it.

As this is a simple transliteration problem, it has been translated as the sky, with five sand- corns or minerals, while the three downward strokes represent rain. Hence none of these glyphs represents an UFO !!!

What is depicted is a primitive, hence Proto-Egyptian depiction of the glyph SKY, with five sand corns or minerals (or colours)⁸¹ (Could it represent a rainbow?) on top and the three downward strokes mean plural or in this case Rays or Rain. The sign for sky, with five sand corns on top and rays below shows that this glyph, too, has nothing to do with flying saucers, or Elder God's from the Universe.

Having disposed with the UFO theory and explained the real meaning of the glyphs, let us proceed to the further problematic with the Kariong hieroglyphic site and the various outlandish theories that accompanies anything “Ancient Egyptian”.⁸²

⁸⁰ Rundle Clark: “Myth and Symbol in ancient Egypt”, p.259.

⁸¹ Johnson, Ray : “Basic Hieroglyphica” Compare glyph No. 1771, 1774 with 1786. The 5 corns above the rainy sky could indicate the main colours of the rainbow . Hence the glyph may represent a Rainbow.

⁸² Schorn, M. Don : “Elder Gods of Antiquity” Ozark, Huntsville, Arizona, U.S.2008.

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Theories without foundations.

In a very well researched Book titled “Elder Gods of Antiquity” the author tries to establish the theory, that all human achievements were or are the result of guidance and direct intervention by the “Elder Gods of Antiquity”, which Don Schorn claims, are the mental and physical originators of the Egyptian culture.

Or, to take his view as published, analyse it and when condensed, the analysis boils down to the following: Schorn’s expressed view is: “Mankind is too stupid to invent these cultural things by themselves”, so Don Schorn deceitfully creates these Elder Gods by himself, and using sleight of hand tactics by introduces them early in his book in order to build and support his complex and false theory on those, by him invented gods. Here excellent research is misused and misconstrued, in order to pull the wool over the eyes of a gullible public.

The book is in fact one of the many well researched books that have taken the “Diffusion theory” to its ultimate point of departure, where a theory is invented, that can never be proven or disproved by scientist because it is based on the notion that “Elder Gods and their Helpers” have in pre-historic times invaded and educated the humans. As I stated, some excellent research, **but unless one proves the existence of a God or a number of Gods**, this theory is only based on wishful thinking.

However, as this genre of books, takes the “Diffusion Theory” to a new level, in which it denies human creativity at all, taking into account the fundamental Christian belief of North America and the fact that this book was written at the beginning of the Cold War, I just rely on some of his proven excellent research.

Back to the Problematics of the Glyphs.

There are many who claim that the whole inscription at Kariang is a fake, and then they raise doubts, whether it is indeed a written script. So writes Edouard Naville in his “Das Ägyptische Todtenbuch der XVIII bis zur XX Dynastie folgendes.: (Transl. From the German.)

“The first way is that, used by E.de. Rouge. In his beautiful studies about the Ritual funéraire, the educated Academic starts with the proposal, that the funéraires were written in the original in the hieratic script, and that the hieroglyphic texts are only a rewriting of the hieratic. For this reason, he states, that the study of such texts must therefore start with the youngest and many mistakes of the hieroglyphic Papyri would explain themselves.”⁸³

⁸³ Naville, Edouard: In: “Das Todtenbuch 1886” p.3.

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This is arrant nonsense, as was proven by Australian Egyptologists, when their failure to attempt to translate the Kariong Glyphs by using Middle Egyptian, did not produce the desired results, as the script is a Proto-Egyptian script, which was still in use at the time of Khufu and changed to old Egyptian over a suggested time span of some two hundred years from Khufu to the 6th. Dynasty to what is known now as Old Egyptian; because all languages changes and sometimes very quickly, and so do the implied meanings of words.

As Ray Johnson first pointed out, the glyphs at Kariong are an archaic form, hence a Proto-Egyptian form of hieroglyphs which were used later as Old Egyptian or Middle Egyptian glyphs in the majority of sites in Egypt. Archaic only, because they were the beginning of a newly formed written language, that was solely used and understood by the ruling class and the priesthood, hence probably 1% of the population or even less understood them.

So, when a student is first confronted with Gardiners Egyptian Grammar, his first involuntary reaction is “(sh...t) how will I ever understand this ?” It was Allan Gardiner, who in his ground breaking Egyptian Grammar pointed out, that his work was, when:

“... first conceived, little more was intended than to provide the English speaking student with a simple introduction to the Egyptian Hieroglyphics.”⁸⁴

Gardiner also points out that:

“Although I have borrowed from these classics...In particular, Professor’s Sethe’s work should be consulted on all questions connected with phonetic changes in relation of Old, and late Egyptian to Coptic...”⁸⁵

It must be pointed out, that Gardiner’s Egyptian Grammar offers little help in translating the Kariong glyphs, because as Gardiner in his Introduction to the Egyptian language states:

“1. The subject of this manual is the language of the ancient Egyptians as revealed in their **HIEROGLYPHIC WRITINGS**. The earliest inscription goes back as far as the first Dynasty, which can be in no case be placed earlier than 3.000 B.C., while some authorities favour a date many a hundred of years earlier.”

“2. It is with Middle Egyptian, therefore, that this book will be exclusively concerned.”⁸⁶

⁸⁴ Gardiner: Introduction to the First Edition. Egyptian Grammar, Third Edition., p.xiii.

⁸⁴ Gardiner, Allan: Introduction to 3rd. Edition. Egyptian Grammar, p.xiv.

⁸⁵ Gardiner, Allan: Introduction to A. The Egyptian Grammar, p.1

⁸⁶ For example, Rex Gilroy.

Therefore the argument, as shown by Naville's criticism of E.de Rouge in 1886 explains and renders void many of the arguments raised by modern critics, who claim that Gardiner's Egyptian Grammar is suitable to decipher the Kariong glyphs, because Gardiner's work deals exclusively with "Middle Egyptian, the Idiom employed in the stories of the Middle Kingdom, (Dynasties IX to XIII) (Egypt. Grammar p.1)

This means in plain English, that any of the Proto-Egyptian glyphs on display at Kariong, which survived into the Middle Kingdom language, are now not recognisable as such, because they have become part and parcel of the Middle Egyptian Language and over the millennia often changed their meaning.

The Problematic of foreign Glyphs.

In the past, some individuals have stated, that some of the Glyphs were originating from the Phoenecians ⁸⁷, even thought that the historical Phoenecians were non existing at that stage, which is easily explainable, because the later trading cities like Tyros, Byblos and Amrit were set up by Egyptians of Pre-Dynastic times as colonies, i.e. the earliest was set up 3.100 B.C., the next 3.000 B.C., while for exsample Byblos, was set up 2.900 years before Christ in the reign of the First Dynasty.

As the so called Phoenecians did not become unified into statehood until some 1.200 years B.C. and hence were not identifiable as such by Historians, Archaeologist and Egyptologists at large, hence, for scientific reasons it should be deemed "scientifically" incorrect to talk about "Phoenecian Glyphs" at Kariong.

It is suggested, that these early Egyptian colonies were set up by the Egyptians for one specific reason only, to secure an exploitable timber resource, that would provide the Egyptian State with timber resources, which it itself, lacked.

Byblos itself is mentioned by Michael Sommer ⁸⁸ in his Timetable in "Die Phöniziers" as having been set up about 2900 B.C. by the Egyptians set up Byblos as a trading Port on the Mediteranian, hence it explains, why the so-called Phoenecian Glyphs⁸⁹ or Hebrew Glyphs are supposed to be visible at Kariong. Gardiner states in his monumental Egyptian Grammar, that:

"The Egyptian language is related not only to the Semitic tongues, (Hebrew, Araic, Aramaic, Babylonian &c.) but also to the East African languages (Galla, Somali &c.) and the Berber Idiom of North Africa." ⁹⁰

⁸⁷ Sommer, Michael: In: "Die Phönizier" Anhang: Zeittafel p. 116

⁸⁸ Note: Michael Sommer is a Research Lecturer in Ancient History at the University of Liverpool, G.B.

⁸⁸ By Proto-Phoenecians I classify those, who under thousands of years of Egyptian overlordship, developed at a future date into the people, which historians today call the Phoenecian's. i.e. a genetic mixture of Egyptians and Proto-Phoenecians

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Hence, like in the English language, one can find for example, words from German and other languages, that originated in the distant past and became accepted as native, anglicised words.

Examples of such foreign loan word are: Kindergarten (German), Wedding,⁹¹ Schadow, Arrow, Furrow, and the like, most ending in an “ow”, which are Sorbian, to name but a few.

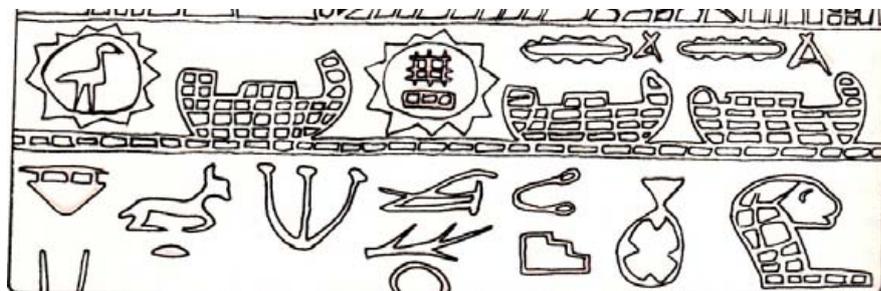
As the Egyptians established Byblos, Tyros and Amrit as trading ports, it explains why the Egyptian Rulers had such close relations with the Proto-Phoenecian’s and utilized their boats and experienced crews as is explained in the Bible at a far later date. (1.Kings. 9: 26-28)

However, the sailing vessel depicted on the East Wall at Kariong caused problems because of the solid high bow which reminds the writer of the sunboat of “Ra”, thereby indicating that it’s style is ancient.

This boat was originally identified as Phoenecian by Ray Johnson and others, however, a close investigation of the Abydos Label ⁹², which belonged to King Aha, ⁹³ (Petrie, 1901:21) known to us by the name of Menes, the first King of the I. Dynasty, depicts three vessels (with a more conventional bow), except they display no mast, but accommodation for sailors in the centre of the boat. As they ships display no sails nor masts, it indicates that they floated down the Nile, because vessels only used sails going up river. (Against the flow of the Nile).

“The third line shows three boats on a canal or river passing between certain places. It is tempting to see in these place names Biu ... Pa She, the “dwelling of the lake” capital of Fayum, and the canal of Mer ⁹⁴ or Bar Jussuf ... Divided into two, above theFayum...”⁹⁵

Proving that the Glyph for Mer existed in the 1st. Dynasty, and hence most likely existed in the Pre-Dynasties or even before in a rudimentary form like many other hitherto un-deciphered glyphs.



Top Line: Part of the Abydos Label. Three high walled trading vessels of the 1st. Dynasty
Bottom line: “Unreadable Glyphs”, according to Hoffman, p. 296. Read left to right.”

Suggested reading of above Glyphs:

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First Glyph: Basket of Fruits, covered ? (funeral offering ?) Glyph 2: Seth, Glyph 3: Speaks to you, (below Seth). Glyph 4: (the ruler of) Lower Egypt. Glyph 5: Rebuild, Glyph 6: Roots (hence plant trees). Glyph 7: I or we) give you an Armband or ring. Glyph 8: Tether, Glyph 9: Throne or steps. (maybe Isis ?) Glyph 10: Container of precious metal with symbol of city emblazed on it. (compare Hoffman, p.113.) Glyph 11: Snake, (probably Apopsis.)

The above ships, with their more conventional bow, which jut forward in a continuous swing, differ from the Kariong boat, which swings backward at a certain angle and then comes forward, like on the Sun boat⁹⁶.

As sailors have an intimate knowledge of the ship they are sailing on, compare the shrimpshaw engravings in whalebone or Sperm whale teeth of the 17th. and 18th. century. Hence we can be sure, that the ship depicted at Kariong, is an accurate depiction of the ships that came to Australia from Egypt.

*

BOOK 2

Part I

45:

Ye shall know the truth,

(whether you like it, or not)

And the truth shall set you free!!!

Maps and Boats and other challenges.



A picture of the 43 metre long and 5 metre wide Khufu boat.⁹⁰

In order to understand the problematic posed by Nefer-Djesebs statement, that he arrived by ship in Australia, one must automatically ask: “Did Nefer-Djeseb know where he was going?” or “was it just an accident that brought him here?”

If he knew that he was coming to Australia, to spy on the God Ra, as Johnson suggested, then it opens the way to more questions of previous research expeditions and or settlements, a matter that the writer considers at this stage outside the scope of this

⁹⁰ Gilmartin Danee: <http://museumchick.com/2010/03/khufu-boat-museum-giza-egypt-felucca>

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research, which tries to prove that the Kariong Hieroglyphics are an ancient Egyptian inscription and an Egyptian burial site, nothing more, nothing less.

So back to the question: “Did Nefer-Djeseb know where he was going?” And the answer to this question is a resounding yes, as the following research by Don Schort will prove. Don Schort makes the following startling claim.:

It now appears that civilisation of antiquity had a much greater understanding of geography and space than later generations, a fact confirmed between 1500 and 1900 AD.⁹¹

Don Shorn then refers to the Maps of the Turkish mapmaker and Admiral, Piri Reis of 1513 AD, which were found in the old Imperial Palace in Istanbul in 1929. Shorn refers to a book written by Piri Reis the “Bahiye” (Book of the Sea). In this book Admiral Reis stated that his 1513 maps were based on twenty different, much older source maps and eight fragmented Arabian charts, some dating back to Alexander the Great.

Schorn continues his quest to substantiate his own thesis regarding the “Elder Gods”, and produces further startling proof.

“Professor Hapgood, A New Hampshire college Professor, who specializes in the history of science, conducted a modern study of ancient maps. His findings were published in his 1966 book “ Maps of the Ancient Sea Kings” ... (and states:) Professor Hapgood laboriously determined the original projection point utilized in the creation of the Piri Reis map, identifying that location in Aswan, in Upper Egypt.”⁹²

So far Don Schorn has established, that the oldest projection point on the map was based in Upper Egypt, but the question still remains to be answered: “What about Australia?” This question is answered by Don Schorn.

“A map drawn by Pomponius Mela in 40 AD. ... which shows the Continent of Australia (then called Antipodes). However, Captain James Cook did not formally “discover” Australia until 1775.”⁹³

This however only brings us to the times of the Roman Empire, still some 3000 years short of the first Dynasty and the reign of King Aha, or 2500 years short of our Target date, when King Khufu reigned. The final important statement by Shorn finalizes this important detour into the history of mapmaking. Don Schorn writes:

⁹¹ M. Don Schorn: *Greater Gods of Antiquity* p. 142.

⁹² *ibid*, p. 144

⁹³ Luce, J.V.: *“The End of Atlantis”*, Bantam Books, New York, USA, 1978.

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“Charles Hapgood’s research ⁹⁴ of this map (of Antarctica) determined that the source dated used to construct Buache’s chart would have to be dated to the end of the fifth millennium B.C.” ⁹⁵

This is indeed a quantum leap arrived at by Professor Hapgood. 5000 year before Christ. Even if we allow for an error margin of some 50%, i.e. 3000 to 2500 years, it would bring us back to King Aha (1st. Dynasty) or King Khufu. (4th.Dynasty.) Here is the only one problematic left to answer, as this map, time dated by Professor Charles Hapgood, is of Antarctica.

But if they mapped Antarctica 5000 (five thousand) years before Christ, then they must have no problems whatsoever, to have reached and mapped Australia, which sits above Antarctica and is in more temperate climate.

Based on this observation it also means, that the map of Pomponius Mela, 40 AD, must have been based on an ancient Egyptian map and in consequence, the question, whether Nefer Djeseb knew, where he was going exactly, must be answered in the affirmative.

Having established that “*if*” Professor Hapgood did err by 2000 (two-thousand) years, then a copy of the map, combined with a ship like the Khufu boat, and between 30 to 60 rowers, including officers and other staff, could easily have travelled to and past

Madagascar and thence to Shark Bay (W.A), the route Ray Johnson suggested, an Explorations leader would take to get to Australia.

Apart from the map, the most important item that Egyptians needed to travel to Australia was obviously a seaworthy boat. Numerous trading vessels are depicted in various books from the 18th to the 20th. Century, establishing the proof that the Egyptians had the capability since King Aha in the 1st. Dynasty, to circumnavigate the world, if they wanted to.

This picture of the Khufu boat, all 43 meters of it, is longer than Cook’s “Endeavour”, hence big enough to circumnavigate the world; it is the startling proof, that the Egyptians had the means to travel to Australia.

This museum houses the original felucca of King Khufu, the builder of the Great Pyramid. This felucca, made from Lebanese cedar wood, was thought to have traveled the Nile in 2500 BC. Discovered in 1954, it took 13 years to restore it, and this was done by Egyptian Department of Antiquities’ chief restorer, Ahmed Yousef. ⁹⁶

The previous picture of the Khufu boat, is the 43 (fourty-three metres long and five metres wide) ship that was buried at the Cheops Pyramid by King Khufu some 4500 years ago. From this perspective it reminds one of the Viking Oseberg ship. And as the Vikings discovered

⁹⁴ Charles H. Hapgood: “Maps of the Ancient Sea Kings” Chilton Books, New York 1966,

⁹⁵ Schorn, Don : “Elder Gods of Antiquity”” p. 146.

America before Columbus, it is suggested that a ship of this size, could have easily reached Australia, even though its water displacement was less than that of the “Endeavour”.

Finding that Shark Bay being a harsh, inhospitable environment, they went southward, in direction Antarctica, and then followed the coastline, always in sight of land until they reached Kangaroo Island, and established their main base (or somewhere on the main land nearby) in what is today South Australia.

Ray Johnson proposes further, that Nefer-Djeseb would then have left the base with his own ship, while leaving the commander of a second ship in charge, in order to fulfil the aim of the expedition, to watch the appearance of Ra, somewhere along the East Coast of Australia. Like Ray Johnson, I suggest that his original order was, to spy on the Sungod Ra and find out where his nightly voyage ended and where he reappeared from his nightly journey. (A similar excuse was George I Order to Captain Cook, to watch Venus in the South Pacific.)

Now, getting in the mindset of the Egyptian expedition leader, he would have carried an emblem of Suti with him, (just like the Catholic traveller would carry a St. Christopher medal,) in order to pacify him. Nonetheless Suti, on discovering the real aim of the expedition; so Nefer-Djesebs would be reasoning afterwards, that he, Suti had a snake waiting in ambush, who bit the unlucky Nefer-Ti-Ru not once, but twice, just to make sure that he was dead, stone dead.

If this was the original order to spy on Ra, it would have enraged Seth (Suti), and to get back into the good graces of the Gods, Suti would have done anything, in order to harm the Spy expedition directed against Ra.

His first target it is suggested, was the unlucky Prince and Priest and son of Khufu, Nefer-Ti Ru. The second and possible third victim, were killed by spider or tick bite, as the hitherto unknown set of hieroglyphs states.

The forty-three metre long and five metre wide ship that was buried at the Cheops Pyramid by King Khufu some 4500 years ago raises another question. We find ships on the Ivory labels of King Aha⁹⁷, yet Allan Gardiner does not display a similar glyph in his book⁹⁸.

Hence it is either is a pre-dynastic vessel⁹⁹ or an archaic Egyptian vessel that was in use some four hundred years before under King Aha, (1st.Dynasty), therefore outside the ambit of Gardiners (Middle) Egyptian Grammar.

Therefore, it is suggested, what is displayed on the Abydos Labels are three archaic vessel of King Aha. As Aha was Pharaoh, it stands to reason that they were the biggest ships of King Aha's Fleet, here displayed on the Abydos Label.¹⁰⁰ Hence it is suggested that it could be a forerunner of the more stream-lined ships found at the Cheops Pyramid.

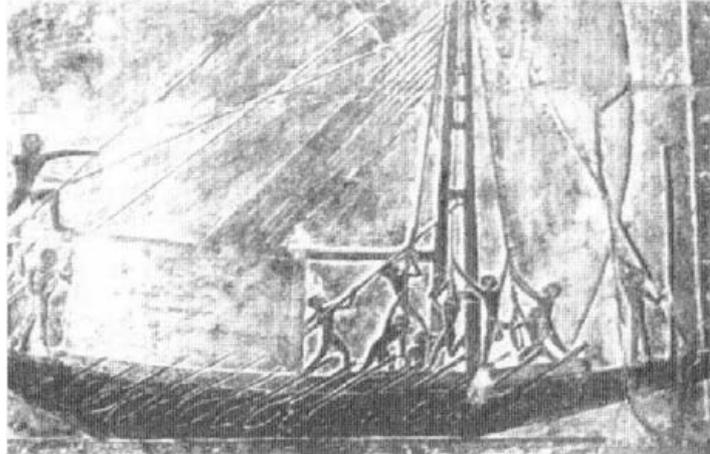
⁹⁷ Hoffman, Michael, A.: Egypt before the Pharaohs, p. 296.

⁹⁸ Gardiner, Allan: In: Egyptian Grammar, Oxford University Press, London, 1950, p. 544, Sect P. (2)

⁹⁹ Because of the shape of the bow and back, which resembles the modified sunship.

¹⁰⁰ Hoffman, *ibid.* p.296.

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This appears to be a small version of the Khufu ship.¹⁰¹

As Cook's Endeavour was originally a collier, it must be expected that Nefer Djeseb's ship(s) was (were) of a similar rugged design that would withstand wind and weather.

Therefore the Egyptian ship depicted at Kariong, is but one of the vessels, which existed some four hundred years before in the 1st. Dynasty under King Aha, and therefore, the

Label of Abydos as well as Khufu's Felucca, both confirms this part of the inscription at Kariong.

The Rex Gilroy Problematic.

Other researchers, like Rex Gilroy, who, according to Ercivan's Book, *Verbotene Egyptologie*" is an Archaeologist¹⁰², try to build theories about pre-historic settlements¹⁰³ in Australia and emigration patterns to Australia in pre-historic times, which will be of academic interest, once the vexing question of the Kariong glyphs is answered in full, because this is what is needed, research that backs up such foundation, on which to anchor such at present hypothetic theory, which is represented by the Gilroy research.

Whether we like it or not, in the absence of such academic accepted foundation on pre-historic migration patterns, it will remain an unfounded hypothetical theory despite all the artefacts found, which appear to support such assumption, until such proponents of

¹⁰¹ In: *Verbotene Egyptologie*, p.40.

¹⁰⁷ In: Ercivan's "*Verbotene Ägyptologie*", p.41-43.

¹⁰⁸ This half cartouche is deemed by Johnson not to be a cartouche for the obvious reasons given in the translation. It translates as: "Ra Set Hera Pesed Seqet" or in English, it is Nefer Djeseb's complaint: that the "Sun pours down upon my back", hence not a royal name and also not deserving a cartouche.

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theories accept the fact, that the hitherto unknown artefact's have to be classified and evaluated by experts and tested, while proper site investigation have to be conducted by a variety of experts, in order to establish a time frame onto which to hang such research.

This is the reason, why in this study, hitherto unknown pictures of the Kariong site are included, because the NSW NPWS in its wisdom (?) permitted that the entry shaft to the underground pre-historic site to be filled in, in order to obliterate all or any traces of it.

However, the trouble for the National Parks and Wildlife Service is, that these images exist independently of the NSW NPWS, because a number of electronic images as well as printed copies verify the truth, so detested by NSW National Parks and Wildlife Services and its Directorate. Even the former Assistant Minister Carmel Tebutt has a complete set.

Because these pictures clearly establish in combination with the hieroglyphics, that this underground burial site was indeed established by those Egyptians, whose achievements are being denied by National Parks and Wildlife Services and the academic establishment and labelled as a hoax.

So, when Nefer-Djeseb causes the following to be written on the wall, it is not only the farewell of a bereaved brother..., but also a detailed official record for the Egyptian Crown. It establishes like a modern "Coroners Report" the Name of the deceased, the cause of death, how the expedition ended up in Kariong and even includes the burial details and gifts to the deceased.

It gives a brilliant insight in the funeral practice and of the funeral gifts which are in the grave of Nefer-Ti-Ru and how the funeral was conducted. All things, whether we like it or not, which are now part and parcel of our Australian history.

Once it is clearly established, that the site was created by Egyptians, some 4.500 years ago, whether it was due to the accidental death by snakebite of Nefer-Ti-Ru, one of the many sons of Khufu, whose cartouche is inscribed on the wall at Kariong or, any other academic reasons which establish, that the Nefer-Djeseb's writings are in fact the truth and must be accepted by academics as academically sound representation of a small part of Australian history; or whether the Gilroy research should be placed among those, whose research appears sound but, whose conclusions are faulty because they are based on the wrong premise.

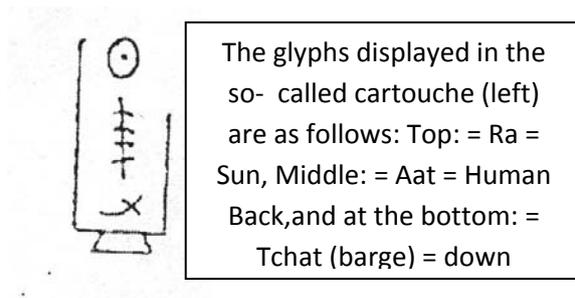
To explain to the researchers, the writers own problematic with the Rex Gilroy research, only one illustration was selected and the Rex Gilroy description of it was put to a critical analysis; in order to let the description explain the problem in his article, titled, "Phoenecian's at Gosford. New finds Authenticate the Hieroglyphs at Kariong [NSW]."

We do not need to repeat the fact, that Phoenicians as such did not exist at the time of King Khufu, having dealt with that subject previously.

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However, the following critical appraisal of the work of Rex Gilroy is done, in order to eliminate, where ever possible, anything that could throws a possible incorrect interpretation on the Kariong glyphs and which could therefore confuse learned Academics.

The two and a half cartouches printed below, explain the faulty nature of the Gilroy research as exemplified by this translation . It is based on an small segment of an article by Gilroy titled: "Phoenecians at Gosford. New finds Authenticate the Kariong [NSW] Egyptian Hieroglyphics. "



Johnson translates the so-called cartouche in the following terms.: "We have the sign for sun, the earlier sign (hence Proto-Egyptian) for back and the boat in this case (it looks like a sword) can be read as down. A boat with a sail in relation to sailing the Nile, meant sailing up the Nile. A boat with no sail, in relation to the Nile, meant drifting down the Nile (as it was going with the current.) It was for this reason, this glyph was sometimes used in earlier times for the word DOWN." (Therefore it is definitely Proto-Egyptian.)

Therefore the correct reading of this so called cartouche are Ra, Glyph No.1775, while glyph No. 693 can be read either as Pshed or Aat, while the ship glyp represents a Private boat, No. 2070 Saynet, or glypht No. 2106, which represents a barge. Hence the transliteration reads **Ra-Aat-Sayed**, a far cry from the obviously wrong translation which starts with Ra, the sun god being mistranslated. Hence the versprachlichte ¹⁰⁴ (transliteration) of the glyph means: "The sun pours down upon my back." The glyph indicating the "pour" is represented by a number of small circles seemingly falling from the sun in the left direction, which are not visible in the above drawing.

¹⁰⁴ Versprachlichung is the act of trying to determine the various meaning of a glyph into the correct one, while this is followed by the translation in the English language; hence Versprachlichung is always the first step by turning an ancient Egyptian text into language, while translating is the second step in giving meaning in a commonly understood language, like English or German.

¹¹⁰ Here Gilroy fails to differentiate between King Khufu (left) and son, Nefer-Ti-Ru (on the right). Hence calls both kings of the South, while ignoring the glyphs for North and South Egypt. He also ignores the goose, symbol for son.

¹¹¹ Rex Gilroy: in: "Phoenecians at Gosford. New finds Authenticate the Kariong [NSW] Egyptian Hieroglyphics. " Hard Evidence, Volume 2 No 4. July-August 2002, Earthlink Publishing (Aust) Pty Ltd, 2002.

¹¹² Here Rex Giroy places the letter X into the translation, but the letter X did not exist in the Egyptian Alphabet, proving Rex Gilroy wrong. Compare with Ceram or Gardiner.

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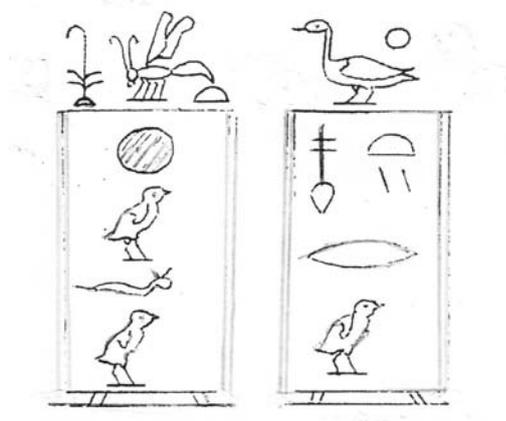
“A section of the Kariong glyphs containing three cartouches.”

The top one records the Pharaoh HRU-HESP-KEP¹⁰⁵, the lower two records (left) “The Kings of the South S-U-NET-U¹⁰⁶, and (Right) ANX-RENP-RE-U.” Rex Gilroy.¹⁰⁷

Here Rex Gilroy's mistakes become obvious. HRU-HESP-KEP is the mistaken translation for the cartouche, which is not a cartouche. While the Kings of the South, with the symbol for Southern and Northern Egypt is a wrong transliteration. So what appears as S-U-NET-U, is Khufu, as internationally accepted, while the cartouche on the right with the glyph No.1325, the walking duck, indicates Nefer-Ti-Ru, Son of Khufu.

The Egyptologist Dr. Edmund Meltzer makes another telling comment about fellow Egyptologist's, when he states:

“I don't think that those who have made hasty comments about the content of the texts have really made the same effort to read them as they would with a text that they **"know"** is genuine. I'm not saying that to argue or defend the authenticity of the Gosford inscriptions, but to emphasize the method that I think needs to be followed in any investigation.¹⁰⁸”



The lower two records (left) “The Kings of the South S-U-NET-U¹⁰⁹, and

¹¹³ Meltzer, Edmund, In: Glyphdoctor. Internet Site.

¹¹⁴ “Phoenecians at Gosford. New finds Authenticate the Hieroglyphs at Kariong [NSW].” Hieroglyphics. “Hard Evidence, Volume 2 No 4. July-August 2002, Earthlink Publishing (Aust) Pty Ltd, 2002.

¹¹⁵ Here Rex Gilroy's description of “Phoenecians” in the Title of the article is about 1000 years before the time when “Phoenecians” started to exist. At the time of King Aha, 1st. Dynasty, Byblos, Amrit and Tyros (Tyre) were just Egyptian Colonies hence not Phoenecian settlements.

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(Right) “ANX-RENP-RE-U.” Rex Gilroy. ¹¹⁰

Here Rex Gilroy gives again the wrong names, these are in fact the cartouches of Khufu (Left) and Nefer-Ti-Ru his son (right) whilst the incomplete cartouche, previously discussed, is no cartouche at all according to Ray Johnson, but an error.

The fact however is, that Ray Johnson ¹¹¹ stated that the first cartouche was not a cartouche at all, but an error caused by one of the sailors, cum stonemasons, who got ahead of himself, and who may have been stopped by Nefer-Djeseb himself.

The second and third cartouche are erroneously described as King’s (plural) of the South. Despite the fact that only the Left Cartouche displays the emblem for South Egypt (SHEMA) and the Bee for Northern Egypt. The next cartouche displays on top a Duck and a circle, meaning Son of, and in this case, Nefer-Ti-Ru. Because the cartouche mistranslated as S-U-NET-U, is indeed the cartouche of Khufu.

While the name ANX-RENP-RE-U is an apparent mistranslation of the cartouche of Nefer-Ti-Ru, the Prince and Priest buried here at Kariong. Even the X in the suggested name is wrong. Because the Egyptian Alphabet consisted of twenty four consonants and does not contain an X, as is here proposed by Rex Gilroy. The X must have been imported somehow by Gilroy from the Greek Alphabet.

Three major mistakes in one description under one picture, doesn’t give one not much trust in the article ¹¹², in which this appeared.

Rex Gilroy, too, complains, like Val Osborn, about the interference of Academia. Yet in this case I am inclined to agree with Academia, because such errors are counterproductive to what one should want to achieve, namely to convince Academics as to the genuineness of your research and conclusions. Rex Gilroy failed in this because of the numerous visible errors.

Let us remember, that the real problem of the translation of the Kariong Glyphs was solved years ago by Ray Johnson, which was accepted inter alia as correct by the General Director of the Kairo Museum, Dr. Dia’ Abou-Ghazi. Which proves that Ray Johnson did share his knowledge with Academics around the world. So why was his translation not accepted by Academics in Australia?

The Problematic caused by individuals...

Many Migrants of various Ethnicities are subject to the brazen assumption, that their education is less worth than an Australian education. The trouble is, it appears that Ray

¹¹⁶ Johnson, Ray: In: Letter to Paul White, 3rd. February 1995,

¹¹² Gilroy, Rex: “Pyramids of Destiny” – Bronze Age Colonies in the Pacific. URU Publication

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Johnson was unable to relate to the Australian academics or vice versa because of his superior (?) knowledge. The flaw in Ray Johnsons research was, that he did not attend conferences in Australia and disseminated his knowledge to all and sundry, meaning in plain English, that his knowledge in Australia was a “big unknown”, hence he failed in making inroads into Academe.

This becomes visible in the fact, that he passed part of his knowledge, i.e. his transliteration and translation of the Kariong glyphs to Paul White. Here it became misconstrued, because the fate of Nefer-Ti-Ru became the fate of Nefer-Djeseb.

Even in my early Study, “Prohibited Egyptology”¹¹³, I fell victim to this misinformation, because I described the “Ges”, the Half or Side Chamber, two meters underneath the hieroglyphic site, as belonging to Nefer-Djeseb. No one had ever mentioned the Priest’s name Nefer-Ti-Ru anywhere, not even Paul White, in the beginning a close collaborator of Ray Johnson, ever mentioned his name.

The problems caused by Rex Gilroy is evident in the Title of his article: “Phoenecians at Kariong. New finds authenticate the Kariong [NSW] Egyptian hieroglyphics”.¹¹⁴ I accept the correctness of Ray Johnson’s statement, that Proto-Phoenecians from Tyre,

were the sailors on board the Nefer Djeseb Expedition. My acceptance is based on the fact, that Michael Sommer stated in his book “Die Phönezier”, that:

“ca. 2900 B.C. Gründung von Byblos als Ägyptischen Handelsplatz.”¹¹⁵

Hence it is most likely, as Ray Johnson expresses, that Tyreanians manned the ships of Nefer-Djeseb, because Tyros was an Egyptian Colony. The crews from Tyre where Proto-Phoenecian¹¹⁶ who more than a thousand years later became the Phoenecians of history, but at this early stage of their development to statehood, these Proto-Phoenecian sailors were directly under the command of the ruling colonial masters, in this case by Egyptian Officers who enforced their will with armed soldiers, if necessary. See also Nefer Djesebs statement: “I counted and impounded the daggers (of the) Fellaheen.”

¹¹³ Senff, Hans Dieter: “Prohibited Egyptology” which was published in order to preserve the pictures of the underground chamber for posterity, just in case that the entrance got lost, again. Now it is buried again, whether by vandals or N.S.W. NPWS is unclear.

¹¹⁴ Ibid, p.17

¹¹⁵ Sommer, Michael : In: Die Phönezier, p. 116, translated. 2900 B.C. “Founding of Byblos as Egyptian trading centre.”

¹¹⁶ Clark, Rundle, in his “Myth and Symbol in Ancient Egypt”, refers to the fact that in one Text, the Goddess Isis is looking for the body of Osiris in a Tree Trunk, which the King of Tyre had used as a column in his Palace, thereby indicating a very early contacts between Egypt and Tyre that were established, before Egypt set up Tyre as an Egyptian trading port 3000 B.C. p.105. But compare with Sommer, Michael: Die Phönizier, Beck Verlag, 2008, p.26-28.

55:

It is suggested, that like in the Columbus Expedition and the Captain Cook expedition that a minimum of three ships was sent out to insure success. This is based inter alia also on King Aha's Abydos Label, which depicts also three ships.¹¹⁷ So, based on this scenario, a minimum of one hundred sailors and soldiers were involved in the expedition, of which 95% at least were illiterate.

How then does this prove the authenticity of the NSW hieroglyph ? If they were created earlier, it means that the Proto-Phoenecians were here before the Egyptians, if later, exactly the opposite. Yet neither, it is suggested, could authenticate the Kariong Glyphs. Yet in his book "Alt-Ägypten", Professor Hermann A. Schlögl makes the telling comment: (Translated)

"King Snofru (Snefru), the founder of the IV. Dynastie..., the Annals of the Palermo stone report of intensive shipbuilding"¹¹⁸

And follows this commentary with the following eye opening comment, that throws an entirely different light about the capabilities of travel into the furthest distances, inclusive Australia.:

"After the death of Snofru, Khufu occupied the Throne (p. 32)... p. 33.)... and build beside the Cheops Pyramid ... "as well as five grave troughs (Wannen), in which he had buried the ships, which would be used by him in his afterlife."¹¹⁹ One of these ships was 43 meters long."¹²⁰

Because with a length of fourty three meters it was longer than the "Endeavour" of James Cook. Hence if the Endeavour was capable of circumnavigating the world, then so could any Egyptian vessel of the same length, even if they had to row it all the way.

Even Captn. Bligh of "Mutiny on the Bounty" fame travelled 3.600 miles in an open rowboat and survived.¹²¹ If we add to these the exploits of barely old enough girls, who have circumnavigate the world singlehanded and who live to tell the tale, one may conclude, that the Kariong glyphs were in fact engraved by Nefer Djesebs illiterate crew.

So far I have not mentioned the Trade Winds nor Ocean currents, which would support such endeavour by any nationality. One must always bear in mind the Thor Heyerdahl Expedition and its success in proving that a raft could sail from South America to New Zealand or even beyond, and back, by raft.¹²²

¹¹⁷ Hoffmann: in "Egypt before the Pharaohs" p. 296

¹²⁴ Schlögl, Hermann A.: In: Das Alte Ägypten"

¹²⁵ Or, it may have been buried for his two lost son's ?

¹²⁶ Schlögl, Hermann A.: In: Das Alte Ägypten" p. 33.

¹²¹ Bligh, : "Mutiny on the Bounty" Easton Press,

¹²² Heyerdahl, Thor: , stated: "Once we found out, that the Inka's had put these boards between the logs to affect the direction of travel, we could have done likewise, but by then, we were

For this reason I suggest, that the critics are wrong, who claim that the Egyptians or Proto-Phoenecians could not possibly have reached Australia. Because the evidence suggest otherwise.

However, there is the problematic created by ¹²³ Ercivan and his research about the country of Punt. Punt is still deemed by Egyptologist's as an unknown entity. Yet Ercivan's suggestion about Punt sounds plausible and throws a new light where the unknown land is situated.: Ercivan writes.:(Translated from the German).

“How far the old Egyptians were capable of travelling is still a much disputed point among Egyptologist. By accident, the make-up box in the grave of a Princess, who died about 2.300 years B.C. the first pointers where Punt is situated. The box still contained Make-up, which still contained one ingredient that was not obtainable in Egypt – namely Antimony. This rare grey metal was obtained by traders deep in the south of Africa from the river Samesi in today's Zimbabwe. It seemed unbelievable, that the Egyptians were, at this early state already so far south. However a grave inscription of a certain sailor named Knemhoptec states, that the selfsame sailor had been in Punt 11 (eleven) times. And he always returned in one piece back home.”
124 125

So we can also safely assume that Punt was today's Zimbabwe

The Probability that the Glyphs were created by student.

It has been claimed that the Kariong Glyphs are the product of some industrious Archaeological Students from Sydney University. Against this claim exist three

too used, to steer the raft with the rudder.”

128 Ercivan, Erdogan: Verbotene Egyptology p. 40

129 ibid. p.40

130 Ercivan, Erdogan: Verbotene Egyptology p. 58

131 Johnson, Ray: Letter to Gosford Council dated 21. July 1997.

132 A close comparison of two pictures, one by Johnson and one by the writer, seems to indicate, that Suti does indeed originally hold an ankh as suggested by Dr. Dia Abou-Ghazi.

133 Johnson, Ray: Letter to Gosford Council dated 21. July 1997.

134 A close comparison of two photos, one by Johnson and one by the writer, seems to indicate, that Johnson errs in his assessment of the Ankh being a cross, as the blades of the ankh widen out at the end of all extremities and terminates in the ring.

132 Budge: Egyptian Magic, p. 108.

witnesses, one being Ray Johnson, Nina Angelo O.A.M, of Gosford and Paul White, the T.V. reporter.

The Egyptologist Raymond Johnson informed Gosford Council by letter of the following: “I also found out, that later on in 1964, that some students from Sydney University had been in the area, and had **RE-CARVED the hieroglyphs**. This act certainly made the glyphs more easy to read, but certain mistakes were made, such as the cross in the hand of “Suti.”^{126, 127}

Paul White, the very person who introduced Ray Johnson to the Kariong site, states:

“Background evidence indicates, it was installed by a group of Sydney University archaeology students, who camped on site across six month of 1983”.¹²⁸

While Nina Angelo told me “That one of her friends, who lived in the area and who played daily in the Hieroglyphic site, told her at school, that she had been prohibited to access the area. Her mother rang up Sydney University and was told that “all access to the site was prohibited.”

Paul White also stated:

An exact copy of the hieroglyphic message turns up in a Sydney University Library book, depicting samples of ancient Egyptian walls and stellae.¹²⁹

This self serving statement by Paul White appears to be nonsense for the following reasons.:

1. If an exact copy exist in a book in the Sydney University Library, why are Egyptologist unable to translate the text?
2. In Paul Whites statement cited above, the book only shows samples of ancient Egyptian walls and stellae, *i.e no complete examples of the so-called script*.

For the above reasons, this statement by Paul White must be rejected, because it fails the test of authenticity. It appears that Paul White, no longer being able to rely on Ray Johnson’s expert advice, is trying to cover up.

133 White, Paul: In: Letter to Cathy. prev. cit.

134 Ibid.

135 Handwritten note by Dr. Dia Abou-Ghazi, undated, stating: “I think also it is an Ankh and not cross on the hand of Suti, or at any rate it meant to be Ankh.” Signed Dia Abou-Ghazi. Copy in writers possession.

136 *ibid.* p.1.

58:

“There is also the small mystery of why Anubis holds a cross instead of the traditional ANKH and why the kings name cartouches are mirror reversed.”¹³⁰

As was stated above, the Ankh, being a Hieroglyph meaning life, was re-carved by students between 1963 and the 1980's, it is quite easily to imagine, that a student of archaeology made the mistake, while re-carving the Ankh, and turned it into the so-called cross.

Neither the Egyptologist Ray Johnson nor Dr. Dia Abou-Ghazi, General Director of the Cairo Museum mention anything about Khufu's so-called mirror reversed cartouche, it is a point that may be recorded, but does not affect the fact, that it is Khufu's cartouche.¹³¹ It has also been mentioned previously that the script, and I suggest, this includes cartouches, follows the general direction of the segment of glyphs, that includes the cartouche. And as was discussed earlier, this could mean left to right or right to left, but only top to bottom, always depending on the writers whim.

It is interesting to reflect on the following commentary by Edmund Meltzer about mirror reversed inscriptions.:

Methodologically, it's important to note that errors and ineptitude don't in themselves identify a forgery (nor does excellence of execution necessarily identify a genuine text). In the Lichtheim Festschrift, Kitchen published a Ramesside stela in the Cairo Museum so full of errors that he had to "reverse-engineer" what the correct readings should have been.¹³²

Paul White continues to record a tale of sorrow for opportunities missed by him and states.:

“Relating a tale about the accidental death of a wandering Egyptian Prince, the ancient writing style, itself and the name of a ruling Pharaoh, are the sole dating clue. Comparison with sandstone memorial blocks in cementaries, show far more serious erosion in a century than the supposedly 5.000 years old glyphs. Excepting a few exposed to the ocean wind, it would appear, the carvings are as fresh and recently carved as they look to the naked eye.”¹³³

To the uninitiated, this seems to be a damning comment about the glyphs. However, it was Paul White who on the previous page of the letter to Cathy stated, that.:

“It was installed by a group of Sydney University Archaeology students ... in 1983.”¹³⁴

¹³¹ Meltzer, Edmund.: in: Glyphdoctor.

¹³² Meltzer: Ibid.

¹³³ Paul White, Letter to Cathy, ibid.

¹³⁴ Meltzer, Edmund: In Glyphdoctor,p.1. Insert

Now one must ask oneself.:

Why was Paul White trying to find a mummy in the roof of the Grave of Nefer-Ti-Ru, if he knew, that the Site was created in 1983 by student ? Why did he bother at all to investigate?

Again, the comment of the Egyptologist Dr. Edmund Meltzer is damning in its content.:

“One version blamed archaeology students from Sydney U. and claimed that they copied the texts from a book in the University library¹³⁵. The person who disseminated that version never responded to repeated communications of mine.”¹³⁶

Yet, despite his claims, for a true comparison with the erosion effect, he didn't need to bother to haunt local cementaries, all he needed to do, was to climb on top of the site and take a picture of the big rock, that dominates the site, and into which, Nefer-Djeseb engraved his Glyph, Djeseb. Originally about three inches deep, now weathered away, the toll of 4500 years erosion. Picture 10.

However another mistake made by Paul White consist in the following. Gravestones made from Sandstone are split along the layers of the sediment, hence will crumble away in a short time,¹³⁷ historically speaking, whereas the glyphs at Kariong are engraved across the layers, hence giving much more protection to the engravings against erosion.¹³⁸

Hence the evidence from Paul White is flawed and cannot be relied on as evidence against the age of the glyphs.

So, from the above it appears, that Sydney University students were engaged somewhere between 1964 and 1983 in re-carving the site. However in 2003 an article by David Coltheart, describes his first reaction to the first documented sightings of these images. He stated, that a

¹³⁵ Normally, in research, one gives the name of the Author and the title of the book and the page number, additional information gives the name of the publisher, place where the book was published, country of origin and date.

¹⁴¹ It was in this case apparently Paul White (Letter to Cathy) who did not respond to Dr. Meltzer.

¹³⁷ See also Erik Hornung, Ed. “the Quest for Immortality, Treasures of ancient Egypt.” p.19, Pict. 10, shows exactly what I am refering to, namely the flaking away of the sandstone layers on the stele of Thutmose IV., proving the error of Paul White's observation. Also. A close investigation of early colonial architecture in Newcastle or Berima shows, that any engravings cut across the layers, shows remarkable resistance to erosion.

¹³⁸ The fact that Nefer-Djeseb refers in the text to the Red Section, indicates that the wall originally were painted red. It was suggested by the writer that this may have been done with the blood of a whale or a related species. Hence the Blood Iron would have created a bond, that would cement each sand grain on the surface together, forming hard iron sandstone.

surveyor for Gosford Council, Allan Dash found these engravings in 1975 and immediately identified them as “vandalisation”.(Sic) ¹³⁹

The age was also determined by David Lambert (Rock Art Conservator) of the NSW NPWS to be less than 12 months old. In any Court of Law, both Alan Dash's statement and David Lambert's statements would be criticised and possibly disallowed because David Lambert's claim, that the Glyphs were less than one year old contradicts Alan Dash's statement, that he seen them in 1975. Hence it is suggested, that both witnesses would lack credibility in any court of law.

As these Glyphs were re-carved in 1964 by Sydney Uni. Students, they were obviously older than 12. month and older then the Alan Dash's claim of 1975, as verified by Bob Cummings. Hence there is no credibility to either statement.

But to investigate further. In his letter to Gosford Council, Ray Johnson also stated:

“This caused me to carry out certain investigations, which led me to a Journalist named Bob Cummins (Phone:- (066)855218) who told me that: “He and his father, along with another gentleman, visited the spot in 1955”, and at that time the hieroglyphs on the rocks were only barely visible.” ¹⁴⁰

So, the Journalist Bob Cummins remembers visiting the site in 1955, claiming the glyphs were barely visible, while Johnson states the Sydney University Students re-engraved the glyphs in 1964. Allan Dash claims, he saw the site in 1975, and recognized the engravings as vandalism;

while David Lambert, National Parks and Wildlife Service Expert, claims, that the engravings were 12 month old.

Contradiction after contradiction. As Bob Cummins was a journalist, one can believe him and his statement about the glyphs in 1955. One can also believe Ray Johnson, he was an international recognized Egyptologist, and would not have given knowingly a fictitious date. He would have checked with Sydney University first. Hence it is suggested that the 1964 date appears correct.

Hence the claims of Allan Dash must also be accepted as correct, because of the claim by Paul White, who fixed the date of re-carving at 1983, hence Allan Dash’s claim inter alia supports Johnson.

And the claim by David Lambert, the Rock Art Expert of NPSW must be disregarded, because it contradicts everything that was said by Cummins, Johnson, Dash and White.

Others again ascribe the Kariong glyphs to Pte. W. T. Shirley who carved a scale model of the Spinx in Mount Kuringai National Park, in memory of his comrades of W.W.I. In this case even Pte. Shirley can be discounted, if one accepts, as Paul White states, that it took a number of students half a year to completely re-carve the Kariong site. ¹⁴¹

¹³⁹ One must wonder, if he would call the newly discovered Glyphs, some 30 meters from the original site also vandalism.

¹⁴⁰ Johnson, Ray: Letter to Gosford Council, 21.July 1997 cit. prev.

¹⁴¹ White, Paul: Letter to Cathy, 1st. Page. 26/07/1999.

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However, the general census of opinion agrees, that it is the work of one or two people, who engraved the hieroglyphs in the Kariong Hieroglyphic site. A claim that is based on the hieroglyphic site alone without taking into consideration the Airshaft, the Roof of the grave of Nefer Ti-Ru and the two meter deep “Ges” side or half chamber, which hold the key to identifying the site as genuine, as well as the newly discovered glyphs, mentioned previously.

Incidentally a new glyph of “Ges”¹⁴² has been located some 30 (thirty) meters from the original Hieroglyphic site, badly eroded, obviously not re-carved, but still visible.

Another problem starts to raise its head here, namely the various claims of people, who claim to be experts in Aboriginal Rock Art, former rangers and an editor of an Archaeological Magazine, all voice their opinion, added by the less than helpful ¹⁴³ officials of the NSW National Parks and Wildlife Services which will be investigated later. All claim that the Site is less than 100 years old and that it was created by one or two men.

An investigation by experts will prove, that it was impossible for one or two people to create the Kariong Hieroglyphic site. Even a multitude of men would be incapable to create the site, because they could not use the heavy equipment needed, unless they used a helicopter to lift the Plates into place.

This by its very nature would exclude the Sydney University Students, who re-carved the Site in 1964.

In conclusion, and bearing in mind Dr. Meltzer’s comment how he would treat an unknown text.:

“I actually spent a long time investigating, or trying to investigate them as a paid consultant, which I state at the outset by way of full disclosure. Someone contacted me and sent me a copy (incomplete and amateurishly done), told me where they were, and asked if I would try to read them. What I undertook to do is to make the same attempt to read them as I would any text regardless of its origin or provenance.” ¹⁴⁴

Here is an American Egyptologist trying to explain, how he would treat any text, no matter what its provenance. But then Dr. Meltzer was a professional Egyptologist and here, explains to an interested party the way a “professional” would attempt to read a text.

Understanding the Kariong Egyptian Hieroglyphics.

The subject of this Treatise is the deciphering and translation of the ancient Kariong Glyphs. These cannot be understood without some knowledge of the ancient

¹⁴² September 2011

¹⁴³ In their evidence to the Ast. Minister Carmel Tebutt.

¹⁴⁴ Meltzer, Edmund : In: Glyphdoctor.

hieroglyphics, as used in Egypt some 5.000 years ago, hence some 4.800 years before James Cook and the beginning of the official Australian History.

It is acknowledged by the writer, that some Australian authorities have a problem, with accepting that the Australian Aborigines have existed on this Continent for 100.000 years or more. It is also understood that some people in authority, for example, directors of the N.S.W. National Parks and Wildlife Services have a cultural problem with the fact, that some 4.500 years ago, ancient Egyptians ventured to Australia on a Voyage of Discovery, to find out, where the God Ra made his first landfall ¹⁴⁵, after travelling all night through the domain of Seth.

Today it is an accepted fact that first man came from Africa¹⁴⁶, and settled the world over eons of years, including Australia. It is also accepted fact, that the Aborigines came by boat or raft, island hopping during ice ages from Asia to Australia.

All this is accepted, but when the white descendants of the first black people are faced with the fact, that someone may have stolen the march on Captain James Cook and beat his historic circumnavigation of the world by some 4.500 years, then nothing is sacred from preventing the truth being aired. In order to understand the historic truth, that confronts us with the grave site of Nefer-Ti-Ru at Kariong, one must understand the intelligent historic records at Kariong, as revealed by the Egyptologist Ray Johnson of Queensland.

Hence the subject treated here, can be described as a brief introduction into the written Language of the Egyptians as is revealed in their *Hieroglyphic writings*, before one may attempt a closer look at the vexing question of the Kariong Glyphs; and the Raymond Johnson translation of the late 1990's.

The earliest inscriptions go back as far as the First Dynasty ¹⁴⁷, which cannot be placed earlier than 3.000 years B.C., while other authorities favour a date many hundreds of years earlier, writes Gardiner, while I suggest, that they are many thousands of years older, than assumed.

“Thus the use of earliest forms of writing, thought at the last confined to a narrow circle of learned priest, covers a period of three or even four thousand years.” ¹⁴⁸

¹⁴⁵ Johnson, Raymond: Typewritten note to give an explanation, why the Egyptian's were actually in Australia. Undated. Copy in writers possession.

¹⁴⁶ According to an E-mail by the Author's Steve and Del Strong it appears that the founders of the "Out of Africa" theory, have changed their mind. The following Extract is from Steve's E-mail to the writer: "Did you know both the professors (Wilson and Cann) who came up with Eve, the molecular clock and Out-of Africa theory admitted they were wrong in choosing Africa, and nominated Australia as the place where Homo sapien sapiens first evolved?"

¹⁴⁷ Gardiner, Allan : Egyptian Grammar Third Edition, Revised 2007, Griffin Institute, Oxford, U.K., p.1.

¹⁴⁸ Gardiner, Allan: Ibid: p.1

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Gardiner states and accepts the fact that poses problems to modern students of Egyptology:

“In the course of so many centuries, grammar and vocabulary were bound to chance very considerably,...”¹⁴⁹

This is an obvious statement, which is exemplified even in the English language from the time of the Cromwell literature to the modern language of today. This fact is also visible in the Translation of the Bible Siniacus, published by the Folio Society, London 2011. Here the Publisher states: (re-translated from the German)

“23.000 alterations and marginal commentaries are visible in the margin, some are small punctuation marks or grammatical errors, which were corrected for the reader while others are complete insertions of text.”¹⁵⁰

Thereby proving, that even a sacred text does undergo change. So when Ray Johnson identifies that eight different engravers were occupied in writing the Kariong Glyphs, he gives a valid reason for errors in the text, something that is unacceptable to the purist, who cannot comprehend nor accept, that untrained sailors from the Proto-Phoenecian City of Tyros and Soldiers from Egypt were engaged to copy the hieroglyphs onto the two rock faces as written for them by Nefer-Djeseb, Son of Khufu, the reputed builder of the Cheops Pyramid. Gardiner points out that:

“... for in Egypt the art of writing was always reserved to a conservative and tradition loving caste of scribes, upon whose interest and caprice it depended how far the common speech of the people should be allowed to contaminate the mdw ntr ‘the god’s word’. (Read left to right: ntr .¹⁵¹)

Knowing that Nefer-Ti-Ru was killed by snakebite, is for Australia indeed a very lucky fate, and also for the world, for it forced Nefer-Djeseb to build the Tomb and inscribe it in a worthy fashion, just like the Rune Stones of Northern Europe.

But imagine if Stonehenge had the misfortune, to have Egyptian inscriptions on it, would it be classified by the British as a Hoax? I doubt it.

However, bearing in mind that the actual written language is always the mirror image of the culture of the ruling class and the society it represents, therefore language is very slow to change, like the catholic church’s adherence to the Latin language, so well understood by the clergy, but meaningless to the faithful masses.

Under normal circumstances the spoken language represents the different periods only in so far as it can affect the formal written expression of the ruling class i.e. the formal

¹⁴⁹ Gardiner, Allan: *ibid*, p. 1.

¹⁵⁰ Folio Society, London 2010, Advertisement for the reprint of the Manuscript of the Bible Sinaiticus.

¹⁵¹ Neter (God or God’s) is represented by a banner, while mdw stands for sacred word. Hence if you read the glyphs right to left, it becomes Word of the God.

written laws, be they religious laws or otherwise. Hence to ascribe the exact meaning (legal) to a text, in these days given to an expert trained in Law, the Solicitor.

Hence anything written on a grave had to be done strictly according to prescribed precedents. The “Kariong Grave site” hence differs by necessity, because the Priest, being the scribe, was buried here after being bitten twice by a snake.

Therefore, the expected formal text as presented in the Pyramid texts of the same era, was turned into an informal, more humanist and therefore descriptive text, that in no way resembles the published text available to the public. I put this reminder to the reader

here, by way of caveat, because there could be unpublished text in the hands of other researchers. Where for example, Nefer-Djeseb causes to be written that: “I disarmed the Fellaheens¹⁵² of their daggers.” As he could not have done this by himself, it implies, that a number of soldiers had enforced his command.

Therefore change was limited to a certain extent, although it is suggested that changes crept in, due to various dialects being spoken or written into official text. It is also

suggested that Gardiner covers this eventuality under the word “caprice”, because it covers the fact that individuals may introduce new glyphs to represent local expressions or slang to a limited extent, *because the written word is the word of god, hence it is the word of authority, representing not only god; but also of the ruling class and its laws as well as it's priesthood.*¹⁵³

To this must be added that monumental records engraved in tombs or stone, by necessity are far more formal and conservative than business documents or notes on papyrus. Here at Kariong, we are dealing with the archaic writings of Proto-Egyptian that by the 6th. Dynasty had turned into Old Egyptian. Yet at Kariong we find, like the glyph Mer, its origin in the Pre-Dynastic times, hence well before the transition to Old Egyptian.

For this reason, the following must be pointed out that strictly speaking, the writings of the Pre-Dynastic and those of the 1st. to 5th. Dynasty contained glyphs that may not have been of Egyptian background, but were adopted to describe words of foreign origin, for which there were no adequate words to describe them.¹⁵⁴

¹⁵² Nefer-Djeseb refers to them as Fellaheens. This therefore could indicate, that the crew as well as the soldiers were Egyptian natives or a term so beloved to Australian citizen, “Subjects”. A Term used by Officials in Nazi Germany, to describe the Jews.

¹⁵⁸ A case in point is the modern expression of gay. Gay used to represent joyful and happy, now it represents homosexuals. (This is visible in the North American Folksong about the real meaning of the word gay.: “Rejoice and be **gay**, for the springtime has come, we lay down our shovel and go on the bum. Hallelujah, I am a Bum, halleluhja, Bum again, halleluhja, give us a hand-out, to revieve us again.”

¹⁵⁹ A perfect ex modern example is the adaptation of American language around the world for using English computer terms. These have crept into all languages, as there was nothing, that could adequately describe the new knowledge.

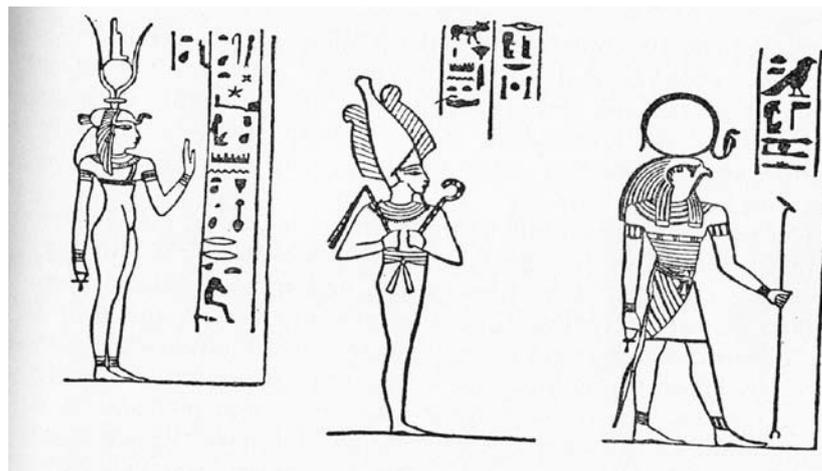
¹⁶⁰ The present state of research is summarised by G. Lefebvre paper: “ Sur l’origine de la langue Égyptine” in “Chronique d’Égypte”, July 1936, with full bibliography, but see also Lefebvre’s

65:

So it should not surprise anyone, that one finds glyphs in Old Egyptian, that may have originated not only in semitic tongues like Hebrew, Arabic, Aramaic, Babylonian and the like, but also to East African languages such as Galla, Somali etc. as well as Berber.¹⁵⁵

Much ado about Suti

Many commentators on the Kariong Hieroglyphic site use the Internet to explore wild theories about the fact, that Suti (not Anubis) faces right, and claim, that this proves the



Isis

Osiris

Horus

Hoax.

“Grammaire de l'Égyptien Classique , Paragraph 1-7. But note Gardiners caution. The relationship to both families is certain, but the further research pushes outward, the harder it becomes. The comparison with Hamitic labours under the difficulty, that hardly any ancient text exist.

161 Ceram; C.W.: Gods, Graves and Scholars: Victor Golancz Limited, London. 1952, p.143.

66:

In the above depiction ¹⁵⁶, the gods from right to the left Horachti, Horus of the Horizont, the morning sun. Centre: Osiris, the God of the dead, and left: Isis, his wife, the personification of the Throne. All are facing in the same direction as Suti at Kariong, proving the argument futile, as all gods can either as Determinatives, face left or right. After all, it is their prerogative and or of the writer or engravers. In this case at Kariong, Suti is looking in the direction of Nefer-Ti-Ru, who is lying to his right, if you are facing the engraving. As stated earlier, Suti is an alternative name for Seth or Sutech. Seth is normally depicted as the Seth animal or in German the Seth Tier. But what is it?

A German Publication describes it as “Erdferkel”. As this did not mean anything to me, further searches on Google finally resulted in the answer: “Aardvark” and a close comparison with the available Seth animals and the Aardvark resulted in an animal not unlike that depicted at Kariong.

However Steve Spillard, an Egyptologist (?) pointed out, that Suti had a forked tail and bobbed ears, yet he is also depicted as a normal Aardvark, hence with normal ears and unforked tail.

As the Steve Spillard description is based on the Middle Egyptian it appears that the Proto Egyptian Hieroglyphics depict him like at Kariong¹⁵⁷, yet Maria Betro in “Heilige Zeichen describes it as a variant.¹⁵⁸

Likewise it appears in the Vomberg/Witthuhn Hieroglyphenschüssel in its two forms. (p.41) with the pointed ears, (p.96.) with the bobbed ears. Therefore I suggest, that the depiction of Seth, Suti or Sutech with pointed ears could be the older variant, predating the bobbed ear version. This suggestion is based on the following extract from R.T. Rundle Clark, who presents the following in his “Myth and Symbol in ancient Egypt”¹⁵⁹

Osiris soul was transformed into a star (or is it the Sun ?) typified by a jackal held aloft on a carrying frame- “*The Opener of the ways.*”¹⁶⁰

However, not trying to destroy hard earned reputations, I have analysed Mr. Spillards assessment of the Kariong Glyphs in the “**Encyclopaedia of dubious Archaeology**” p.119-121, and found them badly wanting. He writes among others:

¹⁵⁷ Johnson, Ray: Basic Hieroglyphia, Sumptibus, Swansea NSW, p. 16, Glyph 521 depicts Suti like Anubis, with pointed ears, but only the snout differs, being longer and drooping like an Aardvark.

¹⁵⁸ Betro, Maria Carmel: Heilige Zeichen. Marixverlag, Wiesbaden, Germany 1996, p. 75.

¹⁵⁹ Clark, Rundle, R.T.: “Myth and Symbol in Ancient Egypt” Thames and Hudson, p.131.

¹⁶⁰ ibid, p. 131. As Suti’s title among others is “The Opener of the Ways” it becomes therefore almost certain, that his appearance as jackal in the Pyramid texts predates his appearance as an ardvard with bobbed ears and forked tail.

67:

The hieroglyphics themselves, thought some look like actual Egyptian writing, make no sense at all according to Professor Nageeb Kanawati, the head of the Macquarie University Egyptology Department in Sydney, (p.121)

Spillard's conclusion : **“The Gosford glyphs are a transparent fraud.”**¹⁶¹

Let us therefore look at Professors Nageeb Kanawati statement, that, if he really stated it, “The hieroglyphics themselves, thought some look like actual Egyptian writing, make no sense at all.” Hence it is suggested, that Proto-Egyptian writings would pose immense problems to someone, who is a Specialist in Middle Egyptian, and who understands some Old Egyptian, which according to Egyptologist started during or after the 6th. Dynasty, hence much later than the 4th. Dynasty.

Up to the 4th. Dynasty, the Proto Egyptian script was in common use, hence if Professor Kanawati states, that the glyphs make no sense at all to him, he is perfectly correct, because the Proto-Egyptian glyphs are outside his field of expertise.

Steve Spillard continues with his assessment, when he states:

Some of the glyphs are reversed and some in the same panel are from entirely different periods of Egyptian history. (p.121)¹⁶²

The question must be asked at this point. How does he know? We have already established that the hieroglyphs can be written from left to right or right to left, with one glyph establishing, in which direction the glyphs were to be read. ¹⁶³

¹⁶¹ One Determinant (Glyph) establishes, in which direction the text is read.

¹⁶² Spillard, Steve : ibid, p.119-121

¹⁶³ The Kariog Glyphs are a fraud is based on Spillard's inability to read what he calls the dog bone, a bell and what he calls flying saucers. The Dog bone represents “Inheritance” Gardiner et al), the glyph Spillard refers to as a bell, is in fact a wood chisel according to Budge, while a rehash of the flying saucer theory is useless, having been dealt with previously. Steve Spillards comment about the Bell must be taken in the context, that it was invented in its modern form in the 16th. century in the town of Buxtehude on the river Elbe in North Germany, which is to this very day remembered in the Low German language by the Statement: “Buxtehude, wo die Hunte mit den Schwanz bellen.” Or translated “Buxtehude, the town that rings its Bells with their tails.”

¹⁶³ Un-Egyptian? Yet Professor Kanawati stated “The hieroglyphics themselves, thought some look like actual Egyptian writing, make no sense at all.” It proves, that the Lecturer knows more than the student. Or to use a German Proverb: “Das Kalb ist immer klügerer als die Kuh.”

68:

This means if we have Osiris as Determinative glyph on a text left to right, he would be facing right, indicating the direction in which the text was to be read, or in the opposite case, he would be facing left, indicating again that the text was to be read right to left. Hence it necessitates to reverse the glyph. This is basic knowledge in Egyptology.

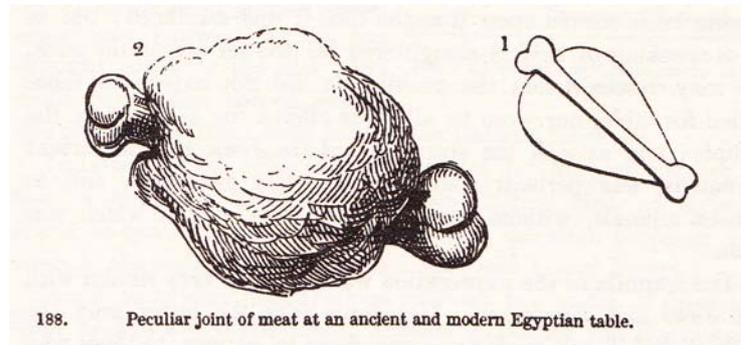
His claim, that some glyphs in the same panel are from entire different periods of Egyptian history is apparent nonsense, because as there are some 8.000 glyphs in existence, most of the common ones originating in the Proto-Egyptian script, which is on display at Kariong. So when Steve Spillard rails against some glyphs, as in the following case:

Then there are the entirely un-Egyptian¹⁶⁴ carvings that include bells, a dog bone and it pains me to report, what looks suspiciously like flying saucers.
(p.121)

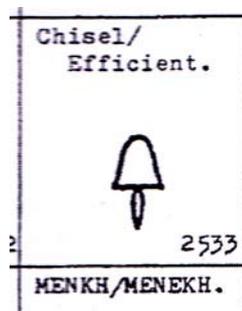
As we have already dismissed the claim by Paul White about flying saucers and have proven that those glyphs meant something entirely different, than was claimed, therefore it would be a duplication to deal with this part of the statement by Steve Spillard.

However, Spillard's claims about a dog bone must be answered, because it proves, how little he knows about Egyptology. What he calls the dog bone, is in fact the Glyph for "Inheritance". At Kariong it is depicted as a thighbone through a square box. It changes its form over the years from a square box until in Middle Egyptian to a ham like shape, which is visible in Gardiners Grammar, 3rd Edition, as well as in Vomberg/Witthuhn's "Hieroglyphenschlüssel,"p. 129. It is depicted also in Maria Betro's "Heilige Zeichen."

In Wilkinson's "The Ancient Egyptians" (Chapter 3, p.171 fig. 2) we are brought face to face with the roast, that was the original joint of meat, on which the glyph (Chapter 3, p.171, fig.1) was based, which proves once and for all, Steve Spillard' assessment is false and therefore designed to mislead the reader. (Hence a deliberate hoax.)



Now lets look at his complaint about bells in the above statement. I had the same misgivings as Steve Spillard, but a glyph by glyph check on more than 3000 different glyphs, and there are more than 8000 of them, gave the clue, that what is classified as a bell by him, is in fact the handle of woodworking tool, namely a woodwork chisel. (Maria Betro, Heilige Zeichen, p.231) Double checking in E. A. Wallis Budge's "An Egyptian Hieroglyphic Dictionary", Vol. I, p. cxl. No. 31, 32, 33, one see's these implements in their bell shape with the chisel inserted. Budge gives the following short description. (work in Wood, excellent, fine, splendid.), which applies inter alia to the Kariong glyphs. The fact that it was not included in the glyphs given by Paul White to Ray Johnson clearly leads one to believe, that Paul White had the same misgivings as Steve Spillard.



Hence it appears to stand to reason, that the meaning of this bell shaped glyph, always bearing in mind that it, too, was re-engraved, without the chisel means exactly the opposite then the description given by E.A. Wallis Budge. Hence it would be read as: "Rough work in wood, not excellent, but acceptable for the situation we are in !!!"

Unless there are other bell shaped objects among the missing 5.000 (five thousand) glyphs to which I have no access, the above seems to be the proper explanation of the misunderstood bell glyph at Kariong, again showing, that little reliance can be given to Steve Spillard's writings, because again, no or little research on the subject matter was done by him.

Hence his conclusion: **"The Gosford (Kariong) glyphs are a transparent fraud" must be rejected outright, because his research is flawed and faulty** and his conclusion is based on self serving wishful thinking.

“Archaeological Diggings” and the case of it’s Editor David Coldheart on Kariong.

“Archaeological Diggings” was a well known publication in Australia, yet it’s then Editor, David Coldheart, again an Egyptologist, wrote in “Archaeological Diggings” the following:¹⁶⁵

At the southern base of the Lyre Trig, in a very accessible location, two parallel sandstone cliffs, 1.5 m apart and 3 m high, run up the hill for about 15 metres. On both cliffs there are carved familiar Egyptian hieroglyphs, but among them are some stranger figures—a stick man hanging out the washing, a dog's bone, a very un-Egyptian bell and several symbols that look like flying saucers.

Here again one is brought face to face with the influence of the article by Steve Spillard in the “Encyclopaedia of dubious Archaeology”¹⁶⁶, analysed previously. Coldheart refers to a “stickman hanging out washing”, “a dog’s bone,” a very un-Egyptian bell and several symbols that look like flying saucers.” If this looks to the reader remarkably like plagiarism of sections of the previously discussed text by Spillard, so be it. However, as the reputed Editor of “Archaeological Diggings” his word is accepted by lay persons and Egyptologist alike, hence when he claims, like Spillard, flying saucers, bells and dog bones, which were proven to be genuine

Egyptian glyphs, he throws a bad light on Egyptology and its research in Australia. As the matter of the flying saucers, as well as the dogbone and bell (Spillard uses the plural, while Coldheart uses the singular) have already been discussed, it does not need to be repeated again.

However, his comment about a “stickman” needs answering, because as a trained Egyptologist, he should have come across many examples of him.

Johnson in his “Dictionary of Basic Hieroglyphia” list many examples of him. The fact that National Parks and Wildlife Services claims in their advice to the Minister and State Cabinet, “That these glyphs are too primitive” proves, that the unlearned Tyranian seamen were not attempting to carve the “Mona Lisa”, but simply try to carve a LEGIBLE text into the stonewall. A text that would be understood by the rescue party, not some self appointed Egyptologist some 4.500 years later. This means,

¹⁶⁵ My copy of the text is from the Internet. (Don’s Maps.)

¹⁶⁶ Feder, Kenneth L.: “Encyclopaedia of dubious Archaeology”, Greenwood Publishing Group, Santa Barbara, California, USA, 2010. p.119-121.

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the text was written for someone, who could understand it without transliteration or translation.

What was easily understood 4.500 years ago, being so simple, went over the head of highly educated Egyptologists and National Parks and Wildlife Service officers, who could not make head and tails out of the simple story written by simple, uneducated people in Proto-Egyptian as best as they could.

However, the glyph of the stickman and its translation is transliterated (versprachlicht) by Johnson later in this treatise. In the meantime, may it suffice to state that it means Rua = Strong, and refers to Nefer Ti-Ru (Sheet 3, Plate 2). It has nothing to do with "Hanging out the wash" as stated by Coldheart and whose professional statement therefore, must be considered as a hoax.

Since 1984 the cleft has gradually filled with leaves, fallen stones and dirt. However, the site has gained notoriety and taken on "spiritual significance." Since the 1990s, various people have illegally dug between the cliffs whether for treasure or looking for mummies is not clear. The NPWS rangers regularly confiscate tools and hammers left at the site. *A hole has been dug between the cliffs by treasure hunters.*¹⁶⁷

What unadulterated rubbish. This is the message given to him by the National Parks and Wildlife Services. The hole the Egyptologist is referring to, was according to Nefer Djeseb, the walled entry to the "side or half-chamber", identified by the glyph Ges. The renowned Egyptologist Gardiner, Johnson, Allen, Vomberg/Witthuhn, Budge, Berto and many more, describe this glyph in their works, but only as side and

half. That it was indeed a half-chamber was discovered by me in 2001, when pictures were taken in it.

Much has been made of the supposed "age" of the inscription, suggested by the green lichen covering many of the hieroglyphs. Neil pointed out that lichen grows very quickly in the damp cleft. Growth is prolific in the presence of naturally occurring nitrates but even people touching the rock face transfer nutrients to the rock and this encourages the lichen to grow. Neil pointed out that gardeners sometimes paint a pottery garden pot with milk so that lichen will grow quickly and give the pot that "aged" look. This is a common technique used to hide scars made in rock.¹⁶⁸

¹⁶⁷ That this was indeed the entry as mentioned by Nefer Djeseb, is visible in picture No. 3, where Michael O'Brien is halfway down the shaft.

¹⁶⁸ *ibid.*

72:

Here again we come face to face with an assumption, but not hard scientific fact. Coldheart's claim that "naturally occurring nitrates... allow lichen to grow" is nonsense, because sandstone does not contain any nitrates (a fertilizer) otherwise the artificial cliffs of the Pacific Highway, going toward Sydney, would be covered with plants and lichen, after the fifty years of its existence.

Some of the Egyptoid carvings at Kariong appear to be smooth, giving them the false appearance of age. This is due to weathering in the sandstone rock, but differences in mineral content of even the same slab of sandstone will produce different degrees of weathering. However, most of the Egyptoid carvings still show crisp, sharp edges indicating recent cutting.¹⁶⁹

As Nefer-Djeseb refers in the glyphs some 4.500 years ago, that Nefer-Ti-Ru was buried in the red earth section, shows that the site was painted some thousand years ago with a chemical compound containing iron (probably dolphin or whale blood) which hardened the soft sandstone rock on the outside only, and permitted it to be virtually polished by wind and weather. Coldheart also comments on the crisp appearance, which indicates and vindicates Johnson's claim, that students re-carved the site in 1964. But that will be dealt with under the section of David Lambert.

In 1984, Neil Martin, a ranger with the National Parks and Wildlife Service in Gosford, saw a local man carving the glyphs and confiscated his chisel.¹⁷⁰

Is it not a pity that the very glyphs were seen in the 1970's by Allan Dash and more the pity that he reported about it on the Internet. This is of course only after the letter sent by Ray Johnson to Gosford Council alerting them to the fact that Bob Cummins, a

Reporter, saw the site for the first time with his father and another gentleman in 1955, hence some twenty years before Allan Dash, David Lambert et al, *discovered the site*.

But let us continue this long and sorry tale, inflicted on the long suffering public. David Coldheart continues his seemingly incredible Saga by saying:.

Mr David Lambert is an expert in rock art and in 2001 was the Rock Art Conservator of the Cultural Heritage Division of the NPWS. In 1983 he visited the site and saw the engravings freshly cut into the rock. The inside of each carving consisted of clean white sandstone¹⁷¹ with no evidence of

¹⁶⁹ ibid

¹⁷⁰ ibid. this was in 1983

¹⁷¹ This is because the Sandstone is almost white. See picture No: 8. It only can be turned into what is now a plum red colour, by weathering, which is unlikely, otherwise the surface would not be almost polished; hence my suggestion that it may have been painted with the blood of a toothed wale, (read Dolphin)

73:

organic or surface lichen growth, indicating the carvings *were less than 12 months old*. Pictures taken in 1983/1984 by the NPWS show the fresh cut rock and the spalling around the edges of the engravings indicating very recent carving. By contrast, the many genuine Aboriginal carvings in the area are much more rounded and smooth. Most of the Aboriginal carvings in this area have been dated to between 200 and 250 years old.¹⁷²

So, David Lambert saw the engravings in 1983, freshly engraved. According to Coldheart, the pictures taken by the NP&WS show the fresh cut rock and the spalling around the edges of the engravings indicate very recent carving of less than twelve month. Hence, as the Glyphs were re-carved in 1964 and discovered in 1983 by the National Parks and Wildlife Service, it also throws doubt on the claim that the Aboriginal carvings are between 200 to 250 years old, because if after 19 (nineteen) years the glyphs appear only twelve month old; then the dating of the Aboriginal engravings in Brisbane Waters National Park must be far older then given by the experts. *A suggested date would be at least one thousand years old, but if compared with the recently found, heavily eroded glyphs at Kariong, then the date must be shifted back to up to 5000 (five thousand years) or later.*

Photographs of the hieroglyphs taken in 1983 were sent to Prof. Nageeb Kanawati, head of the Department of Egyptology at Macquarie University, Sydney, head of the Department of Egyptology at Macquarie University, Sydney. Part of his reply to the NPWS reads: "I examined [the photographs] and think that the engravings are the work of someone who perhaps visited Egypt or saw some postcards of Egyptian monuments and wished to have some graffiti of what he saw. It is true that most of the signs are Egyptian, and

two names of kings¹⁷³ may be recognized, but the whole thing does not make sense at all. Simply a decorative graffiti using Egyptian signs."¹⁷⁴

It was stated previously that these glyphs are Proto-Egyptian, hence much older then the glyphs learned by students, and it is suggested that Professor Nageeb Kanawati, may not have been aware of this, when he wrote his advice based on mere photographs. He noted: "It is true that most of the signs are Egyptian, and two names of Kings may be recognised..." Again the myth is being dug up about two kings.

¹⁷² Ibid.

¹⁷³ As was discussed earlier under the Rex Gilroy translation, it is the cartouche of Khufu and his son Nefer-Ti-Ru

¹⁷⁴ Ibid.

74:

As we have already established in the Segment on Rex Gilroy, there is only the Khufu (a Kings's) cartouche and the Nefer-Ti-Ru (a princes) cartouche in question, hence the claim of two Kings cartouches is made in error or mischief. It has previously been pointed out that Proto-Egyptian changed into Old Egyptian from the 4th.Dynasty and became proper Old Egyptian during the 6th. Dynasty.

Much has been made of the names of two kings that appear in adjacent "cartouches" (although it is significant that the Kariong cartouches are squared, not rounded). The two names are that of Khufu and an unknown person but could be "Neferankhru" which is similar to one of the names of Khufu's father, Snefem. The two names are coupled together under the same nomen and prenomen, indicating that the two names belong to the same person- unthinkable from our knowledge of Egyptian history. As one Egyptologist has commented, coupling the names together was the equivalent to spiritual suicide because it would separate the "ba" or soul from the creative essence of the body.¹⁷⁵

It is a pity that David Coldheart does not name the Egyptologist, because Authorities have stated, that in afterlife, the "ba" may separate from the body and roam the afterlife.

Amazing, Professor Nageeb Kanawati, stated in his advice to NP&WS, "It is true that most of the signs are Egyptian, and two names of kings may be recognized..." But what does David Coldheart create of this:

There are many other mistakes in the inscription. Some hieroglyphs are drawn incorrectly or face the wrong way, while at least one title, "Son of Re,"¹⁷⁶ was not used until well after the time of Khufu. Other hieroglyphs represent names¹⁷⁷ from different periods of Egyptian history, separated by

hundreds of years, which further indicates the inscription is a modern graffiti rather than an authentic ancient artefacts.

Such writes an Editor and Egyptologist, yet it is an undeniable fact that the Inscription "Son of Re (Ra)", does not exist at all at Kariong, but a close inscription, mistranslated by Coldheart states instead. "Son of Khufu." Clearly it becomes evident, that David Coldheart is inventing his facts, something one does not expect from the Editor of a respected Magazine on Archaeology.

¹⁷⁵ Ibid.

¹⁷⁶ Ibid.

¹⁷⁷ To be correct, that sentence should read"... represents names from different periods of Egyptian History, *separated by thousands of years.*" The glyph Djeb in the form of a cartouche is the symbol for irrigation channels, and is some 8000 years old.

75:

Coldheart continues by stating that: “Egyptologist Dr Gregory Gilbert concludes that the inscription is clearly a modern forgery, and not a good one at that.”

Be this as it may, because Dr. Gregory Gilbert would have been swayed in his opinion by Professor Kanawati and his assessment given to the National Parks and Wildlife Services. Yet the final quote of Coldheart deserves to be published in memory of a very biased article by an Egyptologist:

“As Neil (the Park Ranger) pointed out, such beliefs may be valid, but shouldn't be used to rewrite Australian or Egyptian history!”¹⁷⁸

In this case, if it is applied to Coldheart and others of his ilk, such beliefs may be valid, but shouldn't be used to rewrite Australian or Egyptian history; **because Australian, Aboriginal, Egyptian and Lebanese history deserve better than to be falsified by self appointed experts, be they Editors, reporters or Officials of the Department of National Parks and Wildlife Services.**

Primitive Hieroglyphs

It has been stated by National Parks and Wildlife Services, that the Kariong Hieroglyphics are too primitive. Here the obvious question to be asked is: “Too primitive, compared to what” ? However, they also stated that the cartouches told no story. “Again compared to what?” And since when do cartouches tell stories? Every Egyptologist knows, that cartouches contain the names of kings or high Egyptian officials!!!

“It has been claimed by Egyptologist, that these hieroglyphics are too primitive.”¹⁷⁹

This claim defies common sense. Just because a two and a half year old girl makes pencil marks in her book, does not mean she does not know what it means, although the adult beside her, has no idea what it could possibly mean. Ask a stranger, and he will tell you it means nothing. Ask the girl and she will tell you what it means. Always forgotten or ignored is the fact, that writing then, was still in its infancy and not addressed to us.

Hence these signs, no matter how primitive, explain something only to someone, who has the same cultural understanding, whether they had the same cultural background some 4000 years ago, or learned it, like Raymond Johnson some 4000 years later. Because of the huge time span, it is far more difficult to learn such language 4000 years

¹⁷⁸ Ibid.

¹⁷⁹ Senff, Hans-Dieter: Prohibited Egyptology, Sumptibus Publication, Swansea NSW, p.13.
This was written by Carmel Tebutt on advice of the NPWS on 24.10.01

later, especially if one specialises in the Middle Egyptian aspects of the language, which was proven by the translation of the Rosetta Stone.

“Not until Champollion had deciphered the hieroglyphs was it realised, how far from the truth Horapollon had been. Egyptian writing actually had developed far beyond the original symbolism, in which three wavy lines stood for water, the outline for a ground plan for a home, a banner for a god and so on. This literally ideographic interpretation, when applied to latter inscriptions, resulted in serious misapprehensions, some of which were absurd.”¹⁸⁰

We have come across these absurd interpretations in the previous pages, those by Gilroy and White, by Coldheart or Spillard, to name but a few. Hence the statement by the Department of National Parks and Wildlife Service, that: “It has been claimed by Egyptologist, that these hieroglyphics are too primitive, is in fact an accurate description, because these glyphs date back to 2500 years before Christ. Hence they pre-date Salomon and pre-date Moses to name but a few.

Hence the early statement of a Professor, who could not make head nor tail out of the archaic Proto-Egyptian inscriptions, and who dismissed the inscription as a “Simply a decorative graffiti using Egyptian signs” or a hoax, a label that has stuck and stopped serious research being done. Not even the N.P.&W.S. has conducted research, but has stuck to the variety of published articles and failed to ask for independent research in Australia or internationally. They failed to sponsor Research and/or have the research findings aired at conferences and published.

Hence we are face to face with the fact, that a failure to protect the Australian Culture has been committed, together with a blanket approval to have this gravesite desecrated by vandals, combined with their implied permission to vandalise the site by either having filled in the access to the side chamber themselves, or have closed their eyes to it happen.

Hence Johnson’s descriptive comment in his typewritten Statement:

“No person today would have understood such an archaic script, unless they had made years of extensive study, let alone make an intelligent story out of such script.

Even a Professor whom had studied such things, could not make sense out of the script and dismissed it as a hoax.”¹⁸¹

It must be borne in mind, that the claim, that the Rosetta hieroglyphs had been translated, “would have brought unbriedled conjecture to a halt, writes Ceram, but just the opposite proved to be the case.”¹⁸² Ceram continues with his narrative about the Rosetta Stone which applies inter alia, also to the Kariong glyphs.

¹⁸⁰ Ceram, C.W. : Gods, Graves and Scholars, Victor Gollancz Limited 1952, p.102

¹⁸¹ Johnson: Raymond, Signed Statement: “**Is the hieroglyphic site a hoax ?**” Paragraph 4.

¹⁸² Ceram: Ibid, p.103

Fantasy outdid itself. Imagination combined with extraordinary arrogance and stupidity in Count Palin, who claimed that he had recognised the sense of the Rosetta Stone at a glance. Leaning on Horapollo, on Pythagorean doctrines, and on the cabala, in one nights work, the Count achieved completed results

Eight days later he offered his interpretation to the public saying that the speed of attack had *“preserved him from the systematic errors that must arise from the excessive contemplation.”*¹⁸³

If one reads some of the Commentaries on the Internet, one is reminded of the selfsure, superior expressions of assumed knowledge, where Nefer (beautiful) is mistranslated as “Neter = God”¹⁸⁴

For this reason alone, the reader must be introduced at this stage to the Egyptian Alphabeth, which was introduced it is suggested, at a time when the Proto-Egyptian script needed more accuracy in its description of life and afterlife. As was already mentioned in reference to Rex Gilroy, that the Egyptian Alphabet does not contain the letter X, rendering his translation automatically flawed and faulty.

This is not uncommon with some Asiatic languages, where, because their Alphabet does not contain the letter L, (Japanese, for example) it identifies the language itself, but prevents the letter to be aired by a person, creating great difficulties for the speaker, if they decide to shift their place of abode to an English speaking one.

One look at the following table, the Quail chick No.4, changes later into a bandage, being much easier to write, yet still retains its meaning. In a similar manner, Glyph No.12 is described as a braided flat braid or a wick for an oil lamp while Johnson describes it as the spirit, circle it with a Hula Ring and it becomes a living person, an Egyptian fellaheen.

The Egyptian Alphabet

¹⁸³ Ceram, *ibid*, p.103.

¹⁸⁴ Ceram, *ibid*, p. 102. “a banner stands for God”

	Character	Phonetic Transcript	Object Represented	Remarks
1		<i>t</i>	Vulture	mute glottal stop
2		<i>j</i>	Reed	
	qq or //	<i>ij. j</i>		since the Middle Kingdom in the final sound for <i>j</i>
3		<i>'</i>	Forearm	hard aspirate (Hebrew <i>h</i>)
4		<i>w</i>	Quail	
5		<i>b</i>	Leg	
6		<i>p</i>	Chair	
7		<i>f</i>	Horned Snake	
8		<i>m</i>	Owl	
9		<i>n</i>	Water	
10		<i>r</i>	Mouth	
11		<i>h</i>	Court (yard)	
12		<i>h</i>	Braided Flat plait	more roughly sounded than <i>h</i>
13		<i>h</i>	Placenta (?)	like German <i>ch</i> in <i>ach</i>
14		<i>h</i>	Animal belly with teats	similar to above sound
15		<i>s</i>	Bolt to lock a door	originally voiced <i>s</i>
16		<i>s</i>	Folded Cloth	originally unvoiced <i>s</i>
17		<i>s</i>	Pond, Lake	like German <i>sch</i>
18		<i>k</i>	Hill (slope of)	deep guttural <i>k</i> -sound
19		<i>k</i>	Basket with a handle	
20		<i>g</i>	Stands for pitchers	
21		<i>t</i>	Bread	
22		<i>t</i>	Line to lead cattle	either like English <i>th</i> or like German <i>tsh</i>
23		<i>d</i>	Hand	
24		<i>d</i>	Snake	either like <i>ds</i> or like <i>df</i>

THE HIEROGLYPHIC ALPHABET OF TWENTY-FOUR CONSONANTS. IT WAS NEVER USED BY ITSELF, BUT ALWAYS SUPPLEMENTED BY SIGNS SIGNIFYING TWO OR THREE CONSONANTS AND BY DETERMINATIVES.

The above the Egyptian Alphabet contains twenty four consonants, most of which are recognisable in the Kariong Glyphs. ¹⁸⁵

Translating the Kariong Hieroglyphs

A Letter to Paul White by Ray Johnson 3rd. February 1995.

Dear Paul.

In relation to the feed-back from your friend Moira Timms in the United States, there are many points that she has overlooked.

Firstly, the script is of an archaic nature ¹⁸⁶. The development of writing runs through three main stages, first comes "Hectographic" writing, which simply means drawing pictures. Thus

¹⁸⁵ Ceram: *ibid* p.111.

79:



Sun

Star

means “Sun” and means “Star”. Next, in IDEOGRAPHIC writing the pictures meaning broadens out to include ideas associated with the thing shown, thus means not only the “Sun”, but also “Light”, “Day” and “Thing”.

A “Cross” X can be read as “Cross”, “Break” and “Divide.”

The trouble with ideographic writing is not merely that the same picture may have several meaning, which causes confusion, but also that there are many words in any language which cannot easily be represented in pictures, so the next step is the introduction of “PHONETIC SYMBOLS”, which stand for sounds.

*The Gosford Glyphs seem to be at that stage where the phonetic symbols are just being introduced.*¹⁸⁷

In regards to ideographs, many are reliant on associations of thought, thus synonym’s in relation to beliefs and knowledge of the times must be taken into consideration.

For Example, due to Christian teaching of how Judas betrayed Jesus, we refer to a treacherous person, as a “Judas”.

When Anpu (Isis) put the severed body of Osiris (Ausar) together, it was said, his spirit was seen to rise. Thus, “Ausar can also mean a great spirit, i.e. “Ausar un Nefer.”



Ausar.

In relation to conveying the phonetic values, we must bear in mind that some words have exactly the same sound values, thus staff in English can be a rod of wood, or staff in an office. ¹⁸⁸

¹⁸⁶ Proto Egyptian

¹⁸⁷ This proves, that these hieroglyphs at Kariong, being written 2500 B.C. are in the transition stage from Proto-Egyptian to Old Egyptian.

80:



“KHET”

Thus “KHET” can also mean follow. It is only at a later time determinatives were used to show which “KHET” etc. was meant, *up to then it was up to the scribe to express the meaning the best way he could.*

Another point that must be taken into consideration is the nature of the Gosford Glyphs. The evidence shows, that they have been done, not by one person, but by a group of people, mostly illiterate.

For this reason I have redrawn the glyphs as to what I suppose they should have looked like, had a proper scribe written them.

To get a proper look at the situation, we must remember that the ancient Egyptians were not good deep sea sailors, therefore they hired men that were usually Tyrians. As we read how Salomon had made a Navy of ships in “Ezion-Geber” which is beside “Eloth”, on the shore of the Red Sea, in the land of “Edom,” and “Hiram.” (The King of Tyre sent in the Navy, his servants, shipmen that had knowledge of the sea.) (1st. Kings, 9:26-28)

It was also the practice of the Kings of Egypt, to have ships build on the Red Sea and handled by Tyrian sailors. “Sinhue-wen-Amen” was sent to the King of Tyre on such mission, during the reign of “Sesostris.”

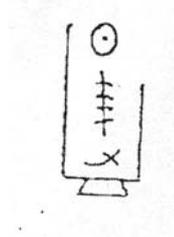
And so it was, the ship crew under “Nefer-Djeseb” would have been Tyrian or some suchlike seamen. The scribes in those days were mainly from the priesthood, as writing was regarded as a sacred thing, and the scribe of the party, “Nefer-Ti-Ru”, was dead, so “Nefer-Djeseb” had to do the best he could in the writing for his brother. He would have been giving instructions to members of his Tyrian crew, and writing with Charcoal on strips of bark what he wanted inscribed upon the rock. The Tyrian sailors, mostly illiterate did the best they could to follow “Nefer-Djeseb’s” rough scrawl upon the bits of bark. But many mistakes were made, this confusion can be seen in the glypt which I have translated as “Ra-Heru”

As for this part which Moira Timms has counted as a cartouche, I have discounted it as such. The reason being, that it is incomplete.

The crew member that had been given this section to inscribe included two cartouches, got a bit ahead of himself, drawing the frame around the wrong glyphs. He noticed his

81:

mistake and stopped, or someone, possibly “Nefer-Djeseb” himself, noticed his mistake and stopped him. It is for this reason the cartouche is incomplete, and I feel should be disregarded.



As for the glyphs, we have the sign for sun¹⁸⁹, the earlier sign for back¹⁹⁰ and the boat in this case can be read as down. A boat with a sail in relation to sailing the Nile, meant sailing up the Nile. A boat with no sail, in relation to the Nile, meant sailing down the Nile (as it was going with the current.) It was for this reason, this glyph was sometimes used in earlier times for the word DOWN¹⁹¹.

The top line of the snout of the god, indicates that the snout is too long to be that of “Anubis,” also there was a chip out of the rock beneath the top line, this would be where the snout curved at the end. “Anubis” would not be counted in a foreign land. “Suti, as god of the way” would have to lead the spirit home to “Anubis”.

The part which I drew as this is wrong. This part had me greatly confused, but on close inspection of the rock itself, I could see that it was a badly drawn.¹⁹²



Kneeling man in prayer.

figure of a man kneeling with upraised hands. This corrects the reading to: **“The Fellaheen called out (to the God’s) in prayer.”**

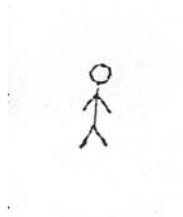
¹⁸⁹ A sun (circle with a dot in it) represents an early (Proto-Egyptian) depiction.

¹⁹⁰ Hence, earlier sign for back means therefore Proto-Egyptian

¹⁹¹ Again we are faced with a Proto-Egyptian glyph

¹⁹² Here Ray Johnson explains in detail why he was confused by the Proto-Egyptian glyphs

82:



Weary but strong of heart

In relation to this glyph, Moira Timms would most possibly be right. I was influenced by the fact that I could only find one Glyph of a figure facing forward. This would correct the reading to: Weary but strong of heart.



I am not aware of such sign, but Moira Timms could possibly be right, as this could be an archaic sign, meaning “to stand or to be.” This would make the reading : “**Am I not to stand beside the Waters of the sacred Mer?**” Alt. Reading: Stand in the Waters.

(However, it must be remembered that this Glypt led to the discovery of the Side chamber in the East wall, being taken as a indicative outline of the end of the two sections of the hieroglyphic site (left) with Suti in the centre and the rockfall at the other end, where one of the doors to eternity is situated.)



This is the correct glyph, close inspection shows that it is an “R” with one tick beneath it. It is not the “Khaibit” glyph. An “R” with two ticks beneath it represents two-third, one tick must represent one-third. Check Egyptian fractions.¹⁹³

¹⁹³ This is indeed one third. ” Hieroglyphenschlüssel”, p.58, 59 Glyph 22, a mouth with two downward strokes represents among others, two third, while Glyph 23, a mouth with three downward strokes, represents among other, three quarters



.. This sign is a very bad attempt to draw this.

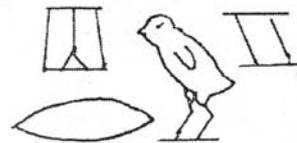
It is a basket with three pieces of fruit or vegetables. Three indicates many or plural.



Basket of Fruit and Vegetables

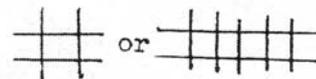
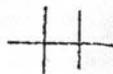


Swamp



Low land

I do not have much faith in Wallace Budge's translations as they contradict themselves. One example out of many is the enclosed sheet headed:- Correct translation ??? (Book of the Dead)



Land marked out with irrigation runnels, archaic form of (hash). The upright lines are too long to be an "S". "S" is (two beads on a string or two strokes on a line.)



There is no "Peh" near the westward sign on the drawing, and signs that have been left out on the original drawing given (to) me, have since being corrected. The drawing of an object upside down, was a way of expressing something overturned or reversed. The obelisk on a stand, is a more modern rendition, but drawings depicting the obelisk of "SHMSHI" (?) (Unable to read Copy, Senff), have no stand at the bottom. The glyph in question is nothing like the inverted arrow glyph that reads "SEN" As for the glyph for "... M . N" (unable to decipher, Senff), this is drawn like this.



There is no other glyph that fits this shape, only "Tekhen"



"New form of "MER" Archaic form of "Mer"¹⁹⁴

This is the sign for "Mer". (The older version) which is used on Sheet (7). The writer would not use a more modern version, then later on use the archaic.

Many of the signs that Moira Timms says has been omitted, are not. The glyphs have been divided into panels and although the panels are not lined up exactly, the glyphs are on the next panel.

Thank Moira Timms for me, for her effort, I'll send a copy of her findings to Egypt for study.¹⁹⁵

¹⁹⁴ The depicted glyph by Johnson is given as "Mer" meaning love, whereas it is rendered by Allan Gardiner as hoe, cultivate and hack up; hence a entire different meaning. (p. 33) Egyptian Grammar. But compare Hoffmann, p.296, where the Mer appears on the Tablets of Abydos. 1st. Dynasty

¹⁹⁵ This is a clear indication that Ray Johnson conferred with his peers in Egypt.

85:

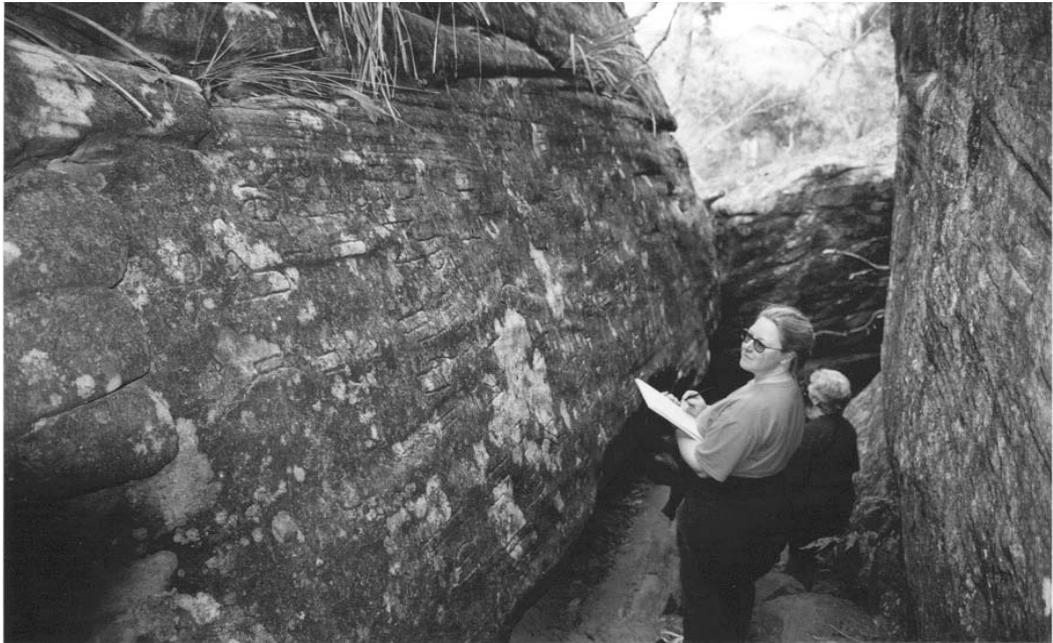
Book 2

Part II

There is none as blind as he, who does not
want to see.

Proverb

The Kariong Hieroglyphic Site



Picture 1.

© 2001

Naomi von Senff sketches the glyphs 2001



Glyph of Suti (long snout) (not Anubis) holding ANKH. © 2001



Picture 3.

© 2001

“We walled in the entrance with Stones” wrote Nefer Djeseb. Michael O’Brien standing outside the entry to the “Ges” Side or Half Chamber in 2001. Top part now completely destroyed.



Picture 4.

© 2011

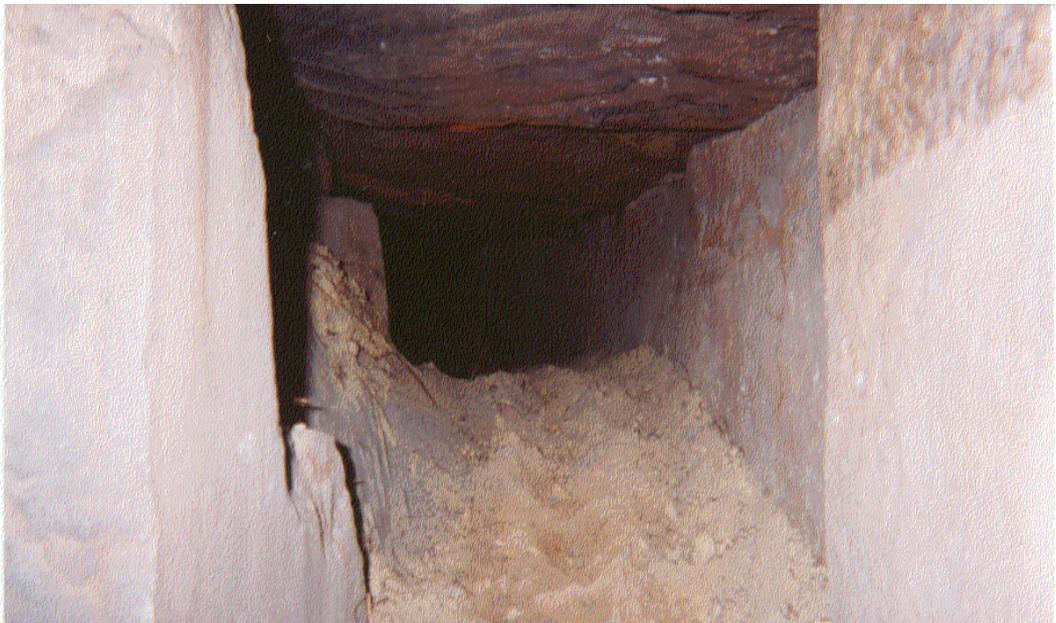
The same Photo, 10 years after, displays the care and attention of New South Wales National Parks & Wildlife Services. The walled in entry is $\frac{3}{4}$ filled in with Rocks, despite the fact that there were only a handful of rocks on the site. When the Minister was asked in 2001, to protect the site, the advice of N.S.W. N.P.W.S was clear and loud, and stated: “Our experts have declared it a Hoax.”



Picture 5.

© 2011

Two pictures of the airshaft. Top one, when magnified X 400, one can see the rectangular punch marks of the chisel perforating the sandstone plate. This is now unaccessible. Entrance destroyed.



Picture 6.

© 2001

The Airshaft to the left of the walled in section, clearly man made. This is the so-called nine meter long chamber, in which Paul White unsuccessfully searched for the mummy of Nefer-Ti-Ru. Look at the sealed stone plates covering the shaft, they are about 70 centimeters thick and form the roof of the grave or the present surface where interested people walk, but do not know, what they are standing on.

“All this is supposed to have been built by one or two people...” Not accessible any longer.



Picture 7.

Sealed (?) roof joined by roughly hewn sandstone plate (s). The picture was taken by Michael O'Brien and was described by Nefer-Djeseb as ““(We) walled in the Side entrance of the chamber with the stones from around the side, view of the west wall of the chamber, made of stone plates.” Not accessible any longer.



Picture 8.

© 2001

An inserted piece of sandstone (Plugstone (?)) some three meters long, facing north in Side chamber. 2001 Not accessible any longer.



Picture 9.

© 2001

At the northern end of the Chamber, this tunnel leads downward. It is blocked by a sandstone plate, probably one foot thick. Underneath the sandstone plate is empty space. When tapped with a heavy iron bar by Wayne Shipton, it was audible on the surface. This is no longer accessible.



Picture 10.

© 2001

The Glyph of Nefer-Djeseb engraved on a huge boulder which is supported by a 60 x60 cm. wide and one meter high support stilt, right under the centre of the rock. Because the rock is subject to the weather, it gives a clear measurement of rock decomposition due to the weather over 4.500 years.

It is estimated that the original rock engravements were some three inches deep.

Are the hieroglyphs genuine ?

Where did Nefer-Djeseb hide the Mummy of his Brother?

This Question was posed by Paul White in his letter to Cathy (26. July 1999) because he simply looked in the wrong place. To put it bluntly, because White found the Airshaft/Door to Eternity, he assumed that the manmade Chamber, as he called it, some nine meters long and 70 centimetres high, was driven through solid rock. This assumption was an error, because the Roof of the Grave consist of 70 centimeters thick sandstone plates, under which the plates of the tunnel were stood up, without touching the roof. Hence Paul White was looking, to describe it with a modern phrase, in the Roof cavity, to find the missing mummy.¹⁹⁶ And I have never heard of the mummy of a Prince being hidden in the rafters.

As already indicated, some of the glyphs were used to find the hidden chamber, two meters underground in the East wall. The interesting fact about the chamber is as follows.

Nefer-Djeseb, once he found this spot, first of all proceeded to flatten the sides of the crevice into a V shape, of which only the first couple of meters where sanded flat to give a good surface, to carve the hieroglyphs in.

He then had carved the chamber “Ges”, a side or half chamber some 70 cm. high, from the outside into the east wall, creating an open, rectangular room in the east wall, which was later blocked off with stone plates.

The Mummy of Nefer-Ti-Ru is either hidden behind the three meter long plug stone in the chamber , which in my opinion is doubtful, because the Egyptians were known to hide their mummies at a lower level. If one proceeds further along the chamber, which was then still open, hence the fellaheen had plenty of workroom and especially breathing space.

At the end of the chamber is a square opening, some 80 cm. deep, which is sealed off by a stone plate. (When tapped, it could be heard on the surface.) Hence it is hollow underneath.) A close look at the bottom of the downward drive seems to divulge, that square blocks were inserted there, to block of a stairway (?), which leads to the burial chamber of Nefer Ti-Ru and was also used as escape route for the last workmen.

¹⁹⁶ White, Paul : Letter to Cathy, 26.7.99 writes: “ We finally came to refer to it as “The strange Case of the missing Mummy.”

Hence it appears that the glyph “Ges” represents not only the meaning of “Side” or “Half” but in this instance, “Chamber,” but it may be considered as an architectural outline of the Kariong hieroglyphic site and hence could represent both stairway and burial chamber.

This is at this stage speculation on my part, but a heavy stone drill and micro camera would soon solve this problem of the burial chamber. It is suggested that the Burial Chamber is also hewn into the East wall, at a lower level than the “GES” and is barricaded with heavy rocks, as described in the translation of the glyphs which are impregnable from the outside, except for modern equipment.

Is the hieroglyphic site a hoax ?

The chance that the Gosford Glyphs being a hoax is just about nil, writes Ray Johnson and justifies his statement, as follows.

1. The many different styles of the writings show, that it was not one Person, but a group of people. With so many involved with a hoax, something was bound to be leaked out, especially after the newspaper publicity
2. A person, or a group of persons perpetuating a hoax, want their work to be seen. The Gosford glyphs are not only in a secluded area, but completely out of sight, unless you crawl through a small opening ¹⁹⁷, and would have remained undiscovered but for a dog going through the opening, which prompted the dogs owner to go in after him.
3. A group of Persons perpetuating a hoax of this nature, would have chosen a more readable script, taken from the Book of the Dead or some suchlike book. They would not have chosen such an archaic script which even scholars would have much difficulty in deciphering.
4. No person today would have understood such an archaic script, unless they had made years of extensive study, let alone make an intelligent story out of such script.
Even a Professor whom had studied such things, could not make sense out off the script and dismissed it as a hoax.
5. **The glyphs were not newly made, as one section showed signs of erosion,** also quite a lot of glyphs were covered in lichen, which had to be cleaned away. ¹⁹⁸

I believe after studying the evidence, that the Gosford glyphs are genuine.

¹⁹⁷ Hence it is impossible to carry one of the Rock plates into the Site. One must take a knapsack off, to get through the entrance

¹⁹⁸ As is visible on the rock with the cartouche of Djeseb.

Signed: Raymond Johnson.¹⁹⁹

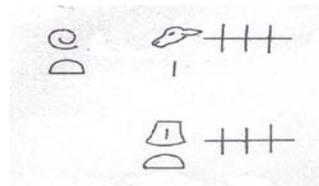
The case against the hieroglyphs being genuine.

The case against the genuineness of the hieroglyphics, is being waged by a number of people, all with their own adze to grind. First among these is Paul White, the Journalist who introduced Raymond Johnson to the site and who like many others, have benefited from the Johnson translation. However, it must be pointed out that all proponents, including the NP&Ws. agree in toto, that the site was created by one or two persons unknown, but fail to explain, where the waste material has or is being dumped. Nor do they explain, why the hieroglyphics explain the existence of the then unknown side chamber to Raymond Johnson, nor do they explain, why the hieroglyphic site is coloured red nor do they explain why it pinpoints the burial site, which is situated in an area of ten meters by one meters. The problem with the Paul White claim is, that he just changed his mind about the Johnson translation, because it proved him wrong. Where Paul White wanted spacecrafts or flying saucers, he was handed the proof, that what he thought was a depiction of a flying saucer, was in fact only a shining necklace, that was buried beside the deceased Nefer-Ti-Ru. Paul White writes:

“Tracking reports of archaeological anomalies around the country, I became involved in filming and studying them in the early 98’s.”²⁰⁰

Here we have a given date, that will be referred to later on in the dissection of this case study.

Background intelligence indicates, it was installed by a group of Sydney university archaeological students, who camped on site across six month in 1983. An exact copy of the hieroglyphic message turns up in a *Sydney Uni library* book, depicting samples of ancient Egyptian walls and stellae. Test confirm this. The carvings vary significantly in size and style of execution. Specialists agree they were made by several people and there are alarming spelling mistakes, which no educated Egyptian would ever permit.”²⁰¹



¹⁹⁹ Copy in the hands of the writer

²⁰⁰ Letter from Paul White to an otherwise unnamed person called Cathie dated 26.7.1999. p.1

²⁰⁶ Ibid. But the question must be asked of Paul White. “What is the title of the Book, by whom was it written and where and when was it printed?”

As to Paul White's claim about background evidence, this claim as to books can be laid to rest, because the above archaic description spells it out. **"The bandaged one (Mummy) is confined in the red earth section.** And as there is only one RED EARTH SECTION, namely the Hieroglyphic site, which is plum red. (The rest of the site is white (Senff)

Paul White poses the following question:

"There is also the mystery of why Anubis holds a cross instead of the traditional ANKH." ²⁰²

Which was answered by the Director General of the Cairo Museum, in full. (See foot note 4.)

"Despite residual suspicions of the unusually well preserved carvings, we did indeed, stumble upon an inexplicable, secret tunnel. "

Here again, Paul White makes a mountain out of a molehill, because he found the aforementioned airshaft, which is of course not cut through the solid bed rock, as he claims, but is just below the roof of the grave of Nefer-Ti-Ru, some 70 cm. below what appears to be the surface of the site, but which is in fact the roof of the grave made of closely fitting split sandstone boulders.

"Cut through the solid bed rock beneath the site, we found a square 9 meter chamber, complete with stone pillar support and room for one person to crawl. It opened into a small space, about a metre behind the large "Anubis" carving in the outer hallway. (Meant is the surface to the site.)²⁰³

A sarcastic note may be in order here. As every opal miner knows, there is no need to support a roof hewn into sandstone bedrock. A support pillar is only needed, where unstable rocks are placed on a support pillar. Or were the miner does not trust his own instincts.

White also claims:

" No artifacts or organic material of any kind, have been turned up by any investigator." ^{204 205},

²⁰² This question has been answered by the Director General of the Kairo Museum, Dia' Abou-Ghazi to Ray Johnson, when she stated: "I think also, it is an Ankh, and not a cross which is in the hand of Suti, or at any rate it is meant to be an Ankh." Undated Copy of Post Card marked "D".

²⁰⁸ This is an incorrect claim: Sandstone rubbing stones, brick size and about one inch to one and a half inches thick, were given, along with some hundred of photos by Milton Orcopoulus (Minister of Aboriginal Affairs) to Carmel Tebutt in 2001, then Asst. Minister)

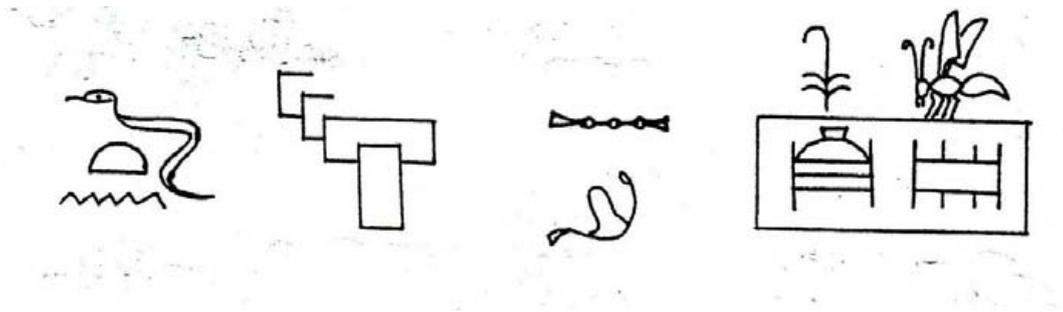
²⁰⁹ Since that claim was made, it has been reported on the Internet, that one scarab has been

95:

I wonder why? Could it be that it is a grave site, which in honour of the deceased, is always cleaned up just like any modern grave site today.

“We took samples and used high tech metal detectors, no one uncovered any samples or artifacts of any kind. The bottom line is... The Mummy is missing.”²⁰⁶

So writes a disappointed Journalist cum Fortune hunter. The Tunnel in question is either a simple Airshaft or one of the three doors to Eternity. Depicted in the second set of glyphs below.



But, Paul White found something after all ! Star maps, that destroyed his own claims.

“We found a match with the astro-cartography software on Sydney University computer. The Star chart reveals an unbelievable match with the star pattern above Gosford around the year 2500.”²⁰⁷

The fact that the stars move their position has been known for a long time, hence it is no surprise at all, that the pattern depicted at Kariong (Which would be similar to any position in Australia, nay, the southern hemisphere.) Hence when the star maps revealed the date, it was timed as the year 2500 B.C. (I have not yet seen the star maps. (Senff)

And 2.500 B.C. is close enough to the date when the cartouche of Khufu was originally carved at Kariong.

found. As Scarabs are imported from Egypt these days, and as I have not seen it, it is being disregarded for this purpose. However the broken and badly worn stone chisel found by Dan Collins, I consider genuine, because the basalt contains Olivite in the form of crystals, and I have yet to hear of a site in Australia, where Basalt contains Olivite crystals. Bob Clutton has drawn my attention to what he called a “trough” made of baked clay. I only seen the photos of it so far, but I consider it genuine. As to it’s use, I leave that to the scientist to decide.

²⁰⁶ How would one know. The ancient Egyptians were renowned for hiding the Mummies of their Kings, to protect them from Grave Robbers or placing them at the most inaccessible point. Compare also: “Ceram’s Gods, Graves and Scholars.

²¹² Ibid. p.4.

And what was Paul White's surprised deduction?

“More than meets the eye, a double mystery lurks beyond this cleverly wrought hoax.”

What should have been an eye opener to Paul White, is deliberately hidden by him, because the stone plates of the Doors to eternity are clearly man made, (hence artifacts, Senff) as are the split rocks that form the roof of the grave. And there is no way in the world, that one or two persons or even a number of University students could have carried these boulders into the crevice.

Hence the only mystery is that created by Paul White, and his inability to accept the facts. Facts which are also unacceptable to the Director of the Brisbane Waters National Park, who is charged with the protection of the Site, and who allowed the partial destruction of the walled in entry to the side chamber to occur. It is apparently O.K. to whine about Vandals, of which there are a few, but to permit the wanton destruction of the walled in entry to the site chamber is worse than vandalism by some individual, it is the wanton destruction of an archaeological structure by members of the NPWS, who failed to protect the site, as they were charged to do, by Parliament and the People of N.S.W.

They failed to protect a 4.500 year old grave site, because of a personal bias against it. They failed to contact the Archaeological Section of the Public Works Department, who could have confirmed or denied, whether the structure that was found by Paul White was build by students in the 1980's or not. The fact that they did not do so, shows their incompetence.

Fact No: 1. Yes, the hieroglyphic site could have been carved by Sydney University Students, but only the hieroglyphic site. Not the chambers below, and only, if they had the theoretical knowledge, that their Professors were lacking, hence to put it bluntly, it is claimed here: “That the calf is smarter than the cow.” Or “that the students are smarter then their Professors. Which is clearly absurd.

Fact No: 2. There is no way, that anyone could have carried the foot thick stone plated down the walled in section and lined them up to form the airway or Door to eternity with one or two people. As the opening was barely big enough to admit one person, leave alone a huge rock plates. No. This site was build from the bottom up, to facilitate easy handling. The Roof of the grave was put in last, and this could not be done without heavy equipment. Only with man power and Egyptian know how. Proving again, that this site is no hoax.

N.S.W. National Parks and Wildlife Service: Neglect, Criminal Neglect and Sabotage?

National Parks and Wildlife Service's too, claims that the hieroglyphic site is a hoax hence there is no protection nor management plan in existence, because it is a hoax.

And anyone who ask N.P. & W.S. is given the same answer. It is a hoax, because we determine it is a hoax. Yet the Spinx in Kurrajong National Park, because it was carved by one or two diggers in 1916, is protected.

On or about the 2nd of February 2011, I wrote a letter to the honourable Frank Sartor, requesting permission to take (again), supplementary Photos in order to prove certain archaeological facts.

On the 16th. March 2011, a letter was received, not from the Minister, but from a Director of National Parks and Wildlife Service, answering my request, to which pictures of the underground section of the site had been attached.

As expected, no reference whatsoever was made to the photo's, printed in the letter, however a stern warning was issued by the writer of the letter, a certain Mr. Terry Baily, Director Coastal Parks and Wildlife ²⁰⁸.

“Due to safety concerns and the possible instability of the rocks which form the underground cavity²⁰⁹, permission cannot be granted by the National Parks and Wildlife Service (NPWS), which is part of the Department, for individuals to enter and photograph the cavity further.”

As this answer was expected it did not bother me. However, seeing that this was a formal answer on behalf of the Minister I was surprised to be informed:

“It is also an individuals responsibility to ensure she or he is aware of any legislation relating to the conducting of site works around heritage items. For Aboriginal sites, an Aboriginal Heritage Impact Permit may be required. For non-Aboriginal Sites, the Heritage Branch of the NSW Department of Planing must be contacted to ensure no other approval is required, prior to conducting any site works.” ²¹⁰

How did the Director know, that there was work to be done? Did he know, that the walled entry to the side chamber had been partly destroyed and filled in? Did he also know, that the airshaft, of which Paul White had written and pondered about, has been deliberately filled in? Where is the protection of the archaeological Site, build by Nefer-Djeseb some 4500 years ago, by the N.S.W. Department of National Parks and Wildlife Services?

²⁰⁸ Bailey, Terry, Ref. No. MD 11/194 16.March 2011 Coffs Harbour N.S.W.

²⁰⁹ Again, this time it is Terry Baily, who is in a state of denial. This time it is an underground cavity. Cavity comes from cave, which it is not. It is a man made construction, made by Nefer- Djeseb some 4.500 years ago. What Terry Baily is indulging in is a play with words, ever hopeful, that the truth will not come out.

²¹⁰ Ibid.

In breach of their Charter, and in wanton disregard of the People of N.S.W. and their Government, the Director's (?) of N.P.W.S. and staff appear to have conspired, jointly and separately to destroy a historic site in the Brisbane Waters National Park; which they were legally obliged to protect.

And all I applied for was permission to take further photos inside and outside the hieroglyphic section, no mention of any site work. The two meter deep walled entry to the side chamber was filled up with rocks. It is just lucky that pictorial proof exist to reconstruct this ancient relic.

However, at long last, the Director of Coastal Parks and Wildlife, came to the crux of the matter of interest.:

Regarding your hypothesis, NPWS has conducted investigations of the site since early 1980.

Based on advice 1983 from Professor²¹¹ Nageeb Kanawati of the Macquarie University Department of Egyptology and NPSW rock art conversation specialist Mr. David Lambert, it is considered that the engravings were carved in the early 1980's. The NPWS Gosford Office possesses a series of photographs taken in 1983/84, which shows fresh cut rocks and spaling around the edges of the engravings, indicating very recent construction."²¹²

As my so-called hypothesis is based on the fact, that no modern man could have placed the foot thick plates of the Air Shaft - Door to Eternity, beneath the roof of the grave that consist of split sandstone boulders, without disturbing the walled entry to the side chamber. Hence this claim by Terry White is nonsense.

However, one must cite from a letter by Ray Johnson and Paul White to understand the misconception of NPWS and its Directorate

Paul White writes.:

“The tunnel is quite bizarre. Someone apparently took advantage of a natural crevice, using it to fashion the long tube like chamber beneath the rock face. We simply couldn't imagine any uni students going to that much trouble but, you never know.”²¹³

This is the airshaft, the other entrance has been completely blocked off, yet the stone plates visible, are artifact's, which Paul White obviously never saw. Hence this is the so-called tunnel or nine meter long chamber, that Paul White is referring to. Note also the roof made from split Sandstone boulders. The fact that these plates are clearly dressed and stood in place is evidence that they were put

²¹¹ It is easy to state that Professor Nageeb Kanawati made a certain statement, but was he then a Professor ? N.P.& W.S. is regurgitating it's ancient history.

²¹² Ibid.

²¹³ White, Paul: Letter to Cathie. *ibid.* P. 3

into place by the builders of this grave site, before the roof was put into place. Hence no University Student or W.W.I. soldiers could have lifted these roof plates without proper equipment.²¹⁴ (or they would have done their back's in.)

The letter from Raymond Johnson to Gosford Council is more detailed and to the point. Johnson writes:

“I also found out, that later in 1964, that some students from Sydney University had been in the area, and had re-carved the hieroglyphs. This act certainly made the glyphs more easily to read, but certain mistakes were made, such as the cross in the hand of “SUTI.”²¹⁵”

This statement has been verified by Mrs. Nina Angelo O.A.M. of Mc Masters Beach.²¹⁶

Johnson adds a further blow to the NPWS claim that the site was created in the early 1980's, when he writes.:

This caused me to carry out certain investigations, which led me to a Journalist named Bob Cummings (Phone: (066) 855218), who told me, that: “He and his father, along with another gentleman, visited the spot in 1955, and at that time, the hieroglyphs on the rocks were only barely distinguishable.”²¹⁷

This creates a problem not only for the NPWS, but also Paul White, who claimed:

Excepting a few (Glyphs) exposed to the ocean wind, it would appear, the carvings are as fresh and recently carved as they look to the naked eye.²¹⁸

Yet Johnson produces startling proof of the Glyphs being seen in 1955 by the Journalist Bob Cummings, while the fact of his reference to Sydney University Students and the re-engraving of the glyphs in 1964 is supported by Mrs. Nina Angelo, O.A.M. of Mc Masters Beach, N.S.W.

Hence the claims of Paul White and the NPWS are contradicted and proven wrong by Raymond Johnson and Nina Angelo. But this is not all.

²¹⁴ In an Interview with Ralph Whitehead of the Sydney Office of the NPWS in January 2010, Mr. Whitehead stated: That he had seen similar plates in the Pyramids in Egypt. He added: However I have not seen the Kariong Site!”

²¹⁵ Johnson, Raymond: Letter to the General Manager, Gosford Council. 21.July 1997. Ref.No's: R 56334, 173701 and 463-01.

²¹⁶ Angelo, Nina O.A.M.: of Mc Masters Beach, N.S.W. told me the details in February 2011.

²¹⁷ Jonson: Letter to Gosford Council 21. July 1997. Ibid.

²¹⁸ White, Paul: Letter to Cathie. Ibid. P. 3.

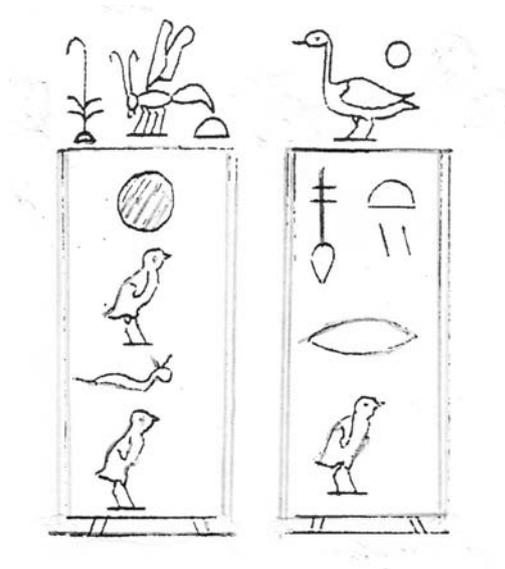
The NPWS is known of having provided the Assistant Minister Carmel Tebutt and Cabinet in 2001 with false and misleading answers.

It has been claimed by Egyptologist, that these hieroglyphics are too primitive.²¹⁹

The question one must ask, is: “Are soldiers or sailors experts at engraving hieroglyphics,” or “How many stonemasons would one take on a military or research expedition ?” I would suggest that the answer to the first question is “no” and to the second “none”.²²⁰

The question one must ask, is: “Are soldiers or sailors experts at engraving hieroglyphics ?

It appears, that the N.P.W.S. and Paul White are both lacking common sense. Hieroglyphs are too Primitive ? Hieroglyphs are the forerunners of modern script, which is based on the cursive writing of the Glyphs, to facilitate speedier writing. An example of cursive hieroglyphic writing is provided below: From the time of the 12th.Dynasty²²¹



²¹⁹ Senff, Hans-Dieter: Prohibited Egyptology, Sumptibus Publication, Swansea NSW, p.13.
This was written by Carmel Tebutt on advice of the NPWS on 24.10.01

²²⁰ Senff, Hans-Dieter: Reply to Carmel Tebutt.

²²¹ Gardiener, Allan, Sir: Egyptian Grammar, Third Edition revised 2007, Cambridge University Press, U.k.

101:

The cartouches above [framed glyphs] depicting the Names of “KHUFU” and his son, “NEFER-TI-RU” were dismissed by the N.S.W. Department of National Parks and Wildlife Services with the following comment:

“The NPWS commissioned experts of Egyptology to examine photographs of the site in 1984 and were advised that the cartouches were well constructed but did not mean anything in sequence, that is, they told no story.”²²²

Which led to my caustic reply to the Minister : ²²³ “Of course they did tell no story. Cartouches are the names of Kings or high officials...”²²⁴

It was claimed by the NPWS that :

“ there is no doubt, that the engravings were carved into the rock in 1982 – 1983” ²²⁵

Yet they show pictures of these “supposed brand new engravings” to Egyptologists, and claim that they apprehended the person making the cartouches.

The fact is, that by their very action, the Department of NPWS indicated, that they were unsure, how old this site really is and needed the help of Egyptologist to insure, that their subsequent denials were based on seemingly professional advice.

Based on advice of “Egyptologist”, who did not know the real meaning of cartouches [framed glyphs]. What kind of “Egyptologist” where they ?

The letter from Carmel Tebutt contained further surprises. It claimed that:

“ When the site was visited by a specialist in 1983, the engravings had been freshly cut into the rock. The inside of the caved area was clean **white** sandstone....”²²⁶

Even Nefer Djeseb stated, that the Mummy of Nefer Ti-Ru was buried in the Red Earth Section of the Site. However the NPWS does not give up that easily. The pictorial evidence may be overwhelming, but it is claimed by the NPWS.

²²² Cited from.: Prohibited Egyptology.

²²³ Letter to the Minister assisting the Minister for the Enviroment, Carmel Tebutt

²²⁴ Senff, Hans-Dieter: Prohibited Egyptology ibid. P. 13.

²²⁵ Letter from Carmel Tebutt, 24. 10.01

²²⁶ Tebutt, Carmel: ibid.

“The area has been the subject of much illegal digging and constructions and recent investigations have revealed a stockpile of materials on site, probably to be used for further constructions” ²²⁷

This claim of much illegal digging and constructions, as well as a “Stockpile of material to be used for further construction” is an invention, hence a lie by the NPWS to the Minister. The Rocks pictured in Prohibited Egyptology were on three cut down pine sleepers, in order to prevent the public from falling down the two meter deep “Walled in shaft, that lead to the entry of the Side or Half Chamber.

And in order to set their claim in concrete, so that the Minister (Tebutt and Cabinet) would not, nay, could not protect this site, because a Minister is bound by the advice of his or her Department. Hence they lied to the Minister again, stating:

“The chambers, that Mr. von Senff refers to, were not in evidence in the 1980’s but have been constructed around the mid 1990s.” ²²⁸

And what chambers is the NPWS referring to ?

The very chamber that Nefer-Djeseb was referring to, when he ordered the hieroglyphs to be carved into the East and West wall, some 70 cm. above the roof of the grave site; hereby giving the evidence that the glyphs were, in fact, carved some 4.500 years ago and proving thereby, that we are dealing with an archaeological site, that needs Government protection. Commonsense ???



²²⁷ Tebutt, Carmel, Letter, 24th. 10. 2001.

²²⁸ Tebutt, Carmel, Letter, 24th. 10. 2001.

BOOK 3

Part I

“For a clever person, one word is enough; but for the uncomprehending, him you teach, by glueing one pottery shard to the other.”

(Si-Sobek, Papyrus Ramesseum I)

Or, by stringing unknown glyphs together, work out their possible meaning - and try to transliterate it... Only then, are you able to translate it into a commonly known language.

(Hans-Dieter von Senff 2011)

“THUS SPAKE NEFER-DJESEB”

A Glyph by Glyph transliteration and translation of the
Kariong Hieroglyphs.
based on the Work of Raymond Johnson.

Sheet 1.

Plate 1.

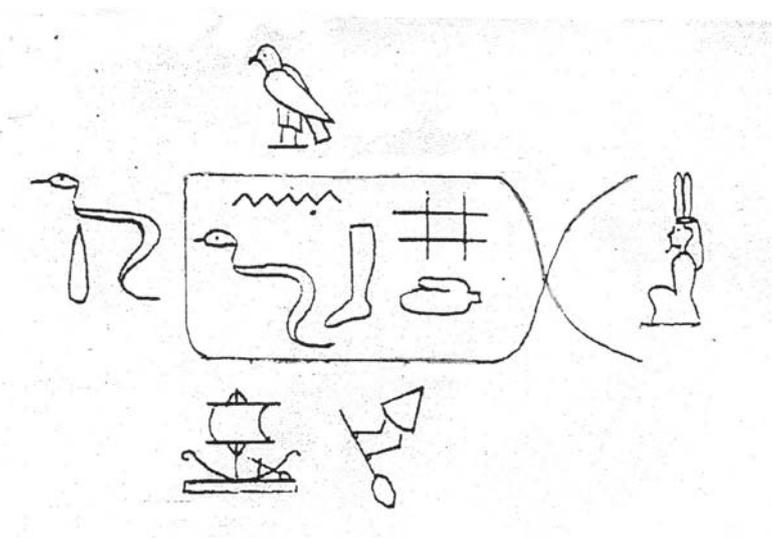


Plate 1

- 1st. Row: 1. Sitting eagle - HERU. = His Highness.
 2nd Row: 1. Snake with drop beneath = CEA - above, Snake = speaks. Ze = drop, = thus.
 3rd. Row: In the misshapen bouble as used in modern comics.: 1. = Wretched, Snake = Nezebu . Lower Limb = Bui = Place. Hash = Seped = Land. Glove = this land. Figure of Atease in half clamber = Prince.
 4th. Row: 1. Sekhet = Ship sailing south, 2. Khen = Carried.

Translation by Ray Johnson:

“Thus speaks his Highness the Prince from this wretched place within this land, transported there by ship.”

Sheet 1:

Plate 2.



Plate 2.

- 1st Row: Three Glyphs = Ari = Doing.
 2nd Row: 1. Seshu = Writing.
 3rd Row: 1. Desheret = The Crown of lower Egypt. 2. Te = The
 4th Row: 1. Neter = Holy or God. 2. Chewa. = 3. Gods word.

Translation by Ray Johnson:

“Doing this writing for the Crown of Lower Egypt, according to God’s Words.”

Handwritten Note: These Hieroglyphs, I have drawn as a professional scribe would draw them, so as to give a clear idea, as to what the Tyrian Sailors were attempting to draw. (Raymond Johnson)

Sheet 2:

Plate 1.

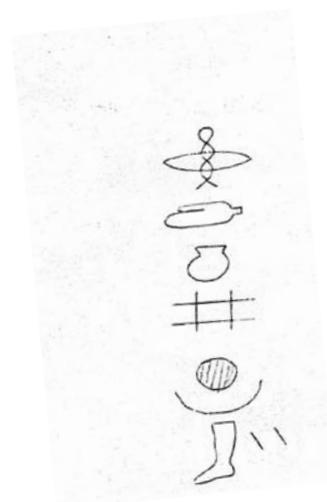


Plate 1.

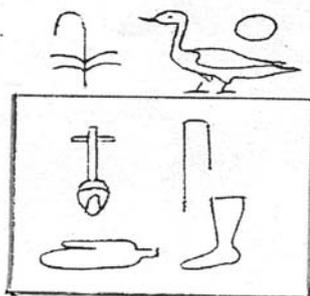
- 1st. Row : 1. Rehu = Fellaheen,
 2nd. Row: No Translation given by Johnson. However
 Hieroglypheschlüssel p. 76 indicates "sitting" among other
 meanings.
 3rd. Row: Denu = Call out,
 4th. Row: Seped = Land
 5th. Row: Khepep = Strange
 6th. Row: Bui = Place

Translation by Johnson:

"The fellaheen sitting ²²⁹ call out from this place in this strange land, for "Suti."

As ideogram, the meaning of the glyph is hand, yet as phonogram the meaning ranges from sitting to put (stellen), laying, hitting and throwing giving only a small range of meanings. This will indicate to the reader, the difficulty that Ray Johnson put himself through, in order to transliterate and then translate the glyphs into a commonly understood language, in this case English.

The writer has the added advantage, in that he is bi-lingual and has his Doctorate in German (Germanist) and is also, as it is called in Germany an Anglicist and to confound the matter further, a Sorabist. (Study of the Sorbs), the small slavonic remnant of a great people, the Surbii, that existed in what is known today, Germany well before Julius Ceasar. Julius Ceasar describes them in his battles in "La bello Gallicum", i.e The Gallic War.

Sheet 2:**Plate 2**

²²⁹ Vomberg/Withuhn : Hieroglyphenschlüssel, p.76.

Plate 2

1st Row: 1. (implied) Suten = The King, 2 Duck = Sa = Son. 3. Circle = Nu = of,

This is followed by the Cartouche of Nefer-Djeseb. The transliteration of which would read. The King of Lower Egypt, son, inside the cartouche folded cloth = snb. meaning you or they, which is followed by Neter, Windpipe meaning beautiful, followed by the Hand =drt, meaning sitting, which is followed by the boot = suggested meaning as ideogram = place (Ort). This transliteration would then be translated into: “ Son of the King of Lower Egypt Khufu, (you are) or (I) am beautiful sitting in this place.”²³⁰

Translation by Johnson:

“ I, Nefer-Djeseb, Son of the King.”

Whereas my reading includes the cartouche, is **“(I, Nefer Djeseb,) Son of the king of Lower Egypt, (implied) Khufu, (including the transliteration and subsequent translation of the cartouche), (I) am beautiful sitting in this place.** Therefore the Ray Johnston translation is correct and must be accepted by the reader as such.

Sheet 2:

Plate 3.



Plate 3

1st. Row: 1. A (can be, I, A, or THE.)

2nd. Row: 1. “SUTI”, but see Johnsons explanation.

TRANSLATION

“Has transported “Suti”

²³⁰ This is the suggested meaning of the Cartouche of Nefer-Djeseb, as transliterated from the glyphs and then translated into English. H.D. von Senff

In order to bring the translation into common English, I This have substituted has to have, which makes the translation correct for the reader. Hence it should read now: **“Have transported Suti.”**

Sheet 2:

Plate 4

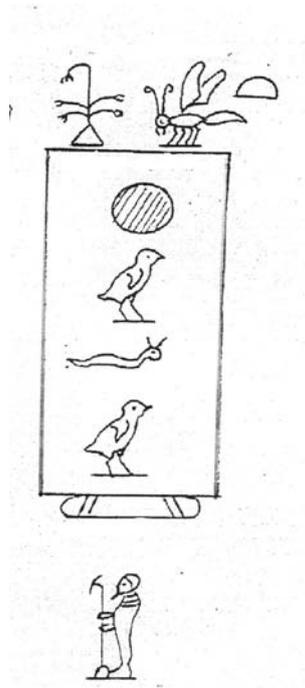


Plate 4:

1st. Row: 1. Shema = South Egypt. 2. Bitet = North Egypt

2nd. Row: Cartouche of Khufu (Cheops).

3rd. Row: 1. “Ptah” (the God Ptah)

The Johnson Translation

“Khufu”, The King of Upper and Lower Egypt, beloved of “Ptah.”

Again, like in the previous example, I try to translate the implied meaning of the name Khufu. Glyph 1 could mean Threshing floor or be transliterated as as might, or magic. This is followed by the glyph 2. the quail chick, which as phonogram means confirmative, in this case confirming Khufu’s power or magic (often not translatable) but may/can be read as “In truth”.

This is followed by the glyph 3. the horned viper, which is transliterated as: “ (I am the) Enemy of ”, which is followed by the quail chick again, which is this time transliterated as in truth. This then is followed by the Glyph of the god Phta below the cartouche. Hence the translation of the cartouche would be read something like this.

(I Khufu,) King of Lower and Upper Egypt, have the power, (belive me) over (all) my enemies, (and) that is the truth.) (Because) I am (the beloved) of Phta.²³¹

Sheet 2:

Plate 5.



1st Figure "Sutekh"

2nd. Figure "Suti."

At this stage Johnson digresses in order to clear up the difference of the meaning of the variance between Suti and Anubis. For this he relies on his own depiction of the bobbed ear version which was mentioned by Mr. Spillard.

It is interesting to know, that Johnson calls the first figure "Sutekh", while he calls the second version "Suti". He relies here on a written note from Dia' Abou-Ghazi, General - Director of the Cairo Museum. Please have a close look at the Ankh, that is carried by Suti and compare it with Dia' Abou-Ghazi comment about the Ring on the cross. Here it becomes visible, how easy the mistake by one of the students from Sydney University (1964) must have been, when he re-engraved the this picture of the Ankh held by the God Suti at Kariong. A few hits with an hammer on a cold chissel, and Bingo, you have a "Christian Cross" instead of an ankh, the symbol of life. So Ray Johnsons and Dia' Abou-Ghazi where both correct in interpreting the "Christian Cross" as the ankh, which it was, before the Sydney Students in 1964 re-engraved the Glyphs, thereby creating the trap for the rock art expert David Lambert and his employers, the NSW N.P.W.S..

²³¹ In this transliteration I have changed glyph 2 . from in truth to believe me, because twice truth in four glyphs is too much. It could naturally also be transliterated as (Believe in my truth). (Wahrheit, germ.)

110:

If either David Lambert or Paul White had looked and compared their rock art with the written engravings in Colonial architecture, they would have known that the inscriptions which are just under two hundred years old, but cut across the sandstone layers, are as sharp and clear as they were on the day, they were engraved.

Thereby proving the mistake of the misunderstood sand stone engravings, claimed to be less than twelve month old by “Rock Art Expert” David Lambert.

Another error occurs, when Aboriginal engravings are dated without considering the preservation effect of the gum in the Eucalyptus and Acacia leaves, and sand, that fill in any hollow in the ground, thereby stopping the erosion of wind and weather to a certain extend. Hence it is suggested that these filled in engravings on level ground are of a far earlier origin than dated by Aboriginal Rock Art Experts and giving credence to the Aboriginal claims, as to how old these engravings really are.

Sheet 2:

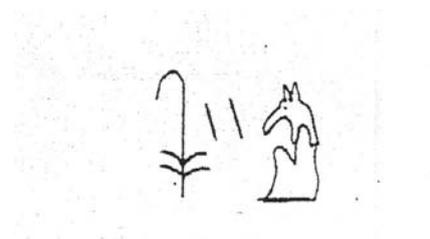
Plate 6.



This is Anubis

Sheet 2:

Plate 7.



This is Seth

I have deliberately changed Plate 6 to plate 7, in order to allow a comparison between the long snout of Suti, compared to the shorter snout of Anubis. Johnson writes with reference to plate 2/7.: “Seth could have this figure as determinative.” The reading of the above hieroglyphs is as follows, read right to left. “Seth, while two downward strokes rain or is a make shift number, meaning 2, and Shema on the left means North Egypt. Suggested reading,

111:

“Seth stops the rain in Northern Egypt”, or an alternative reading: “Seth, the enemy of Rain in Northern Egypt”.

In Order to give an overview of some of the glyphs, the following drawing may help the reader, to consider the difficulty in translating this slab of glyphs. To make it easier, I have split this panell up into different segments.

Sheet 3

Total View

Plate 1



Sheet 3.

Plate 2.

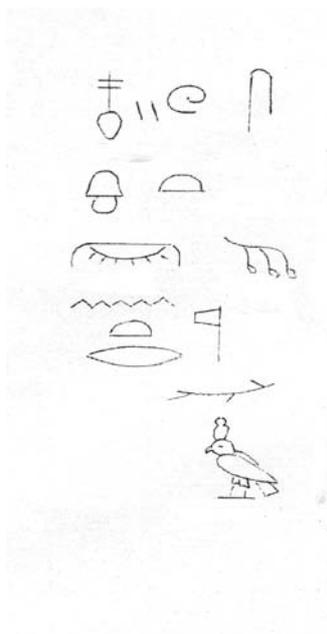


Plate 2.

112:

- 1st. Row: 1. Nefiu = Kind. 2. = two 3. Mummie. 4. Se = It or Is.
- 2nd. Row: 1. Menat = Benevolent, 2. The, or Daily quota of Round bread, or titel of priest.
- 3rd. Row: 1. Nub = golden, 2. Sheni = Hair
- 4th. Row: 1. Above the mouth, read as either Red or The, or round bread.
Above this is the glyph for water. Beside all three glyphs stands the symbol for god, the flag, hence No. 2 glyph must be read as Neter = God
- 5th. Row: 1. Khetaq = Follower
- 6th. Row: 1. Ra-Heru = The Sungod Ra.

Translation by Johnson:

“He (Nefer-Ti-Ru) is kind and benevolent, (a) follower (of the) golden-haired God, “Ra-Heru.”

My Translation for this large segment would be. “(Nefer-Ti-Ru), who is buried²³² here was kind and benevolent. (He was) the follower of the golden haired sungod, Ra.”

Sheet 3:

Plate 3.



²³² The half unwound bandage refers to the mummy of Nefer-Ti-Ru, hence I substituted buried here, to give the implied meaning to the transliteration.

PLATE 3:

Read right to left:

- 1st. Row: Remp = years. 2. Sen = Two, 3. Ha = That. 4. Group of Glyphs: A = I, Amenti = westward. (Old Symbol for westward: Ref: 502 P. R. 15, Egyptian Grammar.
 2nd Row: 1. Qa = up, 2. Rua ²³³ = Strong, 3. Hata = Front.
 3rd. Row: 1. Dos = Praying, 2. Aya = Joyful, 3. Tuhu = Smiting, 4. Mesku = Insects.

Translation by Johnson:

“Two years that I make way westwards, I (he put) up (a) strong front, praying, joyful, smiting Insects.”

NOTE: It is suggested that Johnson may have here mixed up Nefer- Djeseb and Nefer-Ti-Ru, because it was Nefer-Ti-Ru, who was the priest and therefore the scribe. This is based on the following Glyphs, which refer again to Nefer-Ti-Ru and his service to Neter = God.

It is suggested that, because we are dealing with a group of people, that the singular in this case should be read as plural. Hence the suggested reading should be. **“(For) two²³⁴ years we made our way westward, He (Nefer-Ti-Ru) (put) up (a) strong front, praying, joyfull, smiting insects.”**The reader is reminded that Johnson put a caveat here, pointing out that what was transliterated by him as two years, where in fact only eight month, two seasons, namely winter and spring, as the Egyptian year was divided into three seasons in a 360 day year.

Sheet 3:

Plate 4.



²³³ Here we have that objectionable glyph, 2nd. Row, No.2. =Rua = Strong, to which Coldheart objected to, Coldheart called it a stickman hanging out his washing.

²³⁴ It appears that Johnson made a mistake in Row 1 Glyph No. 2 which should be read as Spirit, not two. None the less, it has not been altered by me, let someone else do it.

114:

PLATE 4:

1st. Row: 1. Neter = God, 2. Hema = Servant, 3. Heru = His Highness, 4. Af = Him.

2nd. Row: 1. Neter = God, 2. (Implied) saying, 3. An = Brings, 4. Mesku = Insects.

3rd. Row: 1. Tuka = Thy own, 2. Rehu = Fellaheen, 3. Za = Protect.

Translation by Johnson :

“His Highness, a Servant of God, He (say’s) God brings the Insects, thus thine own Fellaheen protect.”

The following addition should be made in order to make the text more explicit.

“His Highness (Prince Nefer-Ti-Ru) a Servant of (the) God (Ra), He (says that) God brings the Insects, (in order to show) that His Fellaheen (are) protected.”

Sheet 4:

Plate 1

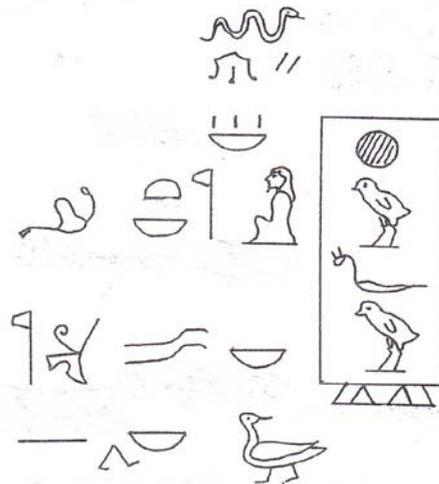


Plate 1:

Must be read from top to bottom 1- 3rd. Row, then right to left.

1st. Row: 1. Heft. (The) Snake.

2nd. Row: 1. Peser.= Bit or bites or struck. 2. Sen. = Twice

3rd. Row: 1. Neb Nef. = All those. Now it must

4th. Row: 1. Pehu= Behind. 2. Te =The, 3.(below) Neb.= Divine. 4. Neter = God. May also be read as, Mighty Lord.

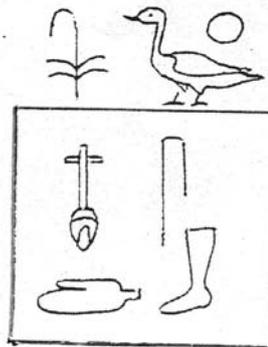
115:

5. The Cartouche reads Khufu, hence the hieroglyph must be read as: Behind the divine Lord of Khufu .

5th. Row: 1. Neter = Mighty. 2. Nit = crown of Lower Egypt. 3. Enut= Lord. 4. Sen=two or twice adzes. 5. Neb.=All

6th. Row: 1. Horizontal line means Na = Not. 2. Per =go back, 3. Neb = all. 4. ???? Goose looking backward?

It is suggested that this glyph is uniquely Australian, hence the meaning appears to be: To march forward, never look back, but remembering him. Hence it is the engrained Sailors command, always look forward, never back. (Niemals zurück, schweift unser Blick, auf den Ozean.

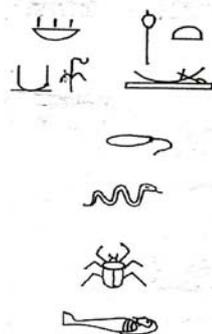


Or it could also mean: “Marching forward, but always remembering them.” I have changed the him to them in the knowledge, that some thirty meters away lie the bodies of two more buried comrades, who died of tick bite, as was shown in the early part of this critical review.

Translation by Ray Johnson:

“The snake bit twice, all those behind the divine Lord of Khufu, the Lord of the two Adzes , mighty one of Lower Egypt. Not all go back.²³⁵ (we are) marching forward, (we) do not look back.”

²³⁵ This could be a reference to the two persons, who died of spider or tick bite, as mentioned in the newly discovered glyphs, some thirty meters away.

**Plate 2:**

- 1st. Row:** 1. Neb.Nef. = all those²³⁶ 2. Hedjez = Damaged 3. Te = The
2nd Row: 1. Denay = Channels dry, Rivers dry. 2. Supl. Glypht Khamu =
withered Plant. 3. Sequet = Boat
3rd. Row: 1. Ar. =Tied up
4th. Row: 1. Heft = Snake
5TH. Row: 1. Kheperi = Make happen, cause or become.
6th. Row: 1. Menay. = Death

Ray Johnson's Translation:

“ All damaged the Boat at low tide. Our boat is tied up. The snake caused the death.”

Notes to the above plates by Ray Johnson. (Sheet 4)

The following notes were written by Ray Johnson to explain some of his reasoning for his transliteration and translations on page 4.

(1) Possibly a makeshift sign to depict a snakes fangs or snake bites, further reading makes the “Ger Sen”, struck twice.

(2). Neter Although this sign is often rendered as “God”. Renouf said the overall meaning could be rendered as “Mighty” but goes on to say, that the word is so old, that it’s first sense is unknown to us. Brugsch renders it as göttlich-heilig-divin(e)-sacre(d).(In order to give an accurate translation, it should be read as godlike, holy, divine and sacred.)

²³⁶ This has been altered to “We all” instead of : All those.

(3) This appears to be a withered plant, beside the sign (Denay) (or a Capital U, that is used to depict) a Cutting, Channel (or Canal). It could possibly a river bed. I can see no other reason for why the plant is drawn like this, other than to show that the cutting, channel or riverbed is dry. (It most likely depicts a dry Irrigation Channel.)

(4) “**Hedjes**” This is the principle sign in the word “damage” Ref: page 610, Egyptian Grammar, Gardiner, 3rd. Edition. As this symbol is a Mace, I would be more inclined to read as “Damage” in archaic times, than “White”, as later it become the symbol of.

The Divine Lord Khufu, the Mighty one of Lower Egypt, would be in reference to the deceased’s relationship to the King. Lord of two Adzes, would possibly be one of the titles, on the par with something like, Knight of the Bath, or Knight of the Garter.

SHEET 5:

Plate 1.

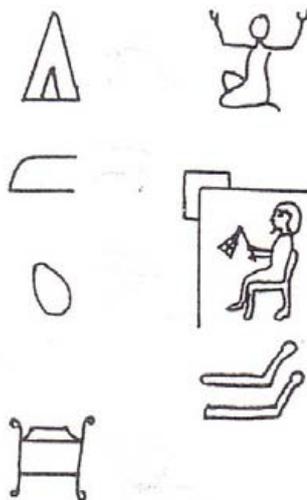


Plate 1

To be read right to left and from top to bottom.

- 1st. Row:** 1. Tay Gavs. 2. Ha Ya = Pray to. Note: Compare A 28 A 30 p.445. Egyptian Grammar (Extoll) also: Book of the Dead.
- 2nd Row:** 1. Ges= Half. Note: Can be read as Side or Half. Ref.: p. 542. Aa 16 Egyptian Grammar, Gardiner, 3rd. Edition. This can also be read as Side or half Chamber, as indicated by the underground chamber at Kariong . (von Senff)
- 3rd. Row:** 1. Suht. = Egg 2. Amen, the hidden one. Note: Ref. P. 422, A 5, Egyptian Grammar, Gardiner, Third Edition. Also B of

D, p.71

- 4th. Row: 1. Qer Sen = (for him) struck twice.
 5th. Row: 1. Hen. = Box, chest.

Translation by Johnson.:

“(We) gave half an egg (from Medicine) Box (or Chest), (and) prayed to the Hidden One, for he was struck twice.”

In the beginning I thought that this may have been is an erroneous translation. Hence it was suggested by me (Senff), that it refers to “Sulphur bloom” which is also egg yellow and which could be stored in a medicine chest for years, without deteriorating like a normal egg. However, since I read “Egyptische Zaubersprüche”, I have altered my opinion, after I read, how Isis gave a young boy a goose egg to eat, in order to save his life from poisoning, after being bitten by two scorpions. Hence the giving of half an egg to Nefer-Ti Ru was not only meant as a medicine, it was an act of faith by Nefer-Djeseb in the power of the Goddess Isis. Therefore the Johnson translation is correct.

Sheet 5:

Plate 2.

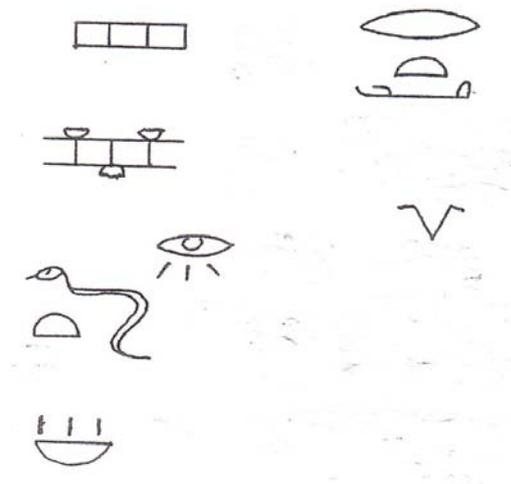


Plate 2:

- 1st. Row: 1. A ner = Hard, stoney²³⁷, 2. Reta. = That allowed, Ref: p. 17.
 Budge, Book of the Dead.
 2nd. Row: 1. Road, path, way.
 3rd Row: 1. (eye) Remi = weep, mourn. 2. (v) Maad. = Adhering to,
 Keeping to.
 4th. Row: 1. Te. =The, 2. (snake) Ze. = Body.

²³⁷ This glyph, three stoneplates in a row could refer to the nine meter long shaft, which was discovered by Paul White.

119:

5th. Row: 1. Nu, Nes = We all, Note: All, in the plural sense, i.e. we all, they all or all those.

Translation by Ray Johnson:

“A hard road, we all wept over the body, keeping to that, which is allowed.”

This could also be read as follows: “A hard, stoney road (where) we wept (and) mourned over the body (of Nefer-Ti-Ru) and the snake ²³⁸, while adhering to (established) customs.”

Sheet 5:

Plate 3.

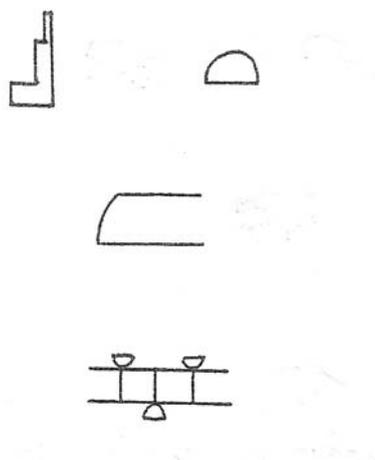


Plate 3:

1st. Row: 1.Ast.= Seated ²³⁹. 2. Te.= The.

2nd. Row: 1. Ges. = Side or Half.(Chamber)

3rd. Row: 1. Owat.= Way.

Translation by Johnson:

“Seated (by) the Side way.”

Bearing in mind that Isis was mentioned by me in the comment about the goose egg, it could also be read as: “(With) Isis seated (beside us) near the half chamber, (we

²³⁸ I have inserted the reference by Nefer-Djeseb to the snake, which is missing in the Johnson translation, because the snake was seen as the messenger or tool of the god Seth, whom they felt they must have offended.

²³⁹ This glyph can be read as Phonogram as Isis, as Ideogram as Place, or as Phonogram again as Osiris. I have deleted the reference to Osiris, so there remain two different meanings. Isis or Place. “Hieroglyphenschlüssel”, p. 282

watched) from the side way (the burial of Nefer-Ti-Ru).” Hence the translation of Ray Johnson is, no doubt, acceptable to the reader, even if he does not refer to the “Ges”, (the Underground half chamber); because Isis, all powerful, was invisible.

Sheet 5:

Plate 4

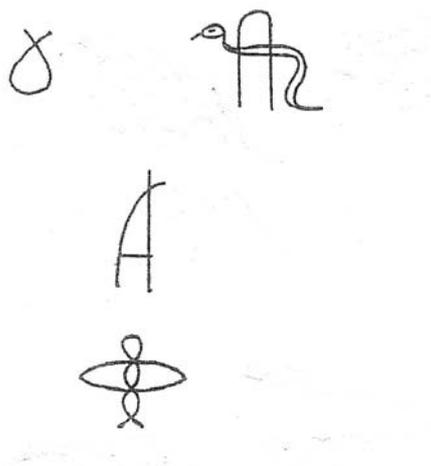


Plate 4:

- 1st. Row : 1. Shes. = Concern. (Ref. P. 522&609. Egyptian Grammar 2. Metz. = Deep (Ref. P. 610 Egyptian Gramar)
 2nd. Row: 1. Mer. = Love
 3rd. Row: 1. Rebu. = The Fellaheen.

Translation by Johnson:

“With concern and deep love, (the) Fellaheen”

In order to try to make Nefer-Djeseb’s text understandable, the previous translation has been used: “(With) Isis seated (beside us,) near the half chamber, (we watched) from the side way (the burial of Nefer-Ti-Ru).” This can now be expanded to read: **“(With) Isis seated (beside us,) near the half chamber, (we watched) from the side way (the burial of Nefer-Ti-Ru).” “(With) concern ²⁴⁰ and deep love ²⁴¹, (the) fellaheen.**

²⁴⁰ It is suggested that Nefer-Djeseb watched with concern how heavy stone plates were being shifted, to make the grave impenetrable, hence his comment about “deep concern”

²⁴¹ The Proto-Egyptian glyph “MER” standing upright, compare Egypt before the Pharaohs, p.296, in the 1st. Dynasty has the “MER” also standing upright, hence not meaning plow, but love. It is suggested that this is the original way to write it. Hence the Middle Egyptian glyph “MER”, is the variant

We come now in this transliteration and translation to the most important point, where Nefer-Djeseb describes, wherer Nefer-Ti-Ru is actually buried at Kariong.

Sheet 6:

Plate 1

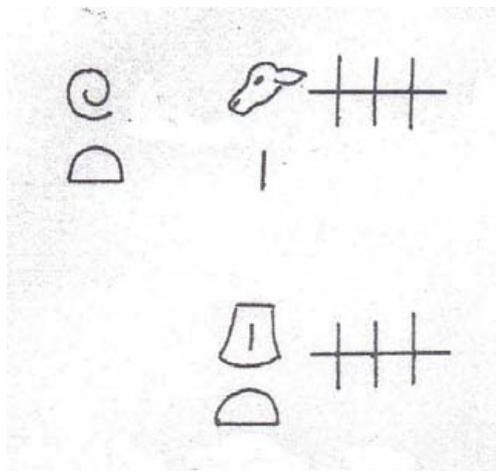


Plate 1:

- 1st. Row: 1.Ut. = Bandage(d). 2. Khena Set = confined
 2nd. Row: 1.Deshret = Red Earth (also The.) 2. Ay = One
 3rd. Row: 1. Deshret = Red Earth , the sign above means hear.
 2. Set = Region

Translation by Johnson:

“The confined one (Hear) The Red Earth Region.”

As the Red Earth Section is only some 5. (five) meters long and is distinct by its plum red colour, it is not hard to see, what Nefer-Djeseb is refering to. Bearing in mind the previous transliteration, it will read now. **“(With) Isis seated (beside us,) near the half chamber, (we watched) from the side way (the burial of Nefer-Ti-Ru). (With) concern ²⁴² and deep love ²⁴³, (the) fellaheen (saw) the mummy (the bandaged one) confined, listen, (in the) Red Earth Section.”**

²⁴² It is suggested that Nefer-Djeseb watched with concern how heavy stone plates were being Man handled, to make the grave impenetrable, hence his comment about “ concern”.

²⁴³ The Proto-Egyptian glyph “MER” standing upright, compare Egypt before the Pharoahs, p.296, in the 1st. Dynasty has the “MER” also standing upright, hence not meaning plow, but love. It is suggested that this is the original way to write it. Hence the Middle Egyptian glyph “MER”, must be considered to be the variant

Again the Johnson transliteration is essentially correct. At this point, Nefer-Djeseb changes the story from the past to a day in Spring, when he writes the following essential information which is of interest to Archaeologist and Egyptologist alike. He refers to the fact, that the previously mentioned stone plates were made from the sandstone rocks, that then, (not now) littered the plain on top of the gravesite to the West. A fact never considered nor understood by previous researchers. Even Ray Johnson, because of his age, was unable to get up there. But let us continue with the Story of Nefer-Djeseb.

Sheet 6:

Plate 2

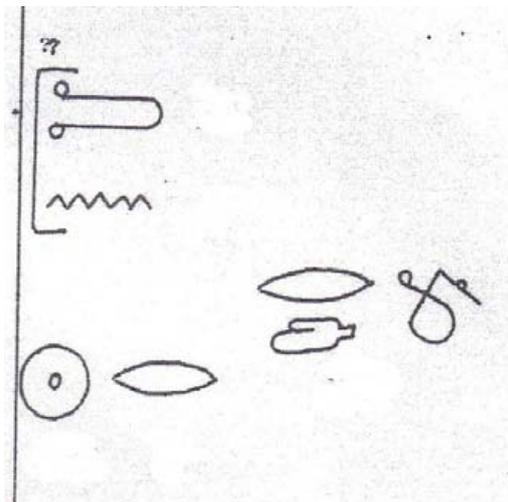


Plate 2.

- 1st. Row: 1. Tha. = Then
 2nd. Row: 1. En. = Of (Joined by link ???)
 3rd. Row: 1. Three Glyphts meaning To Grow.
 4th. Row: 1. Ra-K = Time 2. Er. = To

Translation by Ray Johnson.

“Then of Time to grow, i.e. Spring “

By this statement we learn, that Nefer-Ti-Ru must have died in early winter and the Expedition Party had spent so far at least 2 to 3 month at Kariong, hewing the Grave into the solid bedrock, and building at the same time the three doors to eternity for Nefer-Ti-Ru's **Ka** (spirit) and the GES, two meters underground. We can also deduce that the **V- shaped cleft**, in which Nefer-Ti-Ru is buried, that the half chamber was hewn into the rock from the outside of the East wall.

But let us continue. The story so far will read: “(With) Isis seated (beside us,) near the half chamber, (we watched) from the side way (the burial of Nefer-Ti-Ru). (With) concern

²⁴⁴ and deep love ²⁴⁵, (the) fellaheen (saw) the mummy (the bandaged one) confined, listen, (in the) Red Earth Section. Then of time to grow, (i.e. Spring)” concludes the text so far.

Sheet 6:

Plate 3.

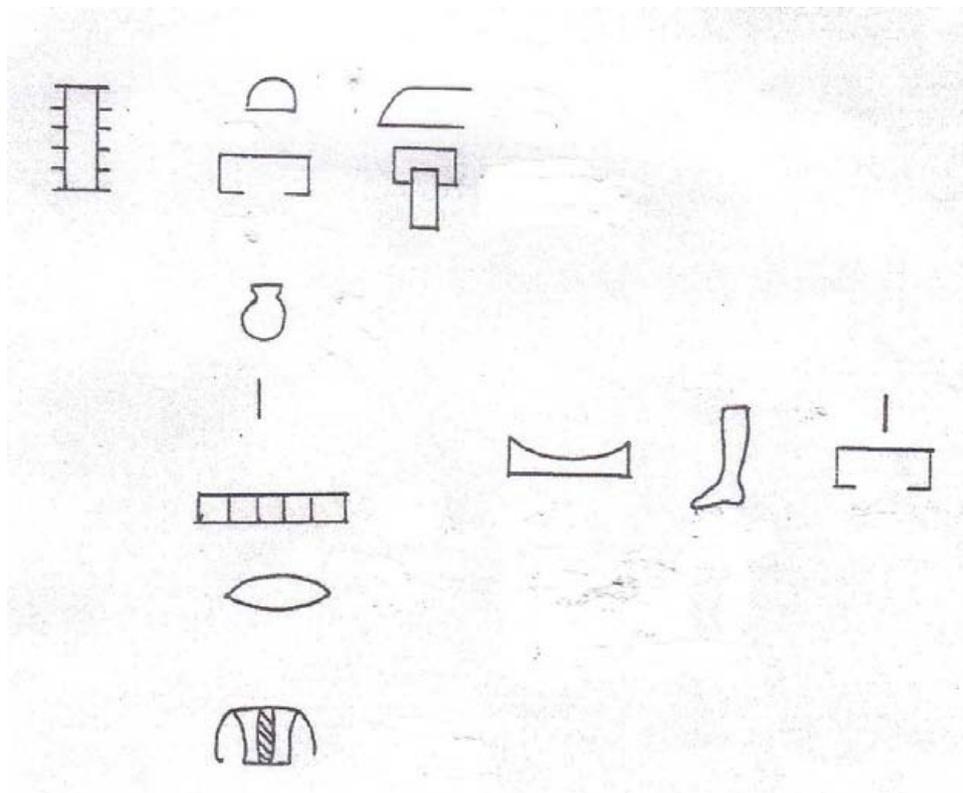


Plate 3.

- 1st. Row:** 1. A Neru = Stones (or Rocks)(depiction of the walled in entrance) 2. Te.= The Glyph over chamber Nu = represents West (The primeaval waters are said to be in the Western Heaven.) (R.J.)
3. Ges. = Side(chamber) below: Entrance to the Side chamber.
- 2nd. Row:** 1. Pot=Nu.= West²⁴⁶

²⁴⁴ It is suggested that Nefer-Djeseb watched with concern how heavy stone plates were being shifted, to make the grave impenetrable, hence his comment about “ concern”

²⁴⁵ The Proto-Egyptian glyph “MER” standing upright, compare Egypt before the Pharaohs, p.296, in the 1st. Dynasty has the “MER” also standing upright, hence not meaning plow, but love. (It appears, that the forward bending stroke represents a Woman resting her head on the shoulder of an upright standind male, the cross stroke representing the males phallus. Hence the glyph portrays a couple making love; hence the glyph represents love. It is suggested, that this was the original way to write it. Hence the Middle Egyptian glyph “MER”, with the couple laying half down, is the variant, i.e. plowing.

²⁴⁶ Despite two references to West, none has been included by Ray Johnson in his translation. In order to rectify this, I include the reference in my translation as it identifies the area , from which these boulders came. (Hans-Dieter von Senff)

- 3rd. Row: 1. Downward stroke Ay= The.
 4th. Row: 1. Nu= West. 2. The boot = BU(I). = Place. 3. The downward stroke = Ay.= The. 4. And below it is Per. = The burial chamber.
 5th. Row: 1. A neru.= stones, (or Stoneplates,)
 6th. Row: 1. Ay. = The
 7th. Row: 1. And the last Glyph, like a man's chest, with a striped tie is the Ayaa.= Skirting all Around.

Translation by Johnson

“We walled in with local Stones the entrance to the side chamber.”

Ray Johnson in this transliteration fails to include the reference to the western side, he also only refers to side, to which was added the word chamber, which now reads side chamber in the East wall.

Hence the text must now read:

“(With) Isis seated (beside us,) near the half chamber, (we watched) from the side way (the burial of Nefer-Ti-Ru). (With) concern ²⁴⁷ and deep love ²⁴⁸, (the) fellaheen (saw) the mummy (the bandaged one) confined, listen, (in the) Red Earth Section. Then of time to grow, (i.e. Spring), (We) walled in with local (Rocks) from the west side (of the Grave site) the entrance to the side chamber.”

Despite my additions it must be explained that Ray Johnson, due to his advanced age, was incapable to get to the top of the gravesite and please note, never knew about the side chamber until shortly before his death, when he had ordered a copy of “ Is the Kariong Hieroglyphic site a Hoax” from the National Library of Australia.²⁴⁹

Sheet 7:

Plate 1.



²⁵² It is suggested, that if the fellaheen watched with concern, then this is an implied reference to a stone Sarcophagus being lowered and manhandled into place.

²⁴⁷ The Proto-Egyptian glyph “MER” standing upright, compare Egypt before the Pharaohs, p.296, in the 1st. Dynasty has the “MER” also standing upright, hence not meaning plow, but love. It is suggested that the laying down variety of the Middle Egyptian period is the variant

²⁴⁹ Photocopy in writers possession.

Plate 1:

1. Rehu. = Fellaheen. 2. Khens. = Expounded.²⁵⁰ 3. Ay. = I. 4. Group of three Glyphs = Hesbet. = counted. 5. Bagsu. = Dagger.

Translation by Johnson:

“ I counted and impounded the daggers (of the) Fellaheen.”

As there is no figure to indicate the direction of the script, I suggest, that the transliteration of Ray Johnson is correct. Right to left it reads: Dagger counted and expounded (to the) Fellaheens. Hence the Nefer-Djeseb Text reads now:

“(With) Isis seated (beside us,) near the half chamber, (I, we watched) from the side way (the burial of Nefer-Ti-Ru). (With) concern and deep love, (the) fellaheen (saw) the mummy (the bandaged one) confined, listen, (in the) Red Earth Section. Then of time to grow, (i.e. Spring), (We) walled in with local (Rocks) from the western side (of the Grave site) the entrance to the side chamber. I counted and impounded the daggers (of the) Fellaheen, (but I shall return them.)²⁵¹

Sheet 7:

Plate 2.

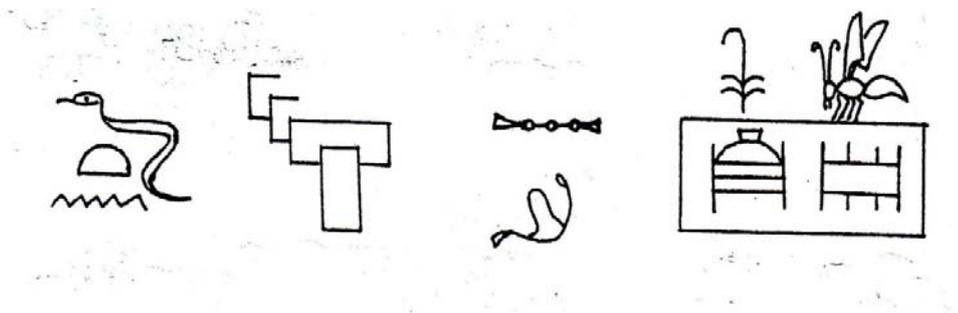


Plate 2.

²⁵⁰ Ray Johnson uses the term expounded, which is exactly the opposite to his transliteration, because expounded would mean, he returned the daggers to the fellaheen, meaning he had impounded them earlier. Even if this is the case, it is acceptable to the writer as a correct translation. (H-D v S)

²⁵¹ This was added to cover the eventuality, that Nefer-Djeseb meant expounded, and not impounded.

126:

1. A recognized error, Ref. Page 490, N 35 Egyptian Grammar. = Zeter of Eternity. 2. Khemet Sebekh = The three Doors (to Eternity). 3. 2 Glyphs, top Thesu. = connected to, or joined. Bottom glyph = Rear End, Behind. 4. In frame left Qeres = Tomb, Right. Umetet. = Bulwark, Sealed in.

Translation by Ray Johnson.

“The three doors to Eternity are connected to the rear end behind the bulwark (of the Grave).”

An obvious error has occurred in this transliteration, Ray Johnson forgot to include the two symbols of the two United Egyptian States, the bee for Southern Egypt and the Shema for Northern Egypt. It is worth noting that below these Glyphs, a cartouche with the symbol for grave and bulwark (fortification) has been added, identifying the grave as the fortified Royal Grave of Nefer-Ti-Ru. Hence the text of Nefer-Djeseb reads now as follows:

“(With) Isis seated (beside us,) near the half chamber, (I, we watched) from the side way (the burial of Nefer-Ti-Ru). (With) concern and deep love, (the) fellaheen (saw) the mummy (the bandaged one) confined, listen, (in the) Red Earth Section. Then of time to grow, (i.e. Spring), (We) walled in with local (Rocks) from the western side (of the Grave site) the entrance to the side chamber. I counted and impounded the daggers (of the) Fellaheen, (but I shall return them.) (Now in spring) the three doors to Eternity are connected to the rear end behind the bulwark (of the fortified Royal Grave) (implied: of the son of Khufu, Ruler of) Upper and Lower Egypt.”

This is followed, it is suggested by Ray Johnsons suggested meaning of the dried out plant, meaning

“Oh reach down and make the Land green.”

Sheet 7:

Plate 3.



PLATE 3

Comment by Ray Johnson:

127:

Here we have the withered looking plant again, which is possibly how this should be written. Possibly reading something like this: enclosed with the two symbols. The plant this is above the channel or riverbed sign. (DENAY), Time.

“O” REACH DOWN THINE HANDS AND MAKE THE LAND GREEN.”

The two enclosing symbols are most likely substitute signs, to replace a sign considered magically dangerous, or not wanting to presume to draw the hands of God. Hence the new meaning of Nefer-Djeseb’s text should read:

“(With) Isis seated (beside us,) near the half chamber, (I, we watched) from the side way (the burial of Nefer-Ti-Ru). (With) concern and deep love, (the) fellaheen (saw) the mummy (the bandaged one) confined, listen, (in the) Red Earth Section. Then of time to grow, grow, (i.e. Spring), (We) walled in with local (Rocks) from the western side (of the Grave site) the entrance to the side chamber. I counted and impounded the daggers (of the) Fellaheen, (but I shall return them.) (Now in spring) the three doors to Eternity are connected to the rear end behind the bulwark (of the fortified Royal Grave) (implied: of the son of Khufu, Ruler of) Upper and Lower Egypt.”

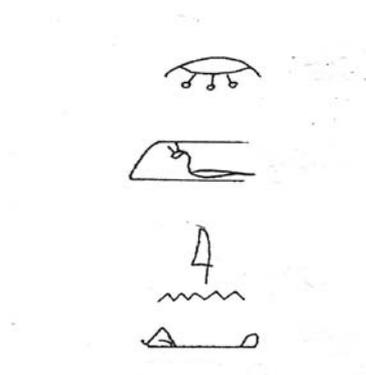
“O” REACH DOWN THINE HANDS AND MAKE THE LAND GREEN.”

At this stage the reader will understand if the writer discontinues the addition to the text of Nefer-Djeseb and present the slightly altered text at the end of this section.

Sheet 8:

Plate 1.

No Spaceship but a Necklace.



1st. Row: 1. Useke. = Necklace. 2. Ges Af. = His Side. 3. Ah. = By. 4. Taya. = Placed.

Translation by Ray Johnson:

“A Necklace placed by his side”

Having checked Glyph No.2, the Ges with the horned viper in it, I found no reference for it in James P. Allen “Middle Egyptian”, Vomberg/Withuhn’s “Hieroglyphen-schlüssel”, nor in Betro’s “Heilige Zeichen”. However, I also checked Ray Johnsons “Basic Hieroglyphia” and found it there as glyph No.1528 with the printed advice **Muf** egypt. = Helper or Ally.

Hence the reading of the Nefer-Djeseb text translation must be supplemented to read:

“A necklace placed by our helper’s side.”

Again the Ray Johnson transliteration and translation is acceptable.

Sheet 8:

Plate 2.

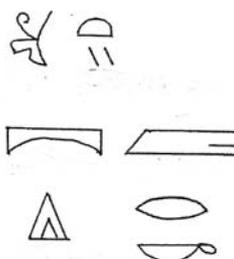


Plate 2

- 1st. Row: 1. Nit = Royal. 2. Ti = Token (implied.)
 2nd. Row: 1. Pet = Heavens. 2. Mia = As
 3rd. Row: 1. Tay = Gift. 2. (top) Er = From. (bottom) Ki = Thou

Ray Johnsons Translation**“A Royal Token, signifying “Heavens Gift, as from thou...!”**

The crown of Lower Egypt implies Royal, according to Betro’s “Heilige Zeichen” it existed some 4.000 B.C. and is the oldest known Hieroglyph. Found on a piece of pottery, made in the middle of 4.000 B.c. ²⁵²

²⁵²

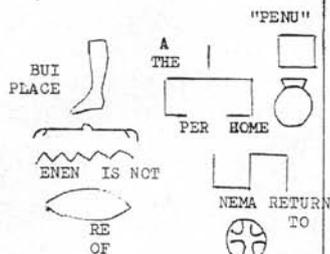
Betro, Maria Carmela : “Heilige Zeichen, 580 Egyptian Hieroglyphen.” p. 194

However, another Ges, this time with a stroke, about ¼ inside the open End of the Ges causes problems, hence I accept Ray Johnson's translation **Mia** (egypt) = **As**, as the proper translation.

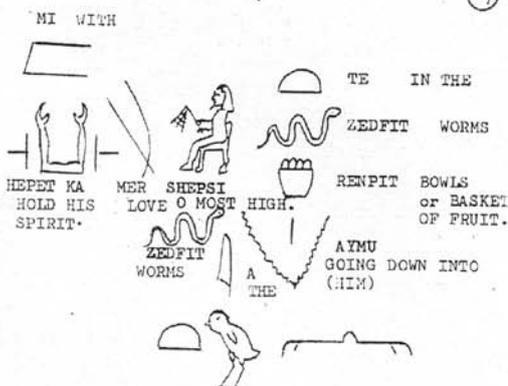
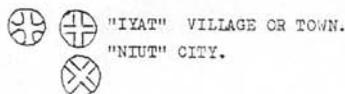
To introduce the reader to the work of Ray Johnson, I have included two full A 4 Page of his work in this dissertation. The reader will spot the various differences easily, having been subject to a forced course of "Introductory Egyptology."

*

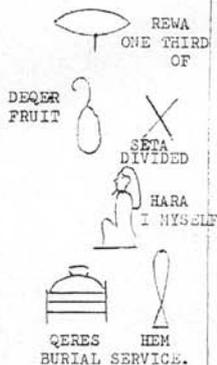
7



(HE) IS NOT OF THIS PLACE,
(HIS) HOME "PENU" ,RETURN TO
(HIS) TOWN.



HOLD HIS SPIRIT WITH LOVE, O! MOST HIGH,
WORMS IN THE BASKETS OF FRUIT, GOING INTO (HIM)
SHALL NOT BE.



ONE THIRD OF (THE)
FRUIT I MYSELF DIVIDED
FOR THE BURIAL SERVICE.

THESE 2 SIGNS ARE SUBSTITUTE SIGNS
FOR TWO ARMS REACHING DOWN AROUND THE "KA"
IT WAS CONSIDERED MAGICALLY DANGEROUS
TO DRAW THE ACTUAL TWO ARMS, IN THIS
CASE BELONGING TO THE GOD.

IT WAS BELIEVED THAT THE SPIRIT WITHIN THE FRUIT WOULD SUSTAIN THE SPIRIT
OF THE DECEASED IN HIS JOURNEY INTO THE AFTERLIFE.
THE NAME FOR SPIRIT FOOD WAS ZEF-ZEPAUWA



ENEN BAKAI
PLANTS WILTING

TERA MITI
LAND DYING

KHENSI
THIS MY LOT

NU FROM THE
NETER SHEPSI
GOD MOST HIGH

MER NETHER
(OF THE) SACRED
MER

RA THE SUN
SET HERA POURS(DOWN)UPON
PESED BACK
SEQET. DOWN

"KHEPERA" SHEPSI SI O! MOST HIGH "KHEPERA"

EN MI NOT AS
TEKHEN PENA OBELISK IS OVERTURED

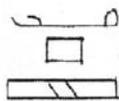
SET BROKEN
NA NOT (Book of Dead,P:199.)

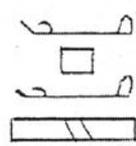
KERA
ORACLE SHRINE

VERY ANCIENT EGYPTIAN WRITING WAS HIGHLY COMPLEX, THEN CAME A PERIOD OF DETERIATION, MUCH LIKE OUR "MIDDLE AGES", AND THE WRITING CONSISTED MAINLY OF SINGLE SYMBOLS,

THUS:-  "APASH" (TORTOISE).

LATER THE WORD WAS SPELT OUT THUS:-  WITH THE END PICTURE CALLED A DETERMITIVE.

THEN LATER STILL, THE DETERMITIVE BECAME LEFT OUT THUS:- 

• THEN AT A MUCH LATER DATE, ALL THE VOWELS WERE INCLUDED:- 

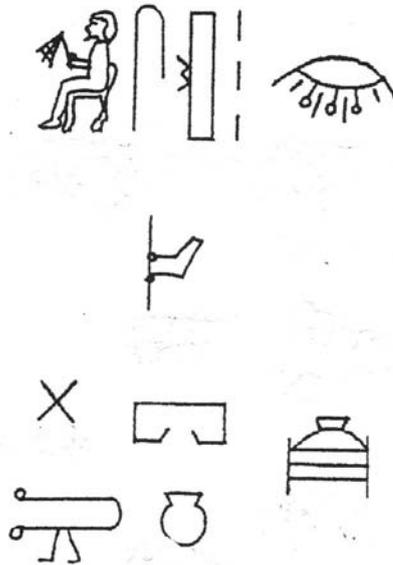


Plate 3.

- 1st. Row: 1. Shepsewa “O” 2. Holy. 3. Shining 4. Ones 5. Compared to the item Usekh = Necklace (Sheet 5, Plate 1. 1st. Row: This again is the necklace, but with an extra shine added by 4 extra strokes.
- 2nd Row: 1. Tzeser – Private . Refer p.284. Book of the Dead. Also p.455. D45 Egypt. Grammar.
- 3rd. Row: 1. Set = A Cross 2. Open Door 3. Qeres= Tomb
- 4th. Row: 1. The = Taken 2. Pernu = Sanctuary.

Translation by Johnson:

“ O” Holy Shining Ones. Taken across (to the) private sanctuary (of this) Tomb.”

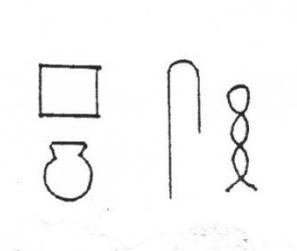


Plate 4.

- 1st. Row: 1. Penu= Town of Penu ²⁵³(below) Pernu =Sanctuary. 2. Sahu = Spirit.

²⁵³ Compare with Budge’s “Book of the Dead”, Introduction p.cxvii

Explanation: Penu means Mouse. It was said that a certain Egyptian town honoured the mouse. There was a plague of mice, and an attacking army was encamped outside the town. In the night, mice gnawed through the bowstrings, and thus saved the town. (R.J.)

Sheet 8:

Plate 5.

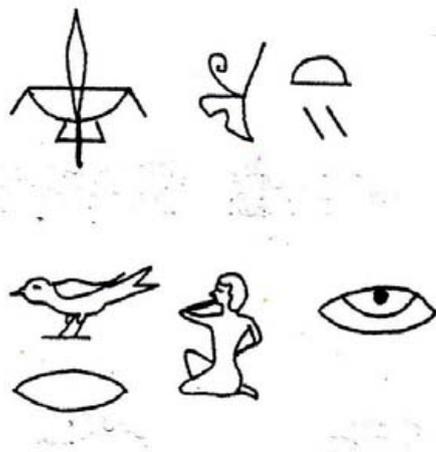


Plate 5

1st. Row: 1. Hednub Bagsu = Silver Dagger. 2. Nit = Royal 2. Ti =Token

2nd Row: 1. (top) along (bottom) Ur = Great. 2 & 3 (together.) Ari Kaker

Translation by Johnson :

“(Along with) the Silver Dagger, a Royal Token (of the) Great Maker.”

Again we are confronted with the Lower Egyptian Crown. And the glyph for Token is playing its prominent part, but maybe it should be read instead as Present or Gift to (dead) royalty. Hence the Translation should read **“(Together with) a Silver Dagger, a Royal gift of the Great Maker.”**

Sheet 8:

Plate 6.

134:

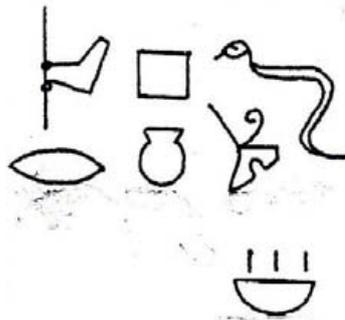


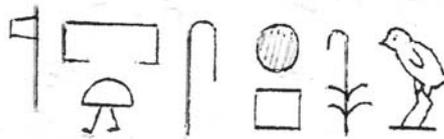
Plate 6.

Translation by Ray Johnson.

“Separated from “PENU” (is) the Royal Body (and from) all others.

Sheet 9:

Plate 1



1. 2. 3. 4. 5. 6.

Plate 1.

1st. Row: 1. Nefer = Regal 2. Top House of God. Below: Came 3. Could be Se or Es and so on, so in many cases it became an educated guess as to where to place the vowels . (R.J) 4. Top and bottom Penu. 5. Plant=Harvest (?)

Translation by Ray Johnson:

“Came from House of God (in) Penu, Regal Person.”

This reading should be altered should to :

“(Nefer-Ti-Ru) the Regal person came from the temple of God in Penu.”

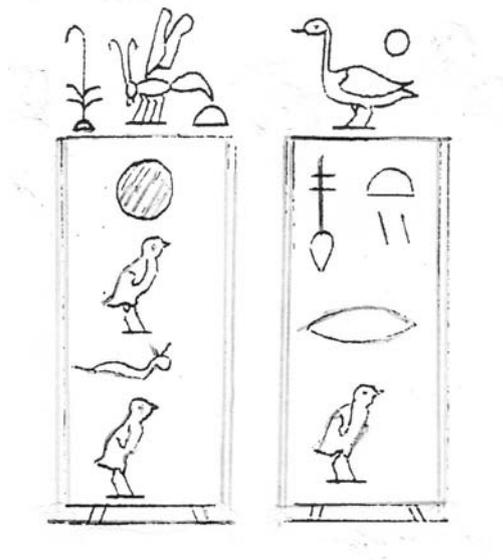


Plate 2.

1st. Row:

1. Shema= South Egypt. 2. Bitet = North Egypt. 3. Where the sting of the Bee is pointing represents "THE" while the small circle over the Duck is the glyph Nu , meaning **OF**, while the duck represents Sa, hence Son. Therefore it represents the Geneology and depicts the relationship between Father (Khufu) and son (Nefer-Ti-Ru)

Cartouche 1:

KHUFU (CHEOPS) is on the left side while

Cartouche 2:

Nefer-Ti-Ru's cartouche, is on the right side of Khufu

Translation by Ray Johnson

“ That Regal Person that came from the House of God, Nefer-ti-ru, The Son of Khufu, King of Upper and Lower Egypt.”

136:

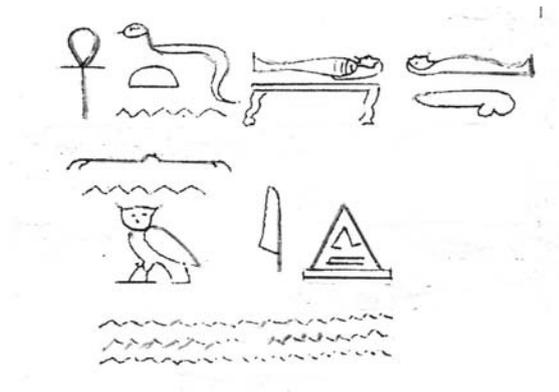


Plate 3.

- 1st. Row: 1. Ank = Life everlasting. 2. Zeten (a spelling mistake, see explanation next page.) 3. Setcher = To Rest. 4. Top: Menay = Death. Bottom: = Met = before.
- 2nd. Row: 1. Above Owl: Enen, not Ma = An= (Is). 2. A = I 3. Pyramid (inside) Top, top: Per = Go Back . below: Gesh =Beside. Below Pyramid, Mer, Nether = The Sacred Mer.
- 3rd. Row: 1. Mu = Waters.

Translation by Ray Johnson

“Who died before, is laid to rest. May he have Life, everlasting, Am I not to go back besides the Waters of the Sacred Mer.”

Sheet 9:

Plate 4

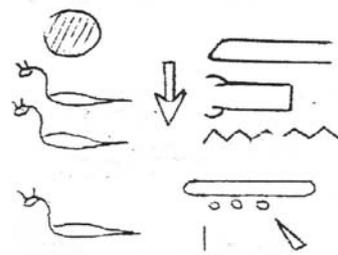


Plate 4.

- 1st. Row: 1. Khafa = Graspor Embrace. 2. Geshu = Thy Side
- 2nd Row: 1. Af = Him. 2. Arrow indicates the Direction, hence downward. 3. (his) Ka= Spirit.
- 3rd. Row: 1. Sen = (My) Brother. 2. Ne = To.
- 4th. Row: 1. Fa = (Oh) Father. 2. A Tera = (of) the Earth.

Translation by Johnson

“ Then clasp him, my Brothers Spirit to thy side, O Father of the Earth.”

Sheet 9.

Plate 5



Plate 5.

1st. Row: Johnson writes: Zeten is actually a spelling mistake. Zeten reads Serf.

However the Ankh in front of the word shows what was intended. But everlasting (Zetter) is as below in the 2nd. Row.

Sheet 9:

Explanation

Plate 6

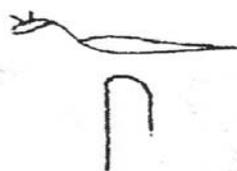


Plate 6

1st Row: Early Egyptian in most cases never had any vowels thus it could be read as “AF” or as “Fa”,

2nd Row: Or could be read as “Se” or “Es” and so on, so in many cases it became an educated guess as to where to place the vowels.

The above is an example of the meticulous transliteration done by Ray Johnson, when he transliterated and translated the Kariang Glyphs in the late 1990’s. As stated previously, these glyphs were originally drawn by Paul White and then rendered, as

Ray Johnson stated, in the form of how an ancient professional scribe would execute them, to make them easier understood by modern readers.

Some of these glyph's, as discussed in the early part of this work, were left out like the so-called Bell, which as we found out was nothing, but the depiction by ancient man of a wood chisel, which meant among other: Very well executed wood carvings, according to Budge.

On the right hand side, second row from the bottom, we can contemplate the "DOG BONE" which among others, means Heir, Inheritance and the like, Johnson here renders it as a disgusted comment of Nefer-Djeseb: "Is this my lot from the God most high?" but fails to express the outrage further, which translated into Australian English would have read: "Thank you very bloody much, for nothing!!!"

Having checked glyph by glyph the whole transliteration of Ray Johnson, I am satisfied, that there is nothing to add, but to thank you the reader, for having followed the torturous path, that professional Egyptologist refused to take. You have just read the oldest known text written by ancient man in Australia.

Is this how the Johnson Translation should be read now ?

"Thus speaks his Highness the Prince from this wretched place within this land, transported there by ship. Doing this writing for the Crown of Lower Egypt, according to God's Words.

The fellaheen call out from this place in this strange land, for Suti. (and) I, Nefer-Djeseb, Son of the King. "Khufu", The King of Upper and Lower Egypt, beloved of "Ptah." Have transported Suti here.

"He (Nefer-Ti-Ru) is kind and benevolent, and a follower of the golden-haired God, "Ra-Heru." "Two years that I (He?) make (our) way westwards, I (He, Nefer Ti-Ru) (put) up strong front, praying, joyful, smiting Insects. His Highness, a Servant of God, (say's that) God brings the Insects, to protect his own fellaheen.

The snake bit twice, all those behind the divine Lord of Khufu, the Lord of the two Adzes , mighty one of LOWER EGYPT. Not all go back. (We are) marching forward, while we look back and remember.

(We) damaged the Boat at low tide. Our boat is tied up. The snake caused the death. (We) gave half an egg (from Medicine) Box (or Chest), (and) prayed to the Hidden One, for he was struck twice.”

(With Isis) seated (beside us) on the Side way the Fellaheen watched with concern and deep love. A hard road, we all wept over the body, keeping to that, which is allowed.

“(With) Isis (seated beside us,) near the half chamber, (I, we watched) from the side way (the burial of Nefer-Ti-Ru). (With) concern and deep love, (the) fellaheen (saw) the mummy (the bandaged one) confined, listen, (in the) Red Earth Section.

(Now in spring) the three doors to Eternity are connected to the rear end behind the bulwark (of the fortified Royal Grave) (implied:of the son of Khufu, Ruler of) Upper and Lower Egypt.” (We) walled with local (Rocks) from the western side (of the Grave) the entrance to the side chamber in.

I counted and impounded the daggers (of the) Fellaheen. The three doors to Eternity are connected to the rear end behind the bulwark (of the Grave).

Plants wilting, Land dying. Is this my lot from the most high God, of the sacred Mer? The Sun pours down upon (my back), O! Khepera, most High, this is not as the Oracle said. My Obelisk is overturned, but not broken.

A Necklace placed by his side. A Royal Token, signifying Heavens Gift, as from thou...! O Holy Shining Ones. Taken across²⁵⁴ (to) private sanctuary (of his) Tomb. Together with the Silver Dagger, a Royal Token (of the) Great Maker.

Separated from “PENU” (is) the Royal Body (and from) all others. The Regal Person that came from the House of God, Nefer-ti-ru, the Son of Khufu, King of Upper and Lower Egypt, who died before, is laid to rest.

He is not of this place. His home is Penu. Return him to his town. One third of (the) fruits, I divided myself for the burial service. (Any) worms in the basket of fruit, these shall not be going into (him), it shall not be.

Hold his Spirit with love, O most High. May he have Life, everlasting! If I do not go back to the Waters of the Sacred Mer, then clasp him, my Brother’s Spirit to thy side, O Father of the Earth!“

²⁵⁴

This suggest that Nefer-Ti-Ru was embalmed on the western side of the Plateau and taken across the Hieroglyph site and lowered eight metres down to his final resting place.

Conclusion.

So, dear reader it is time to re-collect and relate to the various problematic which raised their heads during the investigations, whether the Kariong glyphs were real or not.

We started with an invitation to you, to translate the newly found Kariong glyphs, remember, and progressed from there over the thematic, whether the ancient Egyptians had the means and knowledge, to travel to Australia, which they clearly had (Khufu boat), while we also investigated, whether the ancient Egyptians had a knowledge of Australia, which was proven to be a fact by U.S. Professor Charles Hapgood's research into ancient Map making.

Further, we dialectically investigated the theory of cultural diffusion and found it somewhat lacking in substance, i.e. easy to claim, but hard to prove. From there we investigated many other problematic, which had an input into the question, whether the Kariong glyphs were real or not, before we started to investigating the many errors made by researchers.

In what was a so-called translation of three cartouches, we found numerous translation errors, which proved that the research of Rex Gilroy has to be re-examined by Academics, while his claim about Phonecians showed, that the historic Phonecian did not exist at the time of Khufu, and that the Pre-Dynastic and Dynastic Egyptian colonies (3100 B.C. – 2900 B.C.) could not really be called Phonecian settlements.

Further investigation showed that a number of personalities failed in their transliteration and translation of well known glyphs, remember the Dog bone, the bell and the stickman hanging out the washing, and we established that a number of persons freely copied from the work of Steve Spillard's comments in the "Encyclopaedia of dubious Archaeology" about "Dog Bone or Bell" that it almost looked like plagiarism. We investigated the comments of a University Professor given to the N.S.W. Department of National Parks and Wildlife Services, and found his comments wanting.

²⁵⁵ This version of the translation of Ray Johnson was updated and streamlined into modern English, in order to facilitate an easy understanding to the text. This meant also, to shift part of the text into its obvious position, were modern man would have placed it.

141:

Last but not least, we investigated the behaviour of the N.S.W. Department of National Parks and Wildlife Services, and found it's official behaviour less than satisfactory, as it contradicted it's own charter, and as the custodian for the citizen of New South Wales, it failed in providing research about a genuine Archaeological site in the Brisbane Waters National Park, which deserves World Heritage Listing.

Although I am highly critical of the Department, I must bear in mind, that the false and misleading advice given to it by various sources (all listed) in this report, would have influenced its Directors, so that misleading information was given to it's Minister, Carmel Tebutt and N.S.W. State Cabinet, and will continue to be given, until such time that the claim of so-called experts is repudiated.

The last step was to prove, that the Hieroglyphs are in fact a complete Text of a pre-historic event in Australia, and hence document the first contact between Aborigines and Egyptians and Lebanese some 4.500 years ago; and in consequence, are the Oldest written Document on Australian Soil, and deserving of protection and World Heritage Listing.

Hans-Dieter von Senff, Ph.D.

Swansea, N.S.W., December 19th. 2011

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