

The Oz - Egyptian Enigma!

By Paul White



**After 5000 Years Australia's
Amazing HIEROGLYPHS still
struggle for recognition!**

**Because this site is NON -
ABORIGINAL - the Aussie
Government still fails to
protect it.**

**Leading Australian researcher
Paul White brings us this
astounding story and
translations of the Egyptian
hieroglyphs found in New South
Wales' Hunter Valley.**

**Denied by some 'experts'
to be authentic - the time has
come to delete Captain Cook
as the discoverer of the
Great South Land!**

THIS IS ONE OF those stories where you can't beat around the bush, although many have. It is a story so extraordinary that many find it unbelievable, but the physical evidence is there, as large as life. It is the tale of early Egyptian explorers, injured and stranded, in ancient Australia. A discovery that rewrites history as we know it and confirms Thor Heyerdahl's extensive attempts to prove that the ancient Egyptians travelled far more widely than previously realised.

The discovery centres around a most unusual set of rock carvings found in the National Park forest of the Hunter Valley, 100 km north of Sydney. The enigmatic carvings have been part of the local folklore of the area for nearly a century with reports of people who sighted them as far back as the early 1900's. The site was secretly visited by families "in the know" in the 1950's and fell back into local mythology for a couple of decades until it was accidentally rediscovered by a man looking

for his lost dog in the early 80's. At that time it was reportedly studied by a Sydney University archeological team, who packed up after six months convinced the site was an elaborate fraud...they destroyed their notes and still refuse any knowledge of it. Graham Walsh's book "Australia's Greatest Rock Art" reports the discovery as an example of one of the most elaborate "rock art frauds" in Australia.

The evidence is so extraordinary that even the local academically trained experts were baffled to the extent that they were nervous of a possible hoax damaging their hard-won reputations. If this is a hoax it is one of the most educated and elaborate hoaxes ever perpetrated. The site was relocated and cleaned up by David Fitzgerald in the late 1980's, who couldn't believe such a significant find was being ignored. He took photographs and began networking serious researchers to the site to get to the bottom of the mystery. He led our film team there in 1993.

IN THE HUNTER VALLEY

The carvings are in a rock cleft, in fact a large block of split sandstone on a cliff-face that has created a small chasm or "chamber" of two flat stone walls

facing each other that widen out from two to four metres and is covered in by a huge flat rock as a "roof" at the narrow end. According to reports, this stone hallway was originally filled with smashed rock. It had apparently been roofed in by more large flat rocks that were caved in by an ancient landslide from above the cliff-face. The cleft is most cave-like and only accessible by a small rock chute from above or below, well disguised from the average bush-walker.

When you first come up the rock chute and climb into the stone hallway you are immediately confronted by a number of worn carvings that are obviously ancient Egyptian symbols. These are certainly not your average Aboriginal animal carvings, but something clearly alien in the Australian bush setting. Before you are halfway up the weather-worn sandstone walls you are faced by enigmatic rows of hieroglyphic writing carved deeply into the rock, with many recognisable Egyptian characters from sphinxes and snakes to scarab beetles.



The Egyptian god "Anubis", god of embalming and Judge of the Dead!

There are at least 250 hieroglyphs. At the narrow end of the chamber, protected by the remaining section of stone roof, is a remarkable third-life size carving of the ancient Egyptian god "Anubis", the Judge of the Dead! This was certainly one of the most astonishing rock carvings I had ever witnessed in Australia.

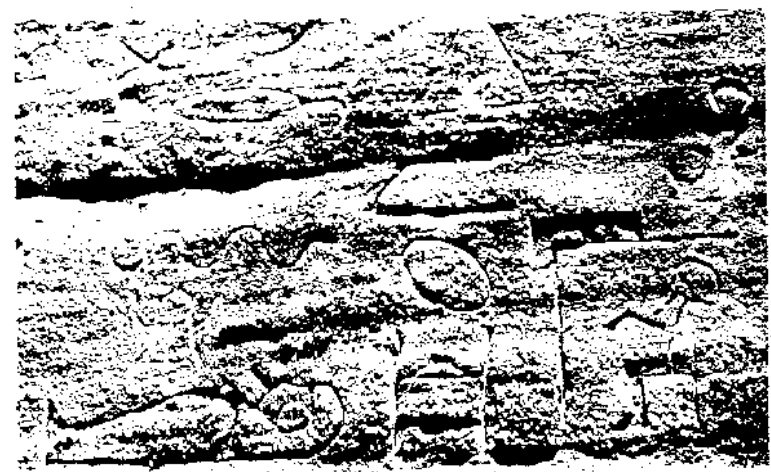
TRANSLATING THE AUSSIE GLYPHS

My son, Cody, came along on our second film trip as location artist. The subsequent translations we assembled from Cody's drawings revealed a remarkable tale indeed. The greatest difficulty we had was that the hieroglyphs were extremely ancient, in fact in the archaic style of the early dynasties. This archaic style is very little known and untranslatable by most Egyptologists, who are all trained to read Middle Egyptian upward. The classic Egyptian dictionaries only handle Middle Egyptian, and there are few people in the world who can read and translate the early



The Great Pyramid "Temple Of Mer"& Sphinx at Giza, Pyramid building reached it zenith in the 4th Dynasty.

formative style. Because the old style contains early forms of glyphs that correlate with archaic Phoenician and Sumerian sources one can see how the university researchers who first saw them could so easily have thought them to be bizarre and ill-conceived forgeries. But not only did many of the glyphs not appear in conventional dictionaries, such dictionaries did not exist that a hoaxer could copy from. It took a bit of time and networking with a number of researchers locally and overseas to gradually piece together a coherent translation. The first, primary translation was done by the ageing Egyptologist, Ray Johnson, who had specialised and devoted his life to learning and translating the ancient style. He had his own handwritten dictionaries and had translated extremely ancient texts for the Museum Of Antiquities in Cairo. After some serious work, which actually involved getting quite deep into the ancient Egyptian mind set and ancient spiritual knowledge, we succeeded in documenting and translating the two facing walls of Egyptian characters. Ray's initial translation provided our first clear picture of events. Subsequent analysis and detailed cross-checking with other researchers and classical sources over a couple of years completed and clarified the story. It soon became obvious that, for this to be a fraud, the hoaxers would have to be able to



Another section of the glyphs revealing ancient Egyptian secrets in Australia, keeps many University researchers living in denial.

Photo: © Courtesy of Paul White.

coherently read and write in the rare archaic style of the Third Dynasty (without proper dictionaries), including unique ancient idiom and phraseology. Even rare funeral prayers and rituals are used that would require an intimate knowledge of the times.

of their royal leader, "Lord Djeseb". A group of three cartouches (framed clusters of glyphs) record the name of "RA-DJEDEF" as reigning king of the Upper and Lower Nile, and son of "KHUFU" who, in turn, is son of the king "SNEFERU".

servant of God, said God brought the insects...
...Have gone around hills and deserts, in wind and rain, with no lakes at hand....He was killed while carrying the Golden Falcon Standard up front in a foreign land, crossing mountains, desert and water along the way."



These glyphs found in Australia's Hunter Valley state:- 'The snake bit twice...!

This dates the expedition just after the reign of King Khufu (known in the Greek as "Cheops" reputed builder of the Great Pyramid) somewhere between 2779 and 2748 BC,

A section of glyphs displaying a body on a funeral bier comes straight to the point:
"He, who died before, is here laid to rest. May he have life everlasting. He is never again to stand beside the waters of the Sacred Mer" (This was the glyph for the Great Pyramid which the ancient Egyptians called the "Temple Of Mer", MER meaning "love". There was a moat around the pyramid called the "waters of Mer" which every traveller dreamed of returning home to bathe in).

nearly 5000 years ago in the earliest days of Egypt! So, we face the rather extraordinary possibility that Lord Djeseb was actually one of the sons of the pharaoh Ra Djedef, who reigned after Khufu.

DJESEB MEETS TRAGEDY

The second, facing wall, which was much more seriously eroded, details the tragedy further. This wall begins with the badly eroded glyph of a snake (Heft), with a glyph of jaws (to bite) and the symbol for "twice", reading as
"The snake bit twice. Those followers of the divine lord "KHUFU", mighty one of Lower Egypt, Lord of the Two Adzes, not all shall return. We must go forward and not look back. All the creek and river beds are dry. Our boat is damaged and tied up with rope. Death was caused by snake. We gave egg-yolk from the medicine-chest and prayed to AMEN, the Hidden One, for he was struck twice."

THE TRANSLATIONS

The hieroglyphic text was apparently written under the instruction of a ship's captain or some such, with the corner glyph on the wall displaying the title of a high official or chief priest. The scribe is "speaking for his Highness, the prince, from this wretched place where we were carried by ship." The expedition's leader, as mentioned before, is described in the inscriptions as the king's son, "Lord DjesEb", who has come to grief a long way from home. The hieroglyphs sketch his journey and his tragic demise:

Burial rituals, prayers and preparations are described...
"We walled in the side entrance to the chamber with the stones from all around. We aligned the chamber with the Western Heavens." The litany is even interrupted at one point, as if there was some trouble with the crew and work temporarily ceased. The following statement is inserted in a single large line of hieroglyphs:

"For two seasons he made his way westward, weary, but strong to the end. Always praying, joyful, and smiting insects. He, the

"I counted and impounded the daggers of the Fellaheen." Almost as if the captain or scribe had an ancient "Mutiny on the Bounty" on his hands!

EGYPTIANS SHIPWRECKED!

The rock walls chronicle a tragic saga of ancient explorers shipwrecked in a strange and hostile land, and the untimely death



Australian Paul White leads the struggle for recognition and authentication of this site, and is shown here next to the carving of 'Anubis' giving an idea of the size.

After some prayers and some gifts placed with the body, the message finishes with the statement "The three doors of eternity were connected to the rear end of the royal tomb and sealed in. We placed beside it a vessel, the holy offering, should lie awoken from the tomb. Separated from home is the Royal body and all others." And so ends the extraordinary 5000 year old story of the death and burial of the ancient Australian explorer "Lord Djes-eb", one of the sons of the Pharaoh Ra Djedef. A lot of odd and inexplicable ancient Egyptian artefacts have been found around Australia across the past century but this seems to be the most dramatic example so far discovered. Indeed, it's a serious thorn in the side of the "Captain Cook discovered Australia set" as well as the academic community's compulsion to maintain the dominant paradigm and repress the true ancient knowledge of Egypt.

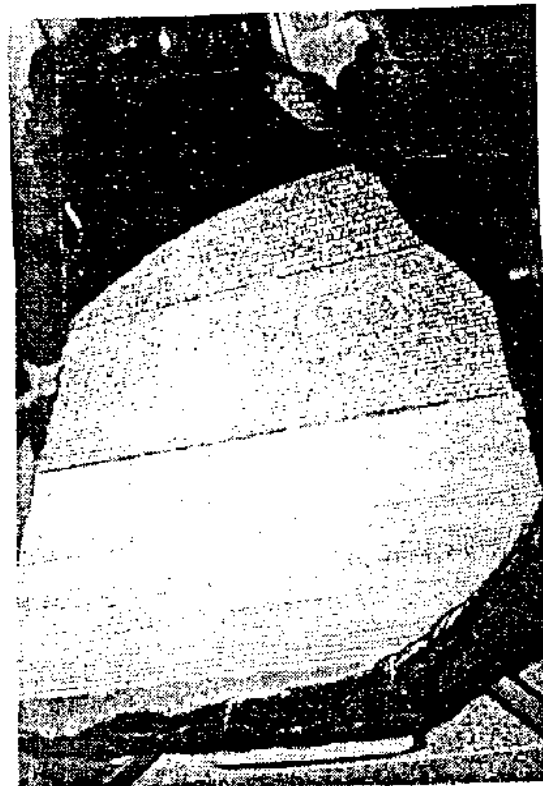
DATING THE SITE

At this time we are in touch with certain Aboriginal Elders, the Dept. Of Foreign Affairs and the Cairo Museum Of Antiquities, who are making a close study of the documentation and they await

further notification of our results. Dating a site like this is no easy matter unless some kind of artefacts are eventually excavated nearby. The point is that sandstone rock carvings do not contain the carbon necessary for radio-carbon dating. We need to find something organic to be able to do that.

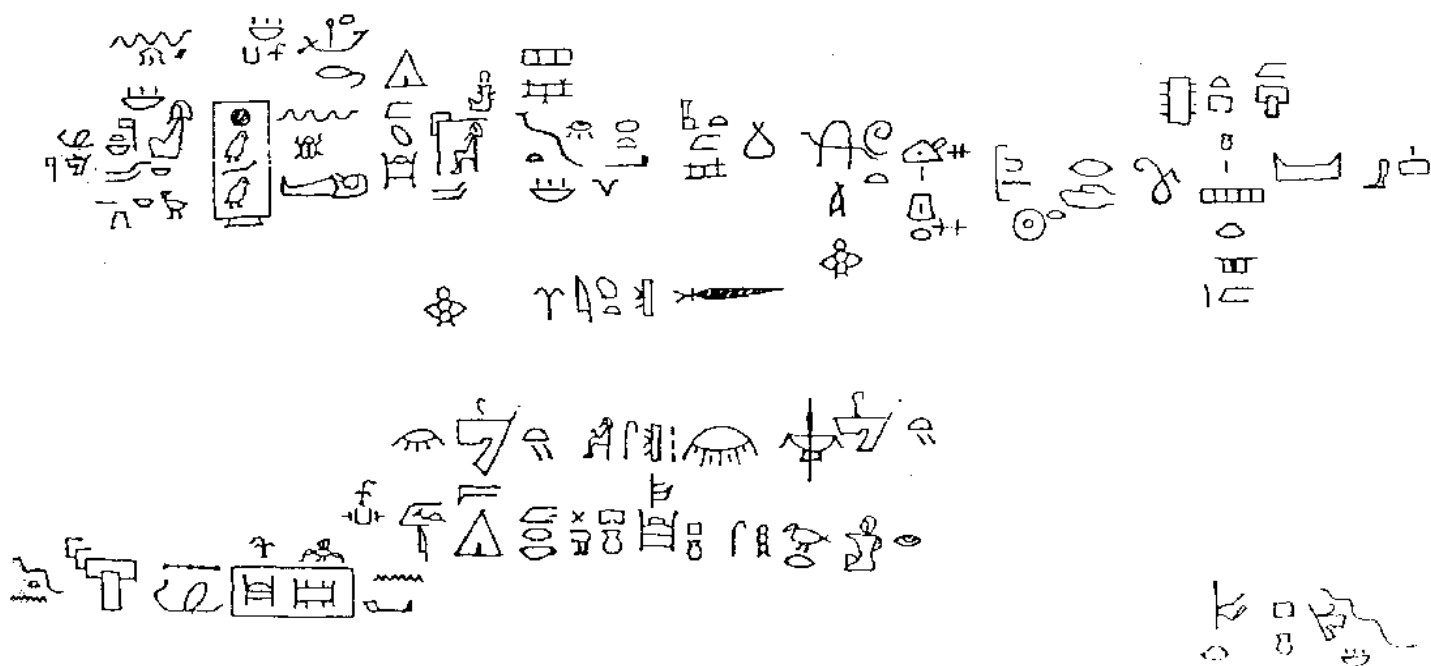
We have a forensic scientist from one of the universities interested to try some more modern and less conventional tests...not completed at this time. But visual observation of the site makes it obvious that the very worn carvings exposed to the coastal weather would have to be several centuries to a thousand years old at least. When first relocated in the 1980's, the site was completely overgrown with thick vegetation and filled in with smashed rock and a much higher soil line. A number of excavation attempts by interested parties have not turned up any artefacts or bodies but sophisticated and expensive laser scanning techniques have not been applied.

Our best dating method for the moment is the vintage of the



In the British Museum the Rosetta Stone text concerns the honours bestowed upon Ptolemy V by the temples of Egypt.

The slab of compact basalt called the Rosetta Stone is named from its find-place in the Western Delta, a small village called Rashid, better known to Europeans as Rosetta was discovered according to one version in mid-July 1799.



A section of the 2nd wall of hieroglyphs found in the Hunter Valley, NSW, Australia.

language style itself, which is the Third Dynasty archaic style. There's the name cartouches of the kings, and therefore when they were known to have lived...circa 2700 BC. And the unmistakable erosion of the exposed carvings that would certainly seem to predate the discovery of the famous Rosetta Stone last century, which led to the first de-coding of Egyptian hieroglyphs.

There is so much that can be said about this history-challenging discovery. There is significant evidence that the ancients were well aware of the Great South land. There were both Sumerian and Mayan traditions of a "lost motherland" in the Pacific. Australia appears under the name of "Antoecie" on the famous spherical world map of Crates of Mallos, even appearing on the Greek map of Eratosthenese in 239 BC as "Ausio", and on numerous maps of the Chinese dating

back two and a half thousand years, to name a few.

It is hard to keep explorative and commerce-seeking humans down. It now seems fairly certain that the maritime civilisations of antiquity were quite capable of extensive ocean voyages. Particularly the early Egyptians, as evidenced by Giza's remarkable "Tomb of the Boat". In the 1950's, a streamlined 4,500 year old, hundred foot, ocean going vessel was excavated from right next to the Great Pyramid. In 1991 an entire fleet of even older boats was found buried in the desert at Abydos in Upper Egypt.

AUSIO SOURCE OF EGYPTIAN GOLD?

There are a few local researchers who seriously entertain the idea that Australia could have been the mysterious source of Egyptian gold and incense. In



Photo: © Courtesy of Paul White.

Just some of the hieroglyphs left by Lord DjesEb's men after his death in the Hunter Valley, describing how they were shipwrecked, marooned and mutiny eventuated.



Photo: © Courtesy of Paul White.

A 21st Dynasty painted scene from a papyrus which shows the Weighing of the Heart. The heart of the deceased is weighed in the balance against the feather of Truth and the scales are supervised by Anubis, the Jackal-headed god of embalming. Carvings now found in New South Wales depicting similar stories are causing some heated controversy...!

EGYPTIAN SCRIPT & WRITING

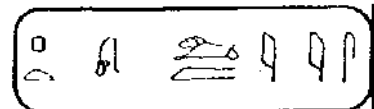
The language of ancient Egypt has affinities with both the *Semitic* and *Hamitic* groups of languages suggesting that it evolved independently after a fusion of races had taken place. The similarities appear too numerous to be explained as the outcome of infrequent contact such as trade. Unquestionably Sumer provided the most important contributions in the form of the principles of writing which first appears in Egypt at the end of the Predynastic Period.

Both the Sumerian and Egyptian scripts have in common the basic method of using a sign to express not only the actual objects represented but also other words or even parts of words having a similar sound, and both scripts added determinatives or sense-signs to words to indicate their general meaning. The main differences are of a kind which would naturally occur in systems which developed independently; the Egyptians alone employed signs representing a single consonant (alphabetic signs).

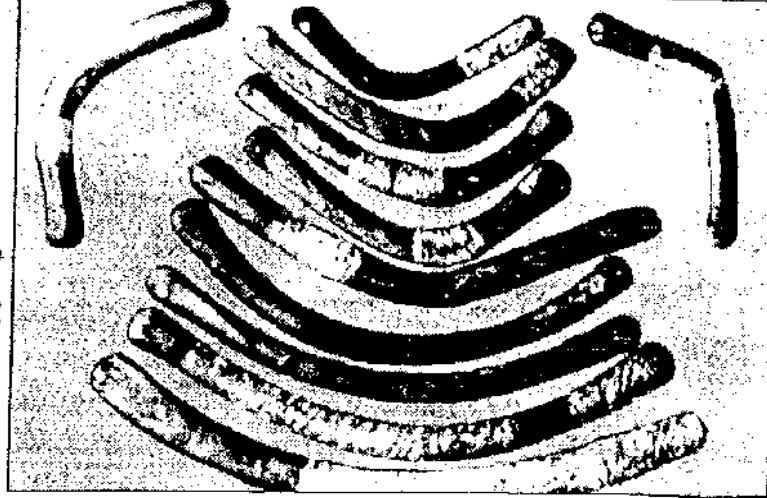
In Sumer picture writing soon developed into cuneiform but the Egyptians retained hieroglyphs as a monumental script for nearly 3500 years (from 3100 BC until the end of the fourth century AD). The last known hieroglyphic inscription, on the island of Philae, dates to 394 AD; the latest in this collection is dated to 296 AD in the reign of Diocletian. At all periods there was a tendency to prefer a form of semi-cursive hieroglyphs for funerary and magical texts which are sometimes called *Book-of-the-Dead hieroglyphs*.

Even at their most cursive the signs in this script are always recognisably hieroglyphic. In addition to hieroglyphs the Egyptians employed two other scripts, both descended from hieroglyphs, called by the Greeks *hieratic* (priestly writing) and *demotic* (people's writing).

In contrast with hieroglyphs, which could be written in either direction, hieratic and demotic were always written from right to left, usually in ink on papyrus, potsherd or limestone flake with a rush brush. Only rarely were they carved in stone.



□ = p	△ = t	⌒ = o
⌒ = l	— = m	⌒ ⌒ = y or ai
⌒ = s	△ = k(c)	⌒ = c
⌒ = a	⌒ = t(d)	⌒ = r



Boomerangs found in Tutankhamen's tomb!
Who had them first - Aboriginal's or Egyptians?

In the early 1960's British Museum scientists discovered that eucalyptus resin was employed in the Egyptian embalming of the dead, among other uses. In those times such a commodity could only have been obtained from Australasia where the trees are native.

According to the Cairo Times, in 1982, archaeologists working at Fayum, near the Siwa Oasis uncovered fossils of kangaroos and other Australian marsupials. And there's also the strange business of the set of golden boomerangs discovered by Prof. Carter in the tomb of Tutankhamen in 1922. Aboriginal cave art of Northern Australia often includes depictions of the "ATEN", the Egyptian hieroglyph for RA, which symbolised God, as expressed through the sun. The symbol of the UCHAT, the All-Seeing Eye, also turns up all over the country. The Egyptian words for "SNAKE, SUN and DEATH", to name a few, appear in a number of Aboriginal languages. I have personally met tribal Elders in Southern Australia who called the sun "RA".

FLINDERS RANGES SOUTH AUSTRALIA

Even deep in the heart of South Australia's Flinders Ranges we filmed an astonishing large granite carving of an ancient priest figure. The carving had the classic pointed hat of a priest with a falcon tail, like the Sumerians and Egyptians. He stood with sceptre and circular shield, in a curving boat with a serpent prow and raised anchor. We were told by a geologist, who was unaware of our work, that the particular river gorge where we had discovered the boat carving was known for a rare and unique red orchid fossil that occurred at only one other place in the world...the Nile Valley! In conclusion, thanks to Ray Johnson, Moira Timms and Robert Lawlor for their work and support!
©1995 Paul White.

Exclusive for Exposure Magazine. Reprinted with permission.