

The Mystery of Two Similar Stones a World

Apart: Australian Stone Meets the Bosnian Stone

By Jock Doubleday and Steven & Evan Strong

New Discovery "The Bosnian Astronomical Stone"



The Bosnian astronomical stone,
discovered near Ravne Tunnel Labyrinth
in Visoko, Bosnia on January 17, 2015

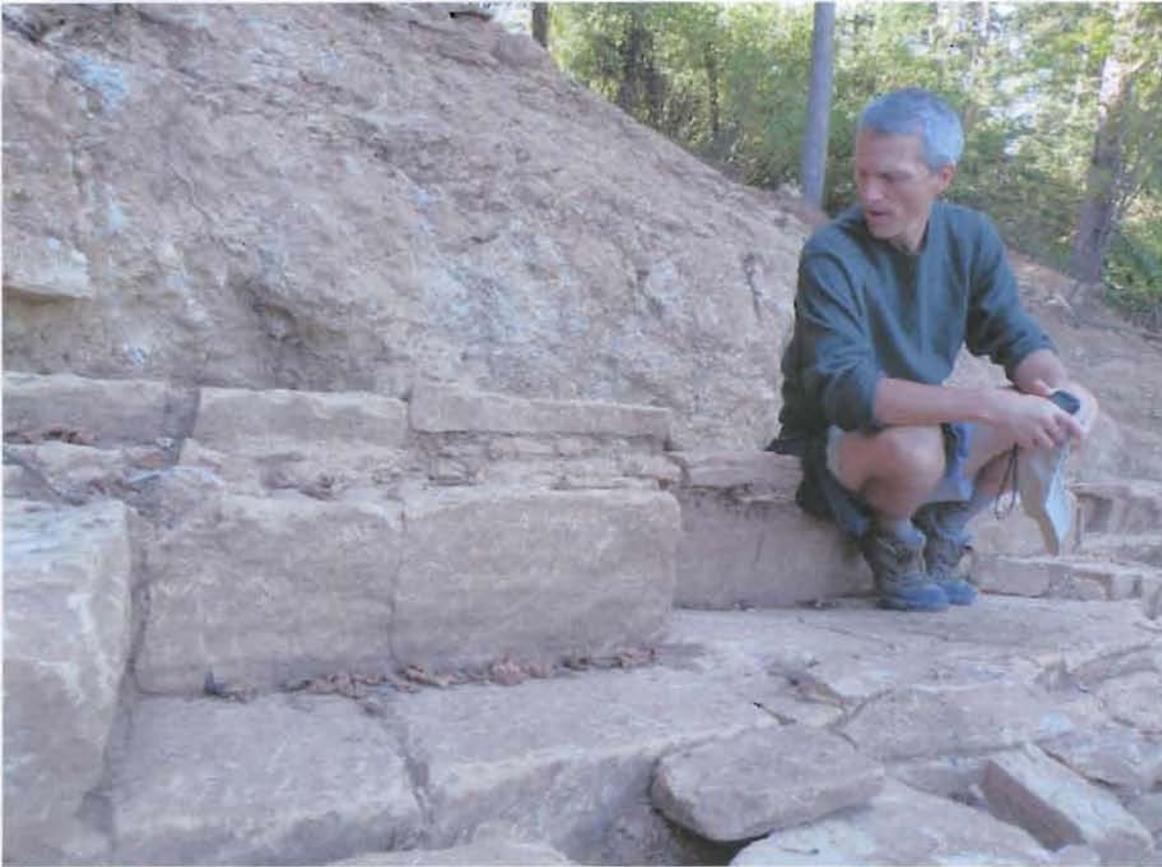
The Australian astronomical stone,
discovered near the Bambara Glyphs
in Kariiong, NSW, Australia in 1990

This paper is a joint enterprise that came about when Jock Doubleday contacted us in regards to a marked rock found near the Bosnian Pyramid. He rightly felt that the Bosnian rock had striking similarities to an Australian marked rock, Ros' Rock 1.

There are three contributors to this paper, Jock Doubleday and Steven and Evan Strong. Jock provides a description of the Bosnian rock, how it was found along with some relevant features.

We follow on by examining the unusual circumstances involved with Ros Rock 1, with a focus on the angles created and the impact and connections that creates.

The Bosnia Stone



Jock Doubleday on the Bosnian Pyramid of the Sun, August 11, 2011. Photo by Nenad Djurdjević.

Discovery, Origin, Dating, Composition, and Basic Measurements of the Bosnia Stone

by Jock Doubleday

In the late afternoon of Saturday, January 17, 2015, I was walking home from work in Visoko, Bosnia.

"Work" is videography and photography for the Archaeological Park Foundation, an NGO nonprofit organization based in Sarajevo, Bosnia-Herzegovina. This Foundation was created on November 9, 2005 by Dr. Semir Osmanagich, discoverer of the Bosnian Pyramids, for the purpose of overseeing archaeological excavation of ancient structures — pyramids, tumuli, temples, and tunnels — in the Bosnian Pyramid Complex, one of many ancient pyramid complexes in Europe.

I had just finished taking photos and shooting video footage in Ravne Tunnel Labyrinth, one of ten ancient structures in the complex. As I was walking down the road that wound through the hilly terrain near Ravne Tunnel, I noticed, as I always do, the large parking lot off to the right.





That day, I was amazed by the beauty of melting snow on stones. I walked into the lot and began taking photos of "snow and stone," and just plain stone — stones when wet are much more colorful — to satisfy my inner photographer.







Of course, this was just a parking lot. The parking lot itself is not an archaeological site but simply a large flat space created in modern times for tourists to park their cars in. I believe it's one Bosnian mark — half a Euro — to park your car there before you walk up the road about 75 meters to get a guided tour of Ravne Tunnel Labyrinth, an extremely active archaeological site in the Bosnian Valley of the Pyramids.

So, by walking into the parking lot, I wasn't expecting to find anything "archaeological" — I was simply looking at and reveling in the astonishing beauty of wet rounded river stones.

Then I saw this stone:







There was no doubt that it was a hand-worked stone. I took 14 photos of the stone *in situ* and picked it up and took it home.

Origin, Dating, and Composition of the Bosnia Stone

It is not known at this time if the stone was brought to this location in a truck delivering small river stones from the Fojnica River, which winds through the Visoko, Bosnia valley, or from prehistoric Ravne Tunnel Labyrinth, which 4,600 years ago was filled in by an unknown advanced culture with sand and rounded river stones from that same river.

It is known that the parking lot is modern and was created specifically to serve the cars of Ravne Tunnel Labyrinth tourists. (More on the parking lot's stones' origins soon.)

Regarding dating, neither the stone's handiwork — the lines on its "top" side — nor its creation, have been conclusively dated at this time. (More on the stone's creation and possible dating in Steven and Evan's section below.)

Regarding the composition of the stone, Richard Hoyle, independent researcher and consultant to the lead archaeologist on the Bosnian Pyramids Project, states of the Bosnian Stone, "It's quartzite — sub-angular clast sandstone that has been metamorphosed by tectonic forces during phases of mountain building put under heat and pressure. The sandstone would be a mature sandstone, i.e., close to pure quartz. It is the dominant clast found within the Ravne [Tunnel Labyrinth] conglomerate."

Basic Measurements of the Bosnia Stone

It looks like the longest measurement is 11.33 centimeters, then 8.7 centimeters. And thickness averages 2.5 centimeters.

A Cross-Cultural, or Simply Transatlantic, Connection

Although the stone has not been (and might not be able to be) conclusively dated, and its local origin is in question, the lines are telling. What are the lines telling us?

Before Steven and Evan go into that, let's look at a line that goes all the way around the stone.







What is this line? That is unknown at this time.

And here's the "bottom" of the stone.



Now let's get back to the lines on the "top" of the stone.

Being an avid fan of the work Steven and Evan Strong in Australia, I remembered having seen a photo of a stone with similar lines, or "cut marks," on their web site.

Therefore, immediately after finding the Bosnia Stone, I contacted the Strongs on Facebook. I did not actually expect a reply. Why would they spend any time on someone else's project, when all of Australia's archaeo-anthropological mysteries beckoned them and have become their pet project? And yet I thought I should write them anyway, and in fact the Strongs replied to my query within three hours.

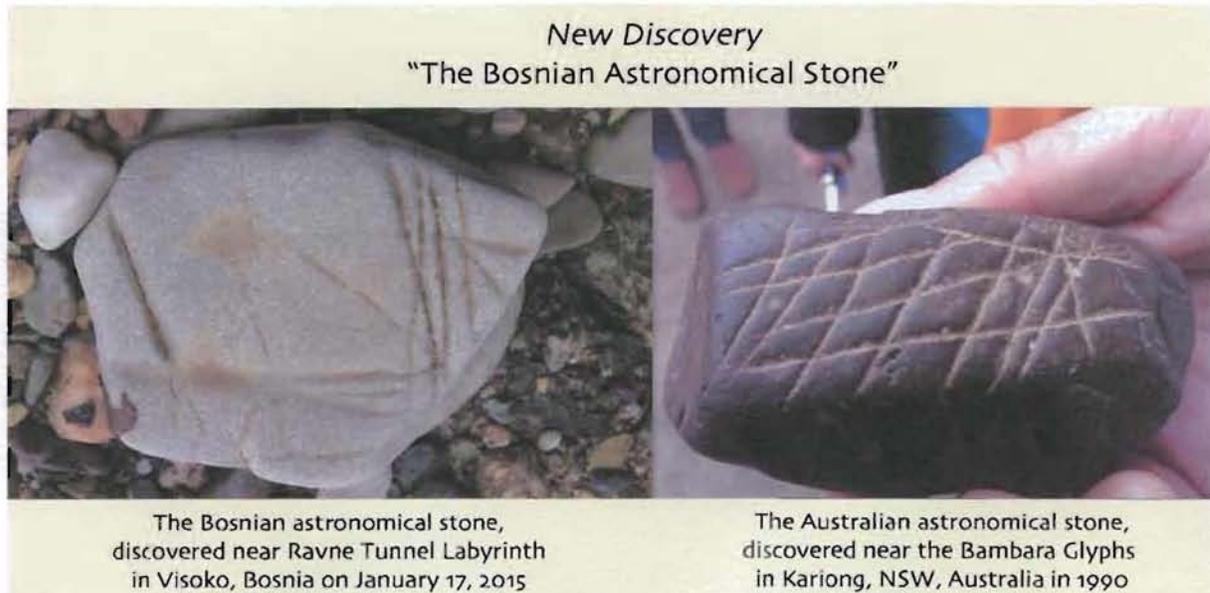
Here is their astounding in-depth recent research into this remarkable artifact.

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The Mystery of Two Similar Stones a World

Apart: Australian Stone Meets the Bosnian Stone

By Steven & Evan Strong



Introduction:

We are fully aware that the idea of ancient pyramids in Bosnia is one of the most hotly contested ideas on the planet, but owing to the reality of being swamped with a never-ending flow of offers to view and inspect so much Original archaeology, there has been no time to take notice of such idle distractions on the other side of the earth. We have made a deliberate attempt to keep fully distanced from all talk and research on this controversial topic, if for no other reason than there is more than enough yet to inspect in Australia. It has never been a matter of taking sides, but simply the fact that we are far too busy. Our take on the Bosnian site is to let others debate and accuse, there is more than enough grief and derision in this country for any walking down the Original path and see nothing to gain looking that far abroad. Moreover, what relevance does any supposed four-sided mound shaped something like a pyramid situated so far away have to do with anything we are investigating in Australia? So ingrained was my ambivalence, I had not seen a photograph of the site or read one word in support or critique. After all Bosnia has no archaeology that has any relationship

to anything Australian or Original. Or so we thought, however it soon became apparent our narrowly focused disinterest was the first casualty of Jock Doubleday's first email contact.

Both he and Dr. Semir Osmanagich (founder and executive director of the Archaeological Park : Bosnian Pyramid of the Sun Foundation), had taken particular interest in some articles we had written about Ros' Rock 1, and what did galvanise their need to know more was one marked rock they had found and knew from first glance it wasn't natural. Being found so close to, and possibly first taken from within the Bosnian Pyramid, only accentuated their desire to discuss these shared matters engraved into rocks. Relying just on the photographs of this rock with about twenty individual engraved lines into what appears to be a quite hard material is of course well short of what is needed to pass a final judgment, but more than sufficient incentive to proceed further.

However, for this rock to pass muster and be deemed worthy of inclusion somewhere near Ros' Rocks 1 to 5, there are three hurdles to negotiate, and none more daunting than the first and by far the steepest obstacle. A scholar of the highest standing in geological issues who understandably wishes to remain anonymous is always our first port-of-call whenever a new rock, engraving or artefact appears on the horizon. His scepticism is a vital balance, and on nine out of ten occasions the verdict is in the negative and natural. It is only when he is not sure, where no recognisable natural process or parallel is readily at hand do we start to wonder if this geological offering is indeed ancient evidence of an advanced technology. When a second look is needed and nothing immediately comes to mind, we then step in, and that is what happened when this rock was scrutinised. The markings do look very deliberate and very reminiscent to those on Ros' Rock 1.

Once acknowledging what has been engraved on both the Australian and Bosnian rocks, it is very difficult to dismiss our belief that there is real evidence that due to the hardness of rock and variety of techniques this could only occur through access to tools and devices only recently invented. The authors of the history books are adamant such a level of technology is a product of modern days and will find such talk unsettling. That sophistication in technology, along with many other twists and turns into and around these rocks has to be resolved and will be briefly addressed, but it is a secondary issue already discussed in previous articles and not our primary focus.



Analysis by Dr Derek Cunningham

It is the lines engraved and angles deliberately created so long ago that is our major concern. In what was an unexpected turn of events, Dr. Derek Cunningham's measurement of the angles of the Bosnian rock, although incomplete and subject to additions once a better photograph is taken, managed to identify 15 angles. A comparison of the Bosnian rock to the angles on Ros' Rock 1 and a Canadian rock Derek had already investigated, resulted in an incredibly high rate of repetition of the same lines and angles. The chances that these engraved lines bearing the same angles spanning three continents were either made by natural forces or are a random series of scratches without design is almost non-existent.

Method:

Our section of this joint-paper is concentrated on the Australian rock, primarily Ros' Rock 1 and will first summarise both the circumstances surrounding and unique features of this rock, with a brief reference to some other rocks that exhibit the same general characteristics. Once that background setting is established, we will then examine the set of markings, lines, pecks, imprints, incisions and most importantly, angles created on Ros' Rock1 Sides 1 and 3.



Photo by Samarah Wood

In seeking to validate the real potential that there is no coincidence in the very high number of shared angles between the Australian and Bosnian rocks which are positioned so far apart, our comparison to a very similar type of ancient engraved rock discovered on yet a different continent creates a very strong combined case of this being compelling evidence of an ancient international

sophisticated language. In what only adds to intrigue, the odds are extremely high that this very cryptic and complex formalised set of shared symbols and lines was recorded for posterity through the use of advanced technology, some of which is not even part of today's tool-kit.

We are all very conscious of the radical nature and implications of what is being presented and although some of the presentation, well a hefty part of my contribution, may stray and fleetingly run off into tangents, we do stand united in adhering to the highest possible scientific standards and methodology. But in this exceptional case we put it to the reader that even if there is an occasional flaw in assumption or methods of application, it doesn't matter a great deal. Above all our observations and deductions of these two rocks breach not only a continental divide, but rewrite global history.

Before passing any final verdict, it must be stressed that Rocs' Rock 1 is but merely an opening salvo drawn from an Original battery of ancient engraved rocks numbering no less than six, all demanding a technology supposedly absent within this continent for close to two centuries after the British Invasion. And it is that overriding contradiction that dominates our investigation. Everything engraved, cut, imprinted, pecked and infilled on a variety of marked rocks is not part of any conventional account of not only Australian but Global pre-history.

Could it be possible there were earlier civilisations of people who were just as intelligent and technologically 'savy' as we are today? Moreover, did earlier civilisations rise and fall once or has humanity been guilty of repeating the sins of the past on many occasions? Or perhaps all of the markings both within and outside Australia are due to natural forces or idle hands without intent who are merely enhancing fractures and marks already present?

Summation of Previous Articles/Methods with Focus on Technological 'Anomalies'

In any archaeology so much depends upon a reliable account of first discovery while the artefact is in situ. In a perfect world the activities on country should be filmed before and after discovery, if that isn't done past that point there are merely degrees of uncertainty. On this occasion, although not perfect, what took place when Ros' Rock 1 finally reached the light of day is not far off and to this date never challenged.

During the early 1990's when excavating foundations for a house site on the top of the sandstone plateau at Kariong (Central Coast, NSW) a hole measuring a metre in depth was dug and there at the top of the excavated pile, being the last piece dug thus taken from the bottom of the hole, was one very striking rock. Ros knew from the very beginning this marked rock was special, not only for the Original people of ancient times, but for all people of every time.

The rock type, irrespective of what was or wasn't marked, is still not fully resolved, but of one geological truth there is agreement, this rock is extremely unusual and exotic to the local geography. Experts from across the globe have offered opinions as to its make, it has been suggested the rock could be ironstone, igneous, a piece of meteorite or the most likely candidate, highly compressed river chert. It is very hard and requires at the very least a high tensile blade to even pierce the surface, and it is very obvious there are no stone percussion points near any mark or imprint, nor are the markings natural.

***Metal Chisel or Potter's Knife**



Photo by Samarah Wood

There are over 30 lines engraved into the surface, most are extremely thin in width and each was made in one continuous slicing motion. There is not one line that shows any evidence of a join between blade marks as the mason chipped along the line. The rock has three distinct subsections in width of line, from very fine, a slightly thicker but more visible line through to the thickest width of 20mms. Within each of three categories determined by increasing width there is no variation in depth and no deviation or kink in the path each line takes. The question that immediately arises relates to what knife, past or present, is capable of penetrating a surface this hard, and moreover, once breaking the outer layer the blade was so easily able to slice through this surface as if it was wet clay. There is no hand-held tool for sale in any hardware store that can cut a rock this hard.

However, what if, and this is merely a suggestion, the rock surface was melted and was in a semi-molten state? If softer, like clay, cutting with this degree of delicacy needs anything that is sharp held in a skilful hand, and from that stage on the rest is easy. It is the only rational way of explaining how these markings were engraved into a rock that was found beneath one metre of sandstone and has to be thousands of years old. There are two truths that emerge from this exchange: if it was created only through tool and hand there is no present-day counterpart, if it was baked in an oven at over 2,000 degrees, whatever the device responsible it cannot be bought in any shop of today.

***The First Stamp of Authority**



Photo by Samarah Wood

It was only when trying to understand how the two clusters of imprints found on this rock came to be, the real issue of what tool could cut into a rock pushing one section down 50mms yet not break the surface, thus exposing the lighter undercoat as is the case all over this side, demands to be resolved. Consisting of nine connected imprints, with four above and the five below much larger in

size, we have been reliably informed the only way this could occur needs the assistance of over 2,000 degrees of heat and some incredibly advanced technology.

Once beginning to seriously entertain the idea of a concentrated blast of intense heat used in forming these imprints, we soon realised how easily the same temperature would see the entire surface transform into something semi-liquid and easy to cut, slice and if need be stamp.

***Filling in the Holes (2)**



Photo by Samarah Wood

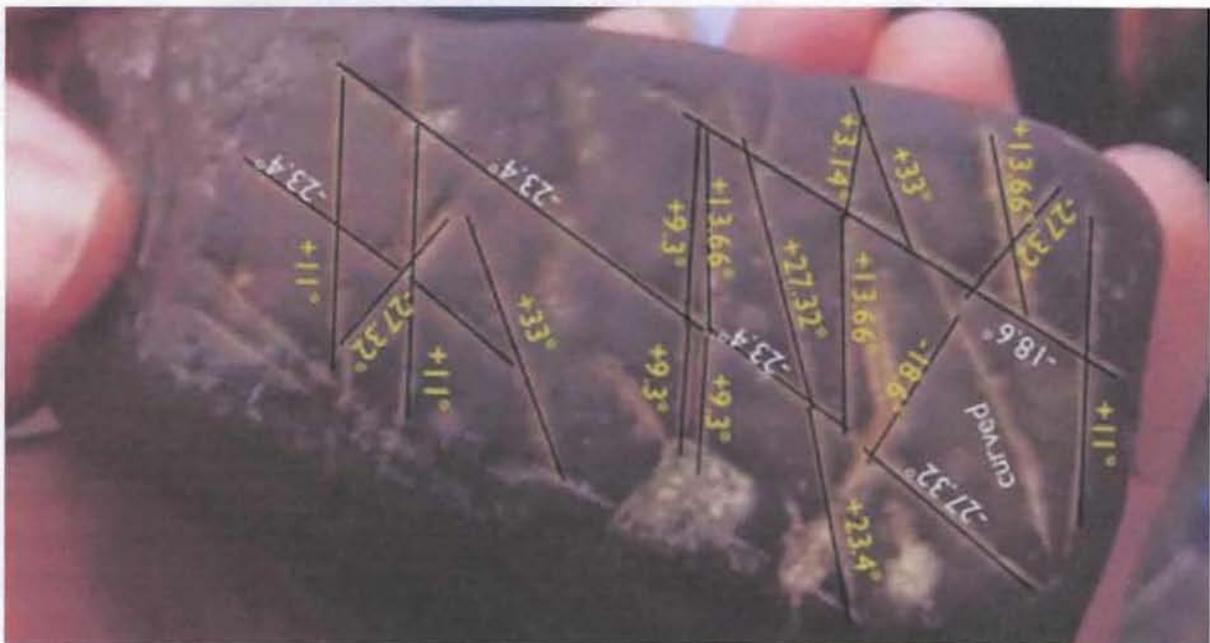
This was noticed by us many times, it is impossible to miss, but we had neither the expertise nor eye to read between the rock. It was only when one of our anonymous geological advisers had the rock in hand, did he point out how these two patches of discoloured rocks did not originally belong but are imports. The larger area of infilling is found beneath Side 1 and 3 and measures at its widest

points, 1.5 cms. x 1 cm. Of a lighter brown material, the grains are coarser and nowhere near as compact and because of this it is the roughest and most textured section on the rock.

The second infill is one third the size and of a different material, not as red, smoother and a much closer match. However, what is a point of considerable fascination on the agenda to be followed up, is that amongst this foreign plug of infill is a piece of very small metal. When held to catch the sunlight with a magnifying glass to assist, the piece of metal seems to resemble a human skull and most certainly has not one but two slightly raised points of reflection. It's the positioning of these eyes, the distance apart and shape of this metallic-like object when put together when under the right light and inclination, what can be seen looks so much like a miniature human skull.

Whatever resemblance or interpretations we bring to the table, again they count for little. Both infills have been successful and come with no less than a 10,000 year guarantee, which is something of which no store-bought adhesive could make claim and once again asks questions that need some Original answers.

Results: These Numbers do add up



Analysis by Dr Derek Cunningham

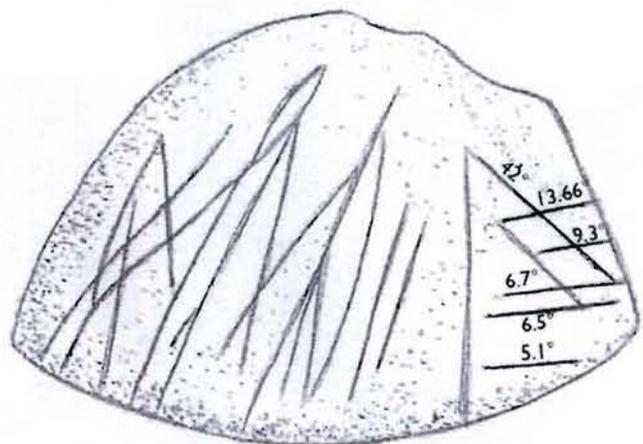
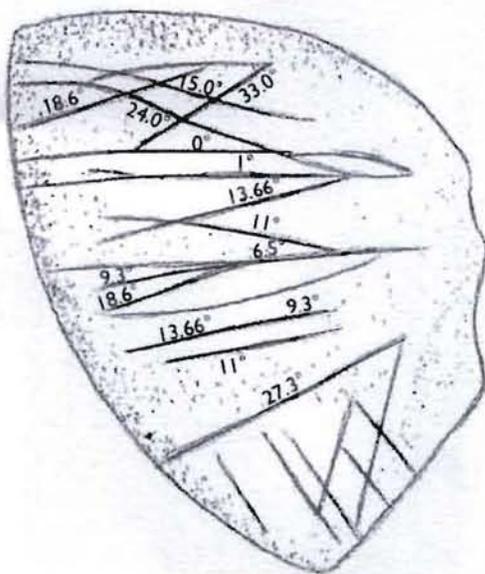
The rock measures 9 centimetres at its longest point, 5.8 centimetres in height and is up to 4 centimetres wide. There are just under 40 lines and a little over 200 points of intersection and shapes created, and they mean something. A lot of time, effort and technology was dedicated to this

project and in that respect the angles made by each line are the fundamental first step in trying to decode this ancient cryptic masterpiece.

To make this comparison truly international, we have included Dr Derek Cunningham's measurements of an engraved rock found near Calgary, Canada. As these measurements were done well before Ros' Rock 1 or the Bosnian rock and are sourced in a different continent, we felt the measurement of the angles of 21 engraved lines is not only an impartial reference point, but will either add to or subtract from our belief that there is a shared global form of communication.

The Bosnian rock is worn and some lines were not measured and need a higher resolution or personal visit to increase the tally, but despite the obstacles 15 lines were measured. Rising from the horizontal the angles recorded are: 1, 1, 3, 3, 5.1, 5.1, 5.1, 6.511, 11, 13.66, 13.66, 18.6, 18.6, 30 and 45 degrees. Some angles are not repeated, others are, despite the chance more will be charted that first batch is sufficient to compare against Ros' Rock and the Canadian rock.

Our first comparison is against the angles engraved into Ros' Rock, Sides 1 and 3. It was our hope there would be a sizable match up, but never under any circumstances did we expect a 93% crossover rate. Every angle engraved into the Bosnian rock, except 30 degrees, can also be found on Ros' Rock 1. In what only accentuates this global pattern the five Bosnian angles that were engraved more than once are also repeated in Ros' Rock 1. The chances that both the Bosnian rock and Australian rock share the same angle of inclination 13.66 is surely remarkable, but how much more so is this repetition than just unique co-incidence when considering the fact that the Calgary rock also has an engraved line measuring 13.66 degrees.



For any still holding on to the far less likely, but certainly more convenient interpretation that this is all down to random chance, all that is needed is to tally the angles on Side 3 of Ros' Rock 1 and let the maths plot the position. The angle repeated most often is 33 degrees, there are seven different lines where Derek identified that inclination. Surely it cannot be alleged that this is also coincidental? The rock was found at a position 33 degrees south of the Equator, and we believe that setting and latitude is the only reason this angle is the most numerous and prominent on the rock. Knowing that this location was 33 degrees south of the earth's mid-point requires intimate knowledge of the movement of the planet and stars, and extends the knowledge-base of these ancient Original astronomers into yet another unexpected realm.

Conclusion:

It is very difficult not to be absolute in declaring that the lines marked onto three rocks spread around the globe are all part of an ancient global script, that the technology on display is no less than the equal of today and that there is every chance earlier advanced human civilisations rose and fell. History is more often than not the winner's version sanitised version of events, and once spanning back five thousand years everything becomes decidedly murky. Troy was a myth, then it was found, Atlantis is still regarded as a fictional account. Every legend and ancient narrative, including the Old Testament, speaks of giants, but according to the experts of today that too is false and no more than the product of an imaginative mind as evidenced in the quaint tale, Jack and Beanstalk.

We have no doubt there are many who would happily consign these rocks and the angles that bear testimony to a human narrative so unlike the history told today, into the same academic 'black hole.' Many have already taken this path and refuse to look, engage in conversation or take any action that may lead to further research or acknowledgment into not only Ros' Rock 1 but the six marked sacred rocks that are no less impressive. Despite our open invitation to all scholars to inspect or discuss, not one representative from any university, official agency or any government department has made any attempt to look or write an opposing or supportive paper.

Irrespective of what takes place elsewhere, there are three rocks spread across the planet that resonate to the same inspiration and script. We see Ros' Rock as the 'Rosetta Stone' from which all other ancient marked rocks should be compared before declared authentic stone records of the First Language. The other two rocks exclusively carry a message encoded into angles, which is more than valid and bears witness to one style of communication, but there is so much more than inclinations and lengths involved. Also found on Ros' Rock 1 are up to 28 peckings, of course this

pales by comparison to the hundreds of peckings found on Ros' Rock 2, but it still makes a sizable contribution to a cryptic narrative no-one yet can decipher.



Photo by Samarah Wood

The angles, lines, shapes and pecks seem to form the bulk of the messages engraved on Ros' Rock 1, but room must be left aside for the two clusters of imprints, of which Ros' Rock 3 has no less than 25. Of all the imprints yet seen on any of the six marked rocks we have placed in the 'elite category' none are more striking and intricate than the set of nine positioned above the map on Side 3, which we believe to be a star chart.



Photo by Samarah Wood

Even when including all of these types of markings, there are still more elements on display on this very special rock that once again draws parallels to the stars above and the renowned Original passion in observing the "dark spaces" between the stars. The same rules apply on Side 2, which we believe connects the narrative on Side 1 to the map on Side 3, there are five horizontal lines evenly spaced and none are directly connected to either lines or intersection points on Sides 1 or 3. However, although all are separated on both sides by clean silica, if the lines were to continue in both directions all ten end points would connect exactly to the millimetre to another line. There is not only deliberate intent in this subtle yet cryptic script, the scribe is a person of exceptional intelligence having access to tools and technology that may well surpass the best efforts of today.

Using Ros' Rock as the comparative base load, both the Bosnian and Canadian rocks scored a better than 90% match. Not once but twice, the chances that this is all due to random and natural forces are infinitesimally low, while the odds that all of these rocks stand united in chronicling an ancient language that spread across the entire globe are ridiculously high. It may have been embellished and revised, but is it possible that the famed 'Tower of Babel' myth speaks of a time when the First Language was spoken by every person, and of the events that led up to the abandonment of the universal mother tongue and the confusion that followed?

Again whether we are right is inconsequential, as the numbers stand apart three times over. There is too much that is shared and so little that is unaccompanied.

Connecting the Dots and Lines

The opening part of this paper is a report from the Bosnian half of this equation compiled by Jock Doubleday. The entire paper is solely due to the efforts and approach made by Jock, and we must thank him for his initiative and encouragement. His account will establish that the markings on the Bosnian rock are not natural, a probable connection to the pyramid and tunnels beneath, the rock is very hard and engraved script is exceptionally ancient.

Once both reports are read it will become obvious that there can only be two logical explanations, that the three rocks were marked by a human hand or nature's agents. The less convincing alternative is random and takes place without any plan or intelligent input, the other much stronger possibility is predicated upon the complete revision of the history books and an acceptance that our fundamental understanding of how human's evolved is seriously under question.

As with all historical debates, the older the setting the less certainty can be claimed. When claiming human activity on rocks of great antiquity it becomes even more difficult to be absolute. Having conceded that inherent degree of doubt, we would object in this unique case in declaring that on this occasion there is literally no sensible alternative. The exceptionally high rate of convergence of angles defies coincidence, the technology employed contradicts every conventional historical narrative and the content engraved could be rightly regarded as the wisdom of the ages, or all of this is just another example of rocks rubbing against rocks. The idea that this just happened three times over at different places without design or control just doesn't make sense, and, as one of the greatest 21st century social commentators (Judge Judy) often opines, "If it doesn't make sense, it must be a lie."

So it comes down to two choices, one that makes sense and the other a lie. We choose the sensible Original truth in proposing that the three marked rocks are examples of different styles of expressing an ancient global language.

Correspondence address:

Evan and Stephen Strong

evbot50@gmail.com

Jock Doubleday

jockdoubleday.writer@gmail.com