



Ancient Shaped Rocks that Levitate, Ring and Converge

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By Steven and Evan Strong

On more than one occasion we have been asked how many more rock articles will we be writing. We suspect these inquiries were much more a plea to pause or change course than encourage us to continue. The answer is always the same, we have no idea. It's not as if we look forward to inventing a new way to dress up a report on more of the same with deviations and diversions to keep people interested. Undeniably it gets a little harder with each new batch of marked rocks, and this time around we are scratching around at the bottom of the 'clever literary devices basket.' But this is really something over which we have no control. After all, we are recipients and every time we even allow ourselves to momentarily entertain the mere thought that maybe we have seen it all, we get a phone call from Ros with talk of more rocks along with unexpected turns or extensions leading towards another set of new possibilities. When given ceremony the deal was to share everything, not pick and choose as has been the case since the Invasion.

ABOUT FORGOTTEN ORIGIN

Our main brief is to prove through scientific fact that which the Elders insist is true. We have assembled facts about archaeological finds, and also early contact accounts, genetics, Serpent myths, Dreaming stories, Amerindian myths, parallels in religious texts, etc into one coherent theory.

So it's back to the rock wall with another session of banging our head against an official immovable object that sees and hears so little. Despite the indifference in high places, potential boredom and angst, we have no choice. It's all or nothing, and until these marked rocks are accorded the prestige and respect they deserve, we will continue down the same ancient rocky road.

Ros' Rock 34

This rock has been sitting on the reserve's bench for close to two years. More than once it was picked up, rubbed, examined and came so close to being included, but on each occasion something far more visual and dramatic either appeared on the scene, or was also waiting patiently and pushed its way forward. After close to half a dozen cancelled debuts, this fascinating shaped and heavily polished rock deserves its day in the light.



Ros' Rock 34

The rock looks like it was at an earlier stage a complete smooth five sided shape, with rounded edges. The rock is 9 centimetres at the longest point, 5.5 centimetres wide, 2.5 centimetres thick and is quite heavy for its size. Every side is either straight or curved, bar one three centimetre section that seems to have been broken away through very solid impact. As every other part of the rock has been so obviously worked, this jagged untreated section seems to have appeared at a later date and came about through misfortune, a stray rock or accidental drop. However, with the benefit of hindsight and reference to over one hundred and fifty other rocks in this collection, we feel this was intentional and meant

to create an untreated area. From Ros' Rock 1 onwards, what can be seen on quite a few of these rocks is one deliberately rougher or jagged section of rock that was made so that the thumb could get a better purchase and spread on the silica, thus facilitating a more intimate contact between rock and person.

Because of this prescribed thumb grip, it creates a situation where the four fingers are spread across the flattest face that carries most of the markings. This has led to a situation where the upper edge, being untouched by skin, has retained the clearest lines, while determining what else was cut into the rest of this side is far more difficult and faded. The surface is almost absolutely level, and the extremely small variations off the one hundred and eighty degrees alignment can be put down to the passing of millennia. The corresponding bottom side is nearly flat, but does carry a slight depression which we feel is due to the way the rock was gripped. That prolonged contact would explain why the face curves inwards. The entire rock has been worked with the most attention paid to the two flatter sides which were used to engrave the full narrative. There is no indication of any mark or cut anywhere else apart from these two sides.

With the exception of the flattest side, the darker chert coat has worn off most of the sides, with traces still clinging onto the edges. Again this dramatic wearing away of the upper layer through contact with skin strongly indicates a very ancient origin for this stone artefact. As to whether this is one rock or a combination of a chert veneer and a base rock is unclear. If there are two rocks fused together, unlike all of the marked rocks, the grain and hardness of the base rock is similar.

With four small lines visible and so little remaining, ascribing any meaning is very difficult. Fortunately not all of the past is lost, as the considerable thought and skill given over to shaping and polishing this rock makes it obvious the chosen shapes, alignments and angles

were the outcome of a plan and are of themselves forms of communication.

Possibly the most intriguing feature of this rock is a small line that runs around three quarters of this rock and literally horizontally bisects the rock into two exact halves. Well possibly, if the line had continued all the way around we could be absolute, but it doesn't. Nevertheless, three quarters of the rock is now partially separate, at least on the surface. It could be a natural reaction of perfect symmetry, but since nothing else about this rock is natural it would seem a little hasty, and far too convenient, to suggest that this is due to natural forces.

What certainly isn't natural if restricted exclusively to a stick, bone and stone technology, is the extensive polishing, remodeling, rounding of the edges and cutting into a very hard rock. For these tasks to be achieved sophisticated machinery and masonry skills of the highest order are fundamental requirements. Inspiring these actions and engravings is a cryptic first language of lines, angles, marks and shapes that rewrites world history. And all of this was taking place in Australia thousands of years ago, then in what only adds to the intrigue, the next four rocks demand the same Original patronage and technology, and in one case much more.

Ros' Rock 35

It has taken quite some time to pick up on something quite stunning and somewhat melodic that resonates within this rock. The 'thumb-rock' was one of the very first arrivals, it even came in before our last entrant. It always grabbed our eye, being so patently artificial in a very specific mould that demanded the placement of the right thumb exactly as positioned. Nonetheless, outside that one unique feature, a few faded lines and a lot of wear and tear, all of this seemed to add up to a few paragraphs then on to the more sensational creations.



Ros' Rock 35

To begin with, and up until the day before this was written, it was still two paragraphs at the most, with our expectation that this fascinating rock is the weakest link of the five discussed and a reward for being so patient. There are marks on the back of this rock, which measures 8 x 3.3 centimeters at the longest and widest points, but we cannot be confident they are not natural chips or imperfections. The chances are reasonable that there is intent here, the obvious artificiality of the thumbprint leaves every mark open to a human hand and tool. But unlike every other marked rock we have presented, to be awarded the human intervention tick there has to be some geometry, repeated alignments, straight lines or some form of order, and none of that seems to be on display.

Despite the chaos, the shape of the rock, indentation for the thumb and smooth fold for the index finger demand the hand and blade of a mason. The thumb depression is over five centimetres in length, the resultant ridge is very thin measuring one to two millimetres in thickness and has four small imprints stamped into the edge. What is interesting is that that thicker opposite side is over one centimetre in width yet has no imprints. It is smooth, in fact extra smooth, as all the dark brown chert has been rubbed off by the index-finger revealing a lighter brown undercoat/base rock.

And that was going to be the sum total of this brief acknowledgement, until I picked up on a cue and note two cylcons (power rocks) recently orchestrated. As mentioned earlier, Annagrace gave us these rocks to

investigate, and they not only moved dowsing rods at a distance of over twenty metres, but when hit, makes a noise like metal. The high pitched note is so 'un-rock' like and very much in tune with the sound made by a triangle in an orchestra. The two cylcons found by Annagrace are unique, well they were, this rock, much to our surprise, is the only other rock in the ensemble apart from the cylcons, that also rings like a bell. Knowing, through the advice of Uncle Marbuck, that cylcons generate energy in a spiral and can be projected as a concentrated ray through the stone point/top, this rock when orientated correctly points forward, and perhaps has a similar function. Perhaps this is also a power rock that is capable, when held and sung correctly, of generating energy/magic?

The next shaped rock sings to the same metallic tune. Even though it is at least twenty times thicker, much heavier and shaped like a rocket, they both sound the same. These two rocks are almost complete opposites in materials, shape, thickness and size, but when they connect through impact make a sound that is identical.

Ros' Rock 36

Enough of the many candidates from the reserve's bench, of which these two rocks have waited patiently for over two years to be acknowledged. While it was our intention to continue our retrospective clean out, that all changed when some parcels came through the post and new rocks appeared on the scene. From a large influx of recent additions there were two that extend upon a decidedly esoteric theme which we are now much keener to pursue, so much so that these rocks have both features and inherent qualities that go all the way back to the very beginning.

As utterly ancient the petrified wood cylcon is, requiring a technology of incredible sophistication and hardness, it pales by comparison to what we are convinced to be the most complete and intact cylcon yet found. It doesn't get any better than this rock.



Ros' Rock 36

At the most elemental level, this rock passes the inconvenient technology test, in that it is very hard and has been delicately marked in a way that demands nothing less than a metal blade. Extremely sacred and part of the collection taken directly from Original tribal people in the 1920's and 30's, this rock is a genuine Original product made by local technology.

It is quite heavy, fine-grained and seemingly igneous and has been extensively shaped. Although more or less circular at the base, as the rock continues it flattens out into four equal sides, each with uniformly rounded edges. In what runs consistently to a precision unseen elsewhere in this country, and we must point out three remeasures were done before we were satisfied about how precise the number was, this rock is exactly to the millimetre 25 centimetres from the base to the tip in length. Each side is three centimetres in length of which two are devoted to the flat surface and the balance is shared between the two rounded edges. What only accentuates the time and exactness required, is that the entire surface, unless marked or pecked by tool, is free of imperfection, depression or kink.

The obsession to this degree of precision found within the stunning geometry on show is against everything apparently Original in art, design and culture. Straight

lines, parallel sides, repeated angles and shapes all on one flawless structure, none of this fits any conventional Original pre-Cook narrative, but of all the possible technological anomalies none are more sensational than the bottom edge. There appears to be a clean cut all the way caused through in one motion/strike. For any who may suspect that the rod was cut at a later date after the Invasion when metal tools capable of cutting so cleanly supposedly were first introduced into this country, there are 39 small vertical lines that run down right to the edge of the bottom lip. What is evident here are the actions of different metal blades working in unison. The fringing runs around the lip, but not one of the 39 fine lines extends past the edge to the smooth round base.

Each of these delicate lines is consistent in width, depth and the amount of pressure exerted when cutting into the surface. Once again we have yet another example of markings cut, never chiselled, into a very hard rock surface. The ease of application, uniformity of mark and much lighter colour beneath leads us to assume this came about through the shaping of a lighter base rock followed by the addition of thin veneer of molten chert bearing a darker complexion. The cutting, and possibly pecking, seen on all four sides most likely occurred while the chert coat was cooling and more responsive to blade and point.

Above the 39 vertical lines is a ring of four horizontal lines that seem to seal off that part of the narrative which straddles all four sides, from this point on each of the four flat surfaces carry an obviously different section of this ancient testimonial. From that orderly beginning everything spins turns askew in presentation, because up until this point everything was so geometrically in accord and precise in rendition, the middle section of all four sides is seemingly chaotic and sloppy. Outside a set of five and three small fine horizontal lines, everything else is rough, scruffy and untidy. The pecks are not clean, many have ragged edges

as if not hit from directly above. In some cases, the punch seems to have been used simply as a device to roughen up the surface and remove the chert veneer. All that can be said is that each of the four sides are different and look nothing like each other, except lacking symmetry and precision.

However, just when it may have seemed this disorder dominated throughout, the delivery point provides the counter-balance in positioning and proportions with a leading edge from which something nebulous, yet tangible radiates. Perhaps that explains why the very tip has been completely stripped of chert while all around the coat is secure. This could then assist in providing an unimpeded passage for the energy/power to spiral into this narrow point and gives passage to the outside. More on that soon enough, but for now the tapered delivery point is a fine piece of masonry requiring a person of considerable expertise in creating this centre point.

Of course, when factoring in the wide range of skills and technologies needed, it would be remiss not to spend some time trying to fathom how a rock can actually ring like a bell. Is this a natural occurrence limited to one type of rock? That idea falls short on four levels as we now have four 'ringing' rocks and each is different in make, shape and location. So this metallic modulation is not limited to a type of rock belonging to any specific area, outside doing something to these rocks through heating, adding or subtracting substances, nothing else makes sense.

The problems manufactured are threefold. No Original artefact found has been so committed to such strict geometric principles, nor has there been found any combination of stick, bone and stone that can mark, make and shape this artefact. Past that point it gets even more intriguing, it is claimed that if you point this rocket-shaped rock with a metallic accompaniment at another much heavier rock firmly deposited in the ground some distance away, it will lift and levitate as

directed. The first two inconsistencies are easy to see and measure, but alas, agreed standards to measure and quantify the proposed invisible energy pouring out of a solitary rock without a plug or battery are in short supply.

Some, but not all, cylcons have a metallic ring that sounds somewhat like a bell when struck. This power rock is certainly part of that musical ensemble, but as to whether this can be translated in a quantifiable energy stream when held and/or sung correctly is still to be determined. Although our research into alternative forms of energy is in the rudimentary stages, what we can report is that dowsing rods have spun and needles have registered an energy exchange. We are hopeful that further work in this area will lead to some very challenging results.

Ros' Rock 37

Beginning at the pointy front-end of proceedings, the next cylcon looks so similar to the previous cylcon. It has the same positioning, shape, size and proportion, but there is one essential difference, it doesn't ring like a bell and nor could it. There are many stoic features of petrified wood, but ringing like a bell is not one that readily comes to mind.



Ros' Rock 37

Equally, petrified wood is exceptionally hard and no matter what the tool, very difficult to mark or shape. Knowing how hard this type of ancient wood is, we had

originally assumed that this cylcon was originally longer and was cut by the collector or some other non-Original person. However, there is evidence on show engraved into this rock that runs contrary to the presence of any recent blade or tool. There is a series of fine lines that have been cut into the flat end surface, of which three are of particular relevance. All are also found on the most heavily marked side, and each of these three lines is a continuation that runs across the bottom edge from side to side. There is no doubt that there is the same consistency in width and depth of lines from start to finish, and leaves us with two alternatives. Either the collector cut the cylcon, and to satisfy his or her creative urge to maintain balance, decided to make three further additions, or the cylcon was marked and cut at the same time by Original people in ancient times.



Ros' Rock 37

The collector's commentary, that this is an "old, ancient, archaic stone cylcon" made from "petrified wood," leaves us in no doubt that if selecting three different descriptors that emphasise antiquity, this is indeed a very old Original artefact. This ancient backdrop only adds to the technological inconsistencies if relying on conventional historical accounts of every pre-Cook tool-kit. So too the way the pecks are created is another issue that is contrary to mainstream narratives. All 53 pecks are on one side alone, and even though very old, some contain very fine holes in the direct centre. The punch used had to be needle-sharp and diamond-hard if

penetrating petrified wood so cleanly.

Returning to the fine lines spread throughout this artefact, of which there are ten that can still be seen, there is one line of special significance that circumnavigates all four sides and takes a different path to all other vertical lines. It is one complete unit which forms a discrete semi-circular/horizontal shape. While all other lines are set on the same alignment, and thus leaves open the infinitesimal chance this is down to striation, this explanation cannot apply to this curved engraving that cuts across and above nine vertical lines. With one artificial line positively identified, it becomes easier to accept that the other nine also were products of no less than a metal blade and human hand.

Ros' Rock 38

Of course, as much as these artificially modified cylcons are a significant part of this ancient rock ensemble, they are very much a minority player. The marked rocks make the major contribution to this ever-expanding collection, and for the sake of balance after examining three shaped rocks it would be remiss not to conclude this chapter with the addition of a rock that is as unique as it is marked.



Ros' Rock 38

This rock seems to have been partially shaped. It is somewhat rectangular in form with the top and bottom sides heavily marked, while three of the four edges are apparently untouched and the fourth has a few fine lines

that barely scratch the surface. What is a sight and formation never seen before is the very straight and parallel horizontal purple double banding that spans three sides and is eventually disappears under a thick overlay half way through the fourth side. It appears as if, and we have to add the proviso that we have never seen a rock like this before and have nothing to compare, a layer of brown chert coated the entire rock, but is at its thickest on the fourth edge. Because of that heavier concentration, this may explain why both bands vanish half-way along the fourth side.

In yet another departure from the marked rock's 'norm,' the flatter top and bottom side are heavily marked, but that is where the similarities come to an abrupt closure. There are two opposing styles of script on display, the most dissimilar ever seen on the same rock.

The top side has close to one hundred separate lines. Very few are straight, no geometry is apparent and at first glance, no pattern is recognisable. But that is not how things used to work in this country, nothing is created on a whim and everything has a purpose. Upon further reflection it became obvious why I sensed something familiar, yet very ancient was at hand. The engraving of a crocodile found at Panaramitee (South Australia) is agreed to be no less than 75,000 years old, and has the same line formation and irregular scaling. The scripts are so alike and warrant further comparisons.

The bottom side is very much in the straight and narrow tradition seen on many of the marked rocks. Not much less in number of individual lines than the opposite side, every line, or vestiges of, maintains the same alignment without deviation. Nothing crooked, jagged or curved is permitted, and we strongly suspect this side has seen multiple applications and always maintained that need to be exact.

Not only does this rock stand alone in what was applied to the upper surface, the same can be said for what lay

beneath, or in this special case, lies. Whenever a marked rock is examined, the colour revealed beneath after cutting or another treatment, is consistent throughout the rock. As it should be, as it has always been our contention one rock was chosen as the base upon which molten chert was attached. Never have we claimed the foundation rock to be plural, until now.



Ros' Rock 38

The undercoat is cream underneath the crooked script and a reddish-brown below the straight narrative. Not only are the colours and grains beneath different, it is possible this rock is actually a manufactured item. Knowing that two bands separate the top and bottom plates which are coloured differently, opens up some interesting possibilities. Could it be that different layers of rocks were spliced together then coated and bound by a thin layer of chert?

Amongst all of the new technological developments, we did notice one irregularity that has been a constant feature of so many marked rocks that are designed to be held. On the top side there appears to be a section of rock measuring 5 cms x 3 cms that is now missing. It is as if the top layer peeled away through impact or due to a possible fracture, but then again. Time after time we have examined marked rocks that appear to be almost perfect geometric forms, but it is seemingly spoiled by a broken edge, rougher surface or irregular angles. What we have learnt through experience and repeated observation is that such flaws are most likely deliberate devices which are used to create a thumb-hold. As it is with all cylcons, many marked rocks are meant to be held in a specific way. The same rules and accommodations apply here.

That commonality aside, there is so much about this rock that breaks new ground and not only adds to the complexity and nuances of this ancient Rock Language, but justifies why we can never promise to stop investigating the ancient records of the Original past. What never ceases to amaze is that this rock has at least two features never seen before and that it was not in the first hundred received, it seems that there is no end to the variations in technique and refinements in Original script. These marked and shaped rocks are the beginning of everything. They are the Original records of the ancient Lore, culture, history and ancestry. Compiled at a time when we, according to Ramindjeri Elder and warrior Karno, "had more genes," these rocks are decidedly awkward today and a real issue which will not go away tomorrow.

Undeniably, any conclusion we could present will inevitably revisit the same themes, science and inconsistencies. The technology on display is obviously at odds with the current historical models, irrespective of whatever the cause, these ancient rocks belong to an understanding and wisdom sorely lacking today. The mere notion that any of these sacred rocks is a means of communication is challenging enough, but then to add that there is mystical energy within that can move massive weights and relay messages from the spirits is nigh on impossible to prove. Whatever ploy we use will fail, so why not look elsewhere for a final verdict from those who know more?

This talk of mystical powers within has only been an issue of recent times and our attempts to add substance to such a nebulous quality is very tentative and was first mentioned in our latest book, *Between a Rock and a Hard Place*. However, all the examples discussed are from Sahul (Greater Australia) and it was our concern that this exclusivity in geography may suggest that the knowledge of the deeper esoteric levels of silica/skin interaction was the sole province of the Original Custodians of Australia. In ancient times when the

philosophy and practicalities of the Original Dreaming was an integral part of a global civilisation, rock language and the power of rocks was common knowledge. In those days it is our belief that both cylcons and magic rocks could generate power through the unison of silica and skin and this was known by all people and questioned by none. And it is also true that such sacred knowledge was never forgotten by the Lakota Keeper of the Ancient Old Ways, Archie Fire Lane Deer.

"The Song of the Yuwipi Man"(1)

Lakota Medicine Man, Archie Fire Lane Deer, shared details of "our most mysterious, awe-inspiring ceremony."(2) This special ceremony is orchestrated by the Yuwipi Man, who is "another kind of medicine man"(3) who is not only "master of the finding stones,"(4) but he is the only one allowed to sing this ancient rock song.

"He wami yank, auwe, (They come to see you)

Tunka kin sitomniya, (All the sacred stones)

Wani yank, auwe. (They come to see you) (5)

Not only is he the "strangest one of all,"(6) this is the mystic those who are seeking a lost child, something that is stolen, lost or the cause of an illness will consult, simply because he is the "one who finds out."(7) His skill is to speak with and listen to "the sacred stones"(8) who "will do much of the work for him." (9) This holy man is in contact with "Tunka,"(10) which "represents the power of the immovable. We have an old saying, everything must die. Only the rocks and mountains are forever. Tunka is part of our word for the Creator, Tunkashila, Grandfather of All Things. Tunka has no birth and no death, no beginning and no end." (11)

Only can the Yuwipi Man breach the divide and is able to become "a rock dreamer. He works with the sacred rocks, and they work for him."(12) What needs to be understood is that these stones are not marked, it is

shape alone and the powers within that distinguishes. And it would be unwise to presume that this animist belief is some form of unique Lakota folly, the sacred connection between rock and mystic is spread throughout the entire American continent. Such a connection between spirit, skin and silica is not a quaint naïve misunderstanding restricted to one misguided tribe. As Archie Fire Lane Deer observed, "many traditional people still carry their own personal medicine stones in small pouches around their necks. Crazy Horse had a pebble tied behind his ear that made him bulletproof. To us, such stones are active and have a soul." (13)

"Have a soul?"(14) That declaration from both a venerable Lakota Medicine Man and the resident "Rock Dreamer,"(15) certainly shatters some rather substantial barriers and personal relationships. One of those shared boundaries is geographic, Archie Fire Lane Deer made mention of a very special category of rocks very few had the honour of touching or seeing. "My father always told me that some rocks are covered with spidery lines and cracks, secret spirit writing only a few can interpret."(16)

As it is in America, so too in Australia. We have over one hundred Australian rocks "covered in spidery lines and cracks,"(17) which is actually "secret spirit writing,"(18) and sadly "only a few can interpret"(19) this wisdom from the past.

Choosing Sides

Of course, for those harbouring doubts or ingrained cynicism that there is no ancient mystical script or deliberate shaping on display, but merely nature at play or human's engaged in an idle unstructured pastime, they seem to be standing on solid ground. For this Lakota Medicine Man to allege that shaped unmarked rocks tied around Crazy Horses' ear can deflect bullets in battle, under the current understandings of rocks, is crazy. Then, in what adds insult to injury, he adds to these

flights of fancy in claiming rocks that have thin lines and cracks (which may well be due to striation and weathering) were written by nebulous beings from a non-Earthly realm.

That is one way of reading these rocks, after all they are just rocks, inanimate, non-fleshy, non-breathing objects incapable of moving, texting or driving a car.

Undeniably, that is the sanctioned way of smelting things.

Archie Fire Lane Deer would never lie about important culture matters, he believes with his heart and soul that the sacred stones are royal telephones through which the Creators speak, advice and guide. He knows as a fact that the power of Tunka comes from the Creator and has been here since the beginning, all of this is written into the sacred stones.

There are two ways to approach these rocks, two versions of the truth, but only one can be correct and the other, ludicrous. The trick is, this time around, you can't judge a rock by its cover.

References:

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(2) Ibid.

(3) Ibid.

(4) Ibid.

(5) Ibid.

(6) Ibid.

(7) Ibid.

(8) Ibid.

(9) Ibid.

(10) Ibid. 218.

(11) Ibid.

(12) Ibid.

(13) Ibid.

(14) Ibid.

(15) Ibid.

(16) Ibid. 219.

(17) Ibid.

(18) Ibid.

(19) Ibid.

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