

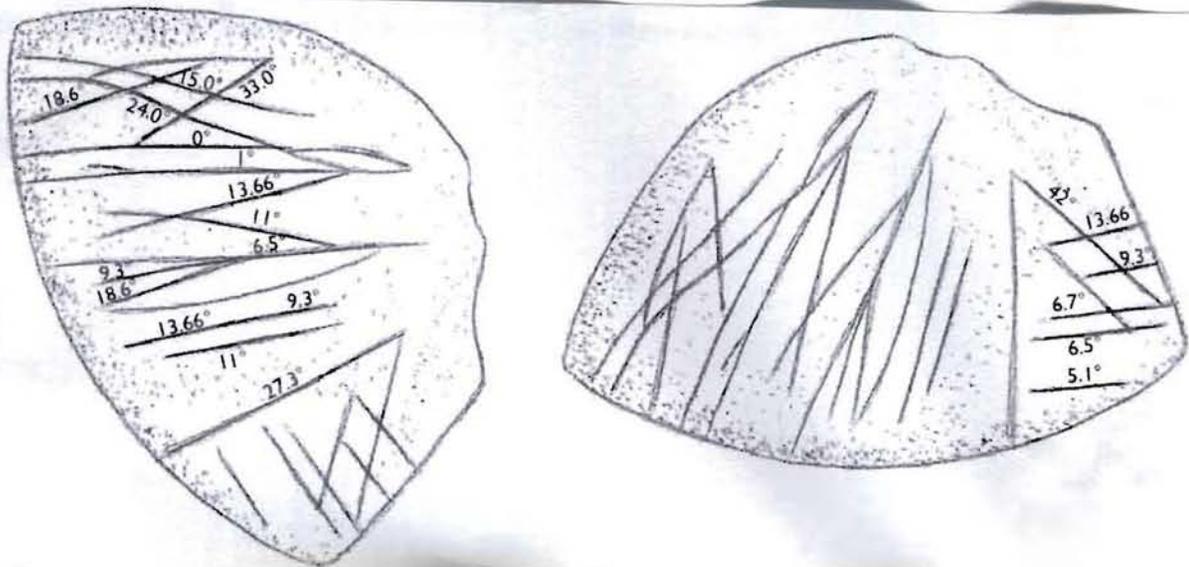


there have been further developments. Dr. Derek Cunningham sent us a link to an article he had written in 2013 that was entirely unknown to us, and much to our surprise, it was an analysis of an engraved stone found in Canada which was similar in style and design to the second face on the Australian rock.

See: [Analysis of a Carved Rock Discovered at Holt's Point in Canada: Evidence of Proto-Writing and Astronomical Awareness](#)

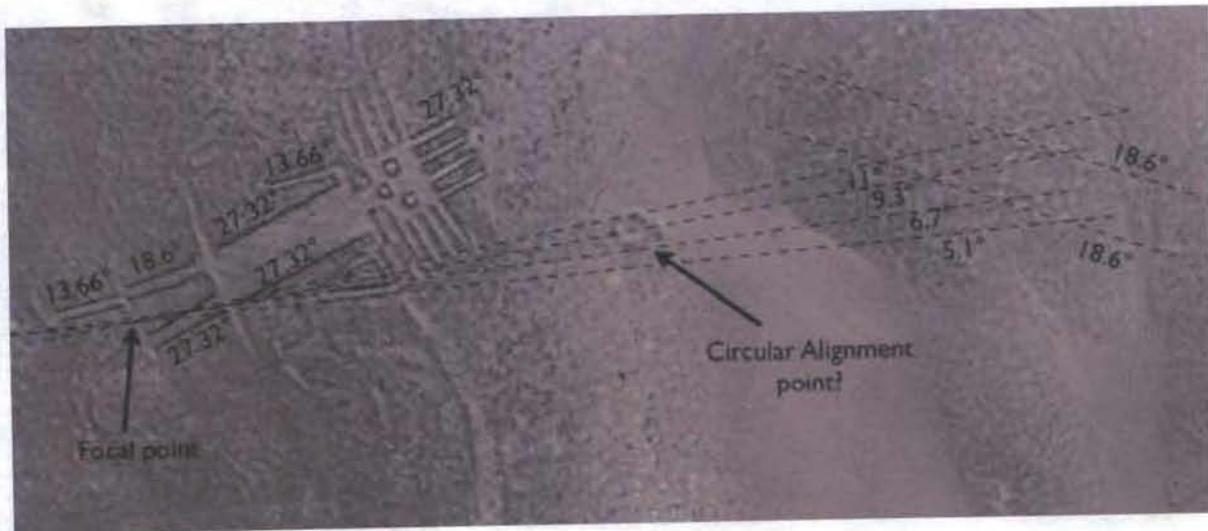
### Recurring Astronomical Values

What immediately struck us in the diagram of the Canadian rock Derek supplied was the reappearance of an angle that recurs throughout the Australian carving: thirty three degrees. Without doubt, on the Australian rock it is the most numerous and prominent angle engraved and equally, what we feel is the most conspicuous engraving on the rock at Calgary is also aligned at thirty three degrees. With the angle on the Australian rock already confirmed to represent latitude, it seems more than a touch coincidental that, being one of many potential measurements, the same angle was found on the Canadian rock – especially given that a position of 33 degrees latitude is thousands of kilometres to the south of any location in Canada.



Of course, opine critics and sceptics alike will dismiss this as a random occurrence, however, this is a gross underestimation of proceedings at two levels. Dr. Derek Cunningham is meticulous and precise in his compilation. His tests on each of 100+ artefacts and archaeological sites employs in each case a comparison between the artefact or archaeological site to a fixed list of astronomical values converted to angles.

Though many of the lines are found in a tight band ranging from 1 to 13.66 degrees, there is within this list only a small number of lines at higher angles. The potential for over 100 artefacts archaeological sites to randomly align to both the lower angle values, and also the higher angular values, is close to impossible especially when in some specific cases the sample being studied is aligned to the cardinal directions and cannot be rotated – see for example the Atacama Giant which shows alignments not only offset to due east but also a 90 degree rotational symmetry that produces the exact same values are aligned to true north. In comparison, the causeways in front of the Great Pyramids are much simpler.



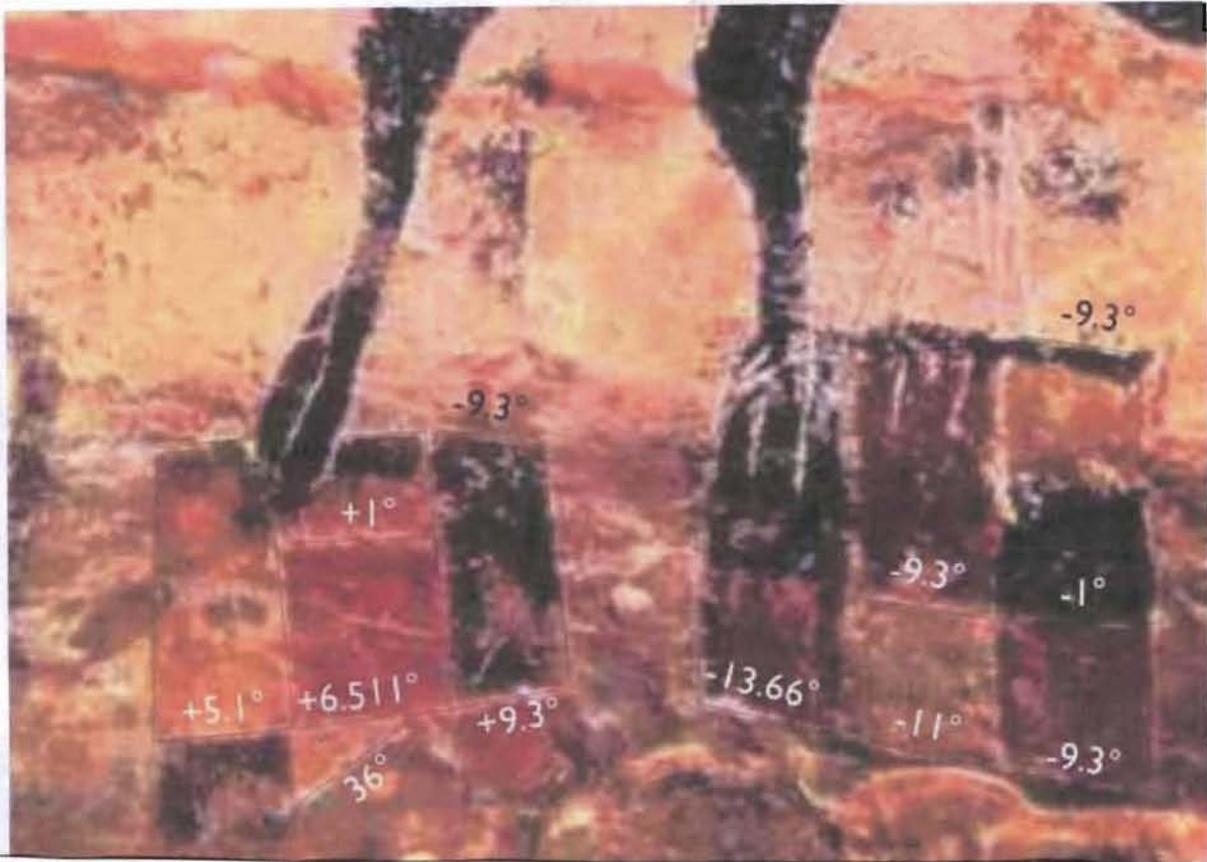
The Atacama Giant of Chile observed “as is” with lines offset to due East. A detailed study shows that all lines are astronomical in nature with the image showing clear evidence of a 90 degree rotational symmetry.

The values chosen by Dr. Cunningham are restricted, as just stated, to a very specific range of astronomical values; those values are those that astronomers use most routinely to (1) measure time (2) align the lunar and solar years, and (3) to predict lunar and solar eclipse events.

To begin the most important values used by astronomers is arguably the sidereal month. This lunar value marks the time taken by the moon to cross the same star twice, which takes 27.32 days. This is thus drawn on archaic artefacts as a line at either 13.66 degrees (the half-value), or at 27.32 degrees (the full sidereal month), the half value perhaps represents the waxing and waning of a moon. The next value astronomers use to predict eclipses is the 6.511 draconic month period that equals the time between the two successive alignment of the moon, earth and sun at their nodal points at the time the moon is either a full or new moon (6.511 Draconic months equals 6 synodic months).

Obviously an astronomer will also need to take note of the 5.1 degree angle of inclination of the moons orbital plane, and with sufficient studies the astronomer would equally note the 9.3/18.6 lunar cycle which plots not only the movement of the moon through the night sky, but also the lunar nutation cycle that defines when an eclipse will occur. The 11 and 33 degree values often seen in ancient artefacts mark the 11 day difference between the lunar and solar years, and the 3 year reset point (3 times 11 days) that marks the first point where the lunar and solar years can be reset.

**\*Together these values mark the standard values used to analyse multiple sites such as the Causeways located in front of the Great Pyramids, the Lascaux Cave paintings in France, the Atacama Giant in Chile, and the Australian stone currently under detailed scrutiny here.**



An image of a geometric pattern found in Lascaux Cave France. Here the image was recorded by an independent research team that took images of all the Lascaux cave paintings using an advanced camera. The pattern was analysed "as is" with no rotation of the image.

## Side 2 – Tracks All Over the Place

Dr. Cunningham's first reading of the angles carved into the second side of the Australian stone has been completed, and even at these preliminary stages there are observations that can be made that really fall under the 'more of the same' banner.

The first number that caught my eye when sighting the second set of figures was again this number thirty three, being equal to the angle of latitude where this specific stone was found. However there are in this stone a number of other angles and lines that appear equally noteworthy, including a set of lines that align to circa 23.4 degrees. The 23.4-degree value equals the current latitude of the tropics, and the angle of the Earth's tilt.

Apart from these values appearing in artefacts found all round the world, the strongest argument against these lines being random is the fact that the same angular offsets are seen either to the right or left of vertical or above/below the horizontal. These exact same values are then seen in the archaeological records in the first Mesopotamian text, the Shang Dynasty Bones of China, and even the Petroglyphs found in Hawaii.

As described in Dr. Cunningham's recent [Book The Long Journey: 400,000 Years of Stone Age Science](#), the reason why these sites are connected is simple. The sites are linked to a long-forgotten world map that was created using the stars to position to map not only the shape of the earth's continents, but also the most important religious sites of the world. This is a map that not only explains the location where the Australian stone was uncovered, it also explains the Mayan reset and, perhaps most impressive of all, explains the enigmatic nature of the ancient Greek Myths.

Before venturing any further down a path long forgotten by most, we need to completely brush aside a rather trivial objection and then move on to more serious business. More than once, those of a narrower inclination have dismissed these markings as being made by a human hand, and of no significance with no inherent structure on display. They see this as the result of someone idly scratching patterns into rock without intent or purpose, but seem to have no grasp as to how written language began and evolved.

To be honest, we are only now starting to get our head around the dynamics of this extremely ancient and linear script. The inclines, angles, length of line and shape created are elemental components of a formalised yet subtle language. A variety of recorded languages are quite similar to the ancient founding language engraved into this rock. The ancient past Ogham script is an obvious comparison, as too is the ancient text found on the Oracle Bones of Chinese. Here the angle of offset may reflect the vowel, and the angle of the line the consonant. For this reason, writing may have been a complex thing to master, and only taught to the religious elite. And it is that evidence engraved into the rock which is the scene of yet another unexpected development.

## Heat

We are in constant contact with a geologist of the highest calibre who, owing to his understandable preference to remain anonymous, is more than willing to guide and advise our team provided it can be done without publicity. From here on, we will refer to him as Professor X.

The reason we felt compelled to introduce a geological authority into this investigation is

simply because some of what we will now attempt to paraphrase is known only by professionals of his field, and not fully understood by us. Until now, Professor X's suggestions and advice has been generally understood and we were able to interpret his work without needing to rely directly on what was written. This time, his commentary contains knowledge that is beyond our reach, and because of the depth of geological insight required to properly understand this artefact, it would be disrespectful and disingenuous to present such a fascinating premise in our own relatively crude terms.

Admittedly, our advisor's anonymity breaks a fundamental academic rule, but we believe that is irrelevant to this ground-breaking investigation. The truth has nothing to do with who said what, but rather what is said. Surely all that counts is whether the commentary supplied is geologically sound.

If our anonymous colleague's observations are correct, this rock displays many unusual properties – including potential **heating**.

Reading Professor X's recent correspondence, we had to check again to make sure our eyes or minds hadn't failed in transmission. But there it was, the word "heat" was used as a possible causal agent in the creation of this rock. And while we already thought the notion of a "knife" was a big stretch, we certainly didn't see this coming. Quite simply, our friend and advisor was having real trouble attributing a natural cause to this rock's creation. In geological terms, this rock breaks all conventional rules.

"This thing has me totally puzzled from a "natural" point of view (if it's natural), and I will tell you why. Most very hard rocks like silcrete (or flint and chert too, to a lesser extent) weather with a LIGHTER rind of cortex. This has DARKER rind than what seems to be inside it!!!! ... judging from the bumps and scratches on/into it. I know VERY few things that could make a DARKER rind instead of the usual weathering product of a lighter coloured rind-heat might be one possibility. Is it something that has been heated?"

Of course we could never answer that question with any confidence ourselves, and it is because of our lack of awareness of such obscure geological processes we rely on the advice of those we trust. What we can say is that, heat of such intensity being applied to create a carved rock found one metre beneath the earth's surface is a path of investigation we never suspected this man would propose.

Interestingly, we soon realized his question of heat was intended as a semi-rhetorical comment, as another comment he sent soon after related to another three areas he highlighted as also being "unusual" and of "lighter material". Our expert noted once again that these anomalies exhibit qualities "true of heated objects". However it must be made clear that, at no stage did our geological guide advocate the conclusion that intense heat was used to cut into one of the hardest rocks in the continent, just that there is ample reason to suggest heat of some sort was at play. As to what object or device is capable of delivering heat and at what temperature the stone was heated to (if indeed it was heated) we are not able to draw any firm conclusions.

Although our Original Custodian friend, the recently deceased Original Elder Mr. Bostock, advised us time after time that the enigmatic Bambara hieroglyphs were engraved not by chisel but by laser, we are also aware that there are many less technological advanced ways to apply heat and etch lines. In the case of the Australian stone, the unnamed professor refers to the

darker rind as being evidence that the surface of the entire stone was heated, while the late Mr. Bostock was, in contrast, referring to the etched lines. If one is considering applying heat in a sharp linear path, the easiest method to comprehend is the high temperatures reached while cutting with a circular saw, such as the low-tech circular saws used towards the end of the 19th century. These saws, created with minimal technological advance could be rotated at high speeds with proper gearing. Other means to apply high temperatures in a straight line is the use of stones with sharp edges heated in a high temperature furnace, and applying the hot edge of the sharpened stone to the surface to be etched.

To determine how these specific linear lines were made on this Australian Stone will thus require further study. For example a comprehensive study using X-ray diffraction, [High Resolution Transmission Electron Microscopy](#), and [EXAFS](#) might reveal useful information about the material's structure and oxidation state at the "supposed" melt zone, and determine whether the surface of the stone is really consistent with the surface being exposed to a high temperature or is simply a change caused by natural oxidation or other chemical reactions. At present not enough data is at hand to draw any conclusions, and for now this will remain a work in progress.

## SONY DSC

It should be noted that there exists one other sample that might require similar, very detailed studies, and that is an amalgam of metal and crystal found in the Bambara region, in which the crystal appears to be fused into the metal – a process which requires extremely high temperatures and technology far outside the Original rock and stick toolkit.

### **Maybe More Than Maybe?**

At this juncture, there are three strands of investigation being undertaken, two of which we regard as rock-solid, but unlike that which we know to be true, there is also that which feel is likely. Since Dr. Cunningham's understandings and findings of the general purpose of the Australian rock engraving is in accord with Original Lore and sentiment, we are utterly convinced this strand of our investigation stands on solid ground. Similarly, the geological observations of our anonymous Professor X are unshakeable, and form an integral part of part of this investigation.

However the same cannot be said for the research of Richard Gabriel and Judith Ann, independent archaeological field researchers. Unlike Dr. Cunningham's research and the

geological observations of our anonymous colleague, the jury is still out on Richard and Judith's application of colour and magnification. Nonetheless, at this stage of our research, we are happy to share their findings and to supply a brief commentary.

#### Another-Chapter-of-Ancient-History-to-be-Re-written-Colour-2



Photo analysis/treatment: (Color enhanced and magnified)

Richard Gabriel & Judith Ann

<http://www.echoesfromthechamber.info/> and

<http://www.richardgabriel.info/>

Not only are the potential technologies and techniques employed in this rock's creation challenging notions to absorb, Richard and Judith's findings, that something akin to a "knife" cut into the very hard surface of this rock, has understandably been regarded quite poorly from a conventional stance. The problem being, if a chisel was in action we would expect to see a series of jagged lines not the smooth flow of line with consistent depth throughout. If by some unknown set of circumstances it has been chiselled, the blade required would be incredibly fine and even stronger in hardness and applied by a skilled and steady hand. Nonetheless, the enhanced image of what seems to be a continuous line at the bottom of many engravings does seem to support their observation.

The problem of course is that, whether a delicate yet extremely tough blade or a controlled heat of considerable intensity was used, both alternatives involve technology that is assumed never to be part of the ancient Original narrative or Australian landscape until the twentieth century. As controversial as either choice certainly appears, Richard and Judith pushed the boundaries even further in their claim that there is an even smaller, verging on microscopic, set of engravings and peckings evident on the Australian rock.

In totality there seems to be ample reason to walk away from their work and stand on more solid archaeological ground, backed by the work of Dr. Cunningham and Professor X.

The first reason is that direct etching of miniature images is clearly impossible. The images are just too small. There is however a mechanical method available to create smaller or larger scale replicas of a drawing or engraving, which uses a combination of levers that can be used to scale down or scale up a drawing. But as Dr. Cunningham mentioned in his recent book, science is

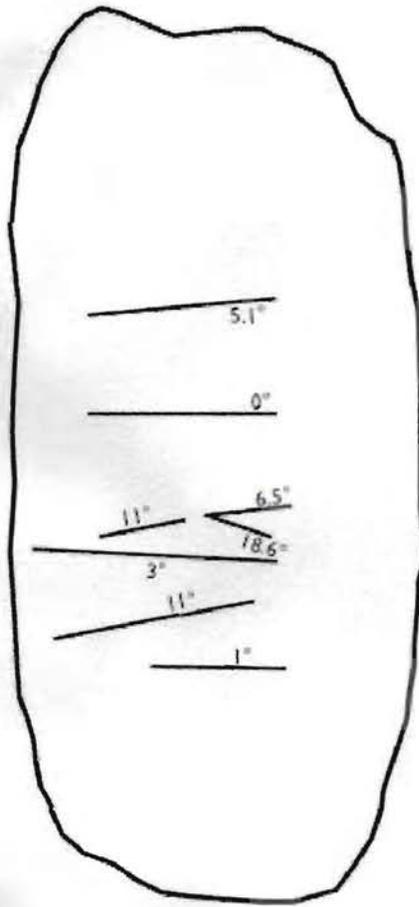
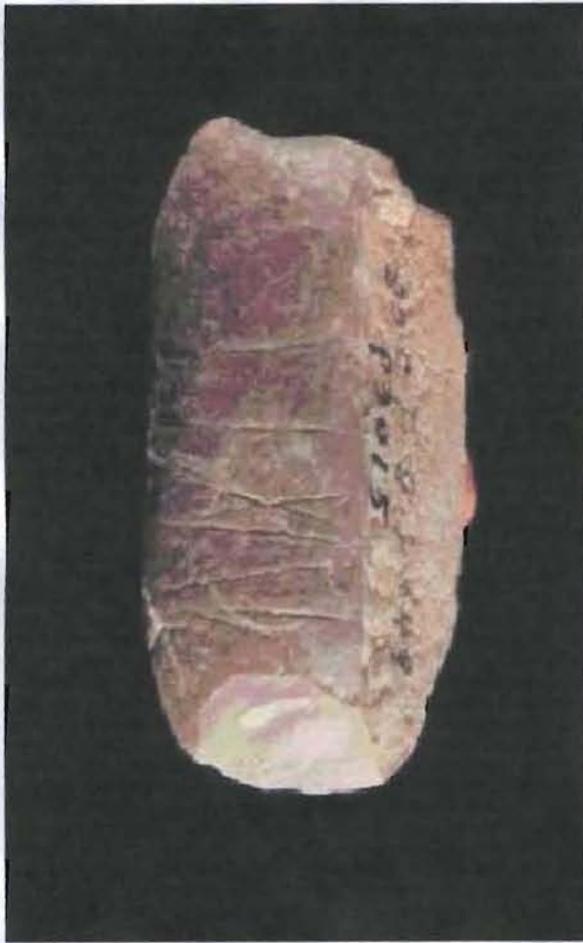
Of course, naysayers will say it is all one big hoax. Perhaps Ros and her family are lying? Perhaps she had etched these lines into the rock and planted this as bogus relic? And to give the hoax more gravitas, perhaps she cleverly repeated the 33 degree angle on not only on two sides of the rock in Australia, but also whipped across to Canada with another rock that fraudulently highlights the same angles? And just for good measure, perhaps she ensured all the carved lines exactly match astronomical values that replicate those used by astronomers to predict eclipses? And then perhaps she etched the same lines into other ancient archaeological sites such as the Atacama Giant in Chile and, when the guard was not looking, the Lascaux Cave Paintings in France? And, perhaps to multiply her mischief, she chose a rock in Australia that is unlike any seen by a geologist with few professional equals? Then, with nothing to gain financially, perhaps she maintained this lie for some 20 odd years until some gullible researchers such as ourselves stumbled on to the scene and naively accepted her ridiculous claims at face value? Perhaps this is a hoax of monumental proportions?

Or perhaps the Australian rock is an archaeological discovery of monumental proportions, and those involved are in fact telling the truth.

Another unresolved issue relates to the actual make up and category of this rock. In her initial investigation of the rock's origins, Ros met a qualified geologist who, although keen to hastily part company and have nothing more to do with Ros or that terribly inconvenient piece of geology, did concede the rock is exotic to an area entirely dominated by sandstone. In his estimation, the rock is ironstone and is a substance not naturally found in the Central Coast region. Yet on both counts, others claim he is wrong. Professor X is very confident it is not ironstone but something much harder, possibly chert, while David Fitzgerald, one of the local Original Elders who also assists our work (and who was also the Original sites officer for the area's National Parks and Wildlife Services) knows of two local deposits of ironstone. Our understanding of the geological composition of this mysterious stone remains a work in progress.

[Another-Chapter-of-Ancient-History-to-be-Re-written-the-S](#)

*The Shuidongguo Paleolithic stone, published by Heritage Daily November 2012*



The Shuidongguo Paleolithic stone, published by Heritage Daily November 2012

What is evident is that this engraved rock is unique and so far without equal in Australia. Structurally, it is very similar to many other etched stones found world-wide. Its carvings are certainly more complex than the 30,000 year old [Shuidongguo stone](#) found in north-west China (left). And it is certainly equal in complexity to the [Holt's Point engraved stone](#) from Canada, and the [Blombos Cave Ochres](#) of South Africa. But the most beautiful sample, in the opinion of Dr. Cunningham, is still the golden [Bush Barrow Lozenge](#) discovered within the Stonehenge Heritage Park.

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### Bush Barrow Lozenge



*Bush Barrow Lozenge found at Stonehenge Heritage Park*

### Bush Barrow Lozenge found at Stonehenge Heritage Park

Our geological advisor has presented a compelling case in support of some form of heat being applied, and the many irregularities of the rock itself. This will be followed up, and as it is with Dr. Cunningham's research, both strands of research have an extremely solid empirical base.

That brings us to Richard and Judith's area of expertise. Despite the equivocation offered by others who urged us to reconsider, I feel they too do not fully appreciate, as we didn't, the merits of their work. In this case, it is all contextual. There is information engraved into rock, including at least three images and one indentation that look unnatural. Whatever tool was used to create it can make an exceptional fine and delicate mark, and easily penetrate one of the hardest rock surfaces found on the planet. It is therefore no big stretch in logic or imagination to propose that the stone may record two messages that vary in size, not just one.

For us, the enlarged image (below) of the engraved rock caused us to reconsider. As Evan said at the time, *"there is something going on there"*. And if there is unexplained carving on this rock once, then the door is open for more.



### **Our 'To Do' List**

There are many avenues of action and research still to pursue, and some that are yet to appear on the horizon – but they will. Our future agenda includes a reading of the angles on what seems to be the least interesting third side of the stone, but as appearances are often deceptive, we will pass no expectations or judgements until the figures are in.

From a geological perspective, we will check the rock against the two deposits of ironstone David Fitzgerald alerted us to in the region, as well as an inspection of the site at which the stone was originally found. Then, after our upcoming public presentation in Sydney, we will be venturing off to work with our geological expert. When the rock is taken out of the safe, it will be photographed with the highest resolution cameras at our disposal. Every line will be measured and depths of incisions compared. It will be weighed, and close-up photos will be taken of its grain.

In deciphering the information carved into the rock, Dr. Cunningham has spoken of the potential that there are “opposite angles” linking the 3 carved sides together, and has provided very specific instructions on how best to analyse the stone further. Also, having more defined and clearer images will assist Richard and Judith to identify further potential markings at the minute level. And of course, we have a slew of other rocks and artefacts that may also benefit from inspection by their trained eyes and technologies.

We have invited members of mainstream media and academia to attend, but having endured a track record of ignorance in our previous dealings with mainstream institutions, we hold very little expectation that anything meaningful will be done on their part. We have also extended an invitation to members of local government (the Gosford City Council) to meet with us at a place and time of their choosing, to view the artefacts, listen to the narrative, inspect the facts,

and understand how historically important this area actually is. The entire region is literally littered with amazing archaeology and deserves nothing less than World Heritage listing. To that end, local government officials must play a vital role in recognising the significance of this archaeology – including this engraved rock – and should be involved in protecting and honouring the area.

There is so much more to come, and with the expert personnel we have on board and the beacon of Original wisdom acting as our guide, we are confident it will be revealed shortly. What, when and how that will come about is not our call, but entirely under the control of Original spirits and sensibilities. As long as we remain eternally mindful of that constant truth, we can be confident we will continue to learn more of this almost-forgotten ancient Original history. All we have to do is read the engraved lines, then read between the lines... and perhaps even magnify them as required. Once that happens anything is possible.

### Further Analysis

Here is [Richard and Judith's research](#). As we mentioned earlier, the jury is still out on their proposition. But because every rule has already been broken with this artefact, we believe everything is possible. After all, this rock contains intentional messages, and there is very strong evidence an incredible fine blade or beam has been applied to cut into a hard surface using a technology regarded as sophisticated by today's standards.

We deliberately avoided reading this text until after viewing their work. We also recommend to view first then read after each photograph is seen. Richard and Judith are adamant that at a level so small it can be barely seen by the unassisted eye, something has been engraved into the rock. We are inclined to think they are right and believe they may be onto something. Take a look and see what you think.

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Our latest book "*Between a Rock and a Hard Place*" is now available to purchase. [Click here](#) for details.

Have you seen our book preview video? [Click here](#)

