

# Is Unexplained Rock Carving Evidence of Advanced Ancient Technology?



By Steven & Evan Strong

We have done this many times before. Our modus operandi is to share our research work cooperatively, engaging all manner of experts in a variety of fields. It is the only effective way of dealing with the huge diversity of science and archaeology that has come our way. In fact, as we are being guided by specialists in their fields, whom we trust implicitly, we find our relative ignorance is actually the best position from which to begin researching the most challenging artefacts. With no predisposition to what we learn along the way, the ego must surrender to the knowledge of those who know more.

Working from this base – curiosity surrounded by brilliance – we believe we have an advantage over those bound by [the academic establishment](#). We are more interested in re-constructing the big picture from the pieces of evidence that come our way, than fitting new evidence into already-accepted [fictional accounts of history](#) and [science](#).

## When the Penny Dropped

*“I’m starting to pick this up ... I get it!”* Taken from our email response to our geological consultant, this was the moment when the “penny dropped”. It had been a protracted ordeal, and taken more time than any other geological work our mentor had guided us through, but finally the reasons why he was so “puzzled” and intrigued by the rock itself - and not just the engravings *on* the rock - started to become clear.

Our advisor is a geologist of the highest calibre who, owing to his preference to remain anonymous, guides and advises our team provided it is done without publicity. For the purpose of these articles, we refer to him as Professor X.

At this stage, Professor X is having real trouble doing anything more than ruling out what the rock is not. He has examined the possibility that it could be chert, river pebble, laterite, sandstone clast with a thin coating of iron oxide, ironstone, haematite and all manner of rocks containing iron oxide, and at the present stage, he is still unsure how this rock should be categorised, and has difficulty explaining its dark colour and hard composition.

Our geologist also made note of the “rinds or cortices” on the surface, indicating possible processes that seems to break all the rules. He describes two subgroups of rind types as bases of comparison:

- a) Weathering rinds-typically lighter coloured (due to leaching).
- b) Rinds on clasts in laterite-like ironstones (due to iron oxide ACCRETION).

## **Hard or Black (But Not Both)**

Having clearly defined how things should proceed, Professor X went on to explain that “neither of the above fit well”.

In the most basic terms, it comes down to this: it can be hard and not black, or black and not hard, but never black and hard. This rock is most obviously very black and very hard. As Professor X put it to us:

“the (a) type could be on HARD stone yet is rarely black. The (b) type is rarely black (could get to be black with ‘excessive’ development) but mostly does not fit because it is accretional and always composed of iron oxide and iron oxide IS NOT HARD. A hard crust somehow related to heating seems at least feasible but in my collection of melt/fused/heated surfaces I have no close match in appearance to it. Hence as said before I can’t point to anything that is very close to having its properties as per your photos and presuming it is moderately heavy.”

And it is this aggregation of unique “properties” that is the primary focus of this article. To best understand the problems faced and the process our geologist went through that led up to this geological impasse, we have selected comments made from a series of emails from which we will piece together a narrative that may assist the reader in understanding the difficulties every geologist must face when considering this excavated rock.

A series of three emails sent between us, subtitled “Could your rock with lines on it have come from laterite?” best illustrates the knowledge, rigour and the steps taken – leading nowhere. He began by referencing previous research done on laterite, in particular he was interested in formations exhibiting a “thin coating or iron oxide” as being a possible explanation.

“Such coatings are very common in laterites or at laterite terrains. They are of haematite and brown or red-brown. Thus this phenomenon CAN give you a coating/cortex of darker over lighter”.

So finally, a geological agency seemed to have been identified that could explain the engraved rock’s darker cortex... but this respite was momentary. Professor X continued...

“BUT: I don’t think I have ever seen these coatings very dark brown or black. And, iron oxide (haematite / limonite / goethite) is never very hard-like your rock seemingly is.”

This rock really does seem to sit outside all geological conventions. Of course, until he personally examines the rock he is obliged to always add a proviso like “seemingly”, as would any good scholar, but we are certain that, upon inspection, there will be no more equivocations. The rock’s colour, being black, is one of many other features our expert is grappling with.

“The coatings on clasts in laterites are usually brown but not black but cannot say they NEVER approach black even if that be rare ... in that some clasts getting to about car key length are very dark. But usually the very dark or black ferruginous clasts found in laterite areas are only pea or marble sized things.”

Our advisor well knows, as we do, known forms of “marble sized” or “pea” shaped black rock may apply to many other rocks and formations, but does not apply here. Because of its size alone, this rock seems to stand apart from the geology of the local area, and possibly everywhere.

## What It Isn't

The only thing that can be definitely said about this rock is that it has “properties” for which our resident expert has “no close match”. With no possibility of an official verdict, the rock is at least no less than a geological anomaly, and we have no doubt much more than that. Without going into details, we suspect this rock's history and destiny sits outside the pages of any book. But that will be shown in the near future.

For now we would like to return to another observation made by Professor X in relation to the presence of “heat” used on the surface and engravings in the rock. It is a topic raised many times by our geological adviser and presents a recurring obstacle; in his opinion, the evidence indicating heat is there to be seen, but from what is currently understood in geological circles, it just doesn't make sense.

To be clear, Professor X never mentioned or even hinted at the idea that the evidence of heat could be interpreted as laser cutting into rock: that is solely our contribution. In [our previous article](#) we went into greater detail in justifying our claim that a device made of crystal and metal capable of creating a laser beam of intense heat, could have been used.

Found within one hundred metres of the Bambara hieroglyphs and two kilometres from where Ros' rock was uncovered, this recently discovered crystal and metal artefact may well be coincidental, but we sincerely doubt this is all random; there is just too much evidence for it all to be 'random'. The object certainly isn't natural and we strongly suspect it to be part of something larger. There was a farm house nearby that stood until the 1930's when it was burnt down in a bushfire, which although hot, is unlikely to create the sort of heat needed to intricately fuse crystal and metal. Past that point in time, the area remained abandoned until well after any form of technology needing a crystal of this size was part of our technological landscape. Taking into account the extensive archaeology found in the region, we believe this lessens the potential of recent human involvement.

Our recent collaborator, Dr. Derek Cunningham, felt that dwelling extensively on such a controversial assumption as the use of lasers, would distract discussion of this artefact from some very solid science and research. He was right at that time, but not any more.

## Five Reasons Why Not

Throughout this article and the series that preceded it, we have made a clear distinction between what we are certain is fact, and that which could be. Any conjecture about how these engravings and various marking were made currently falls short on any scale of certainty. For now, there can be nothing that comes out of this other than degrees of probability, but despite the absence of absolutes, there are five reasons why we believe lasers are a likely explanation.

First and foremost, our interest in such sophisticated technology was initially kindled by an Original Elder, as it always is, and should always be, in our discussions of another site – the Bambara Hieroglyphs. Recently departed, Mr. Bostock was an Original keeper of this site, introduced many to these walls over a long period of time and was the custodian of many Original secrets related to these sites. Mr. Bostock often spoke at some lengths not only about the

validity of the Bambara engravings, but the techniques and tools employed. He began and finished many a conversation with the same claim: laser. We certainly don't need further clarification.

Nonetheless, from the first time we were taken by local researcher Mark Bates to another site – [the engraved compass](#) – and learned of the time a university professor inspected the site, we received further confirmation of our opinion that laser was involved in the creation of some of the 'unexplained' archaeology in the area.

Positioned in the bush a long way from any sign of modern civilisation, there is no farm, development, roadway or any other reason to account for the presence of a small rock platform with a perfectly engraved 8-armed compass. Each arm radiates out from an impressive engraved circle that bears no hints of a jagged line or straight edge. Every arm is aligned at exactly 45 degrees and is absolutely straight with 90 degree sides and a 180 degree base. There are questions that stand out that require serious consideration, relating to the hardness of the rock platform upon which it is engraved, the fact that there is not a one millimetre kink or deviation in any line engraved, and that the professor who conceded this engraving could be replicated in the laboratory but not in the field.

Theories of technology aside, what is just as intriguing the question of timing. If created before the British invasion, this artefact could be evidence of a civilisation of rarely suspected sophistication, and could indicate a timing of around 12,000 years BP. If created in the 230 years since invasion, it represents a disastrous miscalculation in the most elemental functions of map reading; the direction marked as 'north' actually 15 degrees west of north.

If manufactured recently, which will no doubt be the preferred explanation of [status quo academics](#), the entire engraving can serve no functional purpose; despite being perfectly engraved it is patently inaccurate. If created during ancient times, when the axis of the earth was aligned 15 degrees east of what is currently known as north, the engraving serves many purposes – and finally starts to make sense.

So logically, our next question is: Could there have been a time when the Earth's axis was tilted 15 degrees to the east of what we currently call north? Could known phenomena like geomagnetic reversal and the precession and changes in axial tilt account for this apparent discrepancy?

"The positions of the Tropical and Polar circles are not fixed because the axial tilt changes slowly... The main long-term cycle causes the axial tilt to fluctuate between about 22.1° and 24.5° with a period of 41,000 years. Currently, the *average* value of the tilt is decreasing by about 0.47" per year. As a result (approximately, and on average) the Tropical Circles are drifting towards the equator (and the Polar Circles towards the poles) by 15 metres per year, and the area of the Tropics is decreasing by 1100 square km per year." [\[source\]](#)

A feature of this enigmatic compass engraving that we [discussed in an earlier article](#) relates to the consistency and smooth line of its circumference. It is not jagged nor is there the hint of the straight edge of a chisel's blade. Unquestionably a curve of that refinement demands the delicate but firm hand of a stonemason of the highest order and training. If concocted recently, there is no tag, official 'stamp' of ownership, rumours of anyone laying claim to this 'hoax', nor has there been any publicity declaring it even existed.

Within two kilometres of the Bambara Glyphs, and where the engraved rock and the remains of a metal/crystal artefact were found, we have examined (and photographed) two long vertical cuts

that running deep into the sandstone cliffs which form lines and angles that appear entirely unnatural. Admittedly, due to the demands of other sites with a more impressive archaeology, we need to return to this site for further investigation before conclusions can be drawn. For now, it is sufficient to make note of the real potential of other sites that reflect similar properties – and questions.

In combination there are now six pieces of archaeology in the immediate area that exhibit signs of contact with intense heat. Of course, [Ros' carved rock](#) is the undisputed prime candidate. And when viewed in context with the other artefacts and sites found within a 'stones' throw' of where that rock was found, it all begins to add up. As to what the answer is, one of the best geologists in the country is on the case, and until closer inspection is done, all that can be stated with certainty is that this rock is extremely unusual.

## **Looking Even More Closely**

Maintaining our focus on these lasered/cut lines, we feel it is appropriate at this juncture to magnify the images of these incisions and colour in the background. Undoubtedly, Richard and Judith's research is extremely left-field, as to whether the term 'cutting-edge' is also applicable, time will settle that score.

Nevertheless, we consider their work to be deserving of further consideration. The detection of 'micro-messages' through the creation of engravings and peckings is not recognised by mainstream science, but that is to be expected — nothing about this rock fits into any known patterns or geology so far. We felt that due to the radical nature of their approach, along with some reluctance within some of our collaborative group to fully embrace the potential in their work, this seems to be the best time for Richard and Judith to state their case.

## **The Path to Ironstone... Richard and Judith**

In their own words...

Much of what I say here is paraphrased from our deeper website explanations but I will try to give an overview of our interest in the Rockstone. Judith and I had stumbled upon a photo-archaeological first while analysing the pictures we gained beneath the Giza Plateau.

With the naked eye, rock surfaces appeared as almost blank. However by the use of MS Office10 and Photoshop Elements9 we suddenly found we were able to counter the blinding colour of the rock surface, the grime, the calcification, the fading, and reveal wondrous illustrations.

These eventually showed complex jungle and animal scenes, some extinct. They showed modern and jungle buildings, devices, theriomorphic figures, regal characters, multitudes of smaller (fractal) infill images and much more. The illustrations seemed to be impregnated to the surfaces and gave a three dimensional effect. We are still investigating but we have learned much already. Ogham script accompanied them. Translations have begun which relate to undiscovered things deeper underground.

We transferred the technique to photographs from other world (sacred) sites and were shocked to discover many instances of the same very distinctive style of hidden imagery. Here was a generic language of illustration spread around the world. We had only speculations for an answer, such as common culture before migration and inundation perhaps. From their nature and content they were clearly from the hands of a highly advanced and sophisticated people.

Our attention turned to the Ironstone following successful analysis of photographs from the Kariang discoveries by Steve and Evan. This artefact in particular yielded a baffling array of results which include micro carved reliefs and impregnated images of great sophistication. [Our website article](#) examines the preliminary results. Now the stone needs to be photographed with the greatest measure of expertise and technique so these findings can be pursued fully. We may not yet have a clue how they were all done, but as in this artefact, and along with the deliberate indentations covering the surface – it contains the story of its ancient creators – waiting to be understood again.

[Our website](#) (NC2) files also contain exact instructions for anyone to learn the photo-analysis technique, and there are files with thousands of pictures and explanations for anyone to join the study. We look forward to the next chapters....

Richard and Judith

## **Stepping Outside the Comfort Zone**

What is so tragic and utterly symptomatic of the state of play within academic and official circles, is that Professor X, our geological advisor of high degree, is not willing to declare his name and identity in this work. And he certainly does not stand alone; we have a host of other academics offering expert assistance in our research, and they will continue to do so as long as their identities remain secret.

Make no mistake – we fully understand why they choose to remain anonymous. The savage and personal nature of the ‘critiques’ we have endured over the years, and the stonewalling that comes from every level of officialdom, that causes so many scientists to stop seeking new horizons, shrug their shoulders and walk away from the unexplored.

Why is it that challenging the current status quo is such a perilous and thankless task? Today, the academic climate is hostile and defenders of orthodoxy are zealous in attacking any who dare look elsewhere. In reality, our advisers’ reputations and standings will be considered ‘sullied’ in academic circles, just by being associated with ‘scoundrels’ like us.

That, friends, is an appalling state of affairs!

## **Term 1 Report**

Enough of those who refuse to venture anywhere outside roads that are clearly signposted. Let’s return to the geology and archaeology at hand.

The engraved rock is smooth, hard and black, and according to our geologist, that simply should not be. The engraved lines are not random or natural but precise, containing information of which some is most likely directional – mapping out locations on earth or further afield. Whether this stone was cut by laser, an incredibly hardened steel blade or any other unknown tool can not be comprehensively proven nor disproven at this point. But from the information that has been collated and observed so far, it appears the most probable agent is laser.

We believe the make and off-world location of the rock has been established, but more has to be done. Our resident geologist will be personally inspecting the rock within days, and we are always open to other geologists (with open minds) viewing this rock.

Derek will continue in his measurement of angles, inclinations and intersections found on the three sides of this black rock, and some of his most recent work will be covered in our next

article. The repetition of angles and lines seen here and throughout the planet is of fundamental importance in establishing an approach that will eventually lead to deciphering what we believe is an ancient global language.

Irrespective of whatever Dr. Cunningham, Professor X, Richard and Judith and other academics propose or presume, the sum total of our work is incomplete as it lacks the pivotal element: an Original narrative. We cannot understand the ancient creation or use of any artefact without Original consultation. Until that cardinal omission is properly addressed, no more than 50% of our research is complete.

Long distance enquiries of several Original guides have assured us we were on the right path, but until those with knowledge of the Old Ways can personally make the journey to touch and feel the rock - and whatever else they feel inclined to do with this sacred object - nothing is certain. Their input is of the highest priority and far more important than any verdict passed down by non-Original 'experts' who may only bring a limited comprehension of this artefact. Once we receive further advice from our Original guides, we will then be in the position to report the whole truth and nothing but the Original truth.

**Correspondence address:**

[evbot50@gmail.com](mailto:evbot50@gmail.com)