

The Rock That May Rewrite Chapters of World History

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Dr. Derek Cunningham made contact with us after reading our first article on the engraved rock: [An Original Engraving Made by Ancient Advanced Technology](#). It soon became apparent his extensive work and research was a perfect fit and an essential element in making sense of this unique artefact. We now work in partnership and this article is one part of this process.

Recently we presented what is intended to be the first in a series of articles discussing some of the implications associated with an amazing engraved rock recently discovered in Australia that has rightly drawn comparison with the Blombos Rocks of South Africa; an engraved stone that is one of a select group of artefacts dating from circa 400,000 years ago to 70,000 years ago that shows the earliest evidence of conscious, non-survival related thought in early human history.

In our quest to raise awareness of the existence of an archaic worldwide civilization, we have been very frugal and cautious in our release of information and have published predominantly through two web site magazines, [Wake Up World](#) and [Ancient Origins](#). We are also ever mindful of the fact that care is required in developing any new theory, and that the results must routinely match predictions before making any bold declarations.

For most research scientists studying the ancient world, it is in that pursuit – the search for data that can draw *definitive* conclusions about early pre-history - where the greatest difficulties occur; simply because after so long a time there is now virtually nothing left on this planet with which to now make a comparison.

Though it is our intent to show these two samples are identical in design, archaeologists it must be said are not good at measuring “similarity”. Their training is the direct opposite, and that is to identify, wherever possible, the *differences* between two samples. This is done so that a sample can be “properly” catalogued and entered into their database. They are now so good at this process they have become unquestioned robots in their zeal to classify and separate everything by the smallest and most obscure differences. The problem now, to be blunt, is that unless two artefacts are absolutely identical in every single respect the archaeologists are by their training totally unable to state two otherwise identical objects are related. They will argue intensely about the perceived differences and then finish their argument with the completely untestable assertion that it is simply a coincidence. I am sorry but a coincidence argument is simply an opinion, and it is normally employed as a last ditch attempt by the person that has already lost the argument.



For most neutral observers watching from the sidelines there is one other important fact that is really difficult to accept, but it is actually a very true reflection of the current position of “science”. The fact is...there is absolutely no archaeologist who is an expert in ancient writing, that is also an expert in astronomy and also an expert in stellar navigation, that specialises in Australian ancient rock carvings that can comment on an ancient carvings found in South Africa that are both potentially 70,000 years old, and who could comment on their similarities to the Lascaux cave paintings, and the Atacama Giant in South America. Thus if anyone is waiting for an “expert” to come forward, to give a green light and to say out loud and clear that they were constructed by the same civilization...you will be waiting until cobwebs have formed over your dust-filled decomposing computer.

And this is where the long-standing disconnect is. Others have looked at the exact same evidence that the archaeologists work daily with and see the hands of an ancient Stone Age Civilization that must have travelled the entire breadth of the world. Archaeologists by their strong need to categorize everything for museums create a science where it has slowly become impossible to compare any similar object. They need objects to be classified by region, by date and by material type. Once that has been done any attempt to link any two similar objects then automatically becomes controversial...for absolutely no obvious reason. Being really blunt once more. Is it really impossible that there were no tourist in the Stone Age? Did not one single ancestor think of the shape of the world until finally the Europeans sailed the oceans? Do not humans have legs and are capable of walking from one end of the world to the other? In recent years people have walked from one end of the Americas to the other. Here any honest archaeologist would have to say that such long distance travel must be possible, the only remaining problem then is agreement over common features present on ancient artefacts.

The problem in comparing an engraved Australian stone with a 70,000 year old stone uncovered at Blombos Cave in South Africa is that academics state that there is still insufficient evidence to argue that hominid set foot on the soil of Australia until 60,000 years ago. With this one single "fact" which produces a 10,000 year gap in dates, there is thus no academic expert, even at this most basic level, to consult as no "established" expert that studies Stone Age carved stones can argue an earlier date for Australian occupation than that given by experts that study Australian pre-history. Thus the Australian stone is now in our hands, left unstudied, and entirely ignored by academia. It is thus very embarrassing to established science that mere amateurs can now show through a series of very careful comparative tests that the Australian stone and the Blombos stone do in fact match each other in design, and not only can we show this, but we also can now show that the exact same logic used to create the Blombos Cave pattern and the Australian engraved stone in Australia is found worldwide, from the Lascaux caves in France, to engraved stones found in North America.

If it can be proven that the Australian stone was not fabricated within the last 2 years (in other words it was discovered before the first papers deciphering the linear patterns on these stones was published) it can also be argued that the discovery of the Australian stone is amongst the strongest evidence yet for a Stone Age global civilization. And for the first time, it is now no longer possible for the established archaeological community to ignore the results that we, a group of international amateur historians present.



For us we are now entering ‘uncharted waters. Our results are for the first time showing such a large degree of internal consistency that we can now begin to start working in isolation and not care what established archaeologists think or say. As we stated, there is no archaeologist with the experience that we have, and has studied as many samples worldwide. Our hope is that this second article will add a degree of clarity and perhaps narrow down the possibilities that surround this controversial stone. Originally this article was meant to be merely a progress report investigating some of the avenues that seem to have promise, which came about through the contacts made as a result of the first article. As a result of the first article quite a few researchers of high standard from overseas who have sought us out, sharing what they have discovered, and some of this advice and direction now forms the main focus of our present and future analysis of this unique engraved rock.

As encouraging and edifying as their knowledge and suggestions have been, there is still a continental recurring scholarly absence we just cannot escape, none of the offers of recent assistance are from Australian sources. We have made direct contact with one of the most prestigious universities and museums of high repute, and again fully expect absolutely nothing to come out of our approaches.

Lines with “Astronomical Values”

With hopes held low of breaching the divide, it makes no difference, as there is something quite spectacular attached to the narrative that accompanies this rock and in that respect we must thank Dr. Derek Cunningham, who was the first of our overseas advisors to make contact. From the very beginning we sensed he was navigating a similar path, in his first email we learnt that he too selected the date of 400,000 years as a seminal point in the evolution of modern man, and also believed that there was an extremely ancient global civilisation which was far more advanced and sophisticated than we are led/lied to believe.

As much as his take on our ancient past was in synchronicity, it was Derek's research and a single, confident comment offered in his first email that left us so pre-disposed to continue. When declaring that "I'm betting the latest sample discovered will match the 70,000 year old Blombos Ochres" he certainly sparked our interest, but he then became more specific in supplying the potential key to deciphering this collection of engraved lines, angles and intersections. Derek maintains with now a considerable body of evidence that:

"The angles drawn by the lines are astronomical values. The angles the lines are drawn at simply represent, in an angular form, the astronomical values used to predict eclipses. In total there are only several astronomical values, producing several lines, and agreeing with our prior studies, samples with linear angular text has been found world-wide." ~ see Derek Cunningham's work on Lascaux, the Great Pyramids, and the Atacama Giant.



In presenting very much a global picture, Cunningham felt that the Blombos Ochres, which are comprised "of a double row of square and diamond patterns," was a form of archaic symbolic text, with the angle defining the consonant and the direction of offset of the line defining the attached vowel, producing a written language very similar to Japanese. This early use of angular values was used, Derek contended, in creating a related, equally ancient star map that could be used to navigate around Earth. Of course, as this was our first contact through email it was all quite tentative, but knowing as we do that Original Elders of degree are united in insisting every earth-bound Original site, artefact and location of significance must have a celestial counter-part, we already knew Derek was right. Despite my intuition and Original tutoring there was still the question of evidence, and perhaps a measurement of the angles on this enigmatic rock by Derek would provide clues.

Apart from the obvious similarities to the Blombos Rocks, and those we are now aware of at Lascaux, my first reaction upon seeing this rock was to compare it to Ogham Script—which is thought to be the earliest form of Irish writing, something that Dr Derek Cunningham has also looked at with some success. At the most simplistic level all Ogham Script appears to be is an

arrangement of lines, mainly vertical and not much else. After all, as simplistic as this may sound, writing is merely different ways of using formalised lines and angles arranged in a way that can pass on all manner of information, and the lines on the rock Ros found have the angles, lines and patterns needed to tick every box in achieving those ends. Though Ogham has been around for a very long time noone until Dr Derek Cunningham has ever took the effort to measure the angles drawn by the Ogham script. All agree the Blombos Rocks is an example of early thought out art, and we, and those who have seen and touched this Australian rock, agree that it is superior to the Blombos Rocks in quantity, quality and manner of cut, hardness of surface and sophistication of message. There are three panels or faces of engravings and each is distinctly different in design and no doubt, message engraved.

Derek's email supplying his analysis and measurements of the angles on the first face was doubly reassuring. That so many of these angles were recognised by Derek in other locations in both Europe and Africa was a more than pleasant confirmation, but what was intriguing was the angle of a secondary value that dominated and was represented on six occasions on the reworked photograph of the marked rock: it drew the value thirty three degrees, a value linked to the first reset point of the lunar and solar calendars.



Six Times Thirty Three Equals One

Derek immediately realised that "here the vast majority fit with prior studies." To assist us in identifying angles seen elsewhere, "those marked in yellow are the offset values drawn. The lines marked in white are offset either above or below the horizontal".

After examining Derek's fine work I passed his photograph onto a select few that accompany us on site and are involved in every aspect of this research. Within minutes Sean Vandenberg emailed back pointing out something that much to my disappointment I really should have picked up within a millisecond after sighting, the place where the artefact was recovered is not only situated within two kilometres of the Bambara glyphs, but sits on the thirty-third latitude.

This fact may just be yet another coincidence, but it certainly wasn't through prior knowledge as Derek pointed out when responding to Sean's observation.

"Oh I love that ... That makes it an independent test, because I did not know the latitude."

No Less Than a Metal Blade

A separate, but obviously connected feature of this rock, relates to the fact that the rock is incredibly hard and at the very least quite rare in the region, while the incisions are clean, deep and precise. There is the possibility that two blades of differing width were used, but at the very least iron blades of considerable hardness are the bare minimum requirement. Another possibility is obsidian, which can produce incredibly sharp edges. Irrespective of whatever translation is deemed acceptable, the question that needs to be asked is what tools were used in chiselling these engravings? The answer to that question is in many respects, more important than any translation.

What only adds to the intrigue, and narrowing of options, is that this rock is not the only rock bearing evidence of technology supposedly foreign to this country before the British Invasion. We know of four examples of cuts into rock in the immediate area that appear highly refined.

The 300 odd glyphs engraved into the sandstone walls at Bambara, along with two long narrow cuts into vertical walls of the same material were in our opinion chiselled by some type of blade.

Reading Between the Lines

In trying to find any meanings to what is engraved, we feel there could be much more to this narrative than is apparent to the eye. The lines, angles and intersections are plain to see, but what if one was to look more closely and magnify proceedings? Richard Gabriel and Judith Ann had already been liaising with us through his analysis of the walls of the ten metre underground shaft positioned behind the Bambara walls and other sites. Through the innovative application of a spectrum of coloured lenses and magnification, he detected the remains of an ancient gallery spread along the two walls of the tunnel exhibiting exquisite artistry in the depiction of animals and objects found both in Australia and other continents.

His work thus far on this single rock has left him excited and astounded, and utterly convinced that this artefact is of global significance and pivotal in opening up new horizons and reacquainting humanity with histories long forgotten by many. As it is with Derek's research, Richard's investigation is nowhere near complete, and until he has completed his first set of investigations we will hold back on further commentary. Even so there was a comment Richard made when discussing the impact of this discovery in setting the scene, spreading the palette and opening up options rarely considered.

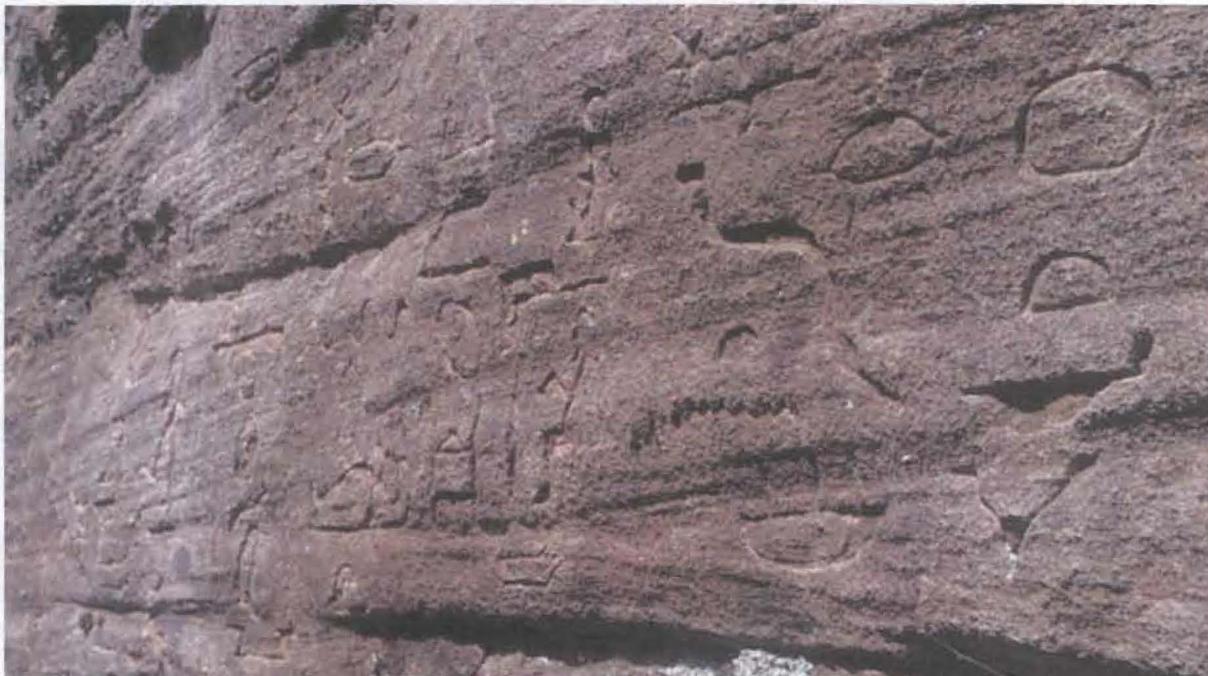
"The whole point of the discovery is that here we have phenomenal artistry at a minute scale, on a rock surface which is dated back to infinity-and done by means at the hands of a highly advanced craftsman in a way we can only speculate over. It is irrefutable proof of advanced people back then."

As we have conceded this is a work in transition and at its early stages, and of course we are waiting on the response of all Original Elders and Custodians consulted before venturing a collective comment. The little that has been revealed we are not at liberty to publish, but what can be stated is that an Elder has declared the rock to be "very, very ancient" and extremely sacred, and definitely an Original artefact.

Fact or Fiction

Nowhere near complete, this preliminary report is meant to set parameters and narrow down the candidature. The rock exists, and to be honest its credentials rest on the shoulders of Ros' integrity and commitment in seeking out the truth. And it Ros who is both the lynch-pin of this sacred stone's renaissance and weakest link in the narrative attached to this discovery.

No doubt, cynic and official minion alike will suggest and infer that this, just like the hotly-debated Bambara hieroglyphs, is merely a hoax. Worse still, what if it was Ros who found the rock days before the excavator came to dig foundations and scratched into it with a chisel, then cleverly dug down and placed it in a position sure to be disturbed soon after. Waiting a good twenty years since the bogus act of chicanery, Ros now presents her mischief as real and claims the limelight and her 15 minutes of notoriety. As utterly ridiculous as this scenario is, as we have personally met Ros and will vouch for her sincerity, every denial must be laced with degrees of this being bogus through her deceit. Because if all of what we claim to be true is actually that, then throw out the ancient history books and start again, because there is nothing inside those pages that can do anything other than get in the way.



The alternative is that the rock is "very, very ancient," Ros is telling the truth and there isn't another option on any table. Truth or fiction, which label is to be given, it is that simple? Knowing the real truth of the rock and Ros, we now need to offer a tentative take on what these ancient engravings could actually mean.

At this stage we will limit our interpretations and conjecture to Side 1, simply because it is the only set of engravings Derek has measured and the repetition six times of thirty three degrees has held centre-stage. Knowing the Original mantra of 'as on top so below' holds fast for every sacred site and object, the idea that this is some sort of map bearing the latitude of the place where the rock was found, is so in keeping with Original Lore and difficult to dismiss.

That recurrence of angles/latitudes also negates another criticism, incredibly superficial and quite surprising as it was, that this rock bore the brunt of natural processes and the scratchings are merely the outcome of uncontrolled abrasion against sharp objects. But that would be random in nature and haphazard by design, one look at Derek's reading show some lines slowly segmenting in an arch, others perfectly straight and often parallel with some at opposing angles, all interlocking and formed at the same time. In what also runs counter to any erratic interplay with a combination of natural agencies, all the engraved lines are of the same depth and width.

If indeed the first side is what we suspect, a block of text relating to potentially an archaic map, what of the other two sides? At first glance we feel neither serves that function, each engraved side is different in setting, number of marks and pattern. As such, to assume that each section relates to something different seems logical.

Whatever it means and whenever it was engraved is still under consideration, what is not debatable is the large amount of time and skill required. Many, many hours were spent in engraving, which of itself is quite remarkable. Being part of a hunter-gatherer society where staying alive is a daily issue and the tribe's dietary intake is limited to what is found or hunted on any given day, this could seem to be a total waste of time as it serves no utilitarian purpose. There must have been a very good reason, and an even more important message to pass on, if willing to sacrifice many hours that could have been spent adding to the chances of the tribe eating more.

We can offer no conclusion at this stage beyond some incremental steps. We know that Ros is telling the truth, the rock is genuine and being found one metre beneath the surface, must have been engraved at a time well before Cook sailed up the east coast of Australia. Whatever tools were used are not supposed to be in existence anywhere within this continent until 1788, but it is obvious they were being used on this rock. Derek, Richard and Judith are hard at it with more to come. We are chasing up Elders and others with skills that may assist, and Derek made reference to other grid engravings in Australia, and in America, which may provide additional data to aid our work.

Where to Next?

Apart from continuing to consult with our world-wide network of talented advisors, in the meantime we are compelled to once again trudge down a weary road. Pardon our jaded enthusiasm and justifiable cynicism, but this Original artefact is of such immense significance we are duty-bound to vainly try and convince mainstream media and educational institutions how important this artefact is and the ramifications that emerge out of that acknowledgement. To that most probably frustrating end, we are continuing in our attempt to contact both academics and media outlets, by extending them an invitation to be present when this artefact will be first presented to the public. At present it is locked away in a safe and will remain secured and hidden until October 1.