By Maggie Macnab

Graphic designer, design theorist, author, lecturer

My primary design background is as a symbolic logo designer, which I have professionally been creating for over 30 years. My interest in symbols and myth, however, go back as far as I can remember. I believe this is a natural human inclination because symbols and myth lead us into understanding the larger whole of nature around us intuitively, comprehensively and truthfully. In effect, it sets our minds aside (no easy task!) and allows us to experience our senses rather than to [simply] think about them. Necessarily, this cannot be broken down with complete success into bits—or as human language comprised of words. Bits don’t—never have and never will—explain wholes. But this is how our minds are hardwired to grasp the infinite, and how most human-designed systems are structured. Nature, on the other hand, is completely interconnected within itself, and as such has infinite and eternal trails into all things... most particularly, those things that appear superficially unrelated. Whenever you see an aha! in a design, or hear it in a punch line of a joke, those invisible connections have been made apparent. Your mind is getting it after being informed symbolically and experientially.

Because symbols are derived from nature they are the first language of all humans, and I look to nature to create my work as a matter of practicality as well as aesthetics. Symbols engage us deeply as expressions of the organic principles and forms that all of life embodies. Nature is common to everyone, and when it is used symbolically in visual language, the chance of creating a relationship with the audience is significantly elevated because it mirrors the relationships within and around us. Nature even embeds symbols that mirror universal processes directly in our DNA in the form of the double helix (Fig. 1). This particular structure is directly referencing the penetrating

> Cont. on page 2
Designed by nature (cont.)

Humans have survived and proliferated by reading the universal principles and forms of nature as a common symbolic language.

Art or design that incorporates natural symbolism resonates intuitively well before the intellect "makes sense" of it. Written language is processed intellectually first, before it is understood as images or emotions. Without a doubt, designs that appeal to me have to do with my preference for visual information, which you may share. But it is more universal than that.

Any piece of art or design that embeds a universal principle is connected to something more, something real, something we just know... you naturally process visual information intuitively before intellectually understanding it, so let's begin with image and intuition first.

Fig. 2. Bilateral symmetry is the dominant symmetry in all higher life forms; it is a compelling and intuitively recognizable principle. Human anatomy image: Visual Language; Snake skeleton image: Srdjan Draskovic.

SYMBOL-SPEAK

Humans have survived and proliferated by reading the universal principles and forms of nature as a common symbolic language, no matter when or where they have lived. The principles that constitute an effective design, be it architectural, environmental, cultural, artistic or graphic, resonate to your depths because you are made up of the very same fundamental formulas. We know a fit when we experience it.

Your intuition knows that a circle is the shape of wholeness or completion (planets, eggs, cells, molecules, seasonal cycles); that waves oscillate to balance extremes (atoms and galaxies do this, too); that the branch pattern (tree branches, veins, lighting or the network of nerves that drive impulses throughout your body) moves life’s energy from one place to another; and that mirrored halves contain bilateral symmetry—the basic structural form of almost all higher animals, including humans (Fig. 2).

When a universal principle becomes a primary ingredient in a piece of communication, be it literal or visual, something tells us to take note. Human designs that do this resemble independent, self-animated "life" by presenting the very same qualities (Fig. 3a & b).

Symbols predate written language by at least tens of thousands—perhaps hundreds of thousands of years—and are far older than civilization itself. But because three-dimensional space is continually morphing, time erases nearly all traces. From what has been found to date (there is evidence of complex symbolic behavior going back as far as 200,000 to 500,000 years!), we know that our predecessors recognized the value of the information contained in natural patterns and forms all around us (See Fig. 4 on the following page).

Patterns, shapes and processes of the natural world cue our inspiration and understanding by revealing the eternal baseline of existence. You simply can’t stop noticing nature’s processes in your peripheral vision. As constants of organic structure, they present an interesting paradox: the workings of nature are typically dismissed by our sped-up intellect as being commonplace, but are simultaneously recognized by the senses as being essential and eternal.

Nature’s process dictates effective human design. Lan-
Designed by nature (cont.)

“Visuals are immediate because they connect as a gestalt, and they communicate in both universal and personally relevant ways.”

Fig. 4. This six-meter-long python, discovered in Africa in 2006, is embellished with more than 300 manmade “scales” and is approximately 70,000 years old. Humans have been using their brains symbolically since “time out of mind.” Image: Sheila Dawn Coulson.

Language barriers preclude this ability to communicate universally and immediately. Visuals are immediate because they connect as a gestalt, and they communicate in both universal and personally relevant ways.

**THE MANIPULATED AND THE MANIPULATOR**

Human design mimics life by visually expressing some of the most basic principles that make up the entirety of living organic nature. There is one basic principle that underscores all of the different symmetries and structures that design can take on, and that is balance. In any beautiful and functioning design—be it manmade or natural—balance reigns supreme. Modern culture could learn from this: the opposite sides of your brain are not meant to contradict each other and entangle without resolution. Being creative is not of more or less value than being strategic. They are meant to work together. You can expand this thought into the greater world. Divisive human systems are designed with imbalance in mind and fundamentally contradict the natural world around us. At this juncture, is it truly our choice to be further separated from our source...or are accepting and honoring human differences and acknowledging our intrinsic commonalities more relevant?

Despite the rather incredible technological advances made by humanity in the current era, we still lag behind our ancestors in understanding an important lesson displayed by the simple form of good design. We are nature and cannot put ourselves above our source, nor can we distance ourselves from it for very long. When you see a piece of design that simply makes you feel good, what you’re really seeing is an expression of nature flowing in place. It feels right because the common denominators that underscore all of life are the truest part of the human experience. It’s the most compelling reason there is. Designs that resonate with your senses are living loops, little visual ecosystems that stand independently on their own while being connected into the whole, just as each of us is designed to do.

Maggie MacNab is an international award-winning graphic designer, author and educator with a career spanning several decades. She teaches at Santa Fe University of Art and Design, the Institute of American Indian Arts, the University of New Mexico, and Santa Fe Community College. MacNab’s work has received top honors and has been recognized by leading design publications. Her two books, *Decoding Design* (2008) and *Design by Nature* (2011), have been translated into several languages. MacNab is also a lecturer in the popular TEDx program (“Ideas worth spreading”) and is committed to design and creative problem solving based on nature.

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**Losing two of our best—Dave McIntyre, Sam VanLandingham**

Since the last issue of Pleistocene Coalition News was published we had two great losses in the Coalition.

This was first, Dave McIntyre, who passed away in December—retired geologist, USGS (U.S. Geological Survey), critical behind-the-scenes technical consultant and husband of Co-founder Virginia Steen-McIntyre; and secondly, Co-founder, geologist, Sam L. VanLandingham, who passed away in January. The two passed away within two months of each other.

Next month, in Issue #22 of the newsletter, we will have a few tribute words from those who knew Dave and Sam along with some fascinating bio history on these two open-minded scientists who played such important roles not only in the Coalition but in the geological sciences in general.
The removal/destruction goes on.

In the Fall 2012 issue of Calico Core, the newsletter for members of the Friends of Calico, Inc. Early Man Archaeological Site, the lead article, “All the Sorted/ing Details of Calico’s lab work” reports on sorting artifacts by units at the museum. Their good news: “Finally, we are finished going through the boxes that contained the specimens from the Calico Early Man Site and have at last identified the geofacts and artifacts from the site” (emphasis mine).

Recent field work has concentrated in the near-surface, young Rock Wren Pit and Henry Pit sites. As to the deeper, older material? I wonder if there are plans for ever doing any more work there. The Project Director’s Report (page 3) is chilling:

“I would like everyone to consider changing the official name for our organization and for the site. At this time, we are officially ‘The Friends of the Calico Early Man Site, Inc.’”

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"I would like to suggest we become 'The Friends of the Calico Archaeological Site, Inc.' There are several reasons for this name change.

1. First, the 'Early Man Site' has too much controversy attached to that name. If we want to obtain grants to improve the site, no one is going to look twice at our proposal. ... We need the grant monies, and we won't get it as long as we are the 'Early Man Site.'"

2. The present name is sexist. ...

3. We want to be taken seriously. ... It is time we had a name that reflects our commitment to the Archaeological site and the scientific community. ...

4. So, I suggest we get the BLM to change the name to the Calico Archaeological District (that includes 900+ acres, the 12 other sites, and Calico) and the Calico Archaeological Site. I don't know how much work this will take, but if we do, we will be in a position to be taken seriously in the academic world.”

’nough said!

Virginia Steen-McIntyre, PhD, is a tephrochronologist (volcanic ash specialist) involved in preserving and publishing the Palaeolithic evidence from Valsequillo since the late 1960s. Her story first came to public attention in Michael Cremo’s and Richard Thompson’s book, Forbidden Archeology (1993), and in the Bill Cote television special, Mysterious Origins of Man, hosted by Charlton Heston (1996).
Reviving the Calico of Louis Leakey, part 1

A review of PCN Calico articles plus a new transcription and re-mastering of available audio from Louis S.B. Leakey’s 1970 Calico talk

By John Feliks

This is because cultural evidence, since it represents the products of human creativity, has the potential of being recognized for exactly what it is. ‘Apelike,’ or even ‘humanlike’ fossils on the other hand, without absolute direct association with cultural evidence (e.g., tools, engravings) can be interpreted as just about anything—as the history of paleoanthropology has repeatedly shown (see PCN #3, January-February, 2010, Ard: How to Create a Science Myth).

Unlike in normal science where objectivity is paramount, in the modern study of biological fossil remains everything in the realm of interpretation depends upon the predispositions of scientists and what they are ‘looking for.’ This is as true of plant and animal fossils as it is of human fossils.

However, in the case of stone tools, their study additionally involves the step-by-step real-time processes by which they were made using undisputed physical evidence to ‘prove’ these processes, so it involves a level of science beyond the speculations of paleontologists and biologists.

This conflict between submitting to a popular theory that one was trained to believe while at the same time being open to adjusting ones opinions based on new evidence is the legacy of Louis Leakey (Fig. 1). In our modern science mentality Leakey’s work in Africa promoting the popular paradigm that man evolved there and then slowly spread through Europe and Asia is regarded as important while his work at Calico Early Man Site—a site in the Americas with signs of human culture dating to c. 50,000–200,000 years old (Figs. 2-4)—is derided by promoters of the standard paradigm as an embarrassment (see Chris Hardaker’s, The Abomination of Calico, part 1, PCN #6, July-August 2010).

I suggest that the exact opposite is true, that Leakey’s work at Calico (partly inspired by his observation that there were far too many complex languages in the Western Hemisphere to have developed in the mere 12,000–15,000 years humans are taught to have been there) is the most innovative part of his work while his pre-programmed belief in African origins, and his finding there exactly what he was programmed to look for, will eventually be seen as a true embarrassment not only to anthropology but to all science. As public knowledge that opposing evidence is routinely blocked from them increases, the weaknesses of everything Darwin proposed (including cognitive evolution) will start becoming more visible. Calico showed that Leakey was an objective scientist. The fact is, like the similar story of Virginia Steen-McIntyre, Leakey’s involvement in Calico created problems for the evolution community; that is the real cause for the ridicule he faced.

In this article and its accompanying audio recording of Leakey’s 1970 talk about the

> Cont. on page 6
Reviving the Calico of Louis Leakey (cont.)

“...and when we put down pits into the fan elsewhere without getting that concentration ... then it is much more convincing still.”

-Louis Leakey, anthropologist

International Conference on the Calico Mountains Excavation, at San Bernardino Valley College, including “Pleistocene Man in America” and “The Problems of Calico.” The conference was sponsored by the San Bernardino County Museum, University of Pennsylvania Museum, and the L.S.B. Leakey Foundation.

With Calico now being threatened in a manner inappropriate to archaeology combined with the passing of two of the Coalition’s primary members, Virginia’s husband, David McIntyre, and Sam VanLandingham, as well as many difficulties for the main pillar of the Coalition, Virginia, I thought it a good time to put in a little extra work and offer this ‘unedited’ transcript of Dr. Leakey’s 2nd talk, “The Problems of Calico.” It is, in fact, the only verbatim transcript of the talk. It shows Leakey’s confidence in Calico as influenced by his 47 years of experience making stone tools and doing experimental flaking, his research and discoveries in Africa and Europe, as well as his studies of other controversial sites. He explains the differences between human-made artifacts and what the mainstream tries to brush off as ‘geofacts.’ The latter is something that the public buys without looking into the evidence. Fig. 4 will give the reader an opportunity to make up their own minds as to whether or not artifacts from Calico—in cases identical to artifacts from Europe—are man-made or nature-made.

The original recording from 1970 from which the transcript was made was provided by Fred E. Budinger Jr., former Director of Calico Early Man Site. Painstaking work over headphones was necessary after noise reduction, rumble, hum, and hiss removal, and EQ to bring some clarity to the voice in order to transcribe the recording word for word along with research to confirm difficult to hear sections. Apart from deleting a few repeated words this transcript is verbatim and contains much information not in the original publication. From the re-mastered audio one can hear Leakey’s passion and enthusiasm for Calico.

The new transcript reproduced below begins at Leakey’s first complete sentence in the original as, unfortunately, the first few paragraphs were not recorded. Dr. Leakey is talking on the topic of distinguishing between human-made flakes of stone, i.e. artifacts, and similar-looking objects created by nature. The rest of the transcript will appear in Issue #22 of PCN. The re-mastered audio will be available on the Coalition homepage shortly after this issue goes to press. All emphasis in italics represent emphasis by Leakey. Words in [brackets] are uncertain.

Louis Leakey speaking:

“You get situations on beaches. I’ve seen it at Weymouth; and then I did study there of what waves do in a storm when on the pebble beaches of Weymouth. And then Desmond Clarke who says in a similar study (I think of Eastborne or somewhere else and under storm conditions on a pebble beach) stones are hurls at each other and a certain number hit each other in such a way a flame comes off. But the number is infinitesimal and scattered over a length of beach, not a concentration in a small area with nothing else—there’s a uniform scatter.

I worked (first I visited with Hazeldine Warren and worked subsequently myself) at the famous Bullhead Beds, Grays, in England [Ed. Note: Eocene age] where you have movement of earth over the top of a partly dissolved chalk where lumps of flint are sticking out of the surface of the chalk and then movements of sand with stones...
“Nature is never selective. ...And one of the most striking things, even with the cortex flakes at Calico, is that they are flakes struck off a selected piece of chert or a piece of jasper.”

-Louis Leakey, anthropologist

and things moving across and pushing off flakes that we described many times. That situation is not to be found at Calico. I’ve seen what can be done in outwash glacial gravels. And I would just simply say that I want you to realize that in claiming out exception—and I can only think of two exceptions in my mind—they are not flakes struck off of a bad piece of chert; they are flakes struck off a selected piece of chert or a piece of jasper. There are [inaudible 3 syllables] and again, there are other materials besides cherts and jasper available in that fan; and we do not have those flakes until the few in limestone.

This selectivity is something nature never does. Nature is pushing off flakes at random. Man pushes off flakes, knocks off flakes, for a specific purpose.

[Fig. 4 is a blade from Calico dismissed as ‘nature-made’ by mainstream scientists compared with an identical piece called a ‘human artifact’ by the same scientists. It is provided so the reader can see the type of evidence Leakey is describing and what mainstream keeps from the public eye. Hopefully this comparison will be an easy one for anyone wondering whether or not the objects from Calico are evidence of early humans in the Americas.]

So, again I ask you to take that into account very closely as you listen to Dee presently and then to listen to Tom again this afternoon when you see the material.”

...To be continued.

John Feliks has specialized in the study of early human cognition for nearly twenty years using an approach based on geomancy and techniques of drafting. He has much experience with publication blockades of empirical evidence challenging the mainstream view of early humans. Feliks taught computer music including MIDI, digital audio editing, and music notation in a college music lab for 11 years.
Calico Early Man Site

Layers and reminiscences, a 4-decade personal history

By Tom Baldwin

My history with the Calico Early Man Site (Fig. 1) goes way back to its beginnings. I think that of people who still consider themselves Friends of Calico, only Chris Christensen (Site Manager) has a longer history with the site than my own. I first visited it in 1965 when I was part of an Archaeological Explorer Post. I was a senior in high school that year. The Explorer Post was part of the Boy Scouts but we had girl members—something that in today's uptight scouts I suspect would be considered pure heresy. At any rate the Post served as a junior auxiliary for the Pacific Coast Archaeological Society. Our Post went out to the Early Man Site on a field trip when the site was just 2 years old and still under the direction of the 20th Century's preeminent archaeologist, Louis Leakey. I do not have many memories of that first visit except that the site was buzzed that day by a low flying aircraft taking pictures for the National Geographic magazine. I also remember that the wind blew down all our tents that night. My final memory is wandering the hills around the site and being astounded at the sheer numbers of artifacts that could be found scattered all over the surface there.

I have to admit that there was a big gap between that initial visit and my later involvement. After high school I went to college in South Carolina and taught school in Arkansas and Maryland. It would have been the mid 70's before I was back at Calico. My first wife and I stopped in on a trip across the desert. We saw the sign, and it triggered memories in me, so we pulled in and took the tour. We were invited to come and be a part of what was going on, but life was too busy then and the years went by again. Then there was another trip across the desert, another stop, another invite and this time it was accepted.

I became a "Dirt Digger" as they called us amateur archaeologists that worked at the site in the mid 80s. The diggers come out the first weekend of each month (except during the five hottest months of summer when the Mojave is just too sweltering for any work). We dug in Master Pit 3 which is only about six feet deep (unlike Master Pits 1 and 2 which are in excess of twenty five feet deep). The ground is hard, and can't be worked with a trowel. You have to use a mallet and an awl to chip and break it up. For that reason the digging is slow and a few inches a month is all you can expect to work your way down through.

Fig. 2 is my granddaughter in MP3 learning to be an archaeologist.

Fig. 1. Calico Early Man Site outside Barstow, California. Photo: Tom Baldwin.

Fig. 2. The author’s granddaughter, Chelsea Amberson, learning the techniques involved in archaeology at Calico Master Pit 3.

Fig. 1. Calico Early Man Site outside Barstow, California. Photo: Tom Baldwin.

Fig. 2. The author’s granddaughter, Chelsea Amberson, learning the techniques involved in archaeology at Calico Master Pit 3.

For the next twenty years I was a regular at the Early Man Site. The experience taught me a lot about archaeology and how to tell when you are looking at an artifact and when you aren't. When I first started I remember taking many a rock that I was proud of digging up to Fred the Pit Master (not to be confused with Fred Budinger, > Cont. on page 9
Calico, a 4-decade personal history (cont.)

“If Fred really liked what we had found ... we would then measure the location where the artifact was found at in three dimensions (distance from the NE corner of the grid square we were working, distance from the NE corner, and then its depth, so an accurate record could be made of where everything had been found) then it was bagged and sent to the San Bernardino County Museum to be added to the Calico collection. We also conducted a very intensive survey of the surface around the site, checking every square foot for about a half mile in every direction. That work took some years to accomplish. We would wander the hills around the site and when we found an artifact on the surface we would use a GPS to record its location, we would then log it in with a description of what it was (core, flake, tool, etc.), its dimensions, and if it was really nice we took its picture too. Fig. 3 shows an typical example of a tool I found on the surface during the survey.

Over the twenty years or so that I was a regular worker at Calico I became pretty good at what I did. I learned, I taught, I absorbed and I think I became knowledgeable enough to consider myself an accomplished amateur archaeologist. I even wrote a novel called The Evening and the Morning that is a fictionalized account of the peopling and discovery of Calico Early Man Site. It is kind of a Clan of the Cave Bear meets Native American Archaeologist. Here is a Link to the novel at Amazon Kindle. But, as all things change, so too did my life, a deteriorating disk in my back made it hard to squat in the Master Pit for hours digging. Then we moved to Utah. Now the site was a six hour drive away. My attendance dropped off.

Things changed at the Calico Early Man Site too, and not for the better. The first three Site Directors, Louis Leakey, Ruth Simpson, and Fred Budinger all believed the age of the Calico Early Man Site to be ancient, dating it to the Pleistocene or about a quarter million years old, and they had test results to prove their contention. Now, however, there is a new site director that isn’t a believer. She, Dee Shroth, when questioned about the tests that show the site to be ancient, refused to commit herself. Link to Fred Budinger’s interview with Shroth from a previous PCN issue. If I understand her correctly, she believes we have been digging all these years in a pile of rubble that was laid down by a massive landslide that took place some 30 to 50 thousand years ago. Older and newer rocks will have been combined into a homogenized mix. Thus she can state that just because this rock dates to a quarter million years does not mean the rock next to it does too. You can see how this would throw a monkey wrench into things. Archaeologists normally date artifacts by their context. If they are found in rock that is dated to half a million years, it is assumed the artifacts are of the same age. However this theory of a jumbling of the rocks from the Early Man Site makes that way of dating unreliable.

I, however, don’t buy this avalanche theory. I spent too many years digging in those pockets to think of the sediments I worked as being homogenous. They aren’t. They are layered, and land slides don’t lay down sediments in layers. To verify my memories I went hunting through some of my old pictures taken at the site over the years. I found this one, Fig. 4. You can clearly see layers of hand sized cobbles, sandy layers, and layers of larger stones. From my point of view, that of someone who spent decades digging at Calico, I think it is safe to call the avalanche theory so much balderdash, although in this case it might be more correct to call it “boulderdash.”

Tom Baldwin is an award-winning author, educator, and amateur archaeologist living in Utah. He has also worked as a successful newspaper columnist. Baldwin has been actively involved with the Friends of Calico (maintaining the controversial Early Man Site in Barstow, California) since the early days when famed anthropologist Louis Leakey was the site’s excavation Director (Calico is the only site in the Western Hemisphere which was excavated by Leakey). Baldwin’s recent book, The Evening and the Morning, is an entertaining fictional story based on the true story of Calico. Along with Virginia Steen-McIntyre and David Campbell, Baldwin is one of the core editors of Pleistocene Coalition News.
Forbidden art and politicized archaeology

By Vesna Tenodi MA, archaeology; artist and writer

“Fabrication and falsification of Australian history and prehistory started in the early 1980’s, with the Australian Archaeological Association (AAA) push for the unconditional return of all archaeological material to the present-day Aboriginal tribes.”

Intellectual and scientific freedom versus political correctness

In the “Wanjina Rock Art” and “Mungo Man” articles (PCN #17, May-June 2012; PCN #18, July-August 2012) it is clear that science and politics have become inseparable in Australia.

I am passionately involved in art and archaeology, and artistic and intellectual freedom are very important to me.

Also, I use Australian pre-Aboriginal art, referenced to today’s politics, to tell a universal story of harassment and ridicule. Artists and researchers have suffered such treatment in totalitarian regimes throughout the ages all over the world. But I had never imagined it would become our reality in democratic, liberal Australian society.

Fabrication and falsification of Australian history and prehistory started in the early 1980’s, with the Australian Archaeological Association (AAA) push for the unconditional return of all archaeological material to the present-day Aboriginal tribes. One of the most vocal opponents was Dr John Mulvaney, often called “the father of Australian archaeology.” He eloquently and logically outlined all the disastrous consequences that politicians of that time could not have imagined. Throughout the 1980’s he kept pleading with the then Prime Minister Bob Hawke and the Labour Government in power to show some sense and prevent the consequences that this great visionary so accurately foresaw.

Dr Mulvaney kept warning Hawke: “Australia will become a laughing stock of the scientific world! We’ll be the only nation to bury its past!”

Apart from the ANU team of archaeologists, few other brave researchers raised their voices in consternation at the AAA push for repatriation. Dr Iain Davidson (University of New England, Armidale, New South Wales) wrote to the Minister for Science Barry Jones, arguing that the prehistoric remains should be preserved, rather than returned and destroyed. He wrote:

“Prehistorians are committed to the study of the prehistoric past through archaeological research, and, without political commitment to the cause of any cultural group. It is, of course, a savage irony that many prehistorians have, nevertheless, been committed more or less explicitly to Aboriginal political causes, and some have even allowed their sympathies to color their interpretations. I believe that it is from a mixture of Aboriginal politics, and the commitment of some involved in the investigation or administration of the prehistoric past in Australia that a dangerous doctrine has emerged that the Aboriginal people of Australia have the ‘world’s oldest continuous culture.’ I do not think that the evidence can support such a view, quite apart from the implied insult to the Chinese…”

He concluded:

“My point is simply this: whilst we must believe that modern Aborigines all descended from prehistoric Aborigines, in the same way as some would argue that Europeans have genes from Neanderthals, we do not therefore need to regard all prehistoric material as the property of those descendants. There is a very real sense in which it is the property of all humans, just as the archaeology of the Neanderthals is.”

Another passionate advocate for free scientific enquiry, paleoanthropologist Peter Brown, in his submission to Barry Jones urged the Government to intervene and stop the politically-driven repatriation of important scientific mate-
Forbidden art and politicized archaeology (cont.)

The archaeological material that proves politically undesirable and unacceptable 'dissident' theories of pre-Aboriginal populations was literally buried or destroyed.

"Sacrifice of this material in the search for short term power or political expediency is criminal and should be considered an offense against all mankind. I ask for your intervention on behalf of these fossil skeletal materials. Ensure their preservation so that future generations may have some idea of the processes which have shaped modern human populations. Ensure that these materials are equally accessible to all people, irrespective of their racial background... The end product of the amendment to the Victorian legislation is that a unique collection of human fossils will be destroyed and that in order to study aspects of Aboriginal history and culture in Victoria you have to be of Aboriginal descent. This sort of racist legislation is abhorrent to the world academic community."

Fabrication of Australian prehistory

But the members of the AAA maintained that the "ethical considerations" and the feelings of Aborigines far outweigh actual and potential losses of scientific values. The archaeological material that proves politically undesirable and unacceptable 'dissident' theories of pre-Aboriginal populations was literally buried or destroyed. The important data were suppressed and replaced with fabricated theories. Any person in opposition to that practice was threatened with legal action for "breach of the Australian Archaeological Association's Code of Ethics for Australian Archaeologists" introduced in 1991.

The critics of the ANU scientists call their findings "provocative" and offensive to Aborigines. But the team members refused to adjust their opinion to suit any politically-driven agenda. The late Alan Thorne, for standing by his findings, was in 2001 accused of upsetting conventions, bruising egos and threatening reputations. He refused to give ground, even though he understood the fear and the threat that his team’s findings posed to Australian political circles and scientific community in their efforts to rewrite the past.

Today, the important archaeological material is no longer available and authentication tests cannot be performed. The results achieved by the ANU team are being "revised," and bones re-dated with an arbitrary age reached by "consensus" among several Australian groups, in order to make the findings compatible with political goals.

In my opinion, the aggressive enforcement of opportunistic policies has indeed marked the end of intellectual freedom in Australia. To add insult to injury, the same principles are being applied to artists, with irrational demands for them to "seek permission" to use any motif inspired by prehistoric Australian cave art. This practice is both illegal and immoral, as it favors the feelings of one group at the cost of the broader society.

Who can benefit from such an iron-fisted approach to scientists and artists? In the long run, nobody can. Least of all Aboriginal people. The disastrous consequences can now be clearly seen, just as John Mulvaney predicted.

Hidden evidence and suppression of data

I am very concerned with this bizarre situation, for several reasons. My first concern is that the human rights of artists and free-thinking intellectuals are being breached. My second concern is that the Aborigines, who are ostensibly to be "protected" by the current agenda, will suffer most from the loss of scientific knowledge of the deep past.

In the Dreamtime Set in Stone book, Aboriginal elder Goomblar Wylo mentioned the practice we were all aware of. A great number of Aboriginal sites of significance, such as middens, were destroyed in a few days just before the Aboriginal Heritage Protection Act came into force in 1972. Farmers were worried that their lives and livelihood would be endangered, as they had become entangled in endless and costly "negotiations" with the Aboriginal tribes. Landowners were concerned that they would lose the right of having any say about what is to happen on...
their own land, and even have their land confiscated, if any Aboriginal tribe started to make claims that it was their “sacred site.”

Those concerns proved to be valid and justified, as over the last couple of decades we saw a great number of farmers and developers entangled in protracted court cases. One of the most grotesque cases was the Hindmarsh Island case in 1991, which dragged on for 10 years and cost the developer 30 million dollars. It started with the proposal to build a marina and a bridge over the marsh. A few anonymous Aboriginal claimants objected, saying that the marsh has the shape of a vagina, is therefore “sacred,” and that the Aboriginal universe would collapse if the bridge was built over the “sacred vagina.”

Ten years later, the court decided it was all a fabrication, and the developer was given the go-ahead to build the bridge. Books were written about that bizarre case, but none of the parties involved seems to have learnt from it, as similar claims are still being made today.

People have become aware what awaits them if they stumble across anything of archaeological importance on their land. Their lives will be in turmoil, development projects delayed for years, until the endless consultations have taking place, with a number of advisory committees and enquiry groups holding their meetings, causing increasing frustration.

What the anecdotal evidence shows today is that people, especially individual small farmers, bulldoze anything that might attract an Aboriginal claim which could result in a piece of their property being declared a “sacred place.”

My concern is that a lot of important material, including cave art, is being deliberately hidden or destroyed, to avoid the heartache that politicians and bureaucrats can cause, with their ill-advised policies and totalitarian tactics.

My greatest concern is that very little of what has been written over the last few decades can be trusted. Most of the research material and expert reports were written under lawyers’ supervision.


VeSNA Tenodi is an archaeologist, artist, and writer based in Sydney, Australia. She received her Master’s Degree in Archaeology from the University of Zagreb, Croatia. She also has a diploma in Fine Arts from the School of Applied Arts in Zagreb. Her Degree Thesis was focused on the spirituality of Neolithic man in Central Europe as evidenced in iconography and symbols in prehistoric cave art and pottery. After migrating to Sydney, she worked for 25 years for the Australian Government, and ran her own business. Today she is an independent researcher and spiritual archaeologist, concentrating on the origins and meaning of pre-Aboriginal Australian rock art. In 2009, Tenodi established the DreamRaiser project, with a group of artists who explore iconography and ideas contained in ancient art and mythology.

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Note: This article is a tribute to late Australian prehistorian Rhys Jones, in appreciation for his sharing his thoughts with me in our conversations during the mid 1980’s.

Forbidden Art, Politicised Archaeology and Orwellian Politics collection of articles is available as a free

Michael Cremo digs deeper into cases from *Forbidden Archeology* on the road, to Boncelles, Belgium, to un-earth and photograph Rutot’s specimens from the Oligocene. Then we visit Otta, Portugal to Ribeiro’s collection of Miocene implements and then on to Berkeley, California, to view the artifacts found by Whitney. We learn that these 19th Century scientists were real scholars, made real discoveries under rigorous conditions, and that they found evidence that went against the nascent Darwinian view then taking shape.

Inspired by *Forbidden Archeology*, a colleague and I have ourselves located the artifact collection (in a museum basement, where you would expect it to be, boxed and bagged). We also investigated a site worked by a 19th Century archaeologist in England. There we found a humanly-worked flint hand-axe at the base of a 19th Century dig that had, amazingly, remained untouched since that time.

Many readers will find the 24 papers by Cremo collected in this new volume to be not only a valuable compendium of thought on the history of science but also on how the philosophical and religious enter into scientific discourse and are never far away. They will see how a linear view of time, a materialistic philosophical outlook, a rejection of the spiritual and a dogmatic adherence to evolutionary concepts really limits scientific thinking on human origins and forces the facts into a pre-made mold like Cinderella’s step sister trying on the glass slipper.

In total, the collection is an expansion and an exposition of human origins from the Vedic perspective, with all the available (thanks to Cremo) archaeological evidence taken into account to draw more valid conclusions about the true reality of the human story.”

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Reviewed by Richard Dullum, specialty editor, Pleistocene Coalition News

"In total, the collection is an expansion and an exposition of human origins from the Vedic perspective, with all the available (thanks to Cremo) archaeological evidence taken into account to draw more valid conclusions about the true reality of the human story."

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**Michael A. Cremo** is a long-time researcher on the topic of human antiquity and an independent historian of archeology. He is best known for his comprehensive volume, *Forbidden Archeology*, which he co-authored along with the late Dr. Richard Thompson, as well as for the controversial television special, *The Mysterious Origins of Man*, hosted by Charlton Heston. Cremo was the first to bring Virginia Steen-McIntyre’s story to public attention and has written many articles for Pleistocene Coalition News.

**Richard Dullum** is a surgical R.N. working in a large O.R. for the past 30 years as well as a researcher in early human culture. He is also a Vietnam vet with a degree in biology. In addition to his collaborative work with Kevin Lynch, he is one of the specialty editors of Pleistocene Coalition News and has written, including those with Lynch, eight prior articles for the newsletter.
• Learn the real story of our Palaeolithic ancestors—a cosmopolitan story about intelligent and innovative people—a story which is unlike that promoted by mainstream science.

• Explore and regain confidence in your own ability to think for yourself regarding human ancestry as a broader range of evidence becomes available to you.

• Join a community not afraid to challenge the status quo. Question with confidence any paradigm promoted as "scientific" that depends upon withholding conflicting evidence from the public in order to appear unchallenged.