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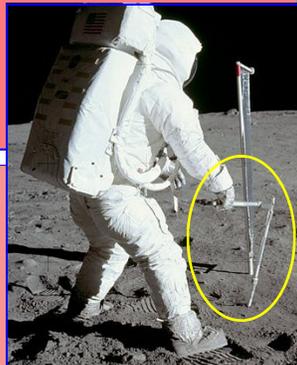
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**What really hap-
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and Mungo Man?**

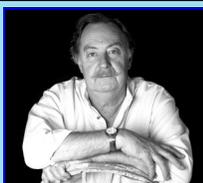
Vesna Tenodi

- Challenging the tenets of mainstream scientific agendas -

Overviews and issues: • Dr. V.S. Wakankar—discoverer of India's Bhimbetka rock art complex—combined archaeology with the sensibilities of a professional artist • Atapuerca Spain site, at one million BP, deeper significance ignored, i.e., U.K. contemporaries • NASA expert's 50-year suppression by the U.S. anthropology community • Mungo Lady/Mungo Man archaeological facts falsified by the Australian anthropology community • *Nature, Science, Smithsonian* in 2014 published identical *false statements* reg. *H. erectus* engravings • Updates on astronomical observations, camera obscura, and depictive skills in Europe and the Americas



Last issue's article about the late **Dr. Roald Fryxell**, friend and colleague of Pleistocene Coalition founding member Dr. Virginia Steen-McIntyre, was meant as a quick stand-alone piece **in recognition of Virginia's now 50-year suppression.** However, interest in Fryxell's remarkable story as an internationally esteemed geologist and archaeologist shunned by the anthropology community for dating the 250,000-year old Hueyat-laco site, Mexico, while *simultaneously* working on NASA's Apollo Moon landings (often cited as mankind's greatest engineering achievement) prompted a follow-up. It contains photos of the coring device Fryxell designed to collect the first samples from another planet and compares Fryxell's meticulous Moon stratigraphy work with his equal work at Hueyatlaco. Photo: Buzz Aldrin using Fryxell's coring device to collect the first samples from the Moon. **Feliks, p.2.**



Richard Dullum explains the *real* significance of million-yr date for Atapuerca: Contemporary with U.K. *sapiens*. **p.13.**



Archaeologist **Vesna Tenodi**—former 25-year employee of the Australian government—exposes political false science in Australia misleading the public regarding Mungo Man. **p.20**



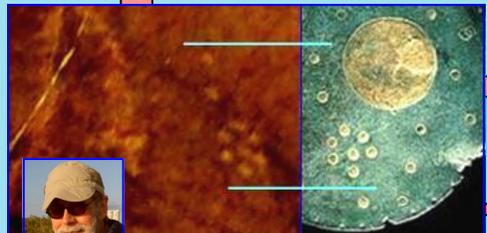
Readers found compelling **Tom Baldwin's** comparison between



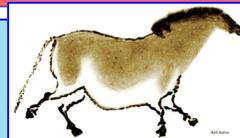
engraved ochre from South Africa attributed to 'intelligent' *H. sapiens* and equal work by 'ape-man' *H. erectus*. *Nature, Science,* and *Smithsonian* ignoring Bilzingsleben *falsely state:* 'No similar ancient work.' **p.12.**



Professor Sachin Kr. Tiwary, PhD (Dept. of Ancient Indian History, Culture, and Archaeology; Banaras Hindu University), tells the compelling story of prolific Indian artist, archaeologist, and epigraphist, the late Dr. V.S. Wakankar, discoverer of the famous Bhimbetka rock art complex. **p.7**



Ray Urbaniak, engineer and rock art researcher/preservationist, provides top-notch perspective comparing the accuracy of representation in the European Nebra sky disk—called by UNESCO the "oldest concrete depiction of a cosmic phenomenon worldwide"—and a *duplicate* of the disk's Pleiades cluster which he recently discovered on an Arizona Paiute Reservation. The comparison questions the *per capita* superiority of European cultures over indigenous cultures at the beginning of astronomy, a question which can extend back into Paleolithic times. Petroglyph photo: Ray Urbaniak. **p.15**



Artist and Paleolithic theorist, **Matt Gatton**, tackles one of the enigmas of Paleolithic rock art—animals with distorted features. **Above:** Lascaux Chinese horse painting (redrawn by Gatton) compared with the image of a living horse projected onto a tilted stone (camera obscura image by M. Gatton). **p.4**

Suppressed by the U.S. anthropology community Dr. Roald Fryxell's science top notch

By John Feliks



Fig.1. Top: Dr. Roald Fryxell (right) with Apollo 11 Commander and "First Man on the Moon," Neil Armstrong; Photo courtesy of Fryxell's cousin, Robert Holmén. **Bottom:**



Steen-McIntyre preparing Hueyatlatco monolith. "With supervision from us, Fryxell and I set the workers to excavating, stabilizing, and removing the stratigraphic monoliths... while we concentrated on the most critical part of the project: transferring the trench-wall stratigraphy to paper. This was Roald's forte." -VSM, [PCN #11, May-June 2011](#) (see especially pp. 19-20).

"Only with these [honest and qualified researchers and well-substantiated evidence] out of the picture can anthropology promote its mythologies as fact."

In the prior issue of PCN, I explained how the anthropology community fighting tooth and nail to protect its commitment to 19th Century evolution myths, aggressively blocks conflicting evidence from the public. This has the detrimental effect of controlling through propaganda public beliefs about human origins and prehistory. In addition to the withholding of facts this is done through the vilification of honest and qualified researchers and well-substantiated evidence. Only with these out of the picture can the anthropology community promote its mythologies as fact.

Such non-scientific behavior typical of a field plagued by academic misconduct made it impossible for that community or the trusting public to accept the dating results for Hueyatlatco early man site, Mexico, by one of the most meticulous and respected stratigraphers in both geology and archaeology (see [Who would not trust NASA moon rock experts to date rocks on Earth, PCN #53, May-June 2018](#)).

Originally, I had not planned a Part 2 for the article. However, reader interest in the story of the late Dr. Roald Fryxell (**Fig. 1**)—friend and colleague of Pleistocene Coalition founding member Dr. Virginia Steen-McIntyre—and his work with NASA's Apollo Program while simultaneously dating the 250,000-year old Hueyatlatco site (**Fig. 2**) prompted this follow-up. Hopefully, this brief collection of images will help to further verify Dr. Fryxell's reputation as one of the most dependable scientists in the field. The images include a few NASA photos of the geological

coring apparatus (and locations of use) Fryxell designed

From that page

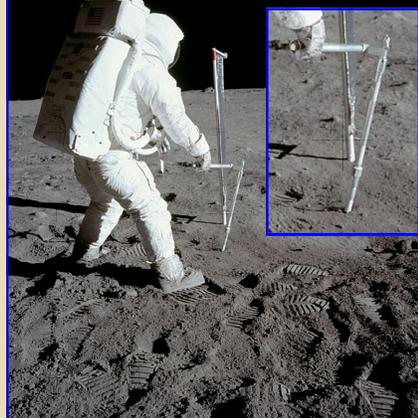


Fig. 3. Apollo 11 astronaut, Buzz Aldrin, recovering Moon Core Sample 1 using the device designed for NASA by Dr. Roald Fryxell, friend and colleague of Pleistocene Coalition founding member Dr. Virginia Steen-McIntyre. NASA Photo AS11-40-5964 by Apollo 11 Commander Neil Armstrong.

for extraction of the very first soil samples from the Moon by the crews of Apollo 11 and 12 (**Figs. 3-5**). Finally, the article provides samples of Fryxell's Moon core stratigraphy and stratigraphic profiles of the Hueyatlatco site prepared with the aid of his colleague Virginia Steen-McIntyre. Both the Apollo 12 Moon core profile and the Hueyatlatco profile were prepared around the same time. Note that the Hueyatlatco profiles are all too large and detailed to do them justice here but they can be found full-size on Dr. Steen-McIntyre's PC page. The following homepage link provides quick links to all of Virginia's articles in PCN including the full details on Hueyatlatco:

http://pleistocenecoalition.com/#virginia_steen_mccintyre

clicking on her photo will take you to her Valsequillo documents page. Or you can go there direct



Fig. 4. Buzz Aldrin at location for Core Sample 1 alongside the Solar Wind experiment (seen also in Fig. 3) a mere 4-6 meters from the LEM. NASA Photo AS11-40-5873 by Neil Armstrong.

via the following link:
<http://pleistocenecoalition.com/steen-mccintyre/index.html>

> [Cont. on page 3](#)



Fig. 2 One of the remarkable artifacts discovered at the Hueyatlatco site in Mexico dated 250,000-years old by Roald Fryxell, Virginia Steen-McIntyre, and Hal Malde. Like the identical story of PC founding member, the late eminent geologist Dr. Sam L. VanLandingham, Fryxell was published without any difficulty until the U.S. anthropology community blocked his dating of Hueyatlatco.

Suppressed Dr. Roald Fryxell's science top notch (cont.)

The page includes the full-size Fryxell sheets such as partially seen in



Fig. 5. Apollo 12 astronaut Allan Bean using the coring device w/2cm wide tube and driving it into the regolith (soil etc., of the Moon) at Bench Crater. NASA photo AS12-49-7243. See Fig. 7.

"Normal objective sciences... do not block

seen in **Fig. 6.** It also contains photos of Fryxell at work in the field and laboratory. The critical point being made in this article is that normal objective sciences such as geology, chemistry, physics, mathematics, astronomy do not block factual evidence from the public but go wherever the evidence

ology. This is what happened with Dr. Roald Fryxell and his team's dating of Hueyatlaco. The work was as impeccably done and presented as his work for NASA (e.g., **Fig. 7.**) The only difference is that with NASA—run by hundreds of objective scientists—there was no threat of corrupt behaviors by anthropology. Behavior such as Fryxell *et al* faced is *not science.* Anthropology, needs to be called on the carpet and reprimanded for withholding scientific evidence that could change what the public believes about human pre-history.

You're not going to let that kind of commitment ride on

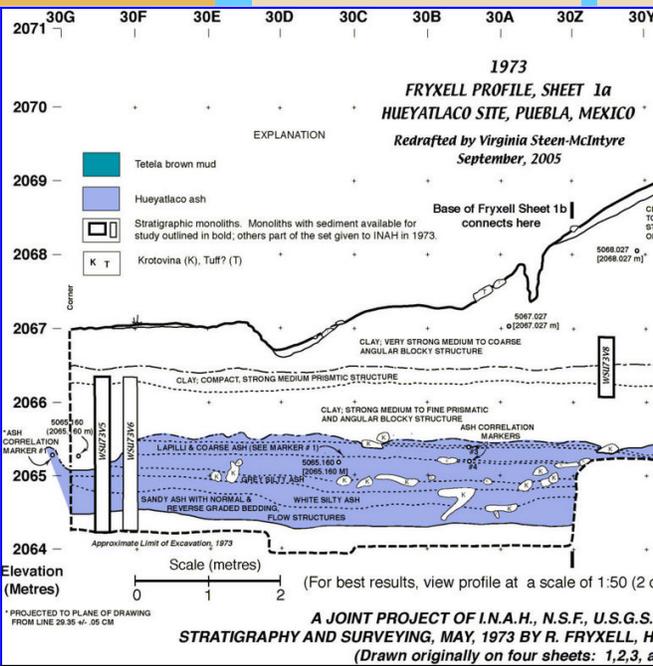


Fig. 6. Left two-thirds-only of Fryxell Profile Sheet 1a, 1973; Hueyatlaco early man site, Puebla, Mexico; Redrafted by colleague and assistant Dr. Virginia Steen-McIntyre, September, 2005.

factual evidence from the public but go wherever the evidence leads."

leads. However, corrupted fields with a vested interest in desired ideologically-compatible results—which is, without question, the condition of anthropology—will reject, censor, and disparage the work of even the very best scientists if their findings do not align with the ide-

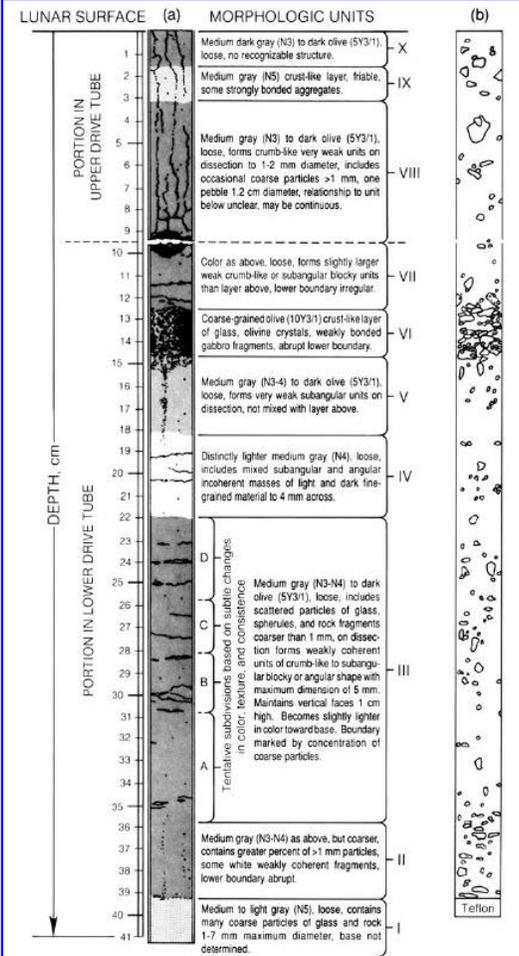


Fig. 7. Stratigraphic diagram by Roald Fryxell (and Fryxell & Heiken), 1974, of the Apollo 12 double drive-tube core samples 12025-28; See Fig. 5. **(a)** Within the core, 10 discrete layers have been identified, mostly on the basis of sharp changes in layer size and grading between adjacent layers...**(b)** Location of coarser lithic fragments." Excerpted from the *Lunar Sourcebook: A User's Guide to the Moon*, p. 322. On p. 321, Roald Fryxell is described as, "a meticulous stratigrapher who had worked mostly with archeologists on the stratigraphy of archeological sites." They go on to note that Fryxell also "established the protocol of using the Munsell color charts when dissecting lunar cores."

any incompetent scientists. NASA was so impressed with Dr. Fryxell—internationally esteemed archaeologist and geologist (see [Part 1](#))—that it had him teach how to analyze soil samples. Maybe it's time to take another look at Fryxell's, Steen-McIntyre's, and Malde's meticulous work in dating the oldest well-documented archaeological site in the Americas.

The keystone effect in Upper Paleolithic cave art

By Matt Gatton

(Originator of paleo-camera)

The paleo-camera concept—that rudimentary shelters used throughout the Paleolithic could act as simple, if accidental, camera obscuras— was introduced in 2005. These accidental images projected into dark dwelling spaces, the

"That same year, paleo-camera received a



The author with archeologists Pierre Cattelain and Claire Bellier Gönnersdorf tent reconstruction for camera obscura test, Treignes, Belgium.

brief mention on Episode 5 of Cosmos: A Space Time Odyssey called 'Hidden in the Light,' narrated by Neil deGrasse Tyson (see PCN #31, Sept-Oct 2014)."

result of optical physics, held the potential to trigger the seminal ideas of representation (art) and of spirit realms (religion). For those not familiar with paleo-camera, here is a brief overview of some of my early presentations and publications (with links to the PCN articles). After that

I will share some more recent work tackling the problem of distorted or exaggerated shapes in Paleolithic animal depictions.

Paleo-camera theory was first presented in the USA at the University of Louisville in 2005. It was introduced to the international community in 2006 at the XV UISPP Congress in Lisbon, Portugal.

Developments in Paleo-camera were covered early on in *Pleistocene Coalition News* (John Feliks editing). See, for instance, [Paleo-camera and the Concept of Representation](#), PCN #5, May-June 2010; [Paleo-camera, Phase II: Projected images in art and ritual \(or why European Upper Paleolithic art looks the way it does\)](#), PCN #6, July-Aug 2010; [The Camera and the Cave: Understanding the style of Paleolithic art](#), PCN #7, Sept-



Fig. 1. Left: Second Chinese horse in Lascaux Cave, France, redrawn by the author; compared with, **Right:** actual morphology of a Przewalski's horse by Matt Gatton. Notice the enlarged belly and sliver-style head in the Lascaux horse depiction.

Oct 2010; and by Matt Gatton and Leah Carreon, [Projecting Projection: A statistical analysis of cast-light images](#), PCN #18, July-Aug 2012.

In 2014, the Artifact Festival in Belgium was themed on the paleo-camera concept (see [PCN #27](#), Jan-Feb 2014). That same year, paleo-camera received a brief mention on Episode 5 of *Cosmos: A Space Time Odyssey* called "Hidden in the Light," narrated by Neil deGrasse Tyson (see [PCN #31](#), Sept-Oct 2014).

Also from early on there have been several book chapters, papers, and international presentations of paleo-camera.

Last year the manner in which light behaves inside a simple tent was used to solve a mystery of Paleolithic art (See Matt Gatton, Michael Ackerman, Jennifer Ackerman, Walter Brock, and Dylan Brock; [Conventionalized Distortions in Upper-Palaeolithic Cave Art: Calculations of the keystone effect](#); *APLIMAT, Journal of Applied Mathematics*, 2017). This is the subject I will expound on in this article.

First of all, Upper-Paleolithic cave artworks sometimes display conventionalized distortions such as animals portrayed with sliver-thin heads or enormous protruding bellies. Prehistorians have grappled with the reasons for these distortions, given that

no animal in the archeological record was so disfigured. Compare, for instance, the 'Second Chinese Horse' in the Axial Gallery, Lascaux Cave; Dordogne, France; with the actual morphology of a Przewalski's horse (**Fig. 1**).

Researchers produced different explanations for the distortion effects in such paintings: pregnancy, bloating, and death. The notion of pregnancy was dismissed, however, because many of the animals were male, with penile shafts clearly represented (Leroi-Gourhan 1966: 39, 1967: 310; Bandi 1968: 16; Baffier 1984: 148-49; Bahn and Vertut 1997: 185).

Hans-Georg Bandi saw the protruding bellies as evidence that the animals were merely well-fed (1968: 16). Certain plant materials can cause digestive bloating, so perhaps the impossibly ballooned stomachs in the artworks were an overemphasis of the effects of the animal's diet (Bahn and Vertut 1997: 185). The weakness of this explanation is that the drooping stomachs appear on animal depictions year round as evidenced by clear representation of their seasonal coats. Animals do indeed pack on weight in the fall when food is plentiful but shed weight over the course of the winter when food is scarce. P.A. Leason investigated the characteristic and concluded that

> [Cont. on page 5](#)

Keystone effect in Upper Paleolithic cave art (cont.)

"During the course of my

the depicted animals were dead (1939). In Leason's view, the emphasis in some

neither pregnancy, bloating, or death causes an animal's skull to compress to micro-

and to keep it still, secured against the body. The bottom of the stone was tilted away from the body, angling the face of the stone slightly upward for easier viewing. From this downward looking perspective, the upside-down image appeared right side up. The more the stone was tilted, the more the image of the horse distorted, causing the animal's head to reduce in size and the stomach

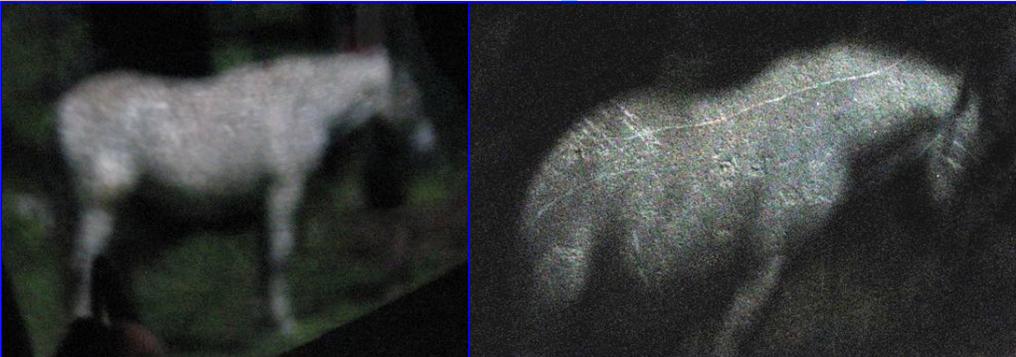


Fig. 2. Left: Image of living horse projected onto a parallel stone. No distortion (image rotated 180°). **Right:** Image of horse projected onto a tilted stone. Result, increased distortion (image rotated 180°).

paleo-camera tent

figures on the underside of the belly was result of a

cephalic proportion. With no plausible explanation for the conventionalized distortions, the matter has been written off as simply being a matter of style.

to protrude downward. The stone was pivoted up and down, and the horse morphed back and forth between a regular horse and a 'Lascaux' horse (**Fig. 2**).

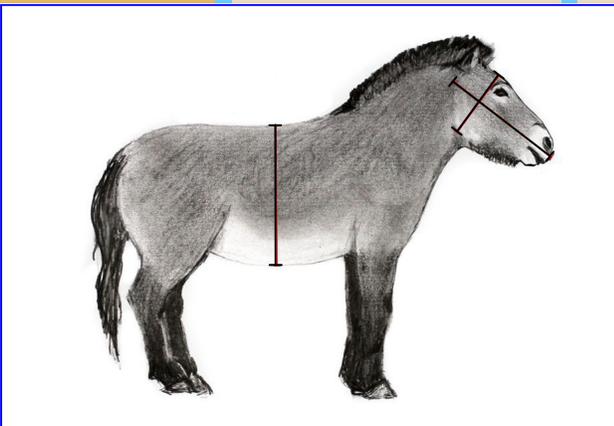


Fig. 3. Measurements of torso thickness and head thickness and length for Przewalski's horse. For the *Aplimat* paper we measured similarly for each of the images. Lines darkened for visibility in *PCN*.

During the course of my paleo-camera tent reconstruction experiments, the distortion of images on tilted surfaces was observed. This led to another set of experiments devised to explore the possibility further. A camera obscura was set up on a farm in the USA. A horse was stationed outside. Inside the camera obscura, a hand-sized flat rock was held near the hole, so as to 'catch' the projected image

For each animal image in the *Aplimat* paper—the Lascaux horse, the projected image on the tilted stone, and Przewalski's horse—we measured the torso thickness from the low point on the back to the low point on the stomach, the head length from behind the ear to the tip of the muzzle, and the maximum head thickness measured from the brow to the jowl (**Fig. 3**).

The ratios appear in **Table 1**.

reconstruction experi-

viewing angle of an artist standing over a dead beast (1939: 59). W.H. Riddell

The ratio reflects the elongated stomachs from the keystone effect. Both the

The ratio reflects the elongated stomachs from the keystone effect. Both the head length and thickness ratios reflect the shrinking of the head to

ments, the distortion of images on tilted surfaces was observed."

countered many of Leason's arguments, but passed over the viewpoint argument (1940). A viewpoint above a dead animal causes the belly to balloon upward, not downward. The larger point is that

of the horse. (The floors of Paleolithic tents were covered with such flat 'paver' stones, which were sometimes picked up and used as engraving surfaces.) The stone was held waist high,

a significantly smaller size. These ratios quantify the visual distortion created by the keystone effect in these images, whether created from the artist's recollection

> [Cont. on page 6](#)

Ratios	Lascaux horse	Projected Image
Ratio of torso thickness to Przewalski's horse	1.4730	1.7703
Ratio of head length to Przewalski's horse	0.7077	0.9077
Ratio of max head thickness to Przewalski's horse	0.6622	0.7297

Table 1. Comparison of anatomical ratios to Przewalski's horse.

Keystone effect in Upper Paleolithic cave art (cont.)

"Interestingly, the ratios

tion or projected onto the tilted stone.

Furthermore, for each image, calculating the ratio of the head length to the torso thickness and the ratio of the maximum head

and projected image, the torso thickness has a greater effect on the value of the ratio when compared to the corresponding ratio for Przewalski's horse. This comparison is another indi-

interpreted as spirits, then the distortion convention might provide some indication whether a depicted animal is real or a spirit. The distortion convention was woven into the artistic

Ratios	Przewalski's horse	Lascaux horse	Projected Image
Ratio of head length to torso thickness	0.8784	0.4220	0.4504
Ratio of max head thickness to torso thickness	0.5000	0.2248	0.2061

Table 2. Comparison of ratios of head measurements to torso thicknesses for each horse.

for the Lascaux horse and the projected image are fairly close (Fig. 4). Thus, the projected image was a good replication of the distortion observed in the Lascaux horse."

thickness to the torso thickness allows us to compare the degree of distortion between the Lascaux horse and the projected image. The calculations appear in **Table 2**.

Interestingly, the ratios for the Lascaux horse and the

cation of the keystone effect on these two images.

Prehistorian Abbé André Glory drew upon the Siberian ethnological work of Chimkiévitch, Schrenk, Khangalov, Anokhin and Potanin, and proposed that

fabric of the culture, bearing witness to a source outside in the day-to-day living areas, the tents.

A leading Paleolithic researcher in France was impressed by this research project calling the camera obscura experiments "amazing."

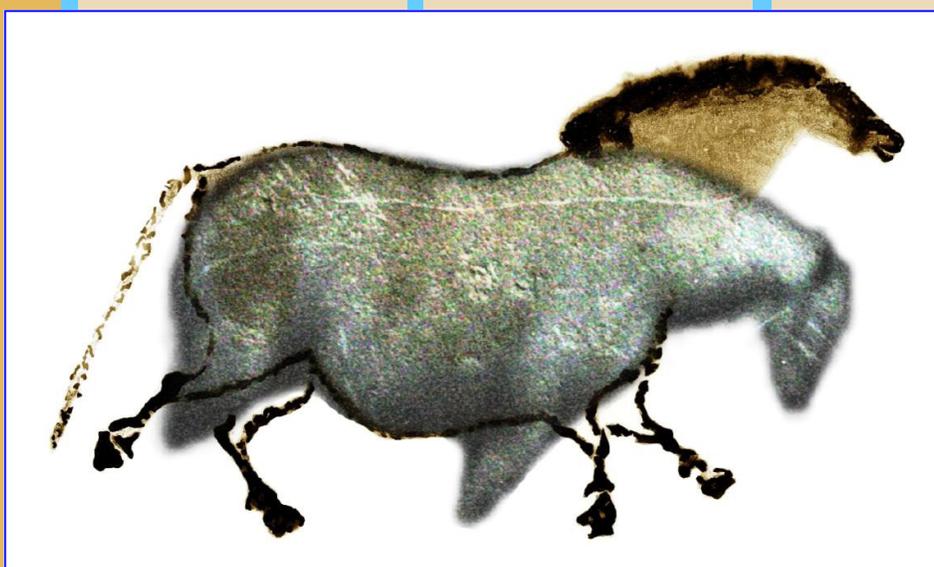


Fig. 4. Lascaux horse and tilted projected image overlapped. Drawings and photos by Matt Gatton.

projected image are fairly close (**Fig. 4**). Thus, the projected image was a good replication of the distortion observed in the Lascaux horse, which supports the premise that although the Lascaux horse was drawn from memory, it still reflected the keystone effect from the artist's original observations. In all four ratios for the Lascaux horse

some Paleolithic animal artworks may not be copies of real animals per se, as much as renderings of spirits that took the form of animals: zoomorphs (1964: 346). The difficulty is determining when a figure is a real animal, alive or dead, or a zoomorph. If images of animals projected inside the tents were

an artist-in-residence at St. Francis High School in Louisville, USA. He continues to do invited demonstrations in the U.S. and abroad having presented paleo-camera in the UK, Germany, Italy, Poland, Slovak Republic, Portugal, France, and Belgium, with additional reconstruction research work performed in Denmark.

MATT GATTON is a multimedia artist with a BA cum laude from the University of Louisville and an MFA from the University of the Philippines. He has held adjunct positions at the University of Louisville, Kentucky; and De La Salle University, Philippines; and is

The life of Vishnu Shridhar Wakankar Milestone of Indian rock art, Part 1

By Sachin Kr. Tiwary PhD,
archaeologist and professor



"According to Indurkar (2003),

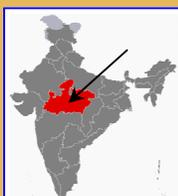


Fig. 3. Location of Bhimbetka World Heritage Site discovered by W.A. Wakankar in the Raisen District, Madhya Pradesh (red), India, in 1957.

Wakankar jumped off the train as there was no station in that area."

Introduction

In honor of his 30th Memorial: Dr. V.S. Wakankar (**Figs. 1–2** and **Figs. 4–5**), popularly known as Haribhau, became world renowned due to his discovery of rock art in the caves and rock shelters of Bhimbetka, Raisen District, Madhya Pradesh, India (**Fig. 3**). Bhimbetka later received distinction as a World Heritage Site.

It was on the 23rd of March 1957 that an opportunity knocked at Dr. Wakankar's door. While traveling from Bhopal to Nagpur he came across some hillocks with huge boulders. After enquiring with his fellow travelers he came to know that these were known as Bhimbetka rock shelters wherein some grottoes (small caves) were present which were purported to contain paintings.

According to Indurkar (2003) Wakankar jumped off the train as there was no station in that area. It was this legendary jump that was destined to take Indian rock art in a whole new direction. In a true sense Wakankar was the discoverer of the Bhimbetka rock art even though a British surveyor, Mr. Kinked, had made a passing reference to the painted rocks in 1888.

Dr. Wakankar told the story of his discovery in a 1977 interview with K.L. Kamat as follows:

"In 1957, I was going from Bhopal to Itarasi by train and felt that the mountains hid great history in them. I got down in the next station and walked up here. The very first cave I entered had paintings in it! This place has artifacts dating back to 500,000 years." He stood on a mound and said, "This

is a Buddhist stupa; there are two of these. Emperor Ashoka's entourage must have come this way. Do

you see those ruins over there? They are the remnants of a dam built by King Bhojaraja. He had built the biggest lake of his time. The boats could come here from Bhopal." He paused. "This location is archaeologically important not just from India's point of view, but from the humanity's."

–Excerpted from *An Accidental Interview with Wakankar*, 1977

In 2003, Bhimbetka, determined to be of international historical, cultural, and scientific value, was placed on the UNESCO World Heritage List.

A brief bio of Dr. Wakankar

Vishnu Shridhar Wakankar was born on May 4, 1919, in Neemuch, a town in the Malwa region of the state of Madhya Pradesh and he died on April 3, 1988.

Wakankar's family hails from Ujjain and is a reputed, illustrious and respected family. Dr. Wakankar was an artist by education (G.D. Art from Mumbai). However, he switched over to history, prehistory, archaeology, and numismatics earning worldwide fame for his contributions in art, archaeology, social work, and also as a freedom



Fig. 1. Dr. Wakankar pointing out some rock art at an unknown location. Eds: Image equalized and leveled for detail.

fighter. Wakankar's elder brother, the Late Laxman Shridhar Wakankar, was a chemical engineer from Banaras Hindu University. The Wakankar family has a recorded history spanning over 8 generations beginning in 1700. Dr. Wakankar worked with eminent personalities such as Dr. Sankalia, Mr. Mortimer Wheeler, K.K. Lele, S.K. Dikshit, Jerry Jacobson, N.R. Banerjee, Dr. S.B. Deo, Dr. Dhavalikar, Dr. Tilner, Prof. DeenGlani, Prof. Allchio, Dr. Burkitt, Dr. Zeunener, famed French professor A. Leroi Gourhan, and many others.



Fig. 2. A well-known painting of W.A. Wakankar.

In addition to his work in archaeology, Wakankar was an artist, organizing several art exhibitions in India at Jaipur (Rajasthan), Ujjain, Indore, Khairagarh (Madhya Pradesh). He did similar programs abroad in Austria; Rome, Italy; Paris, France; Frankfurt, Germany; and the United States.

Education and Career

Wakankar was a well-educated man receiving his GD Art from Mumbai, MA from Madhya Pradesh, and PhD from Deccan College,

> [Cont. on page 8](#)

V.S. Wakankar: Milestone of Indian rock art (cont.)

"Around this time, [Wakankar] thought of focusing on Bhimbetka as the subject for a doctorate degree. In the end, however, he decided not to restrict his research to Bhimbetka and chose instead to cover the entire painted rock shelters of India."

Pune, Maharashtra. He held important positions in many academic institutions and was involved in numerous archaeological surveys as Director of the Bharati Kala Bhavan Rock Art Research Center and Founder and President of Wakankar Bharati Sanskriti Anveshan Nyas. Neither did Wakankar go unrecognized for his contributions receiving several scholarships and awards.

Dr. Wakankar was also sought out and invited by many institutions abroad as visiting lecturer. These included: Dorabjee Tata Trust Scholarship for education in France (1963); French government Scholarship for Research in Sorbonne, France (1961-63); Invitation from U.S. for studies in American Rock Shelters (1966); Presentation of paper at Capo de Ponte-Italy (1981); Exhibition on *India's contribution to the World* in the U.S (1984); and Studies in Mayan and Aztec civilization in U.S. (1984).

In addition to his academic work, Dr. Wakankar was an active freedom fighter receiving numerous prestigious awards including the *Padmashree* in 1975, one of India's highest civilian honors given by the Government of India.

In the realm of The Arts and philosophy, Wakankar had an equally impressive list of leadership roles he played. These include being Founder and Director of the *All India Kalidas Paintings and Sculptures Exhibition*. Wakankar's interdisciplinary commitment to archaeology as well as the arts and philosophy is reflected in the many other organizations for which he

served as Director. These include such as Bharat Kala Bhawan; Lalit Kala Sansthan Rock Art Institute, Ujjain; Director, Excavation Dept. Ar-

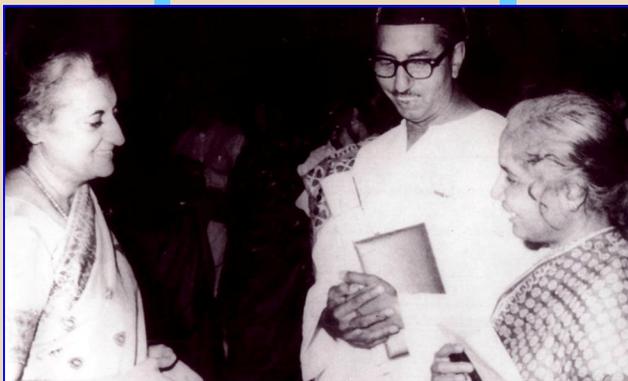


Fig. 4. Dr. Wakankar with Lt. Indira Gandhi (left), Former Prime Minister of India.

chaeological Museum, Vikram University, Ujjain; Prantiya Boudhik Pramukh of R.S.S. Madhya Bharat; Founder and former President Sarasvati Shishu Mandir, Ujjain; General Secretary, Sanskar Bharati, India; President, Theosophical Society, Ujjain; Patron, Kala Patrika Akar, Ujjain; Chief, Babasaheb Apte Itihas Sankalan Samiti (M.P. and Gujrat); President, Vidyarthi Parishad, Madhya Pradesh; and others. Certainly, no one could accuse Dr. Wakankar of living a boring life.

The scope of Wakankar's Bhimbetka discovery

The Bhimbetka rock art region—about 45 kilometers south-east of Bhopal—is mentioned whenever Indian rock art is alluded to. It was discovered and brought to international attention by Dr. Wakankar from 1957 onward. Spreading over seven hills, more than 700 painted sandstone shelters were discovered. An important aspect of Wakankar's work at Bhimbetka and helping him to recognize its value was his multidisciplinary approach being both an archaeologist and a well-established artist. Having both the natural and trained sensibilities of an artist gave Wakankar deeper in-

sight into what was involved in creation of the Bhimbetka rock art. Combining the two skills, Dr. Wakankar has hand-drawn almost all of the figures that the Paleolithic and Neolithic people of Bhimbetka had painted on the rock walls of the shelters. At the same time he was drawing them he studied them analytically enabling him to classify their styles with more confidence while dating them chronologically. The Bhimbetka caves are exam-

ples of the earliest human occupation of India.

Wakankar incessantly worked with the Bhimbetka paintings for long stretches and across many years. Around this time, he thought of focusing on Bhimbetka as the subject for a doctorate degree. In the end, however, he decided not to restrict his research to Bhimbetka and chose instead to cover the entire painted rock shelters of India. He was deeply concerned about the lack of awareness in study, documentation and conservation of all of the known sites and diverse evidences of rock art spread all over India. To put this into perspective, Wakankar covered 36 regions spanning almost the entire country enumerating in the process 1,532 rock shelters. The shelters were mainly in Uttar Pradesh, Madhya Pradesh, Chhattisgarh, Odisha, and Karnataka.

From 1957 onwards, Wakankar carried out extensive field work on rock art in India and abroad including the UK, Austria, France, Italy, Germany, Spain, Greece, Mexico, Egypt, and the USA. It is esti-

> [Cont. on page 9](#)

V.S. Wakankar: Milestone of Indian rock art (cont.)

"It is estimated that Dr. Wakankar discovered and documented some 4,000 decorated rock art sites in India. According to famed French archaeologist, Dr. Jean Clottes, his distinguished academic career earned him the title 'the Pitamaha of Rock Art in India.'"

mated that Dr. Wakankar discovered and documented some 4,000 decorated rock art sites in India. According to famed French archaeologist, Dr. Jean Clottes, his distinguished academic career earned him the title "the *Pitamaha* of Rock Art in India."

As an Indologist

Indology is the study of Indian history, literature, philosophy, and culture. Dr. Wakankar was intimately involved in each of these. He was involved in numerous archaeological surveys. For example, he explored the ravines of the Chambal and Narmada rivers, as well as tracing the basin of the now-dried-up Saraswati river, said to hold secrets to much of ancient Indian civilization.

Wakankar also managed and participated in many excavations both in India and abroad. These include: Maheshwar (1954), Navada Toli (1955), Manoti (1960), Awara (1960), Indragadh (1959), Kayatha (1966), Bhimbetka (1971 to 1978), Madsaur (1974 and 1976), Azadnagar (1974), Dangwada (1974 and 1982), Verconium, Roman site in England (1961), Incoliev in France (1962), and Runija (1980).

Apart from fieldwork, Dr. Wakankar was also an expert in the field of numismatics and epigraphy. He collected and studied over 5,500 coins ranging from 5th Century B.C.E. onwards at Ujjain. Similarly, ranging from 2nd Century B.C.E. is a collection of about 250 inscriptions in Sanskrit, Prakrit, Brahmi languages enriching the collection of "Wakankar Shodh Sansthan."

Continued in Part 2 ...

Acknowledgements

I would like to extend my thanks to Miss Kisa Shanker, Indira Gandhi National Centre for the Arts, for providing

me with the photographs of Dr. Wakankar; and Dr. S. Krishnamurthy, epigraphist, Archaeological Survey of India, for his kind suggestions in the article and also pre-submission editing.

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Fig. 5. Another well-known photograph of Dr. V.S. Wakankar discoverer of the famous Bhimbetka site of India.

PCN #35, May-June 2015.

Tiwary has published over 50 articles and research papers in international, national, and regional journals. He has also presented papers in regional, national, and inter-national venues. He is author and editor of several books including *Monolithic Pillars of the Gupta Period and Study of Material Remains in Indian Perspective*, as well as many monographs.

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Vishnu Shridhar Wakankar Milestone of Indian rock art, Part 2

By Sachin Kr. Tiwary PhD,
archaeologist and professor



"According to Indurkar (2003),

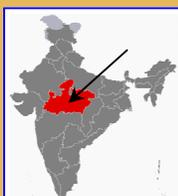


Fig. 3. Location of Bhimbetka World Heritage Site discovered by W.A. Wakankar in the Raisen District, Madhya Pradesh (red), India, in 1957.

Wakankar jumped off the train as there was no station in that area."

Continuing from Part 1:

Wakankar's publications

V.S. Wakankar (**Fig. 1**) published 60 books and over 400 research papers. His co-authors and co-workers are Dr. Surendra Kumar Arya, Dr. (Mrs.) DaljitKhare, Dr. Girish Chandra Sharma, Dr. Narayan Vyas, Dr. Giriraj, Mr. Kailash Pande, Mr. Pancholiji, Dr. Jitendradutta Tripathi, Dr. (Mrs.) Bharati Shrotri, Dr. Meenakshi Dubey Pathak as well as Mr. U. N. Mishra, Mr. LotharBanke, Mr. Irwin Mayer and Mr. Robert Brooks. Some of the important articles such as Prehistoric Cave Paintings published in *Marg* volume 28 no. 4 (1975), Bhimbetka—The Prehistoric Paradise in *PrachyaPratibha* vol. 3, no. 2; Chalcolithic Cultures of Malwa, in *PrachyaPratibha* vol. 4, no.2 (1978); The Oldest Works of Art, in *Science Today* vol. 20, (1978) and few selected books like, *Stone Age Paintings in India*, co-authored with R. R. Brooks and published in 1976 by D. P. Taraporawala Sons and Co., Bombay and his Ph.D. thesis published in 2005, titled *Painted Rock Shelters of India* by the Directorate Archaeology, Archive, Museum, Government of Madhya Pradesh, Bhopal.

Wakankar Indological Cultural Research Trust and Wakankar Shodh Sansthan

He established the Wakankar Indological Cultural Research Trust in Ujjain, India which is still running. Today it is one of the very important academic body and NGO. Wakankar Shodh Sansthan hosts a collection of over 7500 sketches of rock art paintings sketched by Dr. Wakankar himself. Dr. Wakankar continued his research in ancient

archaeology and ancient Indian history. He was responsible for tracing the basin of the now-dried-up Saraswati river, that is said to hold secrets to much of the Indian civilization.

An expert in the field of Numismatics and Epigraphy Dr. Wakankar has collected and studied about 5500 coins ranging from 5th Century B.C.E. onwards. These are today the pride collection of the "Wakankar Shodh Sansthan." Dr. Jagannath Dubey, Dr. Murali Reddy, late Mr. Narayan Bhatiji have contributed immensely to this Herculean task of collection and painstaking study. Apart from this, today more than 15000 coins and a collection of about 250 inscriptions in Sanskrit, Prakrit, Brahmi languages enriching the collection of "Wakankar Shodh Sansthan."

The year of Birth Anniversary

His birth anniversary is going to commence in May 2019. In light of all his achievement for the nation and for the world, cited above. We have to plan a book on Rock Art to show our heart-felt gratitude to the great scholar. The purpose of the writing of this paper is to remind the readers that though Dr. Wakankar is not with us physical today, yet his writing and creative ideas live with us as a guideline for better study of rock art. We have to plan and publish a commemorative book in



Fig. 1. Dr. Wakankar pointing out some rock art at an unknown location. Eds: Image equalized and leveled for detail.

his memory as a tribute to him. I will be more than happy, if readers are excited and develop interest in the proposed plan for Dr. Wakankar. Simultaneously, it is my heartfelt request to everyone to continue his legacy as the journey for gaining more knowledge and insight from various sources of Dr. Wakankar's work continues.

Conclusion

It appears that the very purpose of Dr. Wakankar's birth is to enhance research in rock-art. He had an indomitable urge for discoveries and was a creative genius. Fine arts were his first love and he used to think that the *art is for life sake and not for art's sake*. Therefore, he initiated a movement to propagate importance of fine arts in man's life and create awareness of that in society. He encouraged ordinary people not only to take interest but also to take care of the artifacts, even broken images, dilapidated temples which constitute an important facet of our culture. As a researcher he worked with single minded devotion, undaunted by lack of logistic support or presence of wild animals in the then dense forest and conducted innumerable explorations. As per his own writing his primary tool kit consisted of empathy for the tribal

> [Cont. on page 11](#)

V.S. Wakankar: The milestone of Indian rock art (cont.)

"It is estimated that Dr. Wakankar discovered and documented some 4,000 decorated rock art sites in India. According to famed French archaeologist, Dr. Jean Clottes, his distinguished academic career earned him the title 'the Pitamaha of Rock Art in India.'"

villagers and he used to carry his luggage including baked potatoes, (Due to this local people use to call him *Aaloo wale Baba*—An old man of Potato), a water bottle; magnetic compass and match box besides a heavy bamboo stick. He was very calm and down to earth with ample communication skills and common sense.

His study was very systematic. For dating he compared various paintings from different places with the pottery drawings and inscriptions in rock shelters. Further, he dealt with the human activities which could be deduced from these paintings and also minutely gleaned hundreds of varieties of fauna and flora that existed in the remote past.

The minute details with which he studied these paintings, the methodology he adopted and the artistic approach towards them provided an ideal for the artist as well as for researchers. It is in a way utterly difficult to infer human activities from the pre-historic rock paintings, but this has been done successfully by Dr. Wakankar.

According to Dr. Wakankar, *"the art traveled through various phases of prehistoric period like Palaeolithic, Mesolithic, Neolithic and so on."*

While appreciating rock art at Bhimbetka and at other places he says that *the linear expression of which India has proud heritage and the form and lines in the paintings are delicate and naturalistic*. He appreciated the movement, the strength in outline and the sense of composition which remains always balanced and lively. He further brings out how these artists at Bhimbetka passed on from naturalism to forms in which the abstract is dominant. The previous rock art researcher like Mr. Cockburn, Gorden, etc. tried to put these rock paintings in the 8th century BCE. While Dr. Wakankar proved that they belong to the pre-historic period.

In fact, the main achievement of Dr. Wakankar is his successful attempt of dating these paintings although it is a relative dating. For this he has taken into consideration the stylistic study of paintings, superimposition of paintings, subjects of paintings, design and decorations of paintings and the pottery and stone tools dug out in the excavations from these rock shelters. Considering that such a type of enormous and painstaking work of Dr. Wakankar touched all aspects of the art of painting, Dr. Yashodhar Mathpal has rightly called him as a *living encyclopedia of Indian rock art* (Mathpal 1984). I am greatly indebted to members of his family for their continued interest towards the work of Dr. Wakankar, the legendary personality.

Acknowledgements

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What the new oldest tools outside Africa don't say

Clinical psychologist Terry Bradford, PhD, keeps a watch out for evidence of *modern-level* intelligence in Paleolithic people. This issue, Dr. Bradford brought to our attention a recent report on ancient tools from China (**Fig. 1**, below) disrupting myths about intelligent 'hominins' who *once again* must have left their presumed ape-ancestor homeland earlier than thought.

At 2.1 million years old the new tools are much older than the prior record, 1.8, of the Dmanisi, Georgia, 'hominins'—as the report calls their makers. Recall, however, that "hominin" is an unscientifically-applied ideological term that ignores *sameness of culture* in human groups—e.g., stone tools—in order to sell what are merely different ethnicities as different species. In reality, the tools are no different than all over the world and could have been made by any people at any time. Later cultures only 'appear' smarter because of large populations where innovations are quickly spread around. Low population groups are naturally slower to spread innovations. Stone tools, advanced or not, don't say anything evolutionary about human capabilities.

[Discovery: Prof. Zhaoyu Zhu (Chinese Acad. Sciences) and colleagues; Shangchen, Loess Plateau Gongwangling, Lantian county; Reported in *Nature*, July 11.]

False statements from *Nature*, *Science*, *Smithsonian* regarding engravings

A reader of PCN #53 had some telling comments on the [article](#) by copy editor Tom Baldwin and reprint of his prior article as-tutely comparing the [500,000-year old engraved shell from Indonesia](#) (Eugene Dubois, 1891) with the Blombos engravings, **Fig. 1** above. The reader could not believe that the significance of similarity was not all over science media being more evidence proving modern intelligence in *Homo erectus*.

The reason it is not promoted is why the Pleistocene Coalition was formed. Such artifacts, incl. Bilzingsleben, etc., show no change in cognition from early human capabilities to modern, a fact which does not support evolutionary dogma. Worse, the world's leading mainstream science journal websites published *outright false statements* regarding the artifact's precedence as the *only* such evidence, hiding such as [Bilzingsleben](#): "Until the discovery of the shell nothing approximating art has been ascribed to *Homo erectus*." -*Nature*, 12-3-14. "So far, of course, there is only one example of such a potentially ancient engraving to study." -*Science*, 12-3-14. "The geometric engraving

predates other examples by around 300,000 years."

-*Smithsonian* 12-3-14. How does one subtract 400,000 (Bilzingsleben) from 500,000 and get 300,000? Mainstream journals like this need to be reprimanded.

A reminder to those participating in the upcoming NeanderArt Conference to keep tabs on their original ideas (see our experience-based cautions in [PCN #52:8-13](#), March-April 2018). One may never know one's ideas have been lifted until one sees them in a

competitor's papers without citation. If it gets this far while ones own paper is being held back it is a hard fight. Still, one can trace exactly *when and where* the unscrupulous competitor lifted one's ideas. Anthropology is plagued by misconduct like this. PCN receives such reports without surprise as its own editors have experienced it firsthand—in some cases *repeatedly* by the same competitors. Lifters both attend and manage sessions, snatch up innovative ideas and *quickly publish* as their own. They commonly use diversionary references to conceal their sources. Also, original papers can be blocked from publication indefinitely as PC founding member Dr. Virginia Steen-McIntyre can attest. In the end, one has to decide if one's work is worth being properly credited.



[Link to PCN #53](#)



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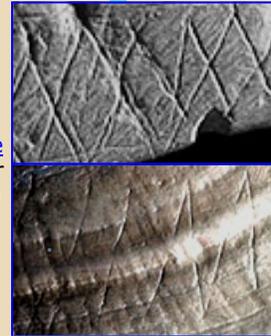


Fig. 1. Top: Detail of engraved ochre from South Africa, dated 70,000 yrs old, attributed to 'intelligent' *Homo sapiens* and called the "first art," compared with **Bottom:** Engraved shell from Trinil, Indonesia, dated 500,000 years old and attributed to *H. erectus*, the "ape-man." We encourage readers to consider objectively which, if either, shows the greater skill. Blombos: Wikimedia Commons. Engraved shell photo: Wim Lustenhouwer, VU University of Amsterdam; shown in negative for clarity.

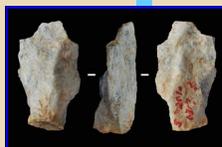


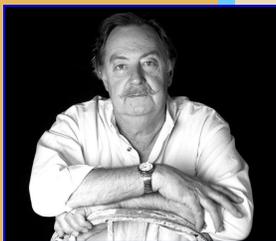
Fig. 1. 2.1 million-yr old tools from China. Tools like these could have been made by anyone anywhere in the world, at any time in human prehistory or today. Image: *Nature*, 7-11-18.



ESR finds conclude that *Homo antecessor* from Atapuerca, Spain, is nearly 1 MYa old

Its relevance to pre-Ice Age people in Britain

By Richard Dullum



Recently, it has been noted by an international team of archaeologists and other specialists that

the antiquity of skeletal remains of *Homo antecessor* (**Fig. 1**), found in the Atapuerca Range of the northeastern Spanish Pyrenees, have been confirmed to be nearly one million years old. This was done by using a recently developed dating

technique called electron spin resonance or ESR.

ESR dating is an *absolute* dating method suitable for the Quaternary which can be applied to a wide range of materials. It is based on determining the natural radiation dose to which a sample has been exposed during its burial period. Basically, a laser ablates (removes or destroys) a section of tooth enamel (the luminescence part) which, upon vaporization, emits quantities of gamma rays, according to the time it has lain unexposed. This gives an exact age, very much like TL (thermoluminescence) but with an age range covering the Quaternary Period c. 2.588 million years–present.

Duval, M. *et al.* 2018. The first direct ESR dating of a hominin tooth from Atapuerca Gran Dolina TD-6 (Spain) supports the great antiquity of *Homo antecessor*. *Quaternary Geochronology* 47: 120-37.

Arsuega *et al* initially found the faunal remains. Stratigraphy and OSL dating gave them an age of around one million years, a greater antiquity than the proposed evolutionary split from *antecessor* to Neanderthal and modern hu-



Fig. 1. *Homo antecessor* as reconstructed from the complete skull at left. Image from Dr. Paul Bahn's 2003 book, *Written in Bones*.

mans, which had been prior calculated to be 450–550 thousand years ago, but possibly older.

Arsuega, J.L., *et al.* 2014. Neanderthal roots: Cranial and chronological evidence from Sima de los Huesos. *Science* 344 (6190): 1358-63.

The Duval *et al* 2018 study, by using a newer combination of electron spin resonance with laser ablation of a small surface fragment of enamel, generates a sample in an ESR field that can be dated at least up to one million years, with Uranium-series backup. This particular fragment is shown in the paper's photos from the *H. antecessor* tooth. This fragment was ablated in a series of laser hits diagonally across the surface of the fragment to obtain the ESR results and a U-series was done simultaneously along with it. All of the methods of analysis are standard to their respective fields and obtained a date for the fragment of 772,000 to 949,000 years old.

The tooth is from the species, very popular and well-photographed (and reconstructed to the flesh), *H.*

antecessor Skull No. 5. I first viewed it in Paul Bahn's book, *Written In Bones* (see **Fig. 1**). With a cranial capacity close to that of modern people, 1125 cc., his other, post-cranial features which have been evaluated from a few fragments, show a femur comparable to modern human, though thicker in cortex. This suggests a quite sturdy individual.

No hand skeleton has yet been found. However, judging from *H. neanderthalensis* hand skeletons and modern humans' hand skeletons having the modern styloid process on the third metacarpal/marker, if *H. antecessor* is the evolutionary ancestor to *H. sapiens sapiens* and *H. neanderthalensis*, then *H. antecessor* should have the marker on its third metacarpal.

This would positively make *H. antecessor* capable of generating a host of useful stone tools, although only Mode I tools (i.e. simple tools or Oldowan style of Africa, South Asia, the Middle East, Europe) have

> [Cont. on page 14](#)

"Individual skulls of this type of human have been documented to reach modern brain capacity, (Bahn) ...

From this observation, we can surmise that *H. antecessor* might have been as intelligent as we are."

H. antecessor, Spain, relevance to pre-Ice Age Britain (cont.)

"Several types of evidence from the excavation at the Happisburgh lithic workshop and kill site... are well within the time of *H. antecessor*."

been found in the *H. antecessor* stratigraphic layers.

These tools are quite unlike the lithic assemblages found in England at Pakefield and Happisburgh (Parfitt *et al*). The materials of the *H. antecessor* level are comparable in age to the youngest artifacts from Cromer and Happisburgh, U.K., which are several modes ahead of the *H. antecessor* levels in Spain.

H. antecessor, from his cranial capacity and his documented use of fire—and, also, now documented firmly as having been around at the time of (or at least the end phase of) the U.K.'s Cromer Forest Bed, 0.75 million to 1.75 million years ago, certainly is a candidate for Cromer Man, according to the 'evolutionary' picture established thus far.

Individual skulls of this type of human have been documented to reach *modern* brain capacity (Bahn 2003), in the case of individual Gran Dolina skulls that have been at least partially reconstructed. From this observation, we can surmise that *H. antecessor* might have been as intelligent as we are and may have been as dexterous as well, when supplied with a good flint source, such as existed in France and England. He could have ranged all over the pre-Ice Age European landscape. Several types of evidence from the excavation at the Happisburgh lithic workshop and kill site, including the human footprints briefly revealed, from around 950kya, the lithic technology used by the humans living there, signs of fire, shelter-making, all in a boreal environment by 850kya, are well within the time of *H. antecessor*. However, so far, there are no skeletal

remains of *H. antecessor* found in Britain that pre-date the only Ice Age to reach East Anglia.

The only skeletal remains from before the Anglian Ice Age were found by James Reid-Moir in 1911, the skull of which shows a very absent brow ridge and high forehead, much like, and mistaken at the time for, a modern human skull. It showed a modern cranial capacity from what must have been a Holocene or modern burial 11 feet down into the chalky glacial boulder clay (very difficult digging, BTW) to where it meets the sandy layer, deposited during the Pliocene, although at the time these sands were thought to have been mid-glacial in origin, as inbetween glaciations.

Noted before, the Ipswich area only experienced one glaciation, although this was not yet established at Moir's time. Additionally, Moir found remains of three, possibly more individuals nearby, which opened the possibility that the glacial till scalped the top of an ancient cemetery built on the land surface before the glaciation. It was judged at the time to be a *modern* burial, probably Roman, and subsequently forgotten. Fortunately for us and posterity, Sir Arthur Keith decided to preserve the skeleton (which was removed in a block *in situ* cut of the surroundings) in a block of resin after he had thoroughly examined and recorded the anatomical details possible from the remains. This archaeological treasure is currently in a box in a shed owned by the Ipswich Museum. Kevin Lynch was able to view and photograph the skeleton in detail as we reported in an earlier issue ([PCN #31, Sept-Oct 2014](#)).

The takeaway from the facts we have above suggests that *H. antecessor* was cer-

tainly in Europe around 1 million years ago and could easily have reached England by the start of the lowering of sea level. East Anglia presented a real entry point at the time, with an ancient river system connecting to Europe. He might have come across an existing population of modern-like humans, represented by Ipswich Man, who had been in England for millennia and who were beginning to cope with the approaching ice pack to the North, by building shelters and making clothes, undoubtedly on the move with the game animals.

The find in Africa (referred to in an earlier article, [Reclaiming Ancient Man in East Anglia](#) ([PCN #34](#), March-April 2015), we discussed the discovery by Carol Ward, PhD, from Missouri University, of a modern human 3rd metacarpal hand bone, dating to 1.42 million years. The bone shows that modern humans existing at that time cannot be ruled out. This would make all the supposed evolutionary ancestors roommates. The archaeological world has not come to grips with this possibility on purpose, as it would blow up their carefully constructed evolutionary world. This is an indication of how the human evolutionary picture will crumple with the sheer weight of evidence guiding it to the trash can where it belongs.

RICHARD DULLUM, a surgical R.N. working in a large O.R. for the past 30 years retired this July though remains a researcher in early human prehistory and culture. He is also a Vietnam veteran with a degree in biology. In addition to his work with Kevin Lynch, he has written nine prior articles for *PCN* and is also a *PCN* copy editor. All of Dullum and Lynch's articles in *PCN* can be found at the following link:

http://pleistocenecoalition.com/index.htm#Dullum_and_Lynch

The Pleiades 1600 BC

By Ray Urbaniak Engineer, rock art researcher and preservationist

"This synchronicity of



dates seemed much too exact to be a coincidence. The Pleiades

In the Nov-Dec 2017 issue of PCN, I showed a petroglyph on the Arizona Paiute Reservation that is identical to the 1600 BC depiction of the Pleiades star cluster on the now famous Nebra sky disk. (Fig. 1). See [Dating a remarkable petroglyph site through visual clues](#), PCN #50, Nov-Dec 2017.

I was excited about the find since I had previously seen an identical depiction in Ron Goodman's 1992 book, *Lakota Star Knowledge*. Goodman had calculated an earliest date for the Lakota depiction to be 1616 BC. The Nebra sky disc was not discovered until seven years

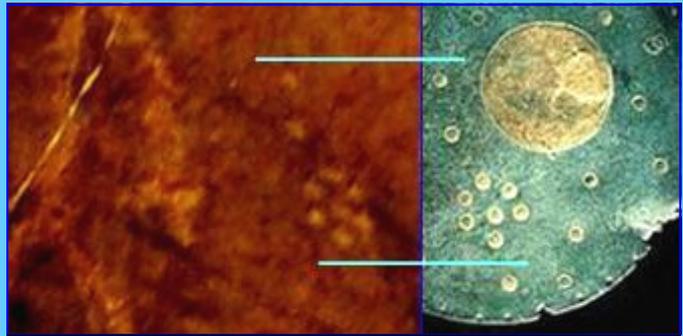


Fig. 1. The European Nebra sky disk (Right) has been called by UNESCO the "oldest concrete depiction of a cosmic phenomenon worldwide." However, I discovered a duplicate of the disk's Pleiades cluster (7 stars) on an Arizona Paiute Reservation petroglyph (Left). What this example and similar non-European examples says about the presumed greater scientific skills of Europeans over other cultures at the beginning of astronomy is an open question. It can extend even back into prehistoric times. Petroglyph photo: Ray Urbaniak. Nebra sky disk: Wikimedia Commons.

stars visible. The problem is that the cluster does not look that way in modern times to the naked eye.

I made numerous attempts to contact someone who could show me what the Pleiades cluster looked like in 1600 BC, though, without success. It wasn't until recently that I contacted famed astronomer, Dr. E.C. Krupp, Director of the Griffith Observatory in Los Angeles that I received a reply.

Dr. Krupp, an acknowledged leading expert in the subfield known as archaeoastronomy, told me that the Pleiades cluster looked the same in 1600 BC as it does today. In other words, according to Dr. Krupp, the stars

have not shifted (Fig. 2 shows a telescopic view of the cluster and a proposal).

In his 1992 book, *Beyond the Blue Horizon*, Dr. Krupp discusses how most world cultures saw six or seven stars visible to the naked eye in the Pleiades. Interestingly, the cultures that see only six stars have folk stories about the "lost star" or

"sister." Many world cultures talk about "seven sisters" of the Pleiades.

Yet, after my own research, and recent discovery of the Paiute Reservation depiction, I find it hard to believe that the Pleiades looked the same in 1600 BC—when all seven stars were presumably depicted by different world cultures as it does today. In fact, giving a slightly different perspective in his book, Dr. Krupp shows that an Australian Aboriginal painting actually depicts the Pleiades as having "13" visible stars (see Fig. 3 on the following page). In this instance, the seven center stars are depicted and arranged exactly as the stars on the Nebra disk as well as exactly as portrayed in the star cluster depicted in Goodman's *Lakota Star Knowledge*, and on the petroglyph I discovered and photographed on the Arizona Paiute Reservation. I believe added credibility is given as the Australian Aborigines are famous for their accurate ancient oral traditions.

In an article on the *Ancient History Encyclopedia* website titled, "The Nebra Sky Disc—Ancient Map of the Stars,

> [Cont. on page 16](#)

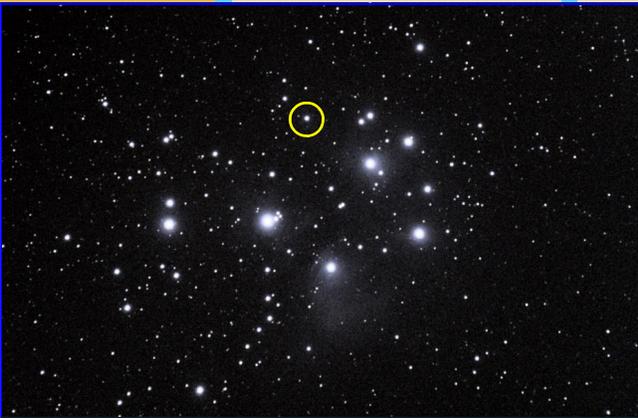


Fig. 2. The Pleiades as it appears through a telescope (Wikimedia Commons). Unlike the 1600 BC depictions and similar from indigenous cultures regularly showing at least seven stars, in modern times, only six can be seen with the naked eye. One possibility is that the circled star in 1600 BC could have been brighter, e.g., some type of nova.

must have looked just as depicted at that date in time with all the main stars visible... to the naked eye."

later in 1999. However, when it was finally dated the researchers came up with an uncannily similar 1600 BC.

For all intents and purposes, this synchronicity of dates seemed much too exact to be a coincidence. The Pleiades must have looked just as depicted at that date in time with all the main

The Pleiades 1600 BC (cont.)

"In fact, giving a slightly different perspective in his book, Dr. Krupp shows that an Australian Aboriginal painting actually depicts the Pleiades as having '13' visible stars."

archaeologist Brian Haughton (B.A. [Hons] and M.Phil. Greek archaeology) explains:

"In the Bronze Age one of the group of stars may have been much brighter, thus accounting not only for the depiction of seven stars on the disc, but also for the ancient Greek name for the cluster—the 'Seven Sisters'."

Another possibility I entertained in an attempt to explain these discrepancies was that the atmosphere during the 1600 BC date could have refracted light more on the horizon and possibly stretched or compressed the appearance of the Pleiades cluster making it look more like it does in the various depictions than it does today. [Atmospheric refraction, as defined on Wikipedia, is "the deviation of light or other electromagnetic waves from a straight line as it passes through the atmosphere due to the variation in air density as a function of height." The page further explains that the refraction is "due to the velocity of light through air, decreasing (the refractive index increases) with increased density." Atmospheric refraction near the ground produces "mirages" which can

make distant objects appear to shimmer or ripple, appear elevated or lowered,

Moon. Though it is only an illusion, the Moon sometimes looks enormous when rising on the horizon.

Fig. 4 shows the a depiction of the Pleiades cluster as portrayed in Ron Goodman's 1992 book, *Lakota Star Knowledge*.

RAY URBANIAK is an engineer by training and profession; however, he is an artist and passionate amateur archeologist at heart with many years of systematic field research on Native American rock art, Urbaniak has written many prior articles with original rock art and petroglyph photography for PCN which can all be found at the following link:

http://pleistocenecoalition.com/index.htm#ray_urbaniak

Eds. Note: In support of Urbaniak's observation that the Pleiades in the past must have looked different than it does today, light pollution, especially from such as improperly shielded blue-white range modern LEDs are indiscriminately flooding the night sky worldwide. This is another contributing factor to the fact that most stars are becoming increasingly invisible to the naked eye.

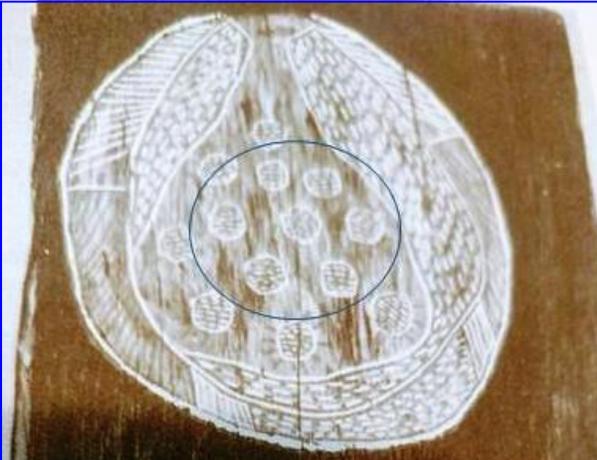


Fig. 3. The Pleiades star cluster with "13" stars as depicted in an Australian Aboriginal painting in Dr. E.C. Krupp's 1992 book, *Beyond the Blue Horizon*. Compare the seven stars circled with the Pleiades depictions in the Nebra sky disk and the Arizona Paiute Reservation petroglyph. In modern times, as opposed to 1600 BC, only six of the seven primary stars are regularly seen with the naked eye.

stretched or shortened, with or without mirage involved.]

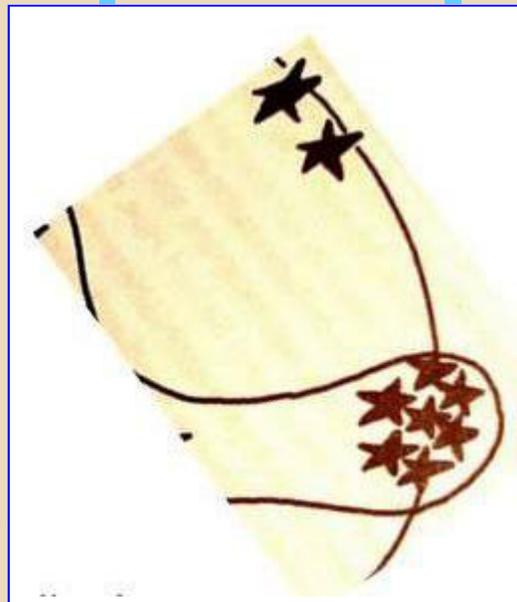


Fig. 4. The Pleiades star cluster as portrayed in Ron Goodman's 1992 book, *Lakota Star Knowledge*. Goodman had calculated an earliest date for the Lakota depiction to be 1616 BC. The date is uncannily similar to that given the Nebra sky disk discovered many years later: 1600 BC.

Another example of the effect can be noticed with the

Some observations on the controversial subject of the peopling of the Americas (As the old expression goes, "I don't have a horse in this race")

By Ray Urbaniak Engineer, rock art researcher and preservationist

"This could mean that the Solutre-



ans are basically the same people who crossed over the land bridge into North America!"

Eds. Note: Regarding Urbaniak's adding another dimension to a currently hotly-argued and even caustic topic, readers of *PCN* the past 54 issues have been provided more than enough proof that it is not this or that limited-time-scale theory that is the problem with the peopling of the Americas. It is the anthropology community itself that is the problem. The field has created more problems than it has solved for one simple reason which has become one of its recognizable traits: Suppression of evidence. The field began losing credibility when it switched from being a "science" with an interest in the normal accumulation and organization of facts (think Periodic Table of the Elements) to an "ideology" deleting evidence that doesn't follow its agenda. The uproar over Solutrean hypothesis—which the Eds. had to consider—really involves only a very limited and comparatively recent time frame making it a small issue considering that the oldest verified evidence for the earliest Americans (250,000 years) provided by PC founding member Dr. Virginia Steen-McIntyre and an impeccable team of USGS and NASA scientists has been suppressed by anthropology for "50 years." Keep this inconsistency in mind while considering the compelling new support Urbaniak brings to a possible Solutrean aspect. Where most on this topic focus on stone tools, fledgling genetics ideas or race, Urbaniak, in PC form, believes extra attention should be paid to the similar artistic products of potentially-related cultures.

The primary belief regarding the first peopling of the Americas is that everyone including all PaleoIndians came across the Bering Strait Land Bridge between present day Siberia and Alaska—also known as Beringia—and the "Kelp Highway." The other two major theories are 2.) the "Solutrean Ice Bridge," and 3.) that people came from above Australia across the Marshall Islands through French Polynesia and then to South America.

In this article, I will discuss some of the recent controversial claims for genetics as an influencing factor but first, more substantial evidence by way of similar artistic traditions in ancient America and Europe. In this latter point, consider the comparison of two mammoth depictions, one from France and the other from Florida. Significantly, both are dated to c. 13,000 years old (Fig. 1). In addition to Solutrean depictions and the Florida depiction at least one mammoth depiction on bone was found at Malta, source of the North Eurasians' starting point of migration east and west.

Regarding some of the new genetics thinking, in *Atlas of a Lost World: Travels in Ice Age America, 2018* (Kindle Loc. 983-1004), Craig Childs states:

"The increased genetic presence of the dopamine receptor known as D4 is correlated with restless behavior and what is known as 'novelty-seeking'—the kind of people who are reckless or adventurous, in need of something new. Among Native American genomes and those of their ancestors, the presence of D4 is correlated with an individual's distance from the land bridge. North America, with the closest access to the land bridge, shows 32 percent of

samples with D4 elongation. Central America comes in

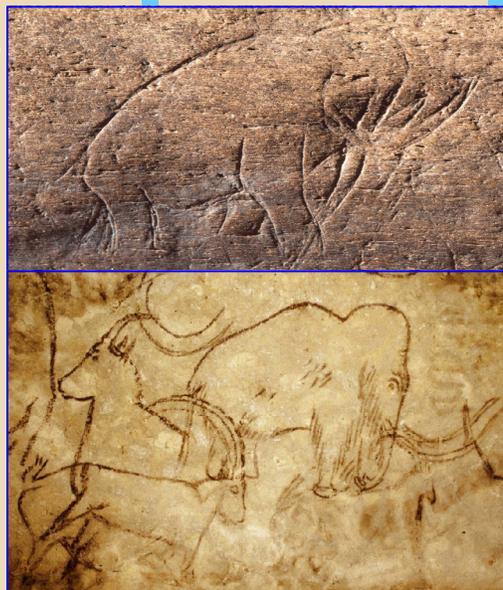


Fig. 1. Similar engravings similar culture? **Top:** Fossil bone w/engraved mammoth found by amateur collector, James Kennedy, Vero Beach, FL and dated c. 13,000 years old. Much older engravings such as Valsequillo aside, it is being called one of the oldest pieces of Western Hemisphere prehistoric art. Photo: Chip Clark/*Journal of Archaeological Science*. **Bottom:** Similar depiction from the Upper Paleolithic cave Grotte de Rouffignac, Dordogne, France. Note that it is also dated c. 13,000 years old. Wikimedia Commons. **Important note:** Many other such comparisons can be made between the continents.

ahead with 42 percent, and South America reaches an average 69 percent, as if people needed that much more umph to reach that far south."

At least on the surface, this appears to support the "Northern Corridor Theory." However, a different perspective is given in David Reich's new book, *Who We Are and How We Got Here*, also using a DNA argument (p. 177) where Reich suggests:

"Despite extraordinary geographic distance, populations in the Amazon share ancestry with Australians, New Guin-

> [Cont. on page 18](#)

Observations on the peopling of the Americas (cont.)

"This could mean that the Solutreans are basically the same people who crossed over the land bridge into North America!"

...eas, and Andamanese to a greater extent than with other Eurasians. This may reflect an early movement of humans into the Americas from a source population that is no longer substantially represented in northeast Asia."

ern Europe, such as the *French*, are descended from a mixture of populations, one of which shared more ancestry with present-day Native Americans than with any other population living today" (emphasis mine).

This could mean that the Solutreans are basically the same people who crossed over the land bridge into North America! (Fig. 2). If such is the case, it would mean that the Solutrean theory could be correct. And whether they



Fig. 2. General migration idea of how the Clovis People and Solutrean People may be the same. Description: 1.) Ancient North Eurasians migrated East and West more than 15,000 years ago, 2.) Pre-Clovis peoples could have reached the east coast of North America if they had increased genetic presence of the dopamine receptor known as D4 and crossed the kelp highway and, 3.) The Solutreans could be basically the same people as population "2" and/or they may have crossed the ice bridge to North America. Graphic by Ray Urbaniak.

Solutreans are basically the same people who crossed over the land bridge into North America!"

Reich's view could also support the theory of an influx to South America from across the Marshall Islands and French Polynesia.

Dennis Stafford, with the Smithsonian, has for many years pushed the theory of the Solutreans settling on the East Coast of North America. The topic is covered in a new documentary from the Canadian Broadcasting System's award-winning long-time series, *The Nature of Things with David Suzuki*, called "Ice Bridge." However, the reaction to this film has been extremely negative, challenging the credibility of the DNA work and challenging even the archaeology behind it, to the point of being hostile. The theory has even been called "racist" since white supremacists have used it to claim that white Europeans were here first.

That accusation is ludicrous as the Solutreans were neither white nor were they European. In fact, using the "Cheddar Man" as an example, this 10,000 year old Briton skeleton had dark skin and dark curly hair.

Also in Reich's book, this time on page 79, he states:

"What we found was evidence that people in north-

Reich continues on p. 80:

"We proposed that more than fifteen thousand years ago, there was a population living in northern Eurasia that was not the primary ancestral population of the present-day inhabitants of the region. Some people from the population migrated east across Siberia and contributed to the population that crossed the Bering land bridge and gave rise to Native Americans.

Others migrated west and contributed to Europeans. This would explain why today, the evidence of mixture in Europeans is strong when using Native Americans as a surrogate for the ancestral population and not as strong in indigenous Siberians, who plausibly descend from more recent, post-ice age migrations into Siberia from more southern parts of East Asia."

Reich refers to this population that migrated both east and west as, "Ancient North Eurasians," and also referring to them as a "ghost population." That was until the discovery in 2013 of Mal'ta genome from the bones of a boy in south central Siberia which confirmed that these proposed "Ancient North Eurasians" could have been called a "race."

actually came from the east or west wouldn't matter.

The foundation for the tool-making skills and techniques represented by both Solutrean and Clovis points may, in fact, be the same. According to the theory, if they had a high level of this dopamine receptor D4 they could have crossed via the Kelp Highway and migrated all the way to the east coast of North America!

Of course, the database we have accumulated at the Pleistocene Coalition contains evidence for human presence in the Americas much earlier than the proposed timeline discussed in this article. Either way, I believe that similarities between the ancient artwork of the Americas and Eurasia such as the example in Fig. 1 is proof of contact at some undefined earlier time.

RAY URBANIAK is an engineer by training and profession; however, he is an artist and passionate amateur archeologist at heart with many years of systematic field research on Native American rock art. Urbaniak has written many prior articles with original rock art and petroglyph photography for PCN which can all be found at the following link: http://pleistocenecoalition.com/index.htm#ray_urbaniak

Complete lack of honest reporting characterizes anthropology in regards to evidence of the earliest Americans

By John Feliks

As demonstrated in 9 years of *PCN*, propaganda techniques are routine in anthropology due to its conversion from science to ideology. The most common is suppression. V. Steen-McIntyre's 50-year suppression epitomizes how the field *simply deletes* factual evidence it doesn't want the public to know, e.g., recent map below. At present, anthropology is a field without accountability and, so, should no longer be called a science. True sciences do not block evidence from the public.

"True sciences do not block evidence from the public."

PCN readers would be hard pressed to come up with any other fields besides anthropology, biology, or paleontology that could be

200,000 BP Calico, CA, simply deleted

250,000 BP Hueyatlaco, Mexico, simply deleted

described as constant producers of propaganda. Being each committed to the same [19th century myths of Charles Darwin](#) these three fields depend upon suppression of evidence in order to sell their ideas as "fact." Unlike the above three, normal sciences have not sold out to mythological beliefs that must be protected at all costs. This protection is typified by the NCSE referring to evidence challenging science myths as "attacks" on science. Certainly, providing factual evidence of the earliest humans in the Americas (see **Fig. 1**) would not be called an "attack" in any normal scientific field. Normal sciences, as everyone knows, seek after the truth and simply go wherever the evidence leads. Fig. 1 shows a recent example of anthropology propaganda simply "deleting"

EARLIEST EVIDENCE OF HUMANS IN THE AMERICAS

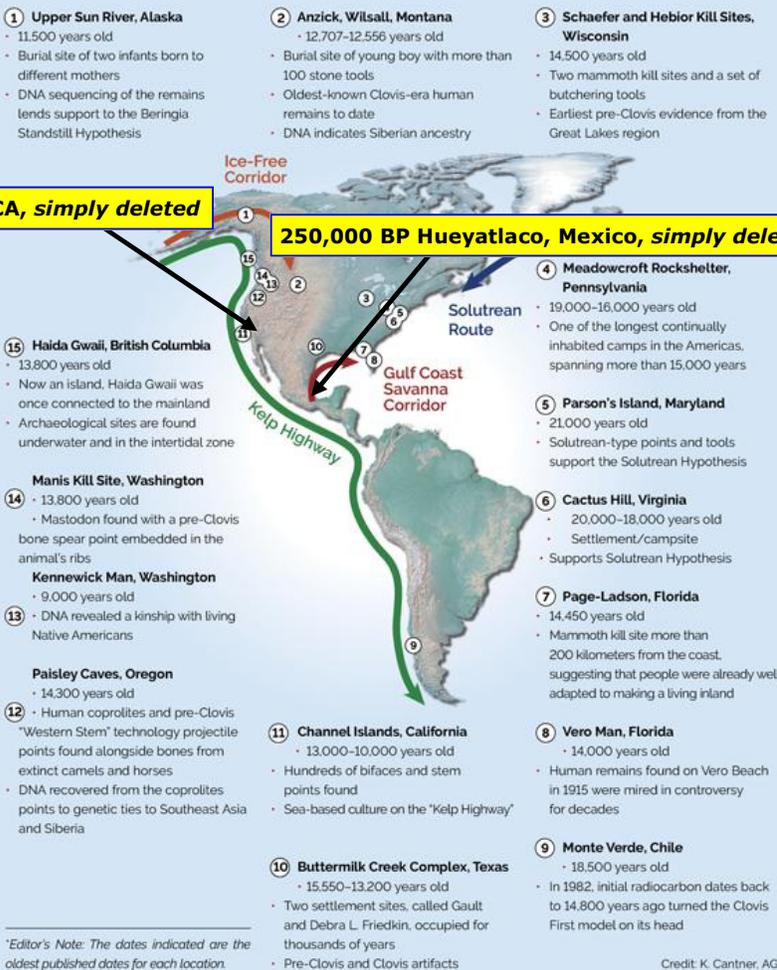


Fig. 1. Typical anthropology propaganda product omitting well-established evidence from eminent world-class scientists such as Dr. Louis B. Leakey (Calico Early Man Site, CA, 200,000 BP) and Dr. Roald Fryxell (Hueyatlaco, Mexico, 250,000 BP)—among other similarly-dated sites. You don't call a map "Earliest Evidence of Humans in the Americas" if you don't include the sites with the earliest evidence. This is more proof that anthropology cannot be trusted as a true objective science. Map: K. Cantner, American Geosciences Institute.

evidence from two significant sites (among others) that it doesn't want the public to know, the 250,000-year old Hueyatlaco site, Mexico, dated by a USGS team and famed NASA Apollo stratigrapher,

Dr. Roald Fryxell ([this issue](#)), and the 200,000-year old Calico site, CA, under direction of the world's most renowned anthropologist, [Dr. Louis B. Leakey](#). Science like this needs to be held accountable to the public.

Mungo Lady and Mungo Man—what really happened with the Australian prehistoric skeletons, Part 1

By Vesna Tenodi, MA archaeology; artist, writer, and former 25-year employee of the Australian Government

"European open-mindedness



allows for honest research, unstifled by the compulsory conclusions that Australian scientists must draw when dealing with Aboriginal prehistory. This means that the Australian politicized interpretation of prehistory is deceiving and dishonest in the extreme."

Archaeological research I have been conducting in Europe

over the last several weeks has had a positive impact on me. Seeing real archaeologists at work has reawakened my enthusiasm and left me refreshed and re-energised. Politics, although present in every field of human endeavor, is here almost non-existent as compared to Australian archaeology, which is completely dominated, regulated and dictated to by the dogmatic ideology that has been enforced there over the last fifty years.

European open-mindedness allows for honest research, unstifled by the compulsory conclusions that Australian scientists must draw when dealing with Aboriginal prehistory. This means that the Australian politicized interpretation of prehistory is deceiving and dishonest in the extreme.

Committed to dishonesty

Those Australians who follow the path of least resistance and choose to support—or just passively comply with—this ongoing scientific fraud, often refuse to take responsibility and keep repeating that they only follow the theory their bosses are directing them to adopt. This seems to convince them that they themselves are free from any moral responsibility for taking part in a fraudulent enterprise.

This has been snowballing since 1984, when the Aboriginal and Torres Strait Islander Heritage Protection

Act (ATSIHP Act) was introduced, to protect areas and objects that are of particular significance to Aboriginal people. Fair enough. The intention was good. But in time, everything became "significant" and "sacred" to Aboriginal tribes. Any tree, or hill, or brook, even artistic style and craft design are now included, up to and including the air we breathe. We constantly listen to litanies about the tribes having a "special, deep connection with the land." And, therefore, possessing all possible rights. While the 98% of Australians who have not declared themselves to be Aborigines, apparently have none.

With that "evolving" law, with new restrictions and demands being added all the time, "moral rights" and "ethics" have become two terms incessantly on the Aboriginal industry's lips, and constantly force-fed to the public. Any difference of opinion regarding Australian Aborigines and their invented culture is instantly condemned as being "unethical," and severely punished in a range of ways, from insurmountable career barriers to physical violence against the "offender."

Any misspoken word, any theory not approved by the Aboriginal industry, even every artwork that upsets the tribes today, brings harsh consequences and a lifelong sentence of becoming a social or academic pariah.

That has bothered me a great deal for years. It is painfully reminiscent of the historical communist re-

gime, under which the "verbal delict" Section 133 of the Penal Act gave the authorities unlimited powers, and an excuse to jail or kill people for any "offensive" statement, or breach of the "ethics" of the day. Intellectuals, artists, priests, the best and the smartest, as well as the most talented, were in the first line of fire. The regime's logic was "get rid of the thinking people, and you can rule the masses."

In such dictatorial regimes, having one's own opinion is condemned as being "morally and politically unfit."

Despite all that, I do feel optimistic. The Australian suppression of any honest debate about Aborigines and this ongoing fabrication of prehistory are no longer important. They will eventually collapse and the truth will come out, because there is plenty of Australian archaeological material, including human fossils, for experts in Europe and the United States to carry on their own research without being obstructed at every step by the Aboriginal industry.

The dogma about the noble savage in Australia was invented by local politicians about half a century ago. It has been carefully embroidered by lawyers ever since, who succeeded in introducing finely honed legislation regarding "heritage protection," with severe penalties for any disobedience to the current dogma.

As if duplicating historical dictatorial regimes, Australia

> [Cont. on page 21](#)

Mungo Lady and Mungo Man (cont.)

"By means of a political decision made in 1992, when Native Title law was introduced, Aborigines were declared ... the 'first people' and 'traditional owners,' and were elevated to the status of 'national treasure.' All the earlier research was declared to be wrong, and all references to the test results of the Mungo team, and the four decades of their work on the Mungo bones, were phased out of the reference books."

lian lawyers are quick to threaten any disobedient person with court action for any number of imaginary crimes. Such as for the thoughts they suspect you might have in your head. If you dare to criticize Aborigines today, or just make an observation and say aloud what everyone can see, they threaten to take you to court for "malice."

Australians, like people everywhere, fear lawyers, knowing all too well how skillful they can be in manipulating the law to squash any dissent. Nobody wants to become their target. That is why the threat of legal action is the worst—and hence the first—threat made in order to bring any disobedient person in line.

The sin of obedience to the regime

After decades of such intimidation and countless cases of people being either violently attacked by Aborigines or ruined by court action taken against them by the Aboriginal industry, most are willing to comply with whatever is demanded from them, no questions asked.

The dogma has taken a firm hold and has sunk deep roots in the Australian psyche, and the avalanche of fake research consisting of false claims is continuing to grow.

This has been confirmed once again by a recent series of articles published in the lead up to the "golden jubilee"—fifty years since the discovery of Mungo Lady (28,000–32,000 years old) in July 1968. The Mungo Man skeleton however, discovered in 1974, is much more important, since it is much older (62,000–68,000 years old) and identified as "*Homo sapiens*," with Caucasian features, showing none of the markers typical for

Aborigines, and having no genetic connection with the Aboriginal race (**Fig. 1**).

<https://phys.org/news/2018-07-fifty-years-lake-mungo-true.html>

<http://www.abc.net.au/radionational/programs/breakfast/fifty-year-anniversary-of-mungo-lady-discovery/9962302>

These results were obtained by the Australian National University team consisting of Dr. John Mulvaney, Dr. Rhys Jones, and Dr. Alan Thorne. The team excavated both skeletons, transported them to the National University in Canberra, and conducted extensive research on the bones for over four decades.

Together with other participating experts such as anthropologist Peter Brown and geneticists Gregory Adcock and Sheila van Holst Pellekaan, the conclusion was proven to be valid every time.

By means of a political decision made in 1992, when Native Title law was introduced, Aborigines were declared to be the "first people" and "traditional owners," and were elevated to the status of "national treasure." All the earlier research was declared to be wrong, and all references to the test results of the Mungo team, and the four decades of their work on the Mungo bones, were phased out of

the reference books.

At the same time, new names emerged that no one had ever heard of. The Paakantyi, Barkindji, Ngiyampaa and Mutthi Mutthi tribes now all claim to be connected to both Mungo Man and Mungo Lady, calling them their "sacred ancestors." This is quite odd, since the Willandra Lakes region was uninhabited for thousands of years and the Aboriginal tribes knew nothing about its history. Until a few years ago Aborigines had no knowledge of, nor interest in, that particular section of desert land.

Suddenly, literally overnight, a few people from these far-away tribes were selected and installed in front of the media as "descendants" of the Mungo skeletons.

By their awkward and unconvincing performance, it becomes obvious they were told what to say and coached in how to act. I remember their pitiful performance at the ceremony performed during the return of the Mungo Man bones. Watching them howling and crying and carrying on as if Mungo Man died yesterday was quite embarrassing for all of us who are familiar with the Mungo Man history and

> [Cont. on page 22](#)



Fig. 1. The Mungo Man skeleton, discovered in 1974, dated c. 62,000–68,000 years old. It was identified as "*Homo sapiens*" with Caucasian features and no markers typical for Aborigines or genetic connections with the Aboriginal people; Wikimedia Commons.

Mungo Lady and Mungo Man (cont.)

"Australian lawyers are quick to threaten any disobedient person with court action for any number of imaginary crimes. ...

If you dare to criticize Aborigines today, or just make an observation and say aloud what everyone can see, they threaten to take you to court for 'malice.'"

with this pattern of marketing an invented story of Australian prehistory.

Inventing "Mungo culture"

The link of these people to these particular human fossils was invented, just like almost everything else about human evolution and prehistory in Australia.

Just two years ago, the Wellcome Trust Sanger Institute published a quite unscientific article, firmly asserting that "modern humans arrived in Australia about 50 thousand years ago, forming the ancestors of present-day Aboriginal Australians." Yes, there was a pre-Aboriginal race, but not in the sense they are trying to make us believe. The article is absurd, and informative only for detailing how nothing today can be said unless Aborigines "approve." Once they are happy with how they are depicted, any nonsense enters the textbooks as if it were evidence-based fact.

<https://phys.org/news/2016-02-genetics-reveal-years-independent-history.html#nRlv>

Another internet site claims the following: "Mungo Lady and Mungo Man are perhaps the most important human remains ever found in Australia. Their discovery re-wrote the ancient story of this land and its people and sent shockwaves around the world. These 42,000-year old ritual burials are some of the oldest remains of modern humans (*Homo sapiens*) yet found outside of Africa."

It is horrifying to see what the Aboriginal industry have intended to do. That is to place these two skeletons, which are in fact separated by at least 30,000 years, in the same timeframe, claiming that both are 40,000–42,000 years old, as decided by consensus among the corrupt.

Suddenly, Mungo Lady and Mungo Man are now claimed to be contemporaries.

<http://www.visitmungo.com.au/mungo-lady-mungo-man>

This website also claims that "In 2003 Harvey Johnston and Professor Jim Bowler brought together a panel of experts to try and settle the debate. Using evidence from a range of optically stimulated luminescence dating methods and four different laboratories, the scientists were able to reach an agreed age. Both Mungo Man and Mungo Lady were 40,000 and up to 42,000 years old. That is where the science stands at present."

This is far from the facts. Mungo Lady and Mungo Man are so different, in every aspect, that only those completely ignorant of archaeology and its development in Australia can swallow such a statement. Up until the last of the genuine archaeologists—Emeritus Professor John Mulvaney—died in September 2016, no-one would have dared to lump these two skeletons together into the same time-frame. In age, they are at least 30,000 years apart. In morphology some speaking from an evolutionary view have described Mungo Lady as a more 'primitive' type. Mungo Man, on the other hand, is confirmed *Homo sapiens* with typical European features. Mungo Man has been repeatedly proven not to have any genetic connection with today's tribes and having none of the Aboriginal race markers.

Despite all of these facts, the newly appointed pretenders claim that these finds are "sacred" to their tribes, that they can "feel their spirit all the time." Well, they have not been able to feel it for the last 28,000 years, because during all that time they did

not even know where or what Mungo Lake is. They rushed forward to usurp ownership as soon as the lawyers told them how much money could be made by spinning a story about Aboriginal "first lovers."

That is what they are trying to do now. They are trying to claim that Mungo Man and Mungo Lady were actually husband and wife, a loving couple who also had a sacred connection with the land and must, therefore, be buried where they were found.

...Continued in Part 2

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http://pleistocenecoalition.com/#vesna_tenodi



The Pleistocene Coalition

Prehistory is about to change

- 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.

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