



# PLEISTOCENE COALITION NEWS

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## Ice Age animals in Southwest U.S. rock art, part 1

By Ray Urbaniak

Engineer, rock art photographer, researcher and preservationist

[Editor's note: This article is condensed from a much longer submission.]

**In Southwest rock art it has long been assumed that the bighorn sheep being depicted in petroglyphs with long sweeping horns was just a form of artistic**

**license** (known as *stylization* in anthropology) as they do not quite match the animals as actually known.

Many rock art images from

Utah and nearby states appear to represent animals other than those presently found in the region. This

made me consider the possibility that these images with long sweeping horns (e.g., **Fig. 1**) may not actually represent bighorn sheep as commonly assumed but extinct species of sheep or other animals with their imagery being passed down by tradition.

As I hope to show through several photographs the persistence and consistency of some of these horn represen-

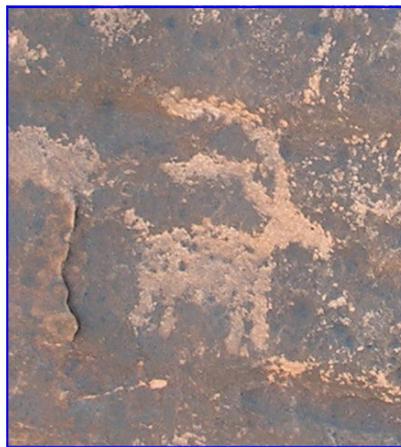
tations suggest that they are not actually images of local animals. There doesn't seem to be any ambiguity in many of the rock art images that the horns depicted are not the tightly-spiraled horns of bighorn sheep but were clearly intended as sweeping or curved.

These animals could also have been other extinct species of pronghorn antelope—or even animals such as ibex—or antelope species that have not yet been discovered in the fossil record of North America.

In the course of documenting Southwest U.S. rock art over the years, I have recorded many interesting images which are not necessarily associated with my specialty which is rock art related to solstices and equinoxes. Nevertheless, I have gathered some of the material for this article. (In *Part 2*, I will focus on animals other than sheep.)

After researching petroglyph

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**Fig. 1.** SW petroglyphs showing animals with long sweeping horns seem unlikely to represent bighorn sheep (see Fig. 3) as commonly assumed but perhaps extinct species imagery passed down by tradition (Photo: R. Urbaniak).

# Ice Age animals in Southwest U.S. rock art (cont.)

**"There are in fact depictions of Ice Age animals in North America which place Native peoples in North America much earlier than had previously been believed by non-native people."**



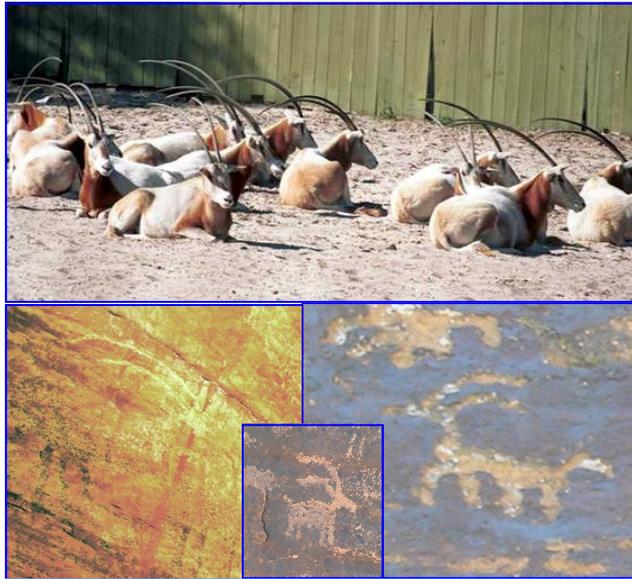
photographs it is my belief that much Native American rock art shows either Ice Age mammals which are not present today or, since they are not known from other U.S. rock art either, could possibly be representations of animals in Asia or elsewhere that were recalled by people who migrated to the Americas from Asia (Figs. 2, 5, and 6).

**Fig. 2** shows examples of Native American rock art—the

type of which is usually assumed to show bighorn sheep depicted with "stylized" long horns—in comparison with Roan antelope from Africa. The sweeping qualities of the Roan antelopes' horns as well as the length of the horns over the backs of the animals seem unambiguously accounted for in the U.S. petroglyphs. To make this point stronger, **Fig. 3** is provided to show what bighorn sheep actually look like.

They clearly do not have long sweeping horns extending over the animals' backs.

As mentioned earlier, one



**Fig. 2. Bottom three images:** Southwest U.S. petroglyph photos by Ray Urbaniak. The horns in these petroglyphs do not resemble the spiral horns of bighorn sheep even though such images are commonly referred to as "stylized" renditions of bighorn sheep. They more closely resemble ibex or antelope such as pictured above. **Top image:** Roan Antelope from Africa (<http://www.northrup.org/photos/roan/>). The persistence and consistency of horn representations like this suggest that they are not actually images of animals known locally. There doesn't seem to be any ambiguity in the rock art images that these are not the spiraled horns of bighorn sheep but are clearly intended as long and sweeping.

possible explanation for certain petroglyph animals not matching local animals is that they actually depict ani-



**Fig. 3.** What bighorn sheep actually look like; male or ram (left) and female or ewe (right). They clearly do not have long sweeping horns. The long curved horns depicted in many Southwest U.S. petroglyphs could never be mistaken for the very distinctive tightly-spiraled horns of bighorn sheep. Images: Wikimedia Commons.

mals from Asia. Knowledge of these Asian animals could have been passed down in the traditions of peoples who migrated to North America

from Siberia—over the Bering Strait Land Bridge, for instance (**Fig. 4**).

Also, some early depictions could even have been made by individual people who had migrated from Asia with the memory of certain animals still fresh in mind. [Editor's note: This is reasonable as it only takes about 2 months to walk from Utah to Alaska and about 2 1/2 from Alaska to Central Asia.]

Although stylization can't be entirely ruled out, these theories based on observations and the idea that traditions that started with actual experience of certain animals—either extinct locally or remembered from lands far distant—were passed on seem likely reasons for why "sheep" are depicted with long sweeping horns in SW rock art. As more support for the latter, some of the horns in these petroglyphs are so long as to most reasonably be interpreted as representations of Roan Antelope from Africa (again, Fig. 2).

In support of the prior idea, and to show how quickly local species may change, just a few

> [Cont. on page 3](#)



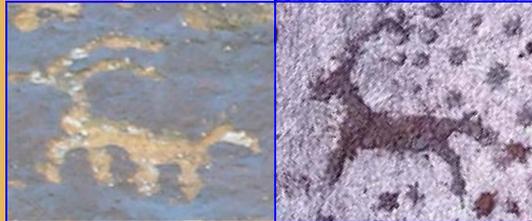
**Fig.4.** The Bering Land Bridge between Siberia and Alaska around 18-10,000 yrs ago. The bridge was also present before 35,000 years ago as well as at even earlier times. Map courtesy of USGS.

# Ice Age animals in Southwest U.S. rock art (cont.)

**"Some early depictions could even have been made by individual people who had migrated from Asia with the memory of certain animals still fresh in mind."**

years back there was a relative of the Roan antelope in Africa called the bluebuck or blue antelope (**Fig. 5**) that

many unexplained rock art images of Ice Age animals in North America which are either extinct or which



**Fig. 6.** Comparing a Southwest U.S. proposed antelope petroglyph with a similar petroglyph from Bayan Zhurek, Kazakhstan, in Central Asia. **Left:** Utah petroglyph photo, Ray Urbaniak. **Right:** Crop of photo by Dr. Kenneth Lymer; used with permission. From "Shimmering: Shamanistic Rock Art Images from the Republic of Kazakhstan." Kenneth Lymer 2004, *Expedition* 46 (1): 19, publication of the Penn Museum of Archaeology in Pennsylvania.

were never present in the Americas to begin seem suggestive of the fact that Native peoples in North America were here much earlier than previously been acknowledged by most non-native people.

Ray Urbaniak is an engineer by education 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, especially as related to archaeoastronomy, equinoxes and solstices in Utah. He has noted that standard archaeological studies commonly record details of material culture but overlook the sometimes incredible celestial archeological evidence.

only became extinct during historic times. It too had long sweeping horns. However, as far as I am aware, no fossil record to date indicates that these African species were in North America.

There are a number of scientists who have developed methods of dating rock art. However, none of these are universally accepted. Hopefully in the not too distant future a method will emerge which will be commonly agreed to. When such a method of dating

Urbaniak has also played a major role in documenting and raising concerns for the accelerating vandalism, destruction and theft of Native American rock art. He has brought state representatives to rock art sites with the hope of at least placing labels as protected nearby what he calls "sacred art" sites as a deterrent to vandalism. Urbaniak's book, *Anasazi of Southwest Utah: The Dance of Light and Shadow* (2006), is a collection of color



**Fig. 5.** The bluebuck or blue antelope (*Hippotragus leucophaeus*) from Africa, now extinct. Wikimedia Commons. The problem is that although SW rock art images resemble this creature or the Roan Antelope shown in Fig. 2, neither are known from the fossil record of North America.

**Fig. 6** shows a petroglyph from Asia (Bayan Zhurek, Republic of Kazakhstan, **Fig. 7**) provided by Dr. Kenneth Lymer, of an animal with long horns which closely resembles petroglyphs which I have photographed in the Southwest and which I will refer to here as 'antelope.'

The above depicted horned animals appear to match the SW Utah and the Arizona strip petroglyphs (long rows of animals depicted in a single line) better than the big horned sheep they supposedly depict. By implication, these

becomes available it is my opinion that some of the rock art images I share in this article will be proven to be much older than are presently believed.

Finally, it is not uncommon to find very old depictions of rows of different animals. These figures and other animals will be discussed in Part 2.

photographs of previously unrecorded Anasazi or Ancestral Pueblo solstice markers, equinox and cross-quarter markers in SW Utah including both petroglyph and horizon markers as well as the first general guidelines for identifying solstice and equinox markers. His rock art photographs include clear descriptions with many photographs being time-sequenced as events occurred along with compass, angular orientations, and other information.

Webpage: <http://www.naturalfrequency.net/Ray/index.htm>

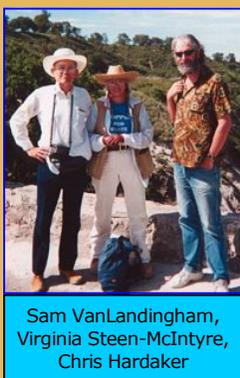
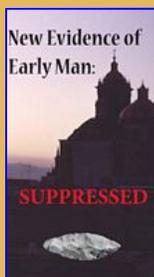
E-mail: [rayurbaniak@msn.com](mailto:rayurbaniak@msn.com)



**Fig. 7.** Location of the 'antelope' petroglyph from Bayan Zhurek, Republic of Kazakhstan, in Central Asia (**Fig. 6**). It is only about 2-3 months walking time from Central Asia to Alaska and about 2 months from Alaska to Utah. Map courtesy of Dr. Kenneth Lymer. Lymer 2004. Arrow inserted.

## Kudos for PC and PCN from readers and members

**"I have over the past number of months become even more impressed... I believe that people like yourself... and the other volunteers at the Pleistocene Coalition deserve our heartfelt thanks."**



Sam VanLandingham,  
Virginia Steen-McIntyre,  
Chris Hardaker

### Here are a few comments since *Issue 21*, Jan-Feb 2013

"Thanking you so much for this valuable journal."

"Keep up the hard fought fight—you are making and creating history."

"I have over the past number of months become even more impressed...I believe that people like yourself...and the other volunteers at the Pleistocene Coalition deserve our heartfelt thanks."

"I love your newsletter. ... refreshing; not the politicized bunk we are fed continuously!"

"My thanks and wishes... I really appreciate all the effort you and your coworkers put into publishing *PCN* in this perfect way—because we all know that such things are growing constantly and usually absorb more time, etc., than thought at the beginning. But we are sure from the past experiences that it will further be managed successfully!"

"Quite amazing, impressive."

"Thanks for your esteemed devotion for discipline."

"You might not remember who I am: a young archaeologist who thinks for himself. I now study as a postgraduate student at Oxford...There is a young, independent generation coming of age now. We will change this world, for the better. Keep your hopes up friends. This battle is far from over. Take care, and keep up the good work."

"Thought provoking and challenging... I feel the Gallery idea is great."

"Just a quick note to thank you for the latest edition of *Pleistocene Coalition News* which I have read with great interest. Please keep up the good work! All the best for 2013!"

"Congratulations on what you are achieving."

"Thank you very much for your comprehensive and interesting letter showing how *PCN* developed...demonstrating which efforts you and your coworkers put into this most useful and important work...We as the readers (and authors) are glad to have such a neutral platform which is not bound on wrong suggestions or restrictions. Keep on! Best wishes and warm regards to all of you!"

"Was finally able to view the new Pleistocene Gallery. What a delight!"

"A fascinating production."

"Well stated and appreciated! Many of your readers and supporters, including me, appreciate your positions and what you are accomplishing...calling attention to paradigm shortfalls and vested interest deflections. You fill a key niche in science, so keep up the good, honesty-driven, pure 'love of science' work as best you can under the intense pressures that are obviously involved."

### Here are a few comments prior to *Issue 21*

"Objectively and critically inspiring."

"Many thanks...I do appreciate the excellent magazine and I will certainly check out the gallery. The title of your email had me worried for a second. I initially read it as meaning there would be no more *Pleistocene Coalition News*. It would have been sorely missed! Yours in appreciation."

"I was saddened and concerned for Virginia and her wellbeing while going through such a difficult time...and completely forgot to congratulate the editors on the great new *PC* issue and...on starting such an intriguing project with the gallery."

"Fascinating! How do I join so that I can share in your TRUTH seeking? Sincere thanks in advance."

"The articles are fascinating. ...You are truly in a David and Goliath situation. However... I know more and more people are reading your newsletters and spreading the word."

"I would like to be put on your mailing list. I have had a lifetime interest in this subject."

"Thanks for your great website. I shall have to find time to work though all the excellent material... Meanwhile, congratulations and if I can join or assist, please let me know."

"To whom it may concern, I have been frantically trying to find a link to join the Pleistocene Coalition."

"You guys are really good...am proud to be a part of this group."

"Thanks to all of the *PCN* editing team. It's marvelous."

"Another rich edition! Congratulations."

"This is exactly the sort of thing that starts an academic revolution and attacks the suppression of knowledge. High marks to PC!"

"Thank you very much for your very impressive *Pleistocene Coalition News*."

"What great news! Keep it going/coming guys!"

"Very impressive newsletter."

"I must commend you and the other editors for one of the finest Journals that tells it like it is found in nature."

"Quite a wonderful and needed cause you've undertaken."

"These are very important documents."

"*PC News*...is fascinating information that is important to get before the public."

"An excellent edition of the *PC* read from cover to cover. I really don't know how you do it, but the articles that keep com-

> [Cont. on page 5](#)

## Kudos for PC and PCN from readers and members (cont.)

**"This is exactly the sort of thing that starts an academic revolution and attacks the suppression of knowledge. High marks to PC!"**

ing are fresh, thought-provoking and, in some cases, brilliant."

"Your newsletter material is better than *GSA Today*."

"Fascinating website and newsletter."

"A most interesting and fascinating piece of work...Thank you and your coworkers very much for all the effort you again had to put into this publication!"

"All the articles are superb! ...I thoroughly enjoyed reading it...The Pleistocene Coalition represents a constructive means for getting to the new paradigm by its exposition of evidence the public would never see otherwise...and its open-ended point of view."

"There are some extraordinarily brilliant articles in all the *Pleistocene Coalition Newsletters*...and each issue deserves to be read from cover to cover."

"WOW...this is an amazing issue. ...academics need to realize that the public is and will be informed."

"I absolutely loved the latest issue of *PCN*—really solid points of view and so well expressed."

"Perhaps with an open, public forum such as PC, honest and innovative academics will now have a light to guide their way. Please do send me the back issues of PC and/or keep me on your mailing list."

"I am very happy to have found the Pleistocene Coalition."

"Congrats on 3 years, keep fighting 'the good fight.'"

"I have read every page with interest. ... It is something that will start to erode the stubborn entrenchment of the archeological establishment."

"Excellent and most interesting!

Acknowledgement for the editors!"

"I have intuition this has potential to cause a stir in the greater world."

"Congratulations for the fantastic achievement! I am impressed by your energy and results."

"An awesome issue."

"I am indeed impressed by the high quality of the publication! Well done!"

"Congratulations! This is a splendid site—easily accessible with good pithy texts."

"Congratulations for your constant efforts in bringing out...*Pleistocene Coalition News* successfully. It's really interesting to go through each of the issues."

"A very very impressive issue. Should make anybody start to question and rethink their understanding of ancient man. A lot to digest in just one issue."

## Tributes to members Sam VanLandingham and Dave McIntyre



Sam VanLandingham in his younger days

**"He was also possibly a martyr among a long line of martyrs who dared step over the line into the forbidden land of PreClovis."**

### From archaeologist Chris Hardaker

#### SAM –

I first met Sam in Puebla, Mexico, in 2001, a few days after I first met Virginia, during my first and last excursion to Valsequillo. Sam and I had dinner his first night.

We talked about everything under the sun, and hardly at all about diatoms. He was a yogi, and I was a student of Asian philosophy/ religions. I came away thinking how all the things he knew, had done and was curious about could fit into that single brain in a



Sam VanLandingham in the field

single lifetime. His resume is over sixty pages. And there are all those things I did not know about him until after he passed, that I learned from his good friend, Priscilla

Jeffries, quite remarkable in her own right.

Sam was remarkable, tenacious, and was probably the most patient person I ever knew. You had to be, spending all that time

looking through a scope. He was also possibly a martyr among a long line of martyrs who dared step over the line

into the forbidden land of PreClovis. Up until he dropped into the Dark Side,



Dave McIntyre and Virginia Steen-McIntyre

aka Hueyatlaco—quite innocently, a "won't this be fun" excursion, and then afterwards as he began having hassles with local archaeology editors and a quailing diatomist who tried to smear him—up until then, he had

no trouble publishing anything. Hopefully a future issue (or a link to a page dedicated to him) will run a few pages from his bibliography. In the end, he won, and he won big. He entered the

> [Cont. on page 6](#)

## Tributes to Sam VanLandingham and Dave McIntyre (cont.)

**"[Sam's] work is the crowning punchline of Marshall Payn's and Bill Cote's excellent film, *Suppressed: New Evidence of Early Man.*"**



Sam VanLandingham in the field

**"Sam and Dave will be missed by those who knew them, and the gratitude will grow that we were fortunate enough to cross their paths."**



Dave McIntyre and Virginia Steen-McIntyre

fray with impeccable science and resolve and tons of talent, and delivered replicable results demonstrating the antiquity of Hueyatlaco's sediments, inside and outside a suspicious geological inset: the diatoms were the same. Sangamonian Interglacial: minimum 80,000 years ago. Sam did his job in spectacular, irrefutable fashion. His work is the crowning punchline of Marshall Payn's and Bill Cote's excellent film,

*Suppressed: New Evidence of Early Man.* He was a remarkable, likable, brilliant man, an instant brother, kin, maybe predetermined.

**Dave McIntyre**, Virginia's loving and devoted husband, who also suddenly passed during this season, was also that way, that instant affiliation and affection, kinship. Though I only met him once in Midlands, we spoke occasionally on the phone, and

many emails. I know precious little of Dave's life and background, his likes and dislikes. I don't think it mattered that much. Kinship is kinship. Both have passed, but maybe we see everyone again. I hope so. Until then, Sam and Dave will be missed by those who knew them, and the gratitude will grow that we were fortunate enough to cross their paths.

### Doctor, Doctor Sam I Am, Van Landingham

**"Seeing wonder always to prevail, one can bear the future, even if to fail."**

Can you ride a bike in polyester slacks  
Have a plate that's never filled  
Insatiable scholar's appetite

Know the earth comes together  
Like a jigsaw puzzle  
Under the sea  
Before the scientific community

Would you write about geology  
(Identify every rock)  
Archeology in Puebla  
Diatom biostratigraphy

Would you study  
Jesus, Buddha, Laozi,  
Lord Shiva  
Roll in a yoga ball  
Translate ancient Sanskrit

Dare to challenge  
College professors  
Be reprimanded  
For being a forward thinker

Swear you are a devout miser  
Call you doctors Quack and Duck

Be a brilliant icon  
Embrace the intellect  
Of the youth  
Become forever young

Reach for the stars  
And become one  
Doctor, Doctor Sam I Am  
Van Landingham did and does.

I AM.

© Kat Copeland 01/28/2013

[friend of the family]

For those who are new to the Pleistocene Coalition, Sam VanLandingham and David McIntyre both had very impressive professional resumes. These will hopefully be posted on our homepage in the days ahead.

Although he only published one article for *Pleistocene Coalition News* ([Some pointers for photographing small objects](#), PCN #10, March-April 2011), Dave McIntyre—a retired geologist from the U.S. Geological Survey (USGS)—spent most of his time working in a crucial capacity for the coalition behind-the-scenes.

Sam VanLandingham wrote seven articles for the newsletter. In the meantime, here is brief bio paraphrases from Sam's most recent article in *Pleistocene Coalition News*:

SAM L. VANLANDINGHAM, PhD, was a consulting environmentalist and geologist with over a hundred peer-reviewed papers to his credit. He was also an expert on microfossils in meteorites publishing in the journal, *Nature*, and co-discoverer (along with W. C. Tan) in 1966 of acid resistant filamentary microstructure and electron dense bodies in the famous Orgueil meteorite from France, publishing several electron microscope photographs.

## Member news and other information

**Fred F. Budinger Jr. still working to save Calico site.**

**Bonnye Matthews book *Ki'ti's Story, 75,000 BC.***

**The Graphics of Bilzingsleben full-text html**

**Fred F. Budinger Jr.** — archaeologist and former Director of the 200,000-yr old Calico Early Man Site outside Barstow, California—is looking for any ideas on how to protect the site from the ongoing destruction of physical evidence occurring and attempts by its new Director, Dee Schroth, to arbitrarily alter its portrayal.

Budinger also sent information about a new site in Brazil dated to c. "22,000 BP" published in the *Journal of Archaeological Science*. The article is titled "Human occupation in South America by 20,000 BC: the Toca da Tira Peia site, Piauí, Brazil." [Click here for a public access Science News overview.](#)

The timing for showing how anthropology manipulates how the public perceives the past couldn't be better. From the abstract, one can see that the Toca da Tira Peia site is being sold to the public as "rewriting history" because of its 22,000-yr old date. Of course, that date is not at all controversial compared with older sites such as Calico (200,000), Hueyat-laco (250,000), or [Caltrans](#) (300,000)—all blocked from mainstream publication. At this rate it will take anthropology at least ten more years before discussing the growing evidence openly.

Here is part of the paper's abstract from Budinger:

"When and how did the first human beings settle the American continent?...The results bring new pieces of evidence of a human presence in the north-east of Brazil as early as 20,000 BC. The Toca da Tira Peia thus contributes to the rewriting

of the history of the peopling of the American continent."

As readers become better informed about how human history is misrepresented in anthropology through selective publication they will eventually say "Enough!" Many are starting to realize that site dates that keep getting older in 1,000-year increments tell more about the politics of "safe dates" than they do about scientific discovery. If something isn't done about biased science reporting soon, by the time people are ready to accept the 250,000-yr old dates in the Northern Hemisphere all of these

sites will be destroyed as has already happened with Hueyat-laco (see Virginia Steen-McIntyre's [Hueyatlaco/Valsequillo Saga, Part 7, PCN #14, Nov-Dec 2011](#)) and which is in process at Calico (see Budinger's, [Protecting Calico, Parts 1 & 2, PCN #17, May-June 2012](#)). Some foresight is needed.

**Member/author Bonnye Matthews has published a fictional portrayal of Neanderthal people** which has received very positive reviews. The book, [Ki'ti's Story, 75,000 BC](#), in a vein similar to Tom Baldwin's *The Evening and the Morning*, is the first in a series on the order of *Clan of the Cave*

*Bear* and promises to be just as exciting. Check it out!

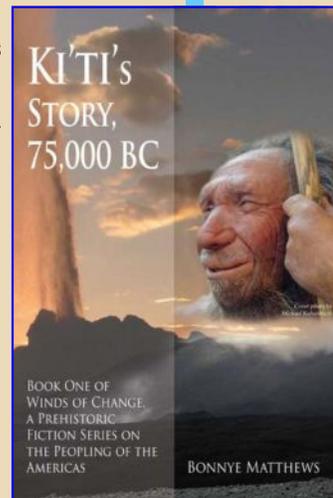
[The Graphics of Bilzingsleben full-text html](#)—a paper that makes the case that human cognition remains the same through time rather than evolving—is now available online by the author, John Feliks. It includes fully-enlargeable geometric figures from the 5-year censored paper finally published in 2011. The page starts with several expert comments on the paper prior to and during its censorship. Though they are quoted anonymously all authors are known but at present are left anonymous so as

to protect from standard ridicule by the evolution community.

<http://www-personal.umich.edu/~feliks/graphics-of-bilzingsleben/full-text.html/index.html>

The reasons for censorship of the paper can be seen from the positive nature of the comments because the paper does not support the evolutionary paradigm which is the supposed

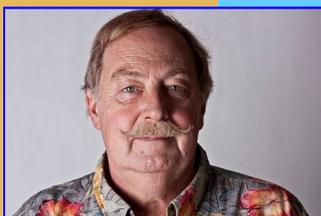
mainstay of sciences such as anthropology and biology. Instead, it offers evidence that humans have always had the same level of intelligence. The comments show that experts acknowledge the evidence while the public continues to be told a different story. Everyone should have higher expectations of science than the blocking of evidence about early peoples and their abilities.



# Darmsden Pit: at the edge of British archaeology

By Richard Dullum and Kevin Lynch

Beginning with this series of articles on Classic British archaeology—inspired by Cremo and Thompson's book *Forbidden Archeology*—an introduction was made to this interesting era by illustrating the work of Henry Stopes.



**The Eolithic debate was eclipsed**



**by the apparent discovery by Dubois in the 1890s of the 'missing link,' in the form of Java Man."**

Stopes made a case for Tertiary Man by his presentation of the Red Crag portrait to scientific society (see [The Red Crag portrait](#), PCN #10, March-April 2011; and [Who was Red Crag man?](#), PCN #16, March-April 2012). Even though this artifact has gone missing, all its attributes were documented and tested and it was photographed by Stopes' daughter in 1914. It was featured recently (2010, Wenban-Smith), in a specialist mainstream scientific publication, *Lithics*, if only to try to disprove it. Since that time, a number of articles in mainstream publications, notably by Roy Ellen and Angela Muthana of Kent University, England, began to excavate and to debunk the Eolithic debate of the late 19th and early 20th Century (again) and to specifically attack the work of Benjamin Harrison of Ightham, a contemporary of Stopes and Moir. Eoliths by Harrison: see below.

One does indeed wonder at the effort put into these articles and if they collectively are a response to *Forbidden Archeology*. Perhaps the lec-

ture given by Michael Cremo to the Royal Institution of Great Britain, in London, May 3, 2000, stimulated some of those attending into a re-examination of the Classic period.

*Forbidden Archeology* does indeed reexamine the Eolithic Controversy, which lasted from the 1880's to the 1930's, centering around the question of whether certain flint implements from Tertiary-age formations in England and Europe were humanly-worked or were "naturefacts," i.e. produced by nature.

The Eolithic debate was eclipsed by the apparent discovery by Dubois in the 1890s of the "missing link," in the form of Java Man. This find placed human ancestors in the Middle to Late Pleistocene, well after the Tertiary Period. Subsequent finds in China of *Homo erectus*—and then in Africa of the same creature—pointed to an evolving mankind there at the same Early Pleistocene dates but not in England.

A.S. Barnes' platform-angle test for flint artifacts, published in the 1930's, purportedly 'proved' that the Eoliths



**Fig. 1.** Eoliths purportedly 'proven' to be made by nature rather than human hands. The debate over whether or not such objects were made by humans or by nature was eclipsed by discoveries of *Homo erectus*.

of the Kent Plateau found by Harrison (e.g., **Fig. 1**) were naturally-fractured flints which "resembled" human work, although some lithic experts do not believe this is a definitive determinative method, and that the measuring technique is obscure. Nevertheless, Angela Muthana, in cataloguing the Harrison artifacts, (still in the Pitt-Rivers Museum Collection), classifies them as pseudoeoliths, on the Barnes test criteria alone.

The reputation of British Archaeology was further tarnished by the exposure of the Piltdown Man fraud in the 1950's. Many leading British archaeologists had accepted the validity of Piltdown Man for decades. Also claimed in several papers by Ellen, Muthana, and O'Conner is the 'cultural bias' Eolith supporters brought to their analyses of the flints, namely that they saw what they wanted to see in their attribution to the Eoliths of functionality and human working.

> [Cont. on page 9](#)

# Darmsden Pit (continued)

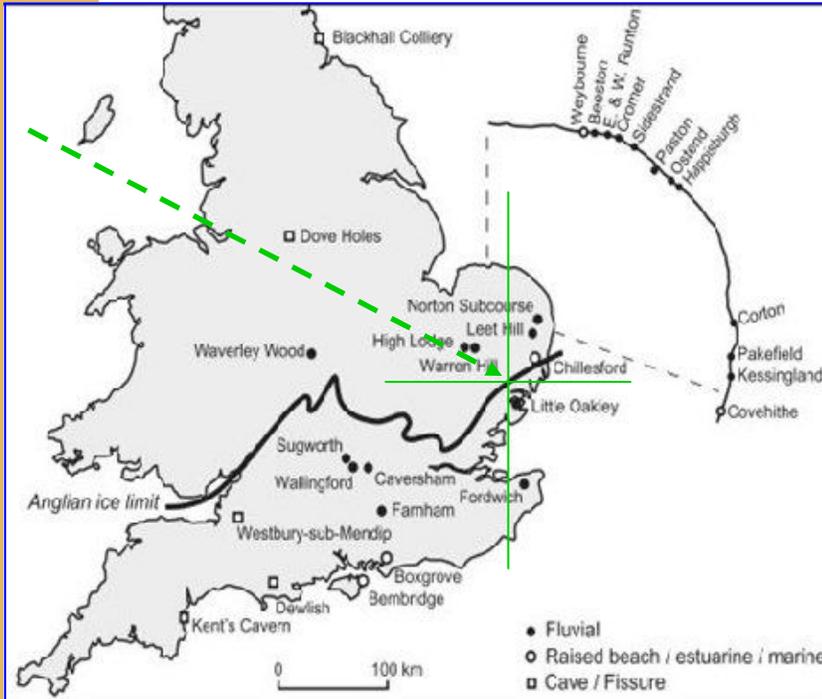
**"In fact, all these researchers ignore the fact that Eoliths were found in discrete geological layers in situ and not scattered throughout several different geological eras... If they were genuinely naturefacts one would expect them to be in every geological horizon."**

In fact, all these researchers ignore the fact that Eoliths were found in discrete geological layers *in situ* and not scattered throughout several different geological eras pre- and post-glacial. If they were

Europe and America, discovered, confirmed and substantiated evidence placing tool-making Man in the pre-Pleistocene Neogene (as the Upper Tertiary is now called). At Darmsden Pit,

encroachment. You can see this on the ground at Darmsden; the chalky glacial boulder clay lies piled up against the north bank of the Darmsden escarpment facing the river valley; thus the Pit's sandy-clayey gravel was never overrun by the Anglian glaciations and must therefore be pre-glacial, at least older than 450,000 years.

The boxstone Moir found *in situ* at Darmsden gives at least a Low Pliocene age, 4-6 Myr for the tool-bearing strata in which it was found. We know the boxstone is derived from formations in England (and also western coastal Belgium) of low Pliocene ages (4.0-5.5 Myr BP). This is the age before which the Darmsden gravels were laid down. The tools which Moir discovered are quite comparable to the pebble tool-kits found at Olduvai Gorge, Tanzania, by Mary Leakey and are firmly associated with *H. erectus* among the mainstream. This was demonstrated previously.



**Fig. 2.** Location of Darmsden Pit and how it relates to the furthest south extent of the Anglian Glaciation. Darmsden Pit lies at the very edge of the encroachment.

genuinely naturefacts one would expect them to be in every geological horizon.

**James Reid-Moir was right**

Moir's discovery of humanly-worked artifacts *in situ* in geological layers pre-dating the emergence of Man in Africa—from the most primitive apelike hominin at 5-6 Myr to the *H. erectus* finds of Mary Leakey at Olduvai at 1-2 MyrBP—was made in Suffolk, England, around the turn of the 20th Century and has been featured in this series (see [Ancient tools of the Crag](#), PCN #12, July-August 2011; and [Part 2](#) and [Part 3](#); PCN #14, November-December 2011).

Moir, among others of his time in England, mainland

stone tools were found, comparable in every way to the Olduvai Industry of Africa, dated 1-2 Myr BP, in the context of a sandy, clayey gravel laid down in the Tertiary/Neogene, some 2.5-5.5 MyrBP, or older, on top of Cretaceous chalk.

In the map (**Fig. 2**), the arrow points to the location of Darmsden Pit in relation to the furthest south extent of the Anglian Glaciation. The presently acknowledged geological southernmost extent of the Anglian glaciation in the Ipswich area rests on the north bank of the Gipping River, (indicated by the arrow). Darmsden Pit lies at the very edge of the glacial

Pre-dating Olduvai by millions of years, Darmsden appears to be an eroded, sandy-clayey, pebbly promontory, carved by Neogene rivers flowing north into the Gipping Valley from the northern reaches of the Kentish Weald Dome rising to the south of Suffolk and Essex. At the time, there was no Thames Valley network of rivers intervening.

The gravels of Darmsden Pit are not "Middle Glacial gravels" as some geologists then thought, because no previous or subsequent glaciations have ever reached further south than the Anglian (300-450KyrBP) in England, which

> [Cont. on page 10](#)

## Darmsden Pit (continued)

**"The jaw was examined by one of the premier anatomists of the time, Thomas Huxley: who said the morphology of the bone did not indicate it belonged "to an extinct or aberrant race of mankind." In other words, the jaw morphology was modern."**

stops at the Gipping River Valley, and on the north side of the Darmsden Pit escarpment. The Pit gravels are therefore the eroded, gravely hillwash over a promontory chalk upthrust ('High Suffolk') cut into the Neogene land surface by north-flowing rivers and streams. This was a living area for early humans in Suffolk, as evidenced from their tools.

Darmsden is now 200-300 m above sea-level; but in the Neogene it would have been somewhat higher. Absence of fossil shells or marine life in the Darmsden layers down to the chalk shows that none of its deposits were laid down by the Crag seas of Pliocene times, thus it may represent the remains of a Pre-Pliocene (>5.6MYR) land surface. This is completely consistent with Moir's findings of worked flint tools in Pre-Crag layers such as the Suffolk Bone Bed, which contains fossils from the Eocene to the Low Pliocene (55-6Myr).

Southern England would have been quite habitable for human Stone-Age style hunter-gatherers from the Eocene through the Pliocene. Is there corroborative evidence in the form of human remains from these times in this area? It turns out that there is.

Corroborative evidence from Suffolk for quite early man presents in the form of the Foxhall jaw, found in a coprolitic phosphate nodule near Ipswich in 1855, 16 feet down into the topmost reaches of the well-known Suffolk Bone Bed, (a site later favored by Moir and others for excavations). In these layers, Moir found evidence of Early Man in the form of stone tools and signs of fire. Fertilizer-miners exploited these layers to obtain the fossilized feces of large, extinct mammals from the

Eocene to the Pliocene. The jaw was examined by one of the premier anatomists of the time, Thomas Huxley: who said the morphology of the bone did not indicate it belonged "to an extinct or aberrant race of mankind." In other words, the jaw morphology was modern. The jaw was noted by several of its many examiners at the Ethnological Society of London, where it was presented, to be thoroughly infiltrated with iron oxides consistent with a long association with the coprolite beds, and the non-mineral content of the bone was consistent with bones from the Red Crag Formation above it. Presumably contained in a coprolite nodule, it would have been part of the meal of a large predator or scavenger of the Eocene through the early Pliocene, also establishing its great age, though anatomically modern in appearance. Unfortunately, the jaw went missing when Dr. Robert Collyer, its owner, returned to the United States, showed it to H. Fairfield Osborn of the Smithsonian Institution, who wrote about it before it disappeared from the public record entirely.

The Ipswich skeleton, found by Moir in undisturbed strata, under the chalky boulder clay (0.4MyrBP), was lying in glacial sands. The condition of the bones approximated the condition of other Pleistocene fauna found in these glacial sands. The individual was lying in a flexed, side-lying position, with no tools or grave-goods apparent nearby. The skeleton was that of a modern human, which, because of Moir's evolutionary beliefs, led him to believe it must be recent. We believe, as Cremo and Thompson did, that the skeleton could be at least as old as the boulder clay. This, along with the

modern Foxhall jaw, is highly anomalous, placing modern man in England at 400,000 years before he was supposed to have evolved in Africa. The Ipswich skeleton still exists in the basement of the Ipswich Museum, catalogued among the finds of J.R. Moir.

I think the foregoing discussion has shown that the finds by Moir in England, among others there, and on the European continent by still more researchers from the 1850's to the 1930's, demonstrates the wealth of evidence that existed then and exists now, as we have seen from a brief visit to the Ipswich Museum basement and Darmsden Pit, for the presence of man, even modern man, in truly ancient settings, highly anomalous to the theory of evolution. What does science have to say about theories that fail to fit the facts?

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KEVIN LYNCH is a retired British businessman, an amateur archaeologist, archivist and member of the Prehistoric Society of Britain. An avid collector of flints from his local countryside and beaches, he and his wife live in Hadleigh, Suffolk, UK, and enjoy vacation time at their cottage located at Walton-on-the-Naze, near the largest exposed cliffs of the Red Crag Formation. Lynch's specialty is British archaeology of the late 19th and early 20th centuries concentrating on the life and works of J. Reid Moir. He and Richard Dullum have lately blended their interests in prehistory to write a series of articles dealing with the hey-day of British archaeology at the turn of the 20th Century.

RICHARD DULLUM is a surgical R.N. working in a large O.R. for the past 30 years as well as a researcher in early human culture. He is also a Vietnam vet with a degree in biology. In addition to his work with Lynch, he has written four prior articles for PCN.

# Reviving the Calico of Louis Leakey, part 2

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

By John Feliks

In [Part 1](#), I suggested that the discovery of 'cultural' evidence of early humans in the Americas at sites such as [Calico](#), [Hueyatlatco](#), [Caltrans](#), etc., was more important and more trustable than anything the public has been taught by the physical anthropology community and that famed anthropologist Louis Leakey's work at Calico was just as valid, if not more valid, than his work in Africa ([Fig. 1](#)).



**Fig. 1.** The late Dr. Louis Leakey, Project Director at Calico Early Man Site from 1963 until his death in 1972. Leakey's expertise as the single most recognizable name in early human archaeology and paleontology is being undermined by destruction of the evidence from Calico.

PLEISTOCENE  
MAN AT  
CALICO  
SAN EBANISTO COUNTY MUSEUM



**Fig. 3.** Dr. Leakey may have been incorrect about a purported hearth at Calico but this is how "normal" science works. What is not normal is to regard a researcher who looks at evidence as a fool or to question their stability. Evolutionary anthropology commonly does this because all conflicting evidence is seen as a threat.

This is because Leakey's Africa work was prompted by standard Darwinian training which is not known for engendering critical thought like true sciences but instead for its *pre-commitment* to a single belief system—that humans evolved from ape-like ancestors and that Africa would be the most natural place to find such ancestors, with 'hominids' moving out from that origin and making it to the Americas a mere 12-15 thousand years ago.

With conflicting cultural evidence blocked from normal scientific discourse the public has no idea that this evolutionary paradigm is not as secure as they've been taught.

Calico, a site near Barstow California, with evidence of an early human cultural presence in the Americas was a risk for Leakey but he thought outside the box to assess *new* evidence—a normal practice in normal science.

As mentioned in Part 1—one of Leakey's motivations for excavating Calico ([Fig. 2](#)) was his observation that there were too many indigenous languages (not to mention civilizations) in the Americas to have developed in the short time humans are supposed to have been there. It was interdisciplinary thinking. Most evolutionary anthropologists are preoccupied with physical appearance (obvious or genetic) and care very little about how *ideas* spread, how human creativity actually works, or how to 'objectively' assess levels of creativity represented in artifacts from the Pleistocene. This limits their views of the past and encourages development of ape-man mythologies. For these reasons anthropologists view sites such as Bilzingsleben in Europe (*Homo erectus* c. 400,000 years BP) as ape-man sites despite evidence of modern-level creativity; and similarly-dated sites in the Americas such as Calico or Hueyatlatco are simply ignored.

Leakey's openness to Calico is what makes him stand out in anthropology—being willing to change his opinions if the evidence warrants it. By doing so, however, he garnered the ridicule of the mainstream and their pre-commitment to a slow migration out of Africa which made the early dates of Calico

automatically unacceptable, i.e. "too old," as archaeologist Chris Hardaker explains in [The Abomination of Calico, part 1](#) (*PCN* #6, July-August 2010). Anthropologists focused on physical traits *can't* think



**Fig. 2.** Two views of Calico Master Pit 1 started by Dr. Louis Leakey outside Barstow California in 1963 with funding from the National Geographic Society. **Left photo:** T. Oberlander; **Right photo:** D. Griffin; [Calicodig.org](#).

outside the box. Later accusations included psychological instability in Leakey for his interest in Calico. Weak science goes after the messenger.

Such blinkered thinking has caused anthropologists to publish one science blunder after another yet all are presented to the public as facts supporting evolution while blocking from the public evidence conflicting with these "facts." They are trained to never question evolution and readily ridicule those who do. It is not how normal science works ([Fig. 3](#)).

Normal sciences train one to be a critical thinker and if new evidence arises that stirs a question it is looked into as Leakey did with Calico; and if it challenges prior ideas then researchers are open to moving in a new direction. This is what Leakey did when he committed to excavating Calico.

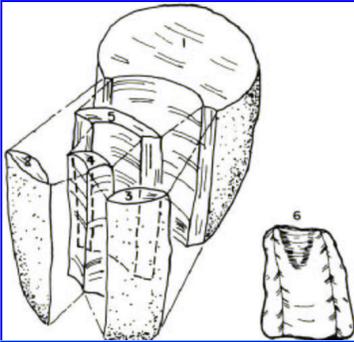
To keep some continuity in this *Part 2*, before the rest of Leakey's talk, here again are the relevant *PCN* articles:

Articles by co-founder Chris Hardaker

> [Cont. on page 12](#)

## Reviving the Calico of Louis Leakey, part 2 (cont.)

**"I know that there are those who believe it is**



**Fig. 4.** This figure shows the steps necessary to create the Calico artifact known as "Whitie." It is from George Carters' book, *Earlier Than You Think*. See Chris Hardaker's, [The Abomination of Calico, part 1, PCN #6, July-August 2010](#) for explanation of the steps and Tom Baldwin's, [Reassessing American Archaeology: The Legacy of Professor George F. Carter, PCN #12, July-August 2011](#). Carter was former Professor of Geography and Anthropology at Texas A&M University. As Dr. Leakey noted in [Part 1](#), "Nature pushes off flakes at random...man pushes off flakes, knocks off flakes for a specific purpose."

**so old that it couldn't contain artifacts... But a great age... should not interfere with the interpretation of facts."**

-Louis Leakey, anthropologist

(The Abomination of Calico, parts 1-3, starting [PCN #6, July-August 2010](#)); copy editor Tom Baldwin who worked at Calico since Louis Leakey was its Director (Lake Manix, [PCN #3, Jan-Feb. 2010](#); Reassessing American archaeology, [PCN #12, July-Aug. 2011](#); Breaking the Clovis barrier, [PCN #16, March-April 2012](#)); archaeologist Fred E. Budinger Jr., former Director of Calico Early Man Site in the years after directors Leakey and Ruth D. Simpson (Protecting Calico, parts 1 & 2, [PCN #17, May-June 2012](#)); co-founder and tephrochronologist Dr. Virginia Steen-McIntyre (The collapse of standard paradigm New World prehistory, [PCN #14, Nov-Dec. 2011](#); To clean or not to clean, [PCN #16, March-April 2012](#)); Early man in northern Yukon, [PCN #20, Nov-Dec. 2012](#); co-founder and geologist, the late Dr. Sam L. VanLandingham (VanLandingham responds to Calico destruction, [PCN #18, July-Aug. 2012](#)); co-founder Dr. James B. Harrod (Out of-Africa revisited, [PCN #3, Jan-Feb. 2010](#)); PhD candidate, Paulette Steeves (Deep time ancestors in the Western Hemisphere, [PCN #7, Sept-Oct. 2010](#); Decolonizing Pleistocene archaeological research in the Americas, [PCN #16, March-April 2012](#)), Dr. James L. Bischoff, geochemist USGS (Upholding the 200,000-year old dates for Calico, [PCN #13, Sept-Oct. 2011](#)), and copy editor David Campbell (Solutrean solutions, [PCN #19, Nov-Dec. 2012](#); John Feliks (Reviving the Calico of Louis Leakey, Part 1, [PCN #21, Jan-Feb. 2013](#)).

### **Leakey Calico talk, Part 2**

All emphasis in italics represent emphasis by Leakey. Words in [brackets] are uncertain.

#### **Louis Leakey speaking:**

"Now, the next thing I wish to say to you very briefly as prelude is a very important one indeed and that is the problem of age. I have con-

sistently refused to say more about Calico than that it is over 50,000. And I have consistently warned the crew that it may be a great deal more than over 50. But the safe thing is to say that it is certainly over 50—beyond the range of carbon dating.

I know that there are those who believe it is so old that it *couldn't* contain artifacts; but I don't believe because the artifacts are there! But a great age should not disturb or should not interfere with the interpretation of facts. And you are going to see facts presently after lunch on the tables that I don't think anybody can bypass.

I have done stone tool making, experimental flaking—as Hazeldine Warren did—I have done it now since 1923. And different types of bulbs on flakes are the result of use of different techniques. You have the typical cone of percussion using a certain type of technique which is common in the Clacton cultures and some of the others. You have the very wide diffuse bulb type that you get in some of the [vulva] cultures and each requires a different technique to produce it. And some of the types of bulb you will see later on today are such that I have never seen in any of the many natural-context pseudo-sites that I have ever investigated. I do not believe that they *could* be done by nature.

With the age, supposing in fact this site is *infinitely* older than 50,000, and it could well be. What does it mean? Does that mean that the site is impossible? Are we therefore going to write off the other evidence, the factual evidence? Remember, it's not so long ago we thought the earliest known stone tools in the world were about 50,000 or 500,000, I

mean [Leakey's correction]. And then we pushed it back to a million. And then we pushed it back to 1.8 million. And now, and published, and accurately documented we have sites—five or six of them—at 2-point, *more* than 2.6 million with flakes and stone tools not very different from those you are going to see here. In fact when my wife Mary first looked at some of the artifacts that Richard brought in from the first site at 2.6 million, said, "Those would go with the Middle Stone Age stock!" But they were not. They were *in situ* at 2.6 million.

It's true that so far as eastern Asia is concerned we know man mostly by so-called *Pithecanthropus erectus* or *Homo erectus*. At Choukoutien there were very, very, few poorly-made tools and Java with *no* tools. And there was a time, or so the textbooks tell you, that Choukoutien and Java Man are the ancestors of present day men. But that's been long since exploded because we have a much more truly man-like creature more like ourselves back at 1.8 and now at 2.4 million. The fact that the other types of men have not been found in eastern Asia doesn't mean that they aren't there to be found. The fact that other sites with simple cultures have not been found doesn't mean they won't be found. We are just at the *beginning* of archaeological study. The amount to be done is *fantastic*. And we must not allow ourselves to be prejudiced the way that prejudice has worked in the past.

There are two questions on Calico, and the two, if they are both true, must fit each other because truth cannot conflict with truth. You have

> [Cont. on page 13](#)

# Reviving the Calico of Louis Leakey, part 2 (cont.)

**"And now... we have sites [in Africa]—five**

to find some way where the two things fit. The first truth is that you have a fan which is, according to the geology, it's a very considerable age. It may possibly be of more than one age. I can conceive

a long period as rain washes from the living floors and living sites on the banks into the fluvial deposit.

The age is just one question; and the other is, "Are these specimens truly manmade?"

And I don't think anybody who sees a total assemblage or the assemblage even—not the total of the ["several assemblages"?]—on a representative assembly, that's why I had about 190 for you yesterday:

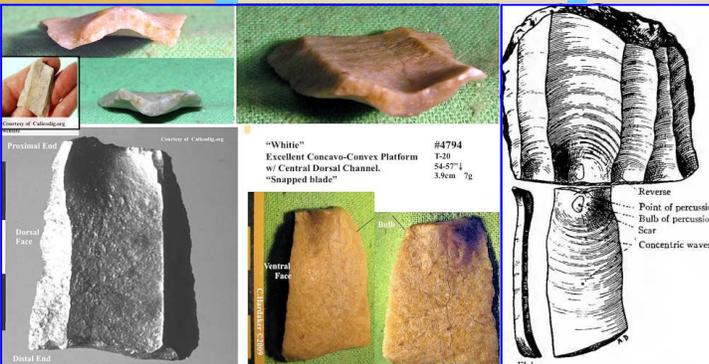
flakes ranging from flakes as big as that to tiny, flakes; flakes with several different types of bulbs, cones of percussion, wide diffuse bulbs; bulbs subsequently trimmed away; flakes with previous flakes

Ten years ago you would have just laughed, everybody would have laughed at the idea of *tool kits*—tool kits, choppers and scrapers and many things at 2.6 million—[up to there]. You would have laughed at the idea of contemporaneity of several different types of hominid in one area; but it's true. We are just at the beginning of archaeological investigation not at the end; and all I ask you, my colleagues—you've seen the site; you've seen the geology; you're going to hear more of the information about what is being done, how the excavation is being carried out, what was found, some of the charts and plans, some of the photographs and specimens *in situ*, and then you'll hear more details about the geological evidence; and finally my colleague Rainer Berger is going to present to you evidence about the hearth. I don't say 'what we call the hearth' about the hearth because it is a hearth. And on that I say form your judgments. But please, in this age and year when we are doing such fantastic things and finding incredible new things everywhere all the time, don't be influenced by anything except the truth. Thank you."

**[Leakey's talk ends at 13:01 on the .mp3 counter followed by great applause]**

**Transcriber's note:** The .mp3 files will be placed on the Pleistocene Coalition homepage at the nearest possible convenience.

JOHN FELIKS has specialized in the study of early human cognition for nearly twenty years experiencing strong resistance and censorship from the evolutionary community. He encourages students going through standard science training to question the ideology they are being taught in anthropology, biology, and paleontology with full confidence that evidence is there to support them.



**Fig. 5. Left:** 7 photographs of the Calico artifact known as 'White' compiled by archaeologist Chris Hardaker including two images at left from [Calicodig.org](http://Calicodig.org). It shows the bulb of percussion where the flake was struck from the core (see Fig. 4). **Right:** line drawing showing the steps by which similar objects were created during the European Paleolithic by striking a flake from the core; H.F. Osborn, 1914, *Men of the Old Stone Age*, Fig. 84. Compare also with Fig. 4. Again, like the [Part 1](#) comparison of a Calico blade with a European blade, the Calico object is automatically regarded as "nature-made" by mainstream scientists while identical objects from Europe are regarded as "human artifacts." Normal sciences do not promote double-standards in the interpretation of evidence but it is a common practice in evolutionary anthropology because objectivity is secondary to preserving the paradigm. The training that archaeologists receive at university is that if the evidence doesn't match the evolutionary or migratory paradigms then there is something wrong with the evidence. Calico is too old to match the idea of a late migration to the Americas and so, as Hardaker says in [The Abomination of Calico, part 1](#), "all" of the evidence has to be debunked or ignored.

**or six of them—at 2-point, more than 2.6 million with flakes and stone tools not very different from those you are going to see here."**

-Louis Leakey, anthropologist

of fanned bodies coming down from the Calico Mountains behind and then a change of climate and no fan and then further fan deposits coming down at a later age but even the younger part of the true fan is not young in terms of American prehistory. And, therefore, one problem that we have to solve is what is the probable age of that part of the fan that is yielding the artifacts, artifacts which are to some extent in a concentration of two peaks in the fan in the area that we've dug but also have a vertical distribution as happens always in cases like Swanscombe, Acheul, or Abbeville because it started coming in from the side over

knocked off the other surface so that you have a main flake to serve as one side and other flakes off the top of the other [See **Figs. 4 and 5**]. You've got to consider all of these [factors] and see what it says to you. And I told you I believe it says these are unquestionably evidence of man once living at the time that this particular part of the fan was accumulating and being built up. What that means in terms of the age of man in the Americas we've got to resolve. But there cannot be conflict between geological truth and artifact truth; and, consequently, we've got to find how to accommodate the two.

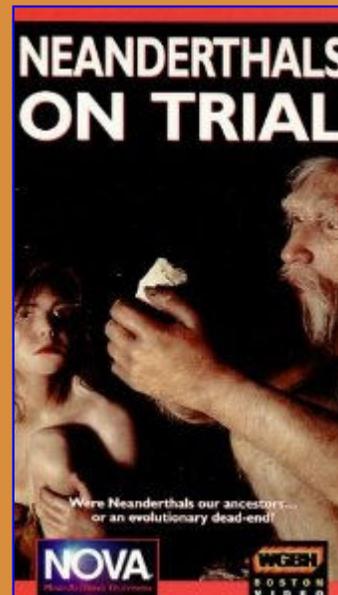
A single question regarding two NOVA PBS television specials

## ***Neanderthals on Trial / Decoding Neanderthals***

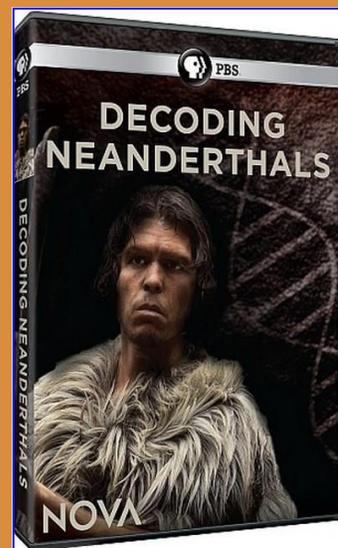
***"Why is the science community continuing to present Neanderthal people as though there is some question about their humanity?"***

**After 11 years and two NOVA PBS specials on the same topic,** and with Neanderthal tool-making skills and symbolic capabilities already established before each program aired, why is the science community continuing to present Neanderthal people (**Figs. 1 and 2**) as though there is some question about their humanity?

*-jf*



**Fig. 1.** *Neanderthals on Trial*, 2002



**Fig. 2.** *Decoding Neanderthals*, 2013

# Problems in Australian art and archaeology

By Vesna Tenodi MA, archaeology; artist and writer

**"Most of those who fought for their right to conduct free scientific enquiry, without interference from politicians, are no longer with us. Thus it can be said that true archaeology no longer exists in Australia."**



## Intellectual and scientific freedom versus political correctness

To paraphrase astronomer Fritz Zwicky (1898–1974) in a different context, in Australia today we have to cope with "sycophants and character-assassins" who "doctor their research data to hide their shortcomings and to make the majority of the scientific community accept and believe in some of their most prejudicial and erroneous presentations and interpretations of facts," and who therefore publish "useless trash in the bulging archaeological and academic journals."

Fritz Zwicky<sup>1</sup> was maligned for his visionary theories in physics, much like another great physicist, Nikola Tesla.<sup>2</sup> Both were too far ahead of their time, and both refused to compromise.

Tesla opted for the life of a hermit, while Zwicky con-

fronted his fellow scientists head-on and openly criticized them for being "corrupt beyond redemption." To their attacks he responded by referring to them as "the Nazis" and "cretins." Another term of his used in describing them was "spherical bastards" which he explained to mean, "They are not only bastards, they are spherical because they are bastards every way I look at them."

Zwicky was furious: "In 1933, I told those [%&!#] that supernovas make the neutron stars. Now they find these damn pulsars and nobody gives me the credit." Zwicky's daughter, Barbarina, later took up his cause showing the same fighting spirit explaining to *Discover Magazine* in 2009 the malicious literary assaults her family has endured since her father's passing and the great effort it has been for her to identify and highlight those individuals for their part in a "very painful collusion to dishonor" her father. It was a difficult fight against too many foes, she explained.

I admire people with tenacity and courage to stand up for

their convictions, refusing to give up even when heavily outnumbered. I found very few of such people in Australian academic circles. Most of those who fought for their right to conduct free scientific enquiry, without interference from politicians, are no longer with us. Thus it can be said that true archaeology no longer exists in Australia. The Australian Archaeological Association (AAA) has turned into a political body whose main concern is to please Aborigines.

Thanks to the AAA, fossilized human remains were destroyed. These included remains from pre-Aboriginal time, which proved the existence of highly developed pre-Aboriginal races before the arrival of the ancestors of the current Aboriginal tribes. Skulls and skeletons proving pre-Aboriginal races were destroyed. Museum collections were destroyed. What we have instead are the frustratingly dull books of today's archaeologists and anthropologists. Their books are ostensibly logical, but are actually intellectual kitsch, belonging to a category of pseudo-anthropology and pseudo-archaeology, with the clear intent of inventing a culture that does not exist (John Mulvaney, 2012). Their work is a farce, but who can now prove they are deceiving the public? How can anyone prove anything after they have destroyed the evidence?

> [Cont. on page 16](#)

<sup>1</sup> Fritz Zwicky was born in Varna, Bulgaria, grew up in Switzerland, and worked most of his life at the California Institute of Technology in the US. He is today described as having been the most unrecognized genius of twentieth century astronomy and is acknowledged as one of the most brilliant astrophysicists. Called the Father of Dark Matter, neutron stars, and supernovas he was also first to propose galaxy clusters acting as gravitational lenses—confirmed in 1979.

<sup>2</sup> A Croatian-born physicist Nikola Tesla (1856–1943), invented alternating current, radio and telephone, only to see his inventions attributed to other people. Much like Zwicky, he is today considered to be one of the most brilliant inventors in history and a man of unusual intellectual vision.

## Problems in Australian art and archaeology (cont.)

**"Thanks to the AAA, fossilized human remains were destroyed. These included remains from pre-Aboriginal time, which proved the existence of highly developed pre-Aboriginal races before the arrival of the ancestors of the current Aboriginal tribes."**

In my frustration over this mockery of science, I steel myself by thinking of those few incorruptible intellectual giants of Australian archaeology—Rhys Jones, Alan Thorne and John Mulvaney.

As for today's archaeologists and anthropologists, as well as the organization known as the Australian Archaeological Association (AAA), I have a thick folder of their responses to my work—consisting mainly of threats of legal action.

Even when I quote them or make a reference to their older work, archaeologists such as Iain Davidson (University of New England in Armidale NSW) find it fitting to threaten me. In the 1980s, Davidson fiercely opposed the fabrication of Australian prehistory for political purposes, and used to be a passionate advocate for free scientific enquiry. In the 1990s, however, he got into bed with the enemy and turned into just another pawn in the hoax of promoting a culture that does not exist. Still eager to promote a lie Davidson was compelled to send me a threatening letter saying that "the Australian Archaeological Association and I will consult lawyers about how I can pursue this."

For their part, the AAA also threatened legal action under the guise of believing that there was some "breach of their copyright."

Because of our interpretation of pre-Aboriginal cave art, I and my artists were terrorized by a group of violent Aborigines, our art vandalized and our lives threatened. Aborigines claimed

they have the right to do so and that the AAA among other organizations supports their violent conduct. They claim that violence is a part of aboriginal "tradition."

Realizing how much danger the lies of the AAA present to today's independent researchers who exercise their right to think freely, I sent them a formal complaint. I pointed out the obvious lies told by the AAA, as well as the lies on two websites associated with them, both run by Robert G. Bednarik (AURA—the Australian Rock Art Research Association, and IFRAO—the International Federation of Rock Art Organizations).

I requested removal of an unlawful and false claim on Bednarik's site, where under the Code of Ethics it reads:

*3(4). Copyright and ownership of records: In regions where traditional indigenous owners exist, they possess copyright of the rock art designs. Members wishing to reproduce such designs shall make appropriate applications. Records made of rock art remain the cultural property of the rock artists, or collectively of the societies these lived amongst.*

The response to my complaint sent to several organizations was swift and quite predictable: "We'll take you to court, our lawyers will destroy you!"

Bednarik went further and sent me a vulgar email, adding to his lies:

"If you have a genuine interest in Indigenous traditional cultural heritage you should be aware that you need legal permission from the relevant

custodians... Neither AURA nor IFRAO, or AAA for that matter I am sure, have any intention of changing their finely honed policies to suit your strange request. I have no idea how you acquired the position that you have unfettered rights to do as you please. Nobody does."

All this is nonsense. There is no copyright on prehistoric cave art, and there is no such requirement as "legal permission" to create art or to form an opinion. Everybody has the right to use any image in the public domain.

### The men of knowledge

I have no interest in whichever political goals these organizations are intent on pursuing. My interest is in pre-Aboriginal cave art, anthropomorphic images of Wanjina and Bradshaw figures that today's Aborigines—disconnected from their ancient spirituality—know nothing about. They cannot read the iconography of the images, cannot interpret them in any way other than as representing "vengeful gods who will kill our enemies" or as "rainmakers."

Brave Aboriginal representatives who openly admit this disconnection, such as Noel Pearson, who keep saying "Our culture is dead," are promptly attacked for "damaging Aboriginal political goals."

In response to *Wanjina Watchers* artworks by my artists, today's tribes keep repeating that Wanjina "never, never has a mouth,

> [Cont. on page 17](#)

## Problems in Australian art and archaeology (cont.)

**"[The Aborigines] cannot read the iconography of the images, cannot interpret them in any way other than representing 'vengeful gods who will kill our enemies' or as 'rain-makers.'"**

it's unheard of, and is punishable by death." This shows that aside from forgetting the pre-Aboriginal spirituality they are unaware of the recent past as well.

Charlie Numbulmoore (1907–1971) painted Wan-



**Fig. 1.** Two Wandjina figures by Aboriginal artist Charlie Numbulmoore, c. 1970, each depicted with a mouth, a part of his style.

jina with a mouth (e.g., **Figs. 1 and 2**). Was he one of the last Aboriginal shamans—as the person of knowledge was known in animistic societies? Most of his paintings depicted the distinct anatomical features of foreign-looking beings with pallid, triangular faces, big eyes, long, narrow noses, and often an open mouth showing two rows of teeth.

He also represented them as fully clothed. In contrast to indigenous people on other continents, some of whom developed sophisticated cultures with textiles, pottery, buildings, and agriculture, Aboriginal tribes in Australia never made a transition from the old to the new stone age, known as Neolithic revolution. They did not wear any clothes and lived naked at the time of contact with British settlers.

The teeth detailed in Char-

lie's Wandjinas are an important feature because they show the distinction between pre-Aboriginal people and the more recent Aboriginal tribes. In line with tribal custom, initiation includes knocking out the front teeth. Most tribal Aborigines even today are missing one or two front teeth, and proudly show this, as a sign that they have undergone the initiation ritual.

Today, their lawyers and anthropologists ridicule and malign Charlie Numbulmoore and call his work an "anomaly," unaware of what he had actually said. According to today's tribes, he was a "blow-in Aborigine" who did not know what he was doing. On the other hand, Charlie had been given the responsibility of repainting the Wandjina figures on the rock walls in his country (R. Dedman, 2006, Wandjina [figures], in *Art and Australia* 43 [3]: 454. It seems an unlikely honor to be given someone who did not know what they were doing.

\*See also [PCN #20](#), November-December 2012 and [PCN #17](#), May-June 2012).

**Note:** This article is dedicated to Barbarina Zwicky in acknowledgment of her moral crusade.

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**Fig. 2.** Two Wandjina figures by the Aboriginal artist Charlie Numbulmoore, c. 1970, each depicted with a mouth. (As an aside, at auction Charlie's Wandjina paintings have sold for up to \$400,000.)



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