



# PLEISTOCENE COALITION NEWS

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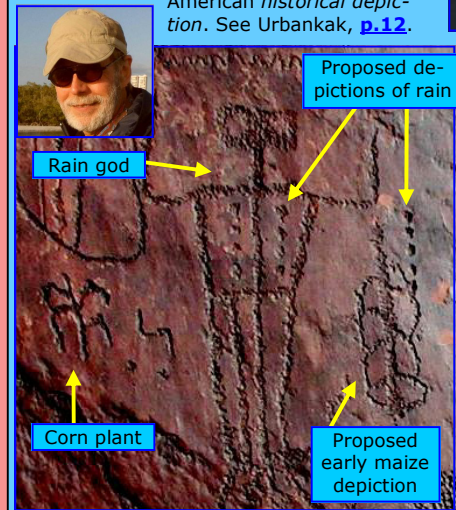
**Reconstructed face of Stone Age woman would be forbidden in Australia**

Vesna Tenodi

## - Challenging the tenets of mainstream scientific agendas -

**Nearly nine years of PCN** shows that interest in honest research in a topic as important as human prehistory is increasing. Anthropology with its growing reputation for dogmatism and spreading false statements of fact also encourages low citation ethics among competitive researchers. It's willingness to mislead through the omission of evidence and an increased acceptance of low academic ethics suggests it is time to purge the field and raise the bar.

Following last issue's startling [Pleiades star cluster petroglyph](#), engineer **Ray Urbaniak** provides another compelling case for Native American historical depiction. See Urbaniak, [p.12](#).



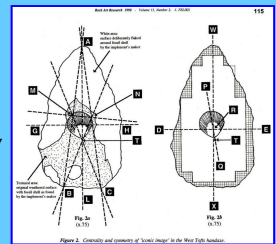
**Paleolithic handaxes** and controversial 'figure stones' are being promoted in a Dallas, TX, exhibit



Is it an artifact? See **Tom Baldwin p.10**.

(Jan 7-April 8) as "art." The program headed by anthropologist Thomas Wynn claims to propose a 'new' genealogy of art including of 'iconicity.' But is it really new? Handaxes and figure stones have been promoted as art as far back as the 19th Century. The problem is actually to prove artistic *intention*. The program claims a scientific approach but without reference to prior work such as in *PCN*. See [Campbell p.4](#).

**"The only scientific hypothesis of which I am aware concerning the West Tofts object, or indeed the entire issue [handaxes as Paleolithic art], is that presented by Feliks."**



-Robert G. Bednarik (Convener, International Federation of Rock Art Organizations; Editor, *Rock Art Research*; and associate of Dr. Thomas Wynn of the 2018 "First Sculpture" exhibit in Dallas, Texas); The Earliest Evidence of Palaeoart: Reply. *Rock Art Research*, 2003:122-3, on Feliks 1995-98.

Evidence of modern-level artistic intention suppressed for 25 years (beginning w/*Current Anthropology*) and explanations why science and competitive writers block such evidence from the public and university students alike. See [Feliks p.5](#).

**Ellen Dissanayake** was one of the first writers after Dr. Kenneth Oakley to discuss the West Tofts handaxe as "art" in her 1989 *What is Art For?* Linguist **Ekkehart Malotki's** contribution to *Koyaanisqatsi* more important than phosphenes. Member news [p.8](#).

From *PCN's* relevant reprint series see [Page 2](#) for Revisiting *PCN#8* (Nov-Dec 2010)

## "Never before in the Western Hemisphere" ?? Tetela 1 mastodon

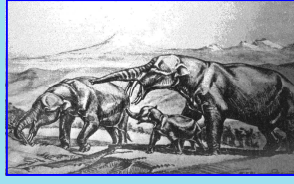
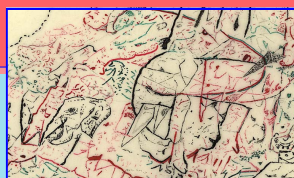


**Virginia Steen-McIntyre** PhD volcanic ash specialist, [p.2](#)

**Dr. Virginia Steen-McIntyre's** 50-year battle against the anthropology community's

suppression of USGS evidence is now well known. Her topics in *PCN* over the years include that community's habit of blocking evidence from the public, the non-citation of pertinent evidence (as in the Cerutti Mastodon *Nature* articles recently, see [Thoughts on early man](#), *PCN* #47, May-June 2017), actual destruction of physical evidence (see [Information Control](#), *PCN* #50,

Nov-Dec 2017), and even the destruction of entire archaeological sites, e.g., [Hueyatlaco/Valsequillo Saga, Part 6](#) (*PCN* #13, Sept-Oct 2011). These are non-science-honoring practices of the anthropology community for controlling public beliefs about prehistory.



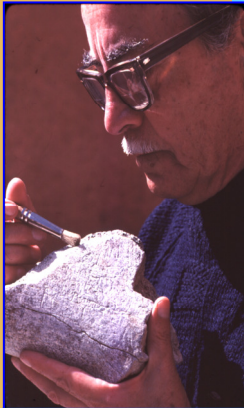
**Vesna Tenodi** MA, archaeologist, and prior 25-year employee of the Australian government continues her crucial exposé of the ongoing degradation of Australian archaeology. It is hard to say whether corruption is worse in Australia or the U.S., but one thing is no longer in doubt; when it comes to academic integrity the field is one of the least honest of the sciences. [p.15](#).

Revisiting **IN THEIR OWN WORDS**, PCN #8 (Nov-Dec 2010), w/figures frontloaded

# “Never before in the Western Hemisphere” ?? *Tetela 1* mastodon

By Virginia Steen-McIntyre, PhD, volcanic ash specialist

**“The oldest and only existing example of late**



**Fig.1.** Juan Armenta holding the Tetela 1 engraved mastodon pelvis bone from Puebla, Mexico (photo by David Hiser). The artifact was published in *National Geographic*<sup>1</sup> as well as *LIFE* magazine<sup>2</sup> where it was given its own spread. By 1960, the Tetela 1 engraving was on display at the prestigious Smithsonian Institution in Washington, D.C., along with other artifacts from Hueyatlatco which are now “missing.”

<sup>1</sup> Canby, T. Y. 1979. The Search for the First Americans. *National Geographic* Vol. 156 (3): 330-63, September 1979 (pp. 350, 352 & 354).

<sup>2</sup> Art of the Americas from 30,000 B.C. p.86. *LIFE* magazine, August 15, 1960.

**Ice Age art in the Americas has been discovered in Florida.”**

–Mainstream archaeologist Barb Purdy

**Regarding:** Barbara A. Purdy, Kevin S. Jones, John J. Mecholsky, Gerald Bourne, Richard C. Hulbert, Jr., Bruce J. MacFadden, Krista L. Church, Michael W. Warren, 2010, Earliest Art in the Americas: Incised Image of a Mammoth on a Mineralized Extinct Animal Bone from the Old Vero site (8-Ir-9), Florida, *L’art pléistocène dans le monde / Pleistocene art of the world / Arte pleistocénico del Mundo*, IFRAO Congress, 2010, September 6-11, Ariège, Pyrénées, France.

**Background**

Barb Purdy and I go back a long way, ever since Washington State University and the Laboratory of Anthropology in the early 60s. We’d lost track of each other until this past April when after a hiatus of 40-some years Barb contacted me. She wanted information about Juan Armenta’s Tetela 1 piece, the mastodon bone, found in 1959, engraved with, among other animals, the figure of a *Ryncotherium*, an early form of a double-tusked mastodon (Figs. 1–2).

Tetela 1 was collected some 50 m northwest of the Hueyatlatco site and in the same type of indurated sediment, later dated to the Sangamonian Interglacial (at least 80,000 years old) by diatom biostratigraphy and even older (c. 250,000 years) by other methods (U-series, fission-track dates.)

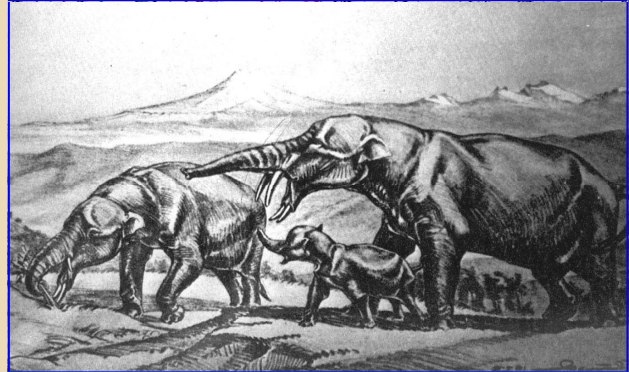
Seems that Barb’s group at the University of Florida had an engraving of a mammoth on an ancient bone from Florida’s central east coast and were wondering if it was real or a fake.

Happy to oblige an establishment archaeologist, I

gave her a link to Armenta’s monograph where he describes his find in detail and how he examined it. I mentioned the articles in *LIFE* and *National Geographic* as well. Juan was way ahead of his time!

I also wrote her of Chris Hardaker’s book, *The First American*, that discusses the same, and put him in touch with her.

Nothing more until November 7, when I received an e-mail from Barb informing me of her most recent publication. To view it online, go to <<http://www.ifraoariego2010.fr/presentation.html>> [2018 update: Site is no longer online], “choose the English version, click on Articles, then North America” then her name. I’ve



**Fig.2. (Above)** One of the many deliberate engravings on mastodon bone from Puebla, Mexico. This detail is from a 1959 drawing by Juan Armenta of the Tetela 1 artifact. Among other images it features what appears to be the representation of a double-tusked mastodon or *Ryncotherium* (center). *Ryncotherium* lived in the same area where the engraving was made which is dated c. 250,000 years old, and yet the overall quality is as good as any Picasso or Kandinsky [ed]. **(Below)** A modern representation of *Ryncotherium* from the valley of Puebla, Mexico, whose principal characteristic was to possess double tusks. From Armenta Monograph p. 110 (citing H. F. Osborn, 1945, *Proboscidea II*: 805-1675. American Museum Press, 1942); image flipped horizontally to facilitate comparison with the engraving.

included some quotes from the abstract and text, below, as well as the full abstract.

**Quotes**

“The oldest and only existing example of late Ice Age art in the Americas has been discovered in Florida.”

“Never before in the Western Hemisphere has there been found and validated a bone

> [Cont. on page 3](#)

## Tetela 1 mastodon (cont.)

**"Thousands of depictions of proboscideans are known today from European caves and portable bone art... but none from America ... until the recent find from the Old Vero site... Florida."**

—Mainstream archaeologist Barb Purdy

from an extinct faunal species incised with a recognizable picture of a proboscidean."

"Thousands of depictions of proboscideans are known today from European caves and portable bone art (Delporte 1990; Guthrie 2005), but none from America (Meltzer 2009: 76), until the recent find from the Old Vero site (8-IR-9), Florida."

"There is a significant scientific literature addressing the gross and microscopic characteristics of tool marks in bone. These studies have utilized both experimental and observational approaches to attempt to differentiate human agency from other taphonomic agents..."

"The development of a method to date mineralized bone is needed and, if successful, would furnish a valuable means to solve persisting problems about America's ancient inhabitants, including an age for the gift of a mammoth carving bestowed posthumously by Florida's earliest people."

Juan Armenta and the Tetela 1 piece are mentioned in the article, in a brief footnote on their page 4. The mastodon figure is called a mammoth there. Armenta's 1978, 128-page monograph, which has a whole section on Tetela 1 and the results of his year-long study of it is not cited. Neither is our 1981 paper giving U-series dates for mineralized bone from archaeological sites in the area as young as 22ky (14C). Sigh.

I guess as far as the establishment is concerned, the Valsequillo, Mexico sites, the dated stone artifacts and bone engravings found there, and the scientists who studied and published on them just don't exist!

**Abstract:** The oldest and only existing example of late Ice Age art in the Americas has been discovered in Florida. A frag-

mented fossil bone incised with the figure of a proboscidean was recently found at Vero Beach, Florida near the location where Late Pleistocene fauna and human bones were recovered from 1913-1916. Because of the uniqueness, rarity, and antiquity of this specimen, caution demanded that a variety of tests be used to verify its authenticity. The mineralized bone was identified as mammoth, mastodon, or giant sloth. Rare earth element analysis was consistent with the fossil bone being ancient and originating from the Old Vero site (8-IR-9).

Forensic analysis suggests the markings on the bone are not recent. Optical microscopy results show no discontinuity in coloration between the carved grooves and the surrounding material indicating that both surfaces aged simultaneously.

Scanning electron microscopy (SEM) revealed that the edges of the inscription are worn and show no signs of being incised recently. In addition, the back-scattered SEM images suggest there is no discontinuity in the distribution of light and heavy elements between the scribed region and the surrounding bone indicating that both surfaces aged in the same environment. This is very different from an intentional mark made on the bone for comparison. Energy dispersive x-ray spectroscopy (EDXS) shows that the surface contains significant amounts of calcium, phosphorus, oxygen and carbon typical of a mineralized bone surface. All of these results are consistent with the drawing on the bone being authentic.

**Resumen:** El único y más viejo ejemplo de arte en las Américas de la Era de Hielo ha sido descubierto en la Florida. Un fragmento de hueso fosilizado con la figura de un proboscideo fue recientemente encontrado en Vero Beach, Florida cerca del lugar donde los huesos humanos y fauna de la época tardía de Pleistoceno fueron recuperados

entre 1913-1916. Debido a la singularidad, rareza y antigüedad de este espécimen, precaución exigió que se usaran una variedad de pruebas para verificar su autenticidad. El hueso mineralizado fue identificado como perteneciente a un mamut, mastodonte, o un perezoso gigante. El análisis de las tierras raras fue consistente con el hecho de que el fósil era antiguo y originario del lugar 'Old Vero' (8-IR-9). Análisis forense sugiere que las marcas en el hueso no son recientes. Los resultados de microscopía óptica muestran que no hay discontinuidad en la coloración entre las ranuras talladas y el material circundante lo que indica que

\* Barbara A. Purdy (bpurdy@ufl.edu) and Michael W. Warren (mwarren@ufl.edu): Department of Anthropology; Kevin S. Jones (kjones@eng.ufl.edu), John J. Mecholsky (jjmech@mse.ufl.edu) and Gerald Bourne (grb@ufl.edu): Department of Materials Science and Engineering; Richard C. Hulbert, Jr. (rhulbert@flmnh.ufl.edu), Bruce J. MacFadden (bmacfadd@flmnh.ufl.edu) and Krista L. Church (kristalchurch@gmail.com): Florida Museum of Natural History, University of Florida, Gainesville, Florida 32611.

So, the "oldest and only" existing example of late Ice Age art is from a Florida beach? I suppose it all depends on who you want to believe.

VIRGINIA STEEN-MCINTYRE, PhD, is a volcanic ash specialist; founding member of the Pleistocene Coalition; and copy editor, author, and scientific consultant for *Pleistocene Coalition News*. She began her lifelong association with the Hueyatlatco early man site in Mexico in 1966. Her story of suppression—now well-known in the science community—was first brought to public attention in Michael Cremona's and Richard Thompson's classic tome, *Forbidden Archeology*, which was followed by a central appearance in the NBC special, *Mysterious Origins of Man* in 1996, hosted by Charlton Heston. The program was aired twice on NBC with mainstream scientists attempting to block it.

All of Virginia's articles in *PCN* can be accessed directly at the following link:

[http://www.pleistocenecoalition.com/#virginia\\_steen\\_mccintyre](http://www.pleistocenecoalition.com/#virginia_steen_mccintyre)

# PCN perspectives on the "First Sculpture: Handaxe to Figure Stone" exhibit in Dallas, Texas

By David Campbell

**"It is a rare opportunity for readers**



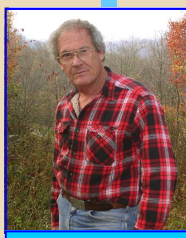
**with the means to make their way to Dallas to view artifacts and figure stones dating from 2.5 million to 150,000 years ago from all over the world."**

**Here's a heads up on a current exhibit at the Nasher Sculptural Center** in Dallas, Texas, January 27–April 28 of this year. By its title and contents the "First Sculpture: Handaxe to Figure Stone" exhibit,

is very controversial as far as the usually cautious mainstream community goes. There are some pros and cons to watch out for regarding some of the claims being

made but all in all the experience is said to be very enjoyable by most visitors. It is a rare opportunity for readers with the means to make their way to Dallas to view artifacts and figure stones dating as far back as 2.5 million to 150,000 years around the world. One will also have opportunity for firsthand contact with real handaxes and perhaps see why figure stones due to their subjective nature is a topic normally held at arms length not only by the mainstream but by such as the Pleistocene Coalition as well.

The exhibit is the result of collaboration between University of Colorado anthropologist, Dr. Thomas Wynn and Los Angeles artist, Tony Berlant. Dr. Wynn explains in the short video within the link below, that his interest in early human cognition was piqued when Tony Berlant alerted him to the extreme antiquity of some of the figure stones and handaxes discovered at securely dated sites in Africa, the Middle East and Europe. Perhaps Dr. Wynn was late to the party as one of the main contentions here at Pleistocene Coalition is that advanced fully developed cognition was present in humans from the very beginning as demonstrated in



**Fig. 1:** Prolific figure stones collector, engineer, Alan Day, as featured in *PCN* #14, Nov-Dec 2011.

Layout editor John Feliks' research paper *Phi in the Acheulian*. Several contributors to Pleistocene Coalition Newsletter, such as Dr. Jeff Goodman and founding member, Dr. Virginia Steen-McIntyre have added support to that contention with their own examples and research. For Virginia, there is so much information that the best way to access it is in her section on the Pleistocene Coalition homepage titled,

[People have been in the New World for 250,000 years](#)

Unfortunately, the way ideas are promoted in the mainstream claims are often stated as "new" when they have actually been around for some time (as in this exhibit). Also, newness is often not corroborated even by professionals (such as discussed in Virginia's article this issue). A recommended precursor to visiting the exhibit is to read the two statements that we *PCN* editors produced in 2011 before showing figure stones. They provide some important context as to why we chose to cover the topic and why we have taken the cautious approach we have. Figure stone collectors are usually ignored by the mainstream. However, they are the ones who have revived the subject which goes back to the 1800s. We at the PC took up the topic with the intention of raising the bar for figure stone collectors.

See [A Pleistocene Coalition statement before beginning our series on 'figure stones'](#) (*PCN* #14, Nov-Dec 2011). It is followed by an important overview by well-known figure stone collector and engineer, Alan Day (**Fig. 1**), [A brief history of figure stones](#) (*PCN* #14, Nov-Dec 2011). I would also add that our Issue #14 contains not only figure stones but the



**Fig. 2:** My own interest in figure stones began after I noted a close similarity between a curious pebble I found in Texas and the Makapansgat Pebble of South Africa. I don't claim my pebble is as old nor can I connect it to a local culture but the similarity encouraged me to put a little more thought into the possibilities.

West Tofts handaxe featured in the Dallas exhibition as well.

One of the most important things to keep in mind about figure stones is that while they may be compelling to view most show no signs of human workmanship. This makes it difficult to establish a human connection. Collectors of figure stones are encouraged to document their finds, not to thoroughly clean them as this can remove potentially datable material, and to research cultures where finds are made. Figure stones treated this way have more value. And while such stones may have been collected proving human workmanship is what may give them scientific value (see Tom Baldwin's article, [Is it an artifact?](#) this issue). Without signs of workmanship restraint must be exercised in labeling such objects as "sculptures." That is the way to keep the topic in the realm of science.

My own interest was piqued when I noted a close similarity between a curious pebble I'd found in a creek near Denison, Texas (**Fig. 2**) and the 2.5 million-year old Makapansgat Pebble of South Africa. Though I make no claim that my pebble is 2.5 million years old or that it even has definite cultural association, I've come to entertain the thought that it may be more than just another odd rock in my collection.

Further details may be found at this link: <http://www.nashersculpturecenter.org/art/exhibitions/exhibition?id=535&nomo=1>

# 25-year old scientific studies of the West Tofts handaxe and why they are suppressed

By John Feliks



**The 250,000-year old West Tofts handaxe w/embedded fossil scallop (Norfolk, U.K.)** is the pivotal "artifact" in the *First Sculpture* exhibit, Dallas, Jan–April 2018. The directors are claiming new ideas of art origins. But are they really new?

"First Sculpture will present these objects as evidence of the earliest forms of artistic intention, highlighting the aesthetic qualities."  
 –nashersculpturecenter.org

**The question is how does one prove intention?**

**"The only scientific hypothesis of which I am aware concerning the West Tofts object, or indeed the entire issue [handaxes as Paleolithic art], is that presented by Feliks" (Figs. 1–2).**

–Robert G. Bednarik, Convener, International Federation of Rock Art Organizations (IFRAO); 30-yr Editor of *Rock Art Research*; and associate of Dr. Thomas Wynn of the 2018 "First sculpture" exhibit in Dallas featuring the West Tofts handaxe in a pivotal role; The Earliest Evidence of Palaeoart: Reply. *Rock Art Research*, 2003:122-3

If this and over 60 similar statements by the same author, associates, and authorities in fields including psychology, neuroscience, linguistics, mathematics, paleontology, and art history are true, then why would mainstream-educated university graduates in anthropology be unaware?

It is part of an academic problem characteristic of the entire field of anthropology. The problem concerns a lack of honest reporting and citation of discoveries and research. Anthropology, a 'scientific' field claiming the corner on mankind's physical, intellectual, and cultural origins repeatedly shows that it cannot be depended upon for honest reporting or basic citation. If these studies are part of the only scientific hypothesis for one of the most famous Paleolithic artifacts then why the drive to suppress it?

In this brief article I will offer two explanations, reproduce the

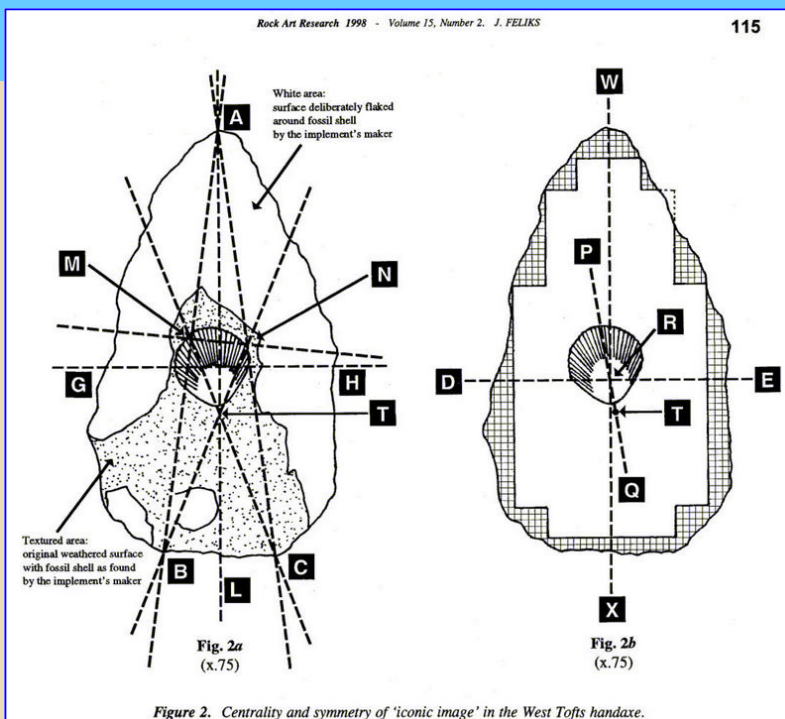


Figure 2. Centrality and symmetry of 'iconic image' in the West Tofts handaxe.

**Fig. 1. The earliest iconic image 'framed' by a human being.** Two geometric studies of the West Tofts handaxe (250,000 years old per Dr. Kenneth Oakley) as peer-review published in, *The Impact of fossils on the Development of Visual Representation*, *Rock Art Research*, November 1998. **Full explanation is in Fig. 2.** The paper was originally censored by competitive researchers at *Current Anthropology* 1995-97 to the consternation of the world's leading anthropologists, psychologists, and neuroscientists including messages on my answering machine. Famed neurologist, the late Dr. Oliver Sacks (*Awakenings, An anthropologist on Mars*—expert on fossils, ferns, squids—and popular entoptic phenomena ideas), called the censored paper "absolutely riveting," granting permission to quote from a full-page handwritten letter. Prolific clinical neuropsychologist, John L. Bradshaw wrote: "Extraordinarily interesting... I find myself reacting...by saying, 'It's so obvious; why didn't I think of that!...'Do quote me." As further proof of corruption in anthropology, after blocking the paper, CA breezed straight through to publication a plagiaristic author promoting the neuroscience fad that early humans had no capacity for representational understanding producing only "non-iconic" or "non-representational" images urged by phosphene 'hallucinations' (i.e. like 'automatic writing') as though prehistoric artists had no idea what they were doing. These ideas while scientific 'sounding' are not falsifiable yet encourage academics to philosophize about art without having experience in actually producing it. The theory is responsible for perpetuating the Darwinian idea of a mentally blank ape-man stage in art history encouraging mainstream journals to block papers with evidence that early humans were as intelligent as us publishing instead what archaeologist Paul Bahn describes as "a lot of rubbish." Bednarik, Editor of *RAR*, refused to give the author a PDF of the paper or provide copies to readers requesting them. This is anthropology.

Key to the studies, and provide a few relevant paragraphs from the text of [The Impact of Fossils on the Development of Visual Representation](#). Finally, I will provide several quotations from well-known authorities about the paper. These were the type of comments that editor and competitive theo-

rist Robert Bednarik—who had been aggressively promoting phosphene hallucinations as the 'final word' on the origins of Paleolithic art and representation—kept well away from print while bringing in a science hooligan to badmouth the paper  
 > [Cont. on page 6](#)

# 25-year old scientific studies suppressed (cont.)

**"Dr. White (Randy) called**

using sarcastic language. Two readers unknown to each

Bednarik has a well-known reputation for such actions

necessary acquirement of each mental power and capacity by gradation. Light will be thrown on the origin of man and his history."  
-Charles Darwin, 1859, p. 488.

Evidence challenging the axiom that intelligence evolves over time is just asking for censorship by the anthropology community.

Since anthropology has sold out to the idea that early people were halfway between apes and humans it has no choice but to suppress evidence not supporting the idea. This was the case with *Current Anthropology* despite support from leading anthropologists such as Dr. Randall White of New York University.

Dr. White (Randy) called me as an anonymous reviewer so compelled by the paper as to make his identity known. When CA after two years finally censored the paper, Randy left an upset message on my machine saying, "Richard Fox does it again!" Turns out that one of the primary censors editor Fox listened to—whose identity was later revealed—was an associate of Robert Bednarik.

The irony continued as the paper a year later was published and controlled by Bednarik who began the behaviors described above and other unacceptable actions including a new plagiarism-addicted colleague, refusing to give me a PDF of the paper, citing *The Impact of Fossils* as nothing more than "fossil imprints" for 5 years, and then later, refusing to provide copies of the paper to PCN readers requesting it. This is a reality of corruption when anthropology is faced with challenging work.

Archaeologist Paul Bahn after CA's action wrote that *Current Anthropology* published "a lot of rubbish" while holding back good papers such as *The Impact of Fossils on the Development of Visual Representation*.

> [Cont. on page 7](#)

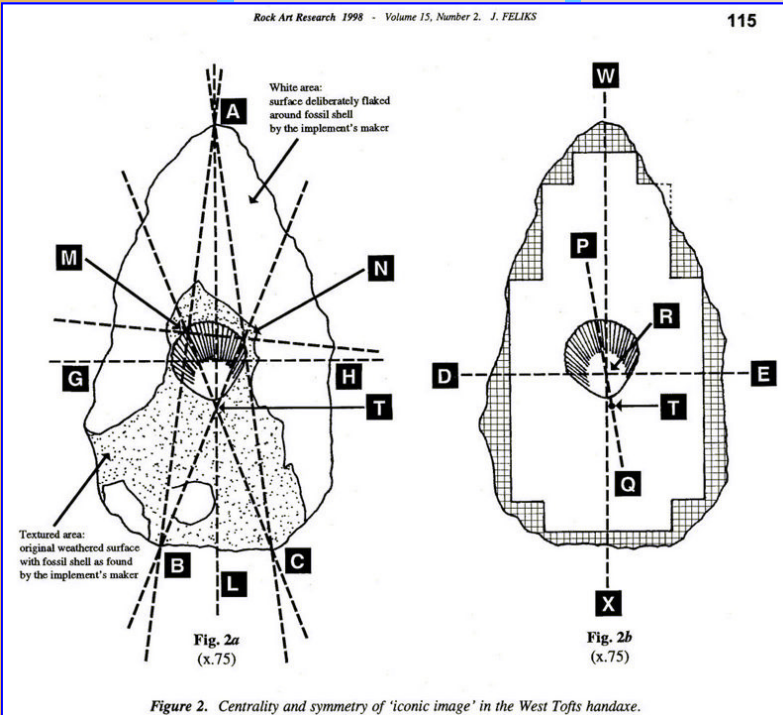


Figure 2. Centrality and symmetry of 'iconic image' in the West Tofts handaxe.

Fig. 2.

**Geometric Study 1: Fig. 2a (x.75)**

- 1.) In triangle ABC, median AL nearly bisects the umbo (or beak) of the fossil shell.
- 2.) Median lines BN and CM also contact the umbo within one millimeter of median AL.
- 3.) Centroid T (the point at which all three medians meet) is located directly "beneath" the umbo of the fossil shell. In actual visual effect the shell is pointing directly at centroid T.
- 4.) Midpoints M and N, at which medians BN and CM contact the sides opposite their vertices, occur at the outer edges of the fossil shell. Hence, the triangle formed by M, N, and centroid T is directly superimposed over the shape of the fossil shell. Note also that medians BN and CM follow the radiating rib lines of the fossil shell [as does also median AL].
- 5.) Line GH, drawn through the center of the fossil shell, divides the hand-axe into two parts with equal edge measurements. These two parts, for convenience, will be called "triangle" AGH, and "quadrilateral" GBCH. Specifically, the outline of the "triangle" created by following the outer edge of the hand-axe is approximately 241 mm. The outline of the "quadrilateral" created by following the outer edge of the hand-axe is also approximately 241 mm.

**Geometric Study 2: Fig. 2b (x.75)**

- 1.) When an image of the hand-axe is divided lengthwise into two halves of equal surface area (approximately 37.5 square centimeters each) bisector line WX crosses directly through the umbo of the fossil shell.
- 2.) When the hand-axe is subdivided into four parts of equal surface area (approximately 18.75 square centimeters each) geometric center R is determined. This central point is synonymous with the central point of the ellipse suggested by the smoothed portion of the fossil shell.
- 3.) If a line (PQ) is drawn from point R through the center of the umbo of the fossil shell, the shell is divided into two near equal parts [in fact, mirror images like the handaxe itself]. Line PQ also crosses centroid point T (determined in Fig. 2a). Put in other words, a line drawn between geometric center R and centroid point T follows the central rib lines of the fossil shell.

**me as an anonymous reviewer so compelled by the paper as to make his identity known."**

other both referred to the commenter as an "a\*\*\*\*\*!" and rebuked Bednarik as a low ethics editor for permitting destructive sarcastic writing in an academic journal.

onstrated in the author's studies conflicts with Darwin's central claim regarding human evolution: "Psychology will be based on a new foundation, that of the

## 25-year old scientific studies suppressed (cont.)

**"Since anthropology has sold out to the idea that early people were halfway between apes and humans it has no choice but to suppress evidence not supporting the idea."**

Other experts spoke very highly of the paper as well (e.g., **Fig. 3**) and even wrote complaint letters to CA. Distinguished British psychologist and philosopher Rom Harré wrote me that he couldn't understand why CA wasn't publishing the paper. Influential behavioral psychologist David Premack of chimpanzee analogies fame wrote similarly calling *The Impact of Fossils* "highly provocative." Few know that Darwin's psychological evolution proclamation is a censorship-protected idea promoted to the public as fact.

**2.) Competitive researchers, especially unscrupulous ones behind anonymous peer review, are well-known to stretch ethical codes to hold back competitors' papers.** This gives them time to absorb the submitter's new or innovative ideas, incorporate them into their own work and then, in the worst cases, quickly publish their own altered papers as an ill-gained means of claiming some idea priority. Later, they can cite their own dated papers as proof of priority, all while holding back the original author's paper. (I note that Randy—another from an increasing group of 'escapees' from damage inflicted by Robert Bednarik—is one who explained how such priority problems work in anthropology.) I know some of these techniques through repeated experience. If not quickly fought, the effect of priority theft in posterity makes it appear as though the original authors actually got their ideas from the plagiarists. Sound unlikely? It is easy to prove by documenting ones steps to the new ideas and the sudden

appearance of new ideas in a competitor's papers where the

pithecines (see Oakley 1981; Bahn 1997, 1998; Bednarik 1998). If these

**Fig. 3.** Meaningful comments on a censored paper, [The Impact of Fossils on the Development of Visual Representation](#), *Rock Art Research*, 1998. Censored by CA after 2 years of review by competitive researchers.

**"Absolutely riveting. ... beautifully presented and fascinating paper."** -Dr. Oliver Sacks, from a full-page handwritten letter; neurologist; fossils, ferns, and squid expert; *The Man Who Mistook His Wife for a Hat*; Protagonist of the film, *Awakenings*

**"Extraordinarily interesting ... I find myself reacting ... by saying, 'It's so obvious; why didn't I think of that!' ...Do quote me."** -Dr. John L. Bradshaw, neuropsychologist, author, *Human Evolution: a Neuropsychological Perspective*

**"Startlingly original and very convincing."** -Adrienne Mayor author, *Fossil Legends of the First Americans*

**"It strikes me as a very important paper."** -Dr. Paul G. Bahn, archaeologist, *Mammoths: Giants of the Ice Age*, and *Archaeology Essentials: Theories, Methods, and Practice*

**"This would solve one of the major problems in the development of human cognition."** -Robert G. Bednarik, IFRAO Convener, Editor, *Rock Art Research*

**"Your hypothesis is...highly provocative."** -Dr. David Premack, pioneering behavioral psychologist, author, *Original Intelligence: The Architecture of the Human Mind*

**"A fascinating argument that observations of plant and invertebrate fossils inspired the invention of rock art."** -Adrienne Mayor, author, *Fossil Legends of the First Americans*

formation of these ideas cannot be seen in earlier papers. For instance, someone may have prior published only neuroscience then all of a sudden are publishing geometry and in a whole new style. Practices such as these are well documented. Dr. Joao Zilhao explained some of them in publishing his experiences with the International Federation of Rock Art Organizations (IFRAO) and Robert Bednarik. Other techniques will be discussed later. Here is an excerpt from *The Impact of Fossils* as it relates to claims being made in the First Sculpture exhibit as "new": "Credit to Paleolithic people for recognizing the iconic nature of fossils cannot be withheld if we accept that an oddly-shaped stone artifact from Berekhat Ram, Israel, was comprehensible as a 'human figure' to Acheulians (see Goren-Inbar and Peltz 1995, Marshack 1997, etc.). When compared with the iconic accuracy of fossils, this 'figurine' looks very little like a human being. A similar comparison is made with the naturally-formed Makapansgat cobble thought to have been recognizable as a 'face' to australo-

two quite unique stone objects are accepted as iconic images recognizable by *Homo erectus* (or archaic *Homo sapiens*) and *Australopithecus*, then it must be admitted that abundant stone objects which are virtual replicas of living forms (fossil shells, ferns, etc.) would certainly have been recognizable by the same hominids as iconic images. In this light, I suggest that prior awareness of the iconic nature of fossils primed the capacity for 'mental projection' of human forms into oddly shaped stones."

**Bednarik continues:**

"He [Feliks] tested the centrality and symmetry of the West Tofts specimen's *Spondylus spinosus* cast [fossil scallop shell] by geometric means that lend themselves to refutation. His finding that the positioning is indeed significant and intentional is based on transparent data open to testing, and until someone presents falsifying data or proposes a more parsimonious hypothesis to account for Feliks' data, his hypotheses stands as the most likely explanation. Those wishing to promote the non-utilitarian aspects of other stone artefacts might profit from examining how Feliks approached the issue—not necessarily to copy his methodology, but to copy his philosophical basis. This may sound a little over-rigorous, but in view of our predilection for detecting evidence of intentionality it is fully warranted."

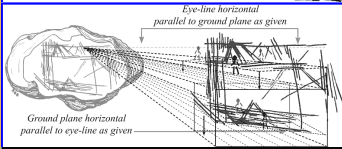
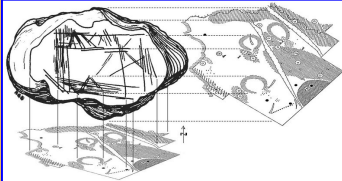
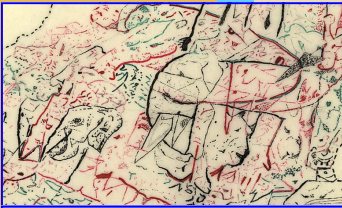
In conclusion, we can only break away from our old ideas about the past if evidence and research are allowed to be seen.

# Member news and other info

**"Ekkehart's most profound contribution to the arts is his pivotal role in providing**

**New rock art book excellent production quality but not 'intelligent early man'-friendly due to a presumed-true mainstream evolutionary base**

Linguist, rock art photographer, and professor emeritus of languages at Northern Arizona University, **Ekkehart Malotki**; and influential independent anthropology and arts theorist, **Ellen Dissanayake**; send news of their upcoming book, [Early Rock Art of the American West: The Geometric Enigma](#).



**Fig. 1.** Propositions and evidence for early pictorial representation (250,000–400,000 years BP) including such as animals and maps denigrated by those pre-convinced human cognitive ability evolves over time. When you're that certain and lay your reputation on the line you don't have much choice but to denigrate, not cite, or even block competitors and that is what many in anthropology do. Above, Valsequillo representational mastodon engravings and Bilzingsleben engravings interpreted representationally with hundreds of similar studies censored for 5 years by IFRAO, UISPP, and the *Journal of Human Evolution*.

**the title name for Koyaanisqatsi."**

Anyone who has ever seen or read any of Ekkehart's or Ellen's books (each of whom I know personally either through correspondence over years time or long hours of conversation) knows the extreme quality of the work they produce. And, with the exception of an important caveat, the new book for reasons of production quality is highly recommended. The caveat, however, in light of the purpose of the Pleistocene Coalition—formed in response to decades of suppression of USGS data and geometric and archaeological evidence for modern-level intelligence in early people—is that geometric marks are presumed synonymous with non-representational or non-iconic as though an evolutionary stage. This is a step backwards from geometrically-demonstrated modern skills which are blocked from publication. Conflicting evidence such as from PC members (e.g., **Fig. 1**) which includes not only depictions of animals but such as

the universally used geometries of maps, etc., is denigrated and suppressed in anthropology. This is done for one primary reason: representation contradicts Darwin's central proclamation about humanity's prehistory, namely, that human cognition evolves over time and so requires acceptance of and adherence to the concept of ape-men. It contradicts the logical, archaeological and paleontological evidence that human cognitive ability—like that of presumably all animals—has remained the same from the beginning (**Fig. 2**). We must not go backwards to entoptic neuroscience ideas that were once aggressively proclaimed as the 'final word' on rock art origins with the essential implication being that early artists had no idea what they were doing.

Ekkehart's most profound contribution to the arts is his pivotal role in providing the name for the Godfrey Reggio film, *Koyaanisqatsi* (**Fig. 3**), scored by minimalist composer Philip Glass and performed live to the otherwise silent film by the Philip Glass Ensemble. Being a composer with a

special interest in classical music of all ages including



**Fig. 3.** Still from Godfrey Reggio's film, *Koyaanisqatsi* ("Life out of balance"), scored by Philip Glass, the title of which is Ekkehart Malotki's great contribution to art. Great Gallery Petroglyph, Horseshoe Canyon, Canyonlands National Park in Utah.



**Fig. 2.** Three gastropod types with presumably no change in intelligence 542 million yrs–Present. In corrupted evolutionary parlance these are called different species, genera, families, orders, and even different classes. Though human culture evolves there is no evidence that mental ability including artistic ability evolves in either animals or humans. **Bottom:** *Aldanella*, class Heliccionelloida, Cambrian, 542 million years old (Shaler & Foerste 1888). **Middle:** *Platystoma*, subclass Eogastropoda, 498 million years ago–Present, Silurian (recovered from formation by the author); **Top:** *Naticopsis*, subclass Orthogastropoda, 488.3 million years ago–Present (Natural History Museum).

the minimalism of such as Philip Glass, I made it a point to see *Koyaanisqatsi* in Ann Arbor, MI, at least twice. At one of these I ran into my now late friend, live-performance multimedia collaborator, and former music theory professor Dr. Bradley Bloom, former Associate Dean at U-M School of Music, Theater & Dance. The film had a great impact on me and influenced some of my [multi-media work](#) (page sponsored by U-M SMTD) which Brad was sold on resulting in a three-show sold-out performance in 1996 involving most of the larger universities in Southeast Michigan and Windsor, Canada. Watch the first four minutes of Part 1/9 of *Koyaanisqatsi* and see if it moves you as it did me: <http://www.youtube.com/watch?v=i4MXPIpj5sA>

Ellen's book, *What is Art For*, is one of the first places where I learned about the

West Tofts handaxe. –jf

> [Cont. on page 9](#)



# Member news and other info (cont.)

## Quick links to main articles in PCN #50:

### PAGE 2

[Information control](#) (cont.)

*Virginia Steen-McIntyre*

### PAGE 2

[Calico lithic quality reminder](#)

*John Feliks*

### PAGE 3

[Upholding the 200,000-year old dates for Calico](#)

*(PCN reprint series)*

*Jim Bischoff*

### PAGE 5

[Member news and other information](#)

*Dragos Gheorghiu, Virginia Steen-McIntyre, Ray Urbaniak, Terry Bradford, John Feliks*

### PAGE 7

[Familiarity breeds content](#)

*David Campbell*

### PAGE 10

[‘Modern-level’ Denisovan culture 40-50,000 years ago](#)

*Tom Baldwin*

### PAGE 13

[Dating a remarkable petroglyph site through visual clues](#)

*Ray Urbaniak*

### PAGE 16

[On Suppression](#)

*Chris Hardaker (posthumously)*

### PAGE 19

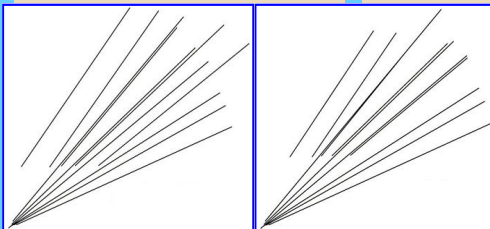
[Aboriginal industry dictatorship and AU archaeology](#)

*Vesna Tenodi*

**Guy Leduc**, Canadian geological engineer including tectonics, geomorphology, sequence stratigraphy, and longtime researcher in archaeology, archaeoastronomy, mythology and linguistics writes us regarding several intriguing topics.

First, is an uncanny similarity Leduc observed between an engraved artifact from the famous Neolithic site of Ness of Brodgar in Scotland (dating as far back as 5,300 years) as it compares with the 400,000-year old engraved bone artifacts from Bilzingsleben, Germany, such as demonstrated in the geometric studies by PCN Layout editor.

**Fig. 1** shows two quick comparisons by PCN of the Scotland artifact’s central engraved lines abstracted out and overlaid on the central engraved lines of Bilzingsleben Artifacts 1–2.



**Fig. 1.** Quick un-measured line overlay tests of Bilzingsleben Artifacts 1 & 2 with Guy Leduc’s Ness of Brodgar artifact. Leduc was right about the similarity. While the Ness of Brodgar lines are not as straightedge-straight as Bilzingsleben’s Artifact 1 some of the angles are virtually identical.

Leduc’s observation is compelling because not only are the Ness of Bodgar lines similar to Bilzingsleben in their precision and style but the collection also features

the very same type of subtle angles as do the Bilzingsleben artifacts. In fact, as can be seen, some of the angles are virtually identical when measured by the same precision criteria applied in the Bilzingsleben studies. It is as though the lines in each artifact, despite being dated to time periods separated by 400,000 years were engraved by the same person or influenced by the same cultural tradition.



[Link to PCN #50](#)



[Link to PCN #49](#)

Leduc’s background also includes work in Turkey, for 15 years, involving earthquake research and archaeological sites. He presently lives in France where he and French colleague, Aurelien, Bloch produce quality animations demonstrating correlations between astronomy and ancient myths from around the world (e.g., Catal Hoyuk, **Fig. 2**).

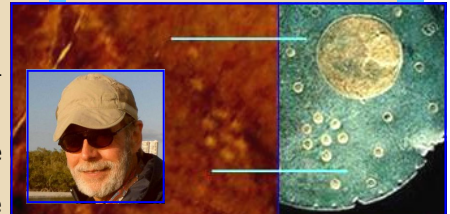
One of Leduc’s main goals is to “make archeoastronomy accessible to the public and to the many archaeologists who do not have a proper training in astronomy.”

Several of Leduc and Bloch’s informative and entertaining videos can be seen on YouTube at the following links in both English and French versions:

<https://www.youtube.com/user/archeodoxa> (English)

<https://www.youtube.com/user/archeodoxa1> (French)

Leduc and Bloch’s French website features quality animations involving the astronomy of several of the world’s most famous prehistoric archaeological sites (presently primarily Neolithic which they plan to expand into Paleolithic as well)



**A highlight from PCN #50:** PCN readers were unprepared for the incontestable similarity between a representation of the Pleiades star cluster on an Arizona Paiute Reservation petroglyph (discovered by engineer, rock art theorist, and archeoastronomer **Ray Urbaniak**) and the now famous European Nebra sky disk. The Nebra disk has been called by UNESCO the “oldest concrete depiction of a cosmic phenomenon worldwide.” The Arizona duplicate may change our picture of American-European history.

can be found at the link below. Due to involvement with many



**Fig. 2.** Nighttime detail from Leduc and Bloch animation showing Catal Huyuk in Turkey (a site covered in several prior issues of PCN); archeodoxa.com.

astronomer colleagues they have been able to produce some of the best and accurate 3D astronomic animations in the topic area on the Internet.

One more project of Leduc’s involves experimental archaeology testing new theories about the famous Acheulian handaxe culture. It involves comparing cultural influences from around the world.

Leduc and Bloch’s main website in English: [www.archeodoxa.com](http://www.archeodoxa.com)

# Is it an artifact?

By Tom Baldwin

**"I am an avocational archaeologist who has spent close to 1000 hours working archaeological digs...of the Calico Early Man Site. This was since the days when famed anthropolo-**

**One of the great frustrations members of the Pleistocene Coalition, archaeologists, and collectors alike face** is when artifacts



from controversial early sites clearly made by humans are rejected out of hand by the mainstream establishment as 'geofacts' or just

fortuitously shaped broken rocks. This is especially true of those involved with Calico Early Man Site in Southern

California or the Hueyat-laco/Valsequillo Site in Mexico.

Each of the above archaeological digs has been dated to c.

200,000 years BP or older.

Now, just a few months ago, the Cerutti Mastodon Site was published in *Nature* magazine. Located in the San Diego, California area and only a hundred or so miles from Calico, it too is dated to over a 100,000 years BP. At the time the *Nature* article came out it created a great hubbub—just like Calico did in its early days—but things seemed to have settled down

already and the mainstream of American archaeology is just ignoring the mastodon site like they are ignoring Monte Verde in South America.

So then, we at the Pleistocene Coalition understand how a lot of our readers feel when possible artifacts they find are also disallowed by the experts. For that reason I thought a discussion on identifying man-made artifacts might be of use to those of our readers who find objects that they wonder about.

To give you some confidence in my background, I am an avocational archaeologist who has spent close to 1000 hours working archaeological digs, mainly in Master Pit Three of the Calico Early Man Site. This was beginning in the days when famed anthropologist, Dr. Louis Leakey, was the site's Director. This has given me a lot of practical experience in identifying artifacts.

Since time immemorial, early humans have sought the best materials for the tools they made. For instance, given the choice between a hunk of old granite and a piece of flint it is not surprising when the flint is chosen. Collectors need to keep this in mind when out hunting for manmade tools. No matter how clever a piece of granite might look, odds are it was not shaped by man. They would want to spend their efforts on something that was better suited to knapping (chipping to shape the tool). As with all rules, there are exceptions. I have a rare limestone hand axe, for instance. However, things like that are uncommon.

What I am most familiar with are the cores, flakes, and tools made by early men or

women that lived in the Calico Mountains area of Southern California. While all sorts of rock and minerals can be found there, the primary choices for tool making by those that lived there 50,000 years ago were chert, chalcedony, agate, jasper, and other siliceous varieties. Since my experience is limited to that area I will limit this article's discussion to tools of that type.

So then, let's begin. First of all, keep in mind that tools made by early men and women were extensions of their hands. So, when you find something you think might be a tool, see how it fits in your hand. Is it comfortable? Would it be easy to use or would it be awkward? Try it in each of your hands. Early people were left and right handed just as people are today. If your prospective tool fails the comfort test and would be difficult to use it is probably not a tool. In an article called [The Pleistocene version of a multi-use tool](#) (PCN #47, May-June 2017), I featured an artifact that was an early multi-tool (**Fig. 1**). One side of it is convex and the other concave. My hand just naturally wraps around it and it is very easy to hold and work with.

Next, check its 'use wear.' Is it worn evenly or only in certain places? A rock tumbling in a stream or down a hillside will be chipped and worn on all sides. Nature does not favor one side or edge over another. A person, on the other hand, using a tool or artifact for some purpose will favor an edge they are using. This results in stones with one sharp edge being worn and chipped while the others are not. When you find a stone with

> [Cont. on page 11](#)



**Fig. 1.** How the multi-use stone tool fits into the hand as if molded to fit. It demonstrates the skill of the person who knapped this tool. Photo: Tom Baldwin.

**gist, Dr. Louis Leakey, was the site Director. ...This has given me a lot of practical experience in identifying artifacts."**

# Is it an artifact? (cont.)

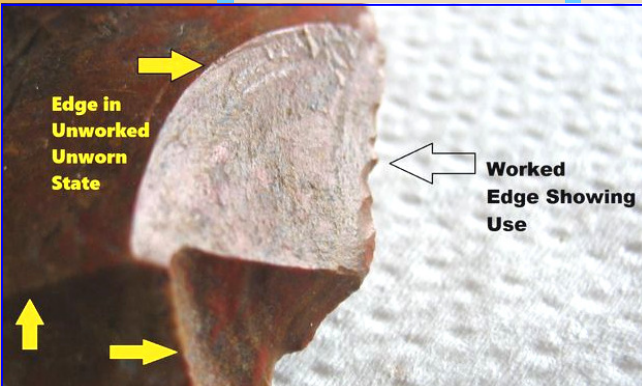
**"When you look through your collection of stones does that particular**

these characteristics, one edge worn and the others still pristine you most likely have a tool of some sort. See **Fig. 2**. Notice all the edges that are unworn while one edge has been serrated

called a hammer stone—with just the right force and at just the right angle—they could knock a 'flake' off the core they were working on. If you try it with some rocks from your yard or a local stream, etc. you will find it is a difficult process. In fact, it is an art form. A great deal of skill and practice are needed to shape tools with this technique. While it *can* happen in nature, it almost never does because of all the things that need to come about and in just the right manner: the force of the blow, the angle of the blow, the presence of a striking platform, etc. Nature does things at random. Only man

shaped break in the rock close to the striking point with possible ripples showing further out from the point of the blow. These marks left in the artifact are the percussion rings and the 'bulb of percussion.' When you find them on a rock you almost surely have a man-made object. Look over your possible artifacts carefully. The bulb scar is usually much more pronounced than the waves, but many times you will find both.

So when you look through your collection of stones does that particular rock you have been wondering about fit the tests I have given you above? If it does then you very likely have an artifact. Remember them also the next time you are out searching. Man has been here a very long time and in all those years leaving many such things behind. Good hunting!

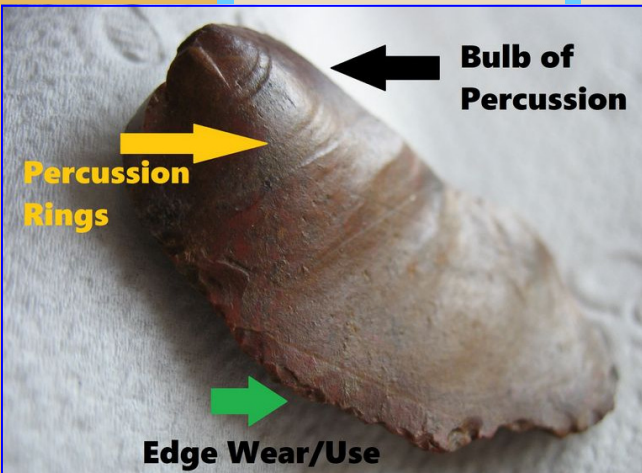


**Fig. 2.** Notice the edges that are unworn (yellow arrows) while one edge has been serrated so it will cut like a saw (white arrow). Nature does not do things that way; but man does. Photo: Tom Baldwin.

**rock you have been wondering about fit**

so it will cut like a saw. Nature does not do things that way, but man does.

plans them out.



**Fig. 3.** Look for a 'bulb scar' and 'percussion rings.' These are signs that a person prepared a 'striking platform' to hit with a different rock and produce a flake. Photo: Tom Baldwin.

**the tests I have given you above? If it does then you very likely have an artifact."**

Finally, look for a 'bulb scar' and 'percussion rings' (**Fig. 3**). Man learned that if he or she prepared a striking platform (a flat area on a stone that lays perpendicular to the flake they wanted to knock off), and hit that striking platform with a different rock

When tools are made using the method described not only do nice sharp flakes result, but certain clues are left behind as well. When a hammer stone hits a striking platform shock waves pass through the stone core that one is working on. I am sure that everyone has tossed a stone into a pond at one time or another. The force of the stone hitting the water sends out waves in concentric circles from where the stone hit the surface. The same thing is what happens to a stone core that is struck by a hammer stone. The force of

the blow travels through the rock in waves that break the flake off. The force of the blow also spreads through the rock in an almost bowl shaped pattern similar to the rings created when one tosses a stone into a pond. The result is a rounded bulb-

TOM BALDWIN is an award-winning author, educator, and amateur archaeologist living in Utah. He has also worked as a successful newspaper columnist. Baldwin has been actively involved with the Friends of Calico (maintaining the controversial Early Man Site in Barstow, California) since the early days when famed anthropologist Dr. Louis Leakey was the site's excavation Director (Calico is the only site in the Western Hemisphere which was excavated by Leakey). Baldwin's recent book, *The Evening and the Morning*, is an entertaining fictional story based on the true story of Calico. Apart from being one of the core editors of *Pleistocene Coalition News*, Baldwin has published many prior articles in *PCN* focusing on Calico, early man in the Americas, and *Homo erectus*.

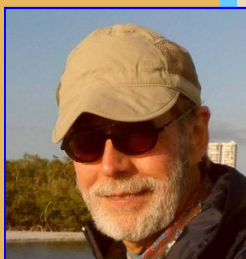
All of Baldwin's articles published in *Pleistocene Coalition News* can be found at the following link:

[http://pleistocenecoalition.com/index.htm#tom\\_baldwin](http://pleistocenecoalition.com/index.htm#tom_baldwin)

# Earliest maize depicted in southern Utah petroglyph

By Ray Urbaniak Engineer, rock art researcher, rock art preservationist

**"After finding this panel I wasn't initially inter-**



**ested in the ice age animal depictions. My interest at the time focused on one part of the panel which appeared to have a depiction of the earliest form of maize, i.e., corn."**

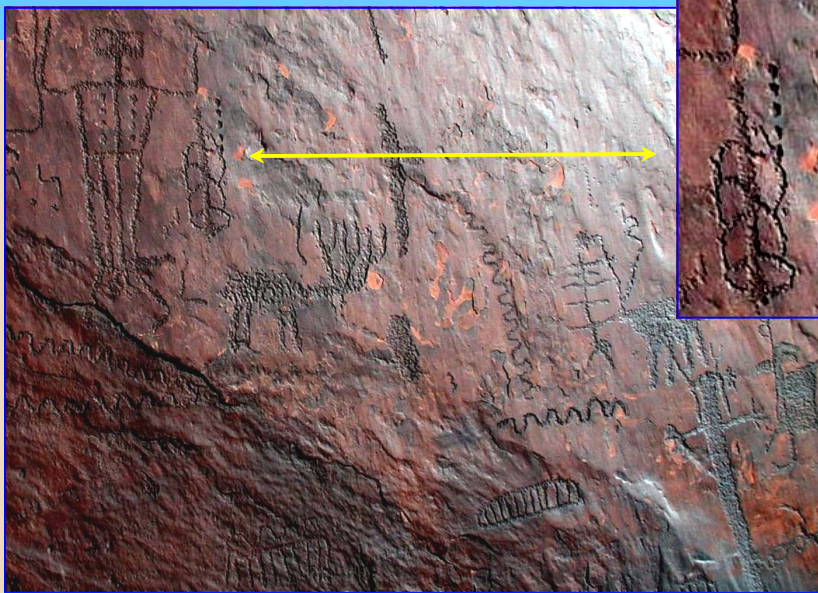
**Many years ago I photographed a large petroglyph panel in Southern Utah.**

The glyphs are fully *repatinated* (**patina**: a natural coating that develops through exposure over time; often called desert varnish or rock varnish; *repatination* is when the chipped rock of the petroglyphs eventually develops a patina like the original un-chipped stone) which indicates extreme age.

I have used images of ice age animals depicted on this panel in previous articles in [Pleistocene Coalition News](#).

After finding this panel I wasn't initially interested in the ice age animal depictions. My interest at the time focused on one part of the panel which appeared to have a depiction of the earliest form of maize, i.e. corn (**Fig. 1**).

**During my research, I corresponded with an expert in the field, Mary Eubanks**, of Duke University. Mary had recently crossed teosinte with gamagrass to produce a hybrid very similar to the earliest maize that has been discovered. See, [A biologist began studying ancient Mexican pottery and ended up making genetic discoveries that could help feed the world](#) (*Duke Magazine*, June 1, 2006). Mary's story, like that of many featured in the pages of *PCN*, shows that those with confidence in their observations need to stay the course and take a stand against mainstream resistance or ridicule. There is always the potential of providing important evidence toward chang-



**Fig. 1.** Very old petroglyph panel in Southern Utah showing what appears to be a representation of an early form of maize or corn. **Inset:** close-up. Photo: Ray Urbaniak.

ing ideas. The problem is that much evidence is blocked or derided by competitors. I myself have experienced this from writers who had done similarly to other researchers in the past including character attacks only to later be proved wrong. The following excerpt from the article about Mary will sound familiar to readers of *PCN*. It is another example showing the kind of treatment those challenging dogma often face:

"Despite the demonstrated vitality of the plants, she was met with vociferous criticism from other scientists. They denounced her scientific articles on the origin and evolution of corn, leading some of the most prestigious scientific journals to refuse to publish her findings. Some scientists said they doubted the existence of her hybrids. She had literally suffered for her science, enduring years of personal

attacks on her findings and her competence."

I described my findings in my 2006 book, [Anasazi Sky Watchers of SW Utah, the Dance of Light & Shadow: A sense of Place & Purpose](#).



**Fig. 2.** Old corn cob from rodent hole in a southern Utah cave discovered and photographed by the author.

<http://www.lulu.com/shop/ray-urbaniak/anasazi-sky-watchers-of-sw-utah-the-dance-of-light-shadow-a-sense-of-place-purpose/paperback/product-605653.html>

Over the years I have examined rodent excavations in caves, in order to keep an eye out for any of these earliest corn cobs in Southern

Utah caves. I did find one very old cob but not old enough as it had 6 rows (**Fig. 2**).

Some researchers believe that maize originated through a hybridization of two different strains of teosinte versus teosinte and gamagrass (see "Growing Prehistoric Corn" *Andrew's Blog*, Oct. 21, 2011).

> [Cont. on page 13](#)

# Earliest maize depicted in southern Utah (cont.)

**"Despite the demonstrated vitality of the plants, she was met with vociferous criticism from other scientists... leading some of the most prestigious scientific journals to refuse to publish her findings. ...She had literally suffered for her science, enduring years of personal attacks on her findings and her competence."**

-Excerpted from *Duke Magazine*, June 1, 2006

Some dating work which found cobs to be approximately 6,200 years old also indicates that domesticated maize could date to at least 10,000 years old (see "The earliest archaeological maize (*Zea mays* L.) from highland Mexico: New accelerator mass spectrometry dates and their implications," D.R. Peperno et al, *PNAS* 98 (4): 2101-2103; Feb. 13, 2001).

The panel in Southern Utah appears to depict the rain god with a corn plant on his right and a very early maize cob on his left (**Fig. 3**). So, in November of last year I decided to put the petroglyph image next to the 6,200-year old cob image (some date as far back as 8,700 years) and I was surprised at the close similarity (**Fig. 4**).

This petroglyph panel indicates an earlier connection

grown in Utah (and what is now the U.S.A) much earlier than is presently believed from the archaeological record.

To confirm dating, I reviewed some other ice age animal images on the same panel and will provide some of these in the next installment.

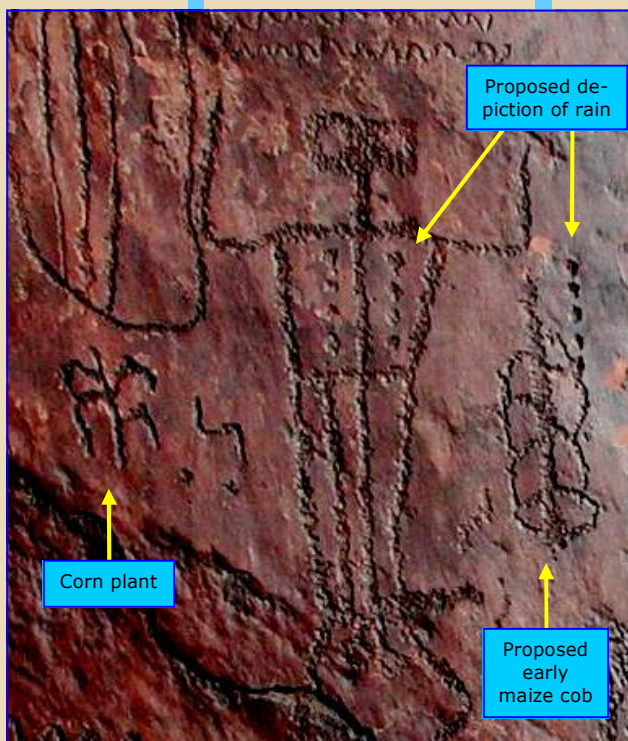
**Note from Virginia Steen-McIntyre:**

I found maize pollen beneath (older than) a tephra layer ca 70 m down in a sediment core taken in the Valley of Mexico by other scientists back in the 50s. It was beneath an ash layer that gave a tephra hydration curve similar to those from tephra units at the Hueyatlaco site. Could maize have been cultivated in Mexico 250,000-plus years ago? Couldn't get it published, even as an abstract to a talk I gave in Santa Fe.

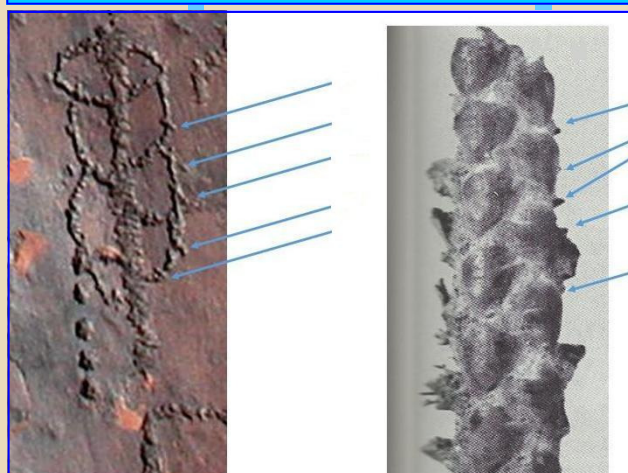
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RAY URBANIAK is an engineer by training and profession; however, he is an artist and passionate amateur archeologist at heart with many years of systematic field research on Native American rock art. Urbaniak has written many prior articles with original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

at the following link:  
[http://pleistocenecoalition.com/index.htm#ray\\_urbaniak](http://pleistocenecoalition.com/index.htm#ray_urbaniak)



**Fig. 3.** Detail of the Southern Utah panel which appears to depict the rain god with a corn plant on his right and a very early maize cob on his left. Photo: Ray Urbaniak.

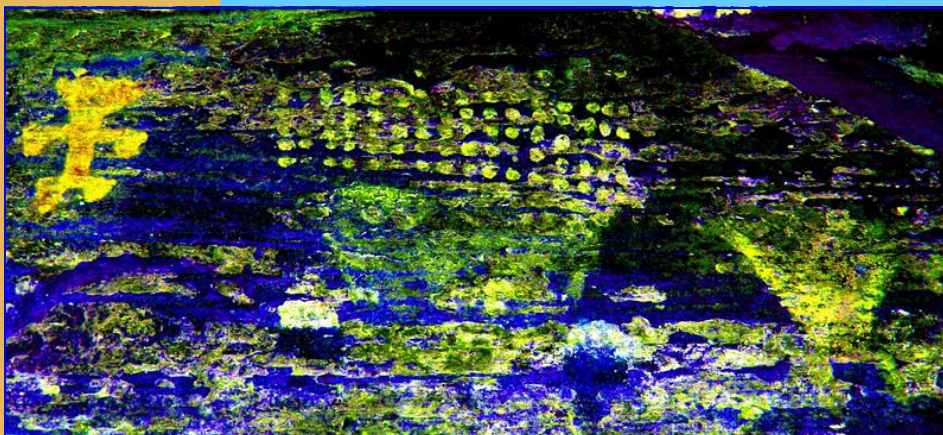


**Fig. 4.** Comparing the petroglyph proposed maize cob (Left) with a 6,200-year old cob from Oaxaca Mexico (Right). I flipped the images for easier viewing. Notice especially the unexpected intricate details pointed out by the arrows. Petroglyph photo: Ray Urbaniak. 6,200-year old cob: *Economic Botany* 55(4); Fig. 14, p. 500. Oct-Dec 2001.

to what is now Mexico than has been previously thought. It also suggests that maize could have been

# Reassessing the Clovis people and their artistic capabilities, a preview

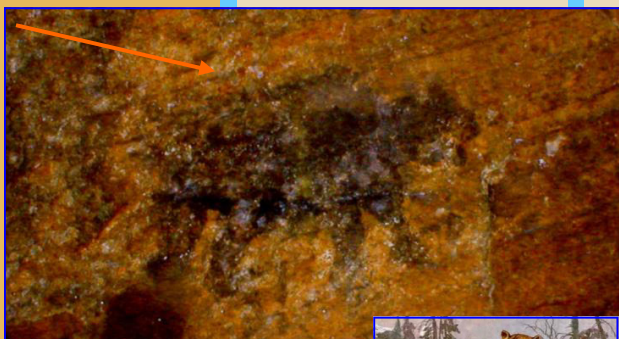
Ray Urbaniak Engineer, rock art researcher, archaeoastronomy, rock art preservationist



**Fig. 1.** Rock art image from a deep cave in Utah near where Ray lives. The image has been computer enhanced to help bring out the faint details. This artwork has survived since it is relatively deep in the cave despite it not being on the best surface for such preservation. Photo: Ray Urbaniak.

**As for portable art, Dr. Pegi Jodry [Smithsonian] has said that pieces include**

**Eds. Note:** This abridged preview is from a much larger submission (consisting mostly of links) submitted to us 12-26-18. Due to its timely nature in light of recent mainstream figure stone claims in Texas (and in light of surgeon Mark Corbitt's long-time experience of suppression of his materials) we include it here as a preface to important



**Fig. 2.** Proposed American cave lion depiction—same Palo cave as Fig. 1—to be detailed next issue. Arrow points to suggested tail faintly preserved. The cave lion is purported to have gone extinct in North America 11,000 years ago, i.e. during the time of Clovis. An archaeologist who has done much cave work in France finds this interpretation convincing. Photo: Ray Urbaniak. Inset: Heinrich Harder; public domain.

**what might possibly be the 'oldest animal effigies in the Americas.'"**

evidence and to reference Corbitt and Urbaniak combining ideas and including corroboration of Corbitt's Clovis-age collection by Margaret (Pegi) Jodry of the Smithsonian.

No cave art has been found in the Americas that can rival that found in Europe and other

parts of the world. We have no exquisite artistic paintings of extinct animals. Consequently, many in the mainstream assume that the Clovis-Folsom people (long thought the earliest American cultures c. 13,400 years BP

[Eds. That is minus reference to the USGS' and Dr. Virginia Steen-McIntyre's evidence for much earlier cultures 250,000 years BP, see p.2] simply weren't capable of producing such artwork and lacked basic artistic appreciation. I take exception to that belief.

It is true that the Clovis were not farmers, few long term dwellings have been found, and, according to tradition appear to have spent their time migrating following animals they relied upon for survival. However, this is not a sign that they were 'incapable' of cave art.

Rather, it provides an explanation for why cave art is lacking. In general, they did not stay in one place long enough to contemplate and execute such works in caves. Like in modern nomadic cultures, the fact that there are few works of Clovis art may just be an effect of cultural

circumstances. Another important circumstance is that few of the caves they did occupy had surfaces conducive to preserving paintings. **Fig. 1** is a haunting paleo-image (enhanced for clarity) not far from where I live.

While it is not on the best preservation surface it has apparently survived since it is relatively deep in the cave.

As for portable art, Dr. Pegi Jodry of the Smithsonian is providing corroboration for Mark's collection of Clovis-age artifacts and has said that pieces include what might possibly be the

"oldest animal effigies in the Americas." Other figures in preparation include petroglyphs of extinct animals as I've published in *PCN*, likely to have existed during the time of Clovis, as well as new examples such as a very likely depiction of the extinct American cave lion, **Fig. 2**—from the same cave as Fig. 1—and including some expert corroboration.

Also included is a Folsom point found near my home when I lived in Colorado. It is not just a hunting tool as it certainly shows artistic expression and other qualities. Such points, extremely sophisticated functionally, have long been appreciated for their beauty as works of art. We will also discuss other corroborating finds such as incised artifacts. Our perspective is that Clovis-Folsom people expressed primarily in art they carried with them—points, effigies, perishable items—but were fully capable of depictive cave art.

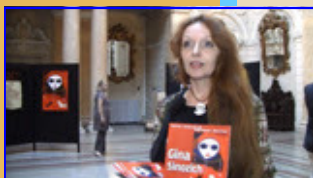
RAY URBANIAK is an engineer by training and profession and an independent researcher with many years of systematic field research on Native American rock art. All of Urbaniak's articles for *PCN* can be found at the following link: [http://pleistocenecoalition.com/index.htm#ray\\_urbaniak](http://pleistocenecoalition.com/index.htm#ray_urbaniak)

MARK CORBITT is a retired cardiovascular surgeon and independent Paleoindian researcher living in Valdosta, Georgia.

# Reconstructed face of a Stone Age woman unveiled in Greece would be forbidden in Australia

Vesna Tenodi, MA archaeology; artist and writer

**"In Australia, when it comes to archae-**



**ology, such freedom of research is non-existent. Archaeologists are not allowed to touch any ancient bones, not even to look at them, without 'Aboriginal permission.'"**

**Avgi (or 'Dawn' in English) was an 18-year old woman who lived in a cave in Greece around 9,000 years ago,**

during a transitional period called the Mesolithic the culture of which was not easily distinguished from that of the Palaeolithic. The archaeological material is too scarce to establish much more than that the hunter-gatherer groups belonging to that period led a rudimentary lifestyle, seeking shelter in

caves, and using the same 'crude' stone implements typical for Palaeolithic Europe.

At the time that Avgi lived, assessed to be about 7,000 BC, the region was about to transition from a society of hunter-gatherers to one of agriculture, husbandry and settlements as became typical during the Neolithic. Hence the name Dawn, since she lived during the time considered to be the dawn of civilization.

The skull and skeleton of Avgi were discovered in 1993 in the Theopetra Cave in Thessaly region, which has been occupied continuously for some 130,000 years. The cave is the first confirmed presence of a Mesolithic human in that part of Greece. It yielded archaeological material ranging from crude Palaeolithic stone tools, through Mesolithic stone implements, to Neolithic pottery.

Avgi's face was revealed on January 19, 2018, by the University of Athens group of researchers, during an event at the Acropolis Museum (**Fig. 1**). The process of reconstructing Avgi's facial features was a joint effort by the reconstruction team of doctors, led by orthodontist Manolis Papagrigorakis. The team included an endocrinologist, orthopaedist, neurologist, pathologist, and radiologist. All were needed to accurately reconstruct how Avgi would have looked.

## Marriage of science and art

The process of reconstructing Avgi's Stone Age face was made possible through a collaboration of science and art. Apart from forming a team comprising medical experts, the University of Athens also engaged Oscar Nilsson, a Swedish archaeologist and sculptor who specializes in reconstruction of ancient faces.

In Europe, archaeology has always been regarded as a multi-disciplinary endeavour, bringing together experts from various fields, as well as craftsmen, artists and architects. Artistic sensibility and intuition can perfectly complement the scientific mind, and Avgi is the latest result of this collaboration.

Such practice is currently taking giant steps, thanks to the latest computer technology of 3D printing, which can shorten the previously laborious and time-consuming process of reconstruction.

The sculptor, Oscar Nilsson, described the process in which researchers take a CT scan of the skull, while a 3D printer then makes an exact replica. Pegs are then glued onto this model, and anatomical points of the face are fleshed out muscle by muscle. Some of her features are based on skull measurements, while others, like skin and eye color are inferred.

Nilsson has worked on many ancient faces, but his favourite period is the Stone Age. He says, "This enormously long period is so unlike our age, but we are physically so alike." He provides museums worldwide with his hyper-realistic 2D and 3D reconstructions of archaeological and historical findings. His reconstructions of Stone

Age faces include "The girl from Tybrind," around 5 000 BC, found in the famous Mesolithic site at Tybrind in Denmark, "The Koelbjerg woman," the oldest skeleton found in

Denmark, dated to around 8 000 BC, and "A Stone Age mother and her child," now in Östergötlands museum in Sweden.

Museums in Europe are now commonly engaging artists—craftsmen, sculptors and 3D graphic designers—to assist in reconstructing Neanderthal

and other ancient skulls and skeletons. European scientists never have had a problem with analysing ancient bones. There never have been hysterical demands to stop scientific investigation, or objections when archaeologists excavate any site and study "sacred remains" of "sacred ancestors" of any given group who might claim to have been "the first" in that region.

## Australian past and present—both suppressed by the Aboriginal industry

In Australia, when it comes to archaeology, such freedom of research is non-existent. Archaeologists are not allowed to touch any ancient bones, not even to look at them, without "Aboriginal permission." Australian archaeology has been paralysed for decades. The increasingly politically-empowered Aboriginal industry keeps coming up with more of their demands, ostensibly representing some

> [Cont. on page 16](#)



**Fig. 1.** Reconstructed face of Avgi. According to reconstructor Oscar Nilsson, human features have "smoothed out" over millennia and look less masculine today. Photo: Oscar Nilsson.

## Stone age facial reconstruction forbidden in AU (cont.)

**"In their shameless hypocrisy,**



**Fig. 2.** Reconstructed face: Lord of Sipán. *Caters News.*

**people like Bednarik are not bothered by the fact that their claims are legally incorrect and mor-**



**Fig 3.** Reconstructed face of a Peruvian Queen.

**ally abhorrent. ... and funded by the Australian taxpayer."**

ancient tradition we all know has never actually existed. Fake stories have taken root in the Australian psyche—either through constant repetition or enforced with threats of violence. Most Australians

now take the path of least resistance, and see that it is easier to comply than to argue with the insane.

This suppression is aided by blatant lies propagated over the last three decades, such as those listed in the International Federation of Rock Art Organization's (IFRAO) Code of Ethics. Its founder, Robert G. Bednarik, who also runs the Australian Rock Art Research

Association (AURA), is a self-taught expert with no formal qualifications. He falsely claims that Aborigines hold copyright on ancient Australian rock art. And—even more astonishing—that all

the research and ensuing theories and conclusions must be approved by Aborigines. And—if it could get more silly—that the copyright and ownership of all the research, the finds, the photographs, and the reports, belong to Aborigines. In their shameless hypocrisy, people like Bednarik are not bothered by the fact that their claims are legally incorrect and morally abhorrent. They are fully aware that all the research is conducted by non-Aboriginal archaeologists, and funded by the Australian taxpayer. It might seem hilarious—were it not so tragic—that the people who contribute nothing end up owning everything. And that

the tribes decide which factual information may be released and which must remain censored, as was the fate of the Aboriginal DNA research conducted by the geneticist Sheila van Holst Pellekaan.

Her findings are still deemed to be too "offensive" to some people who today claim to be of Aboriginal descent.

Ancient Australian skulls cannot be investigated, nor reconstructed. Replicas or even drawings cannot be displayed, or discussed, as that also is too offensive and cannot be done without "Aboriginal permission."

Even when skulls are clearly non-Aboriginal, such as the Mungo Man or the Kow Swamp skeletons.

My conclusion is that all these enforced "protocols" were invented to protect the political decision to maintain the dogma that Aborigines are the "First people."

In Europe, with its volatile history, and wave upon wave of migrations and colonisations, no one would think of trying to claim to have been anywhere "first." Not even the Greeks, who colonised and ruled the Mediterranean coasts, or the Romans, who conquered and colonised all of Europe, would come up with the idea to claim that re-colonised areas belong to them and are their "sacred, stolen land." The claims by the Aboriginal industry that Aborigines own the past and have the right to dictate who can carry out archaeological research are met with disbelief in Europe.

### **Sense and sensibility of other indigenous people**

Even after suffering ten years of being terrorized by the Aboriginal industry and their Aboriginal "clients," my passion for the study of indigenous people elsewhere has not diminished.

The descendants of indigenous people in other parts of the world appear to be more sensible and appreciative of our civilisation. They are proud of their ancient traditions, in sharp contrast to

the Australian Aborigines.

It might come as a surprise to Australian archaeologists that in South America, Europe and Asia, 3D imaging is now used to reconstruct ancient features of those countries' indigenous people.

Brazilian scientists have used 3D to reconstruct the skull of the Lord of Sipán (**Fig. 2**), the royal ruler of the Inca's mysterious Moche culture. The 2,000-year-old Moche mummy was first discovered in 1987 and was considered to be one of the ten most important discoveries of the twentieth century. His face was unveiled in September 2016 in Lima, Peru. According to the team leader, Dr Miamoto, the Lord of Sipán has the typical features of pre-Columbian ancestry and looks like the original South American indigenous Indians that lived here hundreds of years ago. Brazilian scientists reconstructed the skull and revealed what the Lord of Sipán probably looked like.

Peruvian scientists reconstructed the face of the "Peruvian Queen" (also called the Huarmey Queen), **Fig. 3**. Archaeologists uncovered her tomb alongside 57 female aristocrats from the Wari culture, an ancient people that ruled the region centuries before the Incas. The burial chamber of the Peruvian queen, who was buried with a vast trove of jewels and treasure 1,200 years ago, was uncovered in 2012 by the University of Warsaw researcher Dr Milosz Giersz and Peruvian archaeologist Dr Roberto Pimentel Nita and reconstructed. Experts named the 1,200-year-old site "Temple of the Dead." Located in El Castillo de Huarmey, this too is deemed to be one of the most important discoveries of the century.

When it comes to Aboriginal skulls, the only option for an institution or individual collector to view or own a replica is to order one from the Internet where 3D printed

> [Cont. on page 17](#)



## Stone age facial reconstruction forbidden in AU (cont.)

**"Australian archaeology has been paralysed for decades ... representing some ancient tradition we all know... never actually existed."**

and hand-painted skulls of Kow Swamp samples are offered for sale (Fig. 4).

### The truth always finds a way to come out

However, for any aficionado of the Australian past, there is no need to despair. If you want to obtain more accurate information about Australian prehistory you might consider going to Europe. For instance, while events such as the Origins Conference (London, Nov. 2017) include often 'romanticized' ancient civilizations perspectives much useful information can be gleaned and later checked for scientific accuracy. Speakers also include those in progressive or 'spiritual archaeology' (one of my own foci) and eminently rigorous researchers such as Michael Cremo and Andrew Collins. Cremo is hated by the Aboriginal industry for claiming—and proving—that there were highly developed civilizations in deep antiquity with 'devolution' occurring repeatedly in the past—advanced civilizations vanish and mankind falls into 'Stone Age' again and again. The Aboriginal industry gets furious and calls Cremo's claims "blasphemy" and very offensive to our "First People."

Having studied and researched the Australian forbidden past, I developed a similar theory, supported by evidence that has been deliberately and systematically destroyed over the last few decades. But I am positive that in the end all the efforts to hide the past will fail, as new evidence is found. The difference is that discoverers today would not even think of handing such finds over to the Aboriginal industry.



**Fig 4.** Hand-painted replica of Aboriginal skull as offered on the Internet.

### Did the Denisovans discover Australia?

Andrew Collins posed this question in his presentation at the Origins Conference. He included the latest research results and current theories about the Denisovans and their colonization spreading south-east all the way to Australia. An interesting fact proved by the genetic research at Max Planck Institute, Germany, is that among human populations the highest concentration of Denisovan DNA, about 5%, is found in the Australian Aborigines. This

prompted the theory that the Denisovans, who interbred with Neanderthals and carried Neanderthal genes, ventured south-east with Denisovan-Neanderthal hybrids reaching Australia c. 65,000 years ago. Why the largest concentration of Denisovan genes is present in the Aborigines and not in other populations the Denisovans interacted with on their way south—is anybody's guess.

It seems that the Aboriginal industry tactics have backfired. This inevitably happens to any regime that routinely destroys any evidence that does not fit their theory and deletes "offensive" reports by past researchers. They persecute any ordinary Australian who would dare to question the dogma or express "inappropriate thoughts."

When evidence does not support a theory, real scientists—or investigators in general—change the theory, to fit the evidence.

In Australia, if archaeological evidence does not support a theory of the "First People," the current regime just destroys it and keeps the theory.

The more you try to suppress the truth, the more likely it is that there will be people willing to fight for it. With the Origin Conference participants being brave enough to go where the evidence leads them, they just might discover that the Australian "First People" were in fact the "First Invaders" of the Australian already-populated continent.

VESNA TENODI is an archaeologist, artist, and writer based in Sydney, Australia. She received her Master's Degree in Archaeology from Univ. of Zagreb, Croatia. She also has a diploma in Fine Arts from the School of Applied Arts in Zagreb. Her Degree Thesis focused on the spirituality of Neolithic man in Central Europe as evidenced in iconography and symbols in prehistoric cave art and pottery. In Sydney she worked for 25 years for the Australian Government and ran her own business. Today she is an independent researcher and spiritual archaeologist, concentrating on the origins and meaning of pre-Aboriginal Australian rock art. She is developing a theory of the Pre-Aboriginal races which she has called the Rajanes and Abrajanes. In 2009, Tenodi founded the DreamRaiser project, a group of artists exploring iconography and ideas contained in ancient art and mythology.

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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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