



PLEISTOCENE COALITION NEWS

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- Challenging the tenets of mainstream scientific agendas -

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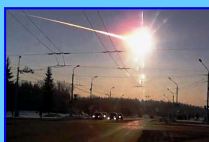
A 19-mile-wide impact crater named Hia-watha was recently found buried beneath a half mile of ice in northwest Greenland.



The 'superbolide' meteor that made the crater is estimated to have been about *one mile*



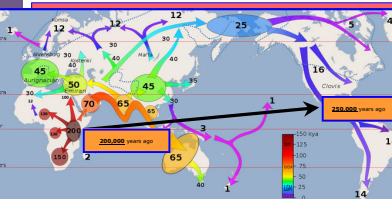
across appearing in the sky as an immense exploding fireball. Scientists



believe the impact occurred during the Pleistocene 2.6 million–12,000 years ago and, likely, within the past 100,000 years. This falls within the range of many suppressed ancient North American archaeological sites, e.g., Old Crow and Bluefish Caves in Canada's Yukon (presently dated 25–40,000 years) and only 1,500 miles away from the impact. Could there have been human witnesses? Rock art documenting the event? To compare its effect on possible witnesses, the Chelyabinsk 2013 superbolide meteor (**Inset**) was only 66 feet across but was as bright as the sun and visible for over 64 miles. See **Steen-McIntyre p.2.**



Archaeologist, Vesna Tenodi, former 25-year employee of the Australian government—combines her experience with politics and archaeology to expose politicized fake science in Australia. This time she provides compelling perspective that claimed ancient Aboriginal paintings are actually modern. See **Tenodi p.18.**



In *The myth of millennial migrations, Part 1*, John Feliks showed it would not have taken Paleolithic people hundreds of millennia to reach the Americas but only decades at most. **Part 2** compares biased maps deleting 'early sites' with deleting elements from the Periodic Table. See **Feliks p.16.**

Don't blame uninformed professors for teaching Darwin's cognitive evolutionism as presumed fact. *Anyone* can be taken in when not permitted to see all of the evidence. That's

how propaganda works. The bulk of responsibility for 150 years of believing that early humans were less intelligent or less "human" than us falls on the whole fields of anthropology, biology, and paleontology and, secondly, on the rest of the science community for letting them get away with it. Their journals and unaccountable anonymous reviewers (university professors in anthropology, biology, paleontology, neuroscience, evolutionary psychology) were themselves taken in and, so, exhibit ill-advised

commitment to already disproved ideas. Lack of field experience or objective knowledge of the gold standard invertebrate fossil record or of the evidence showing the 'modern' capabilities of *H. erectus* is perpetuated by institutional blockades. Survival of disproved ideas depends on suppression of conflicting evidence to make

them appear true. Overconfident specialists simply echo the authoritarian educations they themselves received. Sciences that withhold evidence need to be held accountable while knowledge such as presented in 10 years of *PCN* needs to be made available to everyone. See **Quotes, p.10.**



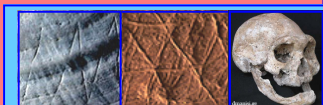
Engineer Ray Urbaniak continues to provide unexpected discoveries

in Native American rock art and thought-provoking observations. In *Rock art rebels*, he provides little-known individualistic rock art imagery and styles that break away from what are seen as N.A. traditions. He then follows up on the *Three-horned animals* enigma. See **Urbaniak p.12** and **p.15.**



Comparing natural carved rock structures with duplications created

in laboratories **Canadian geological engineer, Guy Leduc**, provides the first in a series explaining little-discussed geological processes and enigmas related to the most recent Ice Age and prior including topics such as tectonics and flooding. See **Leduc p.3.**



After demonstrating the identical mental capabilities in *H. erectus* 500,000 years ago and *H. sapiens* 400,000 years later, **Tom Baldwin** compares their qualities of compassion. If both intelligence and compassion are traits of *H. erectus* then what is it that makes these people any less human than us? See **Baldwin p.6.**



Richard Dullum in this relevant **2016 PCN** reprint provides professional perspective and a working

knowledge of human anatomy in dove-tailing Baldwin's question about what makes modern humans "modern." Dullum's article questions mainstream anthropology for calling 1.84 million-year old "modern-human" bones non-*Homo sapiens*. It supports the idea that neither genetics nor anatomy have anything to do with what constitutes modern human behavior. Dullum's evidence at 1.84 MYA aligns well with the 1.8 MYA of Baldwin's evidence. See **Dullum p.8.**

Greenland ice covers evidence of a massive Ice Age meteor strike

By Virginia Steen-McIntyre, PhD
Geologist, Volcanic ash specialist

"Perhaps the most relevant due to their proximity to the impact are the Old Crow and Bluefish Caves sites in Canada's Yukon at the Alaska/Yukon border dated as much as 25–40,000 years old by current reckoning."



Using airborne ice-penetrating radar, Danish scientists

have discovered a 31 km-wide crater buried under nearly a kilometer of ice in north-west Greenland (31 km is about 19.3 miles). It is called the Hiawatha impact crater as it was discovered under Greenland's Hiawatha Glacier. It is the first impact crater found under ice. A team of

scientists led by Kurt Kjær, University of Copenhagen, announced the site in November (Kjær, K.H., *et al.* 2018. A large impact crater beneath Hiawatha Glacier in northwest Greenland. *Science Advances* 4, no. 11). They estimate the size of the bolide that caused the crater to be roughly 1.5 km (bolides are extremely bright meteors that often explode in the atmosphere, **Fig. 1**). This would be large enough to cause significant damage across the Northern Hemisphere. Data from glacial debris and ice-flow simulations suggest the impact happened between 3 million and 12,000 years ago which includes the Pleistocene Epoch.

One of the most surprising features of the crater is its lack of erosion. This suggests a younger age. While not yet dated many scientists are leaning toward the impact having occurred within the past 100,000 years. This means it could have occurred during a time humans were in North America. Of special interest to *PCN* readers, this falls within the time range of many North American sites suppressed by archaeology because of their problematic "old" dates. Perhaps the most relevant due to their proximity to the impact are the Old Crow and Bluefish Caves sites in Canada's Yukon at the Alaska/Yukon border

dated as much as 25–40,000 years old by current reckoning. The sites—inhabited periodically over thousands of years—are in the Arctic Circle with Hiawatha crater which is only 1,500 miles away (**Fig. 2**) suggesting possible witnesses. Like Valsequillo, Calico, Caltrans (now called Cerutti), the sites are treated as controversial due to long-held dogma about the peopling of the Americas. (I wrote about Old Crow in earlier issues of *PCN*; e.g., [Early man in Northern Yukon 300,000 years ago](#), *PCN* #20, Nov-Dec 2012; [reprinted PCN](#) #46, March-April 2017. We covered the Caltrans/Cerutti Mastodon suppression many times before the site's archaeologists—readers of *PCN*—finally decided to publish "25 years" after it's discovery; see, e.g., [In Their Own Words: Caltrans site](#), *PCN* #3, Jan-Feb 2010, and reprint, [After 22 years, Caltrans mastodon butchering site still being ignored](#), *PCN* #45, Jan-Feb 2017. The reprint upset the archaeologists since we published two months before their own paper in *Nature*. They accused *PCN* of having been leaked information about their publication plans which was *not true*. In our [Cerutti Mastodon Special Issue](#), we laid bare the Caltrans suppression timeline incl./explanations by PC founding member, the late archaeologist, Chris Hardaker. It is still discussed by startled *PCN* readers.)

Could Hiawatha have caused the strange landforms and 13,000 year-old sediment layers found in archaeological sites across North America or the 1,000-year northern cold



Fig. 1. Chelyabinsk superbolide 2013 was only 66' across but as bright as the sun and visible over 60 miles. How much more so mile-wide Hiawatha? Still of Wikimedia Commons bolide video.

interval called the Younger Dryas? Could it have inspired any North American rock art?



Fig. 2. Old Crow/Bluefish sites and Hiawatha crater in the Arctic Circle. **Top:** *PCN* geo-map. **Bottom:** NASA map with arrow inserted. Old Crow/Bluefish Caves and Hiawatha crater are within 1,500 miles of each other.

Perhaps we should keep a watch out for possible evidence.

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 Hueyatlaco 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 Cremo'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

Catastrophic subglacial flood at the end of the last Ice Age

By Guy Leduc, Geological Engineer: specializing in Quaternary geology, paleoseismology, sequence stratigraphy, tectonic geomorphology, and connections between geology and archaeology



"The worst situation is to ignore a fact because one is uncomfortable with its cause or its new paradigm."

Many earth scientists believed that the great ice sheet of the last ice age had disappeared gradually and calmly. From the 1960s, scientists began to suspect that glacial meltwater often swept into gigantic breakouts ravaging everything in their path. In the following decades, field work will continue to reveal the scars of these disasters on territories in America, Scandinavia, the British Isles, Switzerland, Siberia, the Altai Mountains, the Himalayas and Alaska. Even the erosion of the English Channel was recently added to this long list of cataclysms.

The interpretation of such regional phenomena is now a consensus. But in the 1980s, some Canadian geologists launched a new controversy. According to them, the Ice Age landscapes bear the marks of continental size catastrophes. Moreover, they claim that subglacial waters were powerful enough to thin down these ice sheets bringing an abrupt end to the Ice Age. Outraged by this idea, some have preferred to ignore the debate. But research in hydrodynamics keeps reviving this polemic.

Anyone familiar with the debate will notice how the antagonists have not caught up with recent publications. They use their authority to avoid a serious debate. No surprise that their publications against the subglacial mega flood are very few. We can resume their papers with their best rhetoric: "Have you found any causes to support such catastrophes?" They request a primary cause, one that tells a full story. In

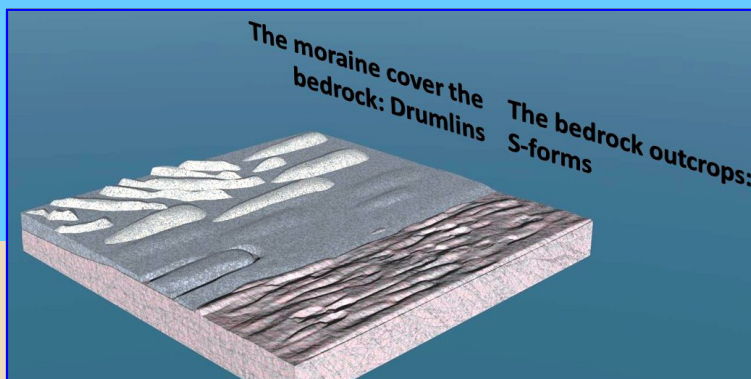


Fig. 1. Drumlins and s-forms. Ice sheets have shaped the land into two types of terrain: **Left:** Terrain characterized by a covering of rocks and sediments deposited by glaciers, e.g., Drumlins or elongated hills. **Right:** Bare rocky basements carved by glaciers at the time of their disappearances. Often, this bedrock is lined with a multitude of what are called *s-forms* for 'sculpted forms.'

earth science it is not a wise question. First, we must understand that major earth events are more often like a chain of subsequent causes and effects. We might observe just a few effects, but they will lead us to true partial causes, not necessarily to the grand primary one. The worst situation is to ignore a fact because one is uncomfortable with its cause or its new paradigm.

Under our modern glaciers, normal meltwater tends to channel itself into tunnels in the ice or into narrow valleys in the bedrock. Any ice age scientist can read and interpret this sort of plumbing tracks. During a massive outburst, meltwater produces a wide sheet flow called *jökulhlaup* in Icelandic. This rare event sculpted the bedrock with a specific signature. In our opinion, many Quaternary geologists are not trained enough to interpret this "rare language of nature." To be able to read and interpret this signature we must be familiar with vortices, Reynold number, hydraulic hammering or plucking and cavitation. We can also hunt for modern analogy occurring during flash flood, *jökulhlaup*, dam hazard, tsunami and even the analogies induced in a flume laboratory. Learning a new language demands an effort. In

this case, a glaciologist and hydrodynamicist need to work together to acquire this uncommon lingua of nature.

To understand the debate, it is important to know that ice sheets have shaped our land in two types of terrain:

1. Those covered by glacial sediments such as moraine.
2. Bare rocky basements that were carved by the glacier at the time of its disappearance. Often this bedrock is lined with a multitude of the so-named *s-forms* for 'sculpted forms.'

See **Fig. 1**, Drumlins and s-forms block diagram, 1 km² (one square kilometer or just under 0.4 mile). These two categories of topography are not without controversy especially when it comes to interpreting the huge fields of drumlin. These elongate hills cover 80% of the Canadian Shield area—3/4 of Canada. To appreciate the size of the drumlin fields just do a simple tour of Google Earth over the center of the country. Drumlin fields are also found in northern United States, the United Kingdom, Poland, Scandinavia, Switzerland, and southern Germany.

In the early 1980s, geologist John Shaw developed a catastrophic subglacial water model

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Catastrophic subglacial flood at end of the last Ice Age (cont.)

"The study of traces left by contemporary disasters (sudden flood,

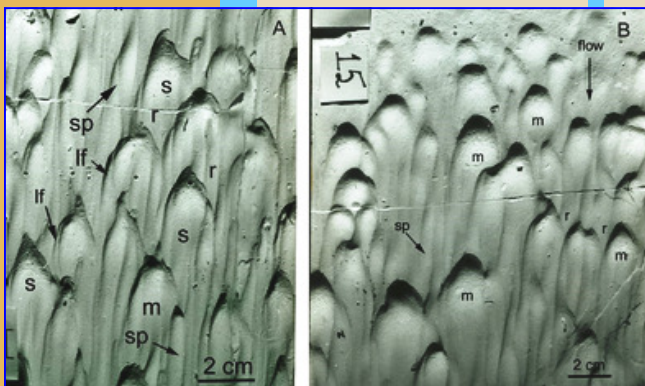


Fig. 2. S-forms eroded on plaster of Paris in the flume laboratory are identical to the gigantic s-forms that were produced under glaciers at the end of the Ice Age (compare Fig. 3). Current direction is down from the top. The conditions—flow velocity, Reynold number—confirm that Ice Age s-forms were sculpted by violent water vortices.

jökulhlaup, tsunami) largely support the idea that glacial s-forms were carved by turbulent waters."

to explain drumlin fields and numerous s-forms. Given the vast territories of drumlins and volume estimation of the cataclysmic water at stake, the theory aroused criticism from some glaciologists.

At the same time, Shaw and his colleagues demonstrate that s-forms are sculpted by turbulent flows of water and not by plastic deformation of

have a hydro-catastrophic origin one is forced to accept that the drumlins are formed by the same process. And as the extent of these territories are vast, hydro-catastrophes must be continental.

S-forms by catastrophe

Have the s-forms been sculpted by subglacial waters or abrasive action at the base of glaciers? The question is easy to answer if one just reads all the publications on the subject. Subglacial waters are clearly the cause. No controversy, no debate. Indeed, all the publications of the last decades work with the option of subglacial water. Field observations corroborate laboratory experiments, flash floods, *jökulhlaup*, and the 2004 tsunami. A scientific approach is legitimized if there is a come and go between physics theory, experimentation, and observation of modern events.

Surprisingly, some professors still ignore the paramount modern researches on s-forms. And yet some faculties persist to teach the ice erosion s-forms theory. Hydrologists and engineers in fluid mechanics describe this attitude as limited. The notions of turbulent flows and vortices explain all types of s-forms in every detail. How can academic dogmatism persist?

To read more see our websites:

<https://www.geodoxa.com/the-ice-age-controversies>

<https://www.geodoxa.com/s-forms>

Videos and pedagogy

I invite you to watch this 9-minute video to awaken your intuition to s-forms formation: <https://www.youtube.com/watch?v=YQlrShaU888>

For the last 6 years Geodoxa (a Canadian non-profit) has produced videos and 3D animations to help the new generations become familiar with hydrodynamic concepts related to glaciology. The results

were instantaneous. During two international Quaternary events participants were convinced by the videos. Videos were also a good preparation for field trips. The new generation also realizes how the old generation of glaciologists were not trained enough to understand the hydrodynamic processes related to s-forms. Max Planck was right when he said:

"A new scientific truth does not triumph by convincing its opponents and making them see the light, but rather because its opponents eventually die, and a new generation grows up that is familiar with it."

We produce videos with the consortium of glacial earth scientists and hydrodynamicists from different countries. Some experts from famous flume labs are discovering the existence of s-forms before they set foot on an outcrop.

Modern analogies

The study of traces left by contemporary disasters (sudden flood, *jökulhlaup*, tsunami) largely support the idea that glacial s-forms were carved by turbulent waters. In addition, when an alpine glacier gradually recedes, it will reveal a bedrock without s-forms. We will see other marks such as glacial striae. However, s-forms only widen during violent outbursts of subglacial waters.

The s-forms produced in the flume laboratory by eroding plaster of Paris (**Fig. 2**) are identical to the mega s-forms produced at the end of the Ice Age under glaciers. The conditions (flow velocity and Reynold number) just confirm that Ice Age s-forms were sculpted by violent water vortices (**Fig. 3** following page).

French River

The study of a pristine bedrock is essential to solve this controversy. When a rocky outcrop is preserved from weath-

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Catastrophic subglacial flood at end of the last Ice Age (cont.)

"S-forms prodced in the flume

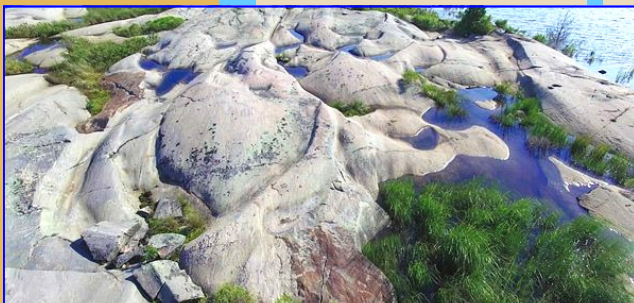


Fig. 3. S-forms at Fox Island, French River, ON, match those produced in the lab (Fig. 2). They are the result of violent water vortices.

labora- tory... are identical to the mega



Fig. 4. The author, Cavitation Island, French River, ON. Cavitation marks like these are produced when liquid speed passes 10m/second.

s-forms produced at the end of the Ice Age under glaciers."

ering, small cavitation marks associated with the s-forms can be observed. Cavitation marks indicates that the water reached a violent flow exceeding 10 m/s. Remember that even hard granites of the Ca-

nadian Shield are weathered down by atmospheric alteration and the acid of the lichens. So, to better study s-forms we must dwell with sites where the bedrock has been preserved

unaltered for 10 000 years just as it was after the disappearance of ice sheet. That's why we'll be looking at sites like French River in Ontario and Cantley in Quebec. Much of French River's rock has been preserved under the water of Georgian Bay since the Ice Age. 800 years ago, the level of the bay suddenly dropped, exposing many pristine s-forms (**Fig. 4**). Cantley is an old sandpit whose exploitation in the 80s exhumed well preserved s-forms.

Lessons from earth science

Within the uniformitarian mindset things seem simple:

Any geological fact must be the effect of a cause observable today.

When we assume that the present is the key to the past, we limit ourselves with a story line inspired by our modern time events. When facts and effects demand an unusual cause like a catastrophe, we have a hard time to find a primary cause. Instead of searching for a grand cause, we can check if the data reveal at least one link in a chain of many causes/effects. We might not have the whole story of a murder, but at least we see a smoking gun. By being used to uniformitarianism we might even deny the existence of a smoking gun. To make this point clear let's look at two examples:

Dinosaurs extinction

Looking at the papers published before the 70s, anyone can see how this idea was not so popular. In mid 70s, the meteorite impact theory (the K-T boundary event) was boosting 10 times the number of such publications. We finally find a cause to accept this non-uniformitarian idea. Without a primary cause we were not opened to accept a simple fact: these animals were suddenly and massively wiped out. However, data pointing at dinosaurs' extinction were still the same as the ones before the 1970s. We need a story to tell before our collective conscience adopts a theory. Conversely, if the data do not fit with the newly-accepted story, we tend to ignore them. During the last decades we recognized that the flora did not change so drastically during this "impact" event. Something is wrong with the story. Meanwhile the meteorite impact story had helped us to accept a catastrophic scenario. This grand cause is no longer obvious.

Harlen Bretz and the Channeled Scablands

This example is a classic of glaciology. After mapping part of Washington State 1922–1923, Bretz published his conclusion that the topography was sculpted by a gigantic flood at the end of the Ice Age. In January 1927, Bretz was invited to present his research before The Geological Society of Washington, D.C. As everyone can read on Wikipedia (J Harlen Bretz):

"Bretz saw this as an ambush... Their intention was to defeat him in a public debate, and thereby end the challenge his theories posed to their conservative interpretation of uniformitarianism. Another geologist at the meeting, J.T. Pardee, had worked with Bretz and had evidence of an ancient glacial lake that lent credence to Bretz's theories. Pardee, however, lacked the academic freedom of Bretz (he worked for the US Geological Survey) and did not enter the fray."

Without a primary cause what story can we tell? Modern geomorphologists recognized that our knowledge in the 20s were enough to recognize that many features like the gigantic pot-holes were carved by melt-water flooding. This is one link in the chain of causes/effects. Facts in the field might tell just part of the story but at least Bretz was aware of it. Pardee had another piece of the story, a proof that the Missoula prehistoric lake could be the primary cause of this gigantic outburst. According to some auditors present at the 1927 conference, Pardee was asked by his superiors to keep quiet.

GUY LEDUC is a Canadian geological engineer specializing in tectonics, geomorphology, and sequence stratigraphy. He is also a longtime researcher in paleontology, archaeoastronomy, mythology and linguistics. Leduc is presently living in France.

Human compassion and empathy: How far back do they go?

By Tom Baldwin

"if his fellow tribe members were of a mind to help him survive he would have a good chance of doing so. The question is, would



Dmanisi is a small town and Paleolithic site in the country, not state, of

Georgia. (Georgia is located in the Caucasus region of Eurasia. To the west is the Black Sea, north Russia, south, Turkey and Armenia, and southeast, Azerbaijan; **see Map**.) Dmanisi is about 60 miles Southwest of Georgia's

capital Tbilisi. It has been occupied since the bronze age and it grew to be an important trading center in medieval times. However, the town came on hard times when it was repeatedly sacked by the Turks and later Timur

(often called Tamerlane or Timur The Lame). By the 1700s the town was scarcely inhabited.

The site of Dmanisi contains the ruins of a castle from its glory

days (see **Fig. 1**). This castle interested archaeologists who began excava-

tions there in 1936. Work continued on into the 1960s.

Surprisingly, in 1983 while more archaeological work was being done at Dmanisi, teeth from an extinct rhino were found. This, of course, indicated they were now digging in Pleistocene soils.

Then, in 1984, primitive stone tools began to be found. This drew the interest of a team of German scientists who came to work at the site. They were later joined by archaeologists from the U. S., France, and Spain.

Starting in 1991 archaeologists hit what they would consider the Mother Lode—human fossils. More and more human fossils were found on through 2005. In all, the bones of at least five individuals have been unearthed. They date to c. 1.8 million years old (Eds. Note: See "Relevant reprint," by Richard Dullum, following this article) and, until recently, were the oldest human bones found outside of Africa. (As of two years ago, China now holds the record for the oldest human remains outside Africa having been dated 2.1 million-years old.)

The discovery at Dmanisi that I find the most interesting is a skull numbered "D3444," and its matching mandible, "D3900" (**Fig. 2**). It is believed to be that of a male *Homo erectus*.

What is most remarkable about this skull is that it is



Fig. 2. A remarkable fossil, Dmanisi skull "D3444" and its matching mandible, "D3900." It is believed to be that of a male *Homo erectus*. It shows a person who survived for many years without any teeth.

from a person who had a condition known as 'alveoli' which indicates he lived several years after losing all his teeth. His tooth sockets had completely filled with bone and his 'alveolar arch' (the part of the upper or lower jawbones in which the teeth are set) had been totally re-absorbed.

The question is, how did this person survive for years having to apparently gum all his food?

Scientists have made three suggestions.

1. He lived on soft plants.
2. He cracked bones and subsisted on bone marrow.
3. He had the assistance and care of other people. This latter mode of survival could be as simple as someone chewing his food for him.

I think the 3rd survival mode is the most likely and, certainly, the most intriguing as far as what it tells us about early human nature. The prior two explanations have obvious

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Map. Location of Dmanisi Paleolithic site in the Republic of Georgia.

these others care enough

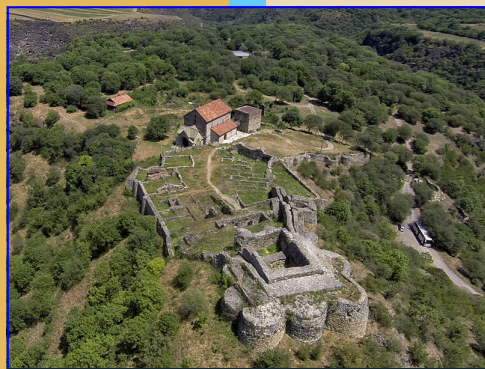


Fig. 1. Castle at Dmanisi. The Paleolithic site is in the background; Wikimedia Commons.

to do so...their humanity."

Human compassion, empathy: How far back do they go? (cont.)

"If a dumb rodent can stand by a friend like that, surely an early man can watch out for a fellow tribe member that needs help to live."

drawbacks. For instance, soft plants (as suggested in explanation 1) are not that easily found in winter. Only the most hardy survive. As for the second explanation, finding enough bone marrow to live on would obviously have been a hit and miss process at best. It could not have been depended upon over the years of time it would have taken this alveoli condition to develop.

However, if this fellow's community members were of a mind to help him, he would have had a good chance of surviving. The question is, would they have cared enough to do so? If they did, then the whole subject quickly suggests many qualities related to the nature of their humanity.

A personal experience that helped to give me a different perspective on this question involves Prairie dogs that are common in the area of Southwestern Utah where I live. Prairie dog towns spread over any open flat spaces. So, I have had plenty of opportunity to observe them. Often, the Prairie dogs build their mounds right up next to the roads. Then being 'dumber' than many other animals and unafraid of cars they wander out onto the roads and regularly get run over. However, I once witnessed this occurrence eliciting a very interesting response from another Prairie dog.

I had come upon a dead prairie dog lying in the middle of the road. Next to the dead one was a live prairie dog waiting and encouraging its dead mate, sibling, friend (or whatever the relationship may have been), to "get up and let's go."

I was touched by the scene. The live Prairie dog

did not have the capacity to understand that the other was never going to come along. But this living one was a loyal companion and out in the middle of the street with the body of the dead one and as a result it would probably be the next one hit. But it wanted its buddy to come away with it and that seemed to be all it cared about.

So, I then realized that if a dumb rodent can stand by a friend like that, surely early Paleolithic people could watch out for their fellow tribe members that needed help in order to survive. I think that with the toothless skull and the fact that its owner survived for years that way we see the humanity of our early ancestors put out on display for us. It strongly suggests long-term and ongoing compassion and, very likely, empathy as well. Each of these are traits seldom discussed in the mainstream picture of early humans where they are constantly being portrayed as somehow less than us. Even the fact of ritual burial does not say as much as compassion and empathy because it is a one-shot deal. In other words, anybody can do something for one day.

Clearly, in the case of the Dmanisi person discussed a continuing effort and ongoing acts of kindness or commitment by one or more individuals had to be made to keep another of their number alive. Almost two million years ago these people showed their modern-level humanity and set an example of caring for one another we can live by today.

To show just how modern-human an idea like this is, about 2,000 years ago the founder of the world's largest religion spoke of com-

passion in many ways (the Parable of the Good Samaritan being one of the better known) put it in the following words:

"Hereby shall all men know that you are my disciples, that you love one another."

So, since after demonstrating identical mental capabilities in *H. erectus* 500,000 years ago and *H. sapiens* 400,000 years later in my previous article ([Scientific implications of the 500,000-year old Indonesian engraved shell](#), PCN #56, Nov-Dec 2018), if compassion too extends back to the beginning what can we possibly say it is that makes these people any less human than us?

TOM BALDWIN is an award-winning author, educator, and amateur archaeologist living in Utah. He has also worked as a successful newspaper columnist. Baldwin has been actively involved with the Friends of Calico (maintaining the controversial Early Man Site in Barstow, California) since the early days when famed anthropologist Louis Leakey was the site's excavation Director (Calico is the only site in the Western Hemisphere which was excavated by Leakey). Baldwin's recent book, [The Evening and the Morning](#), is an entertaining fictional story based on the true story of Calico. Apart from being one of the core editors of *Pleistocene Coalition News*, Baldwin has published 35 prior articles in PCN focusing on *H. erectus* and early man in the Americas.

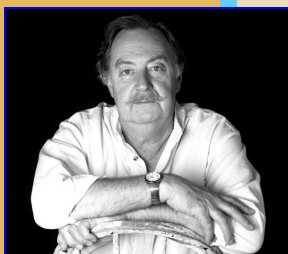
Links to all of Baldwin's articles on Calico, *H. erectus*, and many other topics can be found at:

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

Relevant reprint series: Revisiting PCN #42, July-Aug 2016

1.84 million-year old “modern human” bone being promoted as “not” *H. sapiens*

By Richard Dullum



“As a scientific theory it is subject to being challenged. This is because all theories are falsifiable as Darwin himself recognized.”

When my article, [Smithsonian challenged at traveling exhibit “Exploring Human Origins,”](#) appeared in PCN Issue #41, I thought I was fortunate to be able to field a question to a real field archaeologist from the Smithsonian, a curator, no less(!).

The question was:

“When you find a part of a modern human being in a certain stratum how can you exclude the possibility that a modern human left it?”

In that article, I was featuring one particular bone that bears a unique modern human signature on it—the styloid process of the modern human third metacarpal bone of the hand. The age is 1.42 million years old. That is more than a million years before modern man is acknowledged to have appeared according to the current evolutionary theory. I say current evolutionary “theory” because it is a theory still. And as a scientific theory it is subject to being challenged. This is because all theories are falsifiable as Darwin himself recognized.

The scientific mainstream regards evolution as being proven in the case of human origins and this ‘regard’ actually functions like a dogma in their world. If dogma rules, then further inquiry and challenges become a threat that has to be snuffed out.

Are there further challenges to human evolution that continue to come from their own investigations in southern Africa?

Michael Cremo—doing research for his new book, *More*

Forbidden Archeology—was speaking about one new discovery on a recorded YouTube program from a year ago and I heard him mention a hand-bone discovered near Olduvai that dated to greater than 1.84 million years old. Naturally, I thought at first he was referring to the Carol Ward hand-bone—the one I discussed

in my prior article. However, on corresponding with him I learned that this was another hand-bone altogether, from a different archaeological site, and published by different researchers. It is a proximal 3rd phalanx from the left hand of a modern human like us and is featured in a paper from Manuel Domínguez-Rodrigo, *et al* (2015) titled: Earliest modern human-like hand bone from a new >1.84-million-year-old site at Olduvai in Tanzania. *Nature Communications* (Fig. 1).

The bone is older than the Carol Ward find (the bone of contention with Curator Rick

Potts from my previous encounter). Yet, as can be seen in the photograph as well as textually and graphically explained in a plotted chart included in Domínguez-Rodrigo *et al*’s paper, the phalanx is well into the modern human bone comparison range. In fact, OH 86 is the “earliest fossil specimen within the human variation.” I.e. as they clarify it is the “oldest specimen

within the *Homo* cluster.”

Now, one is a lonely number no more, as this bone joins another modern human bone, also from the same time frame and a southern African location already famous for fossils and tools of early humans.

As I was getting my thoughts together for this article, a PCN colleague notified me of evidence of footprints of modern dimensions and appearance, preserved in the greater than 1.5 million-year old layers of Illeret, Kenya, near Lake Turkana and near Koobi Fora. This was reported in *Science*

> [Cont. on page 9](#)

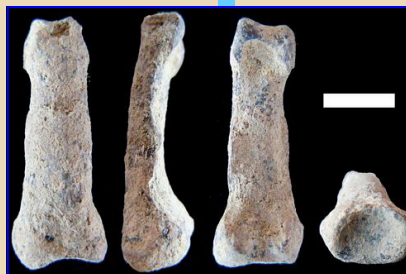


Fig. 1. Four views of the manual proximal phalanx bone (finger bone) of OH 86. **Left to right:** dorsal, lateral, palmar, and proximal views. Scale bar 1 cm. The authors avoid saying outright that it “is” a modern human finger bone. One of their conclusions based on *all the evidence* shows that their reason for this is dogma:

“Collectively, these results lead to the conclusion that OH 86 represents a hominin species different from the taxon represented by OH 7 [*Homo habilis*], and whose closest form affinities are to modern *H. sapiens*. However, the geological age of OH 86 obviously precludes its assignment to *H. sapiens*.”

Image: M. Domínguez-Rodrigo *et al*. 2015. Earliest modern human-like hand bone from a new >1.84-million-year-old site at Olduvai in Tanzania. *Nature Communications*, Vol. 6, August 18, 2015.

1.84 mya *modern human* bone “not” *H. sapiens* (cont.)

“Collectively, these results lead to the conclusion that OH 86 represents a hominin species ... whose closest form affinities are to modern *H. sapiens*. However, the geological age of OH 86 obviously precludes its assignment to *H. sapiens*.”

Vol. 323, Issue 5918, pp. 1197–1201, 27 Feb., 2009, “Early hominin foot morphology based on 1.5-million-year-old footprints from Ilkeret, Kenya,” by M. Bennett, S. Gonzalez, *et al*:

“The stratigraphic analysis in this article shows clearly that the footprints lie in the 1.5–1.54 Mya range.

Although we cannot conclude with certainty what hominin species made the footprints at FwJj14E or GaJi10, these modern human characteristics, in combination with the large size of the prints, are most consistent with the large size and tall stature evident in some *Homo ergaster/erectus* individuals.”

This is a really good print, and its analysis by the authors with very refined laser measurements via a technique developed at Bourne-mouth University in U.K., takes measurement to a level unobtainable in Leakey’s time. Whether the variability of the respective substrates prints are found in, not to mention variability in human feet, is adequately factored into the scatter charts which show a separation between the Laetoli prints and theirs, is a matter of opinion. However, the science of footprint analysis in the late 20th century was—compared with this refined method of the authors—quite capable of distinguishing if a foot had a longitudinal medial arch, and other human anatomical foot hallmarks. One might argue that this paper overanalyzed the footprints. Of course, anatomically modern humans are the only hominid known that leaves modern human footprints. One would think that a mind free of preconceptions and one which was thinking critically would consider the possibility of modern humans, especially, since anatomically modern human bones have

been found in the same area.

All of the claims by archaeologists about 1.5 million years and older prints belonging to *H. erectus* are not backed up by skeletal postcranial evidence. There are no hand or foot skeletons of *H. erectus* in existence with which to compare to these new African finds. The purportedly close relative of *H. erectus*, *H. habilis*, displays foot and hand characteristics suggestive of arboreal use and hand-walking. *H. habilis* is now considered an evolutionary dead-end (e.g., Tim White and Donald Johanson, 1987, in Olduvai Gorge).

H. floresiensis (popularly known as “hobbit”), whose ancestor was purportedly *H. erectus*, had ape-like hand skeletons, not human-like. Could isolation cause ‘devolving’ of previously adaptive characters like modern hands and feet? When *H. erectus* got to Flores in the first place he would have had, according to Bennett and Dominguez-Rodrigo, his African practically modern feet and hands. As isolation on Flores changed *H. erectus* into *H. floresiensis* these, instead of showing diminution, showed a change to ape-like foot and hand anatomy. If you say *H. floresiensis* didn’t come from *H. erectus* you have to posit a missing ancestor for *H. floresiensis* (very weak). If *H. floresiensis* ‘came from’ *H. erectus* isolation on Flores then caused evolution to run backwards!?

Speaking of skeletal evidence for Early Pleistocene or late Pliocene anatomically modern humans in southern Africa it is not limited to those examples above, which are actually quite recent. Many finds suggesting modern human presence in this very excavation area are well-documented in *Forbidden Archeology* including the Reck skeleton found in 1913

in Bed II at Olduvai Gorge, Tanzania, by Hans Reck. It dated to 1.15 million years old. This was a human skeleton of modern anatomical dimensions. It was complete in a block cut out of the hard limestone and had to be chiseled out. Reck, a competent geologist, observed no signs of disturbance from above, Nor did Louis Leakey, who was invited to observe the skeleton’s cutting out. Leakey himself had found several bones suggestive of fully modern human presence in the early Pleistocene-late Pliocene. The Kanam jaw discovered by Leakey in 1932 dates to greater than 1.9 million years old with a chin to match the earliest *Homo sapiens* mandible from the Cave of Hearths, South Africa, which dates the emergence of modern humans according to the accepted mainstream chronology to 200,000 years ago. Now here is a jaw with a chin, marking it as an anatomically modern human. The news of this emerged only by M. Cremona’s determined effort to search the primary literature of archaeology kept in dusty archives or cardboard boxes in some cases like the Ipswich skeleton. Many other finds of post-cranial anatomically modern human bones are documented in *Forbidden Archeology*, as well.

As a matter of fact, if all the evidence gathered about *H. sapiens* in the Early Pleistocene is reviewed, it appears that he lived side-by-side with his supposed predecessors and ancestors!

If *H. sapiens* was present in Africa at 1.9 million years ago then there is every likelihood that he made it to Britain by around 1.5 million years ago—at least.

> [Cont. on page 10](#)

1.84 mya modern human bone "not" *H. sapiens* (cont.)

"As a matter of fact, if all the evidence gathered about *H. sapiens* in the Early Pleistocene is reviewed, it appears that he lived side-by-side with his supposed predecessors and ancestors!"

H. sapiens left the Happisburgh footprints that are identical to our own. The Ipswich skeleton is modern in form because modern men lived (and were buried) there around 1.0 million years ago.

H. erectus/ergaster, *H. antecessor*, *H. heidelbergensis* all lack full foot and hand skeletons to compare to modern. Only *Australopithecus*, *H. habilis* and *H. neanderthalensis* have hand skeletons to compare with modern humans and only Neanderthals have the modern human styloid process on the third metacarpal;

but these African bones predate them by hundreds of thousands of years.

By showing that anatomically modern humans existed in the earliest Pleistocene times, there can be no way that they can be ruled out as the makers of the prints at Happisburgh.

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 prehistory and culture. He is also a

Vietnam vet with a degree in biology. In addition to his work with Kevin Lynch, he has written eight prior articles for PCN.

All of Dullum and Lynch's articles about Classic British Archaeology and related topics in PCN can be found at the following link:

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

Quotes of interest on suppression in science and education

"Universities are becoming laughing stocks of intolerance."

-Steven Pinker, Linguist, cognitive psychologist; Harvard University

"Censorship...creates in the end the kind of society that is incapable of exercising real discretion."

-Henry Steele Commager, American historian

"This week my employer, Harvard University, announced its next president..."

The campus newspaper asked what advice I would give our incoming chief... I reiterated the counsel I had offered the search committee: 'The President of Harvard University is ... a voice for the integrity of academia as a forum for free inquiry. Yet universities are becoming laughing stocks of intolerance, with non-leftist speakers drowned out by jeering mobs, professors subjected to Stalinesque investigations for unorthodox opinions...and much else... [These] damage the credibility of university scientists and scholars....It's up to the president ...to stanch this credibility drain ... publicly affirming the sanctity of free inquiry and civil disagreement, and reining in the factions that are assaulting them.'"

-Steven Pinker, linguist, cognitive psychologist, Harvard. "Universities are becoming laughing stocks of intolerance." *The Spectator*. Feb. 24, 2018, 9:30 a.m.

"Those who challenge dominant ideas may face... attempts at scientific suppression: discrediting or silencing a scientist or scientific claim in ways that violate accepted standards of scientific conduct... they happen frequently enough to deserve careful consideration as breaches of academic integrity."

-J.A. Delborne. 2016. Suppression and Dissent in Science, in *Handbook of Academic Integrity*, 2016.

"I did not try to present a work that would change the 'paradigm' but rather show that there was a mighty groupthink disease going on in the highest levels of archaeology and anthropology. ...I spent over thirty years in this field, and to find out five years ago I was lied to, constantly, by leaders in the Paleoarchaeology field was a real problem. Worse, when a top Paleoarch like Mike Waters from Texas A&M supports an article in the *Mammoth Trumpet* (Mar 2006) that despicably reduces top USGS geologists...to mere enablers for the 'crazies' well, that was really over the top...If you think real science is carried out by ignoring excellent preClovis evidence

that can be characterized as nothing less than pure gold, then you have a lot more to learn about true science."

-Pleistocene Coalition founding member, the late Chris Harkaker, archaeologist, 2008, Amazon.com, cited in PCN #49, Sept-Oct 2017

"There must be no barriers to freedom of inquiry."

There is no place for dogma in science. The scientist is free, and must be free to ask any question, to doubt any assertion, to seek for any evidence, to correct any errors."

-J.R. Oppenheimer, physicist

"Denying people information they would find useful because you think they shouldn't find it useful is censorship, not journalism."

-Michael Kinsley, American journalist

"Every great advance in science has issued from a new audacity of imagination."

-John Dewey, psychologist

"In questions of science, the authority of a thousand is not worth the humble reasoning of a single individual."

-Galileo Galilei, astronomer

Member news and other info

Quick links to main articles in [PCN #56](#):

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[Implications of the 500,000-year-old Indonesian engraved shell](#)

Tom Baldwin

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[Member news and other info](#)

Dragos Gheorghiu,
John Feliks

PAGE 5

[Forbidden Archeology and Virginia Steen-McIntyre](#)

Michael Crema

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[Following the science wherever it might lead](#)

Richard Dullum

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[The late Hal Malde, Hueyatlaco expert, brief introduction](#)

John Feliks

PAGE 10

[Asterisk sign c. 16,000 years ago and solstice markers](#)

Ray Urbaniak

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[Experimental Paleolithic-style hand stencils](#)

Ray Urbaniak

PAGE 14

[The myth of millennial migrations](#)

John Feliks

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[Aboriginal Paleolithic artifacts explained](#)

Vesna Tenodi

What Oldowan or 'Mode 1' tools found anywhere in the world *don't* say

Clinical psychologist Terry Bradford, PhD, continues to watch for evidence of *modern-level* intelligence in Paleolithic people. This issue, Dr. Bradford brought to our attention the recently reported "oldest tools" in North Africa. Being dated as much as 2.4 MYA, they are a mere 200,000 years younger than the famous "Mode 1" Oldowan tools of 2.6 MYA attributed to the East African "ape-man" *Homo habilis* (Fig. 1).

Their claimed primitive quality is supposed to be a sign of low-evolved intelligence. For this reason, proof that the same style tools were made everywhere including the Americas is a fact they must block from the public because a public informed is not easily duped. E.g., Fig. 2a-b, and [Lower and Middle Paleolithic-style stone tools in Atacama Desert Chile](#) (PCN #48, July-August 2017).

Misidentification of 35,000-year old Mongolian fossil should remind: Mainstream evolutionary anthropology constantly misidentifies fossils due to an eye for "ape-men"

Ray Urbaniak sends news on the discovery of the oldest *H. sapiens* remains

discovered in Mongolia:

"The only Pleistocene hominin fossil discovered in Mongolia, initially called *Mongolanthropus*, is in reality a modern human who lived approximately 34–35 thousand years ago. The skullcap...is, to date, the only Pleistocene hominin fossil found in the country."

-Ancient Mongolian skull is the earliest modern human yet found in the region. *Popular Archaeology*, Jan 30, 2019.

So, we are now told, 13 years after its discovery, that the fossil has changed from the lesser *Mongolanthropus* to modern *Homo sapiens*. This is

more an important statement about bias in anthropology than anything at all about evolution. Being a not uncommon occurrence, it is why prudent science aficionados must never trust proclamations from a field precommitted to an ideology.

This is especially one where "vertebrate" paleontologists—precommitted to the ape-to-man paradigm by default—will see ape-men because that is what their field (which rewards them) is looking for. Remember that only the

"invertebrate" fossil record—as Darwin already knew in 1859—is the gold standard

against which any confidence in evolutionary ideas must be tested. Don't imagine that the inability of professional

paleontologists or anthropologists to identify human fossils is rare. Religious devotion to and a strong desire to find apemen causes those working with an essentially worthless fossil record (i.e. a few scraps of bone, teeth, and skeletons scattered about compared to the 900,000 quadrillion flawless easily identified in inch-by-inch chrono-

logical layers invertebrate fossils) to regularly misidentify fossils. The mainstream-trained experts do this all the time. In order to force the field into, at least, some kind of scientific accountability, proof of this fact must be kept before the public until they come to realize the low rigor of evolutionary anthropology. The following are from PCN #25 (Sept-Oct 2013), [Evolutionists are not qualified to assess any evidence](#):

"The Prezletice human molar has been re-identified as a bear ... and the 'hominid' skull from Venta Micena as a horse."

-Clive Gamble, *The Palaeolithic societies of Europe*, 1999: 116

"The history of paleoanthropology is one of repeated misidentification of fossil ancestors."

-Sarmiento et al, *The Anatomical Record (The New Anatomist)*, 2002

Learning what is true is worth the extra effort to find it.



Fig. 1. Dated 2.4 MYA the "Oldowan" or "Mode 1" tools from North Africa were made a mere 200,000 years after the famous 2.6 MYA "ape-man" tools of East Africa. This is not good news for mainstream dogma. Like evidence from the Atacama Desert, Chile, and Valsequillo, Mexico blocked from the public, such finds force mainstream anthropology to make up even more convoluted stories to explain why the very same tools are found in the Americas as found in Africa. Photo: Sahnouni et al.



Fig. 2a. Top: Biface, Ghatchi, Chile, **Bottom:** Biface, Koobi Fora, Kenya. A.M. Barón Parra. PCN #48.

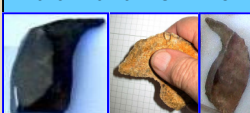


Fig. 2b. Multiuse tools: Ghatchi, Chile (A.M. Barón Parra; Lake Manix, CA (T. Baldwin); Evansville, IN (R. Doninger). PCN #48.



[Link to PCN #56](#)



[Link to PCN #55](#)

Rock art rebels—breaking with tradition

By Ray Urbaniak Engineer, rock art researcher and preservationist



"Apart from the fact that visual impact does not necessarily equate to depth of meaning, one contributing factor explaining the apparent lack of stunning cave art images is that early Americans tended to be very mobile."

People wonder why some of the old cave images in North America don't have the jaw-dropping impact of the Ice Age cave paintings in Europe. This distinction has often led to the idea that early Native Americans and First Nations peoples didn't have the same artistic capabilities as Europeans. I believe I have dispelled this myth by evidence presented in my prior PCN articles (see pleistocenecoalition.com/index.htm#ray_urbaniak). Apart from the fact that visual impact does not necessarily equate to depth of meaning, one contributing factor explaining the apparent lack of stunning cave art images is that early Americans tended to be very mobile. In other words, they were not as settled as those in Europe (see [Reassessing the Clovis people and their artistic capabilities, a preview](#); PCN #51, Jan-Feb 2018).

I have also noted another explanation for the discrepancy, namely, the lack of suitable cave surfaces upon which to paint (see above link and **Fig. 1**). Anthropologist Christine Desdemaines-Hugon goes into more detail on the subject in her 2010 book, *Stepping Stones: A journey through the Ice Age Caves of the Dordogne*. It is worth citing in context:

"Recent studies have revealed that there were once paintings in these first galleries, but the drafts entering freely from the open entrance, as well as from the 21 meter side gallery we pass on our right, slowly eroded the walls and erased them. Only in the deeper sections have paintings survived, once we have passed through two narrow passages. 65 meters from the entrance. Here the circulation of air slows down, the temperature remains stable at approximately 12.5 de-

grees Celsius, and the humidity is at about 98 percent all year round."

I am not aware of caves like those of the famous Dordogne region in France near sites where Ice Age peoples in North America were semi-settled.

Another likely contributing factor to the lesser number of cave paintings in the Americas is that societal conventions were seldom deviated from. Someone who wanted to express themselves differently was most likely frowned upon.

I remember from an anthropology class learning of an idea called the "theory of limited good" by University of California, Berkeley, anthropologist George M. Foster. Foster's idea, albeit controversial, was that people can only achieve success and improve themselves at the expense of other people. If something wasn't good for the tribe as a whole it wasn't good. I remember a friend at a pow-wow who had retired from the military and moved back to the tribe and bought a doublewide trailer. He said that after he bought the trailer no one would talk to him, since his home was better than theirs.

You also see this today in Native Tribes where each group dresses the same and weaves their clothing with the same patterns.

You especially see this in rock art where each area and each period of time had a primary set of cultural images and conventions for that group that were repeated over and

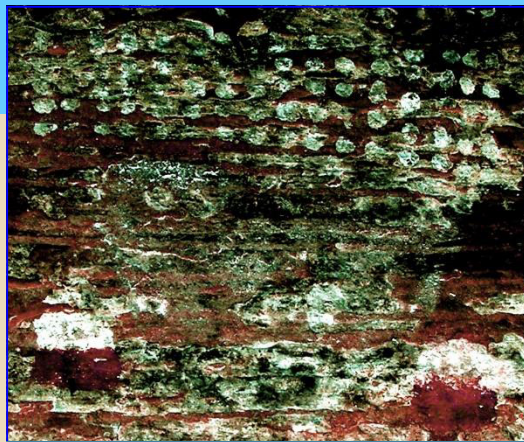


Fig. 1. Unique rock art pictograph showing human eyes from a deep cave near the author's home, Utah. The image has been computer enhanced to bring out details and a sense of its original impact. As mentioned in the [Jan-Feb 2018 article](#) it has survived because it is relatively deep in the cave. Photo: Ray Urbaniak.

over with only the skill of the depicting artists varying. Some images are proposed to have varied as a result of patterns seen in hallucinogenic trance, though this idea as well, remains controversial. But whatever the explanation, such repeated patterns again can be easily grouped.

In Ice Age Europe some of these well-known though still enigmatic human groups may have gradually developed a cultural norm to express themselves with dramatic animal images that were painted, incised or carved in relief. This may have been a fluke, where the people were eventually strongly encouraged to express themselves in an elaborate detailed manner. Ironically, and despite how beautiful, the cultural norm of cave pictograph painting and sculpting was not carried on by more recent groups.

In discussing Combarelles Cave on page 53 of Desdemaines-Hugon's book she confirms my speculation. This too is worth citing in context:

"The 50 or so anthropomorphic figures compare with the one or two in a typical cave. Images of humans in Paleolithic art are invariably

> [Cont. on page 13](#)

Rock art rebels—breaking with tradition (cont.)

**"During
25,000 years**



Fig. 2. Drawing of Saiga antelope from Comarelles Cave; Dordogne, France. Photo: Norbert Aujoulat, in Andre Leroi-Gourhan's 1984 book *L'Art des cavernes: Atlas des grottes ornées paléolithiques françaises*.

**of figurative
art, there is
not one full
picture of a**



Fig. 3. Photo of an apparent saiga antelope taken in a Grand Canyon rock shelter by hiker Jennifer Hatcher.

**human, real-
istic from**

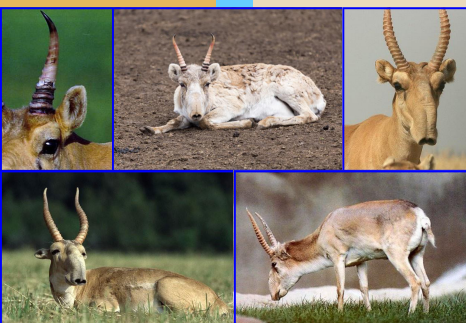


Fig. 4. Features of living saiga antelopes. Clockwise from upper left: Saiga eye, Color variation, Nose, eyes, Body shape, Curve of horns.

**head to toe,
with a facial
expression
and detailed
clothing."**

schematic, stylized, or when realistic, either incomplete, disproportioned, or part animal. They are frequently crude, caricatured, and technically clumsy in contrast to the precisely-depicted animals. They can consist of simple masks,

barely identifiable outlined body contours, isolated vulva and penis figures, headless bodies, heads without bodies...all of which are found in this cave. How is it that these remarkable artists, capable of representing any wild animal perfectly, chose to distort humans in this way? During 25,000 years of figurative art, there is not one full picture of a human, realistic from head to toe, with a facial expression and detailed clothing.

This lacuna can be explained only by strong cultural codes or taboos that restricted the subject matter and illustrates how significant the art in the caves must have been."

In contrast to such obvious cultural control over artistic expression I would like to

suggest that southern Utah's atypical rock art images could have been made by

individuals who defied the norms.

While reading about the of Combarelles Cave I learned of the discovery of a saiga antelope representation cited as "rare

enough to merit special mention" **Fig. 2).**

Photographer, Jennifer Hatcher, recently took a photo in a Grand Canyon rock shelter which appears to be a finely executed pictograph of a Saiga antelope (**Fig. 3**). The red lines appear to have been added at a later date. **Fig. 4** shows several photographs of living Saiga antelope.

After archaeologists were so certain Saiga antelope never lived in France, additional evidence surfaced to show that they were, indeed, in France during the ice age. Similarly, they were never supposed to have lived in SW U.S. either, since no fossil remains have been found. I believe they were certainly in this region as well since I have recorded several pictograph and petroglyph images of the animals. And since many ice age groups in France and the U.S. were likely the same people, both groups could also have been recording images of Saiga seen in Siberia.

Fig. 5. Relief of a man AZ strip. A rare rebel rock art image.

Fig. 6 is a relief map of constellations the Anasazi saw in the Milky Way. The small

figure below represents the Big Dipper. St. George, Utah.



Fig. 6. Petroglyph relief map of constellations the Anasazi saw in the Milky Way. The small motif below represents the Big Dipper. St. George, Utah. Photo: Ray and Enilse Urbaniak.



Fig. 7. Remarkable very old and atypical rock art panel; St George, Utah; Ray Urbaniak.



Fig. 8. Top: Unique relief-style petroglyph, which I discovered in a small rock shelter, southwest Utah, compared with a living falcon. For details see PCN #55, Sept-Oct 2018.

Fig. 7 is a remarkable and very old atypical rock art panel. St. George, Utah.

Fig. 8. Unique proposed relief-style falcon glyph in a Utah rock shelter compared w/a living falcon as published in the Sept-Oct 2018 issue, PCN #55.

> [Cont. on page 14](#)

Rock art rebels—breaking with tradition (cont.)

"I have seen

Joggers and runners depicted in SW Utah and AZ strip rock art

The jogger or runner is a possible *rebel image* that

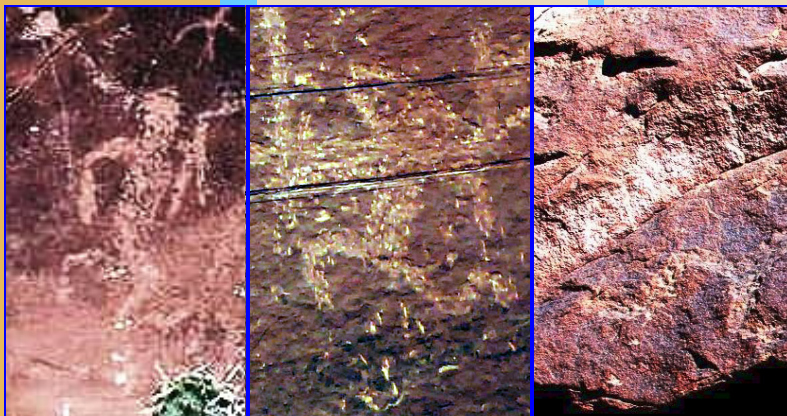


Fig. 9. Rebel images in American rock art also break the mold of what are usually *static* images. The above three 'jogger' glyphs in SW Utah and the Arizona strip, however, clearly depict motion through space. This is very rare as petroglyphs in this region tend to be static with no movement implied. These are rebel images that became accepted by a small number at least. Photos: Ray Urbaniak.

these double-ended pointers incised as parietal rock art."



Fig. 10. Jogger glyph that suggested to me the Sun 'jogging' across the sky to the horizon position at Winter Solstice sunset. Photo: Ray Urbaniak.

either became marginally accepted over time or which, at least in an art for art's sake sense may have

prompted other rock art artists to duplicate them as their similarities can be readily seen. A while back I photographed the three very animated jogger glyphs seen in **Fig. 9**. However, I didn't have a strong sense of what a jogger or runner glyph might possibly symbolize if looking for a deeper

meaning than art for art's sake. Later, I photographed what I have termed a 'notched headed jogger' (**Fig. 10**). This was the image that suggested to me that the jogger motif might symbolize the Sun as it races across the sky and eventually to the horizon position at the Winter Solstice sunset. Petroglyphs in this area are generally static, flat, and two dimensional

with no movement implied. These jogger images indisputably depict movement.

Fig. 11. Small atypical pictograph in the Arizona strip.

This thin pictograph is about 6" tall, it is all by itself and has female energy. Being so out of the ordinary it is my opinion that it could have been produced by someone who was officially excluded from producing

rock art, since there is no similar rock art in the area. It may not look like much when viewed only from a photograph. However, when experienced in real space the impact is more noticeable.

We may never know for certain why these groups of Ice Age peoples in France and Spain created such exquisite images of animals, but I suspect it was because they were "One with the Animals" and it became a cultural norm for expression by those capable of rendering these possibly sacred images.

<https://www.manataka.org/page2676.html> (article I wrote on Native American connection to animals)

I heard an Inuit Native American from Canada say

on TV that the Caribou are "my Meat & my Magic!" So, in a way, these exquisite animal images, deep in caves, could be considered self-portraits of the people.

Possibly some ice age person in France, with pictograph painting experience, expressed themselves with a more detailed animal image and it was so powerful of an image that this deviation from norms was accepted and the others who were capable, over time, added their vision to the sacred animal art as an offering to the animals they relied upon for survival; as well as images of animals whose strength, and hunting prowess they respected, feared and admired.

On page 17 of Desmaines-Hugon's book under *Font de Gaume*, she says, "This bison's head looks astonishingly like a human profile: the forehead, nose, and chin of a person, the circled eye just where it should be." And

on page 21 she notes that many animals have "human heads and vice versa." The idea that some early human groups saw themselves as one with the animals may go deeper than our Western-trained minds tend to go.



Fig. 11. A very atypical pictograph in the Arizona strip. Photo: Ray Urbaniak.

RAY URBANIAK is an engineer by training and profession; however, he is an artist and

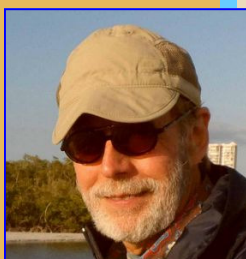
passionate amateur archeologist at heart with many years of systematic field research on Native American rock art. Urbaniak has written 25 prior articles with original rock art and petroglyph photography for *PCN* which can all be found at the following link:

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

Three-horned animal depictions, follow-up

By Ray Urbaniak Engineer, rock art researcher and preservationist

"Unambiguously depicted [on



the Siberian shaman drum] are three antelopes—each with three horns."

In [Pleistocene Coalition News Issue #55](#): 16–17 (Sept-Oct 2018), I wrote about the similarity between "three horned" animal depictions in SW Utah petroglyphs and those on a Siberian shaman's drum (**Fig. 1**). There was obviously a connection of some kind.

Three horns

I have continued to be puzzled by what these depictions might represent discussing such possibilities as depictions of actual extinct three-horned animals not yet known from the fossil record, or rare mutations, but also such possibilities as the imagery being 'fictional,' mythological, or otherwise symbolic or that it might record an awareness of the uniqueness of "3" mathematically or in number symbolism where "3" is considered a "sacred" number in many religions.

Finally, I considered the possibility that the 3-horned count might be the result of an optical illusion when animals viewed side-by-side in groups can often appear to have "extra horns."

Either way, my primary focus was on how the 3-horned depictions could have

represented a tradition of some kind carried over from Siberian groups through oral tradition.



Fig. 1. Left: Two three-horned animal depictions I discovered on a Utah petroglyph panel. **Right:** Detail of a Siberian shaman drum's lower left corner from *Beyond the Blue Horizon: Myths and Legends of the Sun, Moon, Stars and Planets*, by Dr. E.C. Krupp. Unambiguously depicted are three antelopes—each with three horns.

European connection

At present, I know of at least five images on two different continents showing this 3-horn feature in what otherwise appear to be perfectly normal animals. My belief in a cultural connection between the Paleolithic people of Siberia and Native American rock art is supported by much evidence as I have published in *PCN* over the years. The idea is reasonable given the acceptance that early American groups came over from Siberia across the Bering Strait land bridge.

I have also discussed the idea that even groups from Europe came over the land bridge and very likely brought artistic traditions along with them. Recently, I was reminded of European evidence after reading Christine Desdemaines-Hugon's 2010 book, *Stepping Stones: A journey through the Ice Age Caves of the Dordogne*. On page 60, she discusses 'multiple' legs portrayed in European rock art as representing 'motion.' Though by no means the only explanation the idea is reasonable. Regarding a horse depiction she states,

"It has three forelegs, as though in motion; this is not the only horse in the cave with more than two front legs."

The Pleistocene Coalition's Matt Gatton—originator of paleo-camera theory in 2005—also covered the issue of motion in rock art (**Fig. 2**). See [The camera and the cave: Understanding the style of Paleolithic art](#), *PCN* #7, Sept-Oct 2010; and, [Projecting projection](#), *PCN* #18, July-Aug 2012. One can duplicate the effect by holding 'two' fingers in front of a light and moving them rapidly to see 'three' fingers, **Fig. 3**. The 'European' multi-image technique could have been used

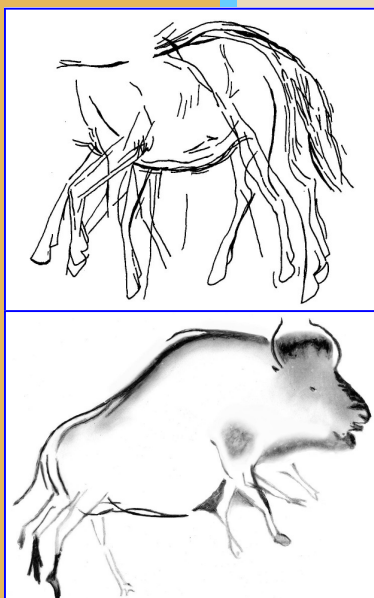


Fig. 2. Illustrations 1 & 2 from Matt Gatton's, *The camera and the cave: Understanding the style of Paleolithic art* (*PCN* #7, Sept-Oct 2010), showing multiple legs. Horse: Laugerie Basse, Dordogne, FR; Bison: Chauvet cave, Ardèche, FR. As Gatton states: "The depiction of motion is schematized and appears almost cartoon-like."

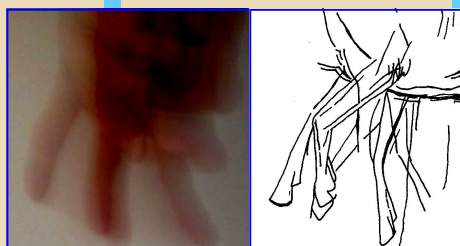


Fig. 3. Left: How swinging "two" fingers in front of a light creates the motion illusion of "three" fingers compared with, **Right:** Detail from Matt Gatton's "The camera and the cave" (*PCN* #7, Sept-Oct 2010) and horse engraving on bone; Laugerie Basse, Dordogne, FR. Gatton states: "Note the brief time frame and accurate articulation of the joints."

on the Siberian drum and Utah petroglyphs. It is more evidence of a connection between Paleolithic groups where ancient north Eurasians migrated to France as well as the Americas.

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 in Native American rock art. Urbaniak has written many articles with original rock art photography for *PCN*. All can be found at the following link:

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

The myth of millennial migrations, Part 2

False maps: How mainstream science simply omits crucial archaeological sites it doesn't want the public to know about

By John Feliks

[Link to Part 1](#)

"Unlike normal cumulative science such as the Periodic Table of the Elements ... early human migration maps produced within this community clearly reflect the bias and self-interest of the researchers or organizations producing them."

In the field of anthropology there is an ongoing credibility problem of concealing already known facts about early human intelligence and migrations. Unlike normal cumulative science such as gave us the Periodic Table of the Elements, early human migration maps produced within this community clearly reflect the bias and self-interest of the researchers or organizations producing them.

Anthropology wants so much to have its own Periodic Table to prove it really is a science. However, corruption in its journals and institutions at the very top and the no-holds-barred self-interest of competitive researchers among whom non-citation of already established facts, misappropriation, and unfounded denigration makes this literally impossible without top-down reform in the field.

Periodic Table—with selected elements deleted

Fig. 1. The disconcerting effect if chemistry's Periodic Table of the Elements is treated with the rigor standards of early human migration maps. The normal Periodic Table presents collectively-achieved knowledge of all known elements whereas anthropology promotes only biases. *Already-known facts of early sites that conflict with the ideas promoted are simply omitted*—such as seen in Fig. 2 (see [VanLandingham on Hueyatlaço](#) (PCN # 11, May-June 2011).

To help visualize just how bad this problem is, science aficionados could never imagine a chemistry ethic where every publication of the Periodic Table featured startling gaps or selectively-omitted elements (**Fig. 1**). But this is exactly what anthropology

does each time it tries to trick the public with a new biased millennial migration map (e.g., **Fig. 2**).

Unfortunately, the field is rife with researchers and organizations producing biased maps. They are not interested in presenting the normal accumula-

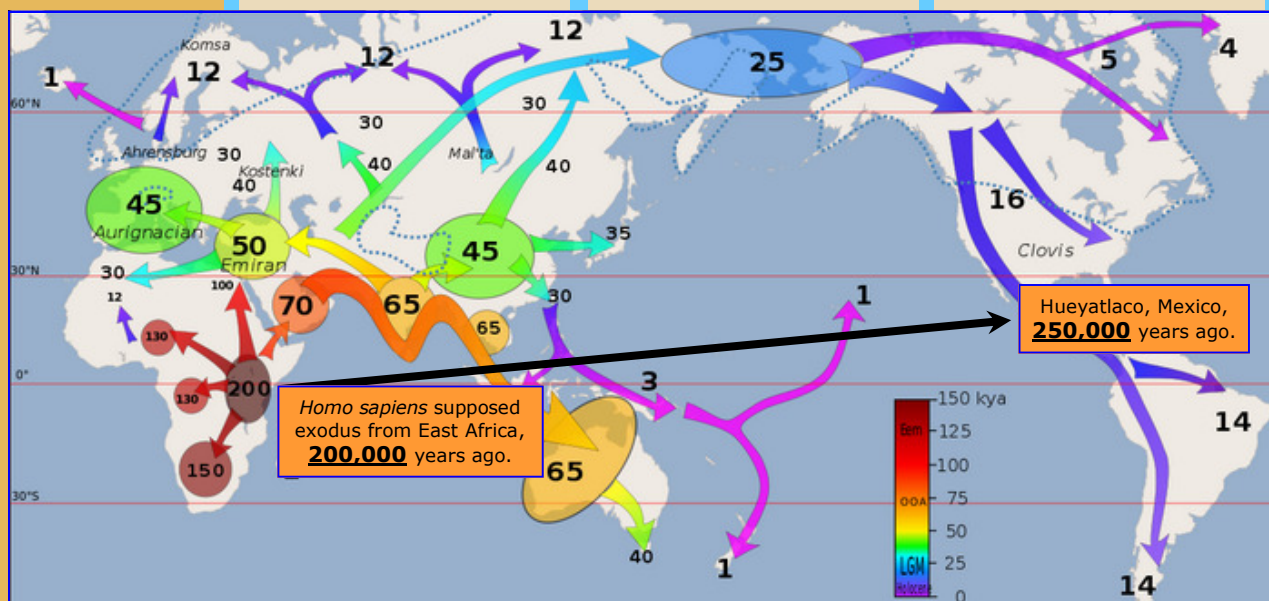


Fig. 2. Standard confirmation-biased mainstream propaganda map (Wikimedia Commons) produced to lead the public into believing it took early humans *hundreds of thousands of years* to migrate from Africa to the Americas. The omitted *Hueyatlaço problem* is superimposed. Compare this map with [the "4" years it actually takes healthy people to walk around the entire globe](#). Biased anthropology maps simply delete the well-documented site of Hueyatlaço despite its dating by several eminent geologists from the [USGS](#), [NASA's Apollo moon core specialist](#), and an [internationally-renowned diatomist](#). The map makes no mention of the site and its dating shows why.

> [Cont. on page 17](#)

The myth of millennial migrations, Part 2: *False maps* (cont.)

"The crucial part ...



Fig. 3. Map from [The collapse of standard paradigm New World prehistory](#) (PCN #14, Nov-Dec 2011) by Pleistocene Coalition founding member, Dr. Virginia Steen-McIntyre. The article included her response to a propaganda piece promoting false claims published in *Scientific American* regarding the so-called "First" Americans as it "omitted" all of the actual earliest American sites. Layout jf.

is trust that the science community is giving one all the facts and is not withholding information."

all evidence being honestly reported no one can come to any informed conclusions. The crucial part for anyone attempting to do so is trust that the science community is giving one all the facts and is not withholding information.

In PCN #14, Nov-Dec 2011, Pleistocene Coalition founding member, Dr. Virginia Steen-McIntyre, PhD, wrote an overview article called, [The collapse of standard paradigm New World prehistory](#). It included her response to yet another frustrating propaganda piece—the type of which she had become accustomed to over the prior 40 years—this one published in *Scientific American* regarding the so-called "earliest" Americans. As she has repeatedly experienced, the actual "earliest" evidence, Hueyatlatco

and Valsequillo sites in Mexico dated c. 250,000 years, was not even mentioned. The article excluded "all" truly ancient sites in the Americas listing only those within a mere couple dozen millennia.

Fig. 3 shows the PCN map created for her critique showing crucial sites and dates omitted in the *Scientific American* article. It includes Valsequillo/Hueyatlatco at 250,000 years, Calico at 200,000 years (excavated by famed anthropologist Dr. Louis B. Leakey), Caltrans—originally dated 300,000 years and still so when PCN published the suppressed site 17 years after its discovery (finally published after seven years of PCN and "25 years" after its discovery but renamed Cerutti Mastodon and dated only 130,000 years).

Ironically, a bizarre reiteration of the same omissions was published in *Smithsonian* magazine online March 8, 2017—by the same author (**Fig. 4**). The article featured another *false map* with Hueyatlatco, Calico, and Caltrans omitted. Here are her comments on the original article and author: "Not so good" news ...takes the form of a recent article in the November 2011 issue of *Scientific American* titled, 'The First Americans: trailblazers arrived far earlier than previously thought.' How early? Gasp! Perhaps 15,000 years ago, or even earlier! Obviously science writer Heather Pringle's information sources did not alert her to the [Pleistocene Coalition News](#) newsletter [See Fig. 4 (Virginia's orig. Fig. 1)]. Missing from the purportedly current *Scientific American* report is any mention of the following evidence:

- **200,000-year old** or older Calico site as originally under the

direction of Louis Leakey ([Upholding the old dates for Calico](#), [By Dr. Jim Bischoff, famed USGS geochemist] PCN Sept-Oct 2011);

- **250,000-yr. old** or older Hueyatlatco/Valsequillo sites (many PCN articles, especially since May-June 2011);
- **300,000-year old** National City/Caltrans site from the San Diego area ([In their own words: Caltrans site](#), PCN Jan-Feb 2010);

- **Classic *Homo erectus* partial skull** found in the Guadalajara area ([In their own words](#), PCN Nov-Dec 2009);

- **33,000-year old** or older component at the Monte Verde site ([The Abomination of Calico, Part 3](#), PCN Nov-Dec 2010)



Fig. 4. This false map reproduced by *Smithsonian* magazine, March 8, 2017 is titled "Major sites that disprove the Clovis-first model." It is by the same author critiqued by Virginia for similar omissions in *Scientific American* six years prior. As always with *Smithsonian*, AAAS' journal *Science*, and the UK's *Nature*, these publications allow low-academic-integrity anthropology in context with higher standards for other sciences. Notice again that the new migration map simply omits 250,000-year old Hueyatlatco.

It must be clarified that Ms. Pringle's sources were not unaware of these old sites. In fact, one of the archaeologists mentioned in the report even directed the work at Hueyatlatco for a season. The reality is that her sources simply choose not to share this information with the public—an approach used by those presently in control of archaeology in the United States.

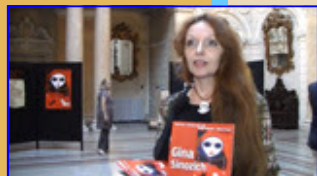
Not much we can do about such ingrained prejudice except to continue as we have: uncover the facts and print them in the *Pleistocene Coalition News* newsletter so that you have a means to be informed!"

The fact that the same false map claims about the earliest Americans Virginia called out years ago is still spread today does not support the idea of anthropology as a science.

Aboriginal Paleolithic paintings explained

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

"I deliberately say rock art—



not ancient or Paleolithic or Pleistocene rock art—because I am of the opinion that very little of this rock art is indeed ancient."

Myths and misconceptions—or a deliberate hoax?

In my last article, [Aboriginal Paleolithic artifacts explained](#) (PCN #56, Nov-Dec 2018), I described the penis-shaped stones, called cylcons, dated 20,000–3,000 BC. That reminded me of Australian rock art that shows an obsession with human genitalia. I

deliberately say rock art—not ancient or Paleolithic or Pleistocene rock art—because I am of the opinion that very little of this rock art is indeed ancient.

And I deliberately say Australian—not Aboriginal—because I believe that a large number of rock paintings, as they are being made today, are created by non-indigenous Australians.

Most of these paintings, as well as rock carvings—or petroglyphs, are found on sandstone and limestone surfaces, escarpments, cliff walls and shallow rock shelters, exposed to weathering and erosion. The rate of sandstone erosion—even though it varies depending on the local area and its climate—can generally be expected to lie within a range of 13–66 mm/1000 years on horizontal surfaces, and 7–18 mm/1000 years on vertical surfaces (A.V. Turkington, T.R. Paradise, Sandstone weathering: a century of research and innovation. *Geomorphology* 67, 2005).

Even at the most conservative rate of sandstone erosion, it would be clear that any claim that an open-air ochre painting on sandstone surface is 20, 30, or 40,000 years old is just absurd. It can only be a few centuries old at most.

Most of ancient art has deteriorated sufficiently to become unrecognizable, and

some images that were recorded several decades ago are no longer visible to the naked eye. Instead, the Aboriginal industry now supports the practice of re-painting and/or outlining what they assume the original image may have looked like (**Fig. 1**).

Australian researcher Grahame Walsh, 1941–2007

(**Fig. 2**), having recorded Bradshaw and Wanjinna rock art in more than 1.2 million photographs over 30 years, is the best authority I turn to when talking about my favorite pre-historic rock art—the anthropomorphic Bradshaw and Wanjinna paintings. Most of which are now gone.

The Bradshaw art was recently renamed to "Gwion Gwion"—a term invented by Robert Bednarik, a well-known falsifier of Australian prehistory (Grahame Walsh, *Bradshaw Art of the Kimberley*, pp. 444–47).

Walsh detailed the process of what he defined as the destruction of ancient art. One of his informants, Billy King,

an Aboriginal elder from the Kupungarri tribe in the Kimberley in Western Australia,

told him in 1998 that Aboriginal people know nothing about Bradshaw and Wanjinna paintings. Among other things he said that the tribes which were trying to claim "ownership" of those anthropomorphic images know nothing about them, and



Fig. 1 Recently painted and outlined image.

that the claims of the Ngarinyin and Worora tribes in relation to them were just blatant lies. He said:

"We would like to know where the Bradshaws

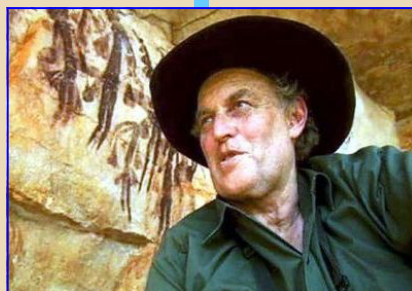


Fig. 2. Famed Australian researcher, the late Grahame Walsh, recorded Bradshaw and Wanjinna rock art in more than 1.2 million photographs over 30 years.

came from, all of us old people, so we are very happy that Grahame and his people are finding out... The Bradshaws are not

part of our tradition, we don't know anything about them, so he can find out about those paintings and tell us. We just want to be told while we are still alive, because when us old people are gone, the others will change the stories to

> [Cont. on page 19](#)

Aboriginal Paleolithic paintings explained (cont.)

"Walsh concluded that both groups—

suit themselves. We want people to know the truth."

—Grahame Walsh, *Bradshaw Art of the Kimberley*, 2000

Speaking the truth is now called "hate speech"



Fig. 3 Original Bradshaw figures created by a pre-Aboriginal race, and superimposed crude images. Image: Walsh BO1a.

Bradshaw as well as Wan-jina figures—were deliberately destroyed by these methods... the Aboriginal way of making a statement of cultural dominance over an earlier, non-Aboriginal race that no longer exists."

And Walsh did tell the truth. He described in detail how the Aboriginal tribes tried to duplicate and/or copy some of the ancient Bradshaw images, but lacked the skill to do so, and that those attempts—known as the Clothes Peg style—ended up in what Walsh has called "comical images".

He also recorded what was left of the original Wan-jina figures, making the point that most of the Wan-jina art was destroyed by the tribes through repainting, the superimposition of crude motifs over the original image, as well as through defacement by



Fig. 4. Left: Old rock art heavily covered with recently made crude images. Now it is all claimed to be 28,000 years old. **Right:** Detail of recently made crude images.

pounding and by spraying over the original painting (**Figs. 3–4**).

Walsh concluded that both groups—Bradshaw as well as Wan-jina figures—were deliberately destroyed by these methods, which is the Aboriginal way of making a

statement of cultural dominance over an earlier, non-Aboriginal race that no longer exists (**Fig. 5**).

Likewise, most of other ancient art is now gone, and what tourists are shown are often just recently made copies, superimposed and repainted many times on top of the original images.

But Walsh also discovered genuinely ancient rock art, in deep caves, protected from weathering and erosion and therefore still visible. He refused to disclose the location of such art, protected from any adverse environmental impact, knowing full well that it would be misused by the Aboriginal industry. He said that they are not entitled to know the location of deep cave art, because it con-

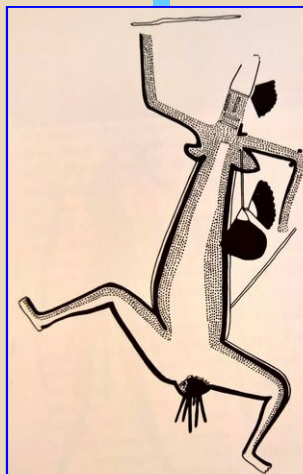


Fig 5 Aboriginal attempt to copy the original Erudite Epoch Bradshaw painting. Image: Walsh BO2b.

For locking horns with the Aboriginal industry and going against the tide, Walsh has been vilified ever since his death in 2007. For refusing to lie to suit their invented theory, he was slandered, ridiculed and dis-

paraged. In an ongoing attempt to discredit him and his work, he was labeled a "grave robber," a madman, and a racist—which are the usual insults thrown at any dissident—by our compliant media, so eager to follow orders (*Sydney Morning Herald*, 2013, *The Australian*, 2017).

The "war on Walsh" is still going on, and

is unrelenting. Even his life-long supporters have abandoned him, and are now colluding with the corrupt attackers. These treacherous friends, who crossed to the dark side, are now commiserating that Grahame was "always fiercely protective of his maps of thousands of sites" (*The Australian*, 2017).

Seeing what they are doing to the memory of a great man who kept telling the truth till the day he died, all I have to say is—Thank God! Thank God for giving him the courage to keep his most important records secret, out of the grubby hands of the Aboriginal industry.

To me, Walsh was a hero. He decided to hide some of his records, and relics in his possession, in order to save them from being destroyed or misused. I consider myself very lucky for having been given a set of his photographs of the most beautiful

> [Cont. on page 20](#)

Aboriginal Paleolithic paintings explained (cont.)

"I find no credence in any of the Aboriginal industry's 'meticulous research' which supposedly 'proves that Walsh was wrong' as they announce these days with great fanfare."

Pre-Aboriginal art I have ever seen. I find no credence in any of the Aboriginal industry's "meticulous research" which supposedly "proves that Walsh was wrong" as they announce these days with great fanfare. I know that the findings of such reports are determined in advance, to support the current "first people" paradigm and associated land claims, and have little to do with the scientific facts.

Worst of all, Walsh claimed that the Native Title legislation was illegitimate, because contemporary Aboriginal people bear no relationship, genetically or culturally, to this pre-Aboriginal race which created Bradshaw and Wanjina art, and therefore have no claim over land. However, it was a futile battle. Under the Native Title legislation, more than 60% of the Australian continent has by now been given over to Aboriginal tribes.

For his assertion that the Bradshaw paintings were painted by non-Aborigines, by an advanced culture pre-dating Aboriginal occupation, he was described as a "dangerous radical." He fell into disrepute, and has made influential enemies: mainstream academics who have accused him of racism... "I've stood up for what I believe in more than most people, so you expect to make enemies," Walsh said in 2004. "If it was a scientific argument, I'd challenge it, but these sorts of people don't have a good enough argument for open debate; they just use old chestnuts like racism and colonialism that make people cringe" (*The Age*, 2004).

Fraud is okay—it's even enshrined in Australian law

Even if we allow that painting over ancient art—and thus destroying it—might have started with the good intention of renewing ancient paintings, there is no excuse

for faking ancient images. We see symbols or images, claimed to be ancient, popping up in places where they never existed. This practice of creating fake rock art has been exposed many times. Fake art is usually suddenly discovered in areas under development, to halt the development approval process. Or to provide "proof" for the purpose of supporting land claims.

One such fraudulent attempt was exposed in the Blue Mountains, close to Sydney, in 2014. A hand stencil, falsely claimed to be ancient, was proven to be created only three years ago.

This is not surprising. But what is quite remarkable is what followed. To the question whether a recent stencil would be protected under the NSW National Parks and Wildlife Act—the answer was "Yes."

To quote from the article published in 2014:

"The Act protects all Aboriginal objects (as defined) as long as they are not 'a handicraft made for sale.' All objects are protected—whether made before or after New South Wales was 'settled/invaded by people of British heritage (and all subsequent)."

Yes, as you can see, our media is now under a directive to always add "invaded" when mentioning the colonization and settlement of Australia.

The point is, any fraud that suits the tribes and the Aboriginal industry is perfectly all right—not only condoned and tolerated, but now legalized and enshrined in our laws.

At the same time, telling the truth is strictly forbidden. Grahame Walsh must be one of the best examples of the extent to which the Aboriginal industry is willing to go

to protect the lie about the "first people" and their "sacred culture."

I mention the Walsh saga again in order to remind the reader what it is that we are talking about when we discuss "Australian rock art." It can be something genuine, such as in Grahame's photographs, or a genuine artifact such as a Paleolithic dildo—or it can be some symbol scratched or painted yesterday. Australian law no longer differentiates between the ancient and the new, between the real and the fake. As long as it is made by someone who claims to be an Aborigine, all is well.

So we can expect all of the recently painted penises and vaginas and sexual acts that are popping up everywhere—including in my own backyard—to be declared "authentic," claimed to be a continuation of the "sacred tradition," and protected just as genuine ancient Australian rock art would be.

VESNA TENODI is an archaeologist, artist, and writer based in Sydney, Australia. She received her Master's 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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All of Tenodi's articles published in *Pleistocene Coalition News* can be found at the following link:

http://pleistocenecoalition.com/#vesna_tenodi



The Pleistocene Coalition

Prehistory is about to change

- Learn the real story of our Palaeolithic ancestors—a cosmopolitan story about intelligent and innovative people—a story which is unlike that promoted by mainstream science.
- Explore and regain confidence in your own ability to think for yourself regarding human ancestry as a broader range of evidence becomes available to you.
- Join a community not afraid to challenge the status quo. Question with confidence any paradigm promoted as “scientific” that depends upon withholding conflicting evidence from the public in order to appear unchallenged.

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The Pleistocene Coalition celebrated its nine-year anniversary September 26, and the anniversary of *Pleistocene Coalition News*, October 25. *PCN* is now entering its tenth year of challenging mainstream scientific dogma.