



PLEISTOCENE COALITION NEWS

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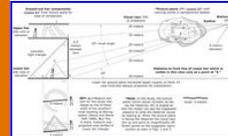
QUICK THUMBNAIL LINKS



Trinity River Malakoff Heads, Texas



Early man in the Yukon 300,000 years ago



Bilzingsleben artifact projections



Neo-pre-Aboriginal art by non-Aboriginals



Cave art and smart mules



Polynomial genetics

Launching the Gallery



Fig. 1. A *Homo erectus* person at the site of Bilzingsleben, Germany, 400,000 years ago, engraving a bone artifact; created for PC by Tony Mitton, a Catia V5 technical designer in the automotive industry with additional background in many arts and classical music.

The mission of the Pleistocene Coalition Gallery is to inspire a new exploration of prehistory as well as the general question of what it means to be human through active participation in the arts.

History: One of the first pieces of art created for the Pleistocene Coalition was made for its debut homepage by Catia V5 technical designer, artist, and classical guitarist, Tony Mitton. A crop of Mitton's drawing has graced the lower left corner of the website since its debut in October 2009.

The drawing was only an initial sketch; however, permission was granted to crop it quickly for the debut. **Fig. 1** shows a different crop of the same drawing. Mitton also sketched the *Homo erectus* skull composites in the page's lower right corner.

Somewhat humorously in retrospect, Mitton's sketches have shared the bottom of the Coalition home page with the statement, "Pleistocene Coalition Gallery coming soon!" for the past three years! This deserves an explanation. In 2010, layout of the newsletter from its

steady flow of excellent submissions fell into the lap of the webmaster and so the Gallery had to go onto the back burner.

This was exactly the right thing to happen, though, because the Coalition was founded first and foremost to challenge suppression by the mainstream science community of empirical evidence conflicting with its teachings about human prehistory. The primary purpose of the newsletter is to serve as a venue for scientists and researchers to make their work visible to the public which has had perception of their ancestry controlled by a mainstream ideology rather than by facts. The Gallery will take a related though very different approach.

Now that the Gallery is here we can finally take another bold step away from a misguided science monopoly and invite artists to participate in bringing forth a new vision of the very ancient past. We do this

> [Cont. on page 2](#)

Launching the Gallery (cont.)

"The mission of the Pleistocene Coalition Gallery is to inspire a new exploration of pre-history as well as the general question of what it means to be human through active participation in the arts."

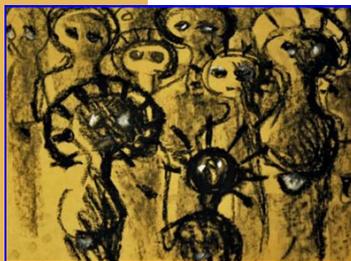


Fig. 2. "Wanjinas," by artist Marina Lapadatovic from the quasi-minimalist film and instrumental, *Whitefella Dreaming*, by Lapadatovic and composer/musician Amadeo Dujmovic, Croatia. Lapadatovic is part of Vesna Tenodi's DreamRaiser project with artists who have been inspired by paintings and legends of pre-Aboriginal ancestral beings (see article on page 13).



Fig. 3. "Wanjina of Courage," by Croatian-Australian artist Gina Sinozich.

with the belief that the collective cultural heritage of mankind is too important to be in the hands of a few scientists with preconceived notions of reality based on ideas which can never be tested in real time. For certain, by that standard of science and beliefs which should never have been presented to the public as facts in the first place artistic vision is *just as valid*.

Since the Gallery has only now begun, at present it consists

of work primarily from three broad sources; 1.) work that was either originally produced by various artists or writers for the Pleistocene Coalition and *Pleistocene Coalition News* or which has been promoted

through the Coalition (e.g., **Figs. 1, 5 & 6**); 2.) visual, musical, and poetic pieces from the gallery director's easy-access prior productions and projects including fine art and poetry by the many excellent artists involved (e.g., **Fig. 4**); and 3.) some superb paintings and other creative work from Vesna Tenodi's DreamRaiser project including the exploratory electronic and guitar instrumental by Croatian composer and musician Amadeo Dujmovic (e.g., **Figs. 2-3**).

Now here's the big difference between the newsletter and the Gallery. Unlike *Pleistocene Coalition News* which will continue to maintain its scientific rigor in challenging the censorship-dependent anthropology community, the Gallery

will have more freedom of expression. For instance, as will be seen if one visits the Gallery which will be posted online the weekend of this newsletter at pleistocenecoalition.com/gallery it will not be afraid to include philosophical, metaphysical, or spiritual dimensions on top of its general aim to discover a more human and more satisfying vision of our past than what the science community has provided.

Modern science in "modern terms"—and this is an important clarification—actually excludes the founders of modern science such as Newton and Galileo, Copernicus, Kepler, Bacon, Descartes, Pascal, Faraday, Mendel in the process of attempting to block any consideration of metaphysical or spiritual dimension and in its current state has collectively volunteered and required that all of its members adhere to a single humanistic belief system which has determined for you that there is no metaphysical dimension. The great philosophers and scientists of the past did not rule out such dimensions of reality nor should any objective

persons of scientific persuasion do so today.

This is where artists come in. Artists—or anyone else who is open to artistic creativity and the insights it provides—tend to be more intellectually independent and less-



Fig. 4. Sharlet Di Giorgio; Detail, "Mastete ahs Kaluten," an Upper Paleolithic migration story, *Sojourns Antiquitus*, 1996. Di Giorgio is a mixed media artist in Farmington Hills, Michigan, who has done work for galleries, stage productions, film and radio.

easily controlled by outside forces or ideologies because they are confident in their own inner sense and this often involves belief in an overall unity or interconnect-



Fig. 5. Ambitious land art project by Dragos Gheorghiu an experimental archaeologist, artist, pyrotechnics expert, and professor of cultural anthropology and prehistoric art at National University of Arts, Bucharest, Romania. Gheorghiu studies the difficult subject of understanding the spirituality of prehistoric people through such timeless universals as landscape and fire. His "Landart Transformations" (**above**) is a project at Monte Velho, Portugal; photo by Radu Damian.

edness. Many well-known scientists in every field have followed intuitions as well but few of them speak of

> [Cont. on page 3](#)

Launching the Gallery (cont.)

Science has demonstrated its lack of objectivity about origins and prehistory. It's time to see where the modern arts can take us.



Fig. 6. Circle of Stones by installation artist and Paleolithic language theorist, Michael Winkler.

gins and prehistory. It's time to see where the modern arts can take us.

such things openly today due to overwhelming peer pressure to conform. It is very difficult for scientists to have the confidence under circumstances like this to break away from a system that provides their livelihood and to which they have already committed much in the form of publication whether or not they begin to question it; although many who have written for *Pleistocene Coalition News* have already done so. Artists, on the other hand, like 'pre-Darwinian' scientists, usually have a sense of freedom to explore whatever they choose to explore and are excited to step beyond their limitations. This is why it may take passionate artistic vision for us to break away from old school science and help us to understand our reality in new and more meaningful

ways and it is the main purpose of the Gallery.

Artists, poets, musicians, instrumental composers, filmmakers, installation artists, short story writers, etc., are invited to submit work for consideration in the Gallery with the confidence that there is suppressed science behind them showing that the questions of human antiquity have not been answered by science after all.

The work does not have to be new but it does have to be original. Until the scope of the Gallery becomes better defined it is recommended to try and keep the work somehow within the conceptual framework of what has already been placed into the Gallery or in the pages of our newsletter. Abstract art and electronic music along with art exploring daily life in the past are

welcomed as well. We are also trying to keep the work earth-oriented rather than appeal too much to such things as seeding from other planets which simply pushes the ultimate questions out into space. The assumption is that the ultimate answers are 'here' even if also out there. Qualities that we are especially looking for is art with a great mood or art that is thought-provoking or inspirational. It is also hoped that the Gallery will help people to regain confidence in their own cultural heritage though in the tolerant and appreciative context of a new and interconnected world.

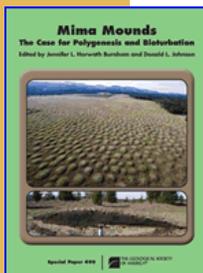
The Gallery is an idea just starting out. We look forward to what the modern arts can add to our sense of origins and our sense of prehistory.

"Only a vision—that is what one must have."

—Ernst Haas—

Member news and announcements

"The book... includes a never before published paper by the late Roald H. Fryxell—colleague of Virginia Steen-McIntyre and former researcher at the Valsequillo excavations in Mexico."



News from Donald Johnson, Geography at University of Illinois—new book

The Geological Society of America (GSA) Special Publication 490, [Mima Mounds: The Case for Polygenesis and Bioturbation](#), 2012, is now available at the GSA Bookstore. 206 pages. Price is \$60.00 for GSA members and \$80.000 for non-members. (The Geological Society of America is a non-profit organization.)

"Producing the volume involved many years' work added to enormous 'labor of love' efforts by contributors, editors and referees dedicated to bring polygenic-biogenic points of view embraced by solid scientific standards to a topic too long buffeted by controversy—the origin of mima-pimple-prairie-natural mounds."

The book, with six chapters and extensive appendices also includes a never before published paper by the late Roald H. Fryxell—colleague of Virginia Steen-McIntyre and former researcher at the Valsequillo sites in Mexico.

Donald L. Johnson, Professor Emeritus. Department of Geography & Geographic Information Science, <http://www.geog.uiuc.edu> 220 Davenport Hall, 607 So. Mathews, Univ. of Illinois, Urbana, IL 61801

Vesna Tenodi tells her story of art censorship in Australia in her new book. The book also features a chapter by Virginia Steen-McIntyre

Forbidden Art, Politicised Archaeology and Orwellian Politics in Australia (2012), [www.modrogorje.com/truthinart.html].

Of special interest to *PCN* readers, Tenodi's book features a chapter by Virginia Steen-McIntyre giving an overview of the Valsequillo Early Man Sites and her experience with the scientific community.

Mathematical Constants

The *Aplimat Applied Mathematics Journal* recently posted the pre-publication version of John Feliks' new paper, [Five constants from an Acheulian compound line](#). It was presented by Professor Mauro Francaviglia at the XI International Conference, Aplimat 2012, at the Faculty of Mechanical Engineering—Slovak University of Technology in Bratislava. Based on bone engravings from Bilzingsleben, it shows unexpected relationships between several mathematical constants—numbers that remain the same regardless of any measurement.

Heads up on the Trinity

By David Campbell

The Trinity River of Texas runs the length of the state from its headwaters near the Red River to its ultimate outlet at the Trinity Bay in the Gulf of Mexico.



"Virtually all of the aforementioned sites have controversial elements attached to them due to their extreme antiquity."



Fig. 2. Enlargement of the leftmost head in the case in Fig. 1. It clearly demonstrates unmistakable human workmanship.

Its history is even more lengthy spanning a timeframe from the breakup of Pangea to the breakup of the Spanish Empire in North America. Sites along the Trinity range from complete mosasaur skeletons to the wreck of the La Belle, La Salle's flagship.

Of greater interest, in terms of The Pleistocene Coalition newsletter's focus, are the numerous Early Man sites which have been found and documented within the Trinity River drainage. Among these are the Aubrey Clovis Site, the Lake Lewisville Site, the Buckeye Knoll Site, numerous Paleoamerican sites in the river surveys for lake building projects

from the '20's to the '80's, and the subject of this article—the Malakoff Man Site.

Virtually all of the aforementioned sites have controversial elements attached to them due to their extreme antiquity and likewise all of them have been seriously examined and documented by credentialed archaeologists and geologists. Of these, the Lake Lewisville Site, originally dated at 38,000 YBP and the Malakoff Heads originally dated at 50,000–100,000 YBP remain the most contentious (Figs. 1–3). While the Lake Lewisville site was reexamined in the late '80's by Dr. Dennis Stanford of the Smithsonian, who found further substantiating evidence for the original dating, the Malakoff Heads have been studiously forgotten and largely ignored by the archaeological community. Both sites are now beneath the waters of contemporary lakes.

The Malakoff Heads were first discovered November 2, 1929 by architects/builders Idelicio and Teo Morgada in the employ of



Fig. 1. Three casts of the original Malakoff heads as displayed in the Malakoff Historical Museum which shares space with the Malakoff Chamber of Commerce. The originals are dated c. 50,000–100,000 years old.

Thomas Barlett's Malakoff Pressed Brick Company. The two immediately recognized the importance the

98 pound 16 inch long effigy found in a cache of smaller stones and took it to Thomas Bartlett who displayed the object in window of his main office. There it remained a local curiosity until mining engineer, V.C. Doctorman contacted archaeologists at the Texas Memorial Museum at the University of Texas in Austin. Archaeologist Glen Evans and geoarchaeologist E.H. Sellards went to examine the artifact and proceeded to initiate excavations



Fig. 3. Better view of the 2nd of the Malakoff Heads (center in Fig. 1). It was discovered *in situ* by geoarchaeologist, E.H. Sellards in the original excavation pit.

at the site where it was found (Fig. 4). The excavations would continue sporadically for the next ten years.

It is ironically significant that Elias H. Sellards—a Yale educated paleontologist and geologist—would be the driving force in the ongoing search which produced bones of mammoths, camels, giant sloths, deer,

horses and numerous other extinct Pleistocene fauna at Malakoff. In 1915, canal

> [Cont. on page 5](#)

The Malakoff Heads (cont.)

"Evans and Sellards examined it. Both stated that patination in the incised section bore the same patina as the rest of the stone demonstrating that the stone had been carved before interment in the gravels."

workers at Vero Beach, Florida had unearthed similar remains and had contacted Elias Sellards, a Yale educated paleontologist and geologist.

Sellards, already recognized



Fig. 4. Glen Evans in the excavation pit during the original excavations 1929-1939 and standing at the quarry section where the heads were excavated in 1929.

for his discovery of numerous new species of extinct fauna, encouraged the workers to look for human remains. This resulted in the discovery of three sites containing human bones and engraved stones in the same context as the faunal remains. The following year Sellards published, *Human Remains and Associated Fauna from the Pleistocene of Florida*, Florida State Geological Survey 1916. Needless to say this drew heavy criticism from the paleoanthropological community dominated by Ales Hrdlicka, who steadfastly maintained that human presence in the Americas was no older than

3,000-4,000 YBP.

Hrdlicka insisted on his timeline even after the incontestable evidence from Blackwater Draw in 1926 demonstrated Pleistocene Man's presence in New Mexico. In frustration, Sellards finally moved to Texas in 1918 to take a position with the University of Texas Department of Economic Geology.

So it was that in 1929 Sellards was to experience a powerful déjà vu at Malakoff, not only in terms of the discoveries but with the reception of his findings as well. Discovering two more heads in the same context and examining them *in situ*, Sellards announced that the geological context revealed the heads to be 50,000-100,000 years old. Less than a decade after the Clovis and Folsom finds in New Mexico, this was still a shocking date. However, fellow archaeologists, Glen Evans and George Shafer, supported Sellards' conclusions.

Evans stated that while Malakoff Man may not have been as widely distributed and numerous as the 11,000 YBP populations, such finds were known in Europe and there was no reason to doubt that such was not also the case in the Americas.

Further geological investigations later attempted to downgrade the extreme dates to the late Pleistocene, placing them in the Paleoindian time frame, which by that time was widely accepted. Thomas H. Guderjan, writing in *The Handbook of Texas Online*, affirms this view currently. Other heads of similar type were later

found in Texas, Kansas and Northern Mexico.

Due to a vague similarity to the colossal stone heads of Vera Cruz, a few archaeologists who accepted the authenticity of the Malakoff Heads placed them in the Archaic of 3-4,000 years which brought the dating controversy the full circle back to Ales Hrdlicka's long discredited assertions.

As with nearly all controversially old discoveries, the first head was maligned as a hoax when a later reexamination claimed to have found metal residue. Ed Jelks, in his recollections of the events, recalled that the first head had been used as a doorstop by the time Evans and Sellards examined it. Both stated that patination in the incised section was re-identical to that of the rest of the stone demonstrating that the stone had been carved before interment in the gravels. Curtis Tunnel, renown late director of the Texas Historical Commission avowed that the Malakoff Heads had never been proven to be a hoax and the two later specimens were observed and examined *in situ* further substantiating their authenticity.

Ironically, the engraved mammoth from Vero Beach, discovered in 2008, which substantiated Sellards' 1916 conclusions, also came under accusations of modern forgery. However, the Vero Beach stone has been fully vindicated.

The second tactic used to dismiss the Malakoff Heads was that they were geofacts requiring some imagination to be viewed as artifacts. Clearly, this is not the case with the second head Sel-

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The Malakoff Heads (cont.)

"Little progress can be made if we continue to squirrel away controversial artifacts from public view and studiously endeavor to forget them."

lards examined which indicated human modification. The third is more problematic.

Like Dr. Jelks, I first saw the Malakoff Heads when they were on display at the Texas Memorial Museum in Austin, though 27 years separated our viewings. When the museum reorganized to exhibit only natural history displays, the Malakoff Heads, like the inscribed stones William Niven found in the buried cities of Mexico disappeared into storage at the Texas Archeological Research Lab in Austin.

While I was never able to ascertain the present location of Niven's tablets, presumably two of the Malakoff Heads remain there. A third is housed in the Navarro College Library in Corsicana, Texas. Pat Isaacson, Director of the Malakoff Chamber of Commerce has three of the original castings in his office and three others are on display at the Malakoff Historical Society Museum (Fig. 1).

Isaacson, writing in *Countyline Magazine Online* in September, 2012, stated that the two heads in storage would never see the light of day again. Malakoff would very much like to have them back because they are not being seen by the public. Pat along with others wants to educate the

public on what has been found with hopes that further discoveries will be made along the Trinity. The original site now lies beneath the waters of Cedar Creek Lake, much like other significant sites along the Trinity.

My own discovery of another Malakoff-type head in a rock garden in Ector, Texas came



Fig. 5. A Malakoff-type Head (center) which the author found in a rock garden in Ector, Texas, 2004.

as a direct result of my long interest and fascination with the Malakoff Heads and other Early Man sites of extreme antiquity in my native Texas (Fig. 5). Upon examining the sandstone sphere and questioning the owner about its origins, I learned that two other similar objects had been discovered in the Bois D'Arc Creek bottoms.

Following up with my late friend, Tom Scott, curator of the Fannin County Museum of History, I learned that the family of one of the deceased discoverers had offered to loan the other two heads for exhibits at the museum. Unwilling to accept temporary loans, Tom declined. My subsequent efforts to locate the heads was

unsuccessful and most recently this year I was told that all family members involved were now dead.

Based upon other archaeological discoveries in Fannin County and further research into similar spherical artifacts, I would be willing to concede that the Fannin Malakoff Heads date only to the Archaic but it is a tradition with firm roots in the Pleistocene in my considered opinion. With sites such as the recent Debra Friedkin Site now pushing human presence back in slow increments to 15,000 YBP, Perhaps we will not have to

wait seven decades for our suspicions to be verified. However, little progress can be made if we continue to squirrel away controversial artifacts from public view and studiously endeavor to forget them.

DAVID CAMPBELL is an author/historian and an investigator of geological or manmade altered stone anomalies or large natural structures which may have been used by early Americans. He also has a working knowledge of various issues regarding the peopling of the Americas. Along with Virginia Steen-McIntyre and Tom Baldwin, Campbell is one of the core editors of *Pleistocene Coalition News*.

Website:
anarchaeology.com

Of wondrous cave art and smart mules

By Alan Cannell, M.Sc., Civil engineer

"There is no doubt that the

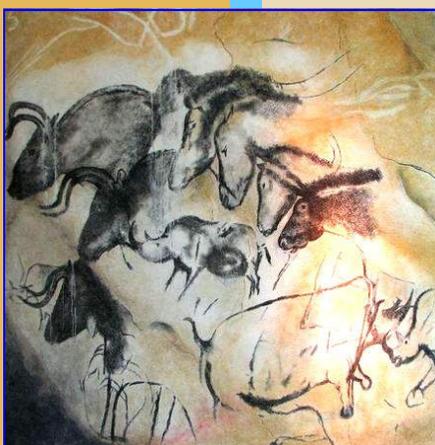


Fig. 1. Horses and other figures from Chauvet Cave. The standard belief is that such artwork just sprang into being in Europe when anatomically modern humans arrived just over c. 40kya and so they are assumed to have been the sole creators. However, this view ignores the fact that anatomically modern humans also never produced anything comparable in their previous travels.

artists were enormously talented and that their art—which they produced for whatever reasons—is often of the highest quality."

To stand in a cave in France and gaze at the paintings on the dark cave walls (Fig. 1) is a strikingly moving experience for most people.

There is no doubt that the artists were enormously talented and that their art—which they produced for whatever reasons—is often of the highest quality; so much so that we do not hesitate to acknowledge the Cro-

Magnon artists as being fully Anatomically Modern Humans—AMH—happily tracing their progress out of Africa and pointing out that no high standard art was made by the former inhabitants of the area—Neanderthals. Art and technical innovation are believed to have suddenly spring into being just over 40kya¹ and they are assumed to be the signature of the arrival of AMH, blithely ignoring the fact that AMH also never produced anything comparable on their previous travels.

Research carried out over the last few years has suggested that all modern humans carry a small percentage of archaic DNA in their genes. In the case of Europeans this is some 2 to 4% and a recent PLOS paper² suggests that the last gene flow from Neanderthals (or their relatives) into Europeans likely occurred 37,000–86,000 years before the present (and most likely 47,000–65,000 years ago). This supports a 'recent' interbreeding hypothesis and suggests that this may have occurred when AMH encountered Neanderthals as they expanded out of Africa.

Cro-Magnons were taller than the contemporaneous Neanderthal population and they also differed from modern day humans in having a more robust physique and a slightly larger cranial capacity with long, fairly low skulls, wide faces, prominent noses, and moderate to no prognathism, such as is found in the jaws of simians. In a sense, bigger and stronger AMH with just a touch of the 'archaic.' The fossil evidence that backs up this interpretation comes from Kent's cavern in Southern England: a maxilla (KC4) excavated in 1927, which was radiocarbon dated in 1989 at 36.4–34.7 Kyr. New data now puts this age at 44.2–41.5 Kyr³ and although this paper shows that: "13 dental traits pos-

sess modern human rather than Neanderthal characteristics; three other traits show Neanderthal affinities and a further seven are ambiguous," the long list of authors (a regular who's-who of mainstream thought) have no hesitation in terming this fossil AMH.

As both AMH and Neanderthals were separated by some 400ky of evolution (in standard school terms), the two species could be said to have initially formed 'hybrids,' the diluted traces of whom can be seen in the teeth and bones. What we do not see is the effect of this process on their brains: two different sets of genes honed over hundreds of thousands of years to produce two ideal combinations of brain structure and chemistry and that were then pooled to produce a radical new hybrid model.

Perhaps humanity's favorite hybrid animal is the mule (**Figs. 2 & 3** on the following page), the sterile hybrid of a male *Equus asinus* (donkey) and a female *Equus caballus* (horse), both species originally arising in North America and then separated by some two million years. Whole nations have been built on the backs of mules. For example, mules were bred in the south of Brazil under Royal Franchise and led over the high plains to São Paulo where they were sold

> [Cont. on page 8](#)

Cave art and smart mules (cont.)



Fig. 2. A Brazilian marching mule for the boss. Mules are the sterile hybrid offspring of a male donkey (*Equus asinus*) and a female horse (*Equus caballus*). The evidence as it stands shows that mules tend to be both stronger and more intelligent than either parent.

"Anecdotal evidence has also always claimed that mules are highly intelligent and a study⁴ of the relative cognition of abstract pictorial signs revealed mules outperformed both parent species."

to the gold mines in the deep interior. The gold that rebuilt Lisbon after the great earthquake of 1755 and later financed the construction of Whitehall in London was carried to the coast by mule trains.

'Hybrid vigor' is a term often used to describe the positive results of hybridization.

Mules tend to be stronger and have better endurance than a horse, combined with the steadfast disposition and surefootedness of the donkey. Mules are known to be capable of growing taller than either parent and of carrying more weight than a horse of the same size. Anecdotal evidence has also always claimed that mules are highly intelligent and a study⁴ of the relative cognition of abstract pictorial signs revealed mules outperformed both parent species. They were also the only group to be able to show a successive reduction in the number of sessions required to reach criterion level. Hybrid mules really are smarter.

So perhaps it is worth

pointing out that the great art and new technology of the Upper Paleolithic was developed shortly after the appearance of the 'hybrid' AMH/Neanderthal somewhere on the road to Western Europe. This spurt in creativity, which included the radical notion of bringing the only other apex social predator—the wolf—into the family group, may have been influenced by 'hybrid vigor.' Rather than being replaced, going extinct or entering the ranks of AMH through some kind of genetic back-door, a case can be made for considering our modernity to stem from the absorption of Neanderthal genes into our own.

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¹ Pike, AWG., DL Hoffmann, M. García-Diez, PB Pettitt, J. Alcolea, R. De Balbín, C. Gon-

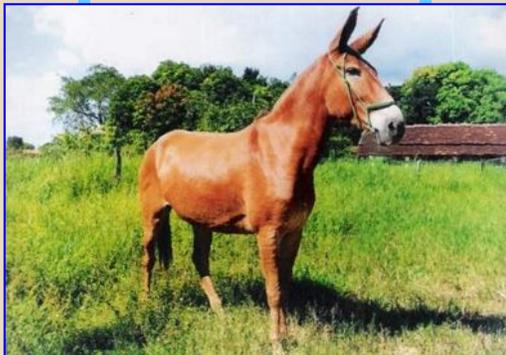


Fig. 3. Another Brazilian marching mule fit for the boss. As noted in the text, entire nations have been built on the backs of mules.

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² Sankararaman S., N. Patterson, H. Li, S. Pääbo, D. Reich. 2012. The Date of Interbreed-

ing between Neandertals and Modern Humans. *PLoS Genet* 8 (10): October 4, 2012.

³ Higham, T., T. Compton, C. Stringer, R. Jacobi, B. Shapiro, E. Trinkaus, B. Chandler, F. Gröning, C. Collins, S. Hillson, P. O'Higgins, C. Fitzgerald, and M. Fagan. 2011. The earliest evidence for anatomically modern humans in northwestern Europe. *Nature* 479, November 2011.

⁴ Proops, L., F. Burden, B. Osthaus. 2008. Mule cognition: a case of hybrid vigour? *Animal Cognition* 12:75-84, published online: 18 July 2008.

ALAN CANNELL, M.Sc., is an international civil engineer specialized in urban transport and structuring. His anthropology work has been featured in *NatureNews* (the journal *Nature's* online magazine), *Scientific American* (France), and the *Journal of Archaeological Science*. One of the early founding members of the Coalition, Cannell has written many articles on a wide range of topics since the first issue of *Pleistocene Coalition News*.

In my opinion...

Basic polynomial genetics applied to hybrid vigor

By Trevor R. McNaughton, retired stud breeder, New Zealand

"We attempted to combine in equal portions three breeds, and no matter how long we tried, an absolute 1/3-1/3-1/3 split could not be physically achieved; there was always a 4-6% anomaly in succeeding generations."

I found the October-November issue of the PCN newsletter interesting, especially the Greve-Neuhäuser piece with reference to the Denisovan DNA—that four to six per cent of genes are anomalous.

What is intriguing is that a 4-6% anomaly keeps occurring throughout a lot of the material being tested, and it reminds me of the exact same percentage margin that occurred when we were cross-breeding sheep for a particular purpose.

We attempted to combine in equal portions three breeds, and no matter how long we tried, an absolute 1/3-1/3-1/3 split could not be physically achieved; there was always a 4-6% anomaly in succeeding generations.

We were breeding in this line for twenty and more years (10 to 12 generations). The resultant animals always retained the anomaly and that anomaly always resulted in hybrid vigor. The hybrid vigor exhibited itself in longer life span, higher fertility, an increase in apparent intelligence and a few other things that would sound familiar to a paleontologist.

The point is, what we are looking at in these specimens and the accompanying anomaly may be the very thing that makes us who we are: a hybrid of three separate species that occurs in

different ratios in different places in different times but that always retains the 4-6% anomaly as the

thing to keep us viable on the one hand and susceptible to a range of diseases on the other. In other words *sapiens plus* Neanderthals *plus erectus* in any combination; but to get the anomaly and retain hybrid vigor it has to be the three species because two-way mating tends to disappear into a base breed unless it is constant.

I won't be popular with the Max Plank Institute when I suggest the Denisovans are not a species but a very good example of the linear application of three-way hybridization that would have been a spontaneous occurrence in many thousands of places where the three species met over a linear time span and on more than one occasion.

The other interesting thing to me is the areas where this seems to be occurring—on territorial edges, and that is exactly the right place if the genetic jolt is going to stick in a population.

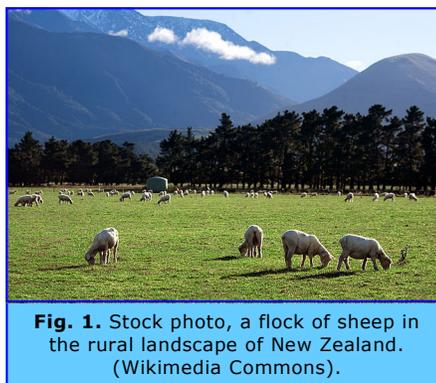


Fig. 1. Stock photo, a flock of sheep in the rural landscape of New Zealand. (Wikimedia Commons).

I don't have a screed of letters behind my name, but I do have 30-years experience

in breeding for a purpose, and the anomaly and the way it occurs looks very familiar to me. It also does not occur naturally because the parameters of any species tend to suppress any anomaly very quickly, and most animals do not have the scope or the ability for a three-way exchange.

The obvious question is the time span of the Denisovan. I don't imagine it's the first time in the history of man that the opportunity and the actuality of three compatible species expressing the ability to mate has occurred. It does put a slight tremor under the single out-of-Africa theory. What is needed to produce the large range of variants available today are multiple-times-multiple places and multiple occasions for mingling. Perhaps this is what the genetic material is showing us.

TREVOR McNAUGHTON is a retired stud breeder from New Zealand.

The graphics of Bilzingsleben series

Scientific misconduct over ancient artifact studies and why you should care

Part 9: Artifact 6 'Lower tier' in multiview and oblique projections

By John Feliks

Continuing from Part 8 which was titled *Evidence for a Homo erectus campsite depiction in 3D*

converted over or broken up into snappier images for the two 56-slide programs, *The Graphics of Bilzingsleben*,

Please note that explanations, clarifications, disclaimers, etc., of all the details could go on and on (as with many similar systematically-produced studies) but when dealing with a community which is blinkered by Darwinism the author believes that it doesn't matter what evidence is presented or how many details are clarified, adherents to evolutionary thinking including evolution by natural selection and its

accompanying evolution of cognition would rather continue believing in the paradigm than to conceive of the possibility that a deception so massive could have been held up as science for 150 years. The main hope here is that the reader—technical specialist or otherwise—will look past the temptation to seek out errors of minutiae

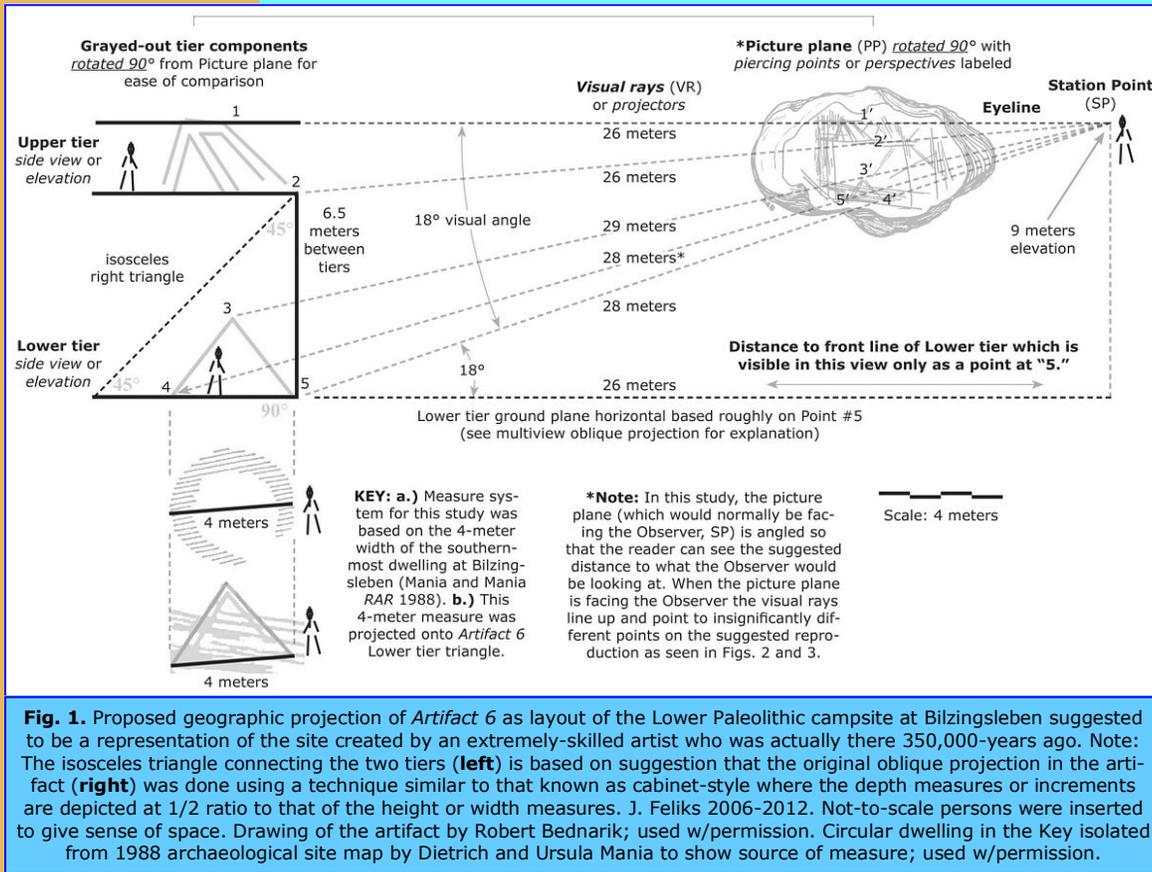


Fig. 1. Proposed geographic projection of *Artifact 6* as layout of the Lower Paleolithic campsite at Bilzingsleben suggested to be a representation of the site created by an extremely-skilled artist who was actually there 350,000-years ago. Note: The isosceles triangle connecting the two tiers (left) is based on suggestion that the original oblique projection in the artifact (right) was done using a technique similar to that known as cabinet-style where the depth measures or increments are depicted at 1/2 ratio to that of the height or width measures. J. Feliks 2006-2012. Not-to-scale persons were inserted to give sense of space. Drawing of the artifact by Robert Bednarik; used w/permission. Circular dwelling in the Key isolated from 1988 archaeological site map by Dietrich and Ursula Mania to show source of measure; used w/permission.

Many of the studies made of the 320,000–412,000-year old bone engravings from Bilzingsleben in central Germany which were done for the XV UISPP Congress in Lisbon 2006 had inadvertently developed into poster-sized studies. Only shortly before the Congress did the author realize that such studies would not translate well as quickly-projected slides. So, most of the ideas were

and *Phi in the Acheulian*.

Unfortunately, as it turns out even now, large and complicated studies don't reproduce well in something like the *PCN* newsletter either even though the reader does have the option when viewing on a computer to enlarge them. So, the studies offered here (Figs. 1-3) are enlarged as best they could be to fit into these few pages.

accompanying evolution of cognition would rather continue believing in the paradigm than to conceive of the possibility that a deception so massive could have been held up as science for 150 years. The main hope here is that the reader—technical specialist or otherwise—will look past the temptation to seek out errors of minutiae

> [Cont. on page 11](#)

Artifact 6 in multiview and oblique projections (cont.)

"Whatever the explanation for

such as a line here or a point there (which only diverts from seeing the picture) but to realize that whatever the explanation for these artifacts their engravings un-

thing less than our equals needs to be dropped entirely. If we truly wish to understand our ancestors we must give them credit for the many things they accomplished

The most important new assumption should be that *Homo erectus* and Neanderthals were like us in their temperament and creative capacity. Since the science

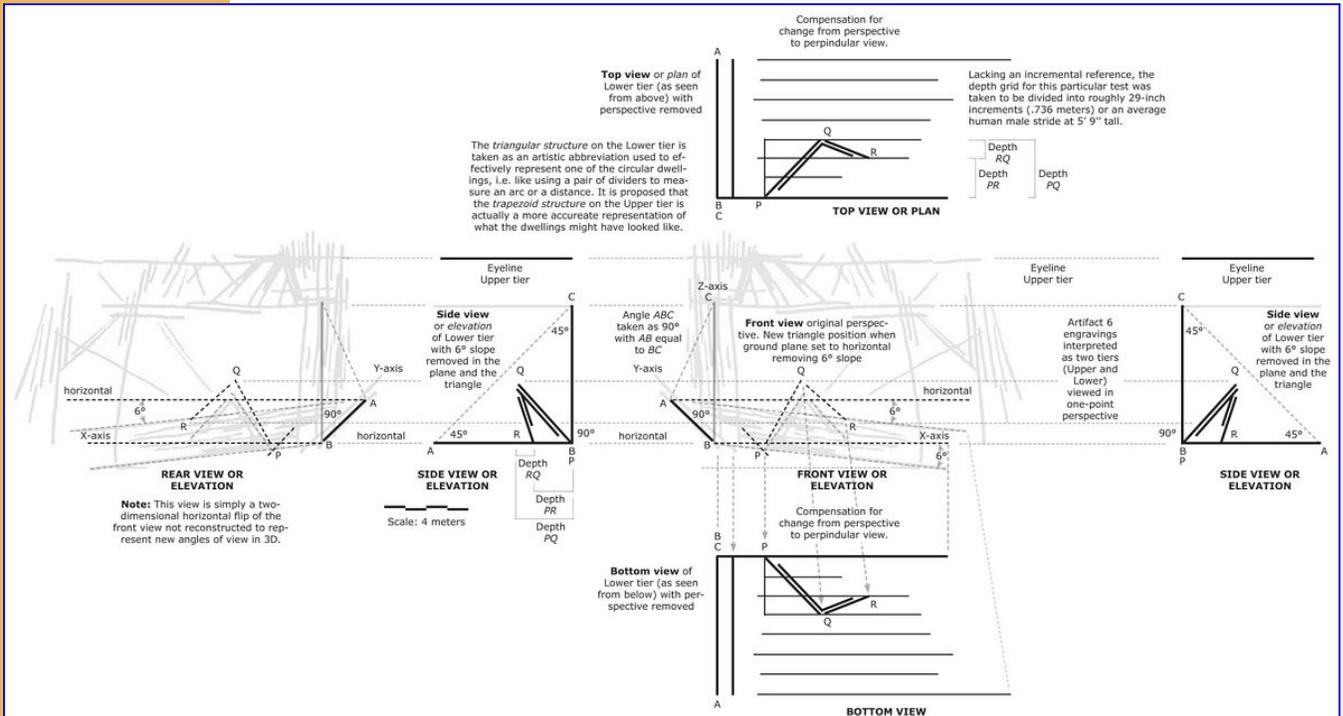


Fig. 2. Multiview projection of 'Lower tier' for the proposed 3D layout interpretation of Bilzingsleben *Artifact 6*. As noted in Fig. 3, the triangular shape interpreted as resting on the plane of the Lower tier is regarded as a rough symbol meant by the engraver simply to represent the general geographical location of the southernmost dwelling (depicted in the archaeological site map of Mania and Mania 1988, See PCN #19: 11-13). The polygonal shape in the Upper tier is regarded to be a more accurate representation of what the dwellings at Bilzingsleben were actually like. Note: The rear view is simply a horizontal flip of the front view without adjusting any of the projection angles. J. Feliks 2006-2012. Finely-detailed drawing of the artifact's engravings (ghosted portion) by Robert Bednarik; used w/permission.

these artifacts their engravings undoubtedly reflect profound artistic and technical skill."

doubtedly reflect profound artistic and technical skill which can be studied in this kind of detailed manner because they were done very carefully to high precision and almost certainly with recourse to a straight edge.

Once resistance to the use of straight edge by *Homo erectus* is broken down (and there are many other Paleolithic artifacts besides those from Bilzingsleben suggesting its use), scientists and laypersons alike will be able to realize that the whole idea of *Homo erectus* people as any-

even if it means starting our theorizing about them all over again from scratch. This time in archaeology we will actually look at the evidence objectively rather than approach the evidence with preconceptions of ape-people and trying to find ways to make every piece of evidence fit that preconception. The only alternative—which is what the anthropology community chose to do with this particular evidence—is to block it. By now, everyone should know that behavior like that in science is proof of a weak scientific paradigm.

community has been shown repeatedly to block challenging evidence (including much more evidence than just Bilzingsleben such as early sites in the Americas) from the public in order to promote evolution tenets unhindered new evidence that is found might be better off in the hands of mathematicians, mechanical designers and engineers, artists and philosophers. This is because researchers in those professions or avocations are well-trained in objectivity as well

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Wanjinas now—Contemporary artists reviving pre-Aboriginal Australian rock art

By Vesna Tenodi MA, archaeology; artist and writer

"Aboriginal tribes found them

[Wanjina and Bradshaw paintings] when they arrived on the continent and cannot explain the origin or meaning of the images."



Wanjina and Bradshaw—Palaeolithic motifs in contemporary art

Wanjina and Bradshaw groups of anthropomorphic paintings, found in Australian cave shelters, represent some of the most intriguing examples of Palaeolithic art (Tenodi, 2012). Aboriginal tribes found them when they arrived on the continent and cannot explain the origin or meaning of the images.

The stylistic changes found in Australian cave art are opposite to what one would expect. In most art histories, we usually see a progression of style from what some might call 'primitive' to the more sophisticated, from simple to skilful. But in the case of Wanjina and Bradshaw images, we find just the opposite. Unlike the refined and sophisticated quality of the oldest paintings, later paintings look like a crude and childlike imitation, showing the decline of the style and degradation of its earlier symbolism.

A change of attitude—introduction of Ulu and Mimi art

So it is not surprising that most rock art researchers, such as Andreas Lommel, A. P. Elkin, and R. and C. Berndt (*The First Australians*, 1952) recognized at least two distinct phases of

the evolution and deterioration of artistic skill with Wanjina and Bradshaw art.

The 'early' phase, painted by a pre-Aboriginal race, is rich in esoteric symbols, and associated with sacred, totemic art. During the 'late' or 'terminal' phase, the sacred and totemic purpose was forgotten, and there was an emergence of the new witchcraft practice. Aborigines started adding sorcery symbols, called Ulu or Wurulu figures, around the original Wanjina paintings, for use in ritual killing (Fig. 1).

Researchers explain the deterioration as a consequence of a change in attitude. At first regarded as a representation of totemic icons, Aborigines soon started seeing the Wanjina as powerful, malevolent, vengeful spirits, with power to punish and kill the enemy.

Researching the sorcery-related additions to the ancient imagery, R. and C. Berndt (*The World of the First Australians*, 1964) quote their Aboriginal informants, who said that small stick-figures were painted around the Wanjina, while calling out the enemy's name, invoking the spirits to "kill this person."

Ian Crawford (*The Art of the*

Wanjina, 1968) quotes his informants, who explained that grotesquely distorted little figures of people around the original Wanjina paintings were put there for the "serious purpose of sorcerising and killing an adversary."

Aboriginal tribes adopted the Wanjina imagery. However, they ignored the Bradshaw art, regarding it as 'rubbish', but imitated its style in a variant of Bradshaw imagery called Mimi art. This derivative of Bradshaw art also

depicted elongated, dynamic figures, which were increasingly stylised and reduced to a symbolic representation. Same as with Wanjina icons, the Mimi art also has a totemic-orientated 'early' phase, which quickly deteriorated into the 'late' phase of distorted, grotesque images with broken limbs and bodies pierced with barbed wire.

In the mid 20th century, Andreas Lommel and Ian Crawford's main informant Charlie Numbulmoore, a Worora tribe elder who repainted Wanjina cave paintings, was despairing over the extent of their deterioration. In 1966, Numbulmoore told Crawford that the practice of refreshing the Wan-

> [Cont. on page 14](#)

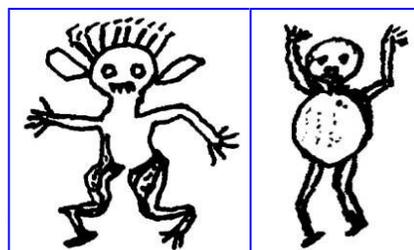


Fig. 1. Sorcery symbols called Ulu or Wurulu figures for use in ritual killing which began to be added around the original Wanjina paintings during what Lommel, Elkin, Berndt and others called 'late' or 'terminal' phase in Aboriginal rock art. [illustrations I. Crawford, *The Art of the Wanjina*, 1968.]

Wanjinas now (cont.)

"In 1966, Numbulmoore told Crawford that the practice of re-freshing the Wanjina was discontinued centuries ago, and he was the only Aboriginal who takes an interest in the paintings."



Fig. 2. "Wanjina of Courage," painted by Gina Sinozich. The painting is part of Sinozich's series of six paintings called, Wanjina Watchers, 2009.

jina was discontinued centuries ago, and he was the only Aboriginal who takes an interest in the paintings (Robert Layton, *Australian Rock Art—a new synthesis*, 1991). Charlie remembered the true meaning of the imagery. He was unable to

pass on his knowledge to other tribesmen because, as he said, no one was interested. With his death in 1971, knowledge of the true meaning of Wanjina imagery was lost.

As knowledge of the meaning of the images faded away, so did their purpose of connecting the artist with the idea behind the imagery. The Aboriginal tribes started misusing these icons for their sorcery practice, the mytho-totemic approach ceased to exist, sorcery becoming the main concern.

Today, there is a political push to reinvent the past and make up new theories. Australian prehistorian, Emeritus Professor Dr John Mulvaney, earlier this year summed it up: "Dreamtime stories are now being developed. It is all now being made up, they are inventing a culture that does not exist.

Wanjina art today

It took an outsider to revive the ancient tradition. That outsider was me. There were circumstances that some people would describe as an epiphany, others might call a divine revelation, and I call a task given to me by my celestial teachers. Sometimes I call them my celestial informants.

One could say that I was commissioned to identify and guide the best artists to revive the ancient knowledge. I embraced the given task, utilising my knowledge of art and archaeology. I identified other artists who, besides having incredible talent and skill, are open, responsive and able to tackle the task of pouring the esoteric knowledge into their paintings and sculptures.

In 2009 Australian painter Gina Sinozich created a *Wanjina Watchers* series of

six paintings. Three examples are shown in **Figs. 2-4.**



Fig. 3. "Flying Wanjina," by Gina Sinozich. The painting is part of Sinozich's Wanjina Watchers series, 2009.

I was guided to find an 8.5 ton sandstone block, bought it and named it a *Whispering Stone*. We placed it in front of our ModroGorje gallery in Katoomba, on top of the Blue Mountains, 2 hours drive from Sydney, and searched for an artist to carve it into the requested imagery. In 2010 Australian

sculptor Benedikt Osváth created the *Wanjina Watchers in the Whispering Stone* sculpture (**Figs. 5 & 6**).

It was an exciting time for me and my artists. We were re-trieving and reinterpreting knowledge that had become lost. The hundreds of thousands of tourists who visited our gallery in the Blue Mountains have admired the artwork series, seeing it for what it is—a tribute



Fig. 4. "Trinity of Peace," by Gina Sinozich. The painting is part of Sinozich's Wanjina Watchers series, 2009.

to ancient Aboriginal tradition, and a revival of forgotten spirituality.

> [Cont. on page 15](#)

Wanjinas now (cont.)

“Unfortunately, the local Aborigines did not approve. In fact, they went into a frenzy, attacking the gallery, vandalising our art (Fig. 7), and driving us out of the Blue Mountains. Their behaviour and attacks on any non-Aboriginal artist who is inspired by ancient Australian cave art is documented in our new book, *Forbidden Art, Politicised Archaeology and Orwellian Politics in Australia*.”

Unfortunately, the local Aborigines did not approve. In fact, they went into a frenzy, attacking the gallery, vandalising our art (Fig. 7), and driving us out of the Blue

not allow for the examination of evidence of pre-Aboriginal races and their art.

Intellectual and scientific freedom versus political correctness—to paint or not to paint?

In Australia today, both art and archaeology have become political and legal matters. There is an ‘art war’ going on, and there is an increasing number of “disobedient” artists who put artistic expression and intellectual freedom first, including us of the DreamRaiser project and our Wanjina images. We cannot be commanded what to paint or not to paint, and what to think or not to think. Artists traditionally resist political interference in

VESNA TENODI is an archaeologist, artist, and writer based in Sydney, Australia. She received her Master’s Degree in Archaeology from the University of Zagreb, Croatia. She also has a diploma in Fine Arts from the School of Applied Arts in Zagreb. Her Degree Thesis was focused on the spirituality of Neolithic man in Central Europe as evidenced in iconography

and symbols in pre-historic cave art and pottery. After migrating to Sydney, she worked for 25 years for the Australian Government, and ran her own business. Today she is an independent re-



Fig. 5. Wanjina Watchers sculpture in front of ModroGorje gallery.

searcher and spiritual archaeologist, concentrating on the origins and meaning of pre-Aboriginal Australian rock art. She is also developing a theory of the pre-Aboriginal races which she calls Rajanes and Abrajanes. In 2009, Tenodi established the DreamRaiser project, with a group of artists who explore iconography and ideas contained in ancient art and mythology.



Fig. 6. Wanjina Watchers in the Whispering Stone sculpture designed by Vesna Tenodi and realized by Australian sculptor Benedikt Osváth, 2010. Left side: Wanjina of Healing, Right side: Wanjina of Creation.



Fig. 7. Vandalised Wanjina Watchers sculpture.

art and get upset when denied their right to free expression. The political pressure has resulted in the most amazing Wanjina Watchers art, and the DreamRaiser project has become a synonym for freedom of expression and protest against censorship in Australia.

Website: www.modrogorje.com

Email: ves@theplanet.net.au

(2012), [www.modrogorje.com/truthinart.html].

Neither did mainstream conventional archaeologists approve. They said I was “endangering Aboriginal political interests,” which does

Reference

Tenodi, V. 2012. [Pre-Aboriginal Australian rock art: Wanjina and Bradshaw figures](#). *Pleistocene Coalition News* 4(3): 4-6.

From the files...

Early man in Northern Yukon 300,000 years ago

Virginia Steen-McIntyre

Ph.D, Tephrochronologist (Volcanic ash specialist)

"Artefacts made by humans occur in deposits of Glacial Lake Old Crow laid down before Sangamonian time... they show that humans persisted in the area for some time."



Here is the abstract from a very interesting report on ancient sites in the Northern Yukon. The report is another which is not well-known indicating that humans have been in the Western Hemisphere for quite a while longer than is taught in traditional mainstream archaeology.

The figures (Figs. 1-3) were added to give a sense of location.

From the journal, *Arctic*, March 1981

Jopling, AV, WN Irving, and BF Beebe. 1981. Stratigraphic, Sedimentological and Faunal Evidence for the Occurrence of Pre-Sangamonian Artefacts in Northern Yukon. *Arctic* 34 (1): 3-33.

Abstract. The stratigraphic position of artefacts of undoubted Pleistocene age found in the Old Crow Basin has long been in question. We report on geological, palaeontological and archaeological excavations and studies there which show that artefacts made by humans occur in deposits of Glacial Lake Old Crow laid down before Sangamonian time, probably

during a phase of the Illinoian (=Riss) glaciation. The geological events surrounding and following the deposition of Glacial Lake Old Crow were complicated by a changing lake level, localized soft-sediment flowage, pingo formation and dissolution, and by the colluvial transport of vertebrate fossils and artefacts. Following deepwater stages of the Lake, an environment not greatly different from that of the present is suggested by the excavated vertebrate fauna and by permafrost features, although warming during the succeeding Sangamon can be considered likely. Sangamonian



Fig. 1. Old Crow on the Old Crow River, Northern Yukon, Canada. Photo: Wikimedia Commons.

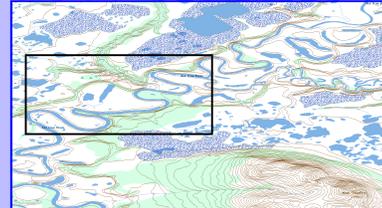


Fig. 2. Study area on the Old Crow River (rectangular box) just under 6 km wide. Mount Schaeffer is seen in the lower right of the map. Crop of topographic map courtesy of Natural Resources Canada.

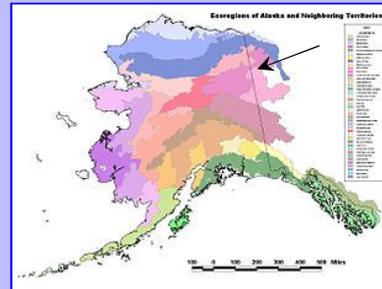


Fig. 3. General vicinity of Old Crow region, Northern Yukon just east of the Alaska/Canada border. Ecoregions map, Wikimedia Commons.

and later phenomena in the Old Crow Basin are referred to briefly; they show that humans persisted in the area for some time.

VIRGINIA STEEN-MCINTYRE, PhD, is a tephrochronologist (volcanic ash specialist) involved in preserving and publishing the Palaeolithic evidence from Valsequillo since the late 1960s. Her story first came to public attention in Michael Cremona's and Richard Thompson's book, *Forbidden Archeology* (1993), and in the Bill Cote television special, *Mysterious Origins of Man*, hosted by Charleton Heston (1996).



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