

# WOKEISM

and its

# Reverse Racism



Aboriginal violence  
and corruption in the Aboriginal industry

VESNA TENODI

# **WOKEISM and its REVERSE RACISM**

**Aboriginal violence and corruption in the Aboriginal Industry**

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Other books by Vesna Tenodi:  
“Which Way Home?”  
“Dreamtime Set in Stone – The Truth about Australian Aborigines,  
as requested by the Those-Who-Know”  
Includes conversations with Aboriginal Elder Goomblar Wylo.



**This book is dedicated to Grahame Walsh, who was one of the first victims of Wokeism, at a time when that term has not even existed.**

The Cover illustration, by Grahame Walsh, shows Bradshaw images as painted by the advanced pre-Aboriginal race of Abrajanes™ long before the ancestors of contemporary Aborigines invaded our continent. When Aborigines found these images, they called them “rubbish paintings, left by the race which was here before us”. They painted stick-figures over them, defacing the original Bradshaw art. According to Grahame Walsh, that was the Aboriginal way of showing contempt for the earlier race. They also kept defacing Wanjina paintings, also created by the Abrajanes™, repainting over the original images, and using that as a ground for yet another land claim. Currently, Aborigines are claiming ownership of Bradshaws as well, since they realised that could be used for more land claims.

Because of the way he saw Aborigines destroying the Bradshaw and Wanjina paintings, Walsh decided to keep most of the locations secret. Because of the treatment he received from the Aboriginal Industry – especially the Australian Archaeological Association (AAA) and the Kimberley Foundation Australia (which recently changed the name to Rock Art Australia) – Walsh, in his Will, requested for all 1.2 million of his photographs, which he had taken over three decades, to be destroyed.

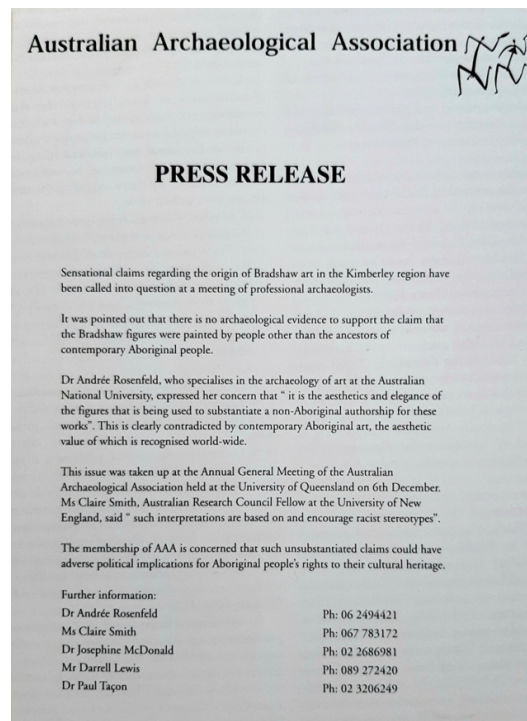
Grahame died in 2007. The explicit instructions and wishes as he left in his Will were not honoured.

The AAA vilified him in their press release published on 18 December 1995.

To add insult to injury, the Rock Art Australia – according to those who were privy to their machinations – has been assisting and promoting a 3-volume set of rock art books, containing Grahame’s photographs and published after his death, but attributing the authorship to someone else.

Grahame also collected some Aboriginal fossilised skeletal remains, of about 25 bodies. Disillusioned, he decided never to give those remains to either any Aboriginal tribe or to any Australian institution. The word is that those were shipped overseas, and are safe in the hands of people who can be trusted.

<https://youtu.be/b9joltuazSE>



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## Truth Telling Time – Foreword

While the Cancel Culture madness is sweeping the world, with its toxic ideology now known as Wokeism, we should not be surprised that racism is rearing its ugly head more aggressively than ever before.

Reverse racism, that is.

In Australia, it's been perpetrated by the taxpayer-funded Aboriginal industry for decades, accompanied with escalating Aboriginal violence against non-indigenous Australians.

If you are white, educated, and fond of our western culture – which stands for freedom of thought, freedom of expression, and academic freedom – you are doomed. If you show your love for our country, by for example flying the Australian flag on Australia Day, held on 26 January every year, or voicing any opinion which is not in line with today's ideological tyranny of political correctness – you'll be promptly cancelled, have your career destroyed, your home vandalised, and your life threatened.

Down Under it's been in the making for many years, but really exploded over the last two years, when the same toxic hatred and violence became widespread in the United States and Canada as well.

My personal experience with what is now known as Cancel Culture crazy mob – and their “woke” movement – goes back to 2009, when a few thugs took a dislike to my book “Dreamtime Set in Stone”, my Wanjina Watchers art, and my archaeological research.

While the thugs kept vandalising my ModroGorje art gallery and my art, as well as terrorising my artists and anyone associated with me – the Aboriginal industry went into overdrive, supporting the vandals – trying to ban my book and to get my DreamRaiser opus of artworks destroyed. And they haven't stopped since.

But I decided not to give in to mindless demands. I continued to display “offensive” art in Sydney as well as in Europe, and writing about Australian archaeology – and how it ceased to exist – for the “Pleistocene Coalition” American journal ( <http://pleistocenecoalition.com> ).

With a group of like-minded intellectuals, I have written a number of Requests for Inquiry into Aboriginal violence and corruption in the Aboriginal industry – to all of our Prime Ministers who were in charge since 2009, all the ministers who were responsible for relevant portfolios, and the media. We kept it up for twelve years now, to make sure that no one would ever be able to say “Oh, but we didn't know.” They all knew, but their main concern was not to further enrage the violent mob.

The latest “Open Letter to the Federal Government and Australian Museum – with Request to make Australian Museum staff and management accountable for their ongoing falsification of Australia's prehistory, history, and present”, published in the public interest, is included as Addendum to this book.

Those papers, as well as my archaeological research, brought me a lot of supporters, and it was a real joy to see that my work inspired a number of other Australians to start speaking up against this ideological tyranny, tentatively, but nevertheless.

But that also brought me a lot of enemies, of the worst kind, especially on social media – where the thugs' vulgar abuse, bullying and death threats have been going on constantly, to this day.

And again, I decided not to run and hide, but kept compiling their abusive and hateful comments, adding them to our ever-growing art installation titled “The Truth about Australian Aborigines – in their own words”. That artwork can only be shown in a series of pop-up one-day exhibitions, without any announcement, as that would make sure to cause repeated acts of vandalism yet again.



I never imagined that I would be perceived to be such a great danger to Aboriginal lies about a “sacred culture” that never actually existed, or that my archaeological work would pose such a threat to the Aboriginal industry and their invented stories about Australia’s prehistory that they would go to such lengths to silence me.

In their relentless efforts to have me “cancelled”, they sometimes succeeded.

The most recent example of all the work the Aboriginal industry has been putting into attempts to delete me from the past and the present – as they have already done with many honest researchers, good historians, and great artist who refused to walk the communist-like ideological party line – is the way they bombarded [www.academia.edu](http://www.academia.edu) website, located in San Francisco, with complaints causing the following drama to unfold.

### **The day when [www.academia.edu](http://www.academia.edu) has gone “woke”!**

I have been uploading my archaeological research papers – which were originally published in the United States – as well as Requests to the Australian Federal Government to [www.academia.edu](http://www.academia.edu) for years. My papers had thousands of readers and a great following, including from my peers and a number of other researchers both in Australia and overseas. Many of them were sending me lovely messages, thanking me for saying what they themselves would have liked to have said but never summoned the courage to say.

According to the [www.academia.edu](http://www.academia.edu) regular Analytics reports, most of my papers were placing me in the top 1% of the most popular scholars.

But the popularity of my research was something that my enemies couldn’t stand.

I used to like that website, which also goes by the name of [www.independent.academia.edu](http://www.independent.academia.edu) – and trusted that its staff and management do adhere to the claim of being independent.

As it turned out, they are only as independent as the corrupt-to-the-core Aboriginal industry allows them to be.

Earlier this year Academia suddenly shut down my page on their website. I questioned it, and they responded that someone complained, but that they looked into it, decided the objections were irrational, apologised to me, and restored my page.

All was well for a while. But the Aboriginal industry is the same as most Aborigines – once they hate you, their hate is forever. Aboriginal hate never fades.

So the detractors kept up the pressure, and in May this year Academia yielded to their demands.

Following is the correspondence with the [www.academia.edu](http://www.academia.edu) staff, which resulted in me removing all of my papers – 61 in total – from that website, rather than complying with their appalling demands. I was not willing to be dictated to by anyone which words I should use and which words I should delete. And I was certainly not willing to “modify the language” the way the “woke” mob wanted it modified. Instead, some of my articles which contain the forbidden facts about Australian Aborigines, and of my country’s past and present, are republished here.

I encourage non-indigenous Australians – especially those who themselves were harassed by the same culprits – to keep speaking out against the “woke” mob and to fight Wokeism by simply telling the truth.

### **This is our Truth Telling Time**

These emails between [www.academia.edu](http://www.academia.edu) staff member and myself speak for themselves.

The correspondence is hereby published as a matter of public interest.

**Hannah** (Academia)

Apr 20, 2021, 14:58 PDT

Hi Vesna,

Thanks for your membership as part of the Academia community. Unfortunately, we've had to remove one of your documents from the site due to terms of use violations:

[https://www.academia.edu/39291840/Open\\_Letter\\_to\\_the\\_Australian\\_Prime\\_Minister\\_Scott\\_Morrison\\_and\\_Request\\_for\\_a\\_Federal\\_Inquiry\\_into\\_Aboriginal\\_violence\\_on\\_social\\_media\\_and\\_into\\_corruption\\_in\\_the\\_Aboriginal\\_industry](https://www.academia.edu/39291840/Open_Letter_to_the_Australian_Prime_Minister_Scott_Morrison_and_Request_for_a_Federal_Inquiry_into_Aboriginal_violence_on_social_media_and_into_corruption_in_the_Aboriginal_industry)<sup>1</sup>

It appears in this document that you have shared the information of other people (such as their full names and messages) without the permission of the individuals in question. This is against our terms of service.

Please let us know if we can assist you with anything else.

Thanks!

Hannah (she/her)

Academia Customer Success

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**Vesna Tenodi**

Apr 21, 2021, 6:44 PDT

Dear Hannah,

thank you for your mail, advising me that my document had been removed.

I respectfully disagree. Please reconsider your decision, as there is absolutely no violation of any terms of use.

When you say that I “shared the information of other people (such as their full names and messages) without their permission” – that is legally incorrect, for the following reasons:

1. The names and messages which are listed in Attachment A of the document are from my <https://www.facebook.com/wanjina.art/> Facebook page. I do not need anyone’s permission to re-publish them in full, as they appeared, because the authors of those messages left their comments on my public Facebook page themselves. By doing so, they waived their right to “privacy”, and any of their comments can be shared and re-shared by anyone on the internet. I certainly do not need any “permission” from any individual who publicly, under his or her own name, leaves vulgar insults and death threats on my page. It is my choice to leave those comments on my FB page, since I believe that the public has the right to know what the detractors do, how they speak, and which methods they use to harass and intimidate anyone they dislike.
2. The names listed in Attachment B are of the public servants who publicly did and said certain things for which they have to be accountable. Their names are in the public domain and anyone is free to discuss their work, their actions, and their publicly made statements.

Other names mentioned at the beginning of the document are of the conscientious objectors to the current government policy, who wanted their contact details published as well, but it was my decision

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<sup>1</sup> This Open Letter is now available from Amazon: <https://www.amazon/gp/product/B093FXWF8Z/>

to leave their details out, to protect them from the detractors' abuse. And the names of politicians who received the document, and of the co-author Donald Richardson, who is the most esteemed Australian art historian and art critic.

I assume that Academia is receiving complaints by the same group of nasty people who not so long ago caused Academia to shut my page down. But, thankfully, it was reinstated after someone among Academia staff was kind enough to take the time to look into the matter more closely, and realised that any objections were unwarranted.

The same group has also been trying to get Facebook to shut my page down. They keep leaving, on a daily basis, horrible comments on my <https://www.facebook.com/wanjina.art/> page.

When they started their campaign of hate about three years ago, I kept banning them from the page and deleting vilifying and threatening comments from the posts. But seeing that they have no intention to stop bullying us, I and my group of artists decided to turn their own comments into a work of art. So we have been saving their comments for a couple of years now, adding them to our art installations.

As a group of artists and researchers, we decided not to respond to violence with violence, but are responding through our artworks and our research papers addressing this problem of escalating Aboriginal violence against non-Aboriginal Australians.

Once again, please reconsider and let me know your thoughts. Should you decide not to reinstate such an important document, please give me the list of the objectors who prompted you to make such a decision. I need to know who those individuals are.

Kind regards,

Vesna Tenodi

[ves.ten2017@gmail.com](mailto:ves.ten2017@gmail.com)

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**Hannah** (Academia)

Apr 22, 2021, 12:18 PDT

Hi Vesna,

Thanks for following up with this additional information. We will continue to review this and will report to you if we believe this removal was in error and you can remove the document.

Thanks!

Hannah (she/her)

Academia Customer Success

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**Hannah** (Academia)

May 11, 2021, 15:07 PDT

Hi Vesna,

Thanks so much for your patience and delay in carefully reviewing your documents. After discussion with multiple levels of the company including our executive leadership, we have decided to provide some guidelines.

To avoid racism, bigotry, and potentially discriminatory violations of our terms of use, language that references Aboriginal culture with potentially negative connotations, such as "the Aboriginal Industry", or suggesting Aboriginal culture was created for financial gain, should be removed from the site. This includes but is not limited to the following documents:



[https://www.academia.edu/42123349/Fraudulent\\_prehistory\\_and\\_fabricated\\_Aboriginal\\_culture\\_continue\\_to\\_be\\_supported\\_by\\_Australia\\_s\\_mainstream](https://www.academia.edu/42123349/Fraudulent_prehistory_and_fabricated_Aboriginal_culture_continue_to_be_supported_by_Australia_s_mainstream)

[https://www.academia.edu/40242904/Aboriginal\\_Industry\\_in\\_Australia\\_A\\_society\\_of\\_sycophants\\_and\\_hypocrites](https://www.academia.edu/40242904/Aboriginal_Industry_in_Australia_A_society_of_sycophants_and_hypocrites)

[https://www.academia.edu/38530425/Lost\\_World\\_found\\_again](https://www.academia.edu/38530425/Lost_World_found_again)

Comparisons between Aboriginal culture and non-Aboriginal culture, such as other modern cultures or other Pleistocene cultures, is acceptable, but those comparisons must be direct and not have negative implications, such as suggesting one is "devolved," "a cult," or "inauthentic." Documents that reference claims like this must be removed. Exceptions will be made for documents published in a scholarly journal with a DOI; these should be re-added as journal pre-prints (which include journal letterhead, for example), rather than in webzine or your original PDF format.

Documents that are copies of your government petitions can stay presuming they \*do not\* reference this kind of language or make these connotations. News articles, provided they are representing an event that occurred in a non-biased faction, may also stay.

Because we understand this may entail significant edits to your content, we will review your account in seven business days (that's next Thursday) and review for content that violates these guidelines. Should content on your site still remain after seven business days, your account will be suspended for terms of use violations.

Please let us know how else we can assist you with this matter.

Thanks!

Hannah (she/her)

Academia Customer Success

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**Vesna Tenodi**

May 16, 2021

Dear Hannah,

I am still reeling from the shock of reading your last communication, so I'll be brief.

I can not remove any of my papers, since I can find nothing that would be in violation of any of your "terms of use".

I cannot comply with your (your as in plural, including Academia's executive leadership) demands and exclude expressions which are in common use today. It is strange that you would object to my use of expressions such as the "Aboriginal Industry", as if you were unaware that it is a legitimate, standard term, commonly used these days in both Australia and Canada, especially since Frances Widdowson exposed the said industry so well in her widely read book "Disrobing the Aboriginal Industry".

So, I propose these ways of resolving this situation:

1. Organise another review, by an objective, independent party, to assess whether there is anything "racist", "discriminatory", and/or unlawful in any of my documents or whether my work is in line with my right to do my archaeological research free of political pressure, and my right to criticise those who publish false [research] results. Fair criticism is not "racism", even though that seems to be a label instantly attached to anyone who is perceived as going against the [woke] tide.
2. You can remove my documents which do not sit well with you – just as you removed my Open Letter – Request.

3. If you are not willing to do either of the above, and intend to shut my page down altogether nevertheless, I request a few days notice, so that I'd have time to delete all my papers myself but maintain my Academia membership.

Regards,  
Vesna

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**Hannah** (Academia)

May 19, 2021

Hi Vesna,

I'm so sorry this came as a surprise! Like I said in the last email, a diverse group of us at Academia, including our executive leadership, has decided that some of your language violates our terms of service in that it can promote racism or bigotry. An important part of Academia is that we want everyone to feel welcome at Academia, including Australian Aborigines, and we've decided that the language you've used in some of your documents may lead them to believe Academia is not a place where their research can or should be hosted.

We want to be clear that this is not about your research topic in specific and we welcome you to continue to promote your research on Australian archeology, which is why we are happy to continue hosting your research with modifications to the language used.

Solution 2 and solution 3 are both ways for us to move forward. We're happy to review your documents for this language and remove the documents that violate these terms, or we are happy for you to take those steps as well and we can review afterwards to see if we see any more issues of this case.

Let me know what steps you'd like to move forward with.

Thanks!

Hannah (she/her)

Academia Customer Success

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**Vesna Tenodi**

May 20, 2021

Dear Hannah,

thank you for reiterating what you said in your earlier mail.

I still strongly object to your diverse group using terms such as "racism" and "bigotry" and making such imputations in reference to authors whose writings enrage the Aboriginal industry. The only form of racism that exists in Australia today is what is known as "reverse racism", which is perpetrated by Aborigines and the Aboriginal industry against non-Aboriginal Australians.

I am not willing to agree to any "modifications" to the language I use in my work, nor am I willing to have any part of any of my papers censored on your reviewers' whim, for the mere reason of appeasing aggressive detractors who cannot handle unpalatable facts or difference of opinion.

So to save us all any further grief, I have removed all my papers from the Academia page (61 in total), to be published in the form of a book on another platform.

I kept my membership, because there are some good authors that I enjoy reading.

I will resume publishing on Academia again once this Cancel Culture madness is over.

I am sure you are aware that Cancel Culture has also become a commonly used expression, especially after the bestselling books “Cancel Culture – the Latest Attack on Free Speech and Due Process” by Alan Dershowitz, and “Cancel Culture and the Left’s Long March” by Kevin Donnelly.

Regards,  
Vesna

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## **Introduction to articles originally published in the Pleistocene Coalition journal**

These insightful commentaries on the current situation and the consequences of Wokeism, by Lawrence Hanley and Christopher Nagle, are included mainly for the benefit of readers overseas, since most of the non-indigenous Australians have by now become fully aware of what has been done to our once great country, and feel exactly the same as these authors.

### **By Lawrence Hanley**

I’m finding the ever-increasing number of greedy human parasites claiming to be Aboriginal is becoming rather tedious and likely to give me a blood pressure problem if I get into the twilight zone of what and who should benefit from some claimed connection to pre-historic Aboriginals.

I was once interested in the history of the Australian Aboriginal people.

My interest started with designing the first Australian Atlas in 1974 and continued with a series of books like The Centre and then as Creative Director of Australian Geographic.

However, over the last couple of decades, we have become tolerant and even encourage foolish fantasies in many areas of our lives – including historic facts.

The age of stupidity has well and truly arrived and the internet has allowed every village idiot, tinfoil hat and cultural scam crook to link together and get weak, vote hungry politicians to create pathways to benefits and power they simply do not deserve and will divide and destroy the hard-won cultural achievements our democracy has built.

When I see the Aboriginal flag these days, I no longer see a symbol that represents the people Harold Thomas designed it for.

I now see it as a flag that flies alongside many others that wish to destroy western culture.

The polite debate about the ‘Voice’ and the degree of development in the pre-history of Aboriginals, is really a smokescreen that is covering up a political movement that is attempting to win even more land, royalties, money and benefits while blaming their obvious problems on their benefactors (tax-payers).

This is a rather important topic, that may well have a seriously bad effect on the future of Australia, similar to the problems the UK, France and other countries are having due to a flood of culturally conflicted migrants – the only difference here is, we are growing our own second racial/political/culturally conflicted citizens ... white Aboriginals.

I have lost a fair bit of sympathy for many ‘woke’ people I used to have time for and it seems that many younger Australians are happy for us all to become part of the great woke change.

It is exhausting trying to reason with folks who refuse to think and apply rational fact-based logic to the daily propaganda the media pumps out.

I have reached a point where I no longer give large lectures and I find bickering with anonymous online trolls pointless.



I now just want to quietly pursue my own interests and avoid the worst of the heat that the fires of the woke ones have started and may develop into a global inferno.

I have a feeling that darker times are coming (again) and the good guys may not win out this time, due to their lack of self-preservation and stupidity.

Nothing is constant – everything is in a state of entropy and chaotic disorder.

Lawrence Hanley

Professor Emeritus at Sydney Graphics College, Educational Consultant at UNESCO and Lecturer at London College of Printing

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**By Christopher Nagle – response to wokeism in Canada, as perfectly described by Frances Widdowson, author of “Disrobing the Aboriginal industry” – which is being copied by the Aboriginal industry in Australia**

The woke attack on our common civilizational roots found its apotheosis in the burning down of churches and toppling/desecration of public monuments in response to news reports of 'mass graves' being found in and around old Canadian native residential schools.

As you run through this link and its sub links, what we see is a social pathology little different to a pogrom against Jews, instigated by baseless rumors of them killing Christian babies. The accusations of mass murder that were inferred from these 'discoveries' are just as outlandishly baseless and grotesque.

This is a right up to the minute example of the worst kind of woke bigotry and aggression, using the flimsiest excuse for an orgy of iconoclastic destruction against a hated imagined enemy; their own culture.

This kind of execrable collective behavior says much about not just the hysteria, but the malevolence of the 'humanities' trained woke ascendancy that now controls most of the apparatus of social administration and pedagogy.

We must galvanize ourselves to fight them, and if necessary, purge them, if indeed that is still possible, to save ourselves.

Christopher Nagle

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**By Vesna Tenodi**

This lunacy in Australia started with the Aboriginal industry inventing a concept of “sacred” and “secret” to hide any archaeological evidence, especially fossilised human remains, which clearly show that Aborigines, when the British settlers found them, were leading a typical Paleolithic lifestyle of hunter-gatherers, and never made the evolutionary transition to the Neolithic – as all other Paleolithic cultures in the world managed to do.

As a consequence, all important archaeological material which was researched by real scientists was deliberately destroyed or given to the tribes to hide, making it unavailable to science. All the earlier research results obtained by honest archaeologists, anthropologists, and geneticists – such as John Mulvaney, Rhys Jones, Alan Thorne, Grahame Walsh, Sheila van Holst Pellekaan, and Gregory Adcock – have been “cancelled”, declared to be “wrong” and replaced with fabricated stories about Australia’s prehistory. The current narrative has been invented by the Aboriginal industry apparatchiks, and is unsupported by any real archaeological material. Instead of scientific research methods, there are

endless repetitions of anecdotal evidence and wishful thinking about a culture that never existed – which are now being force-fed to the Australian public.

The unimaginable privileges and billions of dollars of taxpayer's money have been sunk into this farce. That made the number of Aborigines – of which there are only about 38,000 real Aborigines left – ballooning to 850,000 of mostly white people who now masquerade as Aborigines, having self-declared as being “Aboriginal” for all the money and privileges that such a claim automatically brings them.

They are now known as The Fakers. It is our tragic reality that the Fakers – being white people – are causing the greatest harm to real Aborigines.

## Messages from the readers

Here are some of the messages sent to my [www.academia.edu](http://www.academia.edu) inbox. Academia staff was fully aware of that – but those who love my work do not matter to them. All it takes these days is for some nameless thugs to start complaining how something they’ve read makes them feel uncomfortable or angry – and you’ll be instantly cancelled, deplatformed, censored, vilified and abused. And you have no right to know who the complainants are and what you were accused of.

There are many more supportive messages I’ve been receiving via email, from my Australian colleagues, archaeology students, and readers from all walks of life and all parts of the world. But I am including only some of the messages from my Academia inbox, because these messages are something that [www.academia.edu](http://www.academia.edu) staff cannot deny nor claim they were unaware of.

However, in hindsight, despite all the heartache, I wouldn’t change a thing. I am delighted to say that over those horrible years some of the greatest scientific minds in both Australia as well as in Europe and the United States have approved of my work to the point of giving me a *carte blanche* to use and quote anything I wish from their publications and their research, since they supported my work every step of the way.

I don’t want to list their names – thus exposing them to the ire of the “woke” thugs – but having great feedback from intellectual giants such as John Mulvaney, Virginia Steen-McIntyre, Donald Richardson, and Michael Cremo did help me focus on my goal. Which was always to spread the truth about Australian prehistory, history, and present. But at times like this, when Cancel Culture toxic ideology is ruling the world, telling the real truth is dangerous business.

This collection of articles is also meant as reference material for the Australian archaeology and anthropology students. Some of them found my articles on the Academia website, and expressed their surprise to read about archaeological facts that no-one had ever mentioned to them at Australian universities. Some of them kept me informed of what they were forced to read and repeat if they were to pass their exams – very little to do with real archaeological work, but everything to do with all the “forbidden stuff”, under the guise of “ethics”, and litanies about how to deal with Aborigines and jump through political correctness hoops, if they wanted to ever be able to have a career in this field.

In a few messages I included here I redacted the senders’ names and details which might identify them, to protect them from Aboriginal harassment. It is up to them to decide if or when to speak up. I wish they would all raise their voices, once they realise that academic freedom and scientific honesty are something worth fighting for.

\*\*\*\*\*

Dear Vesna, please contribute one of your article of your interest for the journal [REDACTED] [REDACTED] is a journal of Art and Humanities regularly published twice in a year, in June and December, since 2012. The journal publishes original, recent and quality research papers and articles written by reputed scholars of their respective fields. The journal has different types of contributions: research articles and papers, notes etc.

Regards

[REDACTED]

\*\*\*\*\*

Dear Vesna Tenodi

In view of your expertise in several interesting subjects in Archeology and Anthropology, I invite you, if possible, to plan to write a review synthesis article (or original one: see other possible formats of papers in [www.ata.org.tn](http://www.ata.org.tn)) for publication in our journal [REDACTED] [REDACTED]



You find all information about this journal in [REDACTED]  
Thank you  
Best regards  
[REDACTED]

Prof. Emeritus (Human Genetics & Anthropology). University of [REDACTED]  
Editor-in-Chief of [REDACTED]  
E. mail: [REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Pleistocene underground – Part 3](#)

You're quote from Feynman up front rang my bell as a mature DMA artistic researcher in wind bass sound who has a past deep immersion in aboriginal Arnhem Land etc etc. Interesting bio and work ... the Those -Who-Know Dreamtime Set in Stars resonates as well. You may appreciate a recorded didjeridu meditation [REDACTED] we had the privilege to capture some years ago. [REDACTED] Go well in your endeavors. I will read your paper with interest [REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Lost World found again](#)

Greetings From Texas,

I read your paper with great interest as it further verifies my own conclusions about the early settlement of America. During my graduate classes at [REDACTED] I have become disgusted with the never ending worn out party line promoted by establishment archaeology. My last paper, for which I received an A+ grade from my professor, was nonetheless not returned to me with signature by the grade – as the professor did not want his name on a paper with heretical viewpoints expressed in it. This act led to my withdrawal from school even though I liked that professor greatly. The paper challenged much that is taught in graduate school about prehistoric settlement of the Americas. I quit and have not returned and now continue my studies independently. I just could no longer stand the stifling mental box that we all are taught to play make-believe scholar in. Here is a copy of the paper which was not returned by my fearful professor:

[REDACTED]

You no doubt will find it of great interest.

Regards,  
[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Aboriginal industry dictatorship and Australian archaeology](#)

Hello Vesna – Thanks for that somewhat enlightening piece. I always thought there was something fishy going on. I am the [REDACTED], we are putting together a large bamboo raft to replicate the first arriv [REDACTED]  
[REDACTED] Some interesting people involved and most fortunately Robert Bednarik is NOT amongst them. Get in touch if you want to know more..... Best wishes [REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Pleistocene Underground - Part 2](#)

Dear Vesna,

Your premise sounds interesting. I feel there is a lot of suppression of facts in the archeological

community because they do not fit the accepted narrative.

██████████

\*\*\*\*\*

██████████ left a reason for downloading [Aboriginal industry dictatorship and Australian archaeology](#)

Hi Vesna,

[Academia.edu](#) provided a popup window after I read your article at <  
[www.academia.edu/38530462/Aboriginal industry dictatorship and Australian archaeology](http://www.academia.edu/38530462/Aboriginal_industry_dictatorship_and_Australian_archaeology) >  
inviting me to "Let Vesna know what sparked your interest in downloading this paper."

I have just started a BA with majors in archaeology and Aboriginal studies at ██████████  
and stumbled upon your article whilst researching online. I was drawn onto this path out of my interest  
the emerging land use and Aboriginal affairs landscape in ██████████. Especially in regard to the Cultural  
Heritage Management industry that is evolving from the mandate that land development must consult,  
and therefore employ, whoever is the local Registered Aboriginal Party (RAP) who may, or may not,  
hold Native Title. I took the view that to best address any concerns I'd be better placed to do so from  
within the new regime, thus studying and networking my way into it. I will be circumspect as attracting  
too much of the wrong attention would harm my plans, but I do have concerns about the "industry" and  
I will be placing myself in a position to challenge it.

As my own Aboriginal heritage is ██████████ I have come to see that there are 'in-groups' and 'out-  
groups' and that there is a need for reform in the present as well as a need for truth about the past.  
Please feel free to correspond as a coalition is no such thing without a network of people to coalesce.  
Also feel free to check my background at ██████████ and to email me privately at ██████████

f ██████████

Sincerely,

██████████

\*\*\*\*\*

██████████ left a reason for downloading [Two perplexing big news items 1.\) The Balkans—cradle of humanity? 2.\) Australian Madjedbebe shelter—find of the Century?](#)

It is a very provocative proposition, that I will be curious to read. ██████████

\*\*\*\*\*

██████████ left a reason for downloading [Global perspective on Australian archaeology: the Aboriginal Industry - its crimes and consequences](#)

Seeking the facts about Aboriginal history

\*\*\*\*\*

██████████

Thank you Vesna for speaking so honestly about Australian hominid prehistory and current Aboriginal  
politics. I have a lot of respect for Aboriginal people and their culture and history but they must remain  
open minded to the possibility that they were not the first Australians – with *Floriensis*,  
*Neanderthalensis* and *Erectus* like ancestors, among others, possibly having been here first.

Keep up your great work!

Have a wonderful day,

██████████

\*\*\*\*\*

██████████

Hello Vesna

I have long considered deeply the issue of Australia's first people and said very little to those who know me about my own thoughts on the subject. I respect anyone who has the guts to stand up and say "what if ?", putting themselves in the line of fire and against the grain of popular opinion! Perhaps it is because you were born overseas that you have the fortitude to do this and perhaps it's just because of who you are or that are pissed off with the current state of ignorance! Anyway, the point being that I respect that you are willing to entertain the unpopular point of view!

\*\*\*\*\*

Dear Vesna

my name is [REDACTED].

I do not have any formal qualifications in archaeology or anthropology but have been interested in both subjects for a long time. My original qualifications were in [REDACTED] but I think of myself more as a writer and a teacher. I suppose I have little in the way of formal qualifications to entitle me to speak on this subject but what I do have is a strong sense of logic, feeling and a willingness to go where others are unwilling to go! I also have a long interest in human ideas on the subject of natural development – particularly Wallace/Darwin, Steven J Gould and Catastrophe Theory, Chaos and Complexity Theory, among others and am developing my own ideas on the development of life forms.

I recently began writing an article on the subject of the first Australians [REDACTED], [REDACTED] I hope to include one day in a book of wide ranging essays.

I have a great deal of respect for Aboriginal people and have advocated for them often but I am also a realist and believe that the true history of hominids and the human race is far more important than the history of any particular race, particularly any history that helps to maintain a certain inherited cultural delusion!

In my opinion, believing that there were other hominids in Australia by no means depreciates Aboriginal people or belittles them. Any evidence to support this view may ruffle many feathers and may have a profound impact on cultural ideas such as the dreaming but it may also strengthen it. Any evidence that Jesus did not die on the cross would be ignored by most Christians, whilst simultaneously doing little to depreciate the value of what Jesus had to offer. But people are sensitive and touchy and attached to what they hold to be true. I don't have any intention to hurt anyone or to belittle them or take away from who they are. My aim is merely to ask, "Is it possible that there were others before them?". I see no reason why Australia should be exempt from the rules of development at play on every other continent, especially given our lasting connection to Pangaea/Antarctica.

Wishing you a wonderful day,

[REDACTED]

\*\*\*\*\*

[REDACTED]

Hi Vesna,

I have continued to enjoy all the papers you upload and agree wholeheartedly with you about the state of Australian archeology. I've also taken up the Mungo distortion in an article I am writing. I'll be attacking all claims of Homo Sapiens ancestry... No doubt I'll be hated by some but I no longer care about others opinions of me. When more genetic work is done, the truth will speak for itself and I think Aboriginal Australia's long connection to India will be fully revealed beyond 4000 years and the other Hominids will be recognised for settling this continent.

Have a lovely day,

[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Australian archaeological paradox: Did Homo erectus linger here?](#)

Dear Vesna,

this takes me back to my reading in population genetics and population ecology. Of the debates by MJD White and Ernst Mayr. As a result I followed White's work. And of now, me recalling White's self-censoring due to the "New Dogma". A travesty for a scientist such as White. Thank you for expanding on this. This neo 'noble savage movement' has no basis in scientific facts (eg. the DNA and anthropology – "morphology and molecules"). And is likely to stymie science.

It's getting to be the new Inquisition. I know I cannot even raise these matters at the lunch table at my College. I suspect the roots of something similar were behind the plundering of the Hobbit shrine by Javanese 'academics'. More recently, I wonder, the Javanese legislation around scientific work in Indonesia (Jakarta Post).

I suspect the next chapter of the History of Australia will be ghost written by the ABC creators of Cleverman. And built upon from there, embellished.

Although I am not a Peter Ridd groupie, what is going on in Academe around the New Dogma you write of seems very similar to what happened at [REDACTED]. And [REDACTED] with [REDACTED]

We once lived in enlightened times.

Thanks again.

Regards, [REDACTED]

[REDACTED]

\*\*\*\*\*

[REDACTED]

Thanks Vesna, you're a candle in the wind.

And thank you for having the guts to stick to your guns.

We did not live thru the Inquisition of course, but I suspect it started out in a similar way. Krystallnacht comes to mind from more recent history – which we seem to be forgetting. The intimidation and violence I know first hand. I've seen it the [REDACTED], first hand. My unsuspecting son lost four teeth and got a fractured jaw from a cowardly 'king hit' by an aborigine thug with a grudge. [REDACTED] was merely walking home from the bus stop. And I lost two teeth at work courtesy of another angry young man. It's a side dish, but I won't be voting to change our Constitution... I can only see the ripples of the "constitutional recognition" flowing through all our Constitution and tainting the entire document. For what, a 2% minority. The Chinese minority in Australia could ask the same. Western Democracy is a luxury that has taken us 3000 years to earn. And seemingly, 50 years for us to throw away.

I will follow your work (and courage) Vesna.

Best regards

[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Australia – where telling the truth and helping the tribes is seen as “just another form of invasion”, Part 1](#)

The current situation in Australia and the myths (extolled as truth) and the distortion of early settlers accounts used to prop up the claims.

\*\*\*\*\*

[REDACTED]

Hi Vesna. I found your paper on Wanjina interesting as well as on Daisy Bates. I used Bates extensively in my [REDACTED] and your paper does explain a lot of the criticism I received.

\*\*\*\*\*

[REDACTED]

Hi Vesna,

I did consider the age of the Wanjina figures. Certainly, the Bradshaw figures are too old. However, the Wanjina figures are quite different in many respects.

Some of the Wanjinas may have been from the Rajanes and Abrajanes, but changed with the arrival of the Dutch as the Wanjina were frequently painted over and over.

Kind regards,

[REDACTED]

\*\*\*\*\*

[REDACTED]

I think you are a very brave person.

I try to publish the truth as best as I can with supportive evidence. Sometimes I come across things that I would prefer not to write, but I have an obligation to do so when it is something very important.

It is extremely difficult to turn things around unless the heart of our Education system is addressed. Unfortunately, it has been hijacked by the Left. As a result, all things western are bad and all things non-western are good and cannot be criticised. This is very unhealthy.

Please take care Vesna. The best response is to keep producing your best work.

\*\*\*\*\*

[REDACTED] left a reason for downloading [Fraudulent prehistory and fabricated Aboriginal “culture” continue to be supported by Australia’s mainstream](#)

Dear Vesna,

Downloading the paper to support your work.

Kind regards,

[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Forbidden Art, Politicised Archaeology, and Orwellian Politics in Australia - Collection of articles by leading intellectuals, about Aboriginal violence against non-Aboriginal artists, politically-driven art censorship, and legally-sanctioned scientific fraud](#)

Thank goodness there are people telling the truth.

Best wishes

[REDACTED]

\*\*\*\*\*



██████████ left a reason for downloading [Australian archaeological paradox: Did Homo erectus linger here?](#)

Dear Vesna Tenodi

A fascinating paper, Australia is a place with a distinctive evolutionary history, and it is quite credible that ancient human species survived longer than elsewhere.

\*\*\*\*\*

██████████ left a reason for downloading [Open Letter to the Australian Prime Minister Scott Morrison and Request for a Federal Inquiry into Aboriginal violence on social media and into corruption in the Aboriginal industry](#)

I have been following this subject for some years and true Aboriginal history has been turned on its head and the soul of the same was sold out for money. I often wonder how Ernie Dingo feels now about his introduction of the welcome to country and burning ceremonies. Good work, keep it up.

██████████

\*\*\*\*\*

██████████

I had a quick look at your paper on why aborigines want to burn Australia. Not directly in my area of interest as an economist. I am looking at the incentives for people to identify as aborigines and for State governments to encourage that because of the way the Commonwealth Grants commission allocates funds based upon the number of indigenous people. I am looking at it for a Northern Territory perspective where they have lost \$3.4 billion over the latest four year formula period because of the growth of people claiming indigenous descent in other states. Tasmania is the worst at this but is not unique.

\*\*\*\*\*

██████████ left a reason for downloading [Open Letter to the Australian Prime Minister Scott Morrison and Request for a Federal Inquiry into Aboriginal violence on social media and into corruption in the Aboriginal industry](#)

Keep up the great work for intellectual freedom.... and common sense.

\*\*\*\*\*

██████████ left a reason for downloading [What really happened to Mungo Lady and Mungo Man? – Part 2](#)

From the answer to an open query on Facebook about Mungo man and Mungo woman.  
Thank You Vesna Tenodi.

\*\*\*\*\*

██████████ left a reason for downloading [Forbidden Art, Politicised Archaeology, and Orwellian Politics in Australia - Collection of articles by leading intellectuals, about Aboriginal violence against non-Aboriginal artists, politically-driven art censorship, and legally-sanctioned scientific fraud](#)

I downloaded this paper because it contains material that did not appear in Pleistocene Coalition. In addition I've download backups of articles you've published in PCN. My understanding of the Australian archaeology situation is enhanced by reading a series of your articles in one sitting rather than piecemeal with two month gaps in between. It's good you keep the public aware of issues still in need of address, unpleasant as that may be for some.

In reading a series of papers here voicing opposing viewpoints it was surprising your name was omitted. It was your writing that first made me aware of the extent and depth of the problems within current Australian archaeology.

I am referring to a number of papers by Graham Holton, which discuss diffusionism. A number of them focus on Australia, the Bradshaw paintings, the Wandjina and mention the Aboriginal Industry. Some of them go back to the '90's so they may have been written before you began publishing.

A Croatian anthropologist who also conducts tours of out of the way sites in Croatia, expressed interest in having you submit an article [REDACTED] when I told her about you. I'll forward her message to you at your personal email so you may contact her if you are interested.

Love,

[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Fraudulent prehistory and fabricated Aboriginal "culture" continue to be supported by Australia's mainstream](#)

Glad to see you're keeping this in the public eye, Ves. Well written as always.

\*\*\*\*\*

[REDACTED]

Dear Ves,

Fame has its price. On the bright side, it keeps you sharp and on your toes.

Love,

[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Aboriginal industry's fraudulent claims of prehistoric artifacts provenance and false attribution of stone tools ownership](#)

Good to see this pandemic has not halted your output, Ves. I trust you are well.

[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [What really happened to Mungo Lady and Mungo Man? – Part 1](#)

I downloaded this paper for a backup copy to place in a separate folder for reference.

Thanks for your part in preventing the old Memory Hole from ingesting the last half century of discoveries.

[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Wanjinas by Vesna Tenodi aka Wanjina Watchers, and her group of contemporary artists](#)

I'm glad you have uploaded this here as it presents the issues from the perspective of an artist with personal involvement and experiences. It provides balance to the merely political and archaeological debate surrounding this highly sensitive subject.

\*\*\*\*\*

██████████ left a reason for downloading [Fraudulent prehistory and fabricated Aboriginal “culture” continue to be supported by Australia’s mainstream](#)

The subject of cannibalism among indigenous peoples of North America has always been a touchy subject, despite abundant documentation in the literature. As you note all humans have an incidence of cannibalism in their collective history, whether by necessity or ritual or cultural choice. Most anthropologists come to terms with acceptance of this fact early on as part of cultivating scientific objectivity. This kind of detached objectivity presents no problems in the study of other primates but with humans there is an often unspoken tendency to place them in a special category of their own. I've long felt this springs from lingering vestiges of very old world views held before the foundation of modern Western science. Such views are easily energized for purposes that have nothing to do with science and prone to abuse. This exclusivity goes far back and is hinted in many indigenous people's names for themselves, eg. The People, The Human Beings, The Real Humans etc. It is further evident in rites of passage involving pain, self mutilation, ingestion of toxic substances and generally over riding normal instincts for self preservation. Only those able to engage the manual over ride mechanism on the pre-frontal cortex make the grade as "real human beings". It's possible this goes back to the time this unique mutation occurred and there were still present humans in which it had not. Universal recognition of our place within the vast spectrum of biological lifeforms would lead to acceptance and unification but I do not see that occurring in the time I have left on the clock.

██████████

\*\*\*\*\*

██████████ left a reason for downloading [Australian archaeological paradox: Did Homo erectus linger here?](#)

Dear Vesna,  
Thanks for making your paper available. I'm using it to research a podcast I am writing on the history of Australia.

Kind regards,

██████████

\*\*\*\*\*

██████████ left a reason for downloading [Aboriginal industry’s fraudulent claims of prehistoric artifacts provenance and false attribution of stone tools ownership](#)

Vesna,  
I've just discovered your views on the Aboriginal industry and am delighted to see that there is someone who is refuting the bullshit about them that is all around us now.  
Please keep up the good work!

Yours,

██████████

\*\*\*\*\*

██████████

Vesna,  
Glad to know there are a few people out there fighting the good fight.

██████████

\*\*\*\*\*

██████████ left a reason for downloading [Protest Against Aboriginalisation of Australia](#)

WONDERFUL! THANK YOU SO MUCH!

[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Pre-Aboriginal Races in Australia's Prehistory](#)

I admire you and am delighted you're there to oppose the Black bullshit that has fooled so many people.  
Please keep up the good work.

[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [What really happened to Mungo Lady and Mungo Man? – Part 2](#)

Enjoying your papers, wish you all the best in your research.

Cheers

[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Protest Against Aboriginalisation of Australia](#)

Dear Vesna,

I just wanted to express my appreciation of your opposition to the aboriginal 'industry' and its false narratives. It may often feel like it, but you are not alone, anymore than people like Prof Widdowson are, who hails from Mount Royal University in Canada and who has also taken on her own indigenous 'industry'.

Regards,

[REDACTED]

\*\*\*\*\*

[REDACTED]

Vesna, there are so few of us who are prepared to take on the regime apparatchiks of the Awokened Humanist Ascendancy and really stick it to them... and their awful, corrupt and disempowering (for their wretched indigenous clients) agenda.

I was just taking a quick look at your 'Protest Against Aboriginalization of Australia'. You probably need support. Talk to me.

[REDACTED]

[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Aboriginal industry's fraudulent claims of prehistoric artifacts provenance and false attribution of stone tools ownership](#)

My concern matches your

\*\*\*\*\*

[REDACTED] left a reason for downloading [What really happened to Mungo Lady and Mungo Man? – Part 2](#)

Hi Vesna,

What sparked my download of your paper on Mungo Man and Lady, relates to my concern that

Australia's history is being falsified for profit by a small group for financial gain, and power. The history of the Negritos in Australia is a similar story to Mungo Man & Lady – pushed under the carpet in favour of false claims like "First Nations", "First Peoples" and fake flags.

Regards,

[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Why Aborigines want Australia to burn to the ground? – Request to the Federal Government and Australian Cyber Security Centre \(ACSC\), for an Inquiry into Aboriginal violence on social media, and into corruption in the Aboriginal industry](#)

Dear Vesna,

Stay strong, saw people staying horrible nasty stuff on facebook. I've learnt a lot just looking and reading your stuff. Thank you.

\*\*\*\*\*

[REDACTED] left a reason for downloading [Forbidden Art, Politicised Archaeology, and Orwellian Politics in Australia - Collection of articles by leading intellectuals, about Aboriginal violence against non-Aboriginal artists, politically-driven art censorship, and legally-sanctioned scientific fraud](#)

Hello Vesna – you and your articles, have sparked an interest. Thank you!

\*\*\*\*\*

[REDACTED] left a reason for downloading [From Stone Age to Space Age – Part 3 – The Truth about the Wanjin](#)

I am very interested in Australian prehistory, especially in the lead-up to a possible change in the Australian Constitution to recognize Aboriginal "prior ownership" of this sub-continent.

\*\*\*\*\*

[REDACTED] left a reason for downloading [Protest Against Aboriginalisation of Australia](#)

Hi Vesna,

I am very troubled by the divisive effect of, for want of a better word, the Aboriginal Sorry Industry. Already Aborigines, whether full-blood or just Aboriginal by self-identification, have more opportunities than non-Aborigines. That is racism, pure and simple.

No matter how much we spend on them, we will never have equality of outcome since much of their "disadvantage" is of their own making, or genetic factors, like low IQ.

No one should be discriminated against on the basis of their race, and nor should they enjoy special rights, privileges and benefits. Nor should anyone be above the law, due to cultural, religious or any other factor.

[REDACTED]

\*\*\*\*\*

[REDACTED] left a reason for downloading [Aboriginal Paleolithic paintings explained – why was Grahame Walsh vilified?](#)

Hi Vesna,

I was telling my son (PhD in Biomedical Science) about the Bradshaws and he had never heard of them, so I thought I'd send him your paper on it.

Keep up the good work,

Cheers

[REDACTED]

\*\*\*\*\*

██████████ left a reason for downloading [Aboriginal Paleolithic paintings explained – why was Grahame Walsh vilified?](#)

Your plight after having to deal with those Dolts.

\*\*\*\*\*

██████████ left a reason for downloading [Aboriginal Industry in Australia – A society of sycophants and hypocrites](#)

18C and how to say what I believe.

\*\*\*\*\*

██████████ left a reason for downloading [From Stone Age to Space Age, Part 2](#)

The impending legislation and constitutional proposals which appear to be based on myths.

\*\*\*\*\*

██████████ left a reason for downloading [Wanjina & Bradshaw-style rock art in other parts of the world](#)

I was always intrigued by the similarities between the Sandawe and Bradhaw styles.

\*\*\*\*\*

██████████ left a reason for downloading [Why Aborigines want Australia to burn to the ground? – Request to the Federal Government and Australian Cyber Security Centre \(ACSC\), for an Inquiry into Aboriginal violence on social media, and into corruption in the Aboriginal industry](#)

Hi Vesna Tenodi,

I have been trying to find a research paper for university as I am a fine art student and culture to culture is a core subject. I am an artist, not a bloody academic, and find this subject just a load of crap. I have to give my acknowledgement to the first nations people at the head of my essay and I refuse to do this, as I don't believe that they are or were first here.

I cannot find anywhere on google something that actually lets me read a paper that tells the truth about these people and how greedy they actually are.

Thank you for your paper.



# Pre-Aboriginal Australian rock art: Wanjina and Bradshaw figures

By Vesna Tenodi MA, archaeology; artist and writer

**"The most intriguing anthropomorphic imagery, such as Wan-jina and Bradshaw, were created by pre-Aboriginal people. Some were conservatively dated to more than 17,000 years old."**



## Australian prehistory—the context and background in a nutshell

Who created the ancient Australian cave art? Especially those mysterious anthropomorphic Wanjina and Bradshaw figures?

Over the last two hundred years, Aboriginal informants have repeatedly claimed they did not create the paintings, nor did they have any knowledge of their

origin or meaning. They said "people who were here before us left them, and we found them when we arrived."

Most of Aboriginal cave art belongs to what is commonly known as primitive art, also called ethnographic art or tribal art, and the motifs are often the same as found in other ancient cultures all over the world. The most intriguing anthropomorphic

imagery, such as Wanjina and Bradshaw, were created by

pre-Aboriginal people. Some were conservatively dated to more than 17,000 years old which more likely applies to later versions of earlier paintings.

Over time, some Aboriginal tribes got into a habit of painting over the existing paintings, covering the ancient art with newly adopted themes such

as sailing ships when they saw the colonists arriving. Some tribes started 'refreshing' the Wanjina paintings, superimposing layer upon layer of ochre over the original. In more recent times, the Aboriginal tribes started reproducing these images on canvas and turning them into what has become a lucrative commercial art industry.

## Wanjina rock art

European exploration of Australia started with the Dutch



**Fig. 2.** Some of the first Wanjina paintings seen by non-Aboriginals. These were discovered by Lieutenant George Grey during an expedition supported by the Royal Geographical Society. Grey made sketches of the artwork in his journal, *Journal of Two Expeditions of Discovery in North West and Western Australia*, published in 1841.

and Portuguese explorers in the early 17th century, with the colonization of the continent attributed to the English settlers after James Cook's arrival in 1770.

In 1837 Lisbon-born British soldier and explorer George Grey (later governor of South Australia; New Zealand; and Cape Colony,

South Africa), stumbled upon Wanjina paintings in the rugged terrain of North-West Australia. He drew and recorded them in his journal and account of his travels, *Journal of Two Expeditions of Discovery in North West and Western Australia*, published in 1841 (**Figs. 1 and 2**).

Aboriginal informants of that time said that Aborigines never painted these original cave paintings and had no knowledge of their meaning.

Grey's most intriguing find was the fully-clothed Wanjina, its head surrounded by a halo with strange writing on it (**Fig. 3**), as well as

> [Cont. on page 5](#)



**Fig. 1.** Most ancient Wanjina paintings are in the Kimberley District in the northern part of Western Australia.

## Pre-Aboriginal rock art (cont.)

**"In 1947, Howard Coate followed George Grey's recorded information [1841] and researched the North-West area, where he re-discovered and re-recorded the clothed Wanjina with inscription on its halo."**



**Fig. 3.** Another Wanjina painting as depicted in George Grey's *Journal of Two Expeditions of Discovery in North West and Western Australia*, 1841. This one was not only fully-clothed but also featured strange writing in its halo. The figure was rediscovered over 100 years later in 1947.

other groups of partly clothed Wanjina figures both male and female, often with a deep-blue halo. The habit-like long robe and footwear were inexplicable, as Aborigines wore no clothes and had no knowledge of such garments.

A hundred years passed before more comprehensive research was conducted by German researchers Andreas Lommel and Helmut Petri.

In 1938, Lommel and Petri explored North-West Australian cave art. Due

to erosion and deterioration of the rock surface, and the flooding of some areas, a lot of cave art has crumbled and disappeared over time.

One of Lommel's main informants was Charlie Numbulmoore (1907-1971), a respected Aboriginal elder from the Worora tribe in the Kimberley region of Western Australia. In his book, *The Unambal* (Lommel, 1952), Lommel described the Wanjina figures as "anthropomorphic figures drawn in rough outline, some very crude and clumsy, but some executed with a consid-

erable measure of primitive refinement, painted in red and yellow ochre." He was intrigued by that group of images, which were far superior to the cave art usually found in native caves (Lommel, *Prehistoric and primitive art*, 1969). Only the eyes and nose are painted, he noted, while the mouth is missing (See **Fig. 4**). However, he did come across one Wanjina image named Janmaramara, a white Wanjina which does have a mouth, contrary to the tribal elders who claimed they "never had a mouth."

Lommel also researched clashes between the old Aboriginal culture and modern civilization which ended with the complete psychic decay and destruction of the old Aboriginal culture as it used to be (Lommel, *Progress into the void: the modernisation of Australia's primitive people*, 1969), in contrast to what passes for Aboriginal culture today.

In 1947, Howard Coate followed George Grey's recorded information and researched the North-West area, where he re-discovered and re-recorded the clothed Wanjina with inscription on its halo or halo-like headdress.

Archaeologist Ian Crawford (*The Art of the Wanjina*, 1968) researched the Kimberley in Western Australia for 30 years, and noted that his Aboriginal informants claimed that their culture, with all its standards and moral values had died, and that the spirit of the Wanjina imagery was gone.

One of Crawford's main guides was also Charlie Numbulmoore, the elder from Worora tribe. That same Kimberley tribe today insists that Wanjina has never had and should never be depicted with a mouth and should never be painted 'outside of the Kimberley.' Today they have forgotten even the most recent past, and no longer remember either Janmaramara or the fact that, until his death in 1971, Charlie kept painting Wanjinas with a mouth.

Despite the claims of contemporary tribes, Wanjina-like images were found in other parts of Australia, and known by different names, such as Quinkan in Queensland, Lightning Brothers in Northern Territory, and Biame in New South Wales, all associated with creation and forces of nature.

In the 1990's, when asked about the meaning of the Wanjina spirit, the Kimberley elder Bangal summed it up by saying: "it's beyond our knowledge."

In December 2010, Margo Neale, a director of the Australian Museum, at the opening of Aboriginal art exhibition at the Vatican, confirmed that Aborigines did

not paint the original Wanjinas, and that they regard them as spirits that emerged from the sea and sky, and started copying the images on bark and small stones.

### Bradshaw rock art

In the 1890's: Joseph Bradshaw,

> [Cont. on page 6](#)



**Fig. 4.** Wanjina rock art from the Kimberley district of Australia (Wikimedia Commons).

## Pre-aboriginal rock art (cont.)

**"The most comprehensive research into Bradshaw cave art was conducted by Grahame L. Walsh (1932-2007).**

**...He concluded that they were painted by an unknown race before the last ice age.**

**Bradshaw paintings were dated—by luminescence technique... to 17,000 years..."**

an Englishman, discovered other distinct imagery while traveling in the North-West Australia. He documented these newly-found elongated and dynamic figures, re-recorded and sketched them

and was fascinated by their aesthetic sophistication (Fig. 5).

His Aboriginal informants told him that these were "rubbish" paintings, that someone left them there, and they often painted over them in front of Joseph Bradshaw, while repeating "it's just rubbish, as if

birds pecked on the rock, so we call them Gwion Gwion, a bird with a long beak."

The most comprehensive research into Bradshaw cave art was conducted by Grahame L. Walsh (1932-2007). Until his death in 2007, he amassed 1.2 million photographs he took over 31 years while traveling around the North-West Australia.

Walsh established that Wanjinia and Bradshaw cave paintings were not created by modern Aborigines, as was confirmed by all of his Aboriginal contacts. He concluded that they were painted by an unknown race before the last ice age.

Bradshaw paintings were dated—by a luminescence technique applied to a fossil wasp-nest fortuitously found on top of a Bradshaw image, indicating that the painting underneath the nest must be

older than the nest itself—to 17,000 years, predating more recent and far less sophisticated Wanjinia imagery by thousands of years.

Even though Walsh was the undisputed expert on the paintings, and his books *Australia's greatest rock art* (1988) and *Bradshaws ancient rock art of North-West Australia* (1994, 2000) were the best compilations of cave paintings ever published, his conclusions upset the Australian Archaeological Association, which was trying to "prove" that present day Aborigines of the North-West had had an unbroken cultural association with the cave paintings since 1788, as is required for Aboriginal Native Title Land claims (see Mabo vs. Queensland court case 1992).

Consequently, on 18 December 1995 the Australian Archaeological Association issued a media statement declaring that Walsh's interpretations were "based on and encourage racist stereotypes." The media statement was signed by Australia's leading archaeologists of the time.

Revolted by being labeled a racist by proponents of the new ideology, Walsh refused to divulge the exact location of most of the Bradshaw paintings he recorded. He also gave instructions for his unique collection of over one million photographs to be destroyed within twenty-four hours of his death.

### **The paintings, who made them?**

According to the literature, the indigenous Aborigines did not paint them; they were there when these folk arrived on the Australian continent (in three waves between

about 50,000 and 10,000 years ago). And how does Mungo Man fit into this puzzle? He was a hominid who is estimated to have died between 62,000 and 68,000 years ago, and was ritually buried. Anatomically, Mungo Man's bones are distinctly different from other human skeletons unearthed in Australia. The elegant crania and gracile skeletal remains were much older than the robust skulls with rugged morphology found at other sites such as Kow Swamp, dated to 10-15,000 years ago. Adding to the mystery, Mungo Man's DNA bares no similarity to the other ancient skeletons, nor to modern Aborigines and modern Europeans. Furthermore, his mitochondrial DNA had become extinct.

Wanjinias. Bradshaws. These masterpieces of pre-Aboriginal people—whoever made them—are beautiful to modern eyes.

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# Mungo Man and Kow Swamp: Different roots

By Vesna Tenodi

MA, archaeology; artist and writer

**"When DNA testing became available, his [Mungo Man's] age was firmly set between 62,000 and 68,000 years ago."**

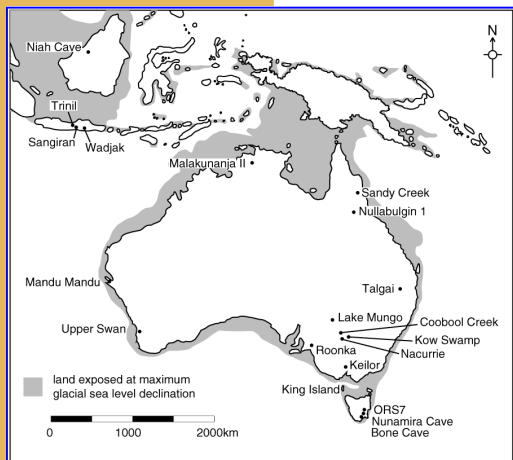


## Are the Australian Aborigines the first people of Australia?

It is well known that the Aborigines migrated to the Australian continent in three waves in the distant past. This is supported by archaeological material proving the presence of different types of people, as well as the presence of morphologically very different pre-Aboriginal populations. We will look here at two distinct types: Mungo man and Kow Swamp man.

### Background

Archaeology in Australia briefly flourished during the 1960's and 70's under the leadership



**Fig. 1.** Location of Lake Mungo (lower right), on Willandra Creek in the arid, dry region of western New South Wales, Australia.

University (ANU) in Canberra. This terrific trio formed the ANU team which excavated the Mungo Lake archaeological site in the early 1970's and

conducted a range of tests until 1999.

### Mungo Man

Lake Mungo, on Willandra Creek in the arid, dry region of western New South Wales

(**Fig. 1**), is believed to have been full of water 15 meters deep, and dried out more than 20,000 years ago. Human occupation of the sandy shores of the then-full lake was at first estimated from about 20,000 to 32,000 years ago, by carbon-dating of charcoal and mussel shells from hearths and middens found *in situ*. [Rhys Jones, *Problems Concerning The Human Colonisation of Australia*, 1979].

The Lake Mungo archaeological material comprises three sets of fossils: Lake Mungo 1 (also called Mungo Lady, found in 1969), Lake Mungo 3 (also called Mungo Man, **Fig. 2**), found in 1974), and Lake Mungo 2 (LM2). All the bones were unconditionally "repatriated" to Aboriginal tribes, to comply with demands initiated in 1984 and spearheaded by the Australian Archaeological Association (AAA), and are no longer available for study.

The ANU team strongly opposed the repatriation practice. Prehistorian John Mulvaney has been arguing for decades that this practice marks the end of free scientific enquiry and that future

Aboriginal societies will be deprived of crucial information. [Prehistory of Australia, 1999]. He defined these moves as a brand of *intellectual totalitarianism* to replace the equally deplorable previous assumptions of white supremacy. He argued that destruction of

cultural and scientific data through reburial spells the end of science.

Reconstruction and description of the skulls was mainly done by Alan Thorne at the ANU.

Mungo 1 (Mungo Lady) bones were carbon-14 tested by the ANU team in the early 1970's, and dated between 20,000 and 26,000 years ago.

The first preliminary dating for Mungo 3 (Mungo Man), based on carbon-14 tests, was about 28,000 to 32,000 years old. This was revised

> [Cont. on page 16](#)



**Fig. 2.** Mungo Man skeleton. Image: Wikimedia Commons.

## Mungo Man and Kow Swamp (cont.)

**"The Mungo Man remains are the oldest anatomically modern human remains found in Australia to date. The Mungo 3 skeleton was of a gracile individual, ritually buried, lying on his back, with hands interlocked covering the groin, his body sprinkled with red ochre, in the earliest known example of such a burial practice."**

when new dating techniques became available.

The ANU team arrived at their final estimate for Mungo Man antiquity by combining data from uranium-thorium dating, electron spin resonance dating (conducted in 1987 on bone fragments from LM3's skeleton) and optically stimulated luminescence dating. When DNA testing became available, his age was firmly set between 62,000 and 68,000 years ago [Alan Thorne et al, *Australia's oldest human remains: age of the Lake Mungo 3 skeleton*, 1999, *J Hum Evol.*].

### Mitochondrial DNA

In 1995, a team of researchers led by Thorne conducted DNA testing and concluded that Mungo Man's DNA is unlike anything they had ever seen. While Mungo Man was undoubtedly fully modern anatomically, he came from a genetic lineage that is now extinct. The team compared Mungo Man's DNA with that of nine other ancient Aborigines who died between 8,000 and 15,000 years ago. They also analysed the DNA from Mungo Man and compared it with sequences of the same gene from the other early Australians, as well as with 45 living Aboriginal people, 3,453 people from around the world, two European Neanderthals, and finally chimps and bonobos (or pygmy chimps). The mitochondrial DNA taken from the Mungo Man skeleton was extracted. Test results were published in 2001 [Adcock, Thorne et al, *Mitochondrial DNA sequences in ancient Australians: Implications for modern human origins*, 2001].

Comparison of the mitochondrial DNA with that of an-

cient and modern Aborigines has confirmed that Mungo Man is not related to Australian Aborigines. Mungo Man belongs to an extinct species. The DNA results also supported Alan Thorne's multiregional origin theory, stating that modern humans evolved from archaic humans in several places around the world, in contrast to Out-of-Africa theory [ABC report 2001].

The Mungo Man remains are the oldest anatomically modern human remains found in Australia to date. The Mungo 3 skeleton was of a gracile individual, ritually buried, lying on his back, with hands interlocked covering the groin, his body sprinkled with red ochre, in the earliest known example of such a burial practice.

### Kow Swamp Man

Kow Swamp burial site

In 1967 Alan Thorne discovered the Kow Swamp site, and led excavation between 1968 and 1972. This ancient burial site (in northern Victoria; See **Fig. 1**, map) yielded the remains of over forty individuals. The human skeletons discovered here were extremely significant because they were accurately carbon-14 dated between 10,000 and 15,000 years ago and demonstrated some differences between ancient and more recent Aboriginal people. [Alan Thorne, Mungo and Kow Swamp: morphological variation in Pleistocene Australians, 1971].

The ANU team compared the elegant Mungo Man skull with the morphologically robust Kow Swamp skulls. Rhys Jones noted that Kow Swamp skulls, for such a young date, exhibit extraor-

dinarily archaic features, especially in the frontal region. He described them as large and robust, with flat receding foreheads, thick vaults, and heavy supraorbital ridges. In some specimens, the standard measurement of the frontal curvature index is even flatter than the holotype *Javan erectus* specimens. The face is prognathous and the mandibles large with exceedingly large teeth [Rhys Jones, *Australian prehistory: One People or Two*, 1979].

These completely different hominid specimens fell neatly into two groups, one more gracile than any modern Aborigines, and the other more rugged and primitive in a morphological sense, and interpreted as the modern Aborigines forebears [Thorne and Wilson, *Pleistocene and recent Australians: a multivariate comparison*, 1977].

The ANU team conclusions were that there is evidence of several waves of colonists, with modern Aborigines being the "late immigrants," arriving to the continent already occupied by previous populations. [Rhys Jones, *Filling of the Continent*, 1979].

Alan Thorne developed a theory that Aborigines were a hybrid of two physically completely different colonising people who arrived during the Pleistocene era [Alan Thorne, *Two Wave Hypothesis*, 1974]. This supported Norman Tindale [*Aboriginal Australia*, 1963] and Joseph Birdsell's theory. Birdsell observed the large variation in Aboriginal physical traits, and formulated a hypothesis of 'three-hybrid' racial composition, a genetic intermix-

> [Cont. on page 17](#)

## Mungo Man and Kow Swamp (cont.)

**"Rhys Jones and Alan Thorne were the key scientists in the study of the most important archaeological sites in Australia. Their research brought results which challenged the ideas about both human evolution in general and pre-Aboriginal races in particular."**

ing of three separate Late Pleistocene migrations into Australia, defined as "negrito," "Murrayans" and "Carpentarians" [Birdsell, A



**Fig. 3.** Cast of Kow Swamp 1 showing the archaic features of this group of robust, early Australians. The Kow Swamp skulls were accurately C-14 dated to between 10,000 and 15,000 years old. The site contained over 40 individuals. Hall of Human Origins; American Museum of Natural History, Smithsonian Institution, Washington, D.C. Wikimedia Commons.

*preliminary report on the trihybrid origin of the Australian aborigines, 1941; Birdsell, Microevolutionary patterns in Aboriginal Australia, 1993].*

Reconstruction of the Kow Swamp most ancient skulls KS1 i.e. Kow Swamp 1 (Fig. 3), 5, 9 and 14, revealed that the Kow Swamp people were indeed characterized by such an archaic morphology, that this can provide the link between *Homo erectus* fossils of Java and modern Australian Aborigines [John Mulvaney, *Prehistory of Australia*, 1999]

**Pre-Aboriginal races and**

### multiple arrivals

Rhys Jones entertained a theory of non-Aboriginal races of unknown origin inhabiting Australia before the migration waves defined by Tindale and Birdsell. The fact that modern Australian Aborigines cannot explain the Wanjina and Bradshaw figures of North Western Australia, is additional supporting evidence of the disappearance of an earlier, sophisticated population (See [Pre-Aboriginal Australian rock art: Wanjina and Bradshaw figures](#), PCN #17, May-June 2012).

The Lake Mungo dating has turned into a politically sensitive issue, and archaeological work is today obstructed by a number of Aboriginal Heritage Protection Acts.

Rhys Jones and Alan Thorne were the key scientists in the study of the most important archaeological sites in Australia. Their research brought results which challenged the ideas about both human evolution in general and pre-Aboriginal races in

Swamp in 1990 and Mungo Lake in 1992—and only casts exist (See Fig. 4). Ironically, the Lake Mungo site was a place not known to Aboriginal people until it was investigated by archaeologists in the early 1970's.

Prior to repatriation of Mungo bones, Alan Thorne – advocating for the remains to be preserved for future testing rather than to be returned and destroyed – warned his critics: "If you do away with the bones, I'll always be right. You won't be able to refute my work."

Note: Dr Alan Thorne died on 21 May 2012. This article is also a tribute to him and his team.

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 researcher 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.

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**Fig. 4.** Anthropologist Alan Thorne holds casts of the delicate Mungo Man skull, at right, and the much younger robust Kow Swamp skull, on the left.

particular. The dispute could only have been clarified through independent testing, but this is no longer possible. The skeletons have been returned for reburial—Kow



# Wanjina & Bradshaw-style rock art in other parts of the world

By Vesna Tenodi MA, archaeology; artist and writer

**"In prehistoric cave art in Europe, Africa, North and South America, Asia and Australia, we find the identical anthropomorphic figures—attributed to prehistoric cultures separated by thousands of years and thousands of kilometers."**



## Facts about Australian prehistoric art

**Wanjina and Bradshaw cave paintings (e.g., Fig. 1) have been confirmed as being of pre-Aboriginal origin by all the researchers and their Aboriginal informants over the last 200 years.**

Aborigines have always claimed that they found these images when they colonised the Australian continent. However, over recent years there has been a strong push to reinvent the theory about their origin, for political and legal reasons.

## The universal themes in rock art

The Wanjina/Bradshaw symbolic images are one of those universal themes which keep coming up again and again in ancient prehistoric cultures in all parts of the world. In caves and rock shelters on every continent we find the same patterns and symbols, such as spirals and zigzags and lattices and circles, plus a myriad of other motifs. Furthermore, in prehistoric cave art in Europe, Africa, North and South America, Asia and Australia, we find the identical anthropomorphic figures—attributed to prehistoric cultures separated by thousands of years and thousands of kilometers.

This phenomenon of universal symbols in Palaeolithic and Neolithic cultures is well known to archaeologists and rock art aficionados everywhere—except in Australia. Here, archaeologists are forbidden to research and compare, and must keep silent about the fact that there is nothing unique about the Australian rock art imagery. They seem oblivious to the fact that caves on every continent contain the same imagery as

In June 2012, the journal *Science* published new test results showing that cave paintings in Spain, including a red sphere and hand-prints from a cave called El Castillo, are the oldest in the world. They are at least 40,800 years old, which makes them much older than similar cave art in Australia. The Spanish cave paintings are said to be so ancient they may not have been made by modern man. Some scientists

say they might have been made by the Neanderthals, while others disagree and attribute them to earlier races.

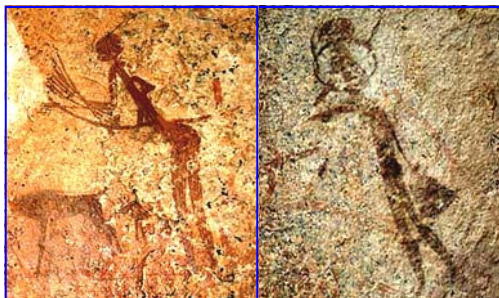
## The meaning of Wanjina

According to Daisy Bates in *The Passing of the Aborigines—a lifetime spent*

> [Cont. on page 15](#)



**Fig. 1.** Standard examples of Aboriginal Wanjina (top) and Bradshaw paintings (bottom) from the Kimberley.



**Fig. 2.** Bradshaw-like paintings, Tanzania, Africa.

Wanjina and Bradshaw paintings in Australia.

## Wanjina & Bradshaw-style (cont.)

**"The word  
"Wanjina"  
means a**

among the natives of Australia, 1938, the word "Wanjina" means a traveller, the one who travels,

similar if not the same images in their cultures (e.g., **Figs. 2-8**)—have retained some knowledge

but that feature was excluded from more recent paintings. Another distinct feature is an oval pectoral spot. While Wanjina is a geometric and static, somewhat clumsy figure, Bradshaw paintings are elegant "dancers on the wall."

Among the most amazing examples of cave art are rock drawings in Valcamonica, in the Italian Alps, with more than 150,000 prehistoric petroglyphs, and rock paintings dated about 10,000 BC, with motifs and figures identical to Australian rock art. Valcamonica images are often called "alien art," for either depicting aliens or having been created by aliens.



**Fig. 3.** Pictographs (paintings) of Wanjina-like images at Horseshoe Canyon, Utah (left) and Sego Canyon near Thompson Springs, Utah (right). These particular paintings are believed to be c. 1500-4000 years old, possibly older. Similarly-styled clay figurines found nearby to Horseshoe Canyon have been dated to over 7000 years old. Human presence in the area has been dated as far back as 11,000 years ago (ed. crops Wikimedia Commons).

**traveller,  
the one  
who trav-  
els, or a  
visitor."**

or a visitor. Aboriginal tribes named the cave paintings "Wanjinas" because those images were painted by the visitors, and depicted those visiting travellers. Most Aborigines call them "rainbearing clouds," "visitors from the sky," or "the sky spirits."

Other authors claim that Aborigines adopted a Chinese term "wanjin," which means "traveller," or when separated to read "Wan-Jin" means the "golden visitor."

While the Australian Aboriginal tribes forgot the meaning and purpose of the iconography contained in pre-Aboriginal rock art, the indigenous people in other parts of the world—who have very

of the original meaning and wisdom encapsulated in symbols. And the indigenous people on other continents interpret these paintings as benevolent, loving figures, using these icons for ceremonial and spiritual purposes.

### Wanjina figures on other continents

There are variations of the Wanjina motif, but a typical Wanjina is a geometric, anthropomorphic figure with huge round and hollow eyes, a head surrounded by halo-like circles or rays, or with a feather-like head-dress. The most ancient images did have a mouth,

### Rise or plunge?

Were these images from Australian cave shelters and elsewhere left by a highly advanced mysterious race, before the arrival of primitive tribes and the plunge into the stone-age? Were these a

teaching tool, with pre-Aboriginal people trying to

> [Cont. on page 16](#)



**Fig. 4.** Wanjina-like petroglyph (rock carving) from Toro Muerto, Peru, c. 14-16,000 years old.

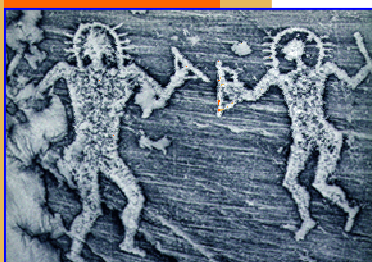


**Fig. 5.** Wanjina-like petroglyph, Helan Shan, China. According to the photographer, accurate historical information was difficult to find. Interpretive signs dated the rock carvings to between 3000 and 10,000 years old while a Professor of Chinese Art in Rhode Island suggests that they are mostly between 2500 and 1500 years old. Photo and information from "Rock Art of the Helan Shan," entry on Walking the Great Wall, by Emma and Brendon Nicholas.



## Wanjina & Bradshaw-style (cont.)

**"Other authors claim that Aborigines adopted a Chinese term**



**Fig. 7.** Valcamonica, Italy, Warriors with Rayed Helmets. Image is in the public domain.

**'wanjin,' which means 'traveller,' or when separated to read 'Wan-Jin' means the 'golden visitor.'"**

communicate knowledge and pass on wisdom to the newcomers? Were these copied by Aborigines in the deep past, while they still remembered the meaning behind the symbols?

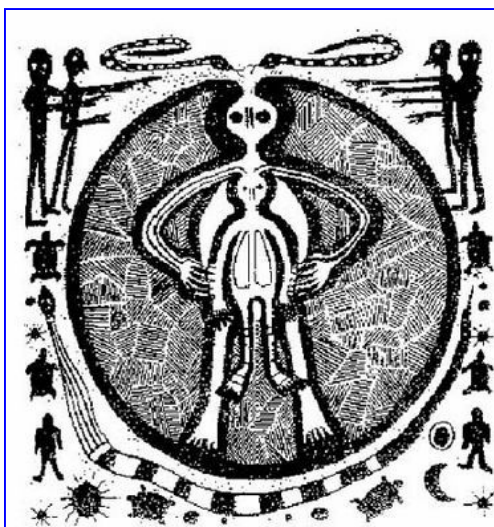
The recent stone-age may not be the beginning but the end, not the rise but the fall of mankind.

That which is regarded as the dawn of civilisation may in fact be just a new beginning, a start of yet another cycle, a new rise in the succession of peaks and troughs of human life on earth.

This article is the third in a series by the author. See also:

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

Tenodi, V. 2012. [Mungo Man and Kow Swamp: Divergent roots](#). *Pleistocene Coalition News* 4(4): 15-17.



**Fig. 9.** Valcamonica, Italy. The halo-like snake arrangement over the head of this controversial figure purportedly dated c. 12,000 years old are similar to the ones in the petroglyphs from Toro Muerto, Peru.

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**Fig. 9.** The most remarkable megaliths depicting Wanjina-like figures with the pectoral spot, from Central Sulawesi, Indonesia. The figures are undated and like the Aborigines in Australia the local people do not know who made these statues or how long they have been there.

focused on the spirituality of Neolithic man in Central Europe as evidenced in iconography and symbols in prehistoric 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 researcher 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.

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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 Wur-rulu 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."

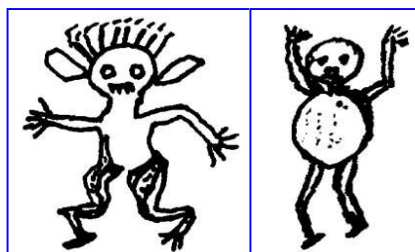
Aboriginal tribes adopted the Wanjina imagery. However,

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 Wur-rulu 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-creating 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 re-

vive 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 Aus-

tralian 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 retrieving 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

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

> [Cont. on page 15](#)



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



## Wanjinas now (cont.)

**"Unfortunately, the local Aborigines did not approve. In fact, they went into a frenzy, attacking the gallery, vandalising our art, and driving us out of the Blue Mountains."**

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



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

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*



**Fig. 7.** Vandalised Wanjina Watchers sculpture.

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

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

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 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 Aus-

tralia.

### Reference

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

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



**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.

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-

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.

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# Forbidden art and politicized archaeology

By Vesna Tenodi MA, archaeology; artist and writer

***"Fabrication and falsification of Australian history and pre-history started in the early 1980's, with the Australian Archaeological Association (AAA) push for the unconditional return of all archaeological material to the present-day Aboriginal tribes."***



## Intellectual and scientific freedom versus political correctness

In the "Wanjina Rock Art" and "Mungo Man" articles ([PCN #17, May-June 2012](#); [PCN #18, July-August 2012](#)) it is clear that science and politics have become inseparable in Australia.

I am passionately involved in art and archaeology, and artistic and intellectual

freedom are very important to me.

Also, I use Australian pre-Aboriginal art, referenced to today's politics, to tell a universal story of harassment and ridicule. Artists and researchers have suffered such treatment in totalitarian regimes through the ages all over the world. But I had never imagined it would become our reality in democratic, liberal Australian society.

Fabrication and falsification of Australian history and prehistory started in the early 1980's, with the Australian Archaeological Association (AAA) push for the unconditional return of all archaeological material to the present-day Aboriginal tribes. One of the most vocal opponents was Dr John Mulvaney, often called "the father of Australian archaeology." He elo-

quently and logically outlined all the disastrous consequences that politicians of that time could not have imagined. Throughout the 1980's he kept pleading with the then Prime Minister Bob Hawke and the Labour Government in power to show some sense and prevent the consequences that this great visionary so accurately foresaw.

Dr Mulvaney kept warning Hawke: "Australia will become a laughing stock of the scientific world! We'll be the only nation to bury its past!"

Apart from the ANU team of archaeologists, few other brave researchers raised their voices in consternation at the AAA push for repatriation. Dr Iain Davidson (University of New England, Armidale, New South Wales) wrote to the Minister for Science Barry Jones, arguing that the prehistoric remains should be preserved, rather than returned and destroyed. He wrote:

"Prehistorians are committed to the study of the prehistoric past through archaeological research, and, without political commitment to the cause of any cultural group. It is, of course, a savage irony that many prehistorians have, nevertheless, been committed more or less explicitly to Aboriginal political causes, and some have even allowed their sym-

pathies to color their interpretations. I believe that it is from a mixture of Aboriginal politics, and the commitment of some involved in the investigation or administration of the prehistoric past in Australia that a dangerous doctrine has emerged that the Aboriginal people of Australia have the 'world's oldest continuous culture.' I do not think that the evidence can support such a view, quite apart from the implied insult to the Chinese..."

He concluded:

"My point is simply this: whilst we must believe that modern Aborigines all descended from prehistoric Aborigines, in the same way as some would argue that Europeans have genes from Neanderthals, we do not therefore need to regard all prehistoric material as the property of those descendants. There is a very real sense in which it is the property of all humans, just as the archaeology of the Neanderthals is."

Another passionate advocate for free scientific enquiry, paleoanthropologist Peter Brown, in his submission to Barry Jones urged the Government to intervene and stop the politically-driven repatriation of important scientific mate-

> [Cont. on page 11](#)

## Forbidden art and politicized archaeology (cont.)

**"The archaeological material that proves politically undesirable and unacceptable 'dissident' theories of pre-Aboriginal populations was literally buried or destroyed."**

rial, explaining that:

"Sacrifice of this material in the search for short term power or political expediency is criminal and should be considered an offense against all mankind. I ask for your intervention on behalf of these fossil skeletal materials. Ensure their preservation so that future generations may have some idea of the processes which have shaped modern human populations. Ensure that these materials are equally accessible to all people, irrespective of their racial background... The end product of the amendment to the Victorian legislation is that a unique collection of human fossils will be destroyed and that in order to study aspects of Aboriginal history and culture in Victoria you have to be of Aboriginal descent. This sort of racist legislation is abhorrent to the world academic community."

### **Fabrication of Australian prehistory**

But the members of the AAA maintained that the "ethical considerations" and the feelings of Aborigines far outweigh actual and potential losses of scientific values. The archaeological material that proves politically undesirable and unacceptable 'dissident' theories of pre-Aboriginal populations was literally buried or destroyed. The important data were suppressed and replaced with fabricated theories. Any person in

opposition to that practice was threatened with legal action for "breach of the Australian Archaeological Association's Code of Ethics for Australian Archaeologists" introduced in 1991.

The critics of the ANU scientists call their findings "provocative" and offensive to Aborigines. But the team members refused to adjust their opinion to suit any politically-driven agenda. The late Alan Thorne, for standing by his findings, was in 2001 accused of upsetting conventions, bruising egos and threatening reputations. He refused to give ground, even though he understood the fear and the threat that his team's findings posed to Australian political circles and scientific community in their efforts to rewrite the past.

Today, the important archaeological material is no longer available and authentication tests cannot be performed. The results achieved by the ANU team are being "revised," and bones re-dated with an arbitrary age reached by "consensus" among several Australian groups, in order to make the findings compatible with political goals.

In my opinion, the aggressive enforcement of opportunistic policies has indeed marked the end of intellectual freedom in Australia. To add insult to injury, the same principles are being applied to artists, with irrational demands for them to "seek permission" to use any motif inspired by prehistoric Australian cave art. This practice is both illegal

and immoral, as it favors the feelings of one group at the cost of the broader society.

Who can benefit from such an iron-fisted approach to scientists and artists? In the long run, nobody can. Least of all Aboriginal people. The disastrous consequences can now be clearly seen, just as John Mulvaney predicted.

### **Hidden evidence and suppression of data**

I am very concerned with this bizarre situation, for several reasons. My first concern is that the human rights of artists and free-thinking intellectuals are being breached. My second concern is that the Aborigines, who are ostensibly to be "protected" by the current agenda, will suffer most from the loss of scientific knowledge of the deep past.

In the *Dreamtime Set in Stone* book, Aboriginal elder Goomblar Wylo mentioned the practice we were all aware of. A great number of Aboriginal sites of significance, such as middens, were destroyed in a few days just before the Aboriginal Heritage Protection Act came into force in 1972. Farmers were worried that their lives and livelihood would be endangered, as they had become entangled in endless and costly "negotiations" with the Aboriginal tribes. Land owners were concerned that they would lose the right of having any say about what is to happen on

> [Cont. on page 12](#)

## Forbidden art and politicized archaeology (cont.)

***"My greatest concern is that very little of what has been written over the last few decades can be trusted. Most of the research material and expert reports were written on demand, under lawyers' supervision."***

their own land, and even have their land confiscated, if any Aboriginal tribe started to make claims that it was their "sacred site."

Those concerns proved to be valid and justified, as over the last couple of decades we saw a great number of farmers and developers entangled in protracted court cases. One of the most grotesque cases was the Hindmarsh Island case in 1991, which dragged on for 10 years and cost the developer 30 million dollars. It started with the proposal to build a marina and a bridge over the marsh. A few anonymous Aboriginal claimants objected, saying that the marsh has the shape of a vagina, is therefore "sacred," and that the Aboriginal universe would collapse if the bridge was built over the "sacred vagina."

Ten years later, the court decided it was all a fabrication, and the developer was given the go-ahead to build the bridge. Books were written about that bizarre case, but none of the parties involved seems to have learnt from it, as similar claims are still being made today.

People have become aware what awaits them if they stumble across anything of archaeological importance on their land. Their lives will be in turmoil, development projects delayed for years, until the endless consultations have taken place, with a number of advisory committees and enquiry groups holding their meetings, causing increasing frustration.

What the anecdotal evidence shows today is that people, especially individual small farmers, bulldoze anything that might attract an Aboriginal claim which could result in a piece of their property being declared a "sacred place."

My concern is that a lot of important material, including cave art, is being deliberately hidden or destroyed, to avoid the heartache that politicians and bureaucrats can cause, with their ill-advised policies and totalitarian tactics.

My greatest concern is that very little of what has been written over the last few decades can be trusted. Most of the research material and expert reports were written on demand, under lawyers' supervision, in order to support the current politically-driven agenda. Today, any conscientious researcher, and any person with common sense, must turn to older literature, from the time when it was uncontaminated by political correctness and its enforcement. We should cross-check any theory that we are being forced to adopt today, with the theory as formulated by the original scientists.

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Note: This article is a tribute to late Australian prehistorian Rhys Jones, in appreciation for his sharing his thoughts with me in our conversations during the mid 1980's.

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*Forbidden Art, Politicised Archaeology and Orwellian Politics* collection of articles is available as a free

download from October 20, 2012, at Wanjina Dream-Raiser WorldWide Club:

<http://www.facebook.com/pages/Wanjina-DreamRaisers-WorldWide-Club/136140966405904>

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# Problems in Australian art and archaeology

By Vesna Tenodi MA, archaeology; artist and writer

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



## Intellectual and scientific freedom versus political correctness

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

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

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

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

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

I admire people with tenacity and courage to stand up for

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

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

> [Cont. on page 16](#)

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### The men of knowledge

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

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

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

> [Cont. on page 17](#)

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

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

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

Charlie Numbulmoore (1907–1971) painted Wan-



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

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

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

The teeth detailed in Char-

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

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

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

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

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independent researcher and spiritual archaeologist, concentrating on the origins and meaning of pre-Aboriginal Australian rock art. In 2009, Tenodi established the DreamRaiser project, with a group of artists who explore iconography and ideas contained in ancient art and mythology.

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

## Member news and other info, awards, and censorship

One thing we forgot to mention in the Jan-Feb. issue is that Maggie Macnab's superb book, *Design by Nature*, received the 2012 New Mexico-Arizona Book Award for non-fiction. Santa Fe, N.M.—December 19, 2012. The competition drew more than 400 entries. See Macnab's article, *Designed by nature: Symbols & myth*, in PCN#21, Jan-Feb. 2013.



Macnab is an international award-winning graphic designer, author, and lecturer teaching at Santa Fe University of Art and Design, the Institute of American Indian Arts, the University of New Mexico, and Santa Fe Community College. She is also a lecturer in the popular TEDx program ("Ideas worth spreading") and is committed to creative problem solving based on nature. Macnab's Tedx lecture about the book (called *Design by nature: Maggie Macnab at TEDx-AcequiaMadre*) is posted on YouTube and can be seen at: <http://www.youtube.com/watch?v=2KT-R6AUXes>. Macnab will also teach from *Design by Nature* at the U.S. Embassy in Nicaragua this summer in an event funded by the Casa de Los Tres Mundos foundation.

Originally published in English, *Design by Nature* is also available in Spanish, Chinese, and Korean, with a Japanese translation due out this year.

Despite her efforts encouraging people to explore their own identities rather than allowing themselves to be controlled by the media or told who they are by large corporations it seems

Macnab endured a recent experience of censorship on Facebook having access to her account instantly closed down based on something she expressed. (We at the PC know quite a bit about such things in the field of anthropology. The editor was also unable to access Facebook in April.)

### Update on awareness and effects of aboriginal violence

By Vesna Tenodi

An important development in regard to Aboriginal violence in Australia.

A group of Australian intellectuals and ethicists have been trying, for years, to make the Australian and international communities aware of this problem of which most people are unaware, through their informative website, <http://indigenouviolence.org/dnn/>

Earlier this year some Aborigines attacked a Polish designer, for using repetitive triangles in her design, claiming that triangles are "sacred" to them and cannot be used without their permission. We sent an official complaint requesting that Australian authorities finally do something about this ideological terrorism.

A good indication that we soon might see some positive change was inclusion of our complaint in that webpage on 1 May 2013, under the heading: 1/5/13 Harassment of Polish artist over geometric designs. That website is dedicated to listing forms of serious violence which happen within aboriginal communities every day and are becoming more frequent towards non-aboriginal society as well. In comparison to other extreme

violent incidents, harassment of artists and scientists seemed insignificant and was quite low on everybody's priority list. That was until now!

The fact that they added this article shows that psychological pressures, legal threats, bullying and harassment of artists is finally being recognized as an unacceptable form of violence as well.

The next goal is to have the harassment of archaeologists who do not toe the politically-enforced party-line and suppression of politically-incorrect archaeological finds become recognized as equally unacceptable behavior and eradicated.

### Upcoming topics

In upcoming issues we plan to publish stories on some highly controversial artifacts that need to be re-assessed from an interdisciplinary and open-minded perspective.

If in the past century scientific interpretations have been colored by faulty predispositions then virtually every artifact and every claim need to be assessed anew. Go through the literature; if you find something problematic or pre-conceived in the science, consider writing about it. For instance, there was a time in anthropology when early Native American people were not considered capable of representational art. Such evolution-tenet-based ideas have been long debunked.

We will also be including evidence for interconnectedness of Pleistocene cultures. We are looking for interdisciplinary thinking. However, we will still retain a high standard of scientific rigor.

### On the Australian front:

***"The next goal is to have the harassment of archaeologists who do not toe the politically-enforced party-line and suppression of politically-incorrect archaeological finds become recognized as equally unacceptable behavior and eradicated."***



# A renaissance in Neanderthal studies

By Vesna Tenodi MA, archaeology; artist and writer

***"The idea that modern humans originated in Africa and gradually spread around the world, evolving through thousands of years, was a simple, clear-cut model, favored by mainstream science, despite being the dogma adopted by consensus."***



## Neanderthal genome sequence starts up revolution in evolutionary theory

On 19 March 2013 the Max Planck Institute for Evolutionary Anthropology, in Leipzig, Germany, announced that its team had completed the genome sequence of a Neanderthal (*Homo neanderthalensis* or *Homo sapiens neanderthalensis*—the ongoing debate). The team is making the entire sequence available to the scientific community on the Internet.

Announcing this recent breakthrough, in an email to the Associated Press the lead researcher Dr. Svante Pääbo said, "The genome of a Neanderthal is now there in a form as accurate as that of any person walking the streets today."

In 2010, Pääbo and his colleagues presented the first draft of the Neanderthal genome based on data collected from the femur bones of three 38,000-year-old female Neanderthal specimens found in Vindija Cave in Croatia, and other bones found in Spain, Russia and Germany. In later research, they also used a finger bone excavated in 2010 in Denisova Cave in southern Siberia to generate a high-quality genome from a single

Neanderthal individual.

The Leipzig team has already been able to determine which genes the Neanderthal inherited from its mother and which from its father. The team now hopes to compare the new genome sequence to that of other Neanderthals, modern humans and Denisovans—another extinct human species or subspecies whose genome was previously extracted from remains found in the same Siberian cave.

Apart from insights gained into many aspects of the history of both Neanderthals and Denisovans, the team's findings in 2010 prompted even some of the most ardent advocates of the African Origin theory to question the Out of Africa model. The results announced two months ago reconfirmed that the single point of origin theory can no longer hold water.

The idea that modern humans originated in Africa and gradually spread around the world, evolving through thousands of years, was a simple, clear-cut model, favored by mainstream science, despite being the dogma adopted by consensus. At the same time, that paradigm was always unacceptable to free-thinking archaeologists who found it to be a somewhat absurd concept. Instead, they favor a multi-regional theory of human origin, cyclic evolution, parallel existence of both less-developed and highly advanced cultures at

various points in the prehistory of mankind, or other interpretations.

## Mystic human ancestors

On top of the existing fossil evidence, genome sequencing is now providing further insights into Neanderthals, in support of a theory that they were skilful, innovative, adaptive, and creative. They made and used a diverse set of sophisticated tools, controlled fire, lived in shelters, made and wore clothing, were skilled hunters, and occasionally made symbolic or ornamental objects indicating cognitive mind and the capacity for abstract thinking, symbolic behavior and even art (João Zilhão, *The emergence of language, art and symbolic thinking: A Neanderthal test of competing hypotheses*, 2011).

Denisova Cave contains cultural layers indicating that human occupation at the site began up to 280,000 years ago. Since 1977 when Russian scientist Nikolai Ovodov started excavation, more than 20 cultural strata were identified. The finger bone used for genome sequencing was discovered by Anatoly Derevianko and Mikhail Shunkov of the Russian Academy of Sciences in 2008, among the artifacts in strata 9-11, dated to about 30,000 to 48,000 years before present. Remarkably, Neanderthals and their relatives, Denisovans, were both present in this unique cave in the Altai Mountains in

> [Cont. on page 14](#)

## Neanderthal renaissance (cont.)

**"The site [Krapina Cave in Croatia] is protected as a paleontological monument of nature, and widely known as a geological, paleontological, paleoanthropological and archeological locality."**

Siberia (Max Planck Research website).

### Vindija Cave

Another primary source of DNA for the Neanderthal genome project, was from Vindija Cave, a stratified palaeontological and archaeological site in Croatia (Fig. 1). The site has 13 levels, dated as far back as 150,000 years BP (before present), several of which show occupations associated with both Neanderthals and anatomically modern humans. The site contained the best preserved Neanderthal fossil remains in the world.

Neanderthal specimens in the lowest hominin-bearing level G3 (38,000-45,000 years BP) are combined with exclusively Mousterian artifacts. Level G1 (32,000-34,000 years BP) represents the most recent Neanderthals at the site and is associated with both Mousterian and Upper Paleolithic stone tools. Hominins in Level F (31,000-28,000 years BP) are associated with Aurignacian material and according to researchers look a little like both anatomically modern human (AMH) and Neanderthal. Hominins in Level D (less than 18,500 years BP, the

uppermost of hominin-bearing strata in the cave, are associated with Gravettian-age cultural artifacts, and represent only anatomically modern humans (I. Jankovic, I. Karavanic, and F. Smith, *Croatian Academy of Sciences and Arts Archives*).

In addition to numerous ar-

chaeological and faunal remains, over 100 hominin discoveries have been made at Vindija Cave. In 2010, researchers reported that a complete mtDNA sequence had been retrieved from a thigh bone of one of the Neanderthals recovered from there. The bone (called Vi-80) comes from level G3, and it was direct-dated to 38,310 years BP. The researchers interpret their findings as suggesting that the Neanderthals and early modern *Homo sapiens* who occupied the cave at different times were "clearly separate species," but that's the standard recurring debate.

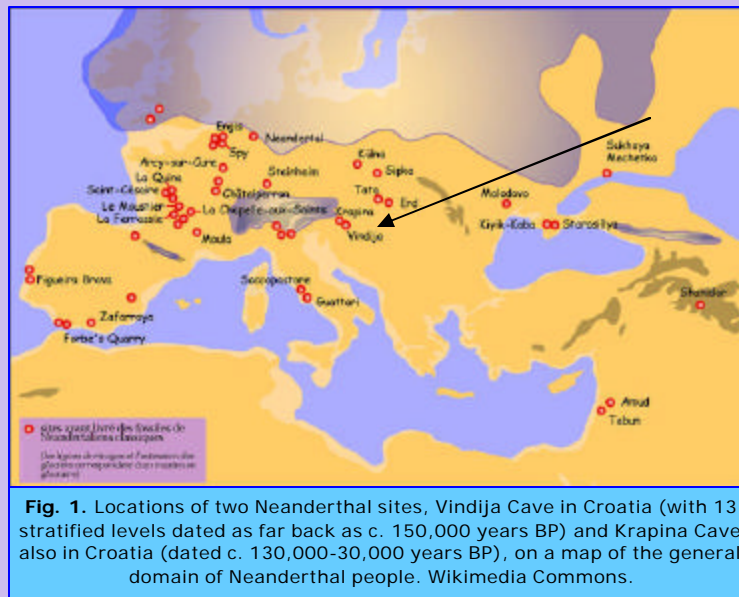
The study determined that some mixture of genes oc-

curred between Neanderthals and anatomically modern humans (AMH) and presented evidence that elements of their genome are of non-African modern humans.

Vindija is located in the vicinity of another famous Neanderthal site, Krapina Cave, dated about 130,000 to 30,000 years bp, and known as the world's richest Neanderthal finding site, containing 900 Neanderthal fossil remains and 1,191 lithic tools associated with Mousterian. The site is protected as a paleontological monument of nature, and widely known as a geological, paleontological, paleoanthropological and archeological locality. It is listed as one of the richest Palaeolithic habitats of the Neanderthal in Croatia and Europe (Gorjanovic-Kramberg 1906; Mirko Malez et al, 1980; Karavanic and Smith, 1998, Croatian Academy of Sciences and Arts Archives).

Just as Denisova Cave contains remains of Neanderthals and Denisovans, Krapina Cave was occupied by two distinct sub-species or races at the same time. Gorjanovic-Kramberger, who discovered Krapina Cave in 1898, termed them as the higher and the lower Neanderthals.

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**Fig. 1.** Locations of two Neanderthal sites, Vindija Cave in Croatia (with 13 stratified levels dated as far back as c. 150,000 years BP) and Krapina Cave also in Croatia (dated c. 130,000-30,000 years BP), on a map of the general domain of Neanderthal people. Wikimedia Commons.

## Neanderthal renaissance (cont.)

**"Croatian scientists made the specimens freely available for genetic research purposes, saying that even though these were found in Croatia they belong to the world."**

### Another chip in the armor of Neanderthal-the-soulless-brute theory

In 1995, Slovenian scientist Ivan Turk found an approximately 43,100 year-old cave bear femur at Divje Babe, the oldest known archaeological site in neighboring Slovenia. The bone was carved into what many believe was a flute and was found in the stratum belonging to the end of the middle Pleistocene, near a Mousterian hearth, and attributed to Neanderthals (Fig. 2).

Ivan Turk called this 113.6 mm long bone fragment the "Neanderthal flute." It is broken at both ends, and has two complete holes and the incomplete remains of one hole at each end, indicating that the bone may have had four or more holes before being damaged.

There is an ongoing debate revolving around whether it was made by Neanderthal or Cro-Magnon.

If the bone is a flute, it would be evidence of the existence of music 43,000 years ago.

The bone has become an attraction in the National Museum of Slovenia, publicised on official Slovenian websites, aired on TV with tunes played on a clay replica, and is a source of pride to the country.

### Neanderthal and Cro-Magnon interbreeding

After 300,000 years of domination, it was thought that European Neanderthals have mysteriously died out about 40,000 years ago. The new research and Vindija Cave Level F remains show an overlapping period of about 10,000 years, moving the end of the Neanderthal to 30,000 years BP, with interbreeding of Neanderthals and Cro-Magnons during that overlapping phase. The earliest known Cro-Magnon remains

are dated to 43,000 years bp. The gene flow from Neanderthals to modern humans, according to the Leipzig team study, is at least 1 to 4 percent of a modern human's – *Homo sapiens* – genetic makeup, and is independent from any out-of-Africa model. The Neanderthal genome and a number of studies in the last two years have suggested that modern humans and Neanderthals had at some point interbred, a process known as hybridisation.

Researchers who advocate multi-regional evolution of sub-species or races—or interchange of evolution and devolution phases in prehistory—might feel vindicated by the new gene study. When it comes to the Neanderthal, it seems that the advocates of the mainstream single-minded approach are backing down some.

What I personally find most delightful is that the story of the Neanderthal project is being conducted in a spirit of cooperation between Croatian, German, American and other scientists. Croatian scientists made the specimens freely available for genetic research purposes, saying that even

though these were found in Croatia they belong to the world. In a great example of scientific generosity, they said that the Croatian samples of Neanderthal remains belong to and are a part of the heri-

tage of whole mankind. In the same spirit of scientific openness, the Max Planck team is making their findings freely available on the internet.

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 researcher and spiritual archaeologist, concentrating on the origins and meaning of pre-Aboriginal Australian rock art. In the process, she is developing a theory of the Pre-Aboriginal races which she has called the 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.

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**Fig. 2.** The Divje Babe cave bear femur dated c. 43,100 years old. The bone was carved into what many believe was a flute and was found in the stratum belonging to the end of the middle Pleistocene, near a Mousterian-age hearth. It is attributed to Neanderthals. Specimen is in the National Museum of Slovenia. Image: Wikimedia Commons.

# Neanderthal-Denisovan-Aboriginal DNA connection

By Vesna Tenodi MA, archaeology; artist and writer

**"MtDNA and genome sequencing showed that interbreeding of the ancestors of humanity produced the genetic diversity and migratory routes, a notion which was in the past entertained only by visionaries in archaeological circles."**



**With their research results between 2010 and 2013, the Max Planck Institute for Evolutionary Anthropology, in Leipzig, Germany, upended the firmly established theories of *Homo sapiens* origins. Out-of-Africa, with both**

**the Replacement model as well as the Assimilation model were out the window.**

The one-point-of-origin paradigm was overnight, so to speak, replaced with multiregional evolution and co-existence of different races—from the archaic ones to modern humans—occupying the same regions. Furthermore, mtDNA and genome sequencing showed that interbreeding of the ancestors of humanity produced the genetic diversity and migratory routes, a notion which was in the past entertained only by visionaries in archaeological circles.

Humans and Neanderthals interbred. Dr. Svante Pääbo and his team at the Max Planck Institute determined that a full 1% to 4% of the genome of Asian and Euro-

pean people of non-African descent is Neanderthal.

**Replacement and Assimilation models are out—the Hybridization model is in**

Pääbo's team upset the primacy of the Replacement model even further with the study results announced in March 2013, showing that Aboriginal Australians, as well as other Oceanic groups, share 1% to 6% of their genome with Denisovans, while people of Eurasian and African descent do not.

These results were confirmed through parallel studies conducted at the Harvard Medical School in Boston, the University of Copenhagen in Denmark, and the University of Tartu in Estonia. Also, the research had shown that Aboriginal samples can trace as much as 11% of their genomes to migratory groups which reached Australia from India around 4,000 years ago (*Proceedings of the National Academy of Sciences*, January 2013).

## How it all started

In the early 1920s, British ethnologist Alfred Cort Haddon acquired a tuft of human hair from a young Aboriginal man. He added it to his sizeable collection of hair from people living around the world. Ninety years later, those locks have yielded the

first complete genome sequence of an Aboriginal Australian, and provided clues about the timing of human migrations (*Nature* 477, September 2011).

Over the last three years, Australian scientists have tried to obstruct the research, claiming it does not comply with "ethical standards," "social responsibility" and "cultural sensitivity." They also quoted other similar imperatives as expressed in the Newspeak jargon, established by the Australian Archaeological Association in the early 1980s. There were demands for international scientists to obtain "permission" from present-day Aboriginal tribes, and to give them full control over research, duplicating practice enforced in Australia.

European scientists were stunned at those demands. They saw nothing unethical in conducting a research study which complies with the main, guiding ethical principle of science—to learn the truth.

While some international scientists tried to please the Australian objectors, others were suspicious of the motives behind those demands. Some refused to get drawn into something they were fully aware might cause them years, or even decades, of obstruction and

> [Cont. on page 14](#)



## Neanderthal-Denisovan-Aboriginal DNA (cont.)

**"Over the last few decades, they have been successful in destroying politically inconvenient archaeological finds, and managed to prevent wide dissemination of politically undesirable test results."**

delays, and ultimately compromise their results by giving an outside group the right to decide which findings should be released and which should be suppressed.

A Danish bioethical review board did not believe it was necessary to review their project because it viewed the hair as an archaeological specimen and not as a biological one. It was an elegant way of cutting the Gordian knot of irrational demands.

The Max Planck team also upended the misconceived but politically enforced theory about the origins of Australian Aborigines. Their research showed that the genome of the Australian Aborigines contains contribution from Denisovans and Indians, and none from Africans.

A separate study which showed an Aboriginal-Indian connection was led by Mark Stoneking, a geneticist at the Max Planck Institute. Its results contradict a commonly held view that Australia had no contact with the rest of the world between the arrival of the first humans around 45,000 years ago and the coming of Europeans in the eighteenth century.

Researchers in Stoneking's laboratory discovered signs of the Indian migration by comparing genetic variation across the entire genomes of 344 individuals, including aboriginal Australians from the Northern Territory, highlanders from Papua New Guinea, several populations from Southeast Asia and India and a handful of people from the United States and China.

The researchers also found evidence of more recent

genetic mixing, or gene flow, between the Indian and northern Australian Aboriginal populations—taking place around 141 generations ago. This gene flow could not therefore have occurred during the initial wave of migration into Australia. A few smaller studies of mitochondrial DNA and the Y chromosome have also hinted at recent gene flow between India and Australia.

The genetic mingling coincided with the arrival in Australia of microliths—small stone tools that formed the tips of weapons—and the first appearance in the fossil record of the dingo, which most closely resembles Indian dogs. All of these changes may be related to the same migration from India about 4,000 years ago (*Nature*, January 2013).

### Mounting evidence

At the University of Florence, genetic analysis and studies of comparative morphology are also being conducted, on the Neanderthal mandible known as the Mezzena Jaw, discovered in Italy.

The skeletal remains of an individual living in northern Italy 40,000-30,000 BP are believed to be that of a human/Neanderthal hybrid. If further analysis of Italian fossil finds proves the theory correct, the remains belonged to the first known such hybrid, providing further direct evidence that humans and Neanderthals interbred. The study focuses on the individual's jaw, which was unearthed at a rock-shelter called Riparo di Mezzena in the Monti Lessini region of Italy. Neanderthals and modern humans both inhabited Europe at the time (*Plosone*

*International Scientific Journal*, March 2013; *Discovery News*, March 2013).

These increasingly complex DNA-sharing results suggest interbreeding of various archaic groups with anatomically modern humans, with different points of origin and migratory routes. It can be concluded that in our deep past, archaic humans lived alongside modern humans in a number of regions, and interbred to produce variants, or hybrids, of both species.

### Following the money—unethical practices of hiding the truth

The current genetic research results and evolutionary studies are very upsetting for the Aboriginal community and the dogmatic archaeological circles in Australia. Over the last few decades, they have been successful in destroying politically inconvenient archaeological finds, and managed to prevent wide dissemination of politically undesirable test results. Their efforts to hide the truth include arbitrary re-dating of puzzling archaeological material. One such example is Mungo Man:

In 2001, the Australian geneticist Gregory Adcock and his team dated the gracile Mungo 3 fossil remains to 62,000+ years old, showing that modern man inhabited Australia much earlier than archaic man—such as the robust Kow Swamp skeletons, dated to about 15,000 BP. The results were promptly "revised" by a group of archaeologists who declared that these results were incorrect, and decided that the Mungo Man remains

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## Neanderthal-Denisovan-Aboriginal DNA (cont.)

**"In 2001, the Australian geneticist Gregory Adcock and his team dated the gracile Mungo 3 fossil remains to 62,000+ years old... The results were promptly 'revised' by a group of archaeologists... the figure set by 'consensus.'"**

are no older than 40,000 BP, the figure set by "consensus."

While we now see a flurry of activity within the international scientific community, energised by these exciting results, Australian scientists are keeping silent. They are unwilling to let go of the false tenets of evolutionary and Aboriginal origins, but are not quite sure how to stop the research in other countries. One thing is certain, however, they now have a problem on their hands, as international scientists do not have to comply with Australian protocols and procedures. Australian scientists are upset that there is research going on confirming a DNA connection between the Neanderthal, Denisovan, Indian and Aboriginal groups. Under the enforced "repatriation policy," many universities and museums have returned bones from their collections to Aboriginal groups to be destroyed. But Australian scientists are also unhappy with the fact that some institutions, such as the British Museum in London, generally exclude hair and nails from the repatriation policy. This means that international scientists still can obtain valuable material for study of the genomes of people from around the world, including Australian Aborigines and populations that no longer exist.

On the positive side, there are voices being raised in Australia to stop these "ethical protocols" which breach the first ethical imperative of science—to seek the truth.

One of those voices is a well-known Australian ge-

neticist Dr Sheila van Holst Pellekaan. Her genetic research has been obstructed since 1992, when her mtDNA analysis of several Aboriginal groups—haplogroups—indicated multiple migratory waves into Australia. Over the subsequent 20 years, new demands were added to the already impossible list of conditions. One of these conditions, introduced in 2011, is for a researcher to "establish another reference group, consisting of Aborigines with expertise in health and genetics" (Sheila van Holst Pellekaan, *Investigative Genetics*, October 2012). That unfeasible requirement clearly falls into the category of impossible conditions, designed to obstruct and prevent any honest study of Aboriginal races.

Even though written with sensitivity and great consideration, Dr van Holst makes it clear that she disagrees with the current processes which obstruct genetic research. Her paper also points out the main motivation behind this stifling of science in Australia: the fear that genetic research would endanger Aboriginal land claims and would pose a threat to Native Title law as it stands.

The true motives behind the current Aboriginal policy have only clearly emerged in the last couple of years. The current policy has little to do with "ethics and cultural sensitivities." Rather, it is about money, land ownership, and the lust for political power.

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 prehistoric 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 researcher and spiritual archaeologist, concentrating on the origins and meaning of pre-Aboriginal Australian rock art. In the process, she is developing a theory of the Pre-Aboriginal races which she has called the 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.

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# Open letter to Svante Pääbo and the Max Planck Institute

By Vesna Tenodi, MA archaeology; artist and writer

***"MtDNA and genome sequencing showed that interbreeding of the ancestors of humanity produced the genetic diversity and migratory routes, a notion which was in the past entertained only by visionaries in archaeological circles."***



**Full title of letter: Open letter to Svante Pääbo and the Max Planck Institute: your revolutionary work is crucial to save Australian archaeology**

I write this article as my own opinion as well as on behalf of my Australian colleagues who are too timid to be named for fear of a violent back-

lash. We are overjoyed to see scientific teams overseas carry out genetic research that we are not allowed to do in Australia.

We congratulate Svante Pääbo and his team at the Max Planck Institute, on their groundbreaking study and making the results of genetic analysis, including Aboriginal genome sequencing, freely available to the public. We also congratulate and wish to acknowledge the teams at Harvard Medical School in Boston, the University of Copenhagen in Denmark, the University of Tartu in Estonia, Novosibirsk State University, the Croatian Academy of Sciences and Arts and the University of Zagreb. With valuable contribution by the staff at museums, independent researchers and open-minded individuals they are all collaborating in genetic research projects, with one common goal in mind—to find the truth about our human past and learn more about prehistoric races.

The results of Dr Pääbo's team published between 2010 and 2013 confirm what many of us in Australia know or have sus-

pected, but are not allowed to say for fear of "offending" Aborigines. Those of us who upset them risk being attacked, ridiculed and publicly humiliated.

The genetic research results obtained over the last few years contradict a politically-enforced dogma that Australia had no contact with the rest of the world between the arrival of the first humans and the coming of Europeans. Instead, the research results support theories of multiregional origins of modern humans, the existence of pre-Aboriginal races, and multiple waves of arrival, with the ancestors of modern Aborigines being relatively late newcomers.

The genome sequencing results announced a few months ago have caused anger and panic in the Australian mainstream scientific community. The gene flow showing connection between the Neanderthal, Denisovan and Australian Aborigines flies in the face of a politically-driven dogma and the claim that the modern-day Aborigines are the "first people" of Australia. This dogma is essential for the ongoing success of Aboriginal land claims and for protecting of political interests of what is known as the "Aboriginal industry."

Ironically, the fabrication of Australian prehistory, tailored to fit the politically-enforced ideology, was started by the Australian Archaeological Association (AAA). This organisation was expected to protect and advance free scientific enquiry, but has turned into a political body instead.

In 1983 the AAA stated that science and losses to science do not matter, the only thing that matters is not to upset contem-

porary tribes. They decided that Aborigines should be given full ownership of all archaeological material and the power to dictate how it should be interpreted. They enforced the compulsory return of all archaeological material to today's tribes. Australian museums and universities were ordered to return their collections and to remove every image of ancient human skeletons from their websites. Aborigines were advised by their lawyers to keep claiming that those finds are "sacred" and that even images of prehistoric skulls are "offensive."

Pre-Aboriginal cave art was another matter endangering Aboriginal land claims. Grahame Walsh researched and recorded pre-Aboriginal anthropomorphic cave paintings for 30 years, amassing 1.2 million photographs. He provided evidence of three distinct phases of rock art, with the oldest phase being most sophisticated and created by a pre-Aboriginal race. He established the fact that pre-Aboriginal anthropomorphic cave art, with clothed figures, was created by a highly advanced pre-Aboriginal race whom he termed the "Erudites" and I termed the "Abrajanas."

In 1995 the AAA decided to destroy his reputation, publishing a media release declaring Grahame Walsh a racist, dismissing his theories with their usual "now we know he was wrong" mantra, unsupported by any evidence.

Since his death in 2007, Grahame's name has been systematically deleted from reference material, but his photographs are widely used, often without proper attribution, and

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## Open letter to Svante Pääbo (cont.)

carrying the copyright of another person instead.

Archaeologists who fought against politically-enforced practices such as the repatria-



**Fig. 1.** Alan Thorne holding a delicate Mungo Man skull at right, mtDNA dated at 62,000-70,000BP, and a robust, archaic Kow Swamp skull at left, dated at 9,000-13,000BP. This reversal of expectations has challenged the ideas of human evolution, and supports a hypothesis of pre-Aboriginal races, cyclic evolution, and multiregional points of origin.

**"Over the last few decades, they have been successful in destroying politically inconvenient archaeological finds, and ... to prevent wide dissemination of politically undesirable test results."**

tion of ancient remains, and who researched the bones of pre-Aboriginal races were also vilified and ridiculed. Any politically-undesirable research findings were dismissed with the same "now we know they were wrong" statement, again, reached solely by consensus, unsupported by evidence.

### Enter Mungo Man, again!

The team which researched Mungo Lady (LM1, found in 1969), and Mungo Man (LM3, found in 1974) consisted of Rhys Jones, Alan Thorne and John Mulvaney, from the Australian National University (**Fig. 1**). Together with other team members from auxiliary fields, they reached politically-undesirable conclusions and, as a consequence, were humiliated and saw their work discredited. Until his death in 2012, Thorne was adamant that mtDNA tests results—obtained by his team—were correct and Mungo Man's remains were 62,000-70,000

years old. He also asserted that "a simplistic 'Out of Africa' model is no longer tenable." He remained defiant and fought against the destruction of pre-Aboriginal skeletal remains, telling his critics: "If you do away with the bones, I'll always be right. You won't be able to refute my work" (*Discover* magazine).

Over the last several decades, most archaeologists, anthropologists and geneticists who objected to the destruction of archaeological finds have been treated much like dissidents in communist regimes. Some were forced to make unethical compromises, intimidated and bullied into compliance. Some of them say they were "forced to change their mind" and to say things they do not believe. Some say that, in order to save their careers, they had no choice but to participate in the fabrication of the Australian past.

### Tug of war over late Pleistocene human remains

Genetic research carried out by Gregory Adcock under supervision of Alan Thorne dated the Mungo Man remains (LM 3 or WLH 3) to 62,000 to 70,000 years ago (*Adcock et al.*, 2001). This fragile specimen was far more advanced than much younger finds such as the robust and archaic Kow Swamp skeletons, discovered by Alan Thorne in 1967. These remains were dated at 9,000 to 13,000 years ago, and were destroyed in the early 1990s

in accordance with the AAA "repatriation" policy. Furthermore, Mungo Man had nothing in common with the robust skeletons of the specimens established to have been the ancestors of today's Aboriginal tribes. These specimens include the finds from the Kow Swamp, Talgai, Keilor, Coobool Creek, Kendrick Cave, Pintupi (**Fig. 2**) and Nacurrie (**Fig. 3**) sites. All bones were returned to today's tribes and destroyed. Pintupi-Bindaboo classification and contrast in morphology was researched by NB Tindale and J Birdsell (N Tindale. 1941. "*Sociological Cards; Expedition to Mt. Liebig*"; 1932, updated 1953; J Birdsell: "*A preliminary report on the trihybrid origin of the Australian aborigines*" 1941).

The forbidden theories developed by Jones and Thorne said that there was a human devolution taking place in

Australia and a plunge towards the stone age during the period between 30,000 and 10,000 years ago. A highly advanced pre-Aboriginal race inhabited the continent for hundreds of thousands of



**Fig. 2.** Pintupi-1 (dated to early 20<sup>th</sup> Century) compared with modern skull. Photos courtesy of J. Vanhollebeke.

years prior to the arrival of the ancestors of modern-day Aboriginal tribes.

These theories were dismissed, by consensual ridicule, and the "that's just impossible" argument.

> [Cont. on page 15](#)

## Open letter to Svante Pääbo (cont.)

**"In 2001,  
the Australian geneti-**

Even John Mulvaney, regarded as the "father of Australian archaeology" did not escape vilification by the gatekeepers of today's regime. In the early 1980s he was the first to object to the falsification of Australia-

nary team which investigated Mungo remains and conducted archaeological and genetic research on Mungo Man bones refused to yield to political pressure and declined to "change their mind." The only one who

decided to play politics was Jim Bowler, a geologist who was invited by Jones-Thorne-Mulvaney to join the team when Mungo Lady (LM1) was discovered by

Alan Thorne in 1969.

For his willingness to support the new ideologues, Bowler was greatly rewarded. He is a darling of the media. The interviews and documentaries about Mungo fossils, aired these days on Australian radio and television, make no mention of the scientists who actually worked on the Willandra Lakes site and Mungo remains. The only name mentioned in association with the Mungo Man site these days is Jim Bowler. It is only his opinion that matters, because he is strongly in favor of returning the skeleton to "traditional owners" and wants to see it done quickly (*ABC radio*, 17 July 2013).

One of the tribal elders who falsely claims that the Mungo Man skeleton is an "Aboriginal ancestor" openly threatened anyone who refuses to comply with Aboriginal demands. "If Mungo Man isn't returned soon, I'll get 1000 blackfellas to sit on the lawns in Canberra to protest," he said. [*The Australian* 13 July 2013]. Threats of violence such as these have become a common Aboriginal way to communicate their will, and are causing great anxiety and distress among Australian independent researchers.

### Parallel Prehistory of Australia

Being forbidden to conduct a free scientific enquiry and open-minded scientific research here in Australia, we place our hopes in European, American and Russian scientists. We urge them not to yield to any of those endless, irrational demands as are constantly being made by Australian "Aboriginal industry" representatives, which have corrupted Australian research and paralysed Australian archaeology, anthropology and genetics.

To us, Svante Pääbo and his team are unexpected saviors, bringing a bittersweet joy that science is moving forward despite Australian attempts to subvert every independent enquiry. It gives us hope that the great people who are no longer with us, who had their research ridiculed and their character maligned, will finally be vindicated.

Regards,

Vesna Tenodi

Sydney, 23 July 2013

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 prehistoric 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 researcher and spiritual archaeologist, concentrating on the origins and meaning of pre-Aboriginal Australian rock art. In the process, she is developing a theory of the Pre-Aboriginal races which she has called the 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.

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**Fig. 3.** Robust and morphologically similar Nacurrie (left and center) and Kow Swamp crania (right) compared. Nacurrie photo courtesy of J. Vanhollenbeke; KS1 photo by Alan Thorne.

**cist Gregory Adcock and his team dated the gracile Mungo 3 fossil remains to 62,000+ years old...**

**The results were promptly 'revised' by a group of archaeologists... the figure set by 'consensus.'"**

lian prehistory. His passion for free scientific research without interference by politicians and lawyers continues to this day. At the age of 88, as brilliant as ever, Mulvaney summed up the sorry state of Australian archaeology in one sentence: "It's all now being made up, they are inventing a culture that does not exist" (*Forbidden Art, Politicised Archaeology and Orwellian Politics in Australia*, 2012).

However, thanks to the Max Planck research, those efforts to literally bury the past by destroying the evidence, have proved to be futile.

### Unethical demands for ownership of Mungo Man

Following the Max Planck announcement in March, with the Neanderthal-Denisovan-Aboriginal gene-flow and genome connection, the tug of war over human remains in Australia was resumed with new ferocity.

In mid July 2013, realising that parts of the Mungo Man skeleton are still in possession of the Australian National University, Aboriginal tribes started yet another aggressive push for immediate return of every speck of bone, because they are "very upset." The scientists from the original multidisciplinary

# Contrasting Georgia's handling of *Homo georgicus* with Australian archaeology

By Vesna Tenodi MA archaeology; artist and writer

**"Having survived the communist approach to science, Lordkipanidze... set out to transform everything.**

**His guiding ideas are clear ... most importantly—sharing of the archaeological finds with the world."**

## Dmanisi skulls and Georgian scientist—committed to research, preservation and sharing

Professor David Lordkipanidze, Director of the



Georgian National Museum, announced his team's latest research results on October 18, 2013, and again made his feelings clear:

"The early 1990s were quite a difficult time for the country—it was the time of the collapse of the Soviet system. So it was hard for science, very hard, but we continued to work... Today, it is important to protect the Dmanisi site. It belongs not only to Georgia, but has mean-

ing to leave Africa earlier than 1 million years ago.

able to leave Africa earlier than 1 million years ago. The prevailing view was that when humans left Africa they had larger brains and sophisticated stone tools, but Dmanisi changed all that. A partial skeleton was discovered in 2001. Stone implements and animal bones were found alongside the ancient human re-



**Fig. 1.** David Lordkipanidze, Director of the Georgian National Museum, holds a 1.8 million-year old skull during a press conference in Tbilisi on October 18, 2013 (APF Photo/Vano Shlamov).

This approach stands in striking contrast to Australian archaeology and its practice of willful destruction of prehistoric fossilized human remains.

Georgia, located at the crossroads of Eastern Europe and Western Asia, has a long history (Fig. 2). The territory of modern-day Georgia had been inhabited by *Homo erectus* since the Paleolithic era.

The ancient hominid fossil remains from the early Pleistocene epoch were discovered during the excavations at the Dmanisi medieval archaeological site, about 100 kilometres from Georgia's capital, Tbilisi. Below the ruins, the first bones of an extinct species were found in 1984. The first human jaw, found by Lordkipanidze in 1991, was dated to 1.8 million years old. This was important, because nobody believed that humans would have been

able to leave Africa earlier than 1 million years ago.

The prevailing view was that when humans left Africa they

had larger brains and sophisticated stone tools, but Dmanisi changed all that. A partial skeleton was discovered in 2001. Stone implements and animal bones were found alongside the ancient human re-

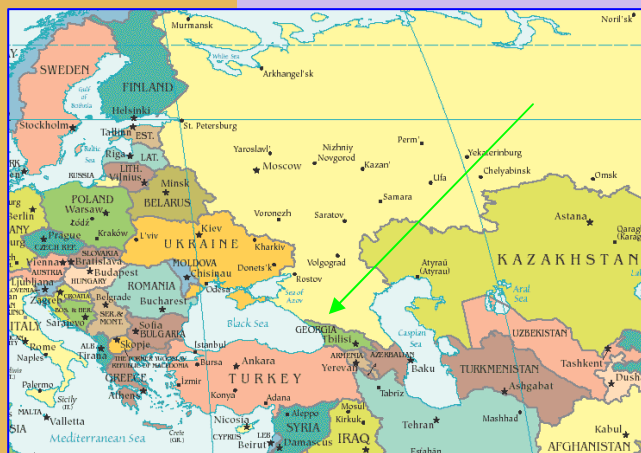
mains. The five skulls and skeletons, dated to around 1.8 million years old, are the earliest hominin remains yet found outside of Africa.

With only one percent of the site having been excavated so far, Dmanisi is a treasure trove of prehistoric archaeology, and one of the richest sites in the world.

## Rocking the boat of conventional theorists

On October 18, 2013, David Lordkipanidze and his team of European and American researchers announced the results of the 8-year research into Dmanisi Skull 5. The cranium was discovered in 2005, five years after the jaw associated with the skull was found. When the two pieces were put together, they formed the most complete large skull found at the Dmanisi site. It is one of five early human skulls—four of which have jaws—found so

> [Cont. on page 12](#)



**Fig. 2.** The Republic of Georgia is at the crossroads of Europe and Asia.

ing for the world. We need to preserve this site, continue research, and we need to make it accessible to the public."



## Contrasting Georgian & Australian archaeology (cont.)

**"The commentators are calling for mainstream scientists to rethink human origins. A detailed analysis of Skull 5, unveiled by Lordkipanidze and his team is now challenging the fundamental concept of modern human origins and conventional evolution theory."**

far at the site, along with Paleolithic stone tools and other implements.

The Dmanisi skulls were named *Homo erectus ergaster georgicus*, or *Caucasus Homo erectus*. More

*Homo* genus—*Homo habilis*, *Homo rudolfensis*, *Homo ergaster* and *Homo erectus*—actually all belonged to the same species and only looked different from one another. Skull 5 unites fea-

nouncing that it will rewrite the history books.

The commentators are calling for mainstream scientists to rethink human origins. A detailed analysis of Skull 5, unveiled by Lordkipanidze

and his team is now challenging the fundamental concept of modern human origins and conventional evolution theory.



**Fig 3.** Four views of Dmanisi Skull 5. Credit: AP Photos/Courtesy of Georgian National Museum.

commonly, they are known as "Dmanisi Man."

The Dmanisi group of five fossil skulls is considered to be a divergent subgroup of *Homo erectus*. This poses a challenge to the mainstream theory of human origins (Fig. 3 and Fig. 4).

Dmanisi Skull 5 displays a combination of features not seen by researchers before the find—it combines a small braincase with a long face, a massively built jaw, large teeth and the smallest brain within the Dmanisi group. It shows that the first representatives of the genus *Homo* outside of Africa go as far back as 1.8 million years ago. The diversity of morphological traits examined in the five Dmanisi skulls belonging to the same species is shaking up the classification system for early human ancestors.

Regarding Skull 5, Lordkipanidze said:

"Skull 5—as well as the other Dmanisi samples—shows all the features lumped together in one group that we previously thought identified different groups. We are touching the earliest stages of genus *homo* and its lineage."

The new fossil means that the earliest members of our

tures that have been used previously as an argument for defining different African species. A co-author of the study, Christoph Zollikofer from the Anthropological Institute and Museum in Zurich, Switzerland, said that "if the braincase and the face of Skull 5 had been found as separate fossils at different sites, they very probably would have been attributed to two different species."

Knowing that the five individuals of the Dmanisi site came from the same location and same geological time, they are deemed to represent a single population of a single species.

This announcement caused a lot of flurry in the media. The story made headlines around the world, in the journal *Science*, the *New York Times*, the *Guardian*, the *Australian*, the *Hindu*, *National Geographic*, *BBC News*, *Al Jazeera*, all an-

individuals were about 1.45 to 1.66-metres tall and meat-eaters who probably slept in trees at night for safety. Skull 5 has a brain capacity of about 600 cubic centimeters (cc) as compared to the range for modern *Homo sapiens* which is roughly 1216 to 1371 cc [Dr. John R. Skoyles: "*Human Evolution Expanded Brains to Increase expertise capacity, not IQ*", 1999]. This group of five

skulls, all in good condition, is now offering opportunity for comparison with modern human cranial morphology.



**Fig. 4.** 2005 photo of Skull 5 in situ. Photo: courtesy of Georgian National Museum.

### Same species, same time, different places

The findings raise serious questions about the scientific concept of evolution of *Homo sapiens*. Some are looking for a way to fit the Dmanisi Man into the Out-of-Africa theory of one-point-of-origin migration dispersal. Others are more willing to re-examine the

> [Cont. on page 13](#)

## Contrasting Georgian & Australian archaeology (cont.)

**"It is a tragic reality that unlike the research-**



**Fig. 5.** The author at the Australian Museum in November 2013 and the display on Pleistocene skulls from all over the world. Not a single skull from any Australian site is available for viewing.

**ers in Georgia Australia has nothing to contribute to this world-wide effort to understand human origins."**

established theories, seeing the Dmanisi skulls as a smoking gun and strong material evidence in favor of multiple-points-of-origin and multiregional evolution theory.

While some researchers are excited about the prospect that Dmanisi Man could force a re-evaluation of current theories of human evolution, others are reluctant to let go

of the clear-cut and the simple one-point-dispersal and linear evolution theory reigning today. But both camps agree that this is the richest and most complete collection of indisputably early *Homo* remains from any one site.

### **Welcome to Georgia, the archaeologist's dream**

Lordkipanitze keeps saying, "Science is not just for scientists. After the fall of communism, Georgia wants to display its archaeological treasures, which need to be publicized, need to be appreciated, and are made accessible to the world. They are vital to help us to build up a picture of the lifestyles of prehistoric people and their modes of survival. They needed to move around the landscape in search of food. They survived by group activity, as a horde. Skeletal bones are critical to build up a picture of early human anatomy."

It is a tragic reality that unlike the researchers in Georgia Australia has nothing to contribute to this worldwide effort to understand human origins.

Due to political correctness, any research into Pleistocene human skeletal remains is forbidden in Australia. Handling, touching, even looking at human fossils is forbidden, as being "offensive to contemporary Aborigines." Australian students have no opportunity to gain access to or be engaged in working with human fossils. They are not allowed to even ask questions about either Aboriginal or pre-Aboriginal skulls, or bones, or skeletons.

For almost 50 years, the Australian past has been systematically fabricated, the original data manipulated and altered by "consensus" to suit political purposes. Politically inconvenient finds—especially those related to pre-Aboriginal races—are literally being destroyed. Some of the greatest Australian archaeologists, who conducted excavations and research prior to the late 1960s and early 1970s and published their findings, ended up ridiculed and humiliated. Some were posthumously vilified, and deleted from today's official story of Australian prehistory.

In light of this, it is not surprising that young people in Australia are not willing to risk their future careers by asking "insensitive" questions. They would be viewed as "dissident" archaeologists and they, too, might suffer the fate of being banished to scientific and social Siberia, frozen out for asking any of the forbidden questions.

The Australian Museum in Sydney has a collection of replicas, casts and endocasts of prehistoric skulls from all over the world. But not one prehistoric Aboriginal or pre-Aboriginal skull is on display (Fig. 5). Not even a picture of one, because even a display of an image of a skull has been known to send the contemporary tribes into a frenzied rage. And no-one is willing to risk a riot.

The original collections of prehistoric human fossils that used to be stored or displayed in Australian institutions no longer exist. The skulls, the bones, the skeletons, hundreds and thousands of them, were destroyed to pacify angry Aboriginal objectors. Under the rules enforced by the current regime, which now mirrors the communist approach to science, the exhibits and photos in Australian archaeological collections have been replaced with posters with political slogans.

The birth of humanity is still mysterious and more complicated than most are willing to acknowledge. Dmanisi Man is reviving this exciting debate, in which Australia cannot participate, due to "cultural sensitivities."

Australian archaeologists can only watch from the sidelines. In hindsight, future generations will view this situation as the darkest days of Australian archaeology.

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# Brain matters

By Vesna Tenodi MA archaeology; artist and writer

**"Archaeologists, just like biologists, psychiatrists, geneticists and neuroscientists have been grappling with the puzzle of the brain and mind since the dawn of science."**



## The prehistory of the mind

The human brain, its anatomy and structure, its functions and complexity are remarkable. The nature and origin of consciousness, the mind itself, are even more mind-boggling.

Archaeologists, just like biologists, psychiatrists, geneticists and neuroscientists have been grappling with the puzzle of the brain and mind since the dawn of science. The growth and morphology of the brain are believed to be influenced by two factors long called nature and nurture—or in more contemporary terms—genes and environment. Beyond physical characteristics such as brain size and shape, the interrelation of the brain and the mind are still a mystery.

From the earliest anatomical research to current brain-mapping, it was believed that the study of brain configuration and topography would provide a better understanding of both the brain and the mind itself (**Fig. 1**).

Even though we have moved into the area of the invisible to explain the visible, quantum physics has brought us no closer to a satisfactory

explanation for the nature of consciousness.

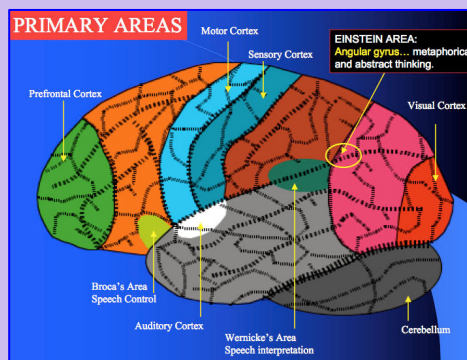
While scientists in all other fields have ample specimens to dissect, analyse, and test their theories on, archaeologists unfortunately are stuck with no brain to speak of... Apart from a few finds of prehistoric remains such as in deeply frozen bodies, bog-pickled brains and Inca mummies, there are only skulls from which to infer the characteristics of the brain.

Based on observations of prehistoric skulls we start speculating on the mind behind the brain, usually in evolutionary terms. This led to the specialised fields of craniology and parallel craniology, with scientists dedicated to the study of the size, shape, proportions, and other characteristics of the human skull.

## Craniodental morphology and brain size

According to current theory, the expansion of the hominin brain began about four million years ago with australopithecines who had a relatively small brain size, ~380-430 cc and a prognathic face (i.e. with forward projecting jaws). For the earliest *Homo* specimens

such as *Homo habilis*, *rudolfensis* and *ergaster*, cranial capacity is ~500-700 cc, with the same prognathic facial features as found in australopithecines. *Homo erectus* has ~750-1,250 cc



**Fig. 1.** Contrary to common ideas as expressed in this diagram, brain functions are not confined to certain fixed locations. Diagram author: Webber; Wikimedia Commons.

with prominent brow ridges. That which some call archaic *Homo sapiens* or *H. heidelbergensis* has ~1,100-1,400 cc with a higher and more rounded cranium and also prominent brow ridges. The average Neanderthal cranial capacity is ~1500-1900 cc with smaller brow ridges. Cro-Magnon (early modern human) has ~1,600 cc, and *Homo sapiens sapiens* or anatomically modern humans (AHM) has ~1,400 cc with an absence of brow ridges. Modern Australian Aboriginal cranial capacity is ~1,199 cc, and for Caucasian Australians ~1,386 cc [Klekamp et al, "A quantita-

> [Cont. on page 16](#)

## Brain matters (cont.)

**"The Neanderthal cranial capacity is notably larger than the 1,400 cc average for all races of modern humans."**

tive study of Australian aboriginal and Caucasian brains," *Journal of Anatomy*, February 1987] (**Figs. 2-4**).

The figures vary slightly depending on the source. However, in any classification the Neanderthal cranial capacity

is notably larger than the 1,400 cc average for all races of modern humans. Since the time of the Neanderthals the human brain has shrank, refuting the proposition that evolu-

tion of the brain is linear or that brain size should be relied upon as the primary indicator of intelligence.

### Brain or mind—which came first?

There is no universally accepted definition of intelligence, but it is most commonly defined as the ability to reason, plan, solve prob-

creasing brain size, and attributed to environmental challenges. This theory today is seen as simplistic and obsolete, since adaptation to environments is common to all life forms.

So who was/is the smartest of them all? To what degree is intelligence dependent on the size and shape of the brain? Is it the size or the structure or something entirely different that makes all the difference between pre-historic races of people and modern man?

The chicken or the egg causality or the which-came-first question is mirrored in the brain versus mind dilemma.

The prevailing approach is mechanical, based on the theory that brain generates mind and produces consciousness. A much smaller band of scientists, including spiritual archaeologists, is in favour of the hypothesis that the mind uses the brain to express itself into the material world and shapes it in the process. The first group promotes the idea of evolution proceeding in line with the "from the bottom up" paradigm, the second is in favour of the "from the top down" theory.

Some of us believe this is not an "either-or" question at all. It is both; brain and mind

influence each other in constant and fluid interdependence. This hypothesis, a domain primarily of philosophers and mystics until re-

cently, is now a subject of study for mainstream scientists as well. For example, "dark chemistry" is a hypothetical chemistry which now explores the issue of how mind influences the brain. This on-the-edge science takes into account ideas from the realm of physics including dark matter or dark energy; the quantum entanglement theory; and

evidence of nonlocal chemical, thermal and gravitational effects which support the notion of a "quantum brain" (Huping Hu and Maoxin Wu, 2007, *Thinking outside the box II: The origin, implications and applications of gravity and its role in consciousness*.

*NeuroQuantology* 5(2):190-6).

Regardless of approach or personal preference and perspective, the same questions remain unanswered. Which anatomical and genetic features determine our thoughts and cognitive functions? What guides moral behaviour, the sense of right and wrong, emotions, aggression, and what separates modern man from the beast?

If physical measurements, known as encephalization quotients, and brain-imaging data were a sure way to measure intelligence and awareness, Neanderthal would be the smartest of us all.

All in all, size does not matter all that much. More important, apparently, is brain configuration, which regions

> [Cont. on page 17](#)



**Fig 2.** *Homo rudolfensis*; Wikimedia Commons.



**Fig 4.** Neanderthal skull, La Chapelle-aux-Saints; Wikimedia Commons.



**Fig. 3.** The La Ferrassie 1 (Neanderthal) and Cro-Magnon 1 (early modern) skulls. Chris Stringer/Musée de l'Homme Paris

lems, think abstractly, comprehend ideas, and learn. At first, the idea of evolution of human intelligence over four million years was seen as linear, proportional to in-

## Brain matters (cont.)

**"The prevailing approach is mechanical, based on the theory that brain generates mind and produces consciousness."**

are developed, and plasticity or the brain's ability to change as a result of thinking.

According to the speculations of Merlin Donald with standard evolutionary ideas as a base and looking at brain development in order to understand the prehistory of the mind (*Origins of the Modern Mind*, 1991), there are five developmental stages associated with human behavior.

The first, he calls the **episodic stage**, with behaviour reactive to stimulus. This lead to the second or **mimetic stage** which he associates with *Homo erectus*. Tool-making skills were acquired through imitation.

The third, Donald calls the **mythic stage**, marked by the acquisition of speech, the invention of symbols, and adaptation to the environment. This is the time of hunter-gatherer semi-nomadic Palaeolithic cultures, worshipping nature with associated rituals such as dance.

The fourth, the **material symbolic stage**, started with the Neolithic revolution. It is marked by a sedentary lifestyle, increased human capacity for use of sophisticated symbols and the building of settlements. The Neolithic revolution peaked with the invention of writing.

The invention of writing led to the fifth, the **theoretic stage**, characterized by theoretic thought and the capacity for abstract cognition. This resulted in a technological revolution, and in a shift from idolatric cults to philosophy and religion as we see today.

In Australia, with destruction of archaeological human remains, the opportunity was lost to learn about the first

three evolutionary stages of Donald's classification system from direct evidence. How many waves of populations settled in Australia prior to European colonisation is unknown. Both "trihybrid" and multiple-origin hypotheses have received extensive criticism and are today forbidden by the mainstream. Some historians recognize this as a consequence of the fact that Aboriginal prehistory has become politicised. According to historian Keith Windshuttle, the arbitrary assumption of a single origin is "tied into political agenda, the multiple entry evidence was suppressed and data falsified because it would refute Aborigines as the 'first people' and prevent further Aboriginal land claims" (*The Fabrication of Aboriginal History*, 2002).

### The nature of consciousness

These inconsistencies in archaeological finds have reignited the old debate about the nature of brain and mind. The mainstream, by dogged consensus, follows only a mechanical approach, with claims that brain generates thought, so that mind is a product of activity in the brain. Mind-body dualism, and separation of mind and body, as first proposed by Plato in the 5<sup>th</sup> century BC, was revived by Rene Descartes in the 17<sup>th</sup> century, and refined by a number of philosophers since. It is today again being seriously considered as a key to understanding the relationship of consciousness to the brain and brain-mechanics which enable its expression.

The puzzle of the shrinking brain and the reasons for the apparent increase in brain size from early humans to Neanderthals at ~1900cc, and its puzzling subsequent decrease in Cro-Magnon and

modern man to a measly ~1,400 cc, led to a hypothesis that intelligence and awareness did not depend on size after all but on re-configuration of the brain. Much like we see in miniaturisation of electronic components and computer technology, where smaller and more elegant hardware provides better, faster, and more powerful performance.

While the anatomical, physical, biological and chemical properties of the brain are well researched, the immaterial substance of the mind beyond the brain, the origin of consciousness and intelligence, the relationship between the brain and mind remain some of the greatest mysteries of the universe, with answers as elusive today as in Plato's time.

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# Brain matters, Part 2: Trepanated and elongated skulls

By Vesna Tenodi MA archaeology; artist

**"The evidence of this sophisticated ancient surgery can be found in prehistoric cultures in Central and South America, Africa, Asia, and Europe. Some date back as far as ... 12,000 years ago."**



## Does size matter?

Does size matter? The bigger the brain the greater the intelligence?

Or is it only in conjunction with the configuration of the brain that we get what is called a thinking man?

Despite their large brains, Neanderthals were, early on, deemed by the archaeology establishment to be incapable of cognitive thought comparable to modern humans. They were even excluded from the species *Homo sapiens* referring to them instead as *Homo neanderthalensis*. However, research of their settlements, and most of all their cave art, has shown there is much more to these *sapiens* relatives than previously thought.

Even though there are no actual brain specimens left to work with, their general shapes can often be inferred by means of an endocast, a measurement of the shape of the brain from the inside of the skull. As an individual matures, the growing brain pushes out the cranial vault and the internal shape of the brain case preserves the shape of the brain. Neanderthal brains did differ from modern brains in both size and shape and now provide a benchmark for comparison between different streams of

what are typically called hominids. To some, the shape of the brain implies personality; and combined with archaeological evidence we are gaining better insight into the prehistoric world (*How to Think Like a Neanderthal*, Frederick Coolidge and Thomas Wynn, 2012).

This 'neuroplasticity' or the changeable shape of the brain is today being seen as a factor that is more important than mere size. Learning can change the structure of the brain.

Present research suggests that a brain's shape and structure might indicate which activities were dominant in prehistoric lifestyles. For what are sometimes referred to as primitive hominid species the shape of the brain implies a lifestyle based on instinct and mimicry with skills acquired through imitation and repetition in a tribal group existence. This is similar to what we find in the 'higher' species of the animal kingdom.

So, the general belief is that morphological and genetic traits predetermine the overall capacity of any hominid group to a certain extent. However, these can be over-



**Fig. 1.** Trepanated skulls. **Top:** Neolithic (3500 BC); the patient survived. Natural History Museum, Lausanne. **Bottom:** Dated to the early Bronze Age, this skull shows evidence of multiple trepanation. The individual survived the first one as indicated by the almost complete healing of one hole near the front centre of the skull. Images: Wikimedia Commons.

and writer

ridden, changed, enhanced or dulled by behavior, learning and effort.

## Convergence of approaches

Until recently we have seen two approaches to brain-and-mind research.

The first is the *mechanical approach*. It concentrates on research of the human brain in terms of mechanics, biology and chemistry, with the assumption that the material dictates the immaterial.

The second, which is outside of traditional science, is the *esoteric approach*. In this approach studies are conducted by those with an interest in OOPARTS (out of place artefacts), who venture beyond the material and concentrate on the spiritual, advocating a top-down approach. This view proposes that the mind uses the brain as its vehicle and changes physical properties of the brain in the process.

A third approach, also outside of traditional archaeology, is now gaining momentum, and is conducted by spiritual archaeologists such as Michael Cremo in cooperation with open-minded researchers from other specialized fields. This approach is taking into ac-

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## Brain matters, Part 2 (cont.)

**"Random drilling and stab-**



**Fig 2.** ©Author's collection: Trepanned skull at the Institute for Anthropological Research, Zagreb, Croatia

**bing are refuted by the sheer number of trepanned skulls. There are thousands of them on**

count the dynamics and interdependence between the brain and the mind. It is based on the premise that the mind and the brain are in a dynamic interaction

which continuously adjusts, shapes and reshapes both: the physical properties of the brain as well as the content and quality of the mind.

Through this dynamic process the brain and the mind can change, adjust, fine-tune, and enhance—or destroy each other.

This holistic approach has been recently adopted by some researchers who are now venturing into areas where mainstream science does not venture. As a result, we are seeing more

a migraine, or as part of mystical practice in prehistoric times, such as in an attempt to let evil spirits escape.

Random drilling and stabbing are refuted by the sheer number of trepanned skulls. There are thousands of them on all continents, showing that most patients survived the surgery. By examining the bone regrowth around the surgical hole in the skull, scientists are able to determine how long the patient survived. Most seem to have healed completely.

The evidence of this sophisticated ancient surgery can be found in prehistoric cultures in Central and South America, Africa, Asia, and Europe. Some date back as far as the Mesolithic period, about 12,000 years ago.

In Europe, with 450 trepanned skulls documented (Piek I 1999), some authors suggest that the practice started in Mesolithic times, and even during the late Palaeolithic (Gross 2003,

suggest this had been caused by a cultural spread of the practice, as was common during the mimetic and mythic stages of Merlin Donald's interpretation of human development (*Origins of the Modern Mind*, Merlin Donald 1991).

The richest material was excavated in Hungary, with 115 trepanned skulls. The records and research results are published in Hungarian, mostly in the annals of museums, but no cases were published in international periodicals. Consequently, this priceless archaeological material is unknown in the international scientific literature (*Human Tendencies*, Laszlo G. Josza, 1997).

**Elongated skulls—different races, a separate breed of humanity, or earlier civilizations?**

Elongated skulls are another puzzle waiting to be solved. Much like trepanned skulls, the mainstream was quick to offer a plausible explanation. The topic was treated with contempt, every new find promptly declared as a fraud, a fake, or explained away as being a birth anomaly, a freak of nature, or a deliberate cranial deformation for ceremonial purposes.

Anatomically inexplicable elongated skulls have been found in many different parts of the world, most dated to about 3,000–2,000 years ago. Their presence in the Middle East, Russia, Melanesia, and Central America, as well as in Germany and England, show the world-wide distribution of these mysterious people who gradually disappeared in some places and suddenly vanished in others, following the arrival of new tribes.

> [Cont. on page 17](#)



**Fig 3.** Elongated skulls at the Paracas Museum, Peru. Photo courtesy of Brien Foerster.

**all continents, showing that most patients survived the surgery."**

comprehensive research into enigmatic finds such as *trepanned* and *elongated* prehistoric skulls taking place.

### Stone Age Surgery

Trepanation, a surgery in which a hole is drilled into the skull (**Figs. 1 & 2**), was one of the archaeological riddles initially explained away as either "random stabbing" in order to relieve

2009).

The percentages reported by various authors lead to the astounding estimate that about 5–10% of European Neolithic individuals could have been trepanned (Pioreschi 1996).

There is no obvious explanation for this frequency of trepanation. Some authors



## Brain matters, Part 2 (cont.)

**In Europe, with 450 trepanated**



**Fig. 4.** Two more elongated skulls at the Paracas Museum, Peru. Photo courtesy of Brien Foerster.

**skulls documented ... some authors suggest that the prac-**



**Fig. 6.** ©Brien Foerster, Paracas elongated skull with one parietal plate, Courtesy of Brien Foerster.

**tice started in Mesolithic times, and even during the late Paleolithic."**

Researcher Brien Foerster examined many of 300 elongated skulls found in the Paracas peninsula on the coast of Peru (**Figs. 3-6**).

Every normal human skull is composed of 3 major bone plates; the frontal plate, which ends at the upper part of the forehead, and the 2 parietal plates behind, intersecting the frontal plate, making a "T"

shape.

Foerster suggests that with the Paracas skulls there is often only one parietal plate, where there should be 2 (though it may also reflect a medical condition in which one or more sutures fuse early).

The last of the Paracas people died 2,000 years ago. It was noted that their disappearance in the Paracas area corresponds with the arrival of the Nazca who were a very war-like people.

In February 2014 Foerster announced preliminary DNA results, with the expectation that genetic research will now clarify the picture and help us with mapping the appearance or migration patterns, and establish whether these different groups on different continents were genetically related. Although the results are controversial, initial DNA testing through an unidentified lab purportedly shows mutations "unknown in any human or primate species" known so far. Such results

might prove the existence of yet unknown human-like creatures, while the comparison with the genetic research results of hominid samples may establish whether these are the result of interbreeding or something entirely new.

**"Condemnation without investigation is the height of ignorance"** –Albert Einstein

Even though the number of the finds started running into the thousands, mainstream scientists still dismiss all elongated skulls as signs of malformation, results of hydrocephaly, or as being artificially reshaped, deformed or altered for ceremonial purposes.

That is certainly the case with some of the skulls belonging to cultures who practice the custom of head-binding to achieve

cranial deformation. But to subscribe to such a sweeping statement without any further research would be scientifically irresponsible.

**Pre-Aboriginal races in Australia—scientific observations trumped by ideology**

Some points of Foerster's theory are similar to my own hypothesis of cyclic multiregional evolution such as there having been other—more advanced—cultures predating the Old Stone Age in Australia. This stands in contrast to the politically-motivated and spurious theories about the accepted continuity of only one indigenous race in Australia's past. It should also not be ruled out that the an-

cient custom of head-binding in some instances could have been attempts to imitate the appearance of people others had seen in the past. Cultural imitations of all kinds are well documented in anthropology.

**Note:** Pre-Aboriginal Australia is explored by a number of authors in *Aboriginal Violence, Scientific Dishonesty and Corruption in the Australian Aboriginal Industry*, a collection of articles to be released in Vienna, December 2014.

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**Fig. 5.** Brien Foerster examining an elongated Paracas skull

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 prehistoric 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 researcher and spiritual archaeologist, concentrating on the origins and meaning of pre-Aboriginal Australian rock art. In the process, she is developing a theory of the Pre-Aboriginal races which she has called the Rajanes and Abrajanes. In 2009, Tenodi established the Dream-Raiser project, with a group of artists who explore iconography and ideas contained in ancient art and mythology.

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# Brain matters, Part 3: What determines intelligence?

By Vesna Tenodi MA archaeology; artist and writer

**"Brain plasticity is a dominant factor in determining intelligence. Plasticity refers to the brain's ability to change as a result of learning."**



## Form and substance—shape and content?

In the last two articles I mentioned brain size as a potentially misleading marker of intelligence and cognitive capacity (more on this below). In actuality, brain morphology, density and convolution, as

well as the shape of the skull, appear to be far more important (see **Fig. 1** for a map of the brain's basic regions).

Likewise phrenology (the study of head shape to determine intelligence and personality) and morphology (the study of the form and anatomical structure of the brain) also can only lead to tentative conclusions.

According to brain science today, brain plasticity is a dominant factor in determining intelligence. Plasticity refers to the brain's ability to change as a result of learning. This means our intelligence can be enhanced or dulled throughout life. The effort we put into thinking and learning can change neural pathways and synapses, can change behavior, and make us better or worse human beings. This notion led to the rapidly evolving

field of brain morphometry, or neuroimaging, usually through magnetic resonance.

Morphometry allows researchers to quantify anatomical features of the brain in terms of shape, mass, and volume. It also makes it possible to derive more specific information such as encephalisation quotient, grey matter density, white matter connectivity, cortical thickness and other variables, which then can be mapped within the brain volume or on the brain surface. All these subfields of brain science are parts of the emerging field of neuroinformatics, which is developing algorithms to analyse the new data.

As a result, we can understand why there have been geniuses with tiny brains, and idiots with huge ones throughout history.

Einstein's brain was smaller than the average, and weighed only 1,230 grams, while the ordinary adult brain weighs about 1,400 grams. His brain has been analysed since his death in 1955, in order to find more clues to his superior intelli-

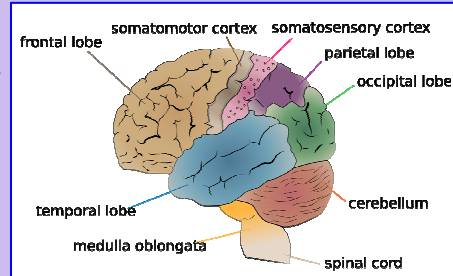
gence.

One of the features which might account for Einstein's genius is the unusual thickness of the corpus callosum—the large bundle of fibres that connects the two cerebral hemispheres and enables information transfer and communication between them. Also, the shape of Einstein's brain is different from the common shape, with a larger than average prefrontal cortex, and highly developed convolutions (*Brain: a Journal of Neurology*, September 2013).

Croatian-born scientist Nikola Tesla, a deeply inspired inventor, is another genius who had a brain smaller than the average, but with a large

prefrontal cortex, as well as a high, wide forehead. The prefrontal cortex is an indicator of the capacity for abstract thinking and imagination. Tesla was famous for conducting his experiments in his mind first, in his "virtual laboratory," where he "visualised" the experiment until he was satisfied and started testing it in the

> [Cont. on page 18](#)



**Fig 1.** Basic regions of the brain. Image courtesy of Stephen Holland.

## What determines intelligence? (cont.)

real world. Much like with Einstein, some of Tesla's inventions became verifiable only after his death, when

up to 1,900cc. This is much larger than that of the average modern human (again, 1,400cc). And yet, until recently,

Neanderthals were deemed incapable of cognition and conceptual thinking.

Heidelberg University in Germany has been conducting extensive research to obtain insight into the functional interactions among brain regions, and to explore ways to enhance higher functions such as mental alertness and imagination.

Imagination, creativity, abstract thinking, as well as the capacity for embracing new ideas all reside in the frontal lobes [*Human Brain Project*, Heidelberg University, 2013].

### Intelligence determined by thought

Brain plasticity (its ability to change and develop throughout life, generat-

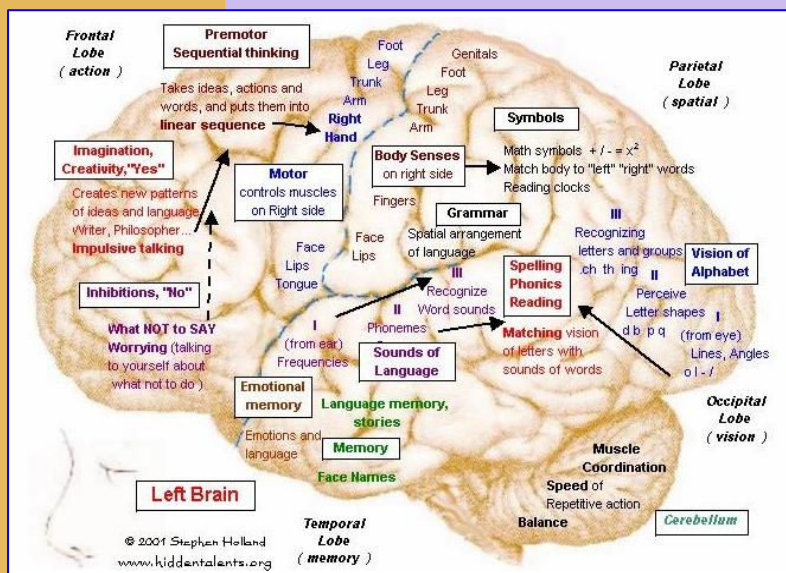


Fig 2. Brain regions. Image courtesy of Stephen Holland.

**"No feature should be taken as definitive proof of a primitive mind or an evolved intelligence."**

the technological development caught up with his envisioned inventions and enabled their testing. He worked alone, and some of his inventions and claims were seen as baffling and bizarre, which alienated him from mainstream science. He was labeled a mad scientist by some, and a genius by others (Margaret Cheney, *Tesla: Man Out of Time*, 2001).

"If 50 million people say a foolish thing, it is still a foolish thing."

-Anatole France

The French poet, journalist and novelist, and Nobel Prize laureate, Anatole France (as cited), had a brain weighing only 1,200 grams, well below average. And yet, he left us some of our best insights into human nature.

On the other end of the brain size scale there is the Neanderthal, with a brain of

ing new or losing existing neural connections) means that certain types of thought can lead to the development of a particular part of the brain, while inactivity leads to shrinkage in other parts of the brain.

Some people are born with a brain better designed for particular types of thought. Innate predispositions and talents can be enhanced or stunted, depending on personal choice, effort, and determination.

Recent advancements in brain science show us that no feature should be taken as definitive proof of a primitive mind or an evolved intelligence. Brain mapping involves a number of techniques, to explore brain topography and identify which regions are responsible for what functions (Fig. 2).

The way the brain works is much more complex than relating a certain talent or

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# Brain matters, Part 4: Open mind versus closed mind—The view from Australia

By Vesna Tenodi MA archaeology; artist and writer

***"The opposite to open-mindedness is inflexibility in thinking, or mental rigidity, and a diminished capacity for imagination and abstract reasoning. Conventional science is sometimes perceived as being closed-minded."***

**An open mind, or open-mindedness, means having a mind that is receptive to new ideas and information.**

Having an open mind is contrasted with close-mindedness

which will reject ideas without any consideration.

The opposite of open-mindedness is inflexibility in thinking, or mental rigidity, and a diminished capacity for

imagination and abstract reasoning. Conventional science is sometimes perceived as being closed-minded.

Closed-mindedness in science is a special problem because it defies the very purpose of science. The scientific method requires open-mindedness and an unbiased investigation of the available data. The first true rule of science should be to follow the evidence where it leads—regardless of where it leads.

Archaeological practice in Australia over the last three or four decades could well be described as closed-minded. It has become so entrenched in dogma that some may think archaeology in Australia is now a lost cause. But there were—and still are—some exceptional people who give us hope that all is not lost. It is even more interesting when such people who criticise the mainstream are themselves a part of it.

In Australian academia there is an open-minded archaeologist who just may bring some sense back into Australian prehistory. He is Peter Hiscock, Professor of

Archaeology at the University of Sydney.

Professor Hiscock does not shy away from controversy or confrontation. He has openly criticised the current approach in which contemporary tribes have the final say in the interpretation of archaeological material. He sees the current ethnographic approach and the imperative of consulting Aborigines to inform on prehistory as a flawed method of research. His rational approach and his view that contemporary tribes should have nothing to do with the interpretation of Palaeolithic cultures has made him quite a few enemies. In response, some emotional researchers have accused him of being "insensitive to Aborigines."

Some of Dr. Hiscock's accusers call his approach "arrogant." He further alienated mainstream scientists by calling for them to pay more attention and to acknowledge and take note of unconventional views of the Australian past. He made a case for the importance of alternative, spiritual archaeology, and pointed out that regardless of how mystical some ideas might appear at first, they ought to be considered and discussed by conventional archaeology.

Unconventional views of Australian prehistory have often been proven to be correct. In criticism of closed-minded practices Dr. Hiscock stated:

"In recent years Australian archaeologists have been occupied with a number of pressing political issues. Amid the numerous debates in which conventional archaeologists have been engaged there has been comparatively little discussion of unconventional archaeology and the degree to which it may have

increasingly encroached on the public understanding of archaeology. Alternative archaeology has presented to the public a wide range of hidden histories, arguing that these are the real stories of the Australian past and that science intentionally denies these histories the acknowledgement they deserve.

While some of these hidden histories result from research that imitates the process of science, increasingly they are a product of mysticism embedded in New Age thinking. Significantly, the alternative archaeology has an increased publication output and there are indications of significant popularity of some of these visions. In view of these circumstances it may be that in the longer term archaeologists will benefit from greater consideration of the nature of alternative archaeology, the hidden histories it produces, and the social context in which it is generated"

—Peter Hiscock, *Archaeology in Oceania*, 1996

So, as we continue to explore the evidence from archaeology let us hold on to the important quality of open-mindedness.

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# Australian archaeological paradox: Did *Homo erectus* linger here?

By Vesna Tenodi MA archaeology; artist and writer

**"Even more exciting was the discovery of a Pintupi skull (Fig. 1) that is only about 100 years old. ... Yet, by its archaic morphology it has been attributed to *Homo erectus*."**



## Ed. Note on controversial topic:

The issue of *Homo erectus* and other 'hominids,' as they and we are called in mainstream lingo, has long been controlled by publica-

tions such as *The Journal of Human Evolution* which has blocked evidence of *Homo erectus*' modern-level intelligence. Blocking or destroying any evidence, such as Tenodi discusses, makes it easy

to deceive the public regarding early humans and must be fought.

## Talgai and Pintupi skulls

Discovered in 1886, and assessed as being a proto-Australian *Homo erectus*

prehistory of Victoria: a criticism and a report on a field survey," *Historical Studies—Australia and New Zealand*, 1957). Radiocarbon dating set the Talgai skull at 11,650 BP, the time when *Homo erectus* was thought to be extinct everywhere else.

Even more exciting was the discovery of a Pintupi skull (Fig. 1) that is only about 100 years old. The fossil is so young that it had to be assigned to a contemporary Aboriginal tribe. Yet, by its

archaic morphology it has been attributed to *Homo erectus*. The skull was discovered, in perfect condition, in 1905 near the lower Darling River in New South Wales, Australia. It belonged to a large 50-year old male from the Pintupi tribe. The last of the Pintupis surrendered their nomadic stone age lifestyle in the 1960s. They were in perfect health and fit. They were probably the final example of unaltered stone age culture in Australia (Rodney Liddell, *Cape York—The Savage Frontier*, 1996).



**Fig 1.** The Pintupi-1 skull, the fossilized skull of a modern Australian Aboriginal man of the Pintupi tribe who died at age 50 little more than a hundred years ago yet who is classified as *Homo erectus*. Photo courtesy of J. Vanhollenbeke.

## Kow Swamp and Coobool Creek skulls

Other fossilized human remains include Kow Swamp and Coobool Creek skulls (Fig. 2) and skeletons, which were extensively examined and classified as belonging to *Homo erectus*. Anthropologist Peter Brown, of the rural University of New England, established that

these specimens—now in textbooks described as being the "ancestors of contemporary Aborigines"—were not autochthonous to Australia at all.

In 1984, Professor Peter Brown; Palaeoanthropology Chair at the University of New England, Armidale, New South Wales, Australia (the anthropologist who described the fossil remains of *Homo floresiensis*—nicknamed 'the hobbit'); fiercely opposed the repatriation policy. He pleaded against the return of 126 skeletons from Coobool Creek. He also objected to the return of the fossilized skeletal remains from the Keilor and Kow Swamp sites (dated to c. 9,000–13,000 years old) to contemporary Aboriginal tribes to be destroyed.

Professor Brown argued that these skeletal remains show

> [Cont. on page 17](#)



**Fig 2.** The Coobool Creek skull 3, and Coobool Creek elongated skull. These, like the 100-year old modern day skull, have also been described as belonging to *Homo erectus*. Photos courtesy of J. Vanhollenbeke.

specimen, the Talgai skull was an exciting find. It provided evidence of humans other than *Homo sapiens* existing in Australia. (John Mulvaney, "Research into the



## Did *Homo erectus* linger in Australia? (cont.)

**"A number of other still active prominent Australian archaeologists I spoke with in recent years have confirmed that they where able to save their careers only when they agreed to 'change their mind.'"**

evolutionary changes, are invaluable to science, and should be preserved. He argued these are a part of the heritage of all mankind and do not belong to Aborigines. Back in 1984 Professor Brown said,

Sacrifice of this material in the search for short term power or political expediency is criminal and should be considered an offense against all mankind.

Professor Brown also objected to the legislation introduced at that time according to which Australian archaeological material can only be investigated by people of Aboriginal descent. He said,

This sort of racist legislation is abhorrent to the world academic community.

(Peter Brown, letter to the Federal Minister for Science, 1984)

Professor Brown resisted the political pressure for a number of years. In his article of 1988, he asserted that the so-called "first Australians" were actually the "incoming tribes who migrated to Australia." Based on his research results, he established that the Kow Swamp cranial features, a flat and receding forehead and a large, projecting face, show the survival of *Homo erectus* characteristics in Australia until as recently as 9,000 years ago. He was a member of the team which established that the Lake Mungo skeletons—being at least twice as old as the Kow Swamp finds—have a much more modern appearance, proving the parallel existence of different races and a number of migrations to Australia (Peter Brown, *How the first Australians arrived. Australian Natural History Supplement* 2:52-7, 1988).

### The rise of the new dogma

Like many other researchers of the time, Professor Brown, too, was persuaded—or forced—to "change his mind."

He retracted what he had said in his early career, denied the facts that had been established by the team of researchers he belonged to.

"Yep, we were all wrong," he declared, and started reciting politically-prescribed, legally-concocted statements. He ate humble pie and started claiming that the robust, archaic skulls he examined, such as the Coobool Creek and Kow Swamp specimens, were not robust and archaic after all, but were "deliberately deformed," their shape "artificially altered," for "aesthetic reasons" and "ceremonial purposes." For being willing to take part in this politically enforced archaeological charade, Professor Brown was allowed to keep his job. [Ed. Note: The story of PC founding member Virginia Steen-McIntyre started similarly to that of Prof. Brown though she took the other route of standing by the evidence. Her choice resulted in her inability to find work in the field of her PhD.]

A number of other still active prominent Australian archaeologists I spoke with in recent years have confirmed that they where able to save their careers only when they agreed to "change their mind." They too had to retract their earlier statements, disown their theories, and subscribe to the "ideologically enforced glorification of an Aboriginal culture that never existed, but has become the new dogma" (Emeritus Professor John Mulvaney, personal communication, 2013).

Professor Mulvaney still maintains that political expediency should take a back seat to knowledge. Scientific facts should be published and archaeological finds should be freely discussed. Archaeologists should search for the truth and be guided by personal conscience rather than by political imperatives and cultural sensitivities. The manipulation

of Australian prehistory in the name of an "ethical, sensitive approach"<sup>1</sup> has created many problems that Australia will need to put extra effort into finding its way out of.

But with the new courage emerging among Australian researchers, such as that demonstrated by Peter Hiscock (See [Brain matters, Part 4: Open mind versus closed mind—The view from Australia](#), PCN #29, May-June 2014), we just might become free again. Free to look at the evidence which points at the parallel existence of both *Homo erectus* and *Homo sapiens*, and indicates the presence of much older, highly-evolved pre-Aboriginal cultures.

<sup>1</sup> More about this "ethical approach" which has eroded Australian art and science can be found in "Aboriginal Violence, Scientific Dishonesty and Corruption in the Australian Aboriginal Industry" collection of articles, to be launched in Vienna, December 2014.

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# Australian past, present, and future—Part 1

By Vesna Tenodi MA, archaeology; artist and writer

***"European researchers have little dealings with Australian archaeologists, who usually try to prevent and obstruct any objective scientific research into Australian prehistory."***



**My recent travel to Europe reawakened my enthusiasm. I am convinced that Australian archaeology can be rescued, and that my theory of the advanced pre-Aboriginal races can be proven correct, thanks to the impressive work of our European colleagues.**

European researchers have little dealings with Australian archaeologists, who usually try to prevent and obstruct any objective scientific research into Australian prehistory. Nowadays, international institutions do not really need Australian cooperation when piecing together the bigger picture of the past of mankind. A number of research projects are in progress, since DNA tests can be conducted on the Australian fossilized skeletal samples already held by European institutions.

I found many reasons to be optimistic again. Although most of the Australian archaeological collections have been destroyed, thanks to the collections preserved outside Australia, and to DNA testing conducted by multinational teams of researchers, Australians will eventually be able to learn the facts about the Australian past.

To keep such research going and gain more insight into

the history of mankind, European and American museums have a common interest—to resist Australian demands for repatriation of archaeological objects. Australian requests for return of those objects, unsupported by the DNA evidence, are often based solely on arbitrary claims that the bones belong to the ancestors of a contemporary Aboriginal tribe.

The museums in Europe and the United States have for decades argued that most of the objects in their collections have little or no connection with contemporary Aboriginal tribes. Whether there is indeed any link between the ancient fossilized skeletons and the individuals who claim to be their descendants can be easily proven these days. DNA genome sequencing has advanced, and comparison of the DNA markers is now routine.

## **Cardinal errors which have spelled the end of Australian academic freedom**

Australian prehistory can be discussed in two ways: 1.) as being in line with a BPC (Before Political Correctness) or 2.) with the APC (After Political Correctness) paradigm.

The new paradigm, developed during the 1970s, dictated a new approach to archaeology. It was a political decision which started with good intentions to empower Aboriginal people, lift them out of the stone age, and help them better themselves. The new APC regime started with the systematic falsification of the Australian

past, engaging a number of experts and spending billions of dollars on vilifying BPC researchers and refuting historical records.

The APC "sensitive" approach, which started with the Whitlam Government in the 1970s, marked the beginning of a number of disastrous decisions. Those included the practice of hiding the truth in order to pacify contemporary tribes. One of them was a repatriation policy—mandatory return of *all* fossilized human remains to the Aborigines. This led to systematic destruction of hundreds and thousands of ancient bones.

Repatriation policy was met with resistance by Australian archaeologists. They saw it as the end of academic freedom and strongly opposed it, pointing out it was based on Aboriginal false claims. They were convinced that those claims were formulated only to achieve political objectives (*The Herald*, July 23, 1984).

Stuart Piggott, a British archaeologist, also rejected the validity of Aboriginal beliefs. He too agreed that requests were politically motivated and protested against the demands of the Echuca Aboriginal tribe for the return of the Kow Swamp fossils: "When emotions mixed with political objectives takes over from common sense and reason, the results can be disastrous. If we are to ignore great men of science such as Emeritus Professor John Mulvaney and Dr Alan Thorne, and act on the radical rec-

> [Cont. on page 26](#)

## Australian past, present, and future (cont.)

**"By the 1990s it became forbidden to mention any advanced pre-Aboriginal race which inhabited the Australian continent long before the arrival of Aboriginal tribes."**

ommendations of those less knowledgeable, we throw archaeology to the winds in Australia" (*The Times*, August 18, 1990).

To this day, Professor Mulvaney has stood by his con-

integrity. They expressed concern that repatriation will cause irreparable damage to world archaeology, and disagreed with the new demands of mindlessly attaching a label of "secret/sacred" to any archaeological find, precluding any objective research. They saw it as the final blow to academic freedom. They pointed out that such an "ethical approach" is in fact ideological dictatorship. They were ignored.

### Predecessors, Ancestors, and white Aborigines

One of the cardinal errors which in turn enabled the APC regime to flourish and keep destroying archaeological material was a failure to clearly distinguish between *preceding races* and the *Aboriginal race*. Aborigines were hastily declared to be the "first people," indigenous to the Australian continent. Consequently, by the 1990s it became forbidden to mention any advanced pre-Aboriginal race which inhabited the Australian continent long before the arrival of Aboriginal tribes. This led to the gagging of any archaeologist who examined finds belonging to pre-Aboriginal races, either to *Homo erectus*—such as the Kow Swamp, Talgai or Coobool Creek remains—or to modern looking *Homo sapiens*, such as Mungo Man. Even those finds which are clearly non-Aboriginal now must be referred to as 'Aboriginal sacred ancestors.'

In the chain reaction which followed, all Australian prehistoric objects—including skulls, bones and skeletons—were declared to belong to contemporary Aboriginal

tribes.

Repatriation was enforced through a new "ethical protocol" for Australian universities and museums, who were robbed of their archaeological collections, with excuses that showing these objects is offensive to Aborigines.

Another cardinal error was the failure to clearly distinguish between the original stone age Aboriginal culture that the colonisers found upon their arrival and Aboriginal culture today.

The final cardinal error was the decision to allow just about anyone to declare themselves to be of Aboriginal descent, even when not supported by any evidence. To claim Aboriginal descent brings instant access to all the privileges and funding available to Aboriginal people. Since there is no requirement to provide any real proof for such a claim, hundreds of thousands of white people scrambled to claim Aboriginal ancestry. From about 40,000 tribal Aborigines as counted a few decades ago, the number has ballooned to more than 500,000 as shown in the last Australian Census [Australian Bureau of Statistics, Census 2011]. These white *nouveau Aborigines* now form part of the Aboriginal industry which is the main obstacle to any objective archaeological research.

Fortunately, Australian prehistory can still be investigated in Europe, Asia, and the United States. There are great collections that most international museums have now decided to keep (e.g., **Figs. 1-2**), ignoring repatriation demands, as they have become fully aware that those objects would be destroyed and important

> [Cont. on page 27](#)



**Fig 1.** The author in the Hungarian Collection Oceania museum during a research tour of several European museums.

victions. He maintains that repatriation policy is a form of crime. In his unsuccessful appeal to the Government to prevent the loss of the Kow Swamp fossils, he argued: "Their kin cannot be presumed to have shared the same cultural values or religious concepts of this generation. Neither can a few people 'own' them, in the sense of being free to destroy them. Indeed, this vast time factor, combined with their distinctive physical differences, ensure that any line of descent is to the Aboriginal race everywhere, not to Echuca people alone. Whatever justification the local people advance for reburial, future generations of Australians of any skin colour will term it vandalism" (John Mulvaney, Past regained, future lost: the Kow Swamp Pleistocene burials, *Antiquity* 1991).

For a couple of decades archaeologists kept fighting the un-winnable battle to preserve their professional



## Australian past, present, and future (cont.)

scientific information the bones can yield would be irretrievably lost.

of Brac, holds a collection which would put any Australian archaeological display to shame.

minds are rediscovering and embracing the tenets outlined by Dr. Mulvaney in his appeal in 1991: "Outrage [over repatriation policy] would extend far beyond the ranks of the 'heritocracy' should the French nationalist 'owners' re-bury the Cro-Magnon human remains or overpaint Lascaux, or if Ethiopians cremated 'Lucy.'"

In view of the latest DNA research, those wise words are more important today than ever before.

**Note:** This article is included in the *Request to the Federal Government for an Inquiry into Aboriginal Industry Corruption*, by Donald Richardson and Vesna Tenodi.

**"The Hungarian National Museum and its Archaeological Department, as well as the Natural History Museum in Budapest, Hungary, have collections of materials dating back 400,000 years."**



**Fig 2.** A few of the Hungarian museum display cases.

Touching and examining ancient skulls in European museums was beyond scientific, analytical, intellectual or curiosity-driven work. Touching ancient bones is a spiritually charged experience, and my thanks go to the curators who organized for me to gain access to parts of their collections not open to the general public.

The Hungarian National Museum and its Archaeological Department, as well as the Natural History Museum in Budapest, Hungary, have collections of materials dating back 400,000 years. They keep hundreds and thousands of skulls that can help with adding pieces to the mosaic of the early human journey across the world. The Archaeological Museum in Zagreb, as well as the Neanderthal Museum in Krapina, both in Croatia, keep impressive anthropological collections. Even a small regional museum in Skrip on the Croatian Island

My delight at the opportunity to examine material forbidden in Australia was mixed with sorrow. I felt sorry for the generations of archaeology students in Australia. Most of them literally never saw, nor touched, any real Australian prehistoric skull. Instead, most of the subjects they study relate to legal matters, political imperatives and instructions how to deal with Aboriginal tribes.

Some students can no longer tolerate this ideological tyranny and its appeasement policy. Instead of blindly accepting the APC paradigm, they are now turning to the old books, such as *"The Passing of the Aborigines"* by Daisy Bates (1938) and *"Journals of two expeditions"* by George Grey (1841), as well as more recent writings by Rhys Jones and John Mulvaney. Tired of more than four decades of enforced single-mindedness and a worldview which is now crashing down, these fresh

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# Australian past, present, and future—Part 2

By Vesna Tenodi MA, archaeology; artist and writer

**"When it comes to Australian prehistory, physical evidence is blocked in order to further political agenda."**



**Further to the recent events and cardinal errors in policy which have shaped existing archaeological practice in Australia—as analysed in Part 1—it is worth noting that we are now seeing a new wave of resistance to the current ideological tyranny.** Australia

lians have had enough of being denied accurate information about the prehistory of their continent.

**Strengthening the tunnel vision in Australian archaeology**

A friend recently said: "Museums are for public

Under pressure from the Aboriginal industry, the Australian Museum in Sydney (Figs. 1-3) removed all "offensive" objects from its display, including replicas and photographs of Australian prehistoric skulls. Those have been replaced with posters with political slogans. As to why, the curators say it is the "new practice," in line with "cultural sensitivity" and the "ethical approach" formulated by the Australian Museum in Canberra. In its recommended practice, the Australian Museum in Canberra makes its objective clear: it has nothing to do with scientific research. Just like most of the APC papers published over the last four decades, it is all about politics and ideology:

"We look to continuing improvements in philosophy, process, and recognition of Indigenous rights in their heritage."

*—Repatriation: the end of the beginning, Michael Pickering and Phil Gordon, website of the National Museum of Australia*

As we see today, the worst predictions about the death of academic freedom in Australian archaeology have materialised. Single-minded uniform opinion and tunnel vision are a must for anyone wishing to have a career in fields associated with history and prehistory. The Labor Government decided to duplicate the practice common in communist regimes: Those with a different opinion or just asking inconvenient questions are quickly silenced. Dissidents are assaulted by Aboriginal vio-

lence on the one hand, and by the Aboriginal industry on the other, with "its army of lawyers, obscene amounts of taxpayer's money, and malice to match" ([Forbidden Art. Politicised Archaeology and Orwellian Politics in Australia](#), 2012).

**Sacred ignorance in Australian archaeology**

Aware of the present situation in Australian archaeology, and the new paradigm enforced over the last four decades, curators of some large collections in Europe and the United States are no longer willing to enter into any repatriation agreement with Australia. They now know that the returned material would not be saved for future generations, nor used for scientific purposes. Aware that irreplaceable finds would be destroyed, many foreign institutions now refuse to "repatriate" archaeological material, especially unprovenanced skeletal remains.

The Aboriginal industry is outraged. Its representative, anthropologist Steven Webb, recently said: "It is time that the whole anthropological community outside Australia recognises that the scientific value of these collections is zero" (*Koori Mail* 465, p. 44, December, 2009).

Such an opinion, expressed by an aggressive activist, would be nothing new. But what is shocking in this case is the fact that Steve Webb is an official expert consultant to the Australian Museum in Canberra and the Australian Museum in Syd-

> [Cont. on page 15](#)



**Fig 1.** The Australian Museum in Sydney.

knowledge. They are places where knowledge is shared." Perhaps, but not in Australia. When it comes to Australian prehistory, physical evidence is blocked in order to further political agenda.

## Australian past, present, and future—Part 2 (cont.)

ney. They follow advice by someone who is apparently completely unaware of the latest DNA research and the



**Fig 2.** The Australian Museum in Sydney.

***"it has nothing to do with scientific research."***

...

importance of skeletal remains in furthering scientific knowledge.

Australian practice seems to be a copy of NAGPRA law of 1990 in the USA (the Native American Graves Protection and Repatriation Act). Aus-

ever, NAGPRA law in fact required for the remains to be studied to establish affiliation with present-day tribes. Based on scientific evidence, the scientists won. The court ruled that the bones were not related to any living tribe, thus NAGPRA did not apply ("The Kennewick Man Finally Freed to Share His Secrets," *Smithsonian*, September, 2014).

As a consequence of the contempt for science as expressed by experts such as Steve Webb, it is not surprising that Australian archaeologists have become a laughing stock among archaeologists elsewhere. The Australian practice of attaching a label of "secret/sacred" to just about anything, from a stone, a bone to the water and the air, has become a standing joke. Our European colleagues say they pity their Australian counterparts, for being forced to remain in "secret/sacred ignorance."

are true. DNA analysis would seem to be a logical and simple solution, and would be a way to justify requests for repatriation. But any such suggestion is met with another wave of Aboriginal violence and accusations of racism.

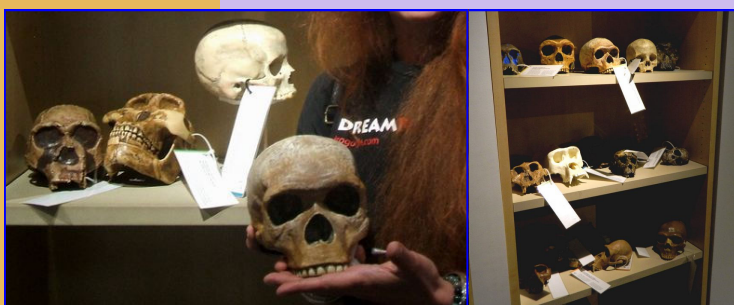
In defiance of the current ideological tyranny, some Australian independent researchers are calling for a moratorium on the "repatriation" process, repeal of the current policy, and development of a new protocol to save important archaeological and scientific material from destruction. They urge international institutions not to accept any repatriation demand and claim of "ancestry" or "ownership" without a DNA study, conducted by an independent organisation, to establish the truth of any such claim.

### Questioning the evidence

Apart from fossilised human remains, independent researchers want to see proof of authenticity for ancient artifacts as well. They feel a lot of evidence has been fabricated and theories invented (Keith Windshuttle, "Sacred Traditions Invented Yesterday," *Quadrant*, December, 2012).

Over the last 25 years, more than a quarter of the total Australian landmass has been given to the tribes, based on their claim that they wanted to lead their traditional lifestyle. The easiest way for a land claim to succeed is to show evidence of the tribe's association with a particular area, such as rock engravings, cave paintings, or tree scarring. This has led to an increasing number of such convenient evidence being suddenly

> [Cont. on page 16](#)



**Fig 3.** Skull replicas from other continents, but not even a photo of any one from Australia, Australian Museum in Sydney, 2013, author's collection.

***it is all about politics and ideology."***

tralian researchers would be aware of and learn from the Kennewick Man experience. The Kennewick Man, discovered in 1996, caused years-long clash between the scientists and tribal leaders. The Indian tribes claimed it belongs to their ancestors, and demanded possession under NAGPRA law. How-

### What are they afraid of?

People all over the world are so excited by DNA testing that they volunteer their samples to find out more about their ancestry.

So why is the Aboriginal industry so afraid of DNA testing? What are they afraid it might prove? Non-indigenous origin of contemporary tribes? Pre-Aboriginal races? Parallel existence and interbreeding of different ethnic groups?

It is in the public interest to find out how many of those claims to Aboriginal ancestry

## Australian past, present, and future—Part 2 (cont.)

**"People are now questioning the veracity of both past and present court cases, to see whether they are also based on faked evidence."**

discovered, with no-one questioning the claims. Until now.

Having been entangled in negotiations with the Aboriginal industry for years, the Coalpac mining company decided that enough is enough. Coalpac management refused to enter into any agreement similar to those already in place between Aborigines and other mining corporations, who keep paying billions of dollars to the tribes. Such agreements often stretch 40 years into the future [*Rio Tinto Annual Report*, 2011].

Instead of just following such practice, the Coalpac board decided to question and investigate the "sacred sites" claims. The investigations showed that the "sacred ancient hand-prints"—the basis for objections—were not ancient at all, but created quite recently.

The contentious ancient hand-stencils were not there in December 2010 when the site was closely inspected by a team of experts and Aborigines. It was established the hand-prints were fabricated, and created quite recently. In a tug of war that ensued, Aborigines started complaining that Aboriginal representatives—who formed part of the 2010 team—were from the "wrong tribe" ("Mine's 'rock art' just 3 ½ years old," *The Australian*, June 24, 2014). Coalpac maintains this is yet another case of fake Aboriginal rock art, created for the purpose of obstructing business and extorting money (Coalpac manager, pers. comm., 2013).

Realising that other such claims might also be based on similarly fabricated evidence, more people are now

questioning the veracity of both past and present court cases, to see whether they are also based on faked evidence. One of the problems in establishing the authenticity of petroglyphs, carvings, or axe grooves is that after just a few years of exposure to the elements, rock markings are hard to date accurately.

To get around the issue of substantiating a land claim with appropriate material evidence, the Aboriginal industry introduced another politically convenient invention: Aborigines no longer need to support a land claim with any material evidence, and can start a court case based on "intangible property" as well. This means that any tribe or individual tribesman can declare any area, rock or river to be of heritage significance or say that it was worshiped by their ancestors.

### From Dreamtime to Payback time

Art and archaeology have become a weapon for Aborigines to exercise what they call the Payback Time. In that inexplicable thirst for revenge by "the most pampered and most privileged people on earth" (Kerryn Pholi, "Why I burned my Proof of Aboriginality," *ABC* 2012), ordinary Australians are under attack as well. The reason why we all have to live in fear today, is the fact that any Aborigine, or any person just claiming to be an Aborigine, can start interfering with our private life, ruin our business, destroy our art and demand to confiscate our property, with any number of invented claims. Just throwing a few shells on a block of land, claiming it contains a sacred Paleolithic midden, will suffice to lodge a caveat on the property,

making it worthless and ruining the targeted person's life ("The league star, a pile of shells and the house auction day farce," *Daily Telegraph*, 2010).

As an archaeologist, I hope to see the day when Australian researchers will be free to pursue their scientific work and conduct objective investigations into the Australian Paleolithic past.

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# Decoding the messages of pre-Aboriginal rock art—Part 1

By Vesna Tenodi MA, archaeology; artist and writer

**"Deception about Australia's past goes all the way up to the top of the establishment."**



## Factual and arbitrary truth—what's the difference?

In Australia today, mainstream archaeology forms part of the Aboriginal industry. The current theories relating to Australian prehistory invented over the last few decades are often questionable.

Some rely on suspect or, in some cases, fabricated evidence but are deceitfully presented as if based on actual proof.

Over the last few decades, new "discoveries" and finds of dubious authenticity (e.g., **Fig. 1**) were often made just in time to coincide with yet another Aboriginal land claim:

"Despite claims by some activists that all these archaeological discoveries were known already, but were kept secret by Aborigines, it is evident that such discoveries are incorporated into their political and land claims agendas."

-John Mulvaney, "Past Regained, Future Lost," *Antiquity* 1991

These Orwellian "truths" as we find in Australian textbooks today leave no room for any debate. They were force-fed to the Australian people and usually go on unchallenged because—as former New South Wales detective, Tim Priest puts it—the "corruption in this country goes all the way up

to the top of the judicial tree" (*The Enemy of the State*, 2000). In relation to Australian archaeology, we can rephrase Detective Priest's words to inform the public of what is going on and why it was allowed to go on: it is because the deception about Australia's past goes all the way up to the top of the establishment.

Factual truth comes from genuine, objective assessment of evidence, actual indicators, and a sensible approach, supported by the honest statements made by sincere Aboriginal informants over the last two centuries. Their words were recorded at the time when they were able to speak freely and did not have an army of lawyers telling them what to say in order to win more land claims.

Hence the difference: factual, evidence-based findings, contradicting the ideological system currently in power, are being suppressed and replaced by the enforce-

ment of arbitrary politically-driven invented theories.

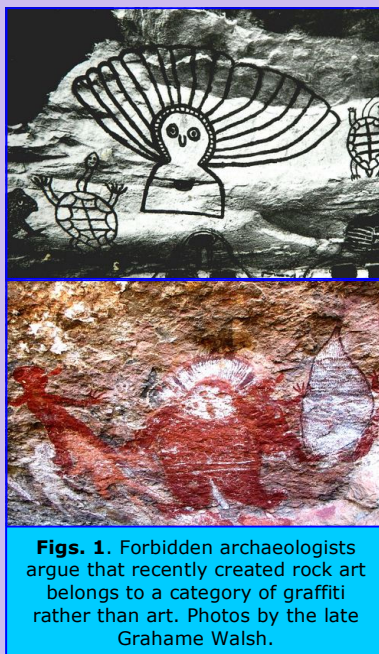
## Factual truth about Wanjina and Bradshaw rock art

I wrote about pre-Aboriginal Australian rock art before, and about the anthropomor-

phic, clothed figures known as Wanjina and Bradshaw paintings in the Kimberley region of Western Australia ([PCN #17](#); (May-June 2012), [PCN #20](#) (November-December 2012), and [PCN #22](#) (March-April 2013). At that time, I believed that what needed to be said was said and so concen-

trated on other topics of interest. However, the culture wars have recently been reignited, and I feel the subject needs to be revisited.

From the earliest colonization of Australia, Aboriginal informants were reporting that Wanjina and Bradshaw anthropomorphic figures were not painted by Aboriginal people nor even by their ancestors. Wanjina images were feared by the tribes,



**Figs. 1.** Forbidden archaeologists argue that recently created rock art belongs to a category of graffiti rather than art. Photos by the late Grahame Walsh.

> [Cont. on page 16](#)



## Pre-Aboriginal rock art—Part 1 (cont.)

**"Walsh argued that the Wanjina and Bradshaw sites were universal heritage ... and that Aboriginal people should not have the right to make decisions about their repainting."**

who attributed the forces of nature to them, such as the power to bring rain, lightning and thunder. In time, the

recorded by the British explorer George Grey (*Journals of two expeditions of discovery in North-*

*west and Western Australia, during the years 1837, 38 and 39, 1841).*

One of the critics of the practice of slapping new coats of paint over the original

paintings was Lorin Bishop. Bishop argued that overpainting does not constitute a "continuation of traditional practice" but is a "parody of the tradition," which ruins the paintings and causes the loss of the original cave art (Loren Bishop, 1987, *Unpublished correspondence with Australian Institute of Aboriginal Studies*, 22 June 1987 to 4 September 1987, AIATSIS Library, Acton).

Other critics of overpainting practice included Australian leading rock art experts Grahame Walsh and George Chaloupka. They pointed out that: 1.) Contemporary repainting has no continuity with the traditional practice of repainting, and 2.) The new paintings are unaesthetic.

They argued that the tradition of painting has long lapsed, and that repainting the rocks is not, therefore, a continuation of traditional practice, but a reinvention of

it (George Chaloupka, *Retouch Events*, 1992).

Walsh argued that the Wanjina and Bradshaw sites were universal heritage belonging to all humanity, and that Aboriginal people should not have the right to make decisions about their repainting (Grahame Walsh, *Rock art retouch: can a claim of Aboriginal descent establish curation rights over humanity's cultural heritage*, 1992).

Based on stylistic characteristics, Walsh classified the earliest, most sophisticated Bradshaw painting—with their dynamic, elegant figures—as belonging to the Erudite Epoch. The Erudite groups of Bradshaw figures wear headdresses, clothes, decorations and adornments, all unknown to Aborigines until the arrival of European settlers (as in Fig. 2).

This oldest phase was followed by Tassel figures and Sash figures, and ended with the phase of the simple Clothes Peg or stick figures, which he attributed to Aboriginal art.

Walsh argued that the Bradshaw and Wanjina rock art, with their superior aesthetics to other Aboriginal rock paintings, were created by a

> [Cont. on page 17](#)

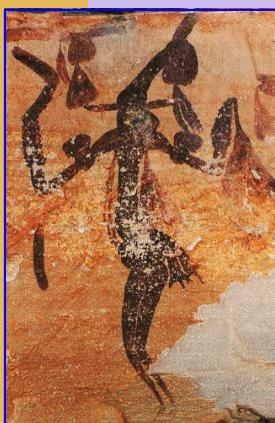


**Fig. 2.** Sketches depicting the four traditional styles of Bradshaw rock paintings from the Kimberley region of Western Australia. According to famed researcher Grahame Walsh, all of the adornments featured in the Bradshaw figures were unknown to the Aborigines before European settlers arrived; Image: Wikimedia Commons.

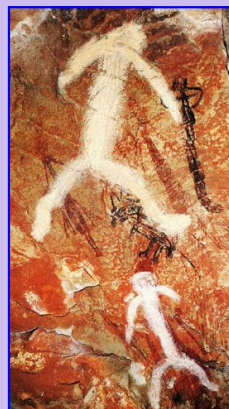
tribes appropriated the imagery and started painting over the original art.

Aboriginal informants also reported that Bradshaw figures (see Fig. 2 for the basic styles of this tradition) were deemed to be "rubbish paintings," made by a race inhabiting Australia before the arrival of Aborigines. [This belief is perhaps reflected in the deliberate defacing and painting over of many Bradshaws (Figs. 3-5).

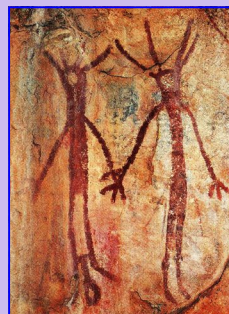
The recently adopted practice of repainting Wanjina figures ruined the original designs. The practice was criticised by some experts for the poor standard of the overlaid paintings and crude style which are a world apart from genuine original Wanjinas as



**Fig. 3.** Deliberate defacing of Bradshaw. The oldest Bradshaw paintings, from the Erudite Epoch, were defaced by either scraping the surface or by superimposition of crude motifs. Photo: Grahame Walsh.



**Fig. 4.** Bradshaw figures overpainted with less sophisticated forms and demonstrating questionable respect for the older art. Photo: Grahame Walsh.



**Fig. 5.** Sophisticated Bradshaw painting deliberately painted over with stick figures to indicate Aboriginal contempt for Bradshaw art. Photo: Grahame Walsh.

## Pre-Aboriginal rock art—Part 1 (cont.)

"mysterious race with an advanced society and culture," predating the arrival of Aboriginal tribes



Fig. 6. Grahame Walsh and a group of Bradshaw figures.

**"To see that ongoing fraud now got the attention of the State Government of Western Australia gives us hope that other types of fraud committed by the Aboriginal industry will finally be investigated as well."**

(Grahame Walsh, *Bradshaw art of the Kimberley*, 2000).

### Reframing Wanjina and Bradshaw rock art

Another author, historian Ian Wilson, further developed the theory of pre-Aboriginal Australia in his book published in 2006. He agreed with Walsh that the anthropomorphic, clothed Wanjina and Bradshaw rock art predates the influx of Aboriginal tribes. Bishop argued that later Aboriginal art, while interesting in itself, simply didn't have the beauty and characteristics of the original paintings. He too concluded that Bradshaw art from the Erudite Epoch was driven by a different race, with different aesthetic and certainly with a different motivation (Ian Wilson, *The Lost World of The Kimberley*, 2006). Wilson too suffered a backlash from the mainstream.

Both Walsh and Wilson were fully aware of the motivation behind the attacks. In a TV interview, Walsh said that his theory of an advanced pre-Aboriginal race has become a

big issue because "Aboriginal minder-groups saw it as challenging the Aboriginals' land claims" (ABC interview, 2002).

He kept quoting his Aboriginal informants who reported they didn't know anything about these Bradshaw paintings, and cannot explain the Wanjina iconography. For his refusal to yield to the mainstream, this whistleblower became the "enemy of the state" to the extent that even his classification of Bradshaw paintings has been replaced with a different, more politically-correct terminology.

But attempts to erase his work and destroy his credibility were not enough. In 2013—in yet

another bizarre attack aimed at discrediting him, six years after his death in 2007—some tribes suddenly remembered that Walsh had some skeletons he had "stolen" from them, and demanded the return of the bones. Accusation sprang out of nowhere and no-one knows what they are talking about. But even such a bit of Aboriginal gossip is enough to set the Aboriginal industry in motion. The tribes demand that his personal effects and his private collection must be examined, and that anything deemed to be "Aboriginal" must be given to the tribes ("The black art of grave robbing," *Sydney Morning Herald*, 16 March 2013).

This ludicrous attack on the man who dedicated his life to saving and documenting Australian rock art fits the pattern we have long become familiar with. An accusation is made, the Aboriginal industry springs into action, and the false claim is used as an opening to engineer a process which can ultimately rob the dead man's family of its private property.

On a positive note, late last year, *The West Australian* newspaper made it known on their front page that Aboriginal heritage assessment reports cost an estimated \$100 million a year. Among the main offenders? Archaeologists and anthropologists who act as heritage and land claims consultants, "charging exorbitant fees for their reports that are sometimes simply cut-and-paste duplicates" (*The West Australian*, 27 November 2014).

Aboriginal heritage fraud as one of the standard practices within the Aboriginal industry has been known for years. But to see that ongoing fraud now got the attention of the State Government of Western Australia gives us hope that other types of fraud committed by the Aboriginal industry will finally be investigated as well. That would perhaps make us free to openly discuss the facts about Australian pre-Aboriginal rock art.

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# Decoding the messages of pre-Aboriginal rock art—Part 2

By Vesna Tenodi MA, archaeology; artist and writer

## The Fabrication of Aboriginal History

In [Part 1](#), I outlined the main difficulties for Australian archaeology in relation to ideological pressures and falsification of the Australian deep past and Pre-Aboriginal rock art. Since the late 1970s, both art and archaeology have become increasingly politicised.



**"Since the late 1970s, both art and archaeology have become increasingly politicised."**

Ideological pressures have proven to be fertile soil for corruption and have given rise to what is now known as the Aboriginal industry. The Aboriginal industry presents an ongoing threat to academic and artistic freedom in Australia, as well as to Aboriginal people, making reconciliation and Aboriginal prosperity impossible.

One good thing is that after almost half a century of inventing a culture that does not exist the Aboriginal industry is now being seriously investigated by the newly elected Liberal Government.

### Picasso: "After Altamira, everything is decadence"

After a visit to the Altamira cave, Picasso was impressed and inspired by Palaeolithic art, and started his new trend in modern art. His affection for ancient cave art led him to cubism and prompted a long list of

artists to draw on what is now known as primitive, savage, or tribal art. The main sources of inspiration were tribal objects from North America, Oceania and Africa.

Artists of the 20th century have acknowledged that they draw on tribal art such as objects found in Papua New Guinea, the Solomon Islands, Fiji, Samoa, New Caledonia and New Zealand, and other parts of the Oceanic world. Not even one of them was inspired by Australian tribal art ["*Primitivism in 20th Century Art*", the Museum of Modern Art, New York, 1984].

The main reason behind this disinterest in Australian prehistoric art is that unlike European cave art—found deep in caves and protected from weathering and erosion—most of Australian prehistoric art was painted on outer rock surfaces, mostly sandstone, exposed to the elements, which easily crumbles over time.

More durable rock carvings in Australia consist of geometric patterns similar to every Old Stone Age culture on earth, which are of no interest to artists.

Aboriginal tribes started "repainting" rock surfaces, mostly to support their land claims. Such art is widely regarded as recent, and cannot be categorized as original prehistoric art. Some experts say it cannot even qualify as art, since it

mostly uses decorative repetitive patterns which belong to ethnography. Although pretty, these are of more interest to archaeologists than to artists (Donald Richardson, *The Aboriginal non-art*, 2014).

### After Bradshaw and Wanjin rock art, everything is kitsch

Lately, Australians are making great efforts to popularize Aboriginal art with a new spin, reinterpreting it in the same way as has happened in Australian archaeology—for political reasons and associated land claims.

Among those efforts was the "Australia" exhibition sent to London in September 2013. The curators decided to make "Aboriginal art" the calling card for all contemporary Australian art. This was the first Australian exhibition in Europe in fifty years, and expectations were high. However, Britain's leading critics were unable to find any justification for having an exhibition consisting of repetitive patterns presented as "art" [*London Evening Standard*, 19 September 2013].

The critics who gave their objective assessment asked the Australian curators to never again send such kitsch to Europe. Many art critics had the same basic opinion summed up by the following from Brian Sewell of *The London Evening Standard*: "Aboriginal art is

> [Cont. on page 19](#)



## Pre-Aboriginal rock art—Part 2 (cont.)

**"Aboriginal informants have always claimed that they did not paint the Wanjinās ...**

**Likewise, they have always claimed they did not paint the Bradshaw figures, and claimed that those paintings were left by a previous race."**

crap, repetitive patterns suitable for decorative rugs, discussed in dramatically hallowed terms, spectacular fraud playing on the corporate guilt, the stale rejigings of a half-remembered heritage, corrupted art with all energy, purpose and authenticity lost."

Being aware that this is true, the Aboriginal industry is now sinking millions of dollars of taxpayer's money into efforts to convince the world otherwise. Its representatives do this by, among other things, falsely attributing Pre-Aboriginal rock art to today's tribes, and trying to claim that the anthropomorphic clothed figures known as Bradshaw and Wanjina were painted by Aboriginal ancestors.

Some of the original Bradshaw paintings are still present at a number of locations researched and recorded by Grahame Walsh. He kept most of their locations secret, fearing that all would be damaged, destroyed and "repainted" by the contemporary tribes, having found so many of them already scraped and ruined with Aboriginal additions.

### **After Walsh, everything is a lie**

Unlike Bradshaw, there are not many original Wanjina paintings left. We know about them through the records and drawings left by early researchers. Contem-

porary tribes are trying to duplicate what they think the images looked like and market them as their

"sacred heritage." In fear of losing that "stream of income," they attack contemporary artists who draw inspiration and reinterpret Australian prehistoric art.

The Aboriginal in-

dustry has billions of taxpayer's dollars at its disposal. This enables them to endlessly repeat false claims in order to discredit genuine, incorruptible researchers such as Walsh. However, the Aboriginal industry will never be able to bury the truth and refute the fact that the original Bradshaw and Wanjina figures were painted by a highly advanced race pre-dating the incoming Aboriginal tribes.

Aboriginal informants have always claimed that they did not paint the Wanjinās, and that they believed the Wanjinās "painted themselves." Likewise, they have always claimed they did not paint the Bradshaw figures, and claimed that those paintings were left by a previous race. Nowadays, they are trying to un-ring that bell, by appropriating both groups of images, again for political and land claim purposes.

And yet, the tribes are unable to explain the iconography of the Wanjinās which were found and recorded by a number of authors, including an early American

expedition (Norman Tindale, *The Australian Aborigines*, 1971). See **Fig. 1** for a sample wanjina painting.

### **Education as the key to curbing violence**

One of the roots of the culture wars going on in Australian archaeology and pre-Aboriginal rock art, as well as in the escalating Aboriginal violence, is the lack of education. Aboriginal anger is often sparked by gossip and hearsay. Just one malicious lie told to a tribe about anyone who allegedly "offended" their "sacred culture" is enough to start a campaign of hate.

The Aboriginal industry knows how easy it is to send Aborigines into a frenzy, which in turn can quickly silence any criticism of falsified prehistory.

The State Government of Western Australia is taking steps to curb the Aboriginal heritage fraud. In early March 2015 the Federal Government also became more vocal. The Australian Prime Minister Tony Abbott decided there is only one way to solve this problem in indigenous affairs, which has destroyed Australian archaeology. He said that reconciliation will not be possible until Aborigines change their attitude and their behaviour. Other than highlighting the problem of Aboriginal violence, he also pointed out that: "Aborigines need to go to school, master the basics of literacy and numeracy, in order to find employment and start participating in our society. It is not the job of the taxpayer to keep subsidising their lifestyle choices" (ABC radio interview, March 10, 2015).

> [Cont. on page 20](#)



**Fig. 1.** Wanjina rock art recorded by a University of California expedition in 1954.



## Pre-Aboriginal rock art—Part 2 (cont.)

***"The fraud affecting Australian art and archaeology, perpetrated by the Aboriginal industry, was allowed to flourish as the consequence of historical and socio-political issues."***

The fraud affecting Australian art and archaeology, perpetrated by the Aboriginal industry, was allowed to flourish as the consequence of historical and socio-political issues. Some foreigners have become willing participants in this as well.

In April 2011, Valda Blundell, an anthropologist in Canada, who researched Palaeolithic Australian art in the early 1970s, wrote a scathing attack on a group of artists who, according to her, "offended" Aborigines. In a letter which seems to be yet another cut-and-paste exercise, with entire passages copied from letters written by Aboriginal industry lawyers and used to silence dissent, Blundell wrote, copied, or just signed these false statements. She repeated some of the well known platitudes, such as that Aborigines "own" prehistory, it is their "sacred heritage," that no-one other than the tribes should be allowed to interpret the past, and that the tribes must always be consulted, must authorise and give "permission" for any research or references to prehistoric Australia.

Blundell openly demanded that non-Aboriginal Australians should follow Aboriginal stone-age lore, ignoring Australian law. She has gone as far as to condemn any artist who creates "unauthorised" art, and to condone Aboriginal brutal

customs of violence and revenge—known as the "sacred payback tradition"—against any artist who "violates their tribal lore," draws inspiration from Pre-Aboriginal rock art, without Aboriginal "permission"

(Valda Blundell, submission to the NSW Land Court, 27 April 2011).

Although proven to be wrong, Blundell's false claims have added fuel to an ongoing campaign of Aboriginal attacks on non-Aboriginal artists and disobedient archaeologists. In early 2015, Blundell was

repeatedly invited to confirm whether she was the real author of the letter, or just a pawn used by the Aboriginal industry. She failed to confirm or deny its authorship.

**When fraud goes global, the truth has to go global too**

Anthropomorphic rock art was left by the races inhabiting the Australian continent prior to the arrival of Aborigines. Australian National Museum director Margo Nealy, an Aboriginal person herself, in her speech at the Vatican Museum in October 2010 at the opening of Aboriginal ethnographic exhibition, also said that "the Wanjinās painted themselves," and "the Aboriginal people did not paint the Wanjinās."

Recent tribes have forgotten that the original Wan-

jina images included a mouth (**Figs. 1 and 2**). They don't know why that element has gone missing from the last phase of Wanjinā rock art left by an earlier race. Or, according to tribal belief, by the Wanjinās who "painted themselves."



**Fig. 2.** Wanjina on bark; Ethnographic Department at the Vatican Museum.

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# Decoding the messages of pre-Aboriginal rock art—Part 3

By Vesna Tenodi MA, archaeology; artist and writer

**"It is interesting that such breakthrough discoveries were made by foreigners—or perhaps because they were foreigners—with a fresh vision, unclouded by common local beliefs."**



**Eds. Note:** This is an abridged version of Vesna's much longer article with a portion of the primarily spiritual sections removed. The reason for this is not

that the PC takes any particular stance on the topic but for the newsletter to stay close to its purpose as a scientific venue.

## Spiritual Archaeology

When exploring the meaning of Pre-Aboriginal

rock art, we need to keep in mind that everything about Australian prehistoric art and archaeology is now based on the Aboriginal worldview and its animistic cult of worshipping anything in their environment. Australian archaeologists see no problem in accepting—or inventing—any tale about spiritual origins or metaphysical explanations for Pre-Aboriginal rock art.

On the one hand, they accept any Aboriginal claim that something is accurate because they "saw it in their dream" and include it in their textbooks as a fact.

On the other hand, they cannot accept the fact that there are spiritual archaeologists who may include a good portion of the intuitive in their work. In their litanies of platitudes, the Aboriginal industry keeps glorifying Aboriginal spirituality, which is now suspect, and tainted through constant misuse for very mundane goals of obtaining money and power. At

the same time, these dogmatic researchers are quick to condemn, vilify, and ridicule archaeologists who reject the established dogma and criticise their double standard. This is a topic I have discussed in prior articles and will expound upon more in this one.

Being unable or unwilling to distinguish between superstition and spirituality, the Aboriginal industry has created the absurd situation in Australia. Superstitious beliefs are glorified, while spirituality is denigrated.

## From epiphany to discovery

Not all well-known historical archaeologists or modern researchers take an entirely materialistic approach to their work. This is true for some well-known archaeologists who have made some of the greatest archaeological discoveries and contributions. Heinrich Schliemann, for instance, discovered the once-thought fictional city of Troy in 1868, relying on an epiphany he experienced in childhood while reading Homer's tales as well as information he claimed to receive spiritually (H. Schliemann *Autobiography*, 1892). In 1911, Hiram Bingham found the famous Incan mountaintop city, Machu Picchu, after an epiphany he experienced at Sacsayhuaman, which gave new meaning to the local legends (Christopher Heaney, *Cradle of Gold: The Story of Hiram Bingham*, 2010). Howard Carter, an artist and archaeologist who discovered king Tutankhamen's tomb in

1922 followed the moment of epiphany he experienced in Egyptian pyramids (Mel Lorenz, *Putting the Pieces Back Together: How Real Life and Real Faith Connect*, 2009).

It is interesting that such breakthrough discoveries were made by foreigners—or perhaps because they were foreigners—with a fresh vision, unclouded by common local beliefs.

In spiritual archaeology today, the most significant research is conducted by Michael Cremo, a true revolutionary in contemporary thinking (he has a couple of very informative articles in *PCN* as well). He explores highly developed ancient civilizations and their peaks and troughs. Coming from a perspective of 'devolution' rather than 'evolution,' Cremo thoroughly researched the evidence labelled and dismissed by the mainstream as "enigmatic," "mysterious," "inexplicable," or as "anomalies." Cremo and his co-author of *Forbidden Archaeology* (1993), the late Richard L. Thompson, provided evidence from scientific publications that humans might have existed as far back in the past as 50 million years ago.

## Enter the Abrajanes

I too am a spiritual archaeologist first and foremost. For me, my academic training was a logical way to complement or balance what might, in the language of science, be termed a more intuitive approach including

> [Cont. on page 20](#)

## Pre-Aboriginal rock art—Part 3 (cont.)

**"Archaeologists such as Rhys Jones and Grahame Walsh called the Aboriginal predecessors simply 'pre-aboriginal races.' So, I decided to name these as two groups—'Rajanes' (for the oldest and most advanced) and 'Abrajanés' (who followed the Rajanes and marked a decline of that prior civilization)."**

my background in spirituality. I am still reeling from the backlash from the mainstream but have learned to cope with it.

Pre-indigenous races in the deep past of mankind, the rise and fall of cultures and ideas about the cyclic evolution (or devolution) of mankind are now being researched by both conventional and spiritual archaeologists. For instance, it is quite safe now to discuss the "pre-Inca," "pre-Maya," or "pre-Colombian" cultures and speculate on how these sophisticated societies could have just vanished without a trace. In the Pleistocene Coalition there is also the well-known topic of "pre-Clovis" cultures in the Americas. My experience relates more directly to deliberate misrepresentation of Australian Aboriginal culture, both ancient and contemporary. The living descendants of—for instance, the Maya—are not known to respond violently to discussions of pre-Mayan culture. But talking about pre-Aboriginal races in Australia is a dangerous business.

Archaeologists such as Rhys Jones and Grahame Walsh called the Aboriginal predecessors simply "pre-aboriginal races." I termed them the 'Rajanes'—the first and most advanced civilization in the Australian past, and the 'Abrajanés'—who followed the Rajanes, marking a decline of that civilization, and who preceded the ancestors of contemporary Aborigines.

Those two terms contain geological information that in the past Australia formed part of the same land mass as the Indian subcontinent and South East Asia. It is known as the 'supercontinent' Gondwana. In Vedanta philosophy, 'Raja' is a Sanskrit word meaning 'highest principle,' 'rulers,' and 'kingdom.'

Spiritual archaeologists such as Rhys who were working in the 1970s and 1980s looked into Pre-Aboriginal past and investigated the possibility of Pre-Aboriginal races inhabiting Australia in deep antiquity. They were heavily maligned. Australian mainstream archaeology demanded 'from the bottom up' logic, collecting the finds and artifacts and using these to build a theory. Spiritual archaeologists such as Rhys were working 'from the top down' reasoning, having insight into the 'heavenly paradigm' and then looking for evidence to test their hypothesis. [Eds. Note: the top-down approach is not restricted to spiritual archaeologists but tends to be maligned by mainstream scientists nonetheless.]

My working hypothesis is based not only on my studies in traditional archaeology (which includes a Masters in archaeology) but also in philosophy and spirituality. Some of the controversial evidence I found in support of my theory will be offered in a future instalment. I would like to say though that if some of the evidence I've uncovered were made generally known to the Aboriginal community, in the current political climate, the evidence would certainly risk being destroyed or buried, literally, just as was done with the rest of "politically offensive" archaeological material which does not fit into today's narrative. (See my prior articles for some of the proof of this.)

### Two theories about Australia's past

We essentially have two diametrically opposing theories about Australia's past. One is the established dogma of Aborigines being the first people in Australia. The

other is the hypothesis of the presence of advanced civilizations predating Aboriginal tribes by hundreds of thousands of years.

In my theory, in the overlapping period before a complete demise of the Abrajanal civilization, while interacting with the incoming Aboriginal tribes, the Abrajanés used anthropomorphic cave art as a teaching tool. The images were the best method of conveying information, ideas and concepts, to the tribal mind.

I further propose that Abrajanal culture vanished much like the pre-Maya and pre-Inca pyramid builders. At the same time of the last cataclysmic event (which, according to Rhys, occurred about 25,000 years ago), most of the first Aboriginal tribes were obliterated. What remained was a handful of tribes dwelling on the fringes of North-Western Australia. In time, as my proposition continues, they forgot all their ancestors were taught by the Abrajanés and descended to a stone age culture of semi-nomadic hunters and gatherers.

Now back to a more historical perspective. When questioned by early researchers about the iconography and meaning of anthropomorphic rock art, one of the main answers that tribal informants gave was that it was something "sacred" or "secret."

### Lost in translation

Early researchers in the 19th century struggled to comprehend the tribal mind. They did not know Aboriginal language, and Aborigines did not know English. As a consequence, what the tribesmen were saying was often misinterpreted.

> [Cont. on page 21](#)

## Pre-Aboriginal rock art—Part 3 (cont.)

**"So, we find two diametrically opposing theories about Australia's past. One is the established dogma of Aborigines being the first people in Australia. The other is the hypothesis of the presence of advanced civilizations pre-dating Aboriginal tribes."**

The researchers assumed that the tribes meant to say that the images and certain objects were "sacred to them," and "their secret."

In my view, what the Aborigines actually meant was that the Abrajanes said it was sacred knowledge not to be divulged to Aboriginal tribes as yet. And that the Abrajanes said the higher concepts will be kept secret from Aboriginal tribes until they understand and adopt the basic concepts, i.e. much like learning the alphabet before reading a book.

Continuing with this idea, or speculation, if the reader prefers, Bradshaw and Wanjina images would have been created at the same time, and represent the two complementary aspects of the Rajanal-Abrajanal civilisation. The clothed Wanjina figures would represent the Abrajanal spiritual teaching, or their trying to make the Aboriginal tribes aware of visible and invisible realms of existence. Further, the clothed Bradshaw figures would represent Abrajanal practical teaching, relating to everyday life.

From this perspective, the iconography of both the Wanjina and Bradshaw clothed figures might be interpreted as containing encoded information about the origin of Rajanes and Abrajanes.

Unfortunately, all it takes is misinterpretation of a few words to create a completely false foundation for an invented culture. Aborigines who informed the early researchers did not mean to say that Pre-Aboriginal anthropomorphic cave paintings incorporated symbols and concepts which were a *secret kept by them*.

What they meant to say was

that the deeper meaning behind the images, the encrypted ideas and concepts associated with the symbols, were Abrajanal *secrets kept from them*.

The Abrajanes stopped teaching because of Aboriginal misuse of the knowledge given to them. The tribesmen applied the newly learned skill of painting to create the malevolent Moolgewanke figures, filled with evil intentions, for malicious purposes of punishing the enemy, and turning white magic into black magic (Paul Hamlyn, 1974).

Seeing this misuse, the Abrajanal teachers again conveyed their message through a Wanjina image—by excluding the element of a mouth. This was a warning to the tribes, to remind them that such misuse of knowledge has consequences. The Wanjinās, in the role of teachers, were no longer willing to speak to them.

Accepting the possibility of advanced races such as Rajanes and Abrajanes, and using it as a working hypothesis, will allow for the investigation of Pre-Aboriginal Australia to start again. The Australian past, reinvented by archaeologists who belong to the Aboriginal industry, will be sent to the rubbish bin of history, where it belongs.

Well-meaning friends keep warning me about the danger of upsetting the mainstream dogma keepers. But I am not worried about the criticism. Because, as Albert Einstein said: "Arrows of hate have been shot at me too, but they never hit me, because somehow they belonged to another world with which I have no connection whatsoever."

Author's note: This article is dedicated to Michael Cremo.

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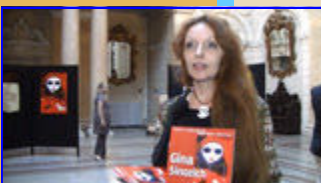
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## Australian archaeology, art, and politics intertwined

### Eds. Note:

This complex report is an



addendum to Vesna Tenodi's *PCN* articles about her efforts on two interrelated fronts—fighting Australian suppression of *both* prehistoric and historical evidence on the one hand and Australian censorship of modern artistic expression related to that evidence on the other. It is not unlike what is happening in the U.S. where powerful science institutions are selling challenged ideas as fact through legislation.

By Vesna Tenodi MA, archaeology; artist and writer

This time last year I shared my joy when the "Wanjina Watchers in the Whispering Stone" 8.5

tonne sculpture created by Benedikt Os-vath was moved to Europe. This summer, visiting Croatia again, Part 2 of our "Triton Project" was completed. Apart from the sculpture, the "Triton" brought the "Wanjina Watchers" series of paintings by Australian-Croat Gina Sinozich, also inspired by the Pre-aboriginal Australian rock art.

The first exhibition of Gina's artworks was held in June, at the Maritime and History Museum and its Governor's Palace in Rijeka, on the Adriatic Coast. The second show was housed at the Matis Gallery in Pula, another coastal city, at the same time as the world famous International Film Festival.

This was a time of celebration and the fulfilment of our long-held dream—to bring the best of modern art to Europe. Inspired by Pre-aboriginal rock art—which has long disappeared from the cave surfaces in Australian deserts—Gina's art, so viciously attacked by the Aboriginal industry in Australia for threatening its income stream—is now capturing people's hearts and is well on its way to inform and delight people throughout Europe.

This story was meant to be about politically inconvenient art and the violent responses it suffered in Australia, in sharp contrast to the delight with which it was met in Europe. However, as fate would have it, the story took another turn once the show was opened in Rijeka. Unexpectedly, it led to another intriguing part of archaeology.

The staff and management of the Maritime Museum, who took so much delight in hosting such a well-received art show, offered for me to view and obtain a copy of an old document which

is now as controversial as our art, and has been fiercely disputed by the Aboriginal industry for the last 25 years.

The 276-page manuscript, written in Italian by Dubrovnik's priest Stefano Skurla, is known as the *Stefano Diary*. It was written in 1875 and details the shipwreck of the Croatian ship, *Stefano*, sailing under the Austro-Hungarian flag, on the inhospitable, remote North-West coast of Australia.

Of the seventeen predominantly Croatian crew of the *Stefano*, only two sailors survived the six-month ordeal. Miho Bacic and Ivan Juric survived by joining a group of Aboriginal nomads and living with them until they were rescued.

The two mariners observed the tribe—which prior had no contact with Western civilisation—and recorded its pure, unadulterated Palaeolithic lifestyle. Bacic and Juric provided a detailed record of the tribal customs, the language, attitudes and behaviour.

The full details of their fascinating first-hand experience were kept secret for over 100 years and became widely known only in 1990 when Gustave Rathe, the grandson of the shipwreck survivor Miho Bacic, published his book, *The Wreck of the Barque Stefano off the North West Coast of Australia*. The book includes the important 1920 translation, approved by Gustave Rathe's descendants. However, there is now an unauthorised translation that was, according to Rathe's descendants, unethically (and arguably illegally) obtained and then construed to be based on the Rijeka manuscript. It was published in Australia by the Aboriginal industry in 2009.

Rathe's book started a tug of war. It contains information which pose an obstacle for some contemporary Aboriginal tribes and can foil their attempts to make a land-claim over the area once inhabited by the vanished tribe that was detailed and mapped in the original manuscript held at the Maritime Museum in Rijeka.

Archaeologically and anthropologically, the *Stefano Diary* is a gem, providing a wealth of first-hand information of the old stone age lifestyle. The tribe described had long since disappeared. Contemporary tribes remember nothing about them. Who were those people who vanished? *Stefano* offers answers that the Aboriginal industry is unwilling to accept.

Politically, this document has become a nightmare for both the tribes and the Aboriginal industry. They have little interest in the important information about Palaeolithic lifestyle that the *Stefano Diary* contains. All they are interested in is trying to contest the manuscript's accuracy, reinvent the tribal identity, and redraw the tribal boundaries of that time.

Aboriginal groups are attempting to make a land claim over coastal areas as being their own "ancestral land." Should they succeed in replacing—through constant repetition—the original data with their own invented narrative, this will be yet another loss for genuine archaeology.

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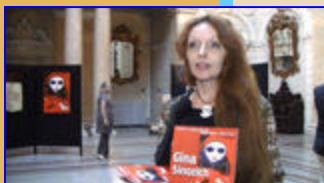
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# Global perspective on Australian archaeology

By Vesna Tenodi MA, archaeology; artist and writer

**"Morwood meant well, but I**



**was not convinced, since some of the most devious people among those who kept attacking us in our personal drama over our Wanjina artworks were highly educated white people belonging to the Aboriginal industry."**

## Stefano Diary and other pieces of the puzzle

This summer, while in Europe, I stumbled across the Stefano Diary (See "[Australian archaeology, art, and politics intertwined](#)," PCN #36, July-

August 2015). Having investigated the controversy surrounding that document and the attempts by the Aboriginal industry to refute its contents, it became clear why it poses such a threat.

The Diary details the same Palaeolithic lifestyle of the tribes on the North-East Coast of Australia as was described in other historical records. It is another confirmation of the same inconvenient facts that the Aboriginal industry has been trying to hide and deny for almost fifty years. They see such evidence as damaging to Aboriginal political ambitions and associated land claims.

I planned to concentrate on European archaeology, especially on museums and institutes in former communist countries which hold vast collections of both Palaeolithic and Neolithic material. Over the last 25 years, as the communist regimes started collapsing in a domino effect, those countries have opened their doors and are now accessible to foreign researchers. Romania, Bulgaria, and Hungary—all of which I visited in the past—are now allowing access to their laboratories, archives and storerooms.

While I concentrated on the stone age in Europe, I also came across Australian archaeological material. Unexpectedly, some of the institu-

tions in former communist countries have entire collections of Australian finds, brought back by their explorers who were crew members of various expeditions sailing under different flags. Until recently, those collections were unknown.

What is also generally unknown is that hundreds and thousands of Australian archaeological finds—including stones and bones and skeletons—are now dispersed in a number of private collections in almost every country in Europe.

The material in private collections does not contain only items and samples brought to Europe in the distant past, before political correctness swept Australia in the early 1970s. Some collections were built quite recently.

## Crimes and consequences

Over the last several decades, the Australian authorities aggressively enforced a policy of giving archaeological material to the tribes, based on their spurious claims of being its "traditional owners." That practice saw most of the Australian institutions stripped of their collections. In the beginning, some archaeologists urged Australian politicians to stop this destruction of the material. They defined the practice of returning human fossils and skeletal remains to contemporary tribes as being "crimes against science."

In those letters to the Australian Government one of them said:

"Sacrifice of this material in



**Fig. 1** Detail of four fully provenanced and recorded stone artifacts from the Blunden Collection, isolated and equalized from Fig. 2 on the following page to show detail. The well-known Blunden Collection was refused by every Australian museum to which it was offered due to the controls by the Aboriginal Industry and 'running-scared' academic institutions in the country. Enhanced detail of photo © Vesna Tenodi.

the search of short term power or political expediency is criminal and should be considered an offence against all mankind."

—Peter Brown, PhD, University of New England, 29 June 1984. [Eds. NOTE: Dr. Brown is well-known for his work with—and publication of—the 2003 *Homo floresiensis* fossil skeleton finds, otherwise known as 'Hobbits'.]

Some drew an astute parallel to treatment of Neanderthal remains in Europe:

"Whilst we must believe that modern Aborigines all descended from prehistoric Aborigines, in the same way as some would argue that Europeans have genes from Neanderthal, we do not therefore need to regard all prehistoric material as the property of those descendants. There is a very real sense in which it is the property of all humans, just as the archaeology of the Neanderthals is."

—Iain Davidson, PhD, University of New England, 20 July 1984.

Some kept up their fight for

> [Cont. on page 20](#)

## Global perspective on Australian archaeology (cont.)

**"I also came across Australian archaeological material."**

decades, and accomplished little. Despite all their efforts to stop these crimes, the politically-driven laws were enforced.

As one of the unforeseen consequences of this policy, some

refuse any archaeological finds offered to them by individual collectors. The more precious the material, the greater the reluctance of Australian museums to touch it. And who could blame them?

Archaeological material from the collection included Aboriginal stone age tools, backed blades, pebble choppers, edge-ground axes, flaked cores, hammers, grinding stones, and scrapers, as well as skulls and

bones. All pieces were advertised as being collected prior to 1971, and were either directly inscribed or accompanied by a label describing location and date of the discovery.

Stone age tools and implements, tribal bark paintings, ceremonial objects, sacred artifacts and a myriad of other archaeological and ethnographic material were sold off and could have been bought for as little as a hundred dollars (*Lawsons Auctioneers*, July 2001).

I had mixed feelings when seeing the Blunden finds in European private collections. On the one hand, I was happy to see them safe. On the other hand, I felt sad to realise how the Australian policy of returning artifacts to the tribes has backfired. As a consequence, a lot of material was bought and taken overseas, and Australia irretrievably lost these important sources of cultural and historic information.

### **Hiding the evidence until the truth can be told**

More material is being lost on a daily basis, caused by what most Australians today see as the Aboriginal tyranny (e.g., Paul White, Professor of Political Science, 2012).

When stumbling over anything that might be interpreted as "sacred object" or

> [Cont. on page 21](#)



**Fig. 2.** Some of the meticulously catalogued finds from the Harry Blunden Collection (totaling 50,000 pieces). The collection, which included Aboriginal stone age tools such as backed blades, choppers, scrapers, axes, hammers, flaked cores, and grinding stones, as well as skulls and bones, was refused by every Australian museum it was offered to due to fear of problems with Aborigines. Consequently, the collection which was all amassed prior to 1971 wound up being divvied out and sold in pieces to private and public collectors. Photo © Vesna Tenodi.

**Unexpectedly, some of the institutions in former communist countries have entire collections of Australian finds."**

Australian institutions regard any dealings with tribes as something to be avoided at all costs. One way of avoiding the problem is to reject any material which might bring Aboriginal groups to their doorstep and cause the museum to get embroiled in years—and often decades—of negotiations with the tribes and the Aboriginal industry.

Rather than arguing their right to keep ownership of the Stone Age material, some museums, such as the Australian National Museum in Canberra, find it easier to just

### **Harry Blunden collection**

Harry Blunden (1912–2014) was an avid amateur archaeologist, who amassed a collection of thousands of pieces from all over Australia (**Fig. 2**). He and his family members offered to donate the entire collection to a few Australian museums. They refused. Perhaps they would be interested in a part of the collection? No, they wouldn't touch any of it.

So, in the early 2000s the Blunden collection pieces were offered for sale, both privately and in public.



## Global perspective on Australian archaeology (cont.)

**"As one of the unforeseen consequences of**

"sacred site," farmers and individual home owners just bulldoze the site, to avoid years of tug-of-war with the Aboriginal industry. Some just hide the material and

known as *Homo floresiensis*, nicknamed "Hobbit"), wanted to see for himself what all the fuss was about. In 2010, Morwood visited our gallery in the Blue Mountains and found our Wanjina Watchers sculpture, albeit heavily vandalised, "very interesting, quite intriguing." Mike advised me to stay calm, and to think of Aborigines as one would of spoilt children, unable to reason, hence the violence.

"That's what we all have to do, if we are to carry out any fieldwork in Australia. They order us around, and make threats. Wanjina is as good a reason as any. This reminds me of that letter back in the 1980s," he said.

Letter? What letter? The letter, as it turned out, was from Aboriginal "custodians" who objected to Wanjina figures being repainted, and threatened "big trouble." When I received a copy, it showed that all of the signatories were illiterate. According to Morwood, that seemed to usually be the case; the most aggressive ones rely on hearsay and gossip as their primary source of information (Fig. 3). Morwood meant well, but I was not convinced, since some of the most devious people among those who kept attacking us in our personal drama over our Wanjina artworks were not Aborigines but highly-educated white people belonging to the Aboriginal industry.

### All is well that ends well

Having decided not to give in to pressure and threats, I am happy to report that our

7-year struggle for academic and artistic freedom has yielded good results after all. We see more people speaking up and the Australian Government has finally acknowledged Aboriginal violence as being one of the main problems in Australia today:

[www.indigenoustviolence.org](http://www.indigenoustviolence.org)

Most importantly, Australian archaeological material and "offensive" art are safe, in the hands of incorruptible foreign agencies and individual collectors who cannot be intimidated. This is, in my mind, a happy ending to this predominantly tragic story of aboriginalisation of Australian art and archaeology. And a good beginning for another important story, about the true origins of mankind.

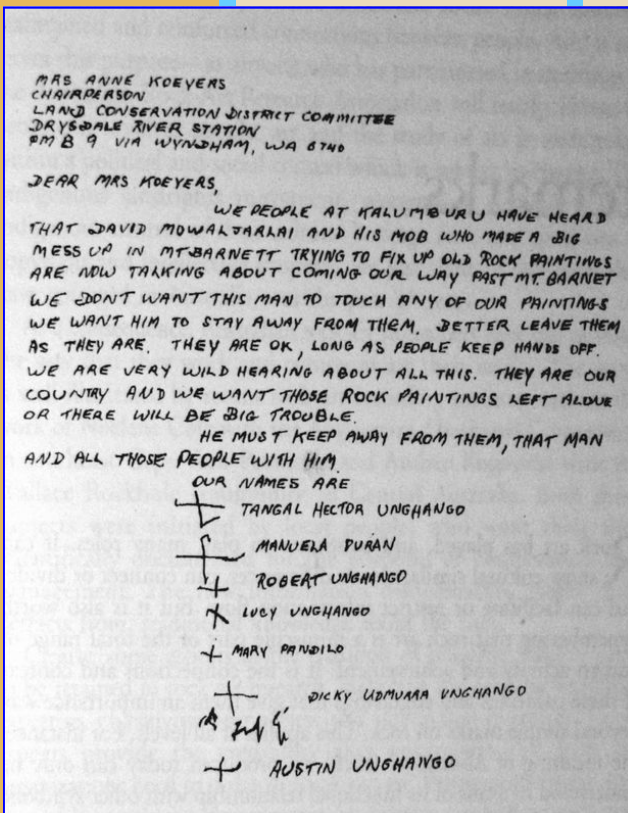
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**Fig. 3.** Copy of a 1980s letter from Aboriginal objectors to Aboriginal rock art 're-painter,' the late David Mowaljarlai. It shows that all of the signatories were illiterate. Morwood's explanation did not convince me. Some of the most underhanded people who kept attacking us regarding our Wanjina artworks were highly-educated white people who were part of the Aboriginal Industry. See, e.g., [Problems in Australian art and archaeology](#), PCN #22, March-April 2013.

**this policy, some Australian institutions regard any dealings with tribes as something to be avoided at all costs."**

keep their information close to the chest, waiting for a better time when this tyranny will have run its course and come to an end.

To me it seems that the time has come to tell the truth. When my artists and myself were attacked for our Wanjina Watchers artworks, one of the great Australian archaeologists, Professor Mike Morwood (discoverer on the island of Flores in Indonesia of the diminutive skeleton



# Pleistocene underground, Part 1

By Vesna Tenodi MA, archaeology; artist and writer

**"The most important conclusion**



**of Dr Poulianos' research is the co-existence of all main anthropological types—African ... Asian ... European ... at almost the same time period in prehistory."**

**Caves with evidence of ancient human occupation and underground tunnels are one of those intriguing subjects irresistible to passionate archaeologists.**

Ranging in size and depth—from shelters a few meters long to multilevel 40-meter deep cities as found in Turkey—these sites include natural underground formations which show evidence of human

occupation. In some cases, the natural cave passages have been extended with manmade tunnels, and the cave walls embellished with prehistoric art.

Some European and Asian caves and underground shelters are well known and documented, such as the caves with Paleolithic art in Spain and France, as well as caves with a wealth of archaeological material, that were inhabited by Neanderthals as found in Croatia, Germany and Russia.

Some have remained virtually unknown to the general public for many years. The reasons vary. In Europe and Asia, the reasons for relative obscurity of ancient underground networks were in some cases political, due to oppressive regimes, while in other cases they were of a linguistic nature, or the result of a combination of factors.

Some countries have yet to overcome the language barrier. As long as Hungarian research data are published only in the Hungarian language, German and Austrian research in German, and Greek sites are detailed in Greek—and until someone decides to go to the trouble

of translating the material into English—who is to know?

This explains why the Aus-

trian archaeologist, Professor Heinrich Kusch, one of the most passionate people dedicated to ancient cave research, has been working more or less under the radar—globally speaking—for more than four decades.

Dr. Kusch is a prehistorian from the University of Graz in Austria and, together with his geologist/speleologist wife Ingrid, has explored sites all over Europe and Asia for signs of the link between humans and

caves (**Fig. 1**). Prehistoric people mostly used natural caves as shelters. But the Kuschs also found caves that were used for thousands of years for cult worship and ritual purposes, such as the caves they explored in Papua New Guinea, with evidence of burial rites of head-hunting tribes.

While some ancient people worshipped on the top of mountains, others went down deep into the ground to "worship the gods." Such cults are still alive in some tribal societies (Heinrich and Ingrid Kusch, *Sealed Underworld*, 2014).

Underground tunnels, in part man-made, at Vorau region of Styria in Austria—are one of the great myster-

ies the Kuschs have uncovered. Over the last forty years, the couple explored



**Fig 1.** Passage in the "Frauenhöhle" near Kaindorf in Eastern Styria, Austria. Photo ©Heinrich Kusch, courtesy of Heinrich Kusch.

several thousand caves in Europe, Asia, Africa and America, including prehistoric sites for underground cults. They compiled a register of nearly 400 underground places of interest, but what got the world's attention was the evidence of a network of underground tunnels and megalithic structures. Some of these date back between 10,400 to 14,000 years ago, crisscrossing Europe, in a network stretching from Scotland to Turkey and from Northern Europe down to the Mediterranean Sea. This discovery places the Kuschs among those researchers who are revolutionizing the

> [Cont. on page 18](#)

## Pleistocene underground (cont.)

field of archeology (Heinrich Kusch, *The Secrets of the Underground Door to an Ancient World*, 2011).



**Fig. 2** Petralona cave in northern Greece. **Insert (upper left):** Petralona skull. Images, Wikimedia Commons.

**"Some European and Asian caves and underground shelters are well known and documented. ... Some have remained virtually unknown to the general public for many years."**

After the discovery of Turkey's Gobekli Tepe in 1994, dating back 12,000 years, it became obvious that we will have to rewrite the story of prehistory. Gobekli Tepe is so sophisticated and technologically advanced it forces a rethinking of the abilities of Paleolithic man, predating as it does the officially accepted start of the Neolithic revolution in Europe by at least six thousand years.

Much like Gobekli Tepe, discovery by the Kuschs calls for a new chronology of Stone Age cultures.

### Out of Africa or out of mind?

Some puzzling human fossilized remains have been discovered in a number of caves. Some of these have been dated and attributed to Neanderthals, such as the finds from the Krapina and Vindija caves in Croatia, while others are the subject of ongoing controversy and vitriolic battles among the experts. These currently disputed objects include those found in the Petralona cave in Greece, Gran Dolina and Atapuerca in Spain,

Vertesszöllos in Hungary, Arago and Terra Amata in France, Happisburgh in Britain, Mauer, Steinheim, and Bilzingsleben in Germany, and a number of equally enigmatic sites in Turkey and Russia.

These controversial finds have one thing in common. They all seem to conflict with the popular 'Out of Africa' theory of human origins. That theory is known for belief in a linear 'ape-to-human' evolutionary path. The controversial finds I mention here, on the other hand, are

believed to support a totally different popular theory known as the 'Multiregional' theory. In either case, proposed theories, dates, and interpretations of what constitutes different species are across the board.

### Petralona skull—oldest European hominid

The hominid cranium found in 1959 in Petralona cave (**Fig. 2** and **Fig. 3**) in northern Greece is associated with the Middle Pleistocene cave deposits. It provides morphological, metrical and radiographical information on what is commonly thought of as the 'evolutionary transition' from *Homo erectus* to *Homo sapiens* (C. Stringer *et al.* 1979). The significance of the fossil hominid skull from Petralona, Greece. *Journal of Archaeo-*

*logical Science* 6[3]: 235-53). Much like the finds at Denisova cave in Siberia encouraged the naming of another new category and species, *Homo georgicus*, the Petralona skull also does not fit into any known category and was consequently named *Archanthropus europaeus petraoniensis*.

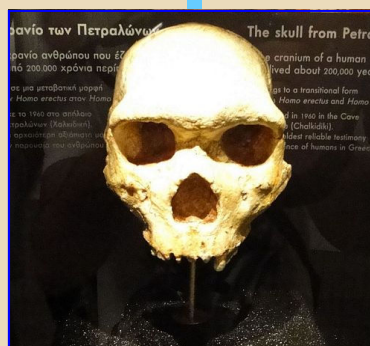
The discovery of the Petralona skull was deemed dangerous for its potential to change what is commonly believed about human evolution. The suppression and cover-up which followed read like a real archaeological thriller.

The Petralona human skull was found embedded in the wall of the cave. Later research also uncovered a large number of fossils including proposed "pre-human" species, animal hair, fossilized wood, as well as stone and bone tools. Dr Aris Poulianos is an expert anthropologist

who was working at the University of Moscow at the time of the skull discovery. He returned to Greece to take up a position at the University of Athens and to lead the

excavation in Petralona cave. He had already published a book, *The Origins of the Greeks*, with his extensive research showing that Greek people did not originate from the Slavic nations but were indigenous to Greece. Dr Poulianos' research into the Petralona cave and skull led him into another controversy. The results showed that "Petralona Man" (as the

> [Cont. on page 19](#)



**Fig. 3.** Petralona skull in frontal view. Wikimedia Commons.

## Pleistocene underground (cont.)

**"The participants in this saga see this politically-driven suppression of knowledge as yet another proof of fear of the unknown among mainstream scientists."**

skull is known) was 700,000 years old, making him the oldest human europeoid (presenting European traits) ever discovered in Europe.

His research suggested to him that Petralona Man evolved separately in Europe and was not an ancestor that came out of Africa.

In 1964, independent German researchers, Breiting and Sickenberg, tried to dismiss Dr Poulouanos' findings, arguing that the skull was only 50,000 years old and was actually an ancestor that came from Africa. Research published in the US in 1971 in the popular magazine, *Archaeology*, backed up the findings that the skull was indeed 700,000 years old, based on an analysis of the cave's stratigraphy and the sediment in which the skull was embedded.

Today, most academics who have analyzed the Petralona remains say that the cranium of the *Archanthropus* of Petralona belongs to an archaic hominid different from both *Homo erectus*, classic Neanderthals, and anatomically modern humans, but showing characteristics of all those species and presenting strong European traits. This skull is either *Homo sapiens* or part *Homo sapiens* and, as such, is in direct conflict with the Out of Africa theory. Dr Poulouanos believes it suggests an independent evolution of *Homo sapiens* in Europe.

As mainstream interpretations go, further excavations in the Petralona cave with the participation of 46 international researchers have provided additional support for Dr Poulouanos' position. The body of finds made accurate dating possible and also suggest a continuous presence of stone and bone tool technology in the cave.

The whole picture is being thought of as the *Archanthropus* evolutionary stage ranging from 750,000–550,000-years old sediment layers within the cave.

### Scientific dating trumped by politically-driven theories

In 1983, the Greek government ordered that all excavations at the Petralona site must stop and research was forbidden to everybody, including the original archaeological team. The Anthropological Society of Greece took the case to court, and 15 years later Dr Poulouanos was again allowed access to the cave.

But not for long.

In 2012, Dr Poulouanos and his team of senior archaeologists and geologists were again denied further access to the cave and his research data were suppressed. His findings contradicted conventional views regarding human evolution, so the Greek government just changed the dating to a more comfortable official number of 300,000 years.

In September 2012 Nicholas Mascie-Taylor, Professor of Biological Anthropology at the University of Cambridge, sent a letter to the Ministry of Culture in Greece, on behalf of the European Anthropological Association, saying that the correct date of the skull is 700,000 years and not 300,000 years. He has also challenged the government's suppression of information regarding this important discovery.

The participants in this saga see this politically-driven suppression of knowledge as yet another proof of fear of the unknown among mainstream scientists. The most important conclusion of Dr Poulouanos' research is the co-existence of all main anthropological

types—African (Kobi), Asian (Beijing), and European (Petralona)—at almost the same time period in prehistory (700,000, 500,000 and 750,000 respectively).

These twists and turns in Dr Poulouanos work have driven him to continue his research in secret, and places him in today's growing category of disobedient, "underground archaeologists."

... To be continued

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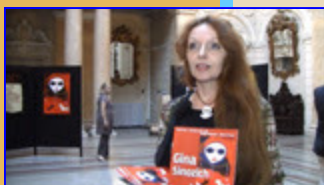
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# Pleistocene underground, Part 2

By Vesna Tenodi MA, archaeology; artist and writer

**"As opposed to the popular**



**'Out of Africa' single-origins theory the evidence from Petralona Cave offers an entirely different picture of Pleistocene groups, their multidirectional migrations, and their parallel and in some cases overlapping co-existence."**

## First appearances and migrations

As mentioned in [Part 1](#) (PCN #38, Nov-Dec 2015), Greek anthropologist and archaeologist Dr. Aris Poulianos' research of Petralona Cave in Greece seems to support the theory of the appearance of the current main human population at a number of different sites simultaneously almost one million years ago. This is otherwise known in mainstream ideas of human origins as the multiregional theory. As opposed to the popular 'Out of Africa' single-origins theory the evidence from Petralona Cave offers an entirely different picture of Pleistocene groups, their multidirectional migrations, and their parallel and in some cases overlapping co-existence.

Petralona is far from being an isolated case or an "anomaly"—as the mainstream routinely likes to refer to any inexplicable find or site—when it comes to evidence for the multiregional theory. There are a number of equally interesting Pleistocene localities in Europe in support of the theory of autochthonous or indigenous first appearances.

The earliest and most abundant evidence of early man in Europe is to be found in the Gran Dolina and Atapuerca caves which form part of an archaeological complex located in the Sierra de Atapuerca region of central Spain ([Fig. 1](#)). Just as Petralona Cave in Greece prompted the introduction of a new *Homo* variety named *Archanthropus europaeus petraoniensis*, Gran Dolina

and Atapuerca in Spain also called for a new name for the species found in that region.

Gran Dolina is a Lower and Middle Palaeolithic cave site, discovered in the mid-19th century. Archaeological excavations began in the 1960s and continue to this day. Out of 19 strata, eleven of them (TD-11 to TD-1) contain human deposits, dated between 300,000 and 780,000 years old. (Paul G. Bahn, "The Peopling of Eurasia," *Archaeology Magazine*, January/February 1996).

In TD-11 Mousterian tools—a technology primarily associated with Neanderthals—have been found. Level TD-10 could have been a camp of *Homo heidelbergensis* with tools and bison remains. But the most intriguing finds were unearthed in TD-6 called the Aurora stratum where in 1994 and 1995 archaeologists found over 80 bone fragments—postcranial, cranial, facial, and mandibular bones, as well as teeth—of at least six individuals. About 25% of human remains found in TD-6 show the earliest evidence of cannibalism.

The Aurora stratum hominids, dated to c. 780,000–857,000 years ago, do not fit into any known category of species. These finds are at least 250,000 years older than any other hominid yet



**Fig 1.** Fig. 1 Sierra de Atapuerca map

discovered in western Europe and is unclear which species these fossils belong to—either *Homo erectus*, *Homo heidelbergensis* or a newly discovered species.

[Eds. Note: The recently-discovered 850,000–950,000-year old and possibly older human footprints from Happisburgh, U.K., reported on by Dullum and Lynch in several issues of PCN (e.g., [#28](#), March-April 2014 and [#34](#), March-April 2015) need to be included in the western Europe mix as human trace fossils.]

José Bermúdez de Castro of the National Museum of Natural Sciences in Madrid, who excavated the site, and his colleagues concluded that this is a newly identified species and named it *Homo antecessor* (from the Latin for pioneer or explorer). They claim that it is directly ancestral to both modern humans and Neanderthals, as the remains also show some Neanderthal characteristics.

As is always the case in paleoanthropology, there are many interpretations. Some researchers, for instance, who have studied the findings at Gran Dolina argue that *Homo antecessor* may have given rise to *Homo heidelbergensis*, who eventually gave rise to Neanderthals, and disagree about

> [Cont. on page 17](#)



## Pleistocene underground, Part 2 (cont.)

**"We realized right away that the face was modern-looking."**

—Dr. Juan Luis Arsuaga, Universidad Complutense, concerning the Gran Dolina 850,000-year old human remains.

whether the fossils indeed represent the new species *Homo antecessor*.

The Aurora stratum, in addition to the *erectus*-like fossils, contained retouched flake and stone core tools, chipping debris, and animal and hominid remains that were dated using electron spin resonance and palaeomagnetic measurements to the Early Pleistocene period, i.e. earlier than 780,000 years old (reverse polarity). In 2014, new results pushed the dating further back, to 900,000 years old. This makes Gran Dolina one of the oldest human sites in Europe (Bermudez de Castro et al., *Earliest humans in Europe*, 1999). Some of their observations are very interesting however one looks at human origins:

**"We realized right away that the face was modern-looking."**

—Juan Luis Arsuaga, PhD, Universidad Complutense, Madrid; Co-director of the Gran Dolina excavation.

**"We tried to put the fossils in *Homo heidelbergensis*, but they were so different that we could not."**

—*ibid.*

Some paleoanthropologists disagree with Arsuaga's team and have expressed reservations about the designation of a 'new species' as well as Arsuaga *et al.*'s revision of the traditional evolutionary tree. They propose, instead, that these fossils might be a subspecies of some other already known *Homo* species in a similar way that Neanderthals are regarded as *Homo sapiens neanderthalensis* by many rather than as a separate species.

Arsuaga doesn't mind people having different 'mainstream' opinions. To the contrary, he said:

**"This controversy is welcome, because it will help us to understand human evolution better."**

There are, Arsuaga said,

**"two main groups of paleoanthropologists today. Those who consider that human evolution is like a ladder with only one species at a time—*Homo habilis*, *Homo erectus*,**

***Homo sapiens*—who will never accept more species. The other group sees human evolution as a tree with many branches. Some authors think that *Homo erectus* represents a separate branch and that Neanderthals and modern humans are two separate branches with a common ancestor"**

—Juan Luis Arsuaga, *Archaeology Magazine*, July 1997.

From time to time, one of these two camps, with their two competing theories, announces that they have "proved" one or the other.

The advocates of multiple origins of mankind use the Petralona and Atapuerca caves and the test results to prove their theories. At the same time, the researchers at the University of Cambridge believe they have proved the single-origin-of-humans theory, by combining studies of global genetic variations in humans with skull measurements across the world. New genetic re-

search, they claim, has "proved" that all humans originate from one single ancestor in sub-Saharan Africa (*Nature*, July 2007).

Advocates of these two competing theories on the origins of anatomically modern humans continue to argue

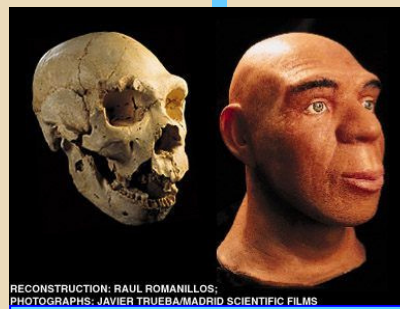
about whether humans originated from a single point in Africa and migrated across the world, or whether different populations independently

evolved from what they regard as the '*Homo erectus* stage' (Fig. 2) to *Homo sapiens* in different areas. Too busy to look beyond their own preferred theories, they forget a third group of archaeologists in an evolutionary trio. This third group thinks that neither the one-point-of-origin linear evolution of *Homo* or the tree-with-many-branches origin are on the right track.

### The profound implications of Atapuerca cave

The Atapuerca archaeological site of several limestone caves, excavated by the same team as Gran Dolina, is also well known for abundant human remains discovered there since the excavations began in 1976. The site is called the Sima del Elefante (Pit of the Elephant). It contains even earlier evidence of humans in western Europe than that mentioned so far including fragments of a jawbone and teeth dating to 1.1–1.2 million years ago, while Sima

> [Cont. on page 18](#)



RECONSTRUCTION: RAUL ROMANILLOS;  
PHOTOGRAPHS: JAVIER TRUEBA/MADRID SCIENTIFIC FILMS  
**Fig. 2.** Reconstructed skull of *Homo erectus* from the Atapuerca site in northern Spain.

## Pleistocene underground, Part 2 (cont.)

**"From time to time, one**



**Fig. 3.** Skull 17 from the Sima de los Huesos (Pit of Bones) cave site in Sierra de Atapuerca, Spain. Javier Truebe / Madrid Scientific Films.

**of these two camps, with their two competing theories, announces that they have 'proved' one or the other."**

de los Huesos (Pit of Bones) yielded a high number of human fossils (**Fig. 3**).

In 2014 alone, the Bone Pit yielded 200 hominid fossils, including ribs, vertebra, cranium fragments, and hand and foot bones. In February, Dr. Arsuaga published the

results of the work with Dr. Svante Pääbo of the Max Planck Institute, who has developed

new methods for recovering and sequencing badly eroded DNA. Pääbo and his team applied their new techniques to a femur from the Bone Pit site to sequence their mitochondrial DNA (mtDNA). They discovered that the people who lived in Atapuerca about 400,000 years ago were related to the Denisovans—an ancient human "species" in the standard vernacular—that lived in Siberia at the same time as Neanderthals, and survived up until around 40,000 years ago.

In 2014 the team published results showing that 17 skulls, each around 430,000 years old—reconstructed from fragments found in the Bone Pit since 1992—had Neanderthal features. This suggested that Neanderthals—prior known to have lived in Europe from 200,000 years ago until 30 to 40,000 years ago—or their ancestors were around much earlier than previously thought (*Science*, June 2014). A later report stated: "Indeed, the Sima de los Huesos specimens are early Neandertals or related to early Neandertals" (*Science*, September 2015).

### Mysterious mind

Arsuaga and his team said that the huge number of human remains found in the Bone Pit might mean that the bodies were intentionally dropped into the pit as part of a burial ritual. While the idea of 'ritual' burial is only speculation, if true, it would mean that Atapuerca would represent some of the earliest evidence of symbolic thinking in an early hominid. In this light, excavation co-director Bermudez de Castro added that it was "very hard to get colleagues to accept evidence of ritual for early humans."

These glimpses into the mind and everyday life of *Homo antecessor* are both fascinating and frustrating. Did these early humans already possess a complex mind? Did they already have the ability for symbolic thinking and ritualistic behaviour?

### Towards an Integrated theory of human origin

Why not? As any ethicist knows, human beings have always had a yearning for the divine, expressing that longing in different ways. According to some, such as PC founding member Dr. James B. Harrod, even apes have some sort of a "religion" (*The Case for Chimpanzee Religion*, 2014).

It would be useful to be able to allow the unimaginable and say *Why not?* from time to time, and to rethink all we believe we know. Instead of a blind insistence on only one theory of origin, it might be a good idea to consider that more than one theory might be correct. In mainstream science there are only two theories of human origins ever discussed—the Out of Africa theory and the Multiregional theory. Each attempts to prove the other wrong. But even if keeping oneself in this evolutionary

framework there is still room for a third option an integrated theory suggesting that each of the other two may have some elements of truth in them. Looking at things that way might keep the proponents of both main theories happy and enable a more free and honest exchange of ideas.

Even though the multiregional theory seems more plausible in explaining both ancient races and contemporary racial differences, the integrated theory would be a good compromise to keep the advocates of Out-of-Africa happy and allow both camps to move away from duelling over minor points that may be irrelevant when considering the big picture.

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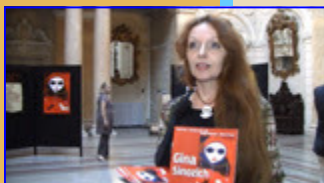
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# Pleistocene underground, Part 3

By Vesna Tenodi MA, archaeology; artist and writer

**"This makes Göbekli**



**Tepe a chronological puzzle. The order of things is inverted with the most sophisticated art found in the oldest layers."**

**As mentioned in Part 1 and Part 2**, the caves and man-made underground tunnels and cities with evidence of human presence dating back to the Middle Pleistocene such as Petralona in Greece or Gran Dolina and Atapuerca in

Spain show continuous occupation spanning hundreds of thousands of years longer than ever imagined.

Another site that yielded unexpected

finds in a stratum where such material "doesn't belong" is Göbekli Tepe in Turkey. The site was first noted in a survey conducted by Istanbul University and the University of Chicago in 1963. American archaeologist Peter Benedict thought there could be a Neolithic site under the layers of Byzantine and Islamic cemeteries. The archaeologist who led excavations from 1996 to 2014 was a German prehistorian Klaus Schmidt.

Excavations uncovered a site that is planned and developed with carefully arranged circular structures. It contains more than 200 T-shaped stone pillars up to 6 meters high and 20 tons in weight, arranged in about 20 circles, which are more than 12,000 years old.

Conventional archaeology tells us this is the time of primitive Paleolithic hunter-gatherer groups who had no knowledge of building and no organized settlements.

## Out-of-place artifacts

How does Göbekli Tepe fit into that picture of the Paleolithic world? So far, only about 5 percent of the site

has been excavated. Its construction is a mystery and the meaning of the elaborately carved reliefs is an enigma yet to be deciphered (**Fig. 1**). Among the carvings on the stones are anthropomorphic figures, which so far have been explained in the same manner as most of such mysterious archaeological finds—commonly known as Ooparts (out-of-place artifacts)—as ceremonial places for the worship of ancestors or supernatural beings, and gathering places for an ancient cult or spiritual practice.

In his preliminary report, Klaus Schmidt allowed that Göbekli Tepe could have been a ritual centre. As to another obvious question—why were the structures buried deliberately under 3 meters of earth fill—he toyed with the idea that people simply lost interest, or the original inhabitants were replaced with a more primitive race of incomers, who could neither understand nor appreciate the old beliefs encoded in a variety of images and symbols engraved on stone pillars. However, the question remains as to why a primitive group would go to such trouble, covering a large area with tons of soil

and turning it into a hill.

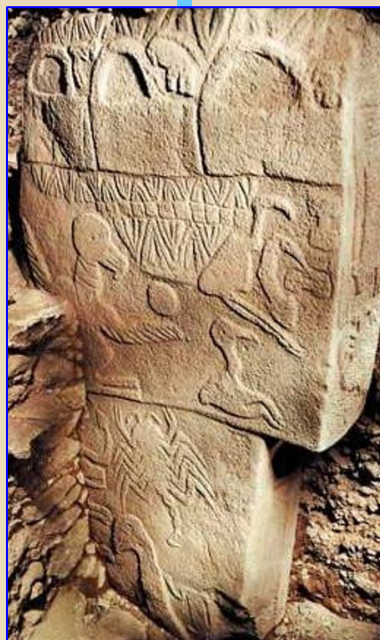
This makes Göbekli Tepe a chronological puzzle. The order of things is inverted with the most sophisticated art found in the oldest layers. The situation is much like Bradshaw and Wanjin cave art in Australia where the oldest paintings show the peak of artistic skill while

the most recent drawings indicate somewhat clumsy attempts to copy the original art painted by a race preceding the arrival of Aboriginal tribes (*The Age*, Interview with Graeme Walsh, September 2004).

In current Australian archaeology,

there is no room for any debate about pre-Aboriginal races. But hope can come from European researchers, who seem to be far ahead of their Australian colleagues where Australian prehistory is concerned. As absurd as it might sound, those who are really interested in uncovering the truth about Australian prehistory should go to Europe and join European teams, or at least read the

> [Cont. on page 20](#)



**Fig 1.** The Vulture Stone (Pillar 43) at Göbekli Tepe. Photo: German Archaeological Institute.



## Pleistocene underground, Part 3 (cont.)

### "Conventional archaeology

papers of these teams and learn from their research.

#### Enter the new ancestors

In September 2015, at the European Society for the

to investigate the past and are allowed to speak freely and present multiple working hypotheses (e.g., **Fig. 2**).

Among them was Svante Pääbo, a man who became a

symbol for a radical change of approach in archaeology that is sweeping the world, with the exception of Australia. The new approach allows for *Why not?* and *What if?* questions. Refreshingly open-minded, the ESHE participants presented a number of thought-provoking ideas, without fear of being attacked for their theories.

Pääbo and his Max Planck colleagues are keeping up

their pioneering DNA research to further investigate the fact that Denisovan ancestry has been detected in present-day Australian Aborigines. Pääbo indirectly criticized those narrow-minded researchers who hold on to deliberately false interpretations of prehistory. He again reminded everyone that the past is more complicated than presented by the mainstream.

"Denisovans are sort of distant relatives of Neanderthals that existed in Eastern Eurasia—for sure in Siberia but probably much more widespread in Asia because

they have contributed to people who today live in the Pacific—Papua New Guinea, Australian Aborigines and so on," Pääbo said. "One possi-

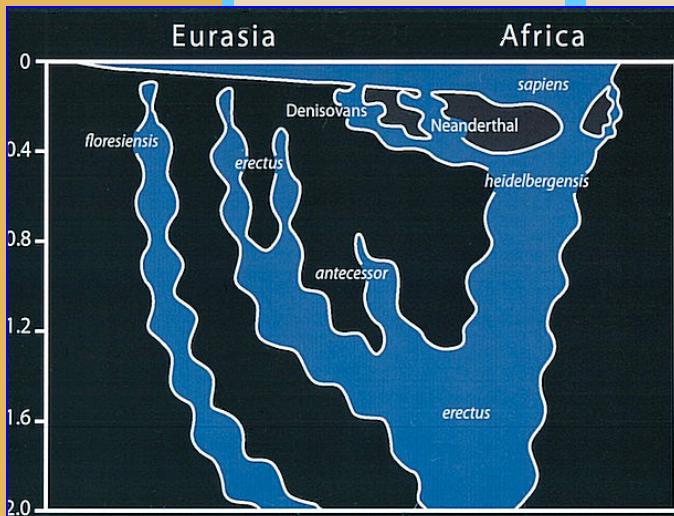
ble explanation," he added, "is that Denisovans interbred with another hominin species that lived somewhere in Asia, possibly *Homo erectus*" (*New York Times*, November 2015).

In 2008 a finger bone was found. In the summer of 2010 a human toe bone had emerged, along with an enormous tooth, from Layer 11 of the Denisova Cave. Analysis of the DNA was presented for the first time at the symposium in 2011. The toe bone turned out to be Neanderthal, deepening the mystery of the site. In addition to the bone fragments and tooth, a green stone bracelet (**Fig. 2**) was found in the layer, and in alignment with mainstream beliefs was assumed to have been made by modern humans (**Eds. Note:** See Tom Baldwin's report on the bracelet in [PCN# 35](#), May-June 2015).

While the toe bone was Neanderthal, the finger bone was something else entirely. One cave, three kinds of human being, whether one chooses to call them different species or simply different races. "Denisova is magical," said Pääbo. "It's the one spot on Earth that we know of where Neanderthals, Denisovans, and modern humans all lived."

Although no easy conclusions regarding the relationship between these three groups can be drawn from so little evidence the discovery that three different groups lived in close proximity suggests two important points to consider—multiple waves of migration and the co-existence and interbreeding within presumably very different cultures or what the mainstream regards as different stages of evolution.

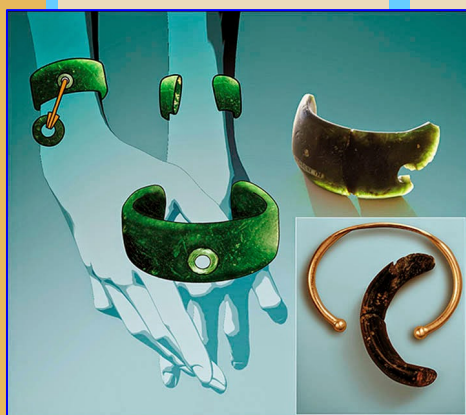
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**Fig. 2.** Chris Stringer's hypothesis for the family tree of the genus *Homo*; Like similar ideas he places Neanderthals as the ancestors of the Denisovans (top center and to the right). Wikimedia Commons.

tells us this is the time of primitive Paleolithic hunter-gatherer groups who had no knowledge of building and no organized settlements."

study of Human Evolution (ESHE) 5th Annual Meeting in London speakers included Chris Stringer, Fred Spoor,



**Fig. 3.** Visual reconstruction of the clearly advanced Denisovan bracelet compared with a modern bracelet. Picture: Anatoly Derevyanko, Mikhail Shunkov, and Vera Salnitskaya.

Jose Maria Bermudez de Castro, Joao Zilhao, and many others. Their papers were a joy to read—thoughts by people truly interested in human origins who are able



## Pleistocene underground, Part 3 (cont.)

**"In addition to the bone fragments and tooth, a green stone bracelet (Fig. 3) was found in the layer, and in alignment with mainstream beliefs was assumed to have been made by modern humans."**

Svante Pääbo goes on to ask: "How had all three kinds of human ended up there? How were Neanderthals and Denisovans related to each other and to the sole kind of human that inhabits the planet today? Did their ancestors have sex with ours?"

Pääbo has a history of posing the kind of questions that a lesser scientist would not dare to say out loud. His team keeps producing intriguing results. When the researchers compared the Denisovan genome with those of various modern human populations, they found no trace of it in Russia or China, or anywhere else, for that matter—except in New Guineans and Australian Aborigines, whose genomes are about 5 percent Denisovan (*National Geographic*, July 2013).

Australian scientists are not free to ponder such questions. Genetic research of Aboriginal samples is banned in Australia, most of human fossils have been destroyed, and it is no longer possible to compare *Homo erectus* samples such as found at Kow Swamp, with samples of contemporary Aborigines, and with Mungo Man DNA, which was analysed in 1995 and found to have no genetic connection with any Aboriginal group at all.

Another study incorporating genomic surveys from different Aboriginal Australians painted an even clearer picture of their ancestors' contacts with the Denisovans. Researchers led by Mark Stoneking at the Max Planck Institute show that these patterns hint at at least two waves of human migration into Asia: an early trek that included the ancestors of contemporary Aborigines, followed by a second wave that gave rise to the present populations of mainland Asia.

Other intriguing research was conducted and presented at ESHE meeting by Anna Maria Kubicka *et al.*, comparing skeletal features of Neanderthals from the Krapina site in Croatia, medieval agricultural populations from Poland, and a nineteenth-century group of hunter-gatherers from Australia.

### The meaning of it all

When searching for the truth, and establishing who is trustworthy, we need to first question the motivation of the speaker.

Researchers such as those who attended the meeting in London are all apparently driven by a desire to know more about the origins of mankind. In this search for knowledge, they constantly doubt and keep an open mind, in order to consider different theories, even those contradicting their own opinions.

In Australian circles, there is no room for any doubt or mental flexibility. The main motivation of the researchers is to toe a politically enforced line, perpetuating an invented story of the Australian past, in order to keep their jobs (Keith Windschuttle, *Fabrication of Aboriginal History*, 2002).

Unethical practices, such as these found in the Australian mainstream, were clearly explained by the great American physicist Richard Feynman. This winner of the Nobel Prize for Physics, described by the *New York Times* as "The most brilliant, iconoclastic and influential of the postwar generation of theoretical physicists," summed it up as follows:

"No government has the right to decide on the truth of scientific principles, nor to prescribe in any way the character of the questions investigated. Neither may a

government determine the aesthetic value of artistic creations, nor limit the forms of literary or artistic expression. Nor should it pronounce on the validity of economic, historic, religious, or philosophical doctrines. Instead it has a duty to its citizens to maintain the freedom, to let those citizens contribute to the further adventure and the development of the human race" (Richard Feynman, *The Meaning of It All*, 1998).

Despite the current situation in Australia, I still have faith that the time will come to reclaim our freedom to think independently, to seek scientific truth, and to openly discuss Pre-Aboriginal races.

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 prehistoric 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 researcher and spiritual archaeologist, concentrating on the origins and meaning of pre-Aboriginal Australian rock art. In the process, she is developing a theory of the Pre-Aboriginal races which she has called the 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.

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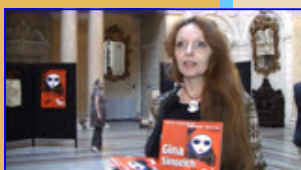
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[http://pleistocenecoalition.com/#vesna\\_tenodi](http://pleistocenecoalition.com/#vesna_tenodi)

# From Stone Age to Space Age, Part 1

By Vesna Tenodi MA, archaeology; artist and writer

**"The Neolithic revolution kept**



**drawing on its Paleolithic roots, and the Old Stone Age engravings and decorative patterns often appear on Neolithic artefacts."**

**Mankind's transition from the Paleolithic nomadic hunter-gatherers** to a sedentary, non-nomadic lifestyle led to the building of villages and has provided the basis for a leap in human invention. As the mainstream would want us to believe, the Neolithic revolution—often referred to as "a great cultural leap forward"—saw the

beginning of agriculture and husbandry, the invention of pottery, textile and metalwork, as well as the most important discovery of the prehistoric world—writing systems and the widespread ability to record events. This dogma is so deeply ingrained that anyone who disputes it is promptly attacked and discredited in a knee-jerk fashion by the dogma-guardians.

The Neolithic revolution kept drawing on its Paleolithic roots, and the Old Stone Age engravings and decorative patterns often appear on Neolithic artefacts.

For archaeologists who search for sites which provide evidence of progression from the Old Stone Age all the way to medieval history, Australia is not an option. We find only the two eras here—the Old Stone Age culture ([PCN #30, July-August 2014](#)), stretching well into the 1980s, and modern Western civilization, first introduced through tribal contacts with the Dutch and Portuguese explorers in the early 17th century, and a number of others who explored Australia until the arrival of the British settlers in the 18th century.

But when we turn to Europe and Asia, we see sites with a wealth of material indicating continuity of progress from the Old Stone Age up to re-

cent times, tracing the cultural steps of mankind. Some sites show an uninter-

terns and themes, transferred onto newly invented artefacts such as pottery,



**Fig 1.** Map of the Mediterranean Sea naming the countries that border it.

rupted continuation of one particular culture over thousands of years. Other sites were inhabited at one point, then abandoned, only to be re-inhabited thousands of years later by different people of different races or even what the mainstream regards as different species.

Such multilevel sites with mixed archaeological material belonging to different eras, provide a good insight into the cultural, artistic, intellectual and spiritual developments of the human race. It helps in mapping the cyclic rise and fall of some cultures, the stagnation of some ancient traditions, and the complete demise of some cultures that have vanished but left ample material evidence behind.

And we can infer the worldview of the people in those times.

## **Evolution, devolution, and parallel cultures**

Paleolithic art with its typical patterns—ranging from simple geometric petroglyphs to sophisticated depictions of animals—continued into Neolithic times, when the material displays the same pat-

terns and themes (Alka Domic Kunic, *Spiritual Archaeology—Uncovering the Inconvenient Truth*, 2012).

Prehistory and protohistory—covering a period which "officially" ends with the invention of writing which varies from region to region—for most of Europe is deemed to have ended with the Iron Age, about 1200 BC, when prehistory gives way to ancient history and medieval archaeology.

The prehistory of Europe gives a convoluted picture of the rise and demise, displacement and replacement of different groups, and interaction between two or more cultures, often at different stages of civilization. Some sites were occupied for centuries and then abruptly abandoned, with their people and site builders vanishing without a trace, for no apparent reason. Some were inhabited again centuries later, by an entirely different culture, often far more primitive than its predecessors, defying logical expectations.

Composing a snapshot of

> [Cont. on page 21](#)

## From Stone Age to Space Age, Part 1 (cont.)

**"What brought Vela Spila into focus"**

prehistoric Europe is like putting together the pieces of a jigsaw puzzle, finding pathways and migration patterns of hundreds of tribes criss-crossing the continent

modern *Homo sapiens* on the continent (see **Fig. 1** on prior page).

In the Mediterranean basin, the Croatian Adriatic coast and many of its 1,200 islands are dotted with archaeological sites. Most have yielded specific material belonging to one or two cultures only, and finds belonging to one particular era. But some are of special importance for being continuously settled through the millennia, and showing the longest continuous human occupation in Europe, literally, from the Old Stone Age to the Space Age (**Fig. 2**).

### Vela Spila on Korcula Island

Among these archaeological gems is Vela Spila (meaning "Big Cave" in Croatian) on the Croatian island, Korcula. The cave consists of a single, large chamber, approximately 50m long, 30m wide, and 17m high. It was first recorded in 1835. Test excavations were conducted from 1949 to 1951, and since 1974 fieldwork has been proceeding almost annually.

At first, it was classified as a Mesolithic-Neolithic site, used for seasonal hunting, collection of marine resources and as a burial ground, dated to 7380-5920 BC. Deeper layers contain finds dated to 13,500-12,600 BC. Later radiocarbon dating has shown that there was human activity going back 20,000 years. The depth of archaeological stratigraphy is greater than 10m, with 8 strata excavated so far.

The antiquity of the site surprised even those with the most optimistic expectations.

Deeper layers of Vela Cave were occupied by a group of

Upper Paleolithic hunter-gatherers, proficient in big game hunting. Numerous stone artefacts, animal and human bones, sometimes recovered by the thousand from a single excavation square, provide determinant material for Paleolithic deposits.

"This site is perfect for us to reconstruct the lives of the people for that period in time... In doing so, experts are particularly interested in the development of human intellectual processes, the progress of all aspects of technology, and social relations within the community. Vela Cave is a snapshot of the development of human society and one of the most important prehistoric archaeological sites in the Mediterranean" (Dinko Radić, [www.velaspila.hr](http://www.velaspila.hr)).

What brought Vela Spila into focus for the international archaeological community, was decorated pottery, in a layer dated to a time when pottery—as was believed—had not as yet been discovered. Excavations between 2001 and 2006 have produced 36 ceramic artefacts dated to the late Upper Paleolithic, about 17,500 to 15,000 years ago. These finds are the only examples of ceramic figurative art in south-eastern Europe during the Upper Paleolithic [Rebecca Farbstein, Dinko Radić, Dejana Brajković, Preston T. Miracle, *First Epigravettian Ceramic Figurines From Europe* (Vela Spila, Croatia), Plos One, 2012].

Sediments containing similar finds are known from Kopacina Cave on the island of Brač, islands of Rab and Dugi Otok, as well as in sites on the Croatian mainland close to the shoreline.

During the final Pleistocene, global sea levels were about 135 meters lower than today (Nicholas Flemming, *Humanity and a Million Years of Sea Level Change*, 2014). The distance from shore to Vela Cave decreased from 15 me-

> **Cont. on page 22**

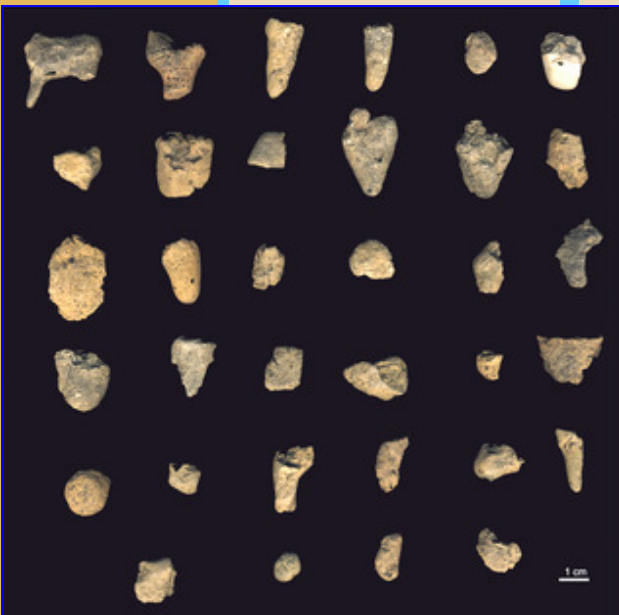


**Fig. 2.** Map of Croatian islands.

**... was decorated pottery...**

from all different directions.

**So what is typical Neolithic material doing in a Paleolithic stratum?**



**Fig. 3.** The assemblage of 36 ceramic artefacts from Vela Spila.

**dated to the late Upper Paleolithic."**

Central Europe and the Mediterranean Sea are among the regions containing a rich variety of material left by different cultures beginning before the arrival of



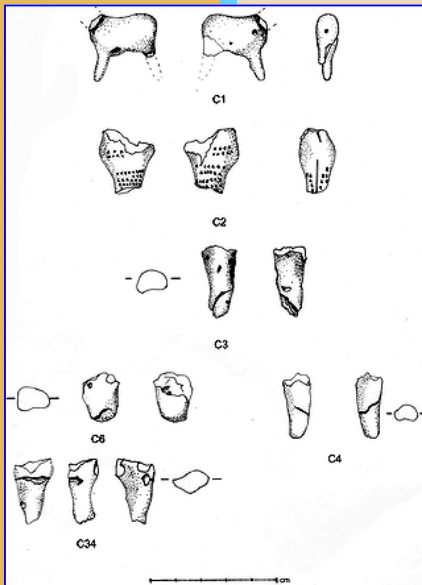
## From Stone Age to Space Age, Part 1 (cont.)

### "The ornaments and decorated



**Fig. 4.** Fragment of zoomorphic figurine, C2, excavated from a layer within horizon LUP-D, radiocarbon dated to c. 17,300 BP. The dark brown-orange colour and smooth texture of this piece are consistent with firing at a reasonably high temperature.

### bones from Vela Spila suggest ... a symbolic tra-



**Fig. 5.** Line drawing of fragments C1, C2, and purported limb fragments from Vela Spila.

### dition existed here throughout much of the late Upper Palaeolithic."

ters to only a few hundred meters today. The pottery fragments were decorated with punctures, incisions and imprints, and engraved with bands of short hatches. The ceramic artefacts are important components of the classifiable Epi-gravettian art from Vela Spila. To date, 29 other symbolic or ornamental artefacts

have also been found. On current evidence, ceramic technologies seem to have been independently invented about 17,500 BP, and were subsequently lost from the socio-technical tradition at this site between about 2,000 and 3,000 years later.

Vela Spila is being excavated by a multi-national team of experts from the University of Zagreb, University of Cambridge and University of Pisa. It poses

more questions than it provides answers. What is pottery—always deemed to be a Neolithic invention—doing in the Upper Paleolithic stratum (Fig. 3 and Figs. 4–5). The

pottery fragments found at Vela Spila were decorated.

No ceramics have been found in Mesolithic horizons at Vela Spila, therefore more than 8,000 years separate the Paleolithic ceramics from the site's earliest Neolithic pottery.

The ornaments and decorated bones from Vela Spila suggest that a symbolic tradition existed here throughout much of the late Upper Paleolithic. Perforated marine shells and red deer canine ornaments at the site are similar in form throughout the late Upper Paleolithic sequence, indicating a stable decorative and symbolic tradition. [E. Cristiani, R. Farbsstein and P. Miracle, *Ornamental traditions in the Eastern Adriatic: The Upper Paleolithic and Mesolithic personal adornments from Vela Spila (Croatia)*. Journal of Anthropological Archaeology 36, 2014].

What caused the eight thousand year gap? Was it discovered, forgotten, then rediscovered? By whom?

As part of the European Commission Horizon 2020 programme for research and innovation, the funding of a 3-year Twinning project has been announced in March 2016.

University of Cambridge archaeologists, in partnership with the Italian University of Pisa and Croatian University of Zagreb, secured a grant for "Mend the Gap: Smart Integration of Genetics with Sciences of the Past in Croatia", a 3-year project, to research the rich, yet-to-be-fully-explored heritage of the eastern Adriatic region.

Dr Preston Miracle, lead archaeologist of the Cambridge contingent of the project, said, "The potential cultural heritage of the region is enormous, ranging through the full spectrum of human occupation from the Paleo-

lithic to present day. The scientific potential of such material can only be reached through the use of techniques and methodologies in which the partner organisations have great expertise. To illustrate the importance of these figurines in a broader context, it is important to mention that there are only two other ceramic figurine-bearing European Upper Paleolithic sites, both of which are situated in Central Europe, with Vela Spila being the single Mediterranean example." [Media Release: *EU Grant for 3-year Croatia Project*, March 2016].

With this good news, we can look forward to many more significant answers in the near future.

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 prehistoric 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 researcher and spiritual archaeologist, concentrating on the origins and meaning of pre-Aboriginal Australian rock art. In the process, she is developing a theory of the Pre-Aboriginal races which she has called the 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.

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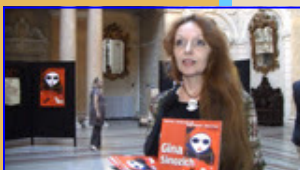
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## From Stone Age to Space Age, Part 2

By Vesna Tenodi MA, archaeology; artist and writer

**"The Neolithic revolution kept**



**drawing on its Palaeolithic roots, and the Old Stone Age engravings and decorative patterns often appear on Neolithic artifacts."**

### In search of the origins of the most common Stone Age patterns

As can be inferred from archaeological finds, migrating prehistoric tribes had been passing through Central Europe from as far back as 1.8 million years ago. Most of them brought along and left behind some of their own

portable artifacts, often decorated with geometric patterns.

Archaeological material shows that almost every prehistoric culture used exactly the same decorative patterns.

Building on my early specialization in Central European prehistory, my research in Australia led to some interesting conclusions. In Palaeolithic art, identical motifs were used by prehistoric people all over the globe, in Africa, America, Asia and Europe, as well as in Australia, in an endless repetition of the same geometric patterns, symbols and signs.

Among those universally-used prehistoric patterns found in stone age cultures in all parts of the world are dots and circles, squares and triangles, zigzag, criss-cross and ladder patterns, which are as widely used today as they were at the time of *Homo erectus* in Africa, Neanderthal in Europe, and the Kow

Swamp hominids in Australia (Fig. 1).

### Evolution and devolution of artistic skill

Rock art research also shows the apparent cyclic rise and fall of artistic ability in prehistoric man.

Much like the inverted order of evolution, where anatomically modern humans preceded *Homo erectus* by fifty thousand years—as evidenced by Mungo Man and Kow Swamp skeletons in Australia—there is a parallel inverted order in development and decline of artistic skill.

The tradition of most sophisticated Palaeolithic cave art such as found in Altamira in Spain and Lascaux or Chauvet caves in France, was replaced with simple, geometric motifs, and child-like drawings by cultures which emerged tens of thousands of years later.

There is also a question of what caused the complex motifs and representations of people and animals in Lower Palaeolithic art to come to an abrupt end. What followed was a gap of thousands of years during



**Fig 1.** Some of the Stone Age motifs in the public domain.

which only simple geometric patterns were used, with no depictions of living beings—anthropomorphic or zoomorphic representational art.

Archaeologists who embrace the theory of cyclic evolution and devolution of mankind see this as confirmation that ancient advanced civilizations were destroyed—due to major geological or cosmic events. After hundreds of thousands or even millions of years a new evolutionary cycle was jump-started, and the same slow progress from brute to *Homo sapiens* unfolded all over again. Some of the leading authorities in archaeological research make an excellent evidence-based case for a cyclic evolution and devolution occurring many times over at least two hundred million years (e.g., Michael Cremo, *Forbidden Archeology*).

> [Cont. on page 20](#)

## From Stone Age to Space Age, Part 2 (cont.)

### Segment of the Whole

While looking at one segment of our past, within one evolutionary cycle—the most recent

continental part of Croatia, these coastal sites with evidence of human occupation back to a million years ago, provide insight into the mind

ornaments. Jewelry finds in the Gravettian-Epigravettian layers of Vlakno Cave do not deviate from the general characteristics of the time, but

outnumber the finds at any other site on the eastern Adriatic coast (Dario Vujević, *Transition and tradition in Vlakno Cave: Modelling the Palaeolithic-Mesolithic transition in Northern Dalmatia*, University of Zadar).

Table 1. Chronology, subsistence, and geographic distribution of the main archaeological cultures of western Eurasia

Culture	Subsistence	Period <sup>a</sup>	Geography
Middle Paleolithic	Hunter-gatherers	300–30 uncal. ka BP	Western Eurasia
Upper Paleolithic (UP):	Hunter-gatherers	50–11.5 uncal. ka BP	Western Eurasia
Proto-Aurignacian/Initial UP	Hunter-gatherers	50–40 uncal. ka BP	Western Eurasia
Aurignacian	Hunter-gatherers	45–30 cal. ka BP	Western Eurasia
Gravettian	Hunter-gatherers	32–23 cal. ka BP	Western Eurasia
Solutrean	Hunter-gatherers	25–19 cal. ka BP	SW France, Iberia
Magdalenian	Hunter-gatherers	19–13.5 cal. ka BP	Western and Central Europe
Epigravettian	Hunter-gatherers	20–10 cal. ka BP	Europe
Mesolithic	Hunter-gatherers	11.5–5.5 cal. ka BP	Western Eurasia
Epipaleolithic	Hunter-gatherers, cultivators	20–11.5 cal. ka BP	Near East, Anatolia
Pre-Pottery Neolithic	Farmers	11.5–8.3 cal. ka BP	Near East, Anatolia
Pottery Neolithic	Farmers	8.3–7.8 cal. ka BP	Near East, Anatolia
Early Neolithic	Farmers	8.5–6 cal. ka BP	SE/Central Europe
Middle/Late Neolithic	Farmers	6.5–4.5 cal. ka BP	SE/Central Europe

<sup>a</sup>BP, before present; cal., calibrated; ka, kil annum (1000 years); uncal., uncalibrated.

Fig. 2. Upper Paleolithic timeline

**"What brought Vela Spila into focus ... was decorated pottery... dated to the late**

one—I found a number of Palaeolithic sites on the Croatian Adriatic Coast and its islands, which provide evidence that the various stone age occupants of that region used the same universal patterns (Fig. 2). Among sites which are as informative and intriguing as Vela Spila on Korcula, near Dubrovnik in the South Adriatic (see [Part 1](#), PCN #41),

behind the stone age decorative system.

### Vlakno cave

In Vlakno Cave archaeologists have found 15,000 year old engravings, as well as fossilised bones, discovered in 1965. Excavations have so far reached a depth of 5 meters and unearthed cultural layers dating back to 19,500 BP.

Rich deposits of Mesolithic and Upper Palaeolithic material contain valuable items such as flint and bone tools, drills, scrapers, as well as stones decorated with ladder and mesh patterns (Fig. 3). A complete human skeleton with Cro-Magnon characteristics was found, ceremoniously buried under tumulus, surrounded with jewelry

### Sandalja underground caves

Another important prehistoric site is the Sandalja cave-system near Pula, first excavated in 1961 by the Croatian geologist Ivan Crnolatac and Croatian geologist, speleologist and palaeontologist Mirko Malez, known as the "pioneer of Croatian cave archaeology." In 1961 Mirko Malez found fossilised remains of *Homo erectus*, dated to about 1 million years ago. The site was excavated under his supervision until 1989.

This Upper Palaeolithic site also yields a wealth of flints and stones and fossilised bones. Two main sites in this system consisting of surface and underground caves are known as Sandalja I and Sandalja II.

Sandalja I is characterized by the presence of a bone-breccia infilling in its deepest levels, and even though the strata dating is uncertain, it is believed to belong to the Villafranchian period of the Pleistocene, about 3 million to 1.5 million years ago.

Sandalja II contains a group of 29 people, in its Upper

> [Cont. on page 21](#)



Fig. 3. Flint engraved with a ladder pattern. Photo by Vladimir Ivanov / CROPIX.

**Upper Palaeolithic."**

there are also two sites of special interest in the Middle and North Adriatic.

One is Vlakno Cave, on the island of Dugi Otok (Long Island), archipelago of the city of Zadar in the Middle Adriatic. The other is Sandalja Cave close to Pula in the Northern Adriatic region of Istria.

Just as the Neanderthal sites at Krapina and Vindija in the

made of shells and bones. The layer was dated to 12–13,000 BP. More samples of human bones, belonging to at least three individuals, were discovered in December 2011, and excavation is still going on.

This again indicates that prehistoric people back then, the same as now, had some sense of beauty, and urge to create, decorating utilitarian objects as well as creating personal

## From Stone Age to Space Age, Part 2 (cont.)

### "The ornaments and



**Fig. 4.** The oldest tool (chopper) found in Sandalja I cave, one of the oldest ever found on the European continent.

### decorated bones from Vela Spila suggest ... a symbolic tradition existed



**Fig. 5.** Blade from the Sandalja II cave.

### here throughout much of the late Upper Palaeolithic."

Palaeolithic stratum (cc 27,000 BP). Their skulls were smashed, which was attributed to violent injury. It leads to the uncomfortable conclusion that, alongside a need for creative expression, the need for violence has also always been a part of the human psyche.

Sandalja is so far the only discovery testifying to the arrival of *Homo sapiens* in Istria. To date, Sandalja I has been excavated to a depth of 9 meters. A stone chopper found there was dated to about 800,000 years ago, which makes it the oldest artefact found in Croatia (**Fig. 4**).

Within layers attributed to the Aurignacian and Gravettian lithic periods (38 – 22,000 BP), most abundant finds are dated to 23,540 ± 180 BP [Mirko Malez, *The Upper Pleistocene ornithofauna of Sandalja I near Pula in Istria*, 1974].

The splintered bones (for marrow extraction) found in Sandalja I, associated with a couple of choppers, has convinced some authors that this cave reveals one of the earliest human occupations of Europe.

Further analysis could provide an interesting indication of the possible routes of *Homo erectus* spread over prehistoric Europe.

Aurignacian blades and cores are deemed to be an important technological innovation introduced by *Homo Sapiens*, existing in parallel with the Neanderthal inhabitants of Middle Paleolithic Europe (**Fig. 5**).

Some beautiful flint artifacts excavated from this site have been dated to the Epigravettian period. Engraved stones and bones, on display at the Archeological Museum in Pula, show why Sandalja II is one of the most interesting

palaeological and archaeological sites in Croatia.

Layers belonging to Aurignacian and Epigravettian cultures are important for reconstruction of the behaviour of pre-sapiens hunters and gatherers in the Adriatic region during the Upper Palaeolithic.

The fossilised human remains are being used for further genetic analysis, and are expected to shed

more light on the coexistence and overlapping existence of *Homo erectus* and *Homo sapiens* in the same region (Prehistoric Archaeological Sites in Croatia, Encyclopaedia Croatica <http://www.enciklopedija.hr/natuknica.aspx?id=59323>).

### Same signs, same minds

Palaeolithic artifacts found in both the Vlakno and Sandalja sites are decorated with identical patterns: parallel lines, ladder motif, cross-hatch pattern, dots and circles. Together with jewelry made of shells, bones or pebbles (**Fig. 6**), these form part of a decorative repertoire typical for the Upper Palaeolithic period in the Mediterranean basin.

The same motifs and decorative objects are also typical for stone age material found in Australia.

It implies the same urge to leave a mark, a sign, or a symbol, and that the same sense of aesthetics was present in the archaic mind everywhere. It hints that there was a similar mentality, and worldview, present among all ancient people in our prehistory. It indicates the same desire for self-expression, and the need for self-

embellishment, regardless of the stage of evolution of any of those ancient cultures.

In Part 3 we can take a closer look at some of the most



**Fig. 6.** Jewelry made of shells and bones; Sandalja Cave

common Stone Age motifs appearing in Australia...

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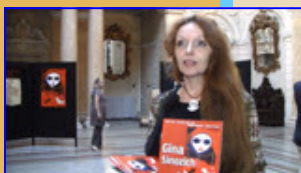
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# From Stone Age to Space Age, Part 3

By Vesna Tenodi MA, archaeology; artist and writer



**"This led to the conclusion that the oldest cave art is not confined to Europe, but was independently created in Asia, spreading from Indonesia to New Guinea and then to Australia."**

**Author's note:** This article is dedicated to Ian Wilson, author of *Lost World of the Kimberley*, published in 2006, attacked by the Aboriginal industry for his "provocative" research of Bradshaw paintings attributed to a pre-Aboriginal race which he called the Bradshaw people.

## Australian Stone Age art

Australian cave art has a lot in common with Asian prehistoric art. In the Stone Age art of Indonesia as found on Sulawesi island animal drawings were dated to 35,000 years ago placing them among the oldest figurative depictions in the world.

The oldest Sulawesi hand stencils have been dated to 39,900 years old and the most recent one to 17,400 years old (Fig. 1). Comparing with European art these dates are slightly older than the El Castillo hand stencils in Spain and the hand stencils at Lascaux Cave in France respectively.

These dates place Sulawesi rock art among the oldest artworks known.

**(Eds. Note:** This in regard to what is called 'parietal' or 'cave art' as opposed to portable art such as known from engraved bones.)

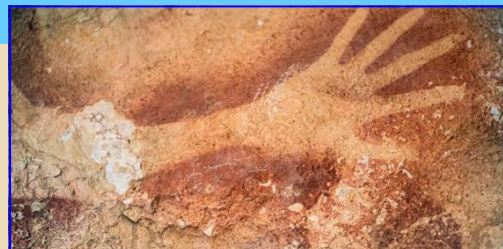
Exactly what hand stencils meant to the prehistoric artists of Sulawesi as well as to Stone Age groups elsewhere in the world remains a mystery but the fact remains that this is one of about 90 motifs most commonly found on the walls of Paleolithic and Neolithic sites the world over. **Fig. 2**

shows another common motif.

Today, only remnants of Sulawesi rock art remain. Most of the cave art—about 99% of all of the paintings—is gone due to erosion, exfoliation, or covering by calcium carbonate deposits (which enabled its dating). This evidence led to the conclusion that the oldest cave art is not confined to Europe, as previously thought but was independently created in Asia

that it will be completely gone within our generation.

Australian rock paintings, created on sandstone rock faces—which deteriorate even more rapidly than limestone—are also almost completely gone. In fact, what we typically see are actually



**Fig. 1.** Sulawesi ancient hand stencil, *Nature* 2014.



**Fig. 2.** Commonality of the most often depicted petroglyphs. Compilation image courtesy of A. Peratt, Life Fellow, IEEE Nuclear and Plasma Sciences Society.

spreading from Indonesia to New Guinea and then to Australia (Pleistocene Cave Art from Sulawesi, Indonesia. *Nature*, October 2014).

The Sulawesi art, created on limestone, is deteriorating rapidly, and it is expected

recently created paintings, often covering the original stone age art.

In some cases, "ancient" art has been exposed as an outright fraud created for the sole purpose of being used

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## From Stone Age to Space Age, Part 3 (cont.)

as evidence to bolster Aboriginal land claims (Ancient Hand Stencil Created Three Years Ago, *Daily Telegraph*, 2014).



**Fig. 3.** Kaiara sky-being, I. M. Crawford, photo: Ray Penrose.

Such ongoing fraud in Australia started almost 50 years ago. Since the referendum of 1967, resulting in Aboriginal recognition, billions of dollars of taxpayer money has been sunk year after year in "expert" propaganda papers composed to refute most of what was written by researchers up to that point. The original

reports were simply declared to be "incorrect" and gradually replaced with a new paradigm, "inventing a culture that never existed" (Professor Emeritus, the late John Mulvaney—"father of Australian archaeology").

This practice of fabricating Australian prehistory was and is still criticized by a number of archaeologists, historians and political commentators.

One of them, Keith Windschuttle, is one of those who still dare to state the obvious: "I am not giving anything away here by saying that on balance, and despite some notable exceptions, neither our historians nor our anthropologists can be trusted to tell the truth about Aboriginal affairs."

As a stringent defender of much maligned Rhys Jones, a prehistorian criticised for his politically-incorrect theory of advanced pre-Aboriginal races, Windschuttle refuses to stay silent. In Aboriginal land claims, what is often presented (and accepted by the courts) as expert/ scientific evidence is, says Windschuttle, "merely romantic mythology. Without surveying all the literature

about Aboriginal concepts of land ownership, there are two conclusions we can confidently draw... First, before British colonization, some Aboriginal groups did *not* have either the concept or the practice of land ownership. Second, some anthropologists are prepared to publicly misrepresent the evidence to claim they did" (Keith Windschuttle; *History, Anthropology and the Politics of Aboriginal Society*; Samuel Griffith Society Papers; 2001).

In layman's terms, they are willing to lie.

### The truth about the Wanjinia

Much like the Stone Age geometric patterns, the Wanjinia motif is an anthropomorphic figure also found in ancient rock art all over the world, under different names (PCN #19).

Australian Aborigines in the Kimberley region in Western Australia—even though their informants always claimed that these images were not created by their ancestors, but that "the Wanjinias painted themselves"—these days get enraged if anyone uses this design, which they now claim is a "cloud-spirit" that "belongs to them."

Little do they know. Even the term "Wanjinia" was borrowed from Asian languages, and translates as "traveler."

As for the image itself, exactly the same design is found in other states in Australia, under different names. This fact was well documented by researchers up to the late 1960s, when it was relegated to the basket of "forbidden facts."

The legend recorded by Ian Crawford, who uses the alternative spelling "Wandjina," says that after the battle in which Wodjin—the head Wanjinia—and his band of Wanjinias slaughtered the people, the other Wanjinias dispersed. Aborigines usually knew this story and the story of those Wanjinias who stayed in their particular part of the coun-

try. They had an elementary knowledge of those legends in neighbouring districts, and were usually ignorant of those in distant areas (I.M. Crawford, *The art of the Wandjina*, 1968).

The same author details the rock art found on the islands off the Western Australia coast, anthropomorphic forms and figures representing cloud beings called Kaiara (e.g., **Fig. 3** and **Fig. 4** on the following page), "brought by the wind from the north". The Kaiara paintings are very similar to Wanjinias in appearance and also, like Wanjinias, control wind and rain and lightning. In their mythology, however, the Kaiara are quite distinct from the Wanjinias, as they—according to the Kaiara legend—took no part in the fight between the Wanjinias and the native people (*ibid*).

Since the tribes who worshipped the Kaiara are now dead, the Kimberley tribes, unaware of the Kaiara legend, simply appropriated the Kaiara design attaching it to their own lore, and now market it as "their" Wanjinia.

At the time when it was still possible to tell it as it is, Ian Crawford's Aboriginal informants said:

"Fifty years ago these paintings were bright and shiny. But now the spirits have left them. The old people are dead. The times are changing" (Vanishing Aboriginal art of north, *Sydney Morning Herald*, 1966).

Further inland, in the Northern Territory and the Simpson Desert, the Aranda tribe had a similar cult, with worship of mythical visitors, called Wanjinia. According to their legend, the Aranda were "merely the offspring of the Wanjinia." The Aranda used Wanjinia image as their emblem or totemic pattern, creating ceremonial objects such as headgear. This ornament was usually adorned

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**"The original reports were simply declared to be 'incorrect' and gradually replaced with a new paradigm, 'inventing a culture that never existed.'"**

## From Stone Age to Space Age, Part 3 (cont.)

***"This practice of fabricating***



**Fig. 4** The principal Kaiara sky-being, M. Crawford, photo: Ray Penrose.

***Australian prehistory was and is still criticized by a number of archaeologists, historians and***



**Fig. 5.** Lightning Brothers, A. Peratt.

***political commentators."***

and tipped with bunches of hawks' and cockatoos' feathers. The main performer wore such an elaborate Waninja on his head (T.G.H Strehlow, "Aranda Traditions," 1947).

The Kimberley tribes appropriated the Arandas' feather-adorned design as well, and incorporated the feathered headdress in some of their contemporary paintings.

In the Victoria River region of Northern Territory, similar image depicting "beings who came from the sky" is called Lightning Brothers (Fig. 5), while in New South Wales it is known as Biame. There is no tradition of repainting those images.

Objective researchers claim that there is not really any such thing as "Aboriginal art." Australian Stone Age art—or, more precisely, its remnants—is not different from prehistoric art anywhere else. Contemporary art created by Aborigines mostly consists of an endless repetition of the same ancient patterns, both geometrical and representational, transferred onto modern materials such as canvas, fabrics and ceramics. The difference between Australian and European rock art is that most of the Australian ancient rock paintings are either gone due to erosion, or through the tribal practice of repainting, while European rock art, found deep in caves and underground tunnels, was much

better protected from weathering and erosion, retaining its quality and vibrancy.

### **Comparative archaeology**

In Australia today, the politically-enforced ideology regarding indigenous affairs dictates to both art and archaeology. This practice has resulted in most of the exciting books written prior to late 1960s being taken off the list recommended to students, and off the shelves in public libraries. Because, as they say, those are too "offensive" to Aborigines.

But some objective researchers cannot stay silent. They can easily establish that the entire body of prehistoric motifs is common to all prehistoric cultures, obviously coming from the same source. Figurative art, with its depiction of animals and humans, is also universally found in prehistoric groups separated in time and place [Bradshaw Foundation, *Ancient Symbols in Rock Art*].

The question is whether these same patterns were developed independently, by isolated prehistoric tribes on different continents, or whether they spread through migration and interaction of migrating groups.

However, the mainstream archaeologists in Australia are paid to prove that the ancient paintings here were invented by, and are specific to, only Australian Aborigines. Over the last fifty years the Aboriginal industry has been demanding "legal protection" and Aboriginal "copyright ownership" of those universal patterns.

This push for copyright and ownership of prehistoric motifs and symbols is seen as comical by some, foolish by others, and as very dangerous by those able to foresee all the consequences of catering to such demands. However, that does not stop the Aboriginal

industry from harassing Australian non-Aboriginal artists, demanding royalties to be paid to the tribes for using any of those universal patterns and styles in the public domain. When the Aboriginal industry fails to intimidate Australian artists into compliance, Aboriginal tribes step in to bully and harass the artists, threatening violence against anyone using their "sacred patterns" without their permission.

Perhaps comparative archaeology can help in bringing such people to their senses. Once making a comparison, the mainstream would recognise that there are the same motifs used in rock art everywhere. Stone Age art belongs to humanity and is the heritage of all mankind – a fact well recognised by both the experts and indigenous people in other parts of the world. And yet, it is stubbornly denied in Australia.

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# From Stone Age to Space Age, Part 4

By Vesna Tenodi MA, archaeology; artist and writer

## Australian archaeology on the crossroads

Any information about technologically advanced races inhabiting the Australian continent tens of thousands of years before the influx of Stone Age Aboriginal tribes has been deleted from Australian textbooks. The information as provided by Aboriginal informants and collected by past researchers over 200 years, was systematically replaced with a fabricated story about Australian prehistory, concocted by the taxpayer-funded Aboriginal industry.

For the last fifty years, the Aboriginal industry has been misusing taxpayer money to invent a culture that "never existed," according to Professor Emeritus, the late Dr. John Mulvaney (2013).

In order to hide the truth archaeological evidence of sophisticated earlier cultures was destroyed thanks to the repatriation law and also enforced by the Aboriginal industry.

Professor Mulvaney with other courageous prehistorians such as Rhys Jones and Alan Thorne, was able to foresee where the Aboriginal-empowerment policy would lead. He predicted the destruction of important archaeological evidence, and its replacement with fabricated theories of the Australian past.

In the 1980s, Dr. Mulvaney warned the authorities about the damage that would be done to Australian archaeology if it were to be run by politicians and lawyers to suit the new political agenda and support Aboriginal land claims.

Until the day he died on September 21, 2016, Mulvaney criticized destruction of po-

litically undesirable archaeological material, especially human fossilised remains.

Throughout the 1980s, while this trend of fabricating Australian prehistory was gaining momentum, he was one of its most vocal opponents.

The dire consequences of misdirected policy as foreseen by Dr Mulvaney are obvious to all of us today. His predictions were proven to be correct. In my conversations with him, Dr Mulvaney criticized the Aboriginal industry for tampering with his publications, deleting anything they deemed to be "damaging" or "offensive" to Aboriginal tribes.

Throughout the 1990s, Mulvaney kept warning both his students and the public in general that newly-invented stories about Australian prehistory should not be trusted. Archaeological conclusions should not be manufactured by politicians and lawyers. He kept reminding the public of the forbidden truth: apart from the Aboriginal past as traced back to the Kow Swamp site Australia also has a different past, reaching much deeper into antiquity long before Aboriginal tribes colonized the continent. For instance, the Kow Swamp material, with its ample *Homo erectus* skeletons dating to c. 9,000 to 14,000 years old is now claimed by the contemporary tribes as their ancestors.

Dr. Mulvaney (in mainstream anthropology terms) claimed that there had been an inversion of evolutionary progression, a hiccup in linear evolution so to speak. According to Mulvaney, prior to *Homo erectus*, Australia was inhabited by advanced *Homo sapiens* species (see **Eds. Note** following page) which were not genetically con-

nected to contemporary tribes or their ancestors. This was evidenced by the Mungo Man remains dated to c. 60–70,000 years old. He agreed with Rhys Jones, and spoke about a 'cyclic evolution-devolution' interchange of completely different races and cultures.

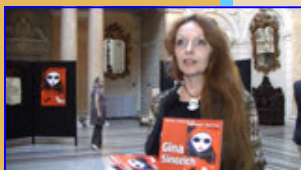
By the early 2000s, Dr. Mulvaney became aggravated with the seemingly unstoppable Aboriginal industry, which according to him had destroyed Australian archaeology. He objected to genuine research data being replaced by a politically correct fabrication of so-called "research results." This Aboriginal industry, with its endless litanies about Aboriginal "sacred culture," by now has descended into a farce, making absurd claims that any archaeologists wishing to keep their jobs must pretend to subscribe to.

Dr. Mulvaney further noted that the Aboriginal industry has caused irreparable damage not only to Australian archaeology but also to our "basic scientific prerogative to examine material and make conclusions without political interference" (pers. comm. 2013).

He and his colleagues Rhys Jones and Alan Thorne were the most enthusiastic archaeologists one could hope to encounter.

When I met them in the mid-1980s at the National University in Canberra, Professor Mulvaney struck me as a real gentleman. Softly-spoken and mild-mannered he talked with such deep conviction that his theories immediately resonated with me. By contrast, Rhys was a passionate warrior for the truth, and refused to tone down his scorn for the then emerging

> [Cont. on page 12](#)



***"In order to hide the truth, archaeological evidence of sophisticated earlier cultures was destroyed, thanks to the repatriation law, also enforced by the Aboriginal industry."***



## From Stone Age to Space Age, Part 4 (cont.)

**"The original reports were sim-**

trend of fabricating the Australian past. That attitude also resonated with me.

Neither could be silenced. While Jones and Thorne remained strong critics of the farce that

*sapiens*." When Aborigines started claiming that the very term "prehistory" is "very offensive" to them, the Aboriginal industry decided to replace the word with "deep past," which they

### **Pintupi Nine—living pre-history**

This new "spanner-in-the-wheels" Dr. Mulvaney was joking about is the Pintupi tribe, consisting of nine people who never had any contact with our civilization, and was discovered in 1984 in the Gibson desert in Western Australia (**Fig. 1**).

The tribe had been unaware of the arrival of Europeans on the continent, lived an unchanged Paleolithic nomadic existence and roamed waterholes near Lake Mackay in Central Australia, naked except for human-hair belts.

Most Aboriginal tribes, when seeing white men for the first time, saw the white people as gods and were in awe. But the Pintupi, who were scared of the aircraft flying over their heads, thought the whites were the devil, and kept hiding. Once discovered, they chose to continue living in isolation for the next 20 years.

In 2014, the nine remaining members of the Pintupi tribe obtained an agreement that turned 4.2 million hectares (16,200 sq miles) into an Indigenous Protected Area or IPA (See **Fig. 2** on the following page).

The Australian land given to Aboriginal tribes, who form 2% of the Australian population—not including white people who *pretend* to be Aborigines—is now estimated to cover about 60% of the total Australian land mass. With 30 billion dollars of taxpayers' money that the tribes receive every year, as well as countless billions flowing to Aboriginal organisations from businesses conducted on the land given to them, it is now an increasingly thorny issue for a majority of Australians. Australia

> [Cont. on page 13](#)



**Fig. 1.** The Pintupi Nine in 1984; *BBC News*, December 23, 2014.

**ply declared to be 'incorrect' and gradually replaced with a new paradigm, 'inventing a culture that never existed.'"**

Australian archaeology had become, John Mulvaney tried to accommodate the new paradigm in his later work.

His *Prehistory of Australia*, originally published in 1968, was altered and tampered with. Three decades later, a revised edition was published in 1999. When I asked him why he allowed the heavy editing, his response was quite agitated: "I did not have a choice! They forced me to have a co-author for the new edition of my book. They said my conclusions offend Aborigines, causing anger and confrontation, that some parts must be altered in line with this new paradigm... Now we not only have to glorify an invented culture we all know never existed, but we also have to use this new jargon." This was in reference to Alan Thorne who excavated the Kow Swamp site uncovering the remains of more than 40 people. The remains were analysed; and while found to clearly belong to *Homo erectus*, they were renamed as "*robust Homo*

deemed a more politically correct expression.

### **Forbidden past, forbidden present**

Dr. Mulvaney was often covering his frustration with humorous irony. "Look at the Pintupi tribe," he said, "they are a real spanner in the Aboriginal industry wheels. Since the Pintupi morphology is a typical *Homo erectus*, it was a marvelous opportunity for us to examine living prehistoric people, to gain an extraordinary, first-hand insight into Paleolithic lifestyle. But in this current ideological climate we are not allowed to investigate the past or the present. I'm sure the facts we can observe will in our textbooks be replaced with yet another invented story of some secret custom (to explain the morphology) that is too sacred to discuss without Aboriginal permission." This is not to mention that conducting any genetic research is also forbidden. [**Eds. note:** The terms *Homo erectus* and *Homo sapiens* and their uses are in perpetual flux.]



## From Stone Age to Space Age, Part 4 (cont.)

***"I see this moment as a long-overdue opportunity for Australian archaeology to be revived...and for the Aboriginal industry with its propaga-***

lian people are now experiencing "compassion fatigue," and feel lied to and betrayed by the Australian politicians who kept claiming that eventually we will live to see some positive outcome.

### **It's time to tell the truth**

Australia seems to have had enough of Orwellian Newspeak. For a long time, most Australians have been fully aware that we have all been lied to. But any of us was threatened with court action should we dare to speak about reality.

In 2009, I and my group of artists decided to speak out about Aboriginal violence and the corruption in the

an explosion of discontent. For the first time in recent history, Aboriginal violence—a taboo topic until a few months ago—is on everybody's lips. It appears on the front pages of Australian newspapers and in speeches of our politicians.

### **Archaeologists and artists strike back**

I see this moment as a long-overdue opportunity for Australian archaeology to be revived. I see it as an opportunity for our vilified scientists to be rehabilitated, for our artists to regain their right to create art without fear of violence, and for the Aboriginal industry with its propa-

art. This is not to mention that the Wanjina and Bradshaw anthropomorphic paintings were created by pre-Aboriginal races, as confirmed by all Aboriginal informants.

Political correctness and a long line of corrupt politicians have destroyed Australian archaeology and denied Australian artists their right to create art free of harassment.

After fifty years of suffering this ideological tyranny, Australians are now striking back, ready to destroy the corrupt policy which has ruined our Australian values.

**Note:** This article is dedicated to the late John Mulvaney, the father of Australian archaeology, who had the courage to criticize the corrupt Aboriginal industry for inventing a culture that never existed.

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**Fig. 2.** The Pintupi today; BBC News, December 23, 2014.

***tors of a falsified past to be held accountable, exposed and de-funded."***

Aboriginal industry. We were attacked and terrorized by both violent Aboriginal groups and the arrogant organizations belonging to the Aboriginal industry. They were absolutely certain we would quickly be silenced by their well-proven effective methods of intimidation.

But we kept talking. They kept attacking. It took eight long and horrible years, but now, all of a sudden, we witness

gators of a falsified past to be held accountable, exposed and de-funded.

If there were to be any chance of revival for Australian archaeology, it is important to repeat some simple but forbidden legal facts. For instance, Aborigines do not "own the past." The tribes do not hold copyright on prehistoric art. No-one needs Aboriginal "permission" to reference their work to pre-Aboriginal rock

# Australia—where telling the truth and helping the tribes is seen as “just another form of invasion”

By Vesna Tenodi MA, archaeology; artist and writer

## The new Australian paradigm—its enforcers, its opponents

When I wrote that nothing about Australian prehistory as told by the Aboriginal industry nowadays should be trusted, some of the readers asked me why? Why is the Aboriginal industry so determined to hide the truth? Why are they so eager to fabricate the past, as well as present, losing all credibility in the process?

It comes down to guilt-driven Australian politics. By way of justifying the destruction of archaeological material and reinventing the past, the Aboriginal industry offers reasons such as that the truth is “offensive to Aborigines” and standard archaeological methods are “unethical.”

One of the books deemed as offensive for containing accurate information about Australian prehistory is *Cape York: The Savage Frontier* by Rodney Liddell. It was self-published in 1996 when political correctness was on the rise. The book was the author's response to academics who were “deliberately lying and distorting the truth on Australian history in the name of political correctness” (Rodney Liddell [www.capeyorkbooks.com](http://www.capeyorkbooks.com)). Attempts to ban the book failed, and according to Liddell, *The Savage Frontier* is now more popular than ever. Political attempts to censor books and similar forms of

research or other publications often have that effect.

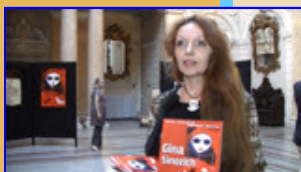
Liddell was attacked for almost every chapter in the book. Speaking about the Aboriginal invasion of Australia, about the “sacred customs” of infanticide and cannibalism performed openly until just a few decades ago, or about morphological analysis of skeletal remains was deemed unacceptable under the new political re-

to examining and recording the Stone Age culture as they witnessed it, kept helping the tribes and advocating for them, and urging the government of the day to treat the tribes with more compassion. *Those calls were ignored.* But today, the Aboriginal industry claims that “telling the truth and helping the tribes is just another form of invasion” and threatens legal action against anyone who offers constructive criticism or mentions

some unpalatable facts about Aboriginal past and present.

Long before Rodney Liddell revisited some politically undesirable facts

***“In order to hide the truth, archaeological evidence of sophisticated earlier cultures was destroyed, thanks to the repatriation law, also enforced by the Aboriginal industry.”***



**Fig. 1.** Ted Strehlow with two Aranda elders grew up with the tribe.

gime. Liddell remains unapologetic and is still collecting the facts as learned from his Aboriginal informants.

## Sacred Violence

Before contemporary researchers such as Liddell there are other sources of the ‘forbidden past’ which are increasingly difficult to access.

What the authors have in common is that they acted out of love for Aboriginal people, dedicated their lives

such as the ever-present problem with Aboriginal violence, British explorer George Gray and humanitarian Daisy Bates detailed the same brutal mindset and violent customs they observed for decades which they recorded in detail in their journals.

More recently, Ted Strehlow (1908–1978), an anthropologist who studied the Aranda people of Central Australia, documented tribal life for forty years (**Fig. 1**). He amassed

> [Cont. on page 13](#)



## Australia—where telling the truth = invasion (cont.)

**"Strehlow too fell out of favor when he asserted that 'real' ancient culture was well and truly extinct, and was replaced with a fake culture as devised by the Aboriginal industry."**

what is possibly the greatest collection of Aboriginal artefacts and other items ever.

Much like Grahame Walsh, who documented Pre-Aboriginal rock art and was attacked by the Aboriginal industry for his findings including that there was a more technologically-advanced people inhabiting Australia long before the arrival of the Aboriginal tribes, Strehlow too fell out of favor when he asserted that 'real' ancient culture was well and truly extinct and was replaced with a fake culture as devised by the Aboriginal industry.

With the rise of the Aboriginal industry which is well-known to no longer allow for free thinking, Strehlow too (just like Grahame Walsh discussed in prior articles) went from glorified to vilified, and was betrayed even by his closest friends. Walsh was vilified for committing the unforgivable sin of attributing Wanjina and Bradshaw rock art to a pre-Aboriginal race. Strehlow's sin? He refused to hand over his privately owned collection of artefacts, etc., to contemporary tribes.

The collection consisted of the photos, songs and stories he gathered, as well as the archaeological and ethnographic items entrusted to him by the Aboriginal elders.

Strehlow was one of the greatest promoters and defenders of Aboriginal culture. He was born on the mission run by his father Carl Strehlow, grew up with the Aranda Aboriginal tribe, speaking Aranda before learning to speak English. He was loved and embraced by the tribe as being an

Aranda man himself. Seeing that tribal customs were rapidly dying out, Strehlow started recording the Aranda language in 1932. This was the first

trusted. Over forty years, on top of recording images, songs, and stories, Strehlow kept building his collection of sacred ceremonial objects and artistic items given to him by the tribal chiefs.



**Fig. 2.** Ted Strehlow's photographs were published in two 1978 issues of *People* magazine.

methodical study of any Aboriginal language ever undertaken. He recorded the customs, ceremonies, thoughts and attitudes of the Aranda people—paying equal attention to the good and the bad, the positive and the negative, and accurately described the lives of the Central Desert tribes (Ted Strehlow, *Aranda Traditions*, 1947). The book was considered to be a brilliant work, and a pioneering study that provided a great insight into a dying culture (Again, see Fig. 1 on prior page).

The Aranda elders were appreciative of his work to the extent they said he was the only man they can fully trust with their important tribal objects. They kept bringing him archaeological and ethnographic items, and explained that the old customs were dying and the new generation of tribal men can no longer be

After a lifetime of dedication, in the last years of his life he clashed with a new generation of Aborigines—with exactly the type of people the elders warned against. But since the tribal elders who had been giving him the artifacts by the early 1970s were all dead, the new breed of politically empowered people who claimed to be Aranda started demanding ownership of the collection.

Strehlow refused, saying that to do so would be contrary to the promise he had given the real Aranda chiefs. Also, he pointed out that by the 1970s the Aranda culture was extinct, with all spirituality evaporated and customs forgotten. He enraged the Aboriginal industry even further with his objections to what had become known as "Aboriginal art," claiming that genuine ancient art had turned into national kitsch, with all authenticity gone.

Seeing the Aboriginal industry aggressively promoting an invented culture, Strehlow simply said it's all a lie, and started publishing his own records of tribal customs (Ted Strehlow, *Songs of Central Australia*, 1971). For this defiance, Strehlow—who was until the 1970s regarded as the 'last Aranda man,' the last person knowledgeable about real Stone Age tribal culture—fell into disgrace. When he decided to publish some of the photographs from his personal collection, under the title "Secrets of the Aranda" in two issues of *People* magazine in 1978 (Fig. 2)

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# Australia—where telling the truth = invasion (cont.)

**"She dismissed them as pretenders—"nouveau Aborigines," as she called them, in league with "rip-off white advisors" and "plagiarising anthropologists."**

and provided the German magazine, *Stern*, with 211 color slides and 78 black & white photographs—he became the enemy of the state. The Aboriginal industry was enraged and *People* magazine which published his material was banned.

## Who can you trust?

Seeing even his lifelong friends and supporters falling into the trap of political correctness and siding with the Aboriginal industry Strehlow made a will and left the entire collection to his wife Kathleen Stuart Strehlow. He believed she was the only one he could trust to resist the pressure and not allow the collection to fall into the hands of modern Aborigines who, in Strehlow's own words at the time, "no longer have any knowledge of the authentic tribal culture, since the elders and guardians of the secrets were all dead and that whole world is finished, and will never come back" (*Songs of Central Australia*, 1971).

Following Strehlow's death in 1978, Kathleen inherited the collection, as the sole legal owner of his lifelong work. She did resist the harassment—for a while. However, Aborigines kept making demands for her to hand over the collection. She replied that the material was Ted Strehlow's personal property and that he was free to leave it to anyone he wished. Since she was now the rightful owner and guardian of the collection she ignored the Aborigines who tried to claim any rights over the material. She dismissed them as pretenders—"nouveau Aborigines," as she called them, in league with "rip-off white advisors" and "plagiarising anthropologists" (Janet Hawley, "The Strehlow Collec-

tion: Preserved in Vitriol," *Sydney Morning Herald* 1987).

When a delegation of Aboriginal people came to make claims on the collection, she dubbed them "The Gang of 15" and later came to say: "When sweeping statements are made 'give the objects back'—I answer, to whom? Which Aborigines? I have flung down the challenge: Any Aborigine who thinks he has a legitimate claim to any object can come and see me and I'll check his credentials. I want to know the names of his ancestors, his totem, the name verses of the songs. **Not one has come forward**" (Hawley 1987; author's emphasis).

To the complaint that she, as a woman, should not have right of control of tribal objects, Kathleen Strehlow replied: "I am a white woman, so those Aboriginal laws don't apply to me" (ibid).

Such statements further infuriated the Aboriginal industry, which kept up the demands for her to "hand over the collection."

*To be continued...*

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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 prehistoric 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 researcher and spiritual archaeologist, concentrating on the origins and mean-

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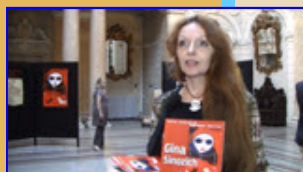
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# Australia—where telling the truth and helping the tribes is seen as “just another form of invasion,” Part 2

By Vesna Tenodi MA, archaeology; artist and writer



***“The ever-growing list of suspect sacred customs recently invented to support land claims is something that no one is allowed to question.”***

## Archaeological material—free to steal

Following Ted Strehlow’s death in 1978, the tug of war between his widow Kathleen and the Aboriginal industry has gone on for years.

The passing of the Aboriginal and Torres Strait Islander Heritage (Interim Protection) Act, 1984, gave the Federal Government of Australia unlimited powers in matters concerning the protection of Aboriginal heritage, particularly in relation to sacred sites and sacred objects.

The part of the Act that troubled Strehlow’s widow stated that *any objects that were “used or treated in a manner inconsistent with Aboriginal tradition” could be impounded* and placed in protection. Kathleen saw this as a threat of “political attack” by the “land rights industry”—an alliance of “jealous advisors, white lawyers, anthropologists and politically-motivated bureaucrats” (Graham Duncan 1984).

Over the last forty years an entirely new “Aboriginal tradition” has been invented, often for the sole purpose of seizing the land and/or material objects, by claiming that something is “inconsistent with Aboriginal tradition,” under this absurdly worded law.

The “sacred ancient customs” that never actually existed are now routinely quoted in courts to persecute private collectors and

confiscate their objects of artistic and archaeological interest. The ever-growing list of suspect sacred customs recently invented to support land claims is something that no one is allowed to question.

One such claim is that in prehistoric times the tribes conducted a “Welcome to Country” ceremony, to greet some other wandering tribe and allow them passage through their territory.

That invention has taken root so quickly that by now every government department, every public service event, every official meeting and function must start with an Aborigine giving a “Welcome to Country” two-minute speech. The Aboriginal industry prescribes a hefty fee for such performances, and claims that it is well justified because it generates a stream of income for Aborigines. There are repercussions for anyone who refuses to follow this new “protocol.”

It has become so entrenched in our daily practice that not many Australians these days are aware that the “Welcome to Country” was invented by entertainer Ernie Dingo, who scripted it for a theatre performance in 1976, as a joke. Nevertheless, it quickly became an obligatory part of every official function (Keith Windschuttle, “Welcomes to country” are being foisted on us in error, *The Australian* 2012).

Likewise, new generations of Australians are not aware

that what is now called “sacred dot-painting” actually started when a white art teacher, Geoffrey Bardon, went to the Aboriginal settlement of Papunya in 1971. Papunya was, according to Bardon, “a problem place, a community beset with problems of alcohol abuse, inter-clan violence, and was a death camp in all but name” (*Sydney Morning Herald*, December 2011).

Frustrated with restlessness and the short attention span of Aboriginal children, he started teaching them to paint rows of dots, as a method for them to learn some discipline. The grown-ups who saw what the children were doing, asked him to let them try as well. Within a decade dot-painting was referred to as a “sacred Aboriginal tradition.”

This lunacy has taken such a grip on Australian life that any artist who puts three dots together is threatened with court action for “stealing” Aboriginal “sacred tradition.” To avoid bullying, contemporary artists using this style say it is a reference to French pointillism. They are fully aware that there is no copyright on any style, and that intellectual property law does not apply to ideas. And yet, the fear of Aboriginal violence is so extreme that artists comply regardless of how absurd—and often illegal—the demands might be.

With the Aboriginal industry rapidly growing during the 1970s, and seeing the pro-

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## Australia—where telling the truth = invasion (cont.)

***"The part of the Act that troubled Strehlow's widow stated that any objects that were 'used or treated in a manner inconsistent with Aboriginal tradition' could be impounded and placed in protection."***

posals for the Aboriginal Heritage Act, collectors realized that such legal gobble-dygook will be used to rob them of their collections. Before the passing of the Heritage Act in 1984, Strehlow's widow and his son Carl made a wise decision to secretly move the most important parts of the collection to New Zealand and then to Europe.

In 1986, the rest of the Strehlow collection was confiscated—or to put it more bluntly, stolen—by those in power, and is now kept at the Strehlow Research Centre (SRC) in Alice Springs in the Northern Territory.

In 1992, 260 Aboriginal artifacts, including "secret-sacred" material—belonging to Ted Strehlow's son Carl—were also seized and confiscated, using the South Australian heritage legislation as an excuse.

Kathleen and Carl both left Australia in disgust of what this country has become.

In 1999 Carl Strehlow again started putting sacred objects—from the part of the collection they managed to keep—up for auction, to show the world that he is the rightful and legal owner of Strehlow's collection.

In September 2016 more sacred objects from Ted Strehlow's collection were auctioned by Sotheby's in London.

Early on in his career, throughout the 1930s and

1940s, Strehlow kept calling for action to prevent ancient traditions from dying out. His calls fell on deaf ears. Back then, he said that Aboriginal cultures had died or

Why not join the pack and reap the benefits? Australian academics are an easy target, and most of them are ready to lie as soon as there is a threat to their career. Or are just bought or bribed into compliance with promotion or funding.

There are some notable exceptions, who have refused to be either bought or intimidated, with Ted Strehlow being one of them. He tried



**Fig. 1.** Dr. Mario Slaus at his laboratory. Slaus is Senior Research Scientist at the Department of Archaeology of the Croatian Academy of Sciences and Arts and a professor of archaeology and anthropology at the University of Zadar, and is one of the international experts challenging the degraded state of Australian archaeology.

were dying not so much because they were in an evolutionary time warp and locked into a stagnant Stone Age mentality; but that their disappearance was also due to "avoidable neglect" (Ted Strehlow, *Aranda Traditions*, 1947).

Now, when the ancient traditions are long dead and beyond retrieval, the Aboriginal industry is aggressively promoting a fabricated past, as well as devising political and judicial methods to cover their tracks.

The relentless persecution of the Strehlow family is a perfect explanation why nothing coming from the Aboriginal industry can be trusted today.

Because of such harassment and bullying, which in some cases went on for decades, disobedient researchers and artists usually quickly give in and do what the Aboriginal industry orders them to do. Why fight a losing battle?

to fight off the Aboriginal industry and argued that the ancient customs no longer exist and that what we find instead is a "synthetic" and "hybrid" culture.

Strehlow's films recorded in the 1930s, of Aboriginal ceremonies now extinct, were shown publicly for the last time on the day he died. That was October 3, 1978.

Some international experts have openly been saying for years that the current Australian politically-driven legal system has destroyed even the vaguest semblance of any genuine, independent and objective scientific research in Australia. As a consequence of the new "ethical" requirements enforced in anything relating to Aborigines, Australian archaeology has become farcical.

One of such outspoken experts is Croatian anthropologist Mario Slaus (**Fig. 1**),

> [Cont. on page 16](#)

## Australia—where telling the truth = invasion (cont.)

***"Australian academics are an easy target, and most of them are ready to lie as soon as there is a threat to their career. Or are just bought or bribed into compliance with promotion or funding."***

***"Some international experts have openly been saying for years that the current Australian politically-driven legal system has destroyed even the vaguest semblance of any genuine, independent and objective scientific research in Australia."***

Senior Research Scientist at the Department of Archaeology of the Croatian Academy of Sciences and Arts and a professor of archaeology and anthropology at the University of Zadar, who also studied at the Smithsonian Institution and the National Museum of Natural History in Washington DC.

Familiar with the Native American Graves Protection and Repatriation Act (NAGPRA), Dr Slaus sees it as obvious that the Australians just copy what the Americans do (Interview with Dr Slaus, 2011). They copied the NAGPRA law, but then decided to take it much further, to an absurd extreme. While NAGPRA provides for repatriation of human skeletal remains, Australian heritage laws are now used by Aboriginal tribes to claim ownership of not only material objects, but also of ideas, myths and stories, as well as of artistic expression, patterns and imagery.

Most of these things, if truth be told, are clearly taken from ancient traditions of indigenous people elsewhere in the world. This is especially in regards the American Indians, a lot of whose cultural customs and stories have been copied by the Aboriginal industry. Aboriginal tribes are then urged to promote those appropriated customs as their own ancient traditions, and to use quotes from heritage law—such as to claim that something is "inconsistent with Aboriginal tradition"—so they can go on demanding ownership and control.

Knowing all this, some of the best Australian researchers and collectors have removed their collections from Australia, seeing such action as the only way to save important items for future generations. Otherwise, they risk them being stolen, "repatriated," and subsequently destroyed

or misused by the Aboriginal industry.

Regrettably, this seems to have become a standard measure of last resort in this tragic ideological climate.

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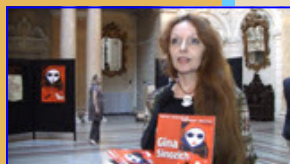
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# Two perplexing big news items 1.) The Balkans—cradle of humanity? 2.) Australian Madjedbebe shelter—find of the Century?

By Vesna Tenodi, MA archaeology; artist and writer



**"The ever-growing list of suspect sacred customs recently invented to support land claims is something that no one is allowed to question."**

## 1.) A new mainstream proposal now places the first 'human ancestor' not in Africa but in the Mediterranean.

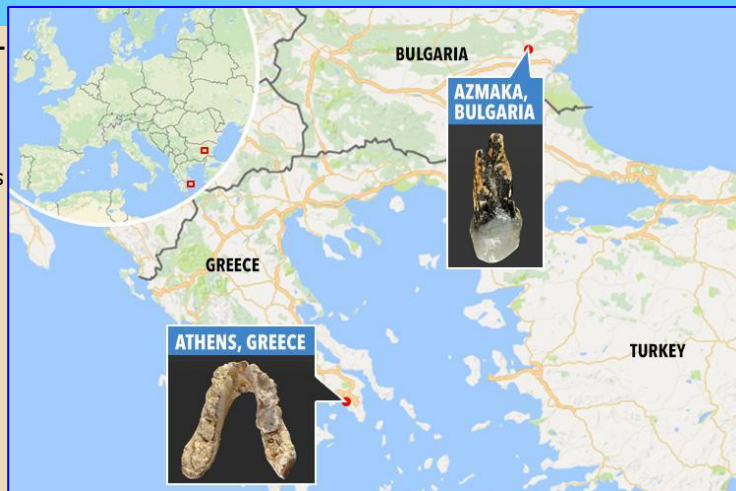
According to the theory, the lineages of chimpanzees and humans may have 'split' several hundred thousand years earlier than previously assumed, says an international research team headed by Professor Madelaine Böhme (Senckenberg Centre for Human Evolution and Palaeoenvironment, University of Tübingen) and Professor Nikolai Spassov (Bulgarian Academy of Sciences).

As many mainstream scientists believe, the paths of humans and apes parted in Africa, with the development of the first hominins. But now we see a case being developed by the Tübingen team that the Balkans is the true birthplace of mankind. And on goes the quest for where humans first appeared and then, in scientific terms, evolved. So far it's been suggested that humans evolved in one way or another in Indonesia, China, the Middle East, Africa, the Americas, and now, Eastern Europe. These, along with similar ideas, pretty much cover the globe.

The press release and two articles published in the journal *PLOS ONE* on May 22, 2017, by the University of Tübingen in Germany, sent the scientific community into a flurry, announcing archaeological finds that seem to fly in the face of the long-time popular paradigm.

## Human evolution could have happened outside Africa too—dental roots give new evidence

The team of researchers analysed the two known specimens of the fossil hominid *Graecopithecus freybergi*: a lower jaw from Pyrgos in Greece, found in 1944, and



**Fig.1.** The jawbone, which included teeth, was found in Greece (1944) and the recently-discovered tooth was found in in Azmaka, south-central Bulgaria (2009).

an upper premolar from Azmaka in Bulgaria, found in 2009 (**Fig. 1**). Using state-of-the-art methods of computer tomography, the researchers visualised the internal structures of the fossils and demonstrated that the roots of premolars are widely fused. The team's reasoning goes like this: "While great apes typically have two or three separate and diverging roots, the roots of *Graecopithecus* converge and are partially fused—a feature that is characteristic of modern humans, early humans and several pre-humans (*Ardipithecus* and *Australopithecus*)," said Madelaine Böhme.

[Eds. NOTE: A disclaimer is necessary here. The term "pre-human" is a popular though unqualified presumption continuously used as a scientific axiom. The *PLOS ONE* article—like most in physical anthropology—uses the term in just such a way. The same applies to the team's use of the term "hominin" which presumes that the whole idea of apes and humans as evolutionarily connected is already proved true. It has not been so proved. As a reality check, we have uncountable brachiopod fossils direct from perfect stratigraphic layers miles high (Cambrian–Recent) and across the whole earth yet not a shred of undisputed evidence connecting brachiopods with any other group including bryozoans.

Specialist papers which claim otherwise are full of trick rhetoric and presumption. The same is true for all other invertebrate groups. In light of facts like this it is hard to believe anthropology continues to build cases based on scattered about pieces of bone and teeth.]

The team's paper came to the conclusion that these finds belong to pre-humans. They believe their findings and new theory support the idea that the split between apes and humans occurred in the Eastern Mediterranean and not—as customarily assumed—in Africa.

[Eds. NOTE: Another necessary disclaimer is that the so called "split between apes and humans" is also an evolutionary presumption presented to the public as an axiom. Normal sciences do not make ideas synonymous with fact.]

The 7.175-million-year-old mandible of *Graecopithecus freybergi* from Pyrgos, and the 7.24-million-year-old tooth from Azmaka represent the first hominids of Messinian (upper Miocene) age from continental Europe.

The lower jaw, nicknamed 'El Graeco' by the scientists, has additional dental root features which suggest that the species *Graecopithecus freybergi* might belong to the pre-human line-

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## Two perplexing big news items (cont.)

**"Was this really objective, scientific research, or do we have yet another example of a goal set in advance, a predetermined result, and a group of people funded to engineer a way to reach the intended objective?"**

age. "We were surprised by our results, as pre-humans were previously known only from sub-Saharan Africa," says Jochen Fuss, a Tübingen PhD student who conducted this part of the study.

David R. Begun, PhD, a co-author of this study from the University of Toronto, adds: "This dating allows us to move the human-chimpanzee split into the Mediterranean area" (laboratoryequipment.com; 5-23-17). [Again, "human-chimpanzee split" axiom.]

"During the Miocene epoch, as many as 100 species of apes roamed throughout the Old World. New fossils suggest that the ones that gave rise to living great apes and humans evolved not in Africa but Eurasia" (D.R. Begun *et al*, *Planet of the Apes*, *Scientific American*, June 1, 2006). Since 2003, David R. Begun and his team have been "working on the hypothesis that the African ape/human lineage arose from a European or Western Asian ancestor that moved into Africa about 7-9 million years ago, probably in response to global climate changes. The same changes forced the ancestors of the orangutan south into the tropics from China at about the same time" (Dr. Begun's bio page anthropology.utoronto.ca). Their field work led them "most recently to Turkey, which has a rich record of several lineages of fossil great apes from all the relevant time periods, as well as a spectacular record of climate change and mammal evolution during the Miocene, when apes evolved" (*ibid*).

### **2.) Australian "find of the century." Or is it?**

Two months later, there was a big hullabaloo in Australia over the results ostensibly obtained by a team researching the Madjedbebe rock shelter in the Northern Territory, pushing the date from 40,000 to 65,000 years old.

The announcement made on 20 July 2017 by Chris Clarkson,

who represented the team, claimed that it sets a new minimum age for the dispersal of modern humans out of Africa and across South Asia, and the subsequent interactions of *Homo sapiens* with Neanderthals and Denisovans—and that stone age tribes which migrated to Australia were "innovative, dynamic, and artistic."

He also said that the new date of 65,000 would have a big impact on our understanding of when humans left Africa and moved through what is now South-East Asia.

Was this really objective, scientific research, or do we have yet another example of a goal set in advance, a predetermined result, and a group of people funded to engineer a way to reach the intended objective? Independent search for the truth? I would like to believe so, but am sceptical.

Why should we be wary of such announcements? Because in the same breath Professor Clarkson is quick to tell us that "Aboriginal involvement, Aboriginal permission, Aboriginal rights over the excavation itself are very important in this kind of endeavour." And that excavation at the site was conducted under a landmark agreement between the Gundjeihmi Aboriginal Corporation representing the traditional owners, and the researchers.

Under the agreement, the Mirarr people have had a right to veto the excavation at any time, control over the artifacts and final say about findings announced about the site. A representative of the tribes said that the agreement ensured the Mirarr people could have control over how the excavation was conducted (Indigenous rock shelter in Top End pushes Australia's human history back to 65,000 years. *ABC News*, Australia; July 20, 2017).

For those of us who know enough about Australian archaeology being about politics more than about science, and who can read between the

lines, it was yet another indicator that, with this "landmark agreement" we will never be allowed to know or speak the whole truth. We can rest assured that any future research will, more often than not, be manipulated and fabricated in line with what the tribes want the results to be presented as.

### **What was actually discovered?**

Researchers found more than 10,000 artifacts buried in the basal (or first occupation) layer under the Madjedbebe rock shelter. Artifacts included stone axes, seed grinding tools and stone points that may have been used as spear tips. They also found ochre traditionally used to paint bodies and rock art, although it is not known how old it is.

"The site contains the oldest ground-edge stone axe technology in the world, the oldest known seed grinding tools in Australia and evidence of finely made stone points which may have served as spear tips," Professor Clarkson said.

He enlisted a geochronologist Zenobia Jacobs. She used optically stimulated luminescence (OSL) dating technology to establish the age of individual grains of sand/quartz from the site and estimated these were 65,000 years old. She was promptly hailed as "an international guru of dating ancient materials."

To cut a long story short, the news about the "sensational new dating of artifacts at Madjedbebe" was repeated many times, on every station, for days on end, and presented as an earth-shattering event.

Something about that story made me quite uneasy. I knew something was wrong with the way it was fed to the public. So I went back to my notes of conversations with Rhys Jones in the mid 1980s.

### **Old news presented as new**

Professor Clarkson said that for  
> [Cont. on page 19](#)

## Two perplexing big news items (cont.)

**"Could it be that Malakunanja was re-named for exactly that purpose, to make sure that people do not make a connection, and when researching the Madjedbebe site never come across Malakunanja and Rhys Jones' name?"**

decades he believed the Madjedbebe site was much older than previously thought. And now we know he was right!

Had he read Rhys Jones' research he would have known that  $61,000 \pm 13,000$  BP is exactly the result that Jones and his team had reached in the 1980s, applying then very new OSL technique.

Madjedbebe was discovered in 1972 and first excavated in 1973. In the 1980s, it was one of the first times optically stimulated luminescence dating was put into action in Australia. The initial findings, published in *Nature*, suggested that people had been living in Australia for at least 50,000 years. Rhys Jones often spoke of a human antiquity in Australia of 60,000 years plus (M. H. Monroe, April 2016).

Jones was criticised by his detractors, for the use of then relatively new method of luminescence dating, as well as for the fact that the 1989 dig was never written up with a full site report.

So, thermoluminescence (TL) and optically stimulated luminescence (OSL) resulted in ages of  $52 \pm 11$  and  $61 \pm 13$  ka BP brackets for the lowest artifacts in the Madjedbebe site (Roberts *et al*, 1990a).

Excavations in the 1980s established Malakunanja as the oldest dated site in Australia. The first signs of human occupation appear 2.6 m below the surface. The layers showing signs of human occupation were TL dated 61,000–52,000 BP. Humans apparently appeared abruptly, dated to  $61,000 +9,000/-13,000$ . The sand below this layer was devoid of any signs of human activity. From a depth of 2.5–2.3 m there was dense occupation, from between 52,000 +7,000/-11,000 BP and 45,000 +6,000/-9,000 BP. More than 1500 artifacts were found in the lowest occupation layer (Jones & Johnson, 1985b; Jones & Negrevich, 1985; Chaloupka, 1993).

What is Malakunanja, a reader might ask? We are talking about Madjedbebe, aren't we? Well, yes. Because it is one and the same! What is now called Madjedbebe (MJB for short), was previously known as Malakunanja.

Rhys Jones was one of very few intuitive scientists one could have come across in Australia and was routinely attacked by his rigid-minded colleagues who wanted him to stick to one uniform story of Australian prehistory as reached by consensus among his peers.

Today he is being properly acknowledged for the part of his work which is of lesser importance. However, when it comes to his most important theories—those are still deemed to be too controversial or too politically incorrect to be even mentioned. Such as his theory of advanced pre-Aboriginal races occupying Australian continent long before arrival of Aboriginal tribes, as he proposed by comparing the advanced non-Aboriginal skeleton (known as Mungo Man) dated to 62,000 years  $\pm 6,000$  BP, with robust, pre-sapiens (*Homo erectus*) skeletons found at Kow Swamp site, dated 13,000–9,000 BP. Contemporary tribes knew nothing about Mungo Man, but have claimed the Kow Swamp remains as their ancestors.

Jones' findings and unconventional theories are today deemed as politically incorrect and "culturally offensive to Aborigines," and are dismissed as being the fantasies and daydreamings of an eccentric. Could it be that Malakunanja was renamed for exactly that purpose, to make sure that people do not make a connection, and when researching the Madjedbebe site never come across Malakunanja and Rhys Jones' name?

It is interesting to see world archaeology opening its collective mind to alternative theories of human evolution, while Australian archaeology re-

mains bogged down, adhering to the same old Out-of-Africa paradigm. Which seems quite irrational, since the mounting genetic evidence and DNA research contradict the Out-of-Africa theory, and are pointing to multiple, multiregional origins, and cyclic evolution/devolution of mankind.

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# Lost World found again

By Vesna Tenodi, MA archaeology; artist and writer

## Consequences of political correctness

When my last article was published I was again attacked and abused for saying that some Australian archaeologists are making false claims, deliberately misrepresenting, or—in some cases—outright fabricating evidence to support their invented story of the “ancient culture” that never actually existed.

Even though a number of authors before me, even some Aboriginal people among them, who have had enough of this charade, noted the same thing and criticized the political correctness which forbids us to think and speak freely, I seem to have become a pet hate for some people who believe that filling academic papers with sentimental ramblings is a good idea.

Some of them perhaps truly believe that outrageous lies are ethical, culturally sensitive, and therefore justified.

I disagree. Deliberate deception with the intention to mislead and to harm anyone who objects to the ideological imperatives of the moment is neither ethical nor justifiable.

Political correctness and identity politics are reigning supreme in Australia and have led to an unimaginable loss of evidence, as well as to the unforgivable deliberate destruction of prehistoric human remains, and have rendered any independent research, especially genetic research, impossible.

I am happy to report that over the last few months,

while reconnecting with my colleagues in Europe, in contrast to Australian practice, independent thought and independent research are supported and fiercely defended in most European countries. One highlight is that European scientists have found a way to investigate Australian prehistory as it should be investigated—following the evidence wherever it might lead. This involves the fact that there is a plethora of Australian samples collected and brought back by European explorers at the time when that was possible. So, even though Australia itself is destroying evidence much can be gleaned from that preserved in Europe.

Such artifacts and samples from Australia, guarded by European institutions, are used to compare prehistoric people, and are helping in mapping out various stone age migrations.

In contrast to the stagnant state of Australian archaeology, European archaeology is quite an exciting realm. This is especially so in countries such as Romania, Bulgaria, Greece and Turkey which have become hotspots for multinational teams of researchers.

For example, several months after discoveries of unusual fossil teeth in Greece and Bulgaria—dated at c. 7 million years old and interpreted by the mainstream as belonging to a “hominin ape” dubbed “El Graeco”—fossil footprints with remarkable human-like characteristics were found at Trachilos, Crete.

The footprints are estimated to be 5.7 million years old, a time equated with the end of the Miocene (*Cosmos*,

September 2017). While there is, of course, no connection between the teeth and the footprints they each, nonetheless, represent exciting discoveries. The footprints, especially, being so old and depending on what further research turns up may have many profound implications.

Also, recent finds involving genetic research are changing the story of prehistory in many unexpected ways such as suggesting a remapping of various ancient human migration routes that were, until recently, believed to have unfolded during the Pleistocene and beyond.

## The oldest North American sites

Although in the U.S. rather than Australia, another intriguing find recently published in the journal *Nature* (May 2017) after 25 years is calling for revision of American prehistory as the mainstream knows it. Implications of the site were first brought to public attention by PC founding member, Dr. Virginia Steen-McIntyre, as they were prior hidden away in a little-known government report since 1995 until she began drawing attention to them and published in *PCN*, January 2010. It is the Cerutti Mastodon Site in California now dated at 130,000 years old and which strongly suggests the presence of an unidentified species of *Homo* in the Americas during the last interglacial period. Formerly known as the Caltrans or National City Site until this year it has been kept in the public eye in many *PCN* articles since 2010. After the site's publi-

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***"Some of them perhaps truly believe that outrageous lies are ethical, culturally sensitive, and therefore justified."***



## Lost World found again (cont.)

**"That is, to me, the most important role of the Pleistocene Coalition News—to inspire and encourage and show the way towards liberating ourselves from scholarly conditioning that threatens to kill any speck of imagination and to silence that inner voice that guides every seeker of truth towards a great discovery."**

cation in *Nature*, PCN continued providing perspective on the site which is not found in the *Nature* articles. Also, I make a special mention here of the important insider perspectives on the Cerutti Site provided by our late friend, colleague and founding member of the Pleistocene Coalition, Chris Hardaker. Chris was a field archaeologist for over 30 years and associate of the site's discoverer, Richard Cerutti.

An important thing to mention especially here in our 8th Anniversary Issue is that even though *Nature* publication of the Cerutti Site is an exciting new development, contrary to claims in the articles, it is *not* the oldest *in situ*, well-documented archaeological site in North America as Virginia noted straight up in her Issue #47 article, [Thoughts on early man](#) (May-June 2017). That honor goes to the sites at the core of the Pleistocene Coalition and regularly published in PCN, namely, Valsequillo, Mexico, at 250,000 years old and Calico, in southern California, at 200,000 years old. These facts need to be kept in order whatever one might read in mainstream journals. As editor David Campbell puts it, "Caltrans should take third place in the order of truly ancient sites in North America." Apart from Chris' personal and professional connection to the discover of the Cerutti Mastodon Site, he played an immeasurably important and central role in helping to keep Valsequillo and Calico in the public eye as the oldest sites reported so far in North America.

Every such discovery can and should serve as yet another prompt to encourage us to rethink everything we were conditioned

and/or trained to think, or forced to adopt as our own thoughts.

The lost world I am talking about is the world of independent scientific inquiry, of the freedom to think and voice our thoughts without fear of being attacked. And it can be found again, with groups of people who are willing to sacrifice a great deal in order to regain and help others regain their intellectual freedom, and to encourage people to seek the truth that can only be found through intellectual honesty—with people like our late friend Chris Hardaker.

That is, to me, the most important role of the *Pleistocene Coalition News*—to inspire and encourage and show the way towards liberating ourselves from scholarly conditioning that threatens to kill any speck of imagination and to silence that inner voice that guides every seeker of truth towards a great discovery.

As we mark the 8<sup>th</sup> anniversary of *Pleistocene Coalition News*, my congratulations to all the participants in this noble endeavour.

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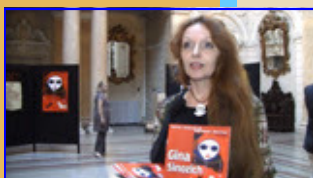
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# Aboriginal industry dictatorship and Australian archaeology

By Vesna Tenodi, MA archaeology; artist and writer

**"There was even more astonishment when**



**the morphology and genetic analysis proved that this gracile, modern skeleton has no connection with either contemporary Aboriginal tribes or the skeletons found at the Kow Swamp site."**

## **Who should we trust in a country paralysed by political correctness?**

Having written about Mungo Man skeletal remains several times I had no intention of revisiting that particular topic. But the latest development has twisted my arm.

This 50-year saga has been going on since the discovery of prehistoric fossilised human remains in 1968, known as Mungo Lady, in the Willandra Lakes region in New South Wales; and another archaeological find in 1974, known as Mungo Man. Willandra Lakes would have been a lush region once, but turned into an arid desert around 25,000 years ago.

The excavation was conducted and the remains investigated and analysed by the original Rhys Jones, John Mulvaney and Alan Thorne team, at the Australian National University in Canberra.

Mungo Lady caused some excitement, being dated to 20–26,000 years ago. But the real excitement was over Mungo Man, when the test results showed the skeleton was 62–71,000 years old (*Journal of Human Evolution*, Vol. 36, 1999). And there was even more astonishment when the morphology and genetic analysis proved that this gracile, modern skeleton has no connection with either contemporary Aboriginal tribes or the skeletons found at the Kow Swamp site, dated to 13–9,000 years ago and established by Alan Thorne as belonging to *Homo erectus*.

For flying in the face of the "regional continuity" theory as promulgated by the Aboriginal industry, Alan Thorne became ostracised. But he maintained that his theory of multiple waves of migration into Australia was correct, as evidenced by his reconstruction and analysis of fossil sets from both the Kow Swamp and Mungo sites.

Mungo Man was described as gracile and of modern appearance, more like European *Homo sapiens* than the robust and morphologically different Australian ancient skeletons.

## **Gene wars—science and politics in human evolution research**

The rise of the Aboriginal industry introduced the dogma that there are no humans in Australia before the Aboriginal race. The ANU Jones-Mulvaney-Thorne team disagreed with that theory. Geneticists Gregory Adcock and Sheila van Holst Pellekaan also disagreed.

The genomic analysis showed that at least two groups populated Australia in the distant past including physically modern Mungo Man but his gene is extinct.

Some of their scientific papers—proving the multiple migration waves into Australia during the Pleistocene, and multiple racial groups inhabiting the Australian continent predating the ancestors of contemporary tribes by thousands of years—were either heavily edited or banned outright. Sheila van Holst Pellekaan kept fighting, unsuccessfully, for twenty years to have her

genetic research data published. The Max Planck Institute in Germany conducted their own independent research, published their genetic sequencing of the Aboriginal genome in 2010 and their further results in 2013. Their data confirmed the results obtained by Sheila van Holst Pellekaan years earlier (*Nature*, January 2013).

The tug of war between the scientists who conducted the tests and the Aboriginal industry which found the results to be politically undesirable has been going on for decades, with demands that contemporary tribes should "own the Australian past," and that Australian archaeology "belongs to them."

## **Mungo Man? Is it really?**

The story ended on November 17, 2017, when what are claimed to be the remains of Mungo Man were returned to three tribes who claim to have lived in that region thousands of years ago. By the end of a pompous "repatriation" ceremony, televised throughout the day and accompanied by absurd commentary, with lots of weeping and carrying on, the real reason behind this spectacle became clear—demands for more money! Money for a new museum, a new research center, a monument to be built, as well as for a worldwide campaign to promote all that. Yes, Mungo Man is shaping up to become quite a good money-spinner.

Soon we will no longer be allowed to refer to the skele-

> [Cont. on page 20](#)

## Aboriginal industry dictatorship (cont.)

**"Soon we will no longer be allowed to refer to the skeleton as Mungo Man..."**

**Even though all the tests have shown that Mungo Man has no morphological features in common with any Aboriginal tribe, nor any genetic connection to them, the new story was fabricated and is now being force-fed to the public through endless repetition."**

ton as Mungo Man. Initially called Pleistocene Australian, then Mungo Man, it seems to be obligatory to now refer to this find as "Aboriginal man." Even though all the tests have shown that Mungo Man has no morphological features in common with any Aboriginal tribe, nor any genetic connection to them, the new story was fabricated and is now being force-fed to the public through endless repetition.

During that long ceremony, what was *not* said is more important and telling than what was being said.

The three members of the original team, who excavated and analysed the Mungo Man remains, were not mentioned. Not once. Not by anyone.

John Mulvaney died in 2016, and with all three being dead now, there is no one to contradict the Aboriginal industry. There was also no mention or acknowledgement of any other politically incorrect scientists who worked on the Mungo remains. The only one the audience heard from was Jim Bowler, the star of the show, the geologist who was hired by the ANU to do the survey of Willandra Lakes back in the 1960s. He happily embraced a new dogma about the "first people" and was the only one willing to parrot the story invented for him by the Aboriginal industry.

Bowler now claims that he found the Mungo Lady skeleton in 1968 and the Mungo Man skeleton in 1974. Both skeletons were actually dug up, transported and investigated by the Jones-Mulvaney-Thorne team, but Bowler cannot find it in his heart to share any credit. Instead, he has the following comment about the team members:

"We are dealing with the conflict of white rational, sophisticated science enlightened

by the bloody Enlightenment, translated into an Aboriginal land ... with an Aboriginal people with an entirely intuitive and empathetic relationship with country," he says. And he goes on:

"That Enlightenment was superimposed both on a country they [the 'enlightened'] didn't understand and a people they didn't understand ... and we now carry the burden of the fu\*\*ing Enlightenment. This is because the purely rational mind is incapable of understanding what Aboriginal people are fundamentally on about" (*The Guardian*, November 14, 2017).

Yes, spoken like a real scientist.

In the same interview for *The Guardian*, Bowler is compelled to rubbish John Mulvaney—calling him a friend and mentor, in all his hypocrisy—by saying:

"The archaeologists are ordained—you know, they are like priests, only they can handle the sensitive objects. It was a moment—bang! That was a moment when things jumped—the moment when the story of the occupation of Australia suddenly changed. I took my other colleagues up to see the evidence of the midden shells. When we came back all the items [the body] had gone—been swept into John Mulvaney's suitcase," he says.

He obviously never got over the resentment and the grudge he holds against experts who actually researched the area and kept the Mungo fossilised remains in their laboratory at ANU.

According to this newly-spun story: ... In February 1974, Bowler found the body of Mungo Man while digging in the lakes with Mulvaney.

He found it, digging with Mulvaney? But it was not Mulvaney who found it? So Bowler said he was never permitted to touch nor handle the bones, whining that only archaeologists were "ordained to handle sensitive objects," but the story as told today would make you believe that John Mulvaney just carried the suitcase—with the bones—for the great discoverer Bowler.

Listening to Bowler, one is led to only one conclusion: that Mulvaney, as well as all other team members—who fell out of favour for refusing to participate in a politically-driven lie about Australian prehistory—was just some man with a purely rational mind, incapable of understanding what Aborigines are about, just another one belonging to the "fu\*\*ing Enlightenment" as Bowler so succinctly put it.

Some other websites report that Bowler unearthed Mungo Man "with the help of anthropologist Alan Thorne." And that "Although there have been some different testing results for the age of Mungo Man it is widely accepted that he is 40,000 years old." Another article claims Mungo Lady is 42,000 years old. Yet another article promotes a documentary which "tells a story 42,000 years old—of Mungo Man and Mungo Lady," thus increasing the age of one and reducing the age of the other (*The Guardian*, August 17, 2015). No one seems to be able to get their facts straight.

Bowler has no time nor inclination to mention or give any credit to any other of his "friends and colleagues," but can go on until the cows get home about the "theft of Indigenous remains," because in his mind there could not possibly be any pre-Aboriginal culture.

> [Cont. on page 21](#)



## Aboriginal industry dictatorship (cont.)

***"The three members of the original team, who excavated and analysed the Mungo Man remains, were not mentioned. Not once. Not by anyone... with all three being dead now, there is no one to contradict the Aboriginal industry."***

### **How do you fight lies in a political system that enforces them?**

This dogma about Aborigines being the "first people" and the fabricated story of Australian prehistory has led defiant dissidents such as Rhys Jones to be all but deleted from the archaeological textbooks. Because Jones, just as Thorne and Mulvaney, knew very well that Mungo Man was much older than any skeletons ascribed to Aboriginal ancestors, and that Mungo Man, by its Caucasian features and modern morphology, belongs to a non-Aboriginal race, predating the influx of Aboriginal tribes by thousands of years.

But Bowler readily subscribed to the new dogma, to such an extent that he is now willing to trample on everything that is not Aboriginal. In Bowler's words, "Christ was a troublemaker. Where I come from *does* influence what I believe—and I've rejected a lot of the dogmatic bulls\*\*t that we were taught at school."

A great number of Australians see Bowler as a propagator of the "dogmatic bulls\*\*t"—to use his vernacular—but are not allowed to say so.

Most of what he is saying is invented. According to Bowler, "Aboriginal people associated with the lakes district were angry they had not been consulted." Not true. Willandra Lakes, where Mungo Man was found, is a desert, and there were no Aboriginal people aware of that region being ever populated by any tribes in the past (Rhys Jones, pers. comm.).

As for the remains allegedly belonging to Mungo Man, which were "returned to their descendants" in that over-the-top ceremony on November 17, 2017, I suspect there is not even a speck of actual Mungo Man bones in that box.

According to John Mulvaney, most of both Mungo skeletons were handed to the tribes in 1992 and were promptly destroyed in their "traditional way." But the original team knew what was to come, so they kept some of the Mungo bones, fragments and samples, and secured them in a way that "made sure that those would never get into Aboriginal hands" (John Mulvaney, pers. com.).

Mulvaney wanted to make sure that these archaeological finds would be available to genuine scientists overseas, at some point in the future, once this political-correctness-lunacy was over. He has been fighting the Aboriginal industry since the early 1980s, opposing repatriation and destruction of archaeological material, and was fully aware that the politicians' eagerness to please the tribes will completely replace factual truth with the invented story about Australian prehistory.

He warned his students to be suspicious of any research done in Australia by the Aboriginal industry, and predicted that data and test results obtained by them will be falsified to suit the predetermined goal of fortifying the "first people" dogma.

The Australian Archaeological Association on their website acknowledges that in 1969 John Mulvaney went with Jim Bowler and Rhys Jones to Lake Mungo to investigate human remains that were later to be known as Mungo Lady, but gives no adequate credit either to Mulvaney or Jones for the Mungo Man discovery.

Seeing the immense power of the taxpayer-funded Aboriginal industry which—if judging by their deeds—is a corrupt lot of hypocrites and sycophants colluding with each other, I decided to do

my best to keep the truth alive, despite a danger that such an inconvenient truth poses for anyone who utters it today.

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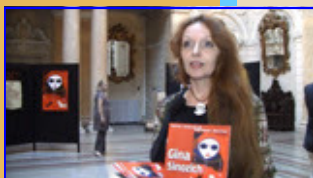
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# Reconstructed face of a Stone Age woman unveiled in Greece would be forbidden in Australia

Vesna Tenodi, MA archaeology; artist and writer

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



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

**Avgi (or 'Dawn' in English) was an 18-year old woman who lived in a cave in Greece around 9,000 years ago,** during a transitional period called the Mesolithic the culture of which was not easily distinguished from that of the Palaeolithic. The archaeological material is too scarce to establish much more than that the hunter-gatherer groups belonging to that period led a rudimentary lifestyle, seeking shelter in

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

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

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

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

## Marriage of science and art

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

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

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

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

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

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

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

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

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

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

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



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

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

**"In their shameless hypocrisy,**

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



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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

the Australian Aborigines.

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

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

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

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

> [Cont. on page 17](#)



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

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

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

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

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

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



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

### **Did the Denisovans discover Australia?**

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

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

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

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

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

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

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

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

[http://pleistocenecoalition.com/#vesna\\_tenodi](http://pleistocenecoalition.com/#vesna_tenodi)



# On the upcoming NeanderART 2018 Conference

## A call for ethical and scientific accountability

By Vesna Tenodi, MA, with additions by PCN editors



**"The fact that Bednarik has been suppressing both academic and artistic freedom for the last three decades is cause for great concern."**

**MEDIA RELEASE**  
from the *Pleistocene Coalition News journal*,  
April 2018

**Re:** Upcoming NeanderART 2018 Conference and its organizers

### Question:

Is Robert G. Bednarik, who suppresses both artistic freedom and scientific research regarding the artistic capabilities of early people, fit to chair an event about prehistoric rock art?

**To:** the Italian media representatives, *National Geographic*, selected guest speakers, Australian Department of the Prime Minister and Cabinet, Premiers of State Governments, Australian media representatives, and other stakeholders

**Re:** Ongoing unethical, offensive, and unscientific conduct of Mr Robert G. Bednarik, one of the organizers/chairpersons of the NeanderART 2018 Conference

It is exciting to see the NeanderART 2018 Conference being organized in Turin, Italy, for 22-26 August 2018.

At the same time it is more than ironic that one of the organizers of this conference dedicated to prehistoric art is Robert G. Bednarik, head of both IFRAO (International Federation of Rock Art Organizations) and AURA (Australian Rock Art Research Association) organizations.

The fact that Bednarik has been suppressing both academic and artistic freedom for the last three decades is cause for great concern.

We feel compelled, in view of Robert Bednarik's unethical conduct, to alert the media and conference participants, as well as the general public, to the fact that Mr. Bednarik is unfit to chair the NeanderART 2018 Conference. On the side of contemporary artistic freedom and truth about Aboriginal history, Mr. Bednarik condones and encourages Aboriginal violence against non-Aboriginal Australians. He also actively participates in the corrupt Aboriginal Industry, the sole purpose of which is to maintain fabrications about Australian prehistory. On the scientific and academic side, Mr. Bednarik is well-known to be compelled by his competitive interests. When in positions of authority as conference chair or editor he actively suppresses and misappropriates original scientific research related to the artistic and intellectual abilities of Neanderthals *et al* by submitters and presenters by holding their work back as a means of informing and promoting his own work.

We urge media representatives as well as the general public to question Mr. Bednarik's false claims and offensive practices that are in the category of academic misconduct and demand that he tell the truth.

As only one example, Mr. Bednarik, who developed the IFRAO *Code of Ethics*, has incorporated into the ethics a false claim that Australian Aborigines hold copyright on Australian prehistoric—and pre-"Aboriginal"—rock art. As

another example, Mr. Bednarik does not himself abide by the Code's Article 7(2) that members must not plagiarize the work of other researchers.

In the *Code of Ethics*, Mr. Bednarik falsely states the following:

Article 3. Issues of Ownership  
3 (4). Copyright and ownership of records... traditional indigenous owners possess copyright of the rock art designs.

This is an unlawful claim, since both international and Australian copyright law, as well as Intellectual Property law, clearly state that there is no copyright on ancient art. Prehistoric art, its images, symbols, styles and designs are all in the public domain and anyone can use them.

It is a cause for concern, to see intelligent people being misled into believing that this *Code of Ethics*, containing such lies, is actually ethical.

Mr. Bednarik was given the benefit of the doubt. Assuming he might just be ignorant of the law as it stands an official complaint was sent to him in June 2012 advising him that there is no copyright on prehistoric art and his false claims should be deleted from his IFRAO *Code of Ethics*.

Rather than apologizing for misleading and deceiving both the IFRAO membership as well as the general public, Mr. Bednarik responded with a vulgar tirade, claiming that artists who reference their art to prehistoric motifs must first obtain "legal permission from the relevant indigenous custodians."

> [Cont. on page 11](#)

## NeanderART Conference and call for scientific accountability (cont.)

***"Some people, who have personal experience with Mr. Bednarik's unethical methods in other aspects of his work, say that they are intimidated by him being in a position of such power and influence. As a consequence, they are understandably reluctant to speak out about his inappropriate conduct."***

This shows problems with Mr. Bednarik's academic character determined to continue promoting this lie.

Because of this and other lies, Australian non-Aboriginal artists and free thinkers—who do not support the false claim that Aborigines were the "first people" in Australia—have suffered enormously. This includes archaeologists, anthropologists, writers and artists. Archaeologists and anthropologists are usually easily dealt with. As soon as their career is threatened they are willing to subscribe to any lie in order to keep their jobs. 'Disobedient' people—such as Australian artists who reference their art to prehistoric Wanjina and Bradshaw paintings—have had their art vandalized, their homes invaded, and their lives threatened.

It is important to mention that Wanjina and Bradshaw anthropomorphic images were not originally created by Aborigines, but—by their own admission—by an earlier people. However, some Australians have left Australia in order to create art and express their opinion freely without fear of Aboriginal violence and intimidation by the Aboriginal industry.

Since the NeanderART 2018 Conference is about art, it would be fitting to ask Mr. Bednarik why he keeps promoting such a dangerous lie? Some people, who have personal experience with Mr. Bednarik's unethical methods in other aspects of his work, say that they are intimidated by him being in a position of such power and influence. As a consequence, they are understandably reluctant to speak out about his inappropriate conduct.

Mr. Bednarik may be a very smart man, as many devious people often are, and with a large volume of work to his

name. But all the good things he has done do not justify the falsehoods he continues to unabashedly promote. All his good work is heavily outweighed by this legally incorrect and morally abhorrent lie. The false claims contained in Mr. Bednarik's *Code of Ethics* are both unlawful and unethical.

Unless he comes clean and publicly admits that indigenous people do not have 'copyright' on prehistoric rock art, and that the imagery and designs are actually in the public domain, as well as renounce his practices of suppression and plagiarism of submitters' and presenters' original work, Mr. Bednarik should not be allowed to chair or organize any serious event. An editor so malicious and so eager to vilify anyone who opposes him (covered by many researchers in various journals) should not be welcome among a group of any fair-minded and genuine researchers. Someone with such disregard for honesty in science and for the copyright law obviously lacks the integrity expected and required to run the NeanderART 2018 Conference.

Since this conference is about prehistoric art, it is important for participants to be aware of Mr. Bednarik's ongoing misconduct in this arena. As for many more instances of his wrongdoings in other aspects of research please refer to the *Pleistocene Coalition News* journal which has dedicated its current issue to this very topic of suppression of truth in science.

In protest against Mr. Bednarik's unethical behavior and false claims, a group of international artists will be conducting a number of events along the Adriatic Coast in August, under the umbrella title, "Truth Telling," to coincide with the NeanderART Conference. The objective is to raise awareness about lies enforced by the mainstream,

and to reclaim academic freedom and freedom of expression which were stolen from artists and free-thinking scientists everywhere by someone like Mr. Bednarik.

The main protest-event is scheduled to be held close to the Neanderthal Museum in Krapina in Croatia, with artists creating an art-installation entitled, "Wanjina Belongs to Me," exposing the current reverse racism against non-indigenous people in Australia.

For more information on the arts matters, relevant Australian politics, copyright, etc., please contact Vesna Tenodi, Australian archaeologist, artist and writer at:

ves.ten2017@gmail.com

To find out more about Aboriginal violence and attacks on non-Aboriginal researchers, artists, and authors, as well as about the corrupt Aboriginal Industry that Robert G. Bednarik belongs to, interested readers can also visit:

[http://pleistocenecoalition.com/#vesna\\_tenodi](http://pleistocenecoalition.com/#vesna_tenodi)

[www.modrogorje.com](http://www.modrogorje.com)

<http://indigenousevidence.org/dnn/>

For more information about suppression of evidence and dishonesty in science as promoted by Mr. Bednarik and others in the field of anthropology in general, please see the archives and current issues of [Pleistocene Coalition News](http://pleistocenecoalition.com).

To inform the PC of similar personal or professional academic experiences as described with the anthropology community in general please write to PCN's editors:

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# NeanderART Conference anthropological accountability

Rhetorical questions already answered affirmatively for decades are being posed again by two organizations with a history of academic and scientific misconduct.

Misconduct in the UISPP and IFRAO includes—among other things—suppression of evidence, the blocking of presenters' programs and publications, falsification of event records, and the misappropriation of presenters' submissions all by competitive researchers serving as editors and session chairs. A looming crisis for Paleolithic anthropology as a science is being caused by its false portrayal to the public that evidence which is already known doesn't exist.

**“Is there Palaeoart before Modern Humans? did Neanderthals or other early Humans create Art?”**

**NeanderART2018**

International Conference  
will be held at the Campus “Luigi Einaudi” University of Turin, Italy  
by Centro Studi e Museo d’Arte Preistorica (C-SMAP) from 22 to 26 August 2018

ACADEMIC SESSIONS will be from 22 to 24 August 2018  
followed by FIELD TRIPS TO NEANDERTHAL SITES on 25 and 26 August 2018  
(Humane Cave, Verona, Italy and Cova Cava, Bergamo, Italy)

THE THREE SESSIONS:  
1. Changes in environment and human adaptations  
2. Changes in the cultural and non-cultural productions in two million years of human history  
3. The dawn of art-like productions and languages

CALL FOR SUBMISSIONS | DEADLINE 30 APRIL 2018  
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***“In normal sciences, when old theories are disproved and new paradigms are already set into motion, the fields then proceed forward with this new knowledge to as yet unknown discoveries. They do not block evidence from the public.”***

**“Is there Palaeoart before modern humans? Did Neanderthals or other early humans create art?”**

Rhetorical already-answered questions re-asked by UISPP (International Union for Prehistoric and Protohistoric Sciences) and IFRAO (International Federation of Rock Art Organizations)—two organizations with a collaborative history of suppression.

These questions are being re-asked as though abundant and already-acknowledged evidence doesn't even exist. This creates an ethical dilemma for the field of anthropology. In normal sciences, when old theories are disproved and new paradigms are already set into motion, the fields then proceed forward with this new knowledge to as yet unknown discoveries. *They do not block already-known evidence from the public.*

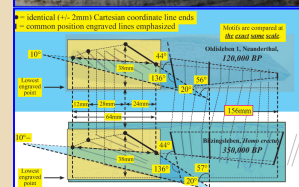
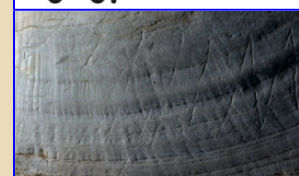
It is well-documented that the editors of UISPP-IFRAO have already acknowledged the convincing nature of evidence regarding the artistic and technical capabilities of early peoples accrued over the past 50 years. However, they are knowingly blocking it and, so, are compromising public knowledge and taking advantage of public trust.

Earlier, the field of psychology had similar ethical problems including of research integrity and honestly reporting to the public. Public trust in the field

diminished to such a low level it was essential to develop stronger ethical codes to address misconduct in the field.

Unfortunately, misconduct in UISPP and IFRAO, and anthropology in general, is more disconcerting. This is because anthropology is full of poorly-educated professors aggressively manipulating the identity of both individual persons and large cultural groups alike through promulgating dishonest reporting and falsely teaching ‘as fact’ ideas which have long been disproved. Science fraud like this is rampant in the aspect known by the inconvenient title of ‘paleoanthropology’ and its subfield ‘rock art research.’ The level of deception used is culturally damaging with misconduct present not only in organizations like UISPP and IFRAO but also in mainstream academia.

After our last issue detailing at a deeper level instances of [scientific misconduct involving the UISPP-IFRAO](#) we received more examples of same from our readers. These included having original submissions plagiarized by IFRAO editors, relevant papers blocked from presentation and credit taken for ideas in same work when the original researcher discovered them in the IFRAO Editor's work without citation. Please keep in mind that PCN Layout editor has related direct experience with the same editors and similar experiences as far back as 1995. There comes a time when the integrity of such organizations must be addressed. To make this point more clear, PCN Layout editor





## Anthropological accountability (cont.)

**"Anthropologists are... responsible to the public... they owe a commitment to candor and to truth in the dissemination of their research results and in the statement of their opinions as students of humanity."**

—American Anthropological Association, 2016

shortly after the Congress, sure enough, the plagiarized results were instantly recognizable. Such misappropriation is concealed through the citation of *diversionary references* and conversion of original and innovative ideas into faddish neurobabble. One of the Lay-out editor's papers, [Phi in the Acheulian](#), presented at the same Congress was misappropriated in the same manner by the same editor with the other editor doing similarly. Such editors have found a means of easy access to the latest ideas before they're published. These they place into their own quickly-published writings without citation while holding back the original papers. Prolific Chilean researcher, Patricio Bustamante, in a complaint sent to IFRAO leadership—nearly 50 addressees—described a near exact experience. The complaint was escalated as the response from the IFRAO editor involved, Robert Bednarik, was that of deleting Bustamante's *Rock Art Research* subscription.

So far, *PCN* is aware of such examples with UISPP, IFRAO, and EAA from North America, South America, Europe and Australia. The problems include not only independent researchers but also well-known university professors. Without accountability for such, anthropology is in trouble as a science.

**Below are relevant excerpts from *Past Statements on Ethics* by sponsors of the American Anthropological Association, 2016.** Consider these in context of the UISPP and IFRAO actions described above. *PCN* is interested in hearing from readers who may have experienced similar:

### Responsibility to the public

Anthropologists are...responsible to the public... they owe a commitment to candor and to truth in the dissemination of their research results and in the statement of their opinions as students of humanity.

**a.** Anthropologists should not communicate findings secretly to some and withhold them from others.

**b.** Anthropologists should not knowingly falsify or color their findings.

**c.** In providing professional opinions, anthropologists are responsible ...for integrity in explaining both these opinions and their bases.

**d.** ..Anthropologists...bear a professional responsibility to contribute to an 'adequate definition of reality' upon which public opinion and public policy may be based. ...

### Responsibility to the discipline

Anthropologists bear responsibility for the good reputation of the discipline and its practitioners.

**a.** Anthropologists should undertake no ...research whose results cannot be freely derived and publicly reported.

**b.** [point b. not related to topic]

**c.** ...The responsibility is...to conduct research in a way consistent with a commitment to honesty, open inquiry...

**d.** Anthropologists should not present as their own work, either in speaking or writing, materials directly taken from other sources.

[Eds. Note: This one, from direct and repeated experience of many researchers, appears to be equal to suppression. It is a common problem in anthropology. *Retraction Watch* recently published that misconduct accounts for most of the retractions in science.]

### Responsibility to students

In relations with students, anthropologists should be candid, fair, non-exploitative, and committed to the student's welfare and progress. ...Honesty is the essential quality of a good teacher... Beyond honest teaching, anthropologists...have ethical responsibilities. ...instruction in ethics...

[Eds. Note: This is a serious problem in anthropology as most professors aggressively teach anthropological *myths* as fact. Conflicting evidence is blocked from students and classroom ridicule should they express doubts about what they are being told.]

### Epilogue

In the final analysis, anthropological research is a human undertaking, dependent upon choices for which the individual bears ethical as well as scientific responsibility. ...When anthropologists, by their actions, jeopardize peoples studied, professional colleagues, students or others, or if they otherwise betray their professional commitments, their colleagues may legitimately inquire into the propriety of those actions, and take such measures as lie within the legitimate powers of their Association as the membership of the Association deems appropriate." —American Anthropological Association 2016" —End of 2016 AAA overview of past ethics.

Finally, here are a few excerpts from the AAA 2012 Ethics Blog's latest adopted general ethics:

**Principles of Professional Responsibility**, posted November 1, 2012, by the American Anthropological Association.

"These principles provide anthropologists with tools to engage in developing and maintaining an ethical framework for all stages of anthropological practice."

"In their capacity as researchers, anthropologists are subject to the ethical principles guiding all scientific and scholarly conduct. They must not plagiarize, nor fabricate or falsify evidence, or knowingly misrepresent information or its source."

"Anthropologists may gain personally from their work, but they must not exploit individuals, groups...Further, when they see evidence of research misconduct, they are obligated to report it to the appropriate authorities."

"Anthropologists should appropriately acknowledge all contributions to their research, writing, and other related activities."

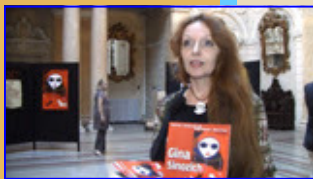
There comes a time that if a science is not serving the public honestly it needs to be re-examined. This is especially true in sciences related to human origins. —jf



# Federal Inquiry into Aboriginal-style art

By Vesna Tenodi, MA archaeology; artist and writer

***"In Australia, we have long***



***become used to the politically-driven suppression of any archaeological evidence which does not fit the current paradigm of Aboriginal tribes being the "first people."***

**There is currently a Federal Inquiry into Aboriginal-style art** which is, in essence, a campaign against the souvenir industry. It is an attempt to rewrite the

law and forbid anyone from using "sacred dot style" without "permission" from the Aboriginal tribes. What makes this absurd is the actual origin of "Aboriginal" dot style. Aborigines learned it from a white school teacher, Geoffrey Bardon, who in 1971 was sent to the Aboriginal settlement of Papunya. Seeing the short attention span of Aboriginal children, he taught them to paint with series of dots, as his method to teach the kids some discipline. In time, the adults tried it too, and started to paint in this simple style.

These facts about the origin of dot-style in Australia make it incredible that the Aboriginal industry is now trying to criminalize any making, importing, or selling of any item decorated in "aboriginal" dot-style or referenced to some prehistoric images which are in the public domain.

At the same time, non-Aboriginal artists who use dots in their art feel compelled to reference their art to French pointillism (e.g., such as Georges Seurat, Paul Signac), in order to protect themselves from angry attacks by the Aboriginal industry.

There was a similar Federal Inquiry in 2007, when the said industry tried to enforce such law but failed. Because there is no copyright on ancient motifs, or even more recent images, styles and

designs, and intellectual property (IP) law does not apply to ideas, styles, techniques and designs which are in the public domain.

In order to enforce such a ban in Australia, international Copyright and IP laws should be changed first, and that's unlikely to happen. So the Aboriginal industry is again pushing for the same thing, for changes to Australian copyright law and IP laws, so that everything that is "sacred Aboriginal heritage"—including cave art that was not created by them—would be owned by the tribes and the Aboriginal industry so only they could dictate who can make which type of souvenirs. This time, it seems they are taking a different tack, pretending that such a move would be in the "public interest" or due to a "public outcry," while the obvious goal is to have a monopoly on who can create which type of art—the main reason being money, as usual.

This attempt to use legal and political pressure to encroach on the souvenir industry constitutes a new level of ideological oppression. In Australia, we have long become used to the politically-driven suppression of any archaeological evidence which does not fit the current paradigm of Aboriginal tribes being the "first people." We saw irreplaceable material evidence—such as human remains and artifacts indicating the presence of pre-Aboriginal races and cultures predating the influx of Aboriginal tribes to this continent, as well as genetic research results—being destroyed and/or kept hidden, with sanctimonious claims that those are too

"offensive" to Aboriginal people.

In this article, I will not focus as much on the convoluted history of the hypocrisy and corruption going on in Australia in order to suppress the truth and promote an invented story about Australian prehistory (I have covered some of this in earlier articles and will go into further detail later) but will provide the link to that Inquiry where people interested in these new developments can see for themselves the absurd extent to which these lies are being peddled through this carefully orchestrated campaign. The campaign is being run under a clever title: "Fake Art Harms Culture," in an attempt to deceive people into believing there is no difference between souvenirs/decorative items and fine art.

Regardless of the outcome of this Inquiry, it has already generated so much anger and hate that some souvenir shops and dealers are being harassed on a daily basis. Out of concern for their safety, I got involved, and in November of last year sent in a joint submission with eminent art historian Donald Richardson. The reader can find it on page 7, No. 129, of the following link:

[https://www.aph.gov.au/sitecore/content/Home/Parliamentary\\_Business/Committees/House/Indigenous\\_Affairs/The\\_growing\\_presence\\_of\\_inauthentic\\_Aboriginal\\_and\\_Torres\\_Strait\\_Islander\\_style\\_art\\_and\\_craft/Submissions](https://www.aph.gov.au/sitecore/content/Home/Parliamentary_Business/Committees/House/Indigenous_Affairs/The_growing_presence_of_inauthentic_Aboriginal_and_Torres_Strait_Islander_style_art_and_craft/Submissions)

According to the rules of this Inquiry, I cannot republish or send my first submission to anyone. However, anyone

> [\*\*Cont. on page 23\*\*](#)

## Federal Inquiry into Aboriginal-style art (cont.)

**"We sent what is called a 'supplementary submission.' ... we were advised it would not be published ... but listed as 'confidential evidence' ... We were appalled by this brazen act of censorship. ... I believe it bothered them a lot, especially the information about Robert Bednarik ... Some people (including PCN readers) expressed disbelief that any government would go so far in suppressing archaeological evidence or scientific and historical truth."**

can go to their website, tick a square and download any or all of those published submissions.

I read them all. The most interesting one is No. 48, by Harold Thomas. Thomas is an Aboriginal artist who designed the Aboriginal flag. He was educated in the fine arts, and creates art openly saying on his website that he is inspired and influenced by the famous European artists Caravaggio and Delacroix.

So, Harold is now objecting to the idea that no one should touch anything outside of their own tradition. In response, some "activists" publicly attacked Harold for being a "traitor to his people."

The media was quick to jump on the bandwagon of those vilifying the souvenir industry and join the push for Aboriginal copyright over prehistoric images, styles and motifs.

Hearing about increasingly brutal attacks on souvenir makers and shop owners, I was compelled to do my part to show support for people who are doing nothing wrong but are now being painted as criminals.

In January this year, having read the submissions published by the Inquiry up to that point, we sent what is called a "supplementary submission." It was accepted but we were advised it would not be published (as our first submission was) but instead would be listed as "confidential evidence" and kept secret. This means that no-one other than the Inquiry committee would ever be able to read it.

We were appalled by this brazen act of censorship (confidentiality is usually requested by the author, not by the body receiving the submission) and sent them a note that we are withdrawing our supplementary submission so we could publish

it ourselves.

The Inquiry committee responded with threats, citing the Parliamentary law according to which we cannot "withdraw" our paper without their permission. We ignored them. A few days later they sent us another letter, advising us they had decided to allow us to withdraw our supplementary submission—so now we can have it published at our discretion. This means that we sort of won that little battle.

I believe it bothered them a lot, especially the information about Robert Bednarik and his persistent lies—to be discussed in more detail later. I believe they were also taken aback by the other factual information it contained, i.e. about Aborigines stealing motifs from Pueblo Native American pottery and pretending that they are their own invention and their "sacred heritage," as well as a number of other home truths we decided to point out in our supplementary submission.

The whole point of publishing submissions is so that the media and researchers can gain a better and more objective understanding of all the arguments. However, it seems that this farcical Inquiry is committed to forcefully pushing the Aboriginal industry point of view while blocking or suppressing any opposition to ensure a predetermined outcome.

The duplicity and double standard of those people was yet another indicator that this Inquiry has set its goal already and is not going to allow any difference of opinion to be openly discussed.

I feel it might be pointless to expect that anyone within the current regime would react differently, since they are all colluding with each other. Some people

(including PCN readers) expressed disbelief that any government would go so far in suppressing archaeological evidence or scientific and historical truth.

Information contained in our supplementary submission will show our readers how the same ideological tyranny is now also being applied against artists and souvenir makers who draw inspiration from—or reference their art to—prehistoric cave paintings. This type of control is not far from pressure against anyone who voices any "inappropriate" thoughts.

The submission will be published in the May-June PCN #53 issue to provide an important and informative outline of the current state of affairs in Australia in both art and archaeology.

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

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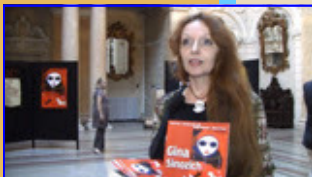
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[http://pleistocenecoalition.com/#vesna\\_tenodi](http://pleistocenecoalition.com/#vesna_tenodi)

# The circles of evil

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

**"Ac-claimed Aboriginal artist**



**Harold Thomas... an educated Aboriginal elder ... is horrified by these Government attempts to legally regulate who can be inspired by what imagery."**

**In my 2nd article of PCN #52, [Federal Inquiry into Aboriginal-style art](#), I**

urged those who were interested in protecting freedom of expression to visit the provided link and download some of the submissions.

The latest submissions from the Queensland Government (No. 151) and the Arts Law Centre of Australia (No. 149) contain good examples of political and bureaucratic gobbledegook, intended to deceive and mislead the reader into believing there are some legal grounds to their demands.

To those who want to know more, I recommend—in contrast to most of the submissions, which are all in the same vein—reading the submission by the acclaimed Aboriginal artist Harold Thomas (**Fig. 1**). His paper (No 48 on the list) shows the clear, progressive thinking of an educated Aboriginal elder, trained in fine arts, who is drawing inspiration from European artists including Delacroix, Caravaggio and Degas. Thomas is horrified by these Government attempts to legally regulate who can be inspired by what imagery. He is equally disturbed by the ways that are being proposed to punish disobedient artists influenced by "forbidden" themes.

Thomas is appalled by this Inquiry's attempts to keep contemporary Aborigines in the primitive and hostile stone-age mentality and the worldview that was invented for them by the Aboriginal industry. For decades he has been calling for his people to snap out of the victimhood mode of thinking, to stop this practice of taking, and giving nothing in return, and to start living in sync with the contemporary world. He is calling for the Aborigines to become *modern* Aboriginal people.

This Federal Inquiry is a perfect textbook example illustrating how public opinion can be manipulated by endless repetition of some selected—albeit false—claim. They bolster these falsehoods by then pointing to those who ostensibly support them, while persecuting anyone who dares to disagree.

It is a perfect example of how any ideological tyranny can be implemented by constantly brainwashing people until they start believing that what they are told represents their own thoughts and their own opinions.

The Nazis did it with their "Übermensch" theory of the master race embraced quickly and enthusiastically by almost everyone.

The Communists did it with their theory of social justice and equity, calling for a revolution to implement what might sound sensible to any humanist but what we all now know was just a means to an end. The final aim was for party apparatchiks to grab power and rule by fear.

The Aboriginal industry does it with their theory of Aborigines as the "first people" who must be revered and any of their "inventions" held sacred.

What these regimes have in common is that the core theory sounds plausible, even appealing, and can easily resonate with people. Later, however, they start parroting each other and over time the perception is created that it is an opinion and ideology held and embraced by all.

Such ideological tyranny starts from the top down.

The idea is conceived, and the implementation strategy is developed, by a small group of people at the top. The



**Fig.1.** Acclaimed Aboriginal artist, Harold Thomas, designer of the Aboriginal flag is a firm advocate of the indigenous people of Australia snapping out of the victimhood and "false" prehistoric roles the Aboriginal industry has been keeping them caged up in for decades. Photo: ABC News.

steps are outlined for how to pass their consensus down, to cascade through the tiers of government until it reaches the masses, who have little chance of hearing any different opinions, theories, or ideas.

To provide some balance to this one-sided argument and inform people of the actual truth, my group of artists are now running a number of events to educate people about the facts concerning copyright and intellectual property laws, as well as about these extreme attempts to stifle debate within Australian society.

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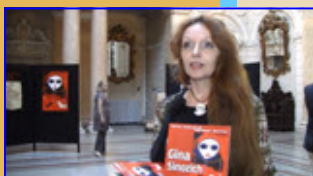
All of Tenodi's articles published in *Pleistocene Coalition News* can be found at the following link:

[http://pleistocenecoalition.com/#vesna\\_tenodi](http://pleistocenecoalition.com/#vesna_tenodi)



# Submission to the Parliamentary Inquiry

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



**"Repetition does not transform a lie into a truth."**

—Franklin D. Roosevelt

In my 2nd of two articles last issue, [Federal Inquiry into Aboriginal-style art](#), I gave an overview of the Inquiry and noted some of the

players involved in attempts to block the free expression of art in Australia. Below is the official supplementary submission a colleague and I sent to the Inquiry Committee.

The committee wanted to keep it a secret, so we withdrew it. Our first submission was published on their website as No. 129. This is the original verbatim supplementary submission for the record. [Eds. Note: Due to the nature of the document and it not being an article we make an exception to our 3-pp limit and reproduce it here in full.]

## SUBMISSION TO THE PARLIAMENTARY INQUIRY into the growing presence of inauthentic Aboriginal and Torres Strait Islander 'style' art and craft products and merchandise for sale across Australia

January 2018

Committee Secretary

House of Representatives Standing Committee on Indigenous Affairs

PO Box 6021, Parliament House, Canberra ACT 2600

[IndigenousAffairs.reps@aph.gov.au](mailto:IndigenousAffairs.reps@aph.gov.au)

From: Vesna Tenodi, M.A. Archaeology, Dip. Fine Arts, artist and writer, and Donald Richardson, OAM, B.A., Dip. Art, T. Dip. Art, RSASA

Dear members of the Inquiry Committee,

Thank you for the opportunity to submit our further thoughts on the subject on which this Inquiry is focused and our comments on the submissions received and published so far.

### Introductory Notes

We note that a number of submissions as published on the Inquiry website are not addressing any of the terms of reference. Instead, those submissions are either emotional outbursts or false accusations made against the souvenir industry. We ask that you reject them as ingenuine. Some are tedious litanies of politically-prescribed ideology, or repetitive copy-and-paste exercises. Some contain more than a hundred pages, as if believing that verbosity

would turn a silly idea into a logical argument. And that repetition will give those opinions some credibility. Repetition does not transform a lie into a truth.<sup>1</sup>

But the Aboriginal industry seems to follow Joseph Goebbels's tactic: "Repeat a lie often enough and it becomes the truth," which has become a law of propaganda, as adopted by a number of Australian "experts."<sup>2</sup>

We note that the "Fake Art Harms Culture" campaign—which led to this Inquiry—is well orchestrated, with "invitations" apparently sent to a number of Government departments and agencies, and with the media jumping on the bandwagon to further vilify the souvenir industry. In their eagerness to be politically correct, a number of articles have appeared, spreading false information and misrepresenting what the Inquiry is about.<sup>3</sup>

There was another article in the *Sydney Morning Herald* of 9 December 2017, which was far better researched and contains—for a discerning reader—some important in-

<sup>1</sup> Franklin D. Roosevelt, 26 October 1939.

<sup>2</sup> One good example is Robert Bednarik, who runs the IFRAO (International Rock Art Organization) as well as Auranet (Australian Rock Art) and falsely claims, under the IFRAO Code of Ethics, Issues of Ownership: "3(4). Copyright and ownership of records: *In regions where traditional indigenous owners exist, they possess copyright of the rock art designs.* Members wishing to reproduce such designs shall make appropriate applications. Records made of rock art remain the cultural property of the rock artists, or collectively of the societies these lived amongst." Bednarik knows that there is no copyright on prehistoric rock art, and that Australian and international Intellectual property laws do not apply to ideas. Also, he is fully aware that "permission" from Aborigines, for using such designs, is not required. But those simple facts do not stop him from spreading lies.

<sup>3</sup> Two articles published in the *Sun Herald* on 26 November 2017 served to incite anger in ill-informed readers and even more rage in Aborigines, by deliberately misinterpreting the facts. The feature article on Pg. 2, as well as Editorial on Pg. 28, falsely claim that some breach of "Aboriginal copyright" is going on, and are painting souvenir dealers as criminals. In print, the feature article had the bombastic heading: "Boomerang bandits: study shows most Indigenous souvenirs are fake," which was changed for the online version. Both articles are spinning the same distorted story:

<http://www.smh.com.au/federal-politics/political-news/indigenous-art-groups-call-for-crackdown-on-fake-art-20171121-gzpst3.html>

Editorial on page 28 is also a nice piece of propaganda:

<http://www.smh.com.au/comment/smh-editorial/art-theft-20171124-gzs28k.html>

> [Cont. on page 16](#)

## Submission to the Parliamentary Inquiry (cont.)

***"In their eager-ness to be politically correct, a number of articles have appeared, spreading false information and misrepresenting what the Inquiry is about."***

***"One cannot 'misappropriate' an image, symbol, design or style that is in the public domain. The public domain means it belongs to everyone, and can be freely used by anyone."***

formation that the Aboriginal industry is trying to hide.<sup>4</sup>

Some submission writers are using this Inquiry to regurgitate the same thoughts that have been published many times over the years. Politically-prescribed and legally-concocted "codes of conduct" and "protocols," invented by the Aboriginal industry, are propagated in a way that can mislead any naive reader into believing that such "protocols" are actually enshrined in law. As a consequence, alleged "sacred customs" that have never actually existed have become mandatory in all public institutions and agencies.<sup>5</sup>

### **Terms of reference: The definition of authentic art and craft products and merchandise**

In our submission of 8 November 2017, published as No. 129, we detail the true meaning of terms used in the "Fake Art Harms Culture" campaign. The keywords as promoted by the Arts Law Centre are echoed throughout most of the submissions, and are well illustrated with angry Aborigines throwing "fake" souvenirs as shown in the video in Submission 91.1, as well as in the "promotional" video released on 25 Novem-

ber 2017, reinforcing the same false claims.<sup>6</sup>

And again, the Aboriginal industry is determined to keep calling every item not created by an Aborigine "fake" or "inauthentic." Most authors seem to be unaware, or are unable and unwilling to comprehend the meaning of the term **"misappropriation."** One cannot "misappropriate" an image, symbol, design or style that is in the public domain. The public domain means it belongs to everyone, and can be freely used by anyone.

### **How to fight lies in a country where telling the truth is forbidden?**

Among the most appalling submissions is the one by the Australian Council for the Arts (No. 96). This taxpayer-funded organization lists what it wants protected as "indigenous."<sup>7</sup> The Australian Council's list, on Pg. 5, is repeated on pages 11 and 12, again falsely claiming that those are "Aboriginal cultural products" and their "traditional cultural expressions."<sup>8</sup>

Submission No. 96 also contains the worrying information that the Australian Council for the Arts has "invested" 13.1 million dollars to "First Nation"

in 2016-17, for various activities, including "capacity building." The Australian public needs to know that "capacity building" is funded under other Federal Government programs and falls into the area of community work rather than art. The submission also calls for treating arbitrary "protocols" as law. The Australian public needs to know that such protocols do not exist and never existed in the ancient, real Aboriginal culture.<sup>9</sup> These protocols were made up by lawyers.

This type of demand for the enforcement of Aboriginal monopoly on the arts and crafts community as well as on the souvenir market is mirrored in other submissions, by other taxpayer-funded organizations.

(Since this entire exercise is funded by the taxpayer, we have the right to know how much this campaign and its associated Inquiry is going to cost the Australian taxpayer?)

In this submission, we initially intended to provide our assessment and critique of the other submissions published so far. But then we realized that this Inquiry is just another concerted effort by taxpayer-funded organizations, Aboriginal art centers (some of which received taxpayer

<sup>4</sup> Sydney Morning Herald, <http://www.smh.com.au/good-weekend/the-booming-trade-in-fake-indigenous-art-20171122-gzqyam.html>

<sup>5</sup> One example is the supposedly ancient "Welcome-to-Country" ceremony, which never existed in real Aboriginal culture. The welcome-to-country ceremony was invented by entertainers Ernie Dingo and Richard Walley in 1976, for a play in Perth.

<sup>6</sup> The video is available online ( <https://www.youtube.com/watch?v=n1s1Qi815k> ) accompanied by the Aboriginal industry propaganda: "Revealed: Study shows most Indigenous souvenirs sold to tourists are FAKE—prompting calls to make counterfeit items illegal. As many as four out of every five Indigenous souvenirs sold to tourists are fake, a parliamentary inquiry has been told. The Indigenous Art Centre Alliance's (IACA) submission towards the investigation into Aboriginal and Torres Strait Islander craft products, claims 80 per cent are inauthentic. The group state many items are often misrepresented to travelers and are calling on the government to make it illegal to sell or supply them."

<sup>7</sup> Submission No 96, Pg. 5, lists printmaking, screen printing, linocut, textiles, ceramics, glass, wood, bead work, photography, multimedia, media, and sculpture, none of which was invented by Aborigines nor belongs to their "ancient tradition."

<sup>8</sup> Not only arts and crafts, but musical instruments, sculpture, carving, pottery, terracotta, mosaics, woodwork, metalware, jewellery, weaving, needlework, rugs, costumes and textiles—if there are a couple of dots anywhere on such products, it must be called "Aboriginal."

<sup>9</sup> As detailed by the Aboriginal elder Goomblar Wylo, in the book *Dreamtime Set in Stone—the Truth about Australian Aborigines*, by Vesna Tenodi and Goomblar Wylo. For his sincerity and courage to tell the truth he was run out of Katoomba by a group of violent fake Aborigines and now lives in Queensland.

> [Cont. on page 17](#)

## Submission to the Parliamentary Inquiry (cont.)

**"One example is the supposedly ancient 'Welcome-to-Country' ceremony, which never existed in real Aboriginal culture. The welcome-to-country ceremony was invented by entertainers Ernie Dingo and Richard Walley in 1976, for a play in Perth."**

funds for decades), and Government Departments and agencies. It is obvious that most of those invited to make submissions felt compelled to proclaim their support for this type of further empowerment of a group of people who are already "the most privileged and most pampered people on earth," as described by Kerryn Pholi.<sup>10</sup>

To their credit, some of those "invited" refused to say what they were expected to say, and showed courage by going against the tide. We congratulate the Department of Immigration and Border Protection, for declining to participate in this harassment of souvenir importers.

In this race to outdo each other in political correctness, most of the other submissions, like those from the Arts Law Centre and Australian Council for the Arts, demand protection against the "misappropriation of traditional cultural expressions." They demand a ban on imported souvenirs, prohibition of "sacred motifs" being used by non-Aboriginal people, and call for criminalization and penalties for "offenders" who dare to paint in "Aboriginal style."

These authors are also fond of quoting, *ad nauseam*, Article 23 of the Universal Declaration of Human Rights, which was adopted and proclaimed by General Assembly Resolution 217 A (III) of 10 December 1948, but keep silent on the far more important Article 19 of the same Human Rights Resolution, which reads:

"Everyone has the right to freedom of opinion and expression; this right includes

freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media regardless of frontiers."

### **Concerns for the safety and wellbeing of the souvenir industry workers**

The assertion of cultural ownership of style, expression, and inspiration is already making Australia a laughing stock overseas, with the British critics laughing at the notion that repetitive patterns should be regarded as "art."<sup>11</sup>

In view of long history of Aboriginal violence against non-Aboriginal artists, our main concern now is the safety and wellbeing of everyone within or connected to the souvenir industry.

This Inquiry, driven by the Arts Law Centre's false and hate-inciting claims, has already caused a lot of grief to souvenir makers, importers and vendors.

We conducted research of our own, interviewing souvenir shop owners and their staff. Some have been terrorized in the past by Aboriginal "protesters" yelling in front of their shops. But the harassment has become far worse, they have told us, since the start of this campaign. Their staff is harassed, their visitors are bullied and their lives are threatened. They are experiencing more abuse by the "objectors" emboldened by this campaign, and are bracing themselves for more to come.

Having a first-hand experience of what Aboriginal hate and anger can do, our heart goes out to good people who are

being vilified by this campaign. From the manufacturers and importers, to the shop owners and market stall holders, to tourists who would no longer have the right to choose what they want to buy, we feel sorry for all of them.

If any souvenir dealer sells an item which is in breach of a specific artist's copyright, there is very good Copyright law in place to protect against such practice. But a vast majority of souvenir dealers conduct their business within their legal rights. Therefore, we fully support their right to manufacture, import, display and sell souvenirs made in any style they choose, as long as they are using patterns and symbols that are in the public domain.

### **Advice to the souvenir industry: Aboriginal hate is forever**

We were also appalled by a number of submissions which mention our *Wanjina Watchers in the Whispering Stone* sculpture, in the most derogatory and slanderous way, and in breach of Copyright law and the moral rights of our artists.

In 2010, the Arts Law Centre started a war on the Wanjina Watchers group of Australian non-Aboriginal artists, encouraging Aboriginal objectors to keep vandalizing the gallery and its art until the "offensive" sculpture was removed.

Once the sculpture had been relocated, any reasonable person would expect the attacks to stop. Not so. Because once a target, always a target. Katoomba businessman Paul Costingam, while watching Aborigines vandalising Wanjina Watchers art in broad daylight

<sup>10</sup> Kerryn Pholi, "Why I burned my 'Proof of Aboriginality.'" 2012. <http://www.abc.net.au/news/2012-09-27/pholiaboriginality/4281772>

<sup>11</sup> British critics' assessment of the "Australia" exhibition in London in 2013 was a display of kitsch and meaningless doodles that only in Australia can be regarded as something deep and meaningful, with requests to Australian authorities never to send such rubbish to Europe again. "Aboriginal art is crap, repetitive patterns suitable for decorative rugs, discussed in dramatically hallowed terms, spectacular fraud playing on the corporate guilt, the stale rejiggings of a half remembered heritage, corrupted art with all energy, purpose and authenticity lost..."

> [Cont. on page 18](#)



## Submission to the Parliamentary Inquiry (cont.)

**"We noted long ago that 'Aboriginal art' often uses motifs and styles belonging to other cultures, including our Western civilization."**

in front of dozens of witnesses, commented: "These people will never stop. Once they start, they cannot stop. All they know and want is to fight. They'll hate you forever."

This statement was proved to be accurate, by the fact that even today, more than eight years later, some Aborigines want to keep the hate against us alive, and to incite further violence.

On Australia Day 2017 Aboriginal "activist" Michael Anderson decided to publish an article to revive that hate, packing in all the keywords well-proven to be a trigger for Aboriginal acts of violence.<sup>12</sup>

### **Request for an Inquiry into Aboriginal violence and corruption in the Aboriginal industry**

It is disappointing that, instead of tackling the problem of violence and corruption, as we had requested in our Requests to the Australian Government (in 2012, 2013, 2015 and 2016), the Federal Government decided to run this Inquiry into the Aboriginal-style souvenir industry, with the goal of further empowering the worst offenders.

It seems that the Aboriginal industry is now running two concurrent campaigns. With the "Fake Art Harms Culture" it is attempting to "prohibit" use of images in the public domain and souvenirs created in "Aboriginal style." At the same time, the Aboriginal industry glorifies Aboriginal art that is referenced to or inspired and influenced by other cultures, as evidenced in the article published on 24 November 2017, glorifying "Aboriginal" ceramics ( <http://theconversation.com/all-fired-up-claystories-is-a-triumphant-display-of-contemporary-indigenous-ceramics-86454> ).

Even though we all know

that pottery and ceramics were never invented by Aborigines and do not form part of their "tradition," we now see these materials and techniques misappropriated, and promoted as "Aboriginal ceramics." The article is interesting, amusing really, for stating that these Aboriginal artworks show a **direct influence of Pueblo Native American pottery.**

We noted long ago that "Aboriginal art" often uses motifs and styles belonging to other cultures, including our Western civilization. If the same standards were applied equally to all, this "Aboriginal" ceramics exhibition would have been described as being a "theft," displaying "fake" objects, which are "counterfeit" and "inauthentic," trying to "mislead and deceive" the public, and would be promptly shut down for offending the Pueblo people.

Instead, as evidenced by this article, when Aboriginal artists are "stealing" other peoples sacred heritage, and produce "fake" art referenced to someone else's sacred tradition, it is praised as something positive and commendable.

The hysterical calls for banning "Aboriginal style" souvenirs, and for the prohibition of any use of "Aboriginal style" by non-Aboriginal people, have only one objective—to give Aborigines and the Aboriginal industry a monopoly on the souvenir market.

As always, it is more about the money than anything else.

### **Fake Art Harms Culture—or Fake Culture Harms Art?**

We feel that we should inform the Inquiry that a number of Australian artists, some of whom were forced to go overseas to be able to show their art without fear of violence, as well as international

artists, are so disgusted with this campaign that they have decided to start a campaign of their own, entitled "Fake Culture Harms Art."

The objective is to inform the world about the malicious tactics used by the Aboriginal industry against non-Aboriginal Australians as well as against international artists. And about Australian reality, in which ordinary Australians, from more than 300 different nationalities, who actually built this country—are constantly being attacked in the most vulgar way and labelled "racists" and "bloody invaders" if they do not jump whichever way the Aboriginal industry tells them to jump.

We admire Submission No. 48, by the noted Aboriginal artist Harold Thomas, for having the courage to speak up against these abhorrent and dangerous attempts to dictate who can create what type of art. And for likening these attempts by the Aboriginal industry to fascism, Nazism and the Gestapo. Harold's words go to show that there are still some voices of reason in Australia.

### **Recommendations**

Our recommendations for the Inquiry committee members are as follows:

- to be fair and impartial, considering the long-term consequences of this Inquiry *per se* as well of any recommendations ensuing from it. If the outcome were in favor of these demands for prohibition and criminalization of souvenirs made in "Aboriginal style" by non-Aboriginal people, the consequences would be tragic;
- to exercise due diligence and to consider the submission by Harold Thomas. Many Aboriginal people share his opinion but are too timid or too scared to say so;

<sup>12</sup><http://nationalunitygovernment.org/content/stolen-wandjina-totem-takes-cultural-appropriation-new-level>

> [Cont. on page 19](#)

## Submission to the Parliamentary Inquiry (cont.)

**"We admire Submission No. 48, by the noted Aboriginal artist Harold Thomas, for having the courage to speak up against these abhorrent and dangerous attempts to dictate who can create what type of art."**

- to consult Harold Thomas and other intelligent, rational and courageous Aborigines who keep raising this problem of Aboriginal violence, such as Noel Pearson,<sup>13</sup> Warren Mundine,<sup>14</sup> Anthony Dillon and Jacinta Price,<sup>15</sup> as well as non-Aboriginal intellectuals who have been addressing the problem of Aboriginal violence for years, such as James Franklin.<sup>16</sup>

- to be aware that there are many Aboriginal people who share our views, but choose to remain silent, in fear of being abused, either by their own people or by some fake Aborigines, as evidenced in the *Wanjina Watchers in the Whispering Stone* case.<sup>17</sup>

- to be aware that the Aboriginal industry does not actually expect to see a change in Australian Copyright law. They failed in such an attempt in 2007, and are now running a similar though more elaborate campaign, with the intention of intimidating small business owners and souvenir dealers into compliance with their unlawful demands.

### Endnotes

In closing, anyone who spends a couple of hours on the Internet, googling "Aboriginal style art," will come across hundreds and thousands of templates, ready-made coloring books, images and patterns of "aboriginal style," all in the public domain, free for any-

one to use.

We are curious to see how the Aboriginal industry plans to stop that?

As things stand now, about 60% of the Australian continent is Aboriginal land. On top of countless billions flowing to the tribes from permits and royalties paid by the big mining companies, more than 30 billion dollars is given every year to the Aboriginal industry, to keep lining their own pockets and to keep frittering it away, to please a group of people who are determined never to be pleased. Because they learned that anger, rage and violence pay off.

We hope that the Inquiry committee would see this Inquiry as an opportunity to introduce a positive change, for the better for both Aboriginal and non-Aboriginal Australians. And find a way to do something positive and constructive, to provide a balance against the negative and divisive methods as routinely implemented by the Aboriginal industry. And to make everyone realize and accept that no one can have a monopoly on styles, designs, motifs and images which are in the public domain.

Yes, we believe that this Inquiry provides a great chance to set things right, or at least on the right course, and help Aboriginal people to contribute and get engaged in a peaceful, reasonable and cooperative way.

Kind regards,

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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](http://pleistocenecoalition.com/#vesna_tenodi)

<sup>13</sup> Noel Pearson has been sending the same message to Aborigines for decades: "Go to school and get a job." Big mining companies are now required to allocate 2% of their jobs to Aborigines. Reading their yearly reports, they are unable to meet that requirement, because—as they explain—they simply cannot find Aboriginal people who are willing to work.

<sup>14</sup> Even the brilliant Warren Mundine seems to have become disheartened while dealing with the inertia and let's-do-nothing attitude of our politicians. While commenting on the inquiry into Aborigines in custody (the Q and A, 27 November 2017), and similar inquiries (in 1999 and 2007), he called them for what they usually turn out to be—just another huge waste of money.

<sup>15</sup> Aboriginal violence is still a taboo, routinely swept under the carpet. Any Aboriginal person who raises this problem, in order to really help Aboriginal people to lift themselves out of misery and hopelessness, is also attacked, vilified as being a "traitor" to their people, harassed and threatened in the same manner as the Wanjina Watchers artists have been.

<sup>16</sup> <http://indigenousexplains.org/dnn/>

<sup>17</sup> Publications detailing these issues: *Forbidden Art, Politicised Archaeology and Orwellian Politics in Australia*—about Aboriginal violence, art censorship, and legally-sanctioned scientific fraud in Australia. The social impact of Aboriginal hate in contemporary Australian society—silencing the voices of reason, a social, political and archaeological study, examining art censorship

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

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

**"European open-mindedness**



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

**Archaeological research I have been conducting in Europe** over the last several weeks has had a positive

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

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

**Committed to dishonesty**

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

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

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

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

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

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

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

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

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

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

As if duplicating historical dictatorial regimes, Australia

> [Cont. on page 21](#)



## Mungo Lady and Mungo Man (cont.)

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

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

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

### **The sin of obedience to the regime**

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

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

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

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

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

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

These results were obtained by the Australian National University team consisting of Dr. John Mulvaney, Dr. Rhys Jones, and Dr. Alan Thorne. The team excavated both skeletons, transported them to the National University in Canberra, and conducted extensive research on the bones for over four decades. Together with other participating experts such as anthropologist Peter Brown and geneticists Gregory Adcock and Sheila van Holst Pellekaan, the conclusion was proven to be valid every time.

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

the reference books.

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

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

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

> [Cont. on page 22](#)



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

## Mungo Lady and Mungo Man (cont.)

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

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

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

### Inventing "Mungo culture"

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

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

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

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

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

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

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

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

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

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

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

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

### ...Continued in Part 2

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

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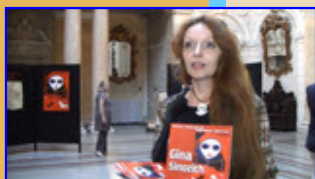
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[http://pleistocenecoalition.com/#vesna\\_tenodi](http://pleistocenecoalition.com/#vesna_tenodi)

# Mungo Lady and Mungo Man—what really happened with the Australian prehistoric skeletons, Part 2

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

**"Some of our readers sent me mes-**



**sages telling me how much they enjoy reading the Pleistocene Coalition journal; because they are 'interested in a clear exposition of misrepresentation of facts for political gain.'"**

## **Truths, half-truths and fabulous lies**

Apart from falsifying Australian archaeology, anthropology and the arts, the Aboriginal industry, or the "political correctness mafia"—as they are dubbed by Australian intellectuals—is now interfering in almost every field of endeavour (Ali White, *Australian Aborigines and their cultural mafia*, 2012).

The media has been under this mafia's thumb for quite a few years now. Their tentacles have also reached so deep into the Australian psyche that now even the most progressive and fearless independent magazines and their editors are too intimidated to even mention anything controversial about Aborigines, or to tackle any topic that might upset our "first people."

## **If you truly care about Aborigines—stop lying!**

At the same time, the body of publications presenting fake claims about Aboriginal prehistory as well as the present, concocted by the Aboriginal industry, is growing every day. The same as taxpayer funded research results fabricated by researchers favored by the current regime.

Some of our readers sent me messages telling me how much they enjoy reading the Pleistocene Coalition journal; because they are "interested in a clear exposition of misrepresentation of facts for political gain." They thank me for writing about the current state of indigenous affairs in Australia, urging me to "keep exposing fraudulent claims by comparing them with known facts."

I certainly wouldn't want to disappoint them. But, when exposing these fraudulent claims, where do we start? There are so many fake stories being force-fed to the Australian and global public. Both our prehistory and recent history of colonization of Australia are being reformulated and the data manipulated to fit the current paradigm.

Some Australian intellectuals concentrate on historical truth, some on social issues, some on Aboriginal crime rates—and the threat that Aboriginal escalating violence presents for our society as a whole—while some focus on the tribal traditional lifestyle and its cruel customs. Some of the most detailed descriptions of such customs are found in books by Daisy Bates (1859-1951). Some of the custom she describes in her book *Passing of the Aborigines: A Lifetime Spent among the Natives of Australia* are still very much alive and practiced even today in remote parts of the country.

Another question is, how should we do it? Should we keep exposing false claims, through dissecting, analysing and refuting every single lie we come across? Or should we stop dedicating time and energy to the spin-doctors and their countless tricks, just ignore their lies, and direct our energy to simply promoting the truth?

I did both. I spent ten years exposing the fake claims made by the Aboriginal industry, to make sure that—one day when the political climate changes—no-one would be able to feign ignorance and start claiming that they did not know. I made sure that everybody was

informed—every minister in the State and Federal parliaments, every newspaper and media outlet, every researcher in the relevant fields.

Some Australian intellectuals have criticized me for upsetting the Aborigines. Some of them threatened legal action if I should mention their earlier papers and research data that they were, at some point in their career, forced to recant. And some pleaded with me to join them and become a "part of the winning team."

In short, everybody knows, and most make a conscious choice to do nothing, for fear that they may damage their newly gained privileged status as Aboriginal industry pets.

Knowing that I have done what needed to be done, I can now concentrate on informing the public of the basic facts.

## **Aboriginal abomination of science, masquerading as sacred tradition**

The fact is that prehistoric human fossils in Australia were excavated and studied freely and properly until the 1980s. Since 1984, when the Aboriginal and Torres Strait Islander Heritage Protection Act (ATSIHP Act) was introduced, archaeological and anthropological work has been in steady decline. Information about Australian prehistory and Aboriginal culture is today very strictly controlled. Any new publication or project is guided by one of two main objectives—one is to hide the truth, and to vilify those who tell the truth. The other is to aggressively promote some invented notion or yet another fake story about Aboriginal culture that we all know does

> [Cont. on page 22](#)



## Mungo Lady and Mungo Man (cont.)

**"Based on conversations with Rhys Jones and John Mulvaney, my opinion is that, if the contents of those boxes were properly examined, by independent researchers outside of Australia, it would be proven to be just another scam in this incredible fraud of inventing a culture that never existed."**

not exist. Archaeology in Australia today is at its lowest point—paralyzed by lawyers and do-gooders, who claim that only Aborigines have the right to examine and interpret our prehistory, and that only the Aborigines should have control over what we can say about our past and present. Nothing can be done or published today without approval from Aborigines and the Aboriginal industry.

This new approach and its associated policy were built upon the false premise that, to Aborigines, everything is too sacred to be handled or even discussed. This ever-growing Aboriginal industry—a monstrous machinery consisting of thousands of lawyers, academics, politicians and bureaucrats, who see the current aggressive promotion of the whitewashed past and present as their shortcut to success and wealth—came up with a new vocabulary, our own New-speak, to describe the non-existent culture upon which they rely. They are supported and assisted by about 300,000 of what is known as "fake Aborigines"—white people who decided to declare themselves as Aborigines, for all the advantages and privileges such status ensures today (Kerryn Pholi, *Why I burnt my 'proof of Aboriginality'*, 2012).

<http://www.abc.net.au/news/2012-09-27/pholiaboriginality/4281772>

This whitewashing (censorship) has now been going on for a few decades. It is an ongoing campaign and a concerted effort to hide the unpleasant facts and inconvenient truth about Aboriginal Paleolithic culture and the Aboriginal mindset today. The "whitewash" metaphor means "to gloss over or cover up vices, crimes or scandals, or to exonerate by means of a perfunctory investigation or through biased presentation of data." So most of those Aboriginal cruel customs that Daisy Bates described in de-

tail are no longer mentioned in Australian schools and universities (Keith Windschuttle, *The Whitewashing of Aboriginal Manhood*, 2006).

Every ideologically based dictatorial regime has been doing that for ages. In Australia, over the decades, from time to time a number of politicians and media representatives have been assuring the public that there would be no whitewashing when investigating the real state of indigenous affairs, and of the damage and injustice that policy has caused to non-Aboriginal and, ultimately, to our Aboriginal Australians.

One of the very few who have been true to their word is Tony Abbott, who called for the end of this policy of indulging the demands of our over-privileged indigenous minority. When he said "enough is enough," and that Aborigines should start taking responsibility for their own lives, go to school and get a job, he was physically attacked on Australia Day 26 January 2012 by enraged Aboriginal "activists."

That, too, was played down and glossed over by the media. But the non-Aboriginal Australians loved him for having the courage to say out loud what the majority was thinking. So he claimed a landslide victory and was elected as our Prime Minister

in 2013. Once he became Prime Minister, he continued his efforts for a more balanced approach to Aboriginal affairs. For this, among his other steps going against the status quo, he was quickly backstabbed by his colleagues, who disposed of him in 2015 by what was basically a parliamentary coup.



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

No-one has dared to mention these problems since.

### Mungo Man Mantra

As an intended consequence of the current policy, any arbitrary claims circulated today can neither be proved nor disproved. No-one knows if any "sacred items" are indeed what they are claimed to be, since no-one is allowed to

touch fossils, nor even to view them. Whether there are any specks of bones of the actual Mungo Man (**Fig. 1**) or Mungo Lady in those boxes carried with such reverence to their "traditional resting place"—whatever that non-sensical term might mean—is anybody's guess.

Based on conversations with Rhys Jones and John Mulvaney, my opinion is that, if the contents of those boxes were properly examined, by independent researchers outside of Australia, it would be proven to be just another scam in this incredible fraud of inventing a culture that never existed. A bitter joke played on our nation, unparalleled in recent history.

> [Cont. on page 23](#)

## Mungo Lady and Mungo Man (cont.)

***"While access to the archaeological finds is denied, this new mantra is being repeated over and over again, ad nauseam. Mungo Man is an Aboriginal sacred ancestor. Mungo Lady was his beloved wife. They were a loving couple, which lived an idyllic, spiritual life, and died in an eternal embrace."***

While access to the archaeological finds is denied, this new mantra is being repeated over and over again, *ad nauseam*. Mungo Man is an Aboriginal sacred ancestor. Mungo Lady was his beloved wife. They were a loving couple, which lived an idyllic, spiritual life, and died in an eternal embrace.

When I told members of the Aboriginal industry that this is all a bunch of lies, they did what they usually do—smirked and said "Heh, heh, you cannot prove it!"

I can not prove it. And neither can they. However, the team of genuine researchers who discovered and examined both Mungo skeletons could and did.

Mungo Man is what the Mulvaney-Jones-Thorne team said it is. Mungo Lady is what they said it is. If there were any authentic bones of those two finds remaining among the items now kept under lock and key, and if they were ever properly analyzed, that would be confirmed.

But all of us who hold that politically undesirable view are now vilified, and will continue to be denigrated until we see a regime change in Australia.

This recently fabricated claim—that the Mungo Lady and Mungo Man skeletons are contemporaneous—is bound to, eventually, also become widely known for what it is—just another elaborate lie in this sea of fake claims.

However, the Aboriginal industry spares no expense—it's taxpayer's money anyway—to keep adding newly invented stories, at the same time disparaging all research data and ridiculing every fact that does not fit into their enforced paradigm.

Even those long-dead are not spared their spite.

Daisy Bates is one of their victims. For quite some time now, the Aboriginal industry

has been trying hard to disparage this impressive woman, who spent 35 years living with the tribes and dedicated her life to the welfare of Aborigines in the stony desolation of the desert.

Her books, journals and notes are a gold mine for anyone interested in the Australian past. There is only one problem—the books are hard to come by, while her journals and notes are inaccessible to the public. All the public is allowed to know is that some author claims that Daisy Bates "invented everything" and her notes were just her "fantasies and hearsay."

Her notes, reporting on Aboriginal promiscuity, cannibalism, infanticide, sexual abuse, all the other customs she witnessed and described, are now being dismissed as "unfounded." She was labeled as a "racist," which is a sure way today to silence anyone expressing disagreement.

One of her journals describes Aboriginal lack of respect for their dead. She noted that the wandering, nomadic tribes had no history of burying their dead. If a sick or frail elderly member of the tribe was falling behind, and couldn't keep up with the rest, he or she was left behind, to die in the desert. If, during their seasonal wanderings, the tribe came across someone who died some time ago and there were just skeletal remains left in the desert, they would pick up the skull and use it to carry stuff.

This is one of those records that scare the Aboriginal industry the most. If the myth about "sacred ancestors" was proven to be unsustainable, all these protectors of "sacred business" affairs would be out of a job.

But Australian archaeology would be back on its feet.

So the Aboriginal industry simply has to do what it does, for the sake of its own

self-preservation. From being hailed as a humanitarian, as Daisy Bates was known for decades, they decided to repaint her and now claim that she was one of the Aboriginal people's "worst enemies." Once declared to be a "dangerous woman," the usual action of aggressive denial of almost everything detailed in her books was undertaken, in order to discredit her. Books are being published and PhD theses written with the sole purpose of maligning Daisy Bates.

Such is the fate of those who fall out of favour with a political regime.

And such is the Aboriginal way of thanking you for any effort undertaken on their part.

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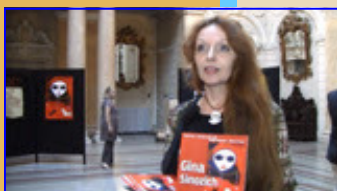
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# A society of sycophants and hypocrites

By Vesna Tenodi, MA archaeology; artist, writer, and former

25-year employee of the Australian Government

**"I call these**



**studies alleged research and see them as contentious because I regularly see a great many claims invented for political purposes and the personal gain of participants in the Aboriginal industry."**

**Tony Abbott was attacked and disposed of as our Prime Minister, for being disrespectful to our "first people."**

As far as we can see, if there is anything disrespectful in Australia today it is

the Aboriginal industry's utter arrogance, and the complete absence of gratitude by Aborigines.

The Aboriginal industry has been so eager to replace fact with fiction because the facts might cost them billions in lost funding, allocated to sycophants and hypocrites who keep embroidering on the "first people" story and attacking anyone who may criticize the status quo.

A number of knowledgeable researchers established that there were advanced pre-Aboriginal groups inhabiting Australia hundreds of thousands of years ago, but we now have to subscribe to this culture of denial.

Earlier test results are now being declared "just wrong," just due to "contamination," and explained away with meaningless statements such as the following one by Professor Lambert from Griffith University's Research Centre for Human Evolution (RCHE). Professor Lambert says:

"The sample from Mungo Man which we retested contained sequences

from five different European people suggesting that these all represent contamination."

<https://phys.org/news/2016-06-conflicting-theories-mungo-debunked-aboriginal.html#nRlv>

Yes, sure, let's just accept his say-so, bury all of the rigorous earlier research, and uncritically accept that what Lambert's alleged study *suggests* is the truth.

I call these studies *alleged research* and see them as contentious because I regularly see a great many claims invented for political purposes and the personal gain of participants in the Aboriginal industry.

The fact is that nobody really knows what is being done and what is going on behind the scenes. Unlike in upfront and open research, most of it is shrouded in secrecy, and what the Australian taxpayer is told is that it is all just "too sacred to our first people" to be talked about.

The story about "new results" in dating the Mungo skeletons raises much suspicion to those in the know to the point of not ruling out being highly disreputable. And, yet, there is too much apathy and resignation among those who should actually be the first to object to such manipulation of science. As a consequence, we cannot hope to see any proper and vigorous investigation of these very suspicious and unbelievable claims.

So the Aboriginal industry can rest easy. In Australian archaeology and anthropology it will continue to be business as usual.

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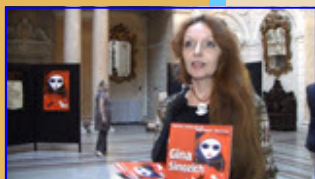
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# Aboriginal Paleolithic artifacts explained

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

**"There are quite a few of such inspirational**



**people I was lucky to either get to know personally or to learn about from their work. I admire them all, but am using this opportunity to mention just two... Virginia Steen-McIntyre... Daisy May Bates."**

## Myths and misconceptions—trumped by material evidence

At the end of every year I carry out my personal ritual of looking back and looking forward. Summing up the current year and planning for the next year. I think of people and causes that are important to me.

People who matter the most are those who inspire me,

both personally and professionally, and who lead or have lived exemplary lives. Those who have that unique combination of qualities—true intelligence, integrity of character, belief in the cause they chose to fight for, and an unwavering faith in what they do. And the tenacity to pursue their ideals.

There are quite a few of such inspirational people I was lucky to either get to know personally or to learn about from their work. I admire them all, but am using this opportunity to mention just two—two great women who deeply impacted my own life. One is our contemporary; the other is a woman of the past.

## Heretics of our time—or warriors for the truth?

Virginia Steen-McIntyre is one of these. Daisy May Bates is another. What they have in common is that they both worked for the benefit of others, for advancement of science, and for enhancing our understanding of the past and the present. They put their time, their heart and soul into their work. Even though both are admired by some, they were also intensely hated and maligned by others, who have seen them as a threat

to the established dogma and ideology of the day.

Virginia was part of the team of USGS geologists that worked at Hueyatlaco-Valsequillo archaeological site in the 1960s and dated the beds containing bones and man-made stone tools to approximately 250,000 years old. Fission-track dating of volcanic material and uranium dating consistently indicated that the site is about 250,000 years old.

Such geological dating results, showing that sophisticated stone tools were used at Valsequillo long before analogous tools had been developed in Europe and Asia, were unacceptable to those who firmly believed that such evidence flies in the face of commonly held belief that there were no humans in Americas prior to 10,000 ago.

In yet another travesty of science, the results of the USGS team including Virginia were dismissed, often with flippant remarks such as that "an age of 250,000 years is essentially impossible." That reminds me of Nicolaus Copernicus (1473-1543) and Galileo Galilei (1564-1642), who were accused of heresy for refuting the Aristotelian geocentric view and making a case for heliocentrism, and had their work labeled as "foolish and absurd in philosophy, and formally heretical"—as declared by an inquisitorial commission.

There are countless other cases of similar persecution—and prosecution—of those who proclaim a theory that goes against the tide. They suffer terrible injustice, only to be proven to be right and vindicated decades, even centuries later. Nothing much seems to have changed over time. The truth-seekers are still being denied the right to think freely.

In contrast to Galileo—who was forced to recant his claims that the Earth moves around the immovable Sun—Virginia Steen-McIntyre decided not to budge and has been fighting her battle against the political and academic establishment for 50 years. Still going strong, and as brilliant as ever, she does not need me to fight her cause.

## From glorified humanitarian to worst enemy

At the other end of the world, in Australia, a similar travesty has been committed against Daisy Bates, 1859–1951 ([PCN #27, Jan-Feb, 2014](#)). She lived with Aboriginal tribes for 35 years, and dedicated her life to their wellbeing. The tribes loved her and called her the Grandmother. She was also greatly admired by her contemporaries, receiving accolades for her humanitarian work and compassion for people that few were interested in at that time.

With a change of the political regime and the rise of the omnipotent Aboriginal industry, Daisy Bates fell into disgrace. Her books, notes and journals, for which she was admired and honored, were declared to be "offensive." For telling the ugly truth, she was labeled a "racist," and her work is today all but forgotten.

Her books, once viewed as the best and most accurate record of Aboriginal Paleolithic culture, as well as her detailed descriptions of their Paleolithic daily life, customs and worldview—now form part of the Australian forbidden past.

The Aboriginal industry has a list of pet words and slogans which have proved to be quite effective in destroying anyone who is ideologically opposed to them. Much like the dis-

> [Cont. on page 16](#)

## Aboriginal Paleolithic artifacts explained (cont.)

**"What I do find upsetting and repulsive, is the Aboriginal industry aggressively lying about the past. They now deny what has been recorded by a number of researchers over almost two hundred years"**

missive, "that's essentially impossible," phrase in Virginia's case, labeling someone a "racist" or describing them as being "disrespectful" to Aborigines is an equally effective way to shut them up, destroy their career, incite public hate, and to even put their lives in danger.

### **Sex and Drugs and the Unlovable Thugs**

While thinking about the horrible impact that the political correctness had on Australian art and archaeology, I re-read Daisy Bates' books and notes, including some of her hidden records that were made available to me. She was accepted by the tribes and made privy even to men's "sacred secret business" such as initiations—to which Aboriginal women were never allowed access (Daisy Bates, *The Passing of the Aborigines*, 1938). From her notes we also learn details about Aboriginal sex life, in daily living as well as during various initiation ceremonies she had witnessed.

She describes some of these ceremonies as "orgies of rampant sex" and others as "brutality of genital mutilation which they could not explain the origin of, but conducted them anyway." Ancient rock art, depicting Aboriginal view of sexuality, confirms that.

Bates described promiscuous sex as common to all the tribes, especially during major gatherings, ceremonies and initiations. During such events, plants were brewed and drunk, naked male and female participants would keep dancing and chanting until they brought themselves into a frenzy, and carried out sexual acts with whoever was nearby. She explains those practices were the reason why Aborigines identified only with the place their mother was from and regarded only her tribe as their own.

Bates described the gruesome phenomenon of canni-

balism and claimed that "all the natives in the area are cannibals." She was attacked and counterclaims were made that "cannibalism among Aborigines is unknown." She returned the attack with an article in the *Adelaide Register*, under the heading "Aboriginal Cannibals: Mothers Who Eat Their Babies." After that defiant, provocative article, another attack followed. To which Bates once again had her response, published in the *West Australian*, saying: "I would like your readers to know that the circumcised tribes from the Kimberley (North-West of Australia) to the South Coast are all active cannibals."

Her attitude was that all customs, regardless of how gruesome, must be recorded. So she described the ghastly initiation ceremonies, going on for weeks. In order to be transformed from a child into a man, every boy had to endure nine sets of initiation rites.

She described those rituals, from nose piercing and tooth ablation, to genital mutilation, human blood drinking, and repeated rape perpetrated during the initiation rites. She gained insight into these aspects of tribal life because, as she said, "a blackfellow would talk about his genitals with the same freedom as he would talk about an ear, a foot, or a finger." She described the rite of sub-incision, when a cut was made on an erect penis, to "make it spread" (These customs are also mentioned in the book by Elizabeth Salter: *Daisy Bates—The Great White Queen of the Never Never*, 1971).

Having read about brutal practices in Aboriginal and other prehistoric cultures, I don't find any of that overly disturbing in itself. I try to stay unemotional, and accept such information as a matter of fact. Mankind has always been cruel and brutal to some degree, only the

methods of cruelty change.

But what I do find upsetting and repulsive, is the Aboriginal industry aggressively lying about the past. They now deny what has been recorded by a number of researchers over almost two hundred years. They now deny what a number of our contemporary researchers—some of whom I have spoken with—witnessed as recently as the late 1960s and early 1970s, confirming data as collected by Daisy Bates, only to have such information edited out of their Government-commissioned reports. In a similar manner, all "offensive" archaeological material, including fossilized prehistoric skulls and bones, has been removed from museum displays. If Australians wish to view these, they have to go to museums abroad.

### **Lying and denying as a way of re-writing history**

There are a number of penis-shaped stones in an archaeological collection entrusted to me. My Aboriginal informants claim that such stones were traditionally used as a sex aid, or sex toy, to facilitate pleasure. Daisy mentioned such stones as being sexual tools, used for both "pleasure" and "punishment." During initiation ceremonies, these stones were used to teach the young men certain lessons, especially in taking pain.

I was curious to find out how the Aboriginal industry interprets these penis-shaped objects today. And that cheered me up. I couldn't stop laughing.

### **Sacred cylcons... or just dildos?**

Cylcons are cylindro-conical stones, often marked with lateral lines and grooves, such as circular or semi-circular parallel lines in vertical rows converging at the

> [Cont. on page 17](#)

# Aboriginal Paleolithic artifacts explained (cont.)

**"All 'offensive' archaeological material, including fos-**



**Fig. 1.** Cylcon (Yurda); c. 22,000–5,000 years old; Called "magico-religious" tallies with marks speculated to record the "number of young men to pass the initiation rituals to manhood." With knowledge of Aboriginal culture and practices identification as dildos may be just as valid. New South Wales. Schoyen Collection, MS 5087/37.

**silized pre-historic skulls**



**Fig. 2.** Another sample Cylcon 22,000–5,000 BP, New South Wales. Schoyen Collection, MS 5087/15.

**and bones, has been removed from museum displays."**

top. They range from 12 to 45cm in size, and are dated 22,000–5,000 BP (**Figs. 1–3**).

Needless to say, they are called "sacred." And they are also 'secret' objects. So much so that, as the Australian Museum would want you to believe, "Aborigines always denied having knowledge of their function or meaning." They have always been "unable to explain these stones" and had no idea who made them. So the official line is that the "use of such items is a mystery."

The Australian Museum, as well as our universities, describes these cylindro-conical stones in a number of ways, such as:

- ceremonial artifacts
- mystery stones
- objects of totemic significance
- mystical power-rocks
- objects of great ceremonial importance
- mysterious implements
- the earliest art of the Aborigines

Replicas are commonly manufactured today, as souvenirs, under the label of a "message stone," or a "death-pointing stone" used instead of a pointing bone or a stick, in death-wishing witchcraft practices. Who would have thought that Australian compassion and goodwill and generosity would lead to this? If we are not allowed to even mention a problem—such as endemic Aboriginal violence—how can we solve it? And such as not being allowed to mention that there is a clash of cultures here. The Australian world-view and its values, and the Aboriginal traditional mindset, are clearly irreconcilable.

Sexual violence is taboo as well. The customary rape of children has been reported for years, but judges let the perpetrators go free, because child rape is explained as part of "their culture" and "sacred custom," i.e., a culture in which violence is a way of life. A Central Australian prosecutor described the problem:

"Aboriginal children, including babies as young as seven months, are being raped by community members, with the crimes going largely unreported and with few cases making it to trial."

Nanette Rogers, Central Australia's Crown Prosecutor, has written a dossier on the "tragic state of domestic violence in Aboriginal communities" which details horrific acts of abuse.

<https://www.smh.com.au/national/aboriginal-children-in-rape-crisis-20060516-gdnjx9.html>

I see a clear connection between "sacred rites" with the use of cylcons and Aboriginal sexual violence today. Any psychologist will say that a child terrorized in a series of rape-including rites is bound to become an angry man who in turn is likely to torture children the way he was tortured himself. Who wouldn't be traumatized after having a cylcon rammed repeatedly into their orifices, by way of a teaching practice.

The tradition of tribal obsession with sex is also depicted in ancient rock art with crude

images of vaginas and penises covering rock shelters.

I find the subject interesting from both an archaeological as well as an artistic aspect.

The Aboriginal industry has a bizarre approach to such "sensitive" matters. It seems, according to them, "If it looks like a duck and walks like a duck, it must be .... an elephant."

So I feel compelled to here announce that these

"mysterious objects" are Paleolithic dildos. And the Aboriginal industry should

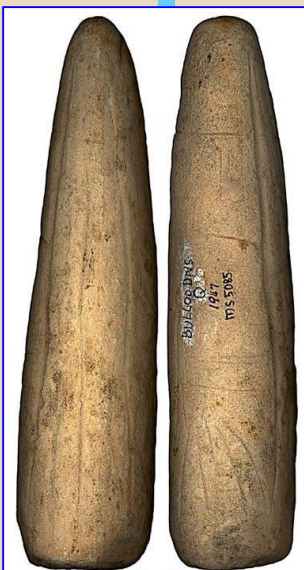
give a medal for solving this tricky problem, which has mystified them for decades!

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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[http://pleistocenecoalition.com/#vesna\\_tenodi](http://pleistocenecoalition.com/#vesna_tenodi)



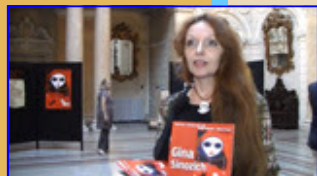
**Fig. 3.** Yet another example of a Cylcon (Yurda); c. 22,000–5,000 years old. This one is from South West Queensland. Schoyen Collection, MS 5085.



# 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,

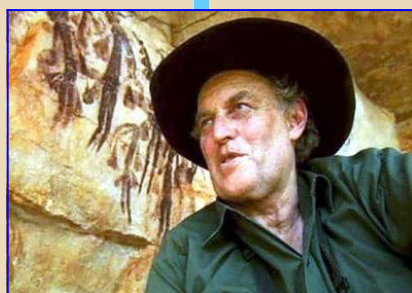
told him in 1998 that Aboriginal people know nothing about Bradshaw and Wanjinna paintings. Among other things he said that the tribes which were trying to claim "ownership" of those anthropomorphic images know nothing about them, and



**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 re-painting, 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.

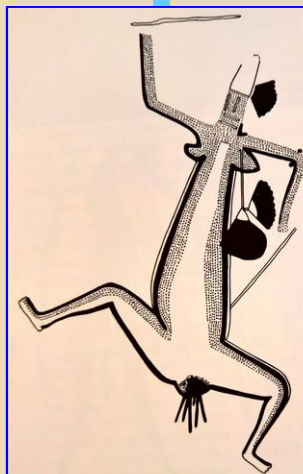
pounding and by spraying over the original painting (**Figs. 3–4**).

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.

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[http://pleistocenecoalition.com/#vesna\\_tenodi](http://pleistocenecoalition.com/#vesna_tenodi)



# Disproved claims of ancient art copyright leads to invention of Australian Newspeak

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

***"Thanks to the support of some sincere lawyers who publicly announced that their colleagues were wrong, the Australian public was finally informed that there is no copyright on ancient art ... and that all the motifs, symbols and imagery are in the public domain."***



## All great truths begin as blasphemies

This quote by George Bernard Shaw has resonated with me ever since a few Aboriginal industry apparatchiks accused me of all sorts of breaches back in 2010. They disliked my art, they hated my thoughts about Pre-Aboriginal people in Australia, and they have kept trying to find a reason to take me to court ever since. It started with one 'fake' Aborigine at the local city council falsely claiming that I was in breach of Aboriginal copyright and Intellectual Property laws. I told him to do his homework first, and then accuse me.

His claims were later proved to be false yet they started an avalanche of silly accusations nevertheless.

A couple of the Aboriginal industry lawyers riled up the tribes convincing them they should be offended and enraged. Delwyn Everard, for instance, repeated the false claim that Aborigines hold copyright of prehistoric cave art, while Terri Janke publicly threatened—on the national ABC radio—to take me to court for "blasphemy."

Robert Bednarik—ironically already known for suppression and misappropriation of colleagues' solicited and submitted work including members of Pleistocene Coalition and threats to other researchers such as archaeologist Joao Zilhao (each covered in *PCN*)—and the Aus-



**Fig. 1.** One of two photos I posted on my Facebook pages. Studying prehistoric skulls is what archaeologists do so I thought nothing of it. However, it attracted more than 700 comments consisting mostly of vulgar abuse, insults and threats.

tralian Archaeological Association quickly agreed that there is a breach of "Aboriginal copyright," and have perpetuated this incredible lie ever since. Even though they know that such claims are false and legally groundless, they also know that any such statement is enough to trigger a wave of Aboriginal violence and vandalism. So most people they falsely accuse of any impropriety—such as "breach of Aboriginal copyright" or "offensive to the tribes"—quickly drop whatever they are doing and run for their lives. Problem solved.

It took years, but thanks to the support of some sincere lawyers who publicly announced that their colleagues were wrong, the Australian public was finally informed that there is no copyright on ancient art and designs or on artistic styles and techniques, and that all the motifs, symbols and imagery

are in the public domain, i.e. they can be used by anyone.

But the Aboriginal industry shamelessly continues with its witch-hunt. They are now attacking me for being "unethical" and "insensitive" to our "first people." Such accusations are also set to prompt a wave of Aboriginal violence, which they defend by claiming the Aborigines were "provoked."

The most recent, and most verbally vicious attacks started in early January 2019.

On my Facebook pages I posted a couple of photos of myself, investigating prehistoric skulls. Since this is what archaeologists do, I thought nothing of it.

However, one photo (**Fig. 1**) attracted more than 700 comments consisting mostly

> [Cont. on page 16](#)

## Disproved ancient art copyright...to AU Newspeak (cont.)

**"Robert Bednarik—ironically already known for**



**Fig. 2.** This photo (2 of 2) attracted more than 500 comments many of a similar nature to the other photo. Studying skulls is what archaeologists do.

**suppression and misappropriation of colleagues' solicited and submitted work...and the AAA quickly agreed that there is a breach of 'Aboriginal copyright,' and have perpetuated this incredible lie ever since."**

of vulgar abuse, insults and threats. The other photo of the two (**Fig. 2**) attracted more than 500 comments of a similar nature.

Some 'fake Aborigines'—a term commonly used

among non-indigenous Australians these days to refer to white people who discovered their alleged "aboriginality" only when that identity became profitable—trotted to the ABC, the taxpayer funded Australian Broadcasting Service, wailing that they were "very offended." The ABC looked at my website,

[www.modrogorje.com](http://www.modrogorje.com),

and published an article on their Facebook page, saying that Aborigines are outraged. That attracted more than a thousand comments half of which were, again, vulgar abuse, insults and death threats. The other half, however, was from my supporters who now, for the first time, have summoned the courage to openly say that enough is enough and that Australia can no longer

tolerate this ideological tyranny. This is a good development but it will take much more concerted and persistent effort to change official government policy.

Over the following weeks—while the campaign of hate and personal abuse was going on—I became acutely aware that the Aboriginal industry has managed to enforce a new vocabulary. As a consequence, some common expressions have been declared to be "offensive," hence *forbidden*. They are to be replaced with politically-correct terms of a less-scientific nature that have the approval of the Aborigines.

Colonization and settlement of Australia, for instance, are now called "invasion" even in official Government documents!

Of even greater harm to the scientific credibility of Australia's already suffering archaeological community, the objective terms, "Paleolithic" and "Old Stone Age," are also *forbidden*. In their place it has become mandatory to use the poetic or romantic term, "Deep Time," instead.



**Fig. 3.** Pintupi skull (left) and European (right). While skulls don't say anything about intelligence or personality there are still differences in skulls found worldwide.

Investigating Aboriginal skulls and bones and skeletons is no longer an integral part of the work of an archaeologist, but is now claimed to be unethical and insensitive. Such investiga-

tive work is, therefore, deemed forbidden as well.

When universities and institutions abroad perform tests on Australian prehistoric fossilized remains, the Aboriginal industry is quick to harass them, falsely claiming these are biological samples and that ethical guidelines on research using human biological material (RHBM) must be followed. Upon receiving such demands, institutions in Europe dismiss the claims in question and advise the objectors that, in the rest of the world, fossilized human remains are classified as archaeological finds, and hence the human biological material protocols do not apply.

With such attempts to force foreign researchers to discontinue their research, the Aboriginal industry resorts to its usual reason: Aborigines are outraged! Well, that doesn't work either. It is often seen as a contradictory position because some Australian prehistoric skulls such as Pintupi (**Fig. 3**) and Kow Swamp (**Fig. 4**, following page) are still regarded by many anthropologists to belong to *H. erectus* rather than *H. sapiens* while other skulls—such as that of Mungo Man—are believed to clearly belong to non-Aboriginal *H. sapiens*. Current political censorship is frustrating to European archaeologists who sometimes respond that the Australians should make up their mind as to what Paleolithic heritage the Aborigines belong.

Making the story even more complicated, there were archaeologists who were convinced and making a case for the presence of culturally advanced pre-Aboriginal groups in Australia long before the ancestors

> [Cont. on page 17](#)



## Disproved ancient art copyright...to AU Newspeak (cont.)

***"The objective terms 'Paleolithic' and 'Old Stone Age' are also forbidden. In their place it has become mandatory to use the poetic or romantic term, 'Deep Time,' instead."***

of contemporary tribes "invaded" the continent. Rhys Jones was one of those archaeologists, and was soon declared to be "eccentric." Others were quickly labeled as "racists." The 'race card' is commonly used in the U.S. as well when some faction wants to elicit an immediate emotional response.

As for me, because of my theory of culturally-advanced people in Australia before the first Aborigines, which I named the "Rajanes" and "Abrajanas," the Aboriginal industry and their Aboriginal protégés went for the full Monty, using their entire range of insults and labels, as evidenced by more than a thousand comments posted on the ABC Facebook page.

As the latest twist in this saga of inventing Australian Newspeak, a few weeks ago, on 23 March 2019, the ABC published an article where the staff of the South Australian Museum called standard archaeological research "an invasion of privacy and an invasion of a grave site." The word "invasion" has become quite popular. It is one of the key words in Australian Newspeak.

If this policy were to be introduced, the Australian Government might just as well shut down all of our archaeology departments across the continent and abolish archaeology as a science or activity or as a profession. This is because archaeology cannot exist without scientific investigation and analysis of fossilized human remains.

Without access to human fossils, there can only be paleontology, geology/mineralogy and ethnology, but not archaeology. Anthropology would cease to exist in Australia. These fields have already started to morph into nothing more than social and political science, a step further away

from science based on rigorous research or physical evidence.

Hopefully, museums overseas will continue to ignore the Australian demands, or hand over a few items just to get them off their back and keep the rest stashed away.

To me, these claims of "an invasion of privacy and an invasion of a grave site" are just pathetic. No archaeologist anywhere in the world has ever been accused of any such thing.

My detractors, in their range of insults, often called me a "grave robber," but I thought that was just because they were thugs who do not understand what archaeology is.

It seems I was wrong, there must be a lot of smart people involved in this nonsense, since the museum staff now agrees that archaeologists like myself—with our primary interest in human remains—should be called "grave invaders."

If not for the ancient skulls and bones and skeletons I would not be interested in pursuing archaeological work at all. Investigation of fossilized human remains is essential to make sense of all the other ancient artifacts, and to build an accurate picture of prehistoric people.

All things considered, they will not succeed in hiding the truth about Aboriginal prehistory because that's the real motivation behind these ludicrous proposals. It has nothing to do with "privacy" or "sacredness." It is just the Aboriginal industry's way of getting rid of evidence for the reason the material evidence does not match their

invented story about Australian prehistory.

I am confident they will not succeed. Little do they know that by a stroke of luck while they were focused on trying to wear me down with their campaign of hate I had the good fortune to become acquainted with a group of international scientists who have been developing new technology and have made an incredibly important breakthrough in genetic research.

This is set to make Australian cooperation (or the lack of it) completely unnecessary, and

Aboriginal objections completely irrelevant. But that's a story for some other time.



**Fig. 4.** Kow Swamp still controversial remains.  
Photo: Alan Thorne.

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 Abrajanas. 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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## Member news and other info (cont.)

**"They are a huge, super-powerful, taxpayer funded organization, with hundreds if not thousands of lawyers on their books, who kept terrorizing us and threatening with legal action."**

MAIN-  
STREAM  
QUOTES  
OF THE  
DAY

**"Meaningful ways of connecting stone tools to hominid evolution are desperately needed."**

—Daniel Adler,  
PhD

**PCN writer, archaeologist and artist, Vesna Tenodi**, who has been documenting her entanglements with corrupted Australian science organizations and legal communities in a long and intriguing series (e.g., see currently relevant article citing falsehoods from IFRAO Convener, Robert G. Bednarik; [Problems in Australian art and archaeology](#), PCN #22, March-April 2013, p. 17) has just received an apology from an unexpected source, the Arts Law Centre of Australia. Here are excerpts from Tenodi's message to PCN; cited with permission:

"Dear Virginia,  
... Just today I received a formal apology from the Arts Law Centre of Australia!!! ... They are a huge, super-powerful, taxpayer funded organization, with hundreds if not thousands of lawyers on their books, who kept terrorizing us and threatening with legal action for all sorts of things for the last seven years."

"At the same time, they've been constantly making derogatory comments, insulting us and our artists, and showing the images of our *Wanjina Watchers* sculpture describing it as 'unauthorized work' created 'without permission' and failing to mention the sculptor's name, calling him a 'non-indigenous artist'..."

"Earlier this year we sent yet another complaint to quite a few places. Last week, a friend pointed out there is another article on their website, also failing to mention the title of the artwork and the name of its creator, so we sent another complaint a few days ago."

"Earlier today I decided to send that again, with a bolded part included and,

lo and behold, within hours we received an apology from the Arts Law Centre, and the offensive captions were removed/replaced. Someone of those in power must have told them that they are actually breaking the law, as according to our copyright law they must include proper attribution."

"I was so surprised, because an apology can be legally interpreted as admission of guilt, these organizations know that and make a point never to apologize for anything."

"I'll forward that correspondence in separate email, so you can see our initial complaint, plus my Final Notice, and their response."

"There is still a lot of work to be done, but small victories such as this one make me happy, for all those good people who were involved in our struggle, and dedicated so much time and effort, sticking with us even in our darkest hours."

—Vesna Tenodi

### MAINSTREAM QUOTES OF THE DAY

"Meaningful ways of connecting stone tools to hominid evolution are desperately needed."

—Daniel Adler, PhD, University of Connecticut in Storrs, as quoted in "Reading the stones: There is more than one way to tell the story of hominid evolution via ancient tools," by Bruce Bower. *Science News*, April 4, 2015: 21.

"Desperately needed." Archaeologists are hoping someone can come up with a few new tricks because it is difficult to keep promoting ideas as 'fact' if the evidence you've been waiting for still hasn't come in. In the same article, another archaeologist makes the point more directly:

"Archaeologists have built evolutionary stories on a foundation of sand."

—Harold Dibble, PhD, University of Pennsylvania, *ibid.* p. 17.

### PCN Layout editor's controversial 2006–2012 mathematical constants papers hacked again

Ever since the *Phi in the Acheulian* presentation concluded during the "Pleistocene Palaeoart of the World" Session chaired by Robert G. Bednarik and Derek Hodgson at the XV UISPP Congress in Lisbon, 2006, the Chairs attempted to block it from publication on the grounds that it was "highly problematic." The well-received paper, 112 slides, references, innovative geometric techniques and theories were then immediately used to inform the Co-chair's resulting 'neuroscience' Phi paper which was then quickly published without citation—all while the Editor had the original materials in hand via privileged access. The Editor, who was sitting front-row-center, had never before published a mathematics-centered paper. Just like Vesna Tenodi's report about the Wanjina artwork referred to *generically* but not named—nor the artist credited—so it was with *Phi in the Acheulian*. While legitimate authors or those reproducing the figures have named the paper, a new one by another former colleague (in possession of *Phi, Five Constants from an Acheulian Compound Line*, etc.) was recently published—again, *hinting generically*, but not citing. Anthropology has a reputation for opportunist behavior. A common diversionary trick is to cite different references. However, if one compares an author's prior publications with new ones, original inspirations can often be found. Unless such practices end anthropology will remain a disreputable science.

# Understanding Australian prehistory accurately depends on honest non-politicized research

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

## Politics of deception

Ten years ago, in 2009, my book, *Dreamtime Set in Stone: The Truth about Australian Aborigines*, was published. A group of Aborigines were "outraged" and promptly vandalized my house. Their anger was enough to set the

**"No wonder that everyone wants to be an Aborigine these days, and as a result we now have about 40,000 real, tribal Aborigines, and more than 400,000 fake ones."**



**"The famous Bradshaw paintings (Fig. 1) represent only part of the evidence there were other people besides the Aborigines in Australia during the Pleistocene."**

Aboriginal industry in motion—its taxpayer-funded lawyers were dissecting every word, demanding a retraction of my claims and sending me threats of legal action.

Their two "trump cards" that they believed would enable them to start a court case against me consisted of a couple of sentences taken out of context. One was the sentence "Aborigines are a dying race." The other one was "Aborigines are not Australia's 'first people,' as there were advanced Pre-Aboriginal races inhabiting our continent long before the ancestors of contemporary Aborigines arrived."

They failed, as no court would accept their spurious claims. So they resorted to malicious accusations and personal insults. They declared my hypothesis scientific heresy, and attacked my art—referenced to Australian prehistory—as "blasphemy." Some of their lawyers were publicly threatening to sue me for "blasphemy" and demanded for my art to be destroyed (ABC radio, *Law Report*, October 2010).

[BTW, the famous controversial Bradshaw paintings (Fig. 1) represent only part of the evidence there were other people besides the Aborigines in Australia during the Pleistocene. They give an immediate sense of a refined social hierarchy commonly seen in agricul-



**Fig. 1. Left:** Bradshaw paintings at least 17,000 years old from the Kimberley of NW Australia compared with similar paintings from Tanzania, Africa, **Middle and Right.** See my article [Wanjina and Bradshaw-style rock art in other parts of the world](#) (PCN #19, Sept-Oct 2012).

tural societies but dissimilar to the hunter-gatherer lifestyle of the Aborigines. Other crucial evidence now ignored is that when Joseph Bradshaw discovered the paintings in the 1890s, his Aboriginal informants disavowed any connection to them, telling him they were "rubbish" paintings someone left there. With Bradshaw watching, the Aborigines also *painted over* the paintings while repeating "it's just rubbish, as if birds pecked on the rock, so we call them Gwion Gwion, a bird with a long beak." This is all very unlike modern Aboriginal claims (see my articles, [Pre-Aboriginal Australian rock art: Wanjina and Bradshaw figures](#) (PCN #17, May-June 2012), [Wanjina & Bradshaw-style rock art in other parts of the world](#) (PCN #19, Sept-Oct 2012), and [Decoding the messages of pre-Aboriginal rock art—Part 1](#) (PCN #33, Jan-Feb 2015).]

The Aboriginal industry's over-the-top accusations of me backfired, and their criticism of my work in both archaeology and art had unintended consequences—in the long run, their fury brought me a lot of support. Some people finally realized that the well-intended policy of helping Aboriginal tribes has turned into an appalling ideological tyranny that should no longer be tolerated.

Australians are smart, but they are often too kindhearted when it comes to Aborigines, and too timid to speak up when the time is right. Most of them were unaware that, while we were sleeping, 60% of our continent has been given to a handful of tribes based on false claims that they have some "sacred" connection to a particular area. They are now questioning why we, the Australian taxpayers, have to give more than \$33 billion every year to Aborigines, who also receive countless billions in royalties from the mining companies that work on "their" land, to never hear as much as a "thank you." It seems that the misdirected policy of our Government has made Aborigines not only the most privileged but also, apparently, the richest people on earth. No wonder that everyone wants to be an Aborigine these days, and as a result we now have about 40,000 real, tribal Aborigines, and more than 400,000 fake ones—the white people who masquerade as Aborigines, for the sake of all the privileges that self-proclaimed aboriginality automatically brings them.

## We've created a monster

After half a century of constant brainwashing with stories about a culture that never

> [Cont. on page 26](#)

## Understanding Australian prehistory accurately (cont.)

**"In order to elevate the tribes to something other than Paleolithic hunter-gatherers, the first priority was to destroy archaeological material which didn't fit the desired narrative."**

actually existed, most Australians only recently started to realize that we have been systematically deceived by these appeals to our compassionate hearts and generosity of spirit.

Despite being elevated to the status of a "national treasure" and showered with money and privileges, Australian Aborigines are embittered, angry, and violent.

Some brave Australian intellectuals have been warning of the disastrous consequences of the pro-Aboriginal policy of our Government. They are warning of more harm to come to the Australian people, because,

"The goal of Aboriginal political activists today is to gain 'sovereignty' and create a black state, equivalent to the existing states. Its territory, comprising all land defined as native title, will soon amount to more than 60 per cent of the whole Australian continent"

—Keith Windschuttle, *The Break-up of Australia—The real agenda behind Aboriginal recognition*. 2016.

Despite all the decades of effort and countless billions of dollars, there is no improvement in remote Aboriginal communities. The same author doesn't mince words and condemns those communities as "cesspits of alcoholism, drug taking, homicide, suicide, domestic violence and the sexual abuse of children" and describes these communities in their 'homelands'—a concept that was borrowed from North America—as "cultural and political disasters" (*ibid*).

It would seem that this fabricated culture, invented by the Aboriginal industry, is being used to keep robbing us of our country, our values, and our basic human right to live in our own country without fear of Aboriginal violence. It seems we have created a monster.

### Paleolithic culture reinvented as a "civilization"

This overview of the Australian recent past is necessary to understand how much damage has been done by archaeologists and anthropologists who have been willing participants in this fabrication of a non-existent culture.

In order to elevate the tribes to something other than Paleolithic hunter-gatherers, the first priority was to destroy archaeological material which didn't fit the desired narrative, and in order to make the new paradigm sustainable, also to ignore those finds which prove the existence of pre-Aboriginal races and cultures.

One of the most vocal objectors to this destruction of what should be regarded as world heritage and rigorously analyzed by any scientist interested in the subject, was late Emeritus Professor John Mulvaney, known as the father of Australian archaeology. Mulvaney raised his voice when the fossilized remains return policy had started, when a large number of skeletons from the Kow Swamp site (**Fig. 2**) were returned from Melbourne's museum and destroyed, as well as when Mungo Man remains from the Willandra Lake site were "returned." About Kow Swamp Dr. Mulvaney said:

"This carefully excavated cemetery was unique in that the large sample was dated from 8000 to 14,000 years, came from one locality and their cranial features suggested either descent from *Homo*

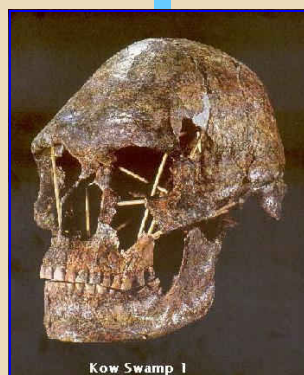
*erectus* or an early cultural practice of head binding."

—John Mulvaney. *Reflections. Antiquity*. 1998.

We appealed on television for the bones not to be returned. So, in his frustration, he pointed a finger at the real culprits who are always willing to lie, defining them as "those consultants who are inexperienced or less qualified who

may report in a manner their employer hopes for, regardless of reality."

He wanted all fossilized human remains saved for scientific reasons, for DNA testing, which could easily prove who is who in this land of identity politics. That was exactly what the Aboriginal industry would never allow—to have the genetic proof of whether any of the bones have



**Fig. 2.** Kow Swamp skull. Due to political claims involving the Aborigines Australia has permitted the destruction of its prehistoric heritage. However, like Neanderthal remains of Europe, such are world heritage not just the country of discovery and is world loss. Photo courtesy of J. Vanhollenbeke.

anything in common with contemporary tribes. They knew the land claims policy would be proven to be baseless. In the end, Professor Mulvaney started ridiculing the decisions which destroyed our archaeology, especially the decision that the Kow Swamp remains "must be 'returned'—to a community some 400 generations removed" (*Ibid*).

With our most important archaeological finds destroyed, and archaeology reduced to endless litanies about the sanctity of Aboriginal Stone Age culture, I know that the battle that so many great people fought, for saving the archaeological finds, is now lost.

> [Cont. on page 27](#)



## Understanding Australian prehistory accurately (cont.)

***"This overview of the Australian recent past is necessary to understand how much damage has been done by archaeologists and anthropologists who have been willing participants in this fabrication of a non-existent culture."***

What bothers me these days is this Newspeak we are forced to adopt. The whole new jargon when talking about Aborigines. What irritates me is that the promoters of these lies believe that Australians are dumb and will adopt any terminology invented and dictated by the Aboriginal industry. Among most recent mandatory syntagmas enforced through constant repetition in all the media, is calling Australian prehistoric culture a "civilization."

This is yet another fantasy dreamed up by the Aboriginal industry, betting on ignorance of the meaning of the term. Indeed, ordinary Australians would think nothing of it, just start repeating it and, *voilà*, we can trumpet to the world that we've got the "first civilization."

The worry is that this new jargon is now included at all levels of education, including in primary school books, so that children will know from day one that we have the "oldest civilization in the world."

Growing up in this ideological climate, the children are never going to be told that the word 'civilization' comes from the Latin word 'civitas (city) and 'civis' (citizen—someone who lives in the city). That there is a huge difference between a typical Paleolithic (the Old Stone Age) culture of semi-nomadic hunter-gatherers—such as was the Aboriginal culture that the settlers found in Australia—and civilization as we know it.

But the Aboriginal industry is now committed to spinning this new lie that Aborigines built cities and were organized as its citizens (hence 'civilized'). We all know that Aborigines as the British settlers found them in 1788 never made the transition to the Neolithic—the New Stone Age—and never invented any of the markers of what is known as the Neolithic Revolution. Unlike some advanced ancient cultures elsewhere in the world, Australian Aborigines never invented clothes, pottery, metalwork, never built settle-

ments nor had agriculture, and never made any of the discoveries that are typical for Neolithic cultures elsewhere.

But rather than being upset about our children being fed this nonsense by fake scientists and their junk science, I have become resigned to our reality—we are where we are, and I have decided to do exactly what my friend, John Mulvaney, did in the end—to ridicule the mindless and the corrupt.

Thanks to good friends, I have access to Aboriginal fossilized skulls and bones, as well as to Australian Paleolithic artifacts kept in Europe. With scientific venues disappearing I use images of these in my art to show what real Australian prehistory looks like. In modern history suppressed knowledge has often been expressed in the arts.

### **Fossil skulls available for study via 3D scanning**

There is also good news in light of Australian archaeological evidence destruction. With recent developments in computer technology, 3D scanning has become part of scientific routine. Museums and institutions that house ancient fossils, including human skulls and skeletons, have been scanning the specimens in their collections for more than a decade (*Nature*, March 6, 2019). This means people worldwide can now use 'virtual fossils' for their studies.

Perhaps even more exciting is the fact that scientists are now converting 2D photos of ancient fossils, including fossilized human remains, into 3D models. There are several complex programs that are now being used for converting 2D images to 3D models. Scientists in Asia are currently converting photos of ancient Aboriginal skulls, as well as photos of past and present Aborigines, into 3D skull models.

We are already able to share the print-ready scans of skulls, digital morphology data, and 3D STL files—ready for 3D printing, as soon as they are

uploaded online. With 3D printers being quite affordable these days, many of us will soon be able to print a model of any ancient skull, in our own home.

In light of this, the hysterical demands of the Aboriginal industry for all of our fossilized human remains to be "returned" and destroyed, and all relevant photos removed from the internet, have become redundant.

I wonder how the Aboriginal industry is going to deal with these new developments. Perhaps they will start the fight for control over 'virtual fossils.' Or, perhaps, they will see the light and change their hostile attitude and apologize to those of us who they have offended and harassed for years, just for doing our job.

Despite my horrible experiences with the Aboriginal industry, I would still like to have a Kow Swamp skull replica on my desk and new 3D technologies will make that possible.

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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# Fraudulent prehistory continues to be supported by Australia's mainstream

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



**"Dark Emu ...received glowing reviews, literary awards and accolades, and was promptly introduced as compulsory reading into our high schools and universities as a factual history book."**

In my last article ([PCN #61, Sept-Oct 2019](#)), I touched upon politics of deception, suppression of archaeological facts, and the current trend in Australia to reinvent Aboriginal Paleolithic culture (as found by British settlers when they arrived at our continent in 1788) and rename it as a "civilization."

I mentioned our fake scientists and their junk science—the blatant lies that are being embedded in recently-written history books, which have been systematically included as compulsory reading in our schools, replacing the factual historical accounts. The Australian public was aware of this for some time, but only now have we come to realize the extent of that ideologically-driven fraud.

## Bruce Pascoe case study

In August 2019 a group of brave Australians decided that enough is enough, and formed a research group to investigate and expose one of the people pushed into prominence by the Aboriginal industry. His name is Bruce Pascoe, an author who claimed to be an Aboriginal and—like anyone who declares themselves as being of Aboriginal heritage—was instantly showered with privileges. In 2014 he wrote a book entitled, *Dark Emu: Black Seeds, Agriculture or Accident?* (later subtitle: *Aboriginal Australia and the Birth of Agriculture*), which was published immediately. The book contains imaginary stories about Aboriginal prehistory misrepresented as fact. But the Department of Education loved it! So, soon after

its publication, the book received glowing reviews, literary awards and accolades, and was promptly introduced as compulsory reading into our high schools and universities as a factual history book.

The sole purpose of *Dark Emu* was to depict the Aboriginal Paleolithic culture as a Neolithic culture, falsely claiming that it included the building of settlements with farming and agriculture, and so on—all in order to justify calling it a "civilization."

Getting an award for that book, plus a teaching job at the University of Technology Sydney (UTS)—also on the basis of his "aboriginality"—gave wings to Pascoe. So he quickly wrote its simplified version, titled *Young Dark Emu*, for children in primary Grades 3–4, containing the same falsified history.

This children's version has been included on a compulsory reading list to be introduced in all our primary schools by the end of 2020.

To sum it up, Pascoe was basking in his suddenly found fame and profiting enormously from his false claims, to the tune of about \$500,000 in various awards, grants and funding, all based on his self-declared Aboriginality.

And yet, all that was not particularly unusual, as we are quite used to seeing white people pretending to be Aborigines getting all the privileges and profiting from their arbitrary, unproven claims.

But pushing fake history onto a compulsory teaching list from kindergarten to university level, was the last straw.

So in August 2019, the newly formed research group—including historians, genealogists, and archaeologists—was assisting Roger Karge, an amateur historian from Melbourne, who set up a website dedicated to exposing the Bruce Pascoe' fraud.

The researchers did extensive in-depth genealogical research, and established that Pascoe's claims to Aboriginal ancestry are as false as the stories in *Dark Emu*.

Discovering he has been lying about his identity, and receiving public money based on his false claims of Aboriginality, they alerted the media and got the word out. The findings are detailed at Karge's website dedicated to this monstrous fraud ([www.dark-emu-exposed.org](http://www.dark-emu-exposed.org)).

It became quite a scandal. One author wrote a book exposing this faux history as spun by Pascoe in *Dark Emu* (Peter O'Brien, *Bitter Harvest*. Quadrant magazine—with its editor Keith Windschuttle, widely recognized as being one of the finest Australian intellectuals—dedicated several articles to exposing the fraud (<https://quadrant.org.au/opinion/review/2020/01/dark-emu-skewered-grilled-and-served/>).

*Bitter Harvest* with its analysis of Pascoe's claims and detailing his outright lies was completely ignored by the media ("Bitter Harvest gets the silent treatment," <https://quadrant.org.au/>).

But in January this year even the Aboriginal people started voicing their dismay. Three tribes of the real—not the fake—Aborigines became revolted by the extent of

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## Fraudulent prehistory supported by the mainstream (cont.)

**"This children's version has been included on a compulsory reading list to be introduced in all our Primary Schools by the end of 2020."**

Pascoe's deception, and by the taxpayer funded media supporting his. The story is still unfolding.

So if the real Aborigines are now denouncing Pascoe—who is it that is so fiercely protecting him? The Aboriginal industry, who else! All these hundreds of thousands of opportunists, including corrupted archaeologists and anthropologists, who built successful careers—and in some cases amassing personal fortunes—by being active participants in either suppression of the

truth or in promoting lies. For the last fifty years!

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

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## Cannibalism in Paleolithic/Neolithic Europe and beyond

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

**"Analysis of the fossilized human remains found at the five localities shows that cannibalism was a common practice throughout prehistory and not just on south sea islands."**



**While I was preoccupied with developments** in the latest case of blatant falsification of Australian history (the Bruce Pascoe case) and a fraud of proportions unseen in our recent history, another developing story piqued my interest.

Although the mainstream is systematically and successfully destroying the evidence of Australia's true past—and is intent on hiding early researchers' records and study results—in other parts of the world scientists are uncovering and analyzing archaeological evidence that can help us understand our real multicultural prehistory.

Among the new discoveries I found an article on research results from scientists now proving there was well-organized and consistent cannibalism throughout the later 'European' Stone Age c. 22,000–6,000 years ago.

In February, 2020, the *Journal of Archaeological Science* published a somewhat disconcerting article titled, "Making skull cups: Butchering traces on cannibalized human skulls

from five European archaeological sites" (F. Marginedas, *et al*). The sites covered in the article are: Gough's Cave (UK), Herxheim (Germany), El Mirador Cave (Spain), Gran Dolina (Spain), and Fontbrégoua (France). The Gran Dolina site contains human remains dating to about 800,000 years ago. Gough's Cave contains human remains dated 14,700–7,000 BC. Herxheim, a ritual centre and a mass grave, was dated 5,300–4950 BC. Fontbrégoua Cave was used by humans in the fifth and fourth millennia BCE and El Mirador Cave is dated as recent as 2,760–2,200 BCE!

Analysis of the fossilized human remains found at the five localities shows that cannibalism was a common practice throughout prehistory and not just on south sea islands.

### Human skulls modified into skull cups

To be clear, the skulls of the cannibalized victims also had a practical utilitarian purpose. They were used as vessels, or bowls, to store and carry things around.

The lead author of the study, Francesco Marginedas, says

that at several sites it was documented that the skulls also had a ritual use. And that a parallel can be found in the use of skulls as war trophies, having them engraved or turned into a mask, or keeping them as a decorative element. The study mentions the detailed records about ritual use of human skulls in American Paleoindian cultures such as the Maya and the Inca, decorated with clearly-carved patterns, as well as evidence of cannibalism in other parts of the world.

The skull cups from all five sites studied have the following traits in common:

- Cut marks that are often associated with a process of scalping, de-fleshing, and dismemberment;

- Cut marks that are distributed in clusters localized to specific areas of the skulls;

- Frequency and clustering of cut marks that are related, made during the intentional preparation of skull cups.

These skulls, with bone surface modifications that turn them

> [Cont. on page 23](#)



## Cannibalism in Paleolithic/Neolithic Europe and beyond (cont.)

**"The problem is that it is not only a matter of truth in science and anthropology but also politics and money including taxpayers' money."**

into cups—with cut marks and percussion marks—show morphological similarities across Upper Paleolithic, Neolithic, and Bronze Age assemblages.

**The facts of cannibalism are part of world history whatever the culture or time**

The JAS article reminded me of an Aboriginal skull discovered in 2014 dated to the mid-13th century. The skull was quickly "returned" to a tribe which put up their hand claiming it as their own "sacred ancestor," and reburied it. This means it is now hidden and lost to science forever which is one of my reasons for being against 'repatriation' of remains that, in my opinion, actually belong to science rather than any particular group.

A photo of the skull, **Fig. 1**, shows cut marks and percussion marks similar to the European samples. Was it a cannibalized Aborigine? We'll never know because that type of research, even posing the question, is absolutely forbidden in contemporary Australia regardless of how such evidence is a crucial part of how anthropology is supposed to work as a science.

The article also reminded me of a related find on cannibalism practiced by the Aborigines as recorded by a number of researchers including such as Daisy M. Bates, anthropologist A.P. Elkin, to more recent accounts as revisited by M.H. Monroe in *Aboriginal Mortuary Rites—Cannibalism*, with references to early researchers.

([https://austhrutime.com/aboriginal\\_mortuary\\_rites\\_cannibalism.htm](https://austhrutime.com/aboriginal_mortuary_rites_cannibalism.htm))

What researchers have learned is that cannibalism

involving Europe and even the Americas has been present in every century since the Middle Ages and every decade of the 20th century. So, the practice has certainly not been isolated to Australia and the South Pacific or even South America and Africa.

**So what?! Everybody was doing it!**

The problem is that it is not only a matter of truth in science and anthropology but also politics and money



**Fig. 1.** Cuts and percussion marks on the Aboriginal skull; Photo Credit: Michael Westaway.

including taxpayers' money. Cannibalism among Aborigines was relatively freely described and written about until the 1960s. It was detailed in *Queensland Heritage* vol. 1 No. 7 1967, and the Aboriginal industry found it necessary to reference that record in an article published in 2017, with a commentary typical for the Aboriginal industry—just as in the Pascoe case.

When the evidence irrefutably showed Pascoe had 'no Aboriginal ancestry,' no connection with any Aboriginal tribe, and was proven to have been making fraudulent claims of Aboriginality, the Aboriginal industry—which, up to that point, was attacking anyone who would dare question his identity—just shrugged its collective shoulders and said something to the effect of "So what, it doesn't really matter. Whether he is or isn't Aboriginal is irrelevant." Well, to the Australian taxpayer the half-a-million dollars of our money he obtained based on fraudulent claims is quite relevant. On the upside, the Australian Police are now investigating him for fraud and unlawfully obtained funds.

In the same manner, a similar commentary was made by the taxpayer-funded ABC (the Australian Broadcasting Corporation), in attempt to dismiss the evidence of cannibalism among Aborigines. In the *Cannibalism: How a wide-spread practice became society's ultimate taboo*, the ABC's attitude was exactly the same: "If they were cannibals, so what! Everybody was doing it." (<https://www.abc.net.au/news/2017-03-04/cannibalism-from-widespread-practice-to-ultimate-taboo/8322762>)

So what? We were lied to, that's what! We were lied to constantly—and systematically—for half a century! But the Aboriginal industry is mistaken if they believe these attempts to dismiss what they cannot deny are not important. They certainly didn't dismiss unwanted reality when Daisy M. Bates was in question. Quite the contrary, they vilified her and made efforts to destroy the memory of her 35 years of dedication to Aboriginal people, just because she, in her journals described the brutality and cruelty, and yes, the cannibalism that she witnessed was practiced by the tribes throughout the decades that she lived with them.

These studies—the current ones going on in Europe, as well as earlier research by Australian authors—show that cannibalism was a widespread practice in Paleolithic and Neolithic Europe, and was also common in South American paleo-cultures as well as among Australian Aborigines. It seems that all of our ancestors—be they Neanderthals, Cro-Magnon—or Aborigines, on all continents, were, until quite recently, cannibals.

So what?!

... to be continued

**ABORIGINAL INDUSTRY'S FRAUDULENT CLAIMS  
OF PREHISTORIC ARTIFACTS PROVENANCE  
AND FALSE ATTRIBUTION OF OWNERSHIP**

# **Aboriginal industry's fraudulent claims of prehistoric artifacts provenance and false attribution of ownership**

## **Fabrication of Australian prehistory**

In my earlier articles I mentioned a number of examples of the methods used by the Aboriginal industry to fabricate Australian prehistory.

I presented a number of cases that illustrate the tactics used over the last 50 years – from the deliberate destruction of archaeological material and censorship of any research results that do not fit the current paradigm, to vilification and bullying of politically incorrect researchers.

After half a century of step-by-step implementation of this well planned falsification of our prehistory, the Aboriginal industry had achieved most of its goals – as illustrated by Bruce Pascoe case<sup>1</sup>.

Every time I look at a case of someone who suffered a terrible injustice and/or abuse by either Aboriginal groups or the associated Aboriginal industry – I am dismayed, often horrified, thinking that this situation of ideological tyranny could not get any worse.

But it can. And it does.

The targets of the ongoing witch hunt that I mentioned in earlier articles have included archaeologists, anthropologists, geneticists and other inter-disciplinary professionals, such as researchers, historians, artists, art critics, and journalists who refused to toe the party line.

But I failed to mention ordinary Australians here, even though I have mentioned many of them in other publications. Over the last decade, a great number of people have contacted me to tell me about their personal experience. Ordinary people, who were leading quiet lives, until the moment when some Aborigine – either real or fake – took a dislike to them. And started claiming to be “offended” by something they had said or done. It seems incredible that any spurious claim, made by anyone who claims to be of Aboriginal descent, immediately sends the entire Aboriginal industry into overdrive, with but a single goal – to silence, punish, or destroy the “offender”.

In most cases the target of Aboriginal rage is quickly dealt with, never to be heard of again. A few bricks thrown through the windows or burning down the target's house is often enough to do the trick. In some cases, the target might put up a fight, but then the Aboriginal industry steps in, with their own methods of harassment, and it usually ends up in the same way – the “offender” is silenced.

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[https://www.academia.edu/42123349/Fraudulent\\_prehistory\\_and\\_fabricated\\_Aboriginal\\_culture\\_continue\\_to\\_be\\_supported\\_by\\_Australia\\_s\\_mainstream?fbclid=IwAR2T5YuKb\\_fUa6Huw53PqC8uxezSgZ5AOB06hw2byzkRcLilf3c0qHgGHk4](https://www.academia.edu/42123349/Fraudulent_prehistory_and_fabricated_Aboriginal_culture_continue_to_be_supported_by_Australia_s_mainstream?fbclid=IwAR2T5YuKb_fUa6Huw53PqC8uxezSgZ5AOB06hw2byzkRcLilf3c0qHgGHk4)



As if my own first-hand experience with the dirty tactics of the Aboriginal industry wasn't enough, other people's stories made it absolutely clear to me that we, non-Aboriginal Australians, are held to ransom by the powerful and immoral lot now referred to as the "Aboriginal industry". Which has been using exactly the same methods as those used by communist regimes.

### **Archaeological finds used in a politically-driven fraud**

One such case, that attracted my interest, concerns a Sydney collector called John Kolettas. This school teacher had a lifelong passion for collecting all sorts of things, including archaeological artifacts. Mr Kolettas inherited a significant archaeological collection from his uncle, who had put it together over decades. Kolettas was bitten by the collector's bug and kept adding to his collection, purchasing items from other collectors in Australia and overseas, and showing his collection to anyone who was interested.

In 2017 he put a couple of Paleolithic stones from his collection up for sale on ebay. According to the media, an unnamed Aborigine in Tasmania alerted the Tasmanian Department of Environment, claiming that the items were "sacred" and belong to Aboriginal people.

How that anonymous Aborigine would know what those Old Stone Age stones were is anybody's guess. Even professional archaeologists often struggle while trying to figure out whether a stone is a genuine Paleolithic stone tool or just a broken piece of stone. Usually, interpreting an Old Stone Age tool depends on the site and the context in which it was found. Without this context, e.g. if a stone were found lying on a beach, no-one can say anything for sure about its age or its use – whether it was indeed a prehistoric tool, or just a broken rock.

After that arbitrary claim of "Aboriginal ownership", a number of illegal steps were taken in order to rob John Kolettas of his collection. A search warrant was issued in Tasmania by a Justice of the Peace – apparently, in Tasmania a JP can sign warrants, whereas in our State, New South Wales, warrants can only be issued by a court. In any case, a warrant issued in Tasmania cannot be exercised in New South Wales. But Mr Kolettas home was raided by a group of people without a NSW or Federal warrant, as is required by law. They kept citing Tasmanian laws – but Tasmanian laws are only for Tasmanian jurisdiction and are not applicable in NSW.

Long story short, the raid and seizure were carried out by seven public servants working for the Tasmanian Department of Environment and NSW Office of Environment and Heritage, which forms part of the NSW National Parks & Wildlife Service – all without a proper warrant.

This group of bureaucrats seized about 150 stones from Tasmania, and claimed 450 additional items clearly labelled as being from NSW.



Some of the items seized from John Kolettas' private collection

It mattered little that Mr Kolettas tried to explain that the collection is his personal property, most of it inherited from his uncle, who collected the items before the Heritage Act of 1975, and that as a result nobody has the right to confiscate them.

It also did not help when he explained that the 450 Paleolithic stones they had decided to confiscate were from NSW, not from Tasmania. And that the large choppers made of dark obsidian were not Australian and certainly not Aboriginal, because they were from Texas. He purchased them legally, online, from the USA.

But all his explanations were ignored and the Texan prehistoric stone tools were included in the photo of seized stones labelled as items from Tasmania.



Dark obsidian choppers from Texas

## **Fake news propagated by the Australian media**

It was all quite bizarre. A questionable warrant, issued by a JP in Tasmania, public servants posing as police officers (as defined in the media), out of their jurisdiction usurping the authority to confiscate someone's personal property without the police being involved. No police was involved in this case at any point, as they refused to be involved with the dodgy warrant.

But the Australian media were happy to publish outright lies. It was reported that the raid was carried out by the police, that the items were stolen, and that all items seized were Tasmanian Aboriginal artifacts<sup>2</sup>.

I found the entire story quite intriguing, but decided not to dwell on whether it was an illegal raid and an unjustifiable seizure, nor did I consider the morality (or the lack of it) of the public servants involved in the raid.

My focus is on the newspaper articles published about John Kolettas, and not on the skewed, tendentious, deliberate misreporting and misrepresentation of the case, nor on the smear campaign, public shaming, and character assassination – such as calling the artifacts “stolen” before any investigation was done, instead of “acquired”, “inherited”, “bought”, or “collected”. My focus is on the fake news and dishonest reporting. The SBS article made a number of untrue statements, such as: “A police raid in Sydney has netted more than 150 stolen Aboriginal artefacts which were being illegally offered for sale online” which is completely false. No police was involved, the artifacts were not stolen, and it is not illegal to sell them on ebay if those were legally acquired prior to the Heritage Act.

The same article also states that “An expert with the team during the raid assessed the items and helped confirm they were from Tasmania” – which simply cannot be true. There is no expert who would be able to make such a determination on the spot, just by looking at Paleolithic stone tools.

While going through Mr Kolettas' collection of over 2,000 items from all over the world, the team's “expert” kept pointing at various stones saying “these might be Tasmanian”. And this expert turned out to be not an independent archaeologist at all.

As every archaeologist knows – or should know – especially those of us specialised in prehistory, for many of the archaeological finds, the Paleolithic tools and implements such as hatchets, hand axes, choppers, and scrapers that have been collected privately over the last two centuries, and which have gone through the hands of a number of owners before finding their way into museums or being offered for sale via public auction, the exact location and circumstances of their production, as well as exactly who produced them, can not be established.

But even more interesting is the paragraph which reads: “The items will be held as evidence but ultimately are likely to be surrendered to the Crown and then returned to Aboriginal custodians.”

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<sup>2</sup> [https://www.sbs.com.au/nitv/nitv-news/article/2017/09/14/police-seize-stolen-aboriginal-artefacts-raid?fbclid=IwAR2EZd\\_A5vSidXRHVrdqPXNg-FsIJC8x8Bx2CqdImRuKRYYYOnbhQ--qKczY](https://www.sbs.com.au/nitv/nitv-news/article/2017/09/14/police-seize-stolen-aboriginal-artefacts-raid?fbclid=IwAR2EZd_A5vSidXRHVrdqPXNg-FsIJC8x8Bx2CqdImRuKRYYYOnbhQ--qKczY)



## Aboriginal custodians of Texan artifacts?

That made me laugh, in disbelief. Because the most interesting artifacts in Koletta's collection were the choppers made of dark obsidian. From Texas. And those were added to the stones from Tasmania. The labels placed next to them were put there by the bureaucrats at the Tasmanian Department of Environment. Kolettas kept telling them that these are Texan artifacts. But they are now part of all the stones seized in that bungled raid, and will be given to "Aboriginal custodians", with fake labels. And displayed somewhere in Tasmania, as "Aboriginal sacred stones".

That is how archaeology is falsified in Australia. What the public is led to believe are scientific facts, is most often untrue, just a fraud committed by bureaucrats who are flagrantly inventing lies. They operate with a lot of impunity, and are so drunk on power that they don't even care if their lies are exposed. Knowing that every bit of truth will quickly be lost in the sea of lies they have created.

The Aboriginal industry – which includes the ABC and SBS, Australian media giants owned by the Australian Government and funded by the taxpayers to the tune of 1.2 billion dollars every year – can and is doing that in order to maintain the monumental lie that Aborigines are the first and only people in Australia's prehistory. They ascribe anything found anywhere in Australia – including in personal collections – to be a product of our "first people". These days, almost nothing relating to Aborigines is based on evidence and proper investigation.

Two years later, the people who raided John Kolettas' home could not make a case and no charges have been laid against him. Cold comfort.

We can still research and collect the Australian Paleolithic archaeological finds – just not in Australia. Luckily, there are plenty of those safely kept in Europe.



**OPEN LETTER TO THE FEDERAL GOVERNMENT  
AND AUSTRALIAN MUSEUM  
WITH REQUEST TO MAKE AUSTRALIAN MUSEUM STAFF AND  
MANAGEMENT ACCOUNTABLE FOR THEIR ONGOING FALSIFICATION  
OF AUSTRALIA'S PREHISTORY, HISTORY, AND PRESENT  
OCTOBER 2021**

**OPEN LETTER TO THE FEDERAL GOVERNMENT AND AUSTRALIAN MUSEUM  
WITH REQUEST TO MAKE AUSTRALIAN MUSEUM STAFF AND MANAGEMENT  
ACCOUNTABLE FOR THEIR ONGOING FALSIFICATION OF AUSTRALIA'S  
PREHISTORY, HISTORY, AND PRESENT**

13 October 2021

**To:** Prime Minister Scott Morrison, Premiers of State Governments, media representatives, public and private agencies and stakeholders, and the relevant institutions overseas.

**From:** Vesna Tenodi aka Wanjina Watchers, MA Archaeology, Dip. Fine Arts, J.P., artist and writer, with the following conscientious objectors<sup>1</sup> to the current Australian Government policy of Aboriginalisation of Australia, which is an insult to 98% of our country's population:

John Kolettas, Anthony Dillon, Marty Hoare, Lawrence Hanley, Narelle Friar, Michael Melanson, Royston Wilding, John Singer, Jan Holland, Patrick McCauley, Nikki Nunnari, Henry Rainger, Rod Morrison, Mariza Dujmovic, Kevin Thomas Bishop, Mark Hawkes, Amy White, Tony Tee, Ed Swanzey, Mia Lenner, Mal Macdonald, Joanne Coulter, Tony Connolly, Amadeo Dujmovic, Tim Macartney, Ray Rowe, Ros Ross, David Bentley, Jesse Bell, Tony Trousdell, Ian Wells, Grace Strong, Kerry Hiscox, Hawk Sy, Billy Mancini, Lily McVeigh.

on behalf of Australian and international non-Aboriginal people who are offended by the current Australian Government's policy to keep spending taxpayers' money on supporting the Aboriginal Industry<sup>2</sup> and funding its Aboriginalisation of Australia – without permission from non-indigenous Australians;

Dear Mr Morrison et al.,

this Open Letter was prompted by a recent post on Australian Museum in Sydney Facebook page, announcing the “Unsettled” exhibition.

But this is also applicable to a number of long-term issues which our Government under your leadership has been ignoring for far too long – such as, to mention just a few: the ABC and SBS anti-Australian propaganda; ideological brainwashing of our children with absurd curriculum, teaching them to hate their parents and to see non-indigenous Australians as “invaders” who committed “massacres” and “destroyed” some imaginary “sophisticated” culture which most of us know never existed; giving our land away – more than 60% of our continent so far – without consulting the Australian public; extending unimaginable privileges to a sliver of Australian society, at the Australian taxpayer expense.

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<sup>1</sup> The term ‘conscientious objector’ originally referred to those who refused to go to war, objecting on moral, ethical or religious grounds. These days it covers any objection based on conscience.

The issue of the right to conscience was dealt with by the United Nations Universal Declaration of Human Rights, Article 18, which stipulates that “Everyone has the right to freedom of thought, conscience and religion” as well as Article 19, which reads: “Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.”

<sup>2</sup> “The Aboriginal industry” is used as an umbrella term encompassing Aboriginal organisations, Government Departments and agencies, as well as mainstream taxpayer-funded organisations and individuals involved.



Government under your leadership has been treating non-indigenous Australians with such contempt that it has become intolerable.

This absurd Aboriginalisation politics has been in the making for decades, but really exploded over the last few years, when – together with our politicians – most of our Federal and State departments, universities and other taxpayer-funded institutions have gone “woke” and are actively participating in the Cancel Culture madness.

As our Prime Minister, we see it as your duty to stop this current ideological tyranny, which makes us – non-Aboriginal Australians – constantly being abused, harassed, and attacked in all sorts of way, feeling unsafe in our own country.

It is our understanding that our universities, our schools, as well as our law enforcement agencies are all under directives – from the top – “not to touch Aborigines” and to treat even the most violent ones with kid gloves, not to upset them, and to just keep pandering to the aggressive Aboriginal groups’ every whim.

If the need be, we are willing to publish a list of some individuals – ranging from our academics and teachers, to police officers and public servants – with quotes of what they have said they were forced to do and to say in order to keep their jobs.

This goes for the Australian Museum staff as well, since some of their own employees strongly disagree with the Museum’s current policy to keep erasing the true, factual history of our country and its settlement, to become promoters of the fake and speculative history and arbitrary interpretations instead.

Australian Museum’s “Unsettled” exhibition is an insult to most of intelligent Australians, including some reasonable Aborigines as well.

The content of Australian Museum’s website is offensive in its ideological propaganda, skewed to the extreme in its intention to glorify a culture that most of us know never actually existed. The Australian Museum’s distorted, inaccurate, and misleading representation of Australia and its past is an insult not only to Australians but also to visitors from overseas, some of who are well informed of both the prehistory and history of our country. The current narrative as repeated on loop from numerous video-screens at the Australian Museum, as well as other content displayed, makes us the laughing stock of the world.

## **John Kolletas letter to the Australian Museum**

On 22 September 2021 Australian Museum posted the “Unsettled” exhibition announcement on their Facebook page, accompanied with an absurd image of an American Indian looking figure. John Kolletas left a comment under that post:

*Have you published any details of your aboriginal collection and what items were stolen from the indigenous population and returned or is this all top secret. You are still a public institute funded by tax payers.*

*Has the museum returned the artifacts that were stolen or are they keeping them.*

When getting an unsatisfactory reply, he sent his inquiry to Amanda Farrar and Minister Harwin:

John Kolletas mail sent on 1 October 2021 to Amanda Farrar, through her page:

<https://australian.museum/get-involved/staff-profiles/amanda-farrar/>

and to Minister Harwin, through NSW Government page:

<[webforms@customerservice.nsw.gov.au](mailto:webforms@customerservice.nsw.gov.au)> to which there was a reply:

Thank you for contacting Minister Harwin via [nsw.gov.au](https://nsw.gov.au).

A copy of your message is below.

Your comments will be addressed as soon as possible.

### **E-mail that was sent:**

Friday, 1 October 2021, 07:10:24 pm AEST

Subject: Australian Museum

*I was reading Makers and Making of Indigenous Australian Museum Collections, Authors: Nicolas Peterson; Lindy Allen about the collection of aboriginal artifacts in Australian museums including the Australian Museum in Sydney.*

*I contacted the Australian Museum on Facebook and asked Have you published any details of your aboriginal collection and what items were stolen from the indigenous population and returned or is this all top secret. You are still a public institute funded by tax payers*

*Has the museum returned the artifacts that were stolen or are they keeping them.*

*Reply from Australian Museum:*

*Hi John, we've answered you on this topic in the past, but we'll pop our response here again.*

*As the first museum in the nation, established in 1827, the Australian Museum is part of Australia's colonial history and we acknowledge the wrongs done to the First Nations people, the continued custodians of the land on which the AM stands today. We have recently appointed our first Indigenous executive director Laura McBride, who will oversee the First Nations and Pasifika operations. In this role, Laura will continue the work in repatriation of Ancestral Remains and sacred objects, as well as embed ICIP protocols that ensure First Nations peoples permissions on use, research and display of cultural material.*

~~~~~

*I (we) feel the museum should publish details of the items that were returned and the evidence they have for the items they still have in their collection.*

*They say they have an Aboriginal in charge so they can wipe their hands from providing a reply with facts. Their Aboriginal does not speak for the 100s of indigenous tribes/nations. She is not educated in the customs and believes of these tribes let alone being able to handle some artifacts as a female which acts against some aboriginal traditions.*

\*\*\*\*\*

There was no response from either Amanda Farrar or Minister Harwin as yet.

### **Another example of the Australian Museum's ongoing blatant lies**

On 31 January 2020, Dallas Beaufort republished Roger Franklin's article on Facebook, as originally published in Quadrant Online 30th January 2020.

This is the article, with the Museum's written statements highlighted for your convenience:

[31 January 2020](#) ·

[Roger Franklin](#) Quadrant Online 30th January 2020

One of the many curious things about Bruce Pascoe's Dark Emu is its dearth of references to Aboriginal pottery, evidence of which one might expect to be found in profusion. The firing of clay to produce rodent-proof containers for storing grain, as well as cooking pots and drinking vessels, is a hallmark of even the earliest agrarian settlements — settlements of exactly the sort Pascoe claims the explorers encountered.

Find pottery shards and, as archeological evidence everywhere in the world establishes, what the trowels and brushes will have uncovered is a site where former residents had progressed from

paleolithic hunter-gatherers to the more settled neolithic lifestyle Pascoe insists Aborigines attained and, indeed, exceeded.

Peter O'Brien eviscerates Dark Emu in his Bitter Harvest.

Order your copy here <https://quadrant.org.au/product/bitter-harvest/>

This absence of ceramics in the archeological record piqued the interest of a Quadrant reader who, no doubt sporting a mischievous grin, dashed off the note below the National Museum of Australia in Canberra. Why, Sandy asked, was the museum hiding evidence of Aborigines' mastery of the potter's wheel and kiln?

Interestingly, a second Quadrant reader, Peter Champion, also wrote to the museum, posed the same question and received an entirely different answer. Why, it's almost as if the curators of indigeneity and its relics tailor their scholarship and responses according to a correspondent's perceived sympathies.

Below is the initial enquiry from "Sandy Composta":

Dear Museum People,

Why won't you display the pottery crafted by the various Indigenous nations before the First Fleet's invasion?

Having heard Bruce Pascoe discuss how Aboriginal civilisation has been denigrated and buried by white colonisers, and having also read his equally wonderful book "Dark Emu", my respect for your museum has shrunk.

On visits I have admired the emphasis your displays give to the Indigenous Holocaust and the culpability of European imperialism in perpetrating genocide.

So why won't you put the Aboriginal pottery on display? Why have you consigned this proud legacy to the basement?

The suppression of true history continues, as Bruce Pascoe notes.

Please explain so I can pass the information to my mob, who are very angry about this censorship and suppression.

Yours,

Sandy

~~~~~  
An initial response from the museum's "complaints coordinator" was received in short order, our reader reports, with a longer and detailed email arriving within the week. It is reproduced below in its entirety (with emphasis added):

Dear Sandy,

Thank you for your feedback and thoughts on our permanent exhibition. Please see a response from one of our curators in the Museum's Indigenous Knowledges centre below:

Over the years, the Museum has displayed shelves of various potteries from Indigenous nations. Collections are periodically rotated for a number of reasons (conservation and to accommodate featuring different stories within the limited spaces). The Open Collections that used to be on display included Aboriginal pottery and other ceramic objects, however, they have been taken off display while the Museum focuses on a complete redevelopment of the First Australians and Torres Straight Islands galleries. These galleries extend across two levels of the Museum and make up a third of the Museum's permanent gallery space because of the significance of Aboriginal history.

We do hold several collections of Indigenous potteries with other collections coming into the Museum's collection and display spaces soon.



The Museum has a working relationship with Bruce Pascoe and we collaborate from time to time for workshops. The Museum recognises his in-depth research has taken a long time to come together, and we intend to incorporate new research findings in the gallery redevelopment project.

The current Gallery of First Australians and Torres Strait Islands gallery have experienced a rotation of stories over the years and the Museum, as noted in your email, has never shied away from controversial stories or difficult histories. This practice will continue in the redevelopment project. Consultations have already begun with communities across Australia to showcase the deep and broad representations of Indigenous stories and voices. At the same time, major (and smaller) exhibitions continue to be developed by the Museum which explore specific themes, such as the recent Aboriginal-led exhibition: Songlines: Tracking the Seven Sisters, a 1,000 square metre exhibition, which will begin its national and international tour in 2020, allowing a significant number of audiences to learn about this story.

Since not all of the Museums' collections can be displayed at any one time, the Museum's website has a Collection Explorer service, where members of the public can access this database using the internet. <http://collectionsearch.nma.gov.au/>

We welcome feedback from our visitors and very much appreciate the comments you have provided following your visit. We hope we have answered your questions, and please feel free to let us know if we can provide further information.

Kind regards,  
etc etc

~~~~~

A couple of days later, Peter Campion posed the same question and received the very different response below:

Dear Peter

Thank you for your email. There is no pre-1788 Indigenous pottery in the collections of The National Museum Of Australia.

As to whether there is any in existence collected by other public collecting institutions, or private collectors, you will need to inquire with them yourself.

The Museum is unable to conduct research on your behalf, and can only provide information about objects in our collections and research undertaken in relation to our own exhibitions.

Best wishes  
Curatorial Inquiries  
National Museum of Australia

Just for the record, here are the current members of the museum's Australia Indigenous Reference Group, whose "primary role" is to provide "expert Indigenous advice to the Council regarding the Museum's activities that represent and serve the interests of Aboriginal and Torres Strait Islander peoples and the broader Australian community."

Mrs Fiona Jose (Chair); Mr Tony Calgaret; Mr Aven Noah; Ms Alison Page; Dr Shayne Williams; Ms Zoe Rimmer

They might wish to look into the museum's "working relationship" with Pascoe.

Then again, they might not.

\*\*\*\*\* End of Post \*\*\*\*\*

That post attracted 69 shares and 246 comments which clearly show what non-Aboriginal Australians think. Most of those comments are included in the extended version of this Open Letter, published online.

The Australian Museum, together with a number of taxpayer-funded public institutions, no longer has any credibility.

If you wish to read the comments, please click on this link:

[https://m.facebook.com/story.php?story\\_fbid=183198116394465&id=100041128328523](https://m.facebook.com/story.php?story_fbid=183198116394465&id=100041128328523)

## **Harry Blunden archaeological collection rejected by the Australian Museum**

Harry Blunden was a passionate amateur archaeologist and collector, who amassed a collection of more than 50,000 archaeological finds, containing many significant “secret” and “sacred” objects, including prehistoric skulls and bones.

He offered the entire collection to the Australian Museum, together with well documented list of all its items, certified and appraised by a number of then leading archaeologists.

Australian Museum refused this generous offer of Blunden’s priceless collection.

The explanation as given by the Museum’s staff was something to the effect that if they accepted the collection they would have to deal with Aborigines, and they certainly didn’t want to go through endless “consultations”, and waste time on getting Aboriginal “approval” for every single object. All in all, dealing with Aborigines was just too much trouble.

That was an honest and reasonable explanation, because at that point it was already mandatory to “consult” tens of Aboriginal representatives and “reference groups” over every item displayed.

The same collection was offered to a number of other museums around Australia, with a similar explanation: “Aborigines are just too much trouble”.

As a consequence, the collection items were auctioned off, some by Lawsons Auctioneers in Sydney, while the most important finds were shipped overseas and sold through auction houses in Europe. So the most interesting “sacred” and “secret” objects and fossilised human remains are now either in private collections or in foreign museums.

What is Australian Museum going to do about it now? Are they, in their hypocrisy, going to harass the rightful owners – institutions and individuals – who legally bought those auctioned items, demanding “repatriation”?

But there is a silver lining to the Blunden saga. We are very happy that the Australian Museum rejected it – that means that some priceless archaeological finds are now safe from destruction and/or “repatriation”, and can be made available to real scientists overseas – unlike similar objects and fossilised human remains in Australia. To scientists who still enjoy academic freedom which ceased to exist in Australia.

Among a number of absurd moves is the Australian Museum’s “decolonisation” project, under which they are removing from their library/archives all the books which the Aboriginal industry doesn’t approve of. This is an unimaginable crime against our civilisation and against Australia’s recorded, factual history – with intention to replace those books with “reimagined” history and invented stories.

Australian Museum plans to replace “offensive” books with books by “indigenous authors”.

To add insult to injury, “decolonisation” is being carried out with the Australian taxpayers’ money.

In any case, if this “decolonisation” sham were allowed to go on, it should be given a proper name, making it clear what it is all about. The most appropriate title would be “Fahrenheit 451”.

In closing, we urge you to return our country to some semblance of sanity. It is in your power to stop this absurd policy of our institutions constantly insulting Australians and pandering to Aborigines, in order to please and pacify the over-privileged sliver of our society.

So, from you personally, since you are the person in charge of our country, and from the Federal Government under your leadership, we request the following:

- to make Australian Museum staff accountable for their conduct, to stop them from making false and deceptive claims, and to remove offensive statements from their website, which vilify Australian people and misrepresent non-Aboriginal Australia's past;
- to stop Australian Museum's "decolonisation" projects;
- to put an end to reverse racism, injustice and discrimination against non-Aboriginal Australians;
- to stop the current false narrative, as invented by the taxpayer's funded Aboriginal Industry;
- to remove fake history à la by Bruce Pascoe from our schools;
- to enable us, non-Aboriginal Australians, to reclaim our basic human rights, and regain our academic and artistic freedom, without fear of Aboriginal violence and harassment by the Aboriginal industry.

That's what we insist on.

Looking forward to your response.

Kind regards,

Concerned Australians

All replies and comments to be sent to:

Vesna Tenodi [ves.ten2017@gmail.com](mailto:ves.ten2017@gmail.com)  
and

John Kolletas [johnkolletas@yahoo.com.au](mailto:johnkolletas@yahoo.com.au)

### **Addendum**

Conscientious objectors provided their own thoughts, some of which are included here for your perusal:

*The appointment of the Indigenous executive director would seem to be an entirely political arrangement rather than an academic or historical one.*

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*I'm still rather amazed that the average Aussie is buying all the crap propaganda being put out by the snowflakes and the zombie public servants that support the faux culture/victimhood nonsense. In the not too distant future the real objectives of this movement will be unavoidably apparent. Unfortunately, by that time, the fakers will have laws and public positions/institutions, financial compensations and land controls. How dumb has Australia become.*

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*This is absolutely shocking propaganda and outright lies – all through this exhibit 'unsettled' at the Australia Museum in Sydney – and our money pays for this?*

*This is sickening.*

~~~~~

*"Pasifika" – I had to look it up:*

*“Peoples of the Pacific Islands, including Melanesia, Micronesia and Polynesia.”*

*These are racially, ethnically, linguistically and culturally diverse. They have no more in common with each other, than Torres Strait Islanders have with mainland Australian Aborigines, and I suspect their grouping together is for the same dishonest strategic motive as is the ATSI grouping in relation to Native Title claims.*

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*Remove artifacts etc from museums and give them to people who claim they have a connection to the original owners so that they can destroy or hide them forever from the ancestors of the people who built this country.*

*Crazy stuff. And who says one, some, or all of them were stolen in the past?*

*We know that tribal hunter-gatherer people were quick to obtain and adopt our superior weapons and tools, knives/axes, not to mention foods and just about everything else we had.*

*These people loaned/traded women and other artifacts for their ‘out of date’ items.*

*Why people, with vested interests, are allowed to get away with the claims that just about everything which once belonged to our primitive hunter-gatherers and is now in safekeeping/on display in our museums was stolen, beggars belief.*

*A great many anthropologists from the past write how they swapped something of theirs for an article a primitive Aboriginal had in their possession.*

*Nothing should be returned to any modern group of people, for obvious reasons.*

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*While perhaps good in intent, this is just adding to the unmitigated race fraud that is contaminating Australia.*

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*The appointee should state which tribe she counts as her ancestors and how much ancestry she actually has. Is she 100% from a particular tribe or mostly Anglo-European with some distant Aboriginal ancestry? The photo of Laura shows her as blonde and clearly with minimal Aboriginal ancestry.*

*In other words, since the 350 plus groups here in 1788 were descended from different peoples and were not united, how can someone today with some ancestry from some tribe or tribes, represent all Australians with Aboriginal ancestry from hundreds of different tribal groups, whether 100% or less than 1% in ancestry?*

*How does that work? More so because for someone from another tribe to touch the remains or artefacts of your tribe would be sacrilege and carry a death sentence. In fact, it would be better for someone with no Aboriginal ancestry to be carrying out this task in order not to insult descendants of other tribal groups.*

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*Part of the “socialist march through the institutions”.*

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*All this takeover will last forever.*

*I cannot think of a place that I can go without either dotty paintings or some other acknowledgement of present and emerging elders and fakeorigines isn't in my face.*

~~~~~



This was posted on the Museum's website to answer someone who asked what happened to the pygmies:

*"Considering this myth, it is important to think about what you hear about First Nations people and culture, especially when receiving the information from non-Indigenous people, before taking it on board as fact. Consider if there is a potential ulterior motivation behind the creation and spreading of this information. Whenever you can, seek First Nations voices when it comes to learning more about First Nations culture, history and people. Myths and propaganda are powerful tools in distorting the truth; they are political weapons that we need to disarm."*

To which there were comments:

*So Museum's advice to people is to ask a "First Nation's" person for history of the aborigines.*

*It seems that the Museum staffers are describing themselves. They are doing exactly what they say is wrong. As an integral part of the taxpayer-funded Aboriginal industry, the Museum has become very good at spreading misinformation, myths and propaganda, in order to not just distort the truth but to erase it. Apparently, all great explorers, researchers, archaeologists, and scientists in the past were "wrong" and any Aborigine today is omniscient when it comes to our country's prehistory, history, and present.*

~~~~~  
*What an incredible "advice" from the "woke" museum: "...especially when receiving the information from non-Indigenous people... Consider if there is a potential ulterior motivation..."*

*Are they just accusing all of us – Australians who do not subscribe to their fabricated narrative – of dishonesty? That is so disgusting, we should take a class action!*

~~~~~  
*If non-Aboriginal Australians are not allowed to talk about "First Nations" culture, history and people – by the same token, Aborigines have no right to talk about us, our culture, and our history. They don't have our permission!*

~~~~~  
*"Whenever you can, seek First Nations voices when it comes to learning more about First Nations culture, history and people." Really? Word-of-mouth history is not worth the paper it's not written on.*

~~~~~  
*An unfortunate time in our history that has cost us dearly in every aspect of our lives (and livelihood).*

~~~~~  
*The National Museum in Canberra was wokey back in 1988. Even the design was chosen because it represented 'the holocaust'. Sad to see the Sydney Museum putting on such an exhibition as 'unsettled'.*

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*This travesty started fifty years ago – when my colleague spent three years, from 1968 to 1971, living with Aborigines, recording everything he saw and experienced, as part of his ANU-funded 3-year research. Half of his research paper was censored and edited out, for "possibly being offensive to aborigines".*

~~~~~  
*The country is in a mess when socialists run museums.*

*Unsettled, Unhinged, and – purposely – Unbalanced.*

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*The Australian Museum, by its name and nature, should represent all of Australia's history as objectively as possible and without being held in thrall to vested agendas or particular viewpoints.*

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[Note: This Open Letter is included in the forthcoming book “Wokeism and its Reverse Racism – Aboriginal Violence and Corruption in the Aboriginal Industry”]

