

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 litany 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

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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 'Abrajanas' (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 'Abrajanas'—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 Abrajanas 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 Abrajanas 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.

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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 Wanjinias, 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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http://pleistocenecoalition.com/#vesna_tenodi



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