

which the principles of discovery and cooperation are preserved and taught.

In physical science, we are prompted to discover new, validatable universal physical principles by means of ambiguities arising in those unsuccessful attempts to explain reality, which arise because of the errors inhering in literal statements borrowed from currently accepted general classroom principles of mathematical physics. These ambiguities are identical in form to the true ambiguities of great Classical artistic compositions. Just as the Classical poet uses the principle of metaphor to prompt an hypothetical solution to that metaphor by the sover-

eign, creative cognitive processes of the individual mind, so the scientific discovery generates the validatable hypothesis which becomes a new universal physical principle. In sharing such a latter discovery with another mind, the scientific discoverer employs the same methods of cognitive interaction which define the relationship between the great artist and his audiences.

Thus, the principles of Classical Humanist education, are an expression of the same principles as met in Classical art. Without those latter principles which are best represented in the form of Classical artistic compositions—such as great Classical tragedy—a progressive form of civilized

## Prehistoric Man and Cognition

Contrary to the lying ideology that man has been essentially a “primitive being” for most of his biological existence, and that the social, technological, and intellectual accomplishments of civilization are but a recent overlay on a primitive past, recent archaeological discoveries provide increasing evidence that early man was, like ourselves, a creature of self-conscious cognition.

The recent decades’ advent of new research technologies for more precise dating, refined chemical and micro-physical analyses of trace remains, and use of radar, sonar, infrared, and other imaging technologies from satellite and other platforms, has provided us with powerful tools with which to search out, not merely the artifacts of man’s prehistory, but the *ideas* implied within the production of these physical objects. Here are some of the recent discoveries, made to the amazement of the so-called “experts,” that show human cognition to be very ancient indeed:

- “Humans of 400,000 years ago were sophisticated big-game hunters. Complete hunting spears discovered in a German coal-mine puncture the idea that these people hadn’t the technology or foresight to hunt systematically.” These were a rare find, of well-preserved wood, fashioned into properly balanced javelins, i.e., aerodynamic, long-distance ballistic weapons, rather than mere thrusting

spears. (*Nature*, 1997)

- “Clay shards display the outlines of the world’s oldest known examples of woven material, pressed into the clay while it was still wet, around 27,000 years ago. The sophisticated twining methods apparent in the impressions attest that weaving had reached an advanced state much earlier than most researchers have assumed.” (*Science News*, 1995)

- “Middle Paleolithic [earlier than c. 40,000 years ago—RW] flint tools are usually considered to be rudimentarily made using unsophisticated techniques. . . . Studies based on micro-trace analyses, however, have shown that handles did exist at those times.” This is the first evidence of glue being used in the manufacture of tools. (*Nature*, 1996)

Even people of the so-called Upper Paleolithic period, which is known for its revolutionary breakthroughs in technology and art, have been wildly underrated. The famous cave paintings of France and Pyrenean Spain were always claimed to be relatively recent end-products of a long development from cruder attempts. The most

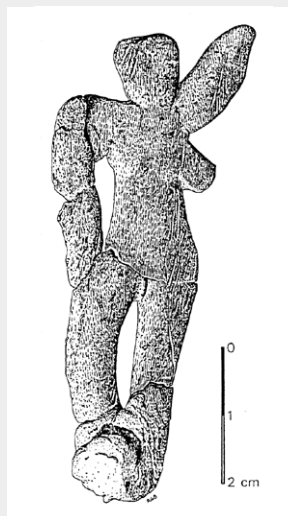
famous of these paintings, from caves at Lascaux and Altamira, date from the latest parts of this period, c. 12-15,000 years ago. But the recently discovered Chauvet cave in France, not only gives us artists some 30,000 years ago, but provides us with art more advanced than the newer examples—art which conveys both depth perspective and the idea of dynamic motion [SEE inside front cover, this issue].

Similarly, a figurine found at Galgenberg, Austria, dated at c. 31,000 years ago (long before any such ideas were deemed possible), provides us with a sculpture in hard, difficult-to-work stone, shown in delicate mid-motion—i.e., displaying the “motion of the mind”—with fully sculpted limbs, utterly

unlike the previously known, iconic statuettes called “Venuses,” whose prime use has been to bolster the modern myth of “primitive sexuality.”

It’s time to acknowledge that the creative human mind goes back to the dawn of mankind, and to stop claiming otherwise.

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*Galgenberg “Dancing Figurine,” 31,000 years old: captured in mid-motion.*