PLEISTOCENE COALITION NEWS

VOLUME 13, ISSUE 1 JANUARY-FEBRUARY 2021

- Challenging the tenets of mainstream scientific agendas -

Inside

India

Iraq

The passing of **Raghubir Singh Thakur** (MA History) in November was a great loss to those challenging anthropology's suppression of evidence contrary to the myth that ancient people were less intelligent. This issue we feature several sections related to this devoted rock art researcher who faced similar blockades to other *PCN* readers and founders/members of the Pleistocene Coalition. Thakur's dedication to the cause was reflected in his sending materials for his recent series—and more—(requesting extra help from *PCN*) while he was undergoing his final stage 4 cancer treatment in September. *Part 3*, **Cup-marks and pentagrams**, provides additional evidence that highly skillful petroglyph engravers of early Delhi region had a demonstrable interest in complex motifs involving the number '5'. See **Thakur p.8**.

Welcome to the Pleistocene Coalition

Africa

Utah

India

Not entoptics. Comparing ***Lukasa***—memory boards and other mnemonic devices—Africa, Utah, India. **See Feliks p.13**.

The Pleistocene Coalition was founded in 2009 to challenge aggressively-promoted anthropology fads (e.g., phosphenes as final word in rock art) and axiomatic dogma such as no early humans in the Americas, early humans were less intelligent, or that a few bones are enough to cover a human origin myth spanning 5 million years. The field's conning of a trusting public began with its blocking or denigration of conflicting evidence. Join our quest in bringing objectivity back to a science that went off the rails.

Pakistan

To clean, or not to clean. Readers worldwide continue to express hope and concern for **Dr. Virginia Steen-McIntyre**, co-founder of the Pleistocene Coalition, who suffered two debilitating strokes. We continue providing reprints of Virginia's illuminating articles. Her first article this issue answers Anwaar Chaudhry (Punjab) and others about the cleaning of artifacts. See **p.5**.

Africa

"Artifacts do not reflect intelligence stages only behaviorial stages."
In *Part 6* of the 'How our ancestors lived' series, Dutch stone tool production expert, **Jan Willem van der Drift**, continues to overturn longtime Eurocentric presumptions in anthropology, this time, that different lifestyles reflect evolutionary stages. Combining experimental archaeology with spending time among various ethnic communities he sees a completely different picture. See **Van der Drift p.2**.

Utah

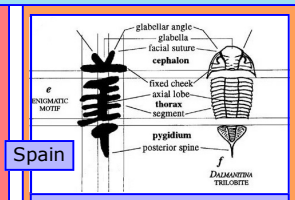
Utah

Mexico

Follow-up on extinct animal micro-glyph 9/16".

Extinct gomphotheres in American rock art: **Urbaniak p.16**, **Steen-McIntyre p.18**.

Engineer/rock art researcher, **Ray Urbaniak**, continues to invalidate Eurocentric anthropological pigeon-holing of Native American prehistory and the capabilities of early American rock artists. This issue, he delves deeper into the remarkable Utah micro-glyph—with **Enilse Urbaniak**, introduces an apparent gomphothere pictograph followed by Mexican example from **Virginia Steen-McIntyre**, debuts pictograph of likely extinct antelope (photo by **Jennifer Hatcher**), and more. See **Urbaniak pp.11**, **12**, **14**, and **16**.



Spain

Rock art & fossils *SAME REGION*

PCN #s 61–68 provided the first installments of a 1998-published thesis called **The Impact of Fossils** (its distinctive title has since been copied by geology, biology and paleontology authors). It proposes that observing and collecting fossils in Paleolithic–Neolithic-Bronze ages may have periodically influenced the development of rock art. The installments were necessary due to the paper's censorship by *Current Anthropology* and *RAR* and competitive editors and reviewers with well-known conflicts of interest. **Part 8** compares in detail the mysterious Paleolithic–Bronze Age rock art images introduced in Part 7 with trilobite fossils known from the same region. See **Feliks p.19**.

How our ancestors lived, *Part 6* **Six stages of human behavior**

By Jan Willem van der Drift, Stone tool production expert and early man theorist

"Artifacts do not reflect intelligence-

stages, only behavioral-stages."

Evolutionary ladders

All cultural and technological developments show the same trend, i.e., the transport of goods. Around 6 Ma (*Ma* = million years ago) the bonobo-like ape, *Ardipithecus*, carried food over hundreds of meters and 2.5 Ma early man carried stones for toolmaking over similarly short distances. But 1.5 Ma the distances increased dramatically up to 12 km (over 7 miles). By 300,000 years ago transport increased to 50 km (32 mi), a number quickly tripled by Neanderthals. By Neolithic times, transports were in excess of 1,000 km (600+ mi) culminating in our culture today where we transport goods even into space. Graphing out this trend produces an increasingly upward curve as seen in **Fig. 1**.

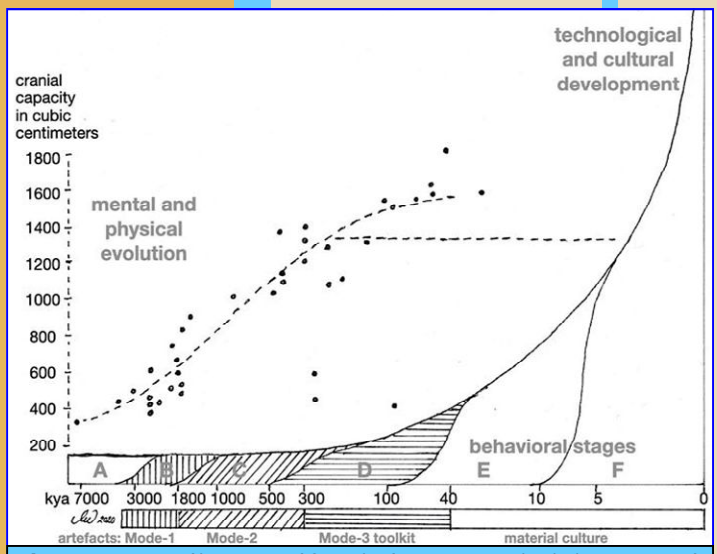


Fig. 1: *H. sapiens'* brain-size (if we don't count Neanderthals as *sapiens*) has not changed for 300,000 years (horizontal dashed line) so there is no reason to conclude the development of technology and culture over this span (continuous line) would reflect growing intelligence. Nor can we propose that stone tools would reflect the full cranial-capacity (diagnonal dashed line) of early humans. This is because toolmaking would, obviously, have represented only a small part of their behavior. So, artifacts clearly do not reflect intelligence stages, just behavioral-stages. **Key: A** life on the ground, **B** scavenging, **C** carrying large OBFs, **D** increased mobility, **E** nomadic life, **F** sedentary life.

Interestingly, the size of the global population follows the very same curve and, not unexpectedly, so does the artifact record: 1.) *Ardipithecus* owned nothing as there is no association between any stone tools and *Ardipithecus.* 2.) Making simple flakes cost *early humans* next to nothing and even the well-admired handaxe was disposable. 3.) While much older cultural evidence exists (as published in *PCN*), for the mainstream, things began to change c. 100,000 years ago when people at Klasies River Mouth (South Africa) made precious spearpoints. The Cro-Magnon c. 30,000 years ago greatly valued their jewelry, and finally, today some people own billions. So, measured in distances-people-money or whatever scale we choose, mankind is *technologically and culturally* climbing an evolutionary ladder.

Physical and mental changes

The topic of physical and mental changes through time, due to inadequate education and publication of interdisciplinary evidence on the scope of prehistory, is not so easily graphed out with scientific integrity. To keep things simple and to bypass a snag, let me just state that physical changes starting from what we incontestably call 'mankind' or 'human' do not show the same increasingly upward curve as that of technology and culture in Fig. 1. However, if we choose as a starting point the australopithicine ape 'Lucy' (3.2 Ma)—not associated with any tools contrary to recent claims that '200 meters away' counts as 'direct' association—initially there *would* have been physical growth as Lucy was only one meter+ tall (3' 3"). Then, 1.6 Ma, the famous 'Turkana Boy' *H. erectus* as a living adult would have reached an astounding 1.8 meters (5' 9"). Since then, mankind did not become taller. If we count Lucy as being in the 'human' lineage weight shot up from 27 kilos (60 lbs) to 90 kilos (198 lbs) in *H. heidelbergensis* (400,000 years ago). Since then only the pathologically obese became heavier. Human strength reached its peak with *heidelbergensis* and Neanderthals; we today are far weaker. So from these perspectives we stopped climbing the *physical* ladder long ago.

Yet since we're *H. sapiens,* latin for 'wise man,' and climbing these ladders most people believe that *mentally* we continue to evolve! However, the name *sapiens* is 100 years older than Darwin's version of evolution, so Linnaeus didn't give us that name to set us apart from our ancestors; he did it because the Bible said God gave only man wisdom. So, in reality the names *erectus* and *sapiens* have historical value but no scientific meaning. I.e., all hominids walked upright and they were all 'wise.' If the technological and cultural ladders reflected intelligence, people in the digital age would be more intelligent than those from the industrial age [a topic covered in *PCN*]. So we would be cleverer than Einstein and far cleverer than people from the agricultural-era like da Vinci. What a vain delusion!

Measuring intelligence

The idea that objects reflect intelligence is a sad relict from the colonial era, when ethnic groups with fewer possessions were qualified as primitive or low stages. Today we define intelligence as a mental property that helps individuals

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Six stages of human behavior (cont.)

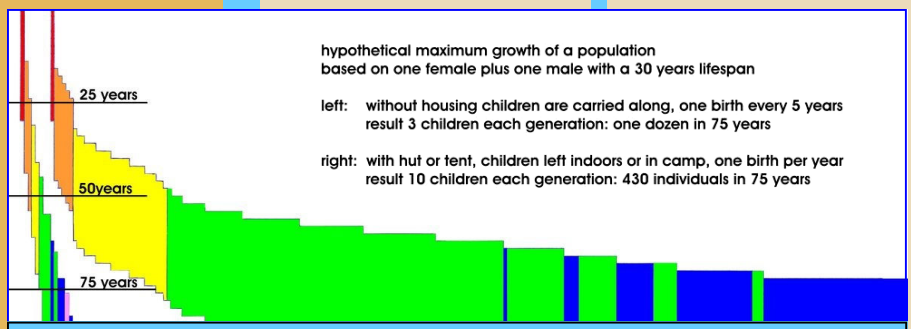

Fig. 3: In Stages A, B, C and D each woman had to carry her child until it could follow the group. So she had one child in 5 years (represented by the narrow diagram at **left**). This was barely enough to counter losses keeping human populations small and in balance with natural resources. Protective homes gave Stages E and F the potential for excessive population growth (represented by the wide diagram at **right**). This effectively doubled populations each generation.

"The idea that objects reflect intelligence is a sad relict from the colonial era, when ethnic groups with fewer possessions were qualified as primitive or low stages."

understand their situation and solve their problems. That makes me intelligent because I manage rather well. But if a time-machine brought me back 50,000 years I would not be so clever; neither my abilities to read and write nor my veterinarian skills would do me any good. I would struggle to solve my problems and therefore earn a low IQ score! Whilst Neanderthals would score far better because they fully understood the landscape and all its resources. This shows that we cannot measure the intelligence of Pleistocene people by our present standards.

Modern individuals with relatively small brains can certainly be clever. Cultural remains of *H. naledi* and *H. floresiensis* prove even tiny brains provided functional Paleolithic intelligence. Still, in general cranial capacity remains our best scale to measure intelligence because brains are high maintenance. They represent just 2% of our body weight but consume 20% of our energy. So to save energy, nature somehow kept brain size to the bare minimum the lifestyle required! To meet greater lifestyle challenges, man's average had to increase. Again, if we count the ape *Ardipithecus* as 'man' with its 320 cc it means brain size increased extraordinarily to 1580 cc in Neanderthals. However, over the last 300,000 years it has remained, more or less, in the 1350 cc range in *H. sapiens*.

Behavioral stages

Photosynthesis has always relied on the rubisco-enzyme binding CO2 and releasing O2, but during the Miocene some grasses developed an additional mechanism, using PEP-carboxylase. These C4-grasses expanded over the world around 7 Ma: many forests turned into bushes scattered across half-open grasslands. In America this led to a rise of 13C-isotope levels and higher tooth crowns in fossil horses. Current views suggest that in Africa, the new landscape favored an ape that could walk upright from one bush to the next—the *Ardipithecus*; global cooling continued to reduce rainfall and grasslands formed less rain than forests, so more trees died; to survive the dangers of life on the ground (behavioral stage A: 7–3.3 Ma) australopithecines somehow managed to grow *walking-feet* and a *larger brain*.

Competing for food on the ground, some australopithecines began to break bones to eat the marrow. This led to *oblique bipolar flaking* and Oldowan tools (Mode-1, see Part 2, The invention of stone tools; *PCN* #65, May-June 2020). Exploiting carcasses brought our ancestors even closer to lions and hyenas, so this stage B lifestyle (3.3-1.8 Ma) required larger brains.

After 1.8 Ma ocean temperatures dropped again. So the savanne expanded: hominids had to look for food along seasonal streams and this forced them to carry large OBFs (stage C). Resharpening these OBFs produced Acheulean tools (Mode-2, see Part 3). Part 4 explained why many groups in forests and lowlands kept making—or even returned to—bipolar tools.

The frequency and severity of the dry climate-phases increased half-way the middle-pleistocene. These droughts forced animals and hunter-gatherers to walk further and faster. Because groups increased their mobility (stage D: 300-40 kya), carrying heavy raw materials became a burden. This led to lighter and smaller tools, made with Levallois or Mousterian techniques (Mode-3, see Part 5). The harsh lifestyle required strong and fast bodies plus great insight in preys and their landscape: Neanderthals were supreme hunters.

Homo sapiens

But in parts of Africa, there was so little food during the dry season that only lean slow-growing children survived. This selected people with weaker muscles and smaller faces: this is *H. sapiens* (i.e. Jebel Irhoud, 300 kya). *H. sapiens* needed far less food than other stage D people, so at the climate optimum around 100 kya *sapiens* groups could remain in one place for weeks. As this allowed them to reuse the same shelters night after night, they improved these shelters to protect their weak children against wind and weather. This changed *H. sapiens* into nomads and turned shelters into huts, i.e., Stage E; see Part 1, Neanderthals, *Homo sapiens* and the crucial role of huts (*PCN* #64, May-June 2019). Staying in one place had dramatic consequences: stage E women could leave their child at home, so they no longer needed to carry it all day. They could therefore give birth every year, instead of only once in four to five years (**Fig. 3**). Homes also stimulated the division of

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Six stages of human behavior (cont.)

Fig. 4: The author with Hadza-Bushmen in Tanzania. They had caught a dikdik that day but they often go empty-handed for weeks. The survival of stage E hunter-gatherers, therefore, depends on sharing. Maasai like my friend Lemra (checkered clothes) are pastoralists (stage F with transhumance—involving livestock). If Maasai share their livestock, they end up empty-handed. So in stage F survival depends on protecting one's property, this turned the Maasai into warriors.

"Bordes refused to accept that* Homo erectus *(a.k.a.* Homo ergaster*) used Levallois, because this debunked his stages-theory!"

tasks. Last but not least, people started to accumulate material-culture in their homes. So having luxuries (including complex art) began in stage E.

In the Holocene, people began to harvest and grow crops in considerable quantities. This forced them to settle near their fields: stage F is sedentary life. Survival no longer depended on sharing preys, but on keeping the harvest. Contrary to sharers, keepers need protection (**Fig. 4**). This brought far greater wealth but also warriors, kings and religions that tolerate no others.

Key difference

Our DNA proves that *H. sapiens* interbred successfully with Neanderthals and Denisovans. Interbreeding is only possible when everything works in the same way. So despite having slightly different shapes, Neanderthal bodies and brains evidently had the same 'wiring' and 'software-formats' as ours. Neanderthals and Denisovans were like us, except for one key difference: they had no homes. It is crucial to understand that Neanderthals were neither homeless nor nomadic. They did not need homes because of their high metabolism. And they could not become nomads, because twenty of them needed as much food as sixty *sapiens*. So all food within walking distance of a nomadic home-base would run out within days. Neanderthal groups had to keep moving from one shelter to the next.

Due to our homes, the *H. sapiens* population has now grown to a point where many species are driven into extinction. But in the agricultural stage we already drove aurochs into extinction, and mammoths in the hunter-gatherer stage. The very first victims were Denisovans and Neanderthals (see https://www.apanarcheo.nl/Neanderthals.pdf).

JAN WILLEM VAN DER DRIFT, a veterinarian in the Netherlands by trade, is a colleague of the late Chris Hardaker, archaeologist and founding member of the Pleistocene Coalition. He is a Dutch lithics expert in stone tool production with over 40 years field experience. Van der Drift is a prolific author in both English and Dutch publishing in such as *Notae Praehistoricae*, *Archeologie*, *APAN/Extern* (publication of Aktieve Praktijk Archeologie Nederland), etc. He is also a producer of educational films demonstrating bipolar techniques of stone tool production and its association with various human cultures of all periods beginning with the Paleolithic. Van der Drift's work is also referenced in Paul Douglas Campbell's book, *The Universal Tool Kit* (2013), a highly-rated overview of stone tool production techniques. Van der Drift is presently Chairman of APAN or Active Practitioners of Archaeology in the Netherlands (Aktieve Praktijk Archeologie Nederland). The organization was started due to the cumulative knowledge and field experience of its members consistently observing inaccurate interpretations of physical evidence regarding the nature of early humans by the mainstream archaeology community. The group was given extra motivation along these lines by Chris Hardaker who, in correspondence with van der Drift related the treatment of Calico Early Man Site in California (excavated by famed anthropologist Dr. Louis Leakey) by the mainstream archaeological establishment. Van der Drift lives in the small town of Cadier en Keer in the province of Lumborg, Netherlands.

Website: http://apanarcheo.nl

Revisiting *PCN* #16, March-April 2012, Avocational Archaeology series*

To clean or not to clean… that is the question

By Virginia Steen-McIntyre, PhD
Tephrochronologist (Volcanic ash specialist)

"It is the avocational archaeologist who

often makes the critical 'first find' of an important 'new discovery.'"

2021 preface from the editors: In *PCN* #9, Jan-Feb 2011 (revisited in *PCN* #48, July-Aug 2017), Virginia started a planned regular column she named Avocational Archaeology. Her plan was to involve more 'scientifically' an often overlooked group in the quest for truth in prehistory—avocational archaeologists. Avocationals are those usually involved in the field for the sheer love of the pursuit. Virginia noted that despite mainstream professionals who often look down on such researchers it is the avocational archaeologist who often makes the critical 'first find' of an important 'new discovery.'

Virginia also notes the important fact that this information may never reach the media in the follow-up professional news releases from museums and universities. This is crucial information the public needs to and has a right to know.

We provide this revisit of Virginia's 2nd article in the series as a response to many submissions from those who have discovered and collected objects of varying degrees of possible authenticity who have concerns about the 'cleaning' of their finds. The most recent query was from **Anwaar Chaudhry** of Gujranwala, Punjab, Pakistan. He expressed concern he wasn't able to sufficiently clean the seals, carved stamps, clay impressions, pottery impression stamps, beads, and stone artifacts he finds scattered over the region. Hopefully, he will find Virginia's unexpected advice useful [n support of collectors worldwide, Anwaar also mentioned such objects—some possibly Paleolithic—were continually crushed for roads and building construction]. **To our readers**: Follow Virginia's advice to get the most scientific value out of your finds.

You find a well made worked lithic, a beautiful piece, *in situ* (i.e. in a sediment layer). Do you lovingly remove it from its sediment nest, clean and prepare it? Most of you would, and display it in a collection of your most prized specimens. But in so doing, you may likely have destroyed your only chance for dating the tool!

Fig. 1. The Flagstaff stone. Photograph provided by Jeff Goodman.

This is not as important with surface finds, they can be any age, but it becomes critical for an artifact dug from an intact sediment layer. That sediment layer (perhaps at the time only 'dirt' to you) may harbor clues to the age of your piece in the form of organic matter for 14C dating (which can involve charcoal from a hearth, bones, organic artifacts made of wood, rope, or cloth), diatoms, pollen grains, phytoliths (siliceous plant remains), weathering products, carbonate coats, etc. An age for an artifact from the lower levels on the debris fan at the Calico site in California (200kya)[1] is a good example. It is best in such special cases to remove a block of sediment with your prize still embedded in the middle of it. You can then carefully remove the 'dirt' from the top half of the artifact, but leave it still '*in situ*' and display it that way. By doing so you preserve sedimentary material that specialists like Sam VanLandingham (diatoms) can sample and check under the microscope for evidence of age. There is also the possibility of microscopic amounts of genetic materials being left on cutting edges if the artifact was used to kill or butcher game.

What of artifacts already long removed from the ground? There's no proof what sedimentary layers they came from unless you've taken a series of photos during the removal process. But some evidence for age still may remain—provided you haven't already scrubbed the piece clean!

Flagstaff Stone, Arizona

One good example is the Flagstaff Stone (**Fig. 1**), now being re-examined in a modern lab using state-of-the-art laboratory equipment. A small bit of the matrix in which it was

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To clean or not to clean… that is the question (cont.)

"A few miles upstream from his [Charlie Hatchett's] site, a team of professional archaeologists had collected Clovis points from fine-grained sediments overlying (younger than) the gravel layer. That would make the gravel layer as old as or older than Clovis."

found still clings to it, and a series of reddish weathering products cover (are younger than) some scribed markings, definitely not produced by nature. A preliminary microscope exam in the field in the early 1980s suggested the piece was old, 'considerably greater than 24,000 years' and perhaps as much as '250,000–300,000 years.'[2] It will be interesting to see what results come out of the laboratory study.

Benekendorff piece, Ohle gravel pit, Germany

Then there is the photo of an artifact with adhering matrix submitted by Ursel Benekendorff (**Fig. 2a, b**). It was collected from a pile of sorted gravel brought up in a drag-line bucket through water from sediment layers several meters below the modern land surface. Not exactly *in situ* but the next best thing to it. Note the adhering coarse-sand matrix and the reddish iron stain. Before the pit was flooded, such a sediment layer was observed in basal gravels of the Elster glacial moraine.[3] Age of the moraine and the artifacts it contains? 423–478 kya.[4]

Fig. 2a. Ohle pit stone, showing the obverse or main side and reverse side [Photo by Ursel Benekendorff].

Fig. 2b. Ohle pit stone, showing the obverse or main side and reverse side [Photo by Ursel Benekendorff].

Hatchett piece, Texas

Finally, there is Charlie Hatchett's prize piece (**Fig. 3a, b**). Charlie collected it several years ago *in situ*, from a stream-gravel bed in the Austin, Texas area. A few miles upstream from his site, a team of professional archaeologists had collected Clovis points from fine-grained sediments overlying (younger than) the gravel layer. That would make the *gravel layer* as old as or older than Clovis. And the artifacts collected from the gravel layer? They would have to be older than the gravel layer itself. Perhaps much older!

Charlie didn't photograph the artifact in place and the various steps he used to remove it, so he has no physical proof the tool came from that Clovis-or-older gravel layer (he knows better now). But he didn't scrub the artifice clean, either, and that those tiny flecks of pinkish-white carbonate on the flake scars tell an exciting tale!

Here's what can be said:

* A stream gravel deposit is composed of *older* rock fragments (including artifacts), perhaps much older, that were originally from somewhere else.

* Many rocks in Charlie's gravel deposit (natural clasts as well as artifacts) show flecks of carbonate on their surfaces, leftovers from a more complete carbonate coat that was physically removed in the rough-and-tumble fast-water currents that brought the gravel to

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To clean or not to clean… that is the question (cont.)

"Very important:

Flecks of that carbonate coat adhere to the surfaces of flake scars. That means the tool was shaped before the carbonate coat was deposited.

…It usually takes a long time to form a significant carbonate coat."

its present position, then dropped it.

* Very important: Flecks of that carbonate coat adhere to the surfaces of flake scars. That means the tool was shaped *before* the carbonate coat was deposited; that is, the flake scars (and artifact) have to be *older* than the time interval when the carbonate coat was forming, possibly by soil-forming processes in a wetter climate than present. It usually takes a long time to form a significant carbonate coat.

Fig. 3a. Hatchett piece, obverse and reverse, from the Austin, Texas area. Photos by Charlie Hatchett.

All this suggests (but doesn't prove) that Charlie's artifact could be very old, much older than Clovis. The Austin area has several outcrops of caliche/calcite and carbonate-rich sediments. I'm not that familiar with the geology there, but it might be interesting for some earth-science and archaeology students from the local university to spend a few weekends in the field checking these outcrops for artifacts.

Fig. 3b. Hatchett piece, obverse and reverse, from the Austin, Texas area. Photo by Charlie Hatchett.

With good evidence that the Mexican El Horno site is more than 1.3 million years old[5] no reason why some type of *Homo* was not living and hunting in Texas a long, long time ago!

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VIRGINIA STEEN-MCINTYRE, PhD, is a volcanic ash specialist; founding member of the Pleistocene Coalition; and copy editor, author, and scientific consultant for *Pleistocene Coalition News*. She began her lifelong association with the Hueyatlaco early man site in Mexico in 1966. Her story of suppression—now well-known in the science community—was first brought to public attention in Michael Cremo's and Richard Thompson's classic tome, *Forbidden Archeology*, which was followed by a central appearance in the NBC special, *Mysterious Origins of Man* in 1996, hosted by Charleton Heston. The program was aired twice on NBC with mainstream scientists attempting to block it.

All of Virginia's articles in *PCN* can be accessed directly at the following link:

http://www.pleistocenecoalition.com/#virginia_steen_mcintyre

Mathematical rock art in old world India In special context to Jawaharlal Nehru University campus, Part 3: *Cup-marks & pentagrams*

By Raghubir S. Thakur† MA (History),
rock art researcher and preservationist

†Raghubir Singh Thakur passed away a couple of months after submitting the materials for his recent

series+ in *PCN*. He was, at the time, undergoing stage 4 cancer treatment. As he wrote us then, most mainstream professors were *apparently* disinterested in his JNU rock art discoveries or in helping improve his submissions for mainstream publication or proposal for a PhD in cup-marks (GPS-docked) as 'not justified.' We shared knowledge of *competitive reviewers and editors* who plagiarize submitted work while suppressing or disparaging original submissions (a documented practice in UISPP, AURA & IFRAO and its flagship publication *RAR*). So, Thakur entrusted publication to *PCN,* correspondence 2012+. Raghubir's passing is a great loss to researchers challenging the dogma earlier people were not our equals.

Fig. 1. The Aravallis mountain range, Delhi region northern India, where over decades time I have documented many previously unrecorded rock art sites.

Introduction

In Part 1 of this series, Complex cup-mark pairs (*PCN* #67, Sept-Oct 2020) and Part 2, Game boards and beyond (*PCN* #68, Nov-Dec 2020), I provided much evidence for 'repeated' cup-mark patterns and complex rectangular and circular shapes I discovered in the rock art of Jawaharlal Nehru University area centering around a 1.6 sq. mi region in Delhi, India over a 3-year period (2013+) as well as many years prior covering in total 70 sites, 61 with rock art, in a 35 x 15 km range (see map location in **Fig. 1**). It is only a portion of what I have and also charted by GPS. I explained that the cup-mark arrangements do not support one rock art expert's assertion that cup-marks or 'cupules' show little more than "patterns of behavior" and that the repeated patterning which can be described mathematically was not simply utilitarian but obviously had greater—though as yet unknown—cultural significance. I showed that the other complex petroglyphs including squares and other geometric patterns were repeated as well (repetition is a central part of symbolism), showing time-consuming dedication to produce them, and that they too, showed the mathematical capabilities of their makers.

Here, I emphasize another 'repeated' symbol, perhaps the most intricate of all to create. As I explained to *PCN* Editor, I have had difficulty getting mainstream experts to even consider them as significant.

Pentagrams

In this installment, I focus on the two rock art examples of the five-sided star or *pentagram* I discovered at the same site within JNU campus (**Fig. 2**). Note that the symbol is not called a *pentacle* which is a pentagram surrounded by a circle. The stars were created not by grooved lines but by way of pits hammered out in that form one with larger and one with smaller sized cupules.

Fig. 2. The two exactly duplicated 5-sided stars or *pentagrams* (26cm or 10"+) that I discovered within the Jawaharlal Nehru University campus. (See my original Delhi rock art articles: Vivid creations by early man, an introduction [*PCN* #39, Jan-Feb 2016] and Part 2 [*PCN* #40, March-April 2016]). The stars are highly weathered presumably due to their age because the region is semi-arid, i.e., little rain. It is obvious much care and skill went into producing them in such perfect duplication not only because of their carefully laid out angles—but because of the unusual inclusion of *a cup-mark in the center of each star*. This combination distinguishes the two pentagrams from others in rock art because nearly all others have just the natural pentagon shape in the center created when etching the five crossing lines. I believe the most notable similar image bearing an uncanny resemblance is a Babylonian disc believed to represent the sun, the moon and Venus: **Inset** (Babylonian pentagram. A. Jeremias. 1913. *Handbuch der altorientalischen Geisteskultur* [Handbook of the ancient oriental spiritual culture], p.77, Fig.54). The oldest documented example of a pentagram is from the same Tigris-Euphrates region in Iraq dating 8,000 years old (*New World Encyclopedia*: Pentagram). Finally, it is possible the top star represents a comet or meteor suggested by trails of cup-marks resembling a 'tail.' This interpretation may be supported by a pentagram at Coll de la Font Roja (Caixás, East Pyrenees, France) and a nearby figure with 10 rays, a central cup-mark, and what resembles a tail perhaps representing a meteor or a comet (F. Coimbra, 2011, *The Symbolism of the Pentagram*).

Although there are countless interpretations of what pentagrams might represent the extreme range of possible dates over centuries or even millennia means there is no monolithic explanation that can account for

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Cup-marks & pentagrams (cont.)

"As far as any specific number that seems to prevail above others in the Delhi rock art that is repeated enough—and in different forms—to discern and identify without any doubt is the number 'five.'"

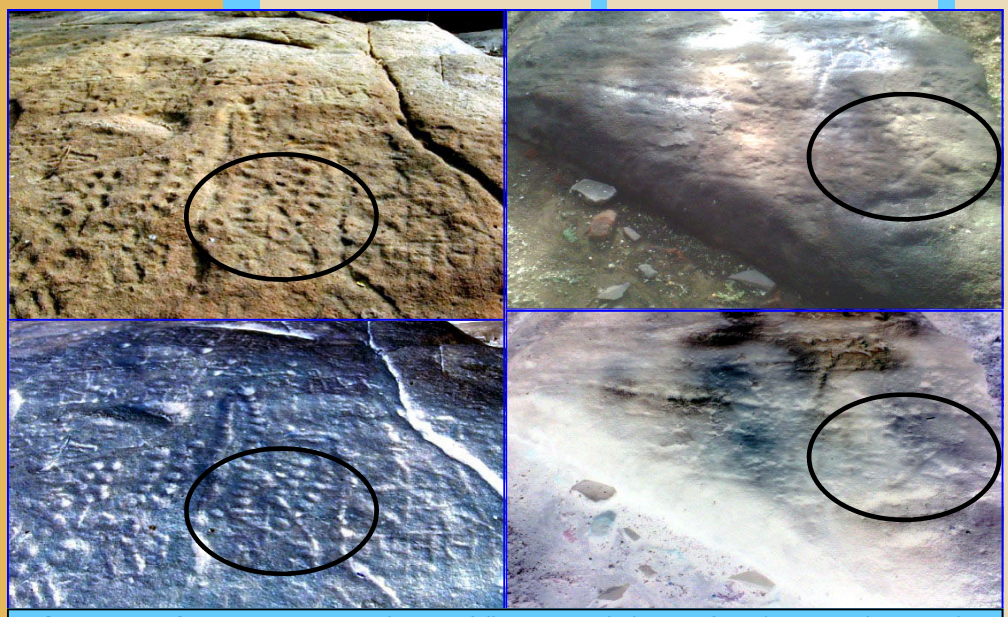


Fig. 3. Top Left: Image 084 Star 2 shown in full context with dozens of neatly arranged cup-marks and complex groups of 'fractional' squares (see Part 2 last issue). **Bottom Left**: Same image as above only in negative to help bring out some of the details of the rock art and line details of the pentagram. **Top Right**: Image 077 Star 1 in full context with engraved lines and cup-marks (from Raghubir 9-25-20). **Lower Right**: Same image as above only in negative to help bring out other details of the rock art and line details of the pentagram. Photos: Raghubir S. Thakur.

every instance in rock art. Even today, the pentagram denotes all kinds of ideas. And these are often opposite ideas.

Astronomy

In this series I have chosen to bypass most of the speculative types of ideas suggested, even though they may at some time prove to be true, and focus on the Delhi stars mostly as they relate to mathematics because such claims can be tested or checked to see how true they might be just according to the numbers. Two of the more speculative ideas, however, are worth mentioning in this context because they involve mathematics in one way or another in ways that transcend mere counting, tallies, or calendars. First of these is astronomy. The second is one we added to the list after more pondering, namely numerological or occult meaning. Our conclusion was that both of these explanations were possibly true. Here I only touch on astronomy such as in the caption of Fig. 2. From what is believed so far, the ancient Babylonians were the first to make astronomy into mathematical science. That makes the uncanny similarity between the Delhi pentagrams and the Babylonian disc even more intriguing.

Current belief about the pentagram is that its history goes back 8,000 years to ancient Iraq. Like the *game boards* theory I discussed last issue, astronomical interpretations of the Delhi petroglyphs—especially the cup-marks—were discussed in our brainstorming session of Indian rock art experts. It included paleontologist and Quaternary geologist Dr. Gyani L Badam, Dr. ML Sharma, Dr. Ramesh K Pancholi, Dr. VH Sonawane, and Dr. Narayan Vyas.

So, astronomy since the Babylonians, is directly connected to mathematics involving the positioning or movement of various celestial objects such as stars and planets, constellations, comets and meteors, etc.

Conclusion: a preponderance of 'fives'

As far as any specific number that seems to prevail above others in the Delhi rock art that is repeated enough—and in different forms—to discern and identify without any doubt is the number 'five.' First of all, the perfect matching of each of the two pentagrams in every way is so close it is worth showing them each in their wider context with other petroglyphs (**Fig. 3**).

The most intriguing observation to me that one can't help but notice right from the start without needing to be a mathematician is that the stars are very clearly and unambiguously based on 'fives,' E.g., they each have five arms, ten points, fifteen line segments, and a five-sided shape in the center known as a pentagon (again, as noted in Fig. 1). *PCN* Editor reminded also that the pentagram is related to the Golden Ratio, which is famous in mathematics, with golden triangles, golden gnomon, etc., and the square root of five. Of course, I don't know if the engravers knew anything about such things but the qualities are undeniably there either way.

The idea about the 'fives' is also intriguing because it connects the pentagrams to the special groups of cup-marks I discussed in Part 1 where two rows of very neatly arranged fives ('pairs of 5') are common in the rock art of the JNU campus region. The pentagram stars also connect to a couple of the *groups of squares* I discussed in Part 2 which have rows and columns each containing five smaller squares.

All of the above-mentioned qualities can be seen in

> Cont. on page 10

Cup-marks & pentagrams (cont.)

Figs. 4–6. Fig. 4 shows the cup-marks associated with the stars. Fig. 5 shows fractional five groups of squares, and Fig. 6 shows a fractional group of squares associated with five 'pairs of 5' cup-marks. Except for some rows in Fig. 5, I believe there is very little ambiguity in these observations.

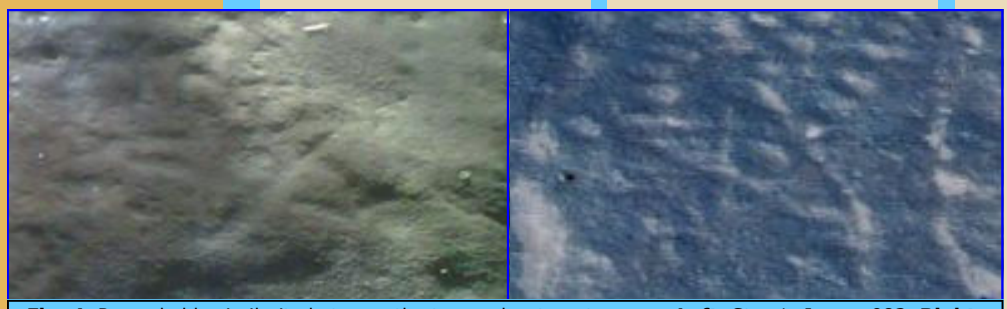


Fig. 4. Remarkable similarity between the two rock art pentagrams. **Left:** Star 1: Image 083. **Right:** Star 2: Image 084: cropped and in negative for easier comparison with Star 1 and to bring out line structure. Notice that each pentagram has a cup-mark in the center and cup-marks nearby. Photos: Raghubir S. Thakur.

Fig. 5. Two complex petroglyph squares in Delhi showing apparent divisions into 25ths, i.e., 5 rows and 5 columns. Fig. 6 shows left image with 'pairs of 5' cup-marks. Right image is in similar context in *PCN* #s 67–8. Photos: R.S. Thakur.

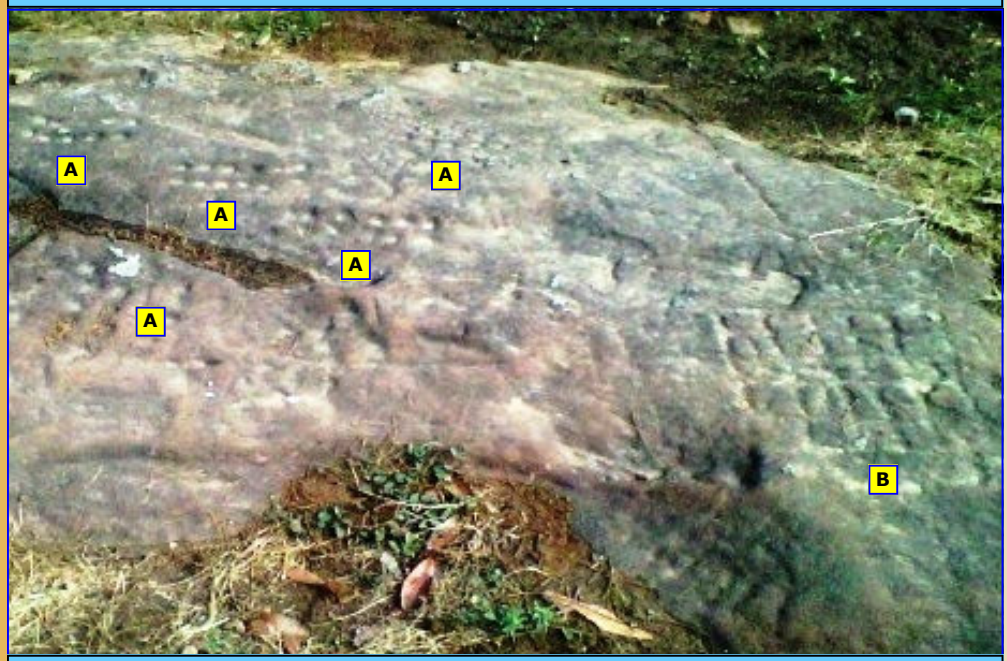


Fig. 6. Deliberate 'mathematical' association. This photo shows five 'pairs of 5' cup-marks (**A**) that I introduced in Part 1, Complex cup-mark pairs (*PCN* #67, Sept-Oct 2020) in context with a 5x5=25 group of fractional squares (**B**) introduced in Part 2, Game boards and beyond (*PCN* #68, Nov-Dec 2020). This is a group (including other numbers 5–50) into which the pentagrams fit very well. Photo: Raghubir S. Thakur.

Acknowledgements I am grateful to my dear friend and popular museologist Virendra Bangroo, scholar, philosopher and very good guide. He was highly supportive and motivational during my visits accompanying me to several of the discovery sites and debating on various mysterious rock art designs. I am also deeply thankful to Dr. G. L. Badam and Dr. A. R. Sankhyan for their expertise and valuable input into many aspects of the research. Initial continuation of the research would not have occurred were it not for archaeologist Dr. K. N. Dixit who, on hearing of my first discovery, took the time to visit the site and confirmed I was on the right footing. I thank my close friends Shri Satish Jain and Colonel Singh Raj Verma for their broad understanding and encouraging me to cross-check evidence from a multidisciplinary approach before finalizing any opinions on important finds. Finally, I thank all those who provided support over the years giving me the strength to hold true to the research.

THE LATE CAPT. RAGHUBIR S. THAKUR, MA History was an ex-Army officer (Gazetted) with his last role being Consult. for Sec. and Land Mgmt. for the Archae. Surv. of India under the Ministry of Culture and Tourism, Govt. of India. His responsibilities included protecting Nat. Gov.-listed Heritage properties including World Heritage monuments. The Security Cell was formulated and created by Thakur's persuasion of every Director General of the ASI for over 19 years. Over the years, Thakur gained a broad knowledge of rock art sites in the region being first to discover and document rock art in Delhi. Thakur participated in 10 intl. archae. and envir. conferences (1990–2012) presenting papers in India, Sweden, and Japan. He was Organizing Sec. of the *Asian Conference on Air Pollution* (1999). Thakur's most recent presentation was at the Joint Ann. Conf. of IAS, ISPQS, and IHCS (2015). Among others, Thakur is associated with the discovery of an Upper Paleolithic site near Ellora Caves (1992), megalithic menhirs Western Rajasthan (1997), cup-marks Siroli Dongari/Chhattisgarh (2007), and nearly 100 cup-mark/petroglyph sites Delhi-Aravallis mountain range (2013–15).

Direct links to all of Thakur's *PCN* articles can be found at

http://pleistocenecoalition.com/#rock_art_in_delhi_india

Member news and other info

Quick links to main articles in *PCN* #68:

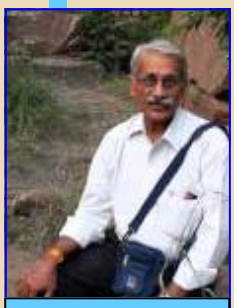
Raghubir Singh Thakur
June 1948–November 2020

Dr. Sachin K. Tiwary, PhD

I am sad to inform you that Dr. Raghubir Singh Thakur passed away November 16 due to COVID 19. I saw his valuable article, Mathematical rock art in old world India: In special context to Jawaharlal Nehru University campus, Part 2: Game boards and beyond, in this issue [*PCN* #68, Nov-Dec 2020].

The late Dr. Rahubir Singh Thakur (6 June 1948–16 Nov. 2020) was an enthusiastic freelance archaeologist. His early schooling was from Bipin Bihari Inter College, Jhansi, Uttar Pradesh India and higher education from Annamalai University, Chidambaram, Tamil Nadu, India. He was in the Indian Army and Air Force as Captain. He left the service after seven years duty as an Army Officer. After leaving the service Raghubir started his Consultancy for Security and Land Management encompassing all of India especially in the Archaeological Survey 1990–2008. He was also Security Officer for the Archaeological Survey. While in this service he came to know much about the core value of archaeology. Raghubir used to share his ideas and hard core interest in archaeology. Due to this interest he attracted many established archaeologists of India to his work. He was a good man and used to encourage the younger. He also inspired me to work more in the field of rock art for future generations. I just thought to inform you because the contributors of *PCN* are like our family."

–Dr. Sachin K. Tiwary, Banaras Hindu University, Department of Ancient Indian History, Culture and Archaeology



Raghubir Singh Thakur
1948–2020

Link to *PCN* #68

Link to *PCN* #67

Link to *PCN* #66

Rock art photographer Jennifer Hatcher sent Ray Urbaniak several more Southwest U.S. rock art photos, this time from Death Valley, California. Ray believes one of these may represent a Saiga antelope (covered in prior issues of *PCN*) which have never been known from the region (**Fig. 1**). He believes the vertical line at the shoulder may represent an atlatl dart.

Hatcher had earlier sent an equally compelling photo she took in a Grand Canyon rock shelter. It was part of Ray's article Rock art rebels—breaking with tradition (*PCN* #57 Jan-Feb 2019). We reproduce it here in **Fig. 2**. It, too, appears to have been a finely-executed pictograph of a Saiga antelope. The red lines (perhaps graffiti) were likely added at a later date.

Fig. 1. Top: Apparent Saiga antelope rock art pictograph, Death Valley, California. Photo: Jennifer Hatcher. **Bottom:** Saiga antelope (Wikimedia Commons).

Fig. 2. Apparent Saiga antelope pictograph; Grand Canyon rock shelter. Photo: Jennifer Hatcher.

A few quick comments on *PCN* #s 67–68

We are still receiving feedback on Issue #67 (Sept-Oct 2020). One reader was very impressed with Tom Baldwin's comparisons between historic religions and art and those of the Paleolithic showing equal intelligence and ingenuity. Leduc very intriguing work. Gara solved water transport problem convincingly. Tool use, grid comparisons, trilobites and rock art, Indian rock art patterns, and Siberian ibex… very convincing. Thank you!

Member news and other info

"For Dr. Steen-McIntyre resistance to her evidence of pre-Clovis artistic people in the Americas (confirmed by eminent USGS geologists, diatomists, and even the designer of NASA's Apollo missions moon core samplers... not to mention discoverer of one of the oldest human fossils in the Western Hemisphere) has endured well past '50 years.'"

Clovis effigies publication held up for 12 years

Cardiovascular surgeon, Dr. Mark Corbitt, M.D. (now retired), has written the Pleistocene Coalition periodically since 2010 regarding anthropology blockades to getting his professionally-confirmed east-of-the-Mississippi Clovis-age tools and effigies published in the mainstream. After 12 years, the status of the artifacts is the same (**Fig. 1**).

Early PC founders John Feliks, Dr. Virginia Steen-McIntyre, PhD (who began her Avocational Archaeology series with The importance of amateurs for Dr. Corbitt and members of his group Levallois in the USA and others writing to *PCN* (*PCN* #11, May June 2011), and Dr. Sam L. VanLandingham, PhD (renowned geologist who offered to confirm Dr. Corbitt's artifacts via diatom dating), provided much encouragement over the years. However, the Pleistocene Coalition group also explained to Dr. Corbitt what he could expect from the non-objective field of anthropology and how the resistance could go on with no resolution.

For Dr. Steen-McIntyre resistance to her evidence of *pre-Clovis* artistic people (confirmed by eminent USGS geologists and chemists and even the designer of NASA's Apollo missions moon core samplers and instructor of the astronauts, not to mention discoverer of one of the oldest human fossils in the Western Hemisphere) has persisted well past '50 years.' It is unfortunate a low-integrity field whose dogmatic resistance to evidence that could change our picture of prehistory led to the eventual destruction of the 250,000-year old Hueyatlaco early man site in Mexico. Such—among many other documented examples—is why we periodically remind readers the field cannot be trusted as a 'science.'

The resistance to Dr. Corbitt's evidence is an outgrowth of a *non-scientific* approach where a group of people convinced they've figured it all out feel justified in suppressing any evidence not in line with their collection of beliefs.

Fig. 1. Human–crafted bear effigy (8 cm). The artifact, part of cardiovascular surgeon Dr. Mark Corbitt's confirmed Clovis cache, is believed by Dr. Pegi Jodry of the Smithsonian to be one of the "oldest animal effigies in the Americas." Despite such confirmations the artifact has been held in limbo the past 12 years.

The paradigm into which this blinkered belief system fits holds to the following tenets:

1.) There were no early people in the Americas (and by that, we mean comparable to dates in Europe, Asia, and Africa) and...

2.) Early people were not as intelligent as us for they were either cognitively or physically 'not yet evolved.'

The past few years Dr. Corbitt has received encouragement from engineer and prolific rock art researcher, Ray Urbaniak, who has been especially interested in Dr. Corbitt's Clovis-age effigies (small statuettes similar to what are popularly called 'figure stones' with the primary difference being very obvious human workmanship and—as in the case of Dr. Corbitt's collection—found in context with *professionally-confirmed* Clovis tools. It is the kind of evidence that creates academic problems for mainstream anthropology which has promoted a fantasy as fact ever since Darwin's 1859 book of mythology—praised as the greatest 'science' since Newton's *Principia*.

Continued suppression of a pivotal line of evidence

(*effigies*—not tools) after professional authentication proves the reality of resistance:

2010 (11+ years ago)

"I am a cardio-vascular surgeon in Valdosta Georgia. I have been collecting artifacts... in this region for decades... I also have a cache of tools personally found by me... There is also lithic art mobiliere in the cache... feline and bear effigies." –Dr. Mark Corbitt to *PCN*

2013 (3 years later)

"I will be attending the conference... bringing a cache of artifacts...blades and blade cores... epi-levallois flakes and tools ... and lithic art mobiliere in the form of animal effigies made on rare botryoidal and druzy coral which came from a quarry nearby. Dr. Waters would not allow me to display it... because I'm an avocational?, or because the artifacts don't meet his paradigm?" –Mark Corbitt, Out-of-America on the Paleoamerican Odyssey Conference 2013 website

2016 (another 3 years later)

"Dr.s Mike Waters, Michael Collins, Albert Goodyear, Dennis Stanford ... Pegi Jodry all inspected the artifacts and artwork ... They all agreed... the tools... are Clovis... possibly the only... ever found east of the Mississippi... the artwork is at the Smithsonian being examined by Dr. Jodry, who believes they are possibly the oldest animal effigies in the Americas, and possibly the only 'real' art associated with Clovis culture." –Mark Corbitt

2018 (another 2 years later)

"Due to its timely nature... (and in light of surgeon Mark Corbitt's long-time experience of suppression of his materials) we include [this preview] here as a preface to important evidence and to reference Corbitt and Urbaniak... including corroboration of Corbitt's Clovis-age collection by Margaret (Pegi) Jodry of the Smithsonian." –*PCN* #51, Jan-Feb 2018.

2021 (another 3 years later)

"Pegi Jodry hasn't responded to a request on the status of her investigation of the fetishes... It has literally been years now so if you want to use this info... feel free." –Ray Urbaniak to *PCN*

"I don't know if she will...publish again." –Mark Corbitt, Jan. 2021.

Member news and other info

"Entoptics (images prompted by structures within the optical system or eyes, i.e., hallucinations)... A 'mnemonic device,' on the other hand, is anything one can use to help one remember something."

Mnemonic devices trump entoptic hallucinations: *Lukasa* memory boards

In a brief article in last issue's Member News section titled, Ancient American and Indian petroglyphic encyclopedias (*PCN* #68, Nov-Dec 2020), I mentioned *mnemonic devices* as a more harmonious explanation for profound rock art discovered by Ray Urbaniak in Utah and Raghubir S. Thakur in India than *entoptic phenomena*. Entoptics is an academically-destructive science fad aggressively promoted, *monolithically*, as the 'final word' in abstract or geometric rock art to justify suppressing or denigrating evidence that challenges the agenda. [The author was involved in the published debate for many years dealing with fanatical adherents and so-called 'peer reviewers'—including invested editors controlling the peer review process while acting as peer reviewers themselves—and other increasingly-known underhanded practices in the anthropology community.] Since the space was limited there was not enough room to explain further. Hopefully, this quick follow-up will make the distinction more clear for those not familiar with the two terms.

Entoptics (images prompted by structures within the optical system or eyes, i.e., hallucinations) when applied to Paleolithic people in evolutionary terms is an overblown neuroscience explanation for abstract rock art that *presumes* early humans were incapable of recognizing inner experiences caused them to create geometric rock art images and that they were incapable of creating depictions due to being *not-yet-evolved-enough*.

A 'mnemonic device,' on the other hand, is anything one can use to help one remember something. One famous example is the knuckle mnemonic for remembering which months of the year have 31 days (**Fig. 1**).

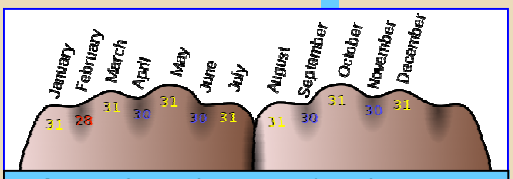


Fig. 1. A famous 'mnemonic device' using ones knuckles to recall which months have 31 days. Each knuckle is one of those months. Wikimedia Commons.

Mnemonics can dramatically help one remember massive amounts of information, names of people and places, stories, songs, or anything else one can imagine. Another remarkable example is the *ABCDEFG* song that used a famous melody to teach kids the alphabet. How long would it have taken each of us to learn this sequence of 26 abstract symbols without the song? Mnemonics can involve even more as noted by author Lynne Kelly (Ray mentioned *PCN* #48). In her 2016 book, *The Memory Code,* she described the remarkable African Loba 'men of memory' who spent years learning a 'vast corpus of stories, dances and songs' by devices made of beads, shells and wood called *Lukasa* (memory boards). Now compare a *Lukasa* memory board with Urbaniak's and Thakur's rock art panels (**Fig. 2**). Hallucinations or mnemonics? –*John Feliks*

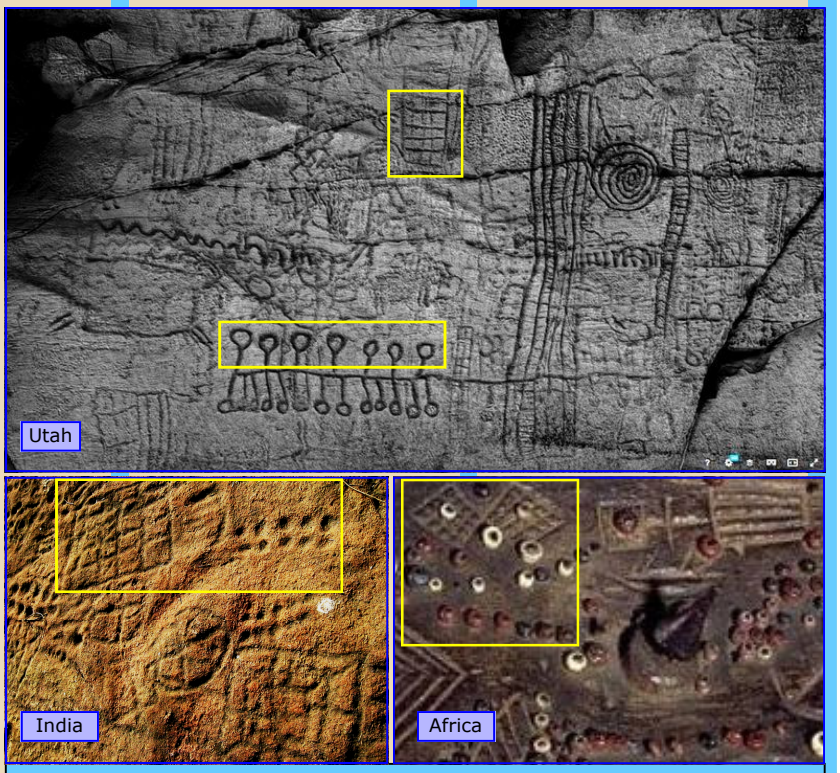


Fig. 2. Top: Archaeologist Mark Willis' interactive 3D rendering of Ray Urbaniak's *30'-up* Utah petroglyph panel discovery including circles, lines and fractional squares. **Lower left:** Raghubir S. Thakur's complex petroglyph panel in Delhi, India (Photo: Raghubir S. Thakur) showing fractional squares in context with lines and circular items. **Lower Right:** *Lukasa*—memory board—by Luba people of the Congo, south central Africa, 19th–20th Century (Brooklyn Museum, Wikimedia) showing fractional squares in context with circular items and lines just like Urbaniak's and Thakur's panels.

Winter solstice follow-up to 'Analysis of an intriguing micro-petroglyph in Utah'

By Ray Urbaniak Engineer, rock art researcher and preservationist

"The picture gives one a sense of the special effort and skill it would have taken to reach into the back of the cavity and etch out such a tiny well-executed image."

In a May-June 2020 article titled Analysis of an intriguing micro-petroglyph in Utah (*PCN* #65: 12-14) I noted that there were two petroglyph figures facing the winter solstice sunset and that sunlight was entering the small cavity where I later found a 'micro' petroglyph (**Fig. 1**). In **Fig. 2**, one can see the micro-glyph in context with other markings on the back surface of the small cavity.

I thought that if I went at the right time during the winter solstice sunset the micro figure would be illuminated. I was mistaken. While the sun does indeed illuminate the cavity, when its altitude is low enough to flood the cavity with light, its azimuth has traveled a little too much to the West to actually hit the micro-glyph itself directly.

Yet, in studying the site more, I discovered that this winter solstice marker is more intricate than just a matter of illuminating the glyph. While waiting to photograph the glyph—as I expected it to be illuminated by the setting sun—my wife noticed that another petroglyph figure was situated several feet above exactly perpendicular to the cavity and I noticed that it's left leg pointed directly to where the micro-glyph was located within the cavity.

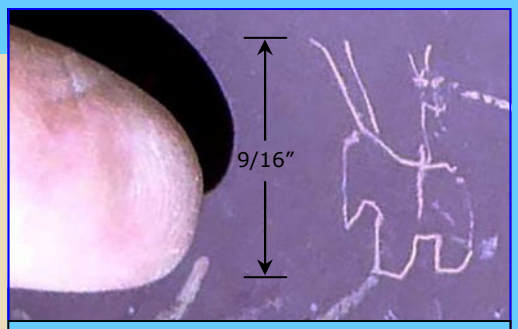


Fig. 1. Micro-petroglyph I discovered in a small protected rock cavity in southwest Utah. The figure is only 9/16" or 14mm tall. Photo: Ray Urbaniak.

Fig. 2. View of the micro-glyph on the back surface of the small cavity in context with other markings. Photo by Ray Urbaniak.

Fig. 3 is a photo of my wife, Enilse, peering into the cavity. The picture gives one a sense of the special effort and skill it would have taken to reach into the back of the cavity and etch out such a tiny well-executed image. While it could have been made with natural light (or perhaps with the aid of an oil or fat-burning lamp) As explained below, I believe the micro-glyph was created long before any convenient modern lighting devices. What would have motivated someone to do this makes for a very interesting question.

Fig. 3. Photo of my wife, Enilse, peering into the cavity containing the micro-petroglyph. She also discovered the faint image above.

The whole sequence of events intrigued me so much I thought it was worth documenting in a series of several photos. I hope to print these in a later article. In addition to the micro-glyph's small size and difficult loca-

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Winter solstice micro-petroglyph in Utah (cont.)

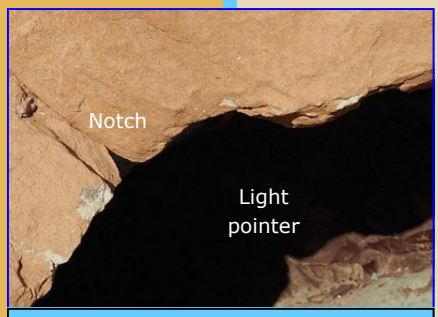

Fig. 4. "V" notch at the top front of the rock cavity that creates a 'light pointer' beneath it. As the sun moves across the sky the light cast by the notch gradually moves toward the cavity's back surface and the pointer points at the tiny glyph. Photo: Ray Urbaniak.

tion, I noticed that the right leg of the petroglyph, above the cavity, appears to mirror a notch in the cavity that projects a *light pointer.* I do not know if the notch is natural or man-made! (**Fig. 4**).

As the sun changes position across the sky the pointer moves toward the back surface of the cavity and points to the tiny glyph (**Fig. 5**). [For those who may think this unlikely, the use of light and shadow pointers is a common practice for solstice and equinox pointers in this area of SW Utah and the Arizona Strip (**Fig. 6**).]

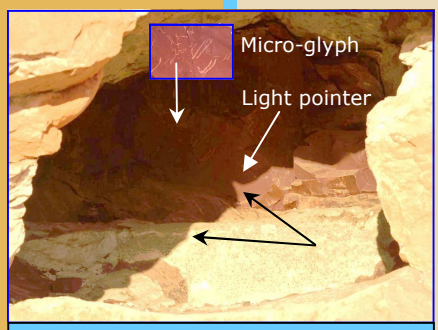

Fig. 5. Brightened shot inside the cavity showing how the pointer aims perfectly at the tiny glyph. **Inset:** Exact scale of the glyphs sharper. Photo: Ray Urbaniak.

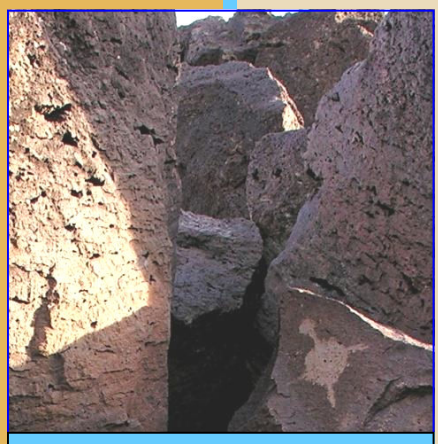

Fig. 6. Example of a larger open air equinox pointer for comparison. Photo: Ray Urbaniak.

Some pointers appear and hold the same position for a long time. For pointers like that proposed for the micro-glyph—that move across a surface—they normally have another mark nearby that tells you when to read it. In this case the marker may be the end of the white horizontal line coming across the turquoise animal.

Fig. 7. Comparing the Utah micro-glyph with a Saudi Arabian oryx glyph. Arabian photo courtesy of نمحر لادب ع صر ان لا It is scientifically rational to question mainstream anthropology claims all such as the Utah glyph are stylized 'big-horned sheep.' [Eds. note: If one looks close one will find several uncanny similarities between these two glyphs that are separated by 8,000 miles.]

Although it is likely that this is a reference point, the reference point is different and not definitive as with other reference markers I have found, it is therefore possible that this reference point is a coincidence, and this winter solstice marker predates this reference point tradition. However, I went back and re-photographed it to be sure and, even without the reference point and a slowly moving micro light-pointer, the micro light-pointer points at the micro-animal for 11-13 minutes (I corroborated this with two cameras). I believe it confirms the location for the animal was precisely selected, creating this unique micro winter solstice marker.

Conclusion and implications

This unique, intricate and sophisticated winter solstice marker features a tiny micro-glyph animal with long 'straight' horns. That fact presents a problem as no such animal exists in the region today. Mainstream anthropology in its dogmatic mode resolves this problem by saying all such are "big-horned sheep" portrayed in a "stylized" fashion. I prefer to interpret with the more Occam's Razor-friendly, "If it looks like a duck and quacks like a duck it is a duck." Despite mainstream anthropology claims, this tiny glyph is most certainly 'not' a big-horned sheep. I believe it's back to the problem of over-education often encouraging strained explanations to fit prior beliefs for something most would readily match up with other animals having long straight horns (**Fig. 6**). If the problem is that no such animal lives in this region today, or that we don't have any fossils of it here, it could simply have become extinct since the engraving was made or, like I've discussed often in *PCN*, it cold be memory of such an animal passed down through oral history perhaps even from the Middle East or Asia and carried across the Bering Strait Land Bridge.

From my decades of experience exploring rock art in the Southwest, it appears to represent a straight-horned Ice Age animal depicted with a body style—like the Arabian oryx—which I have not seen anywhere else in my 'local' research.

RAY URBANIAK is an engineer by training and profession; however, he is an artist and passionate amateur archeologist at heart with many years of systematic field research in Native American rock art of the Southwest and other topics. Urbaniak has written over 30 prior articles with original rock art photography for *PCN*. All of them can be found at the following link:

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

Gomphothere pictograph

By Ray Urbaniak Engineer,
rock art researcher, and preservationist

"I believe most will instantly see the similarity between the rock art and the modern depictions."

Gomphotheres were a group of large elephant-like animals of the order proboscidea which also includes the extinct mammoths and mastodons as well as today's elephants. Their fossils are known throughout the world except Antarctica and Australia. They had a wide range in North America during the Miocene and Pliocene ages 12–1.6 million years ago. **Fig. 1** shows recreations by 'modern artists' of two New World gomphotheres.

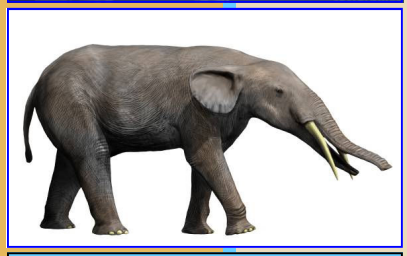

Fig. 1. Recreations of two New World gomphotheres by *modern* artists, **Top:** *Cuvieronius*, and **Bottom:** *Gomphotherium* (Wikimedia Commons).

I recently documented a pictograph of an apparent gomphothere (**Fig. 2.** Top). I believe most will instantly see the similarity between the rock art and the modern depictions.

A very important observation is that this proposed gomphothere is from the same undisclosed cave where I photographed the also extinct American cave lion (American lion) which I recognized among other traits by the distinctive tuft on the end of its tail (**Fig. 2.** Bottom). For details, and the original color photos of the lion, see Refined thinking regarding Ice Age animals in rock art (*PCN* #52, March-April 2018) and Rarely-depicted Ice Age animals in U.S. cave art (*PCN* #59, May-June 2019).

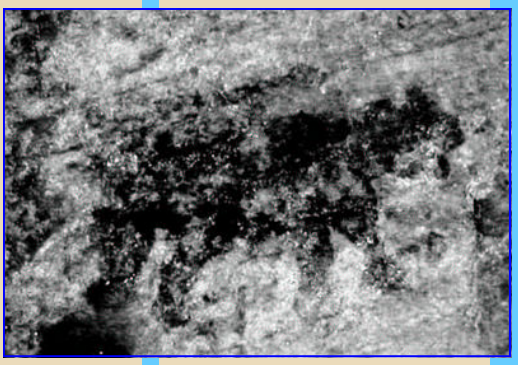

Fig. 2. Top: Pictograph by a likely *Paleolithic* artist of an apparent 'extinct' gomphothere in the same undisclosed southwest Utah cave where I discovered, **Bottom:** pictograph of an apparent 'extinct' American cave lion (B&W enhanced version). Photos by Ray Urbaniak.

It has long been assumed gomphotheres were extinct in North America well before humans arrived. That idea, of course, automatically ruled out any suggestion there could be prehistoric depictions of them. However, a 2007 discovery has, once again, shown that such presumptions in anthropology can be far off the mark as it is now confirmed by radiocarbon dating of charcoal flecks and burned bone at a Clovis hunting site the last known gomphotheres were in North America only 13,390 years ago.

–Archaeologists Discover One of the Oldest Known Clovis Hunting Sites in North America. *popular-archaeology.com*. July 14, 2014.

Add this to the fact that fossils of gomphotheres have been dated to as recent as 6,060 years ago in South America, and you've got another animal that could very well be depicted in the rock art of early Americans whatever is stated as fact (through suppressing evidence) by the mainstream science community.

[Eds. Note: See Dr. Steen-McIntyre's gomphothere reprint following Ray's article this issue. Apart from details of the artifact's suppression, in Virginia's other reprint this issue (p.5) we reiterate her reminder that it is often avocationals who make the first discoveries. The fact is, the two proposed gomphothere rock art depictions we provide were both discovered by avocational archaeologists. An important takeaway is that suggestions of rock art depictions of extinct animals have been blocked from public discourse or denigrated by mainstream anthropologists due to century-long dogma promoted as fact. The field's habit eventually led to the *complete loss* of a priceless and extremely old engraved bone artifact from Mexico apparently depicting a gomphothere *while it was housed at the Smithsonian*. That loss makes Ray's case harder as the artifact would have supported his interpretation. Several occurrences like this is a primary reason mainstream anthropology cannot be trusted with controversial artifacts or human remains that challenge its most serious pre-commitments as such evidence has a history in the field of 'just disappearing.' The 250,000-year old Hueyatlaco, Mexico artifacts, Peking Man of China, and

> Cont. on page 17

Gomphothere pictograph (cont.)

"Add this to the fact that fossils of gomphotheres have been dated to as recent as 6,060 years ago in South America, and you've got another animal that could very well be depicted in the rock art of early Americans."

the Dorenberg skull of Mexico are only a few of other such examples. Anthropology PhD candidates in international universities often have *no idea* such evidence even exists. Such is the state of the field which, apart from simple losses, also includes documented deliberate destruction of artifacts (see archaeologist Fred Budinger's *PCN* articles, e.g., Saving Calico, Part 2, *PCN* #17, May-June 2012) and withholding knowledge of conflicting evidence resulting in the now large pool of ill-informed graduates. Unaccountable losses of artifacts and skeletal remains is part of why new evidence such as Ray's seems to just come out of the blue to most science aficionados].

Fig. 3. Two elephants with pretty good heads of hair. The one on the right is an Asian elephant. Images courtesy quora and reddit.com.

Puzzling traits for the gomphothere interpretation: Questions and answers

The tusks or tusk/trunk aspects of the pictograph do indeed look like those of a gomphothere as one can readily compare with Fig. 1. The animal's general body shape and size certainly do as well.

However, two aspects that gave me some doubt were that there appeared to be what might represent long hair on the figure's head which is a quality I wasn't sure was correct as far as the gomphothere interpretation goes. The other was the depiction of the animal's legs as I wasn't sure they appeared big enough or powerful enough for an elephant-like animal. Both were minor, however, below are the quick results from my research.

Hair on the head

The first thing I spent some time researching was the topic of hair on the heads of elephants to see if this might be any kind of a common occurrence and to my surprise it was (e.g., **Fig. 3**).

Thin legs

The legs in the pictograph also seemed to me a bit thin for an elephant-like creature. That was until I saw comparable, and even thinner, leg representations in the mammoth depictions of Chauvet Cave, France (**Fig. 4**).

Fig. 4. Mammoth pictographs in Chauvet Cave, France, showing the animals with thin legs like those of my proposed gomphothere in the Utah cave. Images: Wikimedia Commons.

While I am still open to the possibility that the pictograph image on the Utah cave wall is not a gomphothere, its proximity to the very likely depiction of the extinct American cave lion increases the likelihood of gomphothere representation/interpretation. It is also possible this depiction may be the only evidence we will ever have of what the hair on the head of a living gomphothere might really have looked like!

Addendum: I sent the picture to a friend of mine, Kaye Robinson—a Native American teacher who is very familiar with the site. She mentioned that at one time she had dated a local Park Ranger who told her that scientists believed the black paintings (such as my proposed gomphothere) were the oldest—at least 7,000–8,000 years old—and that they could be as much as "10,000 years old."

RAY URBANIAK is an engineer by training and profession; however, he is an artist and passionate amateur archeologist at heart with many years of systematic field research in Native American rock art of the Southwest and other topics. Urbaniak has written over 50 prior articles with original rock art photography for *PCN*. All of them can be found at the following link:

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Revisiting *PCN* #30, July-August 2014

Clovis folk in Mexico dined on four-tusked gomphotheres such as that portrayed in the *Tetela 1* engraving

By Virginia Steen-McIntyre, PhD (Volcanic ash specialist)

"The Tetela 1 engraving…

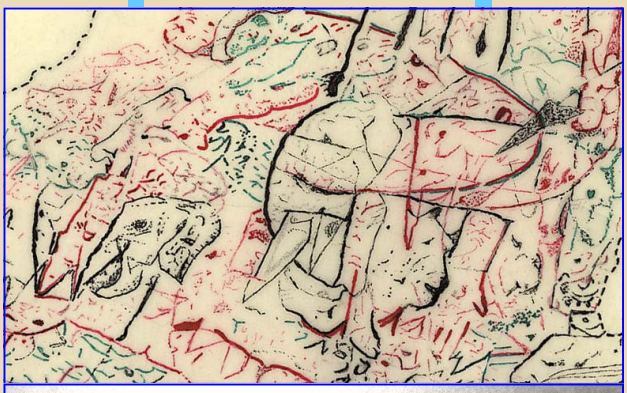
was published in* LIFE *and* National Geographic *magazines and was … on display at the Smithsonian."

Becky Oskin, Senior Writer for *LiveScience.com* reported July 14 on the El Fin del Mundo (i.e. End of the World) archaeological excavation in northwestern Sonora, Mexico, where 13,400-year old Clovis tools were found mingled with the bones of the four-tusked extinct elephant relative called a gomphothere.

Gomphotheres were smaller than mastodons and mammoths. Oskin goes on to explain that this is the "first time gomphothere fossils have been discovered with Clovis artifacts."

However, this is not the first evidence of this four-tusked beastie combined with the presence of early humans in Mexico!

The Tetela 1 engraving from the Hueyatlaco Site—reported in earlier issues of this newsletter—clearly shows a profile view of an elephant-like creature with double tusks, a *Ryncotherium*—**Fig. 1** (see "Never before in the Western Hemisphere" ?? Tetela 1 mastodon; *PCN #8,* Nov-Dec 2010, p. 4; and Tetela 1 scribed bone: Oldest American artwork yet?, *PCN* #9, Jan-Feb 2011, p.6). But that site goes back a quarter-million years and more!



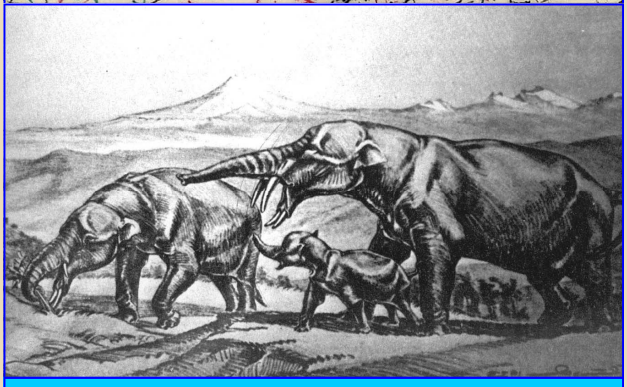


Fig. 1. This is Fig. 2 from the *PCN* #8, Nov-Dec 2010 article. **Top:** One of the many deliberate engravings on mastodon bone from Puebla, Mexico. This detail is from a 1959 drawing by Juan Armenta of the Tetela 1 artifact. Among other images it features what appears to be a representation of a double-tusked mastodon or *Ryncotherium* (center). *Ryncotherium* lived in the same area where the engraving was made which is dated c. 250,000 years old, and yet the overall quality is as good as any Picasso or Kandinsky [ed]. **Bottom:** A modern representation of *Ryncotherium* from the valley of Puebla, Mexico. The principle characteristic of *Ryncotherium* was its double tusks. From Armenta Monograph p. 110 (citing H. F. Osborn, 1945, *Proboscidea II*: 805-1675. American Museum Press, 1942). (The drawing was cropped and the painted image flipped horizontally by the editor to facilitate comparing the images.)

Both the Mexican government and the University people in Mexico City know about this engraving—which was published in *LIFE* and *National Geographic* magazines and was also on display at the Smithsonian in Washington, D.C.—but apparently chose to ignore it. Perhaps this was because the engraving "disappeared" decades ago while in their care? -VSM

VIRGINIA STEEN-MCINTYRE, PhD, is a volcanic ash specialist; founding member of the Pleistocene Coalition; and copy editor, author, and scientific consultant for *Pleistocene Coalition News*. She began her lifelong association with the Hueyatlaco early man site in Mexico in 1966. Her story of suppression—now well-known in the science community—was first brought to public attention in Michael Cremo's and Richard Thompson's classic tome, *Forbidden Archeology*, which was followed by a central appearance in the NBC special, *Mysterious Origins of Man* in 1996, hosted by Charleton Heston. The program was aired twice on NBC with mainstream scientists attempting to block it.

All of Virginia's articles in *PCN* can be accessed directly at the following link:

http://www.pleistocenecoalition.com/#virginia_steen_mcintyre

The Impact of Fossils A paper on Paleolithic fossil collecting and its possible influence on early humans, text pp. 120–123

By John Feliks

"[The artworks] in Fig.6 can be compared with very few things in the natural world."

At the Permian-age seafloor diorama, *Field Museum of Natural History*, Chicago. The author's lifelong study of fossils began c. age 8. Photo May 1962 by V. Feliks.

Click here for the Introductory article describing the paper's suppression by competitive editors and researchers countered by quotations from eminent experts in many fields (*PCN* #61, Sept-Oct 2019).

Click here for Installment 1 (*PCN* #62, Nov-Dec 2019).

Click here for Installment 2 (*PCN* #63, Jan-Feb 2020).

Click here for Installment 3 (*PCN* #64, March-April 2020).

Click here for Installment 4 (*PCN* #65, May-June 2020).

Click here for Installment 5 (*PCN* #66, July-Aug 2020).

Click here for Installment 6 (*PCN* #67, Sept-Oct 2020).

Click here for Installment 7 (*PCN* #68, Nov-Dec 2020).

The Impact of Fossils on the Development of Visual Representation

John Feliks. 1998. *Rock Art Research* 15: 109–134. [Submitted 1995, 1997, 1998. See *PCN* #61 (Sept-Oct 2019) for the full story of the paper, experts' responses to its suppression, and what this serialized version hopes to fulfill.]

ABSTRACT

The origins of visual representation have been debated primarily in terms of human activity and psychology. This paper proposes that manmade representation was preceded by a natural, already quite perfected representational system, the products of which were observed and collected by early humans. The author suggests the following new hypotheses:

1.) Fossils were a means by which human beings came to understand the concepts of 'imagery' and 'substitution' *prior* to the creation of manmade images.

2.) Humans evolved their own forms of iconic visual representation (especially those in the medium of rock), having first been made aware of various possibilities via fossils.

3.) Many unexplained prehistoric artworks may be structurally and proportionally accurate depictions of fossils.

Because fossils are known throughout the world, the hypotheses have cross-cultural validity. Clinical studies offer the potential of analogical testability.

KEY WORDS

- Iconic recognition
- Depiction
- Prehistoric art
- Rock art sign
- Fossil collecting

PCN *full-text 8th Installment continuing from Installment 7 (after 'Equivalent counterparts are known from the regions discussed' and Fig. 5)...*

PART III

FOSSILS AS REFERENTS FOR AMBIGUOUS PREHISTORIC ICONOGRAPHY

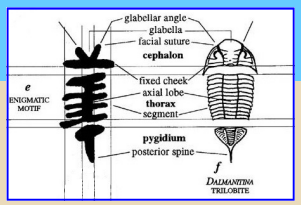
The 'fossil depictions theory'

[CONTINUING]

Complex enigmatic images and trilobites

In contrast to artworks of the simple geometric variety, those in **Fig. 6** [on the following page] can be compared with very few things in the natural world. I suggest that these images demonstrate, to an exceptional degree, the definitive structures and proportions of trilobites, and can be compared with trilobites more readily and more completely than with any other form. Every aspect of these paintings (with the exception of a few small lines in Fig. 6c) can, in fact, be matched to the various structural parts of trilobite exoskeletons. These images are as anatomically correct and recognizable as trilobites, as are the paintings at Lascaux anatomically correct and recognizable as horses and bulls. The likely deterrent to such identification is that fewer individuals are familiar with or interested in trilobites as opposed to horses and bulls. Hence, the majority of researchers more readily identify horses and bulls than trilobites in possible depictions, regardless of how accurately or to what degree of detail they are portrayed.

Fig. 6a is a Neolithic–Bronze Age rock painting at the site of



Peñon del Collado del Aguila, north of Solana del Piño, in the Sierra Morena (Ciudad Real province, Spain).[9] The painted figure measures approximately 22 cm in length.[10] It is on a rock face containing other images which also resemble trilobites. The trilobite type with which it is compared, *Dalmanites* (**Fig. 6b**), and genera of similar appearance (e.g., *Pterygometopus*, *Chattiaspis, Eudolatites* etc.) have long been known throughout the Sierra Morena. Distinguishing features of these trilobites are large eyes and elongated genal and posterior spines. The *Dalmanites* drawing I provide demonstrates the general features of these trilobites. Some types have extremely long genal and posterior spines which more closely resemble those of the Neolithic–Bronze Age image (see Moore 1959). Maximum length is approx. 12 cm.

Fig. 6*c* is a Neolithic–Bronze Age rock painting at the site of El Escorialejo, east of Fuencaliente in the Sierra Morena (Ciudad Real province, Spain).[11] The painted figure measures approximately 22 cm in length. It is on a rock face with several bi-triangular images, a few of which are likely schematics of human beings. Fig. 6c is the central image. Being unique and rendered in a completely different style, it seems out of place among the rest. The trilobite type with which it is compared, *Dipleura* (*Homalonotus*) (**Fig. 6d**) and related trilobite genera have long been known

> Cont. on page 20

[9] Dating of the artworks cited in this section has long been problematic. Since the 'fossil depictions theory' is not contingent upon the chronology issue, I have adopted a broad Neolithic–Bronze Age designation based on convenient reference materials, primarily Jorda (1974), Beltrán (1982), Hernandez et al. (1988), and Bahn (1989).

[10] Redrawn after Breuil 1933b: Fig. 29 and Pl. XXVI.

[11] Redrawn after Breuil 1933b: Pl. XXXVII.

The Impact of Fossils (cont.)

from the Sierra Morena. They reached a maximum length of approximately 18 cm. Essential features of these trilobites are indistinct trilobation (the separation between axial and pleural lobes) and indistinct segmentation in the pygidium. In comparing the two images, notice especially the horizontal and vertical eye lines and spacing as compared with divisions and proportions of body parts.[12]

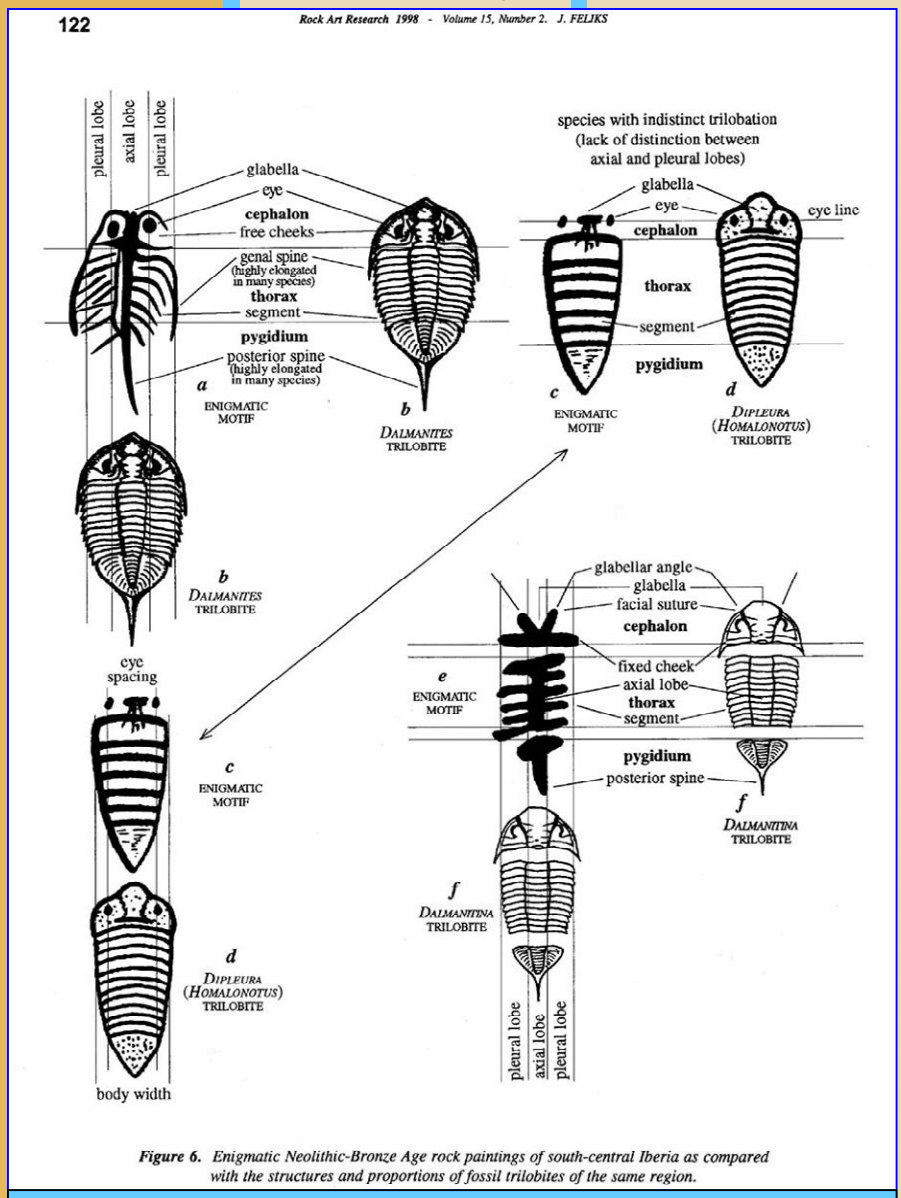


Figure 6. Enigmatic Neolithic-Bronze Age rock paintings of south-central Iberia as compared with the structures and proportions of fossil trilobites of the same region.

Fig. 6. Enigmatic Neolithic-Bronze Age rock paintings of south-central Iberia as compared with the structures and proportions of fossil trilobites of the same region.

Fig. 6e is a Neolithic–Bronze Age rock painting at the site of Sierra de Don Tellejo, south of Merida (Badajoz province, Spain).[13] The painted figure measures approximately 14 cm in length. It is on a rock face containing many other 'abstract' images. Trilobites have long been known from the Lower Paleozoic rocks of Badajoz and nearby regions in Portugal. Distinguishing features of *Dalmanitina* (with which the painting is compared) include elongated posterior spine, and strongly angular glabella. **Fig. 6f** is a 20th century graphic of *Dalmanitina* depicting the three principle body parts of a trilobite and the manner in which they commonly disarticulated.[14] Fig. 6e may document Neolithic–Bronze Age observation of a Dalmanitid trilobite fossilized while in the process of disarticulation. (It is worth noting that a Dalmanitid trilobite was collected in Magdalenian times; it was perforated for suspension as a personal ornament [Oakley 1985].)

Continued in PCN *Installment 9**

References for the 1998 paper for this section only follow. This Installment 8 represents pp. 120–123 of the 1998 *RAR* publication.

*Installment 9 in the next issue continues under the heading,

> Cont. on page 21

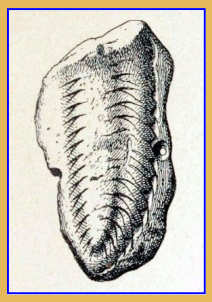
[12] It might be argued that I am interpreting individual images out of the context of surrounding images. But such a criticism rests entirely upon the 'context' one chooses to focus on and the other 'contexts' one chooses to ignore. Recently, the idea that the rock itself is an important factor in the context of rock art has been brought to the fore (Dowson 1992; Lewis-Williams et al. 1993). Hence, it might be counter-argued that any interpretation of a rock art image which ignores traits inherent in the rock itself is as out of context an interpretation as one which ignores nearby manmade images. Another factor clouding context issues are various cumulative effects. What may appear to the 'etic' observer as contextual associations may actually be the result of unrelated contributions by different artists (Lorblanchet 1988, 1992; Halverson 1987), or differently-motivated later additions by the original artist. Consider also process-oriented art wherein meanings and contexts are changed deliberately over time through sanctioned additions and alterations. Not knowing which are 'false contexts,' not knowing whether or not 'serious' artworks had been interspersed with 'graffiti,' and not knowing the significance of palimpsest effects make it impossible to determine with certainty just what groupings of prehistoric images were intended to be 'in context' (Consider Walsh 1992; Ward 1992). In light of this discussion, I suggest that focusing on individual motifs is as valuable to the science as is seeking out what may prove to be arbitrary contextual associations.

[13] Redrawn after Breuil 1933a: Pl. XXXVI.

[14] Redrawn after Shrock and Twenhofel 1953: 603, with disarticulated free cheek re-integrated by the author.

The Impact of Fossils (cont.)

"A...trilobite was collected



in Magdalenian times...perforated for suspension as a personal ornament."

Supplementary image above:

Original drawing of a 15,000-year old Paleolithic trilobite ornament (Arcy-sur-Cure, Yonne, France) showing the perforation holes for stringing. The artifact was discovered by French army doctor and amateur archaeologist, Adrien Ficatier, in 1886 and published several times starting in 1887; 1891 version:

"Communication de M. Philippe Salmon, L'Age de la Pierre," in *Bulletin de la Société d'anthropologie et de biologie de Lyon*, 1891.

Iberian sites with images resembling trilobites examined from a geological perspective. It is a map showing locations of paintings resembling trilobites and their relationship to trilobite-bearing exposures of the Iberian peninsula (i.e. Spain).

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***PCN* addendum**: Apart from academic research this paper was informed by *30-years* of direct field experience with the trilobite record across the US and Ontario. See photos of 20 genera the author recovered from strata and rock surfaces in natural exposures, road and railroad cuts, construction sites and quarries in PDF or html (zoomable).

***PCN* #69 supplement**: For readers doubting the scale of Paleolithic fossil collecting or the significance of fossils to prehistoric people, be sure to see the physical evidence list in Part 2 (*PCN* #63, Jan-Feb 2020), with more accrued since the paper was published 22 years ago. For a recent overview about trilobites in the lives of indigenous peoples, here are excerpts from an article by the American Museum of Natural History aptly titled, "Trilobites In History":

"In the spring of 1886, a group of… archaeologists began exploring a series of limestone caves located near the French community of Arcy-sur-Cure. … Inside one of the caves, in a layer …dated to 15,000 years ago, they discovered a 400 million year old trilobite with a hand-drilled hole through its tail [see **sidebar**]… which… allowed the fossil to be displayed as an amulet or fetish. From its well-worn, rather weathered appearance, it was clear to these explorers… this trilobite had once been held in high esteem as a treasured totem by those who once inhabited what...came to be known as the *Grotte du Trilobite.*

…[There] has been a surprising degree of interaction between trilobites and humans throughout our span on Planet Earth.

While some of our Ice Age ancestors in Europe apparently revered trilobites, so did a variety of Native American tribes, especially those located in the southwestern desert. There, members of the Ute tribe routinely wore 500 million year old *Elrathia kingi* specimens around their necks… Indeed, petroglyphs that seemingly depict trilobites have been found adorning cliff walls in southern Utah… [These] man-made images could be hundreds, if not thousands, of years old. Evidence of this tribal fascination with trilobites extends all the way up to British Columbia, and all the way down to Australia, where amulets featuring trilobites of varying sizes and shapes have been discovered in a number of Aboriginal sites.

...And it is known that a thousand years ago, trilobites were often treasured throughout China as decorative items adorning places of honor within the most cultured homes."

Reminder: This breaking up of The Impact of Fossils (a 5-year thesis providing evidence for modern intelligence in prehistoric people and published only after 3 years of review by competitive researchers at *Current Anthropology* and *Rock Art Research*) was necessitated by the paper's 20-year digital suppression by Robert Bednarik, Editor of *RAR*. Convinced his own ideas are the 'final word' in rock art Bednarik choreographed the paper's introduction, blocked its presence in electronic form on *RAR* websites, and later published central ideas of the paper without citation (others have written us of similar experiences; See also João Zilhão 2004, Final Reply to Robert Bednarik, *Public Archaeology* 3). Such are reasons I included comments on the paper from eminent scientists such as the late Dr. Oliver Sacks, MD, in *PCN* #61 (Sept-Oct 2019). Control like this over public awareness of evidence is part of why the aims of anthropology are in question.

The Impact of Fossils recently received some scientific recognition from paleontologist, former director of the Sedgwick Museum of Earth Sciences (University of Cambridge) and recipient of the prestigious Mawson Medal (Australian Academy of Science), Dr. Ken McNamara, PhD, in his 2020 book, Dragons' Teeth and Thunderstones: The Quest for the Meaning of Fossils.

The Pleistocene Coalition

Prehistory is about to change

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

PLEISTOCENE COALITION NEWS, Vol. 13: Issue 1 (January-February)

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***Pleistocene Coalition News* is produced by the Pleistocene Coalition bi-monthly since October 2009. Back issues can be found near the bottom of the *PC* home page.**

To learn more about early man in the Pleistocene visit our website at

pleistocenecoalition.com

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