



# PLEISTOCENE COALITION NEWS

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- Challenging the tenets of mainstream scientific agendas -

After decades of fieldwork Dutch stone tool production expert, **Jan Willem van der Drift** (colleague of Pleistocene



Coalition founding member and archaeologist, the late Chris Hardaker), showed that Oldowan

'Mode-1' tools exhibited what he termed 'oblique bipolar flaking' (OBF) in an age anthropology regards as populated by mentally inept *H. habilis*. In **Part 3**, van der Drift challenges the standard view handaxes improved over various human evolutionary stages. Contrary to geologist Professor François Bordes' almost axiomatic claim, the "oldest" handaxes were "well made and thin!" See [Van der Drift p.2](#).

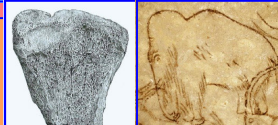


#### Welcome to PCN #66

As *PCN* approaches its 11th Anniversary, we editors are happy to relate again, our readers get it: Aggressively-promoted science myths presented as fact in anthropology only convince due to suppression or vilification of conflicting evidence. Readers are disappointed in the field's behavior. One reader writes they are 'appalled at the treatment of Dr. Virginia Steen-McIntyre' and similarly, others. Virginia, now 83 (and recovering from a stroke), has fought them for 50 years.



**Due to continued questions** over the 25-year Cerutti Mastodon fiasco and their false representation of older sites, we have been



In [Understanding the Clovis-age lamp preform](#), Ohio, archaeologist **Michael Gramly, PhD**, notes the startling similarity

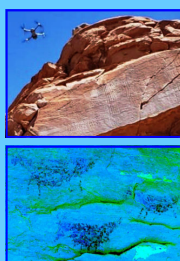
between a finely-worked mastodon bone (intended as a lamp) and the contemporaneously well-known profile of such animals—including mammoths—suggesting it may be Ohio's most important Paleo-American artifact. A little work and 'a canny Clovis sculptor could make these bones into wonderful figural lamps.' See [Gramly p.5](#).

**Mainstream journal *Nature* again** publishing start-from-scratch anthropology claims for yet another 'oldest' site while denigrating far older sites and blocking knowledge of cumulative evidence from the public. See [Feliks p.8](#).

**Valsequillo** dated 250,000 years by the USGS, Apollo geologist, diatomist. *Nature* Chiquihuite story echoes its own low integrity Cerutti publication ignoring Valsequillo to claim 'oldest site.'

**Chiquihuite, MX**, only 25,000-30,000 years old hyped as 'oldest site.'

A mere 450 miles from **far older but uncited Valsequillo**.

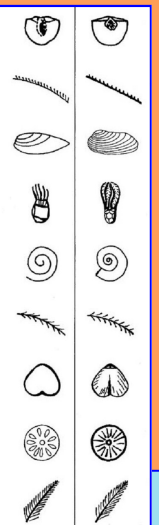


This past June, engineer and rock art researcher, **Ray Urbaniak**, and archaeologist, **Mark Willis** (specializing in photogrammetry, remote sensing, and aerial photography) revisited the remarkable Mammoth/notation panel Ray discovered in southwest

Utah to re-photograph the panel (30' up a rock face) in greater detail. They provide new and enhanced photographs as well as a link to Mark's viewer-interactive 3D image ([Sketchfab](#) online) where readers can view the panel from any angle—up, down, or sideways—and inspect all the elements very closely. **Ray follows** with a new report on a possible Paleolithic-age pictograph panel in the Arizona Strip featuring black negative handprints and invisible animal images he brings to life in Photoshop. See [Urbaniak & Willis p.9](#) and [Urbaniak p.11](#).

In *PCN* #s 61–65, a brief background, followed by Parts 1–4, were provided for a published thesis called **The Impact of Fossils**. It concerns how early humans may have been influenced in the development of rock art. The Introduction included passionate comments of defense from renowned science authorities responding to the paper's censorship by *Current Anthropology* and competitive reviewers presuming our ancestors were of lesser intelligence. **Part 5** provides a 'brief' general overview of uncanny similarities between 'rock art' and shapes found naturally on rock surfaces worldwide. See [Feliks p.13](#).

reprinting articles from our C. Mastodon Special Issue *PCN* #47. Main feature this issue supplied by PC founding member Dr. Virginia Steen-McIntyre (PhD). See [Steen-McIntyre p.6](#).



## How our ancestors lived, *Part 3*

### How the handaxe was invented

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

**"Contrary to what**



**Bordes had always claimed,**



**Fig. 2. Left:** Handaxes compared with **Right:** saber-toothed cat canines (cover from *De Sabeltandtijger uit de Noordzee*; Dutch hardcover by Dick Mol, 2007). Predators and apes use large canine teeth as weapons. Darwinists believed man's canines got smaller after the handaxe became his weapon of choice.

**the oldest handaxes were well made and thin!"**

#### Focus on form

What can the form of the handaxe tell us? When experimentalists remove a few flakes from a flint-nodule, they first get a chopper. It is easy to turn this chopper into a thick handaxe by removing more flakes, but it takes greater skill to make the form thinner. So experiments seem to confirm archaeologist Boucher de Perthes' (1788–1868) claim that the crude thick forms from Abbeville were the oldest handaxes.

In **Fig. 1** at right we see that archaeologist and geologist Professor François Bordes (1919–1981) concluded

forms (*Acheuléen supérieur*). The *Acheuléen final* stage made stretched forms with finely retouched points like in La Micoque (**Fig. 2**, artifacts compared with cover of *De Sabeltandtijger: uit de Noordzee* [The Sabertoothed Cat of the North Sea]; Dutch hardcover by Dick Mol 2007).

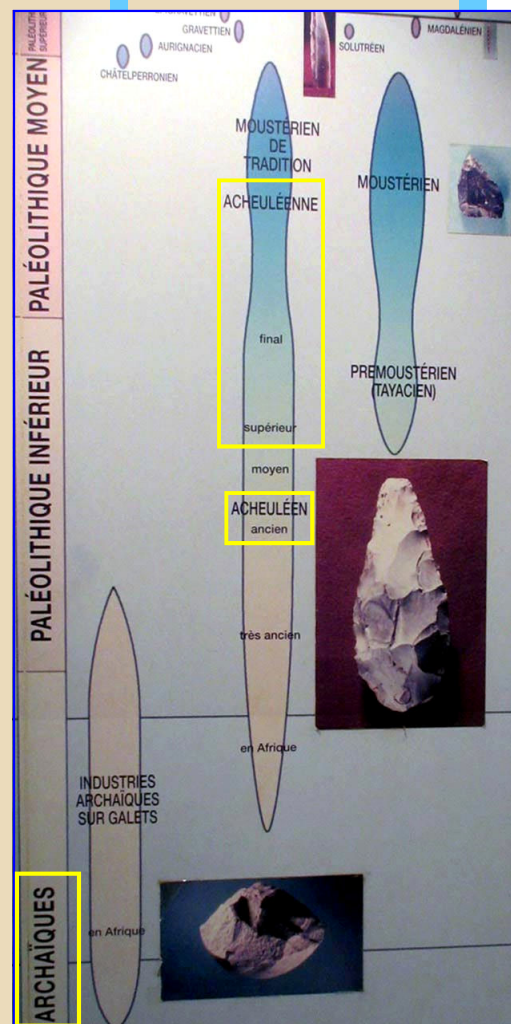
But after Bordes had died, the geology improved and new absolute dating techniques proved his classic theory wrong. Contrary to what Bordes had always claimed, the oldest handaxes were well made and thin! The Abbevillian handaxes were merely crude thick forms selected from both older and younger sites.

These forms were put together into 'one box' by collectors and museums but had never formed a real stage. Scholars were shocked to learn that the classic theory failed, but they had no alternative theory so what could they do? Handaxes were still handaxes, their system only failed in relation to choppers and thick forms. So these became undesirable elements. Around 1990 mainstream scholars therefore decided to hold on to the classic system but dump the Abbevillian, turn the Clactonian into a sort of 'Acheulean-that-did-not-

make-handaxes', and reduce the pebble tools to a 'raw-material-based-anomaly'.

#### Focus on technique

But there is an alternative theory: we can focus on the technique instead of on form! The Acheulean used freehand technique, the



**Fig. 1.** The classic theory of stone tool development forwarded by François Bordes focuses on *forms* rather than *techniques of construction*. Display at Tautavel Museum, France; Photo: J.W. van der Drift.

Clactonian and pebbletool-makers worked on anvils and I discovered that Mode-1

> [Cont. on page 3](#)



## How the handaxe was invented (cont.)

worked on the ground (see [PCN #65, May-June 2020](#)). So, in 1991 I put the bipolar traditions on a development-line that was separate from



**Fig. 3.** Geologist/archaeologist Christian Perrenoud explains the stratigraphy at Tautavel Cave southwestern France. Photo; Jan Willem van der Drift.



**Fig. 4.** This cluster of OBFs from Tautavel reveals how blanks were made (van der Drift photo Tautavel Museum; the frontal view can be seen on page 76 in my 2019 book, *The Paleolithic: how and why*, APAN/EXTERN 18.

the Acheulean. For details, see my 1991 paper, [Inleiding in de](#)

[steentechnologie, achtergronden bij steenbewerkingstechnieken](#) (in Dutch only). Link is to dropbox.com address at Publicaties Stichting Archeologie.

The freehand Acheulean was successful on the savanna and steppe and pollen research showed that the bipolar toolkit flourished in wetter climates. So I claimed that climate-preferences kept both lines apart. But when I presented this theory at the CERP (Centre Européen de Recherches Préhistoriques in Tautavel) in 2014, the team showed me that all climate-stages from 600,000 to 200,000 years ago are represented in the stratigraphy at Tautavel Cave in southwestern France (**Fig. 3**) and that there are handaxes even in the wettest climates. So, my claim turned out to be wrong. Today I know why. The origin of the bipolar toolkit industries is more complex. I will explain that in Part 4 (*PCN #67*).

We call the flint handaxes from Northwest-France and England the 'classic Acheulean' because this is our historical standard. This tradition is 100% freehand. So when I saw that many handaxes in Tautavel were made on bipolar blanks (OBFs), I was at first surprised. However, I soon understood the reason: the Acheulean from outside the flint-area was mostly made from cobbles. Handaxe-makers need flat blanks and Oblique Bipolar Flaking is simply the best way to reduce rounded cobbles to flat blanks. **Fig. 4** shows how one rounded cobble was turned into seven OBFs. This cluster of OBFs is exhibited exactly as it was found in Tautavel Cave. The OBFs put us on the right track to discover how and why our African ancestors invented the handaxe.

### Inventing handaxes

Between 1.8 and 1.75 Ma (million years ago) the global temperature dropped, the oceans became cooler. This reduced the evaporation, so it rained less in Africa. Before 1.8 Ma most hominids lived close to permanent rivers, where they found the cobbles to make Mode-1 tools. But the drought reduced the permanent rivers and expanded the savannas. This forced our ancestors to search for food on the savanna along temporary waterways; in places without cobbles. So after 1.8 Ma man had to bring his own stones to butchering sites! It is exhausting to carry large cobbles when you are gathering food, so instead of intact cobbles our ancestors carried one or two OBFs. But when they butchered carcasses, these OBFs soon became worn. Extra large OBFs lasted a bit longer, but ultimately even these had to be resharpened. And as shown in [Fig. 4 of Part 2 \(PCN #65\)](#), this could not be done on the ground.

As the worn large OBFs had acute edges, they were ideal for freehand flaking. So our ancestors switched to this technique. Every freehand flake that is struck from a flat OBF automatically runs towards the centre, so centripetal flaking became the new standard. This produces small flakes (useful for cutting) and centripetally flaked cores. The sharp edges of these centripetally flaked cores were ideal for butchering; so these cores became the first handaxes, cleavers and pics. Knowing that this technological development was climate-driven sets us free from the theory that *H. habilis* was stuck in Mode-1 because he was too simple-minded to create forms. If a reader believes that any of our ancestors were simple-minded, they should spend a

> [Cont. on page 4](#)

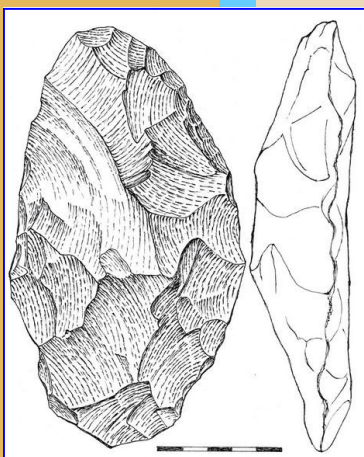
## How the handaxe was invented (cont.)

### "Knowing that this technological



**Fig. 5.** These 1.5 Ma handaxes and choppers from Attirampakkam (near Chennai, aka Madras, in southern India) were made on large OBFs which were carried several miles to the butchering sites.

### development was climate-driven sets us



**Fig. 6.** LFB-handaxe top left in Fig. 5.

### free from the theory that H. habilis was too simple-minded to create forms."

few nights on the Serengeti. I camped there just half a mile from a group of lions, with huge buffalo a stone's throw away. Hyena's walked past me at five yards and in the night they sniffed at my tent. This is where our ancestors, unarmed and without a tent or fire, managed to survive and raise their children. So we should respect their skills and intelligence.

#### Stylized forms

The archeological record confirms my theory: The earliest Acheulean-made handaxes on large flakes (8–12" long). E.g., in Olduvai 1.7 Ma and Konso 1.75 Ma (Ethiopia, e.g., *PNAS* 1-29-13). We called this the Large Flake Based (LFB) Acheulean and the use of large flat blanks, explains why the first handaxes were thin (in contrast to what Bordes believed). Flakes of this size require huge cores, many were far too heavy to lift in one hand so the blanks for LFB-handaxes were made on the ground.

Experiments also confirm this, for instance on the action-photos in Schick and Toth's famous book *Making Silent Stones Speak* (1993).

But it seems to plead against my theory that the handaxes in the Konso Beds were increasingly stylized over the timespan from 1.75 to 0.85

Ma. This seems to push us back to Bordes' theory that tool-forms reflect the evolution-stages of their makers. But I'm certain these stylistic changes had another cause. All animals raise their status and win sexual partners by showing off, the larger the social group the bigger the show. Hominids are no different; today we show off on social media and in Mode-2 the braggarts stylized their handaxes. So the stylistic development of the Acheulean forms was undeniably socially motivated.

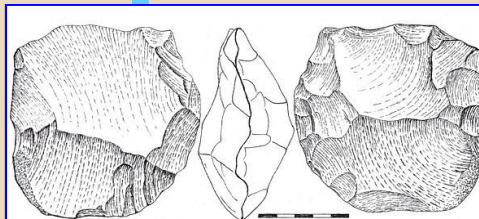
#### Spreading

The LFB-Acheulean lifestyle became a success because it enabled our ancestors to live further from the rivers (by carrying OBFs) and improved their butchering tools. It successfully spread within and out of Africa. Around 1.5 Ma it had reached Attirampakkam in East-India (**Figs. 5–7** and [sharmaheritage.com](http://sharmaheritage.com)) but the Mode-2 technology neither spread into Europe nor into East-Asia. Because before 1 Ma, the migrants that went to Europe or East-Asia passed through vast areas where stones were too small to make blanks for LFB-handaxes. This forced these migrants back to Mode-1. This was not a step down the 'evolutionary ladder', but surviving by using the fitting technology. So this is a fine example of 'survival of the fittest'.

In my book, *The Paleolithic: how and why*, I provide many more details on how new routes opened up after 1 Ma and how the Middle Pleistocene climate gave our ancestors access to better raw materials. These changes also allowed handaxe technology to finally reach Indonesia, China and Southwest-Europe.

A list of easy-access selected earlier writings can be found at the end of Parts 1 and 2 in [PCN #65](#) and [PCN #64](#) (links are direct to the lists).

JAN WILLEM VAN DER DRIFT, a veterinarian in the Netherlands by trade, is a colleague of the late Chris



**Fig. 7.** LFB-chopper bottom right in Fig. 5.

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 Limburg, Netherlands.

Website: <http://apanarcheo.nl>



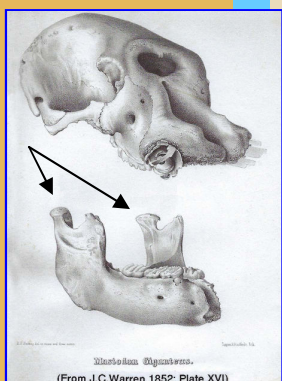
# Understanding the Clovis-age lamp preform from the Cedar Fork Creek site, north-central Ohio

By Richard Michael Gramly, PhD, Anthropology

**"It is arguably Ohio's**



**most important Paleo-**



**Fig. 2.** Arrows superimposed over drawing from J.C. Warren's classic mastodon work showing locations on N.A. mastodon mandible ancient Clovis hunters found suitable for making lamps.

**American artifact."**

Readers may have seen Vol. 12 (1), the Jan-Feb Issue of *Pleistocene Coalition News* (Issue #63), which carries our essay [Lighting, heating, and cooking during the Late Pleistocene in both the Old and New Worlds](#) (Gramly and Vesper 2020).

Pictured as Fig. 4 in the essay is a *preform* for an intended oil or fat-burning 'handled' lamp that was rejected due to damage. It was made of mastodon bone from the Cedar Fork Creek site in north-central Ohio. This rare and wonderful artifact is dated 12,000–13,000 calendar years old and is arguably Ohio's most important Palaeo-American artifact—a distinction that stands to endure until new discoveries come to light.

Here, in **Fig. 1**, I present additional views of the artifact showing cut marks, etc. **Fig. 2** is a drawing from J. C. Warren's classic 1852 work on North American mastodons. I've indicated the locations on a mastodon mandible—left and right 'ascending rami'—that ancient Clovis hunters found suitable for making into lamps. The question is why did the Ice Age people who killed and butchered a mastodon go to the trouble to use the ascending rami for lamps when there are so many other bones of the proboscidean's body that might have served as well or even better?

By grinding away minor protuberances, followed by polishing and slight deepening of a blood vessel groove along the articular upper margin of a ramus, a realistic proboscidean form can be 'brought out' from the bone like in the Paleolithic depictions of **Fig. 3**. A domed head and long, sloping back of a mastodon are present naturally. Since the prominent thoracic hump of a mammoth (as featured in Ice

Age depictions of this animal across Eurasia) is not present in the 'artwork' of the Cedar Fork Creek site depicting a

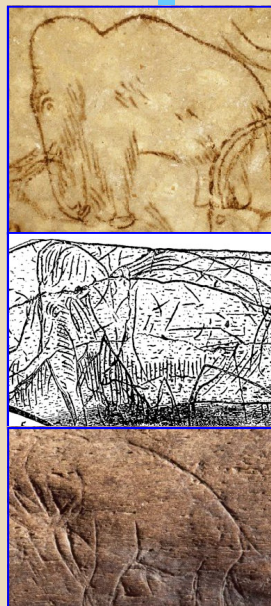
have been preferred above all others in the animal's body for making a lamp. Although the mastodon is extinct, this



**Fig. 1.** The Ohio fat-burning lamp preform made from the jawbone of a mastodon 12,000–13,000 years ago (Ink illustration: Steve Wallmann). Compare the outline of the artifact with the Paleolithic depictions in Fig. 3.

mastodon (*Mammut americanum*) may have been the sculptor's intent. However, the idea it was intended to depict a proboscidean of some kind, mastodon or mammoth, is compelling when comparing with the paintings and etchings of the same era.

The genius of Upper Paleolithic sculptors is seen in tiny zoomorphic and anthropomorphic works with minimum detailing. Such 'minimalist' art reveals how intimately ancient hunters knew every bone, sinew, and organ of their subjects resulting from ages-old involvement with these creatures. The natural shape of an ascending ramus' articulation at the rear of a proboscidean's skull resembling a mastodon, must have been well understood. This bone may



**Fig. 3.** Top: 13,000-yr. old mammoth painting; Grotte de Rouffignac, Dordogne, France. Middle: 13,000-yr. old mammoth etching on bone; Abri de la Madeleine Cave, Dordogne. Bottom: 13,000-yr. old mammoth or mastodon bone engraving; Vero Beach, Florida (flipped for comparison).

sculpture from Cedar Fork Creek allows us to sense its presence and the profound influence it had upon human beings with whom proboscideans interacted regularly.

## References

- Gramly, Richard Michael, and Dennis J. Vesper. 2020. [Lighting, heating, and cooking during the Late Pleistocene](#). *Pleistocene Coalition News* 12(1): 7–9.
- Warren, John C. 1852. *Description of a Skeleton of the Mastodon Giganteus of North America*. Wilson and Son, Boston.

RICHARD MICHAEL GRAMLY, PhD, is an archaeologist with a BS in geology (Rensselaer Polytechnic Institute) and an AM and PhD in anthropology (Harvard University). He has conducted archaeological and geological fieldwork in six countries and 30 states. His PhD dissertation (1975) focused on Kenyan and Tanzanian prehistory. Dr. Gramly worked for six years in East Africa two years of which he was an Exhibits Planner at the National Museum of Kenya, Nairobi, under famed anthropologist Richard Leakey, being well-acquainted with the entire Leakey family.

Revisiting [PCN #6](#) (July-August 2010) & [#47](#) (May-June 2017) *In their own words...*

## The mastodon as food in ancient Mexico\*

By Virginia Steen-McIntyre, PhD Volcanic ash

specialist

**"A total of fifteen artifacts and flakes of indisputably human workmanship were recovered, eleven in direct association with the bones of extinct animals, primarily mastodon."**



### Did paleofamilies enjoy an occasional mastodon bar-b-cue in ancient Mexico?

Evidence says yes; establishment says no.

#### Evidence from the 60s

In her 1962 report to INAH (Instituto Nacional de Antropología e Historia),<sup>1</sup> archaeologist Cynthia Irwin-Williams devotes eight pages to the El Horno site, north shore of the Valsequillo Reservoir, State of Puebla, Mexico. Edge-retouched unifacial stone tools were found there, in close association with the remains of a butchered mastodon. Some of the bones had been modified (**Fig. 1**).

Irwin-Williams closes the section on El Horno with the following summary:

"Between June 8 and July 14, 1962, excavations were carried out at the site of El Horno, in the Valsequillo Zone, Puebla, Mexico. A total of fifteen artifacts and flakes of

than 280,000 years.<sup>2</sup>

#### Evidence from the 70s

In 1978, Professor Juan Armenta Camacho reported on his Tetela 1 specimen,<sup>3</sup> an intricately carved fragment of mastodon pelvis that included a clear representation of a double-tusked mastodon, probably *Ryncotherium tlascalee*, whose remains have been discovered in the area (**Fig. 2**). It was collected in 1959 a short distance north of what was later to become the Hueyatlatco site, and from the same sedimentary unit (Valsequillo gravels). The upper artifact-bearing levels at Hueyatlatco have been dated by the uranium-series methods at approximately 250,000 years.<sup>2</sup>

The bone was fresh ("green") when it was carved.

#### No evidence today?

But this evidence apparently has been forgotten. Although the El Horno site and Tetela 1 engraving are not unknown to government scientists in Mexico City, a recent article by them states the following:

"Proboscideans are among an important suite of animals in examining the coexistence of early peoples and extinct fauna in México. For the late Pleistocene, four genera are known for this group, the gomphotheres *Cuvieronius* and *Stegomastodon* having one species each, the American mastodon *Mammut americanum*, and the Plains mammoth *Mammuthus columbi* (Polaco 2002). The only one that has been found in association with evidence of human activity is the mammoth."<sup>4</sup>

Of course radiometric dates for Irwin-Williams' and Armenta's discoveries would put them back in mid-Pleistocene, not late-Pleistocene time. Perhaps that is why they are ignored here? Is this a case of a communication gap or a classic example of Michael Cremo's "knowledge filter" in action?<sup>5</sup>



**Fig. 1.** Modified mastodon bone with a groove, dated 280,000 years old.

#### References

1. Irwin-Williams, C., 1962, *Preliminary Report on the Investigations in the Region of the Valsequillo Reservoir, Report on Archaeological Investigations in the Region of the Valsequillo Reservoir, Puebla, (Puebla)*, 1962. Report submitted to the Departamento de Prehistoria, Instituto Nacional de Antropología e Historia [INAH], 36 pp.
2. Szabo, B.J., H.E. Malde, and C. Irwin-Williams, 1969, Dilemma Posed by Uranium-Series Dates on Archaeologically Significant Bones from Valsequillo, Puebla, Mexico, *Earth and Planetary Science Letters* v. 6, pp. 237-44. Tables 1 and 2.
3. Armenta Camacho, J. 1978, *Vestigios de Labor Humana en Huesos de Animales Extintos de Valsequillo, Puebla, Mexico* [Traces of Human Workmanship on Bones of Extinct Animals from Valsequillo, Puebla, Mexico], Work supported by the American Philosophical Society and the Mary Street Jenkins Foundation, presented at the 35th International Congress of the Americanists, Puebla, 1978, published privately, Puebla, Mexico, 1,000 copies, 128 pp.
4. Arroyo-Cabral, J., O.J. Polaco, E. Johnson, 2006, A preliminary view of the coexistence of mammoth and early peoples in México, *Quaternary International*, 142-143, p. 79-86.
5. Cremo, M., 2010, *Forbidden Archeology and the Knowledge Filter*, *Pleistocene Coalition News*, March-April, 1:2, pp. 4-5.

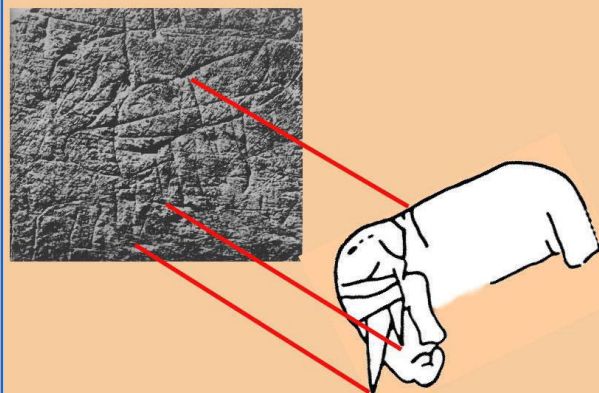
VIRGINIA STEEN-McINTYRE, PhD, is a volcanic ash specialist; founding member of the Pleistocene Coalition; and copy editor, author, and scientific consultant for *Pleistocene Coalition News*. She began her lifelong association with the Hueyatlatco early man site in Mexico in 1966. Her story of suppression—now 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 Charlton 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\\_mccintyre](http://www.pleistocenecoalition.com/#virginia_steen_mccintyre)

#### \*August 2020 note:

This is part of our reprint series from [PCN #47](#), May-June 2017, due to continu-



**Fig. 2.** Engraving on a mastodon pelvis bone of what appears to be a double-tusked mastodon. The engraving is dated c. 250,000 years old. Remains of the double-tusked mastodon are known from the same area as the engraving.

ing interest in the Cerutti Mastodon suppression case and falsehoods regarding other sites recently perpetuated through omission and false statements in the journal *Nature*.

indisputably human workmanship were recovered, eleven in direct association with the bones of extinct animals, primarily mastodon" (p. 17, later pagination, p. 20).

Later uranium-series dates for the animal, obtained from a tooth fragment, are greater



## Member news and other info

### Quick links to main articles in PCN #65:

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Reg: Michael Cremo, Virginia Steen-McIntyre, Chris Hardaker, and PCN editors

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[Cerutti site suppression psychology](#) (straight-to section)

C.Hardaker posthumously

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[The 'new' New World](#)  
Valsequillo, Calico, Cerutti suppression—Hardaker's excerpt

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### Forming a new Clovis paradigm

Archaeologist **Richard Michael Gramly, PhD** ([p. 5](#))

Present us information on his 2017 book, *Archaeological Recovery of the Bowser Road Mastodon, Orange County, New York* (**Fig. 1**), for those interested in keeping up with the increasingly important topic of butchered mastodon discoveries in the Americas. Among other things it contains evidence supporting his hypothesis Clovis hunters had a 'rite of manhood' ritual involving deliberately leaving behind broken atlatls made of mastodon bone—a cultural element never before proposed. Dr. Gramly further believes that by objectively reassessing old collections previously unidentified atlatls will show up among Clovis artifacts supporting a possible ritual element across Clovis culture. Openness to possible signs of ritual behavior is a step toward acknowledging deeper and more meaningful culture in Clovis.

The PC's Ray Urbaniak has also challenged the mainstream Clovis stereotype with evidence of possible Clovis-era cave paintings. See e.g., [Reassessing the Clovis people and their artistic capabilities: a preview](#) (PCN #51, Jan-Feb 2018; [Refined thinking regarding Ice Age animals in rock art, Part 2](#) (PCN #53, May-June 2018); and [Tattoos as Clovis/Folsom-age portable "rock art"](#) (PCN #54, July-August 2019).

Recognizing ritual and art if present among the Clovis—and there is no reason outside mainstream bias to imagine it would not be—is an important step away from mainstream anthropology's decades old axiomatic belief Clovis were the first Americans and that they lacked an advanced culture. The reason this is important is because these beliefs are responsible for the persistence of mainstream suppression of virtually any archaeological evidence pre-dating Clovis.

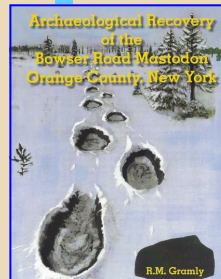
### Some perspective

"Many apologists will protest that the final nail was driven into the Clovis ['Clovis-First'] coffin with Tom Dillehay's discoveries at Monte Verde in the mid 1970's proving how good science corrects itself with new input. Maybe good science does work that way in theory, but in practice,

Zombie Clovis still walks the imaginary Ice Free Corridor in almost every popular science release sanitized for public consumption. Remember, with regard to individual response to perceived reality, perception IS reality. Today perception management is pervasive obscuring any alternative view beyond a carefully constructed artificial barrier."

—**David Campbell**, former PCN copy editor, The levee breaks. PCN #47, [Cerutti Mastodon Special Issue](#) (May-June 2017).

"Clovis Firsters demanded perfection for sites involving pre-Clovis claims. Calico's alluvial chaos easily failed that test. But Valsequillo was different, as the photos show. The Valsequillo sites were as



**Fig. 1.** *Archaeological Recovery of the Bowser Road Mastodon, Orange County, New York* by R.M. Gramly (PhD). 2017. Persimmon Press, Andover, MA. 365 pp.

perfect' a context as one could rationally hope for. And professional archaeology just said no to Valsequillo? Finding all the right things that constitute sites with high integrity, dug by the right folks and funded by the right institutions, bifaces next to butchered bones, in the vicinity of America's oldest art—and then, silence? The treasures are relegated to or lost within some warehouse gathering dust? Some are even rumored to be in Lorenzo's house itself? Whatever the reason, the famous Valsequillo discoveries were removed from the table and thus from the collective memory. What was the official justification? Nobody's talking. Bottom line: Valsequillo didn't count. ... It shows little sign of abating. In the last few years, scientifically troubling comments have been made by leading U.S. paleoarchaeologists about another site in Chile near the Monte Verde site dated to 14,000 years. This other site was discovered with blood-soaked lithics and dated to 33,000 years. The discoverer is on record saying, 'I wish those [33K] dates would go away.'"

—**Chris Hardaker**, archaeologist (MA), Pleistocene Coalition founding member: [On suppression](#). PCN #50 (Nov-Dec 2017).

This page shows only part of why the mainstream's biased control of evidence must be challenged en masse. —jf

## Member news and other info (cont.)

# The problem of priority-fixation in paleoanthropology\*

By John Feliks

**We at *Pleistocene Coalition News* are continually thankful to readers** who send us links to current mainstream anthropology claims. A perennial *Nature* problem that just came up again was sent to us by quite a few astute readers at once. They informed us of the recent discovery at Chiquihuite Cave in central Mexico dated c. 25,000–30,000 years old. The discovery itself is great. However, like Cerutti Mastodon publication, it claims to represent nothing other than the 'oldest' evidence of humans in North America. As *PCN* readers know, such claims are gotten away with routinely by simply ignoring or vilifying sites that are *much older*. Archaeologists will say or do anything to get into *Nature* or *Science* while sites with conflicting evidence are perpetually vilified or blocked from appropriate publication altogether—practices that continue to prevent paleoanthropology from ever becoming a true science. True sciences build databases of cumulative evidence the public can trust are objective. They acknowledge all evidence in working toward forming accurate comprehensive paradigms. This is nowhere to be seen in paleoanthropology. Instead, its archaeologists routinely claim priority 'from scratch' as if older sites don't even exist. The field needs to move past publishing that ignores or deletes evidence. If it can do that we have a chance to understand individual sites as part of a genuine Paleolithic history.

**"The field needs to move past publishing that ignores or deletes evidence."**

**\*Note:** This is a branch-off from our reprint series from [PCN #47](#), May-June 2017, due to continuing interest in the Cerutti Mastodon suppression case and *falsehoods regarding older sites* recently perpetuated through omission and false statements in the journal *Nature*.

**"Scientists have discovered evidence that may push back the timeline for humans ...in North America from 13,000 years ago to 30,000 years ago."**

—*CNN.com*, July 22, 2020.

Pushed back from 13,000? It has been decades since that recent a date has already been pushed well beyond 13,000 and the 30,000-year figure as well in North America.

However, the rigor of paleoanthropology is so low that literally every archaeological team wanting to make a name for itself or get into *Nature* or *Science* can say anything they wish and the larger science community doesn't notice. It is common practice for mainstream archaeologists trying to gain priority to simply state that all older American evidence—e.g., 400,000, 300,000, 250,000, 200,000, 130,000, 100,000, all the way down to 20,000—is all 'disputed' 'questionable' or 'not generally accepted.' Biased claims like this are part of anthropology's standard propaganda package. It is part

of how—along with employing 'thought-terminating clichés'—the field as managed by the mainstream simply cannot be regarded a science. The new claims (published first in *Nature*) and predictable statements about conflicting evidence being dubious, doubtful

The problem of priority fixation by so many in this field is that by blocking prior evidence they dupe the public on one of the most important topics, the origins and general prehistory of humanity (e.g., **Fig. 1**). Anthropology has a long record of being used

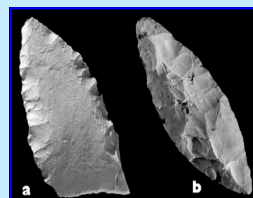
**"The analysis purposely omitted information from the most controversial sites, to make its case stronger."**

—*Nature* 583: 670–71 (July 30, 2020)—as in *Nature's* 'Cerutti Mastodon' showing acceptance of bias and priority-fixation in paleoanthropology.

**Valsequillo** Paleolithic sites dated c. '250,000' years old by the [U.S. Geological Survey](#), [diatomists](#) and [stratigrapher/designer of the coring devices used in the Apollo missions](#). Only those indoctrinated by anthropology questioned the dates. One said okay if a zero was dropped to make the age an acceptable '25,000' years. Any field with such standards is not science.

**Chiquihuite Cave**, Zacatecas state, Mexico, at 25,000–30,000 years old claimed to be the 'oldest site' in North America.

**A mere 450 miles between the two sites.**



C. 250,000-year old stone tools from Hueyatlaco, Mexico, Steen-McIntyre *et al.* 1981 (Virginia's 2003 fig. version), *Quaternary Research* 16:1–17. Suppressed 50 years.

**Fig. 1.** As confirmed the past 11 years in *Pleistocene Coalition News*, anthropologists simply ignore or denigrate older sites in order to finagle naïve editors for space in *Science* or *Nature* which, for the massive-funding they receive, need to be held accountable for misrepresentation of data.

or questionable, went viral just like Cerutti Mastodon when making their priority claim. Statements like that are familiar to *PCN* readers as dozens of such claims are made year-after-year as if archaeologists in paleoanthropology follow an instruction book that tells exactly what to say to dupe trusting science aficionados.

to manipulate both individual and societal beliefs about human identity. We can have no sense of larger Paleolithic groups or their relationships because every archaeologist wants their site to fit into the 'A' slot. We need to acknowledge and preserve *all* crucial evidence if we wish to have a larger picture of antiquity.



# Mammoth/notation panel update, second mammoth, and interactive online 3D projection

By Ray Urbaniak Engineer, rock art researcher,  
and Mark Willis archaeologist

**"Both glyphs appear to depict young**



**mammoths with their**

**On this visit, my archaeologist friend Mark Willis** decided to use a drone with a zoom lens to do the photogrammetry for a 3D rendering of what we have come to call the 'Mammoth panel' or the Mammoth/notation panel'. The bottom half of **Fig. 1** gives a good sense of the panel's inaccessibility.

After stopping to show Mark another panel, I stayed there and documented a

very nice summer solstice marker, Summer Solstice 2020, while Mark and my wife, Enilse Sehuanes-Urbaniak, proceeded to the Mammoth panel.

As the example in Fig. 1, Enilse documented Mark's systematic use of the drone to photograph the panel.

Later, when I reviewed Mark's photos I noticed that a previously indeterminate animal image was revealed to have a long trunk, with finger-like projections at the end, and an open mouth (**Fig. 2**). It appears to be the image of a young mammoth which supports

the more detailed head image of a mammoth on the panel as I published in [PCN #62](#) (Nov-Dec 2019) and [PCN #64](#) (March-April 2020).

That image also shows finger-like projections and an open mouth.

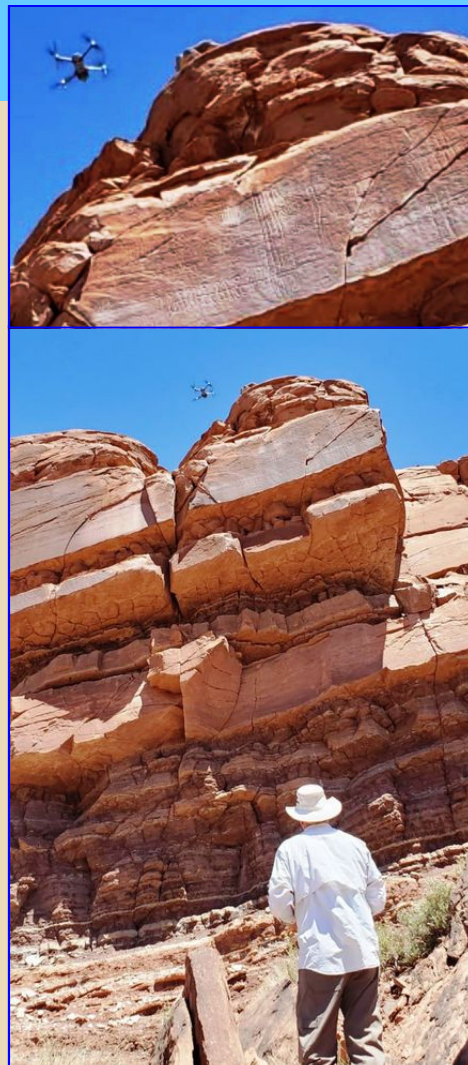
The "Y" shaped finger-like projections on the end of the trunk—'digitiform processes'—are a distinctive feature of the woolly mammoth. The body shape of this new image suggests a young mammoth.

See my prior articles: [Dissecting a woolly mammoth petroglyph image](#) (PCN #62, Nov-Dec 2019) and [Elaborated documentation of the mammoth/notation panel](#) (PCN #64, March-April 2020).

I would like to emphasize that both glyphs appear to depict young mammoths with their mouths open! Neither image has tusks depicted. However, even if the original example is not that of a young mammoth, it is not uncommon for tusks to not be depicted as explained by premier Ice Age art specialist Dr. Paul G. Bahn in his and Jean Vertut's *Journey through the Ice Age*:

"A few of the Gonnorsdorf mammoths have small, short tusks, but most have none at all, although the depictions seem very naturalistic; similarly, there are no tusks on the far older

mammoth figures from Vogelherd and Geissenklosterle, on an engraving from Kostenki, and on a number of parietal depictions, It has therefore been suggested that some mam-



**Fig. 1.** Photo by Enilse Sehuanes-Urbaniak showing the drone that archaeologist Mark Willis used to further document the fascinating Mammoth/notation panel. **The bottom image** clearly shows the general inaccessibility of the panel which is also demonstrated in my prior article in which the panel was approached by the more dangerous method of repelling down from above ([PCN #64, March-April 2020](#)). Either way, the extreme difficulty of reaching the panel supports the idea the engravings were made in remote antiquity when accessibility was much different.

**Fig. 2.** Comparing a drone photo taken by archaeologist Mark Willis showing the stance and what appears to be the domed head, trunk, and open mouth of a mammoth with a modern elephant at the zoo (Wikimedia Commons).

**mouths open! Neither image has tusks depicted."**

> [Cont. on page 10](#)



## Mammoth/notation panel update...interactive projection (cont.)

**"A few of the Gonnersdorf mammoths**

moths had no tusks, perhaps through a depletion in natural resources; but other scholars prefer to see it as artistic license."

large image from which one can zoom in on for details. However, it doesn't end there. Mark used a number of programs to enhance the

entire panel showing all its elements in full context.

There may also be another extinct animal on the panel



**Fig. 3.** Mark Willis' orthographic image of the full panel. **Top Inset:** Lightly-outlined enhancement of first mammoth discovered. Llama in circle. Each detailed in [PCN #62](#). **Bottom Inset:** Second mammoth. **Right inset:** Two crop variations of another possible animal with long sweeping horns.

**have small, short tusks, but most**

In addition, if these two petroglyphs do indeed each depict young mammoths it

panel and then uploaded the results to Sketchfab (the 3D, virtual reality, and augmented reality platform) so that others could explore the panel interactively.

with head tilted back and long sweeping horns. The arrow is pointing to the animal's head.



**Fig. 4.** Enhancement of the 'notation' portion of Utah panel by Mark Willis as it appears in the interactive online 3D projection.

**have none at all... similarly, there are no tusks on the far older mammoth figures from Vogelherd and Geissenklosterle..."**

-Paul G. Bahn

could very well support my theory that it was primarily the young mammoths that were hunted. See my article, [The giant bear and other megafauna and oral tradition](#) (PCN #53, May-June 2018). The hunting of young Mammoths would have greatly contributed to the accelerated extinction of the mammoth in the Americas.

**Fig. 3** shows an orthographic image of the panel created by Mark. It is a very

The effect of the online enhancement was dramatic for most of the panel, particularly the possible rhythmic notation (**Fig. 4**) and the newly-discovered small mammoth image. Unfortunately, however, the software enhanced two highly texturized portions of the main mammoth image (detailed in the above-mentioned prior articles) which actually detracted from the image quality in that part rather than enhancing it. That is one reason why it is valuable to have both the photorealistic image of the panel and the enhancement for comparison.

Here is the [direct link](#) to the interactive 3D image of the

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](http://pleistocenecoalition.com/index.htm#ray_urbaniak)

MARK WILLIS is an archaeologist specializing in photogrammetry, remote sensing, and aerial photography by way of UAV's (unmanned aerial vehicles) such as kites, blimps, and drones, including SfM (structure from motion) mapping of archaeological sites in dense jungles. Willis has over 25 years international field experience and has worked as principal investigator, project archeologist, and crew leader in large survey excavations and planning projects in the western U.S. One can learn more about the techniques Willis uses in his work in the following paper:

Willis, M.D., et al. 2016. [Archaeological 3D mapping: The structure from motion revolution](#). *Journal of Texas archaeology and history* 3:1-36.



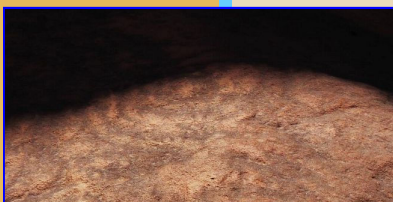
# A possible Pleistocene-age pictograph site in the Arizona Strip

By Ray Urbaniak Engineer, rock art researcher and preservationist

**"I was looking at the remnants of spit-spray-applied pigment in the form of negative hand stencils!"**



**remnants of spit-spray-applied pigment in the form of**



**Fig. 1.** Spiral on one of the site's rough surfaces that was nearly bisected by a light and shadow line. The line held this position a long time, a trait of many solstice and equinox marker sites.

**negative hand stencils!"**



**Fig. 2.** Shaman figure above two antelope-type animal figures among others.

**negative hand stencils!"**

**This past Memorial Day** my wife and I visited a sheltered petroglyph site in the Arizona Strip I have visited many times before. It is an intriguing site because it has many deeply pecked layered petroglyphs that were created on a very rough surface.

It is hard to determine what all is going on at the site as well as why the site was presumably so sacred that such a poor surface was acceptable for petroglyphs.

We happened to be at the site at the high point of the sun when I noticed a spiral on one surface nearly bisected by a light and shadow line (**Fig. 1**). The divider line held this position for quite a while which is

what happens at a lot of solstice and equinox marker sites. When the sun is a bit higher in the sky, around the summer solstice, this light/shadow line should be a bit lower truly bisecting the center of the spiral.

I also noticed on a nearby wall panel a beam of light pointing toward a shaman figure in shadow which may be more pronounced around the summer solstice (**Fig. 2**).

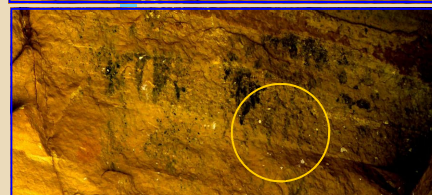
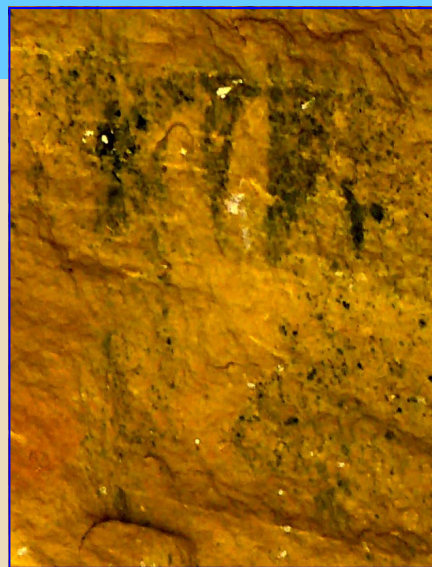
It included, among other things, two distinct ibex-type figures engraved underneath.

To the left of the petroglyph wall is a surface that has some faint black pigment that I had never noticed in my previous visits. Either that or I had simply thought it was smoke stain or desert varnish—manganese oxide—common in this vast arid region.

The only possibly-painted figures I could make out were a couple of faint triangle-shaped images. However, after scrutinizing everything more closely I realized I couldn't see any other figures. Perhaps it was a temporary case of *can't-see-the forest-for-the-trees* because it suddenly dawned on me I was looking at the remnants of spit-spray-applied pigment in the form of negative hand stencils! (**Fig. 3**).

In my many years of research I don't recall ever seeing photos of black negative hand stencils from North America before. They are found most famously in the caves of France as well as in Argentina, Australia, Borneo, etc. However, I personally have only seen red and white negative hand stencils in North America.

There were also a few faint black patches which I thought might depict animals. My initial efforts to enhance the images didn't reveal anything, that is,



**Fig. 3. Top:** It took several visits over the years before I finally saw the distinctive pattern of a Paleolithic-style negative hand stencil. **Bottom:** The stencil in its wider context and a fainter one to the lower right.

until I shifted the hue to the extreme blue/green in Photoshop. Then, as if by magic, the animal images suddenly appeared! See **Fig. 4** on the following page where I compare the appearance of the panel in normal light—as I had viewed the presumed anciently-painted wall for all these years—and my color spectrum enhancement that seemed to bring the hidden animals to life.

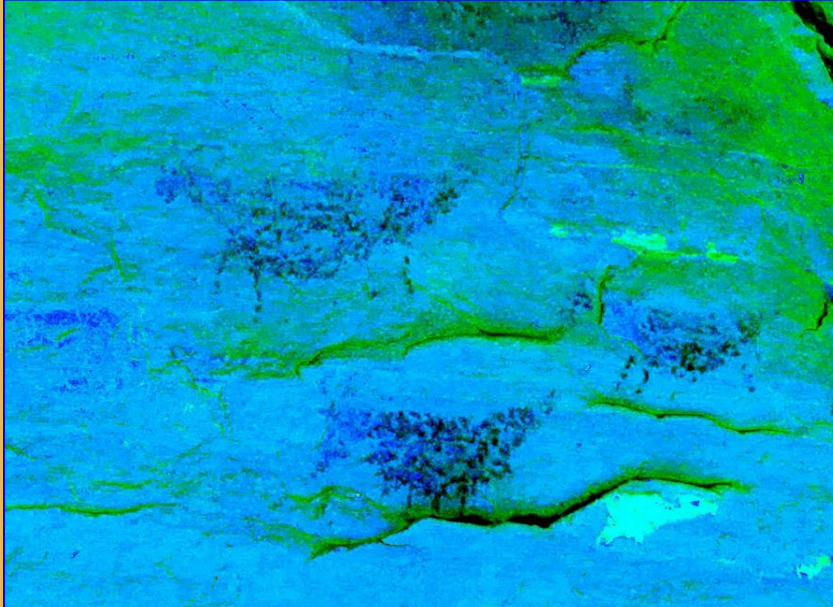
If the black pigment in the painted panel is charcoal based, I plan to have it radiocarbon dated to confirm the age of the pictographs, and possibly the earliest human depictions at this site.

Another interesting observation I made later on is that

> [Cont. on page 12](#)

## A possible Pleistocene-age pictograph site (cont.)

**"My color spectrum enhancement"**



**Fig. 4. Top:** The hidden animal paintings as they literally sprang to life through Photo-shop color enhancement. **Bottom:** The panel as it appears in normal light. One can easily see why I never noticed the faint paintings before. Photos by Ray Urbaniak.

**that seemed to bring the hidden animals to life."**

my article titled '[Twisted perspective' in rock art](#) (PCN#63, Jan-Feb 2020) for more exploration into the subject.

My wife Enilse also noticed what appeared to be a

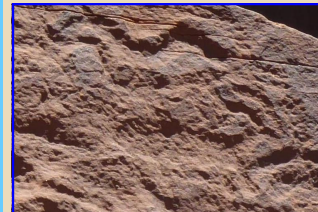
one of the big horned sheep petroglyphs had cloven hooves depicted in 'twisted perspective' such as found at Lascaux cave in France (**Fig. 5**). See

horse petroglyph above a big horned sheep or Siberian ibex petroglyph (**Fig. 6**) which points in the opposite direction. This glyph

sionate 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



**Fig. 5.** A big horned sheep or ibex petroglyph at the Arizona Strip site clearly showing cloven hooves depicted in 'twisted perspective.' Photo: Ray Urbaniak.



**Fig. 6. Top:** Apparent horse depiction noted by Enilse Sehuanes-Urbaniak above that of a big horned sheep or Siberian ibex. Photo by Ray Urbaniak. **Bottom:** Modern artist's conception of the Yukon horse dating back to c. 26,000 years ago; Yukon Beringia Interpretive Centre, Whitehorse, Yukon, CA.

with original rock art photography for PCN. All of them can be found at the following link:

[http://pleistocenecoalition.com/index.htm#ray\\_urbaniak](http://pleistocenecoalition.com/index.htm#ray_urbaniak)

likely also attests to a very old age for the site.

RAY URBANIAK is an engineer by training and profession; however, he is an artist and pas-



# The Impact of Fossils A paper on Paleolithic fossil collecting and its possible influence on early humans, text pp. 117–119

By John Feliks

**"Readily apparent on rock as**



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.

**fossils is every basic geometric form imaginable."**

[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).

## [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 5th Installment continuing from [Installment 4](#) (after 'Substitution via artificially-made objects')...

### PART III

#### FOSSILS AS REFERENTS FOR AMBIGUOUS PREHISTORIC ICONOGRAPHY

#### The 'fossil depictions theory'

*The basic 'non-representational' geometric shapes*

There are many prehistoric art images which do not immediately appear to represent animals or human beings. These are geometric shapes or constructs of various geometric shapes. Because they are not immediately identifiable, they are traditionally referred to as 'abstract signs,' 'non-figuratives,' or simply, 'nonrepresentational geometric patterns.' But each of these classifications makes a serious presumption, namely, that prehistoric persons would not have created representational images of anything other than easily-recognized animals or humans. The placement of motifs into such categories may be due to the broader general interest in and general knowledge of larger over smaller, and terrestrial over aquatic living or fossil forms (consider Bednarik 1994b: 69; Noble and Davidson 1996: 75–81).

Readily apparent on rock as fossils is every basic geometric form imaginable. As elucidated in Parts I and II, fossils were of great interest to prehistoric people; their patterns and shapes, easily remembered, could just as easily have been copied. If such forms were indeed copied, the resulting artworks would, of course, be *representational*. Prehistoric signs which have traditionally been classed as 'nonrepresentational,' and which could be reinterpreted as 'representational' in the light of fossils (not to mention other

natural forms) include: straight line, arc, wavy line, zigzag, spiral, circle, ellipse, triangle, quadrilateral, pentagon, hexagon, and so forth. Even complex signs built from repetitions and combinations of geometric elements (e.g. radiating or parallel lines, filigrees, concentric circles, chains, lattices and grids, rows and other groupings of dots or cupules etc., *ad infinitum*) could represent common fossils. The popular claim that 'abstract signs' have no readily visible counterparts in the physical world, therefore, demands critical re-assessment.

#### *Enigmatic prehistoric artworks and fossils side-by-side*

The comparisons I offer in the following pages represent but a few examples from an immense number of 'enigmatic' prehistoric rock artworks worldwide which resemble common natural shapes long present in rock. The comparisons demonstrate that many such artworks may be *depictions* of fossils. It is doubtful that any prehistoric artist would have portrayed what he saw in the anatomically accurate style of a scientific illustrator. Despite this, many of the comparisons show details and proportional similarities which are hard to dismiss. Prehistorians commonly compare artworks from various prehistoric sites but the comparison of such art with fossils is, to the best of this author's knowledge, unique to this work.

The comparisons are presented in a taxonomically pyramidal manner, from very broad to specific and detailed, and from very simple patterning to more complex. **Fig. 3** [following page] is a general overview comparing Upper Paleolithic through Bronze Age enigmatic artworks with common fossils of various phyla. **Fig. 4** [in the next installment] compares fossils with motifs suggested as having been inspired by 'entoptic phenomena' or phosphene pat-

> [Cont. on page 14](#)

## The Impact of Fossils (cont.)

terns. Fig. 5 [in the 7th installment] focuses on images which are more complex, comparing them with arthropoda (trilobites and related forms). It demon-

genera of the organisms discussed. From the comparisons in Fig. 5, I have selected three of the most complex which I examine in detail proportionally,

reference materials. Equivalent counterparts are known from the regions discussed.)

*Continued in PCN Installment 6\**

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Rock Art Research 1998 - Volume 15, Number 2. J. FELIKS










Unexplained and 'schematized' signs created on stone by prehistoric people as far back as 28 000 years ago		Fossil invertebrates and plants preserved in stone for up to 475 million years	
a	Abstract sign, Kostienki, Russia, c. 28 000 BP. (after Leroi-Gourhan 1967:515)		<i>Strophomena</i> , brachiopod, Ordovician period, approx. 475 million yrs. old (after Fenton and Fenton 1989:164)
b	One-sided barbed sign, Lascaux, France, c. 17 000 BP. (after Leroi-Gourhan 1967:514)		<i>Monograptus</i> , graptolite, Ordovician period, approx. 475 million yrs. old (after Thompson 1982: Pl. 463)
c	Abstract sign, Ussat, France, c. 17 000 BP. (after Leroi-Gourhan 1967:514)		<i>Allorisma</i> , pelecypod, Permian period, approx. 250 million yrs. old (after Case 1982:56)
d	Inscribed 'fir-man,' Sierra d'Elechal, Badajoz, Spain, Neolithic-Bronze Age (after Breuil 1933a: Pl. XXV)		<i>Agassizocrinus</i> , crinoid, Mississippian period, approx. 330 million yrs. old (after Moore and Teichert 1978: Fig.450)
e	Spiral figure on reindeer horn, France, c. 17 000 BP. (after Graziosi 1960: Pl. 95)		<i>Lytoceras</i> , ammonite, Cretaceous period, approx. 100 million yrs. old (after Fenton and Fenton 1989:284)
f	Barbed sign, Lascaux, France, c. 17 000 BP. (after Leroi-Gourhan 1967:516)		<i>Pagiophyllum</i> leaf, Cretaceous period, approx. 100 million yrs. old (after Thompson 1982: Pl. 495)
g	Triangular sign, Les Eyzies, France, c. 17 000 BP. (after Leroi-Gourhan 1967:513)		<i>Dicoelosia</i> , brachiopod, Devonian period, approx. 375 million yrs. old (after Fenton and Fenton 1989:162)
h	Radially symmetric ivory bead, Sungir, Russia, c. 28 000 BP. (after White 1993a:293)		Common crinoid columnal, Ordovician to Recent (after Fenton and Fenton 1989:303)
i	Barbed sign, Lascaux, France, c. 17 000 BP. (after Leroi-Gourhan 1967:516)		<i>Alethopteris</i> , seed fern, Pennsylvanian period, approx. 300 million yrs. old (after Case 1982:189)

Figure 3. Enigmatic prehistoric artworks as compared with representatives of various fossil phyla.

Fig. 3. Enigmatic prehistoric artworks as compared with representatives of various fossil phyla.

strates possible variations in depictive styles for one specific invertebrate group. These variations may also reflect noticeable distinctions between sub-groups and even

structurally, geographically, and geologically in Figs. 6 and 7. (Note: The fossil images in this paper have been redrawn by the author from convenient rather than regionally-specific

References for the 1998 paper for this section only follow. This Installment 5 represents pp. 117-119 of the 1998 RAR publication.

\*Installment 6 in the next issue is the section called:

*Natural images and 'entoptic' images*

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Prehistory is about to change

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**The Pleistocene Coalition** celebrated its ten-year anniversary September 26, and the anniversary of *Pleistocene Coalition News*, October 25. *PCN* is now in its 11th year of challenging mainstream scientific dogma.