



PLEISTOCENE COALITION NEWS

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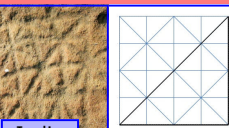
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10 years ago in PCN, Avoc. archaeology: **Making photographs** Virginia Steen-McIntyre
Photographing small objects

Dave McIntyre

- Challenging the tenets of mainstream scientific agendas -



India

The passing of **Raghubir Singh Thakur** (MA History)

in November was a great loss to the *Pleistocene Coalition* and all those challenging anthropology's suppression of controversial evidence. Thakur's dedication was reflected in his sending materials for his recent series—and more—requesting extra help from PCN while he was in stage 4 cancer treatment in September. His *Part 4* this issue, **Diagonals & polygons**, looks closer at a few petroglyphs he introduced in his 2016 articles and his 2020 *Part 2*, 'Game boards and beyond.' See [Thakur p.6](#).

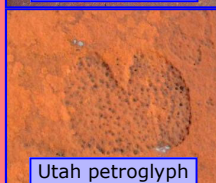
Nine-Men's Morris. Thakur's article inspired PCN Editor-in-Chief to research one of Thakur's team's intuitions some petroglyphs may be *game boards*. Feliks discovered several match a family of game boards dating at least as far back as Mycenaean Greece. The question now is which came first? [p.8](#).



Utah petroglyph



Camel track



Utah petroglyph



Camel track



of artistic, documentary, and scientific sensibilities conflicting with tenaciously held migration mythologies. This issue, he proposes rock art renditions of footprints possibly referencing the extinct *Camelops* with aid from professional hiker, survivalist, and rock art photographer, **Sue Reynolds**. See [Urbaniak p.12](#).

Welcome to the Pleistocene Coalition



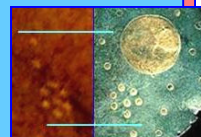
Indonesia; See [Baldwin p.2](#).

The Pleistocene Coalition was founded in 2009 to challenge aggressively-promoted anthropology fads 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. Join our quest in bringing objectivity back to a science habitually withholding or denigrating rigorous

conflicting evidence.



Engineer and rock art researcher and preservationist, **Ray Urbaniak**, continues to pummel every front in the Eurocentric anthropological community's pigeon-holing of Native American prehistory with evidence



See [Urbaniak p.11](#).

See [Urbaniak p.12](#).

Update on the health of Dr. Virginia Steen-McIntyre,

Pleistocene Coalition Co-founder, PCN scientific advisor, writer and copy editor: PCN's Editor-in-Chief spoke at length with Virginia's family. Our dear Virginia only has brief periods of lucidity now after her 2nd stroke. She is also no longer able to operate her computer. More details to come. Virginia's 'revisit' article this issue is titled **Making photographs**.

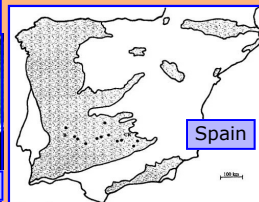
It is from 10 years ago and 60 issues to the day (PCN #10, March-April 2011). It is the only article Virginia and

her husband, the late Dave McIntyre of the U.S. Geological Survey, published together. See [Steen-McIntyre p.17](#).



France

Canadian geo-engineer, **Guy Leduc**, previews preliminary results from his team's lab tests growing horsetails in hyperbaric atmospheres to help understand ancient ecosystems capable of supporting gigantic flora and fauna. He sheds some light on this new and little known subject area. See [Leduc p.4](#).



Spain

Rock art & trilobites same region

PCN #s 61–69 provided the first installments of a 1998-published thesis called **The Impact of Fossils** (its unique 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. **The series' Conclusion (Part 9)** maps locations of the mysterious Paleolithic–Bronze Age rock art images compared with trilobites introduced in Parts 7–8. See [Feliks p.14](#).

The fittest creatures, the innovators, the survivors —not necessarily the same

By Tom Baldwin

"[The
Denisovans]



were not just
surviving, they
were doing
fantastic
things that
Homo sapiens

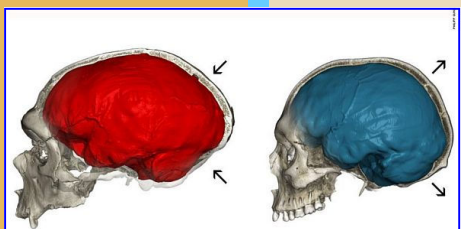


Fig. 1: Neanderthal brain-size was larger than that of modern *Homo sapiens* yet we are the ones still here. Image: Philip Gunz.

wouldn't even
dream of for
thousands of
years."

Reading the latest issue of the Pleistocene Newsletter I was profoundly affected by the realization we, as a species, may be at risk. Darwin taught that it was the 'fittest' that survive but this is not always true.

Suppose there were some early 'hominins' that had bigger teeth and stronger jaws for cracking nuts and so they survived and grew as a species while their cousins with smaller teeth and weaker jaws ended up as just a bunch of fossils for paleontologists or archaeologists to ooh and aah over.

Now, at first glance the scenario makes sense and Darwin appears to have been proved right; the big toothed, strong-jawed ape is the fit-

test, being better equipped to endure. Well, perhaps it could be considered true if those were the only factors in the survival equation. However, there are many other things that could have influenced the outcome. A volcano, for instance, could have erupted and blown out one of its sides with pyroclastic flow sweeping down and wiping out the big-jawed apes while the little guys—living on the other side of the volcano—were able to escape.

Or, it could be that a disease spread through the jungle and infected one particular group while leaving a competitive group fortuitously alone to

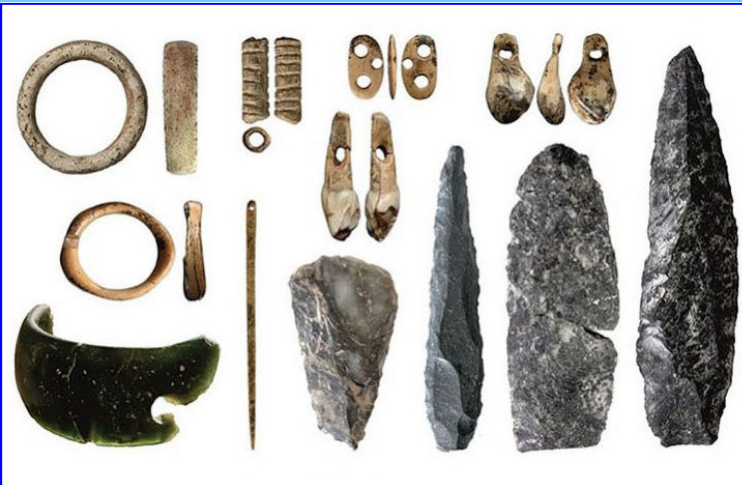


Fig. 2. Paradigm-busting sophisticated artwork and tools including carved and drilled bracelets and pendants, modern-quality sewing needles, etc., made by Denisovans up to 48,000 years ago, millennia before similar by modern *Homo sapiens*; yet, the Denisovans disappeared. Picture: Siberian Times (IAET SB RAS).

survive. Again, fitness might help, but it is surely not the only contributing factor.

Brain size

One of the reasons we are here and rule the world now is popularly believed to be due to our large brain. Scientists have long equated brain size with intelligence. We may not be as strong as a saber-toothed cat, nor have teeth as long as theirs, but we are still here and they are gone because we were 'smart' and they weren't. We had a bigger brain than the saber-tooths and used it. We found a way to survive, they didn't.

'However' factors & snags

Yet it has to be more than just brain size that relates to survivability. For one, *we don't have the biggest brains*. That honor goes to our cousins, the Neanderthals (**Fig. 1**). Their brains were larger than ours, but they are dead and gone with only a little of their DNA remaining that they passed along to us through some connubial relations. A big brain may have contributed to Neanderthals living as long as they did as a species but in the end it didn't save them.

Some may read the above and say, "Well, Neanderthals were probably smart, but not

in the ways that counted. We *Homo sapiens* used our smaller brains in better ways. We were more technologically advanced than them. Maybe Neanderthals sang and danced better than us, and braided their hair and beards better than us too, and had better memories for stories around the campfire. But it was us *Homo sapiens* who were figuring out how to make better hunting weapons, so we had more food to eat than they did and, so, survived when they didn't."

Again, however, another mainstream fallacy is exposed for there were humans more innovative than us 48,000 years ago who are now gone. One has to remember the Denisovans were millennia ahead of *H. sapiens* in making things like sophisticated carved and drilled bracelets and modern-quality sewing needles—things that we equate with higher intelligence. They were not just surviving, they were doing fantastic things that *Homo sapiens* wouldn't even dream of for thousands of years (**Fig. 2**). In fact, their remains and likely early art have recently been published (2019) for two sites in China dating up to 160,000 and 125,000 years respectively.

> [Cont. on page 3](#)

The fittest creatures, the innovators, the survivors (cont.)

"The native inhabitants of Sulawesi have the highest percentage of Denisovan DNA of any people tested



Fig. 3. For those believing the mainstream dogma modern *Homo sapiens* was both artistic originator and pinnacle, consider this excellently rendered 45,500-year old Sulawesi cave painting of a pig. It is 10,000–15,000 years older than the oldest such paintings in France or Spain. Picture: *Siberian Times* (IAET SB RAS).

so far. ... I infer from this evidence



Fig. 4. Most feral pigs in the U.S. start out as the practically bald farm yard pigs everyone knows. However, if they escape into the wild they soon develop a thick spikey growth of fur at which point we call them 'wild pigs' or wild boars. The Sulawesi pig suggests a smooth coat (and no tusks)—as though it were domesticated.

Denisovans were on Sulawesi...Having already established...they were the master artists of their day ...I do not think it a very great leap to attribute the cave paintings on that island to them also."

The oldest cave paintings

The Denisovans were clearly our predecessors in the design of three-dimensional objects requiring great skill to produce. However, I suggest that artisans working at such a level would have had *equal* skill working in only two di-

mensions. In fact, I think it likely the Denisovans long preceded us in a subject

area we set up as an arbitrary marker to claim our own superiority, two-dimensional 'figurative' art. Please bear with me on the significance of this one as it is a little harder to explain. We may need to take a few intellectual leaps.

To begin, there are a couple of recent discoveries I believe we can build a reasonable scientific supposition on. First, is the recently-discovered oldest figu-

rative cave art in the world. It is not in Europe as we were taught for so long. As it turns out, it was discovered on the island of Sulawesi in Indonesia. It is the painting of a pig dated to over 45,500 years old (**Fig. 3**). Aside from a human handprint in Spain (dated 64,000 years old and attributed not to the expected *H. sapiens* but to Neanderthals) the Sulawesi painting is 10–15,000 years older than the oldest figurative paintings in the famous caves of France and Spain (the oldest being

lions and rhinos in France's Chauvet Cave and dated 30,000–33,000 years old).

Denisovan genetics

The second discovery leading to what I believe is a very objective conclusion is that the native inhabitants of Sulawesi have the highest percentage of Denisovan DNA of anyone so far tested. Someone of European descent has only about 1% of Denisovan DNA. However, a native of Sulawesi has nearly 5%! From this, I infer Denisovans were on Sulawesi.

The lost innovators

Looking at things from an interdisciplinary perspective one can consider what might otherwise be rejected out of hand as a far-fetched idea. Having earlier established the Denisovans as the *master artisans* of their day then confirming Sulawesi islanders as having the highest percentage of Denisovan DNA, I do not think it unreasonable to suggest the Sulawesi cave paintings were created by that *known to be highly skilled* group of Paleolithic people. Note that my proposal contrasts with what the mainstream pre-convinced archaeologists state as fact with unsupported conviction:

"The people who made it were fully modern, they were just like us."

—Dr. Maxime Aubert, PhD, co-author, "Oldest cave art found in Sulawesi." *Science Advances*, Jan. 13, 2021; press release.

Even without human remains, Dr. Aubert's team presumes the artists were *H sapiens*. I suggest, however, his statement describes *known* Denisovan capabilities of the time period. His follow-up does as well:

"They had all of the capacity and the tools to do any painting that they liked."

Finally, I want to go one step further based on a certain quality of the painting. I know nothing about the Pleistocene pigs of Sulawesi. However, here in the South and

Southwest of the United States we have a real problem with feral pigs (**Fig. 4**). They are descended from typical farm yard pigs. Yet, once they get loose and go wild they quickly develop a thick 'spikey' growth of fur. When that happens we call them 'wild boars' instead of pigs. It is interesting that so long as they are domesticated they remain practically bald, but once loose and living wild in swamps, forests, etc. they grow thick spikey hair that covers their bodies.

I would like to point out that the pig in the Sulawesi painting appears to have little or no hair. The long lines seem too long and smooth to be hair and rather help show the contour of the animal. There are multiple paintings of pigs at the site and they all appear hairless. So, I wonder, what if the Sulawesi pigs not being hairy suggests they were domesticated? If they were, that would be another great achievement well within the range of people with skills such as those described in this article and perfectly reasonable for a race of people thousands of years in advance of *Homo sapiens*!

If the Denisovans domesticated pigs c. 35,000 years earlier than current theory suggests *Homo sapiens* did (c. 11,500 BP) it is one more reason to believe they were our intellectual superiors. Yet here we are, rulers of our world while the Denisovans and the Neanderthals have gone to dust. If we succeed in destroying our world (something we are presently doing in many ways) which creature will rise to claim the title of 'fittest'?

TOM BALDWIN is an award-winning author, educator, and amateur archaeologist living in Utah; an early founder of the Pleistocene Coalition; and writer and copy editor for *PCN* the past 11 years. Links to all of Baldwin's over 40 articles in *PCN* can be found at:

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

Hyperbaric atmosphere botanic

By Guy Leduc

Geological engineer specializing in Quaternary geology, paleoseismology, sequence stratigraphy, tectonic geomorphology, and connections between geology and archaeology

"What kind of ecosystem was capable



of sustaining such giant fauna as the sauropod dinosaurs?"

* 'Hyperbaric' refers to gas under a higher than normal pressure.

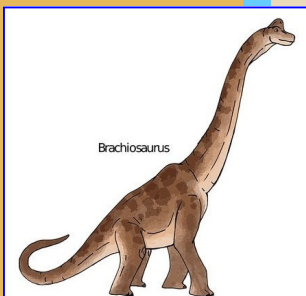


Fig. 1. Sauropod dinosaurs such as *Brachiosaurus* reached sizes and weights that would be unimaginable today.

By now, everyone has heard of HBOT medicine (hyperbaric oxygen therapy). However, less well known is hyperbaric atmosphere in botanical research (HBAB).*

Studies in this new field began less than 20 years ago when Sara Decherd started growing the well-known *Ginkgo biloba* plant for her HBAB PhD. In her thesis, Decherd attempted to answer an old question: What kind of ecosystem was capable of sustaining such giant fauna as the sauropod dinosaurs? For those who do not know, sauropods include such as *Brachiosaurus* (**Fig. 1**) reaching 75,000 lbs (c. 37+ tons) with other individual dinosaurs estimated at over twice that weight.

Decherd considered various possibilities. E.g., perhaps it was due to a different atmosphere, higher atmospheric pressure, or perhaps more CO₂ and O₂?

Since Decherd's original research there were no new HBAB theses of publications until one experiment in Japan (Takeisha *et al.*, 2013).

Most paleontologists recognize that ancient atmosphere had varied greatly in composition. However, the idea of there being a 'higher pressure' of some kind in the ancient atmosphere is more controversial.

Levenspiel (2006) worked on a theoretical HBA model to answer questions about dinosaurs. He realized that paleontology journals were open to any HBA theory.

Another related area of research involves paleo-entomologists such as John VandenBrooks and associates who are raising insects in higher oxygen atmosphere (not hyperbaric atmosphere) to simulate hypothetical Carboniferous and Permian Period atmospheres.

The past few years our educational organization, [Geodoxa](#), has built HBAB terrariums to test the effects of actual hyperbaric atmospheres on insects and plants. The last two months we have been successful in demonstrating the occurrence of change. Our *Equisetum* (horsetails), for instance, are now growing thicker walls and are also much stronger which we hypothesize may resemble effects during Carboniferous and Permian times allowing the plants to grow quite large (**Fig. 2**).

Fig. 3 shows two *Equisetum* stems (dia=10 mm) compared. The left stem grew at 1 ATA (atmosphere absolute = 1 bar). The right stem grew under 2 ATA with CO₂ partial pressure slightly higher. [Definitions: *Equisetum* 'stem' as seen in the wild is the plainer portion of the stem; while the darker skirt-like sections in between are called 'leaf sheaths'.]

Our next step will be to measure these HBAB stem resistances for peer re-

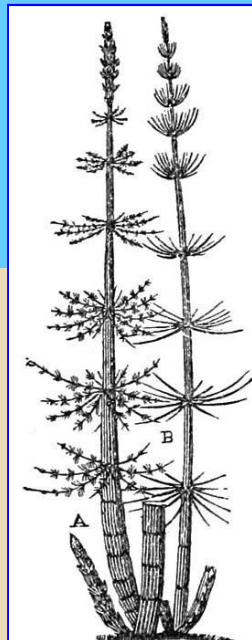


Fig. 2. Reconstruction of the Paleozoic horsetail *Calamites* (public domain). Although it was a horsetail like today it grew up to 100' tall.

viewed publication. We just started a collaboration with

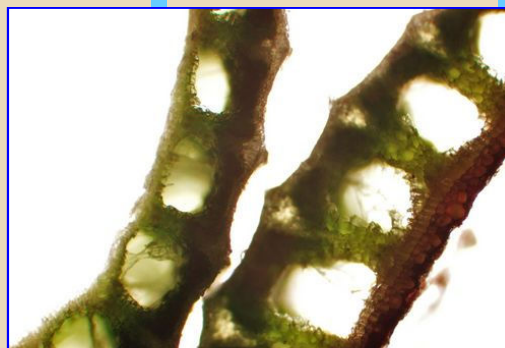


Fig. 3. Microscope photo comparing *Equisetum* (horsetails—plants believed to have a 360 million-year history) grown in modern atmosphere (L) and grown in 'hyperbaric' atmosphere (R).

the nearby engineering school's rheology laboratory. [Rheology is the branch of physics dealing with the deformation and flow of matter, especially the non-Newtonian or 'changeable' flow of liquids and the plastic flow of solids.]

Presently, we are working on sensors to monitor CO₂/

> [Cont. on page 5](#)

Hyperbaric atmosphere botanic (cont.)

"Our Equisetum (horsetail), for instance, is now growing thicker walls and is also much stronger which we hypothesize may resemble effects during Carboniferous

O₂ variations and to reduce the air humidity (Fig. 4).

There are three reasons we work with *Equisetum*:

- 1.) Ancient equisetums such as *Calamites* were gigantic during Carboniferous times (as in Fig. 2).
- 2.) *Equisetum* pumps and uses silica more than any other plants. Since their stems are tubular they need silica for strength.
- 3.) It is the best candidate to supply energetic food for the gigantic sauropod dinosaurs (Gee *et al* 2019).

Fig. 5 shows the lab in which we are growing *Equisetum* under pressures we believe more

References

Decherd, S. M. 2006. Primary productivity and forage quality of *Ginkgo biloba* in response to elevated carbon dioxide and oxygen—an experimental approach to mid-Mesozoic palaeoecology. PhD thesis, North Carolina State University, USA.

Gee, C. T., M. M. Howell, C. Böttger, and K. Südekum. 2019. A superfood for Mesozoic herbivores? Emerging data on the extreme digestibility of *Equisetum* and implications for young, growing herbivorous sauropods. *Society of Vertebrate Paleontology, 79th Annual Meeting*. 2019. Brisbane, Australia.

Levenspiel O. 2006. Atmospheric pressure at the time of dinosaurs. *Chemical Industry and Chemical Engineering Quarterly* 12 (2): 116-22.

Takeishi H., J. Hayashi, A. Okazawa, K. Harada, K. Hirata, A. Kobayashi, and F. Akamatsu. 2013. Effects of elevated pressure on rate of photosynthesis during plant growth. *Journal of Biotechnology* 168: 135-41.

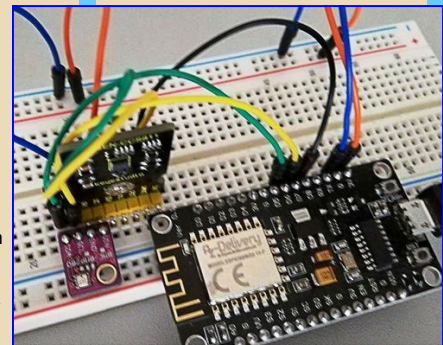


Fig. 4. Example of the sensors we are using to monitor CO₂/O₂ variations and to help reduce air humidity.

2019), [The paradox of ancient seashores and landscapes](#) (PCN #59, May-June 2019), [Blind spots in earth science](#) (PCN #67, Sept-Oct 2020)

All of Leduc's articles in PCN can also be accessed directly at

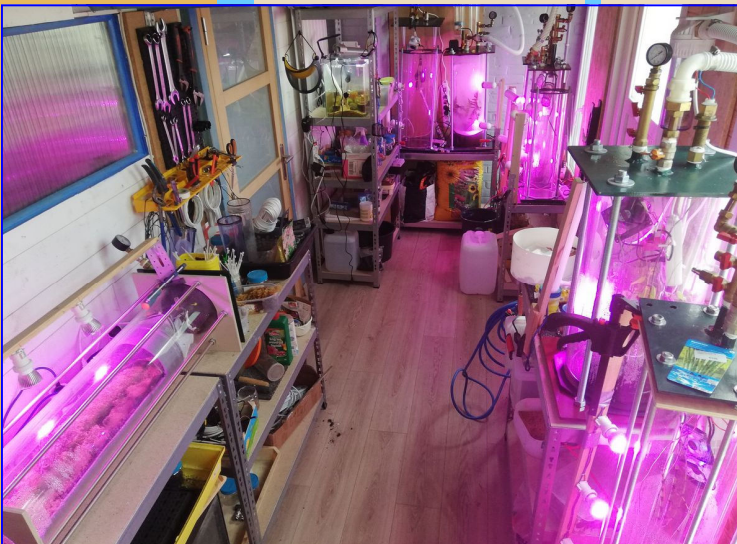


Fig. 5. Portion of the lab where we are growing *Equisetum* (horsetails) in acrylic tubes under variations of pressure attempting to duplicate possible pressures during Carboniferous times. Other relic plants include ginkgo, cycads, and ferns. The image shows 'hyperbaric' experiments in process.

and Permian times allowing the plants to grow quite large."

closely resemble the conditions in which the plants grew upwards of 100 feet tall. Fig. 6 shows modern horsetails as they presently grow in the wild.

We are about to finish the first video in a series about the research. One of our aims is to develop and share our technology to encourage research facilities to start HBAB experiments.

—Guy Leduc

GUY LEDUC is a Canadian geological engineer specializing in tectonics, geomorphology, and sequence stratigraphy. He is also a longtime researcher in paleontology, archaeoastronomy, mythology and linguistics. Leduc is presently living in France.

Prior articles in PCN:

[Catastrophic subglacial flood at the end of the last Ice Age](#) (PCN #57, Jan-Feb 2019), [Challenging plate tectonics theory](#) (PCN #58, March-April



Fig. 6. Examples of *Equisetum* (horsetails; plants believed to have a 360 million-year history. Horsetails and their relatives are known to have grown 100' tall during Carboniferous times. Why this might have been is the fascinating question we are asking. Their continuity in time allows direct testing in the laboratory.

the following link:

<http://pleistocenecoalition.com/#guy-leduc>

Mathematical rock art in old world India In special context to Jawaharlal Nehru University campus, Part 4: *Diagonals & polygons*

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* disinter-



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

ested 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.

The five-sided stars I discussed in Part 3, [Cup-marks and pentagrams](#) (PCN #69, Jan-Feb 2021), are likely the most complex patterns to be created and repeated verbatim in the rock art of JNU campus (see **Fig. 1** map). And again as I mentioned, it is the *repetition* of such arrangements in the area's rock art that distinguishes it from so many other rock art sites worldwide.

However, there is another pattern repeated so often in my study area and in so many different variations as to make me wonder about the type of intellectual explorations that were taking place there, namely, what appears to be an interest in *diagonal lines*. They are part of the figures that also made us think of possible game boards. Because of those lines, the many squares they cut across create more than just rectangles or smaller squares. They also create other kinds of shapes with many sides, i.e. *polygons*, like triangles and trapezoids and many other shapes I will just call polygons.

These square petroglyphs are so complex I believe they could be the focus of a completely separate study. **Fig. 2**, for instance, shows a very intentional large diagonal line that cuts the big square into two big triangles. The line also cuts several small and medium squares into small and medium triangles. The right side of Fig. 2 is from a mathematics website showing the very same pattern and even the same bold diagonal line.

Figs. 3–4 show different views of another square petroglyph cut with diagonal lines. This one shows very easy to see *trapezoid* polygons.

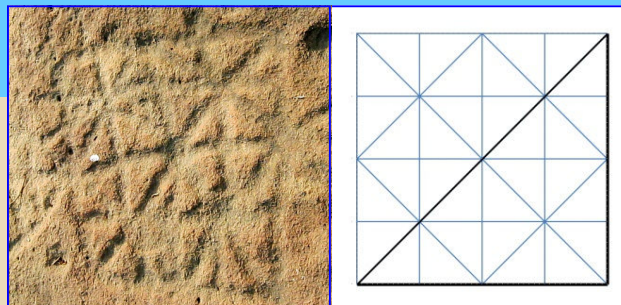


Fig. 2. Left: 4x4 square petroglyph at JNU campus; from Part 2, [Game boards and beyond](#) (PCN #68, Nov-Dec 2020). The diagonal lines show how to split a large square into equal squares and triangles. Photo: R.S. Thakur. **Right:** A modern example of exact same study splitting a 4x4 square for triangles resulting in '96' triangles; "Many triangles II" problem answer," mathopenref.com/problemanswer2.html. Notice how the large diagonal in the petroglyph is boldly emphasized just like in the study from a modern mathematics website.

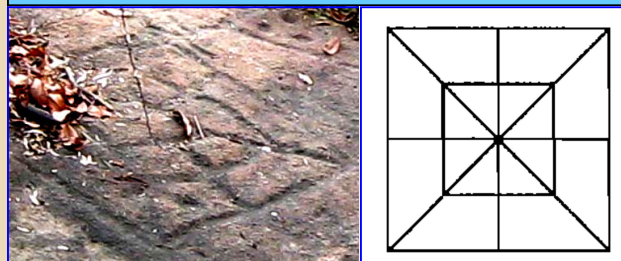


Fig. 3. Left: Very complex square petroglyph at JNU campus from [Vivid creations by early man, Part 2](#) (PCN #40, March-April 2016). My focus is on the lower right corner showing trapezoids and triangles. Photo by R.S. Thakur. **Right:** Slightly different modern example shows the same trapezoids and triangles as the petroglyph. From math page "Count the number of triangles and squares in the following figure." Toppr—Better Learning for Better Results; toppr.com.



Fig. 4. Wider context of the petroglyph in Fig. 3 (orig. PCN #40; link above). The site is west of the road to Convocation Hall (Delhi U.). The gentleman pictured is leading paleontologist and Quaternary geologist, Dr. Gyani Lal Badam, of the team of open-minded professors who took my work seriously. Here he is investigating animal petroglyphs in context with the square. For more about Dr. Badam see PCN #40 (above) and #43 (on the following page).

> [Cont. on page 7](#)

Diagonals and polygons (cont.)

"A couple of highly weath-



Fig. 5. Here is another of the complex square or rectangular shaped petroglyphs. It is very similar to the one shown in Figs. 3–4. I enlarged it so that the reader can easily compare it with Fig. 6 and clearly see the *trapezoid polygons* that both of the figures have in common being practically identical in each one of them. Photo: Raghbir S. Thakur.

ered Paleo-lithic-style



Fig. 6. Here is closer view of the petroglyph in Figs. 3–4. Unlike the petroglyph in Fig. 2 this one shows, or at least suggests, that the petroglyph is not a symmetrical combination of shapes like in the mathematical sketch. It is also possible the petroglyph's creation was not completed or that it was never intended to be symmetrical. Photo: Raghbir S. Thakur.

animal images nearby ... may be helpful in dating the panel."

I believe that Fig. 4, with Dr. Gyani Lal Badam, is especially significant because it

shows the complex square petroglyph, which is at left-center, in context with a cou-

ple of highly weathered Paleolithic-style animal images nearby. They may be helpful in dating the panel. For a closer view of the animals, see [Animal petroglyphs, Delhi-Aravallis-System, India; Part 4 of the Delhi-Aravallis series \(PCN #43, Sept-Oct 2016\)](#).

If one looks closely at the bottom of Fig. 4 one can see one of these clearly large, though unidentified, mammals just to the left of Dr. Badam's foot.

Fig. 5 shows another of the complex square petroglyphs within the JNU Complex. While it is not exactly the same as seen in Figs. 3–4 it appears to basically be following the same template. For example, one can clearly see a trapezoid of the same shape in the lower right hand corner as in the other petroglyph. Note that even though I don't reproduce it here, there is a Paleolithic-style animal to the right of the Fig. 5 petroglyph square also. That mammal appears to be an ibex.

Fig. 6 is another view of the square petroglyph in Figs. 3–4. This time it is a more straight-on view so the reader can easily compare its qualities with Fig. 5 above. The diagonal lines and the trapezoid polygons in the same locations in both petroglyphs suggest some kind of local tradition or connection between them. Whatever their age, I believe the JNU square petroglyphs show clear understandings of mathematics.

To see more of the square petroglyphs I discovered within the 1.6 square mile region of JNU Campus in Delhi see the following:

[Mathematical rock art in old world India In special context to Jawaharlal Nehru University campus, Part 2: Game boards and beyond \(PCN #68, Nov-Dec 2020\)](#).

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

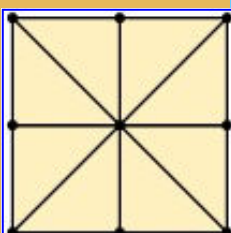
http://pleistocenecoalition.com/#rock_art_in_delhi_india

Nine Men's Morris—Thakur's 'game boards'—Which came first?

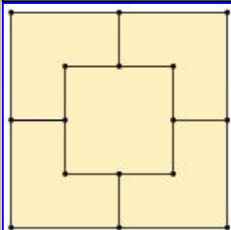
By John Feliks

"The rock art panels within the... JNU Complex no doubt stretch across a wide range of dates likely Paleolithic, Neolithic and later."

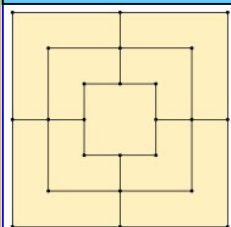
—Raghubir S. Thakur's Part 1, [Complex cup-mark pairs](#) (PCN #67, Sept-Oct 2020).



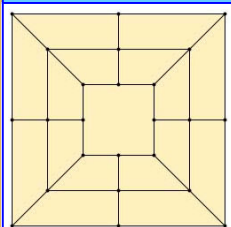
Game board for Three & Four Men's Morris.



Game board Five & Six MM. Seven adds a center cross and a centerpoint.



Nine Men's Morris.



11 & 12 Men's Morris.

Fig. 2. Morris boards.

In Raghubir S. Thakur's initial series in 2016

([Petroglyphs in Delhi-Aravallis-System, India: Vivid creations by early man, Part 2](#), PCN #40, March-April 2016);

and in his recent series ([Mathematical rock art in old world India In special context to Jawaharlal Nehru University campus, Part 2: Game boards and beyond](#), PCN #68, Nov-Dec 2020),

he noted that he and several rock art expert colleagues—Dr. GL Badam, paleontologist and Quaternary geologist, Dr. ML Sharma, Dr. RK Pancholi, Dr. VH Sonawane, and Dr. N Vyas—met in a joint session to discuss the importance of cup-marks and other petrographic rock art in Delhi Thakur was first to identify and document (including GPS). Among other explanations they all agreed on was an interpretation of some well-organized geometric patterns (associated with cup-marks) as likely representing some sort of games (see the two links above).

In this brief article, I show that several of Thakur's petroglyphs actually do feature examples of a family of cosmopolitan game boards revolving around what is best known as 'Nine Men's Morris' (e.g., **Fig. 1**).

The game is often credited to the Romans but that can be explained simply by its popularity at the time and easy preservation at Roman sites. There exist other examples in Israel, Greece, Africa, India, China, and Europe and in several repeated incarnations, namely, 3, 4, 5, 6, 7, 9, 11 and 12 Men's Morris (**Fig. 2**).

There are several examples of what may be Nine Men's Morris game boards far pre-dating Rome (the most commonly cited, at Kuma temple in Egypt, cannot be dated older, as it is found in context with Coptic Christian crosses at 55 AD+).



Fig. 1. Left: Highly-eroded rock art panel documented by Raghubir Thakur in semi-arid Delhi, India. The pattern is called an *alquerque*-type board (Rogersdotter 2015). Within, one can see several of the *Morris* games: 3–7. **Right:** Remarkably similar 12th Century game board carved into the floor of the main temple at Belur, India (photo: Dr. Rebecca Wragg Sykes, PhD, on her blogpost, 'India: Medieval Hoysala Archaeology of Belur and Halebid'). I discovered the similarity during edit research for Thakur's Part 4. Geometric explorations of squares would easily lead to the patterns seen above without any necessity of association. However, the unique extensions in both are so unexpected as to surely prove some kind of chronological relationship. (Six subdivisions of the triangles is rare.)

However, there is a Mycenaean Greek artifact dating 14th century BCE (**Fig. 3**) pretty clearly showing the Nine Men's Morris board as seen in Fig. 2, and an example in Gadera, Israel, dating to the 18th Century BCE (per archaeologist Dr. Kurush Dalal; [livehistoryindia.com](#)). So, despite identical examples counting the variations worldwide the board's developmental history appears to be unknown.

What I would like to suggest in light of Thakur's two articles and his team's suggestions is that even while some Morris boards may actually have been used for games they also may not have been. This may be especially true if engraved on angled or vertical surfaces. Mathematical, historical, mnemonic or spiritual uses are not difficult to imagine—with the latter perhaps similar to the better-known *labyrinth*. So, just finding the patterns doesn't automatically equate to games.

It also seems reasonable that ancient game inventors may not have invented the boards but borrowed them from pre-existing geometric explorations. (Thakur's PCN #68 article cites a UMICH study linking board games and math skills.)

So, my proposal is that ancient game boards may have started out as geometric explorations that game-oriented persons took advantage of in creating this most famous of pastimes—board games.

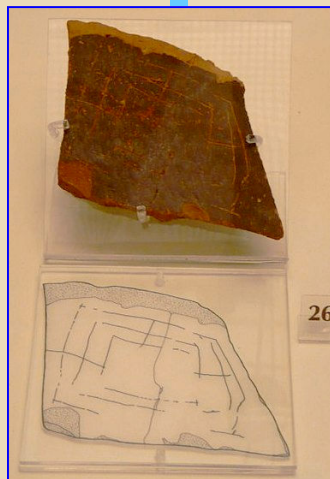


Fig. 3. Clay tablet showing Nine Men's Morris board from Mycenaean Greece times c. 3,350 years ago. Known worldwide. Wikimedia Commons.

Archaeologist, Elke Rogersdotter, described a similar sentiment in 2007:

"Ancient remains of game boards have been relatively little researched in archaeology. A common view holds that such finds represent... periphery, less informative artifacts. Another established tendency is to approach them out of classificatory,

> [Cont. on page 9](#)

Nine Men's Morris—Thakur's 'game boards' (cont.)

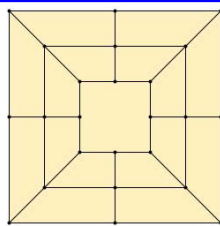


Fig. 4. Convocation Hall petroglyph compared with '12 Men's Morris' game board. Compare especially the center squares through lower right corners. Per Thakur, the rock art which is highly eroded, appears to show either an imperfect design or an asymmetric variation. It is also possible the petroglyph represents a 'developmental stage' not yet reaching the modern version we might hold as an ideal. Photo: Raghubir S. Thakur. 12 Men's Morris graphic: Wikimedia Commons.

game-typological aims. This paper... offers a more em-

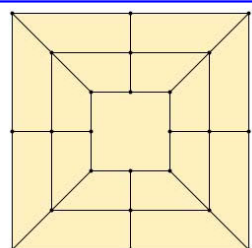


Fig. 5. Another example of what appears to be a highly eroded though still recognizable '12 Men's Morris' game board. Extreme weathering in a semi-arid environment with low precipitation suggests the possibility of great age. The photo is from a large package of petroglyph pictures Thakur sent to *PCN* in September of 2020. Photo: R. S. Thakur. 12 Men's Morris graphic: Wikimedia Commons.

pirically grounded path by, rather than identifying the

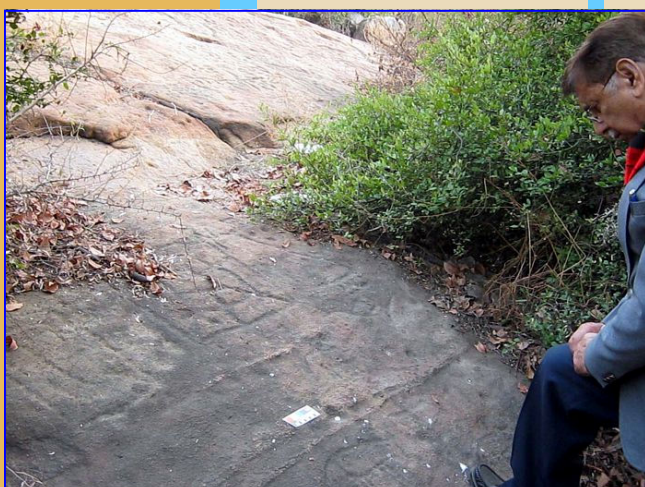


Fig. 6. Leading paleontologist and Quaternary geologist, Dr. Gyani Lal Badam, one of the team of open-minded professors who took Thakur's work seriously. The photo shows a wider view and context of the proposed '12 Men's Morris' petroglyph (Left) detailed in Fig. 4. It is from Thakur's articles in *PCN* #40, March-April 2016, *PCN* #68, Nov-Dec 2020) and the current issue. Although neither have been dated, it may be significant the 'game board' engraving is seen here in context with Paleolithic-style animal figures. It is one of these animal figures Dr. Badam is looking at. Photo: R. S. Thakur.

boards as games, focusing on them as primarily archaeological objects with distinctly archaeological attributes. This has made visible some distinguishing traits, which may not have been as easily detected with a game classificatory approach."

—Rogersdotter, E. 2015. What's left of games are boards alone: On form, incidence, and variability of engraved game boards at Vijayanagara (c. AD 1350-1565). *Heritage: Journal of Multidisciplinary Studies in Archaeology* 3: 457-96.

Figs. 4–6 feature two more examples from the sets of documented petroglyphs Thakur sent to us that I believe show the '12 Men's Morris' variation of what may be the most cosmopolitan 'family' (see Fig. 2) of ancient 'game boards.'

If India's rock art genuinely is the world's oldest (e.g., Bhimbetka dated c. 270,000–700,000 years old) then it may well be worth finding reputable scientists—without a horse in the highly competitive mainstream-compromised anthropology race—to date them.

Those dating the petroglyphs must have no interest in the outcome other than the knowledge of having done a scientifically objective job well. If the dates turn out to be only several hundred years old that's fine as it will increase our understanding of that period; that's how science works.

However, if any of the petroglyphs turn out to be thousands of years old it could change our picture of history paying close attention to any evidence suggesting they were or were not actually used as game boards. The PC is interested either way.

The mathematics part

While Rogersdotter brings up many other valuable reasons to study game boards she does not mention mathematics as a most significant reason. What they can say about the mathematical capabilities of earlier people whether centuries or millennia in the past would be invaluable. India is a culture that has had a great impact on mathematics, modern engineering, science, etc., being as Thakur points out, not only the origin of two of the most important mathematical inventions of all time—the concept of 'zero' and the 'decimal system'—but also the most respected and famous board game of all time—Chess. Dating the petroglyphs might provide some insight into how these things are related.

The linking of board game playing with children developing a deeper appreciation of mathematics—as in Thakur's 'Game boards and beyond'—also helps to raise the study of games in archaeological contexts to a higher level just as Rogersdotter is trying to do.

The missing history

In light of India's acknowledged extremely ancient rock art beginnings, Thakur proposed we should 'expect to see mathematical ideas' show up there following such an early origin. This, of course, makes sense. So, then, we might ask where is this missing 270–700,000-year history to be found? Perhaps part of it is in recognizing that some rock art 'game boards' may be something other than just games. And for older evidence, perhaps it means to selectively excavate around sites, such as Thakur's, already containing complex rock art at the surface. Both seem very worthwhile endeavors. —jf

Member news and other info

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Jan Willem van der Drift

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[To clean or not to clean](#) Revisiting PCN#16

Virginia Steen-McIntyre

PAGE 8

[Mathematical rock art, India, Part 3: Cup-marks & pentagrams](#)

Raghubir S. Thakur

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Sachin K. Tiwary

[Possible Saiga antelope pictographs, etc.](#)

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[Clovis dining on gomphotheres—Tetela 1 engraving](#)

Virginia Steen-McIntyre

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[The Impact of Fossils, Installment 8](#) [rock art-trilobite structures +Supplement]

John Feliks

Glen Boatman, Editor; *Archaeology of North Central Ohio, Volume 3*;

sent a promo for the beautifully-produced 2020 book. Below are some top PC interests:

Along with faithful reproductions of two of Dr. Richard Michael Gramly's PCN articles ("Lighting, heating, and cooking during the Late Pleistocene: Upper Paleolithic lamps in the Old and New Worlds" [with Dennis J. Vesper]; and "Understanding the Clovis-age lamp preform from the Cedar Fork Creek site, north-central Ohio"), PCN readers will be especially interested in Dr. Gramly's cosmopolitan 36-page paper, "Some commonalities among Ice Age bone, antler, and ivory artifacts—New and Old Worlds."

Dr. Gramly's compelling chapter (which includes input from PC co-founder Dr. James B. Harrod) compares less well-known artifacts from both North and South America with Gravettian-age (c. 33,000–21,000 years BP) artifacts in Europe. Dr. Gramly suggests, for instance, that the peopling of the New World "should be documented and understood using bone, antler, and ivory artifacts" rather than flaked stone industry (lithics) as these are more likely to feature "encoded messages about myths and art" and can also be linked directly to specific animals hunted. This is a very important recommendation. Readers of *Pleistocene Coalition News* the past 12 years are well-aware the mainstream anthropology community has not only de-emphasized but also

suppressed the evidence and implications of symboli-

ance between presenting undeniably attractive and

ARCHAEOLOGY OF NORTH CENTRAL OHIO

VOLUME 3



Sponsored by the Sandusky Bay Chapter of the Archaeological Society of Ohio

Left: Cover, *Archaeology of North Central Ohio, Vol. 3*. **Right:** Inside cover; Caesar Creek artifacts. Photo: M. Oglesbee. The book strikes a superb balance between stone and less easily preserved artifacts of bone, antler and ivory.

cally-engraved bone artifacts extending quite far back in



[Link to PCN #69](#)



[Link to PCN #68](#)



[Link to PCN #67](#)

Paleoindian behavior"—is the book's very deliberate bal-

time—including such as Hueyatla in the New World—at 250,000—and Bilzingsleben at 400,000 in the Old—perpetuating a completely false picture of the capabilities of Paleolithic peoples and, especially, early Native Americans.

One of the central selling points of *Archaeology of North Central Ohio, Vol. 3*, emphasized by Boatman—not only by way of Dr. Gramly's articles but other of the book's chapters as well, especially Dr. James M. Adovasio's, "What the hell are they doing: Some thoughts on

familiar stone artifacts and non-stone-based artifacts. The latter is emphasized by many of the book's contributors. It fills in gaps of lifestyle that could never be known by way of stone artifacts alone. The natural resilience of lithic (stone) artifacts and their easy availability both on the surface and in excavations gives us a *biased and inaccurate* view of what Paleolithic life was like if our conclusions are based only on lithic evidence.

After reading this book one will see ancient Native American culture as more colorful and interconnected in lifestyle, technology and art.

Archaeology of North Central Ohio, Volume 3 (over 20 authors, 218 pages in glossy stock, 100 color photographs as well as graphs, and high-quality drawings and maps) is sponsored by the Sandusky Bay Chapter of the Archaeological Society of Ohio and costs \$40 (other volumes are also available: Vol. 2 at \$30, Vol. 1 at \$25). The price includes \$5 for postage. Order from:

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> [Cont. on page 11](#)

Member news and other info (cont.)

HUMAN AND PROBOSCIDEAN INTERACTIONS IN NORTHERN NORTH AMERICA: New Evidence, Fresh Interpretations and Revisited Data

Edited by
Richard Michael Gramly, PhD

With contributions by:

John Broster, Ronie Bull, James Fall, James B. Harrod,
Russell Jodanis, Arthur C. Parker, William Pridemore,
Dennis J. Vesper, and the Editor.



Dr. Richard Michael Gramly's new book includes contributions by Pleistocene Coalition founding member Dr. James B. Harrod.

"[Virginia Steen-McIntyre] joined together with some other... maverick types of researchers/scientists to form something called the Pleistocene Coalition. [They] publish a news bulletin... with all kinds of articles ... by researchers who are... pushing the boundaries ... in a very scientific way. ... researchers who are very, very careful... trying to keep alive this picture of extreme human antiquity in the Americas."

News items this issue

focus on one of the PC's central tenets that people with sophisticated capabilities were in the Americas far longer than known to the public. The reason it is not known is the mainstream's doctrine of no early Americans necessitating their blocking of conflicting evidence. This unscientific treatment of evidence is now becoming generally known.

Dr. Richard Michael Gramly, PhD,

announces publication of his new paper, Late Pleistocene proboscidean ivory artifacts from the Hiscok site, NY; in the Elsevier journal *L'Anthropologie*. The paper is the first in the journal's history since 1889 to feature a 'North American Upper Paleolithic data set.' Temporary free access to the paper can be found at the following Elsevier link: <https://authors.elsevier.com/a/1cjMipiAwH9k>



PC-relevant excerpts from:

Forbidden Archaeology: Hiding our Past at Hueyatla Mexico, *Earth Ancients* podcast, Oct 10, 2020:

Michael Cremo: "The whole thing sort of adds up to confirming what Virginia Steen-McIntyre originally said..."

Host: "So it sounds like it really made the archaeological/anthropological community uncomfortable... to get the evidence, and then, on top of it, here's *Mysterious Origins of Man* with... featured narrator ... Charlton Heston... it must have really upset that community pretty severely."

Michael Cremo: "Yeah, so, I think Virginia Steen-McIntyre was willing to talk to anyone who would listen to her. And, I listened to her and, I wrote about her. I think I was at least partially instrumental with getting her onto that television special that really... brought the case back alive. And new work was started there confirmed it. But there's still tremendous resistance to this."

Host: "... I want to talk about the dark side of archaeology... I have read that eyewitness accounts of [federalities] intimidating workers with guns and to get them to sign confessions that the artifacts were planted... I also discovered that the site where the original artifacts were found was closed down. And ...many, if not most, of the artifacts were lost or hidden. And to this day... those sites are restricted and no one's allowed to go there."

Michael Cremo:

"Uh, that's a fact. ...what apparently happened is ...it wound up in somebody's hand who built a house and put up some walls... around it. ...Now you can say was that done deliberately to...bury it, so no further trouble can come from it...? [As] far as the artifacts are concerned, they definitely were confiscated by the Mexican government ... And, it is a fact that the artifacts that were found there don't really exist anymore."

Host: Oh, my God...And the fallout, of course, lands on Virginia Steen-McIntyre directly."

Michael Cremo: "I would definitely say that, yes. Then, another thing that she did was she joined together with some other... maverick types of researchers/scientists, to form something called the Pleistocene Coalition... [They] publish a news bulletin...with all kinds of articles in it by researchers who are... pushing the boundaries but in a very scientific way. ... researchers who are very, very careful. And they're trying to keep alive this picture of extreme human antiquity in the Americas."

—Michael Cremo: *Forbidden Archaeology: Hiding our Past at Hueyatla Mexico*. *Earth Ancients* podcast. Oct. 10, 2020.

Michael Cremo's articles

in *Pleistocene Coalition News* include: [Forbidden Archeology and the Knowledge Filter](#) (PCN #4, March-April 2010), [The Calaveras skull](#) (PCN #8, Nov-Dec 2010), [Data blocking by threat and intimidation](#) (PCN #9, Jan-Feb 2011),

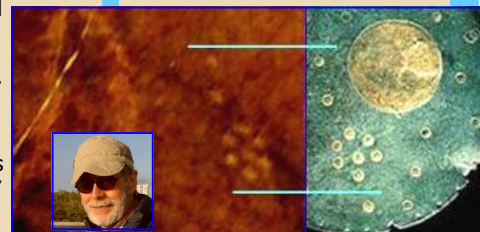


Fig. 1. Ray Urbaniak, engineer, rock art researcher, and prolific PCN author's discovery of a petroglyphic Pleiades representation on an Arizona Paiute reservation showing top-notch Native American astronomical observation compared with the mainstream's fully accepted representation of same in the European Nebraskan sky disk. Unesco calls the Nebraskan disk the "oldest concrete depiction of a cosmic phenomenon worldwide." Anthropology has a long history of minimizing the accomplishments of ancient North Americans. The comparison questions the *per capita* superiority of European cultures over indigenous cultures at the beginning of astronomy. Petroglyph photo: Ray Urbaniak. PCN #54, July-August 2018.

[Valsequillo, Forbidden Archeology, and I](#) (PCN #12, July-Aug 2011), [Forbidden Archeology and Virginia Steen-McIntyre](#) (PCN #56, Nov-Dec 2018), [Thoughts on Homo luzonensis](#) (PCN #59, May-June 2019).

An open mind

"I am glad that the Pleistocene Coalition has an open mind and is willing to publish sound research and well thought out logical theories that may lie outside the insulated bubbles that academia has created [Ed. adds **Fig. 1**]. Many people around the world have developed exciting logical theories based on their research, while I have read the work of many bubble researchers that totally lacks credibility yet gets wide coverage, attention and protection from dissent..."

I appreciate the platform!"

—Ray Urbaniak, engineer, rock art researcher, prolific PCN author.

[Go to p. 18](#) for a similar word from blogger, Xavier Bartlett.

Camelops and possible rock art footprint symbols

By Ray Urbaniak Engineer, rock art researcher and preservationist

"If the petroglyph does prove to represent a Camelops footprint it would add yet another element to the growing list of 'extinct' animals depicted in Clovis rock art."



A while back, I discovered in southern Utah a petroglyph I believe may

be the stylized representation of a camel footprint (**Fig. 1**). Camel footprints vary greatly; however, a quick comparison with modern camel foot-

prints (e.g., in **Fig. 2**) shows a striking similarity between the petroglyph and footprints each divided into the same four parts. The footprints' larger parts represent the two halves of a camel's foot. The round indentations in front of the larger parts are created by the camel's toes or toenails, often referred to as 'claws.' The similarity is immediately recognizable.

Some readers may mistakenly believe there have never been indigenous camels in North America. Moreover, being so familiar with the camels of the Middle East and Africa known as *dromedaries*, they may also be unaware that camels actually originated in North America. It is from North America that camels migrated into both South America and across the Bering Strait Land Bridge into Asia and beyond.

This leads to a very relevant point for the Pleistocene Coalition that camels, namely, *Camelops* (**Fig. 3**) are known to have lived in North America through the end of the Pleistocene about 11,000 years ago. This means there is no reason images representing these animals could not show up in Clovis or Utah rock art.

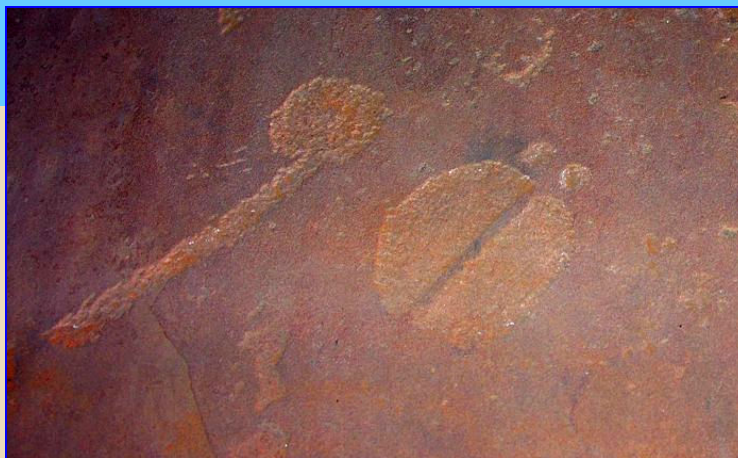


Fig. 1. A petroglyph I discovered in southern Utah showing what I propose may be the stylized representation of a camel footprint. Photo by Ray Urbaniak.



Fig. 2. Stock photos of camel footprints or tracks. Each has the same side-by-side elements as the rock art of Fig. 1, two toe pads, and two nail marks.



Fig. 3. *Camelops* (Wikimedia Commons) Pleistocene camel alive even during Clovis times. It is thought to have resembled the well-known modern dromedary.

The only blockade is the mainstream view Clovis people—

> [Cont. on page 13](#)

Camelops and possible rock art footprint symbols (cont.)

living contemporaneously with *Camelops*—were artist-

Saudi Arabia. Along with my own above it they comply

glyph in Saudi Arabia shared by Abdulrahman Albalawi.

The similarity is pretty straightforward keeping in mind that camel tracks are known *both* to include and not include visible toenail or claw marks (e.g., some camels have forward-growing toe nails which only show in sand if it is deep and not firm; others have toe nails resembling claws and grow downward; and other camel toe nails don't show in sand because they have been trimmed by humans!). Apart from the confusion of toe-nail representation, noting the symmetrical similarity is unavoidable.

If the two differently-shaped and possibly 'stylized' Utah petroglyphs do indeed represent *Camelops* footprints, it would add yet another example to the growing list of 'extinct' animals depicted in Clovis rock art.

See my prior articles providing evidence Clovis-era artists—contrary to what we've long been taught were inept—were excellent documentarians in the presence of now extinct North American animals as cave lions, Saiga antelope, four-tusked gomphotheres, Arabian oryx-like long-horned animals, llamas, etc. Here are a few: [Refined thinking regarding Ice Age animals in rock art](#) (PCN #52, March-April 2018) [Rock art rebels—breaking with tradition](#) (PCN #57 Jan-Feb 2019), and [Rarely-depicted Ice Age animals in U.S. cave art](#) (PCN #59, May-June 2019), and many others.



Fig. 4. Top-Left: Proposed Utah *Camelops* track petroglyph from Fig. 1. **Top-Right:** Camel footprint in sand from Fig. 2. **Bottom-Left:** Likely camel footprint petroglyph. Photo sent to me by professional hiker and rock art photographer, Sue Reynolds. **Bottom-Right:** Modern-day camel track in Saudi Arabia clearly and startlingly similar to the petroglyph photographed by Sue Reynolds.



Fig. 5. Sue Reynolds—rock art photographer and professional hiker who provided the likely camel track petroglyph in Fig. 4—also shared with me many very detailed photos of the Shaman's Gallery panel several years back. Among others in the collection, I discovered representations of extinct pronghorn also pointing to early Native American artistic skills. See [Intriguing images from the Shaman's Gallery and some possible conclusions, Part 1](#) (PCN #32, Nov-Dec 2014).

cally inept. The latter is a belief I have refuted many times over in the pages of *Pleistocene Coalition News* with old-school mainstream researchers attacking me knee-jerk.

Camelops is an extinct genus of camels that lived in Western North America ranging from Alaska all the way to Mexico. It lived in the New World from the middle Pliocene (3–4 million years ago) to the end of the Pleistocene as noted above. These ranges provide plenty of time Paleolithic artists could have depicted them in one form or another—including representations of footprints.

Fig. 4 shows a rock art discovery by Sue Reynolds (**Fig. 5**) that is startlingly similar to camel tracks in

with my introductory note that camel tracks come in many different forms and showing just how varied



Fig. 6. My proposed SW Utah camel track petroglyph with claw-marks compared with camel track petroglyph without claw-marks from Saudi Arabia; Photo by [منج](#) Shared by Abdulrahman Albalawi. The symmetrical similarity, again, is unmistakable.

camel footprints can be. And there are many more uncannily similar comparisons even spanning the globe. One such additional comparison can be seen in **Fig. 6**. In that figure, I compare my proposed Utah petroglyph with the photo of a clear camel track petro-

RAY URBANIAK, engineer by profession, is a passionate amateur archaeologist with many years of systematic field research in Native American rock art. He has written over 30 articles on many topics with original rock art photography for PCN:

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

The Impact of Fossils

A paper on Paleolithic fossil collecting and its possible influence on early humans, text pp. 123–124

By John Feliks

"The region...has long been known for its abundant



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.

and varied trilobite fauna."

[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).

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[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).

[Click here](#) for Installment 8 (*PCN* #69, Jan-Feb 2021).

[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 9th Installment continuing from [Installment 8](#) (after 'perforated for suspension as a personal ornament [Oakley 1985.])...

PART III

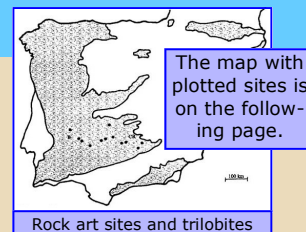
FOSSILS AS REFERENTS FOR AMBIGUOUS PREHISTORIC ICONOGRAPHY

[CONTINUING]

Iberian sites with images resembling trilobites examined from a geological perspective

The region in which the schematic paintings were created contains surface rock of Lower to Middle Palaeozoic age (Cambrian, Ordovician, Silurian, Devonian), the geological time period in which trilobites flourished. It has long been known for its abundant and varied trilobite fauna—over 150 species.¹⁵ **Fig. 7** [reproduced on the following page] is a map of the Iberian peninsula with sites containing trilobite-like images superimposed over a simplified outline of pre-Mesozoic outcroppings. Most of the rocks within this outline are Palaeozoic, and contain abundant trilobite fossils.¹⁶ It seems more than coincidence that twenty or more schematics in Breuil's assemblage from the same region can be compared with trilobites. Since trilobites are abundant in the regions in which the paintings were made, they should be considered as possible referents.¹⁷

[**PCN 2021 Note:** Footnote 17, identifying the plotted sites, is on the following page for easy comparison with the map.]



CONCLUSION

At whatever time mankind first became 'conscious' in any sense of the word, fossils had long been present as part of the natural world in which humans lived. Fossils were literally on display in the great museum of nature, and on every continent where human beings developed visual representation—be it Africa, Europe, Asia, the Americas or Australia. Put in other terms, wherever humankind first became artistically aware, the mysteriously fascinating and aesthetically appealing shapes and patterns which are fossils were probably both present and noticed.

Palaeolithic and Neolithic people were in contact with rocks on a daily basis. The making of stone tools in particular, would have given them reason to examine very closely the rocks they had gathered. And, lacking the many diversions characteristic of modern societies, some prehistoric people may have also studied rocks simply as a pastime. Collectively, the study of rocks by early humans would have entailed the observation of multitudes of fossils in the process. Hence, fossil images would have been incorporated into early man's palette of mental images. In due

> [Cont. on page 15](#)

¹⁵ Linan et al. 1993; Bartoli 1992; Linan and Sdzuy 1990; Linan and Quesada 1990; Rabano 1984; Gutiérrez-Marco et al. 1984; Hammann et al. 1982; Hammann 1976a, 1976b, 1974, 1971; Vegas 1970; Llado et al. 1967; Bard 1964; Lotze 1961; Maass 1961; Triguero 1961; Thadeu 1947; Hernandez-Pacheco 1926; de Cortázar 1880; Gonzalo and Tarin 1879; de Prado 1855; Verneuil and Barrande 1855.

¹⁶ Geologically, the map is a simplified amalgamation of the many maps consulted: Linan et al. 1993; sources cited in previous footnote; others in Dallmeyer and Garcia 1990; the standard peninsular geological maps etc.

The Impact of Fossils (cont.)

"Fossils were literally on display

course, shapes, patterns and ideas originally inspired by fossils would be expected to show up in the artwork, myths and religious beliefs of prehistoric people.

in the kits of prehistoric shamans. Along with actual artworks, fossils are invaluable indicators of the intimate psychology of prehistoric people. From Lower Palaeolithic times

nologies on how exposure to fossils may have spurred the transition from 'natural' to 'artificial' representation.

As concerns the 'fossil depictions theory,' I have demonstrated not only that certain prehistoric artworks resemble fossils, but also that such fossils are known from the same regions as the artworks. Specialized regional studies based on the ideas put forth here have the potential of explaining a great number of enigmatic prehistoric artworks. The presence of fossils nearby or at rock art sites is hard physical evidence of referential plausibility—a factor which should be taken into account in future discussions of enigmatic prehistoric rock art.

Acknowledgments (1998)

I am grateful to the many whose input has benefited this paper, including anonymous reviewers and all others who have commented on drafts, provided assistance, or offered encouragement over the last five years. These persons include, in alphabetical order: Paul Bahn, Robert Bednarik, Roger Bennett, Bradley Bloom, Margaret Booth, John Bradshaw, David Branagan, Judith Calleja, Flora Clancy, Jill Cook, Whitney Davis, Pietro and Sharlet DiGiorgio, Andrew Duff, Robert Dufort, Elery Hamilton-Smith, Rom Harré, David Premack, Christy Turner II, Randall White, Pio Peter Zammit and Richard Zurel. I especially wish to thank my wife, Shekinah Errington, who, among many other contributions, painstakingly proof-read and commented upon every draft. [2021 Note: Electrical engineer, laser and computer expert Gerry Hermann, was missing from the original 1998 Acknowledgements. He played a crucial role in creation of the paper's Fig. 1 [fern shadow](#) (credited PCN #61, Sept-Oct 2019)].

John Feliks, USA

Final MS received 8 July 1998
RAR 15-458

References for the 1998 paper for this section only follow.

> [Cont. on page 16](#)

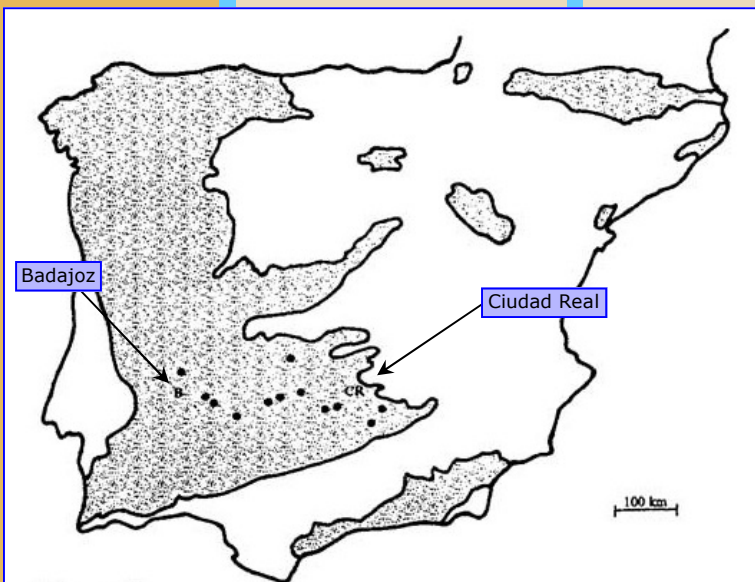



Figure 7. Neolithic-Bronze Age rock art sites with paintings resembling trilobites, and their relationship to trilobite-bearing exposures of the Iberian peninsula.

- Sites containing Neolithic-Bronze Age paintings which resemble trilobites.

 Simplified outline of pre-Mesozoic rocks, primarily trilobite-bearing Palaeozoic rocks. Some areas within the outline are Precambrian, post-Palaeozoic and igneous. The remaining, white area is post-Palaeozoic, of non-trilobite-bearing rocks.

B = City of Badajoz, CR = City of Ciudad Real, Spain.

Fig. 7. Neolithic-Bronze Age rock art sites with paintings resembling trilobites, and their relationship to trilobite-bearing exposures of the Iberian peninsula.

in the great museum of nature, and on every continent where human beings developed visual representation."

The abundance of fossils in prehistoric burial and habitation sites proves that fossils were important in both the personal lives and overall culture of prehistoric people. They were worn as items of adornment; and in all likelihood, fossils were also kept as magical or religious items

in the kits of prehistoric shamans. Along with actual artworks, fossils are invaluable indicators of the intimate psychology of prehistoric people. From Lower Palaeolithic times onward, the collecting of fossils may, in fact, be the earliest confirmed activity (supported by numerous archaeological examples) which cannot be directly connected to concerns of survival. In-depth study of this practice, therefore, would probably shed more light on the mental abilities, creativity and religious beliefs of prehistoric people than does the study of their practical technologies.

With the 'natural representations theory,' I have offered a means by which prehis-

¹⁷ The rock art sites plotted correspond with the following numbers on Acanfora's 1960 map. They are (l-r): 43 (Albuquerque, Badajoz), 44 (Alange, Badajoz), 45 (Alange—my Figs. 5e and 6e), 48 (Sierra de Hornachos, Badajoz), 49 (Sierra d'Elechal, Badajoz), 50 (Cabeza del Buey, Badajoz), 35 (Hoz de la Gadiana, Cáceres), 34 (Almadén, Ciudad Real—my Figs. 5c and 5g), 32 (Fuencaliente, Ciudad Real—my Figs. 5h and 6c), 31 (Solana del Pino, Ciudad Real—my Figs. 5a and 6a), 28 (Santa Elena, Jaén), and 29 (Aldequemada, Jaén).

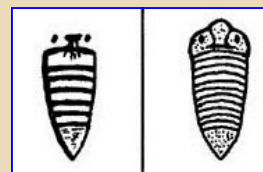
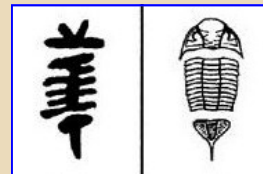
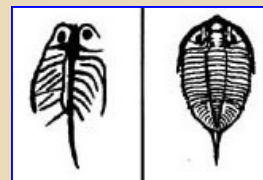
The Impact of Fossils (cont.)

"From Lower Palaeolithic times onward, the collecting of fossils may, in fact, be the earliest confirmed activity (supported by numerous archaeological examples) which cannot be directly connected to concerns of survival."

This Installment 9 represents pp. 123–124 of the 1998 RAR publication.

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10 years ago in *PCN*—Issue #10, March-April 2011

Avocational archaeology: Making photographs

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

[2021 Note: Supplemented by Dave McIntyre]



"Always include a scale of some kind in the final view, Base your scale on a metric ruler."

We are still thrashing out what form the Avocational Archaeology page will take. Interest and emotions (both pro and con) are running high, and many have shared their thoughts and ideas how it should develop.

Our time and volunteer staff are limited, and that means we in turn must limit what we can consider as far as manuscripts and illustrations are concerned.

One thing is certain: as a general rule, no surface finds. We must have provenance, which means the object must have been found *in situ*, embedded within a sedimentary layer that is dated or has a chance of being dated. Other venues are not so self-limiting, and we should be able to provide a list of them for you.

I would like to see the Avocational Archaeology page be used in part for instruction. It seems to me that the professionals have dropped the ball here, and that the 'amateurs' are left floundering to do the best they can.

One problem avocational archaeologists often find daunting is proper photographic documentation of their finds. Of primary importance is the inclusion of something to give scale to the image such as a person, shovel by a stream bank, or a centimeter ruler by a tool. Below find more on artifact photography.

Feedback requested.

-VSM

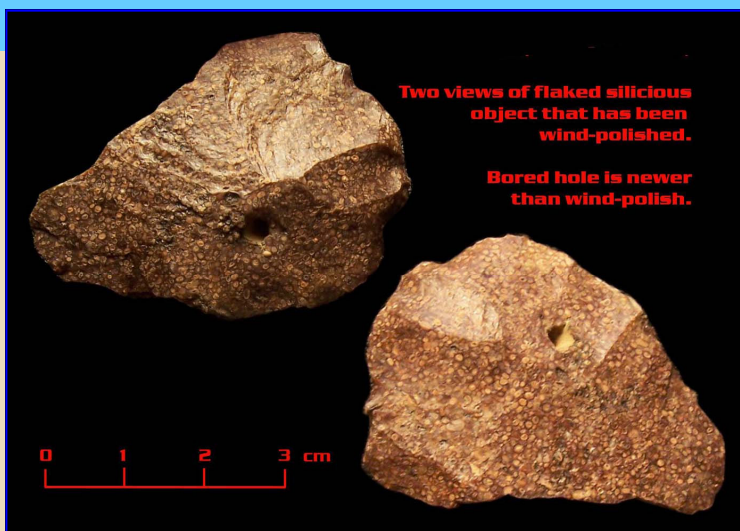


Fig. 1. Making good artifact photographs involves recording the detail, inserting a scale, and getting in close.

Some pointers for photographing small objects.

By Dave McIntyre

Pick out a few of what you consider are the most typical objects and concentrate on them one at a time.

Take one or more shots of each that show typical features that you believe are especially important.

Get in close with the camera so that the features are unmistakable. Use the smallest aperture to assure as great a depth of field as the camera can provide. If using a digital camera, use its close-up setting. Make sure the background is uniform so it doesn't distract the viewer.

Always include a scale of some kind in the final view. Base your scale on a metric ruler. An American coin or a ruler in inches doesn't mean much to someone outside the U.S.

Fig. 1 is an example of what can be done. It was taken with a small, inexpensive digital camera (5 megapixels), one of those that looks like a bar of hand soap. The picture was taken with the camera hand-held. The object was placed on a black background on my desk. I used a black equipment case. A desk lamp provided the light. I fiddled around with the light varying the orientation of the object and angle of the camera until most of the interesting features of the object showed up reasonably well. The images are not enhanced in any way.

In this example, a computer and Photoshop were used so that two views of the object could be combined. The uniform black background used during taking the shot makes it easy to select the object image, copy it, and paste it back on a black background

> [Cont. on page 18](#)

Avocational archaeology: Making photographs (cont.)

"In this example, a computer



2021 supplement: Dave McIntyre and Virginia Steen-McIntyre from Virginia's Christmas letter 2010, the year of this article's original publication. This photo was first published in [Losing two of our best—Dave McIntyre, Sam VanLandingham](#) (PCN #21, Jan-Feb 2013). Eds. improved image.

and Photo-shop were used so that two views of the object could be combined."

generated in Photoshop. Lettering and scale were added in Photoshop. The object was measured with a metric ruler and the scale adjusted to fit.

A film camera is a little more demanding. Color film requires a relatively long exposure at the small aperture required to give maximum depth of field. So, you really need a tripod or other rigid support for the camera. If extreme close-ups are called for, extension rings might be needed if using 35mm or 120 with the usual rigid camera

body. If using a camera with bellows, extension beyond the standard length may be necessary. Include the scale and lettering in the view while taking the photograph. The results can be excellent.

Excellent artifact photos have been made for decades without the use of computers or digital cameras. Anyone

else wish to share their techniques?

[2021a Note: We will revisit Virginia's Part 2 of this series, [Avocational archaeology: More on taking better photographs](#), with some professional tips, next issue. Those who want to see it earlier can click the link.]

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_mccintyre

"Get in close with the camera so that the features are unmistakable."

DAVE McINTYRE, who passed away in December 2012, was a retired geologist of the U.S. Geological Survey (USGS). He was a participant in PCN



research and critical behind-the-scenes technical consultant and husband of Pleistocene Coalition Co-founder Dr. Virginia Steen-McIntyre.

2021b Note: This was the only article Virginia and her husband Dave, wrote together. Dave was not listed as an author of the main article but as part of an accompanying support article. We added his name to the byline in this revisiting version as a Supplemental author. The **photo at far left** is of Dave McIntyre and Virginia Steen-McIntyre from Virginia's Christmas letter 2010. It was first published in [Losing two of our best—Dave McIntyre, Sam VanLandingham](#) (PCN #21, Jan-Feb 2013). The photo's clarity was improved in this version.

Continuing from page 11...

Excerpt from:

Homo erectus in America?
By Xavier Bartlett. *La otra cara del pasado* blog 1-23-20 after Virginia's first stroke. Translated from the Spanish:

"In this post I have quoted both Virginia Steen-McIntyre and Chris Hardaker, founding members of the *Pleistocene Coalition*. In this regard, I am pleased to report that your free bi-monthly publication, *Pleistocene Coalition News*, recently com-

pleted ten years of commitment to the heterodox scientific community that seeks to bring a new vision to prehistoric studies. As many readers will know, the *Pleistocene Coalition* is a group of independent scientists and researchers who for many years have joined forces to challenge many established dogmas and to claim that *another prehistory is possible*, in light of numerous localized findings and clues all over the planet.

So, I dedicate this article to the founders and editors of

this publication, starting with veteran geologist Virginia Steen-McIntyre—now somewhat in poor health—and continuing with John Feliks and Tom Baldwin, with a special memory also for the late Chris Hardaker. Also, I want to express my particular appreciation to Kevin Lynch and Richard Dullum, for their good work and their inspiration for some articles that I have published in this blog. Congratulations!"

—Xavier Bartlett (historian) 2020.



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
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EDITOR-IN-CHIEF/LAYOUT
[John Feliks](#)

COPY EDITORS/PROOFS
[Tom Baldwin](#)
[Richard Dullum](#)

SPECIALTY EDITORS
James B. Harrod, Rick Dullum,
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[Virginia Steen-McIntyre](#)

CONTRIBUTORS to this ISSUE

Tom Baldwin
Guy Leduc
Sue Reynolds
Glenwood Boatman
Richard Michael Gramly
Ray Urbaniak
Raghubir S. Thakur
(posthumously)
Xavier Bartlett
Virginia Steen-McIntyre
John Feliks

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man in the Pleistocene visit
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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.