PLEISTOCENE COALITION NEWS

VOLUME 13, ISSUE 3 MAY-JUNE 2021

- Challenging the tenets of mainstream scientific agendas -

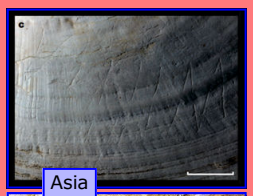
Inside

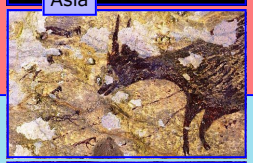


India

Raghubir Singh Thakur (MA History), sadly passed away in November. His *Part 5* this issue, Animal associations and Conclusion, speaks well enough for hope of rock art dating with its necessarily brief text and pictures. See **Thakur p.10**.

Welcome to the Pleistocene Coalition


Asia



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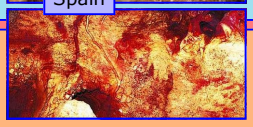


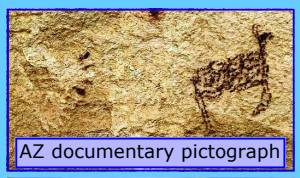
Tom Baldwin, in his 'Humanity, religion and evidence' takes a long overdue look at the ignored implications of pioneering and pivotal creative work by *Homo erectus*, the Neanderthals, and the Denisovans. See **Baldwin p.6**.

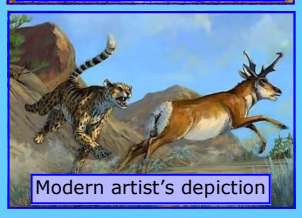


California

50-year international archaeologist, **Dr. Richard Michael Gramly PhD**, whose prolific background includes working with Richard Leakey in Kenya, debuts a startling artifact from the Calico Hills, CA (the only New World site excavated by Dr. Louis Leakey). Confirmed by *PCN* expert and founding member, Dr. James Harrod, he provides full description of the find including comparisons with similar artifacts from the Old World readily called in the popular vernacular, 'Venus figurines.' See **Gramly p.2.**

Engineer, rock art researcher and preservationist, **Ray Urbaniak**, debuts another astonishing Native American rock art image. This time it is what appears to be a pictographic representation of an extinct American cheetah chasing a pronghorn antelope in a photo taken by rock art photographer **Jennifer Hatcher**. Urbaniak's nearly 10 years of such evidence in *PCN* continues to confound and stir the infuriation of some in the old-school Eurocentric anthropology community which has attacked Urbaniak's work in knee-jerk fashion as he claims early Native American skills far above where the community has kept them for decades. *PCN* readers are well-aware this is the same community that has sidelined such evidence regarding the capabilities of *Homo erectus* at Bilzingsleben (Germany) and Valsequillo (Mexico). If Urbaniak's new I.D. is correct it will be the 2nd ancient depiction in *PCN* of an extinct American cat. See **Urbaniak p.16**.


AZ documentary pictograph


Modern artist's depiction

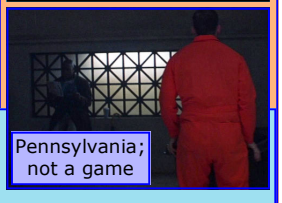
Last issue, inspired by R. S. Thakur's Part 4 article, **John Feliks** suggested that several popularly presumed game boards found in rock art likely did not begin as game boards. Instead of originating as games in single places then spreading throughout the world Feliks suggests the game board designs that revolve around squares and triangles are so natural to the geometric exploration of those shapes they could easily have had many isolated origins from prehistory all the way through to the modern world. See **Feliks p.12**.



This issue we provide three reprints by **Dr. Virginia Steen-McIntyre**. The main one is about George McJunkin, the black cowboy who discovered Folsom culture, to follow Ray Urbaniak's article on Folsom. Also Virginia's Part 2 on taking better photographs, and one with Jim Harrod on figure stones. See **Steen-McIntyre p.18**, **p.20**, **p.15**.

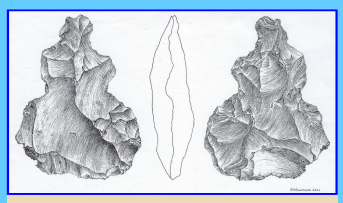

Romania

Romanian experimental archaeologist and artist Professor **Dragos Gheorghiu, PhD**, describes a new cave experiment he conducted just a few weeks ago in May. Gheorghiu's work and unique experimental approach to archaeology attempts to understand shared perceptions common to all people through timeless experiences of such as landscape, fire, water and sky. See **Gheorghiu p.8**


Pennsylvania; not a game

A Palaeo-American stone figurine from the Calico Hills, San Bernardino County, California

By Richard Michael Gramly, PhD, Anthropology



"The sheer wealth of tool material

...certainly captured and held the attention of Palaeo-American groups."

Interior, southern California in the present day is a dry, hot region deficient in moisture but rich in archaeological vestiges, many of which date typologically from an early era (Campbell *et al.* 1937; Moratto 2004; Simpson 1989, 1998; Gramly and Walley, 2019; Gramly 2019). To some degree, the record of human presence keys into the latest phase of a geomorphological scheme for the Pleistocene (Reheis *et al.* 2012).

Extinct late-glacial Lake Manix (**Figs. 1**–**2**) was a feature of this ancient landscape, and if claims for 'Early Man' at the Calico Hills site are accepted, then the relatively lush environment around this lake must have attracted animal and human populations.

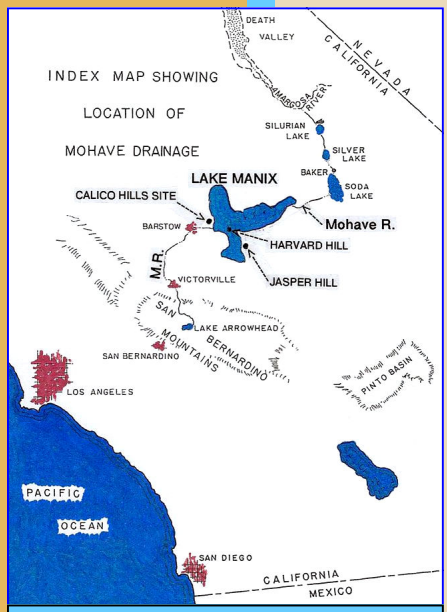


Fig. 1. Map of the Mohave River drainage, California, showing location of the Calico Hills site (Calico Early Man site) in relation to Harvard Hill and Jasper Hill, San Bernardino County.

A fact that is little appreciated is the abundance of flaked stone raw materials within the Lake Manix basin and most of San Bernardino County. The sheer wealth of tool material—both chert associated with sedimentary rocks and fine-grained (aphanitic) volcanic rocks—certainly captured and held the attention of Palaeo-American groups.

Ancient industry is everywhere to be seen (**Fig. 3**) barely a day's walk from the Calico Hills, and artifacts made of Harvard Hill chert and Jasper Hill felsite were introduced to prehistoric workshops upon spurs and ridges of the Calico Hills (**Fig. 4** on following page).

The Calico Hills themselves are an immense lithic source, and everywhere the surface of the ground is littered with debitage and cores in addition to whole, flaked tools—some still useful.

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Fig. 2. The Calico Hills site near Barstow, San Bernardino County, California as it appears today. In the far distance is the low-lying basin of extinct Lake Manix, which may have been important to Palaeo-Americans when it was better watered. For a similar landscape view in 1976 see p. 34 in Herbert L. Minshall's book *The Broken Stones.*

Fig. 3. Ancient, quarried outcrop of chert and talus of quarry debris at Harvard Hill, San Bernardino County, California. Photo taken April 2021 by R.M. Gramly.

Palaeo-American stone figurine from the Calico Hills (cont.)

"The surface of the ground is littered with debitage and cores in addition to whole, flaked tools—some still useful."

Fig. 4. Terminus of spur or ridge extending from Calico Hills towards extinct Lake Manix. The Calico Hills Figurine was discovered upon the surface at this location during the 1990s by Richard Dempsey.

Fig. 5. Large Palaeo-American prismatic blade core of chert weighing approximately 3 kg (seven pounds) discovered upon the surface of a spur or ridge east of the Calico Hill site during April, 2021.

Palaeo-American artifacts are particularly abundant at Calico Hills (**Figs. 5–7**); however, finished projectile points, which are convenient markers of temporal phases, are seldom found. Nonetheless, heavy-duty prismatic blade cores, mega-prismatic blades, massive denticulates, and kindred objects, are clear indicators that Palaeo-Americans, who belonged to the Clovis archaeological culture (or perhaps some earlier related manifestation) were familiar with every rock and ridge in this region.

The Calico Hills Figurine

During one of his many trips to explore archaeological sites within and around the Lake Manix basin, native Californian, Richard Dempsey, inspected the southern end of a spur or ridge of the Calico Hills (again, Fig. 4). The ridge lies east of the famous Calico Early Man site, which had been investigated actively during the 1970s. At the time of Dempsey's visit to the ridge during the late 1990s, however, explorations of the Calico Early Man site had ceased. Eventually the site was closed to the public by the Bureau of Land Management (BLM), and today (in 2021) it is derelict.

Fig. 6. Left: Selection of stone artifacts from the surface of ridges and spurs east of the Calico Hills site – typical of what may be collected at this locality. ***A-C***, prismatic blades of chert (longest specimen measures 90 mm); ***D***, fragment of a white quartz hammerstone; ***E***, hammerstone of green jasper; ***F***, utilized flake made of red jasper–presumably originating at Jasper Hill, San Bernardino County. **Right:** Richard Dempsey holds a Clovis point that was anciently made by trimming a flake of red jasper. It was discovered upon the surface during 2018.

Upon the surface of the ridge Richard Dempsey observed and collected a curious chert biface measuring 103 mm in length and weighing 108.5 grams (**Fig. 8** on the following page). This artifact was undamaged and unlike any other specimen known to him from a Lake Manix site.

Although not fully realizing its significance, Dempsey curated the artifact carefully but did not report his find to any archaeologist until 2020. That year he sent photographs of the artifact to the author and to Dr. James B. Harrod—an expert in ancient figurative sculptures of both the Old and New Worlds. Both of us recognized that this biface was a remarkable rendering in an intractable raw material of a female human being, which in both shape and size had counterparts in prehistoric cultures of Upper Palaeolithic (and later) age. We encouraged Richard Dempsey to have illustrations done of the sculpture in order to promote our study of it.

Fig. 7. Palaeo-American denticulates collected upon the surface of ridges and spurs east of the Calico Hills site, April, 2021. The length of the unifacial denticulate with two working edges (being held) is 123 mm. The upper right specimen is also unifacial but has only one denticulate edge. The lower right artifact is bifacial and shows denticulation everywhere around its periphery.

Artist-illustrator Steve Wallmann's masterful rendering of the Calico Hills Figurine

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Palaeo-American stone figurine from the Calico Hills (cont.)

"The site was closed to the public by the Bureau of Land Management (BLM), and today (2021) it is derelict."

Fig. 8. The Calico Hills Figurine, made of mottled chert. Length = 103 mm; weight = 108.5 grams. Photograph by Richard Dempsey.

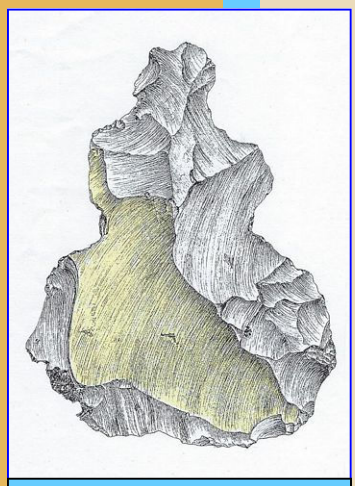

Fig. 10. Illustration of one side of the Calico Hills Figurine showing a skillfully removed *outrepasse* (overshot) flake—colored yellow. Similar knapping technique is in evidence upon many Palaeo-American bifacial flaked stone artifacts.

(**Fig. 9**) reveals that rough percussion flaking was used to shape it and produce a thick lenticular cross-section. Nowhere are edge grinding and prepared platforms in evidence. A columnar head/neck was fashioned along with shoulders or stumpy arms. Wide hips are indicated, and at the figurine's base, there is an indentation suggesting buttocks. Legs were omitted. The biface at the hips was thinned by a masterfully struck *outrepasse* flake (**Fig. 10**) that almost reached one of the shoulders.

Skillful *outrepasse* flaking is much in evidence upon Palaeo-American Clovis bifaces (Bradley, Collins, and Hemmings 2010), and the technique also characterizes much older Solutrean tools of western Eurasia (Stanford and Bradley 2012). On the face of it, the removal of a large *outrepasse* flake argues for a Clovis age of the figurine—or older. A 'Venus' figurine of this antiquity would be unique in the New World, although there are many similar examples of equal or greater age that have come to light across Eurasia.

Comparisons to figurines in Old and New Worlds

As a class, frontal sculptures of female human beings dating to early prehistory in the Old World exhibit perfunctorily-made heads upon columnar necks, de-emphasized arms that are united with shoulders (and sometimes, united with breasts), and capacious hips. Legs may be part of these sculptures or may be omitted altogether. A good example of these highly stylized sculptures is the famous Neolithic figurine from the Strelice site, Czech Republic (**Fig. 11**). If the calves and thighs were eliminated, it would resemble more closely the Calico Hills Figurine in shape and size despite being made of baked clay—not flaked stone.

Likewise, another well-known sculpture from the Czech Republic (Moravia) having a basic resemblance to the Calico Hills Figurine is the ceramic 'Venus' from the Upper Palaeolithic Dolni Vestonice site (**Fig. 12*A*** on the following page). The correspondence between both sculptures would be even more acute if the legs of the Dolni Vestonice work were excluded from view.

With regard to basic form, a close match to the Calico Hills Figurine is furnished by small sculptures from the early Neolithic (7,000-8,000 B.C.) Kharaysin site, Jordan—**Fig. 12*B*** (on the following page). These figurines, ostensibly female, were simply made by notching flakes and prismatic blades of the right shapes. All the Kharaysin figurines are frontal depictions.

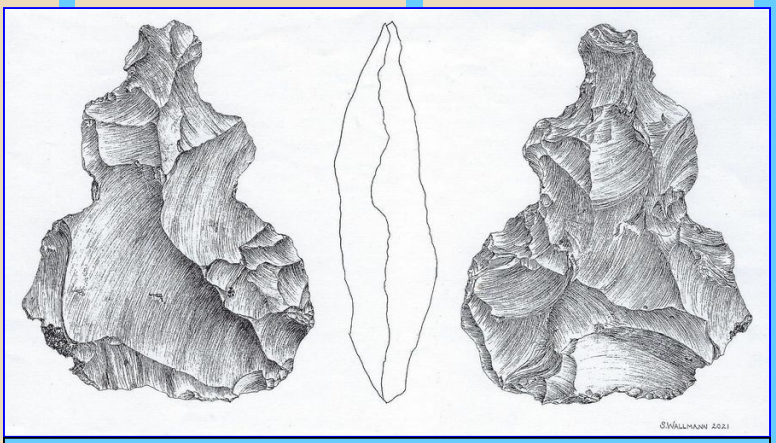

Fig. 9. Illustration by artist Steve Wallmann showing both sides and an edge of the Calico Hills Figurine (2021).

Too, older sculptures of 'Venus' figurines from Eurasian Magdalenian sites depict the female form as seen from the side (Fiedorczuk *et al.* 2007). These variants also were made by trimming flakes and prismatic blades of the right shape and size.

Fig. 11. The famous female figurine from the Neolithic Strelice site, Czech Republic. Length = 218 mm.

Frontal depictions of human females and males of stylized, severely simplified form are well known for Late Neolithic cultures around the Aegean. In

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Palaeo-American stone figurine from the Calico Hills (cont.)

"With regard to basic form, a close match to the Calico Hills Figurine is furnished by small sculptures from the early Neolithic (7,000-8,000 B.C.) Kharaysin site, Jordan— *Fig. 12*B***."***

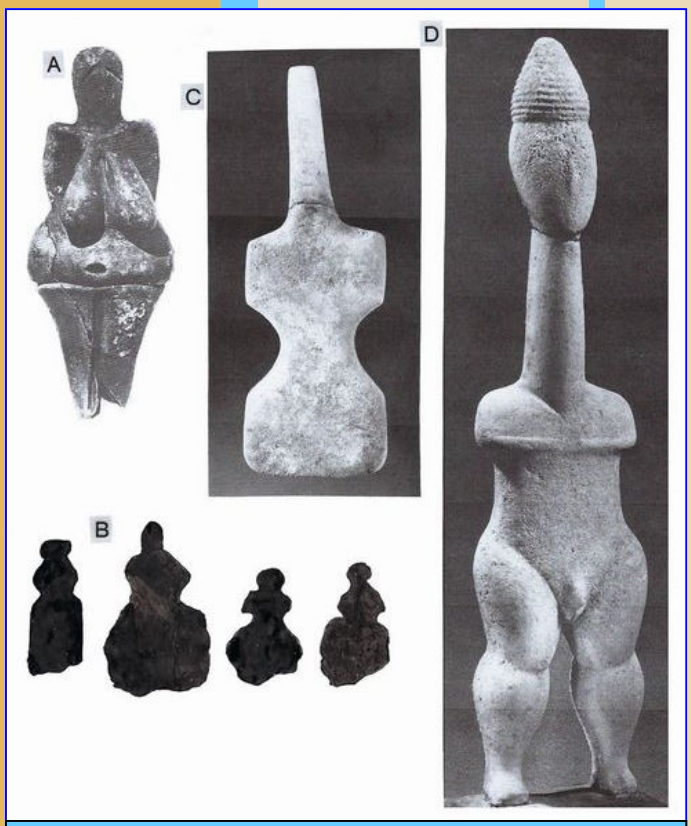

Fig. 12. Stylized Eurasian figurines of various raw materials, shown at correct relative size. ***A***, famous baked clay 'Venus' figurine from the Upper Palaeolithic site Dolni Vestonice, Moravia, height = 115 mm; ***B***, remarkable series of notched flakes and prismatic blades, very early Neolithic, Kharaysin site, Jordan (Ibanez *et al*. 2020), greatest height = 50 mm; ***C***, violin-shaped, marble figurine, early Cycladic, height = 130 mm (Doumas 1979: 35); ***D***, marble statuette of a male, Early Cycladic I (*c.* 3000 B.C.), height = 25 cm (Von Bothmer 1979: 47).

Fig. 12 are shown well-studied examples derived from Cycladic culture (Doumas 1979; Von Bothmer 1979). Any compendium of human figurine sculpture (as for example, that published by Safani Galley, 1998) is sure to feature such Cycladic sculptures, which in a general way remind us of the Calico Hills Figurine.

Finally, the conventions for depicting female figurines that ancient artists of the Old World followed are also evident among prehistoric cultures of the New World, as for example, certain ceramic and stone sculptures from Mexico (**Fig. 13**). These conventions bridge both time and distance, reminding us that all sculptures—including the Calico Hills Figurine—belong to the common context of our humanity.

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Links to all of Dr. Gramly's articles in *PCN* can be found at:

http://pleistocenecoalition.com/#richard-michael-gramly

Fig. 13. Outlines of prehistoric ceramic figurines from Mexico showing columnar or cylindrical heads, de-emphasized arms but prominent shoulders, and full hips. **Left**: Small pre-Classic figurine from the Tlatilco site, Mexico, height = 125 mm (Clifford 1984: 6); **Right**: Colima flat figurine, height = 80 mm (courtesy of Manu Antiques, Honolulu, Hawaii).

The fittest creatures, the innovators, the survivors

—not necessarily the same, Part 2: Humanity, religion, and evidence

By Tom Baldwin

"We have no Homo erectus DNA to compare with that of Denisovian and Hobbit DNA. Who knows? If we could compare we might learn that they are one in the same."

[In Part 1](#) (*PCN* #70, March-April 2021), I mentioned that of the many different types of 'hominids' that have lived across human history, only *Homo sapiens* is still extant. I couldn't help but wonder why this was so.

For one thing, let's be clear, we are relative newcomers and, by most popular accounts, we haven't been around that long. *Homo erectus*, by comparison, was around for nearly two million years. Neanderthals (probably a branch off the *Homo heidelbergensis* tree—regarded by many a simple variant of *Homo erectus*) lasted some 400,000 years. So, we are still far behind them both.

The Denisovans and the so-called Hobbits (*Homo floresiensis*) are very probably also offshoots of *Homo erectus*. That though, is conjecture. We have no *Homo erectus* DNA to compare with that of Denisovan or Hobbit DNA. Who knows? If we could compare we might learn that they are one in the same.

Until recently, mainstream archaeologists would have said all but *Homo sapiens* were *subhumans*. They'd point to their art and say,

> "See, only *Homo sapiens* did artwork, therefore only *Homo sapiens* was capable of symbolic thought."

Now, of course, we know that is not true. Instead we find the oldest artwork being done by none other than *Homo erectus* a half million years ago (**Fig. 1**). This already skillful 'beginning,' where anyone can see well-executed parallel lines and even a *clearly repeated pattern*, was followed by many other equally skillfully-engraved artifacts also dated in the hundreds of thousands of years. [We have covered these earliest examples of human symbolism since our very first issue of *PCN*. The problem is that even though such artifacts have long been known and acknowledged by leading experts they continue to be sidelined by popular science publications. Keeping evidence like that in the public eye is a main reason we formed the PC.]

Fig. 1. The well-dated *500,000*-year old engraved shell from Eugene Dubois' original *H. erectus* artifact collection (Trinil, Indonesia, 1891). As I noted even back in 2015 (The first artist, *PCN* #33), there can be little doubt, we are looking at the very same mental abilities that are exhibited in the far later (75,000 BP) Blombos Cave, South Africa, engraved artifact. Photo by Wim Lustenhouwer, VU University of Amsterdam.

Fig. 2. Top: Three hand stencils Maltravieso Cave, Cáceres, Spain uranium/thorium dated 2018 to c. 64,000 years old, and so, are now presumed Neanderthal. One dated over 66,000 years old making it the oldest cave painting yet known; AP (cropped). **Bottom:** Ladder-like image, La Pasiega Cave, Cantabria, Spain dated over 64,000 years old now presumed Neanderthal (C Standish *et al*). For decades, mainstream archaeology has insisted such expression could only be modern *Homo sapiens*. To this day it continues to ignore implications of the far older evidence such as in Fig. 1, from Bilzingsleben and other sites in Europe, and from Mexico dated hundreds of thousands of years older.

Later, after the earliest symbolic artifacts produced by *Homo erectus* came the Neanderthals and their now finally being credited with producing cave art in the form of murals and hand stencils (**Fig. 2**). Likely right along with the Neanderthals were the Denisovians, doing both 2D and 3D artworks thousands of years before *Homo sapiens* ever

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The fittest creatures...humanity, religion, and evidence (cont.)

Fig. 3. Detail from a 44,000-year old hunting scene painted on a cave wall on the island of Sulawesi in Indonesia. The images were possibly painted by Denisovans. Image source: Ratno Sardi.

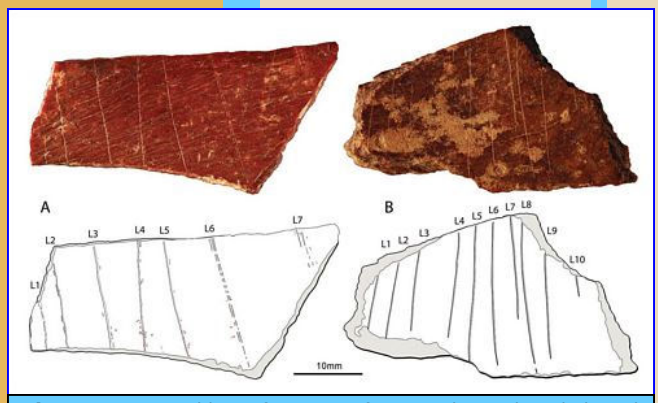

Fig. 4. Two animal bone fragments from northern China believed to have possibly been engraved by Denisovans 100,000 years ago. Photos by F. d'Errico & L. Doyon.

Fig. 5. The 'Venus' of Hohle Fels Cave, DE, regarded in the mainstream as the oldest Paleolithic carving yet found, c. 35,000 BP.

set out to draw a picture or stencil a hand (**Fig. 3**).

I think it likely *Homo sapiens* learned to do such things from their fellow humans (**Fig. 4**), groups of humans that, until recently, had been regularly regarded as just a bunch of grunting savages that sat around fires at night tossing skulls into the air but who we now realize may have been *Homo sapiens*' mentors.

Still, there seems to be a natural need to draw a line somewhere. The traditional tendency is to use symbolic thought as the distinguishing trait that separates 'man' from 'non-man,' a.k.a., 'animals.' However, the question as traditionally posed is rife with problems, a lesson we keep learning. It seems we keep opening the door wider and wider on this track even to the point of changing the definition of what we mean by men and women.

As far as art goes, it would seem to me that drawings on cave walls were more than just our ancestors giving vent to a desire to paint pictures. I am one of the school of thought there must have been a mystical element of some kind to the depictions. Perhaps, for instance, the idea hunters felt they gained some power over the animals they portrayed. Either way, I believe this early art, whether we are speaking of 3D art, engravings on bone or shell, or engravings or paintings on rock walls, was not just 'symbolic' but was spiritual in nature.

Whether the symbolic art was a product of religiosity or visa versa, I am not prepared to say. However, I think the two naturally go together. Holding some sort of rite before a cave painting of a horse before you go out to hunt the animal would seem to say you believe in things and powers you can't sense but nevertheless believe must exist.

Symbolic thought, of course, opened other new vistas for early man. As I mentioned, not only did they draw and paint, they sculpted things too. Some of the earliest carvings were of what are popularly called Venus figurines (**Fig. 5**), often of what in modern politically-correct terms depicted high BMI buxom females that were probably pregnant. One imagines that the percentage of births in the late Pleistocene leading to full adulthood was small. So, these 'Venus' carvings as most believe were likely fertility symbols, a propitiation to the gods, a seeking for a deity's favor. A plea that the tribe's females might be fecund and their children healthy.

Fig. 6. The *75,000*-year old *H. sapiens*-engraved Blombos Cave ochre I demonstrated was 400,000 years 'after' *H. erectus*' engravings in the race to symbolism.

In 2015, *National Geographic* commented on the artifact in **Fig. 6**, which I quoted in my 2015 article (link in Fig. 1). Rather than repeat the same long quote again I only repeat the section that gets to the heart and main point of this article. Even though *Nat. Geo.* knew about the 500,000-year old *H. erectus* skillfully-engraved shell in 2014, their 2015 article is an example of how the mainstream keeps the credit from *H. erectus* and gives it to the 75,000-year old engravings of anatomically modern *H. sapiens* instead:

> "Even more than the cave art these first concrete expressions of consciousness represent a leap from our animal past toward what we are today—a species awash in symbols."

National Geographic is well-known to be a part of what keeps antiquated ideas such as Blombos-as-the-first-symbolism in the mainstream limelight. Those of us who seek to understand the early human groups who paved the way in our history look past *Nat. Geo*. et. al. to properly credit *Homo erectus*, the Neanderthals, and the Denisovans.

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

Experimenting prehistoric art

Animated sounds, colors and flames

By Dragoş Gheorghiu PhD, Professor, experimental archaeologist and artist

"Even for the modern mind

the flame has a strong symbolic connotation. Fire symbolizes the living."

In recent decades, studies of prehistoric art in some European painted caves have brought several new perspectives on the technologies for blowing pigments with the mouth (Chalmin *et al*. 2003), or of positioning images on the surfaces of cave walls according to the acoustics of the locations (Resnikoff 2006, 2009; Fazenda *et al*. 2017).

The earlier color blowing experiments I performed using vegetable tubes and bones showed that the process of forming color spots by expiration can be accompanied by a sound emission (Gheorghiu 2019). Thus the creation of the images I produced can be said to have been influenced by the sounds and the good acoustics of the chosen place.

However, these experiments lacked a crucial context of much Paleolithic rock art, namely, the darkness of the cave, as I had done these first experiments in a brightly-lit shelter. The performances of creating images during Paleolithic times, on the other hand, took place in the more subdued and flickering light of lamps (Beaune and White 1993) and torches (Beaune 2000). This is an extremely important detail when trying to understand ancient creative acts through experiments. Inside the caves the light of the flames was the main element of a creative 'performance.' The light of fire is like a magical act transforming matter!

Fig. 2. Second in a sequence documenting the dynamics of artwork, flame, and musical tones. Photo: Mihaela Motaianu.

Even for the modern mind the flame has a strong symbolic connotation. Fire symbolizes the living, and animates the matter (Lat. *Anima* = soul). Fire can also animate the images on cave walls through successive illuminations similar to the effect of film as I found in the drawings of lions and rhinos from Chauvet Cave (Gheorghiu and Nash 2007: 17).

New experiments

In May of 2021, I did a new set of experiments. This time, I did them in the darkness of a cave. I reproduce here five images from a sequence (**Figs. 1–5**). This set of very similar though subtly different photos is deliberately intended to help put the viewer into a different frame of mind.

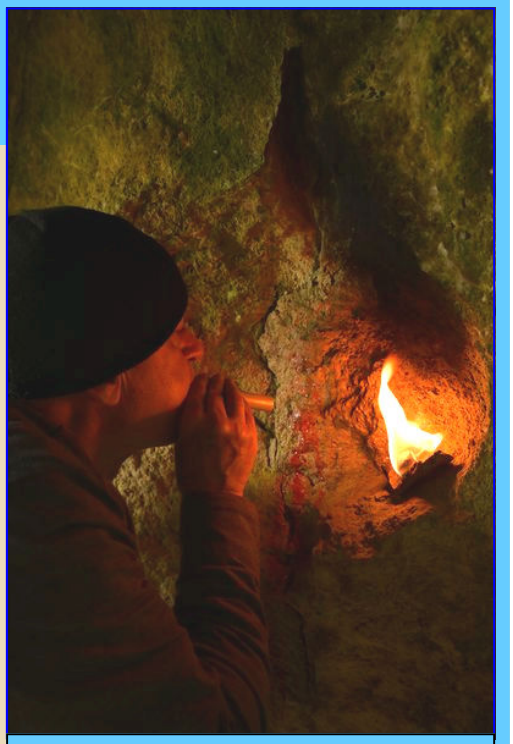

Fig. 1. Blowing colors and sounds near a flame in a cave. First of a five-image sequence documenting the dynamics of artwork, flame, and musical tones in the context of a *performance* rather than simply with an end goal in mind. Photo by Mihaela Motaianu.

Changing contexts is one of the advantages of experimental archaeology as when I moved my experiments into the darkened cave it did not take long for me to realize just how complementary the flame was for the act of creation.

Fig. 3. Third in the sequence. Photo: Mihaela Motaianu.

I can say that the flame animates and reveals an image to the artist and 'audience' in the same sense a live performance does. This contrasts a popular presumption of cave art as being created primarily for an end product. I began to become acutely aware of this relationship as I blew the color toward the stone wall as shown in the pictures. In order to illuminate the place where the color was to be applied, the light source had to be very close both to the wall and the blowing tube. In those moments the flame reacted

> Cont. on page 9

Experimenting prehistoric art (cont.)

"In the same sense as any performance, it is fascinating to watch the unity created between the human breath and the movement of the flame, especially as the flame approaches and then departs with each inspiration and expiration."

Fig. 4. The flame animates and reveals an image to the artist and audience. Photo: Mihaela Motaianu.

violently to each exhalation that forcibly emitted air, sounds and color.

I found that the movement of the flame materializes the performer's breath not only for the artist but with the artist as performer for his audience as well. In the same sense as any performance, it is fascinating to watch the unity created between the human breath and the movement of the flame, especially as the flame approaches and then departs with each inspiration and expiration. The fire becomes at this moment a revealer of the vital principle of life—i.e. the breathing—and of the colors and sounds.

So how should we look at prehistoric art?

In the modern world, we are traditionally taught to see images—including prehistoric images—as simple, albeit skillful or beautiful drawings, paintings or engravings. But we must also consider the more complex experiences of transfers and animations in the act of creating. Many approaches have merit, and some very much so, according to what we wish to understand. The particular aspects of prehistoric art I am talking about here might best be approached from the perspective of shamanism.

Of course, this concept has already been proposed (e.g., Clottes and Lewis-Williams 2001; with extended bibliography). So, then, what is new about this essay?

I believe that experiments in context demonstrate that prehistoric art is the result of a context-oriented experience, difficult to transfer into words, because it tries to be an analogy of the living, of life, and represents an organic phenomenological experience related to various physical phenomena, including fire, which plays a major role.

Prehistoric art is presented as the result of a synesthesia in which the visual part represents only one aspect, which should not be analyzed differently from the rest of the phenomena involved. A shaman would agree with this definition.

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Fig. 5. I believe that experiments in context demonstrate that prehistoric art is the result of a context-oriented experience. Photo: Mihaela Motaianu.

PROFESSOR DRAGOŞ GHEORGHIU, PhD, is a cultural anthropologist, experimental archaeologist and professional visual artist currently teaching at the Doctoral School of the University of Arts in Bucharest, Romania. He has conducted advanced theoretical and practical research in the study of prehistoric pyro-technologies, and acted as editor and co-editor of conference volumes on imagination, prehistoric design, ancient ceramics, figurines, stamps, architecture and place.

Links to all of Dr. Gheorghiu's articles in *PCN* can be found at:

http://pleistocenecoalition.com/#Dragos_archaeologist_artist_pyro-techn

Mathematical rock art in old world India In special context to Jawaharlal Nehru University campus, Part 5: *Animal associations and Conclusion*

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

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

series+ in *PCN*. He was, at the time, undergoing stage 4 cancer treatment. As he wrote us then, most mainstream professors were *apparently* disinterested in his JNU rock art discoveries or in helping

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

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.

Eds. Note: This final installment of Raghubir S. Thakur's five-part series was pulled together with limited instructions as he passed away before being able to send any new text this far ahead. As mentioned earlier, Raghubir requested and entrusted *PCN to* give him extra help (including smoothing things out) due to his circumstances. We therefore keep this Part 5 and Conclusion brief and focus primarily on the photographs he sent. To better round out Raghubir's dedicated efforts right up to the end, we include on the last page an appropriate figure (Fig. 6) from his earlier 2016 article, Animal petroglyphs, Delhi-Aravallis-System, India: *Part 4* of the Delhi-Aravallis series (*PCN* #43, Sept-Oct 2016), as it supports the point made in the article's Fig. 5.

In Parts 1-4, I provided examples of rock art I discovered and documented within the Jawaharlal Nehru University campus of Delhi, India—a roughly 1.6 square mile area (**Fig. 1**)—that could be considered mathematically. I have approached the topic using simple geometric terms rather than focusing on what the rock art (in the form of petroglyphs) might represent. The prior four installments were: Complex cup-mark pairs (*PCN* #67, Sept-Oct 2020), Game boards and beyond (*PCN* #68, Nov-Dec 2020), Cup-marks and pentagrams (*PCN* #69, Jan-Feb 2021), and Diagonals & polygons (*PCN* #70, March-April 2021).

Even though I mentioned that my colleagues and I considered that a number of these geometric-style petroglyphs including cup-marks, might represent some kind of 'games'—among many other possibilities—in this series I described them in a way that kept all the possibilities open.

Fig. 2. One of the highly-weathered JNU animal petroglyphs depicting an elephant or other possibly extinct proboscidean (elephant relative). In several instances these animals and others are associated with the geometric petroglyphs featured in this series. Photo by Raghubir S. Thakur; detail.

One of the important facts and a conundrum I reiterated several times involves India being generally agreed to contain the world's 'oldest' rock art by far. It consists of simple cup-marks and engraved lines within a site complex called Bhimbetka. The oldest have been given an astonishing date range of 290,000–700,000 years old. The problem I noted is that if rock art really began so long ago then we should see some kind of mathematics after so many hundreds of millennia. I discussed this especially in Part 2, Game boards and beyond (see link above).

Fig. 3. One of the complex geometric petroglyphs from Part 4, 'Diagonals & polygons,' only this time I show it in its context with a Paleolithic-style animal petroglyph (upper right). Last issue, I referred to the animal as a possible ibex. Photo: R.S. Thakur.

Fig. 4. Close-up of the Paleolithic-style animal petroglyph from Fig. 3. Photo: Raghubir S. Thakur.

So, while most rock art is not directly dated I provide rock art animal images (**Figs. 2–5**) I found near complex geometric patterns on the off-chance some—albeit a distant chance—might be identified as 'extinct' animals that could put some patterns in thought for possibly older dates. It makes sense if rock art began so long ago that both animal pictures and geometric patterns would show up some time pretty far back as well. The petroglyph animals I discovered are very worn but perhaps in the future some will be found in better condition making it easier to identify those that might be of long extinct animals.

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> Cont. on page 11

Animal associations and Conclusion (cont.)

"It makes sense if rock art began so long ago that both animal pictures and geometric patterns would show up some time pretty far back as well."

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

Fig. 5. This is the same complex square seen in Figs. 3, 4, and 6 of Part 4, 'Diagonals & polygons.' Here, I show it in its fuller context with one of the Paleolithic-style animal petroglyphs. In the **lower right**, one can see what appears to be an elephant (or deer)-like mammal. Apart from modern elephant there were several extinct types living in the Indian sub-continent including during the Pleistocene (A. Sahni *et al*. 1982. Fossil elephants from the Indian sub-continent). Several sites with fossils of extinct elephant relatives have been found in the region north of Delhi alone. Photo: Raghubir S. Thakur.

Fig. 6. Lower Left and **Upper Right:** Two clearly visible mammal depictions on a large rock face (same as in Fig. 5) in JNU campus region, Delhi, India. The rock face is rich with petroglyphs including geometric figures and cup marks. **Inset:** Dr. Gyani Lal Badam viewing the lowermost of the two figures. Dr. Badam is a leading paleontologist and Quaternary geologist. He has studied fossils throughout India establishing the Paleontology Dept. at Deccan College in Pune and is presently working with the Indira Gandhi Natioinal Center for the Arts to establish connections between the natural and social sciences. Photos: Raghubir S. Thakur.

Nine Men's Morris—Thakur's 'game boards'—Part 2: Alquerque

By John Feliks

"The Merels Board** [Nine Men's Morris]… **when (not considering its ludable use) survives as a recurrent decorative element, apparently unnoticed but as a subliminal message."

–The Merels Board Enigma

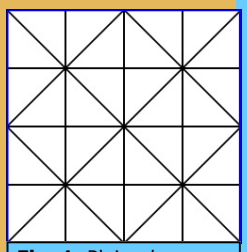
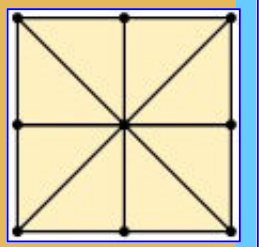


Fig. 1. Plain *alquerque game board*.



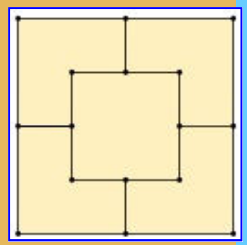


Fig. 2. Morris board #s 3–7 contained within the alquerque pattern. **Top:** Game board for *Three* & *Four* Men's Morris. **Bottom:** Game board *Five* & *Six* MM. *Seven* adds a center cross and a centerpoint.

In *PCN* #70, inspired by R.S. Thakur's Part 4 article, Diagonals & polygons, I suggested that several game board designs (e.g., **Fig. 1**) and related versions of the Nine Men's Morris family of game boards (e.g., **Fig. 2**)—known by dozens of names for centuries/millennia—may not have originated as game boards but rather were the natural outcome of geometric exploration of squares.

About possible histories and non-game approach

The idea led me to research the *alquerque* pattern in a slightly non-traditional way, specifically looking for clues in both the historical past and modern present for examples where the pattern is obviously not being used as a game board and also where those using it were likely unaware of its history as a game board. This was to serve as evidence that the cosmopolitan patterns (e.g., **Fig. 3**) need not have been imported or inspired by other cultures but instead are so natural any culture would eventually discover/create the very same patterns entirely on its own whether by geometers, designers, architects, or gamers. I found an unintentional description of such a process on a 'mathematics' page by Chris Dallaire, in his article, 'Binary Triangle Trees for Terrain Tile Index Buffer Generation.' It makes no mention of alquerque:

> "Recursively splitting triangles will eventually use up all of the vertices in a patch."

Without intending to, he gave a very good description of how the proposed natural process might take place. **Fig. 4** shows his four basic steps in picture form.

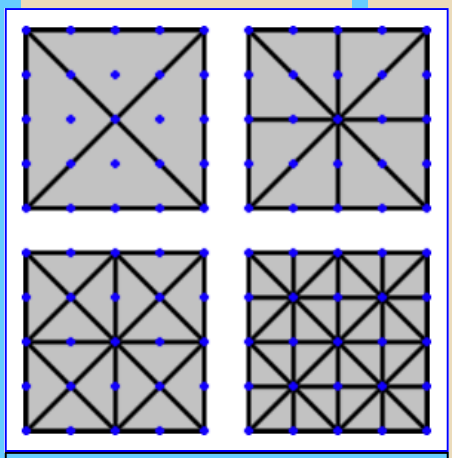


Fig. 4. Using Chris Dallaire's sequence to show how anyone doing simple geometric explorations of the square (e.g., corner to corner, side to side) will likely come to the Three Men's Morris and then alquerque patterns as known throughout the world without any necessity of influence. Gamasutra.com.

Popular culture and architecture

While there could be an architects' book of favorite window grilles or gratings, I am not aware of it. So, I was taken by surprise when—for no particular reason other than for a much-needed break—I watched back-to-back two completely unrelated American films I'd not seen in years and both the Three Men's Morris and alquerque patterns jumped right off the screen. The two films were *Unbreakable* (Bruce Willis) and *The Pelican Brief* (Julia Roberts and Denzel Washington). It just so happens Bruce Willis played a Franklin Field security guard at the University of Pennsylvania where there was no mistaking the alquerque pattern in the film's Franklin Field sequences (e.g., **Fig. 5**).

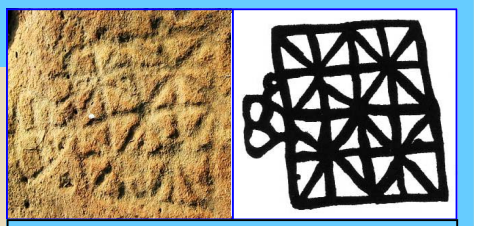


Fig. 3. Comparing a petroglyph photo by Raghubir Thakur showing *alquerque* design minus the right triangular appendix on a highly-eroded rock art panel in Delhi, India, (as in his article, Game boards and beyond, *PCN* #68, Nov-Dec 2020) with an Incan 'Taptana' board scratched on a *pre-Hispanic* wall at Chinchero, near Cuzco, in the Peruvian Andes. Although dating the Incan 'graffiti' to the 17th Century, renowned Spanish archaeologist, José Alcina Franch said it was related to *pre-Columbian* traditions and could not have come from either Europe or Asia. Despite his reasoning others question Franch's interpretation (e.g., del Solar Meza, César). Image: Franch 1976/1980.

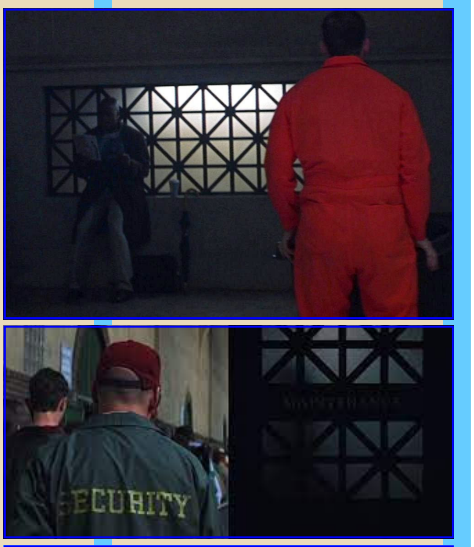


Fig. 5. There is no mistaking the alquerque design in the sequences at Franklin Field, University of Pennsylvania, in the Bruce Willis film *Unbreakable*. While it may be, it seems unlikely the architect would have intended to symbolically represent alquerque game boards at the historically famous stadium (Stills, fair use: academic commentary).

Researching the design of the stadium I could find no refer-

> Cont. on page 13

Nine Men's Morris—Part 2: Alquerque (cont.)

ence to board games. While they could have seen the patterns elsewhere, they could just as well have designed them from scratch seeking to come up with attractive window grilles that were simple to produce yet distinctive. They could have followed a sequence like Dallaire's—see prior page.

Fig. 6. There is no mistaking the Three Men's Morris windows of the Edward Bennett Williams Law Library (Georgetown University, Washington D.C.) in *The Pelican Brief*. **Top**: In one of the study rooms, protagonists played by Julia Roberts and Denzel Washington conducting research central to the film; reel-librarians.com. **Bottom:** Technology help area featuring a similar Three Men's Morris window. Georgetown Law Library Virtual Tour.

The second film's effect was uncannily similar. A central theme in *The Pelican Brief* is the research the two protagonists do at the famous Edward Bennett Williams Law Library, Georgetown University, in Washington D.C. Three Men's Morris and alquerque windows, planters, etc., are found both inside and outside. **Figs. 6–8** show a few examples. Again, I believe it unlikely there were any game board intentions.

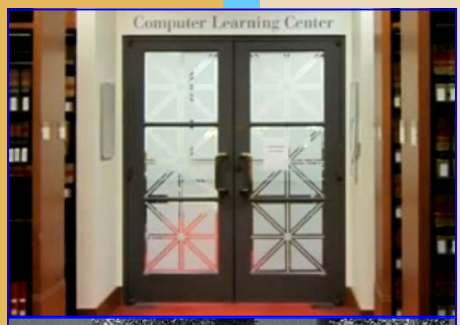


Fig. 7. Alquerque windows and reliefs; Georgetown Law Library Virtual Tour. **Top:** Computer room detail. **Bottom:** External planters detail.

The ubiquity of the two designs at the E. B. W. Law Library led me to consider Marisa Uberti's modern perspective on a related pattern in her 2012 book about Morris boards, alquerque, etc., *The Merels Board Enigma: With the Worldwide Census*; she writes:

> "Chapter IV is dedicated to the anthropological aspect… we'll consider how the Merels Board [Nine-Men's Morris] has been appropriately renewed… when (not considering the ludible use) survives as a recurrent decorative element, apparently unnoticed but as a subliminal message."

In researching the history of the E. Bennett Williams Law Library I also could not find any reference to game boards. Like the Franklin Field Stadium, the architects were likely just looking for something efficient and plainly stated but at the same time attractive and distinctive with probably no intention to represent or symbolize game boards.

Fig. 8. Distinctive external alquerque windows. **Top:** Detail from E. B. Williams Law Center Photographs labeled 'Unknown author; no date.' **Bottom:** Detail student lounge. Georgetown Law Library Virtual Tour.

Conclusion

My purpose in this article has been to provide perspective and perhaps some evidence the ongoing dilemma of tracing a single origin for 'Three' Men's Morris or alquerque game boards may be due to the fact they are designs that anyone exploring the geometry of squares would come across naturally resulting in identical discoveries throughout the world without any need of spreading from only one place. It seems dating Thakur's glyphs, etc., in the context of Indian rock art's known antiquity could provide a geometric exploration sequence at least for the region of India.

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Uberti, M. 2012. *The Merels Board Enigma: With the Worldwide Census*. Amazon AWS.

Member news and other info

Quick links to main articles in *PCN* #70:

Brian Cairns (a historian who worked in IT for 30 years) writes in support of Tom Baldwin's article last issue, The fittest creatures, the innovators, the survivors—not necessarily the same (*PCN* #70, March-April 2021) regarding undervalued capabilities of the Denisovans and other Middle to Upper Paleolithic humans.

Fig. 1. Modern-quality 50,000-year old complete sewing needle made out of bird bone by so-called 'archaic' humans—the Denisovans. *Siberian Times*.

Cairn's most interesting comment—relating to *modern-level skills and intelligence* among human groups anthropology obstinately promotes as evolutionarily inferior—involves the Denisovan sewing needle made out of bird bone (**Fig. 1**). At 50,000 years it is the oldest *complete, and so, confirmed*, sewing needle. (While there is an older bird bone 'point' from South Africa which is presumed to be a sewing needle it does not have an eye.)

Cairns suggests the needle was not used to stitch leather like some hunter-gatherers do but to sew "cloth." He cited the much later-in-age recent discovery of flax fibers at Dzudzuana Cave in Georgia. The level where the find was made is dated c. 35,000 years old. Not only did the archaeologists discover flax fibers but also that some of the fibers had been "dyed." This suggests human groups were already wearing artificially-colored handmade clothing even at that remote ancient time.

Note the two sites are only 2,000 miles apart—a distance that can be 'walked' by the average person in about 27 days (see The myth of millennial migrations, Part 1, *PCN* #56, Nov-Dec 2018, and Part 2, *PCN* #57, Jan-Feb 2019).

Evidence and rigorous interdisciplinary assessments of finds like those at Denisova and Dzudzuana (such as Cairns relates to Baldwin) and even much more ancient finds such as those at Valsequillo and Flagstaff in North America, Trinil in Indonesia, and Bilzingsleben in Germany are persistently ignored, blocked from the public, denigrated, destroyed, or so-called "lost" by well-known mainstream anthropology organizations and misguided professional participants. The above facts are documented, with references, in hundreds of pages of *PCN* the past 12 years.

Link to *PCN* #70

Link to *PCN* #69

Link to *PCN* #68

[Why does anthropology have this reputation?

Apart from reflecting the self-interest of many researchers using the so-called peer review system (especially in its anonymous form) to hold back or even plagiarize competitors' current work (well-known behaviors in anthropology), none of such game-changing evidences support the 150-year old beliefs of mainstream advocates already completely disproved by the fact there is "no" evidence earlier people were less intelligent than us. The way propaganda works in the field in perpetuating this unsubstantiated belief is to keep all conflicting evidence away from the public. Taking a stand against these qualities of the field is part of why the Pleistocene Coalition was founded in 2009.]

Regarding the modern-level Dzudzuanan and, by extension, Denisovan capabilities Cairns also emphasized:

> "Harvesting flax is a very high skilled task," capping it with: "Of course, the academics ignore this fact."

For prior discussion of these topics, see Tom Baldwin's article, Compelling new evidence Neanderthals were smarter than you think (*PCN* #65, May-June 2020) detailing what appears to be the oldest known twisted string or twine. Citing the discoverers:

"'What we have found is a small fragment of a three-ply cord,' said Hardy, adding it was made from fibers that come from the inner bark of some kind of evergreen tree. 'There are three bundles of fibers that are twisted counter-clockwise, and then those bundles, once they are twisted, are twisted back the other way, clockwise, around each other to form a cord or string.' At the time of his find, Hardy was working in layer 4.1 of the deposits in the rock shelter. That area has been dated 41,000–52,000 years old. No string or cord anywhere near this age has been discovered previous to this find."

> Cont. on page 15

Member news and other info (cont.)

Prior to Baldwin's article, in PCN #42 (July-August 2016), clinical psychologist, Terry Bradford, PhD, sent additional game-changing news confirming 'early humans were just as intelligent as we are today.' A 40,000-year old 'rope-making tool'... recovered from Hohle Fels Cave ...Germany—in layers dated to the base of the Aurignacian age."

Prior to Baldwin's article, in ***PCN #42 (July-August 2016)***, **clinical psychologist, Terry Bradford**, PhD, sent us additional game-changing news confirming "early humans were just as intelligent as we are today." A 40,000-year old "rope-making tool"—a carefully carved well-preserved piece of mammoth ivory (**Fig. 1**)—was recently recovered from Hohle Fels Cave, in southwestern Germany—in layers dated to the base of the Aurignacian age" (N.J. Conard & M. Malina. Außergewöhnliche neue Funde aus den aurignacienzeitlichen Schichten vom Hohle Fels bei Schelklingen. *Ar-chäologische Ausgrabungen in Ba-den-Württemberg* 2016, pp. 61-66).

Figure stone collecting takes a step backwards

Attempted coercion of others must never be accepted in the scientific quest for truth.

The participants in the action briefly described above will not be named but the behavior, damaging to collegiality and academic inquiry, and the fact it appeared at all with someone in the named community, needs to be acknowledged (albeit, here, anonymously) should it raise its head again in the future.

It was Dr. Virginia Steen-McIntyre along with another PC founding member and expert, Dr. James Harrod, who cautiously proposed *PCN* give 'figure stone collectors' an opportunity to present finds in an academic context under certain *stipulations*. Here is one of our many reminders as by 2013 the matter had become problematic:

From *PCN* #24, July-Aug 2013:

Note from Virginia Steen-McIntyre and Jim Harrod on 'figure stones' policy

"This is part of trying to raise standards of scientific rigor for amateur collectors. We can at times be overwhelmed with images, so we have adopted some important guidelines from Dr. Jim Harrod regarding 'figure stones' at originsnet.org. Keep these points in mind when submitting pictures of finds:

Rule #1 We don't consider surface sites if no way to date them.

Rule #2 We are looking for sites that have been independently judged by a geologist or archaeologist as potential archaeological sites.

Rule #3 Don't send more than 10 images, max size 250k.

Rule #4 Don't send only 'faces,' which are easily cases of pareidolia (looking at clouds).

Rule #5 A stone has to have demonstrable working traces on it, verified by geologist, archaeologist or some sort of methodology.

Further considerations: Artifacts need to have some *in situ* context or have some kind of adhering surface residue which can be dated. Document the removal process in some way. Do not clean the artifacts. Once solid stone objects are removed from the ground and cleaned of sediment any hope of dating them no longer exists. Figure stones can be very subjective; one person's 'bird' can be another person's 'human head.' Because of this, we limit ourselves at *PCN* to specimens collected from within a sediment layer, preferably dated by other means, with photos of their removal. Check back issues of the newsletter from a year or two ago for examples."

We continue our openness to the many reputable collectors such as published in *PCN* over the years while maintaining our focus on raising the bar.

Fig.1. From Member news and other info, *PCN* #42. **Top:** 40,000-year old rope-making tool, Hohle Fels, Germany demonstrating human intelligence no different from that of modern people. **Bottom:** Facsimile showing how the tool was used to make rope, University of Liege. Images courtesy of the discoverer, Professor Nicholas Conard, University of Tübingen, Baden-Württemberg, Germany.

Feedback for Issue #70 has been great for everything we published. Apart from Tom Baldwin's fascinating lead article that one reader called "a joy to read," and Guy Leduc's startling experimental preliminary results growing horsetails in comparative normal and hyperbaric atmosphere's, we received similar for the geometric rock art of India, trilobites, and camel print representations. We appreciate your kind words to our efforts in bringing you little-known and/or suppressed evidence, ideas, and perspective you will not find anywhere else. While we continue our efforts to get back on normal schedule after our great personal and editorship losses the past year, we invite you to view our Readers comments at the top of our homepage:

pleistocenecoalition.com

American cheetah

By Ray Urbaniak Engineer, rock art researcher and preservationist

"This combined evidence suggests a stunning date for the rock art as the American cheetah is believed to have gone extinct 12,000 years ago."

Jennifer Hatcher (see Rock art photographer Jennifer Hatcher; *PCN* #69, Jan-Feb 2021), recently took another compelling photo in the Grand Canyon, this time, while on an exploration with Bill Woodland—an Emeritus professor at EMU—e.g., see my article, Giant ground sloths and rethinking the life expectancy of pictographs (*PCN* #62, Nov-Dec 2019).

The pictograph appears to show a large speckled cat with striped tail raised over its back and clearly outstretched paws chasing down a pronghorn (lower right corner of the petroglyph) which is obviously running away (**Fig. 1**).

There was a description of the extinct American cheetah on Facebook recently that seemed to uncannily describe what is seen in the pictograph. Here is an excerpt:

> "During the last Ice Age, the extinct American Cheetah (*Miracinonyx trumani*) roamed the Colorado Plateau and sought shelter in various caves in what is now Grand Canyon National Park. It was thought to be a major predator of the pronghorn antelope, which may explain why modern pronghorn antelope have evolved to run at higher speeds than their predators today. This partial skull and upper jaw of the American Cheetah was found in Rampart Cave, dating back to approximately 11,000 years old. Early researchers mistakenly identified this jaw as belonging to a modern cougar, which is closely related to the extinct American Cheetah."

https://www.facebook.com/grandcanyonpaleontology/posts/2739014311139857__cft__[0]=AZVFyJWVZr_UR1WcG0nwuClHQgujgZowBOXlpUXOEAqsZ9faYsgf30ZXOVrcDw9TOZcRM79gm8dhMgADFRHWwNc8YqpBMzoyZ1e8Dm2b6a3wn59jn31N2VFKckWlW_mv_YeGD2pXzA8KcCYUAdGla47N&__tn__=%2CO%2CP-R

Note that Rampart Cave is in the Grand Canyon just like the rock art. This combined evidence suggests a stunning date for the rock art as the American cheetah is believed to have gone extinct 12,000 years ago.

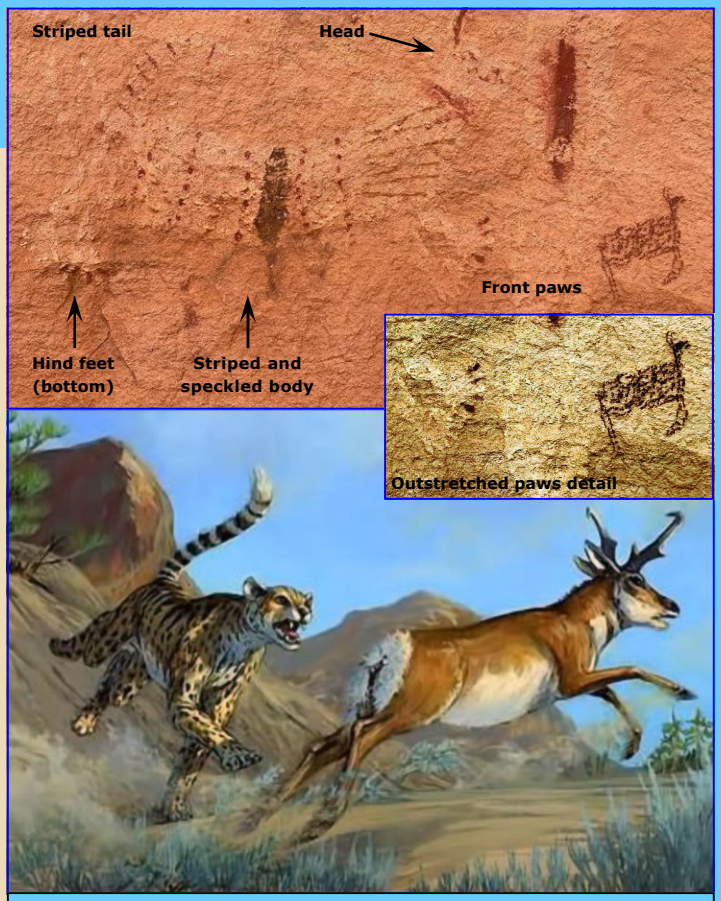

Fig. 1. Top: Detail of photo recently taken in the Grand Canyon by rock art photographer Jennifer Hatcher. It appears to show a *large speckled cat* with *striped tail/body*, and *outstretched paws* chasing down a pronghorn which is clearly fleeing. Compare with, **Bottom:** Modern artist's depiction of an extinct North American cheetah (*Miracinonyx*) hunting a pronghorn antelope (*Antilocapra americana*) during the late Pleistocene; © Michael Rothman 1997; Used with permission; Website: Rothman Natural Science Illustration (https://www.rothmanillustration.com); image flipped for comparison to the rock art. Contrary to a long-restricted reputation imposed by the anthropology community, the documentary skills of early Native North American artists are, again, evident.

BTW, most readers are likely unaware that the American cheetah migrated to Africa from North America just like the camel which I wrote about in the last issue of *PCN*, *Camelops* and possible rock art footprint symbols (see *PCN* #70, March-April 2021).

RAY URBANIAK, engineer by profession, is a passionate amateur archeologist 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

What to make of mainstream Clovis/Folsom dates?

By Ray Urbaniak Engineer, rock art researcher and preservationist

"The age for Colorado Folsom points is now listed as 12,000–13,000 years old! ...The problem is that this is as old as Clovis which had long been thought of as precursor to Folsom!"

***Eds. note:**

See Dr. Virginia Steen-McIntyre's reprint the following page about George McJunkin discoverer of the original Folsom site.

25 years ago when I lived in Colorado I found a *Folsom point*. I was blown away, as I instantly knew it had to be 10,000–11,500 years old, since I had read the age of Clovis and Folsom points at countless U.S. sites for many years.

However, 25 years later, I was listening to a Zoom lecture by Dr. David Meltzer, PhD, hosted by Grant Zazula of the Yukon Beringia Interpretive Centre and made a surprising observation. Dr. Meltzer's slide showing the Younger Dryas (a brief cold period after the climate began to warm c. 20,000 years ago) showed his Colorado Folsom site dating to more than 12,000 years old.

I was then inspired to survey a number of Folsom websites from which I got a very wide range of dates. Many still say Folsom is only 11,000–10,000 years old. One can understand wide date variations when talking about dates in the *hundreds of thousands of years*, but when they are all practically in historical times—such as these—one might expect a tighter agreement. Below is an overview of stated Folsom culture ranges with the dates emphasized:

"**Folsom** is the name given to the archaeological sites and isolated finds that are associated with early Paleoindian hunter-gatherers of the Great Plains, Rocky Mountains and American Southwest in North America, between about **13,000–11,900** calendar years ago (cal BP). Folsom as a technology is believed to have developed out of Clovis mammoth hunting strategies in North America, which lasted dated between 13.3–12.8 cal BP."*

–Folsom Culture and Their Projectile Points. 2018. https://www.thoughtco.com/folsom-culture-ancient-bison-hunters-170942

"The **Folsom** culture takes its name from Folsom, New Mexico. The artifacts recovered at this site included chipped flint points and a variety of other stone tools. The remains of large mammals, particularly extinct varieties of bison, were also found at this site. The remains date from 9,000 B.C.E. and 8,000 B.C.E. (or **11,000 to 10,000** years ago)."

–Clovis and Folsom cultures. 2021. http://nebraskastudies.org/en/pre-1500/first-human-residents/clovis-folsom-cultures/

"**Sometime around 10,800 years ago** the **Folsom** culture replaced the Clovis culture over most of the western United States."

–The Folsom culture. 2020. https://forums.arrowheads.com/forum/information-center-gc33/native-american-culture-lifestylegc108/occupation-sites-archaeology-gc111/123594-folsom-culture-tradition-9000-bc-8000-bc

"Since then, stone tools have been documented at numerous **Clovis** sites **dated between 11,050 and 10,750 BC."**

–Fluted points. 2019. *https://coloradoencyclopedia.org/article/fluted-points-0*

"**Folsom** people are early Paleoindian hunter-gatherers who lived in the Plains regions of North America from 10,950 to 10,250 RCYBP (Haynes et al. 1992:96; Holliday 2000; Meltzer 2006). The calibrated radiocarbon ages for Folsom range between **12,900 to 12,000 years BP."**

–Folsom land use patterns in the Central Plains. 2015. https://kuscholarworks.ku.edu/bitstream/handle/1808/19492/Williams_ku_0099D_13889_DATA_1.pdf?sequence=1&isAllowed=y

"In 2016, University of Wyoming archaeologist Todd Surovell and his colleagues analyzed a number of radiocarbon dates to determine that **Folsom** points, which have now been found over much of North America, were made for some 400 years from about **12,600 years ago to about 12,200 years ago."**

–Why the Famous Folsom Point Isn't a Smoking Gun. 2017. https://www.sapiens.org/column/curiosities/folsom-site-archaeology-science/

"We applied Bayesian modeling…to our updated set of **Folsom** dates… and estimate… sometime between **12,845–12,770 calendar years ago** (cal yr BP) and ending sometime between **12,400–12,255 cal yr BP."**

Bayesian Revision of the Folsom Age Range Using IntCal20 ...2021. *PaleoAmerica* 7(2): 133-44.

The above Folsom dates published in *PaleoAmerica* were sent to me by Charles Koenig (a colleague of archaeologist Mark Willis who did the drone photography of my 30-feet up Mammoth panel in Utah).

All of this brings us back to the Folsom point I found 25 years ago in Colorado and knew it was 10,000+ years old. The age for Colorado Folsom points is now listed as 12,000–13,000 years old! That is as much as 2,000 years older than I had long believed. The problem is that this is as old as Clovis which had long been thought of as precursor to Folsom! Note that this age increase doesn't even include the 71 years to cover the time since 1950 (the date chosen to represent 'Before Present' in the designation 'BP') until now.

"Some researchers suggest… the duration of Clovis could have been as long as 1500 years, based on model simulations... if so, **Clovis** first appeared **over 14,000 years ago."**

–The age of Clovis—13,050 to 12,750 cal yr B.P. *Science Advances* 21 Oct 2020:https://advances.sciencemag.org/content/6/43/eaaz045

However, it certainly sounds like these dates (and others besides) are constantly being changed. So, I wouldn't be surprised if in another 25 years my Folsom point went back to being either 10,000 years old or in the opposite direction to being older than Clovis.

RAY URBANIAK, engineer by profession, is a passionate amateur archeologist 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

Two back-to-back articles from *PCN* #24, July-August 2013

Forgotten heroes of archaeology: George McJunkin

"Black cowboy" brings Native Americans into the Pleistocene

By Virginia Steen-McIntyre, tephrochronologist (volcanic ash specialist)

"While riding the side of the arroyo assessing the damage McJunkin spotted several large bones projecting from near the base of the arroyo wall."

A couple of years ago I mentioned the possibility of an occasional column in the *PCN* newsletter on archaeology's forgotten heroes; the man or woman who made the initial find that led to a major archaeological discovery, only to be pushed into the background during all the professional excitement and forgotten.

While going through late-husband Dave's files, I recently found an article on just such a hero, George McJunkin (*Denver Post Empire*, February 26, 1996), "The only black man in Union County New Mexico." When you think of the world-famous Folsom archaeological site, think of him!

George McJunkin 1851-1922

According to the *Denver Post* article, George (**Fig. 1**) was born a slave on the ranch of Jack McJunkin near Midway, Texas in April, 1851. The son of a blacksmith, his father had bought his own freedom and was raising money to free his family when on June 19, 1865, Union soldiers arrived to tell them blacks were now free.

Apparently always a learner, George remained on the ranch three more years, learning Spanish and how to break wild horses. Then, at 17, he signed on as a wrangler on a cattle drive to Dodge City, Kansas. A few years later he had advanced to "cowboy" status and fell in with the Robards family who were moving a herd of horses along the Brazos River. Gideon Robards offered McJunkin year-round work breaking horses. He took the job and moved with them to the Dry Cimarron Valley of New Mexico, the "promised land" for McJunkin.

In the Dry Cimarron George made life-long Mexican friends and was befriended by a white couple named Mingus. He read from the Bible with Mrs. Mingus and later in Colorado, taught the Robards boys to ride in exchange for lessons in reading and writing. "No reading no riding" was his policy.

Fig. 1. George McJunkin, whose discovery near Folsom, New Mexico, made the science community aware that people were in the Americas at least three times earlier than previously thought.

The chance to be foreman at a new ranch in the Dry Cimarron Valley brought George back to the land he loved. He had acquired a variety of books and instruments along the way—guitar, violin, telescope—and a collection of rocks and minerals to sit next to the tattered Bible on a shelf in his bunkhouse room.

A killer flash flood swept through the area on August 27, 1908, scouring the local Dead Horse arroyo to a depth of over ten feet. While riding the side of the arroyo assessing the damage McJunkin spotted several large bones projecting from near the base of the arroyo wall. He pulled one loose with a barb-wire cutter. It looked like a bison bone, only much bigger. Digging out the other bones he brought them home and displayed them on his mantle. He often spoke of them to his friends and neighbors but no one seemed interested.

Years later George mentioned the large bones to a Raton blacksmith, Carl Schwachheim, after noting a giant rack of elk antlers on display at his shop. He gave Carl exact directions on how to find Dead Horse arroyo and his bone pit, then a 30 mile horse-back ride from Raton. Nothing more was done at that time.

McJunkin fell ill in 1921, apparently of a kidney disease. He died March

> Cont. on page 19

Forgotten heroes of archaeology: George McJunkin (cont.)

"Human occupation of the New World was pushed back to ... 10,000 years ago. ...7,000 years earlier than any one had ever thought possible."

1922. It wasn't until several months later that a group of amateur archaeologists including Schwachheim motored from Raton to the site in a *Model A* Ford. They found George's bone pit just where he said it would be. That was the beginning.

It took four years for the men on that trip to convince Jesse Figgins of the Colorado Museum of Natural History (now the Denver Museum of Nature and Science) to make an expedition to McJunkin's site.

Three summer's field work produced the proof that Figgins had long sought for—the presence of early man in the area: stone tools and ice-age bison bones were discovered lying next to each other in the same clay layer. Human occupation of the New World was pushed back to the end of the ice age 10,000 years ago. That was 7,000 years earlier than any one had ever thought possible.

McJunkin's bison, an extinct species, has been officially named *Bison antiquuis figginsi.* I would rather have seen it named *Bison antiquuis mcjunkini*!

VIRGINIA STEEN-MCINTYRE, PhD, is a tephrochronologist (volcanic ash specialist) involved in preserving and publishing the Palaeolithic evidence from Valsequillo since the late 1960s. She is one of the founding members of the Pleistocene Coalition. Her story first came to public attention in Michael Cremo's and Richard Thompson's book, *Forbidden Archeology* (1993), and in the Bill Cote NBC television special, *Mysterious Origins of Man,* hosted by Charleton Heston (1996). Apart from being one of the core editors for *Pleistocene Coalition News*, Steen-McIntyre keeps up with every topic under the sun especially as related to lesser-known or forgotten sites and archaeologists.

More on interpretation of animal petroglyphs

This article is from *PCN* #24 July-August 2013.

"Martineau believed this petroglyphic language was based on an earlier hand-sign language."

By Ed Swanzey

The recent series by Ray Urbaniak, *Ice Age animals in Southwest U.S. rock art*, Parts 1 & 2, provides some interesting food for thought about the horned animal figures in American Indian rock art. However, there is another interesting interpretation that I would like to mention even though it certainly could not be applied as a blanket interpretation to all petroglyphs.

In a book called, *The Rocks Begin to Speak*, the author, the late LaVan Martineau, suggested that the animals in American rock art are not simply representations of animals. Martineau suggested that the animals represent a sort of written language in which the figures and portions of the figures are like adjectives in a readable, though non-oral, language. Martineau believed this petroglyphic language was based on an earlier hand-sign language.

The shape of the animals' bodies and horns are proposed by Martineau to describe movement, attributes, or the direction of the subjects of "sentences." Martineau's conclusions were tried in other contexts and appeared to work. He concluded that the written language evolved—as did the sign language—so that unrelated tribes with mutually non-understandable languages could have a common ground to communicate. (A good friend, Carol Patterson, and I spent some time on this subject. Carol took her PhD in archaeology at James Cook University in Australia, where she studied Australian Aboriginal art. She is a well-known interpreter of American rock art with two books on the subject.)

As to the "art" part on the subject of rock art in general, this is a topic that has been discussed over and over in anthropology literature and I will not bore by repeating any of the diversions here. However, I will say that in my own documentation work with the 'SKlallam and Suquamish tribes in the State of Washington that the standard sense of "art for art's sake," as many people commonly think of it, was not a part of daily life in these two tribes. For the 'SKlallam and Suquamish nearly all of the art which they made (and still make) is a part of daily functional use to the members of that culture. But again, with about 600 U.S. registered tribes and nearly as many federally-unrecognized tribes, over-arching claims cannot be made for them all.

For anyone interested in American rock art in the sense discussed here Martineau's book is a must read. It is rigorous reading but extremely valuable.

ED SWANZEY is an amateur linguist who speaks several languages and dialects. He has a deep interest in writing systems and is currently working with the Chinese Shang Dynasty characters. He has an added interest in pre-Columbian transoceanic travel. Swanzey is a retired freelance editorial photographer and writer, and has worked with three Northwest Coast American Indian tribes, recording cultural recovery efforts. He assisted the Suquamish tribe in Washington in dig sites, and worked with Gus Gustafson on the Mannis Mastodon dig. Two major anthropologists are Swanzey's cousins, so interest seems to run in the family.

10 years ago in *PCN*—Issue #12, July-August 2011

Avocational archaeology

More on taking better photographs

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

This early revisit is provided as a quick follow-up to last issue's *Making photographs* by Virginia Steen-McIntyre and Dave McIntyre.

Fig. 1. How 'not' to photograph stone tools or "lithics." Example ued with permission of the photographer, Ricky Bobby.

"Take a vertical shot to cut out distortion (may need a tripod to hold the camera) and get in close so that the specimen (with metric scale!) fills most of the screen."

In issue 10 of this newsletter (*PCN*, March-April, 2011) we had a short article by Dave McIntyre on how to photograph lithic artifacts using a digital camera and a computer. Slick and relatively easy, with excellent results. But 50 years ago (BC—before computers) we still were able to take excellent shots. The methods had evolved over decades and, while more time consuming, can be used just as well today.

Fig. 1 has been contributed by 'Ricky Bobby,' the young son of a member who used his cell phone to show us how *not* to photograph his dad's lithic artifacts. Note the busy background, multiple pieces, distant view, lack of a metric scale, shadows, sharp contrast between the various colored specimens. These are all problems that need to be addressed in order to have a professional-quality photo. Some suggestions on how to solve these types of problems are given below:

Background: Purchase a yard each of white, light gray, and black velvet or similar fabric. Keep them protected from dust and keep them rolled instead of folded to prevent wrinkles. Velvet has a matte finish and will not reflect your light sources back into the camera.

Multiple specimens: Good for your reference file, but not that great for an illustration—too much information. Best to use one, or if you are doing a comparison, two or three pieces (with metric scale! i.e. showing millimeters as this is the modern standard for science). Also, point out exactly what is the comparison you are making between the specimens.

Distant view: Doesn't give much information about an individual piece. Take a vertical shot to cut out distortion (may need a tripod to hold the camera) and get in close so that the specimen (with metric scale!) fills most of the screen.

Lack of metric scale: The lack of a scale can really give a distorted picture of a piece! Are we looking at a spear point or a bird point? A scraper or a micro-flake? And metric instead of inches because that's how most of the world measures things, and our newsletter goes out worldwide.

Shadows: Shadows can distort an image. To minimize them, shoot vertically and use two or more light sources, coming from different angles. Take a clean sheet of glass, perhaps a piece of window glass or one taken from a picture frame (frosted or non-glare would be best.) Mount it somehow so that it is a couple of inches above your background velvet and parallel to it. Place your specimen on it. When you take your shot (with scale!), the background will be out of focus so that any wrinkle or lint won't distract from the specimen and your shadow problem should be minimal. Just watch for 'burn' spots on the glass caused by the reflection of your light sources.

Color contrast between specimens: Say you want to compare the flake scars on two specimens in the same photo, one 'white' and one 'black.' How can you do it? Your shot will be underexposed for one and/or overexposed for the other. There is (or was) a method called 'fuming' that I've heard of but never have tried. (Can any of our readers supply details about this technique?) You put your specimens in an airtight box along with an open dish each of ammonia and hydrochloric acid. The vapors from the two dishes combine and form a white precipitate which settles out on everything inside the box, including the artifacts. The flaking detail shows up very well because the colors of the original rocks are masked. The precipitate is water soluble and can later be washed away.

Any questions? Comments?

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.

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

pleistocenecoalition.com

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