



# PLEISTOCENE COALITION NEWS

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- Challenging the tenets of mainstream scientific agendas -



### - Welcome to PCN #83 -

#### The Montana megaliths

Richard Dullum begins a new series on the spectacular discoveries made in SW Montana by Julie and Bill Ryder, and Christopher Borton and Linda Welsh. He overviews two of the most remarkable monuments—*Sage Wall* and *Tizer Dolmen*. See [Dullum p.2](#).



The 28-ft. tall 150-ton **Tizer Dolmen**—part of the Montana megaliths

#### Eight-star Pleiades

**Thomas Walli-Knofler** of the Austrian Cupstone Research Team responds to the recent conjunction of the planet Venus passing nearby the Pleiades star cluster. Depictions of the Pleiades in rock art cupmarks has been much discussed in *PCN*. This conjunction occurs every spring but Walli-Knofler suggests its greatest impact on ancient rock artists in the number of 'stars' depicted is every 8th year—the only time Venus passes 'through' the Pleiades. See [Walli-Knofler p.9](#).



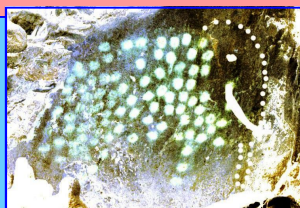
#### Native American/First Nations traditional games



Swedish archaeologist, **Dr. Elke Rogersdotter, PhD**, continues with Part 3 of her scholarly exploration into the history and potential prehistory of gaming and its roles in human social interaction. Here she discusses little-known broader cosmopolitan umbrellas of common games and similarities between European and indigenous North American games. Dr. Rogersdotter devotes a section to games of the Sioux, Lakota, Assiniboine, Western Dakota and Bannok. See [Rogersdotter p.5](#).

#### Regarding Chauvet Cave images

An almost imperceptible mammoth?



Engineer, rock art researcher, and preservationist **Ray Urbaniak** proposes what appears to be a nearly lost subtle image in c. 32,000-year-old European rock art. See [Urbaniak p.16](#).

#### Ancient DNA and unforeseen ancestries

Plasma physicist and former Acting Director (National Security) Nuclear Nonproliferation, **Dr. Anthony Peratt (PhD)**, and



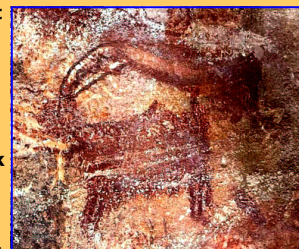
#### Fay Yao (LMS, M.A.),

continue their series on Pleistocene civilizations centering on physics and the myth of Plato's Atlantis. Dr. Peratt, well acquainted with mainstream knee-jerk reactions whenever controversial topics are mentioned (being one of the physicists challenging Big Bang theory) began the series reminding readers science does not hinder freedom of inquiry. Discovery of 12,000 BP Gobekli Tepe ended the dogmatic presumption of no Pleistocene civilizations. See [Peratt and Yao p.10](#).



#### New extinct pronghorn pictograph

Engineer and rock art researcher **Ray Urbaniak** has certainly discovered a

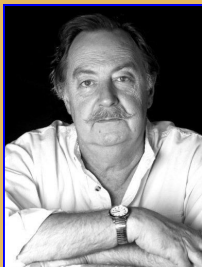


field-transforming research tool these past several years in bringing attention to the documentary skills of prehistoric North American rock artists often providing just the right information to make accurate animal ID's possible—even if extinct. It goes far toward correcting mainstream anthropology's long-time regard of NA-style representational rock art as of lesser quality than of well-known images in Europe. See [Urbaniak p.13](#).

# Montana megaliths, Part 1

By Richard Dullum

**"The structures discussed in this series appear much like megalithic ruins with large walls, large standing stones—and even capstones."**



**This article** begins an exposition of a remarkable, little-known site in North America possibly representing a *civilization-level* ancient American culture.

I start the series with a brief history of the discovery introducing the people involved and two of the many startling structures discovered.

## Tizer Dolmen

The structures appear much like megalithic ruins, large walls, large standing stones—and even capstones—SW Montana. **Fig. 1**, for example, shows a truly spectacular 28-ft. tall feature known as Tizer Dolmen.



**Fig. 1.** The spectacular 28-ft. tall "Tizer Dolmen" faces due south. It is composed of three massive stones. Most notable is the pair of stones rotated 90° into an upright position. The left stone alone is 79 tons. The right stone is 49 tons. These two are capped with a 23-ton lintel stone. All three stand on a rock base. Photo courtesy of Julie Ryder.

to comparably tall Stonehenge, i.e., a stone pair rotated 90° upright from the ground. The left stone by itself weighs an estimated 79 tons. The right stone, 49 tons. The pair is

if they could make a go at living in Montana, with sustainable off-the-grid construction. After purchasing the 90-acre site outside of

capped with a 23-ton lintel stone. Finally, all three stand on a rock base (see schematics on last page).

These monuments are in a region known geologically as the Boulder Batholith (**Fig. 2**). A batholith is a large mass of igneous rock created when magma rises up into the earth's crust but—unlike lava—is not expelled onto the surface; when everything cools underground it forms a rock structure extending at least 40 square miles or 100 square kilometers across.

## Sage Wall

In 1989, a California couple, Christopher Borton and Linda Welsh (**Fig. 3**) decided to challenge themselves to see

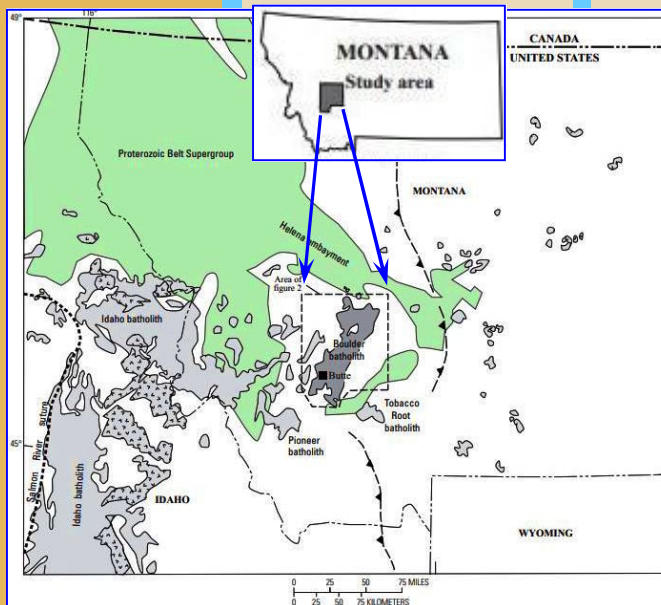


**Fig. 3** Christopher Borton and Linda Welsh, discoverers of Sage Wall, Whitehall, Montana 1989.

Whitehall, Montana, they set out to build 'Sage Mountain Center' using the materials they had on site, completing the structure in 15 years. It is presently a showcase structure for sustainable living off-the-grid.

In 1996, while hiking their property, they discovered a standing section of a megalithic-style wall, 24-ft. high x 275-ft. in length, with thousands of blocks scattered along the crest in and among brush and timber growing and fallen over.

> [Cont. on page 3](#)



**Fig. 2. Inset map:** Boulder Batholith area within Montana.

**Larger map:** Boulder Batholith is in the center (purple area). The city of Butte can be seen in the batholith's southwest corner. Image: USGS, public domain. Inset map moved to top (by the Ed.) for easier viewing.

It is composed of three massive stones arranged similar

Welsh (**Fig. 3**) decided to challenge themselves to see



## Montana megaliths, Part 1 (cont.)

**"Most archeological discoveries of major import have not**

They named the structure Sage Wall. See **Figs. 4–5**. (The site is remote. However, permission to visit Sage Wall is easily obtained through

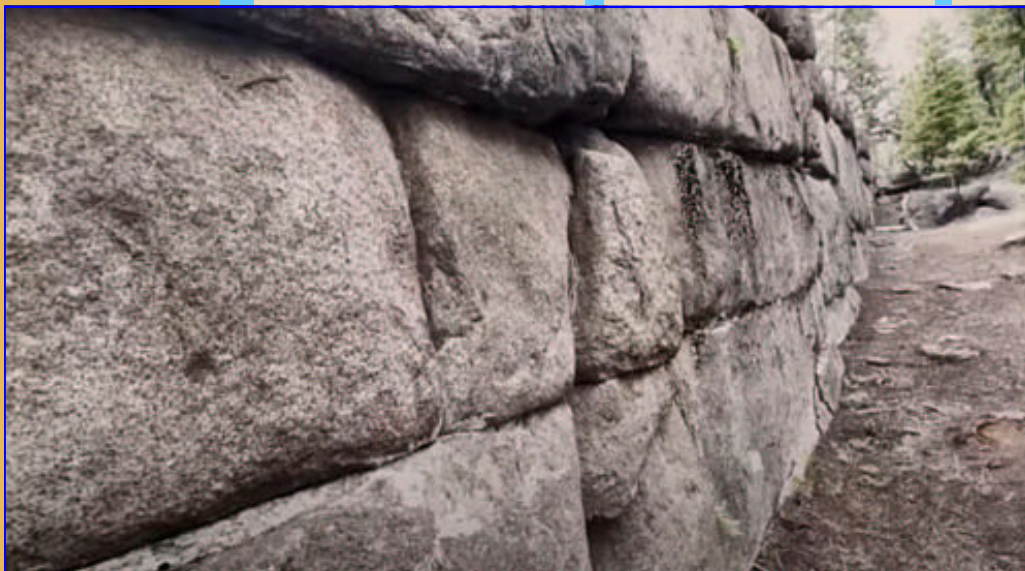
### An unexpected confirmation

At first, Chris was skeptical Sage Wall could have been manmade. However, a find

In 2012, Julie Ryder decided to have a peaceful hike in nearby Helena National Forest. While hiking, she discovered and photo-

graphed a 'dolmen' in the Forest. A dolmen is "a type of stone monument found in a variety of places throughout the world. Dolmens are made of two or more upright stones with a single stone lying across them." –Britannica.com.

Since that time, Julie and her husband Bill have regularly hiked the National Forest—which lies within the Boulder Batholith—and, as of June 2023, have so far documented 47 dolmens (including Tizer Dolmen seen in Fig.1).



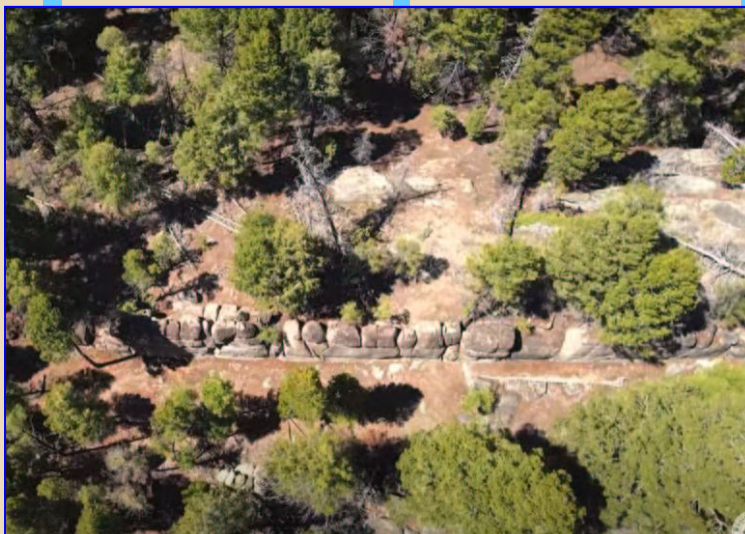
**Fig. 4.** Part of Sage Wall photographed by Michael Collins of Wandering Wolf Productions. The largest granite block is estimated at 92 tons. How the stones got atop the mountain is at present unknown. Photo courtesy of Michael Collins.

**been made by professional archeologists, but by ordinary**

making reservations with Christopher and Linda. To visit the site one can contact them at [smc@sagemountain.org](mailto:smc@sagemountain.org).) Chris and Linda spent further

from a Helena resident, Julie Ryder who, coincidentally, was already acquainted with Linda as they

**Other investigators** including a surveyor, a construction engineer, a geologist and a satellite space geoscan exploration team



**Fig. 5. Left:** Julie Ryder (discoverer of Tizer Dolmen) visiting nearby Sage Wall. Photo courtesy of Julie Ryder. **Right:** Aerial drone bird's-eye view of the site by Michael Collins of Wandering Wolf Productions (crop). Photo courtesy of Michael Collins.

**people... sometimes [by] pure...chance encounter."**

years clearing a trail up to the Wall harvesting the fallen timber for cordwood construction as well as for heating. The trail is 1/3 mile from the Center.

were both R.N.s in Helena, came into the picture, suggesting that the Wall they had discovered wasn't the only megalithic structure in the area.

were recruited at the request of Julie Ryder. For example, she brought in construction engineer, Terry Davenport, to  
> [Cont. on page 4](#)

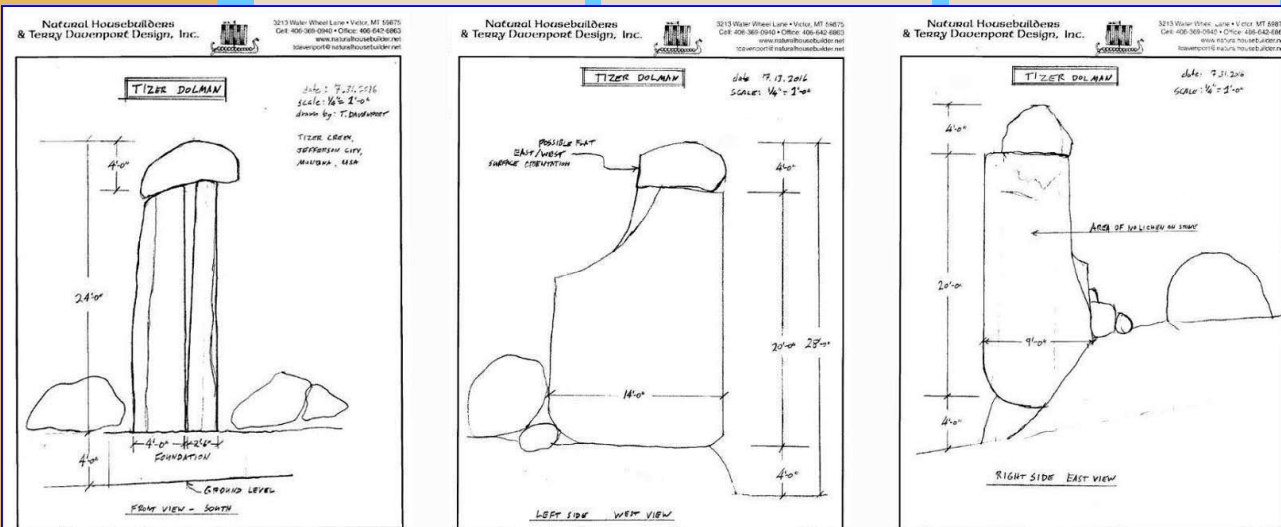
## Montana megaliths, Part 1 (cont.)

**"International dolmen specialist Andrew Barker of**

get an engineer's perspective on the Tizer Dolmen producing accurate measurements and schematic drawings to give an immediate sense of how the dolmen is constructed (**Fig. 6**). She also brought international dolmen

suggest a previously unknown human culture built structures of stone here that strongly resemble stonework seen in other parts of the world attributable to stone-age cultures. It is dogma about the Americas that prevents re-

maps of the farthest extent of the Wisconsin glaciation also show western Montana unglaciated. Andrew Barker's tentative age of Tizer Dolmen c. 72,000 BP appears doable, given the presence of humans in the area during the long interglacials.



**Fig. 6.** Schematic drawings of the Tizer Dolmen. Julie Ryder brought in construction engineer, Terry Davenport, as an engineering witness to the dolmen. He made these drawings of all sides and labeled them with accurate measurements.

**Merlin-Burrows Aerospace... noted that the Tizer Dolmen could be as much as 72,000 years old and possibly older."**

specialist Andrew Barker of Merlin-Burrows Aerospace to visit Tizer Dolmen and several other structures and dolmens in 2016. He believed an interdisciplinary approach was crucial for meaningful conclusions. Having participated in previous aerospace company projects geoscaning the earth for ancient archaeological sites (one in southeastern Spain revealed a large concentric-ringed, walled city, buried in a marsh), with a variety of techniques for deep earth scanning, he noted Tizer Dolmen could be as much as 72,000 years old and possibly older.

Deep geoscans are routinely performed by companies searching for natural resources, sometimes revealing hidden underground structures suggesting ancient human activity. However, due to proprietary interests in minerals such maps are rarely shared with the public.

I note, however, that there is already much above ground to

searchers from approaching the evidence honestly.

### Final comments

Now that the reader has seen the megalithic wall and the unusual dolmen, located nearby, what to make of it?

There is no documented stone-building culture accepted to have inhabited this area before the end of the last Ice Age. However, it is known the maximum extent of glaciation *did not include* this part of Montana, even during the Wisconsin glacial stage. Boulder Batholith was just outside the glacial maximum during the ice ages. In other words, it would have been ice-free before the onset of the Wisconsin glaciation c. 75-100,000 BP and the Illinoian glacial period before it 300,000 years BP. That gives roughly 100,000 years of ice-free Montana. The ice-free corridor between the Cordilleran and Laurentide Ice sheets terminates in this vicinity in western Montana. Any glaciation here did not move erratics in from the north, or leave drumlins. Glacial

Most archeological discoveries of major import have not been made by professional archeologists, but by ordinary people, sometimes looking for evidence of ancient humanity, sometimes pure accident or chance encounter. Here, we have the same type of what should be an earth-shattering ground-breaking discovery which threatens to upend the present story of America's ancient past and the timing and nature of Man's arrival in the New World.

*To be continued in Part 2...*

RICHARD DULLUM, retired as a surgical R.N. working in a large O.R. for the past 30 years, is a researcher in early human pre-history and culture. He is also a Vietnam veteran with a degree in biology. Dullum has written many articles for *PCN* since 2009 and is also one of *PCN's* copy editors. As of 2023, he is an officially-enrolled undergraduate at a local university. All of Dullum's articles in *PCN* can be found at the following link:

[http://pleistocenecoalition.com/index.htm#Dullum\\_and\\_Lynch](http://pleistocenecoalition.com/index.htm#Dullum_and_Lynch)



## Games over board! *Part 3*

By Elke Rogersdotter, PhD, Archaeology

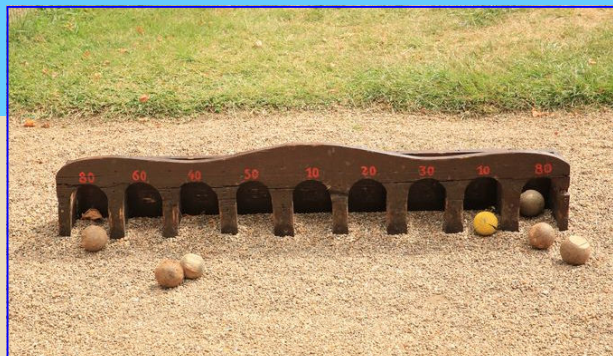
Continuing from [Part 2](#)  
(PCN #82, March-April 2023)...



### Variation and continuance—Examples from the world of bowling games

**"The term 'bowling game' probably brings to mind the modern sport of bowling. However, nowadays this specific sport has tended to overshadow a much larger, traditionally very frequent and varied category of more 'playful' sports."**

On the basis of the nature of the Indus material [I explained in the prior issue] it may be worthwhile to take a closer look at the category of *bowling games*. The term 'bowling game' probably brings to mind the modern sport of bowling. However, nowadays this specific sport has tended to overshadow a much larger, traditionally very frequent and varied category of more 'playful' sports (in this article defined as 'games'), a group for which the same name as for the sport in question can rather be used as a generic designation. The typology has been borrowed from the previously mentioned study on traditional games which are still today 'alive and kicking' in the Low Countries (De Vroede 1996), a classification which, according to De Vroede, is however generally applicable. According to this typology, the bowling games can in turn be divided into the two subgroups ('pure') *bowl games* and *pin games*. However, these should not be understood as based on the game equipment ('bowls,' 'pins,' etc.), but rather the formal game structure is decisive. Thus, in the first subcategory, it is about getting a bowl, or as the case may be, an implement of a different shape, 'to approach' the target, while in the second subcategory the fundamental idea is 'to knock down.' When a bowl is used, this in turn is characterized by not being malleable (De Vroede 1996). Regardless of the subgroup, the bowling games are characterized by an incredible



**Fig. 1.** Gaming equipment for *trou-madame*. Als33120, CC BY-SA 4.0 <<https://creativecommons.org/licenses/by-sa/4.0/>>, via Wikimedia Commons.

wealth of variety which, according to De Vroede, is particularly apparent at the local level, but which today has largely fallen into the background or disappeared behind more well-known games with standardized rules, such as *bowling* but also *billiards*, *boules* and *bocce*. A closer look at a selection of examples can provide a small insight into this 'non-normative' world, but also allows us to glimpse a sometimes equally remarkable duration of, and in, games.

### Bowl games—not just Boules and Bocce

The sub-group 'bowl games' is characterized by the fact that the bowl, or corresponding implement, must be either rolled, thrown, or shoved towards a target that is either fixed or mobile, with the help of an instrument of some kind or with the hands alone (De Vroede 1996). A good insight into the range of different games and ways of playing that can be accommodated within this framework is not least provided by De Vroede's own study with a focus on still existing bowling games in the Low Countries. Here we find examples such as *door den uil bollen*, *ladderbolling*, and *bakbolling*, all of which are variations of the game called *trou-madame*; further bowl games include *sjoelbak*

('dutch shuffleboard'), *beugelen* ('cosh'), *platte bol* ('flat bowling'), *schuiftafel* ('sliding table'), *krulbol* ('curl bowling') and *pierbol* ('half bowl'), to name a few; games which in turn are played in various ways, with various equipment, in different regions within the studied area. Common to the bowling games in the Low Countries, according to the study, is that they all use a fixed target, unlike the moving target bowl in *boule* or *bocce*. Apart from this aspect, however, they display marked differences in terms of gameplay and type of equipment that is needed or considered necessary for the game. *Trou-madame*, *sjoelbak* and *beugelen*, for example, are all, but in different ways, about driving the implement in question through some obstacle: in the first and second cases through one of several arches at the end of the track or board, consisting in the first case of a transverse bridge and in the second of four different compartments, and with different points for the different arches; and in the third case, *beugelen*, through a ring placed in the center of the alley, fixed in the ground (see **Fig. 1**, above, and **Figs. 2–3**, on the following page). In this highly tactical game, how-

> [Cont. on page 6](#)

## Games over board! *Part 3* (cont.)

### "Common to the bowling

ever, the participants do not take turns but play against

possible; depending on the game variant, one might

sand, must not become too dry so that the bowls will not



**Fig. 2.** People playing *sjoelbak* in the courtyard of a tavern. In the left foreground, bowls and part of a playing alley for *beugelen* can be seen. Painting: Adriaen van Ostade, *De Klosbaan*, 1677. Public domain, via Wikimedia Commons.

### games in the Low Countries... is that they all

each other in teams, and it is also allowed to try to hit and drive away the opposing team's bowls. *Platte bol* and

also try to place these as obstacles to block the progress of the opponents or opposing team. The hybrid

mensions, but can be adapted to the surroundings. Discus-shaped implements are rolled or thrown with the hands in this game, while hemispherical bowls contribute to giving *pierbol* its distinctive character (De Vroede 1996).



**Fig. 3.** Photo: A game of shuffleboard as it might have looked in the 50s. Chaffey's Lodge, Ontario, 1957. See page for author, OGL-ON <<https://www.ontario.ca/page/open-government-licence-ontario>>, via Wikimedia Commons.

### use a fixed target, unlike the moving target... in boule or bocce."

*schuiftafel*, on the other hand, are all about carefully rolling/throwing, respectively shoveling, one's bowls and corresponding implements as close to a set goal post as

wood from South America (iron wood), weigh 4–4.5 kg and are driven forward with a bat. The 10 m long alley, prepared from clay soil covered with a mixture of fine

roll too quickly. The traditional 'bat' preferred in *schuiftafel*, on the other hand, whose playing table is no longer than about 2 m, are re-used billiard cues with the tip cut off and a flattened front side. For *platte bol*, a long and narrow, hollow alley is required, which is traditionally covered with a mixture of earth, flour, salt and ox blood, as well as a kind of flat wooden bowl, one side of which is more rounded, whereby the bowl, when rolled, will slope to that side since it is heavier. The game of *krulbol*, in turn, stands out in that its playing alley is not characterized by predetermined di-

The differences between the games also apply to the socio-cultural environment, as De Vroede shows. *Trou-madame*, for example, has been mainly played by women, and furthermore shows no regional differences in prevalence as other bowl games do in this area. *Platte bol*, for its part, is especially found in parts of Flanders, and saw a particular upswing during the war years 1940–45. On the other hand, several of these games can be traced back several hundred years, and then often in almost unchanged condition. *Trou-madame*, for

> [Cont. on page 7](#)



## Games over board! *Part 3* (cont.)

**"Culin himself has described this**

example, is mentioned for the first time in writing in a document from Antwerp dated 1567, while *beugelen* is already described in the 14th century (De Vroede

interpreted as implements for a kind of bowl game at Narmoutheos in Egypt, consisting of the material remains of an about 4 m long alley with a 10 cm wide

probably, in reality, culminated in.

### Indigenous North America

A further type of hybrid can in turn be suggested with the game *woskate icaslohe*, a variant of a group of games traditionally present among the Sioux, and then as a winter game played on the ice by women. This according to the extensive work by Stewart Culin on traditional games and gaming implements from the North American continent, published in 1907 as a result of a compilation of various ethnographic accounts of different dates. Culin himself has described this type of game as reminiscent of shuffleboard, with which it undeniably has many similarities. The particular variant known as *woskate icaslohe* belongs to the Lakota. According to the chronicler's, J. R. Walker, own article (1906), from which Culin's extract is taken, two stone bowls, measuring ca. 2.5–6 cm in diam.



**Fig. 4.** Another tavern scene, this time with a game of *beugelen* caught on picture. Painting by Adriaen van Ostade, *Kuglespilleme i krohaven*, c. 1660. Adriaen van Ostade, Public domain, via Wikimedia Commons.

**type of game as reminiscent of shuffleboard, with which it undeniably has many similarities."**

1996) (Fig. 4). In addition, most of these games have previously existed in large parts of Europe (see e.g., Endrei 1988), while the intrinsically elementary game structure means that 'bowl games,' understood in its broad sense, can furthermore be assumed to have been practiced in several places independently of each other (cf. Racine 2007). From medieval Byzantium, for example, there are reports of a game that in many ways resembled *boule*, but where instead of a moving target bowl, a fixed target in the form of, say, a tree or a stone was used (Wilkins 2002:206). Some years ago, we could also read in the news media about the discovery of what has been

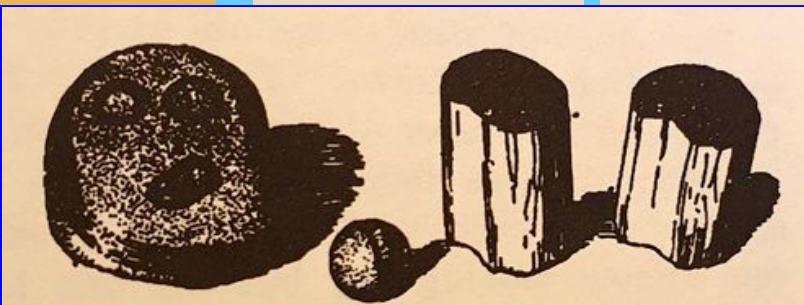
square opening in the center, besides two stone bowls of different sizes. Found on an ancient floor in a structure dated to the Roman period (more specifically to between 100–200 CE), it has been hypothesized that the game may have involved getting the smaller bowl to roll down the hole, while the opponent, from the other end of the alley, may have rolled away the larger bowl with the goal of hitting the former (Lorenzi 2007). The game can then, like *pierbol*, be seen as something of a hybrid between the two subgroups; on the one hand specific in its kind, on the other hand embodying the rich flora of combinations that the game type has

and called *tapainyan*, and two wooden cylinders, ca. 4–6 cm in diam. and ca. 4–6 cm in height, called *canmibi*, are used for this game. Before the start of the game, two parallel lines are drawn on the ice ca. 3–9 m apart. The two players face each other outside the two lines, with their own cylinders placed on the respective lines they are closest to. In order of turn, the players shoot their respective bowls towards the opponent's cylinder; an important rule in this regard is that the bowl must make contact with the ground (the ice) before it crosses the line closest to the player in question. Points are awarded to the player who manages to hit the cyl-

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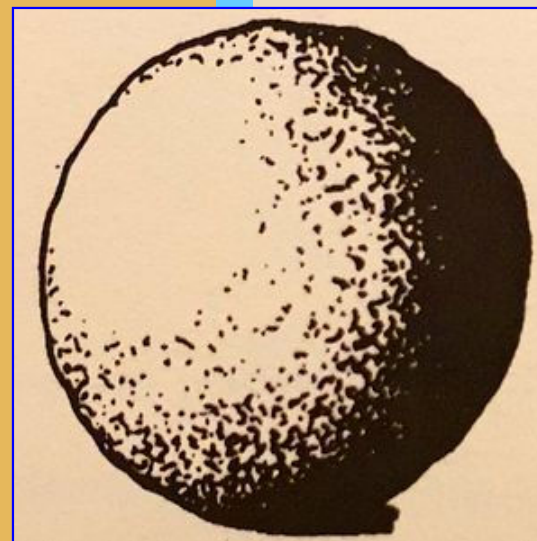
## Games over board! *Part 3* (cont.)

### "The intrinsically elemen-



**Fig. 5.** Drawing depicting a flat stone with a pair of painted eyes and a mouth (**Left**), a small iron sphere (**Middle**), and two wooden cylinders (**Right**)—playing implements for *umpapi*, as the Western Dakota shuffleboard-like winter game described by Culin was called (from Culin 1992 [1907]: Fig. 955).

### tary game structure means that



**Fig. 6.** Drawing of a stone bowl, according to Culin used in the game *tin-bin ter-ow-a-ko*, a 'stone-throwing' game played among the indigenous Bannock people of Ross Fork, Idaho. Image from Culin 1992 [1907]: Fig. 954.

### 'bowl games ... can furthermore be assumed to have been practiced in several places independently of each other.'

inder of the opposing player and drive it off the line (Walker 1906). Here too,

however, variations such as in terms of gaming equipment can be noted; in another account (referring to

the Assiniboine) it is stated that flat stones were used that were shoveled over the ice, while a third record (from the Western Dakota) mentions both a small sphere of iron, ca. 2 cm in diameter, and a flat stone painted with ink to represent eyes and mouth on the upper side, as shooting/shoveling implements (Culin 1992 [1907]:728–29) (**Fig. 5**). In

the same work, moreover, we also find another category of games, grouped by

a kind of bowl game, although it is exclusively about throwing rather than rolling. In the variant named *tin-bin ter-ow-a-ko*, for example, which was played among the Bannock (Ross Fork, Idaho), the participants took turns throwing a stone bowl of about 7.62 cm in diameter and hammered into a perfectly spherical shape, at a set goal post, with the aim of getting as close to it as possible (Culin 1992 [1907]:728) (**Fig. 6**).

*To be continued in Part 4...*

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Rogersdotter, E. 2020. City Tales in Dialogue: Vijayanagara through Travelogues and Archaeology, in: L. Ameen, J. Finch, S. Laine and R. Dennis (Eds), *The Materiality of Literary Narratives in Urban History*: 222–42. New York: Routledge.

ELKE ROGERSDOTTER holds a PhD in Archaeology from the University of Gothenburg (her PhD thesis, *Gaming in Mohenjo-daro—an Archaeology of Unities*, 2011, concerned social aspects of ancient gameplay with a particular focus on the Bronze Age Indus urban center of Mohenjo-daro, Pakistan). She has been working as a Postdoctoral Fellow at the Department of Archaeology and Ancient History, Uppsala University. The fellowship has concerned the late medieval city of Vijayanagara in present-day Karnataka, South India, as traced through material remains of game boards. Among other places, Dr. Rogersdotter has conducted archaeological fieldwork in India, Pakistan, Russia and Romania.



## Member news and other info

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and Werner Kräutler (w/  
H. Kimbauer and J. Hofer)

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Richard Dullum

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#### [Ice Age animals in rock art](#): Ranges and extinctions

Ray Urbaniak

#### PAGE 21

#### [The Pleistocene's most well-traveled creature](#)

Tom Baldwin

#### PAGE 22

#### [Not a subspecies](#) but close enough to interbreed?

Virginia Steen-McIntyre

### Eight-star Pleiades de- pictions in rock art

Thomas Walli-Knofler  
(Austrian Cupstone Research Team)



I have read an interesting article in the *Frankfurter Allgemeine Zeitung* (FAZ)—a monthly newspaper that always provides very accurate descriptions of the starry sky—titled, "So stehen die Sterne im April," i.e., "This is how the stars are in April," updated May 5, 2023. Alerted by so much evidence for rock art depictions of the Pleiades in *Pleistocene Coalition News*, including those our own research team has discovered, I noticed straightway in the arti-



**Fig. 1. Left:** Werner Kräutler and Thomas Walli-Knofler at the Burgstein cupstone above Ötztal Valley, Tyrol, Austria. **Right:** The Burgstein cupstone. Large cup is the proposed Venus depiction. Photos by Werner Krautler.

cle another possible explanation for the mysterious problem of 8-star Pleiades depictions. Namely, the extra 'star' may document periodic appearances of the planet Venus, which, in the middle of April this year, was near to the Pleiades.

Although the article does not mention rock art or cupmarks, below are the relevant excerpts of the basic news item translated from the German using DeepL.com translator:

"In the terrestrial sky Venus moves through a very interesting region known as the 'Golden Gate of the Ecliptic.' By this is meant the area between the star cluster of the Pleiades and the Hyades in the constellation of Taurus."

—FAZ, April 2023

They go on to say:

"Venus passes the two clusters in the middle of the month, on April 12 it stands approximately on a line between them. Thereby it comes close to the 'Pleiades' up to 2.5 degrees, which is about the thickness of an outstretched thumb. The Pleiades represent seven sisters in ancient Greek mythology—so for a few days Venus joins them." —*ibid*

Interestingly, in *PCN* #72 (July-August 2021), apart from his main idea that one of the Pleiades stars might represent a "nova," engineer **Ray Urbaniak** suggested that what appears to be an extra Pleiades petroglyph

star in a YouTube film of Arizona's Wupatki Monument might represent a planet "in conjunction with the Pleiades." Later, in

*PCN* #77 (May-June 2022), co-author and agricultural engineer **Juan Crocco** suggested that pre-Incan rock art in Chile might show Venus in particular. As another aspect of astronomy Urbaniak also observed that the Arizona petroglyph was an "equinox marker" of a type he had not prior seen in his many years of field research in the American Southwest (*PCN* #72).

This new emphasis on Venus is especially interesting to us of the Cupstone Team for possible assistance in dating of the Burgstein cupstone (**Fig. 1**) that we covered in *PCN* #79, Sept-Oct 2022) and the Wennis cupstone as being perhaps 7,000 years old as we are considering the

large middle drilled cup as possibly representing one of the close conjunctions of the Pleiades and Venus. It ap-

pears this star pattern can only be in the range of about 35° to 45° North in Europe, but is perhaps also visible in a more southerly region in another month.

One more observation that may be significant in this brief overview of comparing the cupstone rock art with the stars of the Pleiades and Venus is that in the case of our own eight-hole Pleiades cupstone discoveries the middle cup is always

larger than the others likely drilled out as a sacrificial cup. However, we might also consider the size difference has another meaning because Venus would appear much larger and brighter than the stars of the Pleiades.

Finally, even though Venus and the Pleiades star cluster have close contact every year in April, Venus actually passes "through" the cluster only once every eight years.



[Link to PCN #82](#)



[Link to PCN #81](#)



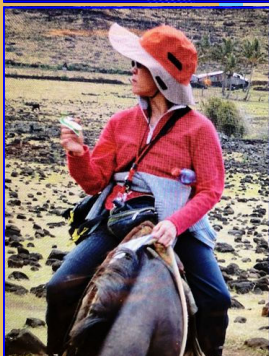
[Link to PCN #80](#)



## Pleistocene civilizations, Part 2

By Anthony Peratt, PhD., and W. F. Yao, LMS, M.A.

**"One of the greatest surprises is that... some Amazon**



Fay Yao during their team's research on Easter Island.



**Fig. 1.** Albrecht-Dürer's 1504 wood-cut depicting an astronomer plotting on a *spherical-coordinates* Earth.

***populations share ancestry with Australians.”***

Continuing from **Part 1, PCN #82, March-April 2023**.  
Part 2 consists of Sections 3–4  
of the outline provided in Part 1...

## The new science of ancient DNA

Until David Reich's 'New Science of the Human Past' gave surprising and contradictory evidence from ancient DNA, the floodgates of the deep genetic history of our species remained unopened.<sup>1</sup> One of the greatest surprises is that despite the extraordinary distances between them some Amazon populations share ancestry with Australians (David Reich, Harvard Medical School).<sup>2</sup>

Meanwhile Pontus Skoglund (Ancient Genomics Laboratory, Francis Crick Institute) decided to inspect Native American genetic data more closely. He similarly was looking for traces of ancestry for still-living American groups pointing to locations outside the Americas. Among those tested he included indigenous people from Australia, Andaman Islanders and New Guineans.

In the process, Skoglund found two Native American populations—both from the Amazon region of Brazil—that were more closely related to Australasians than to other world populations.

Each of these examples bring in questions of *how*, *from where*, and *when* they got to South America. They also suggest larger cultural groups, possibly civilizations.

<sup>1</sup> Note that Leonard Adleman, University of Southern California, developed this field early on in 1994. Adleman demonstrated a proof-of-concept use of DNA as a form of computation solving the seven-point Hamiltonian path problem.

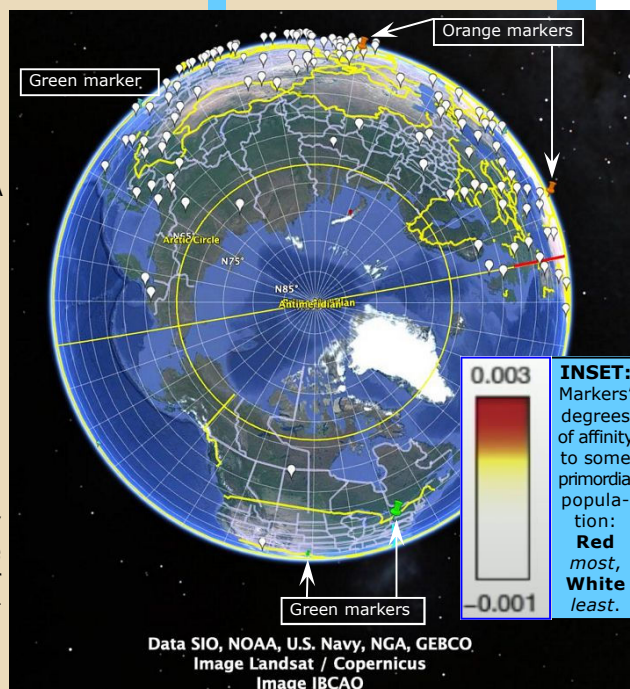
<sup>2</sup> David Reich, 2018. *Who We Are and How We Got Here*, Oxford University Press, ISBN 978-0-19-882125-0. (Reich does not look at Antarctica.)

## Globes and DNA

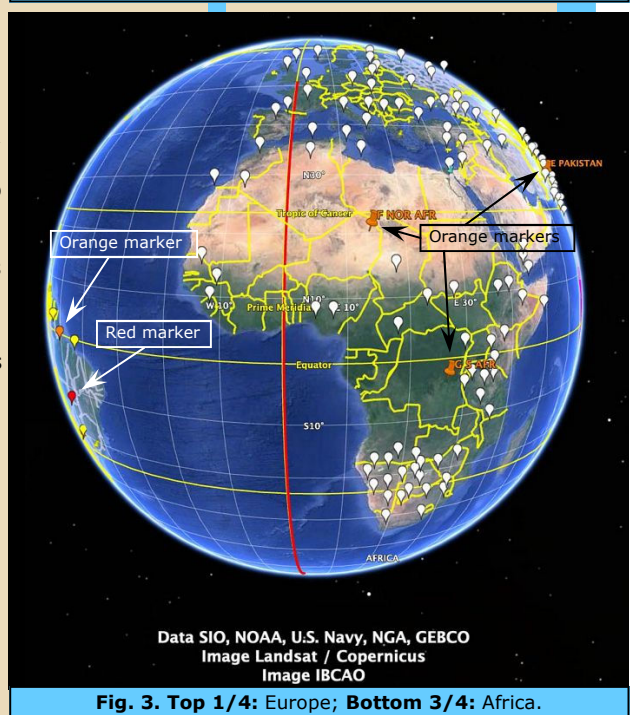
This section shows how we 3D-plotted various DNA groups. Concerned with Antarctica, we abandoned the linear world maps as they misrepresent the Arctic and Antarctica as 'infinite.' Instead, we will use far more accurate global coordinate maps.

**(Fig. 1** nicely depicts an astronomer plotting on a spherical coordinates Earth. Prior, the Greeks long held to a spherical Earth, from Pythagoras onward.)

**Figs. 2–9** show globes we overlaid with the Reich-Skoglund DNA data. The degree of affinity between a *living* and some unconfirmed *ancient* group is



**Fig. 2.** Arctic view. As in the **Inset** chart, white markers point to DNA samples of *least affinity* to some ancient population.



**Fig. 3. Top 1/4: Europe; Bottom 3/4: Africa.**

distinguished by marker colors per the **Inset** in Fig. 2: white markers = least affinity, red markers = highest affinity.

**> Cont. on page 11**



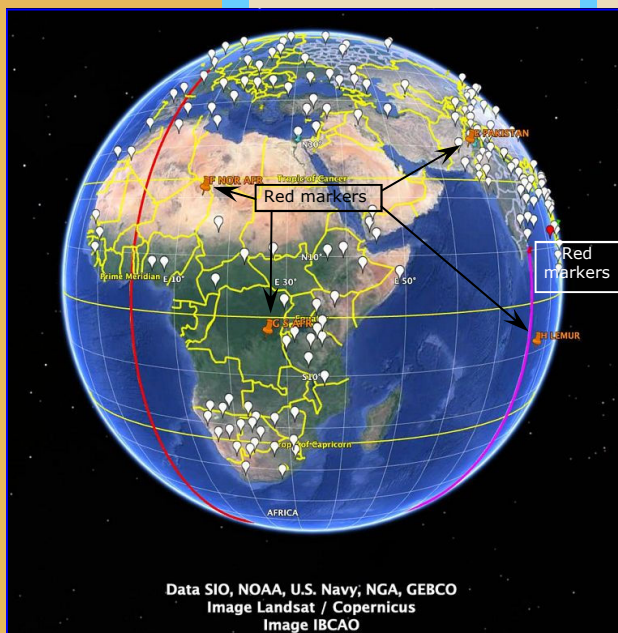
## Pleistocene civilizations, Part 2 (cont.)

**"White markers =**

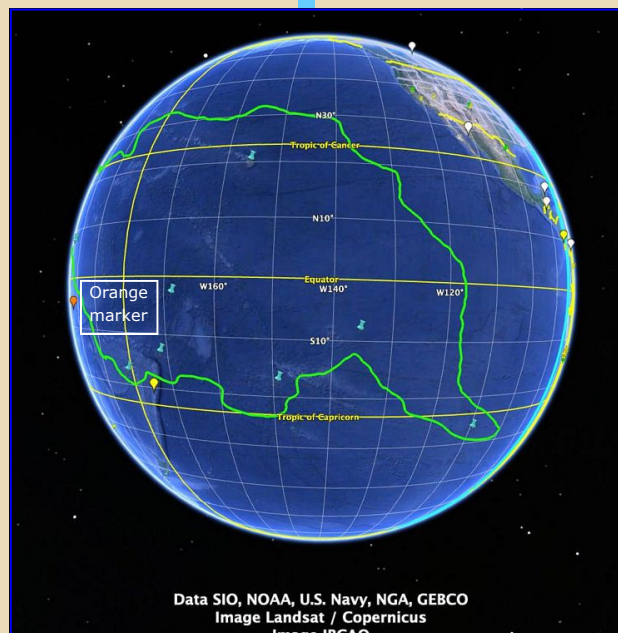
In other words, the markers consisting of the warmer col-

We thank the Editor for adding the labels and arrows to high-

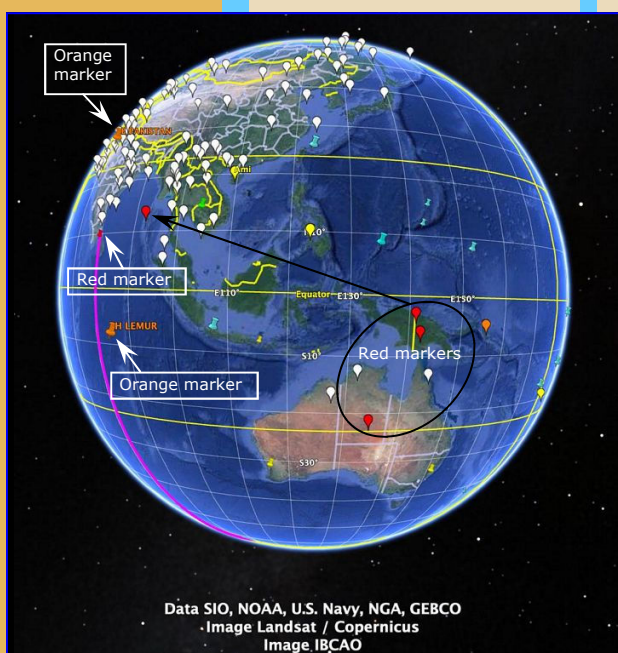
**Abbreviated bios below**  
(full bios are at start of Part 1):



**Fig. 4.** Africa, Arabia, Western Europe.



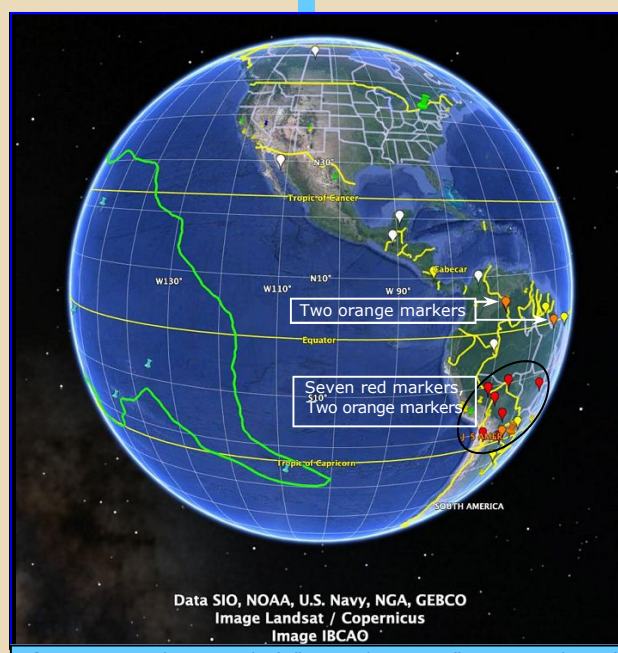
**Fig. 6.** Oceania. Outline indicates the extent of underwater structures possibly made by man per *National Geographic's* "Drain the Ocean."



**Fig. 5.** Asia, Australia, Western Oceania.

**least affinity, red markers = highest affinity."**

ors—yellow, orange and red—have the closest DNA connections to some ancient population. The cooler colors—green, turquoise and white—have the least or no DNA connections to some ancient population.



**Fig. 7.** *National Geographic's* "Drain the Ocean" extent outline of possibly manmade underwater structures showing context with North and South America. The green marker west of all the red markers 1/3 up from the bottom is Ica, Peru (discussed later).

light the most relevant parts making the details easier to see.

To be continued in Part 3...

ANTHONY LEE PERATT, PhD, received his BSEE from California State Polytechnic University, 1963, followed by his MSEE from the

> [Cont. on page 12](#)

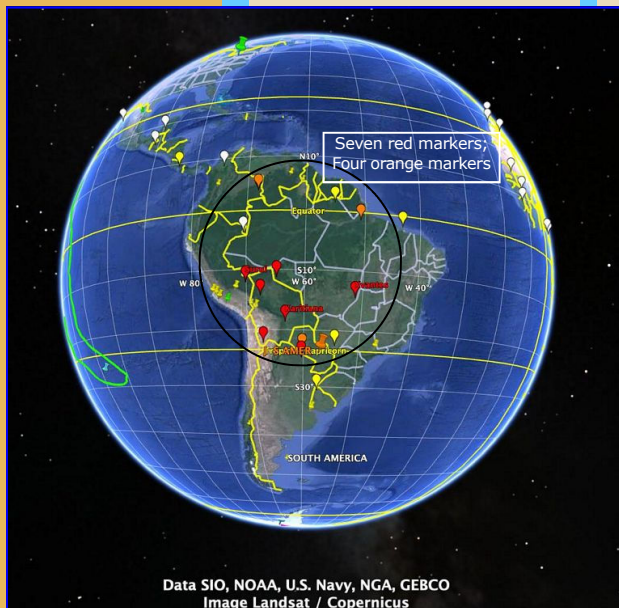
## Pleistocene civilizations, Part 2 (cont.)

**"Skoglund  
found two**

University of Southern Cal, 1967. Assigned for two years to Professor Hannes Alfvén, Peratt translated Alfvén's seminal book, *Cosmic Plasma*, into English. Peratt received his PhD in 1971, after Alfvén was awarded

Transactions on Plasma Science and an IEEE Life Fellow, a member of the American Physical Soc., American Astrophysical Soc., and Archimedes Circle. He acknowledges his tenure at the U.S. Dept. of Energy, Wash-

69; Sec., NM League of Women Voters, 1988; Rep. in the Alliance for Better Community Relations, Albuquerque Jewish Fed., 1988-9; State Sec. NM Elem. School Librarians Assoc., 1989; and served as Nat. Rep.



**Fig. 8.** South America. Proximity to Antarctica at the bottom.

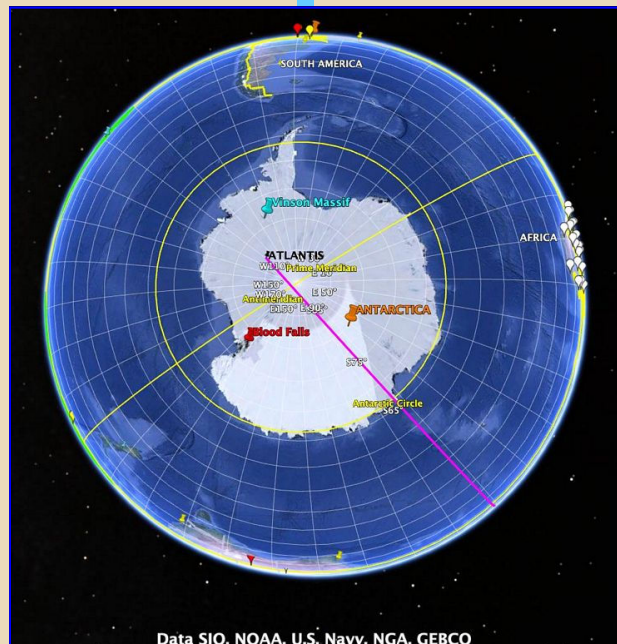
***Native American populations—both from the Amazon region of Brazil—that were more closely related to Australasians than to other world populations.”***

the Nobel Prize in Physics. Peratt then joined the UC National Laboratories (Lawrence Livermore in 1972 and Los Alamos in 1981), receiving his 30-yr. UC Alumnus Award in 2005. He spent sabbaticals at the Max Planck Inst. for Plasma Physics, Garching, DE 1975-77 and the Royal Institute of Technology, Stockholm, Sweden 1985/1988. In 1986, he gave the prestigious Norwegian Acad. of Science and Letters Birkeland Lecture. Dr. Peratt later received two U.S. Dept. of Energy (DOE) awards for his experiments and computations. With Prof. Oscar Buneman, Stanford U. (of Bletchley Park fame) Peratt ran the Tridimensional-Stanford fully-3D gravitational and plasma teraflop galaxy code for 14 years in a Stanford-Los Alamos collaboration. 1995-99 Dr. Peratt served in the Dept. of Energy Defense Programs and as Acting Head of Nuclear Nonproliferation. Since then, he served in the Los Alamos Assoc. Laboratory Directorate for Experiments and Computations. Subsequently his research involves the source of petroglyphs as an ancient above-Antarctic intense outburst, with ground GPS measurements and their distribution-orientation with earth-orbiting satellites, in the Americas; Australia, Polynesia (incl. Easter Island), the Alps and Mongolia. 2004-11 Peratt worked with UPenn Dept. of Archaeology and Anthropology. Dr. Peratt is Senior Editor of the IEEE

ington D.C., 1995–2000, Dept. of Defense Programs (DP) and Nuclear Nonproliferation (NN). Dr. Peratt is indebted to Professors Hans Kuehl, EE Dept. USC and Zohrab Kaprelian, Dean of Engineering USC, who started him on a course of studies he could not have foreseen.

FAY YAO completed post-graduate course work toward a PhD in multi-disciplines; received M.A. in Lib. Science and Sec. Education, UNM, 1971; B.A., Chinese Lit. and Hist., Philippines CKS College, 1969; studied Bus. Admin. and Mathematics, University of the East, Philippines, 1966–69. She is an affiliate member of the Intl. IEEE Computer Soc., IEEE Nuclear and Plasma Sciences Soc., and NM Museum of Science and Hist. Ms. Yao is fluent in English, Cantonese, Mandarin, Haisanese, Fujanese, and reads Tagalog and Spanish. Yao co-founded the Albuquerque Chinese Arts and Language School, 1978, founded the Acad. of Chinese Performing Arts, 2015, and NM Chinese American Speaker Series, 2016. Ms. Yao was Sec. of a UN Model Collegiate Students Organization of the Philippines, 1966–

to the Nat. Chinese American Citizens Alliance, San Francisco since 2020. She received the 2016 Spirit of NM award by the Chinese American Citizens Alliance for her "outstanding leadership, service... to our community, state, and country." Yao received the 2008 U.S. Congressional Women's Art, Woven' Vision Award. Among others, she has done lectures for the UNM Maxwell Anthropology Museum. Yao has co-authored papers in the Trans. Plasma Sci., the European Physica Scripta, and IEEE Spec. Issue. Latin American Workshop on Plasma Physics, 2018, works representing her GPS and Magnetic Transit petroglyphs orientation investigations interpreting cosmopolitan symbols. She served as a petroglyph archeologist with field work for the Museum of NM Rock Art Recording Project to GPS log Petroglyph Natl. Mon. and other sites. Dr. Yao was first to decipher a Chinese petroglyph panel as describing the evolution, shape, dynamic properties and observational location of the Axis wadi emanating from Earth's surface. She has special interest in how symbols relate to each other world wide.



**Fig. 9.** Antarctica frozen. **Top:** The S. America–Antarctica land bridge had rotated away and back in about 12,000 years. Additionally, this globe plus Reich-Skoglund's DNA data plotted between continents (Figs. 2–8), invites speculation temperate Antarctica (a long-proposed location of Atlantis) might even suggest a location for early humans—the idea being with Antarctica out of the picture Africa would be mistaken for such a starting point especially for half 100,000-yr. earth climate cycles.



# A new extinct pronghorn pictograph—Grand Canyon

By Ray Urbaniak Engineer,  
rock art researcher and preservationist

**"I have persistently challenged"**



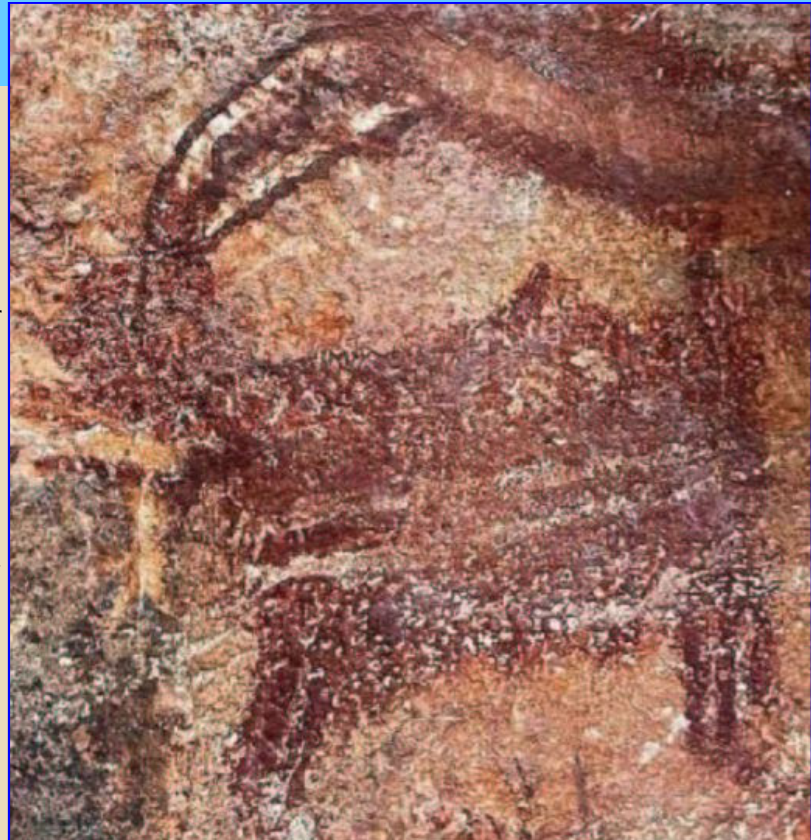
**mainstream dogma that horned animals in SW U.S. rock art—even those featuring a great variety of horns and other unique qualities—were mere stylized depictions of bighorn sheep."**

In the past 10 years, since [PCN #22 March-April 2013](#), I have persistently challenged mainstream dogma that horned animals in SW U.S. rock art—even those featuring a great variety of horns and other unique qualities—were mere *stylized depictions of bighorn sheep*. It is a box mainstream anthropology has placed them in due to its set-in-stone beliefs from paleontologists about American extinctions and the anthropologists' unwillingness to recognize the depictive abilities of Native American rock artists. The horns of bighorn sheep are curved (female) to spiraled (male). They are not straight or long and sweeping.

See my article last issue about animals depicted with ridged horns called [Ice Age animals in rock art: Ranges and extinctions](#) ([PCN #82](#), March-April 2023). It is another example of the mainstream not acknowledging the obvious. It also contains a few backward links to several prior examples and further links. In these links I have provided countless original photographs of Native American rock art I have discovered over 20 years time in Utah, Arizona, New Mexico and Nevada showing well-executed animal images depicted clearly enough to prove they were intended to have long sweeping-horns and are clearly *not* depictions of bighorn sheep.

## Contributors to my compiled evidence

Also, during this time, I have featured many unique discoveries—especially in the Grand Canyon—by other rock art photographers. One very prolific



**Fig. 1.** Cropped photograph by Grand Canyon hiker and rock art photographer, Jennifer Hatcher. It appears to be another species of extinct pronghorn featuring a distinct bump in back. I rotated the image left 90° to bring it into natural living position.

contributor is Jennifer Hatcher. This issue, Jennifer provides another unique pictograph with some special qualities that might help in identifying the animal portrayed. It is more evidence early Native Americans in the Southwest U.S. region were excellent observers of the natural world and left documentary evidence of contemporaneously living animals. However, as for many "extinct" animals being portrayed in rock art the mainstream is reluctant to consider as it doesn't line up with their dogma humans have only been in the Americas 15–20,000 years, for decades taught as scientific fact. One of Jennifer's Grand Canyon photographs includes a unique feature that is hard to dismiss. At first, due to the long horns,

I thought the animal was a pictograph of an ibex. However,



**Fig. 2.** Original pre-crop context photo of Fig. 1 by rock art photographer, Jennifer Hatcher.

I noticed a triangular bump on the back which ibex do not have (**Fig. 1** and **Fig. 2**). I then checked images of pronghorn, and some of them do, indeed,

> [Cont. on page 14](#)

## A new extinct pronghorn pictograph—Grand Canyon (cont.)

**"I then checked im-**

have such a bump in their hind quarters as seen in **Fig. 3**. Therefore, I am inclined to

somewhat less distinct picture, the original caption in Bromley & Kitchen's 1974

of the picture in Fig. 4.



**Fig. 3.** Two examples (**Left** and **Right** pictures) of the "triangular bump" as seen in the hind quarters of two different modern-day living pronghorn antelope. Notice especially that the animal with the more prominent triangular bump (**Right**) also has the raised median gland rump hair.

**ages of pronghorn, and some of them do, in-**

conclude that the animal portrayed in the pictograph photo by Jennifer Hatcher in Figs. 1 and 2 is the image of an extinct pronghorn antelope.

paper asked readers to note the erect mane and the raised median gland rump hair of the male pronghorn (i.e., the prong-

Bromley & Kitchen point out that in males the tail-up position occurs when the animal is scared or is about to defecate. They note it is also a characteristic of estrous females during courtship (again, such as in Fig. 4). They also drew attention to the simultaneous erect mane and median gland hair of the buck (Bromley & Kitchen 1974) that I mentioned above may be in some way related to the triangular bump clearly seen both in the pictograph and the pronghorns in Fig. 3. Bromley & Kitchen's scholarly report goes into many more details about pronghorns than the few I mention in this article.

For those interested in similar topics the paper can be found here:

(<https://portals.iucn.org/library/efiles/documents/NS-024-1.pdf>)



**Fig. 4.** "Buck courting an estrous doe." **Arrow** pointing to the triangular bump of the male pronghorn as seen in Figs. 1–3. In the original caption the authors' drew attention to the "erect mane and median gland hair of the buck." Image: Crop of unattributed photograph in P.T. Bromley and D.W. Kitchen, 1974, "Courtship in the pronghorn (*Antilocapra americana*)." In "The Behaviour of Ungulates and its relationship to management."

**deed, have such a bump in their hind quarters."**

Note that the median gland rump hair is erect in the right side photo. That may have some effect on the prominence of the triangular bump which appears to be taller in that photo. See also **Fig. 4**. Although it is not as visible from the

horn on the picture's right).

Please note that the tail of the horned animal in Hatcher's Grand Canyon rock art photo appears to be depicted in the "up" position. In fact, it appears very similar to the doe on the left side

### Extinct *Antilocaprinae*

On the following page, I show a couple of known varieties of extinct pronghorn with long horns. However, based on my research and extensive field experience in the SW, I suggest there were many other horn variations not included in that composite picture. That I propose is mainly due to the fact of animal bones not lasting long enough on land to be preserved as fossils due elements exposure and the dietary needs of many animals that eat bone. I discussed this in earlier articles, especially in the last issue, *PCN* #82, March-April 2023—see link on the prior page.

There is one more detail observation I made regarding Jennifer Hatcher's rock art photo that I believe is well worth mentioning as it might

> [Cont. on page 15](#)



## A new extinct pronghorn pictograph—Grand Canyon (cont.)

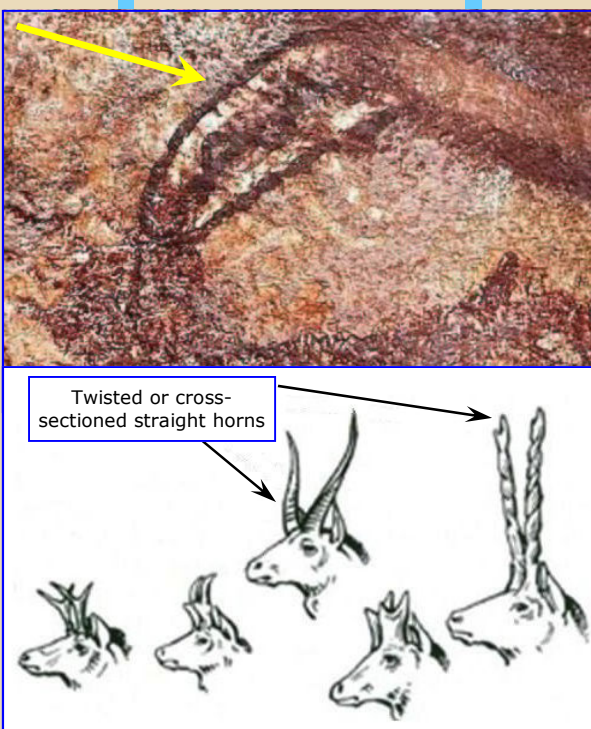
**"Notice the two long-horned varieties in the bottom part of the figure contain patterns that might help to identify the variety."**

help identify what variety of pronghorn the pictograph was meant to convey. It has to do with the delicate red lines one can see going across the width of the horns (**Fig. 5**). I enlarged the horns for better visibility. Notice the two long-horned types in the bottom part of the figure contain patterns that might help to identify the variety.

Finally, **Fig. 6** is a photo I took of some local big-horn sheep. Responding similarly to how pronghorn might after having scared them off.

### Conclusion

What may appear to be a simple rock art depiction may hold much more information than many might expect. For more information on this topic, see [Ice Age animals in rock art: Ranges and extinctions](#) (PCN #82, March-April, 2023).



**Fig. 5. Top:** Detail of Jennifer Hatcher's pronghorn pictograph clearly showing another unexpected feature, namely, the red lines painted across the horns. **Bottom:** Examples of twisted or cross-sectioned straight horns of 'extinct' pronghorns that resemble the red painted lines in Hatcher's pronghorn.

was evaluated in 1956. I focus on the skull in the above-noted PCN article. When I locate it, I would like to have it dated and if possible DNA analyzed to help determine how it might relate to dating of SW U.S. rock art depicting what appear to be extinct ibex.

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 80 articles on many topics with original rock art photography for PCN. All of Urbaniak's PCN articles can be found at the following link:

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

### Addendum

I am working to locate a fossil ibex skull from Iowa which

Sacred Rock Art—Archaeology, rock art, archaeoastronomy (naturalfrequency.net)



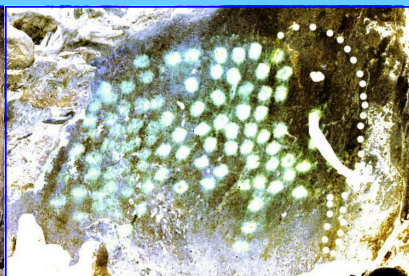
**Fig. 6.** Photo I took of some bighorn sheep. One can clearly see their spiral horns look nothing like the straight or sweeping horns of extinct pronghorns. I took this group by surprise snapping the photo after scaring them off. Like Bromley et al. noted with pronghorns, most of the sheep had their tails up.

# Regarding Chauvet Cave images

By Ray Urbaniak Engineer, rock art researcher and preservationist



**Fig. 1.** Red dots panel Chauvet Cave, France; crop. Photo: bradshawfoundation.com.



**Fig. 2.** Red dots in negative. Added dots and line to show proposed mammoth image.

**"A mammoth isn't mentioned as one of the two discreetly drawn images."**

**At Chauvet Cave in the Dordogne region of southern France** there is a group of painted red dots which are actually human palm prints. They are referred to by either term (**Fig. 1**). What I have always seen in this image is a mammoth head and trunk *not formed by the dots*. For **Fig. 2**, I made a negative

line to help show more clearly the proposed faint mammoth.

One online article titled, "Large Panel of Hand Dots," describes the panel as follows:

"In the east-south-east corner of the Brunel Chamber, behind a barrier of concretions, almost one hundred organized punctuation marks appear to depict a large herbivore; a bison, rhinoceros, mammoth or deliberately indeterminate animal... The dots created by hand palms painted with ochre are the most visible feature, but two animal representations are also more discreetly drawn here: the head of a bear and an indeterminate animal." –(archeologie.culture.gouv.fr)

Another perspective on the site does mention animals. However, though mentioning a mammoth, they are talking about the 'dots' forming the animals. They also state that two other animal representations are "more discreetly drawn here: the head of a bear and an indeterminate animal." A mammoth isn't mentioned as one of the two discreetly drawn images.

I searched through images from the cave and found a similar mammoth image without red dots. The mammoth was facing the other direction so I flipped it in the same direction. Head, trunk and tail appear lighter than the body in both images. The mammoth outline with the red dots is either natural or rubbed, with an

inversion of the image and added extra dots and a wide

This article was finalized from 4-9-19 and 9-5-22 original drafts.

eye of the mammoth visible. The artist may have seen this mammoth in the rock and accentuated it. The two images are very similar (**Fig. 3**).

An archaeologist friend of mine, Mark Willis (e.g., [Elaborate documentation of the mammoth/notation panel](#), PCN #64, March-April 2020; and [Mammoth/notation panel update, second mammoth, and interactive online 3D projection](#), PCN #66, July-August 2020) was scheduled at the time (that was March 2019) to visit Chauvet Cave. Mark had seen my photo comparison and regarded it "convincing." So, I asked if he might enquire of the French researchers if they were aware of the image.

After returning from his visit to Chauvet, Mark said they 'were aware' of the mammoth behind the dots. However, I find this puzzling, as it is not even mentioned in their comments on the panel. In addition, Mark didn't mention whether they were aware of the similarity of this mammoth they reportedly knew about to the other mammoth depiction in the cave.

The red dots may have been overlain later as I found similarly with red lines added to the image of a Saiga antelope in SW U.S. See [Rock art rebels—breaking with tradition](#) (PCN #57, Jan-Feb 2019).

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 80 articles on many topics with original rock art photography for PCN. All of Urbaniak's PCN articles can be found at the following link:

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

Sacred Rock Art—Archaeology, rock art, archaeoastronomy (naturalfrequency.net)



**Fig. 3.** Comparing the proposed faint background mammoth (Top) with the other mammoth image in Chauvet Cave (Bottom).





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