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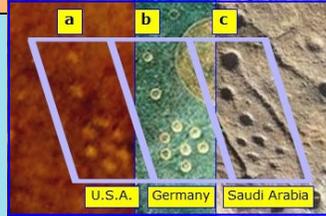
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**Camelid rock art
in the Grand Canyon**

Ray Urbaniak

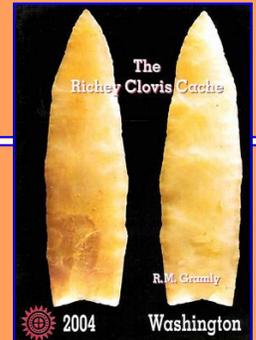
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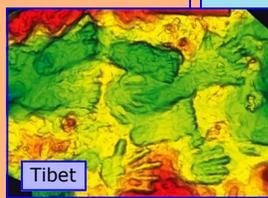


U.S.A. Saudi Arabia the two remarkably similar rock art glyphs clearly represent 'stars'—as corroborated by the famous Nebra Sky Disk of central Germany—makes it perfectly reasonable to suggest other cup-marks on the Saudi panel may also represent stars. See [Urbaniak and Albalawi p.11](#).

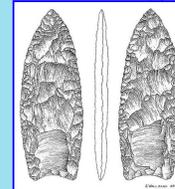
SW U.S. rock art researcher, engineer **Ray Urbaniak**, and Saudi rock art researcher technical engineer **Abdulrahman Albalawi** join forces to expound on their international rock art discoveries of the Pleiades star cluster. The fact that



Dr. Richard Michael Gramly, PhD, one of the leading Clovis experts and former Leakey family associate begins a remarkable update series on Clovis industry, including organic artifacts, and culture. See [Gramly p.3](#).



Tom Baldwin explains that with each passing day, month, and year evidence keeps confirming that early people were "just as smart as us." Now we have kids **200,000** years ago leaving us with the oldest known parietal art. See [Baldwin p.2](#).



Payn's Hueyatlaco manuscript this issue. It will be appearing soon.



Follow-up to PCN's Calico preservation issue. Big business bulldozing of American landscapes and archaeological sites is what the BLM considers good use of "public land." *Once destroyed, archaeological evidence can never be renewed.* The BLM's anti-preservation behavior in the Mojave Desert is akin to that seen in Chile's Atacama, [p.10](#).



Astute Grand Canyon rock art photographer, **Jennifer Hatcher**, provides Ray Urbaniak and PCN with another compelling animal image seldom depicted in rock art. See [Urbaniak p.14](#).



New book by international installation artist and Paleolithic language theorist, **Michael Winkler**, [p.8](#).



Time was not available to publish Dr. Virginia Steen-McIntyre's and Marshall Payn's Hueyatlaco manuscript this issue. It will be appearing soon.

Avocational archaeologist, **Joseph D. Smith**, under the guidance of Dr. R. M. Gramly sent photos of ambiguous artifacts from Massachusetts. See [p.8](#).



Paleolithic 'outsider art'—Children arranging imprints

By Tom Baldwin

"All those eons ago, what are believed to be



a seven and 12 year old found a sort of limestone slurry that was still soft and malleable enough for marks...

The work of these kids... give the impression... of thoughtful placements."

I used to get so mad at my kids. I am sure its happened to you too. You can't raise children without them deciding at some point, or in my case a large number of points, that the hallway and their bedroom walls in particular are in fact a fine substitute for a canvas and easel. So then out come the magic markers or crayons and up goes the artwork, or at least what the little darlings believe is artwork. You may have a different word for it. Scribblings? Scrawling's? Scratching? Whatever you finally label them they result in scrapings for you.

Later, kneeling there in front of the wall, cleaning, you may think you are in *Karate Kid 5* or whatever number sequel they are up to now. You might even whisper "wax on wax off" every once in a while—not so anyone can hear, mind you. But it helps. I know. If I am alone I have even tried the stork maneuver on stubborn stains. You have to be careful with that one though. It can result in hole in the wall.

Well, at least, you can take comfort in the fact that you are not alone in this and that parents by the millions have, are having, or will have much the same experience. It is nothing new. In fact, it has gone on for ages, millennia, even eons.

To show you what I mean, the September/October edition of *Science Bulletin* has an article about just such a happening 169–226,000 years ago. Things were a little different. The kids didn't have crayons in those days (the poor poor things!). However, it seems they still loved to leave their marks behind.

One day, all those eons ago, what are believed to be a seven and 12 year old found a sort of limestone slurry that was still soft and malleable enough for marks, but would later dry rock hard. The temptation

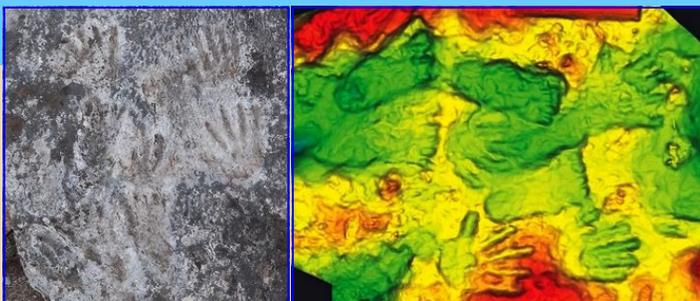


Fig. 1. Left: Detail of hand and footprints panel—recently discovered at Quesang, Tibet—which is being called "parietal art" in "Earliest parietal art: hominin hand and foot traces from the middle Pleistocene of Tibet." *Science Bulletin*, Sept. 10, 2021. **Right:** Different photo detail of false-color enhancement by the paper's authors David Zhang *et al.* 2021.

was too great and, like Hollywood stars at the Chinese Theater, the kids put their handprints in the cement. Apparently liking how those looked they put some footprints in the slurry too (**Fig. 1**).

These imprints were recently found high on the Tibetan Plateau at about 10,000 feet elevation. More marks and other indications of early man's habitation of this high country have been found. However, the other marks seem to be the random leavings of people living their lives. The work of these kids, on the other hand, give the impression (pun there, did you catch it?) of thoughtful placements. Matthew Bennett, co-author of the *Science Bulletin* article says they seem to have been "left deliberately."

Bennett goes on to say, "They're deliberately placed ... you wouldn't necessarily get these traces if you were doing normal activities across the slope," he said. "They're actually positioned within the space, as if somebody was, you know, making a more deliberate composition."

Lots of archaeologists are going to have problems with that last pronouncement of Bennett's. They do not think that early man was very smart. At least not 200,000 years ago. Back then, they believe he/she was just a grunting savage. Some children, those long eons ago,

looking at a pattern of handprints they had created and deciding it would all look better with a footprint over here and another handprint there is way more than people back then were capable of.

Why? You ask. Because looking at a pattern and wanting to change it for aesthetic reasons is one facet of what we call "art." Art is supposed to lay in the realm of modern man, *Homo sapiens*, not 'pre-human' hominids. Those archaeologists want to see themselves—and us too—as the intellectual superiors of our ancestors. Findings like these rock that boat.

Yet with each passing day, month, and year the evidence keeps piling up that those long ago early people were just as smart as us. Those kids left us with the oldest yet-known *in-place art*. Java man left us with the oldest *portable art* (see my earlier articles on the artifact, e.g., [Scientific implications of the 500,000-year old Indonesian engraved shell](#), *PCN* #56, Nov-Dec 2018). The 'past' is rapidly changing.

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*, including many on Calico and associated Lake Manix, can be found at:

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

Ice Age industry: Essay I—A focus on stone tools

By Richard Michael Gramly, PhD, Anthropology, FRAI*

"Claims for Ice Age stone artifacts had



been made earlier by eminent prehistorians. However... [most] of these claims were eventually dismissed or simply died away due to inattention."

* FRAI: Fellow of the Royal Anthropology Institute

An awareness that Ice Age artifacts might be associ-

able with New World animals— extirpated or extinct—was slow in forming. This understanding was achieved only 90–100 years ago. It was the result of witnessed discoveries of artifacts at the Blackwater Draw and Folsom sites, New Mexico.

To be sure, claims for Ice Age stone artifacts had been made earlier by eminent prehistorians for various localities

(for example, at caves and open [air] sites in Missouri and Abbott Farm in New Jersey) during the decades after the Civil War. However, there were many detractors. Most of these claims were eventually dismissed or simply died away due to inattention. The shared presence of large bifacial, flaked stone artifacts, such as hand-axes, in the New World and Europe, had engendered hope in the existence of Ice Age artifacts in North America.

The first widely accepted proofs of an Ice Age human presence

across the New World, however, were 'lanceolate' flaked stone projectile points with distinctive channel flakes upon one or both sides—so-called 'fluted points' (e.g., see Fig. 1 and Fig. 2). Hundreds of reports about their discovery were published prior to WWII, and every state and border province of Canada laid claim to its share of such vestiges.

A preoccupation (some would say, a fixation) with documenting fluted points and recognizing possible ancestral forms is uppermost within the minds of some prehistorians until the present day. Defining and absolutely dating the many varieties of fluted points have become an exact science. How points were hafted and what delivery systems were used to embed them within

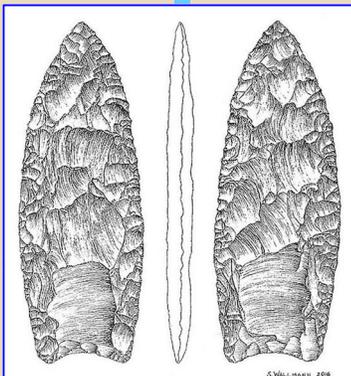


Fig. 1. Early Clovis fluted point that had been reduced from a pre-existing biface (knife). From Connecticut River floodplain, Northampton, Massachusetts. Length 10 cm.

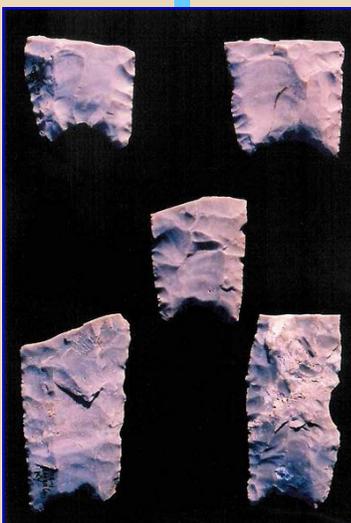


Fig. 2. Series of five fragmentary fluted point (Clovis) bases from the Blue Hole Site, Logan County, SW Kentucky. Most Clovis points are found anciently broken or severely reduced in length by repeated resharpening. Length of longest fragment 7.5 cm.

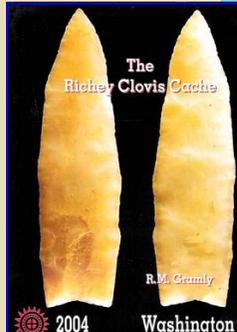


Fig. 3. Cover 2004 issue of *The Amateur Archaeologist* containing new edition of the monograph *The Richey Clovis Cache*. R.M. Gramly. Over 4,000 copies distributed.

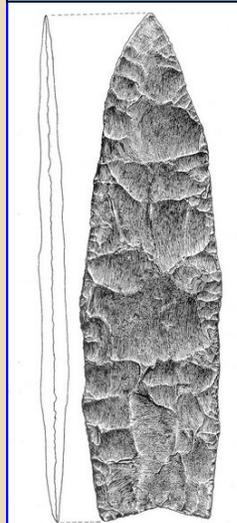


Fig. 4. The largest complete fluted point—a knife—ever unearthed showing slight resharpening of its edges. Length 23.2 cm. Richey Clovis Cache, Douglass County, Washington. Blood residue analysis gave a positive result for bison. Illustration by Valerie Waldorf.

quarry generate endless speculation. Rare recoveries of caches of Ice Age points and *pre-forms* for producing them still garner attention by the national press and editors of archaeological journals (Fig. 3, Fig. 4).

After many years of analyzing and reporting fluted points and kindred Ice Age flaked stone artifacts, one might think that this rich vein of information had played out—but not so. **Inclusions** Only recently, analysts like Dr. James Harrod, have begun to consider that com-

> [Cont. on page 4](#)

Ice Age industry—stone tools (cont.)

"One might think that



Fig. 5. Select Clovis projectile point of lineated chert with inclusion. See Haynes 1982: Fig. 4.

this rich vein of informa-



Fig. 6. Select biface, perhaps a projectile point preform, of variegated chert, Simon Cache, Idaho.



Fig. 7. Select, colorful biface, likely a preform for a fluted point, Simon Cache, Idaho.

tion had played out—but not so."

plexly colored raw materials used to manufacture bifaces in Clovis caches (like those

of the Anzick site, Montana, and the Simon site, Idaho—Kohntopp 2010) might have

imaginatively portrayed extinct and still-living animals. The idea that modified shapes of flaked stone artifacts in conjunction with curiously patterned raw materials (See **Figs. 5–7**) might have depicted animals has not been considered seriously. Such curious objects may have been preferred for ritual offerings. Ice Age artifact groups

(caches, burial accompaniments) need to be re-examined with this hypothesis in mind.

Although traditionally a strong emphasis has been placed upon Ice Age flaked stone projectile points in the

New World, gradually there has been a shift to include other types of flaked tools, rough stone tools, and even artifacts made of organic raw materials. In the latter case we should not forget that discoveries at Blackwater Draw—the "type site" of Clovis (the Llano Culture)—included a composite spear-point made of bone (likely proboscidean rib bone).

A healthy involvement with unifacial flaked stone tools, prismatic blade tools, flake tools, and the like (**Figs. 8–10**) yields a more balanced perspective upon Ice Age material culture—although without treating artifacts of bone, antler, and ivory, it remains far from complete. Some researchers who have sought to de-emphasize fluted projectile points, have even published treatises on single classes of artifacts (see, for example, Collins 1999).

A compendium of the many types of Ice Age flaked stone artifacts across North America has been published (Gramly 2000), and thousands of copies have been distributed widely (**Fig. 11** on the following page). A new edition with more emphasis upon artifacts of bone, antler, and ivory has long been overdue.

The Explanatory Power of Flaked Stone Tools upon the Landscape

Stone artifacts are both relatively common and durable.

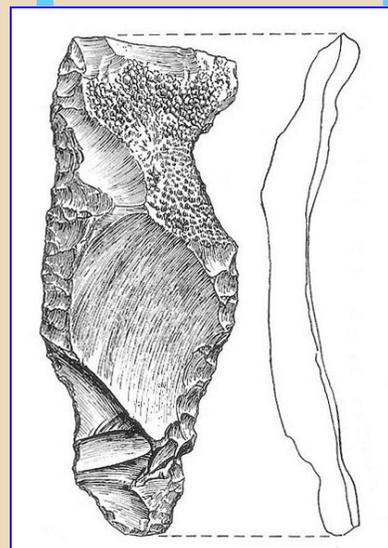


Fig. 8. Sidescraper of Hole-in-the-Wall agate imported from Nevada to the Richey Clovis Cache, Washington State. Length 10.2 cm.

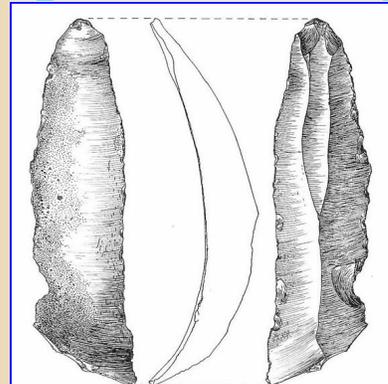


Fig. 9. Utilized prismatic blade, Feature 2, Richey Clovis Cache, Washington State. Length 12 cm.

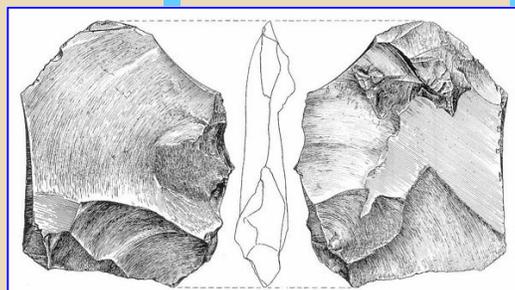


Fig. 10. Large, thick flake tool – perhaps a chopper used to butcher. Richey Clovis Cache, Washington State. Greatest width = 11 cm.

It is little wonder that they figure so importantly in ar-

> [Cont. on page 5](#)

Ice Age industry—stone tools (cont.)

"Such curious objects

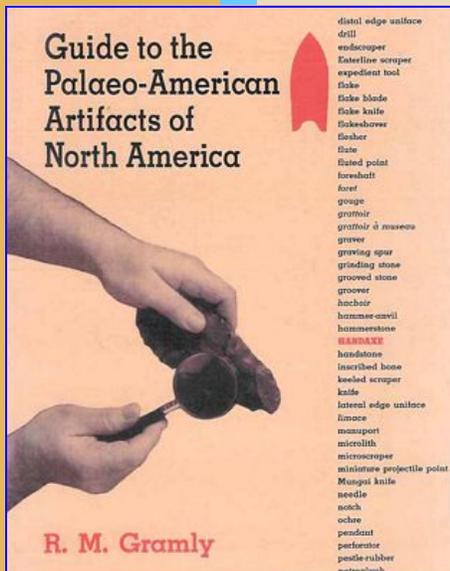


Fig. 11. 3rd Edition of a guide to the many types and varieties of North American Ice Age tools and other artifacts. This publication is modeled upon by works by Francois Bordes and Jacques Tixier. 13,000 copies distributed.

may have been preferred for ritual offerings. Ice Age artifact groups... need to be re-examined with this hypothesis in mind."

chaeologists' arguments about Ice Age activities and lifestyle.

By paying close attention to the number and variety of all stone artifacts at sites, particularly flakes that were removed during tool use and manufacture, we may infer the following:

- 1.) duration of an occupation,
- 2.) the activities that took place there, and
- 3.) the season(s) in a year a site was occupied.

Thus, it has been shown that some Ice Age sites were occupied briefly during the spring when hides were in poor condition (lack of endscrapers for preparing hides) VS. sites occupied during the fall when migrating animals were well fleshed, had hides ideal for making clothing, were fat, and had antlers in good condition (abundance of endscrapers for preparing hides and many scraper re-sharpening flakes).

By tallying the number of stone artifacts and using various counts as divisors, it is possible to estimate the seasons a site was occupied and re-occupied—usually in successive years.

By refitting fragments of broken bifaces and scrapers it has been shown that various components of an habitation site were contemporaneous. In special cases, different sites altogether have

been linked by refitted stone artifacts—such as the linkage between Clovis habitations (tent locations) at the Vail site, Oxford County, Maine with a site where animals were killed. In this particular instance the residential site and killing site lay upon opposite banks of a river and were separated by 200 m (see artifacts in **Fig. 12**).

An essential homogeneity of Ice Age culture throughout the New World, particularly for its later manifestations, such as Clovis, Folsom, and Cumberland, is revealed by study of flaked stone tools. The transportation of distinctive raw materials over long distances reinforces the notion of a rapidly-expanding population of early hunters and gatherers.

Although there are some undeniable commonalities of flaked stone artifacts between the Old and New Worlds, the case for close relatedness is not as strong as one might wish. Shared flaked stone tool types among continents notwithstanding, their relative frequencies within assemblages of separate regions are quite different—suggesting independent in-

vention of artifact forms in some cases. This difference has been documented for prismatic blades at the Phil Stratton Cumberland site, Kentucky. In the Old World Upper Palaeolithic, as a general rule, prismatic blades are much more important than they are at Phil Stratton's, and across the Old World they constitute a basis for many tool-kits—something not observed for any New World Ice Age assemblage.

On a more positive note, careful attention to the exact positions of stone artifacts at Ice Age sites sometimes yields some surprising in-



Fig. 12. Clovis points from the Vail kill site (four whole points and eight tips) and conjoined basal fragments (N = 7) from tent-sites at the Vail habitation site along the opposite shore of an ancient river channel (Gramly 2009, frontispiece).

sights to the spatial organization of hunter bands and families upon the landscape. A case in point is the array of stone artifact finds at the > [Cont. on page 6](#)

Ice Age industry—stone tools (cont.)

"The art of the archaeologist is the

Adkins Clovis site, Maine. The bed-area and entrance of a (hide) tent that could have accommodated a family of

Wishful Thinking

Isolated stone artifacts providing useful information about human spatial organization and behavior have prompted some analysts to believe stone tools and debitage offer unlimited potential for understanding Ice Age culture—of course, provided correct analytical techniques are brought to bear by ingenious archaeologists.

Having witnessed what is revealed by study of rarer bone, antler, and ivory artifacts, I cannot agree that stone artifacts are capable of providing all the answers to cultural problems nor furnishing a full understanding of Ice Age cultures.

dent, but still it teaches where to look. Let's start looking!
 –North Andover, Massachusetts, September 6, 2021
 –To be continued in Part 2...

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[The Richey Clovis Cache. 2004. Pp. 1–58 in The Amateur Archaeologist 10\(1\).](#) North Andover, Massachusetts. 2009 (editor) *Palaeo-Americans and Palaeo-Environment at the Vail Site, Maine*. Persimmon Press. North Andover, Massachusetts.

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

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

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

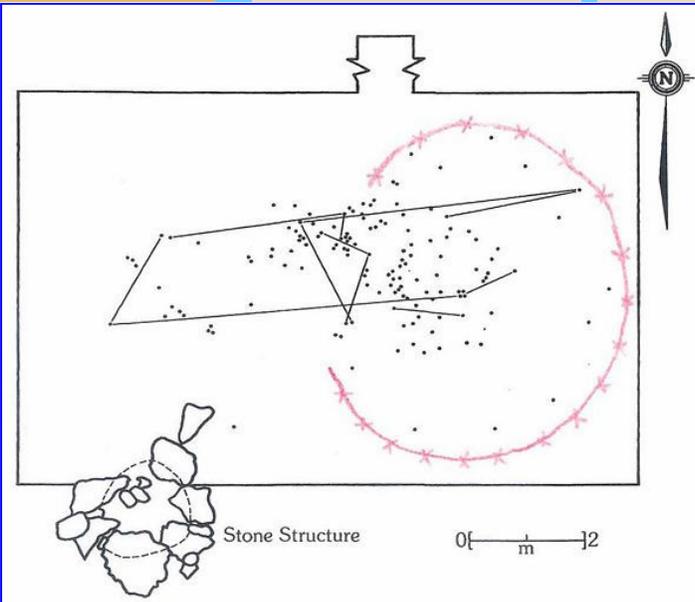


Fig. 13. Plot of stone artifact finds and conjoined artifacts (crossing lines) at the Adkins Clovis site, Oxford County, Maine. Red lines + crosses marks perimeter of sleeping area of tent. See Gramly 1988: Fig. 10.

capacity for discovering

5-8 persons depending upon age were revealed despite a

One often "We must

is advised that: work with what we have and persevere with less-than-desirable data sets..." Such a statement is tantamount to saying: "Be content with stone artifacts, get to work, and stop complaining." Having (blessedly tasted the sweet fruit of Ice Age assemblages of bone, antler, and ivory artifacts late in my professional career, however, I realize that we must endeavor to discover sites with such evidence and not to capitulate by heeding "friendly advice." The art of

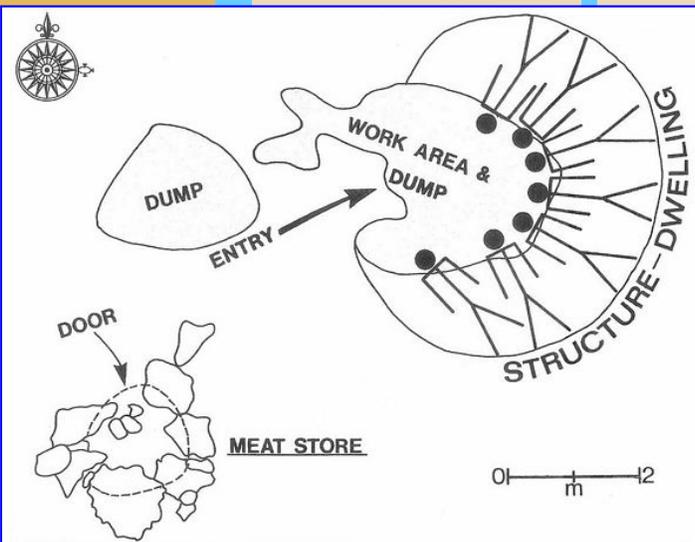


Fig. 14. Conjectured plan of the Adkins Clovis site habitation. See details in Gramly 1988: Fig. 12.

interesting things in unlikely places."

temporal gulf of 13,000 years separating archaeological evidence and the modern day, **Fig. 13** and **Fig. 14** (Gramly 1988: Fig. 10 and Fig. 12).

the archaeologist is the capacity for discovering interesting things in unlikely places. Sometimes discovery is unanticipated and by acci-

Follow-up to "Quotes of interest on suppression in science and education"

"They simply cannot have *H. erectus* of equal intelligence to modern *H. sapiens*."

A good follow-up to our well-liked ['Quotes of interest on suppression in science and education'](#) was brought to our attention in the form of a *Huffpost* article by retired high-school teacher Frank Breslin (updated August 7, 2016).

In 'Why Public Schools Don't Teach Critical Thinking—Part 1,' Mr. Breslin explains what will be familiar to readers of *PCN* (as we have covered the topic and the crucial importance of objectivity since 2009) but which *mainstream-only* science aficionados have no idea they're missing. He covers many of the points made by the scholars in our short compilation—which we reproduce in small print below this article.

That modern education is failing students is proved by the public's unawareness that dogmatic fields *block information* for ease of teaching students 'what' rather than 'how' to think. The effect is students

unable to reach informed conclusions on their own. Breslin even mentions the 'groupthink' problem (as Chris did in his 2008 comment in the Quotes article):

"Every school in America should teach the arts of critical thinking and critical reading. ...Teaching students how to be their own persons by abandoning group-think and developing the courage to think for themselves should begin from the very first day of high school. More important than all the information they will learn during these four crucial years will be how they critically process that information to either accept or reject it."

One exception I would make to Breslin's statement is that this teaching actually needs to begin well before high school because thinking habits are already set in place by then. Kids need to be inclined early on toward seeking collective evidence to judge for themselves if what they're taught as fact is indeed argued convincingly or proved true.

Examples of how mainstream anthropology does not provide honest collective information includes Li *et al*'s (*Antiquity*, 2019) remarks about the earliest engravings, greatly understating "a bone from Bilzingsleben," as an example. That evidence actually consists of quite a few profound artifacts covered in *PCN* but blocked from the public for dogmatic reasons. Li *et al* also undermine the significance of the even older *Homo erectus* engraved shell from Indonesia (covered in Tom Baldwin's articles). This misleading of the trusting public is due to the mainstream's pre-commitment to their aggressively-promoted belief human mental capabilities gradually increased over time. They simply cannot have *H. erectus* of equal intelligence to modern *H. sapiens*. It is the kind of topic well-educated students could approach using Breslin's 'critical thinking.' -*jf*

Quotes of interest on suppression in science and education

"Universities are becoming laughing stocks of intolerance."

-Steven Pinker, Linguist, cognitive psychologist; Harvard University

Note: This collection of quotations is reprinted from [PCN #57](#), Jan-Feb 2019. It is included here to remind *PCN* readers about *mainstream behaviors* that lead to destruction of sites like Hueyatlaco and Calico. It is also to inform readers such behavior often deliberately ruins the reputations of honest researchers who provide the evidence that pop science dogma must be questioned.

"Censorship...creates in the end the kind of society that is incapable of exercising real discretion."

-Henry Steele Commager, American historian

"This week my employer, Harvard University, announced its next president..." The campus newspaper asked what advice I would give our incoming chief... I reiterated the counsel I had offered the search committee: 'The President of Harvard University is ... a voice for the integrity of academia as a forum for free inquiry. Yet universities are becoming laughing stocks of intolerance, with non-leftist speakers drowned out by jeering mobs, professors subjected to Stalinesque investigations for unorthodox opinions... and much else... [These] damage the credibility of university scientists and scholars... It's up to the president ...to stanch this credibility drain ... publicly affirming the sanctity of free inquiry and civil disagreement, and reining in the factions that are assaulting them.'"

-Steven Pinker, PhD, linguist, cognitive psychologist, Harvard. "Universities are becoming laughing stocks of intolerance." *The Spectator*. Feb. 24, 2018, 9:30 a.m.

"Those who challenge dominant ideas may face... attempts at scientific suppression: discrediting or silencing a scientist or scientific claim in ways that violate accepted

standards of scientific conduct... they happen frequently enough to deserve careful consideration as breaches of academic integrity."

-J.A. Delborne. 2016. *Suppression and Dissent in Science*, in *Handbook of Academic Integrity*, 2016.

"I did not try to present a work that would change the 'paradigm'

but rather show that there was a mighty groupthink disease going on in the highest levels of archaeology and anthropology. ...I spent over thirty years in this field, and to find out five years ago I was lied to, constantly, by leaders in the Paleoarchaeology field was a real problem. Worse, when a top Paleoarch like Mike Waters from Texas A&M supports an article in the *Mammoth Trumpet* (Mar 2006) that despicably reduces top USGS geologists...to mere enablers for the 'crazies' well, that was really over the top...If you think real science is carried out by ignoring excellent preClovis evidence that can be characterized as nothing less than

pure gold, then you have a lot more to learn about true science."

-Pleistocene Coalition founding member, the late Chris Harkaker, archaeologist, 2008, Amazon.com, cited in *PCN* #49, Sept-Oct 2017

"There must be no barriers to freedom of inquiry. There is no place for dogma in science. The scientist is free, and must be free to ask any question, to doubt any assertion, to seek for any evidence, to correct any errors."

-J. R. Oppenheimer, physicist

"Denying people information they would find useful because you think they shouldn't find it useful is censorship, not journalism."

-Michael Kinsley, American journalist

"Every great advance in science has issued from a new audacity of imagination."

-John Dewey, psychologist

"In questions of science, the authority of a thousand is not worth the humble reasoning of a single individual."

-Galileo Galilei, astronomer



Pleistocene Coalition founding member and archaeologist, the late Chris Harkaker, at Hueyatlaco archaeological site, Puebla, Mexico, 2001. Photo: Virginia Steen-McIntyre.

Member news and other info

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International experts respond to BLM threats against Calico: L. Fiedler, J.B. Harrod, A. Peratt, R. Urbaniak, J.W. van der Drift, L. Leakey (posthumously), Compilation J. Feliks

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Preservation of Calico
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Below: Two Dr. Steen-McIntyre exposé reprints on corrupt actions toward Calico

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Virginia Steen-McIntyre

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[Support for rock art ibex](#) and tusks as horns

Ray Urbaniak

Installation artist and theorist on prehistoric language, Michael Winkler, sent news of his new book, [The Image of Language: An Artist's Memoir](#) (Fig. 1).

Of special interest to PCN readers the book contains a chapter including the Pleistocene Coalition. Inspired by Emerson's "Every word was once a poem," Karl Kempton, author of *A history of visual text art*, says of Winkler's new book: "Among many approaches that I look for in the works of a visual poet... is making a word once again a poem. Winkler's spelled word forms constantly provide. ... His research has taken him...within the realms of archaeology and archeoastronomy ...His word-spelled forms present intriguing insights into the gesture of spoken word and word images traceable back to proto-writing, deeper into rock art, and to be then lost waiting to be found in the shadows of their first gestures. Winkler probes even this shadowy landscape with remarkable techniques." The book is available in the US, CA, UK, EU, AU. For PCN readers unfamiliar with Winkler's work see: http://pleistocenecoalition.com/#michael_winkler

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objects do not resemble traditional Native American work and are not made from traditional materials. The available stone in the area consists primarily of quartzite and granite

which are "difficult to work at best." Smith's collection includes over 40 often large pieces recovered in a 400 yard area along the river. One interesting object is called "ritual stone,"

Fig. 1. It is a large 10" x 8" heavy stone containing what appear to be intentionally-produced cup-marks. Of course, 'ritual object' is a commonly used category in archaeology to place ambiguous objects (informed readers know this is far more preferable to the increasingly recognized mainstream habit of censoring ambiguous or controversial evidence even if supported by the world's leading ex-

perts such as occurred with the late [Roald Fryxell](#), NASA's moon core expert). While Smith's stone could, indeed, have had ritual or symbolic meanings, it may also have had practical uses such as for what are called anvil stones or nutting stones—and many other possibilities. Each discovered instance may involve completely different uses.

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Clovis in Michigan

Kevin Callaghan of Birmingham sent us exciting news on the discovery of Clovis culture in Michigan.

Aside from confirming a dramatically changing picture of the Clovis as heralded by Clovis expert Dr. Richard Michael Gramly in his [5-part series](#) starting this issue (and earlier articles by Ray Urbaniak on possible Clovis parietal art) the most important take on the matter is a focus of the Pleistocene Coalition, namely, that some of the most pivotal discoveries in science are made by independent researchers (see [The foundations of modern science: the most under-acknowledged contributor class](#), PCN #58, March-April 2019). Such is the case here. The Belson Clovis site, as it is named, was discovered by 'self-taught' independent researcher, Thomas

Talbot in 2008. It is now thought the oldest archaeological site in the state.

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[Link to PCN #72](#)



[Link to PCN #71](#)



[Link to PCN #70](#)

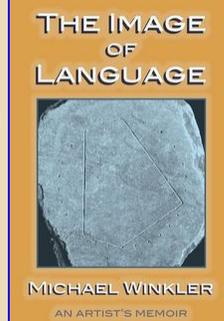


Fig. 1. International installation artist Michael Winkler's new book *The Image of Language: An Artist's Memoir*, August 2021.



Fig. 1. Large 10" x 8" heavy stone containing what appear to be intentionally-produced cup-marks. Although it could have had ritual uses it is a common Native American artifact in many forms often used with a hammer stone (perhaps like the object in front) as a nutting stone, for grinding materials such as shell, food prep., arrow production, etc. The pits could also have resulted from use by multiple people over long periods of time.

... His research has taken him...within the realms of archaeology and archeoastronomy ...His word-spelled forms present intriguing insights into the gesture of spoken word and word images traceable back to proto-writing, deeper into rock art, and to be then lost waiting to be found in the shadows of their first gestures. Winkler probes even this shadowy landscape with remarkable techniques." The book is available in the US, CA, UK, EU, AU. For PCN readers unfamiliar with Winkler's work see: http://pleistocenecoalition.com/#michael_winkler

Member news and other info (cont.)*

***This page is an overview of all PCN issue numbers to date.**

For feedback about PCN see [From our Readers](#) on our homepage.

"Thought-provoking and challenging."

–PCN reader

"Objectively and critically inspiring."

–PCN reader

Pleistocene Coalition News is produced entirely by volunteers.

PCN reaches 1,434 pages this issue. Direct link to our 12-year archive w/thumbnails					
#73 = 15 pages	September-October	2021	running total 1434	12th Anniversary	
#72 = 18 pages	July-August	2021	running total 1419		
#71 = 21 pages	May-June	2021	running total 1401		
#70 = 19 pages	March-April	2021	running total 1380		
#69 = 22 pages	January-February	2021	running total 1361		Vol. 13 (1)
#68 = 18 pages	November-December	2020	running total 1339	11th Anniversary	
#67 = 22 pages	September-October	2020	running total 1321		
#66 = 15 pages	July-August	2020	running total 1299		
#65 = 24 pages	May-June	2020	running total 1284		
#64 = 26 pages	March-April	2020	running total 1260		
#63 = 24 pages	January-February	2020	running total 1234		Vol. 12 (1)
#62 = 18 pages	November-December	2019	running total 1210	10th Anniversary	
#61 = 28 pages	September-October	2019	running total 1192		
#60 = 17 pages	July-August	2019	running total 1164		
#59 = 14 pages	May-June	2019	running total 1147		
#58 = 18 pages	March-April	2019	running total 1133		
#57 = 21 pages	January-February	2019	running total 1115		Vol. 11 (1)
#56 = 18 pages	November-December	2018	running total 1094	9th Anniversary	
#55 = 24 pages	September-October	2018	running total 1075		
#54 = 23 pages	July-August	2018	running total 1051		
#53 = 20 pages	May-June	2018	running total 1028		
#52 = 24 pages	March-April	2018	running total 1008		
#51 = 18 pages	January-February	2018	running total 984		Vol. 10 (1)
#50 = 22 pages	November-December	2017	running total 966	8th Anniversary	
#49 = 20 pages	September-October	2017	running total 944		
#48 = 20 pages	July-August	2017	running total 924		
#47 = 21 pages	May-June	2017	running total 904		
#46 = 17 pages	March-April	2017	running total 883		
#45 = 15 pages	January-February	2017	running total 866		Vol. 9 (1)
#44 = 14 pages	November-December	2016	running total 851	7th Anniversary	
#43 = 22 pages	September-October	2016	running total 837		
#42 = 22 pages	July-August	2016	running total 815		
#41 = 23 pages	May-June	2016	running total 793		
#40 = 22 pages	March-April	2016	running total 770		
#39 = 19 pages	January-February	2016	running total 748		Vol. 8 (1)
#38 = 20 pages	November-December	2015	running total 729	6th Anniversary	
#37 = 22 pages	September-October	2015	running total 709		
#36 = 19 pages	July-August	2015	running total 687		
#35 = 22 pages	May-June	2015	running total 668		
#34 = 21 pages	March-April	2015	running total 646		
#33 = 18 pages	January-February	2015	running total 625		Vol. 7 (1)
#32 = 21 pages	November-December	2014	running total 607	5th Anniversary	
#31 = 30 pages	September-October	2014	running total 586		
#30 = 18 pages	July-August	2014	running total 556		
#29 = 22 pages	May-June	2014	running total 538		
#28 = 20 pages	March-April	2014	running total 516		
#27 = 20 pages	January-February	2014	running total 496		Vol. 6 (1)
#26 = 20 pages	November-December	2013	running total 476	4th Anniversary	
#25 = 19 pages	September-October	2013	running total 456		
#24 = 19 pages	July-August	2013	running total 437		
#23 = 19 pages	May-June	2013	running total 418		
#22 = 18 pages	March-April	2013	running total 399		
#21 = 14 pages	January-February	2013	running total 381		Vol. 5 (1)
#20 = 17 pages	November-December	2012	running total 367	3rd Anniversary	
#19 = 20 pages	September-October	2012	running total 350		
#18 = 24 pages	July-August	2012	running total 330		
#17 = 23 pages	May-June	2012	running total 306		
#16 = 23 pages	March-April	2012	running total 283		
#15 = 20 pages	January-February	2012	running total 260		Vol. 4 (1)
#14 = 23 pages	November-December	2011	running total 240	2nd Anniversary	
#13 = 21 pages	September-October	2011	running total 217		
#12 = 22 pages	July-August	2011	running total 196		
#11 = 21 pages	May-June	2011	running total 174		
#10 = 17 pages	March-April	2010	running total 116		
#9 = 20 pages	January-February	2010	running total 116		Vol. 3 (1)
#8 = 18 pages	November-December	2010	running total 116	1st Anniversary	
#7 = 18 pages	September-October	2010	running total 98		
#6 = 18 pages	July-August	2010	running total 80		
#5 = 18 pages	May-June	2010	running total 62		
#4 = 16 pages	March-April	2010	running total 44		
#3 = 14 pages	January-February	2010	running total 28		Vol. 2 (1)
#2 = 9 pages	November-December	2009	running total 14		
#1 = 5 pages	October	2009	running total 5	Debut	Vol. 1 (1)

Follow-up to Calico preservation issue

"The Bureau of Land Management blocked at least 14 staff archaeologists

PCN #72 was our special [Calico preservation issue](#) in which U.S. and international researchers brought clarity to what is behind the BLM's persistent demeaning of Calico and region to justify destruc-

photos and quotes. As it turns out, U.S. citizens are *unaware* of the degree of bulldozing destruction taking place on public lands due to the BLM's increasingly exposed preferential treatment of big busi-

The ill-advised BLM decides what archaeological sites are worth preserving and which can be destroyed to enable big business confiscation. Typical actions include *sudden and brief periods for public comment* so to allow as little public input as possible. The aim is to prevent giving dissent a voice.

Fig. 1 shows Mojave solar and what the BLM considers good use of 'public land.' **Fig. 2** shows similar destruction in Chile. Corrupt actions of the BLM favoring big business over preserving heritage is clear: "At a time when archaeological sites are a growing flash-point in the debate over public lands, the Bureau of Land Management blocked at least 14 staff archaeologists and other specialists...from attending a major scientific conference. ...Palmer was to talk about how the National Historic Preservation Act (NHPA) fails to protect cultural resources valued by tribes during the permitting of several major energy projects. ...Loosle's presentation was to argue for better planning ahead of development... once drilling or other work has already resulted in 'adverse effects' to cultural sites."

-Feds block government archaeologists from speaking at a major science conference. sttrib.com. May 15, 2018.

"Critics in the conservation community believe the action illustrates the agency's tendency to promote energy development without adequate regard for other resources and values." **-ibid.**

"Many here are dead set against a planned solar plant atop the Mormon Mesa... northeast of Las Vegas. ... Solar Project by California-based Arevia Power would carpet 14 square miles—the equivalent of 7,000 football fields—with more than a million solar panels 10 to 20 feet tall... It will destroy this land forever."

-Solar Power's Land Grab Hits a Snag: Environmentalists. *The Wall Street Journal.* June 4, 2021.

We need to decide soon how to best protect our public lands. **-jf**



Fig. 1. Example of what the U.S. Bureau of Land Management (BLM) considers good use of 'public land' including archaeological areas such as [Calico Early Man Site](#). Archaeological sites, which are *irreplaceable*, are a barrier to overcome for the BLM's increasing partiality toward selling out to big business. Image: blm.gov.



Fig. 2. Examples of where the BLM's *public-funded* behaviors are headed. Entire landscapes are bulldozed over. As in California's Mojave Desert, solar companies try to grab every square inch of public land they can get their hands on ([including Calico](#)). Destruction spreads as in Chile's Atacama Desert. Antonio Garcia: Unsplash.com.

and other specialists... from attending a major scientific conference."

tion by solar companies. California already has 2,104 solar companies in full operation. Due to our circumstances as volunteers at PCN we cannot answer all questions. However, one, regarding the BLM's 'destruction of landscape' was easy enough to explain with a few

ness—e.g., solar—on lands that are supposed to also preserve cultural heritage, natural habitats, or simply the land's sheer beauty—none of which big business cares one iota about. Citizens must confront the BLM in order to preserve important archaeological sites like Calico.

Saudi panel—Part 2 of the Pleiades rock art saga

By Ray Urbaniak & Abdulrahman Albalawi



"The presence of the remarkably similar Pleiades glyph to that of the



Fig. 1. Pleiades star cluster; **Left:** as depicted on the 3,600-year old Nebra Sky Disk (public domain) discovered in Germany in 1999; and **Right:** Wicinjala Sakowin or Tayamnipa (Pleiades) detail; cover of *Lakota Star Knowledge* (R. Goodman 1990 Edition).

Nebra Disk suggests some of the other cup-marks on the Saudi panel also represent stars."

The Nebra Sky Disk—the surprise archaeological find at the end of the 20th Century (1999)—like many artifacts in archaeology has been given various dates. It is presently dated European Bronze Age at c. 3,600 years old. However, some scholars argue it dating Iron Age or c. 2,600 years old. Whatever date finally settles in is the *least* consequential as the most important point I have made in my writings on the artifact is that its depiction of the Pleiades star cluster is virtually identical to a rock art depiction I discovered on an Arizona Paiute reservation and detailed in several prior articles: [Dating a remarkable petroglyph through visual clues](#) (PCN #50, Nov-Dec 2017), [The Pleiades 1600 BC](#) (PCN #54, July-August 2018), [Sequel to Pleiades articles](#) (PCN #61, Sept-Oct 2019), and finally, [The Pleiades rock art saga: New evidence and implications](#) (PCN #72, July-August 2021). PCN has also covered the discovery in several Member news items.

Increasing significance

Ronald Goodman's 1990 book, *Lakota Star Knowledge: Studies in Lakota Stellar Theology*, shows the Pleiades cluster or 'Seven Sisters' in pretty much the same configuration as the Nebra Disk and the Paiute reservation petroglyph (**Fig. 1**).

In the last issue (PCN #72; See link above) I introduced a truly startling discovery by Abdulrahman Albalawi in Saudi Arabia of another near identical representation of the Pleiades. What makes this even more significant is

that it is also preserved in stone—like the Paiute reservation glyph—only this time, consisting of carefully pecked cup-marks (**Fig. 2**).

Albalawi's Saudi Arabian petroglyph may be roughly dateable by a glyph next to it which, if what I think it may be is true, would support my belief these indeed are depictions of stars and constellations on this panel.

The large glyph to the left of the Pleiades—yellow circle in **Fig. 3**—is not so unambiguously identifiable. However, I am proposing it may be a representation of the constellation known as Crux or the Southern Cross.

While Fig. 3 (Left) is not as precise a comparison with the star map (Right), the presence of the remarkably similar Pleiades glyph to that of the Nebra Disk suggests some of the other cup-marks on the Saudi panel also represent stars.

If Fig. 3 does indeed show a representation of the Southern Cross, its appearance in the sky near Tabuk, Saudi Arabia, could roughly correspond to the older date of 1600 BCE for the Nebra Sky Disk as the panel shares the same Pleiades configuration as the Nebra Disk.

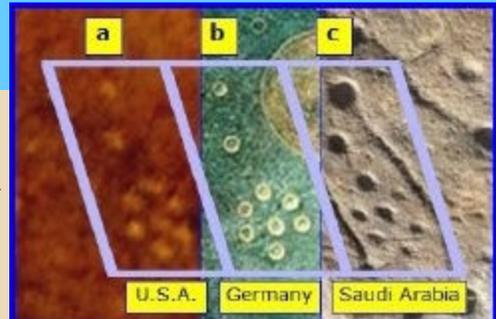


Fig. 2. PCN#72 teaser for "The Pleiades rock art saga: New evidence and implications." Albalawi's rock art discovery in Saudi Arabia compared with those in Germany and in the U.S.A. (on opposite sides of the globe) confirms that this depiction of the Pleiades is an international phenomenon.

The Southern Cross is visible in Mecca, Saudi Arabia today. The latitude of Mecca is 21.4

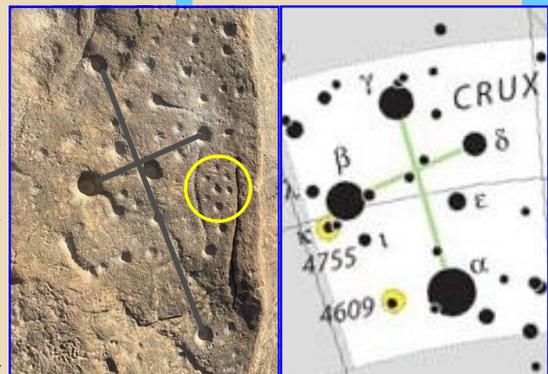


Fig. 3. Left: Proposed representation of the large constellation known as Crux or the Southern Cross. The Pleiades cluster is in the yellow circle. **Right:** Crux as plotted on a modern star map. As even done today, depictions do not need to have been placed in their actual spatial relationship to each other; Wikimedia Commons.

degrees north. Pertinently, it is known that 5,000 years ago, the Southern Cross was visible in Babylon (present day Iraq—the northern neighbor of Saudi Arabia). Babylon is at 32.5 degrees north latitude. That is 11.1 degrees difference in 5,000 years. Tabuk, Saudi Arabia is at 28 degrees north latitude. This is 6.6 degrees higher than Mecca. Therefore 6.6 degrees divided by 11.1 degrees in 5,000 years gives a date of roughly 60% of 5,000 years or 3,000 years

> [Cont. on page 12](#)

Saudi panel—Part 2 of the Pleiades rock art saga (cont.)

"Whatever date [for the Nebra Disk] finally settles in is the

when the Pleiades was still visible in Tabuk. That would mean the glyphs would have been made over 3,000 years ago. This ties in nicely with the 1600 BCE date and

Deeper implications

Some believe the Pleiades "Seven (7) Sisters" appearance dates back 100,000 years when another star was visible.

The idea is described in an article called "The world's oldest story? Astronomers say global myths about 'seven sisters' stars may reach back 100,000 years."

[<https://theconversation.com/the-worlds-oldest-story-astronomers-say-global-myths-about-seven-sisters-stars-may-reach-back-100-000-years-151568>]

In the SW U.S.A. Venus is depicted as seen in **Fig. 6**.

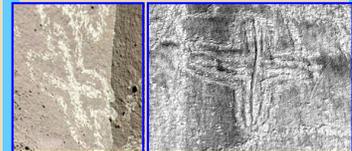


Fig. 6. Southwest U.S.A. Native American representation of the 'star' Venus. Photos by Ray Urbaniak.

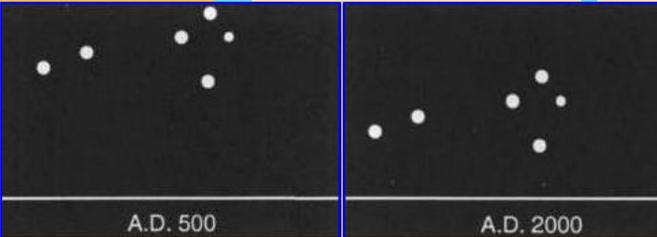


Fig. 4. "Precession has lowered the Southern Cross 6° in 1,500 years." **Left:** As it appeared in A.D. 500. **Right:** As it appeared in A.D. 2000. Crux or the Southern Cross is the group of four stars in each pane. Adapted from Fig. 8 of Will Kyselka's article, "On the rising of the Pleiades," *The Hawaiian Journal of History*, Volume 27 (1993).

least consequential as the most important point... is that its de-

means the petroglyphs could have been recorded 3600 years ago when the Pleiades looked like it does in Fig.1!

I found possible support for this idea in an article called "On the rising of the Pleiades" (*The Hawaiian Journal of*

They believe that the story could have been passed down through oral tradition—something I have discussed often in *PCN* regarding Native American rock art—for 100,000 years. This is interesting, of course. However, 100,000 years ago the

Pleiades would not have looked like it does in either the Nebra Disk, the Paiute reservation or Saudi depictions. Ironically, though, the arrangement in Fig. 1 is exactly how the Pleiades has been depicted in many cultures around the world. I reviewed this perspective in [Sequel to Pleiades articles](#) (*PCN* #61, Sept-Oct 2019). As I noted there, I believe the appearance of a Nova star roughly 3,600 years ago accounts for the common depiction of the Pleiades with one star surrounded by 6 other stars.

I wasn't going to include the following. However, when I realized it was possible the figure next to the Pleiades glyph on the Paiute reservation *also* represents the Southern Cross I decided to include it. This was also because I realized the figure has 'star hands' as opposed to a [standard] shaman's bird hands, despite having some reservations about the orientation of the Southern Cross in the sky (**Fig. 5**).



Fig. 7.Top: Detail of petroglyph photo by Abdalrhman Alemam at a rock art site near Al'Ula, Saudi Arabia. Similarity with the SW U.S. depictions of the star Venus in Fig. 6 is startling. **Bottom:** Cross image in its wider context.

An astonishing similarity can be seen in a photo provided by Abdalrhman Alemam which he took of a rock art petroglyph in the region of Al'Ula, Saudi Arabia (**Fig. 7**).

In addition, Saad

Ai-Tuwaijri, a friend of



Fig. 5. Despite having some reservations about its orientation, I later realized it was possible the human figure (**Left**) next to the Paiute reservation Pleiades glyph (in yellow circle) might *also* represent the Southern Cross. That possibility was reinforced for me noting the figure has 'star hands' as opposed to a more standard shaman's bird hands. The Southern Cross (**Right**) has a similar configuration. Image: Naskies; Wikimedia Commons.

iction of the Pleiades ... is virtually identical to a rock art depiction I discovered on an Arizona Paiute reservation."

History, Volume 27, 1993). [<https://core.ac.uk/download/pdf/5014374.pdf>]. See **Fig. 4**.

The Southern Cross glyph proposed for Tabuk (Fig. 3 prior page) comes out to almost twice as many degrees as the 6 degrees difference in 1,500 years in Hawaii. That would confirm my rough date of more than 3,000 years ago.



@ofnajid



Fig. 8. Top: Rock art photo/study Saad Ai-Tuwaijri. **Bottom:** shows the possible Pleiades association.

Abdulrahman Albalawi, took an equally compelling photo (**Fig. 8**) outlined to highlight the possible Pleiades portion.

> [Cont. on page 13](#)

Saudi panel—Part 2 of the Pleiades rock art saga (cont.)

It is worth noting that Ai-Tuwaijri's representation has the same feel as the Australian depiction of the Pleiades cluster in Dr. E.C. Krupp's 1992 book *Beyond the Blue Horizon* (Fig. 9). See also link to my PCN #61 article, "Sequel to Pleiades articles" (Sept-Oct 2019), on the prior page. However, with SW U.S. star figures vs. circles shown above, I don't know if the same symbols designate stars in Saudi Arabia. I have included them because of their unexpected and uncanny similarity to symbols in quite different cultural regions around the world.

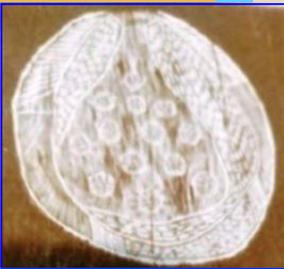


Fig. 9. Pleiades symbol in Australian Aboriginal painting in Dr. E.C. Krupp's 1992 book *Beyond the Blue Horizon*.



Fig. 10. Symbol similar to Ai-Tuwaijri's photographed by Abdulrahman Albalawi.

Abdulrahman himself did find a similar Saudi rock art symbol (see Fig. 10 and Fig. 11).

This means Ai-Tuwaijri's symbol isn't just a one-of-a-kind pattern. Abdulrahman also noticed that the panel with this star/cross symbol on it has seven large human stick figures as well. They are the highly elongated figures that can be seen in the context view of Fig. 11. These could possibly represent the seven sisters.

The three figures in the upper left quadrant of the panel appear to have been pecked at the same time that the star/cross symbol was pecked. It is possible that the three figures were added to make it represent the seven sisters.

Abdulrahman confirmed with another friend, astronomer Khalid Al-Ajaji, that both the Southern Cross (or Crux) and the Pleiades star cluster would have been visible in the Mecca night sky at the same time. Fig. 12 shows the Southern Cross at the far left and the Pleiades (in the circle) at the far right.

This may explain why the apparent Southern Cross glyphs on both the Paiute reservation panel and the Saudi panel are situated to

the left of the Pleiades glyphs in each instance even though they are on opposite sides of the world.

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. All of Urbaniak's PCN articles can be found at the following link:

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

ABDULRAHMAN ALBALAWI is a technical engineer with a passion for rock art (including inscriptions) and history. He has been discovering and photographing rock art in the Tabuk region of northwestern Saudi Arabia since 2014. In 2019, Albalawi established a Facebook group devoted to rock art to help promote its study and lead to a greater understanding of the possible meanings behind rock art worldwide.

<https://www.facebook.com/groups/463030367655466/posts/840031606622005/>

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Fig. 11. Abdulrahman's symbol—nearly identical to Ai-Tuwaijri's seen in Fig. 8—is shown here in its wider context. Saudi Arabia.



Fig. 12. Abdulrahman confirmed with astronomer Khalid Al-Ajaji that both the Southern Cross (or Crux) and the Pleiades star cluster would have been visible in the Mecca night sky at the same time. Star chart produced in Stellarium astronomy program (arrows added).

Camelid rock art in the Grand Canyon

By Ray Urbaniak

"It is sad that most people—



especially experts—are afraid to challenge old beliefs or



outwardly refute them despite what is often obvious evidence."

Rock art photographer Jennifer Hatcher took the interesting photo seen in **Fig. 1** in the Grand Canyon. Although it is undated, it appears to me to obviously represent a camelid—either an extinct *Camelops*—as I have written of in prior articles—a llama, or a guanaco.

I find it hard to believe that at least a few archaeologists will not even consider that this is a pictograph of a camelid. Some of the archaeologists must know this is a pictograph of an extinct camelid, and how old the pictograph must be. However, they refuse to admit it since they are afraid of ruining their careers by doing so, in other words, going against the prevailing mainstream belief system.

It is sad for science that most people—especially experts—are afraid to challenge old beliefs or outwardly refute them despite what is often obvious evidence.

In the March-April issue of *PCN*, in an article titled [Camelops and possible rock art footprint symbols](#), I discuss possible camel track petroglyphs in Utah. Tracks or rock art depictions of tracks are another line of evidence beyond depictions of the animals themselves or finding their physical remains in the fossil record.



Fig. 1. Unusual rock art photo (detail) of of an apparent camelid taken in the Grand Canyon, Arizona, by rock art photographer Jennifer Hatcher.

Addendum

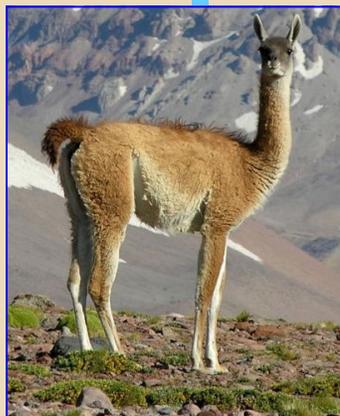
Jennifer Hatcher has provided many other compelling Grand Canyon rock art photos for several of my earlier articles. These are *rarely depicted animals* such as Saiga antelope and peccary. Others are equally if not more compelling including a possible bison or extinct woolly rhinoceros and a very convincing extinct North American cheetah. These can be seen in [PCN #57 p.13](#), [#59 p. 11](#), [#68 p. 11](#), [#69 p. 11](#) and [#71 p. 16.](#)]



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