NEW ENGLAND ANTIQUITIES RESEARCH ASSOCIATION

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J O U R N A L

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The calendrical art of early peoples has been re-created by "cognographic analysis" through the use of "time templates" and equational relationships. The primary ingredients for early calendrical art include (1) human, seasonal, and astronomical cycles; (2) "time templates" associated with these cycles; (3) a tool kit of basic drawing materials; (4) rainbow-ordered colours. A broad spectrum of re-created figures is presented, commencing with the "time templates" applied to an ox rib engraved by archaic Homo Sapiens.

When, at age ten, I rediscovered the "Horizontal Venus" equation from something I read in Revelation, I was unable to re-create the fertility figure associated with it. Forgivable, I trust. Working with that which I did understand, however, I rediscovered and re-created what I came to call "time templates" (used in early peoples' calendrical art). I dialogued devotedly with history and prehistory. Result? From a maieutic standpoint, I gave birth to the science of "cognographic analysis" and proceeded to decipher beyond the decipherable.

My sojourn into the past began with this and that, with innocence and intuition. It began with spirit; if someone told me that such and such was impossible to solve, I thought the chances for solving it had just improved. It always began with the unknown, moving with doubting but undaunted steps towards the nearly known or fully known. It began with pictures in music and sounds in art. It was a beginning made by a child of Man ... a beginning that echoed Man as a child.

Finding "what wind serves to advance an honest mind" is not so easily done. Only a knowing wind heeds a candid mind or its echo. Hearing the truth once is a revelation; hearing it twice is an obligation. Distant but discernible, I heard this ancient echo as part of a cosmic song written for, and rewritten by, generations of sapient Man. And the singers of this faint and failing song echoing across the ages, who were they? Were they not the celebrants of Winter Night Mother, Spring Morning Daughter, Summer Day Father, and Autumn Evening Son? Musicians and artists of time past composed and depicted still more remote and remarkable things about their seasons and cycles. I, the child, knew this. Nonetheless, with such sparse evidence remaining, how could I show it? Could I bring others to know it? Following my first presentation of these outrageous ideas and the even more outrageous verbal coinage with which I attempted to define them, my schoolmates dubbed me "Sir Cal-endart, Knight of the Time Table."

Why have I waited so long to write so little about so much? If a picture be worth a thousand words, then these pages contain ten thousand times ten thousand words. Had I enough words and time, no more analyses to do, or concerts to play, I should write half into the next century ... the mortal tether be a short month shy, methinks. Hence, dear reader, mates and masters, friends and foes, you and I shall have to be content with this brief report for now. It shall present a broad sampling of some calendrical art of early peoples re-created during my almost forty-year sojourn into the desert of Time. From the prehistoric oases as such, I bring you re-created geometric art of the distant past. It shall give you a glimpse of what I believe to be the actual efforts by early scientists and artists to perceive, define, and depict their Universe. Harmonizing their human cycles of menstruation and gestation with complex seasonal and celestial cycles, enshrining equations of major magnitude in enigmatic etchings, doing all with a seemingly casual simplicity through strict geometric renderings ... this was an incredible achievement!

I wish to focus attention on that achievement because markedly little of early peoples' art is understood as more than mere imaging. Much has been dismissed as having no discernible meaning at all. None of the earliest art has ever been shown to have a scientific basis for its being. And what of the early tool kits employed in its development? These, too, have been terribly misunderstood, if not wholly misrepresented. Rather than dwell
almost without end upon the technical aspects of production, I would prefer to elucidate the science behind the art. Perhaps we can settle upon some primary ingredients for early calendrical art development.

I. Human, seasonal, and astronomical cycles accurately observed, recorded, and averaged:

- Menstrual Period ... 28 days
- Man Rib Period ... 240 days
- Gestation/Bison Rib Period ... 280 days
- Base Year/Horse Rib Period ... 360 days
- Menstrual Year ... 364 days
- Lunar Year ... 354 days
- Solar Year ... 365 days
- Leap Year ... 366 days
- Mercury s.r. ... 116 days
- Venus s.r. ... 584 or 583.921 days
- Mars s.r. ... 780 days
- Jupiter s.r. ... 399 days
- Saturn s.r. ... 378 days
- Five Planets s.r. ... 2257 days
- Precession of the Equinoxes ... 25920 years

There are many combinations and variations of the above schedule. The Man Rib, Bison Rib, and Horse Rib periods indicate that the average rib counts of 24, 28, and 36 were multiplied by 10. The Menstrual Year is plainly 13 occurrences of the average cycle of 28 days. The abbreviation s.r. refers to the synodical revolution of a planet.

II. Time templates numbered and/or proportioned commensurately with human, seasonal, astronomical, and other cycles.

The capacity of early peoples to produce calendrical art based on time templates demonstrates that the mind of Man, especially archaic man, was far superior to anything currently believed or even envisioned. Predicated upon a decimal system and positional notation, the time templates served as the bases for thousands of designs over thousands of years. The small but select assemblage of numbered and/or proportional templates illustrated below are quite representative of the time template system as a whole:

III. Grids, straightedges, drawing compasses, and other materials for regularizing templates and art work.

I am sure that calendric artists of remote antiquity had all they needed to accomplish the art they wished to produce. To maintain that early peoples had only the meanest of means for planning and executing their art is to deny the perished probable and to delay the proposed possible. While I hold such negative notions to be unfounded, unfair, and unscientific, they are amongst the prevailing notions found in the halls of science today. Returning to the meanest of means, will these same institutions supporting science grant early peoples no more than the currently delayed affirmation of existence and denied affirmation of intellect? Early peoples, especially "pre-pot" peoples, and the vital researches concerning them have been delayed and denied long enough. And on what basis ... the absence of tools, tureens, trinkets, and other tangibles? Admittedly, it's easier to discover an old pot than a new idea ... a farthing for furtherance, perchance?
IV. Rainbow-ordered colours of red, orange, yellow, green, blue; also purple, brown, white and black.

The rainbow is the celestial colour standard. As such, it is and it was the most logical choice for early artists to have embraced in coordinating calendrical data. The notion that the permanent colours encountered in the Ice Age caves of Europe are wholly indicative of the temporary colours utilized with perishable material is, of course, in gross error. There are ample echoes of the spectral colours in natural sources and quite available. In any event, here is the basic list of year analogues associated with the rainbow as expressed in the re-created calendrical art of early peoples:

<table>
<thead>
<tr>
<th>Colour</th>
<th>Temperature</th>
<th>Season</th>
<th>Direction</th>
<th>Person</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>red</td>
<td>hot</td>
<td>summer</td>
<td>south</td>
<td>father</td>
<td>four</td>
</tr>
<tr>
<td>orange</td>
<td>warm</td>
<td>autumn</td>
<td>west</td>
<td>son</td>
<td>six</td>
</tr>
<tr>
<td>yellow</td>
<td>moderate</td>
<td>year</td>
<td>center</td>
<td>grandparent</td>
<td>two</td>
</tr>
<tr>
<td>green</td>
<td>cool</td>
<td>spring</td>
<td>east</td>
<td>daughter</td>
<td>three</td>
</tr>
<tr>
<td>blue</td>
<td>cold</td>
<td>winter</td>
<td>north</td>
<td>mother</td>
<td>five</td>
</tr>
</tbody>
</table>

Lowly, learning Man, Man standing, slowly ... humble as a small child be he before great Time, his mentor. His suffering steps measured in millenia, he treks long and gains little. A passionate pilgrim with disciplined body and spirit and mind, he charts the uncharted and marks his moment for all who follow. He sees the world about him and forms a universal view. He becomes, through Time, a creature of genius.

Regarding genius, Jonathan Swift once observed, "When a true genius appears in this world, you may know him by this sign, that the dunces are all in confederacy against him." Echoing Swift, Einstein said, "Great spirits have always encountered violent opposition from mediocre minds." The early calendric artist is a case in point: a confederacy of 20th century dunces have gathered in violent opposition to him, saying that he could not possibly have accomplished what I know he did. They rashly assert that even in the Neolithic, if ever, none could have done this, that, or the other for want of mind and means. Shame, shame! Let the dunces don their caps to keep their thoughts together. Let them sit in the corner of reflection and rethink their position regarding the early calendric artist. In denying his genius, they deny their own.

Let us commence, therefore, not with the re-created calendrical art of later times or the Neolithic or the Upper Paleolithic; let us begin with the re-created art that compares favourably with an engraved ox rib from about 300,000 years ago. The calendric artist that engraved the rib was neither Cro-Magnon nor Neanderthal; he was Acheulian, an archaic Homo Sapiens who was indeed sapient ... a genius. He knew about Saturn's synodical revolution, Precession of the Equinoxes, and much more. I say this because he and his predecessors had to go through precisely the same steps that I did in order to arrive at the re-created prototype which relates to his main design. And while it is beyond the intention and scope of this partial catalogue to explain the multi-level equations underlying his composition or any other presented herein, I feel obliged to state the case briefly due to the extreme antiquity of the artifact. My re-created prototype ... done prior to the excavation of the ox rib, incidentally ... gives the following calculation: \(9 \times 8 \times 8 \times 8 \text{ times } 6 = 27648\) for the "Father/Mother" pair; \(9 \times 7 \times 7 \times 9 \text{ times } 6 = 23814\) for the "Daughter/Son" pair; \(7 \times 3 \text{ times } 3 \times 6 = 378\) (Saturn) for the dimensions of both pairs; 27648 plus 23814 plus 378 divided by 2 results in 25920 (Precession of the Equinoxes). If the re-created prototype is correct, as incredible as it may seem, we are on the threshold of a new science concerning the calendrical art of the distant past. The door is open, dear reader, walk in and wonder.

NOTE: All of the time templates, calendrical art, and related equational material presented within this small catalogue are partially or wholly predicted. Most are, in one way or another, incomplete. For example, no colour has been used or even indicated; however, colour was very important to ancient calendrical art and was always specified by equation. Various drawings have been executed without certain details or enfaming elements. There has been no attempt to name or define the individual figures (except for those relating to pre-existing forms as indicated in the partial bibliography). Consistent with the purpose of illustrating a broad spectrum of examples (simple abstracts, stick-figures, and full forms or faces), the depictions herein come from all parts of the world: Europe, Africa, Asia, Australia, Oceania, and the Americas. Additionally, some aspects of Man's earliest music have been included due to their vital connection with early calendrical art.
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10c Holmes, W.H. On a nephrite statuette from San Andres Tuxtla, Vera Cruz, Mexico, American Anthropologist 9, pp. 691-701.


9j Shanghai Museum Catalogue. Shanghai, China, n.d., Vol. 1, Plate 68.


BART JORDAN wrote in Parabola, Vol. 3, No. 3:
"Of the beautiful art and science symbols which Ice Age human beings devised in honor of Time, of wide-wheeling Heaven, and of ever-turning Earth, tragically little remains today. Can anything whole be made of the scattered fragments? Yes, if the findings of many minds from various parts of the world can be brought together in common cause. It is only by gathering up with an abiding care the scattered fragments of our Ice Age ancestors' extraordinary art and their remarkably architected science symbols — by reconstructing all with a severely dispassionate logic — that we will come to know something of their deeply artistic and scientific minds. To know them better is to better the knowledge of ourselves. To search for their meaning is to search for our own."

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BULLETIN 46, 1983

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