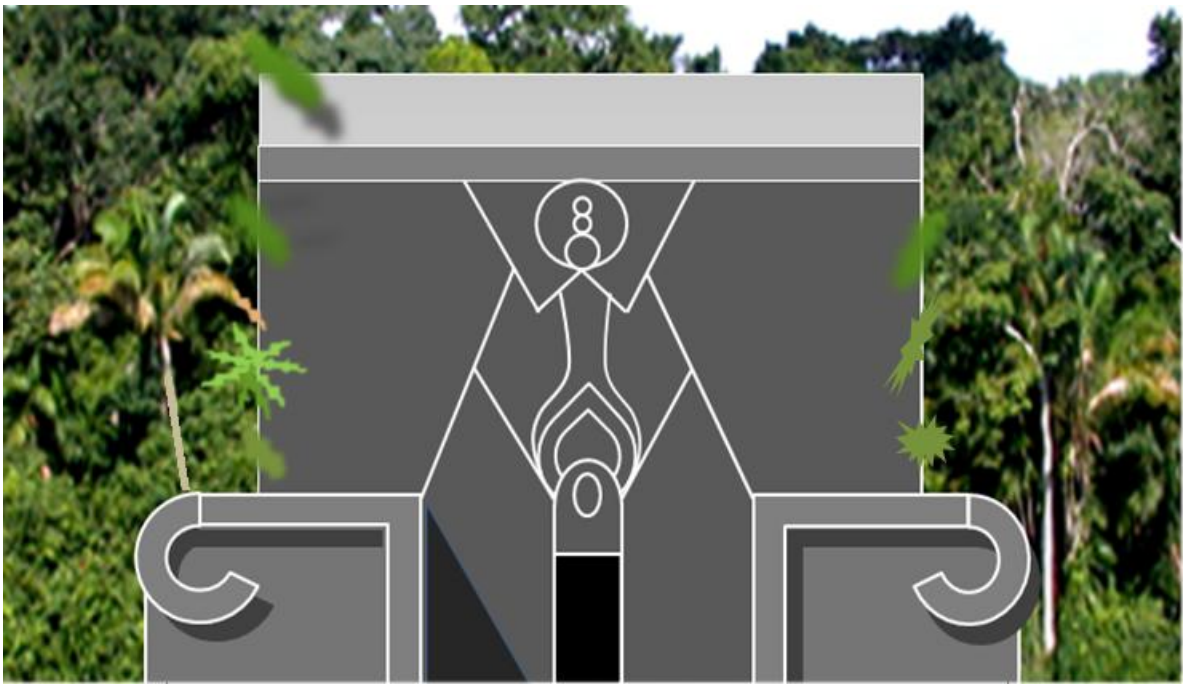


UNDERWATER ARCHAEOLOGY OF

YONAGUNI

CONTRIBUTION TO UNDERWATER ARCHAEOLOGY OF ARCHITECTURE, LANGUAGE & ROCK ART, IN THE CEREMONIAL ABORIGINAL ASTRONOMIC CENTER AT THE ISLAND YONAGUNI JIMA. RYUKYU'S YAEYAMA ISLANDS SOUTHERN JAPAN SEA.

MIGUEL ÁNGEL PRIETO

VENEZUELA SUBMARINA FOUND
Karimao Archeological Center
centrokarimao@gmail.com

Condensed Reissue of the Original Manuscript
By LIC. LINA MARÍA ALBORNOZ
Universidad Experimental Nororiental Antonio José de Sucre

UNOR. 1988

Kihachiro Aratake, the first explorer diver who discovered the archaic Aboriginal Center in study, submerged in the sea, down the island of Yonaguni and his exploration Diving Team(YDT).

DEDICATION AND THANKS

Respectfully to His Majesty Emperor HIROHITO. To the Imperial Family, the people and government of Japan. His Excellency Mr. Yasuo Matsui, Ambassador of Japan in the Republic of Venezuela. To Prof. Miyuki Hirabayashi, his cultural attaché, for his valuable guidance provided in the development of this research, especially with regard to language and traditions. To Mr. *Kihachiro Aratake*, for all their collaboration in carrying on this research. *Mr. Aratake* is a famous Japanese diver, a member of the Japan Federation of Underwater Activities, and a member of Japanese National Olympic delegation. We met him when the Venezuelan delegation visited Japan. My diving meets of Club Alcatraz, with whom I had participated as an uw photo-journalist at the 60's-70's years, told him we were investigating, in Venezuela, the vestiges of a pre-Columbian Andean aboriginal village, submerged down the sea at the Borrachas Islands, discovered in the year 1980 northern to Puerto La Cruz. They presented it to him with the MN magazine (J.Kleinbergs edit.), which was published with color photos. Mr. Aratake, person of great kindness, who runs the diving tours in Yonaguni, invited us to visit and explore the

archaeological site southern side of Yonaguni Jima discovered by him. Yonaguni Jima is the westernmost of the Japanese Yaeyama islands, Okinawa Prefecture, east-northeast of Taiwan in the South Sea of Japan. The gave us some of his photos to publish and write about these relics, which he considers very important to include in your Country History. And so the wish to have a detailed interpretation about the specific function of those monuments, the time they were in use and the identity of its builders and inhabitants, so to be able explain this to tourists. My friend Jacques Mayol great teacher, friend of Prof. J.M.Cruxent and father of Deepwater Apnea, with who I worked in the columns of the International "Caza y Pesca Nautica" magazine, in the 70s, that day asked to us especially help his friend Kihachiro in that purpose. So, enthusiastically I decided to contribute my humble experience as archaeologist, in the exploration of these vestiges. We thank the Yonako family , Araca Wabana point for all their support in all diving activities for over 50 dives. We thank the Ainu community for their kindness and responsiveness. I thank my dive masters, my father, Angel Prieto Lopez, and my mother Silvia Souto de Prieto, for his always timely technical advice. We thank Dr. Norberto Gonzalez Reyes, Rector of the UNOR, for their support in the publication of this report. I thank to the Archaeologists, Anthropologists and Scientific Advisors of **YS-I PROJECT**: Teachers Jose Maria Cruxent, Jeaninne Sujo Volsky, Jose Vicente Abreu, Jose Esteban Ruiz Guevara, Luis Negron, Rodolfo Moreno, founders of the CIAK (Karimao Center for Archaeological Research). To Dr. Guillermo Moron, President of the Venezuelan National Academy of History, for his always timely advice, and Dr. Ciro Caraballo of CIHE, Center for Historical and Aesthetic Research of the FAU-UCV and UNESCO, for their institutional orientation. Dr. Jaques Paez geologists of University of Colorado, Dr. Clodoveo D'Suze Garcia and Dr. Andres Singer of the UCV University, and Graham Hancock of Boston University, for advice on geology of Yonaguni Jima. To Professor Kazuyuki Taketani of International University of Sport, for his guidance concerning the history of Japanese Ainu Ethnicity. To Dr. Kei Sin Mui of Beijing University, the Ing. Santina Calcina de Juvarra, and Ing. Taku Kodaira Sugawara, both of

them Tokyo natives, for his valuable advice about the original oral traditions of China and Japan. Finally we dedicate this work, its findings and discussion to the perseverance of the marine geologist Japanese Dr. Masaaki Kimura and the historian Teruaki Oshi, of Ryukyu University in Okinawa, who provided information from the beginning our team. To all of them we dedicate this humble contribution to the knowledge of the Archeology of Yonaguni Jima.

The author 

(Araka webana point , Yonaguni jima, December 20, 1985)

"As the principles are in the things, with things will be taught to think".

Simón Rodríguez


With the great master of Deep Diving ***Jacques Mayol***(left) and ***Kihachiro Aratake*** (center) the discover of YS-I u.w. vestiges. Deep diving, at Arakawabana Cliff – Channel point *(Photo: Kosako. Yonaguni Diving Team).*

The author

Diver since 1957. It began in the Underwater Archaeology in 1965. Together with his group of divers "*Venezuela Submarina*", found the first petroglyphs located on the seabed, from January 1968 to September 1975, between 12 and 110 meters in depth , at Carayaca on the Central Coast of Venezuela. He made his first course of Archaeology between 1968 and 1970 under the direction of Professor ***José María Cruxent*** the scientific Director of Department of Anthropology of IVIC, and his assistants of Museo de Ciencias de Caracas, *Jeaninne Sujo Volsky* and *Helmut Straka*. As Professional diver works at BHFG, Trabajos Submarinos de Venezuela , C.A with *E. Jastram*(since 1964), Creole (1968), Grupo de Incursores de la Marina , with instructor *Roberto Shurmann Van Putten*(1968-1974), Corpoven (1975). From April 1970, he explore all streams of Avila National Park, revealing agricultural lithic vestiges of an aboriginal city: "Caraca" "First City of the Sun". Designer of "Acquaforum" Underwater Construction System (1978) awarded by NASA in 1983. He studied chemical engineering at the Universidad Simon Bolivar USB (1971-1975) with the work of degree, mention construction, "Tapiare: Synthetic Stone: Carboxy-Methyl-Cellulose and Ortho-Piro-Sodium Silicate, in the Manufacturing Process of Aboriginal Concret ". In the course of 1970 studied Microphotography with Javier Ampueda at the Science Museum. He worked with archaeologists J.M.Cruxent and Helmut Straka in UW planning of submerged Prehistoric"Palafitos" of Cubagua Island (1972-1974). He studied

Architecture at the Central University of Venezuela UCV(1975-1980) where he made Master of Precolumbian Architecture under the guidance of Dr. Ciro Caraballo of CIHE-UCV ("Architectural Order in the Indigenous Architecture of Venezuela") (1981). Then he made Master in Archaeology of Architecture, under the guidance of Professor Archaeologist Rodolfo Moreno ("Archaeology of the Prehistoric "Palafitos" of Cubagua Island" and "The Archaeological Assentement Submerged at isla El Borracho" (1982). He did Masters in Conservation and Restoration of Monuments and Historic Sites with the teachers Rodolfo Moreno, Juan Pedro Posani and Graziano Gasparini (1983). The author began to publish their work Archaeology in 1968. Over the next 20 years of research and explorations, published more than 200 titles. Are particularly known: "Archaeology of Caraca: The first Sun City" (1970-1985), "Maya Valley Archaeology" (1970-1985), "Archaeology of Language. Maium Merer Graphonetic Dictionary of Mariche-Cumanagoto Language "(USM, 1982), "Archaeology of Tapiare, Synthetic Stone"(1974). "Archaeology of Cariaco Geological Event 10.800ap"(1984)," Underwater Archaeology of Aves Island "(1984). "Archaeology of Paraguaimaròa the Black Silex Mountain. Los Roques atoll. Mar de Venezuela"(1972-1984). Based on his explorations, published Underwater Guidebooks of Venezuela, Aruba, Bonaire, Curacao, Sint Maarten, Saba and St. Eustatius, Rep. Dominicana (1970-1983). First Underwater Explorations in the lakes of the Andes (1974), in the Region of Alto Caroni (1976) in the Central Plains (los Llanos) of Venezuela (1972-1978). One of the Founders of CESUSIBO UW Center USB (1969), CASA (UCV) (1974). Adviser of Scientific Committee of FVAS and CMAS. Professor of Archeology, Amerindian Linguistics , Precolumbian Architecture, in the UCV, USB, USM, UCAB and UNOR. Chief of the Undersea Research sections and Ichthyology & Limnology, in the International Magazine "CAZA Y PESCA-NAUTICA" Miami (1970-1985). Senior researcher in several projects of Underwater Archaeology in the East - Southeast Asia, and the Indo Pacific islands.

Lic. ZORAIDA MEDINA
(UNOR) DIRECCIÓN DE EXTENSION UNIVERSITARIA

ABSTRACT

In this technical report Complex YS-I Geology of the sites explored on the archaeological complex of the island Yonaguni Jima are described. Underwater Archaeological Sites YS-I, YS -II, YS-III and YS- IV, as well as those situated on land on the island Yonaguni, Archaeological Sites YI, Y-II, Y-III, and IV and YV, are described. Detailed descriptions of the Archaeological Sites are make to know. In this work of Archaeology of the Architecture, the Underwater Monument Yonaguni YS-I, and their Geo-Sculptures GE-YSI-1 and GE-YSI-2 are described; His Piers Port, Docks and Access, Waterfront, Port itself are described too. In this technical report are described and located the areas recently covered by the sea in the marine transgression occur between 14,000 bp. and 10,000 bp. In this report are described the construction systems of agricultural terraces and residential terraces. Water Spring or Source, Pond Water (Wanai) and communal Oven are described. Stone Stairs, ramps and sidewalks pedestrian. Includes the Architecture & Urban plane LEVARQUET. In the other hand the method of Sandstone-cutting are described. Art of sculpture are described too. Bases and Petroglyph of the funeral Communitarian Pyre are described. Astronomical Observatory and their Lithic Sights I-1 and I-2 that were discovered during diving survings are described too. The aboriginal Ball Game playing field archaeological sites, are described, with special reference to the Sun-Wheel(aboriginals Calendar). Tree Calendars are described in this research at Yonaguni area. Review of Underwater petroglyphs on YS-I complex. Special lithic: Stone Spheres or “Sphoeroliths” (called Nunotopo) are described. Also Machine and Cranes. Language Archaeology: Petroglyphs and Graphemes Kaida of the Yonaguni language are translated. The Terrestrial Archeological Sites are described. Y-I: Archaic Agricultural terraces. Y-II. Archaic Lithic Portal or Lithic Frame. Y-III. Archaic Hypogeum Sanctuary with their measurements and perspective. Y-IV. Archaic Classical-style Hypogeum Sanctuary with their measurements and perspective. YV. Archaic Marine Wall at Surfs line, and their Caryatids and Graphemes . YVI. Petroglyphs at mainland with its translation. Y-VII. Rock-Head up stairs northern

Araka Wabana point. Elementary Anthropology of complex Yonaguni are shown. Aboriginal Architecture of the Ainu people compared, are shown. Archaeological Stratigraphy. Archaeological chronology. Discussion, Bibliography and reference sources. Other Miscellaneous Archaeological Sites described. Index of Contens. (200 pp.)

概要

この技術レポート複雑な地質で与那国を説明。与那国島が記載島の考古学的な複合体を構成しているサイトの考古学。海底堆積物 **YS-I, YS-II.**、**YS-III**.
およびIV、ならびに島与那国**YI**.、**YII**.、**YIII**.、およびIVとYVに土地に位置したもの。不燃性の詳細な説明が行われます。この作業考古学アーキテクチャでは、水中与那国島海底地形:**YS-I.--GE-YS-I.1—GE-YS-I.2** 。
は説明。、のような彼らの埠頭港、ドックとアクセス、ウオーターフロント、ポート。**14,000BP**o間の海洋罪ながら海で覆われた領域を記述し、検索します。
10.000BP万。農業テラスや住宅のテラスの建物のシステムが記載されています。春、池の水と共同オーブン。階段、傾斜路と歩道の歩行者。建築、企画、車軸とパスの調査。地元方法砂岩ロックカット、塩基は葬儀火葬を説明し、彫刻を紹介します。天文台 **YS-III**. は、テニスボールゲームを説明。潜水艦のペトログリフ**YS-I**複合体。特別溶菌：球晶や石球と呼びます。機械やクレーン。考古学言語：ペトログリフと開田言語与那国を表意文字。アルカイック農業テラス：貯水池地上YIを説明。
(Y-I, Y-II): 。アルカイック石質ポータル。その寸法と視点で、
(Y-III):地下墳墓アルカイックサンクチュアリ。古典
(Y-IV):サンクチュアリ地下墳墓その寸法と展望。
(YV)：アルカイックウォールマリノと彼像 (の列) と登録。その翻訳と
(YVI.)ペトログリフ本土。複雑な与那国の元素人類学。アイヌのアボリジニのアーキテクチャ。考古学序。考古学年表。参考文献や情報源を相談しました。目次。200頁。

ZUSAMMENFASSUNG

In diesem technischen Bericht in Archaeologie Komplexe der von archäologischen Komplex in der Insel Yonaguni Jima machen werden beschrieben. Archäologische underwasser Stätten YS-I, YS-II, YS-III und YS-IV, sowie diejenigen, uber befindet sich auf der Insel Yonaguni, archäologische Stätten Y-I, Y-II, Y-III , Y-IV, Y-V, Y-VI, Y-VII, Y-VIII, Y-IX, Y-X, Y-XI, und Y-XII. Eine detaillierte Beschreibung der archäologischen Stätten sind habe wissen. In dieser Arbeit der Archäologie Architektur, Monument Yonaguni YS-I und Geosculpturen GE-YS-1 und GE-YS-2 beschrieben. Seine Pier Hafen, Dock und Zugang, Uferviertel. Sie beschreiben, und suchen Sie die Bereiche durch das Meer in der marinen Transgression zwischen 14.000 bp. zu 10.000 bp.. Gebäudetechnik von landwirtschaftlichen Terrassen und Wohnterrassen. Teich-Wasser-und Kommunal Ofen. Stein Treppen, Rampen und Gehwege Fußgänger. Levarquet. Die Methode geschnittenSandstein Felsen. Vorhanden Skulpturen. Grundlagen der Beerdigung Comunitary Pyre. Sternwarte und deren Lithic Sehenswürdigkeiten I-1 und I-2, das entdeckt wurde. Die Ball Spiel Aborigines archäologischen Stätten, werden beschrieben. Unterwasser-Felszeichnungen YS-I-Komplex. Sonder lithic: Steinkugeln Sphoerolit “Nunotopo”. Maschinen und Kräne. Archäologie von Sprache : Petroglyphen und Graphonemes "Kaidà" von der Yonaguni Sprache . Der terrestrische Archäologische Stätten beschrieben. YI: Archaic Landwirtschaftliche Terrassen. Y-II: Archaic Lithic Portal. Y-III: Hypogäum Sanctuary Archaic mit seinen Maßen und Perspektive. Y-IV: Hypogäum Sanctuary Klassische ihre Abmessungen und Perspektive. YV: Archaic Meeres Mauer und ihre Karyatiden, und. YVI: Petrogliphs am insel mit seiner Übersetzung. Anthropologie von Yonaguni insel

archaic volgendes. Architektur Aborigin der Ainu. Archäologischen Stratigraphie. Archäologische Chronologie. Bibliographie und Quellen konsultiert. Verschiedene archäologische Stätten, und Index (200 Seiten).

RESUMEN

En el Presente Informe técnico se describe la Geología del Complejo YONAGUNI. Se describe la Arqueología de los Yacimientos que Integran el Complejo Arqueológico de la isla *Yonaguni Jima*. Los Yacimientos Submarinos **YS-I, YS-II, YS-III y YS-IV**, Así como los yacimientos situados en tierra firme en la isla Yonaguni: **YI, Y-II, Y-III, Y-IV, Y-V, X-VI, Y-VII, Y-VIII, Y-IX, Y-X, Y-XI y Y-XII**. Se presenta Una descripción Detallada de los Yacimientos. En este Trabajo de Arqueología de la Arquitectura, se describe el Monumento Yonaguni Submarino **YS-I.** su "Aria" o Geo-Escultura **GE-YS-I.1 e I.2**, además describe sus Embarcaderos Portuarios, Muelles y Accesos, Dársena, el Puerto como tal. Se describen y ubican las áreas Cubiertas últimamente por el mar en la transgresión marina, entre los Años 14.000 ap. y 10.000 ap. Se describen los sistemas de construcción de las Terrazas Agrícolas y de las Terrazas Residenciales. Manantial, Estanque de Agua y Horno Comunales. Escaleras, Rampas y Veredas Peatonales. LEVARQUET. Se describe el método local de Corte de la Roca Arenisca, Obras escultóricas Presentes, Bases de la Pira funeraria y su Petroglifo. Se describe el Observatorio Astronómico **YS-III**, la cancha de juego de pelota **YS-IV**. Los petroglifos Submarinos del Complejo **YS-I**. Lítica Especial: los Esferolitos o Esferas de Piedra llamadas "Nunotopo".

Maquinas y Grúas. Arqueología del Lenguaje: Los Petroglifos y Grafonemas Kaidà del idioma Yonaguni. Se describen los Yacimientos Terrestres: **Y-I**. Andenería Agrícola Arcaica. **Y-II.** Portal Lítico Arcaico. **Y-III.** Santuario Hipogeo Arcaico con sus Dimensiones y perspectiva. **Y-IV** Santuario Hipogeo de Estilo Clásico, con sus Dimensiones y perspectiva. **YV.** Muro Marino Arcaico en la línea de oleaje actual, y sus Cariátides e Inscripciones. **YVI.** Petroglifos de tierra firme con su traducción. Antropología Elemental del Complejo Yonaguni. Arquitectura Aborigen de los Ainu Comparada. Estratigrafía Arqueológica. Cronología Arqueológica. Discusión. Bibliografía y Fuentes Consultadas. Índice de Contenido. (200 pp.)

"...if it is unimaginable, by law: is inconceivable"

(J.M. Cruxent and Angel Prieto Lopez, fishing at the Sunrise, Boardwalk of El Palmar Beach, near Macuto, Venezuela, 1960)

To all my old teachers & friends

INTRODUCTION

My presence before this Scientific Committee of the World Confederation of Underwater Activities (CMAS), thanks to the kindness and friendsship of my colleagues Mario Gabaldon, Claudio Torelli, Gunther Ackermann and Claudio Scrossoppi, all of FVAS, in this case not only takes me as diver but as an archaeologist, and my presence is intended to pay to the

Assembly this report you have before you, in which a City, a Port Center, an Agro-Urban and Fishing Center, was covered by the rising level of the sea, initiated by the melting of glaciers around the year 20,000 AD. and sea, physically materialized 1800 ap., covering a series of urban works even considerably long before those dates. The monument Underwater Yonaguni YS-I, at least its upper portion, between 4 and 25 meters deep under the sea, was detected by the Japanese diver *Kihachiro Aratake* and since then, several researchers, all casually fellow divers interested in finding of *Kihachiro Aratake* and they contributed elements of analysis and discussion that helped document the Archaeological Complex, which until now occupies about 20 hectares of the seabed, less than 500 meters south of the point Araka Wabana Island Yonaguni Jima, but also includes a vast array of Monuments and Sites of the island itself, located in the Yaeyama Islands of Ryukyu islands. The Yonaguni island is 108 kilometers (67 miles) off the east coast of Taiwan, between the East China Sea and the Pacific Ocean. I want here as a teacher, explaining how we address the problem. Archaeologists of the Archaeological Center Karimao newly created in 1983, are the first professional research team that dives Underwater Archaeology researching the monument YS-I, and so we have the obligation and the responsibility to report our findings, particularly in the search CMAS support and UNESCO, for the creation of international legislation that preserves these authentic archaeological treasures we have been giving, for the knowledge of future generations. When we started diving at the site YS-I had found Kihachiro Aratake, there was not some information about Petroglyphs or Archaeological Sites in general, as well as on the link between offshore fields and then

detect on land on the island. Did not exist prior Archaeology. We did that Archaeology from our own explorations in immersion and on land. As undertook underwater exploration, one by one we were finding unknown petroglyphs rock art sites, becoming deeper, even a small altar carved 40 meters deep, 80 meters above the pristine beach that existed 20,000 years ago.

On land, several ancient Mausoleums, an almost completely submerged temple, monumental stone heads, but with the same characters Petroglyphs and styles, anyway. To summarize: the Yonaguni complex consists of a submarine area and an area on land. In the first two orographic terraced bodies submerged and separated through an inlet port which is today at 25 meters in depth. Around these petroglyphs reveal a prehistoric settlement in its infancy, while the agricultural terraces give the idea of a more recent population trying to gain agricultural land already occupied the slopes.

The *Yonako*, our hostess in Araka wabana, a family of fishermen, accompanied us, took care of shipments by boat, filling the tanks of the aqualungs, and supported us as local guides throughout the area. And as we explain them, also other fishermen, fishing know this place as "BAHIO" (the Bajio) "TEJUN" (steps) and "HARO" (the supporters). In that point, exists a cultural tradition among fishermen, on a Prince or King of the Sea "umi no kami" and his "umi no machi" (City of the Sea) related to something they know, high above the island Araka Webana, which is like a moai called "Gua" **(YS-CR-1)** statue, from which only his rock head protruding above ground of sierra palm or "saw palmetto" *(gen.*

Washingtonia). They knew besides other monuments on land, on the same island, built with the same technique of submerged monument, which allowed us to have a global vision of the Archaeological Complex. From the first dives started research on the expectation of the analysis of various technical topics, mainly focused on the sea, such as geology and characterize their relationship with strict landforms. I mean, naturally, all forms of weathering on a particular rock formation, has strict forms: plates, balls, pillars, slabs, shells, etc. But here they were not. Someone had retired and therefore were scattered twenty meters down in the sandy bottom of the sea. On the other hand, all the monumental waste rock removal work estimated at about 30,000 m3, are also present in the background, accumulated thousands of pieces of sandstone blocks and with visible traces of extraction work. Since the first dives in the work detect a set of characteristics of the own building systems of several large astronomical and ceremonial centers aboriginal South Americans, with whom our vocational training, we were already familiar, and therefore, convinced by all this evidence and background , we proceeded to develop the "General Uprising Architecture Urbanism, axles and Paths" (LEVARQUET) following the methodology of Professor Jose Maria Cruxent. Moreover, we investigate the cultural identity and linguistic affiliation of the builders of this port center, it turns out, if all that were not enough, in Yonaguni Island residents have their own language, the language Yonaguni, and that we gave the expectation to get the phonemes, the "sounds" of the glyphs that we had copied. At the beginning, our search focused on the water source of the construction community, because no human community can live without fresh water,

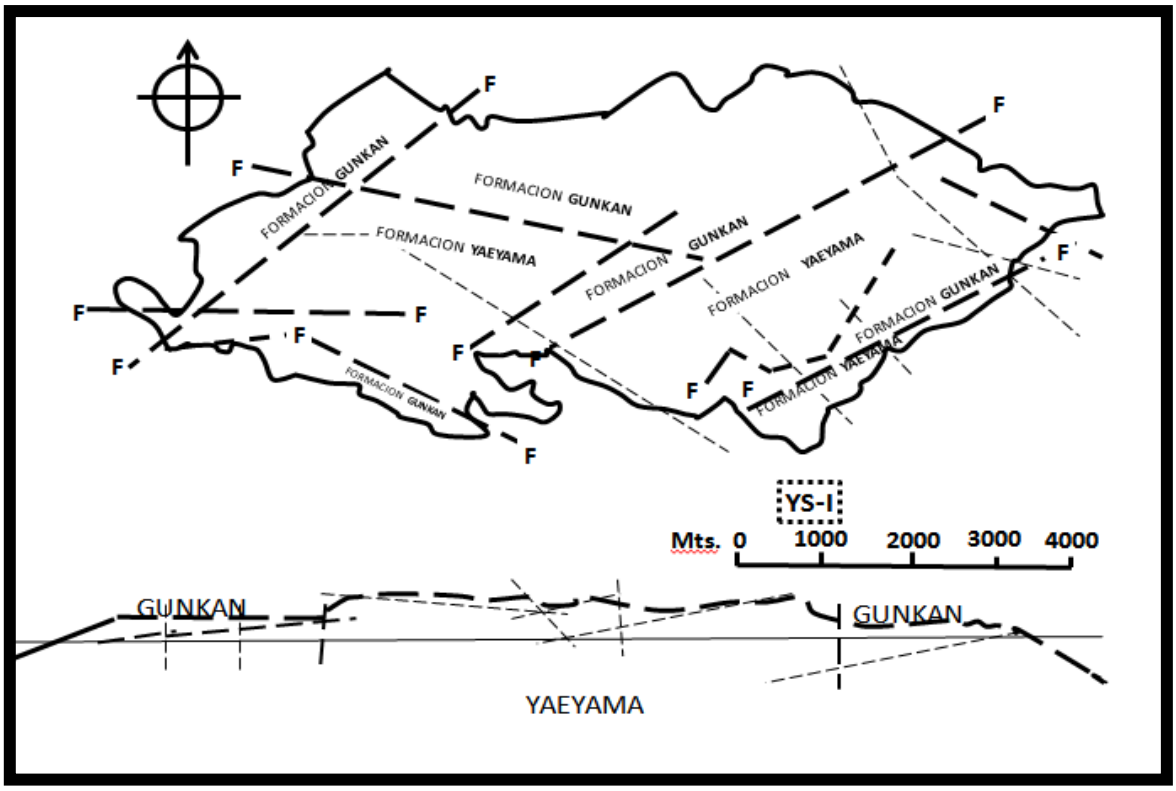
so the look. We made a first recognition in immersion, guided by Mr. Aratake, and Yonako, looking for a possible source of visual diffraction caused by entry of fresh sea water. Immersion this is that, as sea water and fresh water have different refractive index compared to our mask, in the underwater viewer our snorkel gear, the image we perceive is distorted and vibrates due to the different density water, making it blurry and so you know that here comes fresh water. My first concern was to find the source of fresh water. It had to be a spring or other form of underground course and should not be far away. A population of this size we have said, must have taken at least 10,000 liters, 10 cubic meters of water a day. The water was necessary for all to drink, to eat, to bathe in a day's work in the salt sea, to lubricate the rock cut by rubbing the edge of the scraper to introduce wedges, water was essential for all. The fact is that visual diffraction finally appeared in front of us, and is present at the top of the cove. The search of the fountain took us upstream toward the north end of the dome of sandstone YS-I and this effort against the strong current allowed us to reach a different work of channeling water from spring water, a channel made for sleet divert glacier to one side, before he could affect Puerto. You had a bypass, a canal, on the west side of the Dome, perfectly aligned in a straight line, with the same design of others we know in the Andean area (see photos). The spring that guarantee the survival of that community at sea, is present. Will be necessary to measure to determine the supply flow in liters per minute, though of course we have no assurance that the flow rate has been steady, amid so many geological events, through long, but there it is. The measure consisted in other venues, sidewalks and stairs, to know where they were

deprived areas, transition areas, the semi-public areas as well as circular areas is the public areas. In the course of exploration we found that all forms two huge carved dome "Geo-Sculptures" (GE-YS-I.1 and GE-YS-I.2) designed and built to be seen from the air. This took us by surprise because we dinot expect to find something under the seaHere we see seven of the divers of the team of Diving of Yonaguni Monument (YDT) in its task by examining every inch of the surface of the monument in search of vestiges.

I. GEOLOGY OF YS-I ARCHAEOLOGICAL COMPLEX

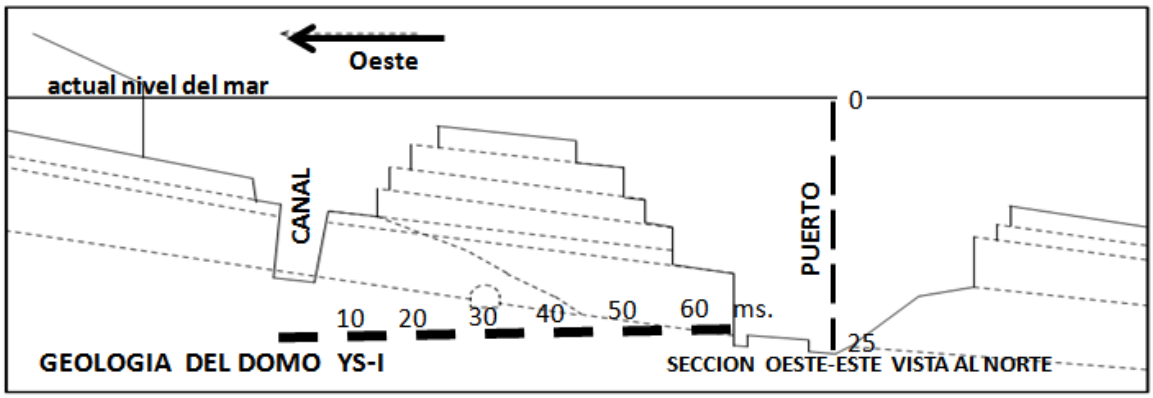
The geology of the island Yonaguni Jima is characterized by sandstone table different hardness *Yaeyama Formation*, which underlies another overlay of marine reef limestones, overlaid origin training, *Formation Gunkan*, which relies on the first separate by subvertical fault planes. The sandstones of the Formation Yaeyama dating back 20 million years, formed in Earth air atmosphere by a deltaic contribution during the Tertiary, however reef limestones of Training Gunkan formed in marine environment during the Pleistocene, which began 2 million years ago. Interestingly, they worked rock YS-I Sandstone Formation of Yaeyama. And not the latest reef limestone. This in principle appears the idea that the tiered terracing had not been executed in the last glacial period, but in a previous one, an idea that could eventually documented. Not that I knew so limestone work, as a large temple, half submerged in the sea, it is made of these. The rock component of the complex YS-I Yonaguni is an orange brown sandstone formed in the Tertiary period, Late Miocene, about 20 million years ago. In the geology of Japan is known as Training Yaeyama as explained several geologists as Yonekura, Rhinzei, and Kobayashi, among others. Technically the site is an outcrop of rock shaped dome that emerges from the bottom of the sea, a geologically natural sandstone dome, but then dug into flat terraces. It measures 162

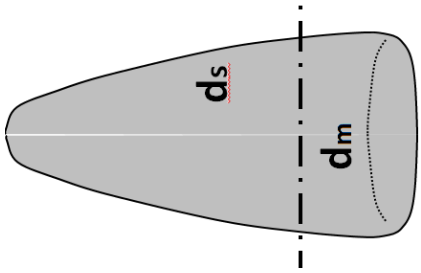
meters in length measured from north-northeast to south-southwest, rising from a sandy bottom level today between 18-25 meters deep, rising to only about 40 meters below the surface.



Geology elementary Yonaguni jima, *Yaeyama* and where *Gunkan* (LEJ) formations are distinguished, and many sub-vertical faults(F) that divide them. Southwest Northeast section below the center of the island. Geologically speaking, the original dome was formed by sandstone deltaic sedimentation in horizontal and very thick layers, corresponding to the heavy flows of glacial mergers in several successive interglacial periods. Showing well defined horizontal and vertical joints, which facilitated their constructive adaptation for ease of removal of material. The fault planes now tell us that the sediment Ca_2CO_3 relic of coral reefs. On the recurring accumulation angle, it appears that came from two sources, in successive periods of torrential streams, alternating in two different streams and hence the constant sub-position angle of sandstone. The general form of the submarine rocky dome we see is the result of the erosion of the current, the Kuroshio, for 20 million years, and ultimately, of human activity, that is, human activity to form the terraces natural rock. Mr.

Aratake, professional sailor and fisherman, explained he came to this place to practice underwater fishing, prompted by information from other fishermen, that there Hammerheads *(Sphirna mokarran),* the Barracudas *(Sphiraena)* and meet season, other fish species, probably always for reproductive purposes, indicating an electro-magnetic phenomenon that attracts shoals. And so, by chance, like a diver detected the presence of the monument. This was not a place visited by divers. Of course, the places where these traces, statistically not match the points where they traditionally divers. Now it is an international submarine tourist attraction in Japan. Many generations of divers from around the world come to see this play, pride of the historical heritage of Japan. As we approach the rock in immersion, we note that bivalve molluscs have chosen to set certain points of the cut surface of the sandstone where there are "galleries" of previous borers, galleries that are very useful for us because they retain the sediment Terrestrial original soil removed by the builders of the terraces, and this kept Polen, Carbones, Seeds and invertebrate fossils possible to reconstruct the earth's air Palaeoenvironment that existed before and during manual excavation of the terraces. Among bivalves are cited, Vieira and Giant Clam, Giant Taclobo or Papua (Tridacna gigas), whose presence serves to locate old galleries build by Anelids. This giant clam Scallops also lives in symbiosis with unicellular algae, zooxanthellae, which live within the tissues that give color to that. Algae perform chemosynthesis producing oxygen and sugars, which are used by the clam, and feed catabolites there of Especially carbon such as *(Ruditappes phillippinarum)*





Really there was no "Neolithic" period . The form of these artifacts was spontaneous, through use, wear and differential. No one did so intentionally. **Ds** and **dm** wear was different. **Ds** wear is caused by the friction with the moorings of cellulose in wood handles where the tips were secured. The **dm** wear Wear is caused to cut mineral materials. One such tool was used not only by an individual but by many human generations. In the photo, the centerpiece was expressly made, it was a handgun to hit with his fist, a piece and original author. This artifact design never appear in Sudamerica, are new, are original of Japan.

II.- BACKGROUND AND PRIOR RESEARCH

As background research on the Yonaguni YS-I complex in 1971 one submerged technically very similar to YS-I structure Cove "Media League" Carayaca coast, Venezuela between 5 and 25 meters deep were explored in the sea and identified as a local aboriginal traditions known as the people of the Quebrada Uricagua o Araguares (Valera and Prieto, 1971) Used village. The agricultural terracing was carved in sandstone and has also beaten track steps and submerged peatonalmente today. Araca Wabana in Yonaguni Jima, *Kosako* family as well as other fishermen knew of the existence of "Bahio", "Haro", or "Tejun" but not as a building in particular, but as a traditional old. They and as we explained, also other fishermen, fishing know this place as "Bahio" (El Bajio) "Tejun" (steps) and "Haro" (the supporters). There exists a cultural tradition among fishermen on a Prince or King of the Sea "UMI NO KAMI" and its "UMI NO MACHI" (City of the Sea), with an almost religious certainty. First of all look ARCHAEOLOGICAL about this in the local sources. Archaeology has existed in Japan since before the Edo period, when the Tokugawa regime had time and then some collectors Antique associations. In the era of Emperor Meiji, as part of its modernization opening, around 1863, they entered the country some Western archaeologists who introduced in Japan the archaeological methodology that was in place by then. In the history of archeology and anthropology Japanese, the "internal" search for the origin (geographic origin and genetic origin) of the population of Japan, runs from late nineteenth century and the middle of S.XX. **Von Baltz** (1) from facial physiognomies comparison and external human

somatic identifies three "types", called "Ainu", "Fine" and "Rudo" I postulate the origin of the Japanese in the mix of all three. **Mors** (2) and **Von Siebold** (3) discover numerous stone artifacts, very similar to South American Paleo-Indian. They attributed to the ancestors of the Ainu aborigines, who call "Pre-Ainu". They postulated an advanced culture that brought metal, agriculture and construction of large mausoleums and Kofun mounds. **Anthropological Society of Tokyo** (4) postulate that the Japanese culture replaced lytic old, the first inhabitants of the archipelago. **Shogoro** (5) identify the first inhabitants of "pygmies" Eskimos of the Stone Age. **Yoshikiyo Kogasei** (6) running for about ancestors of the Ainu as creators of the lytic the "stone age" and original inhabitants of the archipelago. **Shozaburo** (7) defined attributes that culture, among others-very distinctive character, "the veneration of the ancestors", besides the lithic and pottery. **Ryzuo** (8) running for the Japanese as the original, and the Ainu who came "northern". **Torii** (9) argue that Japan had two cultures coexisted in the "stone age", the Jomon (pottery funeral) that also found in Korea and Manchuria, and Yayoi, more recently, that has the pictures of that. **Kosaku** (10), based on typology and stratigraphy, discovered that the Jomon and Yayoi potteries were on different layers, the latter is more recent. Proto-I affirm that the Japanese had inhabited the islands for millennia, changing the "style". **Kiyonokenji** (11) postulated that the original inhabitants of the islands were ancestors of the Ainu and the Japanese in the late Stone Age (Jomon-Yayoi) and early age of metals, so they migrated from Korea-China Southeast Asian. **Kotondo Hasebe** (12) rejection or other autochthonous origin ab-element that was not Japanese, or in other words, all ethnic

component was Japanese from the outset. **Hanihara Kazuro** (13) postulated in the Jomon people and many groups of the origin of the Japanese mainland immigrants. That group would be the genetic group Wajin, while the Ainu in the North and South, preserving the characteristics of Jomon inhabitants. In the first compendium of Japanese prehistory, written by archaeologist Shozaburo Yagi (1902) contained, at that time my four hundred sixty three archaeological sites from the "Stone Age" in Japan. (Shozaburo, Y., 1902) "Nihon Kokogaku". (V.1, pg. 47). There is another "external" interpretation, seen from outside: Jomon pottery was not alone. The Jōmon (縄文時代 Jōmon-jidai) period began in Japan in about 14 500. C. and lasted until 300 BC. C. This pottery is made up of a "kit" funeral, consisting of bowls, and at least 4 types of anthropomorphic figurines and vases, mortars and pestles for seeds, lytic hatchets (Chura), pintaderas, all of which was part of a funeral ceremony. Ornaments are grafoneticos distinctive characters, evoking cosmological passages and ceremonial characters. The same "kit" technically: the same "Ajuar Funeral", with the same design and characters, with only slight variations, appears in the Barrancoid, Valencioid, Dabajuroid, Salaloide (22) Venezuela and other styles in the style Malambo Colombia (23) of the Sierra Nevada de Santa Marta, in the Valdivia style of the coast of Ecuador (24) (25), in various styles of coasts and forests of central Africa (Cruxent, 1957) (26) and Of course, also in Japan, among others. The initial question of the origin transcends. If we factor the various fields, we get as a cultural factor common one ceremonial funeral and the same means of transport: the Dugout (KANU), the canoe made of hollowed trunk of Ceiba *(Ceiba petandra)* tree species native to South America,

which was spread along to other South American botanical species, the archaic lanes. The third common cultural factor is the place of origin of the Canoes, a regional tradition called the "Country of Mu". In this light, the origin of Japanese is in ethnicity that initially populated to Japan, where it formed a virgin coastal territory, ie: the first Japanese. From historical sources and records it is concluded that Japanese first settled on the coast and then others came from the mainland.

Months ago, **Kihachiro Aratake**, a professional Japanese diver found the agro-urban submerged structure in the sea, carved stepped near one hectare, half kilometer south of Arakawabana point, southern Yonaguni jima, one the litle of the Yaeyama islands, rock vestige confirmed so aptly proposed in his time by archaeologists **Kiyono Kenji** and **Hamada Kosaku**, in the sense that indeed the ancestors of the Japanese had already inhabited the islands from a very remote period. Even though in practice a clear idea about the antiquity of that settlement had not known. Current "islands" are only the peaks in a united continent Asian mountain range, when the sea was more than 110 meters below, ie since ap 110,000. bp to 10,000 bp. The first inhabitants of Japan were established in rivers, some inland and others, fishermen and sailors on the coast, when Japan was really integral part coast of mainland Asia. Its original culture, covered an expanse now divided by recent border. The structure discovered by Kihachiro Aratake, belongs to a phase, a period and a few styles, being well known, were not yet described in the archeology of Japan. His research is a very sensitive issue, because the great vestiges of that period found in well known in historical records, land Mausoleums

are temples of the Imperial Family. Predictable Lovely hosts that resolution of the government of Emperor Meiji Era in 1874, prohibiting excavations on the mounds Kofun and the Mausoleums. Criterion, which I share. The study of these remains belong to the specialty of Archaeology Architecture, specialty in which the description of the building, their plans, their shape and size, its style, its regulating lines, their axes and other architectural features are sufficient data to establish an archeology. We are facing monuments being very remote antiquity, home to the ancestors of today's ancestral family who remembers and treasures, and that must be respected. In what follows, we will address a remote period of archeology in Southeast Asia and the world. A period uniting Venezuela and Japan originally, so I committed these lines in a dual responsibility.

Finally we come face to face with the inscriptions made on buildings submerged in the sea and on that island in, never flooded. Registrations as we have previously determined, in the same language in all fields, along the coast, in archaic coastal navigation routes Canoes (29a) at each site at least one of the inscriptions, sounds like the place name Local, in the same language in which the ceremonial petroglyphs are read. In one of the monumental mausoleums, built at the same time that the human heart today submerged in the sea, with rigorous bilateral symmetry is exhibited it splendid a petroglyph of 10 meters high, with the name of the motherland origin of the Ancient mariners They toured the coast. The entrance of the Mausoleum, a "distilo in antis", exhibits dramatically in high relief 16 meters wide, the emblem of the people of the Canoes, the

emblem of the Ancient Mariners. At the foot of the center today submerged by rising sea levels, to more than 25 meters deep, ancient petroglyphs, with the same designs Kaida grafonemas language Yonaguni, mentally take us to the time when the people of the canoes came with their families, when that was virgin and uninhabited. They took refuge in a snow storm in the small gulf. Seeing that was fresh water, good place to do the port, good hunting, wild horses, cattle and other animals tame, place to terrace to grow, and to build roofs of palm leaves home, stayed and since then as were Japanese.

ENVIROMENT & ARCHAEOLOGY:
THE CORALINE FAUNA OF YONAGUNI

Yonaguni Jima is located on a seabed of deep water corals but paradoxically not grow on YS-I. Neither sponges, mollusks, echinoderms. If taken as a community "witness" a natural rock face anyone in the area, which is 4 or more meters deep, it is noted that the sessile marine organisms inhabit by complleto I encambio coverage for individuals / m2 of molluscs, echinoderms , sponges, Madreporarios, Milleporinos, and Antipatharians alcyonarians on the rocky surface of YS-I, i is less than 1 / m2. The presence of sedentary molluscs is so rare (<1 i / 1,000 m2) that their presence serves to locate relic interstices with original sediment and pollen. The hypothesis postulates that we handle the removal of the calcareous siliceous coverage, the phosphatic phosphorus, carbon, nitrogen and manganese soil during land terracing work was to drastically limiting the development of coral, algae and other organisms of concern, after the rise in sea level 10,000 years have not been sufficient to renew the levels of these elements. Its food, plankton is present and

nourishes bivalve species like Giant Clam but terracing made in Yonaguni usually leave the frequent algae and Gelidium as lichenoides Gracillaria amansi, corals and sponges, no nutrients. Acanthurus japonicus, Chromis cianeus, Holocentrus adscensionis and Holacanthus septentrionalis, coral reef fish, living in camps antipatharians deep water corals, more than 20 meters below the base of the dome Yonaguni (YS-I), all however ,




Elkhorn Corals *(Acropora prolifera)* at surface, deep water Red Coral*(Corallium rubrum)*, antipatharian corals *(Cirropathes*, *Sichopathes)* with deepwater fishes *(Chromis cianea*, *Holocentrus adscensionis)* and Surgeon Fish *(Acanthurus japonicus)*near YS-I .Conclusion: the Dome terraces work at YS-I was an ecological impact of human activity badge that indicate to the biologist or ecologist, severe human intervention. *(Prieto, M.A. Presentation to CMAS, Oct. 1985)*

without the coral reef to develop. These fish do not even graze on the terraces of YS-I, there is no indication that food there. However, the reproductive cycles of several fish species, particularly sharks and bony as Sphirna mokarran Barracuda fish like barracuda Sphyraena indicate

that their shoals instinctively resume their annual cycle returning to an electromagnetic system that identifies a Bajio, where corals and benthic fauna are not. Instead the natural rocky environment. Submerged under YS-I, this village deep water corals Antipathes, Stichopathes, Cirropathes, Iciligorgia, Lophogorgia, Virgularia, and Corallium, in its different varieties, white (shiro), pink (Boche), red (momo) and dark red (aka), genres that live in natural conditions in the debris of coral reef, which in this case of YS-I could not develop due to previous human activity and explained.

LITERATURE:

RANDALL J. E. (1956).
"A review of the Surgeon Fish Acanthurus genus". Pacific Science 10 (2): 159-235.
BELL, J.D. and GALZIN, R (1984)
"Influence of Liver Coral cover on Coral Reef-Fish Communities". Mar. Ecol.Progr.Ser. 15: 265-274.
SANO, M. SHIMIZU, M. and NOSE, Y. (1984)
"Changes in Structure of Coral Reef Fish Communities by Destruction of hermatypic Corals. Observational and Experimental Views". Pacific Science 38: 51-79.
WELLINGTON, G. M. (1982)
"Depth zonation of Corals". Ecological Monographs 52: 223-241.
PRIETO, M.A. (1984)
"La Fauna Coralina del Golfo de Carenero. Mar de Venezuela. Sudamérica (1970-1980)" Rev. Natura. (Dr. Jesús Hoyos Dir.). No. 75 (Mar. 1984) pp. 18-23. Sociedad de Ciencias Naturales La Salle, Caracas.

III.- MATERIALS & METHODS

For dives in underwater exploration areas in the range of 4 to 15 meters in deept (mp) we worked with snorkeling equipment and Diving Respiratory Bag. For the range 15 to 25 mp worked with Aqualung and Narguille, and compressed air. To the deep range> 25 mp, we worked with Aqualung and the ARO Autolung (He_2-O_2 mix). UW Photo was obtained with Ricoh HI-35 f 1,8 camera with UW Ricoh Case model 1969

and Nikonos II with Subsea MIII Poseidon Strobe. Soil samples were obtained by a procedure does not create environmental damage, with sample collectors with manual piston type DRÄGGER with sample capacity of 15 cm3. Sampling was carried out in each case, under the conditions that allowed the stepped terrain through galleries always punched by annelids and other marine invertebrates, being confined relic deposit of pollen. Samples were taken in plastic bags and seal sample holder for medical use, both sterile, to the place of observation. Microscopic observation was performed with polarized light. Photomicrographs were taken with tube and Cameras Olympus OM 1, OM 100 and extension microscope tube brand Olympus. For the identification of flora, wildlife and bone & fossil, were used the guides indicated in the Bibliography. For removal of artifacts and visible pieces a knife and a spatula of excavation No. 5 brand Bellota was used. To measure the transverse groove of the Petroglyphs Vernier and Micrometer (adapted) are used. As Grid or Matrix foto, format 10 x 10 cms. we used a frame 50 x 50 cm mesh Truckson 3/8" along two lines Nylon No. 400. To determine the size vertically we used an red inflatable buoy with graphics riser. Also graduated rulers with aprec. 5 and 10 cm. referring to the basic plane appears at each scan position of each perforation and sample.

IV.- GEOGRAPHIC LIMITS

When we first visited the archaic Mausoleums that are on the island of Yonaguni -outside water- we immediately understood that the type of work cutting and finishing of the Yaeyama Sandstone formation, were similar. And so after a very timely discussion, we conclude that the works in the YS-I sites, Y-III and Y-IV had been started at the same time, against our initial hypothesis, according to which thought that the Y-III and Y-IV had been initiated after the final rise of sea level, around the year 10,000 AD. Based on this working hypothesis, the thesis actually, we assume that the large complex covers both the submerged portion at sea and existing architectural works in the current Yonaguni Island. Pending a review of the northern of the coast of the island. Consequently, the limits of the geographic area in treated study in this paper are limited only to Yonaguni island and its surroundings. However, since this work constantly refers to the maritime culture of the Ancient Mariners of South America, with the purpose of facilitating the interpretation of cultural products studied, especially writing and reading is referenced in each case the sources used linguistic research for us on the theory about the ORIGIN OF THE AMERICAN MAN ("Archaic Navigators of South America: “Aboriginal Amerindian Footprint in the Coastal Settlement of Three Oceans" . unpublished manuscript).

HEAD OF CARVED STONE (YS-CR1) WITH THE AMERINDIAN DISTINCTIVE FEATURES THAT DESCRIBES THE AUTHORS OF THE WORK YS-I.

V.- ELEMENTARY ANTHROPOLOGY

On the seabed, amidst a seagrass meadow about 2 meters in deept, some Japanese children who were fishing seafood with underwater rubber eyepieces, one of many dives found the head of carved stone. It was in the spring of 1967. As children at last, they don't took the foresight to mark the spot with something like a stone or a stick. We search the site unsuccessfully in the seagrass beds that are close to the beaches at the Araka Wabana point at the south side coast of Yonaguni jima. We have to continue looking. Maybe we swam several times above the point but we could not recognize anything there. Only seagrass and sand behind a coral

reef disappeared. But young people must continue looking for there are certainly more evidence of the first settlers. The stone head is not any kind of head; it has a very special design. I met an aboriginal Venezuelan girl who works selling coffee by vessels in the Plaza Bolivar in Caracas. Its skull structure is identical including the prominences on the ears and design placement of the teeth. I asked her where was original and explained that part of her family comes from Arequipa in Peru (South America). We can not ignore in this report the human aspect, an elementary anthropology of the ancient inhabitants of the island, Yonaguni language authors, their characters and others described in this report cultural products. An elementary anthropology of the human builders centers represented in the underwater sites YS-I, YS -II, YS-III, as well as non-submerged island sites YI, Y-II, III and Y-IV, has postulated it since 1863 by Japanese researchers whose arguments must now remember. Our work becomes in this regard an updated summary that can be expanded by the reader in the sources cited in the Bibliography. The stone head carved found by these children, actually explorers of *Yonaguni Diving Team* (YDT) found for them in the underwater area off the tip Araka Wabana on the south coast of the island, YS-CR1 is in itself a clear Anthropological and precise description of archaic people, which leaves no room for conjecture; craniofacial morphology with rugged, narrow and elongated skull with powerful facial bones, and sundadont trend undershot dentition shows a starting characteristic angle of the nasal bones, skull Amerindian diagnosis, and also a tooth deformation of separation, which is very common throughout the Andean region, from Quibure Lara(Venezuela), to the Mapuche Araucania(Argentina-Chile),

including indigenous nations of the Andean highlands(Peru,Bolivia, Ecuador). The head petroglyph carved in 3D **T1-T2** records like orbital arc starting and nasal angle. The authors of this work **(YS-I)** were Native Sudamerican-Japanese with a pioneering artistic and architectural talent.

V.1. TOPONYMY

The Spanish word 'Japan' has its origin in the word Nihon or Nippon, whose Spanish translation is literally "the Sun's origin". Whereupon, the official and original name of the Japanese nation is Nippon-koku, which translates literally: "the country of origin of the sun". In relative terms it refers to the country of Asia, where the sun rises, and therefore it is understood that this is an ancient concept that arises at the time that the current Japan was the Continental Coastal Southeast Asia, geologically located in the Bathymetric current Isobath of 110 meters in deept, whose line was chronologically calibrated beaches near the year approximately 110,000 ap. The Japanese name for Japan, 日本, may decide Nihon or Nippon. both readings are similar.日 (nichi) NI means "sun" or "day";本 (hon) means "base" or "root". The composition means "base of the sun" or "Sunrise" (from a Chinese point of view the Sun came from Japan); this is the source of Western popular belief that Japan is the "Land of the Rising Sun". The toponimic names of "BAHIO", "HARO", or "TEJUN" identify the YS-I underwater location . They and as we explained, also other fishermen, fishing know this place as "Bahio" (rock reef) "Tejun" (steps) and "Haro" (degrees). There also exists a cultural tradition among fishermen on a Prince or King of the Sea "UMI NO KAMI" and its "UMI NO MACHI" (City of the Sea),

V.2. ORAL TRADITION

To try to make all Archaeology are always vital three factors: the oral tradition, the language, and the remains, whether Architectural Artifacts, petroglyphs and others. Ōyashima (大八洲) is, the great country of the eight (or many) Islands (27) Awaji Iyo (later Shikoku), Oki, Tsukushi (later Kyushu), Iki, Tsushima, Sado, and Yamato (later Honshu). The eight islands refer to the creation of the many islands of Japan by the gods Izanami and IZANAGI Japanese cosmogony, and the fact that eight was a synonym for "many". Consider the basics of their tradition:

2.1. TRADITION OF IZANAMI AND IZANAGI

"In the beginning the first born gods, on the high plain of heaven. At first the gods are hidden and only after several generations that appear the god and goddess Izanami and Izanagi. The creation of the world begins with them. At first the Earth was completely disorganized, it was chaos. The gods then ordered to Izanagi and Izanami sort and consolidate land. To do this, they are given a huge highly decorated spear. Izanami and Izanagi are placed on the bridge that floats in the sky, bridge linking the world above and below the lance submerged in the ocean. Upon removal, one of the drops falling again into the ocean becomes an island. Izanagi and Izanami down from the sky and settle on that island. Home built there and decide to join. So Izanagi put many children in the world, many Kamis. Izanagi dies Kami bringing the world to the Kami of fire, burning. Izanami death despair. He tries to get her back in the world of the dead, "*the mysterious country of roots*" (nickname of the "Land of Mu"), but to no avail. Izanami has to flee persecution by the eight gods of thunder. Manages to escape and cover the exit of the kingdom of the dead with an enormous boulder. Izanami gets saved but lost his wife forever. Travel to clean, bathe in the river. That bath born more than ten Kamis, including the goddess Amaterasu of the sun. The original version of the japanese traditional stone statuettes Izanami and Izanagi, was found in

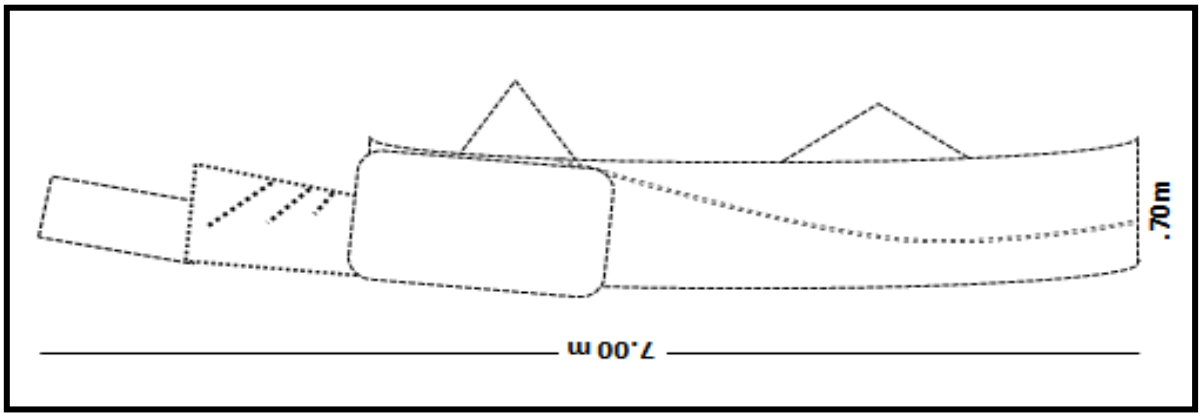
April of 1970, in the Ceremonial Center Incaragua of Naguatà at Northern mountain of Venezuela, center origin of the Mariche-Cumanagoto tradition. This is the Amerindian tradition that describes the 8 "gods of thunder", sons of Ches: **Tor** (Spark), **Torbes** (Ray), **Toron** (Thunder), **Toromaima** (cloud and mist) **Coroima** (wind), **Conopoima** (Rain) **Toronoico** (Sea Current) and **Tornado** (Twister). The wrought mantle Izanami crossings is a white vitreous quartzite statue, carved with diamond. It is 7 meters high and this lying amid rushes between Itzamnagua and "Los Platos" ,Location where we found the sculptures and statues of these 8 indigenous leaders, who were heads of 8 different families aboriginals as identify his theogony (30)

COMPARATIVE SUMMARY

IDEA IN THE ORIGINAL TEXT(Kojiki, Tem Mu)	**INTERPRETIVE ANALYSIS**
Izanagi and Izanami are in the high plains of Heaven. They lived in hiding.	Appear in the high plateau plain its original, high country because it is upstream of the Kuroshio. They lived hidden in caves. During winters. There are 7 caves.
Izanagi and Izanami receive a very large spear, highly decorated with gemstones.	receive something like a spear, very large with a flint point and diamond, very "decorated" with deslasques. The tool then make a rock cut.
From the bridge they enter the spear at sea and to remove Onogoro Shima island is formed.	When sea level low, and they detected his "throws" an island appeared at the site, and used to shape spear. Onogoro schima.
Appear to the island decided to descend from heaven. They built an august pillar and a room about 8 fathoms.	They decided to move to Onogoro-Shima where they made a living 8 fathoms (12 meters) with a pole in the middle: a hut.
Onogoro Shima Island	Onogoro name: Synonymous with Toronogoto, Orongo, and Amorodoro: "flying people", "bird people". Onogoro shima: Flyiers Island.
IZANAMI go to "*the mysterious country of roots*" (nickname of the "Land of Mu"). IZANAMI has to flee persecution by the eight gods of thunder	The statues of the 8 "god of thunder", sons of Ches: **Tor** (Centella), **Torbes** (Ray), **Toron** (Thunder), **Toromaima** (cloud and mist) **Coroima** (wind), **Conopoima** (Rain) **Toronoico** (Marina Current) and **Tornado** (Twister). The 8 statues exist on the Land of Mu, included the IZANAMI statue.

El análisis previo identifica unos caracteres que están muy patentes en la Arqueología del complejo, y en especial en YS-I. The previous analysis identifies some characters that are very evident in the Archaeology of the complex, especially in YS-I submerged archaeological sites. A first conclusion about this, is that both Izanami and Izanagi like the Cheshire 8 children had to be real characters that they made statues and whose names are engraved in petroglyphs and geoglyphs and Geo-sculptures of Venezuela. The second preliminary conclusion is that you should carefully study the original wording of the translation of *Kojiki* by Emperor *Tem Mu tenno* (972). By example: three ideograms that translate equally "*persecuted*" and "*research*" and we suggest that Izanami could be “investigated or studied”, instead of "persecuted".

究， 究明， 追究



Quartzite statue Naguata Ceremonial Center, north of Caracas. Venezuela. Scale sketch of the Statue 70-04-00028 (Prieto, MA 1970). Its design is consistent with the domestic Izanami figurines used in traditional Japan (33). (Annex: Transcript Report)

To: Prof. JOSE MARIA CRUXENT (IVIC. Anthropology Department)
Prof. RAMON ABDEM LANCINI (Museum of Natural Sciences).
From: Miguel A. Prieto (Course Survey Preservation and Classification of rock art).
Date: April 29, 197O
Subject: Description and Survey, a Statue-Stone Stele made with White Quartzite, carved, found into a forest of plants Junks between the “Camino Miguel Delgado” and “Arepa” section “La Pradera” of Pico Naiguatá. P.N. El Ávila.

TECHNICAL REPORT (No. 7O-O4-OOO28)

We wish to turn to you by instructions of Dr. Jose Rafael Garcia of the Department of Parks and Recreation, Ministry of Agriculture, at a meeting held today in that direction.; in order to inform you that during the tour of exploration carried out on April 25 and 26 in the area shown in the matter, due to defoliation of the rushes caused by a fire made by any visitor to the National Park, was exposed a mass of white quartzite, shaped, anthropomorphic profile, 7.OO meters (high) and O,7m to O,9O m wide, and between O.3O to O,6O m thick or soul. Statue whose design has resemblance with the design of anthropomorphic figurines carved as household in Japan, representing about ancient gods named IZANAMI and IZANAGI. According to an article published on Magazine Selecciones of the Readers Diggest (annex). The statue in question becomes rather a "wake" due to incised inscriptions, shows a character blanketed clearly demarcated at its edges and folds incised grooves, in which numerous grooves carved by rubbing appear with "cross", all of similar format and size 2O cm high and 12 cm wide. As pointed out by the geologist Miguel Sariñana MOP material wrought has an extreme hardness, as part of the Geologic Formation Augengneis “PEÑA MORA” (Stratigraphic Lexic of Venezuela) of quartzite and gneiss core Igneous-Metamorphic of the Cordillera de la Costa, and this material because of its hardness and Ray, "only it could have been recorded by rubbing, using a diamond scraper." In this regard, we are delivering annexed to this report, a copy of Field and photomontages sketch scale of that sculpture. It is noteworthy that one of our guides, Mr. Acosta of the park ranger station, has shown us in the area a number of moles carved natural rock that clearly show human

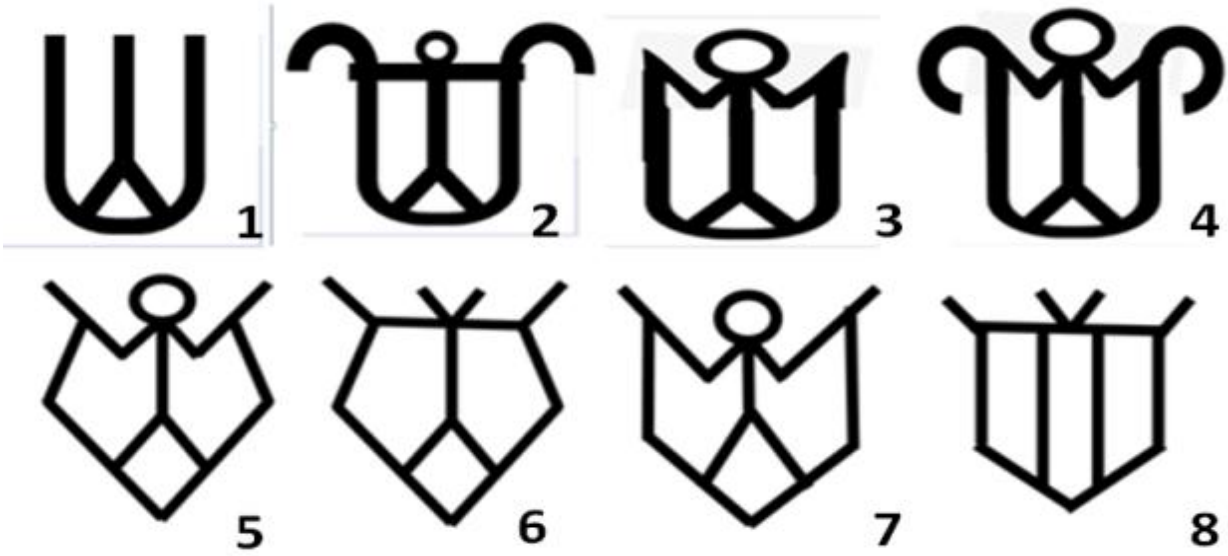
figures and ornaments profiles with Amerindians. The guides have reported that according to Aboriginal oral traditions this place was an important ceremonial center of the Amerindians Caracas, why have scheduled a new exploratory visit next week.

Aspecto reconstruido de la Estatua 70-04-00028

2.2. THE TRADITION OF THE "COUNTRY OF MU".

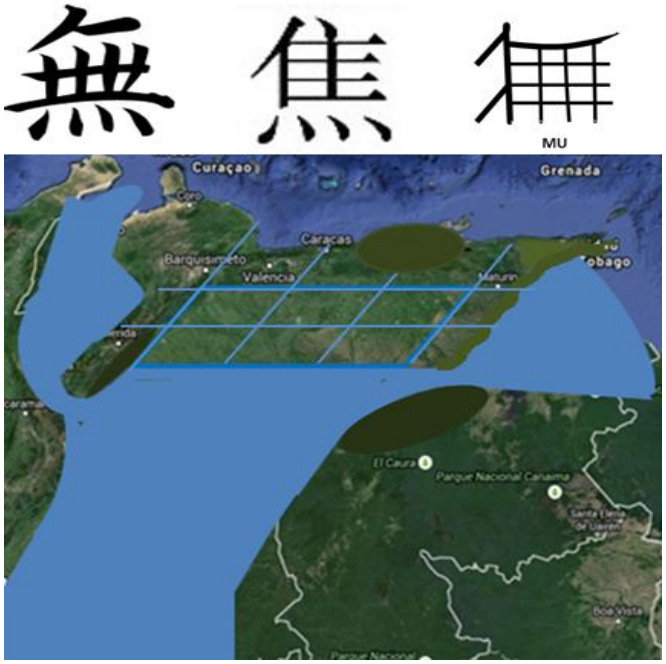
Regardless of fantasies and tales that abound, whether from Western writers of the XIX , or of critical of desktop, who did not leave his study books exploring the territory, Mu is a geographical fact with its own Archaeology (28) we leave here transcribed. Dr. Kei Sin Mui, Doctor of Medicine and Philosophy, University of Beijing, during a meeting in Caracas (1985), explained: *"Our oldest traditions say that Mu was a continent in the Pacific Ocean, located eight Moons (eight months sailing trip) east of China. At that distance there is only one continent: Mu is South America. It's simple: we are in the Country was Mu ".* Eng. Santina Calcine

Juvarra, collect the oral traditions of Japan referred to the origin of several ideographic characters with that phonetic root (see box). There are three graphs and pronunciation variants of phonemes: MU and SHA. *(After: TONG DAI: 1881, PERCEVAL YETTS, Walter: 1954, and DE FRANCIS John: 1984)*



The ideograms **1. SHA**, and 7 variants of the emblem of the Ancient Navigators of **MU: 2**, **3** and **4** of the Petroglyphs of Bum Bum (Andes of Barinas). **5, 6, 7** and **8** in Japan. The **4** and **5** are in Yonaguni Jima. **5** measures 10 meters high and was carved on the facade of an Imperial Mausoleum **(Y-III)** at Yonaguni jima**. 5** and **6** are the emblem of the city "CARACA" aboriginal Amerindian *(Archaeology of Caraca, 1984)*. Represents the Archaic Navigators aboard their canoes or Piragua (Kanu) cross-section . But all of theese are also the "Royal Shield of Country of Mu".

Archaic Navigators Petrogliph at Bum Bum. Barinas. Venezuela.
(Ruiz Guevara, Negron & Prieto, MN Magazine Nº 98. Caracas.1980.)



Three ideograms, whose design definitely originated in the Geologic Paleogeography of the Land of Mu, (now Republic of Venezuela). Reconstruction of the territory to remove the sedimentary body formed in the Holocene, and add the mountainous section, whose collapse formed the Cariaco Basin *(After CERTAIN Luis & PRIETO, M.A., Karimao Archaeological Center, 1984).*

V.3. THE AINU OR TAINU PEOPLE

The Ainu have always been considered among the regional anthropologists, an indigenous ethnic group, currently only found on the island of Hokkaido and northern Honshu, also further north and in the Kuril and Aleutian Islands and Kamchatka, Island Sakhalin in Russia, and to the south at the ancient kingdom of Ryukyu Okinawa which is part of the island Yonaguni, Ainu and Tainu (Taino) means "human" in their own language, although they prefer to be called Utari, meaning "comrade". Currently there are some 15,000 Japanese accounted for by one or both parents belonging to the Ainu. Its origins relate them with the first settlers of Southeast Asia, the islands of Nippon belt.

The Ainu or Tainu are an ethnic group whose face factions belong to the collection of Amerindian faces, typical of South American Amerindians. Frequently faces common at Venezuela, Colombia and Mexico, but also in the high Andes.

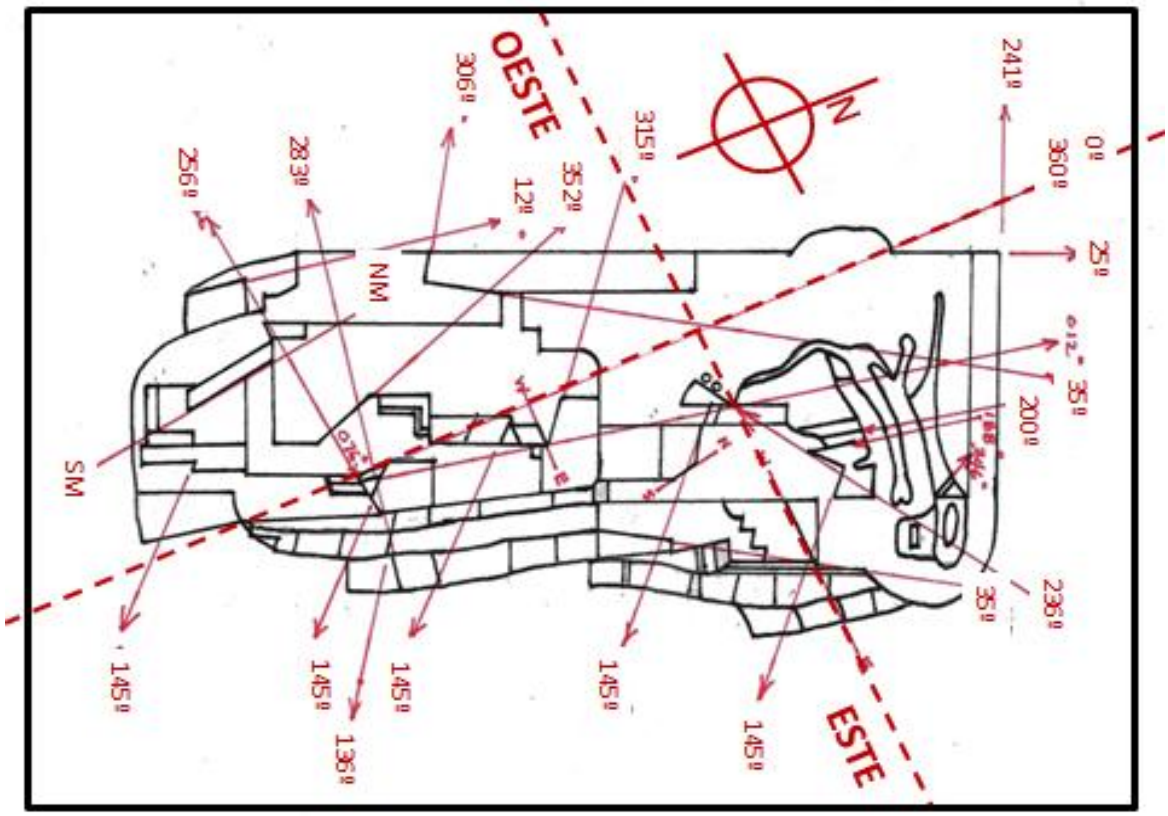
Dra. Silvia Gonzalez, a Mexican archaeologist who works at Liverpool John Moore's University, dated human footprints on volcanic dust near the Valley of Mexico, between 600,000 and 1,300,000 ap. belonging to the first settlers. Colleagues from her scientific community assumed that no human had lived in America at that time. But the footprints are there and are 1,600,000 bp. Interestingly, she was determined that one of the skulls of the site "Mujer de La Peña" at Mexico, as one of his theories, are related to the Ainu of Japan. This relationship and that dating, explained that historically archaic sailors from "Atlàn" in the southern Caribbean Sea, according to the history of the Aztecs, were the first inhabitants of Mexico. This Aztec history, included some maps drawing in cloth, that shown "Atlan" island (Mu) at the the northern coast of Sudamerica. The Ainu or Tainu (Taino) people originary of the isles of Northern Sudamerica, at least from the coast, were among the first settlers of Japan. It was then that arrived about 20,000 years ago estimated, through natural bridges that existed at the time between the archipelago and the

mainland, these being overtaken by the sea due to the final rise of sea level during the final phase of glaciation Merida (Wisconsin Wurm) occurred between 14,000 and 10,000 ap. But Archaeological evidence found on the seabed in Yonaguni jima, indicate that there were already more than 360,000 years before present. While they are Japanese, in the sense of ancestral land occupation, Japanese anthropologists said they are heirs to a prior to the current dominant ethnic group, ethnicity corresponding to the first inhabitants of what is now the Nippon islands region. Anthropologists have not proposed yet a specific ethnic classification for the Ainu, which has been made possible by advances in human genome research of the Amerindians. The term "Ainu" or "Aino" or "Tainu" refers to the opinion of the United Nations for Culture and Science, a human, as opposed to "kamui" the divine. In recent time it is trying to revive the usages, customs typical language and generally Ainu culture. The Ainu ethnic obviously be an enigma, facing the reality of ancient works covered by the sea and by forgetfulness, which currently valid charge, works as world heritage. Their language, as several authors have highlighted is very different and not related to the Japanese or the numerous languages of China, Korea, Vietnam, Thailand or India, but rather Amerindian language area. Fortunately his language is in a state of study and revival. All that now, in light of the Human Genome Amerindian, is associated with a common initial source of the Ancient Mariners who inhabited in prehistoric times, the coastal shores and islands of three oceans. Like the rest of the Amerindian, The Ainu, Aino or Tainu they have their ancestral tradition cosmological belief that all things in nature have a "spirit" inside, called kamui. The kamui are ranked, and the most important is the "mother earth". Usually the head of communities who directs the ceremonies, which are simple practices. As Amerindian ancestor worship. Typical or ceremonial robes of the Ainu are very interesting, because matching the design of indigenous mantles "Ichocro" which are reproduced in the petroglyphs of Venezuela, these mantles and ponchos belong to the South America during glacial period, His geometric designs of Ainu bring the memory designs that Andean traditions attributed to the mantles of Viracocha. The dress is woven with

geometric designs which are still characteristic of Panare, Piaroa, Wayuu, Tairona groups and various Andean peoples. Among those designs I consider it very important to remember that belong to the well-known collection of designs of Venezuelan Indian petroglyphs concerning Chez or Ches, Uira-Arco-Chez, Uiracoches or Viracocha (the Andean cultures knew in different languages as Tonapa, Con, Con-tici, Con-Ticksi, Bochica, Arunaua, and finally the Inca Tonapa- Viracocha-Nipachan *(Prieto, 1980),* it own collection of the oldest Andean petroglyphs, then all it spread Amerindian cultural areas and finally came to this region of the Asian insular belt. The Aleutian, Kuril and Russian origin, Ainu, makes little sense, as well as the origin for the South from Southeast Asia considering that the archaic sailors left their petroglyphs and cave paintings that represent their wooden canoes or kayaks on the coastal route from Scandinavia and Siberia-Murmansk, Champ Island, Aleutians, but also on the coasts of India, Thailand, Vietnam, Korea and China. The classic architecture of the Ainu or Tainu represents the Arquitectonic Order of Amerindian, same that populated the coastal centers of East and Southeast Asia. Its beautiful palm leaf roofs and walls of woven turimas reflects the architectural design of the South American Palafitos but currently in a very original Japanese style. In the oral tradition Ainu explains Prof. Taketani, the first inhabitants of the islands of Japan arrived in monolithic wooden canoes ("Piraguas") by the sea, and in various traditions came from the "Country of Mu". I am convinced that there were at least two different sources, one of them by the coast of Southeast Asia and the other from the Aleutians, Kuriles and Kamchatka, both of them routes where the Amerindian petroglyphs stone grooves, were carved by rubbed annual during periods up to 40,000 years.

"... 30,000 years ago the mainland of Russia today extended along what is now known as Hokkaido through the Soya Strait, while the central part of present-day Japan would join the Korean peninsula by the Strait Tsuhima, while natural bridges existed between Hokkaido and Honshu in the north and Kyushu and Ryukyu (Okinawa) to the south. Later, about 10,000 BC, seas occupied extensions we know today. Thus we have a period of time

ranging from 30,000 ap. but much earlier, to 10,000 ap. Originally they inhabited, the largest island of Japan today. "(Prof. Kazuyuki Taketani, comm.pers.1985)



LEVARQUET: General plan design angles of Yonaguni complex. Trail system circulation ramps, stairs, houses terraces, agricultural terraces and areas of astronomical observation and ceremonial uses, water ponds, communal oven. The irregularity in the geometry of this urban design has its reason in the design lines of the giant Geo-sculptures GE-YS-I.1 and GE-YS-I.2 which represents one the Mother Earth and the other her Priestess *(Planimetric Survey after Kosako, Aratake y Prieto, 1985a).*

WORKS OF WATER CANALIZATION

Comparative aspect between the work of carved rock to the Grand Canal in sleet, in the west side of the site Yonaguni YS-I (left) and other simmilar channel at Catamarca in the Andean highlands. The same technique of carved rock, as well as the same criteria to control and mitigate stormwater runoff sleet and ice, to harness rainwater for irrigation is evident. This channel YS-I would carry 4000 m3 / minute of sleet on the island, but in turn served to channel rainwater. The bottom of the big channel submerged at 20 m., presents a secondary channel trough 1.5 m wide and 0.50 m deep, which was was capable of carrying 1200 liters / min of water. But it biggest section between the abutments or bulkheads, is 5 x 5 meters, with a capacity of 4000 m3 per minute. this Grand Canal diverted volume of sleet coming down the glacier, downstream of the mouth of the port of Yonaguni, protecting the vessels.

VI. ARCHAEOLOGICAL EXPLORATION

As soon jumped into the cold water, about 20 ° C, and watched the terracing dome, we observed very family design, it is very similar in its minimal construction details to four others Astronomical and Ceremonial Centers that we know and we have studied in South America: **Samaipata** in the Bolivian Amazon, the **Incaragua of Naguatà** in hightest mountain range in northern Venezuela, and **Cusco** Platform and strong defensive **Sacsahuayman** in Peru. Seeing this underwater scene, we feel at home. Bubble vials of the seven divers go ahead, local guides, inspire us confidence to enter into the exploration of the monument. This is the same architecture, the same order the same architectural and construction details. I wish that teachers Jose Maria Cruxent as well as Emilio Estrada, Donald Lathrap, and Betty Meggers, had been watching with me this monumental archaic "resemblance" architectural of South American origins in Japan. The rocky dome of Yonaguni was chosen by its builders, due to its horizontal geological stratification, very convenient for the terracing, and also by the presence of joints Vertical that facilitated the release of the rock angles vertical, suitable for walls, fences and partitions, and to a lesser extent also for the convenience of being used as

astronomical observation center as a vertical rift which has this geographical heading west and another north-south direction. Also for this type of sedimentary soft rock easy to the work of excavation of terraces using scrapers, Chicuras, wedges and cutting ropes soaked sand. This indicates that needed constant astronomical observation, to set the dates of their communal activities, indicating that they had a communal mode of production based on astronomical observation. When we see this structure we are not observing the work as such in itself, but the basal body thereof. Aboriginal Architecture throughout the architectural order and has had a basement and superstructure. To this basal structure of Yonaguni, missing the front walls of their agricultural degrees, the walls called "Taca". Lacks the posts they held made with palm leaves roofs. Planes are present rock where they were supported. We know that the rock body is stepped in tiers by extraction of the material, by the fall of thousands of stone blocks have reviewed, immersed in the sandy bottom at the bottom and around the dome, about 18-25 m deep, with obvious visible signs of cutting wedges and lever pressing, but also by the presence, on the rectangular terraces of holes for wooden poles spaced 3 by 3 meters, at its landfills by sediment majority, drilled rotors of the type called paraca.

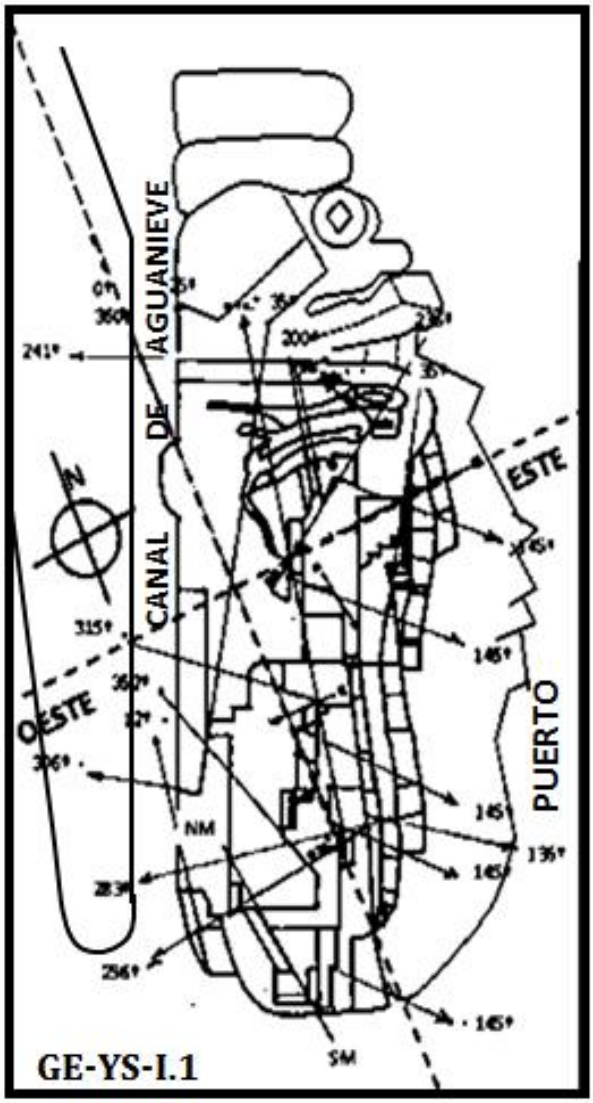
VII. DESCRIPTION OF ARCHAEOLOGICAL COMPLEX

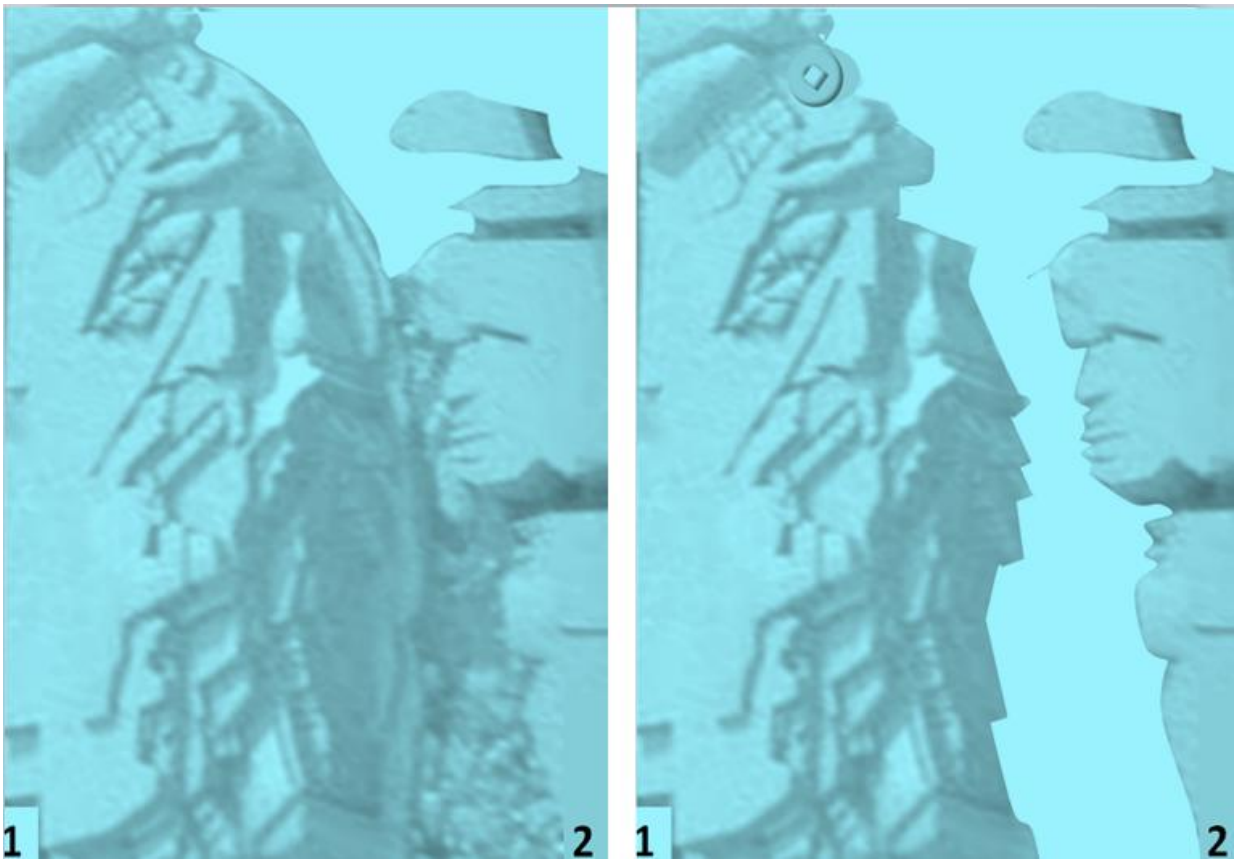
The Archeological Complex comprising Yonaguni Monument submerged YS-I, Geoesculturas GE-YS-I.1 and 2, and Annexes II YS-YS-III-IV YS, YS-YS-V and VI, in addition to several archaeological sites located, as explained before, on land, on the island Yonaguni, called YI, Y-II, Y-III. , Y-IV, and V, Y-VI, Y-VII, VIII-Y, Y-IX, YX, Y-XI and Y-XII. They are described below. The Complex Yonaguni includes all Yonaguni jima island and submerged areas around the island, checked until isobath of 40 meters in deept, and very probably until the isobath of 120 meters in deept. Around the rock domes there is a set of observed fields Petroglyphs only up to 40 meters in deept.

VII. 1. UNDERWATER YONAGUNI MONUMENT (YS-I)

The archaeological site YS-I as the set is defined as three carved and terraced rock domes covered by the rise of sea level located 200 to 500 m south side of Arakawabana point between 4 and 25 meters depth. The central rocky dome (# 1) is separated from the rocky dome East (No. 2)

by the Caleta del Puerto. The central rocky dome (# 1) is separated from the rocky dome West (No. 2) I -acantilado of Arakawabana- by Channel.





1.1. GEO-SCULPTURES GE-YS-I.1 y GE-YS-I.2

YS-I, In addition to its status as Port Center, Commercial Center and Agro-Urban, Astronomic-Ceremonial Center. There are two giant Geo-Sculptures submerged, with a design specially concept to be viewed from above, diagnosis of the practice of Amerindian "Ceremonial Fly" called “Amorodoro”. In the overhead view of above, the anthropo-zoomorphic sculpture feet (**1**) with the profile of a face Ofidian with prominent eyes, and a resemblance of “Coatlicue” statue at the Museum of Mexico City. And his forehead, Aboriginal Master or Priestess (**2**)

Anahuaquet, with its gaping mouth, made by tree big (5 mt long) "trenches" in the rock, used as stairs, shows the same type of maxillo-tooth structure than the carved head (YS CR1) found by divers in Arakawebana. The Geo-sculpture GE-YS- I.1 measures 162 meters long from east to west, and 65.40 meters from north to south. Instead GE-YS-I.2, as expression of a subordinate position, only measures 122.30 meters in length from east to west, and only 35.40 meters from north to south. The course location and width of each element of rock cut was made with geodetic accuracy and giant altarpiece evidence. Each of the corridors, hallways, stairs, ramps, canals, courtyards and slopes showing greater or communal terrace. Each of the corridors, hallways, stairs, ramps, canals and ponds, patios and unevenness found in the Terrace Communal Terrace Mayor or, in the top of the set (level - 4.00 m); each of these architectural details, was designed, without prejudice to their utilitarian function, to form a coherent piece in the overall design of the large Geo-sculptures. That is, there was a general project of Geo-sculpture, there was an author, architect and sculptor, which determined the shape and dimensions of the Agro-urban to achieving the final result of the Geo-Sculpture Center. Every single detail of dress was conceived and designed. This Geo sculpture, on the other hand, could only be seen in detail from

the air, which is why we see a direct relationship with the Amorodoro or "Flyover" Aboriginal, theme treated in Volume II of this “Archaeology of Yonaguni jima”. This Geo escultura GE-YS-I.1 is one of the largest of its kind, surpassed in size, to our knowledge, only by the "Aria" described in CARACA Archaeological Complex (north of Venezuela). GE-YS-down I.1 compares to the side of the statue of Coatlicue INAH museum in Mexico City (A), with the statue of Ofidian Woman (B) in San Agustin Colombia, and the Statue of "Gua"(C) in Araka Wabana, Yonaguni. The morfem Wabana was origined in the Amerindian Gua pana “place of Gua”. After two months on the island of Yonaguni dives I made friends with some fishermen . They were very interested in my work and told me that I should come on top of the island to see various monuments . They themselves took me . For years no one had entered there. At least two Imperial mausoleums are monuments and several smaller scale . One of the latter is an anecdote . I was translating the petroglyphs when I saw a glyph and read aloud the " Gua" . One of them, startled , took my arm and asked subiesemos to see the " Gua " which is at the top of the island. We will gladly followed him. It was evident that for years no one had attempted to enter those forests Spiny Palmas (Saw Palmetto) under which they live snakes . Carefully we were opening

with machetes and approaching a monumental head of sandstone , sandstone really synthetic (Tapiare) .

We compare the shapes of the orbital arches, superimposed and separated head volume and shape of the mouth of the 4 examples. The anthropomorphic figures represent an anthropomorfic water snake *(Eunictes murinus)* and the same identity is at the Statue of Culebra the Ballgame Court, in whose eye the Solar Calendar is crimped. Species endemic of Northern South America.

A. **B.** **C.**

The Statue of "Gua"(C) buried to the jaw in the glacial sediments, has opened his right eye and closed the left one, just like the GE-YS-I.1 Geo-sculptur having in view his right eye open and not see the left. It is the same character. Right there in front of the statue falls its pieces by the earthquakes. I told them that I knew how to reassemble it and leave it as new because I was Restorer. One of the Yonako told me about his great-grandfather , who was diving free

lung , and always spoke of carved stones and statues were at the bottom of the sea to more than 20 fathoms , over 30 meters deep. They asked me if I was ready to go and said yes. The morning after they appeared with two double 70 cubic feet tanks Aqualungs, and a coil of nylon rope, to descend. The boat several hundred meters away to reach the site where the grandfather down. They had marked down the hill Cunoka and another hill Uraba. I jumped with all the equipment in a vertical descent to examine the slope of the bottom and find what they described. Over the carved rock 40 meters, covered by Antipatharians corals, I try to apart theYellow-Green & Blue luminous corals –the corals emits lithg at this deep-, and into was the Statue covered by Anthipatharians garden, . The grandfather diver was Right. At few minutes of diving, I was recognized the carved rock with the design of the "mouth" of the Gua. While returning emerged as mentally try to place the moment when the waves surfing about this track. Then the sea level was 50 meters in dep't down, from this point at least 100,000 years before the present. That was all. The young divers wait for me upstairs.

Among the Mayas and Aztecs of Mesoamerica statues repeats the same design beyond styles. We are convinced, based on archaeological evidence, that the couple Izanagi-Izanami, alias Izamna-Izchel, alias Viracocha-Alcauila, alias Arco-Arca, alias

Bochica-Bachue corresponds to historical figures, and not "mythical". It is necessary to reread the KOJIKI (Tem Mu, 712). Vitreous white quartzite statue of Izanami, found in the Naguatà in 1970, the largest of its kind, identifying their geographical origin in Venezuela, as the "Country of Mu".

He went under the ice all the Wisconsin glaciation, the previous interglacial and part of the previous glaciation. The crosses of his robe were rubbed with a scraper diamond from a period that is between 360.000ap. and> 400.000 years before the present.

The geological foundation on carved dome Sandstone, measures 162 meters long from east to west, and 65.40 meters from north

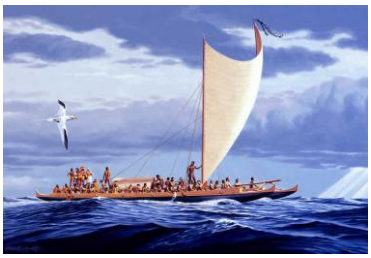
to south. This bathed by strong Kuroshio current, which sweeps the area in a westerly direction at a speed of 5 m / sec. Descending Immersion (I-025), hold the air blowing to lose buoyancy, and closer to the carved surface, we find a large set of semi-flat square terraces, averages of 10 x 10 mts., Groundwork for constructions posts, due to the presence of fillers vertical holes. We also see long narrow terraces, in tiers, aimed at agricultural use by the southeast side. Both were excavated at different levels correlated originally interconnected with loose stone steps, which were removed. The highest proportion of these rectangular floor is level today to 4.85 meters deep, while the environment are at levels of 5.6 to 7.00 and more than 10 meters deep, shifting slightly from one level and one with the criterion of maximum use, and following the previous design of the GE-YS-Geosculpture I.1. This is a distingstive characteristic of aboriginal construction system in the high Andes. Its walls were covered with overlapping slabs tied with vegetable structure, finishes and palm leaves.

You need to know the nature and characteristics of the geological formation, to understand how the construction process used in ancient inhabitants of Yonaguni Jima. The material is sandstone, a relatively soft rock sedimentation

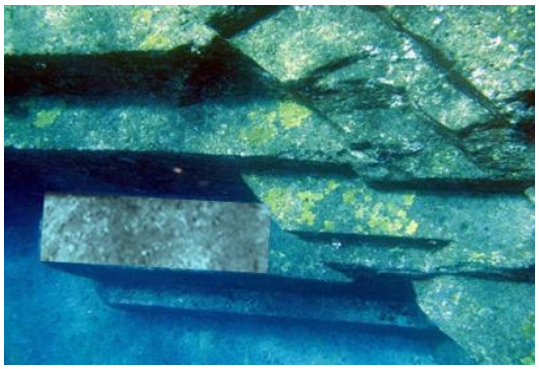
product to scrape or cut, so it was not difficult to work it by scraping and cutting, using vitreous lithic artifacts and stone hatchets, besides cutters made of junciformes polyphenos, corals antipatharians as Cirropathes and Stichopathes, tarred and impregnated sand beach. The most notable artifact court appearance was something "Lanza" (waica) with a vitreous deslasqued point of at least 50 cm long, embedded in the bar and tightly tied. Once deeply marked cutting line with vitreous scrapers manuals, "throws" allowed the craftsman standing, deepen the cut to the maximum before nailing the row of wedges cut in the crack. Traces of work we see in rock cut surfaces, accumulated sides down, on the seabed, we have helped to identify the technique of cutting stone blocks and their detachment from above. In any case, we are dealing with the contemplation of a work in which they had to intervene thousands of man-hours of work. This reflection moves us and we make a commitment ... There was a whole population of fishermen and boaters, divers like us, but also experts in making ports. The glyphs reveal who used solid wooden canoes, at least three types. One was the simple aboriginal pirogue made from the trunk of the Ceiba (Ceiba petandra), through a process of burning the heartwood and core trunk to produce coal, which then was extracted by scraping with a lytic scraper type hatchet

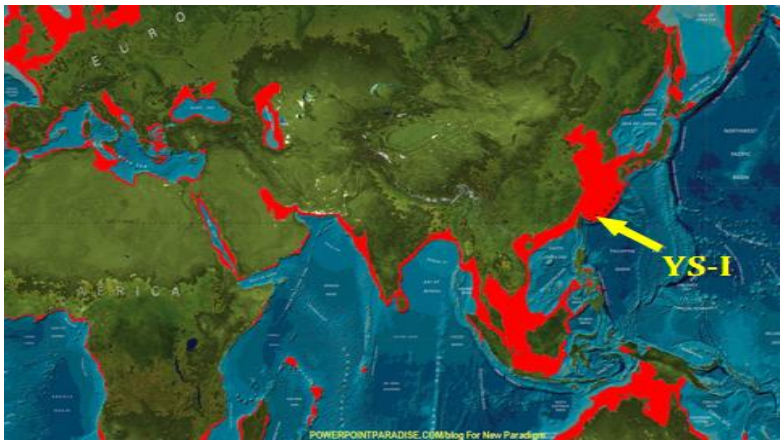
(Chura), to leave the helmet he wore clean the tables seat and oars. For navigation at sea, this Canoes tied him with two pontoons a float called Batan, who was to stabilize the heel in the waves. The second type of boat that is represented in local petroglyphs, was formed by at least two canoes together with pontoons moored wood, and on these a table (Maca) or floor closed with wooden railings, where under a canopy they were protected families and children, pets and cargo, this type of boat they said Vaçá, because when moving in the water, calm, described in the disturbance of the water, a pattern corresponding to that design, boats one or two poles or masts, each with its respective Vela. The third type of boat consisted of 3 Canoes, higher plant, sometimes more than 30 meters long and two lateral minors. This could have one or more posts, but always a power plant with a sloping triangular yard, a large candle of cotton, up to 300 m2, shaped like shark fin, which is why this boat Macuira told him that Venezuela is in the native name of the most common gray sharks coral reef (blacktip shark). This catamaran sailboat, which is represented in the petroglyphs of Yonaguni, as well as in the Kaida grafonemas language Yonaguni, had an extensive platform crew and cargo, which would simply allowed a range of thousands of nautical

miles. Transporting many families from the same community through the coast.




This complex is located in a vast territory linking the Ryukyu Islands, the archipelago of Japan with Asia for at least the last glacial period, because by then the sea level was 110-120 meters below today, due to the accumulation of large glaciers in temperate zones of the continents as 20,000 years ago. Builders through his monumental work, showed a degree of development of a more advanced culture known in historical sources. Even throughout the period that runs to the emergence of ancient Egyptian culture (6000 BP.)





In red the territorial extension of Asia currently covered by the sea, which was exposed to the sun during the last glacial period (110,000 ap. 10,000 ap.) The glacial maximum was reached until the year 20,000 AD. when beaches line was 120 meters below the current level (in red). Archaeological Complex location YS-I is indicated.

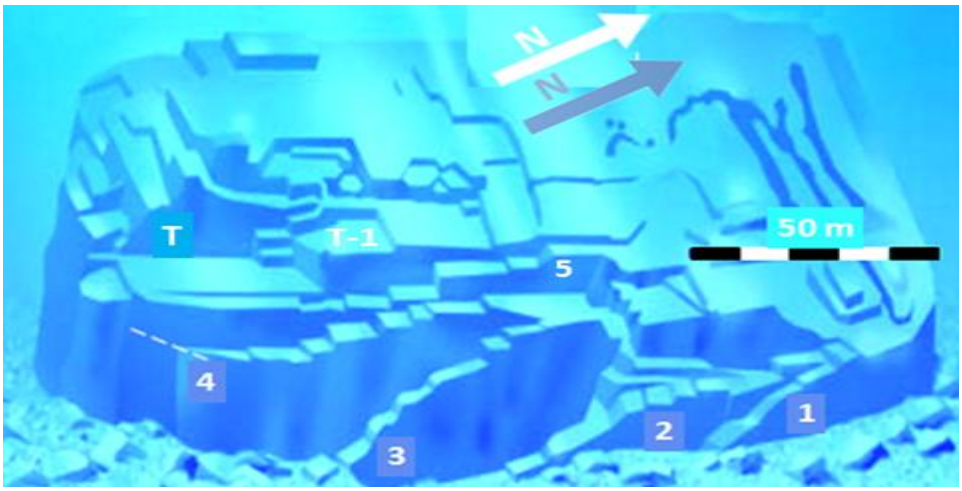
VII.3. DESCRIPTION OF YONAGUNI HARBOUR

HARBOUR DOCKS. SPRING AND ACCESS

When descending during the cold ice ages and warm periods up during interglacial, sea level oceanologic operates as a "clock", which helps us determine, by analogy, approximate date when the waves reached a certain contour bathymetric, and therefore when the waves hit

certain built structure, located on the isóbata. After the year 110,000 AD. when the latter is beginning glaciation, sea level was 110 meters below the current level, and this continued growing freezing level down to the year 20,000 AD. and this allowed many works had been built in the next plains archaic beaches then. No one had any idea of the cycle, because it was so slow, (between 0.4 and 0.5 mm / year) that it was not noticeable. Belatedly, on the site of Reservoir YS-I of Yonaguni, sea level, around the year 8200 AD., It was about 28-29 meters below the current level, in full glaciation, and Downtown YS-I was working with Port, then there is the archaic spring M1, but sunspots postulate, caused a micro interglacial, a short intense warm period that made partially melt glaciers, lakes overwhelm intercordilleranos between Japan and Asia present and raise the sea level near a meter, ie 24 meters, flooding the archaic spring (M1) and preventing marine pedestrian circulation, forcing them to cut a second spring (M2) currently leveled at 22.5 meters. Apparently no sight other archaeological evidence for another short largest marine ascent of this magnitude. From that year, the sea level was rising steadily, at a rate of 0.2 mm / year, until finally the 3000 ap. dome covering it flooded all around the year 1,800 AD. when he disappeared from view amid the waves. After rising about 30 meters above current sea level, in a few decades, due to low evaporation and stopped where it is today. There are important remains in Araka stony Wabana on petreas access routes to the mountain, which suggest that both the Port, Channel and agricultural terracing of Yonaguni YS-I and the stone works on land on the island, they

were made the same time and were also **interconnected.**

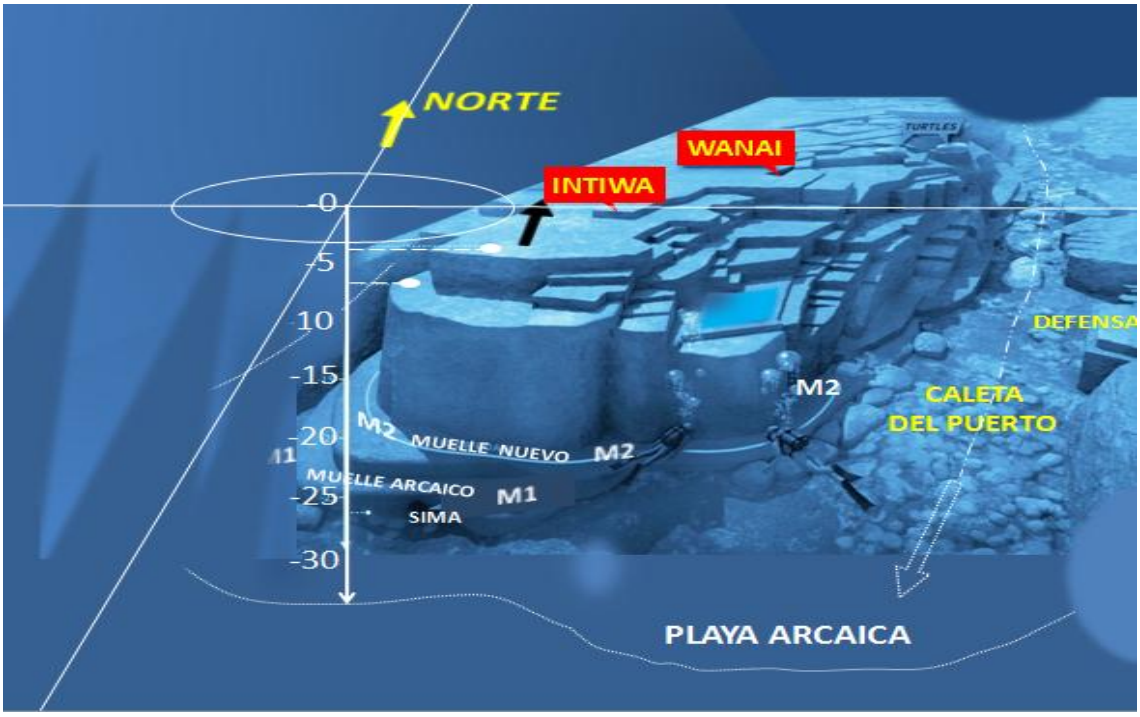


In the Field YS-I. Yonaguni, access from the sea formerly performed by three ramps staggered from three piers (1, 2 and 3) located in the east-southeast side of the dome, Caleta in a well sheltered from the wind, waves and marine current, a port, as indicated by the local tradition, but around the year 8,200 AD. the sea level began to rise on the first spring (M1), and therefore the inhabitants of then made a fourth steps (4) sacrificing some with a terrace, for vessels and cargo that arrived new sea level. No tradition or perception of what was happening. However, the level continued to rise until about 7600 AD. when they had to make a fifth steps (5) sacrificing part of a floor. In those days they used a terrace as spring (T) but around the year 3000 AD. This was taken by the waves, before stabilizing and continued at the level of today. Subsequently after 1800 ap. the waves took the next terrace (T1) and even then evacuated in their canoes and settled on the island, on the mainland, where they continued working to build its sandstone terraces, and also there arose the Puerta del Sol, after the sunrise and sunset, these doors we mean by our consultants, who have always been rooted in the architecture symbol

of Japan since at least 9000 years before present. We have said before that the works were there around the year 49,000 AD. But really when these works were ?. In order to accurately answer that question, in the attached chronology, we must first address the topic that allows us to make the dated: The Processing of the petroglyphs. But before we move on to describe the archaic port of Yonaguni.

The Harbour of Yonaguni was a boat cove well sheltered, demarcated by the monumental Geo-sculptures YS-GE-GE-I.1 and I.2 YS-but to surround Immersion by the Northwestern side and go all the west side YS-I we find that a large Canal, with strong bulkheads protecting the port river floods coming from the continent primitive rock. That is, the channel picked up all the water-snow coming down and that prevented such a stream come down through the Caleta del Puerto damaging the boats. This is a

monumental hydraulic work even today to view these developments. The channel with a height of 5 meters, could retain and drive the volume of water equivalent to 4000 m3/minute without altering at all the places of anchoring vessels.



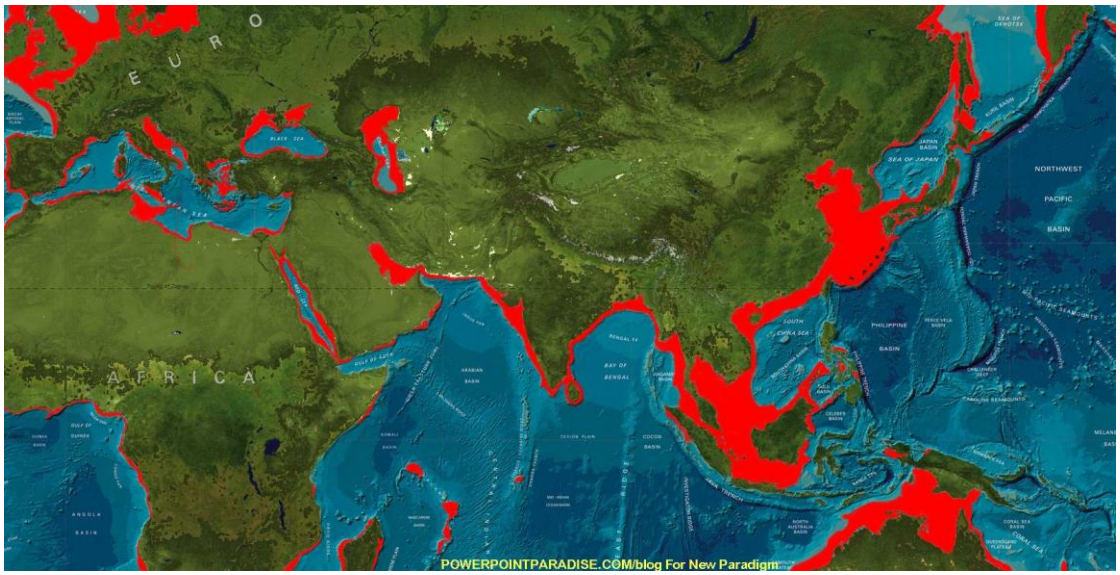
In this view of the artificial port channel is down the left side of the structure, while the inlet is located on the right side. The GE-YS-Geoescultura I.1 is at the forefront, and the GE-YS-I.2 is right. Under the contour of the Archaic beach it is most of the petroglyphs of Yonaguni.

A key to determining the Archaeological Chronology in the YS-I complex aspect is the variation in eustatic sea level, which acts as a oceanologic clock. At the beginning of the Wisconsin glaciation (Wurm glaciation or Merida) sea level in the town was stationary in the current isobath of 110 meters. As they increase the temperature drop and the great glaciers formed this level descended. The last glacial maximum was reached

around the year 20,000 AD., In which the level reached isobath 120 meters down from the current level. And people inhabit step reclaimed land then for 900 centuries, between 110,000 ap. 20,000 ap result of which many remains, especially petroglyphs throughout the area are located. If we assume that each litho engraving represents a residential community of at least 200 people, the 20 petroglyphs studied represent a population close to YS-I 4000 people petroglyphs were mainly the names of families in each community, scraped annually as part of a ceremonial reunion with the ancestors. Their presence indicates ground where buildings were roofed with leaves. After this last Glacial Maximum, with minimum temperatures, begins the gradual warming. Marine transgression begins. A lifetime of a person, not enough to perceive what was happening with the sea. A first crescent of glacial melting caused the rise of the mean sea level at the rate of 50 mm / year up until 15 meters ap 18,500. (Isobath of 105 meters down from the current level). From that time the sea level rises another 24 meters at a rate of 40 mm / year, reaching isobath of 81 meters below the current level by the year 13,500 AD. Observe that 6500 years have elapsed after a climb of 65 Centuries sea level, we must not lose sight of that idea. The rate of rise is kept at 40 mm / year until about 8200 AD. when following the drainage of large coastal lakes, behind the mountain barriers, the level rises an additional 8,200 meter between ap. and 7,600 AD. This unusual promotion that reaches 25 meters below the current level, is, according to the working hypothesis, the central motif (see no other) of the construction of the second spring (M2) and port village of Puerto Yonaguni, because Pier Archaic (M1) was exceeded and the village was under the waves making

it impassable. At that time people become aware of the variation in sea level. Between 7,600 ap. and 3000 AD. the attenuated climb rate is maintained, but thereafter declined just 0.2 mm rise per year until 1900 to our current era (1900 AD), when the warming induced by industrial activity promotion genre 1 86 m at least so far. To recap, the renovation of Pier Port (M1-M2) is around the year 7,600 AD. When in fact the port itself and the whole agro-residential overlying terracing, were in full operation. However on the seabed of Yonaguni YS-I have found many petroglyphs carved on outcrops of bedrock, currently located between 25 and 40 meters deep, which were already carved with periods redial by rubbing about 40,000 years (. Section 20 x 20 mm or more) for the year in which the beach was at that level, ie the year 9500 AD. This indicates that these carvings were initiated in its traditional annual rubbed, at least about 49,500 ap year. obviously when the sea level was much lower and had not yet thought of doing a spring up there, which suggests that a first old harbor, had found near the lower limit line reached by the sea, between 110 and 120 meters depth. We are convinced that there must be. Interestingly, an outcrop of carved bedrock, 40 meters deep, now covered with corals Antipatharians (Cirropathes and Stichopathes) which has the design of a small altar with certain bilateral symmetry, which is a "macro-petroglyph" with cross sections over 10 cms. When this was carved, sea level was about 50 meters deep at least, around the year 10,500 AD. This cross-sectional, view photos, indicates at least one period of previous year 250 000 annual scraping. However, the working of the T1 and T2 of the Altar of Salto petroglyphs with 5 x 5 cm cross section of the groove, whose plane was hit wrought by the movement of the ice, but could not

have started 250,000 years before the start of glaciation, ie about 360,000 ap. when sea level was parked about 110 meters below the current level. At that time, it is possible that people colocase their canoes in the middle along, yet it was to take refuge in the depths of Yonaguni. The idea of creating agricultural terraceos on the coast, must have arisen as a result of territorial occupation and in parallel with the project to develop the Geo-Sculpture GE-YS-I. The dates indicate that it must have happened during the Eemian Interglacial, before the Wisconsin glaciation and even glaciation Preview. That is, the first spring M1 may have been used in two very different ice ages marine transgression, a former Wisconsin glaciation, and another later. The question of why he had land communication between the port and the largest island of Yonaguni, can be explained because that port was, apart from a large ceremonial center, a colony of free market under a communal way of life; a colony of the Ancient Mariners. Possibly a "commercial free port". But really we are handling dates in research, Nippon speak of a geography which was integrated into the Asian continent. The traditions recall that as a beneficent and wise people with very advanced knowledge of Medicine, Astronomy and other advances that authorities became revered even today *(**KOJIKI**, Tem Mu Tenno, 712).*



Areas cubiertas por el mas reciente ascenso del nivel marino (20.000 ap. hasta hoy)

VII.4. AGRICULTURAL TERRACES

(Western side of Complex)

There in the complex two types of terraces, a square or rectangular to structures “Caney” type, and other terraced but elongated, plotted with directions 35 ° and 306 °, especially in the southeast side, designed to terraced Agricultural Crop, favored by Solar albedo from the southern sunshine throughout the year. Yonaguni inhabitants were farmers and fishermen.

Denuded land terraces and walls in Yonaguni. Beside the same construction system but with its walls and filled with sand and gravel land (Macchu Picchu).

Of those agricultural terraces it is only the great general of each stair, made in the rock, without general signs of crop land, because land and lajetas stone walls forming (TACA) were safely overturned by waves as the sea rose, between 7600 AD. and 3000 AD. without detriment to the people, aware of the problem of marine transgression, removing the stones are gone from the walls to recolocarlas in another nearby location. The agricultural terraces cover an area of terraced cultivation of approximately 3,200 m2, located on the east side of the complex, mixed crops Guanapes enough to supply the needs of feed grain, flour and fruit of some 6,000 people or 2,000 families, considering that Fishing was the main source of protein. The series of terraces in South America they received the name of Imataca (terraced hill). Sediment samples in sealed interstices threw in the pollen, mixed several plant species, typical of the aboriginal gastronomy with pollen of various conifers.

VII.5. **RESIDENTIAL TERRACES** (East Side of Complex)

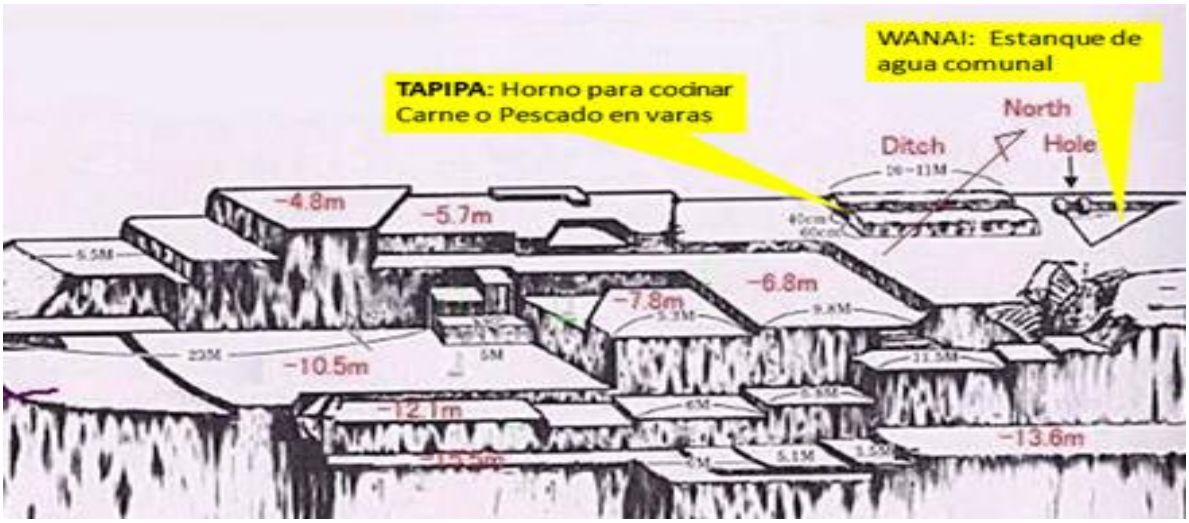
Location of the Residential Terraces east side of the Communal Esplanade, accessible from the old port by several stairs Terraces with square pattern, designed to residential buildings around the communal terrace complex YS-I.
. *(After: Aratake, Mayol y Prieto, 1985a)*

residential terraces on the rocky ridge of the island Yonaguni Jima have the same style of work of the rock platform Cusco

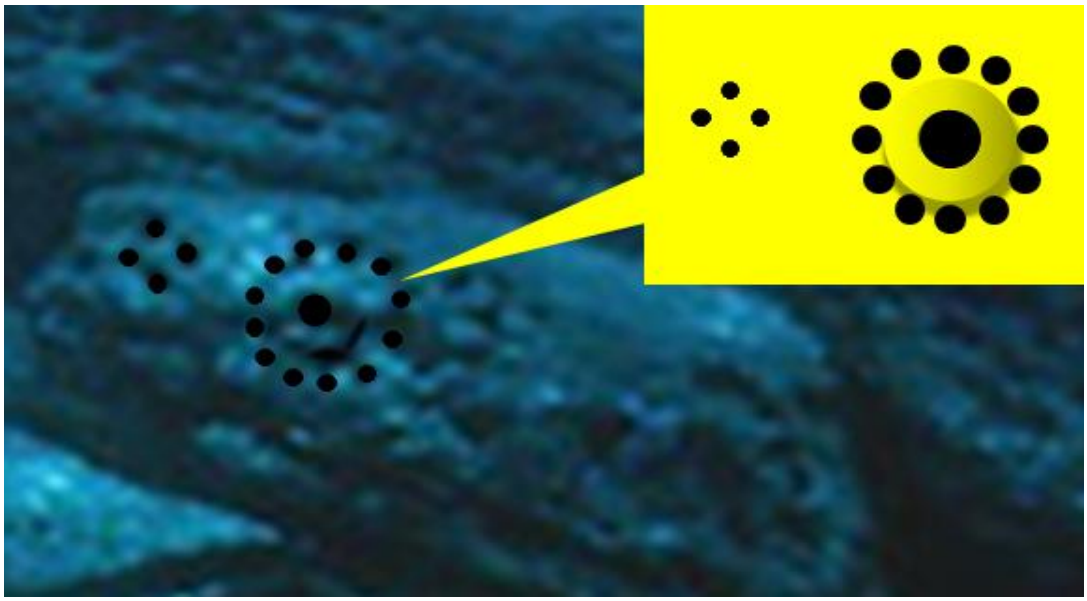
The residential terraces that have been observed by us, one by one in the vicinity of the main communal terrace, in the upper part of the complex, are tending to the square terraces plant up to 10 x 10 meters, and are technically similar to the platform Cuzco, level excavated with the same technique and finish, and with the same result we see in Yonaguni.

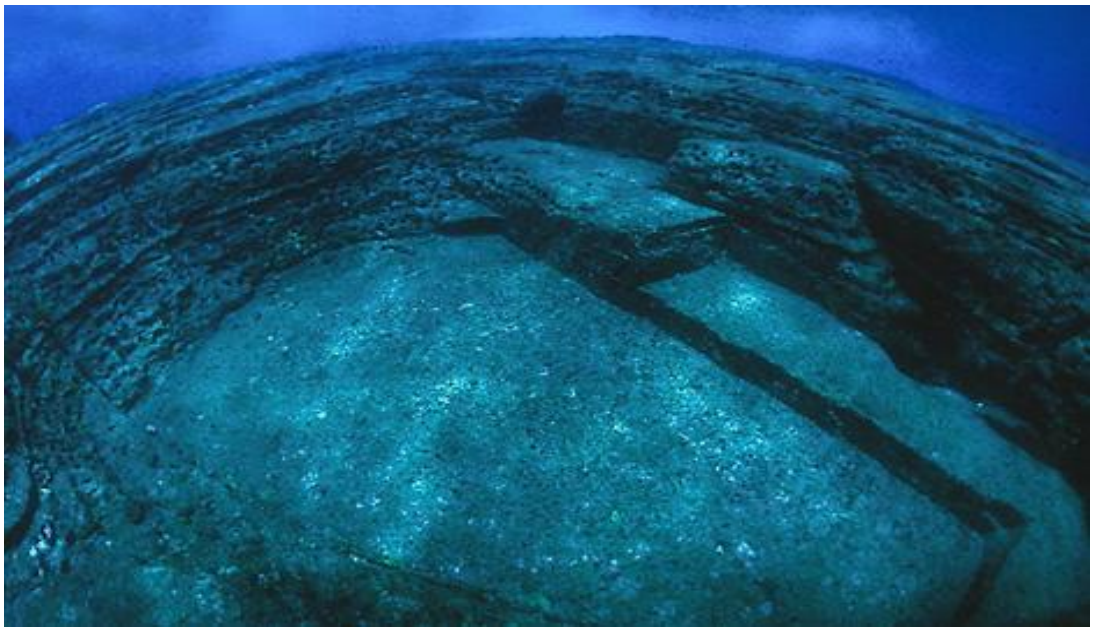
VII.6. COMMUNAL AREAS

On the northwest side near the edge of the last terrace carved into the rock A COMMUNAL OVEN (Tapipa) of 10-11 meters long done as a table with a wide trench along the center, to put meat or fish sticks on stone alignments parallel 60 cm, separated by the trench for the grill, 40 cm wide, evidently a COMMUNAL OVEN where all cooked and sit for lunch. Next door, advancing a few steps north, they made a big enough for the whole community, whose triangular shape allowed the passage of cargo, from the COMMUNAL POND (Wanai). This crane installed on the edge, was a simple device, made with a pole, ropes and a rotating basis, to lift cargo from the port and closer to the terrace where it was processed. These communal activities and Calendar check that we had a way of communal production *("Cayapa Asake: Amerindian communal mode of production , Prieto, M.A. 1980).(30)*



Central Sector of the largest terrace or Communal terrace bathymetric indicating levels and the dimensions of the adjacent terraces, and location of communal oven Tapipa, and communal pond Wanai, as well as one of the boxes where they planted bananas (Guanape). *(After Aratake, Prieto et al, 1985)*





CHICH-CARUP: CALENDARY

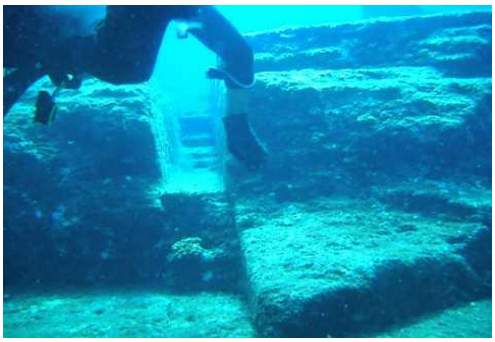
The solar calendar, in this case perforated around the eye of the snake (statue) located in the center of the playing (Juego de la Pelota) courtwas summarized as the production communal table. 12 lunar cycles with 30 community work or Cayapas 12 days each. The Communal Space, Terrace and Stadium, was the gathering of food and products to be distributed to the community and then manufactured from cereals, fruits and fish,

roofing sheets and maths, fiber rope and wire. The Surplus was exchanged with neighboring villages under rules established mathematically barter. Rules contained in the Calendary.

VII.7. STAIRS AND RAMPS

(E-1, E-2, E-3, E-4, E-5) (M-1, M-2)


Staircase carved in hall with ramp to allow the change in level to pedestrians. Divers give clear idea of the breadth of the corridor 3 m wide, dug there. *(Photo Courtesy Yonaguni Diving Team)*

Stairs carved with corridors to allow level change to pedestrians. Notice again other brokers 3 m wide, there excavated. *(Photos courtesy Yonaguni Diving Team)*



Five examples of stairs with their respective broker Yac. YS-1. The stairs of the YS-I are characterized by run along the "pits" or "trenches" deep possibly 5 or 6 meters high to provide adequate slope to walk. In each excalera I shifted up to 450 m3 of rock. *(Photos courtesy Yonaguni Diving Team)*

VII.8. SCULPTURAL WORKS (ATAIWA) AND ALTARS.

(foto: Aratake)

Archaic Navegantes of paddy much of its activity in the distant observation. Thanks to this, guided by their calendar, they knew in advance the days when approaching the different schools along with the current. To view these distant observations were altars flat surface on top of the hills (Naua) to simple flat stones

at very high points (Naua-Topo). The frequency of use for this activity is reflected in that these were cut by hand, forming steps to facilitate and secure the ascent. The method of cutting the rock was as follows: first the court was marked in the rock. With a glassy edge is toward the first incised mark by rubbing, then deepened with the "spear" cut, then with the tar and sanded guaral cutting precisely is completed, sometimes they used the Antipatharians, virgules or corals polyphenos Junciformes called Araware (Cirropathes, Stichopathes) which tarred with sand, were employed in cuts into smaller pieces, and also to cut wood. Cutting scrapers, made of Silex (volcanic glass) allowed a fine groove depth of up to about 15-20 cm. deep, which was then broadened to allow entry of the rope, wedges and levers. The entire block is not cut to be extracted, but a deep incision with the "spear", externally widened so they could enter the dry wooden wedges, several in each incision. Wedges are nailed by percussion, dried and then sprinkled water on them until the swell, the plant tissue to open the block to be extracted, which was removed with levers. The remaining, still attached to the plane of the wall or floor, he was cut by hand with quartzite chisels and removed. Local rock is very soft, indicating that the process of cutting each terrace and remove could take between 2 weeks and 2 months. Using the latter figure, 70 major domo

sandstone terraces, should be completed in 140 months (about 11 years of work) while this work was interrupted by the harsh winters. Assuming that only half a year were employed in this work it would have been completed in about 22 years. But to be certain about the location of the start date you first review the analog dating, and this means placing the span of which was carved petroglyph likely chronologically beginning. The reason for the high terraces crops and not on the coast, was fresh water, as we have seen, was controlled and channeled 80 meters above the beach, in the terracing of YS-I.

VII.9. INTIWA: ASTRONOMICAL SIGHT (I-1)

This is the only structure of its kind in the entire center is unique and served a very unique function: it is a Check Astronomica (Intiwa), made and placed in the most convenient place, which overturned during an earthquake, along with the table or altar formed by stones that held it. In the aboriginal world, basically there were two types of carvings, sculptures representative or "ataiwa" and measure the functional or "intiwa". This unique piece I-1, is formed by a prismatic stone embedded in a square base of 1.00 x 1.00 meters and 50 cm thick. It is considered likely that a large earthquake collapsed the structure atop the Apacheta where he was, whose irregular stones around him. Had this happened during the Event Cariaco, as an initial hypothesis postulated, the ap 10,800. when the sea level was about 60 meters below the current, residents had relocated to the place, but did not. The reason was that he was already submerged and therefore not used, the level catastrophic

earthquake must have occurred after 1800 ap. By the year 1800 AD. sea level was 7.50 meters under the current and the agricultural area had already disappeared beneath the waves, forcing most residents to move to the Big Island, which can ensure that nobody witnessed the fall of the Look, that submerged no longer used, nor remembered. At the time, the look was used with another high point distant, in the same center, to maintain a fixed direction East-West which shows the relative position of the sun at sunrise and sunset and the stars that were in the sea horizon (on both sides of the sight) off Venus (Icucuiu) at 3.45 am. Here we show as an example another "look" Intiwa similar in format and use of Macchu Picchu, the "Intiguatana". (Kauffmann Doig, Federico (1980), Manual of Peruvian Archaeology, p. 697) (30). Machu Picchu is a monolithic carved carved rock gneiss of size 1-2 meters high and 2 meters in diameter. North, South, East and West: Its part of a base with different levels and at the top of a ledge of cubic aspect where 4 of their faces indicate one of the main geographical directions rises. Intihuatana is a morpheme Quechua language means "where is attached (or tie) the sun (Inti)", this morpheme derives from the archaic language Maium of the Ancient Mariners Amerindians, the word INTIGUA or INTIWA. Basically there were two functional types of carved stone, one was

realistic for statues and sculptures "Ataihuar" and other abstract-geometric, it was to carve a view "Intihuar" and this other language "Intihua-AATA-Na" translates "Look Stone Summit". It was believed by the source (30) which served as an astronomical calendar to define the seasons according to the sun shade giving the base of the stone. Without prejudice that the data obtained are summarized in a calendar table. But the function of the look was to align the output of Venus to determine which stars were on the sides at the time and so know the date on which the communal services were, and to inform the center of power to rotate instructions concerning Intigua .. The Intiwa or have a special value in Archaeology. Of the remaining intihuatanas says (30) are the most conserved in the archaeological sites of Pisac and Machu Picchu. Machu Picchu is part of the monolith "intihuatana group" along with 4 terraces and 2 enclosures huayrona type, within the sacred or sector astronomers (Naguaquet) industry built on a natural mound giving it a pyramidal trunk and on the summit It is that "intihuatana group." Coincidentally site design is similar to the dome terracing Yonaguni Jima (YS-I).

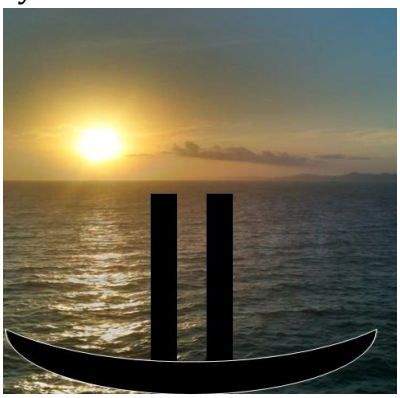
This is an Sunk Astronomical stone Sight INTIWA of Yonaguni (bottom) collapsed because earthquaque, compared to Intiguatana of Macchu Pichu (above).

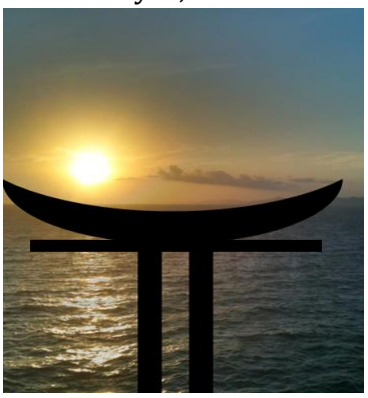
Astronomical sight INTIWA of Yonaguni-1 (bottom). It was collapsed because earthquaque. These are compared to Macchu Pichu look INTIGUATANA (above). The astronomical sight functioned to maintain observations always from the same point and under various constant angles. The basic direction was the East West, and to set this address at least 2 lined view. The upstairs was looking close eye, the other was the distant sight. Narrow terraces(left)indicate medicinal plant crops, activity of the same Anahuaquets masters astronomers(women)also medical.

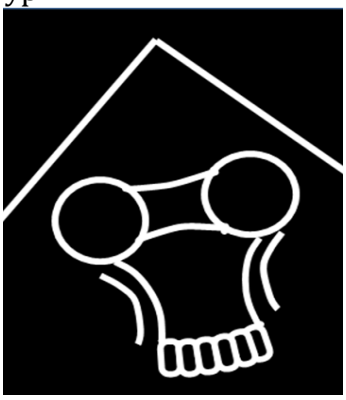
Another type of secondary Astronomical Sight looks Y-2 type Objective distant here formed by an incision(left) to place the staves ofthe sight and from the main power line to the star to be measured. At Yonaguni the Distant Sight was formed by the two columns of the Funeral Pire (right), but used others secondary for special observations.

VII.10. BASES FOR COLUMNS OF A FUNERARY PIRA

Basis for wooden poles with Macro Petroglyph on isolated rock of YS-I. Convex on a rock outcrop, suggesting a head, patiently Aratake Kihachiro Immersion examines the cylindrical holes of two columns of the Pyre, and the Petroglyph.







Petroglyph evidence the relationship of the posts use as a funeral was to raise a Pyre of cremation wearing a small canoe(Piragua) as receptacle incinerated. The double pillar at the docks was used to allow canoes up and down with the tide, and somehow alludes adoption marine transgression that plunged the port and its inhabitants. The setting sun indicates that the two poles acting to align the east-west direction with the main Astronomic Sight(Intiwa). The petroglyph Maiyimaùto ("Maiyima House") is read of the grandname of family “Maiyima”, also name of form funeral of Mother Earth, usually

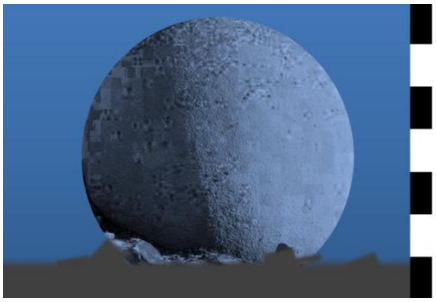
depicted in figurines Azarai with an Mapire carrying a vessel with ashes. She was the patroness of the cremation pyre.

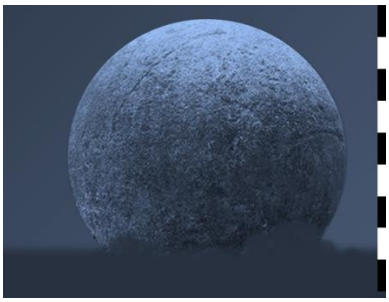
VII. 11. SPECIAL OR SINGULAR LITHIC (Y-VII)

Mayan stone spheres, "Nunotopo" were reported in Venezuela in the decade of the 70`s *(Prieto, MA 1983) "Nunotopo: Mayan stone spheres in Venezuela".* Finding Report of Ing. Franklin Colina in an excavation for a lagoon near El Onoto and Zaraza. Edo. Anzoategui. *(Karimao Archaeological Center. I. Acts 25-26)* were found in layers of soil above >30,000 bp. At least one was found in the data of 360,450 bp. At Naguatà; He was under the ice throughout the Merida glaciation. He was dressed, as the petroglyph of piache face before before the Wisconsin glaciation (Wurm or Merida) Interglacial. They are characteristic of the Olmec and Maya. But why they have also appeared in Yonaguni (Japan)? The answer lies in that have appeared in a set of 21 seemingly unrelated fields: in Champ Island (Arctic) in Sierra Ameca and Los Alamos (Mexico) and South Island Moeraki (New Zealand), in Ischigualasto (Argentina), and Cartago and Linares (Spain), in Hulin (Czechoslovakia) in Zavidovice (Bosnia), in the Rio de La Venta via Bayamo (Cuba) in Bayahibe (Dominican Rep.) Copan (Honduras), The Bum Bum complex

Barinas, under the eastern plains from Zaraza El Onoto and Cerro San Ramon (Venezuela), Piaui (Brazil) in Ustyurt (Kazakhstan) in El Dorado (Colombia), in Ahutepito (Easter Island) in Diguis Delta (Costa Rica) in Panama. The above locations have one thing in common: they are along the coastal lanes aboriginal Archaic Navigators of Sudamerica, sailing canoes people, ancestors of the Mayans and the Caribbeans. Mineralogically spheroliths are crystallographic systems structures, . Its parent forms in various sediments, but human intervention is required to

remove excess and get the pure spherical form, which was used in teaching astronomy and navigation. Yonaguni YS-I was no exception. So far we have identified three spheroliths used for these purposes. Adjacent to I-1, diameters: 0.30, 0.60 and 0.80 m. under the supporting stones crash. Material: Sandstone.

E-002 

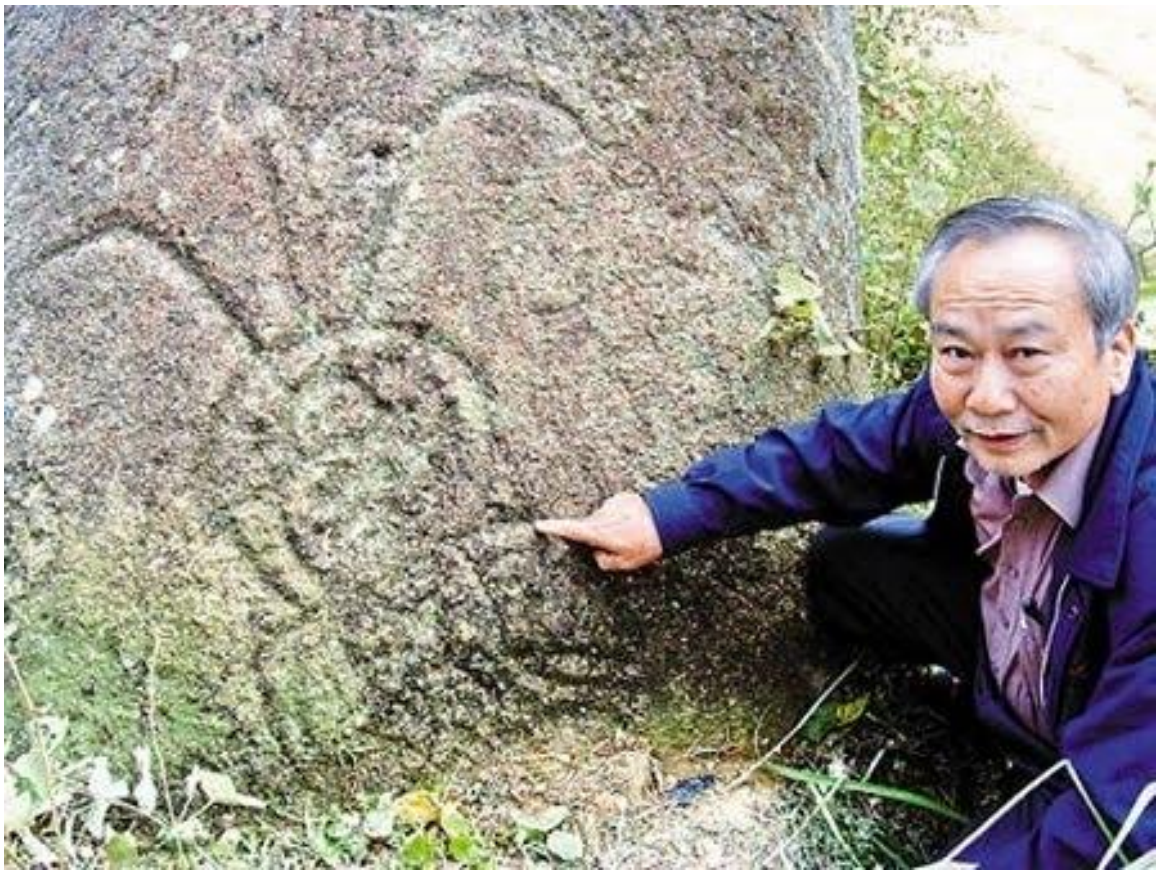
E-003 

In special or Singular Logic, we detected the use of the South American TAPIARE in synthetic sandstones developed to archaic constructions YI,

Y-II and Y-III. The Tapiare was the subject of a preliminary investigation between 1972 and 1975 (Prieto, 1975) (32). To summarize, the dust of yellow sandstone, mixed with mucilage Nitobe chrysanthemum, Konon or Kamon, Tithonia diversifolia (Hems) Gray, in proportion of 50% by volume, well beaten, with wild cotton cellulose from Chipata with or without the addition of lime, exposed to solar radiation, it produces a bolus hardens within hours. In the shadow does not harden and remains clay. But the sun hardens permanently exposed continuously until a year after acquiring a resistance to compression (RCR) equal to or greater than that of the concrete (32). There are repeated evidence about the use of this mixture in archaic navigation routes in places where hard rock for construction, as in the Maya area and no ancient Egypt. This species is native to a vast region of Mesoamerica from Mexico to the north to Venezuela and Colombia to the south. In Venezuela it is one of the most herbaceous coverage per m2 of floor area and just live in the sandstones. His big yellow flower, which has between 24 and 32 golden yellow petals, gives us the impression that this species, Nitobe chrysanthemum, brought to Southeast Asia in prehistoric times, may be the "Chrysanthemum" origin of the Imperial Emblem. The fact is that this mixture hardens as plasticine, the sun produces a Synthetic Sandstone that the aborigines of northern South America called "Tapiare". They used proven to rings of stone blocks Buritacas Bohios or circular bases (33) and they even do petroglyphs on these, 32,000 aged ap. ap 40,000. in areas where no natural sandstone. The advantage in using this synthetic mixture, is that the resulting blocks fit perfectly without leaving seams. A variant, made with fine dust of Andesite, is widely used in the Andean highlands where

"mimics" the appearance of Granite (sedimentary augengneisses) both in Cusco, Sacsahuayman, Samaipata, Tiwanaku, and Marcahuasi. We have found in the complex Yonaguni using this mixture to produce megaliths, parts of walls and coatings, and most importantly, a statue "GUA" (Y-VII) as duly mentioned in each case. The juice of raw plant has many medicinal properties, studied by the botanical Jesus Hoyos of the Fundacion La Salle, and Henry Pittier ("the most common plants Venezuela"). One of his qualities is to heal bruises from beatings. But also, this abundant plaster, applied over an open stab wounds, in a matter of 20-30 minutes, produces sealing the wound, without taking suture, and speeds healing without trace. As identified as the "Golden Fleece" sought, in the stories of Apollonius of Rhodes "The Journey of the Argonauts" and in Homer's "Odyssey", both to the west side of the Atlantic Ocean, its place of origin , as the traditional remedy to "heal the wounds of a sword." The mixture is identified microscopically by pollen and fibers Tithonia diversifolia (Hems) Gray level, by the presence of fibers of cotton pure-cellulose and a set of 15 distinct characters that are described (32). This lytic uniqueness is another characteristic of the Archaic Navegantes aborigines, who are among the first settlers of Southeast Asian cultural characteristics. The polished stone axes for wear, artifacts that were used for many generations, also are in the "stone age" of archeology in Japan, evidence of a South American origin. It is also worth noting that the pottery was used primarily for the purpose of the funeral trousseau, and that Amerindians had gourds or containers Totumas and Maracas, South American fruit cups and dishes everyday. The submergence zone of archaic Yonaguni Jima at sea, not intimidated the Ancient Mariners, who

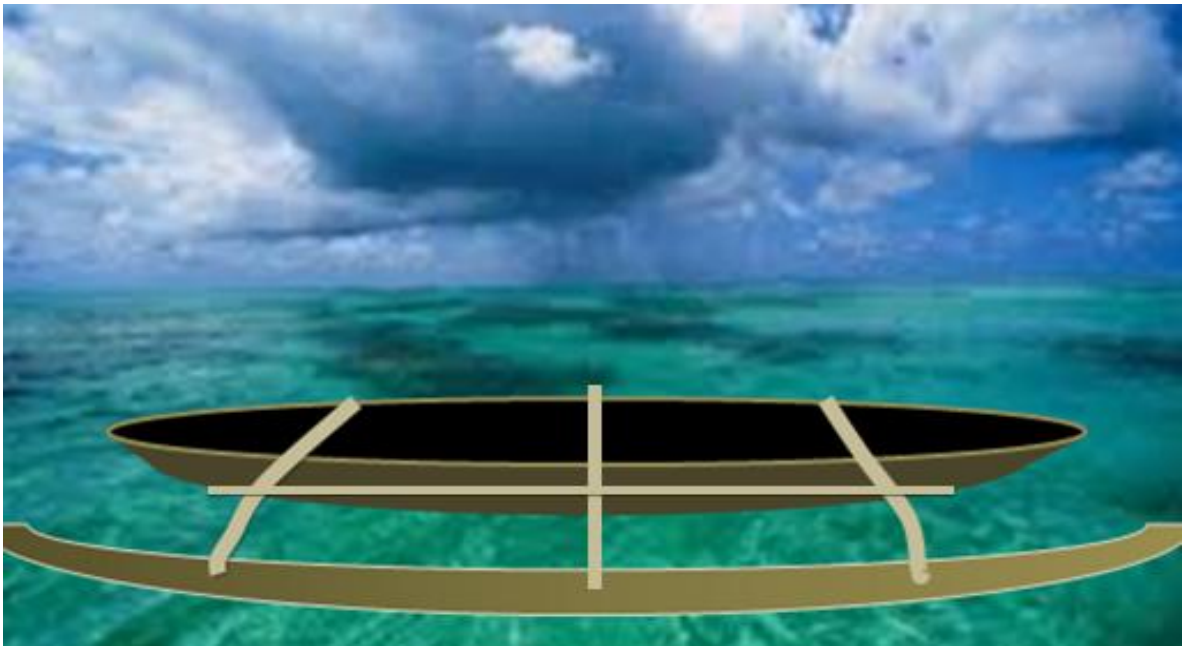
were already obviously Japanese, and Japanese were. Simply mounted their canoes and as the beginning, left, and continued their sailing up the coast, far to the north, and one day their canoes arrived at the estuary at the mouth of a great river, a large uninhabited river, where they found another hill Sandstone, a 'hill of dust "(Huo-Yao-Gang) where continued highlighting the names of their families in the petroglyphs at the foot of hill which today extends a huge city: Hong Kong.



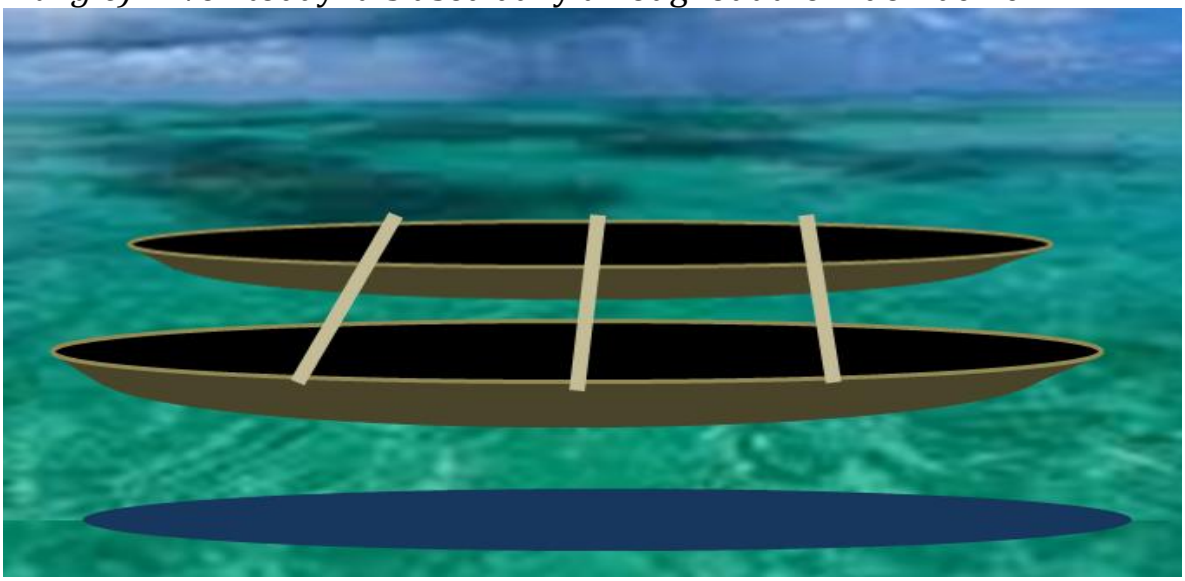
The teacher explain to us about the engraved rocks that continue into the soil.

VII.12. EMBLEM OF A CITY (MACUIRA: マックまたは怒り) CANOONS & CRANES

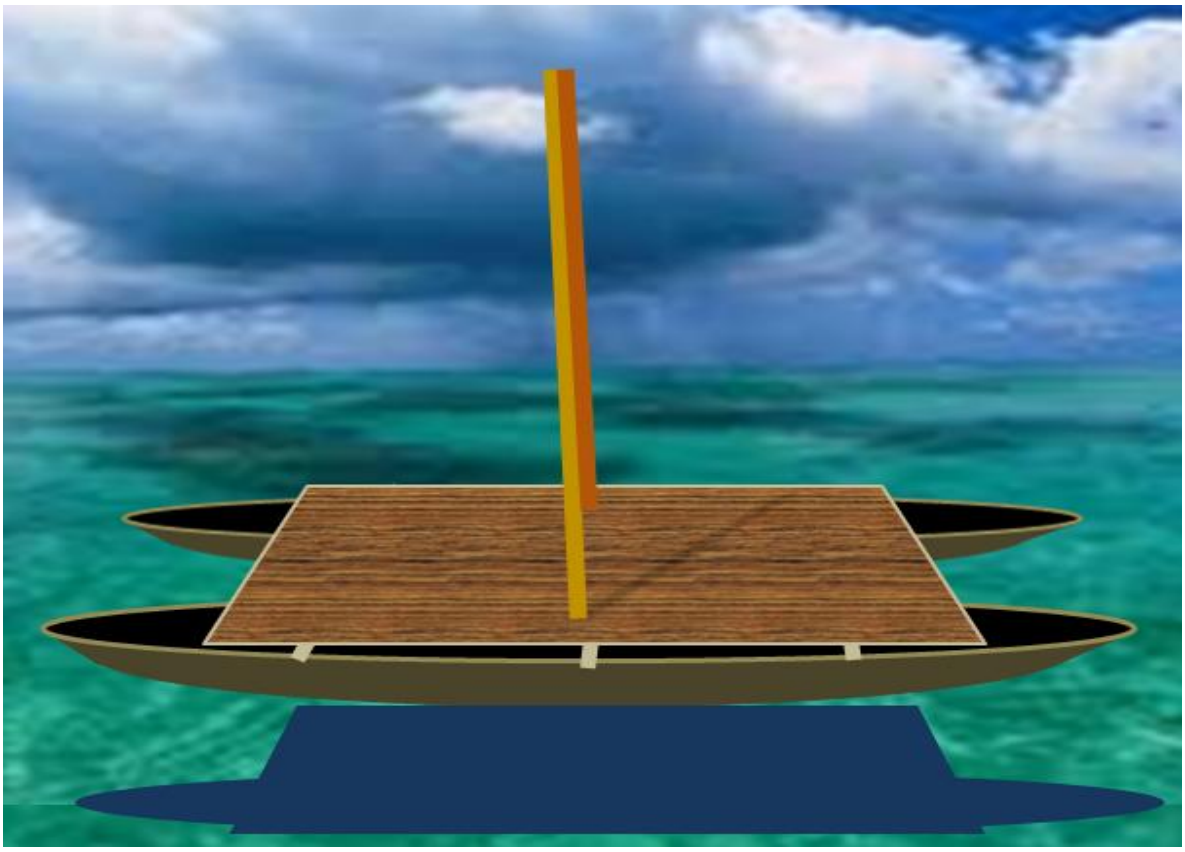
The Canoe built with the trunk of Ceiba in its simplest form Canagua, a boat used in the rivers, progressively better adapted to the sea. (Kanu)



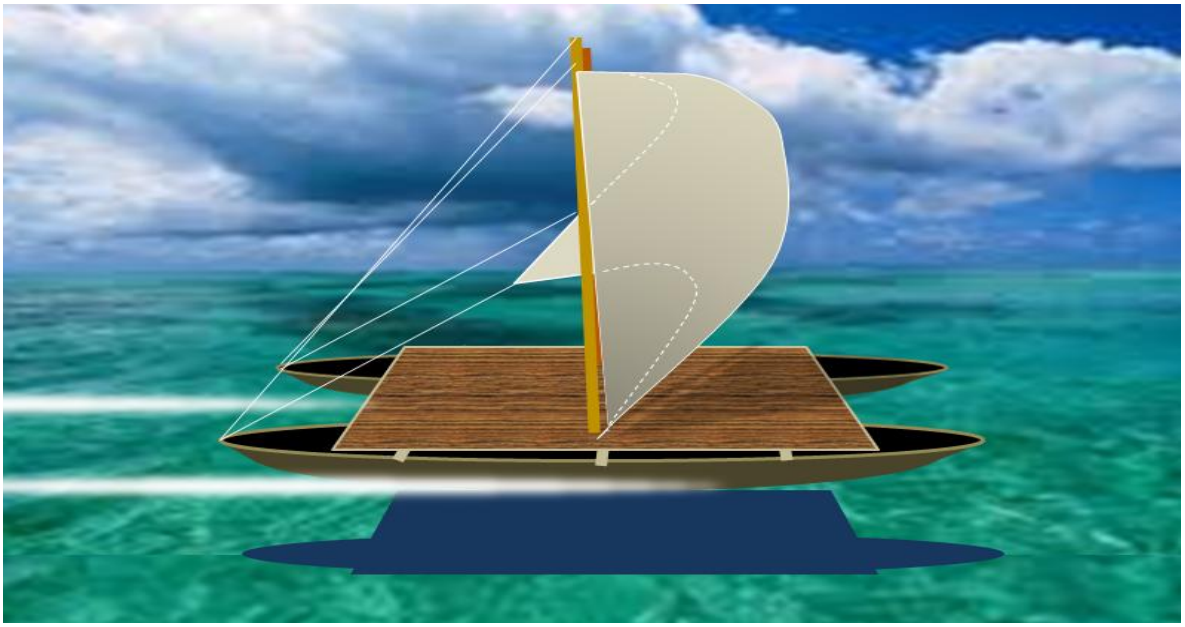
For stability in the surfs first appeared Batan or lateral stabilizer, attached to the canoe with branches curves of Mangle *(Rhizophora mangle)*. Even today it is used daily throughout the Indo-Pacific.



The next step, definitive for the advancement of navigation was to join two or more forming a generic boat hulls called Uaca)(because the fluyd of water forming between the advance.

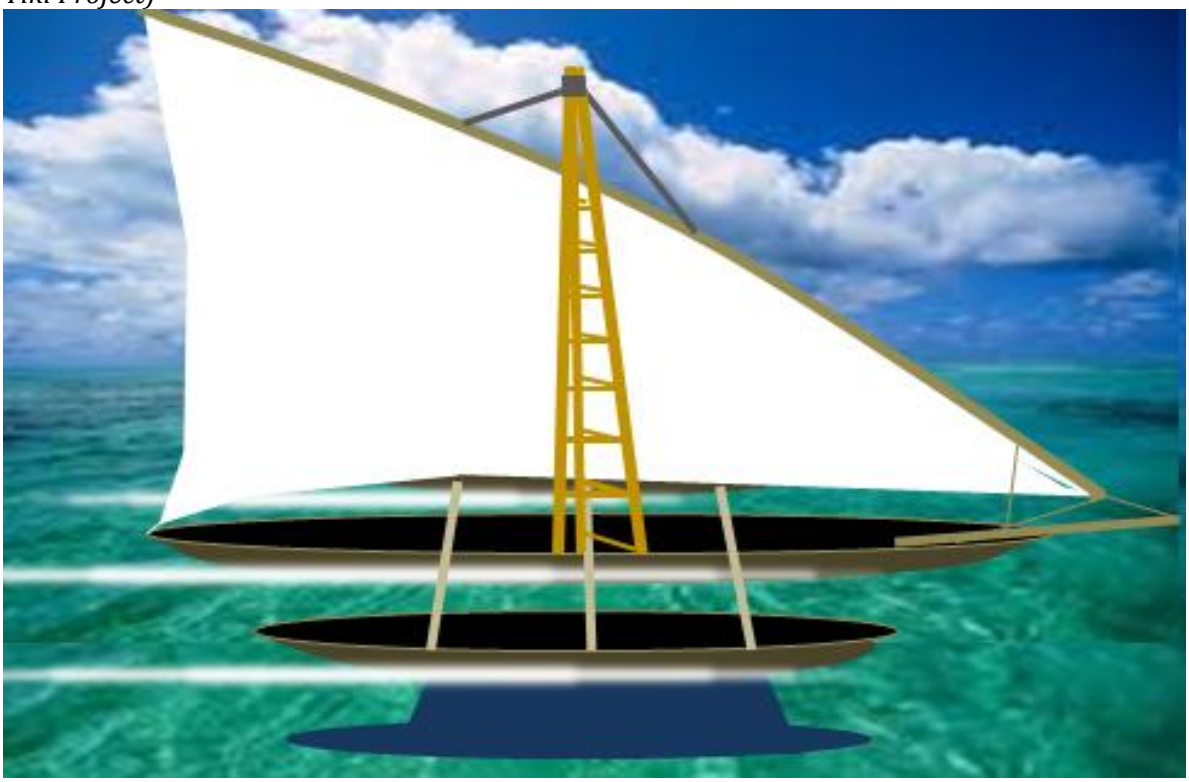


The incorporation of a floor or table and the two masts made the vessel called Uaca or Vaka.



The name "Vaka" that even today these vessels is known is that their sails take the form of a "Vaka" *(Strombus pugilis)* similar to small Botuto or small Sea Snail *(Strombus gigas).*

Reconstruction of original native catamaran "Vaka" with two common "Piragua" made with carved trunks of *Ceiba petandra*. These vessels according to their size carryed between 25 and 50 people indoors in safe navigation and large distances, with oven and food *(Courtesy: Atlan Tiki Project)*



Macuira was a sailboat and made with three "Piragua" and its name comes from his sail in the shape of a dorsal fin of the Macuira, the most common sharks in Venezuela. In its time it was the boat of the Ancient Mariners of South America. *(Courtesy: Atlan Tiki Project)*

Why they work so thoroughly cut the shape of a canoe with his sailing "Macuira" were taken, the Sail that has exactly the shape of the shark fin of a Macuira? Why they downgraded rock songs to show the typical roundness of the hull of an Aboriginal Canoe? Why did they leave this sculpture to be seen from above during festivals of flying the Amorodoro? And why they not also tried to play the same thing with one of the other design or other graphonem in the same way, forming a high relief ?. We conclude that indeed knew the canoes that sailed on them, and knew the Macuira, and was also the most prominent symbol on the whole, and

think they did it because it was the highlight of the urban ensemble, his own name: “Macuira”.

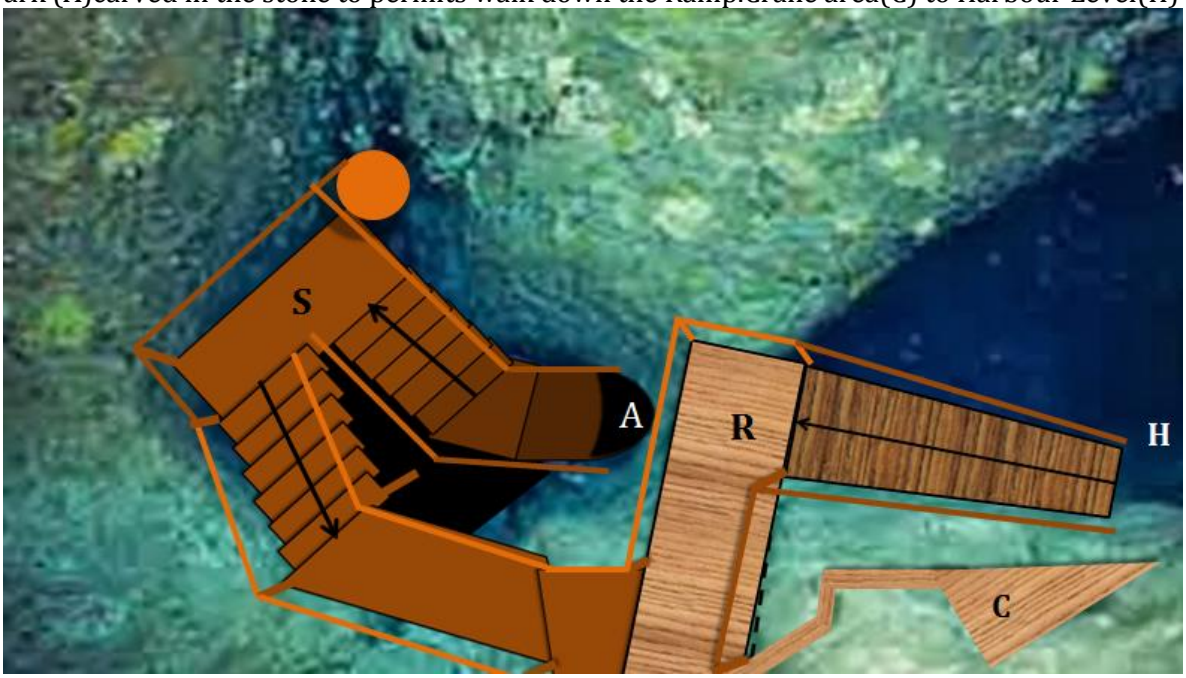
The sculptural emblem Macuira measures 16.00 meters in length, 3.00 meters in overall width, the flap or triangular sail, in cutting measures 3 meters per side and the elevation of the floor is 1.00 meters environment.

Ergonomically, it puts meson used as communal meeting. The presence of the Piragua boats and other South American aborigines derived from the Piragua in the design of Yonaguni local language characters, and the Kaida grafonemas, directs us in contact with the canoes by the people who built Yonaguni. This elongated litho appearing as if they had put on display. It seems to have no use and yet it seems a lying canoe with a small candle whose form is the fin of a shark. In this type of boat, again, due to the shape of the sail, the Mariches and Cumanagotos called her "Macuira" which is the name of the most common of all species of sharks in the sea of Venezuela (blacktip shark) the curious shark coral reefs never really attacked us, but whose youth think, wanted to play with us, under the watchful eye of their elders. Litho measured 3.00 meters wide and 16.00 meters long. Another thing I was wondering What have been the name of this city ?. Whatever, that name had to appear in petroglyphs there, because, as a rule, by the repetition of many cases had to be there. And the phonetic name had to be readable in the language of the Ancient Mariners. Would "Macuira" as the litho indicates ?. And as I moved Immersion watching the curious stone, I thought this wise people working fine rock. If you were given the fin shape that was because it wanted to do with some important purpose. The best criterion-concluded except purpose was to highlight the name they wanted to give their community. The Tiburon Macuira was not there, but a distant relative: *Carcharhinus amblirhinchus*, the "black wings" of the Pacific, whose banks also congregate there in Yonaguni. Finally after much analysis of this form of meson-like Sail Canoe, I found exactly the same emblem on the front of one of the stone colossus that flanking the steps of the access to the

Temple, half submerged at the edge of the island. The emblem was the name of the Town but also the name of the Temple. "MACUIRA". Among the Archaic Navigators of South America, MAYA-MACUIRA was the aboriginal name of constellation, which historically is known as "Argo Navis". The catamaran design with three great sailing canoes, is the same design , in isometric view, of the same constellation, as expressed in the Mariche-Cumanagoto tradition *("MAYA MACUIRA: CONSTELACION Y CATAMARAN DE LOS ARCAICOS NAVEGANTES". Revista Internacional Caza y Pesca-Nautica. H.Doebbel Edit. Miami. Sept. 1984)*

SI-YS-I. YONAGUNI UW CAVES PETROGLIPHS & STAIRS

SI-YS-I: Cave (opper view). The stairs & Ramp of wood permited inhabitants get up from the vereda of the harbour to communal terrace upstairs. Note the "echelon" cutts(above) that supported the steeps. Secondary Ramp(R) permits carry on marine products upstears. Down scene the archaeological reconstruction of the stairs are shown: a narrow wood stairs(S) and ark (A)carved in the stone to permits walk down the Ramp.Crane area(C) to Harbour Level(H)



Elementary Archaeological Reconstruction of the complete vertical walk system.

The speleothem from the depths of Yonaguni puts us in touch with the forms produced by the karst when the sea was 110 meters below the present level, an also was on that surface of the aragonite by water filtering, native left several petroglyphs and other brands, which traces its permanence, and the specific fact of occupying the depths, given the length of annual scratch in Petrogliphs before the year 360,000 bp. Down between 9 and 10.30 meters down de upper entrance of this square holes, where there was a wooden staircase to lower hole is a petroglyph. Leaving east side of the dome YS-I. under the port, about 103 meters horizontal distance, others many petroglyphs rocks outcrop (see photos). Down This cave existed a stream of fresh water. At the **SI-YS-I**: Cave (opper view). The stairs & Ramp of wood permited inhabitants get up from the vereda of the harbour –where was anchored the vessels- to communal terrace upstairs. Note the "echelon" cutts above) that supported the steeps. Secondary Ramp(R) 0,60 m in wide, permits carry on marine products upstears. Down scene the archaeological reconstruction of the stairs are shown: a narrow wood stairs(S) and ark (A)carved in the stone to permits walk down the Ramp.Crane area(C) to Harbour Level(H). The stone work to construct that system started whith the carving of vertical 1,20 x 1,70m and 10 m hight square hole, carving stone steeps to support the stairs of wood. Each 0,30 x 0,60m wood steep werw fixed at wood structure and assure by wood barriers. Our measurements put us in contact not whith archaic cave but a ingenious architecture work.

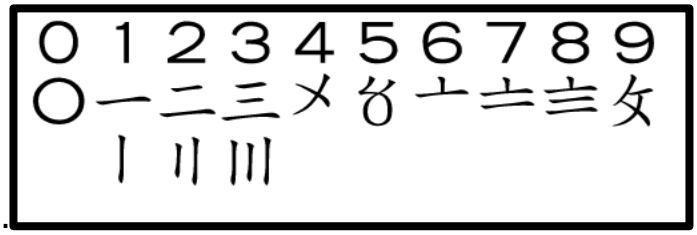
VII.13. ARCHAEOLOGY OF THE LANGUAGE: PETROGLIPHS DESIGNS & SOUNDS OF THE ENGRAVED STONES

This petroglyph, found by Aratake, during deep diving at Yonaguni, is one of the Kaida graphonemes, which translates "CHICKEN", but in Mariche-Cumanagoto language, translates ARACA' (name of Araucan-Hen) to read the sounds of the petroglyphs . It is written in the language of the Ancient Mariners first inhabitants of the coast of Japan. Note above that has 3 points (...)and 3 bars (III) *(Photo: Kihachiro Aratake).*

Archaeological research in Yonaguni, put us aware of several unique historical facts. In the area of underwater ruins there are many petroglyphs. The locals have their own language. That language is writing, but no one had noticed that the characters in his writing and those of local petroglyphs were the same. Because most are submerged in the sea, and had not a chance to compare. When I learned that there was a local language, Yonaguni language a language spoken and written confined to those islands only, then try looking drawings, designs his characters,

because I thought that besides being the same, were to be additional still even we were unable to identify immersion and add to our list.

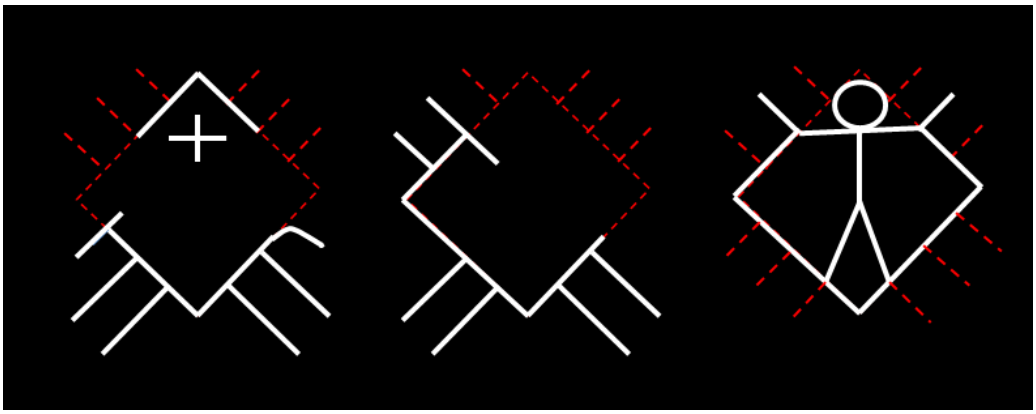
These glyphs, say the language experts from Japan, were used along with the Suzhou numbering economic records: taxation, commercial transactions, yields of crops and fisheries, and the like. Suzhou Numbering and next, two ways of writing the dispatcher asked: "Three chickens"



Who scored first petroglyph chicken, which has 40,000 annual sessions redial before submergence occurred on ap 14,000. ie for the year 54,000 AD., wrote the number 3 of both modes, three dots (…) as seen in those of Venezuela, Mexico or Guatemala, but also put three stripes (III) indicating that system Japanese numbering (Suzhou) already existed then. Indeed who he scored the petroglyph was one of the first Japanese.The Kaida writing (endonym yonaguni ryukyu: Kaida dī カイダーディー, transcribed into Japanese: Kaida ji カイダー字) is a system of writing that until 1984 was

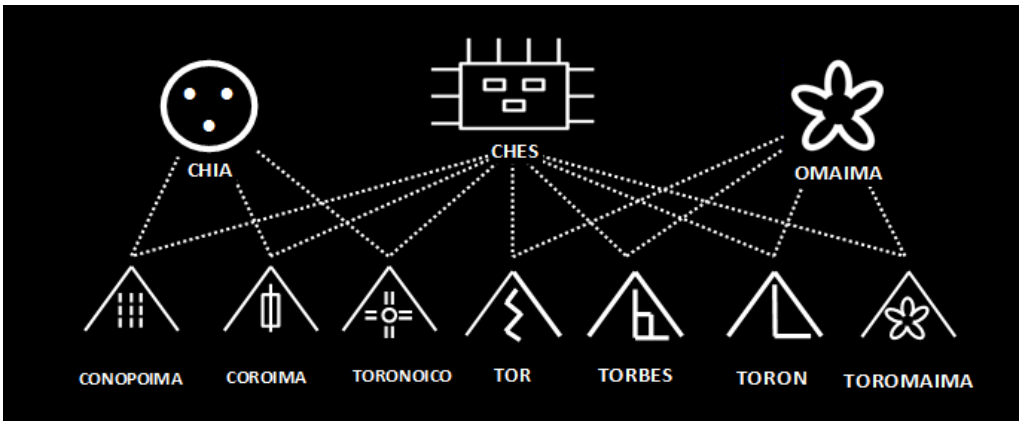
thought of unknown origin, once used in the Yaeyama Islands and Yonaguni, the most island Ryukyu islands southwest of Japan. In that year we find some of those same "graphonems" to investigate the newly discovered underwater monument in those days by the diver *Kirahiro Aratake*, these ideograms were not from unknown sources, as they were in underwater petroglyphs of Yonaguni and other monuments stations and petroglyphs of the Island. The fact is that the Kaida characters came to Japan in canoes, with the designs of the Petroglyphs, almost all of which are in the sea, next to the city. In the petroglyphs of Yonaguni, the same character writing with the design of the boat (Canaua) having the writing Kaida areas submerged in the sea, it appears. In the year 1915 the professor of mathematics ***Kiichi Yamuro*** (矢袋喜一) included more examples of Kaida writing, ropes counting by knots (Quipu), and words of local numbers (along with a reproduction of files Sasamori) in his book " *Mathemathic in Ancient Ryukyu* "(琉球古来の数学" Ryūkyū Korai no sūgaku ").

THE "KAIDA PATTERN" DISCOVERY

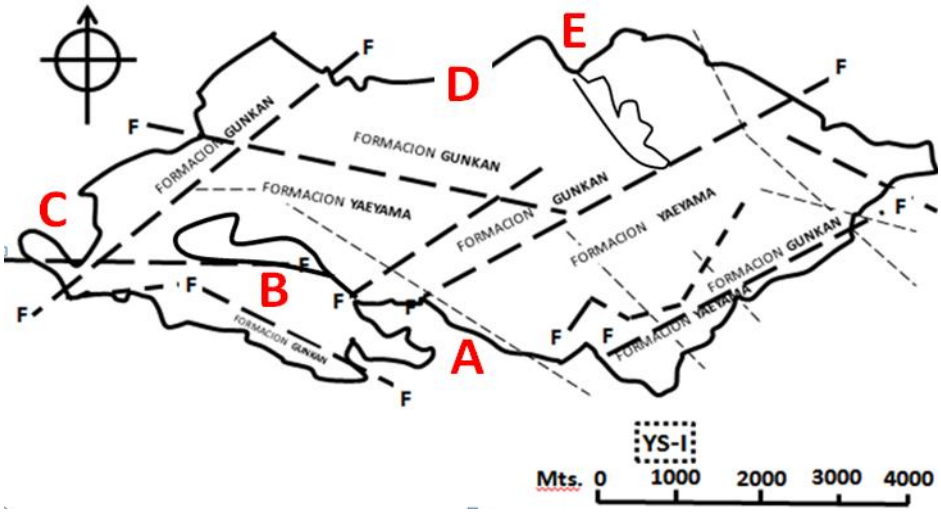


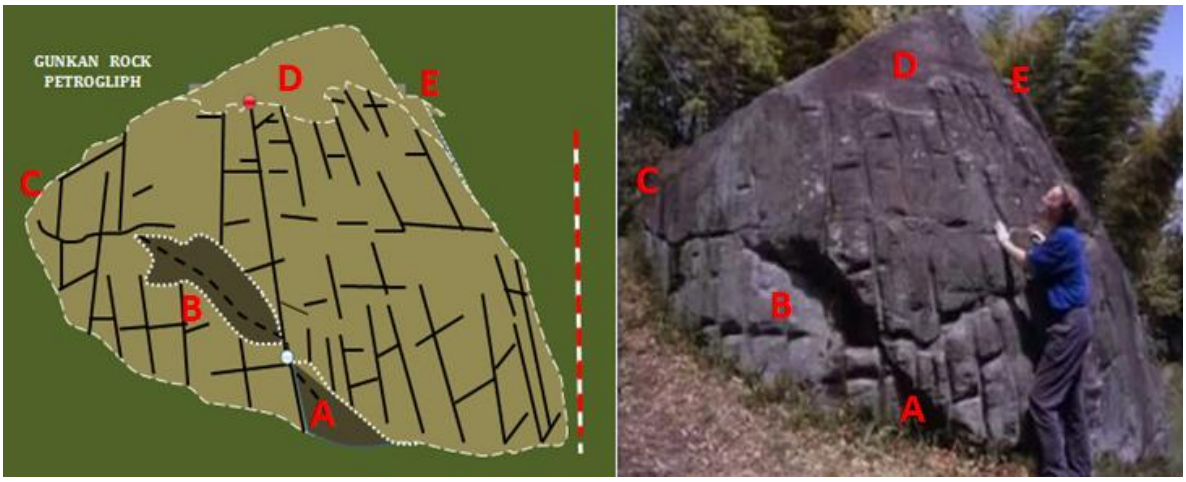
Studying the underwater petroglyphs of Yonaguni Jima compared these with the writing characters Kaida Moji, we have found a common geometric pattern that governs the design of

them. In this sheet we put the pattern we shown as red sketch lines while designing of Petroglyph examples are white. The pattern used is the basic design of “square sun" (Chez) very common in the Andes of Venezuela. This pattern design learning are “Chez”, “Coche”, “Cocheima”, “Cochaima”, “Chama”, “Pachama”, “Cachama”, “Cocharu” and others. Is the geometric face of Uira-Arco-Chez (Viracocha). Japanese design of Mu (right) are included in this pattern. Curiously the square Sun are shown oblique in 45º

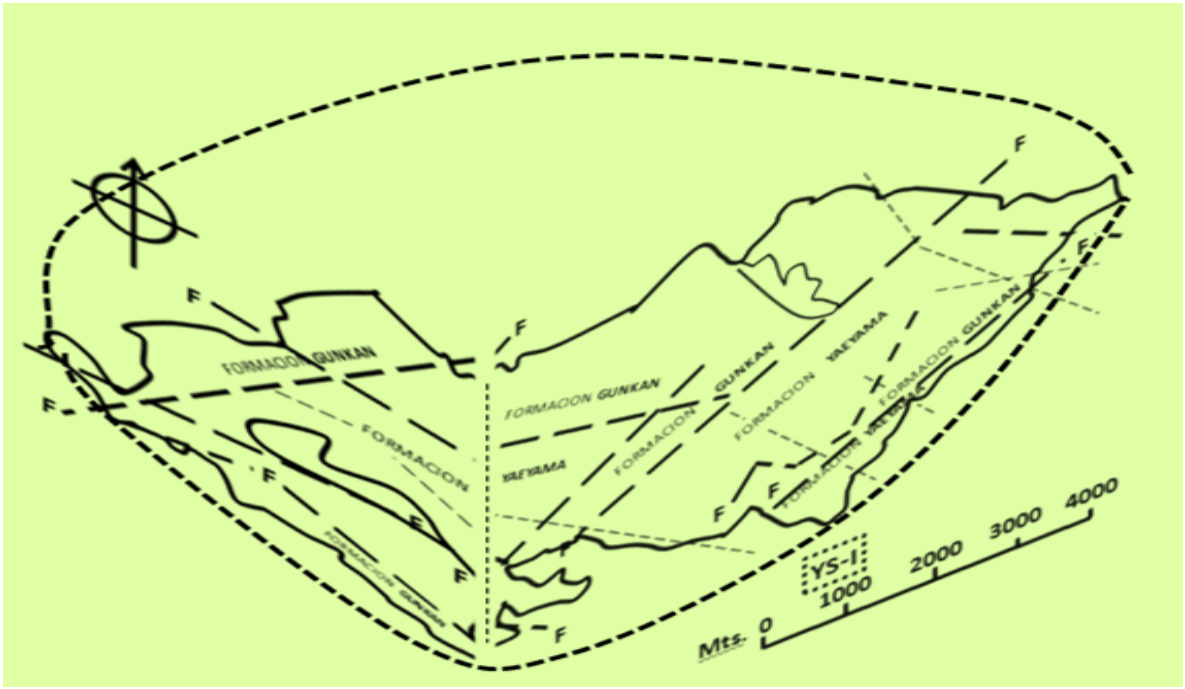


DISCOVERY PREHISTORIC MAP OF YONAGUNI JIMA

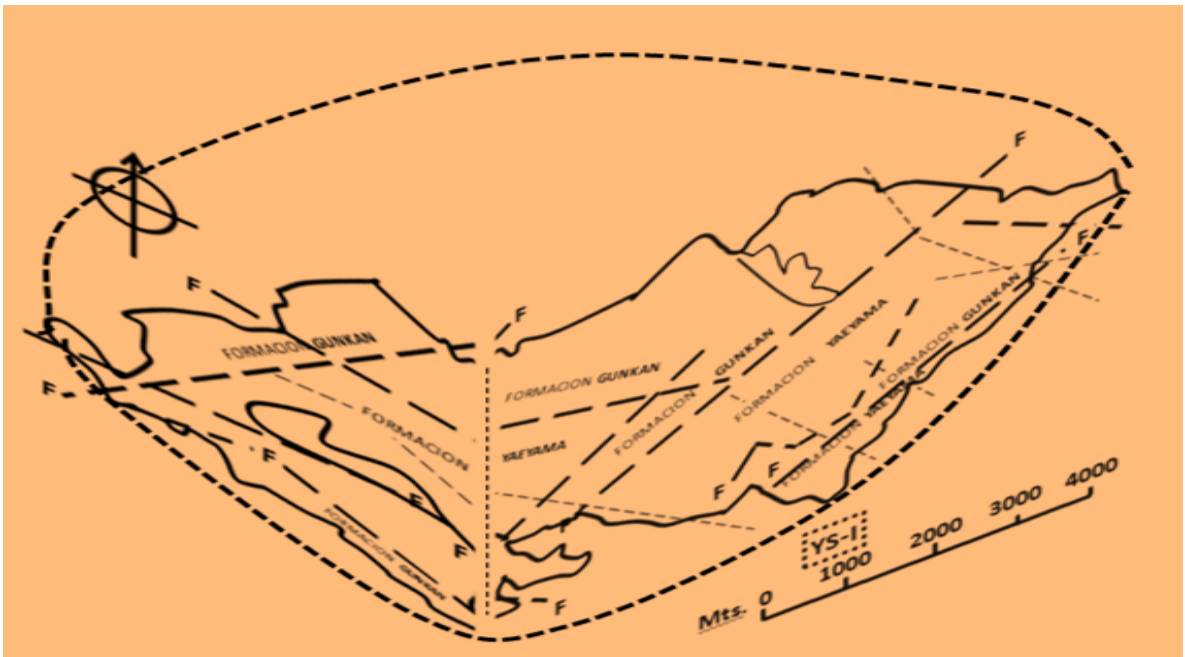




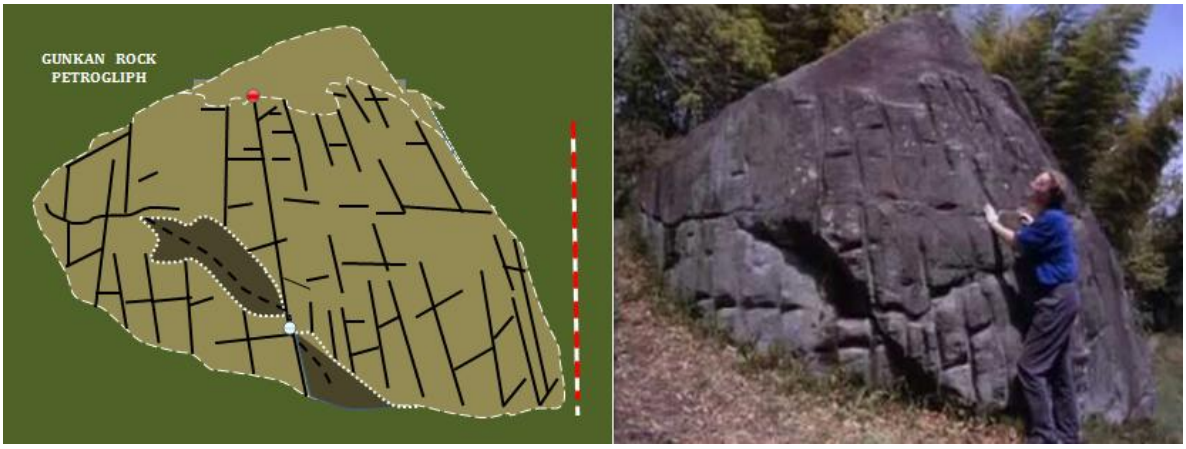
We discoverered that the Gunkan Rock the famous petroglyph at eastern point of Yonaguni jima, are really a detailed map of the island involving the boulder. A map made by natives when the sea level was similar as the present coastal line, but during Eemiense Interglacial period, more than the year 360.450 bp. Each stone groove of the design was engraved by 250.000 sessions of scratch each one



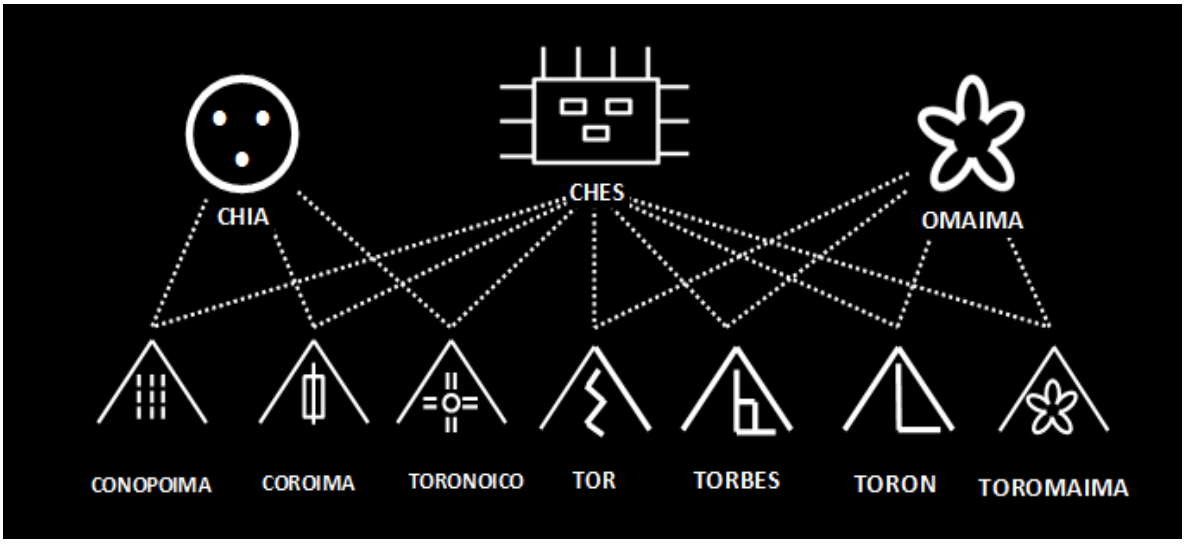
Research of Gunkan Rock petroglyph are really a detailed map of the island involving the boulder. A map made by natives was measured and copied by us. The lines with square pattern that divides the ingraved plane of stone, delimited different communities . The natives knew the existence of fault-plane lines, that indicates in this “rock map”. The surf line that engrave are similar to actual level line (360.450 bp).



Map of Yonaguni-jima Island (Geology) intentionally folded to explain the appearance that shown in the block surface rock engraving at Gunkan Formation.



Soil samples obtained underground, in the part of this petroglyph were covered by soil sediments. It contains Pollen of pines of species of the genus *Fourcroya,* different to actual especies, extinct after Eemiense Interglacial (after Paez et al, 1983)(scale graduation in 10 cm).



Cosmogonic basemment of design of the submerged Petrogliphs of Yonaguni jima, and also the island examples upstair, same linguistic base of Kaida Moji too. (PRIETO, M.A. 1985 b) Archaeology of language applied

to UW petrogliphs down the Island Yonaguni Jima. Yaeyama Islands. Ryukyu Islands. Japan. Linguistics separata on the underwater archaeology of Yonaguni Jima. The language of South American Archaic Navigators in the origins of culture of Japan.

SUMMARY ABOUT LINGUISTICS

We explore and prospect surround the UW dome Yaeyama Sandstone submerged of the archaeological sites YS-I, YS-II, YS-III, YS-IV, YS -V, YS-VI between 4 to 25 and 40 meters in deept. Also the petroglyphs and other inscriptions that are on land on the island Yonaguni, in the YI, Y-II, Y-III, and IV, and V and VI Y-sites. Summary. Introduction. Background and previous work. Materials and methods. Linguistic Theory and affiliation. Comparative analysis of logograms and graphonemes characters Moji Kaida in writing language Yonaguni, considered of unknown origin to the recent times, compared with petroglyphs Submerged fields stations with Graphonemes of the Ancient Mariners, studied in the petroglyphs of Venezuela. Location Map of Yonaguni UW Petroglyphs. Archaeological stratigraphy. Bases to definition of an Archaeological chronology. Discussion. Conclusions & Recommendations. Bibliographyhy.

When I started diving in YS-I"site" that had found *Kihachiro Aratake*, I did not imagine it was a great archaeological complex;

There was only oral tradition, but there was not any information about Petroglyphs, about archaeological sites in general, as well as on the link between offshore fields and to detect on land on the island. Did not exist prior archeology. We made it out of our own explorations. The Yonako, our host family took Arakawabana of shipments by boat, filling the aqualungs, and supported us as local guides throughout the area, aware not only of "BAJIO" but also various works and monuments on the island . On the island Yonaguni jima there is a language (language and script with grammar) whose origin was taken by unknown, as it was no news on the lithic stations Petroglyphs on the seabed, and have not had compared their designs with grafonemas Kaida Moji. According to earlier authors, the local language had no links with the languages of Southeast Asia, Taiwan, Korea, with some of the more than 30 ethnic languages in China nor in other regions of Japan and its origin is not known. Seeing the characters, Dr. Kei Sin Mui gave me confidence and assured me they were characters Mu His writings characters, writing Kaida (endonym Ryukyu yonaguni. Kaida di / カイダーディー, transcribed into Japanese: Kaida ji / カイダー字) writing system that considered several authors of "unknown origin", once used in the Yaeyama Islands and Yonaguni Jima. He referred to these

characters as a previous writing, ancestral and not ideographic. A deed that only kept "marked stones ..." or past no one knew who had done it. Only it was people who had come from the country of Mu.

These characters in practice, they were used primarily with the Suzhou numbering economic records: taxation, commercial transactions, yields of crops and fisheries, and the like. In the era of Emperor Meiji (1863) were used for publications in primary schools; these were clearly accurate enough to make corrections to the official announcements. Although some tax records Kaida wood are preserved in the National Museum of Ethnology, the vast majority are lost or discarded over the years, especially those who are written in materials like leaves. Currently they used in Taketomi and Yonaguni for folk art, shirts and other products, more for their artistic value as a writing system or registry. The distinctions were optional on the Yonaguni language reflected Kaida in writing because there are separate glyphs for commercially important distinctions as "mare" (mīnma) and "stallion" (biginma). In the years of the nationalist movement, no one had yet said anything about the petroglyphs submerged in the sea, and for that reason the state tried these expressions written as something alien, when really they were

at the origin. The first non-local author to comment on the Kaida writing was **Gisuke Sasamori** (笹 森 儀 助) (1893), he left copies of several short texts Kaida in his "Nanto Tanken" (南島 探 検, Exploration of the Southern Islands) a record of his visit in 1893 to Okinawa. At the same time, the British japanist **Basil Chamberlain** visited Shuri on the island of Okinawa and, if unable to reach either the Yaeyama islands, some Kaida characters copied and reproduced in "Luchu Islands and Their Inhabitants" *(Anthropological Journal of Great Britain and Northern Ireland, 1893*). In the year 1915 the professor of mathematics **Kiichi Yamuro** (矢 袋 喜 一) included more examples of writing Kaida, "quipu" counting by knots, and words of local numbers (along with a reproduction of files Gisuke Sasamori) in his book "Mathematics of ancient Ryukyu"(琉球 古来 の 数学 Ryūkyū korai not sūgaku). At that time the Kaida writing was still in daily use until an anthropologist **Tadao Kawamura** (河村 只 雄) made an anthropological study of the islands in 1940, based on which the imposition of the Japanese language were accelerated and writing Kaida step to be a private family character.

In 1903, with the abolition of the poll tax, the main impetus for writing Kaida had been removed, but survived in the form of maintenance of personal records, and even the sending of parcels (Kawamura 1941). In the 1930s the imposition of Japanese language was tightened, with the placement of a "business dialect" that had hung around the neck of children who insisted on using the local language, and Kaida writing began to disappear from the field public. Today only a few residents of the Yaeyama islands can remember the active use of Kaida writing, and records were taken since then changed the Japanese system. The explanation possible to understand the reason for our research presented in this report.

The origin of the Kaida writing and language, as noted previously, is considered unknown. But following the discovery of Aratake, earlier this year, our exploration, immersion, put us in touch with a set of stations Petroglyphs on the seabed, at or around the Site YS-I. Among the different seasons of petroglyphs that are located between the dome YS-I and 30 meters numerous well known grafonemas first identified in the Kaida writing. Over time we find that they are repeated in petroglyphs stations that are on land on the island Yonaguni Jima never released. A first conclusion was that this script was in use during

the glacial period after 110,000 bp. to 10.000 ap. and that both its method of preparation, and their designs, responding to a ceremonial tradition common to the petroglyphs of South America. It started from there to make sense the idea of prehistoric settlement on the shores of Southeast Asia by archaic sailors who came with their wooden pirogues along the coast from South America, but not in express overseas travel, but progressive generational transfers along the coast, the same characters are immersion stations in the coasts of Asia and Africa. Some local place names as Urabe (Urape?) And Araka Wabana (Araca Guapana?) Seemed to emphasize this relationship. Almost immediately he began to lift submerged designs of all petroglyphs, including those of the first 3 versions of the Aboriginal calendar (Chich-Carup) Sun Wheel, which is annexed. All the above elements led us to present this "Archaeology Language Yonaguni Jima, and the Language of the Ancient Mariners of South America, in the origins of Japan."

BACKGROUND AND PREVIOUS WORK.

In this paper we are giving, works, monuments and inscriptions which are part of these, which were exposed in the sun, when sea level was parked in the current isobath of 110 meters deep into the seabed. Petroglyphs, currently located between 25 and

30 meters deep at the foot of the island Yonaguni Jima, were hit by the waves by rising sea that began from the year 14,000 AD. but they were there much earlier, as indicated by its section, statistically located between 40,000 and 250,000 sessions of rubbing the groove, annual sessions. Local documents and historical records that deal that vast chronological span are the Kojiki ("Records of Ancient Matters") written or re-written by the Emperor Mu Tem (712) and the Nihongi ("Chronicles of Japan"). The consulted versions are: "The Register of Ancient Matters with the Ancient Reading" (Motowori, 1875), the "Old Revised Record Affairs" (Uematsu Shigewoka, 1875), the "Register of Ancient Matters with Marginal notes" written by (Tenadori Murakami, 1874) and (Fujihara Nomasaoki, 1871), the "Account of the Divine Age" (Motowori, 1789. 3 Vol), the "Exhibition of Ancient History" (Nisutane Hirata, 1819), the "Commentary on Chronicles of Japan "(Tanihaha Shisei, 1762), the" Nihon Shoki "(" Chronicles of Japan ", 720). The important monuments are described in Kojiki (Tem Mu Tenno, 712). Translations into English and Spanish of Kojiki and Nihon-Gi were made by the japonòlogo Basil Hall Chamberlain in 1882. Moreover, Gisuke Sasamori in his "Nanto Tanken" ("Exploration of the Southern Islands", 1893) left copies of several short texts with characters Kaida Language Yonaguni. The aforementioned

japanista Basil Hall Chamberlain also reproduced some characters Kaida "Luchu Islands and Their Inhabitants," published in the "Journal of Anthropological Great Britain and Northern Ireland, 1893). Kiichi Yamuro included more examples of this in his writing in his book "The mathematics of the ancient Ryukyu". The above were previous work on this technical topic. Several recent authors, unaware of the existence of the submerged in the sea monuments and asserted that those old stories were "stories" stories or "mythical", so they were dismissed for the purposes of this report.

When I started diving in YS-"site" that had found *Kihachiro Aratake,* I did not imagine it was a great archaeological complex; There was only oral tradition, but there was not any information about Petroglyphs, about archaeological sites in general, as well as on the link between offshore fields and to detect on land on the island. Did not exist prior archeology. We made it out of our own explorations. The Yonako, our host family took Arakawabana of shipments by boat, filling the aqualungs, and supported us as local guides throughout the area, aware not only of "BAJIO" but also various works and monuments on the island . On the island Yonaguni jima there is a language (language and script with grammar) whose origin was taken by unknown, as it

was no news on the lithic stations Petroglyphs on the seabed, and have not had compared their designs with grafonemas Kaida Moji. According to earlier authors, the local language had no links with the languages of Southeast Asia, Taiwan, Korea, with some of the more than 30 ethnic languages in China nor in other regions of Japan and its origin is not known. Seeing the characters, Dr. Kei Sin Mui gave me confidence and assured me they were characters Mu. A deed that only kept "marked stones ..." or past no one knew who had done it. Only it was people who had come from the country of Mu.

Today only a few residents of the Yaeyama islands can remember the active use of Kaida writing, and records were taken since then changed the Japanese system. The explanation possible to understand the reason for our research presented in this report.

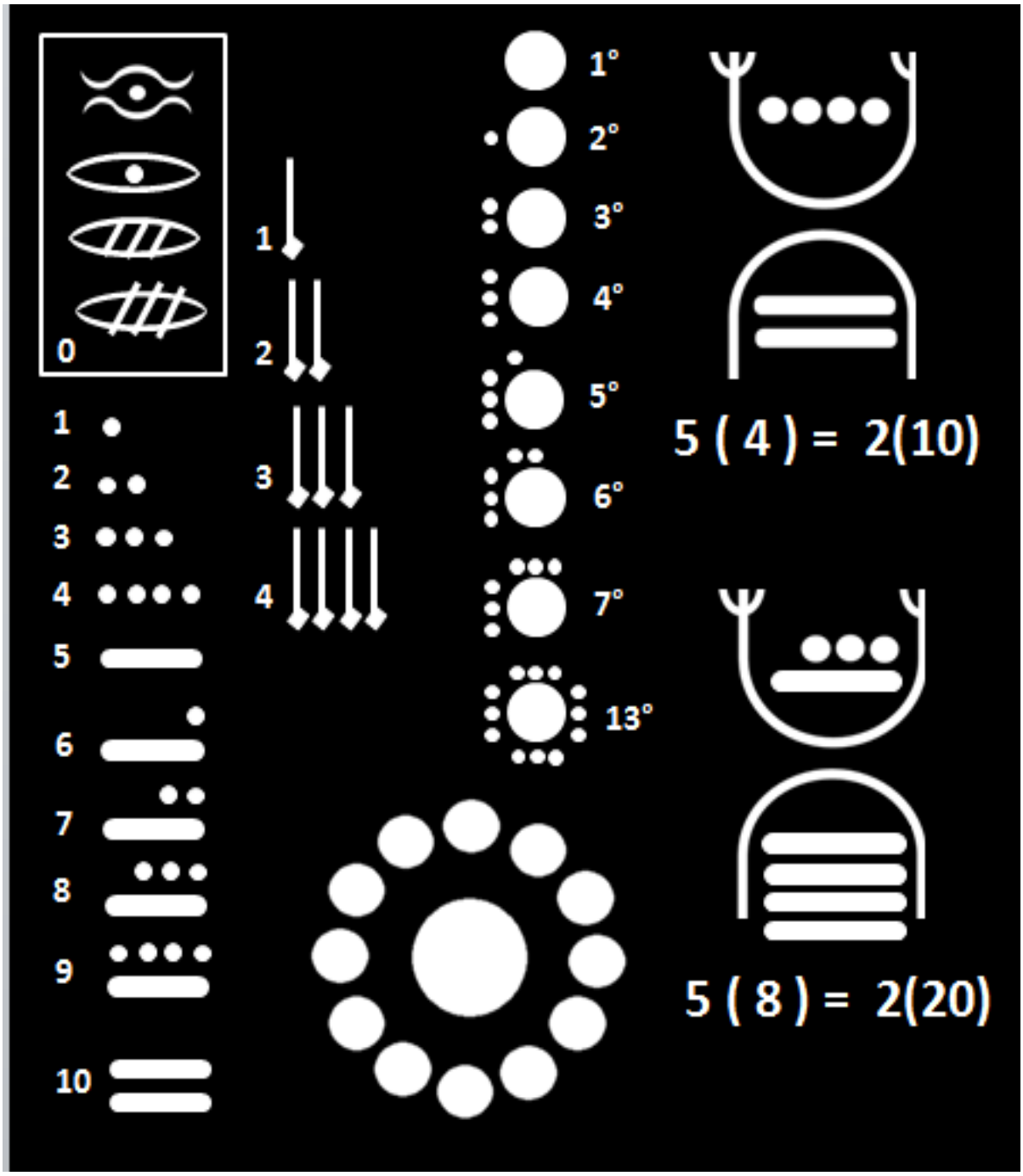
The origin of the Kaida writing and language, as noted previously, is considered unknown. But following the discovery of Aratake, earlier this year, our exploration, immersion, put us in touch with a set of stations Petroglyphs on the seabed, at or around the Site YS-I. Among the different seasons of petroglyphs that are located between the dome YS-I and 30 meters numerous well known grafonemas first identified in the Kaida

writing. Over time we find that they are repeated in petroglyphs stations that are on land on the island Yonaguni Jima never released. A first conclusion was that this script was in use during the glacial period 10,000 ap. ap 110,000. and that both its method of preparation, and their designs, responding to a ceremonial tradition common to the petroglyphs of South America. It started from there to make sense the idea of prehistoric settlement on the shores of Southeast Asia by archaic sailors who came with their wooden pirogues along the coast from South America, but not in express overseas travel, but progressive generational transfers along the coast, the same characters are immersion stations in the coasts of Asia and Africa. Some local place names as **Urabe** (Urape?) And **Araka Wabana** (Araca Guapana?). Seemed to emphasize this relationship. Almost immediately he began to lift submerged we observed designs of all petroglyphs, including those of the first 3 versions of the Aboriginal calendar (Chich-Carup) Sun Wheel, which is annexed. All the above elements led us to present this "Archaeology of the Language of Yonaguni Jima, and the Language of the Ancient Mariners of South America, in the origins of Japan."

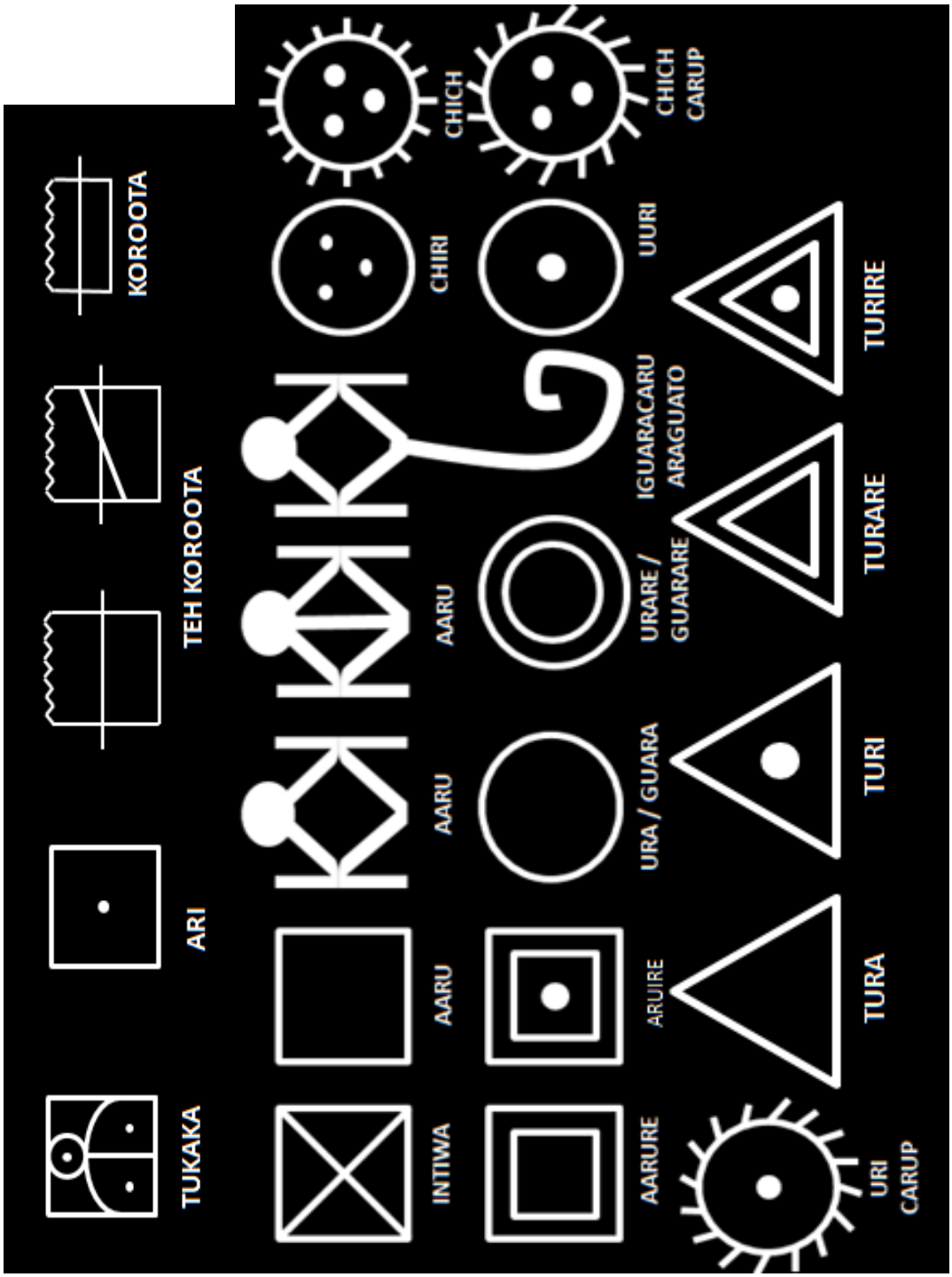
BACKGROUND AND PREVIOUS WORK.

In this paper we are giving, works, monuments and inscriptions which are part of these, which were exposed in the sun, when sea level was parked in the current isobath of 110 meters deep into the seabed. Petroglyphs, currently located between 25 and 30 meters deep at the foot of the island Yonaguni Jima, were hit by the waves by rising sea that began from the years 110.000 to 20.000 bp. but they were there much earlier, as indicated by its scratching section, statistically located between 40,000 and 250,000 sessions of scratching the groove, annual sessions. Local documents and historical records that deal that vast chronological span are the **Kojiki** ("Records of Ancient Matters") written or re-written by the Emperor Tem Mu (712) and the **Nihongi** ("Chronicles of Japan"). The consulted versions are: "The Register of Ancient Matters with the Ancient Reading" (**Motowori,** 1875), the "Old Revised Record Affairs" (**Uematsu Shigewoka**, 1875), the "Register of Ancient Matters with Marginal notes" written by **Tenadori Murakami**, (1874) and **Fujihara Nomasaoki** (1871), the "Account of the Divine Age" (**Motowori**, 1789. 3 Vol), the "Exhibition of Ancient History" (**Nisutane Hirata**, 1819), the "Commentary on Chronicles of Japan "(**Tanihaha Shisei**, 1762), the" Nihon Shoki "(" Chronicles of Japan ", 720). The important monuments are described in **Kojiki** (Tem Mu Tenno, 712). Translations into English and Spanish of Kojiki and Nihon-Gi were made by the japonist **Basil Hall Chamberlain** in 1882. Moreover, **Gisuke Sasamori** in his "Nanto Tanken" ("Exploration of the Southern Islands", 1893) left copies of several short texts with characters Kaida Language Yonaguni. The afore mentioned japanist **Basil Hall Chamberlain** also reproduced some characters Kaida "Luchu

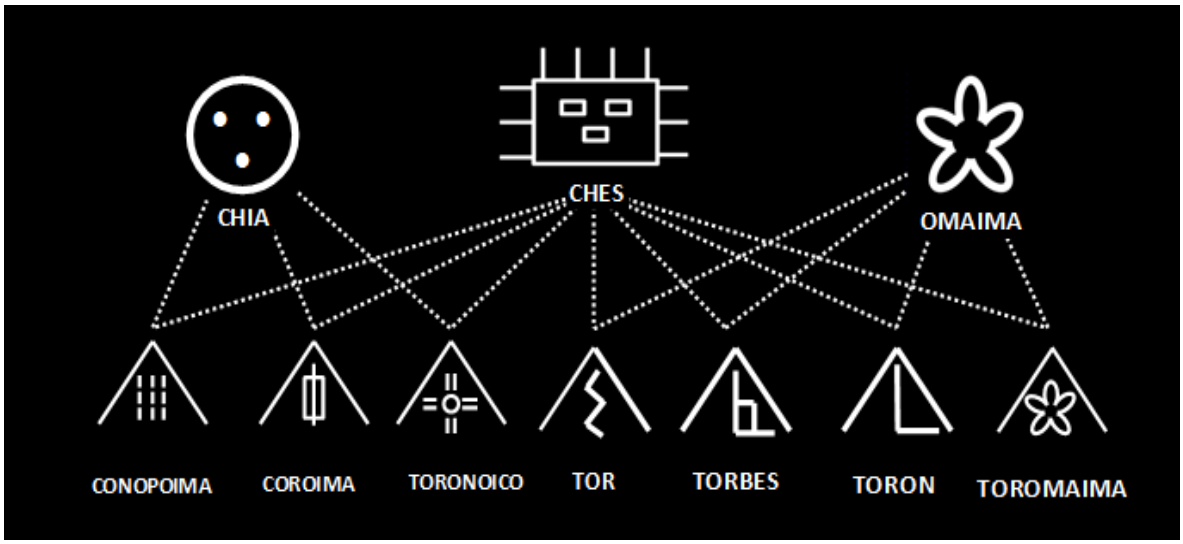
Islands and Their Inhabitants," published in the *"Journal of Anthropological Great Britain and Northern Ireland, 1893).* **Kiichi Yamuro** included more examples of this in his writing in his book "The mathematics of the ancient Ryukyu". The above were previous work on this technical topic. Several uninformed recent authors, unaware of the existence of funerary Imperial Monuments and Petrogliphs submerged in the Sea, are asserted that those old stories were "stories" “tales” or "mythical", so we decided by the way, omitted their opinions and were dismissed it, for the purposes of this report.



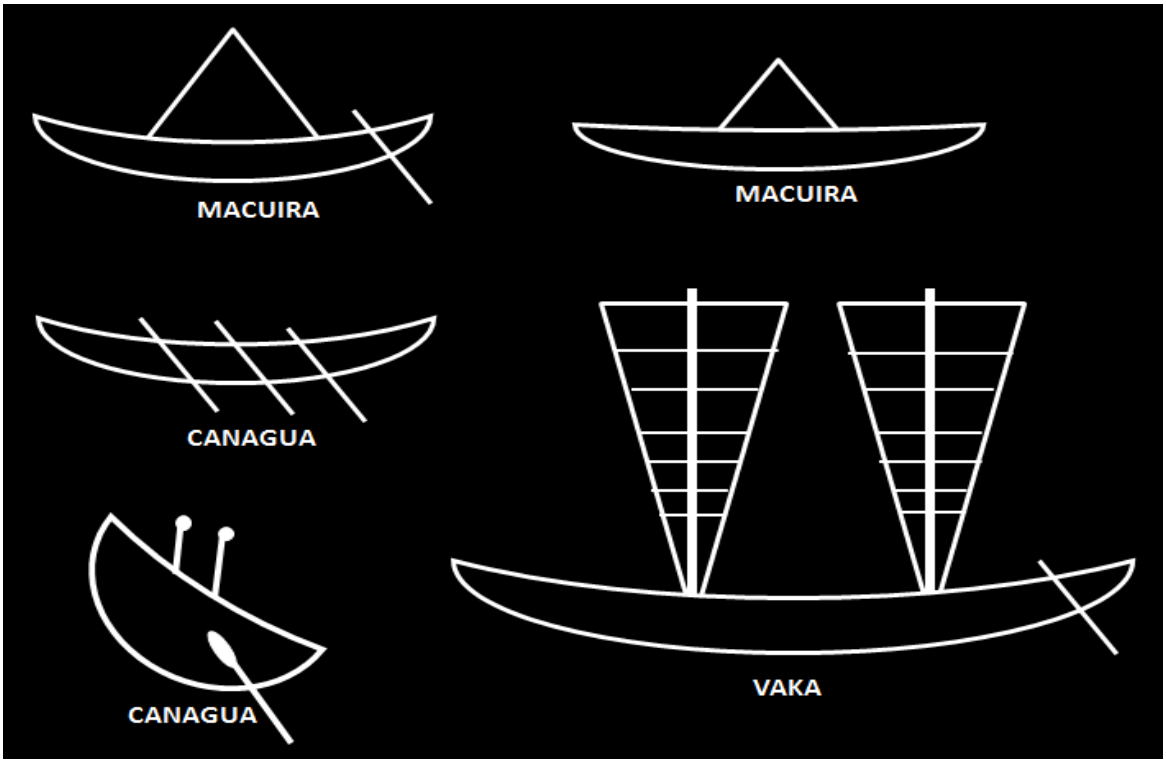
Numeric Expressions, Number Zero, Numerals, Ordinals, Solar Calendary CI, and Algebraic Expressions (equations) in the Ancient Petroglyphs made by the Archaic Navigators, detected in Phases I and II of Yonaguni Jima (Archeological Sites: YS-I, YS -II, YS -III, YS-IV and YI, Y-II, Y-III Y-IV, Y-V, Y-VI). *(Original by the author, 1985a).*



Abstract and Zoomorphic expressions and Solar calendars C2 and C3, in 23 designs found in the petroglyphs of the Archaic Navigators, detected in Phases I and II of Yonaguni Jima (offshore fields: YS-I-II YS, YS -III, YS-IV and not submerged: YI, Y-II, Y-III Y-IV, and V, Y-VI). *(Original by Author, 1985a).*

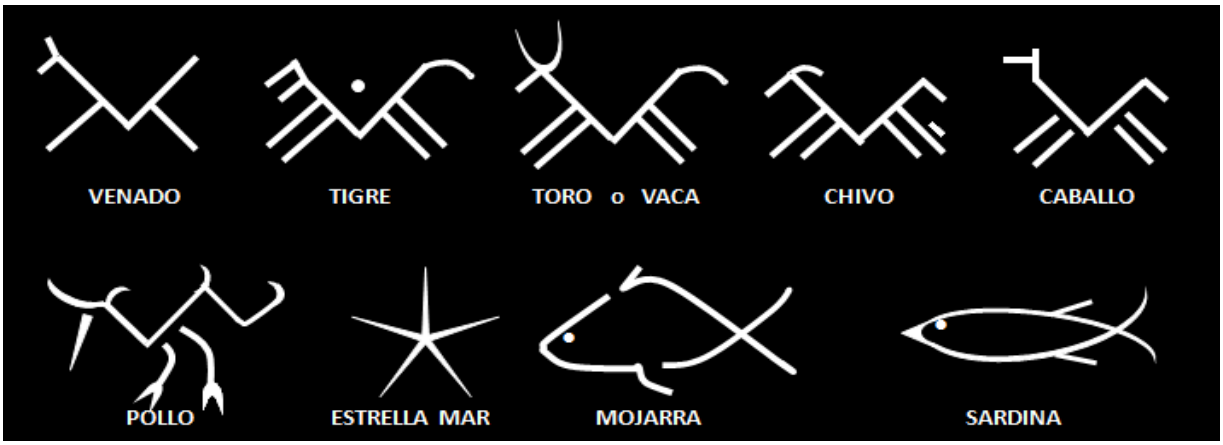


Cosmogony of the Archaic Navigators in which we see several graphonems copied from the Petroglyphs of offshore YS-I, YS-II-III YS, YS-IV (Prieto, 1985 b). This chart shows phonetically identified each of the members in the Onomastic Glossary. In the Japanese tradition of Izanami-Izanagi, theese are the "thunder gods".

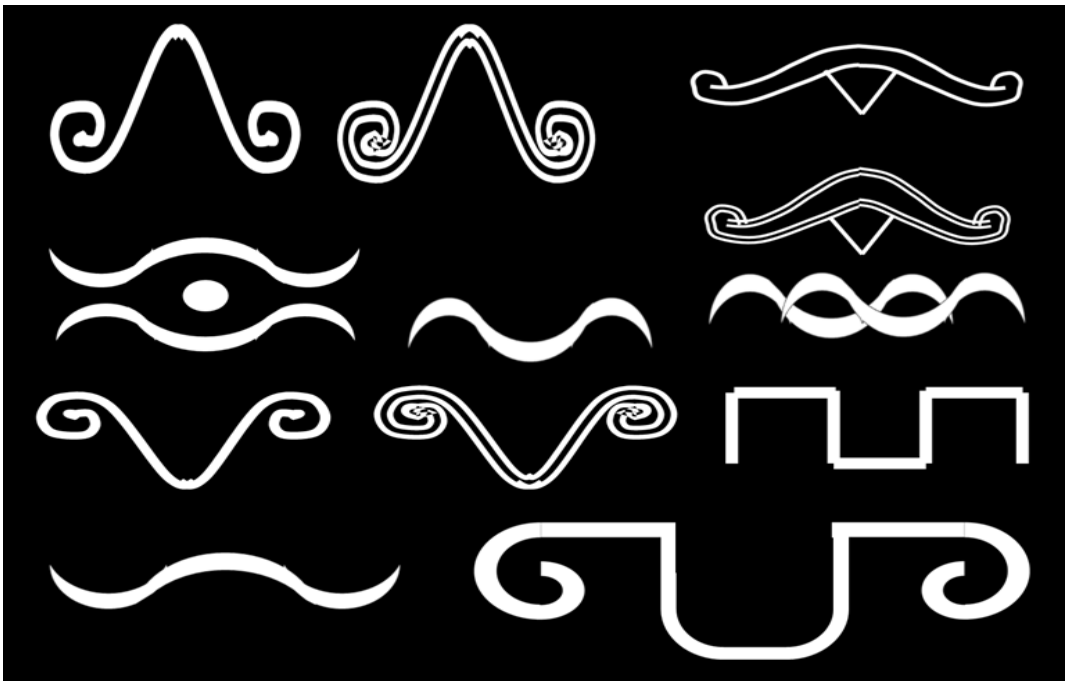


Five types of ships represented both characters Kaida Moji, and the designs of the Ancient Petroglyphs of the Archaic Navigators, detected in Phases I and II of Yonaguni Jima (offshore fields: YS-I-II YS, YS-III, YS-IV and in non submerged sites: YI, Y-II, Y-III Y-IV, and V, Y-VI). (Original author, 1985b).

"...Tourists need a more or less, basic information about who were the authors of all this work ... at what time they lived here, and where they came" *(Hancock, Makarevich, Aratake et al.)*

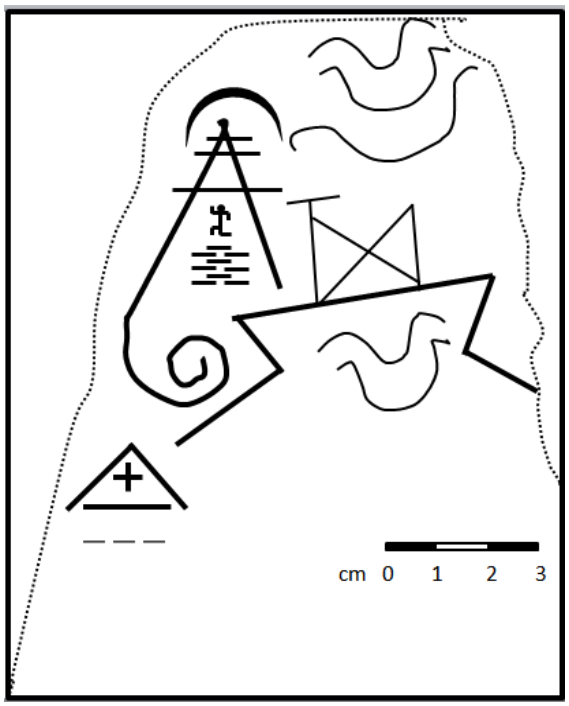


Zoomorphic expressions, copied in 9 designs found in the UW petroglyphs of the Archaic Navigators, detected in Phases I and II of Yonaguni Jima (Deep water fields: YS-I, YS-II-III YS, YS-IV and non submerged sites: YI, Y-II, Y-III Y-IV, and V, Y-VI). And the characters Kaida Moji language of Yonaguni Jima *(Original by author, 1985a).*

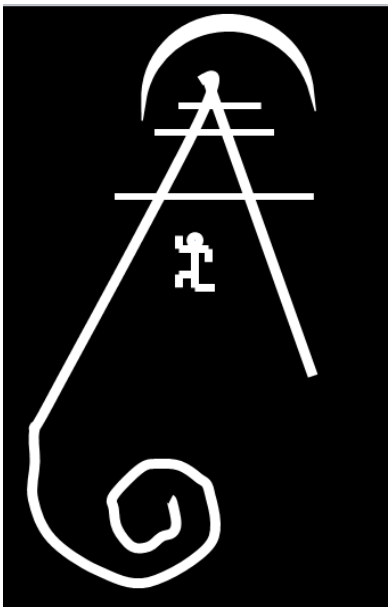


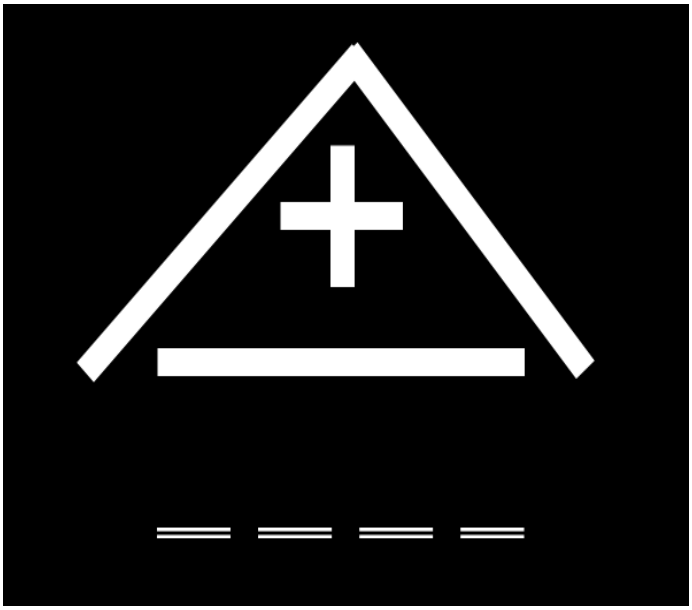
Twelve of the most characteristic and distinctive Archaic South American Navigators designs, of Yonaguni complex present in both the offshore fields, as in the present Yonaguni Jima island in the petroglyphs of the Ancient Mariners, detected in Phases I and II of Yonaguni Jima (Deep water sites: YS-I, YS-II-III YS, YS-IV and not submerged: YI, Y-II, Y-III Y-IV, and V, Y-VI). And the characters Kaida Moji language of Yonaguni Island Yonaguni Jima *(Original by author, 1985a).*

Archaeology of Language is a specialty of Archeology that deals with the methodology to decipher inscriptions. Cultural products with inscriptions can not be studied only in their dimensions and styles. The funerary pieces were made to be read and remember its ancestors, and thus have information with which to make history. For this kind of Archaeology three databases are essential basic information: the Oral Tradition of the authors of cultural products under consideration, the Language that identifies the Oral Tradition, and the Inscriptions Petrogliphs or others, to be read:

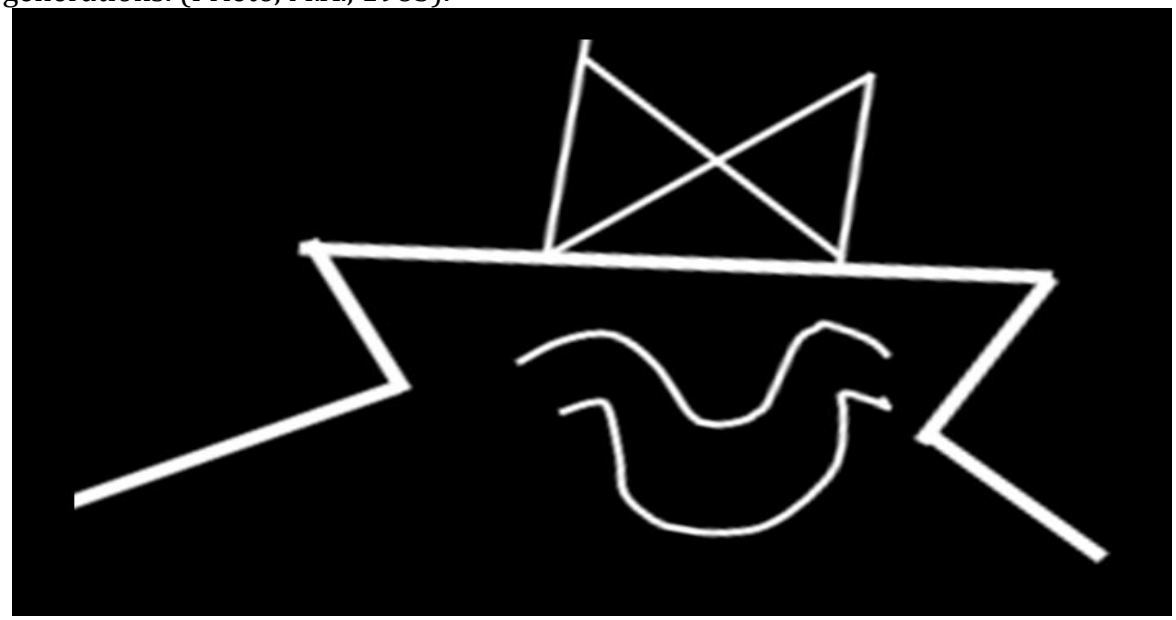


YF-I fragment of a tablet of carved sandstone found in **YS-I** by the Yonaguni Diving Team. The inscription refers to an ancient town of the Ancient Mariners, called Aat-Aragua (Taragua?) unidentified. It may be the ancient egiptians called "Aat Re Mu" (MU sunk Country District of Aats) after geological Event Cariaco(10.800 bp) Translation on the next page. *(Prieto M.A., 1985b).* Right: Diagram index, of deciphered inscriptions on the scale of the stone YF-1. *(Prieto, M.A., 1985).*

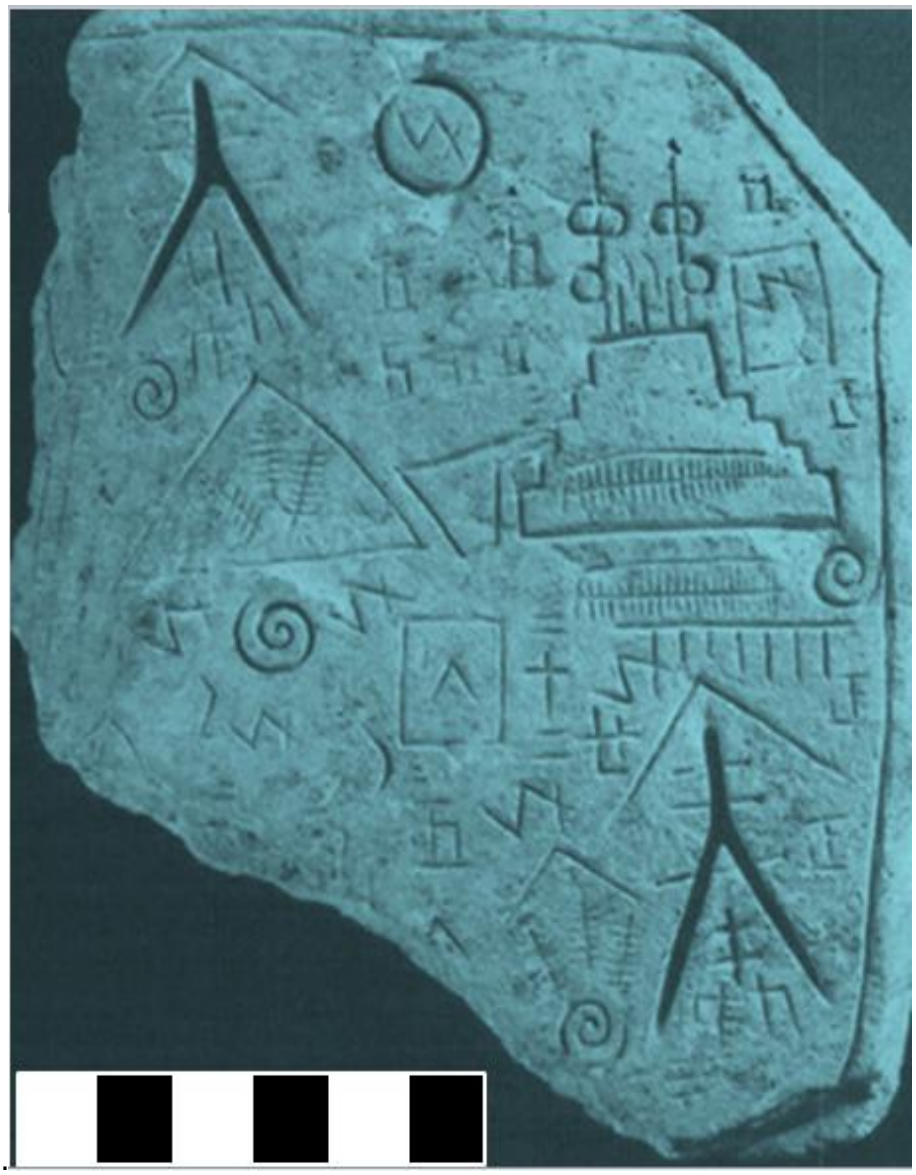




This registration (left) is more glyph highlight the name of a native village called AATA-ARAGUA (Taragua) "Pueblo del Pilar", a select people, as expressed in the "mare" or upper arch. For details this is a town of builders as its emblem is a lytic masonry walls. Registration (right) refers specifically to the family home or Cautaro (the Southern Cross constellation on the Sea). The number 20 seems to refer to generations. (Prieto, M.A., 1985).

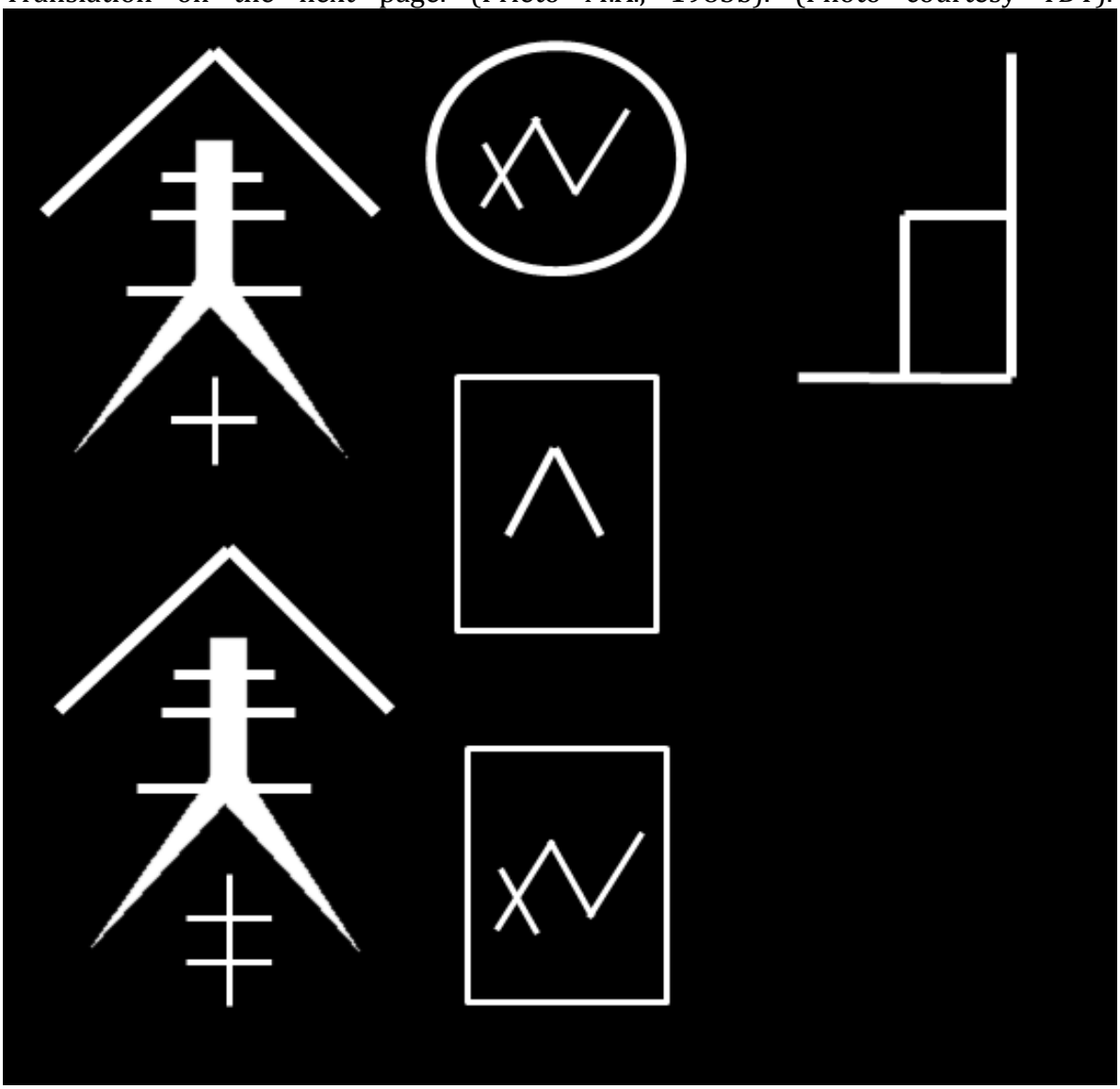


Distinctive aspect of the Jomon and Ainu old ceilings in the texts of traditional Japanese archeology. Note glyphs CANAGUA and CARI, and above the INTI emblem,which has been placed in the guise of a "scaffold" construction (Prieto, MA, 1985)



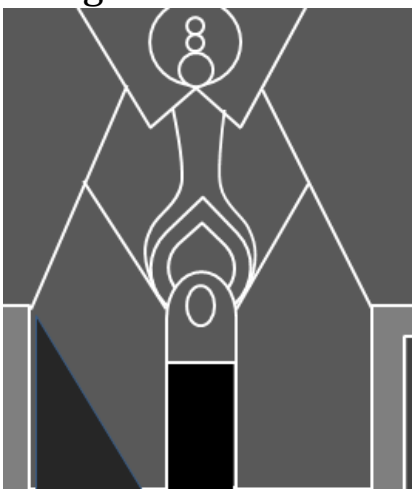
YF-I fragment of a tablet carved sandstone found in YS-I by the team of Yonaguni Diving Team (Underside). The inscription refers to an ancient town of the Archaic Navigators, called Aat-Aragua (Taragua) unidentified. It may be the called “Aat Re Mu” (Mu sunk Country District) after Event Cariaco. But this specifically relates back to a family identified with your name, to a mountain temple and an observatory (Cue).

Translation on the next page. (Prieto M.A., 1985b). (Photo courtesy YDT).

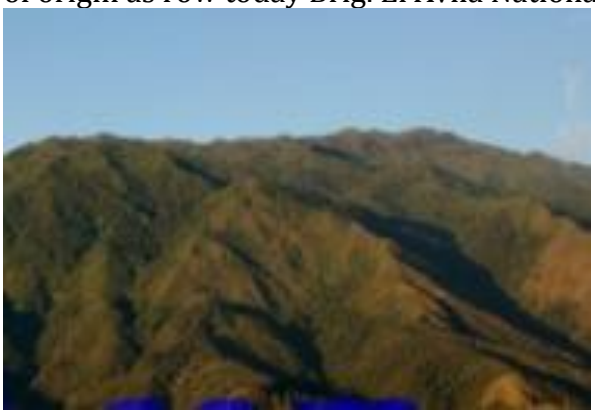


The glyph more pronounced and prominent is AATA (Pillar Mount). It is identified as a family: Cautaro AATA (top left). The emblems of the middle column are "Tucaca Moon," "Gate CA (hill)" and "Gate Tucaca". The fragment is part of a story about an observatory temple that was separated from the mountain, fall or drop a piece of land, in the midst of many "Torbes" (thunders) above left. On the terrace of the temple has many Mucura at Funerary Pira. The account is below 4,000,000 + 600,000. It is possible that this narrating the Geological Event Cariaco, as the number of victims, according to the Egyptian Museum of Turin documents was 4,601,200. (Prieto, M.A. 1985).

However, the information is in graphonetic characters Maiam of the Archaic Navigators. And the date of registration is therefore recent that 10,800 bp a year later. It is very interesting to observe that the glyph corresponds to the design AATA Asian ideogram "man" and "tree" (Mu). *(Santina Juvarra, 1984).*



Petroglyph on the front of the Mausoleum Y-III, 10 meter high cliff in Yonaguni. The design is modeled after the ARIA MAYARA at the top of the coastal mountain country of origin as row today Brig. El Avila National Park. Caracas, Venezuela



Aria Mariara or MAYARA. Row Brig. El Ávila National Park Caracas. Aria the Caraca called "Mayara". It measures 250 m in height. It represents one of the family names of the first inhabitants and rulers of South America. In Southeast Asia, these emblems are rulers of the country of Mu. On the inside of the ridge there are 3 levels of Simas, places of graves even in the time of the beginning of the European invasion in the sixteenth century.

Most of the designs of the characters of writing Kaida Moji, are also widely known designs in petroglyphs Venezuela. Literary evidence analyzed so far allow us to identify the first Japanese as

a first population of the Ancient Mariners, which was established in this region when the territory was a virgin, about 400,000 to 380,000 ap. The origin in the country of Mu, pointing to the people of Cautaro, region Mochima Bay, Cariaco Basin, as the home port of the authors of the Registration YF-1.

GENERAL ASPECTS OF YONAGUNI JIMA PETROGLIPHS


Petroglyphs submerged in the sea in YS-I and those in the island on the mainland have the same geometric pattern and the same range of cross sections and may well therefore be made both in the same period. The oldest known jump Altar T-1 and T-2, have a cross section: 5 x 5 cm, which at the rate of 1/10 mm annually, represents 250,000 annual sessions of rubbing, and it was done when and The center itself was finished and could be accessed easily there, on the highest terrace. But our hypothesis is that if the petroglyphs in sea depth of 29 meters onwards were necessarily abandoned the year 8.200 bc. after 40,000 rubbing annual sessions, would have started near the year 50.000 bp. date when the sea was at a level close to 70 meters deep, but not in the Merida glaciation, but in the previous interglacial, the Eemian interglacial or Sangamon. The year 110,000 AD. the sea was 110 meters deep and only raised its level from 14,000 ap. The large petroglyph near the altar had to begin the year 360,000 AD., That is 250,000 years before the first

snowfall ap 110,000. then spend the whole glacial period (glaciation Wisconsin, Wurm or Merida) under the ice, ie was started 250,000 years before the world's first snowfall, which takes its beginning before the interglacial tropical climate called Eemiense, the end of the previous ice age, called by us "Premerida I" or "Pre-Wisconsin I".

T1

T2

T1

The people of the Canoes, who made these petroglyphs, still holds its own ancestral emblems on her face.

The second Petroglyph (T2) "TORONO-ICU" (Snake-Bird) this is a three-dimensional petroglyph, the type of wake, characteristic of Venezuela, and by extension, the entire area Maya, origin of the classic Mayan stelae. This is a petroglyph done continuously through the different planes of the block of stone, to form a three-dimensional composition. Torono-ICU or Toronoico, is the linguistic equivalent of Torono-Icucuiu , the Maya Icucuican, or Kukulcan, associated with a bird that sings at the right time where Venus rises on the horizon. An insect of the genus Troglodytes,

perhaps attracted by the breeze lifts insects.

Petroglyph has a cross section rubbed groove pattern with width 5.00 cm., Section 5.00 x 5.00 cm (SM Ώ) and has two components or subgliphs that we will discuss. The first (T1) is the "Cari-Per" (Face of Cari) that identifies personally, Archaic Navigators, 4.80 meters wide, the design scale is displayed under the corresponding photo. This design has its origins in the cross section of the Yanomami canoes, huts with their curved outward symbol of the people of Ceiba wooden canoes, the first navigators.It should see a major effort of divers trying to teach to see these works as natural and normal in theunderstanding that as children had, in relation to our origin. The stone block T2, measured 7.00 meters

long, 4.00 high and 3.00 wide. Its size, orientation and design are similar to the one found in the northeastern corner of the Ceremonial Center of Naguatà Incaragua in the Fila Maestra, north of the valley of Caracas. The petroglyph T2 is heavily eroded, "I filed" by the abrasion of moving ice, but you can clearly describe its design and could apportion the cross-sectional area (SM Ώ) 5cm x 5cm. The same design in both cases represents the same character of aboriginal cosmogony of the Archaic Navegantes South America, Toronoicu. This shows its simple face two eyes and an open mouth (the word "per" face) that hovers between the jaws of a water snake: The petroglyph carved on the block is schematized design plates face snake but at the same time it shows the appearance of the "Penacho" Aboriginal (Tarapte). On the front face Toronoico simple, a plate of snake shows the shield design "Country mu," which held between his fingers the Moai of Easter Island, which combined with the T1 design described above, identifies fully to the original culture of the Ancient mariners. Seeing facing the statue, we see the face obliquely divided into two: the human face, hidden inside ceremonial "mask" that covers his left side. But let's talk Turonoicu, alias Icucuican, Kukulcan, recalling Mariche-Cumanagoto Archaic Navigators tradition:

"In the beginning of the times CHESNAI made the father CHES (Sun)and mother OMAIMA (Pacha Omaima, Apaca Omaima or Mother Earth) also mother CHIA (the Moon), ICUCUIU the morning star (Venus), and the other stars. Mother OMAIMA came here through the great Uaka or tunnel of the sky, and the last portion out was AATA (pillar of the sky) called the great mountain of glass. CHES & OMAIMA, father and mother, had several

children who called TOR (spark), TORBES (lightning), TORON (thunder) and TOROMAIMA (fog or cloud). CHES & CHIA father and mother, had several children who call COROIMA (wind, sea breeze), CONOPOIMA (rain), and TORONOICU (snake bird). CHESNAI long after sending a peacemaker and organizer that the people remembered as the ISAMA UIRACOCHA. He came with his assistants ... at the site made the Ceremonial Center NAGUATÁ ... there in the blue peaks, the Nagua, the school of the children of the Sun that the people call Incaragua, and formed the new teachers began, the Piasama Curaca Uiracocha.

"GUARENA (Descent) A Guide for the Study and Research of tradition Mariche Cumanagoto the archaic Navigators of South America". We for many years we have answered if ISAMA, IZAMNA, and IZANAMI were the same person.

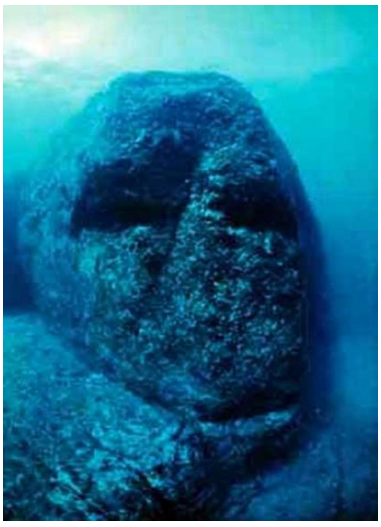
TORONOICO represents that "flying force" that unites the Moon (Chia) with sea water and rivers, and the water begins to move at will, (the gravitational force) causing the tides and currents to time when ICUCUIU (Venus) stands on the sea horizon, at 3.45 am, announcing the arrival of the Sun. Therefore TORONOICU (among the Aztecs called: Huitzilopochtli) is the patron of night flight and one of the regents Flight Aboriginal Ceremonial: the "Amorodoro". The Mexhicas call this art: "The Flyings of the Sun".

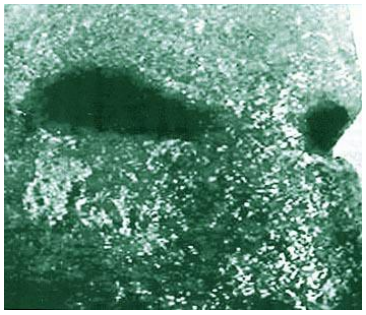
We have made the cosmogenic count on Toronoico, to understand what their statue (Ataihuar) that is what we are discussing here at the site, under the waves, to more than 10 meters deep, and explain so detailed

that was its specific function. Like its analog statue in the ceremonial center of Naguatà Incaragua north of Venezuela, its model, this Japanese original wrought in plan, the mole carved, is attached to a molded with the shape of a surfboard slab of about 14.00 meters long and 6.00 meters wide, 3 of which occupies the width of the head of Toronoico. It is internally closed back with a prismatic block.

The bow of the " surf table" vacuum overlooking a ravine. Free tour of the "table", than 2.00 meters above the floor underlying rises, all carved by hand, is 10.00 meters. It is the route available to an athlete, the "flying" AMORODORO to enter your kite, placed on the bow, and after a final push, jump into the void, planning his "Icarus" ornithomorphic, cotton fabric, which supported by wind, was to lead to a predetermined location of the beach down there, when sea level was more than 29 meters deep from

the current year about 50.000 bp. His Flying skill and performance were evaluated by the masters of ceremonial flight.




The composition of the two faces carved in the block **T2** shows us a mature sense of aesthetic composition, to express what is common and what is different between the human mind and the ethereal gravitational force that moves the water, seen as a synthesis. Both of them, TORONOICO and his brother TOR, used the same feather headdress and were patrons of the ceremonial flight with triangular balloons called "Izcar" and the sliders ornitomorph called "Tere-tere" (swallows and swifts) "Icaros" made with cotton clothes.

The monumental statue of Toronoico fund to 10 meters deep in the sea of Japan, on top of the ruins of the city Macuira Archaic Navigators harbour the first Japanese, elaborated from the year 360,000 bc. The groove with which calibrated the dating is indicated as (SM Ω) . It is possibly the first sculpture in the history of Japan.

MICROPETROGLIFOS YF-03

A distinction YFE-01, the YF-03 micro petroglyph was reported off the coast of Okinawa, away Yonaguni Jima. Its manufacturing characteristics, the technique commonly recorded YF-01 and YF-02, the material used in its manufacture locally (Sandstone Yaeyama)the collection of engraves characters, and themes

treated in the inscriptions, and the stylistic engravings, indicate their origin and source are the same.

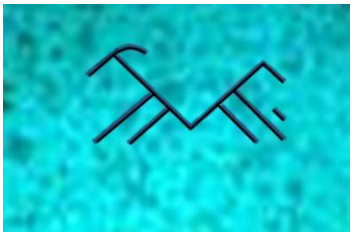
DIMENSIONS: 14.00 cm x 15.00 cm x 3.00 cm.
GROOVE cross section: 0.5 mm x 0.5 mm to 2 mm x 2 mm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: deslasqued volcanic glass

The arrow indicates one of the glyphs with the appearance of the silhouette of a Tepuy with its characteristic foothills. In Japan there are no Tepuy, these are a mountain form distinctive of Venezuela.

MICROPETROGLIPH YF-04

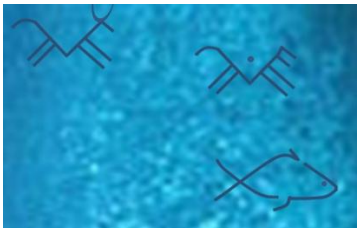
DIMENSIONS: 11.00 cm x 12.00 cm x 3.00 cm.
GROOVE cross section: 0.5 mm x 0.5 mm to 2 mm x 2 mm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: deslasqued volcanic glass.

PETROGLIPH YF-05



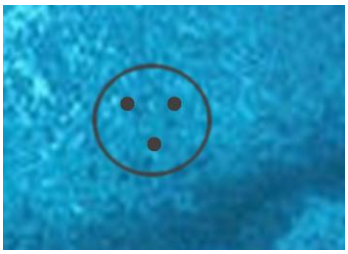
Dimensions: 56.00 cm x 30.00 cm.
GROOVE cross section 15.5 mm x 15.5 mm to 20 mm x 20 mm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: deslasqued volcanic glass.

PETROGLIPH YF-06



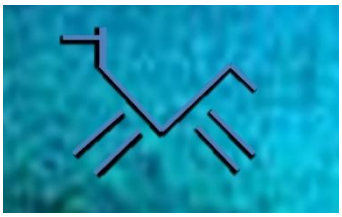
Dimensions: 50.00 cm x 36.00 cm.
GROOVE cross section 10.5 mm x 10.5 mm to 20 mm x 20 mm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: deslasqued volcanic glass.

PETROGLIPH YF-07



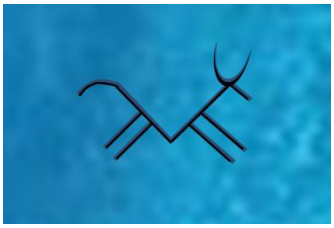
Dimensions: 35.00 cm x 35.00 cm.
GROOVE cross section 10.4 mm x 10.4 mm to 30 mm x 30 mm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: deslasqued volcanic glass.

PETROGLIPH YF-08



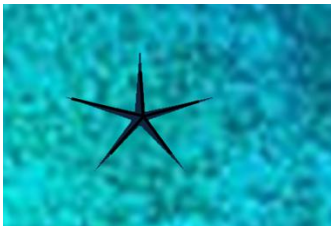
Dimensions: 50.00 cm x 40.00 cm.
GROOVE cross section 11.5 mm x 11.00 mm to 20 mm x 20 mm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: volcanic glass deslasqued.

PETROGLIPH YF-09



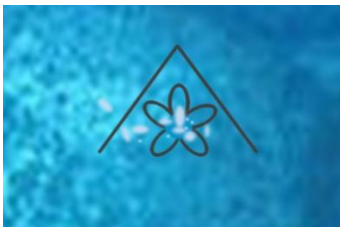
Dimensions: 50.00 cm x 36.00 cm.
GROOVE cross section 10.5 mm x 10.5 mm to 20 mm x 20 mm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: deslasqued volcanic glass.

PETROGLIPH YF-10



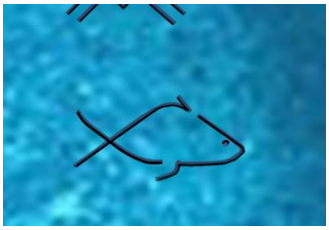
Dimensions: 30.00 cm x 30.00 cm.
GROOVE cross section: 1.5 cm x 1.5 cm to 2 cm x 2 cm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: volcanic glass deslasqued.

PETROGLIPH YF-11



Dimensions: 46.00 cm x 33.00 cm.
GROOVE cross section 10.5 mm x 10.5 mm to 20 mm x 20 mm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: Sheet deslasqued volcanic glass.

PETROGLIPH YF-12

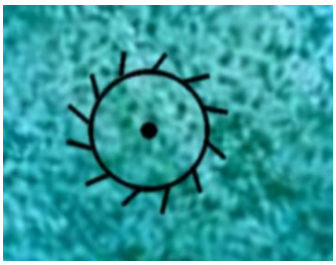


Dimensions: 45.00 cm x 23.50 cm.
CROSS SECTION OF GROOVE: 10.00 x 15.00 x 10.00 mm to 14.00 mm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: deslasqued volcanic glass.

PETROGLIPH YF-13

Dimensions: 75.00 cm x 35.00 cm.
GROOVE cross section: 20 mm x 20 mm to 50 mm x 50 mm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Trapeze vertex.
SCRAPER TERMINAL PORTION: point and edge thickness of glass.
POSSIBLE SCRAPER: deslasqued volcanic glass.

PETROGLIPH YF-14



Dimensions: 39.00 cm x 30.00 cm.
GROOVE cross section: 1.5 mm x 1.5 mm to 2 cm x 2 cm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: Sheet deslasqued volcanic glass.

PETROGLIPH YF-15

Dimensions: 28.50 cm x 14,20cm.
GROOVE cross section: 1.20 mm x 1.60 mm to 2 cm x 2 cm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: Sheet deslasqued volcanic glass.

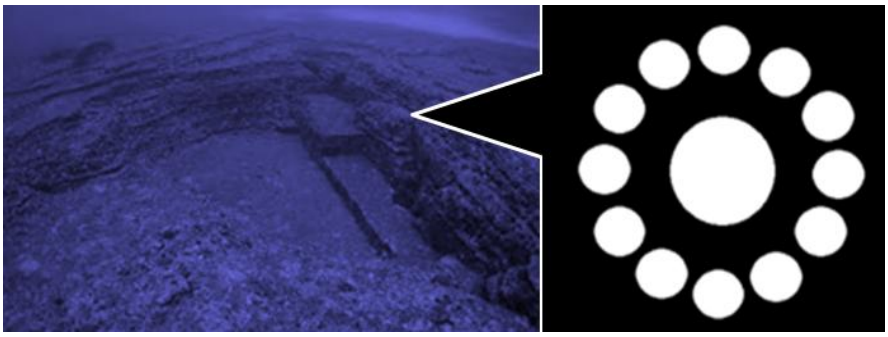
PETROGLIPH YF-16

Dimensions: 35.50 cm x 30,20cm.
GROOVE cross section: 2.20 mm x 2.60 mm to 4 cm x 4 cm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Trapeze vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: Sheet deslasqued volcanic glass.

PETROGLIFO YF-17

Dimensions: 60.50 cm x 35,20cm.
GROOVE cross section: 1.20 mm x 1.60 mm to 2 cm x 2 cm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: Sheet deslasqued volcanic glass.

PETROGLIPH YF-18

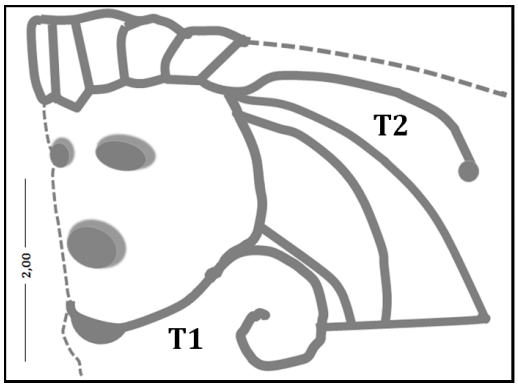


DIMENSIONS: cm x 100 cm.Ø Ø100 10 Ø20cm
CROSS SECTION OF GROOVE: 10-20 cm
METHOD OF MAKING THE GROOVE: Rotation gentle sway.
WAY OF THE CROSS SECTION: rounded
SCRAPER TERMINAL PORTION: sand over rotor point.
POSSIBLE SCRAPER: Rotor Paraca

3D PETROGLIPH: T1 and T2

T1.

T2.



Sketch Index

PETROGLIPHS T1 y T2

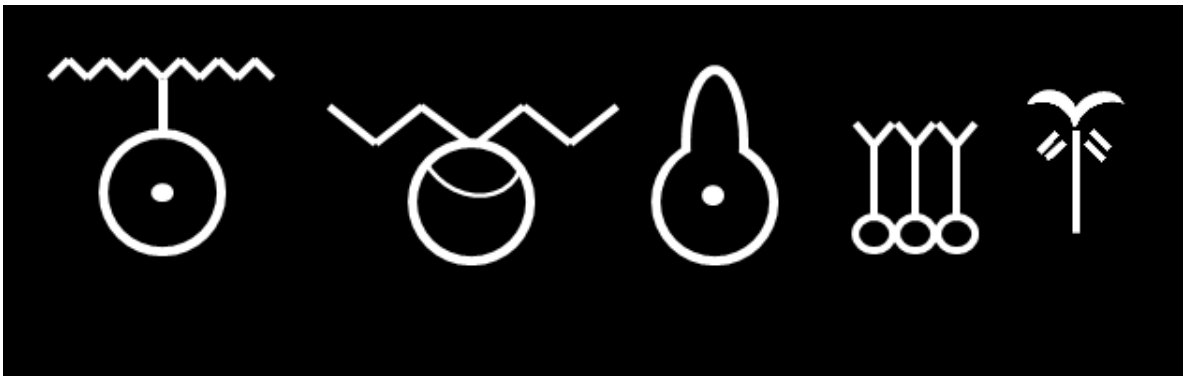
DIMENSIONS: 4.00 m x 5.00 m.
GROOVE cross section: 5.00 cm x 5.00 cm to 40 cm x 35 cm.
METHOD OF MAKING THE GROOVE: Rub gentle sway.
WAY OF THE CROSS SECTION: Acute, in vertex.
SCRAPER TERMINAL PORTION: point and edge of glass.
POSSIBLE SCRAPER: Sheet deslasqued largest volcanic glass.

T2

T1

T1

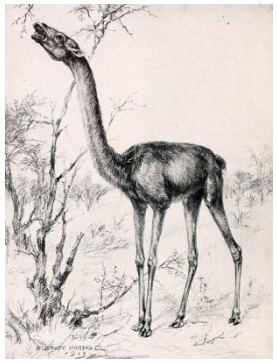
T1 are the gliph graphonem Cari Per (Face of Cari). The 3D glyph graphonem T2 are a statue (Ataihuar) of Toronoico.



Five botanical species lef to right: Tomatoe, Auyama, Avocado, Grain and Palm tree.

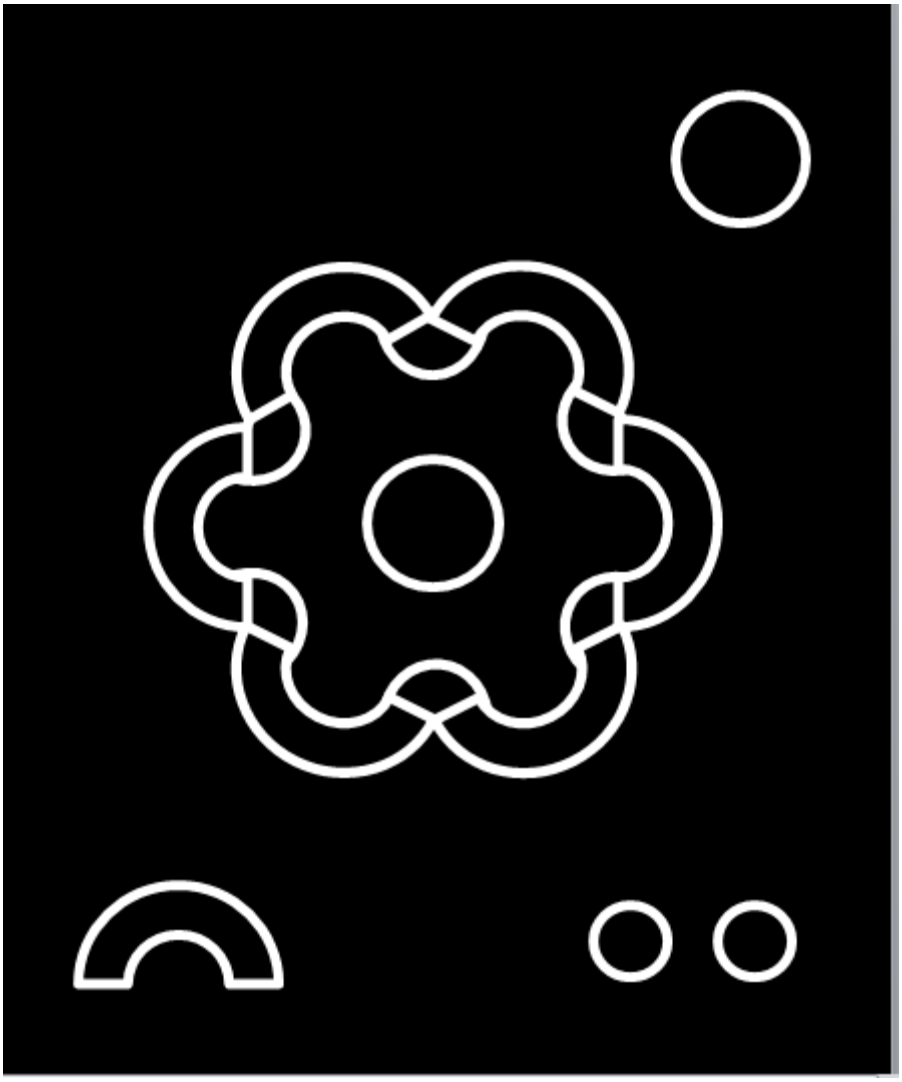
Engraves tablet in Sandstone with Southamerican gliphs

GEO-PETROGLIPHS: GP-1, GP-2 y GP-3



This group of petroglyphs, as well as the Caryatids, are in a lytic structure that is in the midst of the waves on the south coast of the island Yonaguni Jima. Two of them GP-1 and GP-2 represent a type of quadruped mammal-like or gazelle giraffe long neck. **Hipotheses 1:** *Alticamelus altus* (Robert Bruce Horsfall, 1912) (Matthew, 1901). *Aepycamelus altus* (Mc. Donald, 1956). Benes Josef (1979) "Prehistoric-Animals-and-Plants". Prague.Artua. (Pg.248).**Hipotheses: 2***:Paleolama(Gervais,1869)Hemiauchenia (Gervais &Ameghino,1880).*

The third glyph **GP-3** is a rectangular frame enclosing something that seems a phytomorphic emblem design. But The attached diagram shows the design index, flower shape form, that contains a special design that seems a Sun-Moon Calendary



VIII.1. YI. DEPOSIT AGRICULTURAL TERRACES.

In examining the site found that the rock on which is carved the Andeneria is Sandstone Formation of Yaeyama and meets the following set of characters:

1. The examined structure, unlike the natural geological formations of sandstones, subject to weathering, which are characterized by strict forms like Lajas, Lajetas, cubes, prisms, discs, balls, coins, Yellow Sand, Fallout, and Mud of Sandstone; completely lacks the 11 notables strict forms. YI. structure is fully cleaned, and has the same characteristics of YS-I.

2. The structure examined, where it has infinitely far riser, as in all steps is repeated.

3. The structure have examined a frequent cuts rock strata across at 90 °. When natural Sandstone don't have transverse joints that angle 90º but angles near 45 °, indicating that angle were cut by hand.

4. The volume of extracted rock, threw in the terraces a total of 90 m^3 that at the rate of 1700 kg / m^3 total 153,000 kg. or 153 tons. Volume that can not move only in the absence of current or channeling exposed to stormwater runoff. The structure is completely clean.

5. The only loose stones that were found in the Andeneria are Cuarcitas, material used in the cutting and marking Sandstone.

6. In the cut and sale flat or smoothed, several petroglifos appear groove scrub is worked by annual scratching.The cross sections of petrogliphs form areas of up to 4 cm^2 edges smoothed by rubbing or scratching.

7. In some terraces appear a little statues type Ataihuar by way of buttresses, Anthropomorphic, Realist style with bilateral symmetry and aboriginal factions.

In consequence of the above listed, local andenerias are not natural formations, but agricultural works made by the local Aboriginal people, using a technique known enough Andean construction in various locations Suramerica. work we see footprints in rock surfaces cut, they correspond to the same technique previously described in YS-I. This was used to form the many terraces that are located at the sites of the mainland of Yonaguni island, where numerous petroglyphs carved both on the terraces and in litos isolated where the processing technique annual rubbed is the same dominant Venezuela and in the Archaic Coast shipping lanes, and later in the terraces then made Yonaguni Island on the mainland, with solid stone portals, and stations petroglyphs and sculptures characterized pur his frontal and bilateral symmetry. The terraces are characterized by broad access to high riser steps repeated, a feature that is not seen at YS-I. The start of construction in this archaeological site, is postulated 1) year from 10,000 ap. as a result of the sinking of the Port by the rapid rise of the sea, due to the torrential meltwater from the Glacial Fusion, which marked the end of the Pleistocene Period Period begins present interglacial and the beginning of the Holocene, and 2) as a construction Why to choose, made on high ground while the petroglyphs that are out of water in Yonaguni, because they have the same range of cross sections that are in the sea corresponding to not less than 40,000 sessions remarque Annual by rubbing or scratching..

Terraces similar construction technique studied in the sea(YS-I), but raised on land in Yonaguni Island where "the old man" (YI-04) An ATAIHUAR styled with bilateral symmetry Aboriginal realistic facial physiognomy of Ainu ethnic type-somatic seen .

Local Petroglyphs are presented separately in a separate on that topic in this work under the title "petroglyphs YONAGUNI".

SANSTONE FRAME Y-II

The Field Y-II consists of a megalithic stony portal with the following set of characteristics and dimensions:

1. This consists of 3 stone elements: 2 pillars founded at 2,00 m below the surface of the current floor with a regular trapezoid section, with moldings in the form of "gag" holding a rectangular beam section.

2. Unlike other traditional portals of the region, this is oriented with its longitudinal axis from east to west, and the North-South direction of access. This portal is oriented with its address access to the Reservoir area YS-I, and therefore is considered directly related.

3. The 3 components are elements of natural stone appearance and physical characteristics of natural stone cut. But on close examination it was determined that consist of a mixture of synthetic sandstone (Tapiare) made from a homogeneous mixture of dust sandstone with plenty of lime, from corals baked reef, with traces of coal ignition, fibers cotton (cellulose) and a vegetable mucilage similar to Arnica.

4. The three elements, vertical and horizontal, were cast in molds or dies, possibly of wood, primarily the Pillars and then Beam.

5. The dimensions of the portal have their open section, height 3 m and 4 m wide free. Outside on the basis of 7 m and 4.50 m total height above the current ground level dimensions.

6. In the examination of the lintel, for possible registration has not been awarded any evidence. What is odd. There are two large holes that might indicate the extraction of some precast relief, previously embedded there. The same applies to the pillars. The portal itself, responds to the design of a wide seat Tamanaco or the Ancient Mariners.

7. Surprisingly the many breakages and piercings. They look unnatural. There is the probability that the observed damage proviniesen of some warlike encounter as part of Sho II Plan for the defense of the Ryukyu Islands from November 23, 1944, as part of the landing on the islands of 387,000 troops under the command of General Tomuyoki Yamashita, although no specific information found about Yonaguni Island and the archaeological site Y-II study. Moreover scenarios between 1874-1895 that could explain such damage was investigated.

8. From the point of view of style Arquitectonico a feature of Site Y-III present in the Y-II was detected. It consists of Escalon created between the pillars and the upper edge of the lintel. The same look of deterioration is common factor between them reason to assimilate in one style II with the chronology of Y-III, ie, built around the year 360,000 AD.

VIII.3. MAUSOLEUM Y-III

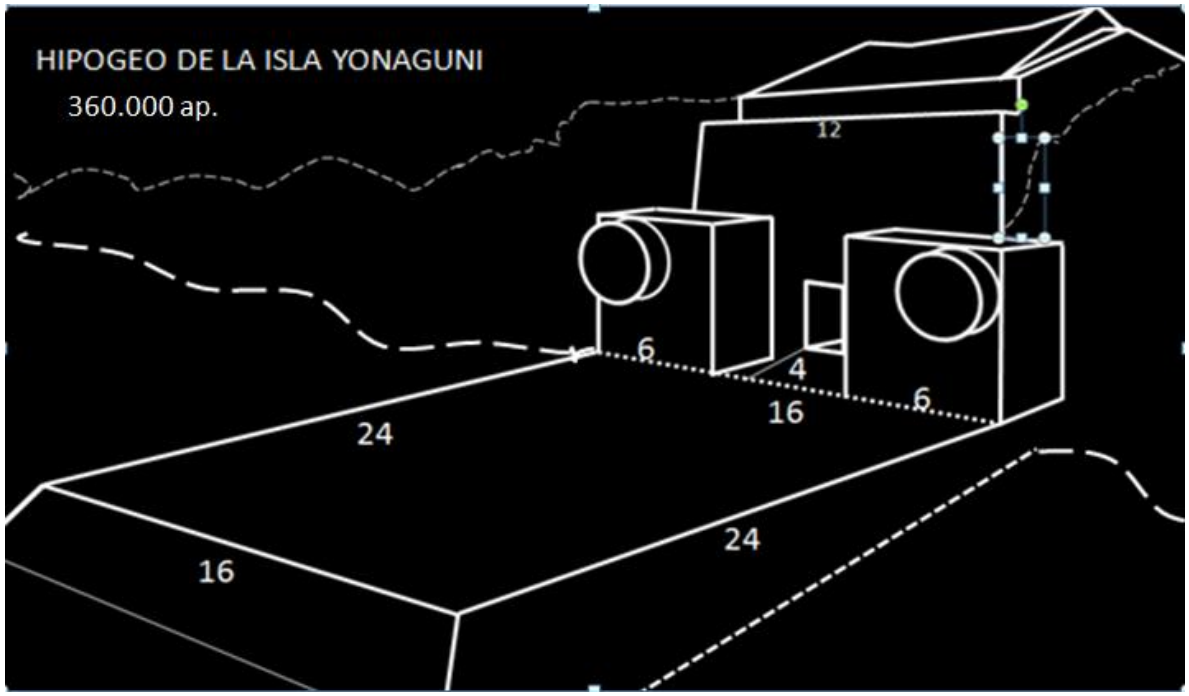
Mausoleum Temple Shrine looks Y-III carved on the cliff of the island Yonaguni.

The Field Y-III consists of a Shrine Temple, an Hypogeum mausoleum, built by carved into the rock of a cliff on the island of Yonaguni, having exactly the same technique of cut sandstone rock, previously used in the YS Yacimientos I and YI. The design of the monument represents externally alone in his way a traditional building made of stone walls and covered with palm leaves, wooden columns with internal structure, rectangular one that fully carved like a monolith in the rock cliff on a podium or basement, which anticipates forming a rectangular space 12

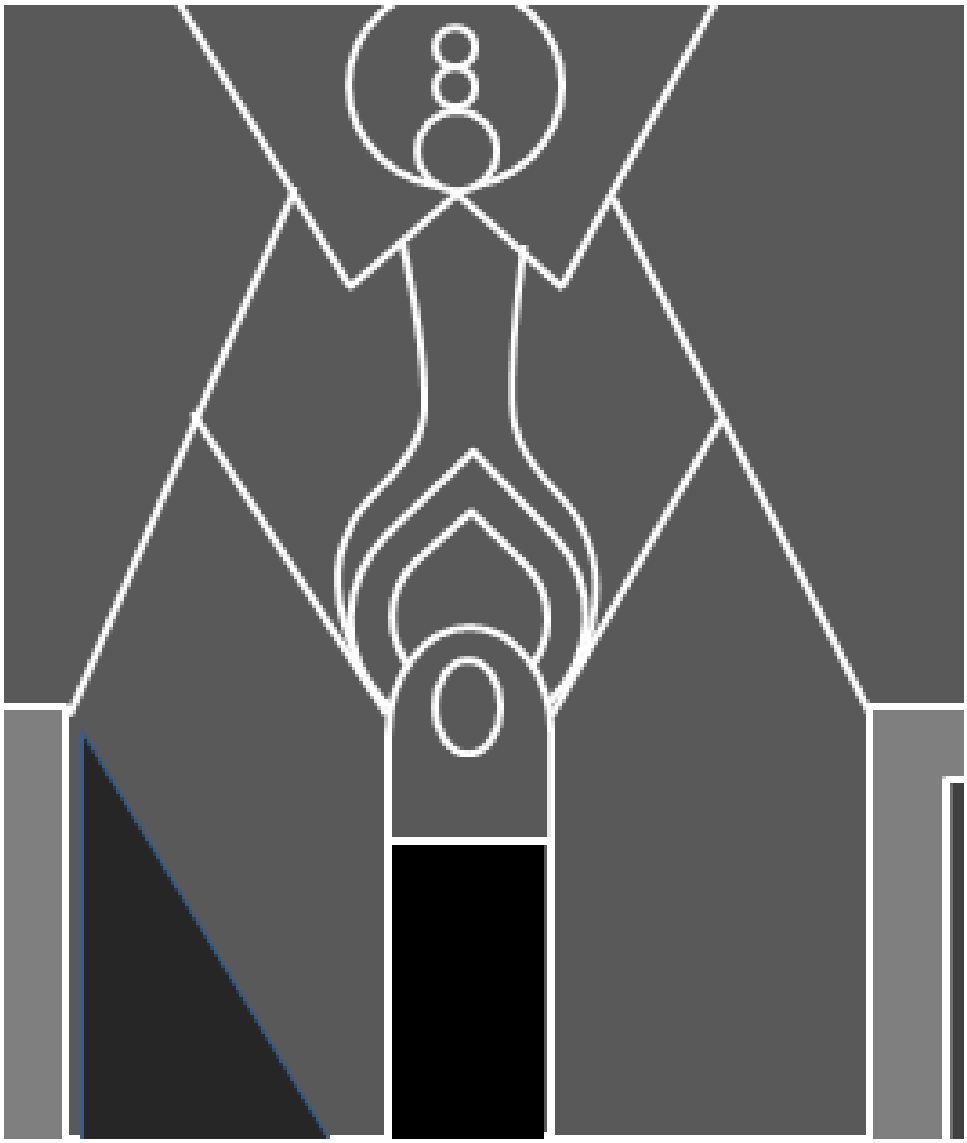
meters wide and 24 long. In this monument they have been made radiometric dating will not give the age of the work only record the decay of the isotope C14 in subsequent organic matter, which covers and embeds the rock monument. A trench would be required under the stone floor to make a sequence of pollen and charcoal.

The facade has bilateral symmetry. The Sanctuary, imposing façade for its elevation, occupies an area of 12.00 x 8.00 meters (96 m2) inside the cliff. The building rises to a height of 10,50 in the roof ridge. The facade has a width of 12 meters and an elevation of 9 meters on the architrave and 10.50 in the ridge of the roof. Form the Arquitrabe a "T" as in the Aztec winged plates. Access is central, a door 1.5 m wide with a front yard of 4.00 x 4.00 meters opens onto the square. Two volumes of 4 meters high and 6 meters wide, with boxes over to the flower arrangements, advanced in four meters to the front on both sides, ie a "distyle in antis" both advanced bodies, hand-carved rock, holding the emblem in high relief of the Ancient Mariners, 16 meters wide, with its spiral wraps, 2 meters in diameter each. Approaching the front wall above the door has wrought a central Petroglyph imposing 5 meters high, carved petroglyph with a minimum cross section of 5 cm x 5 cm. representing at least 250,000 rub remarque sessions. Why it is considered to have been made while this petroglyph is at the top of the facade of the sanctuary, from the doorpost to the architrave. Design holds the oldest emblem of the Ancient Mariners, the Marine standing in front view, subject to the gunwales of the canoe, repeating pattern between Bum Bum recorded in the Andean foothills of Barinas. The emblem of the people of the canoes, the scholars, here he is recognized as the emblem of the people of the "Land of Mu" .Description: The sea in his canoe, standing, wearing the "pot diving" (Paraguarime or "Palguarime") and released two bubbles. Under the emblem above the petroglyph continues along the door on which a tympanum is generated. Y-III and YS-I seem to have been built in the same era in which the Y-III Chronology of about 360,000 would be set ap. The degree of weathering of the rock is analogous to YS-I. It has not yet located a similar sanctuary in the submerged areas.

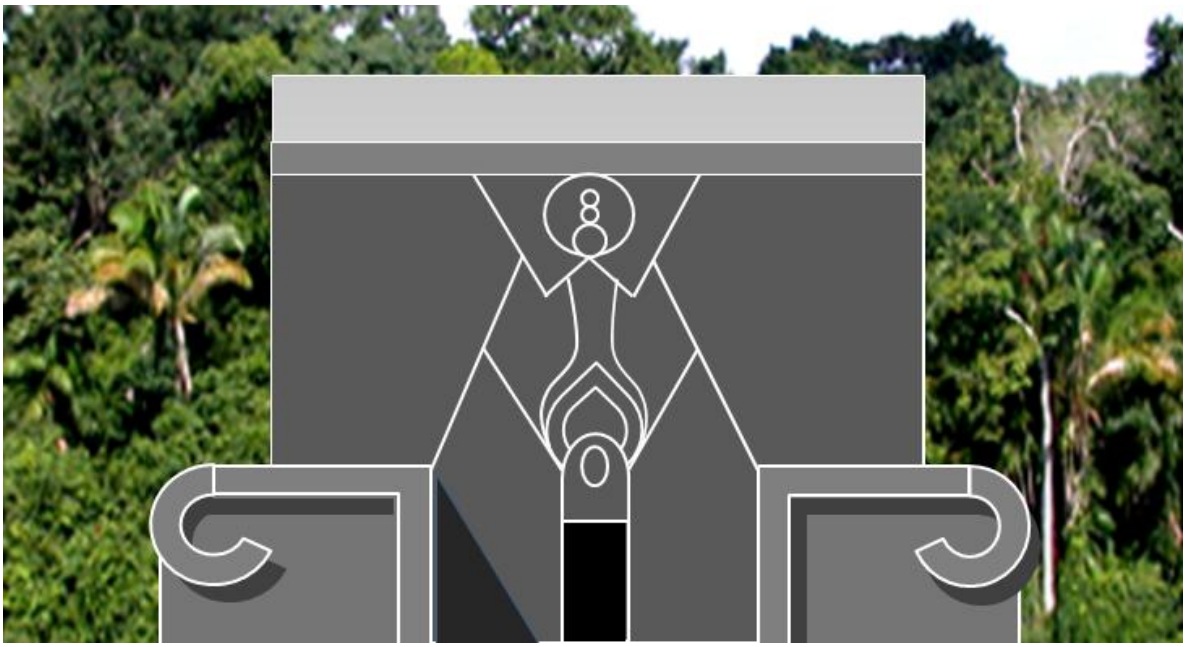
Furthermore the original emblem of the "Country of Mu" which features the facade of Y-III has not yet been found among petroglyphs YS-I. It seems an exogenous design. The original design of the Aria is in a row in Bergantin, north of Caracas; It measures 250 meters. We do not know the like.



Volumetric perspective of the Hypogeum Temple III Y-site measurements.(Lifting by the author)



The Petroglyph Mausoleum facade Y-III (Lifting by the author)

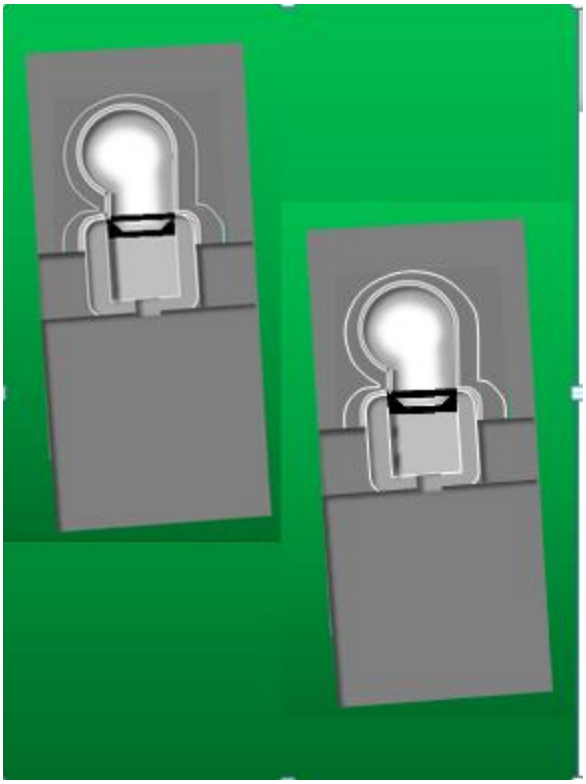


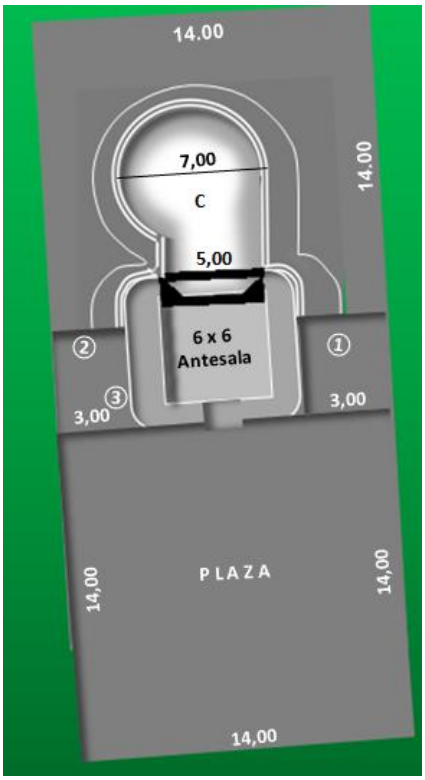
Elementary Archaeological Reconstruction of the Mausoleum facade schematic Y-III with advanced bodies showing the emblem of the Ancient Mariners and the background the schematic location Petroglyph (author Uprising).

VIII.4. MAUSOLEUM Y-IV

The Y-IV Site consists of two shrines two Hypogea mausoleums built by carved into the rock blackened by the weathering of hard sandstone of a cliff on the island Yonaguni, Temples having exactly the same technique of cut sandstone rock previously used in the offshore fields YS-I and the YI land. and Y-III. However it is worth noting the use of curved cuts and that the condition of these is optimal, due to the relative hardness and geological stratum stripe. Both have an entry of 2.00 m high and 1.00 m wide, both in plan and ceiling show similar shape and dimensions, but which is highest on the left, to the north, the entry threshold also 5.00 m wide and solid rock, is decorated with a cross in high relief. His style could be described as classic, already dispenses any formal allusion to the ancient indigenous housing and takes features that we intuitively lead to the design of the Maya icons. Plant Description: The focus of this sculptural altarpiece is the Casco (C) of the same design and similar

proportions still be seen carved in Row Widow, El Avila National Park in the North Urbina, Caracas, seen from the freeway.





Y-IV Site Plant Roof. Dimensions are indicated

It is a town of Pohom or "Ball", whose only game this field in Japan is what we observe in the submerged reservoir YS-I (see YS-VI). What distinguishes these two mausoleums respect to the Y-III, the forecast is also taken to prevent erosion and weathering that has suffered the Y-III. This forecast is the development of a collector channel rainwater that stands as a parallel line, the hull shape in profile surrounded with a path that channel maintenance. The canal cuts and sidewalk give the figure of an external hull form of "aura". The overall design shows the human profile with the town and with their arms resting on a table, and looking to his left as if waiting for the signal to get into the game. Let the

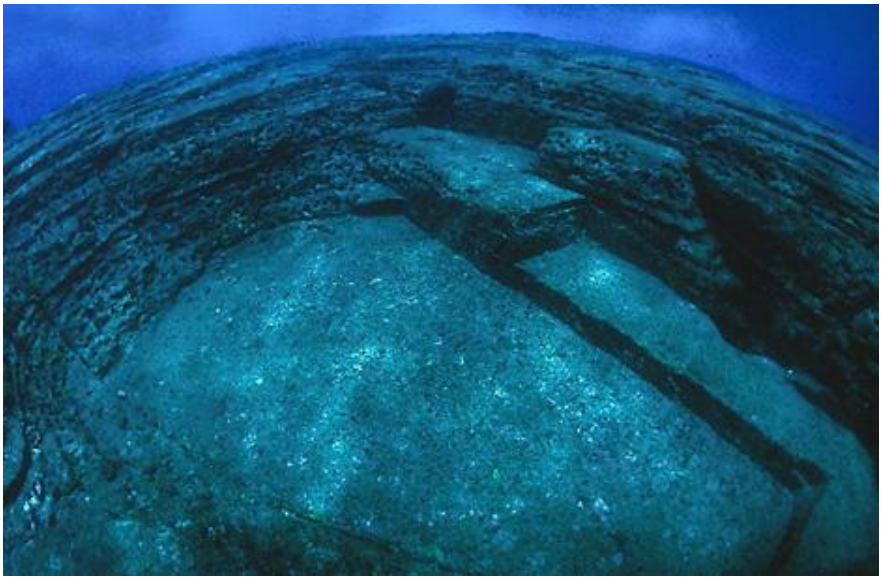
dimensions: The Square mausoleum designed for the commemorative meeting of the bereaved, measuring 14.00 meters in width and length. The schematic arms are shown in the square as two protruding bodies whose ends are separated only 2.00 meters to input the Mausoleum through a hall of 6.00 x 6.00 meters, which is the bottom of the enclosure door whose frame measuring 2.00 x 1.00 meters. The plant, the design we call the "helmet" measured 8.00 meters high, 7.00 meters in diameter and 5.00 "neck". This three-dimensional "helmet", generates a high curb on all sides, concentric and parallel to this, 1.00 meter wide and 30 cms constant slope. This sidewalk in turn is fully lined chute storm drain, 20 cms. constant width, in turn surrounded at its profile by an inclined deck. The set of singular beauty shows a classic Maya style but in the Archaic period, similar in proportions to the aforementioned example of Row Widow in Caracas (Pohom or Apon, the Ball among the first Maya)

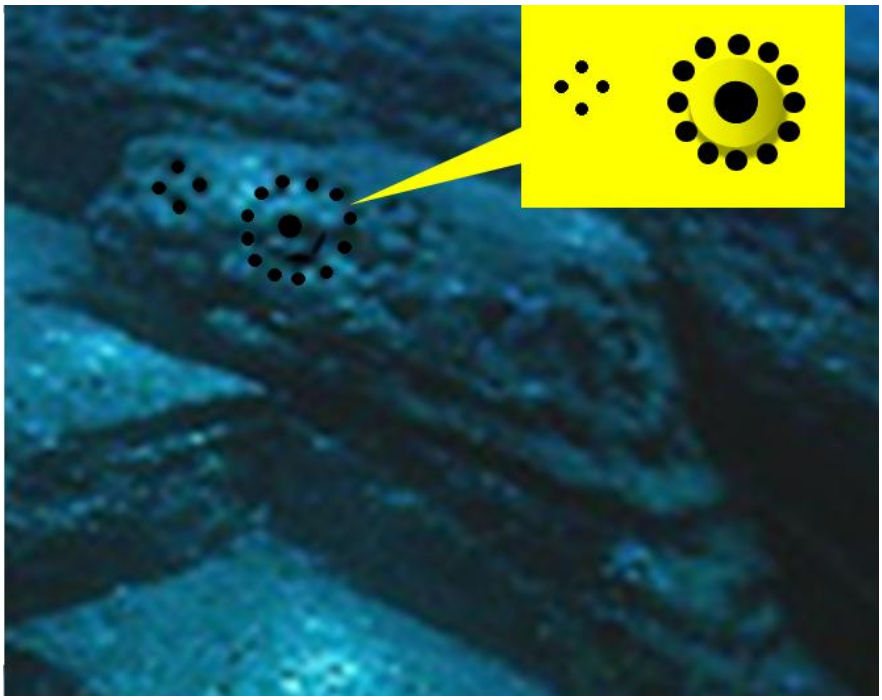
VIII.5. SUBMERGED WALL Y-V

Only distant visual appreciation to assess the TV consisting of what is left of a vertical structure by way of hard sandstone wall, evidently taken by the sea. It is possible that was part of a portal with its respective wall, due to the presence of a group of Cariatides a horse standing on the front wall, and two other grafonemas on the side. The structure looks like a dump of sandstone. The caryatids stand out for their rigorous frontality, distinguished by the quality of the drawing. It is observed that the characters represented there, at least one, use hats similar to those of the Moai of Easter Island. Being dumps and in contact with the sea south of the island, links the YS-I.

Are present in the truncated lateral wall, at least 3 graphonemes Kaida. Existing in underwater Yonaguni petroglyphs too. Two of them represent two animals cuadrúped Paleolama The third framed in a square. Caryatids are evident, especially one(extreme left) with his horse.

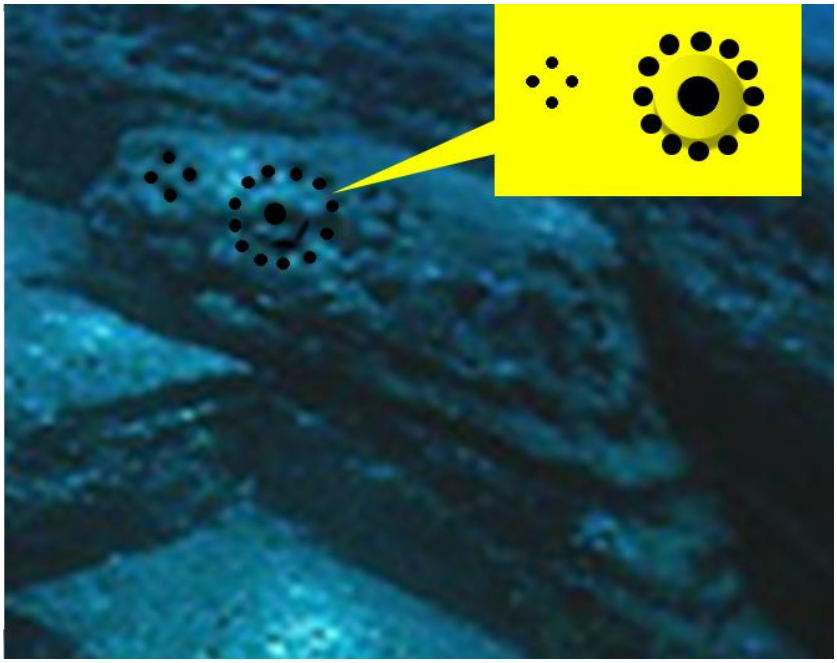
VIII.6. YS-VI COURT TRIBUNE AND BALL GAME





With its steps, badly deteriorated, the Ball Game court has the appearance of a stadium. The track measures 50 m in length with a high curb, 3.00 m wide and 1.00 high, designed like a snake. The eye of the snake in the geometric midfield, was the point where the tissue was crimped Aro to

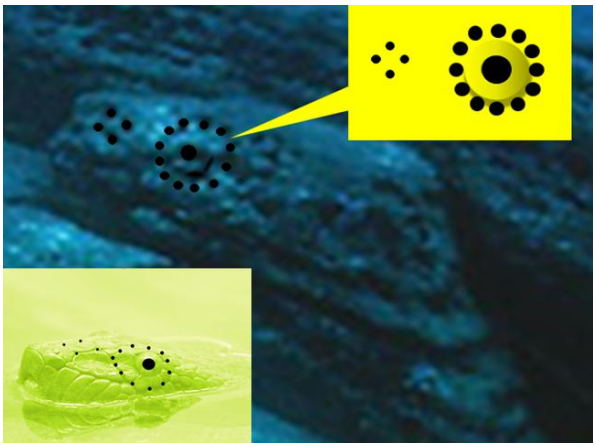
score. That eye (see details below) is the Solar Calendar Chich Carup with 12 divisions of 1.00 m in diameter. Each point is a cylindrical hole 10 centimeters, and the center of 30 cm. The ball game or Apon PoHom in Mariche Cumanagoto language (Maiam) or Tlachtli in Nahuatl, was a sport for ceremonial connotations played since its inception in northern South America and then spread first with the Olmecs Mesoamerica, the Quiche Maya and the Aztecs, practiced both in everyday life and in religious celebrations. The stone rings are considered a classical or baroque addition of the Maya Quiche the game. The first rings were braided palm. It was not just a game was a ceremonial which symbolized Huitzilopochtli overcame his sister the moon to lead at dawn. The game was played on the tennis court, the ball is hit with the hip, elbows and knees to pass the ball from one side to another of Aro. The walls inclined to the sides of the court made the ball back on the field.



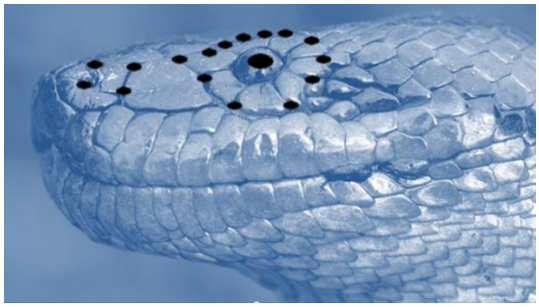
The Solar Calendar CHICH-CARUP 12 divisions as the eye of the snake.

In the analysis of the elements are again, this takes the pitch of the ballgame, timing, basis and origin of communal production mode archaic sailors. In the most widespread version of the game, players hit the ball with the hips, elbows and knees on the right side of the body. Other versions allowed the use of forearms, rackets, bats, or mitten (stone hand). The ball was made of rubber, and weighed up to 4 kg, fields of the ball game were found in Mesoamerica, to the south of Nicaragua and Venezuela (28), These golf ball game vary considerably in size, but all have long narrow tracks with side walls used to bounce the ball.

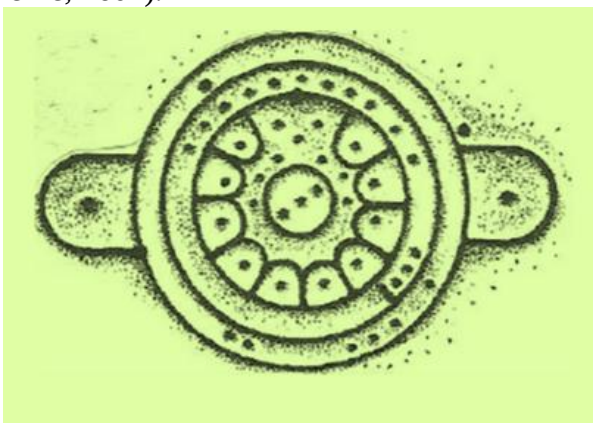
Prieto, M.A (1984) "Mariches had their own Maya Ball Game": Po-hom or Apon, the origin of Mayan Ball Game in Venezuela. Inedit manuscript. Prieto, M.A (1984) Pohom or Apon: The Maya ball game in Venezuela. Found a pitch in the mountains of Las Adjuntas, Paz Castillo Municipality.



In the search for an explanation to the use of a snake eye pattern for a calendar as a sculpture, we found that the water snake (Eunectes murinus) has, in the group of plates around his eye, the pattern of union 12 points in corneus plates defining the solar calendary.

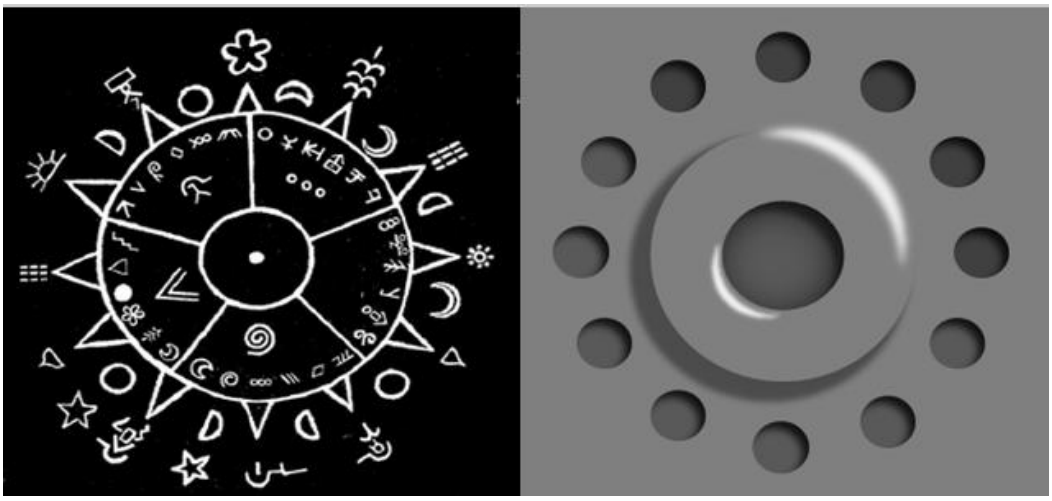


Solar calendar design on the eye of the sculpture of a Ofidio (Eunectes murinus) in the Field YS-VI, followed the pattern of the joints of the plates around the eye of the species Eunectes murinus (Latreille, 1602).



SAME PATTERN IN ONE OF THE CALENDAR OF MARICHE-CUMANAGOTO MARINERS ARCHAIC SOUTH AMERICA. MOUNTAIN ROW OF LA INDIA. GUATIRE. VENEZUELA.

CALENDARY YS-VI-1



Calendary of mariche-Cumanagotos Archaic Navigators of South America.

The original emblem calendar YS-VI-1 leads to a preliminary conclusion: The origin of the Luni-Solar Calendar Japanese is original of the Archaic Navigators. His unit time factor casually called "rokuyo" from the Amerindian word "Cocuiu" (Cocuyo) naming the planet Venus as a calibrator element, 3:45 am, nighttime observations of the positions of the other stars. The Japanese lunisolar calendar did not come because of the Asian continent, as it was already carved into the rock of the court YS-IV before the onset of glaciation latter really ap 360,000 the year before. This same design is found in numerous petroglyphs from different regions of Venezuela.


Eto
干支
Ne
子
Ushi
丑
Tora
寅
U
卯
Tatsu
辰
mi
巳
Uma
午
Hitsuji
未
Saru
申
Tori
酉
Inu
戌
I
亥

Y-VII GEOSCULPTUR

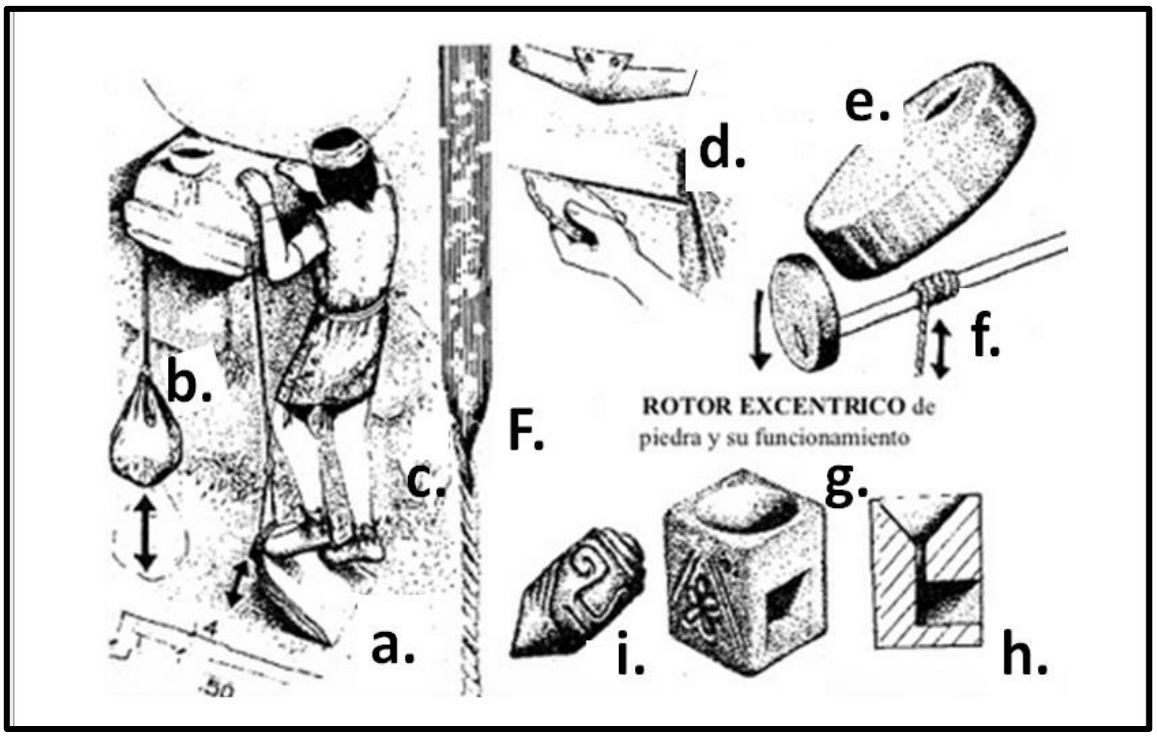
This sculpture (Ataihuar) with similar appearance and size to an Olmec head is in the interior of the island Yonaguni Jima. Technically this is a "dolmen"structure made by mixing synthetic rock (Tapiare) *(Prieto, 1974),* placed by successive emptied, and symmetrical, the last of which was the slab of the top of the head, emptied into a vegetable mold, with which it forms the orbital arcs occurred, nose, ears and front of the "Master Earth Mother" called “Gua” by natives. The block has a cubic shape, his face looks towards the sea, towards the peak exactly Urabe. The cubic mass of synthetic rock measures 4.02 meters high, 3.56 meters from east to west and 3.05 meters from north to south. It is likely to lodge an archaic

tomb listed in Kojiki (Tem Mu, 712). Local universities should take initiatives to promote the rescue and study of this statue. The same is depicted in the petroglyph YF-19. It requires immediate restoration.

When leaving disarming with time and the effect of earthquakes, each block shows a partial emptying fallen.

VIII. 7. THE CUTTING OF SANDSTONE ROCK (YS-VII)

The YS-VII Oilfield is located in the southwest corner of Domo submerged. Here comes just opposite the Tunel, a block of sandstone cut in half vertically forming a gap of 7.5 cm wide that let in sunlight when the sea level was much lower in long dates major of the year 7,600 AD. ap 10,000 a year. The LINEAR CUTTING IN ROCK was an ingenious but laborious process. The people of Macuira, which were not at sea fishing (Tiki), I mean the other artisans, were a clever people who spent hours with ropes soaked sand, in groups of four, going back and forth pulling the rope cutting, hanging in the groove with a heavy counterweight, until releasing the blocks. The Site YS-VII is instructive to understand the method of cutting the sandstone in Yonaguni jima.



Between Archaic Navigators the archaic work of art from stone was after the large mole to the smallest details of figurines. In this plate we see, Pedal Cutter YUCURTOPO**(a),** counterweight**(b),** cocuiza soaked sand to cut and paste **(c.),**

marked quartzite scraper**(d.),** e. lytic rotor counterweight(f.) eccentric rotor, mortar seeds for drugs**(g.),** h. sectional view thereof **(h),** i. with the emblem of the Ancient Mariners. ("The Archaic Navegantes South America" Rev. International Caza y Pesca". Pp. Central. Enroll. Edic. June 1983) (Heinz Doebbel, Edit.). Megalithic works in large groups of people going back and forth pulling the rope cutting, Hanging in the groove with a heavy counterweight, they were cutting the groove until detach blocks as these we see here, 11 meters high. The blocks we see in the pictures attached, in particular, located 20 meters deep in the end west, never finished cut for a reason: Around the year 3000 bp. to 1800 bp. sea forced them to abandon the task at work, the blocks were never detached, but it left us with archeological evidence of their way of craftsmanship, as did sample. All the sandstone carvings on the island, mausoleums and monuments including temples, partially used this method. But the method described was a result of elemental or cutting method cutting scraper, tips deslasqued of volcanic glass found in the area since the XIX century and before. These calls “Solutrense” in the European stylistic *(Maringer and Bandi, 1960)* were called Guaicapuen tips, Caripùen or Piripuèn between Archaic Navigators. They were the same litos spear and spear fishing, but this time embedded in a different frame. To

make deep cuts initial use something as a "launch" with cutter secured flint or quartzite at the tip. This throws to cut further allowed to introduce sufficient wedges cut from 30 to 40 cms. We have seen this depth of cut in a number of discarded blocks fell into the old creek thrown from above. They also used chisels to open Silex square holes where to place horizontal slats or scaffold Roads and awnings hung from plant tissue.

VIII.8. TERRACES OF MEDICIN & FLORAL PLANTS

One question which occupies our mind while swimming on or off the bleachers where they are located the ancient agricultural terraces was, that served the most narrow terraces, just 40 to 60 centimeters wide. So that may have served these.




The more narrow terraces were no leftovers, but terraces for special crops. Medicinal plants and flowers. We know for its size, but also by the types of dominant pollen in the interstices. Pollen ornamental herbs, medicinal and flowering plants. Given its size, we conclude that the plants were grown in pots or containers of appropriate diameter. Aboriginal medicine was very important in cultural relations with different coastal villages who still maintain these traditions. Macuira YS-I was called to be

a unique cultural center attracting visitors in search of knowledge to solve problems; construction, medicine, fishing, navigation, weather forecasting, socio-economic orientation, clothing and footwear, tools and artifacts of work, work techniques. It was a school. In the days when the islands were still uninhabited, the fishermen shall be established on the coast and from there introduced several crops that did not exist in Asia, as Ceibas *(Ceiba petandra),* the original wild Lemon *(Citrus aurantifolia)* of wild species spiny high cloud forests and jungles of Venezuela, the creeping Auyama or Pumpkin *(Corcubita),* scrub wild tomato *(Solanum lidii)*, Amaranth or Caraca Grass *(Amaranthus viride),* first cereal flour in South America contained in archaic petroglyphs Venezuela and calendar, as well as various tubers including Yuca or Mandioca *(Manihot),* cane Rapaca or American Bamboo *(Phillostachys aurea)* Arnica *(Tithonia diversifolia)* and Cinnamon *(Cinnamomum verum)* called "Tuorco" in petroglyphs and rock Calendary of Venezuela, among others. The terraces for this purpose, nurseries and seed health food, had a run step Roads and where to place the pots. **YS-I** exist in several narrow terraces with this additional element, distinctive of their specific use.

Y-VIII. HEATING BATEA "PATNA" AND SMOOTHING POSTS.

Art rock cut applied to the development of a Bats (Patna) to heat food by solar energy, heat transfer to the liquid. The Punts (Patna) were used to heat food. But previously cooked wrapped in plant leaves. The Punts (Patna) are quite common in Venezuela: were studied by *Helmuth Straka(1979)*, who determined some of its functions. A tray that is crafted in a rock that is exposed to the sun all day, in the afternoon heat to transfer all of the water that the food is heated. This is because the use of solar energy. The Bats have 1.40 meters. long, up to 0.60 inches wide and about 50 centimeters Depth, acting as a communal heater of food envolved.

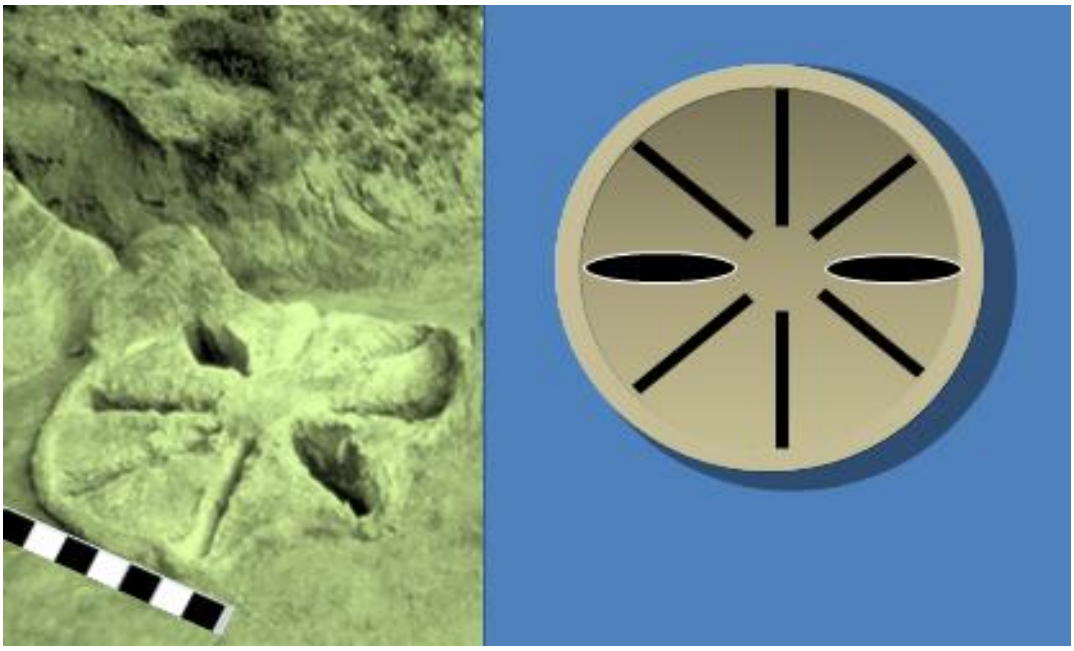
Y-IX. CARIATIDES OF ENGRAVED WALL

Plane Sandstone carved in low relief that is now in the line of surf of South Beach Yonaguni jima, just north of YS-I and can not be analyzed as a petroglyph, but as a sculpture carved on a wall. Figures qualify as "Caryatids". Note the type of hat or cap using this character.

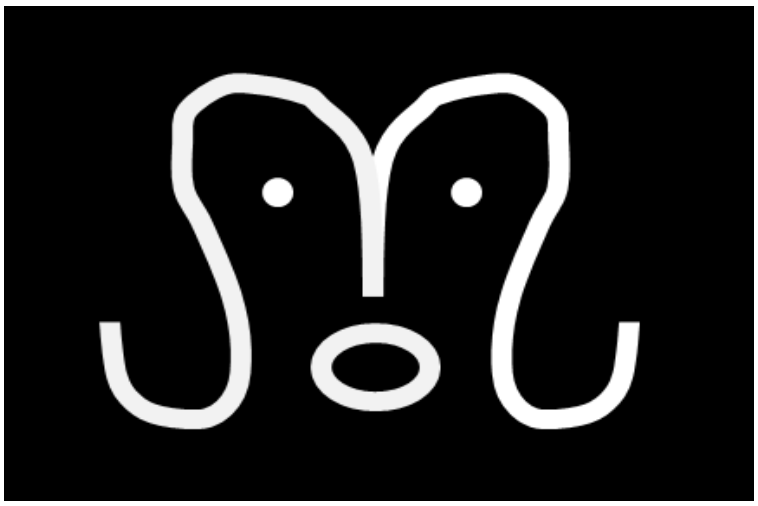
Y-X. ARCHAIC ALTAR

The same technique Sandstone cutting was applied in several works on the island. In this case for an altar, made while YS-I. The altars were usually astronomical observation functions. This particular measures 10.00 by 10.00 meters (100 m2), surrounded by rerraceadas squares.Simple altars with these characteristics and dimensions have been identified in the great astronomical and ceremonial centers of South America. It is also used to run community meetings and to direct communal works or Cayapas *("Cayapa Asake, Communal Production Mode". Master of Precolumbian Architecture. Prieto, M.A. 1980).*

Y-XI. OTHER CALENDARY



The design of the calendar disc of 8 divisions, 45 days each was alsopresent in Yonaguni and in thhe the petroglyphs of Venezuela. In turn, the disc wasuseful as time control of 3 in 3 hours. (Down) Petroglyph design YS-I which is also in Venezuela, another traditional emblem of the Country of Mu, after local sources consulted in this work.

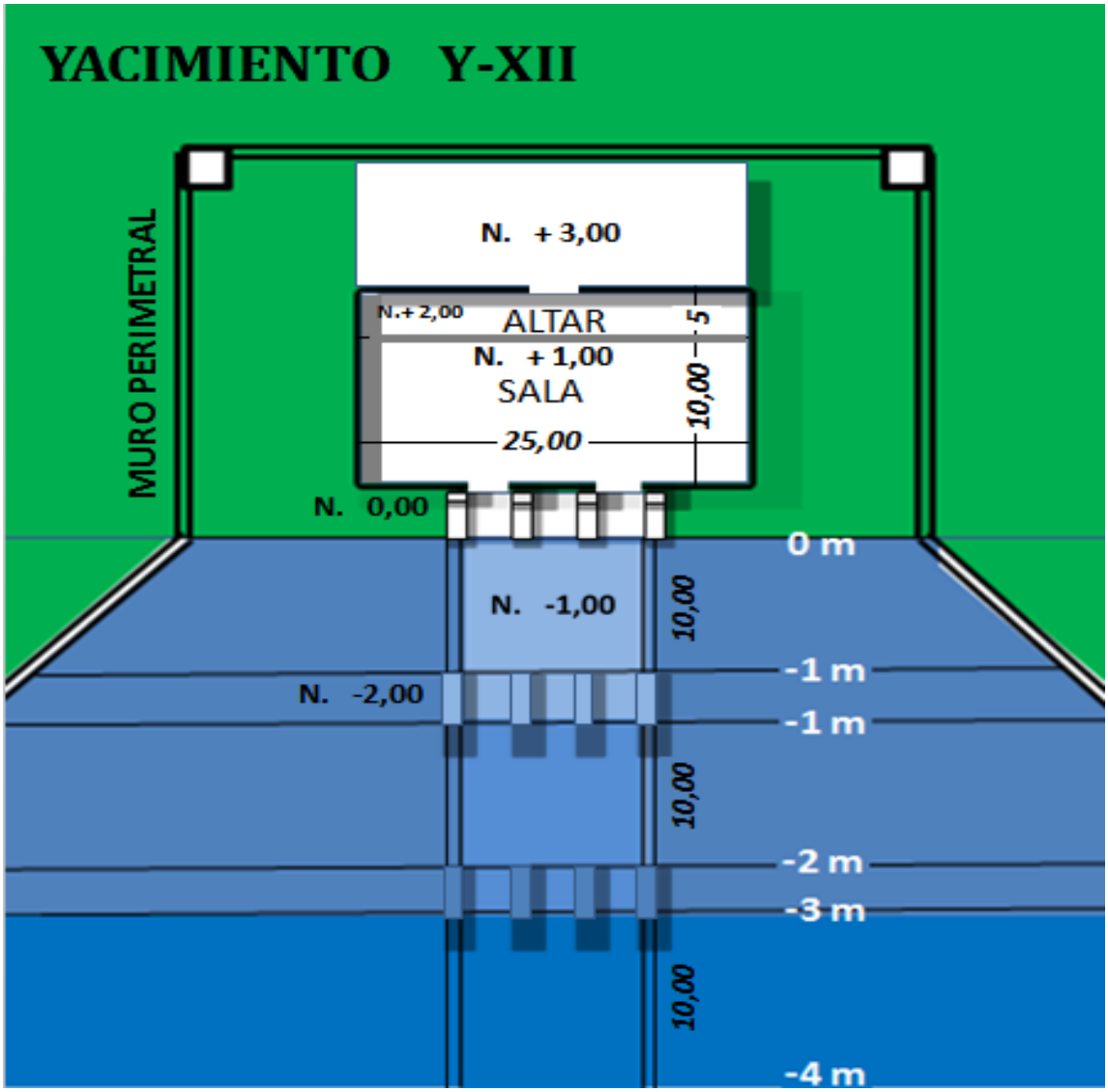


Y.XII. SUNKEN TEMPLE. STONE ESTELE E-1

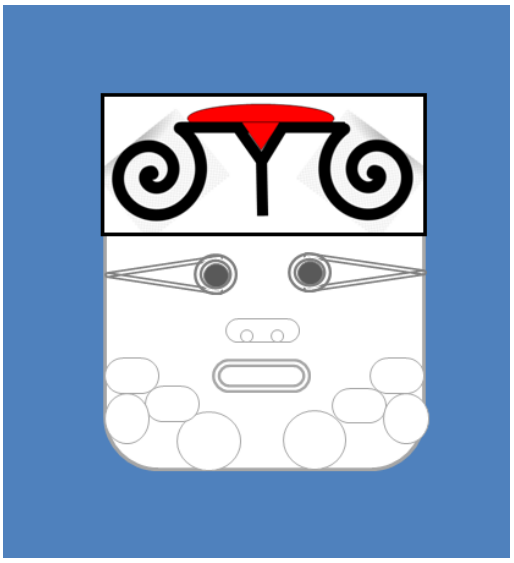
In several public works located near the coast, sea level rise ended with circa 3,000 BP. Flooded structures. In this case the sea occupied the structure in the lower half, to more than 20 meters deep, with three successive terraces with stairs submerged in the sea which clearly indicates that the work is pre-integrated year Moreover, it was built at the same time the submerged Dome YS-I.

Note in this case through the water two of the submerged terraces before the year 7600 AD. In this case the buildings are prior to the rise of sea level. They were built on top of the mountain when the sea was more than 80 meters below the current level, ie about 13,500 to 14,600 bp. or before. On the terraces in the deep of this temple are submerged

petroglyphs engraved on the stone of Gunkan Calcareous Rock . Initiates 40,000 years before the submersion. We believe that by that time the temple was built entirely and is coeval with YS-I.



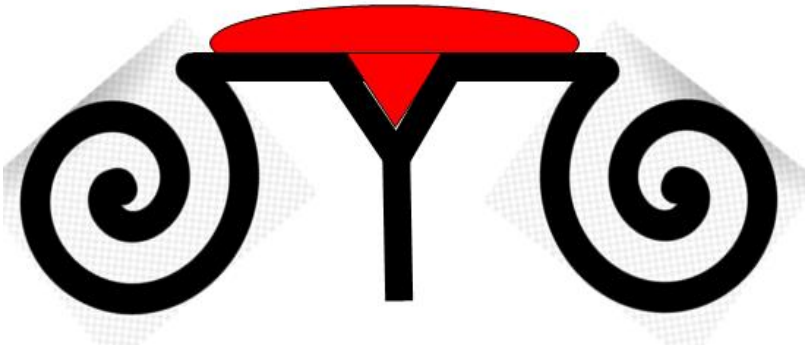
Schematic diagram of the site and where-XII shown in green area of the monument that is out of water, and blue stone buildings initiated before 40.000 bp. were submerged between 14,000 ap. ap 10,000.



During the investigation of this glyph in low relief, it indicated the red emblem that is precisely carved ceremonial table of 16 meters in length, emblem Macuira immersed in YS-I was recognized. Which links both sites. The style of these two guards is reminiscent of some Olmec monuments of La Venta. But the settings of the "eyes" is originally from Japan.

Y-XIII. EMBLEM OF THE CITY AND TEMPLE.

The same emblem monument wear it on his forehead Guards at the entrance to Temple semi submerged by the shore of Yonaguni Jima, which documents this design as the emblem of the city: Macuira.



Este emblema figura entre los diseños de los Petroglifos de Venezuela.

Aria (250 m. hight Geosculpture) MAYA Valley, El Avila National Park. Caracas. Represents Cocuiza or Agave, that the Caraca called "MAYA"

ARCHAEOLOGICAL GLOSSARY USED

COAT: cavity in the rock walls that served humans as housing or temporary refuge during glacial periods. In some of them we can find paintings and petroglyphs that have been preserved to this day.

AC. BC. One way of dating an event. For example, the beginning of the Book in ancient Egypt, dating from about the year 6,000 BC

BP . Before present year, a less complicated way to place a certain date.

AJUAR: Set of objects that were used in the past for different purposes and have been exhumed by archaeologists in a reservoir

Grave goods: a particular type of outfit that refers to the set of objects found in burial, and they used to be deposited in the grave as part of a Ceremonial. In the case of the Ancient Mariners it consists of several typical pottery pieces, in which the ashes of the deceased was mixed with clay and then baked, making it invalid based dating Decay Carbon isotope C14. More useful is to place the Palaeoenvironment through pollen content in the clay.

POTTERY: writing techniques and devices useful with baked clay mud. Used to have ceremonial purposes, since the Aborigines did their everyday "dishes" with gourds, and similar helmets Totumas fruit.

ANFORA: ceramic, high, narrow, with long neck, which has in its upper two handles for container transport. It was used by ancient mariners peoples to carry liquids in their ships and trade with them. They are not used on land.

ANTHRACOLOGY: Discipline that studies and interprets the coals. When a site listed in burnt or petrified wood (charcoal) remains one can determine the species to which they belong and therefore derive the vegetation that existed there.

BP. Before this year. It is a form of dating an event, based on the current date-the present. For example, the beginning of the period Onorogo dated between approximately 380,000 ap and 400,000 a.p.

ARCHAEOLOGY: discipline that studies human cultures and their environment by studying their material remains and evidence of Agriculture and Paleo environments through pollen, Charcoals, seeds, plant tissues, fossils of invertebrates and vertebrates and their written expressions Cave petroglyphs and pictographs.

UNDERWATER ARCHAEOLOGY: When archeology is practiced under the sea. In such circumstances they need to employ archaeologists diving equipment and specialized instruments to investigate and eventually dig. Deposits under the sea wrecks are called and are almost always wrecks or remains of boats or harbor works of antiquity. This specialty of archeology uses the eustatic sea level to refer the dating of submerged works.

URBAN ARCHAEOLOGY: When archeology is practiced in a city in order to preserve or investigate the remains are preserved in it.

Bifaz: prehistoric lithic tool with two symmetrical sides Aboriginal their real names were Chura, Guaicapuèn, Caripuen and Piripuen. Some were Deslasqued and other smoothed by wear plowing.

BUST: Representation of the head and torso of a person.

CARPOLOGY: Technique applied to archeology and determining plant species palaeo environments studying the remains of seeds through texts and manuals taxonomic botanists.

CERAMICS: The term applies to containers made of clay as conventional Pottery, but covered with porcelain that were used with different utilitarian and decorative purposes.

ARCHAEOLOGICAL CONTEXT: An object is contextualized when it is discovered at a site in the original position in which he was deposed, ie the deposition unit. by its inhabitants. When a work is out of a reservoir has been extracted or lost information Archaeological and antiquarian has only information as shape, dimensions, weight, styles, stylistic phases, etc. that it is obtained.

GRID: or Matrix designed at S. XIX with square or rectangular slices in which an archaeological site is structured to represent their content in planes through their excavation.

DATING: scientific practical method to find out the age of the objects found in an archaeological dig.

Relative dating: Relative dating allows us to know if an object is another ancient or modern by comparison. This comparison can be based on the stratigraphy or stylistic analysis.

ABSOLUTE DATING: The process of analysis that lets us know the exact date when an object was manufactured, used or discarded. Some methods in use do not provide this level of accuracy and proper grounds have been questioned by the international scientific community. One of these is the dating based on decay of certain isotopes.

ANALOG DATING: A procedure based on the recurrence of an increment value in a carved, when this is part of an annual ceremony. It does not give dates but allows very accurately determine the time of preparation of the annual carved by increasing its section, and that period can shed much precision as is known with total accuracy the date of interruption of the ceremony that originated it. Example: Petroglyphs.

ARCHAEOLOGICAL JOURNAL: Notebook on daily noted that all findings that occur in the excavation.

ARCHAEOLOGICAL DRAWING or ARCHAEOLOGICAL SURVEY: In archeology frequently it used to represent the drawing or floor plans of archaeological excavations. This technique has standardized guidelines for any archaeologist is able to interpret them. It has been replaced by successive uprisings photographic mosaics on the matrix or grid

STRATIGRAPHY: The use of a space generated by human stools overlapping each other in time, forming layers, which may be several meters or millimeters only. Their study allows to know the spatial and temporal relationships of the objects included in them (context) and is the first step in the reconstruction of life in the past. It is the basic methodological tool of archeology. Reconstructs itself does not last but the correlation of discarded objects. Archaeology required for the tradition of the authors and their language.

ETHNOARCHAEOLOGY: It is a discipline that studies preindustrial societies today in order to make inferences and comparisons useful in archaeological research. There are societies today that some authors believe they have changed little over the centuries and archaeologists studying their homes, their kitchen utensils, their games, and their

agricultural or hunting tools, as well as ceramic production techniques and beliefs. This will attempt to explain the archaeological remains compared with contemporary lifestyles of people currently living in a similar way as hundreds or thousands of years ago lived way.

ARCHAEOLOGICAL DATA: All items that appear on a site, whether stratigraphic units or objects of any kind, carry a card that identifies and describes. This tab will differ depending on the type of element to describe. Most archaeological teams have tabs to identify and define stratigraphic units as well as more specific tabs for individual objects, bones, profiles or architectural structures. In these records details of their place of origin, grid or sector, or natural strata depth where it appears, specific coordinates are specified, if you photograph was taken, if it is done drawing, and a description of different variables of the object, as color, if he is or not some kind of registration, its measures, the type of material they are made, etc.

PHOTOGRAPHY: In an excavation photography to record both parts and the site itself and its structures is used. Along the photographed element is always placed a scale or pull to determine its proportions.

HABITAT: The place where humans lived in the past.

CASUAL FINDING: It is named the discovery of an archaeological site or a piece due to chance and not to seek or scientific systematic exploration of the same

PICO TOOLS: Tools consists of a long wooden handle and a tip at its end that is used to excavate be glass or metal.

PALA: Tool comprising a long handle and a flat metal surface with slight curvature in one end and which is used to dig the ground or for transportation.

POLLEN: main component of clay. Microscopic dust grains formed only visible between 100 and 400 increases, that identify with accuracy the extintas--some plant species around the deposition unit artifact.

PUEN: Generic name of projectile points.

STAKE: Pico reduced size used to dig the most sensitive areas of the excavation walls and rough cuts. Trowel: Tool wooden handle and flat spoon pointed end which is used in excavations to scrape and remove the soil.

BRUSH: Tool consisting of bristles attached to a handle that is used to gently clean both the objects that are dug and the soil surrounding the finer debris.

RIDDLE: utensil comprising a mesh mounted on a frame that is used to sift the soil from the excavation and separating her small objects. There are different types of screens, from simple hand to other large dimensions that are fixed to the ground. Also the size of the screen can vary to collect certain types of parts.

BARROW: Small single wheel vehicle powered by one person and used in excavations for transporting the excavated soil and deposit it elsewhere after being screened.

TACHOMETER or LEVEL: Optical Device used to measure angles, distances and slopes. It was used in archeology to determine the position of objects and structures and raise levels. For several years it has been replaced by laser meter.

TAPE MEASURE: A tool used to measure distances. In archeology it is necessary to place each object horizontally and in depth.

Metallurgy: Under this term all those processes that were used in the past to extract metals and manufacture parts are included with them.

MOUND: sedimentary basement of Aboriginal communal buildings. Where they buried generations of people and therefore often have funeral outfits if they were not led.

ARCHAEOLOGICAL MUSEUM: It is open to the public institution in charge of preserving and exhibiting archaeological pieces, from a scientific and cultural perspective of those who fund and direct.

NECROPOLIS: This is the name of a cemetery belonging to people or companies that have disappeared and are excavated archaeological methods.

NEOLITHIC: You once thought was a stage of post-Paleolithic prehistory and was characterized by the use of tools made with polished stone. Over the past decade it is known that both types of artifacts, polished or rustic deslasqued artifacts, coexisted in the lytic arsenal of communities. Some as cutting devices and other such artifacts dig and cut sediments, agricultural or construction purposes, such as plows, Churas, hatchets, or Barretones, Coas, fools, and other hands and Metates

NOMAD is said people or people who do not live in one place, and moving from one place to another in search of food and pasture for livestock. Many past societies were nomadic, traveling large areas in search of resources to survive.

PALEOLITHIC: You once thought was a prehistoric stage characterized by the use of carved stone tools.

POLISHED STONE: It was formerly believed that a technique consisting of developing tools to polish the stone with harder materials for a particular way. The stone was polishing wear your uro as plow, ax, hoe or chisel, by the same hands that cut the meat and vegetables with deslascados edges, which incidentally still used in surgery.

CARVED STONE: art carved form a plane with certain characteristics, either by scratching.

RUPESTRE PAINTINGS: They are prehistoric drawings or sketches or protohistóricos that were performed on rock walls of caves and shelters to accompany and illustrate the explanation of certain vital activities.

PLANIMETRY: A technique used to project on paper a portion corresponding to an archaeological field

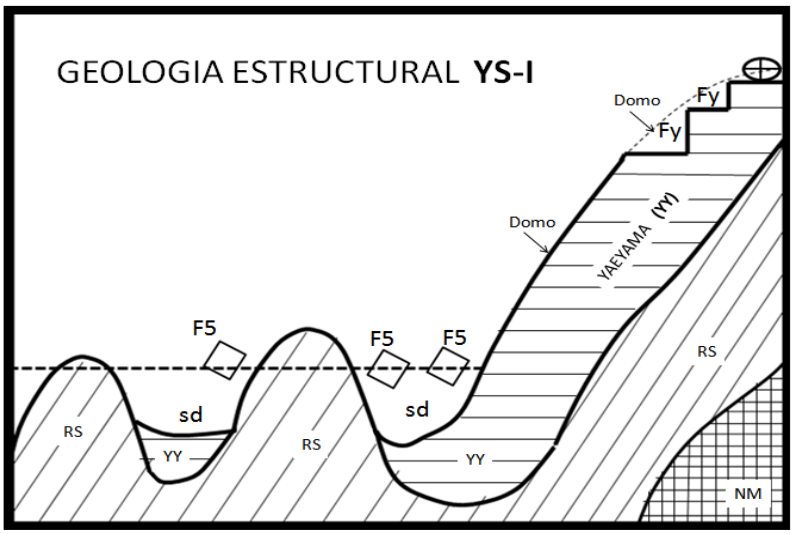
SURVEY: A set of procedures and techniques that locate or examine archaeological sites without excavating.

PROTOHISTORY: Time situated chronologically between prehistory and history, is characterized by the absence of writing, although other people already had texts written on it.

SEDENTARY: Unlike the nomadic people and settled people they are those who have a fixed residence and spend most of his life in it.

Mound: Synonymous with mound or Mound Builder, used in Japan as Koffun. Artificial pile of earth and stones that stands on the ground and covering certain monumental graves

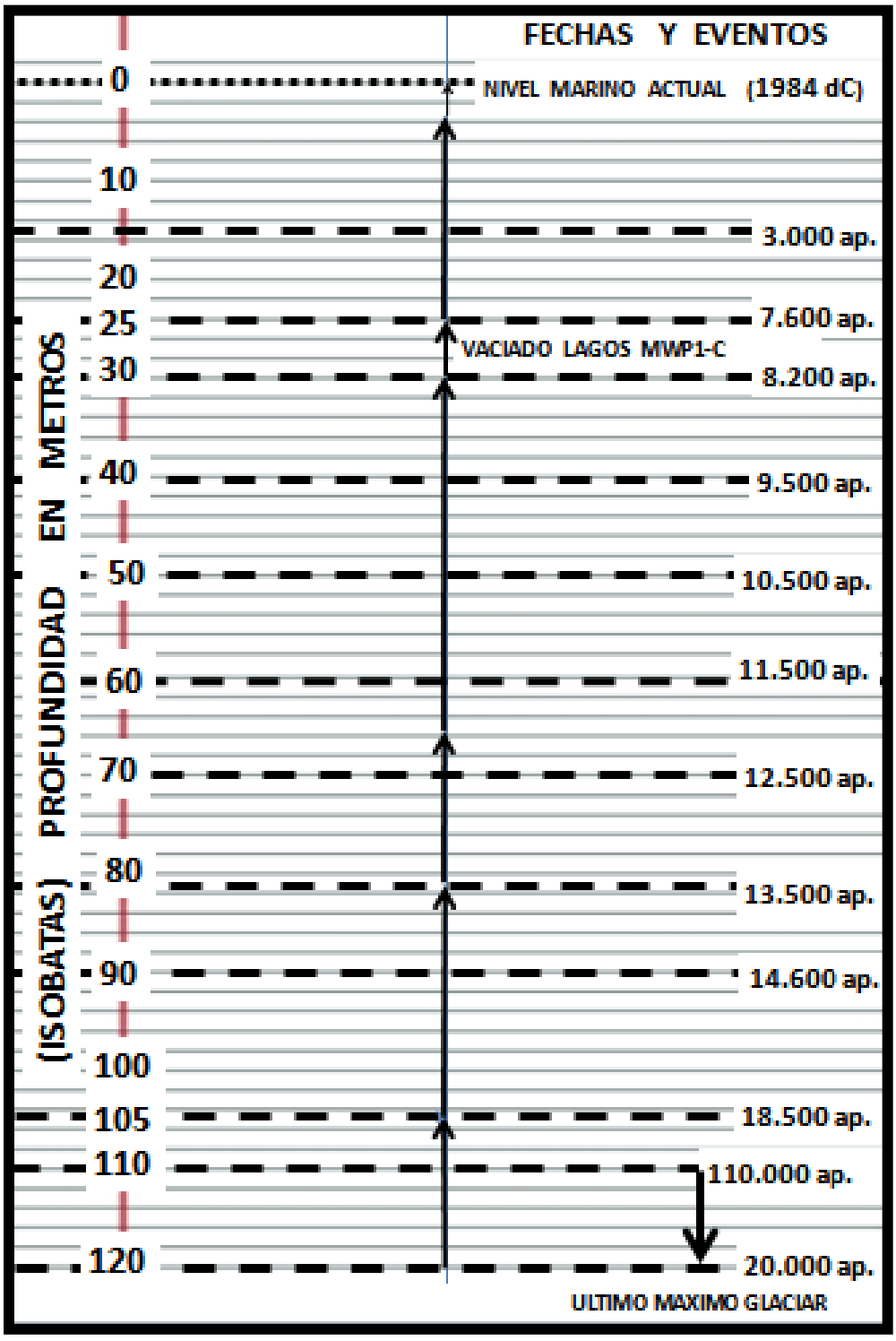
IX. 1. GEOLOGY



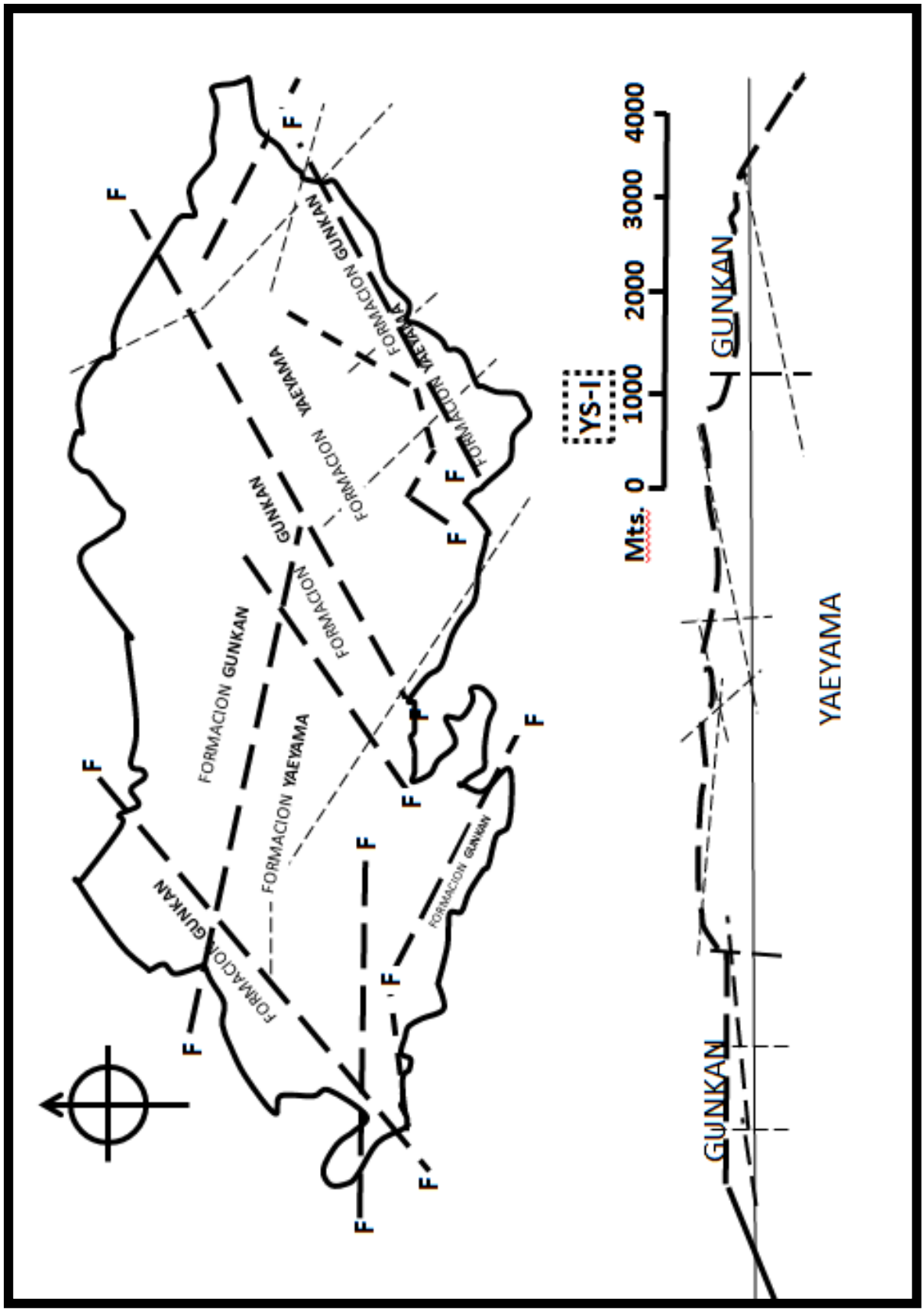
Structural Geology Reservoir YS-I (Prieto, 1985 b). Metamorphic basement (NM), shale (RS), Sandstone Yaeyama (YY), recent marine sedimentation (sd), terracing Anthropic Intervention (Fy), cutting waste Terrace (F5) on the seabed current (---).

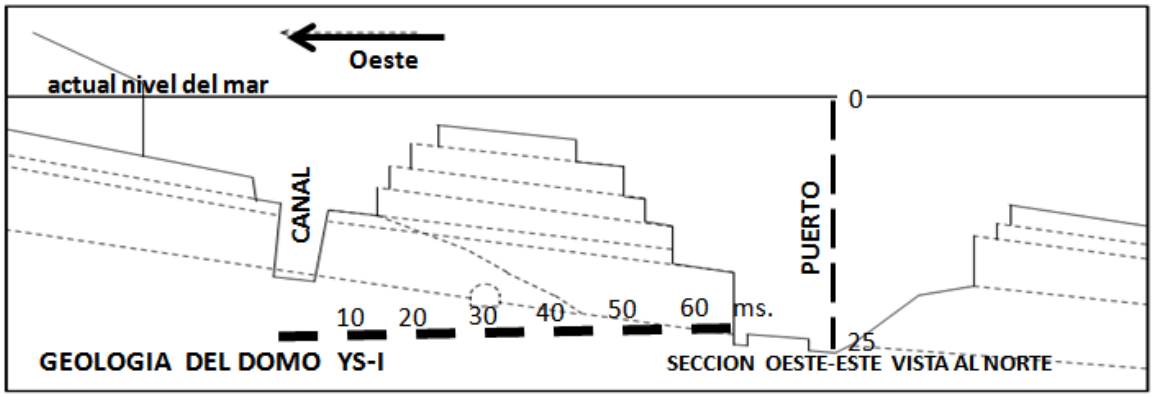
The formation of the Japanese archipelago began in the Paleozoic, affected by a sedimentation process into a deep pit and the valley today intercordillerano submerged. The geology of the island Yonaguni Jima is characterized by a contact between the sandstones of the Formation Yaeyama underlying reef limestones of Gunkan Training. Formation sandstones of the Miocene Pliocene Yaeyama date, 20 million years before present. Reef limestones of Gunkan Formation dating from the beginning of the Pleistocene, 2 million years ago. The core of the Japanese Igneo metamorphic ridge behind both bands and has some outcrops in

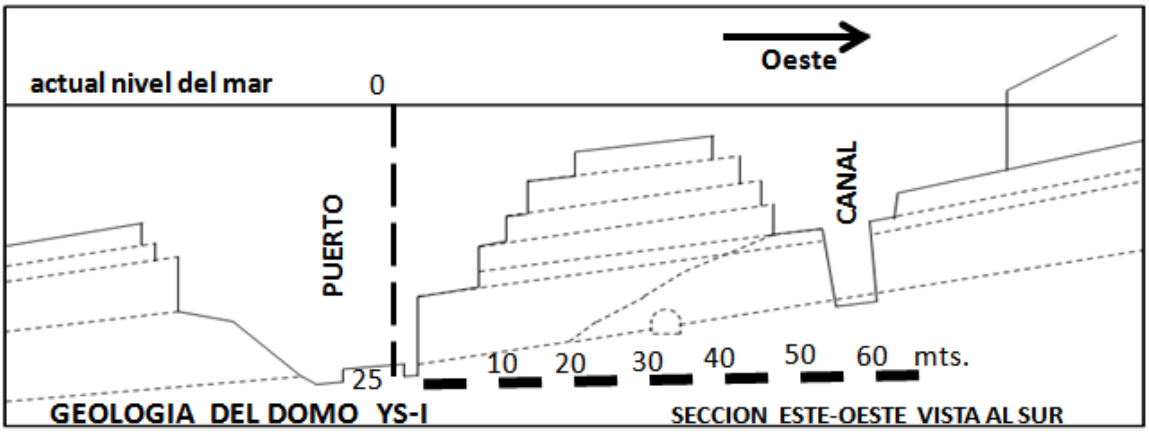
the sea, and within the depths of the island.



Variation in sea level in Yonaguni Jima between 110,000 ap. and present


F
F'
FORMACION GUNKAN
FORMACION YAEYAMA
FORMACION GUNKAN
FORMACION YAEYAMA
FORMACION GUNKAN
FORMACION GUNKAN
FORMACION YAEYAMA
FORMACION GUNKAN
YS-I
Mts. 0 1000 2000 3000 4000
GUNKAN
YAEYAMA
GUNKAN





Among the rocks include Paleozoic granites and gneisses (SR and SL). The main sedimentary rocks are sandstones of the Yaeyama training, subhorizontal accumulation (YY) by river input slight relic, begun in the late Tertiary, about 20 million years ago. and Limestone Reef Formation of Gunkan (FG). Japan was originally attached to the east coast of the Eurasian continent. They subdujeron the plates during the Tertiary, being deeper than the Eurasian plate. These geological processes pulled Japan eastward, causing the opening of the Sea of Japan around 15 million years ago and leading to an underwater arc basin. Tatar Strait and the Strait of Korea were open much later during marine transgression ap 10,000. In

geology from Japan two types of relief are distinguished: mountain ranges with abundant volcanic cones, plains and whose distribution is completely irregular.

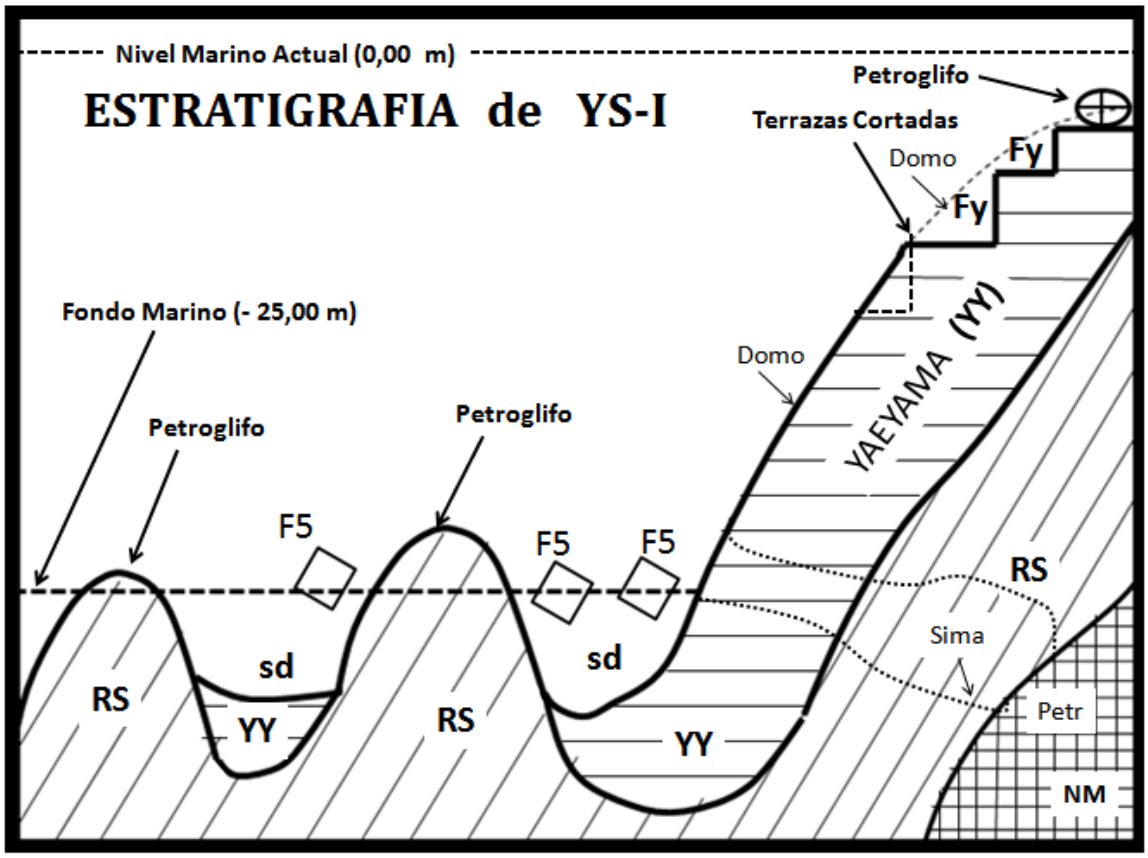
The structural configuration of Japan is mainly due to the orogeny of its mountains, primitive mountains of the southeast Asian coast, originated in a coeval to the Alpine orogeny.

The most important orographic knot located in the central region of the island of Honshu, precisely in the area where the great Japanese magna pit opens. In plate tectonics, collisions between these plates and subsequent subduction (sinking) by thrust plates on the Pacific plate Japan transformed into island arcs ancient relic mountains of the Asian coast, island arcs of Japan, Kuril and Sakhalin-Hokkaidô (north) and the Kamchatka Peninsula is evidence of progressive separation of Honshu arc, which connects to the island Kyushu.

In the region where the study at hand, the islands of the South, the igneous metamorphic basements (NM and RS) constituting the plane of petroglyphs carved submerged overlie sandstones of the Yaeyama Training (YY), diagnostic for its hardness internal colors and tonality still fresh cut: Y-8-752 (orange) to the outer patina Y-2-71 (bluish blackish) in the tonal scale Munsell Soil (1975) bluish patina is formed only under the sun, not in the submerged areas.

These rocks contain numerous bedding planes, parallel and well defined, along which the layers are easily exfoliated. The rocks of this group are also criss-crossed by numerous parallel and vertical joints and fractures (relative to the horizontal bedding planes of rocks). They add that the monuments lie in a region prone to earthquakes, and they tend to fracture the rocks regularly. Then there was a volcanic emergence and terrestrial folds, which shape the current coastline and a landscape of volcanic mountains and terraces. For this reason the Japanese territory is very hilly, which is reflected in jagged coastline, countless islands and islets and finally in very mountainous inland areas. Numerous geological risks regarding the Japanese archipelago. The first geological period occurred before the formation of limestone (decomposition) platforms in the Pleistocene Ryukyu, and ceased in the early stages of the same, while the second was apparently during the middle and end of the process of formation Rock, during which was excavated and was shaped by humans. Land bridges, in the first stage, would have formed one or two million years ago and are well identified by the incongruity between the Shimajiri and Ryukyu groups before the deposition of limestone in place. These bridges were subsequently crushed and sunk due to a series of geological changes. It is very striking an underwater rocky soil in the comparative absence of algal flora and fauna such as corals and sponges.

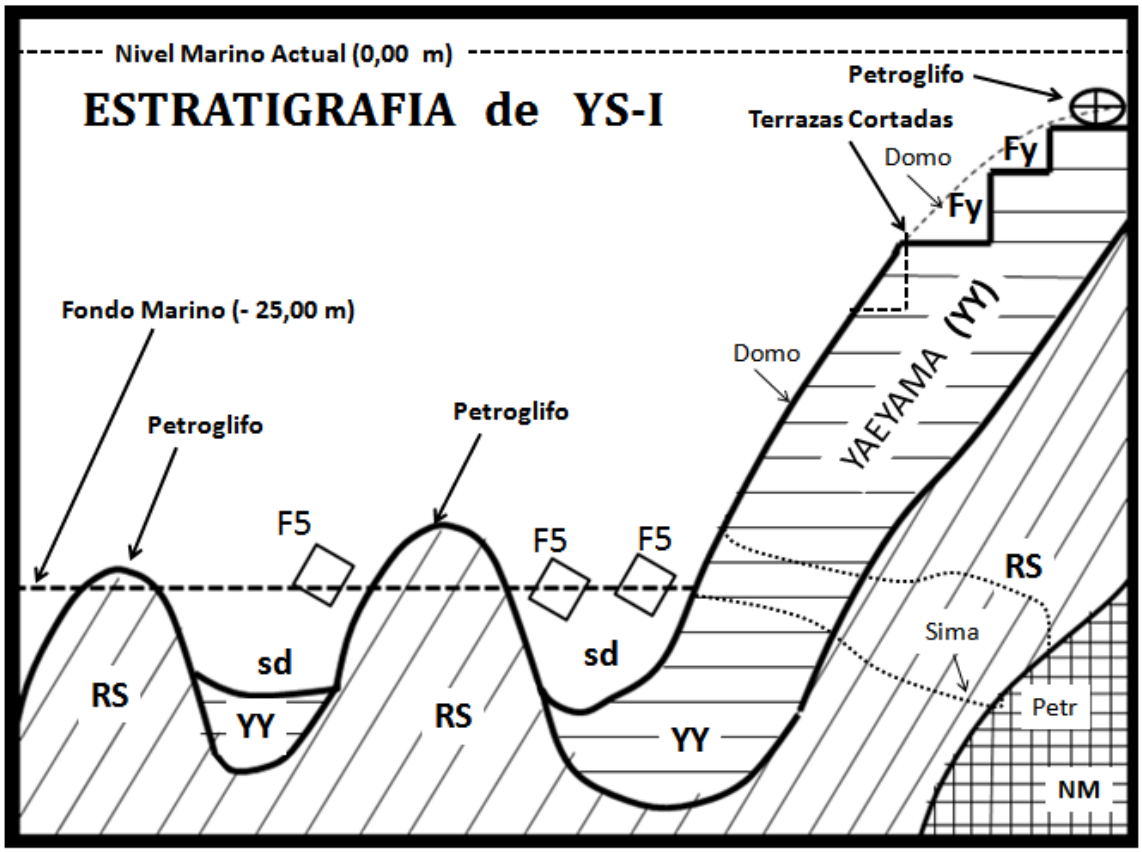
IX.2. ARCHAEOLOGICAL STRATIGRAPHY



The determination of anthropically sterile or sterile layer, layer is elemental across archeology, but especially in archeology as the present one, where as we have seen, handle dates beyond the beginning of the Wisconsin glaciation (Würm or Merida) is beyond the year 110,000 AD. By definition, the anthropically sterile stratum is one where there are no direct or indirect evidence of human activity. The last signs of mixed pollen, in some cases between glacial trees and plant species medicinal grastronomico, and in other cases between interglacial and tropical trees and the same botanical species medicinal grastronomico, were found in sediment trapped by the growth of organic crust marina on located 29 meters deep in a rock outcrop YS-I headed South West (N 150 ° W) with

pollen from several species of tropical tree, along with pollen pumpkin or pumpkin, beans or bean, plantain and yucca or interstices Cassava (manihot) gastronomic flora introduced from South America. Consistent with prior to Eemense or Sangamon Interglacial, since Lito has carved a groove cross-section area of 25 cm2 and equivalent to 250,000 annual sessions remarque before its abandonment. In this case the plane belongs to a white carved granite sedimentary augengneisses (NM), underlying the Yaeyama and Yonaguni formations, which have been copied and measured at least 4 Petroglyphs. In RS there are outcrops transvesales grooves petroglyphs range of 4 cm2. But there is also rock outcrop and boulders of igneous metamorphic core (NM) whereby evidence is Stratum Sterile inside NM. As seen in the chart below:

IX.3. CONSTRUCTIVE PHASES



Constructive Phases of Yonaguni jima Complex *(Prieto, M.A. 1985 c)*

1) Phase Onogoro (NM):

Petroglyphs and stone carvings on the NM training. (Sima) and rock outcrops low as 40 to 25 meters deep. Groove cross section 25 cm2. 250,000 annual sessions of lytic scratching or roto-scratching.

2) Phase RYUKYU (RS):

Lithic petroglyphs and carvings on the RS formation. The T1 and T2 recorded Lito belongs to RS. It is a subvertical intrusion.

3) Phase Yaeyama (YY):

Petroglyphs and stone carvings on Sandstone Formation "Yaeyama" Lexicon Stratigraphic Japanese. Sima and carved staircase built into the two holes of decline.

4) Phase YONAGUNI (FY):

Terracing works for agricultural and residential purposes, the design and carving Geoesculptures YS-GE -I.1 and YS-GE- I.2 on Yaeyama Sandstone formation. Likely phase of construction of the diversion channel torrents of Sleet (Canal West YS-I) to protect ships from the port.

5) Phase ARATAKE (F5):

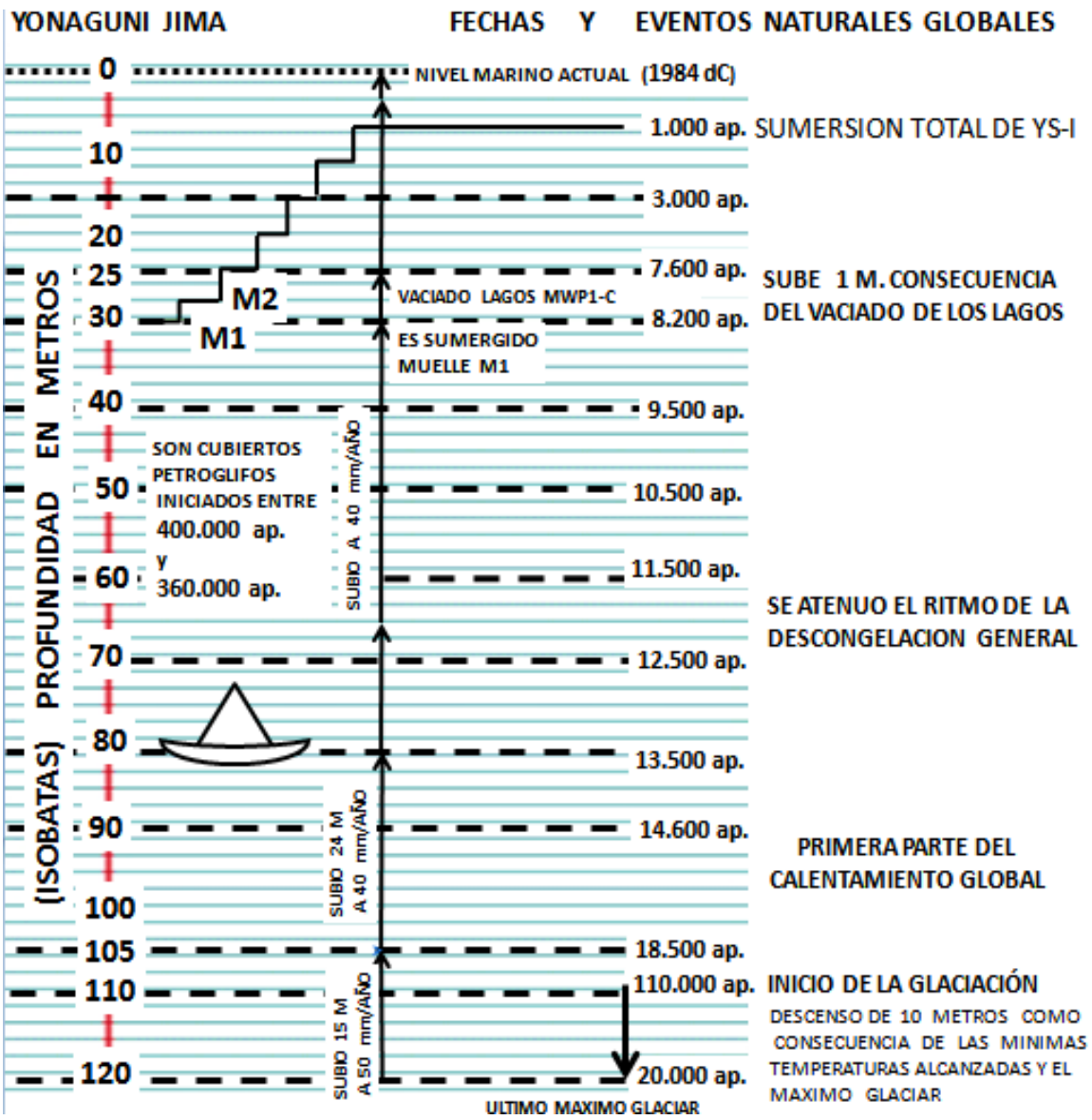
Waste, anthropogenic. Stone bodies of variable size, thrown during excavation-cut work of sandstone dome for terracing. Waste particularly in the East-East side and West-Northwest side.

IX.4. ARCHAEOLOGICAL CHRONOLOGY

A key to determining the Archaeological Chronology YS-I in the complex aspect is the variation in eustatic sea level. At the beginning of the Wisconsin glaciation (Wurm glaciation or Merida) sea level in the town was stationary in the current isobath of 110 meters. As the temperature drop increases and large glacial this level drops are formed. The last glacial maximum is reached around the year 20,000 AD. with which the level reaches the isobath of 120 meters deep from the current level. After this last Glacial Maximum, with minimum temperatures, begins the gradual warming. A first pulse of glacial melting causes the rise of sea level at a rate of 50 mm / year up until 15 meters ap 18,500. (Isobath of

105 meters down from the current level). From that time the sea level rises another 24 meters at a rate of 40 mm / year, reaching isobath of 81 meters below the current level by the year 13,500 AD. The rate of rise is kept at 40 mm / year to about año8.200 ap. when following the drainage of large coastal lakes, behind the mountain barriers, the level rises an additional 8,200 meter between ap. and 7,600 AD. This unusual promotion that reaches 25 meters below the current level, is, according to the working hypothesis, the central motif of the construction of the second spring (M2) and port village of Puerto Yonaguni, because Pier Archaic (M1) was exceeded and the village was under the waves making it impassable. Between 7,600 ap. and 3000 AD. the attenuated climb rate is maintained, but thereafter declined just 0.2 mm rise per year until 1900 to our present era, when the warming caused by industrial activity generates a rise of 1.86 m least until the present. To recap, the renovation of Pier Port (M1-M2) is around the year 7,600 AD. When in fact the port was operating as such. However on the seabed of Yonaguni YS-I have found many petroglyphs carved on outcrops of bedrock, currently located between 25 and 40 meters deep, which were already carved with periods redial by rubbing about 40,000 years (Section 20 x 20 mm or more) for the year in which the beach was at that level, ie the year 9500 AD. This indicates that these carvings were initiated at least about 49,500 ap year. obviously when the sea level was much lower and had not yet thought of doing a spring. Interestingly, an outcrop of carved bedrock, 40 meters deep, now covered with corals Antipatharians (Cirropathes and Stichopathes) which has the design of a small altar with certain bilateral symmetry. When this was carved, sea level was about 50 meters deep at

least, around the year 10,500 AD. However, the working of the T1 and T2 of the Altar of Salto petroglyphs with 5 x 5 cm cross section of the groove, whose plane was hit wrought by the movement of the ice, but could not have started 250,000 years before the start of glaciation when sea level was parked about 110 meters below the current level. At that time, it is possible that people colocase their canoes in the middle along, yet it was to take refuge in the depths of Yonaguni. The idea of creating agricultural terraceos on the coast, must have arisen as a result of marine transgression and in parallel with the project to develop the Geo-Sculpture GE-YS-I. The dates indicate that it must have happened during the Eemian Interglacial, before the Wisconsin glaciation and even glaciation Preview. That is, the first spring M1 may have been used in two very different periods of marine transgression, a former Wisconsin glaciation, and another later.



1) Phase Onogoro (NM):

Petroglyphs and stone carvings on the NM training. (Sima) cross section of 2 cm2, and petroglyphs with groove cross section of 25 cm2, located between 25 and 40 meters deep. It is the first local generation of petroglyphs initiated between 380,000 bp. to 400,000.bp.

2) Phase RYUKYU (RS):

Lithic petroglyphs and carvings on the RS formation. The T1 and T2 Lito recorded with section 25 cm2 (250,000 sessions of scratching for the area 25 cm2) belongs to RS. It is a subvertical intrusion. They represent the second generation of petroglyphs started around the year 360,000 AD.

3) Phase Yaeyama (YY):

Petroglyphs and stone carvings on Sandstone Formation "Yaeyama" Lexicon Stratigraphic Japanese. YONAGUNI phase (FY): Works by terracing on Yaeyama Sandstone formation. flat cut of the work of terracing initiated between

4) Phase Aratake (F5):

Waste, anthropogenic. Stone bodies of variable size, thrown during excavation work sandstone dome for terracing. Characterized by traces of work, cut, driving of wedges and conchoidal fracture. Waste particularly in the East-East side and West-Northwest side.

The first settlers of YS-I were not permanent, at most they were sailors who spent the night in the pit, after the early South Beach to leave the next day about the year 400,000 AD. His first pier has not yet been located.

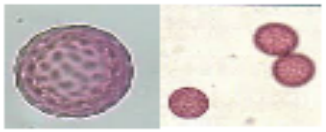
No area specializes in underwater archaeologist can dispense with the assessment of eustatic sea level when trying a dating. The variation in sea level between 110 meters deep after the onset of glaciation Wisconsin-Würm-Merida, far from Glacial Maximum (20,000 bp.) And marine transgression until the current level 0, inevitably determines a chronological scale Throughout that period. All submerged human work at sea, should be chronologically located about that range, calibrated by isobath, catalog the monument in a Glacial period or in a previous

Interglacial, is not new, but requires the presence of underwater archaeological remains property and dated from the beach it reached at the time. The traditional chronology officially accepted by the mainstream archeology does not handle this type of information and should be revised. I have to prepare an essay about it. These unique, especially for being related with mausoleums and other monuments of the Imperial Family, monuments require a special level of training and professional experience in particular field. Archaeologists, anthropologists and historians, have to be prepared to accept the presence of palpable and measurable human culture (not necessarily the homo sapiens but other species) much more ap 110,000. date forefront geneticists have determined for the occurrence of the species homo sapiens. Scientific research can not be stopped by "agreements" made at a Congress, founded only in the absence of information, but by irrefutable facts obtained from research on the ground. Apart from the submerged stone structures. In the village of Noro in Okinawa, they are being investigated structures rocky tombs built in traditional patterns attached to the walls of the temples, showing similar to that of the underwater tombs dedicated to the ancestors of the islands architecture. Its chronological position belongs to the oral tradition. They are called "Moai" in the language of the natives of Okinawa, a term also used by the inhabitants of Easter Island, of course we have several Moai in Venezuela (29).

X. PALINOLOGY

All samples of soil collected over terraces at YS-I, pollen are absent. But in the samples collected into narrow galleries, buried by invertebrates, many pollen samples was collected. The samples collections indicates some sequence of aboriginal grastronomic (22%) mixed botany species, with some Pine tree species(78%). That palynology indicates mixed farming downstairs Forest of Pines. That Paleo-Enviroment sequence identify some Ice Age, both: Wisconsin-Wurm-Merida and previus PreMerida I-II.

Zea sp. (Maiz)



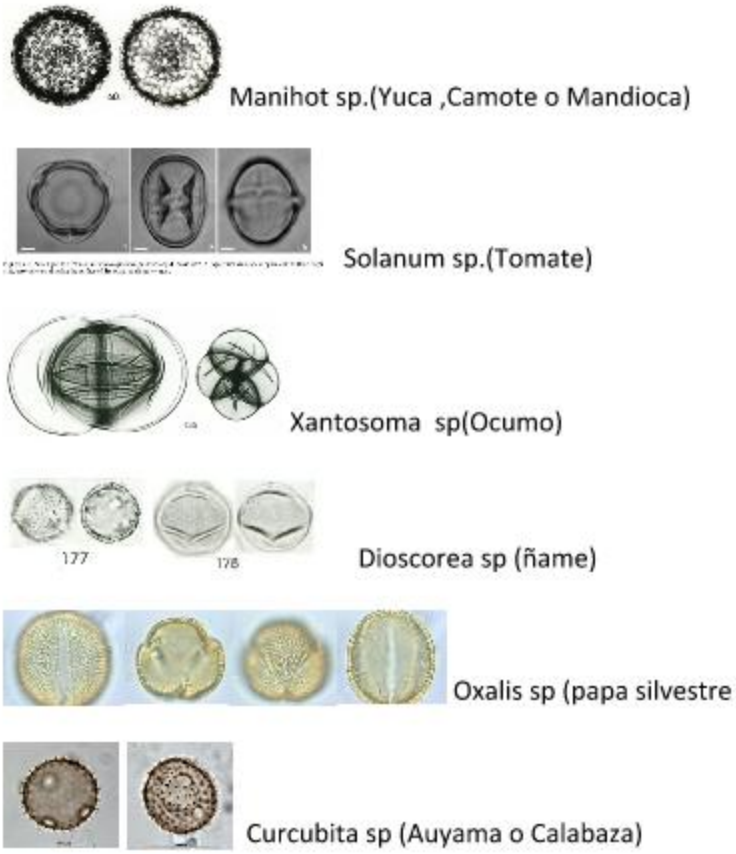
Amaranthus sp. (Caracacheo Hierba Caraca)

Capsicum sp.(Pimientos)

Not Rice, but other cultivations occur. The genus Amaranthus, Capsicum, Zea, Manihot, Solanum, Xantosoma, Dioscorea, Oxalis, and Corcubita are present on three sequences, in samples collected in three terraces. Also the Ceiba petandra occur.

Ceiba petandra(Ceiba)

Other cultivations occur. The genus *Amaranthus, Capsicum, Zea, Manihot, Solanum, Xantosoma, Dioscorea, Oxalis, Ipomodea* and *Corcubita* are present on three sequences, in samples collected in three terraces. Also the *Ceiba petandra* occur. We observed all these botanic species drawing in the Petrogliphs of Yonaguni jima, test evidence of the Paleo-Enviroment with Anthropic activity.



The samples collections indicates some sequence of aboriginal gastronomic (22%) mixed botany species, with some Pine tree species(78%). That palynology indicates mixed farming downstairs Forest of Pines. That Paleo-Enviroment sequence identify some Ice Age,

both: Wisconsin-Wurm-Merida and previous PreMerida I-II. In other hand, we observed the list of cultivated species identify the Amerindian gastronomic botany.

XI. DISCUSSION. CONCLUSIONS & RECOMMENDATIONS

A. The Archaeological Sites of Yonaguni Island belong to works built at the same time in both areas today occupied by sea level rise between 20,000 ap. and present as they failed to be reached by the sea, on top of the island.

B. The YS-I (site immersed) is a dome terracing sandstone terraces formed by elongated ring Seating for agricultural use and location approximately square terraces for housing, a large communal terrace with public pond (Wanai) and the communal oven (Tapipa).

C. The first inhabitants of the island reached between 380,000 and 400,000 ap. with their boats, Vaka, Macuira, and Piragua, all of monolithic wooden hulls. The center, called Macuira, then began to be built about 100 meters from shore archaic populated mangrove and marine grasslands paludales abundant in insects. They were sailors and fishermen from the coast of Southeast Asia, some, and others from the Aleutian arc Siberia and Murmansk, where its petroglyphs and Scandinavia, are present. whose stone artifacts and funerary equipment which identifies them with their petroglyphs, writing and phonetic basis as at least descendants of South American origin. Among its petroglyphs and lithic, as well as his funeral outfits, distinctive styles of Middle and South America are identified. From there the resemblance equivalent Jomon pottery. From Japan. It is estimated that these first inhabitants of Yonaguni are ancestors of the Ainu or Tainu. Brought to the region plants crops like Yuca (Manihot), Grass Caraca (Amaranthus viride), wild Tomatoe(Sollanum), south or wild lemon (Citrus), wild Potatoes, taro and yams, beans(Phaseolus), several medicinal species like Chrysanthemum Dorado or Arnica (Tithonia diversifolia) used in

treatment of cuts and bruises, and certainly the Ceiba (Ceiba petandra) South American, whose trunks let their aboriginal canoes.

D. For the year 7600 AD. They made a second dock in the harbor, and another around the year 5000 AD. when the sea level rise covered structures.

E.-His works include onshore Mausoleums Hypogea Y-Y-III and IV, whose designs and petroglyphs include distinctive emblems of the Ancient Mariners of South America, whose original emblems in Venezuela, appear forming Geogliphs and Geoesculptures up 250 meters.

F. They left traces on the island of his language, which is preserved in the petroglyphs immersed and in Yonaguni Kaida writing characters.

G. Various types of horizontal and vertical holes aligned at the same level in each case, quadrilateral section, 7.5-8.0 cm deep, post holes for wooden constructions such Caney (Cruxent, pers. Comm. 1985). Holes spaced a quarter (20.00 cm) to cut the rock alignments. Cylindrical holes near Ø 0.90 m and 1.20 m vertical penetration, to placing elaborate columns, according to the palynological sequences, straight trunks of pines previous Glacial Periods ("Merida" and " Premerida I. "), genus Forcroya Pines, now extinct in the region, -today only present in Patagonia and Antarctica-, which was dominant in the glacial period previous to the Wisconsin glaciation (Premerida I).

H. There is evidence of the type and method of cut made in the rock in a body of 11.00 m high, cut with a tarred rope in sand left by a vertical groove average width of 7.54 cm. interrupted during the rise of sea around the year 5000 bp.

I.-exist in the areas described numerous petroglyphs. Would have to lift the sediment at the foot of rock outcrops where they are, to detect and calibrate other dating via pollen. On the upper terrace or

communal there archaeological evidence of communal use: an oven-Mesa Community (Tapipa), a pond (Wanai). And most important of all: The Solar Calendary (Chich Carup: "Wheel of the Sun").

J.- The most significant monument is the Geoesculpture GE-YS-I, representing the female worship of Mother Earth, symbolized by the water snake (Eunectes murinus). Significantly, the leading role of Women in Culture of the Ancient Mariners, evidenced in Geoesculpture GE-YS-I.2.

K. Japan origin is postulated on 2 ethnic roots: the inhabitants of Asia-bound inner-before Japan and fishermen and boaters people seacoasts, authors of Yonaguni Archaeological Complex. Culture that got its start around the year 400,000 bp.

L. The text of Kojiki should be reassessed, because we are convinced that refers not to people, people and events "mythical" but people and historical figures that actually occurred, who lived in a maritime coastline that underlies today surely more than 80 meters under the Sea.

M. We postulate that the presence about 40 meters deep east of Yonaguni Jima, rocky outcrops carved, type altar, covered with deep water corals, Cirropathes-Stichopathes leaves finding predicting near the pier early the first inhabitants of this coast .

The author of during scans in YS-I.
(Photo Courtesy Yonaguni Diving Team)

BIBLIOGRAPHY

1. **BÄLZ, Erwin (1883-1885),** "Die Körperlichen Eigenschaften der Japaner (1-2)", Mittheilungen der Deutschen Gesellschaft für Natur- un Völkerkunde Ostasiens, Heft 28 Band III-IV.

1. **BÄLZ, Erwin (1939),** Berutsu no Nikki, Tōkyō, Iwanami Shoten.
2. **MORSE, Edward Sylvester (1879),** "Shell Mounds of Omori", Memoirs of the Science Department Vol. I Part I, Tōkyō, University of Tokio, pp. 1-36.
3. **Von SIEBOLD, Henry (1879),** Notes on Japanese Archaeology with Especial Reference to the Stone Age, Yokohama, Typography of C. Lévy

6. **KOGANEI, Yoshikiyo (1904),** Nihon Sekki Jidai no Jūmin, Tōkyō, Shun'yōdō.

7. **SHŌZABURŌ, Yagi (1902),** Nihon Kōkogaku, Tōkyō, Sūzanbō.
8. **RYŪZŌ, Torii (1918),** Yūshi Izen no Nihon, Tōkyō, Isobe Kōyōdō. SAITŌ,
9. **TORII HAKUSHI Kenshōkai (ed.) (1965)**, Zusetsu Torii Ryūzō Den¸ Naruto, Torii Hakushi Kenshōkai
10. **HAMADA, Kōsaku (1918),** "Kawachi Kō Sekki Jidai Iseki Hakkutsu Hōkoku", Kyōto Teikoku Daigaku Bunka Daigaku Kōkogaku Kenkyū Hōkoku nº 2, Kyōto, Kyōto Teikoku Daigaku, pp. 1-48.
11. **KIYONO, Kenji (1925),** Nihon Genjin no Kenkyū, Tōkyō, Oka Shoin. **KIYONO, Kenji (1936),** Fujinami Sensei Iei, Kyōto, Jinmon Shoin(ed.) **KIYONO, Kenji (1947),** Nihon Rekishi no Akebono, Tōkyō, Chōryūsha.
12. **KUDŌ, Masaki (1979),** Kenkyū Shi Nihon Jinshu Ron, Tōkyō, Yoshikawa Hirobumi Kan.

13. **KŌKOGAKU Kyōshitsu(1939),** (ed.) (Kyōto Teikoku Daigaku Bungakubu) Hamada Sensei Tsuitōroku, Kyōto, Kyōto Teikoku Daigaku Bungakubu Kōkogaku Kyōshitsu Hensan.
14. **SAITŌ, Tadashi (1974),** Nihon Kōkogaku Shi, Tōkyō, Yoshikawa Hirobumi .
15. **SAITŌ, Tadashi (1984),** Nihon Kōkogaku Shi Jiten, Tōkyō, Tōkyō Dō Shuppan
16. **SAKANO, Tōru (1984),** Teikoku Nihon to Jinruigakusha. 1884-1952 nen, Tōkyō, Keisōshobō.
17. **TANAKA, Kazuhiko (ed.) (1938),** Nihon Bunka Shi Taikei Dai Ikkan (Genshi Bunka), Tōkyō, Seibundō Shinkōsha.
18. **TERADA, Kazuo (1975),** Nihon no Jinruigaku, Tōkyō, Shisakusha.
19. **TESHIGAWARA, Akira (1983)**, Nihon Kōkogaku no Ayumi, Tōkyō, Meicho Shuppan.
20. **SERIZAWA,Chosuke(1967**) Le Premier Peuplement De L'archipel Nippon Et Des Iles Du Pacifique: Cronologie,Palèogèographie, Industries (Union Internationale Des Sciences Prehistoriquers EtProtohistoriques, ix congreso-colloque xviii) Chosuke Serizawa Edit.) **SERIZAWA,Chosuke(1967)** "Nihon Sekki Jidai to 14C Nendai". Dai yon ki Kenkyu, Vol.6, Nº4 239-242.**SERIZAWA Chosuke(1968)** Una Industria Paleolitica hecha de Chert y Paleo-Bahia de TokioPublicado por la Universidad de Tohoku, Sendai, Japón (1968)**SERIZAWA Chosuke(1980)**Muko-Yama: Palaeolithic Industries Excavated at the Muko-Yama Site, Tochigi Prefecture, Japan - Records of Archaeological Material No. 3. Publicado por Laboratorio de Arqueologia de la Universidad Tohuku, Sendai, Japon(1980)**SERIZAWA Chosuke(1977)**Isoyama: A Palaeolithic Stone Industry Excavated from the Isoyama Site, Tochigi Prefecture, Japan - Records of Archaeological Material No. 1 Published by Laboratory of Archaeology, Tohuku University, Sendai, Japan(1977)**SERIZAWA Chosuke(1982)**Iwata: A Palaeolithic Stone Industry Excavated from the Iwato Site, Oita Prefecture, Japan - Records of Archaeological Material No. 2 Publicado por Laboratorio de Arqueología de la Universidad Tohuku, Sendai, Japón(1982)**SERIZAWA Chosuke(1982)**Mosanru: A Palaeolithic Stone Industry Excavated from the Mosanru Site, Hokkaido - Records of Archaeological Material No. Publicado por Laboratorio de Arqueologia de la Universidad Tohuku, Sendai, Japon, (1982)**SERIZAWA Chosuke(1980)**Asian Perspectives, Volume XIX, Number 1, Japanese History - A Journal of Archaeology and Prehistory of Asia and the Pacific. Publicado por La Prensa de la Universidad de Hawai, EE.UU. (1980)
21. **(Kamaki & Serizawa 1967),**Radiocarbon measures of carbonized material from pottery artifacts (uncalibrated): Fukui Cave 12500 +/-350 BP and 12500 +/-500 BP Kamikuroiwa rockshelter 12, 165 +/-350 years BP in Shikoku (Esaka et al. 1967), from "Prehistoric Japan", Keiji Imamura, p46.
22. **TAMURA, Koichi (1976)** Tamura, Kōichi (1976): "Kōkogaku wa donoyōni haatsushi ka III Chōsen". En Egami Kōkogaku zeminaru. Yamakawa Shuppansha, Tōkyō. 56-59
23. **CRUXENT, J.M. y ROUSE, I. (1960)** "Arqueologia Cronologica de Venezuela".

24. **AGUDO VALDEZ, Carlos(1981)** "La Tradicion Malambo: Un Complejo Temprano en el Noreste de Suramerica.
25. **ESTRADA, Emilio (1956)** "Valdivia: Un sitio arqueológico Formativo en la costa de la Provincia de Guayas. Ecuador. Museo Víctor Emilio Estrada. Nº 1.
26. **MEGGERS, Betty, EVANS, Clifford y ESTRADA, Emilio (1965)** "Early Period of Coastal Ecuador. The Valdivia and Macanilla Phases" Smithsonian Contributions. To Anthropology. Vol. 1. Washington.
27. **CRUXENT, J.M. (1957) "**Les Cultures Lithiques Paleo Indiannes au Venezuela". Un Curieux Phenomene de Convergence Typologique et Fonctionnelle avec les Cultures Forestiennes Centrafricaines. Rev."Koninklijk Museum Voor Midden - Afrika" Tervuren (Bélgica) 2.
28. **DOI, Tadao (1980)** [1603]. *Hōyaku Nippo Jisho* (en japones). Tōkyō: Iwanami Shoten.
29. **PRIETO, M.A. (1983)***"Po Hom o Apon": el Juego Maya de Pelota en Venezuela*. Revista Deportes. Cadena de publicaciones Capriles. Torre de la Prensa. Caracas.
30. **PRIETO, M.A. (1983)** Arqueología del Yacimiento Submarino ME-I "Playa de Los Colosos. Fundación Venezuela Submarina, Serie Arqueológica II. *"La Playa de los Colosos":* Resumen publicado en Rev. MN Nº 99. 1983. Caracas.

29a PRIETO, M.A.(1983) Arqueología del Lenguaje."Maium Merer" (marcas de conversación) Diccionario Grafonetico para la Lectura de los Petroglifos y Pictografías Rupestres de Venezuela"(Guía Multigrafiada. Material de Apoyo a la Ponencia del Autor en Fundación Científica Terramar. Terrazas del Club Hípico. Caracas. Abril de 1983)

31. **KAUFFMANN DOIG, Federico(1980)** "Manual de Arqueología Peruana, p. 697. Editorial Peisa . Lima . 1980. pp. 798.
32. **PRIETO, M.A.(1970)** "Levantamiento de una Estatua Estela de Cuarcita Blanca, volcada en el monte entre el Camino Miguel Delgado y La Arepa, sector la Pradera, Pico Naiguatá. 26 de Abril de 1970".
33. **PRIETO,M.A.(1974)** *"Tapiare: La Piedra Sintética Aborigen. Carboximetil Celulosa y Orto Piro silicato de Sodio en el proceso de Manufactura de los Concretos Precolombinos y en nuevas construcciones".* Trabajo para optar al grado en Ingeniería Química. Universidad Simón Bolívar. Sartenejas, Caracas. Venezuela.
34. **PRIETO, M.A. (1970)** Informe Técnico del 26 de Abril de 1970, dirigido a los Prof. J.M. Cruxent y al Dr. A.R. Lancini, del Museo de Ciencias Naturales de Caracas. Reporte Descriptivo de una Estatua Estela de Cuarcita Blanca de 7 m de alto. Volcada en el monte de junco entre el Camino Miguel Delgado y la

"Arepa". Sector La Pradera del Pico Naiguatá. Parque Nacional El Ávila. Levantamiento y fotos.

35. **STEARNS, C.E.(1976)** "Estimates of the Position of Sea Level between 140.000 and 75.000 years ago". Quaternary Res., 6.445-449.
36. **CHAPPEL,J. (1983)** "A revised Sea-Level Record for the Last 300.000 years on Papua-New Guinea".Search.14,99-101.

Appearance of the statue reported in 1970 the look would show erected in his plain, for which it needs a simple steel pedestal.

Izanami statue view from the look of the Apacheta. In addition to the statue of Izanami (Izamna of the Maya), in this ceremonial center are the

statues of the 8 brothers TOR (Centella), TORBES (Ray), TORON (Thunder), TOROMAIMA (Cloud), COROIMA (Brisa) CONOPOIMA (Rain), TORONOICO (Marine Power) called the “gods of Thunder”. In Aboriginal tradition or chase any confrontation between them is not mentioned: may be existed in the study of manuscripts, some text that needs to be reread.