

An Approach for Understanding the Palaeolithic Art of Rajasthan

VINEET GODHAL

Superintendent (Excavation), Department of Archaeology and Museums, Government of Rajasthan, Jaipur.

E-mail: vineetgodhal@gmail.com

Abstract: Art is a subject of study concerned with human creativity consisted diverse range of human activities in creating visual, auditory or performing artworks, expressing the author's imaginative or technical skill which is intended to be appreciated for their beauty or emotional power. These activities include the production, study and the aesthetic dissemination of works of art. The study of art also enriched our knowledge about the way of life of ancient societies. We can learn from the ancient rock paintings about the contemporary fauna, methods of hunting gathering vegetable foods, hafting of stones implements and crafts like basketry, rope making, trapping etc. We can also get an insight about the social, religious and ritual aspects of ancient man's life. This article is collection of the data belongs to art in palaeolithic period, with special reference to state of Rajasthan. Earliest intricate pattern and cupules are discussed here on the basis of primary study and analysis.

Keywords: Art, Cupule, Painting, Palaeolithic, Rajasthan.

Received : 10 August 2024

Revised : 29 August 2024

Accepted : 03 September 2024

Published : 20 October 2024

TO CITE THIS ARTICLE:

Godhal, V. (2024). An Approach for Understanding the Palaeolithic Art of Rajasthan. *Journal of History, Archaeology and Architecture*, 3: 2, pp. 163-173.

INTRODUCTION

In the Indian context, the antiquity of art dates back to the Upper Palaeolithic Period. The evidences pertained by scholars, consist of engraved and other non-utilitarian objects of ostrich eggshell, pigments find from archaeological deposits, colours, bone objects, rock art of specific styles etc.

Mention may be made of simple designs engraved on ostrich eggshell pieces from Patne in Maharashtra and Ravishankar nagar of Bhopal. These materials are dated roughly between 25,000 and 40,000 BCE at four sites Patne, Nagda, Ramnagar and Chandreshal (Kumar et. al 1988). In total, 11 engraved ostrich eggshells have been found so far. Among these, Ramnagar yielded six, Chandreshal and Bhopal one each and the three from Patne.

Recently an Upper Palaeolithic ostrich eggshell bead manufacturing factory site was discovered at Khaparkheda in the Narmada valley (Mishra et al. 2004). The beads represent different stages of their manufacturing. They are in the form of finished, half finished, unfinished beads and also those in the process of preparation. They were discovered along with debitage and an Upper Palaeolithic industry on chert and chalcedony.

Excavation of an Upper Palaeolithic cave site (BillaSurgam III) in the Kurnool district of Andhra Pradesh yielded barrel-shaped bone beads and a pendant made of grooved animal tooth (Murty and Reddy 1975). The excavation in the MuchchatlaChintamanu Gavi, another Upper Paleolithic cave-site in the same district of Andhra Pradesh, yielded a hearth with a large number of charred bones and has given a preliminary TL date of 19, 000 years BCE. A bead made of bone was also found at this site (Murty 1974).

V. S. Wakankar discovered two small discs from a human skull from an Upper Palaeolithic stratum at Bhimbetka. A circular disc made of chalcedony was found in III F-24, and an artificial stone wall erected parallel to the wall of the rock shelter, was excavated in III A-30. Around eighty stone tools of Acheulian type were also found at there (Bednarik 1993).

One hamaetite specimen was found from Acheulian layer at locality V at Hunsgi (Karnataka) and bears a worn facet with distinctive striation marks suggesting that it had been used as a crayon to colour or mark a rock surface (Bednarik 1990). The excavator informs that these red ochre nodules must have been used for body decoration or other purposes. The occurrence of ochre nodules from this locality was first reported by late H.D. Sankalia (Sankalia 1976).

At Maihar in the same sub division of Satna district of Madhya Pradesh in the Lilji valley, an area of 36X24 was gridded in 1X1 meter squares for horizontal excavation and 226 squares in 1987, 100 squares in 1988 and 67 squares in 1992 were exposed. During the excavations, most of the artefacts recovered are made on quartzite and quartzite sandstone. Hammer stones along with cores, flakes, chips and tools in different stages of manufacturing were lying around these anvil stones. The tools represent the evolved acheulian tool industry. Among the most interesting discoveries of the Acheulian culture is a very symmetrically shaped disc from the index trench with alternate flaking on its periphery. This non utilitarian stone object is one of the rare evidences of art activity in Acheulian period. The disc may be a game object for children. In this connection, it may be mentioned that the site has yielded miniature cleavers which were also game object for the children rather than functional cleavers (Pal 2005).

From the eroded surface of the cemented gravel composed of calcium and iron nodules, angular colluvial fragments of quartz and coarse-grained sands in the Lohanda nala of Belan valley, a bone object was found in association with unabraded upper palaeolithic artefacts. It is generally accepted on the basis of different features that it is definitely a female figurine. This bone figurine may be that of the mother goddess and like his distant cousin of Europe the upper palaeolithic man of the Belan valley was expressing himself through the medium of art (Misra 1977: 49). It was excavated from Belan gravel III, a distinctive deposit that has been bracketed between two radiocarbon dates: 19715 \pm 340 BCE. and 25790 \pm 830 BCE. This gravel III consists of coarse sand, angular quartzite clasts, and calcareous and iron oxide concretions, abounding with gastropod shells and cemented by calcite. It contains an early Upper Palaeolithic blade and burin industry (Bednarik 1993).

Another upper palaeolithic site of Baghor is situated at a distance of about 1 kilometer south of the Kaimur and 5 km north of the Son on the bank of a small nala emanating from the Kaimur at a distance of about 4 km north-east of Mehrauli village in Gopad-Banas's subdivision of the Sidhi district of Madhya Pradesh. This site was excavated in 1980 (Kenoyer and Pal 1983) and 1982 (Pal 1980-81). One of the most important finds of the 1982 excavation was the discovery of a probable shrine of mother goddess at the far end of excavation. During the excavation, tool manufacturing waste with some shaped tools and sandstone rubbles were exposed. After lifting the exposed artefacts when the

underlying debitage were being removed, numerous pieces of sand stone rubble interspersed with numerous chert artefacts were encountered. After lifting the chert artefacts, excavators discovered sandstone rubble formed roughly a circular platform about 85 meters in diameter. In the centre of this platform was fragment of a natural, ferruginous laminated stone, the colour of which ranges from light yellowish red to dark reddish brown. Additional fragments of the same stone were found lying next to the first fragment and two pieces were found on the periphery of the platform while one fragment was 90 cm to the south of the centre of the platform. As excavators writes “*as seven fragments of the central part of the stone were found in the centre of the platform, it can be said that the complete stone being very attractive due to the laminated coloured concentric triangles was placed, originally, in this central position and was worshiped as mother goddess*” (Pal 2005).

The evidence of stone disc manufactured by alternate flaking, standardized and beautiful miniature cleavers from the excavation of Maihar, the mother goddess made of bone from the Belan and natural triangular stone discovered from a circular platform (shrine) at Baghor I are some of the evidences to show that the palaeolithic hominid and upper palaeolithic man had the aesthetic scene like those of the man of later times.

In 1990, eleven petroglyphs were observed in the Auditorium cave, the natural focus of the large rock art complex of Bhimbetka. Two of the petroglyphs, a cupule and a meandering line had been excavated by V.S. Wakankar in an Acheulian occupation deposit directly covering them (Bednarik 1993, 1994). It has been also proposed that the remaining nine motifs of cupules, although found above the ground, are almost certainly of similar age. They are located on the vertical panel of a huge boulder on the floor of the cave, called chief's rock. The auditorium cave petroglyphs occur on heavily metamorphosed, extremely hard quartzite, which was extensively quarried for stone tool material in the Lower palaeolithic. Bednarik considers them to be the oldest known rock art in the world (Bednarik 1994, et al. 1991). Since then, several more indian cupule sites have been discovered in the different areas of the country.

AN APPROACH TO UPPER PALAEOLITHIC ART IN RAJASTHAN

In the context of the state, six small quartz crystals were reported from the lower palaeolithic deposit at Singi Talav in Nagaur district (d'Erco et al. 1980). They are translucent and monopyramidal measuring from 7 to 25 mm in length. Therefore, too small to have been used as tools and were almost entirely unmodified. The crystals show no use wear and most are too small for tool manufacture. Bednarik writes that they were brought to the site deliberately and were apparently collected for their visual qualities (Bednarik 1994, Rajguru et. al 2014: 63-76).

A solitary object found at Chandravati in the form of an engraved core is highly significant from upper palaeolithic art point of view. “*The design consists of a pair of parallel lines moving clockwise from the centre forming two interwining spiral arms. One of these arms bears a series of short diagonal lines whereas the other has been left plain generating a foreground and background effect. The engraver has taken care to make infinitesimal yet distinguishable marks. This precisely indicates the specific intention of the artist to ensure that the significance and visual effect of the engraved design should not go unnoticed. The design was engraved on the nodule prior to its use as a core*” (Sonawane 1995-96). Identical designs have been found painted in earlier rock paintings at Mahadev hills, Cheel Dant, Bhimbetka, Kathotiya and several other places in the country, and were identified as examples of pre-figurative rock art. The motif engraved on the Chandravati core

and its variations found elsewhere in numerous early rock paintings, clearly denote some religious connotations in prehistoric art. Chandravati core is highly significant in this context. In the light of new evidence, both from Chandravati and elsewhere, it appears that the design engraved on the Chandravati core may be dated to upper palaeolithic (Sonawane 1997). In the light of this observation, rock paintings representing purely geometric patterns should be assigned to the Upper Palaeolithic period. The existence of such early paintings has been confirmed by other contemporary surviving an object with a simultaneous development at par with the rest of the world (Sonawane 2008).

In recent surveys, same like painting is also found at the village of Sandan, located about 35 kilometres away from Sujangarhin eastern direction. The village may be approached by a metallic road. In the west of the village, a hill formed of granitic boulders is located. There are so many rock shelters are located but only two bears paintings. One shelter is located north-eastern part of the hill, on the height of the foothill while another shelter is located in the middle of the south-western part of the hill facing southern direction with the orientation from east to west. This shelter bears dark red colour paintings. The matter of illustration is intricate pattern which size is 26 X 26 cm. On the basis of the comparative study of the intricate patterns, this illustration may be placed in upper palaeolithic period (Godhal 2013).

In recent studies, Dr. Shaik writes his observations about the rock art of hadoti. He informs that some of the serpent figures in dark red colour are of the earliest period and the body portions of such figures were decorated with intricate or geometric patterns. The study of intricate as well as geometric patterns found in the rock art sites of Hadoti Plateau in southeastern Rajasthan (Shaik 2014a, 2014b, 2020 in press) suggests that the intricate/geometric patterns were used to decorate the rock shelters as well as to decorate the body portion of animal figures including those of the square shaped male and female figures (Shaik 2020 in press, Shaik and Chauhan 2020 in press). But the representations of intricate or geometric patterns found at Naldah in Hadoti Plateau were drawn in small shelters and similar representations suggests that they were painted for decorative purpose or to indicate the identify of particular indigenous community/ies. The purpose of similar geometric patterns found at Gararda and Gopichand Ka Chhajja is not clear, but they are similar to snake figures decorated with geometric patterns whereas the purpose and function of a small rectangular shaped geometric pattern found at Gopichand Ka Chhajja.

In last few years, Cupules or cup-marks are discussed as the most controversial issue in rock art of India. Cupules or cup-marks are probably the most common form of petroglyph in the world. Scholars believe that it is a form of rock art (Bednarik 2000-01). Petroglyphs discovered from Chattaneshwar and Raisen in central India present the appearance of simple motifs for the first time in Indian rock art.

Chattaneshwar is a small village located 20 km south of Kota near Cablenagar on the bank of Alania River. Almost 70 cupules have executed on the bedrock of a rock shelter at this site in Chambal valley. Cupules have been arranged into two different manners: 1) an ovoid form (35X50 cm), and 2) a 'U' form with its arm curved rightward and having a small line inside at its bottom. Their diameter varies between 21X20 mm to 25.5X25.5 mm and depth from 2 to 2.5 mm. some light brown patination can also see on the cupules. However, Chattaneshwar and Kanyadeh cupule belongs to one category but at Chattaneshwar development of cupule's pattern can be observed. At Chattaneshwar the small and shallow cupules have been arranged in an oval form with a cross inside it.

Bajni Bhat, (27° 46.8' North, 76° 26.9' East) which means 'ringing rock' or 'rock that gives sound; i.e., lithophone' is located near Harsora in Tehsil Bansur of Kotputli-Behror district. Bajnibhat is

located about 24 km east of the Kotputli town. Petroglyph site is located near Jhirnain the granite hill which is locally known as “Kalapahad” rising from extensive fertile alluvial plains (Kumar and Sharma 1995). This site was discovered by M.L. Sharma and late Shri P.T. Sharma in 1991 (Sharma et al 1992). Acheulian tools are collected from the Jhirna nala during the exploration. Bajni Bhat is a granite rock which appears whale shaped when seen from southwest, and looks like sitting frog when seen from front. Its front portion bears a shelter facing North-west with an orientation 40° north East and 320° South-west. Most of the cupules in the rock shelter have been executed on the vertical wall. The cupules are on the plain and un-exfoliated surface. Eight cupules out of the total 67, are aligned along the edge of the big fractured rock on the vertical wall of the shelter. They are comparatively very shallow. The cupules on the rock have been executed without any pattern. They are generally round. Scattered strokes can be seen around the shallow cupules. Most of the cupules are quite big in size varies between 65 X 65 X 4.4 mm to 110 X 90 X 10.4 mm. The smallest measures 29 mm across, the shallowest is 0.9 mm deep, the longest are 120 mm and the deepest is 50 mm deep. They are almost circular in shape. The cupules are finely executed and their surface appears smooth. Some micro depressions also can observe around the cupules. It is due to the weathering weak minerals.

The painted shelters at Kanyadeh have both pictographs and petroglyphs. Kanyadeh is situated near Bilasgadh, a small village in the district of Baran. This site falls under the Vindhyan plateau with thorny trees, scrub and vines digging to the rock and stream far below. The rock shelter located here range in size from 15 meter long, 5 meter deep and 6 meter high. Most of them fall generally in between the streams. Petroglyphs have been discovered in the form of a deep carved line, which is probably made by pecking on the floor of the one of the rock shelters. On the river Bilasi. In 1991, cupules have been discovered at this site by scholars (Kumar et al 1992). Cupules are in the form of a combination of cupules or a few independent cupules. These irregularly distributed cupules have been seen on the floor of the rock shelter.

Morajhari is a small village in Sapanda panchayat of Nasirabad in Ajmer district 20 km east of Nasirabad. There are some granite rocks behind the village in the east and southeast direction. The site is about 500 meters from a very small fort on a tiny hill, the only site visible in the region of extensive alluvial flats of fine sediment, and it consists of an area of very rounded, dark rocks. There are several hundred boulders which bears cup-marks. The rocks are fine grained, grey in colour with black crystals in it. There are two rocks bear's cup marks. The major cupule rock is elongated and roughly round in shape. This rock is resting on the bed rock. It is full of cupules on all its faces on the upper and lower surface. The cupules are of different size and shape from small to circular, almost all with smooth surface. The cupule rock lying on the bed rock gives a sweet metallic sound or striking with a stone or a stick. The standing rock also gives a metallic sound. Another cupule rock-2 is located about 100 meters south wards of cupule rock-1. Comparatively this rock is much bigger, thicker and almost flat in appearance. 200 cup marks are observed on this rock. Some stone pieces are lying around this rock, out of which only a few bears striking marks. No stone implements were collected from this and nearby region. Morajhari cupule site and its surrounding area indicate that this site is unique in their characters of size, shape, depth and distribution patterns of the cupules (Kumar 2000-01, Kumar and Sharma 1999).

Hathikheda is located about 4 kilometers to the west of Ajmer, occupying an expanse of flat fluvial deposit with dry river courses. Hathikheda, an outer suburb of greater Ajmer, one of the major population centers of Rajasthan. The word ‘Hathikheda’ means ‘Elephant Village’ a series outcrops,

spaced about one kilometer apart, extends to the west of the built-up-area, forming a roughly discernible alignment along on east west line. They rise between eight and twenty meters above the alluvium and consist essentially of white quartz monoliths.

The second outcrop is called 'ModaBhata' which is located immediately north of a usually dry watercourse, on the present periphery of the town. A thorough examination of upper platform which is quite flat, total twenty cupules are seen on this platform. Most of the cupules occur in small groups. They are located on the slight rises of the rock platform. Some human activities, like abrasion and quarrying, have been observed on the surface of the rock. The largest cupules measure between thirty-five and twenty-eight centimeters across its rim and it is ten centimeters deep (Kumar and Bednarik 2002).

About one kilometer to the south-southwest of the ModaBhata, lies a very similar formation, called 'Mahadeo Bhata'. Its dimensions and morphology are much like of ModaBhata, with steep sides and a horizontal platform. Total twenty cupules have been seen on this platform. There is a big rock shelter on this hill, also bearing cupules, some of which are as large as the one in the rock shelter at ModaBhata. Not a single readily recognizable stone tool was located, but the search was cursory and more thorough examination is clearly essential. The site is located to the south of the hill of ModaBhata cupule site. There is a big rock shelter measuring 18 meter long, 4 meter in height and 3 meter in depth. There are clusters of cupules on its floor and vertical wall. Total ten cupules have been observed on this shelter. A number of cupules were also observed on the flat rocks, a little away in front of the hill in its west. The cupules are similar to those observed on ModaBhata rock.

During the exploration of Koteshwar Mahadev hill, 3 cupules on the top of the quartz hill were discovered by scholars (Kumar and Prajapati 2005). The hill has a big rock shelter measuring 18 meter long, 4 meters height and 3 meter in depth. Its bed is sloping, and is 2 to 3 meter high from the ground. The rock shelter bears cluster of cupules on its floor and vertical wall. There is a punding hole like big cupule at the down side of the sloping surface of the rock shelter. It is roundish conical in shape with brownish grey deposit at its periphery. Besides, a number of cupules were also observed on the flat rocks, a little away in front of the hill in its west. The cupules are similar to those observed and studied on Modabhata rock and rock shelter in it.

55 kilometers away from Ajmer, the city of Beawar is located. There are granite hills are located in the area of Beawar and Pali district. A number of rock shelters are located in the hills which may be used by prehistoric man for living. More than one dozen archaeological rock art sites are reported from the Pali district. The village of Parewa is located 10 kilometers away from Bali sub division. The hill located here is formed of granitite boulders. A big shelter is located western direction of *Varahmata* temple. The surface of this shelter bear twelve cupules of different shape and sizes.

Some rock art sites are reported from Neemkathana district in which Sohanpura and Guhalahaving cupules also. The village of Sohanpura (Sharma 1995) is situated 30 km away from Kotputli in western direction, located 165 km from Delhi and 105 km from Jaipur on national highway number 8. Sohanpura village is 5 km away from Patan, located on Kotputli-Dabla road. Sohanpura is an important site from the archaeological point of view. This is the type rock art site of Ganeshwar-Jodhpura Culture. The hill called as "Payga", situated one km away from the village is a single hill in this area formed of sand stone, consist 14 rock shelters of different sizes and depth. Only 5 shelters bear rock paintings. In recent surveys, palaeolithic artefacts made on quartzite have been collected. One of the shelters, is located on the top of the hill, facing north-east direction. There are some slabs of stones are arranged

in the floor of this shelter. 12 cupules are arranged in two rows, each row consist 6 cupules. There are three parallel linear designs are depicted on the horizontal surface of the shelter.

Guhala is a small village on the Neemkathana-Sikar Road, 25 kilometers away from Neemkathana in southern direction. A small village which is called as “Ugrawala ki Dhani” is located two kilometers away from Guhala in Southwest direction of the right bank of the Kantli river. A small hill is located 150 meters away in the south direction of this village. This site is one kilometer from Karanpura in east and 2 kilometer east of Narsinghpuri, which is a Chalcolithic site of Ganeshwar-Jodhpura culture. More than 17 stone slabs have been seen on the hill which bears more than 200 cup marks of different dimensions. These varied shapes stone slabs called “Bajni Bhat” by local people which means “Rock that gives sound”. The frontal view is very beautiful bowl shape valley with fertile land. Some sand stone and marble mines are located in the eastern part of the hill. Dimension of the hill is 250 X 30 meter. The hill is formed by hard quartzitic sandstone. Some part of the hill is destroyed during the mining work. Cup marks are made of different dimensions and shapes like round, circular, elongated, oval, shallow, etc. Their size varies between 25 X 25 X 5 mm to 150 X 120 X 18 mm. It is really surprising that more than 200 cup marks are recorded from Guhala but no any single specific tool is collected from the nearby area. It may be possible that during the mining work, tools have been disturbed under the mines.

DISCUSSION AND CONCLUSION

Rock art has rarely been incorporated into broader archaeological studies in India. Stylistic comparison between rock art and other forms of decorated material culture known from archaeological excavations can also provide important insights. Decorated Late Pleistocene and Early Holocene material culture, such as the decorated ostrich eggshell piece from Patne (Sali 1985) or the engraved lithic artifact from Chandravati (Sonawane 1984), show stylistic similarities with some of the earliest rock art known in India. Good comparisons have been made between Chalcolithic ceramic decoration and rock art styles in central India (Wakankar and Brooks 1976).

Engravings on ostrich eggshells (Sali 1978, 1980, 1984) and carvings on bones at Patne and Bhimbetka respectively, suggested for the first time, the existence of mobiliary art in India during the Upper Palaeolithic period. Unfortunately, the number of datable art objects found so far is small and not a single art object has designs comparable to the designs found in rock art. An ostrich eggshell found in the Upper Palaeolithic levels at Patne has cross-hatched designs between two parallel lines and was found in association with stone tools.

Though there is no dispute of the historicity of Mesolithic rock paintings, it is quite likely, (as Wakankar believed) that some of the early paintings done in green colour, do belongs to the Upper Palaeolithic phase. The paintings consisting of intricate geometric patterns covering large space of rock surface and succeeding depictions of deified animals decorated with such geometric patterns can be cited as the best example to explain the Indian situation in this context. The motif engraved on the Chandravati core and its variations found elsewhere in numerous early rock paintings clearly denote some religious connotations in prehistoric art.

In last few years, Cupules are discussed as the most controversial issue in rock art in India. Cupules or cup-marks are probably the most common form of petroglyph in the world. Scholars believe that it is a form of rock art (Bednarik 2000-01). It is assumed by the scholars that these cupules were made for the similar purposes and may be possible that some of those found on horizontal surfaces

were used for other purpose. The dots, shallow impressions, cup marks found in Indian rock art were probably a part of the specimen of utilitarian art. Cup mark is a depression executed on the natural rock surfaces. The shape of the cupules may be circular or so elliptical which varies in depth and diameter, are found in simple rows, U-shaped and in linear pattern and also without any definite arrangement. Mostly cupules or cup-marks occur in groups, often numbering in their hundred or single pattern. They occur in all continents except Antarctica and it seems that they have been made in most periods of history, beginning with the lower palaeolithic and ending in the Middle Ages in Europe and in even more recent times in such regions as Australia where their manufacture only ceased in 20th century. Mountford (1976) who saw the making of cupules in Central Australia during 1940, reports that these depressions were made as increased ritual for the pink cockatoo. The cupules were hammered into was thought to contain the life essence of these birds, so the mineral dust rising from the activity was believed to fertilize the female cockatoos and thus increase their production of eggs, which the Australian used as food. Odak (1988: 49-60) has described geometric assemblages of cupules from Southern Kenya. He reported an ethnographic example of non-ceremonial cupules. They are claimed to have been used in board games such as the *boa* game, but in that area, cupules were used also for another purposes (in ore processing).

Some of the scholars have been interpreted that these cupules were made during the musical function of the primitive men. This also flashes from the name of the sites like Bajni Bhat (rock that gives sound) and Pola Bhat (rock which is hollow from inside). A story is associated with Bajni Bhat of Harsora located in the district of Alwar in same state. The elders have been telling the villagers that if somebody used to steal something or did such any activity harmful to the village this rock used to produce beating sounds. This story indicates that some benevolent belief is associated with this rock. Some other believes that these cupules are related with any magical function. Some other researchers believes that cupules were made for preparation of paints, for cultic rituals, pounding of medicines, pigments or spices, the placement of offerings, including human blood and semen, depiction of star constellations, depiction of topographic elements of nearby landscapes, board games, a symbolism etc. (Bednarik 2008). Mathpal Says (Mathpal 1995) that presence of cupules on a menhir may represent their association with mortuary rites. Sometimes the space in between two cup marks is maintained geometrically symmetrical. Are these cup marks related with astronomy or metrology? There must have been some significance motives behind deep cup marks. Currently we have no information about the creation of cup marks. It is obvious that such a strategy promises a great deal of improvement in our understanding of that how these petroglyphs were made.

Although, there is no radiometric dating available from the rock art site, the acheulian of India is of an age similar to that in Africa and Europe and the radiometric estimates it has provided so far are in excess of 2, 90,000 years. It is thought to have given way to middle palaeolithic technologies sometime between 200,000-150,000 years ago which is a minimum age for the petroglyphs (Bednarik 2000-01). However, R.G. Bednarik (Bednarik et al. 1991) considered the cupules as the oldest known rock art in the world. What was the motive of these cup marks? Is it art or not? From which culture they belong? At the present state of our knowledge, we can't say anything definitely.

ACKNOWLEDGEMENTS

This article is based upon the published data from research done by various researchscholars. The author is highly obliged of those research scholars whose data have been used in the same.

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