



Ministry of Culture
Govt. of India



National Seminar on Theoretical & Cognitive Aspects of Rock Art



organised by

**Indira Gandhi National Centre for the Arts
11 Mansingh Road, New Delhi**





Theoretical and Cognitive Aspects of Rock Art

(A National Seminar)

(3rd - 5th April, 2017)



Organised by
INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS
11 MANSINGH ROAD, NEW DELHI



National Seminar on Theoretical and Cognitive Aspects of Rock Art

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This Brochure has been prepared on the occasion of
Theoretical and Cognitive Aspects of Rock Art Seminar

By

Indira Gandhi National Centre for the Arts, New Delhi
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Credits / Support

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Foreword

Under the aegis of the Adi Drishya Department, the Indira Gandhi National Centre for the Arts (IGNCA) has visualised to study and experience the ancient worldview through its different art forms and associated subjects. It partakes of the holistic worldview that, Man's natural imagination perhaps manifested itself through the form of rock art. Human creativity in the form of rock art is enormous.

Rock art, the first creative act of the human being is traced back to the prehistoric era. It is a creative and pro active process that influenced the mind of the people. It involves deliberate construction of representations and reflect human tendency to reciprocate its nature in one way or the other.

The uniqueness of IGNCA's approach to the arts lies in the fact that it does not segregate the folk and the classic, the oral and written, the aural and the spoken, and the ancient and the modern. Here, the emphasis is on the connectivity and continuity between the various fields that ultimately relate human-to-human and human-to-nature. It manifests its academic, research work in its publications, international and national seminars, conferences, exhibitions, lecture series and digital and physical data base.

Adi Drishya Department has been organising both national and international seminars from time to time to address different aspects related to rock art documentation, its conservation, dating and its interpretation in order to remain updated with recent trends of researches in the field of rock art and its allied disciplines. The present seminar therefore will address important issues related to theoretical as well as cultural resources associated with rock art worldwide. It is expected that the papers in the conference would address technical aspects and recent methodologies adopted towards rock art interpretations such behavioural patterns, neuroscience data, cognitive mapping and evolution of complexity in rock art etc. Broadly, the aim is to strive for a comprehensive understanding of the occurrence of rock art as a universal phenomenon.



Dr. Sachchidanand Joshi
Member Secretary
IGNCA







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The Kala Kosha Division undertakes fundamental research and investigates the intellectual traditions in their dimensions of multi-layers and multi-disciplines. As a research and publication division, it endeavors to place the arts within the integral framework of a cultural system, combining the textual with oral, the visual with the aural and theory with practice.

Janapada Sampada Division complements the programmes of Kala Kosha. Its focus shifts from the text to the context of the rich variegated heritage of the rural and small-scale societies. Its activities focus on the lifestyle study programmes comprising the Loka Parampara, which revolves around a community, and the Kshetra Sampada, which revolves round a region.

The Kala Darshana Division provides a forum for inter-disciplinary seminars, exhibitions and performances on unified themes and concepts. The Cultural Informatics Laboratory (CIL) acts as a focal point for digitization of rare manuscripts, books, photographs, slides and audio-visual collection, not only of IGNCA but also of other organisations working in the Department of Culture.

The Sutradhara Division provides administrative, managerial and organizational support and services to all the other divisions. It has a well developed Media Centre for audio-visual documentation and film-making; Cultural Informatics Lab for production of CD-ROMs, DVDs and developing National Digital Data Bank on culture.

IGNCA and its Contribution to Rock Art Studies

Rock art study is an emerging discipline in India. IGNCA has initiated many projects/programmes for its study, research and its outreach. A number of Survey and Pilot Study programmes are being organised as a part of IGNCA's National Project on Rock Art of India to encourage the scholars and students to work in this emerging discipline and keep them updated on the status of rock art research in a global perspective and to encourage Indian scholars to take up this new discipline very seriously as it is directly related to the primeval vision of man and is perhaps the first creative act of human being. Its proper study can take our civilization thousands of years back.

IGNCA under its programme *Adi Drishya* (primeval vision of man) has initiated field documentation at national level for preserving the rock art sites/data, which are otherwise prone to human vandalism and natural factors beyond one's control. While recognizing the importance of rock art for the present generation and posterity, the phase wise field documentation has been planned in different States of India with rock art concentration. The main objective of the project is to make textual, contextual, video-photo documentation and communicate with people in the hinterland for archaeological research, and to build up a bio-cultural map, a mental and ecological atlas of the rock art landscape on the basis of documentation of related folklore and natural and manmade features. Based on this research and documentation etc., the publications are being brought out both in print and electronic media.





As a part of its outreach programme, IGNCA is organising different programmes for capacity building like organisation of special lectures and orientation workshops for researchers and university students; for creating general awareness among the school/college students and the public at large; temporary and mobile exhibitions, children workshops are being organised at the national/state/international levels. General awareness workshops are also being organised at tehsil/block levels for the local administration and for the community members around the rock art sites.

The impact of the projects/programmes launched and undertaken by IGNCA is immense and overwhelming. It can be assessed by the responses of the children, scholars and general public participating in these programmes/events throughout India. The reviews in professional journals and its wide coverage in both print and electronic media (national/vernacular) are quite encouraging. Some of the universities have started taking up the subject very seriously. Briefly, the goal to be set is not merely the development of a database and multimedia gallery/displays but also to establish Adi Drishya into a school of thought and research on alternate means of understanding prehistoric art. For achieving all these goals, the outreach/general awareness programmes, inventorisatation and interpretation research of rock art are going on hand in hand.







Concept Note

National Seminar on Theoretical and Cognitive Aspects of Rock Art
Bansi Lal Malla

Indira Gandhi National Centre for the Arts (IGNCA) has conceived a major academic programme, which relates to exploring artistic manifestations emanating from man's primary sense perceptions. Amongst the senses that lead to aesthetic experience are vision (Drishya) and hearing (Shravya). The rock art forms a crucial component of the Adi Drishya programme. It is concerned with man's creativity across time and space and civilizations and cultures through the perception of the sight. Interestingly, the art forms created by the prehistoric people are conceptually equivalent to those created in recent times indicating that human cognition and symbolising activity, as well as anatomy, were so called modern by that time. Thus, the origin(s) of art would have been much more ancient that lie within Africa, before worldwide human dispersal.

Rock art is a collection of diverse categories of representations covering symbolic, artistic, magico-religious and socio-economic components of human culture from the prehistoric to modern age. Rock art is a form of historical record that helps us to understand the development of artistic and cultural traditions and belief systems in various ecological niches at various chronological contexts. It cannot be studied in isolation; it has been related to its cultural, ecological and chronological contexts to understand its meaning and significance. Rock art of India can be better understood through studies focusing on theoretical perspectives. It represents the development of cognition and also reflects the variation in the cognition of different phenomena.

There is no universal method for interpretation of rock art. In rock art studies the subjectivity always exists, leading to speculative identifications and interpretations. Logical interpretations of the message intended to be conveyed by the authors of rock art need to be done quite precisely without any preconceived ideas or bias. Rock art, an important cultural heritage and universal phenomenon, has survived long period of human history and forms an invaluable source for understanding the human mind and its evolution through course of time. To understand the rock art in context scientific and systematic documentation, description as well as theoretical and cognitive approaches is necessary.

IGNCA has been organising both national and international seminars under its Adi Drishya programme from time to time to address different aspects related to rock art documentation, its conservation, dating and its interpretation in order to remain updated with recent trends of researches in these fields. The deliberations during the present seminar therefore may address important issues related to theoretic as well as cultural resources associated with rock art worldwide including evolution of perspective and relative sizes in rock art. It is expected that the papers would address technical aspects and recent methodologies adopted towards rock art interpretations such as choice of colours, association with recovered tools and technological evidences like smelting, etc. The former may address to the jurisdiction and interpretation of rock art. The latter includes neuroscience data, cognitive mapping and evolution of complexity in rock art and critical examination of the shamanistic function of rock art. Lar-





-gely we account for a comprehensive understanding of the occurrence of rock art as a universal phenomenon.

The regional studies on rock art is important to understand them from a cultural landscape context. Rock art studies require a healthy questioning of theoretical frameworks that have until now formed unquestioned base for its study. In this context, the following are some questions raised for illustrative purposes for participants to consider:-

1. What are the definitions, concepts and terms of Rock Art, Is the approach qualitative or quantitative, is Palaeo-art a better word than Rock Art?
2. What are the new and old methodologies, is there a system behind say stylistic approaches from current ideas about art and subjectivity? Are these text free interpretations of distant past? What do these pictorial texts and images represent since there is a wide variety, such as technology, economics, sustenance, myths, astronomy etc?
3. How reliable is ethnographic analogy, when seeking parallels from Asia, Australia and Africa, since it is largely Eurocentric until recently, especially when evolutionary chronologies are concerned?
4. Are we following Newtonian approaches in our concepts or recent ones, the epistemological issues need to be taken into account since it is not science itself subjective in many ways?
5. Are the ethnographic records itself correct to give interpretative explanations?
6. What are the broad anthropological perspectives by which Rock Art traditions are defined?
7. How are we to understand cognitive symbolic representations, methodologies etc?
8. What is our notion of indigenous people, are these static like prehistoric ones, and less intelligent than us, ignoring the fact that especially in art human intelligence is the same for all Homo sapiens? Did not these groups have better extra-sensory and even sensory perceptions we have lost in the idea of technological progress?

The main focus of the presentations of the present seminar would be on the following themes: (i) Technical Aspects of Rock Art: Meaning and Jurisdiction; (ii) Theory and Method: Form, Content and Function; (iii) Cognitive Neuroscience, Shamanism and Rock Art; (iv) Relevance of Rock Art and Local Cultural Traditions? (v) Regional Variations in Rock Art and its Contextual Significance.



A photograph of a large, layered rock formation, possibly a sandstone cliff, with a tree growing on the right side. The text "Programme Schedule" is overlaid in the center. At the bottom, a brochure or map is visible on the ground.

Programme Schedule





Programme Schedule

3rd April, 2017

Venue: Auditorium, C. V. Mess, Janpath, IGNCA, New Delhi

Registration: 12:00 pm - 01:00 pm

Lunch Break: 1:00 pm- 2:00 pm

First Vishnu Sridhar Wakankar Memorial Lecture: 5:00 pm - 06:30 pm

Chairperson: Dr. B. R. Mani

Speaker: Dr. G. B. Deglurkar

4th April, 2017

Venue: Auditorium, C. V. Mess, Janpath, IGNCA, New Delhi

Inauguration: 10:00 am - 11:15 am

Tea Break: 11:15 am - 11:30 am

SESSION I: 11:30 am - 1:00 pm

Venue: Seminar Hall, C. V. Mess, Janpath, IGNCA, New Delhi

Lunch Break: 1:00 pm -2:00 pm

SESSION II: 2:00 pm - 5:00 pm

5th April, 2017

Venue: Seminar Hall, C.V.Mess, Janpath, IGNCA, New Delhi

SESSION III: 10:00 am - 1:00 pm

Lunch Break: 1:00 pm - 2:00 pm

SESSION IV: 2:00 pm - 3:00 pm

VALEDICTORY: 3:00 pm- 5:00 pm





Abstracts





Recontextualizing Rock Art

S. C. Malik

In rock art studies, the word art itself has limited concepts, as it is governed by various cultural connotations, often monolithic definitions, rather than by other sensibilities and freedom of expression that may be common to all of humankind. The modern notion of art as mere aesthetic beauty for its own sake is a limited way of seeing artistic creations. Other cultural, especially non-industrial ones, communities locate art within many other aspects of life, within a sacredness of the world order, to the supernatural or the noumenal dimension. This is why ethnology, myths, beliefs provide important alternate ways of viewing rock art, of course supplemented with archaeological records. This is why it is important to enquire into unexamined assumptions, which have governed the study of archaeology, culture and history in this subcontinent. In doing so, we may be able to formulate holistic approaches to the knowledge of the past. To illustrate, it is 'normal' to locate events within a past-present-future framework. This movement of time is considered external to the body-brain mechanism and it is seldom noted that the external- internal movement is not only closely linked but it is infact one movement. It is split because of the socio-cultural system, within symbolic semiotic language terms that make up the framework of most human societies. In this way rock art may be viewed within the Indian setting where exist tremendous variations of cultural configurations, along with a multitude of variables. If the goal is to search for meaning behind rock art, we have to move beyond the mechanistic, analytical and evolutionary approaches to the direction of intuitive-aesthetic, beyond pseudo-religious explanations. This may allow the decoding of the total symbolic system, within the framework of the universal nature of art.

Prof. S.C.Malik, retired as UGC Professor of Anthropology. He was a Smith-Mundt Fulbright scholar at the University of Chicago (1963-65) and has also taught at Baroda (1956-70). He was a Senior Fellow and Coordinator of various projects on Indian Civilizations at the Indian Institute of Advanced Study (1966-89). His major contributions have been in the fields of Palaeo-anthropology, Prehistoric Archaeology and Philosophical Anthropology. His research interests lie on developing and applying multi-disciplinary methodologies for the study of Indian civilization and modern civilization in general by rethinking its epistemological foundations. He has authored several papers, published in national and international journals and books on related subjects. Some of his major books are *Indian Civilization: The Formative Period*, *Understanding Indian Civilization: A Framework of Enquiry*, *Modern Civilization: A Crisis of Fragmentation*, and *Reconceptualising the Sciences and the Humanities: An Integral Approach*.

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Cognition: Some Aspects of Symbolism With reference to Rock Paintings of Central Himalaya

Maheshwar P. Joshi

Symboling is the defining quality of humans without which they are no different from animals. Cognitive archaeology is intimately connected with symbolism. Language is the most articulated symbolism developed by humans and next to it is visual representation, particularly figurative drawings. Whereas, language articulates phonological signs to communicate, figurative drawings articulate visual signs. In antiquity, with the evolution of cognitive capacity, prehistoric humans resorted to figurative painting on rocks to convey their perception due to their deficiency in spoken language. In both cases, brain-internal processing is required for adequate development.

Departing from the norms of describing paintings and engravings on rocks as expressions of 'art', the present study purports to highlight the symbolic aspect of rock paintings of Central Himalaya. It focuses on symbolic use of pigments bearing on ritual practices of the social milieu. It shows as to how the painters used different pigments and various symbols to communicate belief systems of their society in the absence of adequate vocabulary, for example, relating to trance journeys and deceased ancestors. The study also draws on early literary sources, shamanistic interpretations, and local ethnographic practices, to explain symbolic behaviour of the concerned communities in antiquity.

Dr. Maheshwar P. Joshi, Historian and Archaeologist, Ph.D (Architecture and Iconography) and D.Litt. (Numismatics), Honorary Fellow, Doon Library and Research Centre, Dehradun, Uttarakhand, and Collaborator, CNRS, UPR, 299, Villejuif, France, is a retired Professor and former Head, Department of History, Kumaun University, Nainital, Uttarakhand, and former member of the Central Advisory Board of Archaeology, Government of India. Joshi, actively engaged in research on the Central Himalaya since 1963, has contributed nearly 150 research papers and over 50 articles on Central Himalayan History, Culture and Archaeology from Prehistory to Modern Times, authored four books and jointly edited ten books. Currently, he is working on the Prehistory of Himalaya, Traditional Metalwork, Art and Architecture, Water Management, and Political, Socio-economic and Cultural History of Uttarakhand and Far Western Nepal.

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Symbols and Material Culture in Cognitive Representation With Reference to Iron Age-Early Historic South India

V. Selvakumar

The characteristics of the natural elements play an important role in the formation of cognition, abstract concepts and language among the early humans. The design and shape of the material culture, the natural elements have contributed to the development of symbolic representations. The visual and material cultural representations, commonly labeled as rock art and palaeoart, are cognitive and symbolic representations produced to fulfill various needs of the society. Several symbols are represented in the graffiti found on the Iron Age pottery and also in the rock art vestiges from Southern India. At Adichanallur, an Iron Age burial site, an image of a lady with various animals are represented on a pottery, at some sites the image of a bullock cart is represented as a symbol. Numerous symbols such as circles, swastika and arrow-like symbols are depicted on the ceramics from the Iron Age and also in later cultural periods. The nature of the representation appears to vary according to the context of their depiction. The use of symbolic representation was very common till the early historic period and its use of pottery seems to decline. We could classify the graffiti appearing independently on the pottery as early and those which occur along with Tamil-Brahmi inscription as later in the chronological sequence. It appears that some of the symbolic representations of the early historic period could be correlated with the names and references in the early (Sangam) Tamil texts. The representations from the Iron Age-Early Historic remains are closer to the context of the early Tamil texts. The proposed paper seeks to present the nature of the visual representations of the Iron Age-Early Historic South India and their relationship with art traditions, identity, material culture and language based on archaeological and textual sources.

Dr. V. Selvakumar has been a Faculty member in the Department of Epigraphy and Archaeology, Tamil University, Thanjavur, India from 2007. He completed his doctoral research (1997) and ICHR post-Doctoral research (2000) from Deccan College, Pune University. He was a Lecturer at Centre for Heritage Studies, Tripunithura, Kerala from 2003 to 2007. He was a NTICVAM (Nehru Trust for the Indian Collections at the Victoria and Albert Museum) Visiting Researcher at the Centre for Maritime Archaeology, Southampton University in 2004. His research interests include Archaeology of India, Prehistory, Heritage Management, Maritime History and Archaeology, Archaeological Theory, History of Science and Technology, Indian Ocean Cultural interactions, Indian Diaspora and Eco-criticism.

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Explaining Regional Patterns of South Asian Symbolic Behaviour: Global Context

Parth R. Chauhan

A large number of rock art sites have been reported throughout the Indian Subcontinent over the last century and include cupules, paintings, etchings, bruising and other human-made marks. The vast majority are situated within rock shelters, on isolated boulders and comparable contexts; hardly any cave contexts are known. In some cases, the so-called 'artwork' is not always easily visible and located in obscure places on the landscape or within the rock shelters. In addition to the lack of absolute dates and interpreting the meanings of the panels and individual 'art work', a major methodological challenge has been to explain the stylistic diversity and uneven distribution of the rock art across the Indian Subcontinent. For example, etchings and bruising are generally found in the northern and southern parts of the Subcontinent, respectively, while being largely absent in the central zone. Additionally, where such rock art is found, the dominant style and chronological stage assigned is generally Neolithic. Other forms of symbolic behaviour are also unevenly distributed, such as ostrich eggshell beads found only in specific regions and the general lack of engravings and carvings (thus far), and thus it is difficult to understand the pattern of mobility as well as the importance of specific symbolic behaviours at a regional level. This paper addresses these issues in the context of multiple dispersals of modern humans, which may have respectively entered the Indian Subcontinent with different technologies, cultures, world views and associated practices of symbolic behaviour. The relevance of dense spatial patterning of rock shelters is also highlighted, where the greatest and most diverse 'artistic' innovations may have comparatively taken place in regions with higher populations and increased social interactions.

Parth R. Chauhan is a Faculty of Archaeology and Palaeoanthropology in the Department of Humanities and Social Sciences at the Indian Institute of Science Education and Research, Mohali. He has completed his Ph.D. from the University of Sheffield (UK) and his M.A. from Deccan College Postgraduate and Research Institute. His main interests are in Palaeolithic Archaeology and are currently co-directing the Narmada Basin Palaeo-anthropology Project in collaboration with The M.S. University of Baroda. This work includes multidisciplinary research on evidence belonging to all prehistoric phases including stone tools, vertebrate fossils, rock art sites and associated materials such as ostrich eggshell fragments and so forth.

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Cognitive Aspects of Rock Art With Special Reference to Mahadeo Hills, Pachmari, Central India

Ruman Banerjee
Somnath Chakraverty

The late Holocene Rock art of Pachmari Biosphere, Central India provides an immense opportunity to study the Palaeo-neurological and Palaeo-psychological aspects of Central Indian rock art. These two themes, combined as Cognitive trends help us to unearth the ancient point of view towards the making and remaking of rock art in eco-culturally relatively isolated region. We can observe a preponderance of specific Late Holocene time-frame from several of the rock-shelters in this area. Recent absolute ages have determined the chronology of the art in Pachmari area, whereas previous and current excavated archaeological materials support the absolute age of rock art from the site like, Mount Rosa, obtained via uranium-thorium method. However, excavated materials are not always a good indicator of time-frame for rock art. But, we could always make tentative approximation. In this paper we aim to discuss and understand the motives behind the creation of specific themes such as: battle, hunting and dancing scenes in the rock art corpora of Pachmari area. The very cognitive understanding that assisted the Holocene Hunter-Gatherers to make such art is still active today in the contemporary indigenous populations of the same region. Perhaps, the motives, interpretation and impetus have changed overtime. Although the repetition of a few defined themes impart the clues to decipher ancient mindset, dissecting the archaeological contexts of a few rock-shelter sites in Pachmari area. Absolute ages, below ground archaeology, occurrences of a few restricted themes repeatedly help us in understanding the cognitive complexity of the past peoples in this region that resembles well controlled, organized, communal behaviour to achieve specific sets of group objectives collaboratively. It is also revealed from the frequency analysis of rock art motifs the mental obsession and priority areas of the individual artists and of the ethnic entity in general prevailed in the forest and hilly setting in different chrono-cultural periods.

Dr. Ruman Banerjee got his degree from the University of Calcutta in Anthropology, along with Zoology, Botany and Environmental Sciences. After the completion of the degree he did M.A. in Ancient Indian History, Culture and Archaeology from Deccan College, Pune. He won a scholarship from European Union to do a second postgraduate degree in Prehistory and Quaternary from a few European Universities with mobility period for research work and collaborations. He won another scholarship from Bristol University, which is called Overseas Centenary Research Scholarship and received his doctorate degree on the mapping and uranium series dating of rock art from Central Indian provinces. He was a research associate at the University of Bristol, UK, Department of Archaeology and Anthropology for a year and later he joined IIT Gandhinagar as a postdoctoral research fellow, where he pursues high resolution research on Lithic Technology, Indus Valley Civilization and Cognitive Neuroscience.





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Prehistoric 'Art' as Markers of Developing Thought Processes

Andre J. J. Baptista

The study of cognition in archaeology perseveres to document and understand the evolution of symbolic culture, an inextricably intertwined component of modern human society. However, investigations into symbolic culture for the Lower Palaeolithic period have proven to be a tedious exercise, since Lower Palaeolithic cultures aren't associated with modern humans. The application of theories of semiotics and language to understand these cultures could therefore be inaccurate. Contradictory to the positivist notion that all forms of artistic representation and symbolic thought are cognitive developments stereotypical of anatomically modern humans, a review of select Lower Palaeolithic artefacts, with neither discernible utilitarian value, nor whose modified form enhances functional output provides an interesting alternative.

The proposed concept discusses the development of an aesthetic sense, achieved by juxtaposing models from cognitive sciences against some of the relatively unambiguous forms of aesthetic intent reflected in the archaeological record. These objects have helped in the extraction of archaeologically visible correlation to draw up hypothetical stages for cognitive and cultural development. Thusly, this inquiry draws from structures of mental modularity propounded by cognitive sciences to postulate the possible existence, and explain the role of aesthetic sensibilities contemporary to the Lower Palaeolithic.

The processes of tool production are considered to have adhered to a defined set of rules (procedures) rooted in neuro-muscular memory and formed a part of a mimetic culture. However, the variations reflected in reconstructing Chaîne Opératoire are not only indicative of general patterns involved in stone tool production, but the possible existence of high-levels of individual variability. This consideration could dictate a fresh perspective to the processes that drive stone tool production. In the light of archaeological evidence representative of aesthetic sense, these technologies should be examined from not only the situational (environmental, raw material availability, requirement), but also the immediate (individual action and input) influences. This micro-level examination of individual knapping episodes would in turn signal the rich, albeit quiet, expressions of the diversity in stone tool quality.

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Cognitive Neuroscience Rock Art Research: With Reference to the Malaprabha Basin, Karnataka

Mohana R
Hemant Dalavi

As is well known, in rock art most frequently drawn figures are those of animals, humans, symbols, designs and other kinds of expressions reflecting various aspects of social life, religious beliefs etc. In fact the artists express their thought process during the painting activity. Rock Art may, therefore, be seen as a part of a living tradition and understanding the history and psychology of the humankind. Various aspects of rock art research have been taken up in the past.

However, the areas of cognitive and neuro-scientific aspects have not yet been properly dealt in Indian subcontinent. This paper provides a brief account of ethnographic and cognitive neuroscience in the Malaprabha Basin. Some designs i.e. geometric and other symbols have been noticed and recorded that studying and applying cognitive neuroscience model to the study of rock art, processing the data, and understanding the behavioral patterns, contexts and scenarios. It is imperative that the aspects mentioned above be addressed in detail so that a complete picture of rock art of Malaprabha Basin is obtained.

Dr. R. Mohana is a young scholar trained in Prehistoric and Rock Art Studies. He completed his Ph.D. from Deccan College PGRI, Pune on Rock Art of Malaprabha Basin, Karnataka. He has discovered more than 100 rock art sites in different parts of Karnataka. Currently, he is working on the Tungabhadra valley for his post doctoral research and also working as Assistant Professor (contractual) in the Department of History and Archaeology, Central University of Karnataka. He has published 18 research papers in national and regional journals. He participated and made presentations at more than 30 national and international seminars and conferences.

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Understanding Rock Art in Context: An Appraisal of Astronomical Symbolism with special Reference to Rock Art

Bansi Lal Malla

Ever since human being evolved on this earth, he studied various elements of nature and could not detach himself from its inevitable influences. Human attitude towards the planet sprung from his primordial existence. Human culture(s) is formed on a cosmic understanding. The traditional cosmology has three crucial dimensions: the sacred universe, the divine order and the terrestrial existence. Modern cosmology is a special discipline and an empirical one aimed at understanding all that exists.

With the cognitive development of human race, man essayed to control nature according to his wishes by chanting prayers before an evolved form of some mental image of divine person or deity. This process was named by the philosophers as 'Natural Religion'. Symbols, myths and images are the essence of spiritual life. In this direction, some investigations have been made on the signs of myths and shamanism, logical and cognitive functions as revealed by art, and paradigms of semiotic and graphic art etc. But the present challenge is to widen the scope of multidisciplinary involvement, in order to understand human and his epic... that is, our epic. The need is to look beyond the context and read the messages. It is to be investigated as one of the greatest bio-cultural experiments of humanity. Even we would have to develop a formal grammar and unified theory for palaeoart studies.

The countless astronomical representations in rock art around the world perhaps are the examples of the cognition and spiritual process of non-literate people around the world. It can be argued that one of the early cognitive abilities of humankind was to observe the sky and which may have given birth to several thoughts including myths and rituals and use of calendar in a pragmatic way. There is an immediate need to study further psychology of iconicity; and to make distinction between 'mental and artistic representations'. It is believed that the 'abstract art' comes from the mind but 'representational art' comes from the natural forms.

Our understanding of archaeo-astronomical sites and astronomical symbols depicted in rock art of India is based not only on a rich archaeological records and texts that go back to thousands of years, but also on a living tradition that is connected to the past. Its importance is that it allows us to understand something about prehistoric times and the knowledge of astronomy that flourished. Indian astronomy is characterized by the concept of ages of successive larger durations, which is an example of the pervasive idea of recursion, or repetition of patterns across space and time.

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Director. His areas of interest include both classical and vernacular traditions. He has been associated with IGNCA-UNESCO-UNDP project on 'Village India'. He has many books to his credit and also a number of research articles in national and international journals. He has participated in many national and international conferences/workshops and has widely travelled in India, France, Italy, Iran and China in connection with his field studies and conferences. Currently, he is engaged in documentation, ecological conservation and ethno-archaeological study of Indian Rock Art and also in Himalayan Studies.

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Decoding Rock Art

V. H. Sonawane

There is no universal standard method for the interpretation of rock art. Subjectivity always exists, leading to speculative identifications and interpretations depending on the cultural and ethical background of the individual researcher. The obvious reason for such shortcomings in most cases is the absence of substantial archaeological, literary and ethnographic data besides that of oral traditions. Logical interpretations of the message intended to be conveyed by the artist need to be done quite precisely without any preconceived ideas or bias. In this context, it is commonly known that the way we see things are often influenced by what we know or what we believe. Therefore, to look for a meaningful interpretation of rock art, it is imperative to consider the backdrop of the respective site, area, region or countries' perspectives supported by all possible sources. When we face the problem of analyzing rock art the risk of interpreting its meaning and functions in a subjective way is very high. Therefore, it is preferable to interpret rock art within the context of the host culture and not on the basis of visual similarities with other cultures across space and time, unless an unbroken link can be established.

Prof. Vishwasrao H. Sonawane was born on 5th January, 1946. He pursued his higher studies (B.A. 1968, M. A. 1970, and Ph. D. 1980) at the Maharaja Sayajirao University of Baroda, where he later served as a Professor/Director of Field Archaeology and retired in 2008 after a dedicated academic service of 36 years, and worked on various aspects of Prehistoric, Protohistoric And Historic Archaeology besides Rock Art. A four time recipient of the "Hari Ohm Ashram Award" for best research papers published in 1986, 1992, 1997 and 2001. He has been associated with important premier academic - government bodies of the country including IGNCA. Apart from his active involvement in achieving the World Heritage Status for Pavagadh-Champaner and the discovery of Zinc furnaces at Zawar in Rajasthan, his contribution for Gujarat securing permanent place in the field of Rock Art in the country is also recognised. His discoveries in the field of Harappan and Harappan affiliated Chalcolithic cultures are of special merit. He has participated in more than 100 National and International conferences and published equal number of research papers in National and International reputed journals. He has been to Australia, France, Italy, Iran, Malaysia, Singapore, Thailand, Sri Lanka and China. Professor Sonawane has received Dr. V. S. Wakankar Award instituted by the Indian Archaeological Society for the Best Field Archaeologist of the year 2010 and also conferred National Award by the Baba Saheb Apte Smarak Samity, New Delhi in 2011 recognizing his contribution in the field of Rock Art and Harappan studies. Recently he has received R. C. Parikh Gold Medal for Life time Achievement by the Gujarat Itihas Parishad in 2013.

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Prehistoric-Early Historical Rock Art in South India: Regional Variations and Significance

A. Sundara

In South India (covering principally Karnataka, undivided Andhra Pradesh, Tamil Nadu, Kerala) discovery of some 300+ rock art sites and some of their aspects are already known from numerous research papers and books published over the past hundred years. These politically demarcated adjacent regions more or less coincide with the cultural zones of the past but distinct in language, traditions etc. through the centuries.

From the rock art perspective also, at least three cultural zones can be recognised, Karnataka and Andhra Pradesh more or less forming one region from the prehistoric up to the end of the early historical period. The types and the style of the rock art pictures to a large extent appear to be the same in Karnataka – Andhra Pradesh. But in Tamil Nadu, there is slight variation in picture patterns, colour and style. In Kerala both paintings of the historical periods and of the prehistoric and engravings are very distinct from those of the other two regions.

These variations are examined against the environmental, cultural and chronological background. In the matter of comparison the disproportionate explorations and study are kept in view. However, this exercise is a kind of study helping to identify the lacunae and the related problems.

The distribution pattern of the pictures in relation to the cultural development seems to be quite significant. This to a small extent appears to help in understanding the theoretical and cognitive aspects of the rock art in the whole region.

Prof. A. Sundara, born in 1932, is an eminent Indian Archaeologist. He held important positions in many institutions and universities during his tenure of service. He has published 15 academic books on Indian archaeology and culture. He has published more than 350 research papers in national and international journals and in edited books. He has delivered 100 keynote/ presidential/inaugural address and more than 150 research papers presented in seminars. He has received many awards for his outstanding contributions to Indian Archaeology. Some of the awards are Karnataka Puratattva Ratna, Dr. V. S. Wakankar award, Sam. Baa. Joshi Prashasti etc.

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A Behavioural Exercise to Comprehend Rock Art Tradition through Ethno-archaeological Perspective

Kantikumar A. Pawar

Rock art is one of the significant component in archaeology which is considered as creative imagination and powerful executions of our ancestors. Behavioural approach into these studies mainly focused on the multifarious relationship of material culture and its reflection into human behaviour which can be studied by minute observation and mind mapping of some of the present day ethnic societies. The use of ethnographic analogy to fathom aspects of human behavior in the distant past of our species, and even that of previous hominian species, has been a tool of Pleistocene archaeology for all the discipline's history. Among the main concerns of the scientific study of the rock art is the question of the origin and development of this art. Relating to the cognitive evolution, this question has long been the subject of discussions including the psycho and neuro-physiological aspects of the rock art. Here the author has dealt with symbolic aspects of doodles and human visual system and cognitive functioning as such. This paper is about the link between rock art and pre-Historic ritual human behavior. It employs a landscape perspective and communication during existing rock art ritual among the Gond community of central India. Present paper has been focused mainly upon understanding of socio-behavioral pattern in the region by studying its past and present cultural traditions related to the rock art.

Dr. Kantikumar Anant Pawar, born on 21st December, 1980 is an Assistant Professor in Department of Archaeology. He has directed various excavations in Hirapur and Khopadi, Maharashtra. He has taken part in 24 national and 13 international seminars/conferences/workshops. He also has 21 national and 3 international research papers in Journals to his credits. He is life member of many international and national societies of Archaeology and Indology like ISPQS, SOSAA, RASI, IAS, WAC (2012-16).

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Folklore on Rocks: An Inquiry into Language-Image Co-ordination

Sachin Kumar Tiwary

Many scholars pursuing archaeology, history, anthropology and various other related disciplines believe that, Rock Art is a dead subject because it lacks historicity, contextualisation and dating. The present paper is an attempt towards proving a fact about the historicity of the Rock art in the light of folklores. Various “Ethno Rock Art” attempts have already proved to be relevant in decoding many enigmatic issues.

The present work is based on the ethnographic data and folklore prevalent among the tribes, semi-tribes such as Kharwar and Oraon etc of the Kaimur region. The folklore which is in various ragas opens a new way of thinking towards the writing of regional history based on folklore rather than the material culture which we retrieve and interpret on that base as the cultural identity of this region. If the folklore explains that the particular region was inhabited by some regional groups at a particular time, so in this condition it's better to name that particular phase or period in correlation to that regional historical group name, rather than the name based on material culture.

The recent study of Kaimur Kudukh myths and legends reveal several facts such as the origin of Oraon, migration by force, war between Chero and Kharwar, the fort and army features, their traditional play, role of a woman etc. In addition to this they also depict their traditional gods.

In the present paper the author has made an attempt to establish that the myths in which the story is narrated which tells us about the importance of elephant, war, role of female etc. as illustrated in the rock shelter of the Kaimur region. The folklore is the best source to know the actual past event by way of folktales and myths. Through these folklores one can easily reconstruct the regional history of the concerned region.

Dr. Sachin Kumar Tiwary, born on 1st February 1985 in Jharkhand has a great passion for Archaeology right from his college days. He has been educated from Banaras Hindu University and obtained Post Graduate Diploma in Archaeology from Institute of Archaeology, ASI. He has been awarded his Ph.D. degree on “Rock Art of Kaimur Region (Bihar)” from Patna University, Patna. He has worked as Assistant Archaeologist and Deputy Superintending Archaeologist in Archaeological Survey of India since 2009 to 2015. At present he is working as an Assistant Professor in the Dept. of AIHC and Archaeology, BHU. He has published more than thirty research papers in reputed journals. He has also presented several research papers in many international and national conferences. He has authored a book and two edited books and many monographs on various aspects of Archaeology. He is





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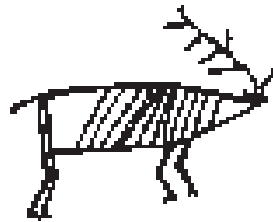
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Understanding Rock Art of India: An Objective Descriptive Approach

Urmi Ghosh Biswas

Any attempt towards iconographic identification of Indian rock art usually remains subjective, due to the obvious lack of a possibility of direct participation/deliberation of the artists and the communities that produced them. Available ethnographic analogy is also of little use, since the practice of making rock art in rock shelters in India is almost extinct in contemporary societies, unlike, for example, the San rock art in South Africa or rock art made by the aborigines in Australia. Though, ritualistic art, involving shamans, are still a common occurrence among many Indian societies, nevertheless, such paintings are mostly rendered on house walls as opposed to rock shelters.

Under these circumstances, it becomes difficult to take up iconographic identification for Indian rock art. On the contrary, an objective and descriptive approach can bring out fascinating elements in rock art depictions in India towards understanding some of the profound significance in its making. With a primary aim of understanding Indian rock art, here we take such a descriptive approach.

As opposed to the standard technique of assigning a subject/meaning to rock art depiction, here we completely refrain from any such attempts, even if some associations appear obvious. Instead we develop systematically an objective viewpoint, through descriptive discussion of several examples from rock art in Madhya Pradesh, Rajasthan and Gujarat etc. thereby presenting an alternative methodology of analyzing such rich tradition.

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Archaeology & Ethnography of Rock Art in Andhra Pradesh

N. Chandramouli

Andhra Pradesh, (termed by Prof. H. D. Sankalia as the Prehistoric Capital of India) is one of the richest areas of Prehistoric habitations in the Indian subcontinent. Material evidences right from the Lower Palaeolithic up to the megalithic are extensively found in a variety of ecological contexts, some of the lithic tool-types being the text book specimens. It is also the region inhabited by as many as Thirty three tribal groups, eight of which are classified under Primitive Tribal Group (PTG), occupying the plateau regions as well as the plains. Ethno-archaeological studies (indirect analogical approach) in this region have revealed significant continuities between the ethnographic present and prehistoric past in terms of the mortuary practices, settlement patterns and subsistence selections at an intra-site and inter-site level.

The rock art of Andhra Pradesh also revealed striking regional features in terms of thematic composition, styles and chronological context. On tentative grounds the rock art in Andhra Pradesh can be dated from the Mesolithic to the Megalithic/Early Historic. A comparative-analogical study of the ethnographic information such as the hunting methods of the tribal groups will help in understanding the context and meaning some prehistoric rock art themes particularly the geometric representations.

This paper will discuss the ethnographic and archaeological context of the rock art in Andhra Pradesh and propose some interpretative avenues.

Dr. N. Chandramouli is an Associate Professor in the Department of History, Pondicherry University, Puducherry. His academic interests include Prehistoric Archaeology, Field Archaeology, Rock Art Studies, Numismatics, Tantric Religion and Terracotta Art. His field studies include regional traditions of rock art in India. He has published two books and 30 research papers in various national and regional journals on subjects including archaeology, history and rock art. He is a member of executive committees of many academic and professional organizations such as ISPQS, RASI, APHC. He teaches Ancient Indian history, Epigraphy, Rock Art and Numismatics to postgraduate students in Pondicherry University.

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Tracing Cultural Continuum from Present to Past: Rock Art, Mortuary Rites and Burial Practices in India

Somnath Chakraverty

Anthropological paradigms, particularly the cultural continuum model as proposed by Robert Redfield (1955) explains with definite empirical examples that periodic development of pan-human culture could be traced from its existing variables. Therefore, the contemporary forms as well as its earlier periodic reminiscences are virtually co-existing. Following the model, in this empirical study, the ethnic art practices of selected tribal societies from different parts of India are critically examined. The basic data is also analysed to explain the analogous forms common in the state-wise database of rock art imagery in India. In this approach, cognitive view on art and its functional implications of the concerned pre-industrial and folk societies is considered as the key sources to identify similar forms and ethnic concepts involved in rock art.

By using the above method and techniques it is ascertained that almost all over India such as in Chhotanagpur plateau, western bordering parts in Karnataka as also in the major parts of peninsular India, rock art is the manifestation of burial art to commemorate the departed soul of their ancestors. Such finding confirms the existing view common among the scholars that the major corpus of rock art in Peninsular India had been manifested and developed during megalithic period.

The study also empirically determine and illustrate that in the entire region of the North-East, particularly in the Khasi hills and its adjoining region inhabited by Naga groups, other Mon-Khemar speaking indigenous tribal population common in Arunachal Pradesh, Nagaland, Manipur, Assam and Meghalaya, burial art is a predominating and continuing tradition that has direct linkage with heritage of rock art.

In support of the above hypothesis on burial art, at least four major rock art sites with burials were excavated which has revealed skeletal remains. It is also established from the study of the genetic materials found in the burials that the population in the past had almost similar physical affinities that are conspicuous among the existing indigenous tribal population inhabiting the same region.

Dr. Somnath Chakraverty is an Anthropologist and a former Fulbright Fellow and faculty member, University of Pennsylvania and Michigan University. He also served as the University Grant Commission's National Teacher Fellow in Anthropology and as the Project Director, Rock Art Research Programme of the Asiatic Society. He was also the Head of the Department of Anthropology, BEC, University of Calcutta.

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Nandini Bhattacharya Sahu
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The team began its explorations by revisiting the earlier reported shelters and came across two hundred and forty seven more, across the span of four field seasons. The average height of the hills where the shelters are situated is 600-800 meters. The shelters are strewn over a large portion of the Gawilgarh hills, from the Bairam Ghat, Tehsil and District Amravati to Salbuldi, a place of religious importance, divided between the Districts of Betul and Amravati, states of Madhya Pradesh and Maharashtra. Mostly the walls and occasionally the ceilings of the shelters bear paintings, starting from the Prehistoric to the Modern times. These recent discoveries of decorated rock shelters in the Gawilgarh Hills, falling under the revenue jurisdiction of Betul district, Madhya Pradesh in the Sâtpuṛā range, abetting the Amravati district of Maharashtra, by a team from the Excavation Branch I of the Archaeological Survey of India, (earlier also the Prehistory Branch, Nagpur) emphasizes on two aspects of rock art studies in India; firstly, the hitherto unknown alcove existing in the intensely researched Central Indian Plateau which remained unknown as late as the twenty first century to be uncovered and secondly, the profusion of hitherto lesser known aspect of Indian rock art namely, petroglyphs inside these rock shelters.

The setting of these shelters in the sandstone areas, even when available in an insignificant patch amidst the Trap is astoundingly similar to the other such shelters found in regular sandstone deposits in India. All these shelters were formed when horizontally laid sandy sediments were metamorphosed into a tough ortho-quartzite, under due pressure and atmospheric conditions. The art inside and sometimes outside these shelters bear similarity in terms of the subject, the pattern of execution and themes across the ages- starting right from the Upper Palaeolithic to the Historical times. Some shelters show art which is done even currently.

The paper makes an attempt to bring forth the treasure trove of art at Gawilgarh Hills, the apparent and significant variations vis-à-vis the usual rock art patterns of the Central India and the very significant part of Rock Art type- the Petroglyphs.



Dr. Nandini Bhattacharya Sahu is a Regional Director (Eastern Region), Archaeological Survey of India. She has participated/ assisted in the archaeological excavations and explorations of various sites in Maharashtra, Madhya Pradesh, Gujarat and Delhi. She also has many publications to her credit.

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Some Recent Discoveries of Petroglyphs in the Western trans-Himalayan Region

O. C. Handa

In the archaeological parlance, Rock Art is a very vague term that signifies any prehistoric or ancient human activity on the surface of natural or living rock. How far this identity – Rock Art – in the context of prehistoric times is relevant is a contentious issue. Because, what our primitive ancestors drew or engraved on the rocks were hardly motivated by any aesthetic urge, but those were motivated by some mysterious or totemic compulsions. Even so, in our times, the domain of 'Art' has become too vast and all-inclusive to be defined objectively. Therefore, under this omnibus scope of 'Art', the domain of Rock Art becomes very vast to include not only the primitive petroglyph but also the stone inscription, sculptures, engravings, paintings, et cetera of the later periods on the natural rocks and boulders. However, here I intend to confine myself to the prehistoric engravings discovered during the recent past and evaluate their socio-cultural context in the contemporary environment.

Among those, the engraved rock drawings, the one discovered at Burzahom among the deposits of Neolithic period may be the earliest evidence of this type found elsewhere in the entire Himalayan region. Besides, various types of engravings have been discovered in the Zaskar and Ladakh regions of Jammu & Kashmir and the Spiti region of the Lahaul & Spiti district of Himachal Pradesh. All those relics of the prehistoric past are proposed to be discussed in a wider spatial context, for many of the symbols and devices found on the rock engravings of the western trans-Himalayan region have also been found in Mongolia towards north and in the peninsular south at Goa.

Dr. O. C. Handa, born on 2nd October, 1936, is a well-known connoisseur of Art and Culture. He is a post-graduate in History from Mysore University, Ph. D. from Meerut University and D. Lit. from Agra University. Having come from the civil engineering background he is a trained Archaeologist. He remained in-charge of Museum & Archaeology in Himachal Pradesh for several years. He has a rich experience of 50 years in the field of History, Culture and Archaeology of the Himalayan region. He has been travelling extensively in all parts of India, from the trans-Himalayan interiors to the coastal areas to have firsthand knowledge of the people and the different aspects of their culture and creativity. He has authored 32 books on Art, History, Archaeology and Culture of the Himalayan region and edited several others. Besides, he has written many research papers for various national and international journals, and contributed to the Encyclopedia of Hinduism. He has been lecturing at various forums in India and abroad. He remained a fellow of the Himachal Academy of Art, Language and Culture; Indian Council of Historical Research (ICHR) and the Indian Institute of Advanced Study at different periods. He also remained Senior Fellow of the ICHR and fellow of US-based Infinity Foundation. Presently, he is the Director, Indus-Infinity Foundation & Senior Editor of History of Indian Science





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Dr. Ruman Banerjee got his degree from the University of Calcutta in Anthropology, along with Zoology, Botany and Environmental Sciences. After the completion of the degree he did M.A. in Ancient Indian History, Culture and Archaeology from Deccan College, Pune. He won a scholarship from European Union to do a second postgraduate degree in Prehistory and Quaternary from a few European Universities with mobility period for research work and collaborations. Next, he won another scholarship from Bristol University, which is called Overseas Centenary Research Scholarship and received his doctorate degree on the mapping and uranium series dating of rock art from Central Indian provinces. He was a research associate in the University of Bristol, UK, Department of Archaeology and Anthropology for a year and later he joined IIT Gandhinagar as a postdoctoral research fellow, where he pursues high resolution research on Lithic Technology, Indus Valley Civilization and Cognitive Neuroscience.



Understanding the Rock Art of North East India: Issues and Context

Dwipen Bezbaruah

Engraved rock art that have been recorded recently in northeast India are significant from a number of reasons. The art forms are engraved on open rock surfaces near human settlement and not in deserted hills and forested areas. The art forms of Manipur and the Dima Hasao hills of Assam are basically megalithic engravings besides engravings on open rock surfaces. The significance of megalithic tradition which is very much linked to the socio-ideational aspect of the concerned community has augmented by the presence of engravings of varied connotations. In Brahmaputra valley of Assam the rock art sites are located on the banks of the river Brahmaputra. Association of ancient worshipping spaces which were later developed into temple shrines by the existing monarchs and the state is another feature of the rock art sites in Brahmaputra valley. The involvement of a specialized migratory group of craftsmen under the royal patronage in creation of the engravings at a point of history may be assumed. The existing ethnographic information also substantiates this contention. The occurrence of non thematic but organic and geometric figures, mostly non-indigenous, mythical and magico-religious in nature needs to be understood in the socio-historical context of the region. However, some of the art form stylistically appears to be of much earlier indicating the continuing use of the same sites over a considerable period in the region's history. The much discussed idea of northeast India posing as a cultural corridor linking south east Asia and mainland India needs to be revisited along with the notion of zomia proposed by James Scott. The present paper seeks to elaborate these issues for a better understanding of the rock art forms of North East India which is a very recent area of research in this part of the country.

Dr. Dwipen Bezbaruah is an Associate Professor in the Department of Anthropology, Gauhati University. His areas of research are Ethno-archaeology, Stone Age Archaeology, Ethnic issues of NE India. He also has 16 years teaching experience in University. He has several articles in international and national journals to his credits. He has also attended many workshops and courses at national and international level.

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मध्यप्रदेश में बेतवा एवं चंबल घाटी की शैलचित्रकला एवं भिन्नता, शैली के आधार पर एक अध्ययन

नारायण व्यास

शै

लचित्रकला के इतिहास की प्राचीनता सर्व विदित है। यह कला भारत के विभिन्न क्षेत्रों में विकसित हुई। उसी प्रकार मध्यप्रदेश की दो महत्वपूर्ण बेतवा एवं चंबल नदी घाटियों में शैलचित्रकला का प्रभुत्व एक लंबे समय तक चलता रहा। बेतवा घाटी के प्रमुख क्षेत्र में भोपाल सहित आसपास के जिलों विदिशा, रायसेन, सीहोर का क्षेत्र आता है। परन्तु रायसेन जिले में सबसे अधिक प्रभाव देखा जा सकता है। वहीं दूसरी ओर चंबल घाटी के अन्तर्गत मध्यप्रदेश में भानपुरा (जिला मंदसौर) का संपूर्ण क्षेत्र फैला हुआ है जहाँ सर्वाधिक शैलचित्र प्रकाश में लाये गये हैं। इस क्षेत्र से सटा हुआ बारा, कोटा तथा बूंदी जिला (राजस्थान) भी चंबल घाटी का ही एक भाग है जहाँ भी प्रचुर मात्रा में शैलचित्र प्रकाश में लाये गये हैं। बेतवा तथा चंबल घाटी में शैलचित्रकला की विषय वस्तु समान है केवल शैलचित्रों की शैली तथा प्रादेशिकता में अत्यधिक अन्तर देखने को मिलता है। इसके साथ ही चंबल घाटी के लाल रंग के चित्रों की प्रधानता है वहीं दूसरी ओर बेतवा घाटी में लाल के अतिरिक्त सफेद रंग का प्रचुर मात्रा में प्रयोग किया गया है। यहाँ कहीं कहीं हरे, पीले तथा हल्के लाल रंग का भी प्रयोग देखा जा सकता है। दोनों नदी घाटियों में कई स्थलों पर उत्खनन किया गया है जिनका प्रमुख आधार ताम्राश्मपुगीन चित्रों को माना गया है। भीम बैठका में उत्खनन के अन्तर्गत ताम्राश्मपुगीन स्तर से काले रंग से चित्रित लाल पालों पर पशुचित्रण शैलचित्र से साभ्यता रखते हैं। उसी प्रकार के पाल भोजपुर के निकट पिपलिया लोरका से भी पाल प्राप्त हुए हैं। यहाँ से प्राप्त चित्र चंबल नदी घाटी के शैलचित्रों से भिन्नता रखते हैं। भारतीय पुरातत्व सर्वेक्षण द्वारा चंबल नदी के तट पर स्थित नागदा ग्राम के विशाल टीले पर उत्खनन करवाया था, जहाँ ताम्राश्मपुगीन स्तर पर प्राप्त मिट्टी के पालों पर ज्यामितिक शैली की मानवकृतियाँ बनी हैं जो भानपुरा क्षेत्र के चित्रित शैलाप्रातों से प्राप्त मानवाकृतियाँ से साभ्यता रखती हैं। इस प्रकार की ज्यामितिक शैली की मानवकृतियाँ बेतवा नदी के क्षेत्र से प्राप्त शैलचित्रों की मध्यकालीन मानवकृतियों से साभ्यता रखती हैं। जिससे अनुमान लगाया जा सकता है कि चंबल घाटी के पश्चात बेतवा घाटी के चित्रों पर शैली का प्रभाव कालान्तर में आया होगा। उसी प्रकार विस्तृत अध्ययन किया जावे तो अन्य चित्रों पर भी क्षेत्रीय विभिन्नता प्राप्त हो सकती है।

डॉ. नारायण व्यास वाकन्कर शैल कला और विरासत संस्था भोपाल के अध्यक्ष हैं। वे भारतीय पुरातत्व सर्वेक्षण में अधीक्षण पुरातत्वविद् थे। उन्होंने 37 वर्षों तक संगठन की सेवा की। भारतीय पुरातत्व सर्वेक्षण में अपने सेवाकाल के दौरान उन्होंने मध्य प्रदेश में साँची, बेसनगर और सतधारा सहित बहुत से महत्वपूर्ण पुरातात्विक उत्खनन में महत्वपूर्ण भूमिका निभाई। उन्होंने साँस्कृतिक आदान-प्रदान कार्यक्रम के अन्तर्गत भारत-बर्मा परियोजना एवं राष्ट्रीय स्मारक एवं पुरावशेष मिशन में राज्य परियोजना समन्वयक के रूप में महत्त्वपूर्ण हिस्सेदारी निभाई। उन्होंने विभिन्न पत्रिकाओं में 125 से अधिक अनुसंधान लेखों और शोध पत्रों को एवं भीमबेटका एवं भोजपुर पर दो पुस्तकें भी प्रकाशित किया।

95 फाइन एवेन्यू, फेस-I

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