
UNIT 3 MESOLITHIC ART

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Learning Objectives



Once you have studied this unit, you should be able to know:

- how do people express ideas through art? ;
- why do people use images to tell stories and to communicate?;
- what did people use to record important events in their lives or history long ago?;
- how has art been used throughout history to tell stories or to show us what people in other times and places considered important?;
- how paintings and drawings help to convey significant ideas and events and how people today understand the past from putting together stories and history from these images?;
- what do you know about the life of these people shown in paintings? When and where did they live? What animals lived when the cave people lived? what did cave people use animals for? What tools did they have? Why do we call them cave people?;

- how are their lives similar to and different from our lives today? Where do we get our information about the cave people?;
- what was the period of the Lower Palaeolithic, the Middle Paleolithic, Upper Palaeolithic, the Mesolithic, Neolithic?;
- how to identify the images of the bison, ibex, ox, stags, mammoths, reindeer, bears, felines, rhinoceros, birds, fish, etc., human images drawn?
- what were the cave artists trying to say?;
- why there were so many animals and not as many people in the paintings?;
- what can the paintings tell us about other aspects of the life of cave dwellers or Paleolithic people?;
- how did mesolithic men of India make these pictures if there were no stores to buy paint and brushes or tools for carving?;
- what colors are prominent in the paintings, and what natural sources might provide these pigments if they didn't have crayons or markers?;
- what challenges cave people might have encountered in painting on cave walls and ceilings- pitch-black darkness, irregular surface of the rocky walls, steepness and height, adherence of the pigment to the surface, etc. ; and
- speculate how the Palaeolithic people overcame some of these challenges- what did they use for lighting?.

3.1 INTRODUCTION

Rock Art or Palaeoart is our ancestors' earliest signature drawn on rock surfaces either on the open cliffs or inside the rock shelters and caves where they lived. It can be seen in the form of rock paintings (petrographs) and / or in the form of engravings, cupules, etc. (petroglyphs). They provide a unique opportunity to understand the origins of human mind and serve as source for studying the material culture of the society in its ecological setting. These along with other oral traditions, myths and legends of the tribal people help social scientists to reconstruct the ethno-history.

3.1.1 When did First Rock Art Evolve?

It is yet not clear whether *Homo erectus*, the species which preceded ours, had developed art during the Lower Palaeolithic time, though he had made amazingly beautiful well refined stone implements seen in Narmada valley collections which ought to be more than utilitarian and definitely of great aesthetic value. It is widely observed and understood that with the emergence of modern human species, *Homo sapiens*, during Upper Palaeolithic time over 150,000 years ago fast brain or neurobiological evolution of man occurred and the higher faculty of abstraction of ideas and their expressions was achieved by our species. This faculty heralded fast development in the next Stone Age period known as Mesolithic which witnesses behavioural and social and cultural modernity manifested in the creativity of visual representations, various kinds of art artistic skills, the Mesolithic art.

3.1.2 The Rock Art Sites in India

Rock Art is widely distributed in Northern, Western, Eastern and Southern part of India right from Ladakh, (J&K), Manipur and Himachal Pradesh to Tamil Nadu and Kerala. But most of the rock art sites are in the central India, notably in the Chhatisgarh, Jharkhand, Madhya Pradesh and Orissa. This is primarily due to its unique geo-environmental set-up which favoured the evolution of early human culture on the Central Indian plateau. This is therefore that the mountainous region of the Vindhya and Satpura ranges which confine the Central Narmada Valley where Stone Age man flourished, have the largest number of rock art sites. The Vindhyan and Satpura ranges are fractured and elevated to such a way which produced natural shelters and caves of the Block Mountains. These shelters could easily be occupied by early hunter-gatherers and pastorals whose descendants, such as Gond, Muria, Korku, Bhilala, etc. tribal communities still thrive on incipient or marginal farming and continue with their traditional lifestyles. Bhimbetka rock art shelters in the Vidhyan Range and the Adamgarh and Pachmarhi in the Satpura are among the most important rock art sites in India, beside the Daraki Chattan in Chhattisgarh and numerous in the Hazaribagh, Giridih and Kodarmada, Chatra region of the Jharkhand several which have become fairly known in recent years through the efforts of Dr. (Colonel) A.K. Prasad. The rock-arts of Bhimbetka, Pachmarhi and Adamgarh have greater antiquity since the Upper Palaeolithic though Mesolithic, Neolithic, Chalcolithic and early historic periods.

3.2 BHIMBETKA ROCK ART

3.2.1 Location of Bhimbetka

Bhimbetka rock-art-site is in the Raisen District of Madhya Pradesh, located at 22°56'N: 77°36'E latitude, 45km south of Bhopal or 30 km northwest of Hoshangabad on Obaidullaganj – Itarsi national highway. The site looks like a huge fortified segmented ridge from a short distance. The rocky terrain covered by dense forest at the southern edge of the Vindhyan hills. Its topmost peak is 619 meter high from mean sea level. Narmada River flows in the south of the Vindhya and in the north of Satpura range. The lush green dense forests on a rocky terrain and craggy cliffs appear the natural guards of Bhimbetka. In fact, Bhimbetka cluster of shelters starts from the Shyamla hills in Bhopal as a chain towards south along the River Betwa in a 'S' twisted course followed by its tributaries; Bhimbetka hill being in middle. About half of the painted rock-shelters of Bhimbetka are accessible but the rest are in dense forested area infested with wildlife.

The paintings at Bhimbetka are found on the walls, ceiling and hollows in the shelters. They are made in red and white colours and less commonly in green, yellow and black colours derived from minerals in the rocks and earth. The paintings can be divided into two chronological stages: prehistoric and historic. The chief subjects of the prehistoric paintings are scenes of wild animals, hunting, trapping and fishing. Less common are depictions of daily life, dancing, singing, playing musical instruments, celebrating birth, and grieving sickness and death. The scenes in historic paintings comprise processions of caparisoned elephants and horses and fighting with swords, shields, spears, and bows and arrows.

3.2.2 Why the Name Bhimbetka?

The gigantic rocks of Bhimbetka owe its name to Bhima, literally the seat of Bhima (Bhimbethak), the mighty character of Mahabharata, who along with other Pandavas is said to have stayed in these caves. The name of the nearby places is also Pandapur, and Bhiyanpura, which could be a distortion of Bhimpura (meaning the town of Bhima).

Bhimbetka finds first mention in Indian Archaeological Records (1888) as a Buddhist site, but its painted rock shelters were first discovered in 1957-58 by an Archaeologist Dr. Vishnu Wakankar of Ujjain. Without being much aware of the paintings the local villagers used to assemble on the hilltop for annual fair of Shivaratri in the month of March. A Siva devotee and a medicine man, Baba Shalik Ram Das has maintained a temple within the painted rock-shelter premises where he has kept the tribal artefacts, such as bow and arrows.

3.2.3 The Bhimbetka Rock Art

The rock shelter complex of Bhimbetka exhibits the earliest pictorial traces of prehistoric man's life in Indian Sub-continent. It is a natural art gallery-complex of prehistoric man and a land of archaeological treasures serving as invaluable historical chronicle since the Palaeolithic through the Mesolithic until the early history. Bhimbetka rock-shelters were also inhabited by the Middle to Upper Palaeolithic man as is evident from stone tools, and for its quantum and quality of rock paintings as well as for its surroundings still inhabited by primitive tribes who continue with the Stone Age traditions, it has been declared as an important World Heritage Site by UNESCO in the year 2003.

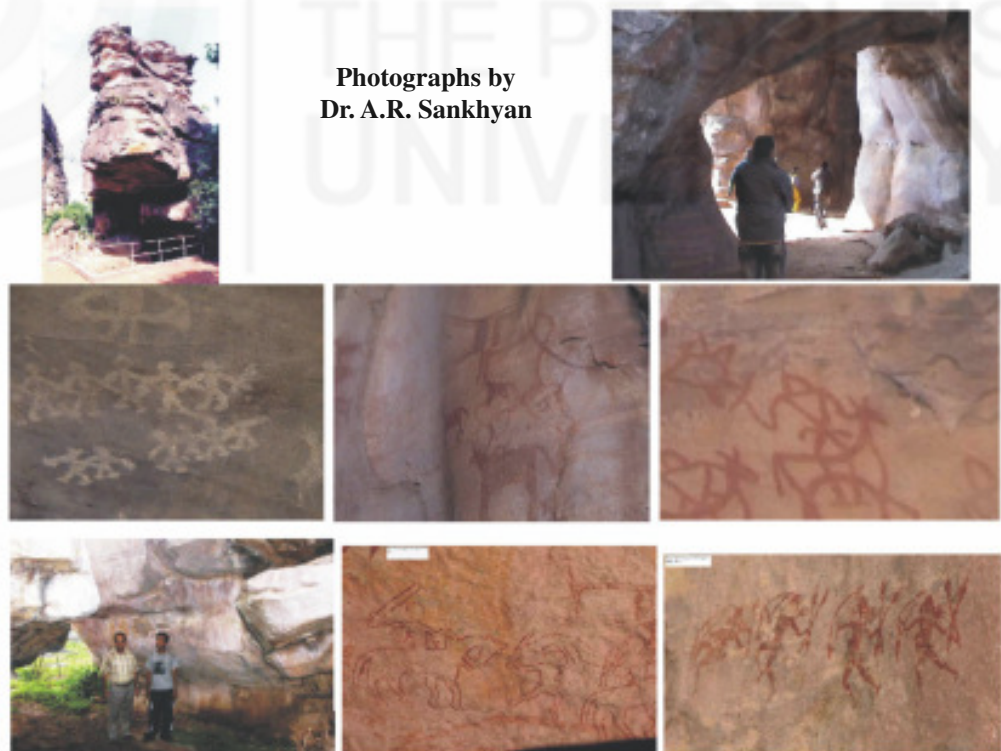


Fig. 3.1: Bhimbetka & Adamgarh Rock-Shelters of India & Rock Paintings

According to Yasodhra Mathpal and Somnath Chakraverty, there are about estimated 6214 rock art motifs in Bhimbetka predominated by zoomorphs (animal art) and a combination of them with human figures (anthropomorphs). A series

of hunting scenes of archers are remarkable in Bhimbetka representing inter-group conflicts and probably within the group clashes as well. The paintings of the later period have human figures and designs in geometric pattern as well as other ritualistic/ religious symbols and conch-shell inscriptions. There are paintings of dance scenes and horse-riding warriors with umbrella-like head gears, scenes of honey collection and fishing, hunting of the wild boar, etc. There are depiction of musical instruments of horns, pipes, drums and tom-toms. We can also notice palm prints, thumb impressions, hand stencils and finger markings. On the whole they bear similarities with the subsistence patterns of the surrounding contemporary marginal cultivators and food-gatherers.

The paintings show different overlapping layer in red and white. The paintings in green are considered the earliest though the haematite (red ochre) was also quite common. The earliest layer mostly represents large figures of wild animals either depicted in red ochre or in white/ grey colour. The black colour from charcoal or manganese was used likely later.

3.2.4 Why were such Paintings Made?

Some of you may think that these paintings were drawn to decorate the caves and for pleasure. K. L. Kamat observed that many of them are not planned or organised nicely; not have taken the trouble even to erase the older paintings and drawings. There are several overlaps of layers of sketches on one another. We can separate them through colour and style differences. Most probably, these were created as a means of escape from suffering and as devotion to supernatural entity since there are red, green, and white colours in all hues and varieties used to decorate the dead. Some paintings appear made with finger, some with brushes of feathers, wood and peacock feather stems or porcupines needles as per the style and the texture. With full freedom of expression the prehistoric man expressed life in a simplified way, drawing the animals and birds in just two or three strokes, and then using symbols; some are single line sketches whereas some are finished with a fair stroke. Interestingly, the engraved figures in Bhimbetka are almost non-existent unlike Pachmarhi, and several other sites in Central India.

3.2.5 Classification of Bhimbetka Rock Art Complex

Yashodar Mathpal and other scholars consider about nine successive developmental phases in Bhimbetka rock art complex as follows:

A) *Prehistoric*

Phase 1: Large size animals (buffaloes, elephants, wild bovids and big cats), outlined and partially in-filled with geometric and maze patterns; no humans.

Phase 2: Diminutive figures of animals and humans, full of life and naturalistic; hunters mostly in groups; deer dominant; colours red, white and emerald green- the latter is with the humans in dancing, S-shaped bodies.

Phase 3: Large size animals with vertical strips and humans.

Phase 4: Schematic and simplified figures.

Phase 5: Decorative; “large-horned animals” drawn “in fine thin lines with body decoration in honey-comb, zigzag and concentric square pattern”.

B) Transitional (Beginning of Agricultural Life)

Phase 6: Quite different from the previous ones; conventional and schematic; body of animals in a rectangle with stiff legs; humps on bovines, sometimes horns adorned at the tip; chariots and carts with yoked oxen.

C) Historic

Phase 7: Riders on horses and elephants; group dancers; thick white and red colour: decline in artistic merit.

Phase 8: Bands of marching and facing soldiers, their chiefs riding elephants and horses equipped with long spears, swords, bows and arrows; rectangular shields, a little curved; horses elaborately decorated and caparisoned; white infilling and red outlining.

Phase 9. Geometric human figures, designs; known religious symbols and inscriptions.

3.3 PACHMARHI ROCK ART

3.3.1 The Location of Pachmarhi

Pachmarhi is more famous for its rock-cut *Pandav caves* associated with the Pandavas of the Mahabharata and gets its name from the seat of five Pandavas. It is the only hill station in the central region of India, situated in the Satpura range and Mahadeo hills at about 1100 meters height above mean sea level. Discovered by Captain James Forsyth of the British army in 1857, it became a hill station and sanatorium for British troops in the Central Provinces of India. It is popular as ‘Satpura ki Rani’. Jatashankar is an important rock formation in Pachmarhi is –a place sanctified by the Shaivite lore; its rocks are indeed shaped like the matted hair of lord Shiva, and inside its natural cavern there is a stone formation like the hundred-headed divine snake Seshnag. The Pachmarhi valley is glorified by ravines and maze of gorges, deep azure pools, sculpted in red sandstone by the wind and weather, and cascading waterfalls flash silver in the sunshine, a natural sanctuary of wildlife and birds.

3.3.2 The Shelters, Paintings and Antiquity

Pachmarhi is an archaeological treasure-house besides being magnificently gifted by nature. There are numerous works of early human workmanship. The cave shelters of the Mahadeo hill are rich in rock paintings, most of which are dated to 500 - 800 AD, but the earliest paintings are about 10,000 years old of Mesolithic period. Most of the paintings are in white, sometimes also outlined in red. They depict scenes from every day life and hunting as well as the warfare. There are about 22 clusters of rock-shelters and caves within about 100 square km which have preserved paintings. Some of the best cave shelters and groups of shelters around Pachmarhi are: Dhuandhar, approached from the footpath to Apsara Vihar.



Photographs courtesy Dr. (Col.) A.K. Prasad & Dr. Minakshi Pathak

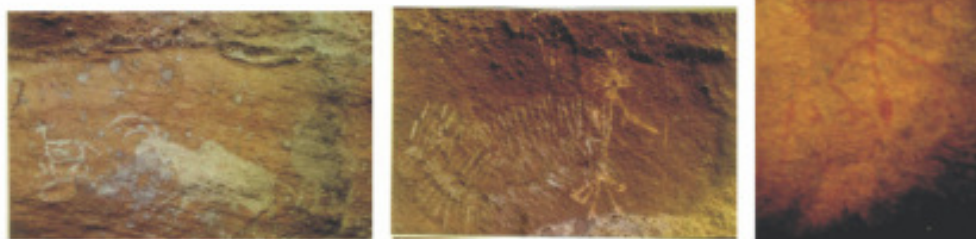


Fig. 3.2: Pachmarhi & Jharkhand Rock Art

At Bharat Neer (Dorothy Deep) there are animal paintings, where 1930s excavations also yielded many potshards and Microlithic tools. Asthachal (Monte Rosa) is another site where four shelters exist with paintings, which are linear drawings. Along the northern side of Jambu Dwip valley there are six shelters with paintings of animals and human figures, including a battle scene. Harper's Cave is another, so named for its paintings, i.e. a man seated and playing a harp close to the Jatashankar Shrine. The Chieftain's Cave derives its name from a battle scene showing two chieftains on horses. A terrace that runs the length of the South, South East and East faces of Kites Crag has some fine cave paintings, the majority of which are in white or outlined in red.

3.3.3 Who are the People in the Paintings?

Several of the Pachmarhi rock paintings depict the traditional way of its ancient inhabitants, and presently too Pachmarhi is an important abode of very ancient semi-nomadic tribal people like, Gonds, Kols, Bhills, Murias, Baigas, Korkus, Kamaras, Marias and Oraons, some of them have preserved very remarkably their distinct way of life in isolation, hunting and shifting cultivation.

3.4 ADAMGARH ROCK ART

3.4.1 The Location of Adamgarh

Around 40 km from Bhimbetka, Adamgarh Hills are a part of the southern edge of the central Indian plateau elevated as Satpura Range, located just 2 km from Hoshangabad town (Madhya Pradesh) along the Nagpur national highway, quite close to the left bank of river Narmada. Since Stone Age Man lived around Hoshangabad, which is evident from its historical back ground revealed by the excavations made on the nearby rivers namely; Narmada, Tawa, Doodhi, Palakmati, Denwa, etc.

3.4.2 The Rock-Shelters and Paintings

Adamgarh rock-shelters have the earliest known Rock art in India maintained by the Archaeological Survey of India (ASI) as is Bhimbetka. We can find numerous stone tools of the Upper Palaeolithic and Mesolithic cultures at and around Adamgarh. Mesolithic tools are tiny flakes of geometric trapezes, triangles, lunates, etc. used in the combined way by the prehistoric man. The remains of Stone Age in the form of cave paintings can be seen in the rock shelters of Mesolithic was the transitional phase between the Palaeolithic Age and the Neolithic Age. There was rise in temperature and the climate became warm and dry. The climatic changes affected human life and brought about changes in fauna and flora. The technology of producing tools also underwent change and the small stone tools were used. Man was predominantly in hunting/gathering stage but there was shift in the in pattern of hunting from big game to small game hunting and to fishing and fowling.

At Adamgarh there are twenty painted rock-shelters scattered over a deserted sandstone cliff within four square kilometre area. Depiction of human figures in rock paintings is quite common in various postures — dancing, running, and hunting, playing games, wars and quarrelling made in deep red, green, white and yellow colours. The material and ecological changes are also reflected in the rock paintings. Animals are frequently depicted either alone or in large and small groups and shown in various poses; the domesticated animals include zebu cattle, buffalo, goat, sheep, pig and dog, whereas the wild species painted are *Varanus griseus*, *Hystrix cristata*, *Equus sp.*, *Cervus duvauceli*, *Cervus unicolor*, *Axis axis* and *Lupus nigracollis*.

3.4.3 The Antiquity

Two dates have been obtained for the Mesolithic layers at Adamgarh, viz., 2765±105 BP (TF-116) and 7450±130 BP (TF-120). The found Mesolithic tools, called microliths, are of various types made on chert, agate, chalcedony, quartz, jasper, carnelian, etc., and measure about one to five centimetres in length. The life style of the Late Stone Age or Mesolithic people was primarily hunting, fishing and food-gathering, nicely portrayed on the painted walls.

3.5 ART ON OSTRICH EGG SHELLS

The ostrich eggs are so big and strong that one can carve and cut intricate designs into their shells. The evidences show that engravings on ostrich shell were started as early as 60,000 years ago. A French scholar Pierre-Jean Texier discovered about 270 eggshell fragments in a South African cave known for various archaeological finds, and the engravings came from at least 25 separate eggs, and displayed a very limited set of motifs — only hatched — bands like parallel lines, intersecting lines or cross-hatching. Texier believed that the shell motifs are enough evidence to show that these prehistoric humans were capable of symbolic thought. Contemporary Kalahari hunter-gatherers also collect ostrich eggs as noticed by Texier in some Bushmen groups (e.g. Kung), who used similar graphics. Christopher Henshilwood found a slab of ochre covered in geometric carvings as old as 70,000 years ago in a South Africa cave, Blombos.

The portable art of Indian Mesolithic is meagre. Among many ostrich eggshell objects found in India the Patne (Maharashtra) specimen authenticated by Robert

Bednarik is dated to about 25000 years BP. The Patne engravings resemble those of the Upper Palaeolithic find in Israel; similar borderlines are also seen on the Chinese and other early Palaeoart. Another classical instance is a chalcedony core with delicate geometric engraving found at Chandravati by V.H. Sonawane, considered to be of Mesolithic antiquity because of its context and artefact typology. An engraved human tooth and a few engraved bone objects described by V.S. Wakankar were found at Bhimbetka III A-28, considered authentic by Robert Bednarik.

3.6 THE CUP-MARKS AND PETROGLYPHS

The petroglyphs are often unpatinated or only partly patinated. Body decoration and Petroglyphs might have preceded the visual iconic and non-iconic art. But Robert Bednarik maintains that it is not plausible that the first form of body decoration must have been by beads or pendants, which might or might not necessarily been made of non-perishable materials since recent hunting societies made most of their beads from perishable plant seeds, shell, bone or ivory ornaments. Most body decorations, such as body painting, tattoos, cicatrices, infibulations, headdresses, coiffures, deformation, etc. could never survive in the archaeological record. The Neanderthals of the Châtelperronian used ornamentation (ivory rings, perforated and incised pendants, ochre, fossils and crystals) that is so similar to that of the contemporary Early Aurignacians. Petroglyphs generally last longer than rock paintings, except in deep caves or where a silica skin covered paintings. Among various types of petroglyphs that have the greatest potential to survive include cupules and simple geometric figures. So, the objective record of Palaeoart and related phenomena provides no justification at all for distinct cognitive differentiation between human ‘subspecies’ in the Pleistocene, i.e. between *Homo erectus* and archaic *Homo sapiens*, as between Neanderthals and their late contemporaries in Europe, the pre-Cro-Magnon people.

3.6.1 What are Cupules?

The cupules are hemispherical, cup-shaped, non-utilitarian, cultural marks that have been pounded into a rock surface by human hand. Robert G. Bednarik has used the term “cupule” and raised it to the status of an extraordinary art form among the earliest known prehistoric art and the most common motif type in world rock art. He rules out the similar natural formations since the cupules should display some microscopic signs of percussion, such as crushed particles, and surface bruising, and must possess some non-utilitarian or symbolic function, even though an additional utilitarian function may be present. Therefore *potholes* (fluvial abrasion hollows) and *lithological cupmarks* (tessellated sand-stone pavements caused by cumulative underground stresses) should be excluded.

3.6.2 The Antiquity of the Cupules

Cupules are typically found in groups, normally measuring around 1.5 to 10 cm in diameter and about 10-12 mm in depth, often occurring on horizontal or in many cases sloping at 45°, and also on vertical rock-surfaces. A number of them are found on boulders, e.g., La Ferrassie Neanderthal cave in France dated between 70,000 and 40,000 BC by Bednarik. In Bhimbetka Auditorium Cave as well as in the Daraki-Chattan in India, they occur on very hard erosion-resistant quartzite

rock, gneissic granite and even crystalline quartz dated to between 290,000 and 700,000 BC. They are regarded as the oldest cupules by Bednarik since they occur on immobile hard surface sandwiched between a solid upper level stratum of the Middle Palaeolithic and Acheulian cultural level of the Lower Palaeolithic. Elsewhere too they are found to have been made by the chopping tools using hominins like the Oldowan of Africa. Some of the cupules have been re-worked by later artists, e.g., one cupule at Moda Bhata, India, created about 7000 BC was re-pounded about 200 AD. A large cupule reported from Sai Island (Sudan) is thought to be about 200,000 years old, but the oldest cupule-bearing rock is in the primordial Olduvai Gorge in Tanzania, dating to approximately 1.7 million BCE. In Australia, the Turtle Rock cupules in northern Queensland may be as old as 30,000 or 60,000 BP. Bednarik attributes the earliest cupule-making to *Homo erectus* and thinks that the cupules had clear evidence of symbolic language.

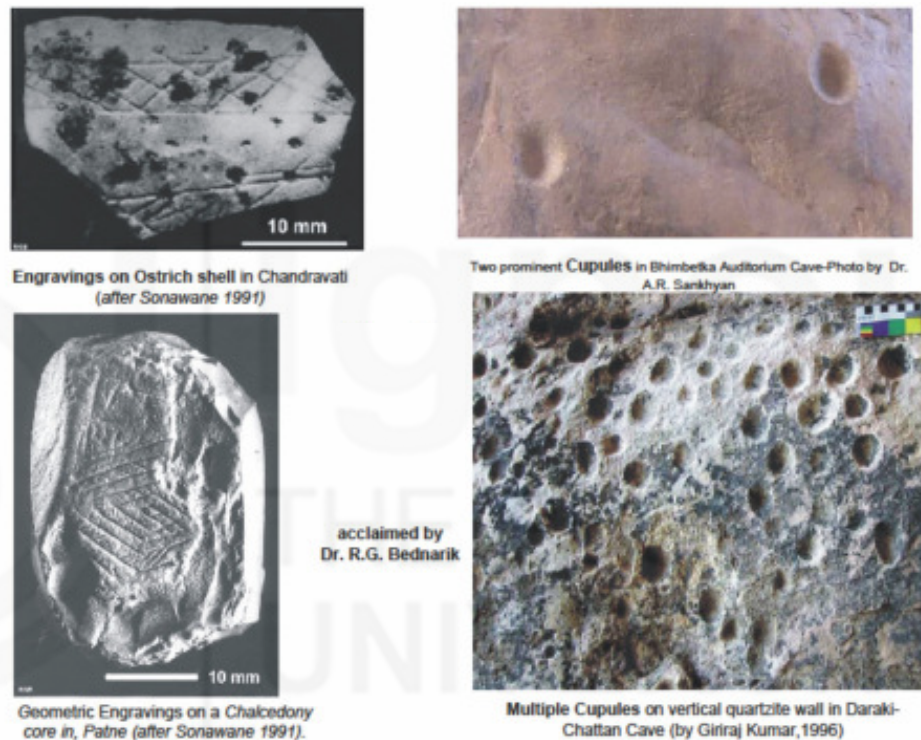


Fig. 3.3: Some Palaeoart Petroglyphs in India

3.6.3 How were Cupules Made?

Giriraj Kumar experimented with cupule-making process at Daraki-Chattan using hammer-stone technique and after five experiments observed that different cupules worked out to different depths required different time span. For instance *Cupule 1* took 8,490 blows involving 72 minutes of actual working time. *Cupule 2*, worked to a depth of 4.4 mm, required 8,400 blows involving 66 minutes of actual working time, before the tester reached exhaustion. *Cupule 3* required 6,916 strikes to reach a depth of 2.55 mm; *Cupule 4* took 1,817 strikes to attain a depth of 0.05 mm (then abandoned); *Cupule 5* required 21,730 blows and reached a depth of 6.7 mm.

The experiments clearly demonstrated that pounding a cupule on a hard rock required a colossal expenditure of energy. Given that Daraki Chattan has over 500 cupules, one can readily appreciate the serious nature of the endeavour. Therefore, the cupule-making was no trivial exercise - at least not where hard stone was involved.

3.6.4 Why were the Cupules Made?

There is yet no convincing explanation of the cultural or artistic meaning of cupules, but they are first and foremost a pattern of behaviour common to nearly all known prehistoric cultures around the globe. Many scholars associate the cupules with fertility rites. For instance, Bednarik cites a report of Mountford who witnessed making of cupules in central Australia in the 1940s as a ritual for the pink cockatoo. The rock out of which the cupules were pounded was believed by the Aborigines to contain the life essence of this bird, and the mineral dust rising into the air as a result of this pounding was believed to fertilise the female cockatoos to increase their egg production, which the Aborigines valued as a source of food. So, Bednarik opines that the meaning and purpose of such ancient art cannot be understood without understanding the ethnographic beliefs of their creators.

3.7 SUMMARY

Rock is our ancestors' earliest signature on rock surfaces in the form of petroglyphs (rock paintings) and petroglyphs (engravings, cupules, etc.), which provide a unique opportunity to understand the origins of human mind and serve as source for studying the material culture of the society in its ecological setting. These along with other oral traditions, myths and legends of the tribal people help social scientists to reconstruct the ethno-history. In terms of petroglyphs, rock art is quite old in India traced back to the Lower Palaeolithic age but it flourished during Mesolithic time. It displays all major developmental phases all through the early historic period, distributed to the length and breadth of the country with special concentrations in the Plateau region of central and eastern India. The most important Mesolithic rock art sites include Bhimbetka, Adamgarh, and Pachmarhi, and many in the Jharkhand region. Based on the subject matter, colour, style, encrustation and superimposition, the rock art of India is in general classified in four broad developmental stages. The *Stage 1* is represented by the hunters and gatherers in symbols/ petroglyphs bearing Palaeolithic to Mesolithic antiquity, whereas in *Stage 2* depicts the hunters and gatherers in hunting and dancing scenes, in addition to the symbols and geometric designs of the Mesolithic period. The *Stage 3* rock art depicts the settled agriculturist and animal keepers using pottery corresponding to the Neolithic/Chalcolithic period. The *Stage 4* rock art represents the people of the early historic period. Among the zoomorphs, the horses and horse-riders predominate within the anthropomorphs in which figures of the archers and armed men/ warriors are quite frequent representing inter-ethnic or intra-ethnic struggles especially in the Central India. The dance-styles and certain rituals portrayed in the rock art find similarity with the contemporary regional tribal way of life.

We have to protect the priceless heritage of humankind from various threatening agencies, which include exposure to extreme hot humidity, the lichens and fungus, the termites, which in fact, is a specialised task of the conservators employed by the Archaeological Survey of India. But, we can certainly prevent the damage to them from rampant ignorant human vandalism.

Suggested Reading

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Sample Questions

- 1) How do people express ideas through art?
- 2) Why do people use images to tell stories and to communicate?
- 3) What did people use to record important events in their lives or history long ago?
- 4) How has art been used throughout history to tell stories or to show us what people in other times and places considered important?
- 5) How paintings and drawings help convey significant ideas and events and how people today understand the past from putting together stories and history from these images?
- 6) What do you know about the life of these people shown in paintings? When and where did they live? What animals lived when the cave people lived? What did cave people use animals for? What tools did they have? Why do we call them cave people?
- 7) How are their lives similar to and different from our lives today? Where do we get our information about the cave people?
- 8) What was the period of the Lower Paleolithic, the Middle Paleolithic, Upper Palaeolithic, the Mesolithic, Neolithic?
- 9) Identify the images of the bison, ibex, ox, stags, mammoths, reindeer, bears, felines, rhinoceros, birds, fish, etc., human images drawn.
- 10) Why do you think that there were so many animals and not as many people in the paintings?

- 11) What can the paintings tell us about other aspects of the life of cave dwellers or Paleolithic people?
- 12) How did they make these pictures if there were no stores to buy paint and brushes or tools for carving?
- 13) What colors are prominent in the paintings, and what natural sources might provide these pigments if they didn't have crayons or markers?
- 14) What challenges cave people might have encountered in painting on cave walls and ceilings- pitch-black darkness, irregular surface of the rocky walls, steepness and height, adherence of the pigment to the surface, etc.

