Two Million Years of Art in Human Evolution

AH 224 Paleolithic Art, Spring 2012

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originsnet.org (pleistocenecoalition.com)
<table>
<thead>
<tr>
<th>Era and Techné</th>
<th>Four Meme Model (James Harrod)</th>
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<tbody>
<tr>
<td><strong>Oldowan</strong></td>
<td>'Rudimentary Symbolic' = 2.0-3.5 yrs // human = great ape cognition (A. Russon 2004) = <em>Australopithecus</em> (similar cognitive level by triangulation to common great ape ancestor) First ‘art object’: ‘animacy in stone’; ‘animated spirit that inhabits the body’</td>
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<tr>
<td>EO ~2.6 to 2.0 Ma</td>
<td><strong>Conceptual-Symbolic Modeling</strong> = <em>Homo habilis/rudolfensis</em> (out-of-Africa) First Metaphor = ‘core-seed-sustenance-essence in interpersonal interaction’; ‘rhomboids of the mind’ First Ethos = carnivore axis First Joke: hit the baboon head’ anvil (drill cupules)</td>
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<tr>
<td>‘Classic’ ~2.0 to 1.4 Ma</td>
<td>= Australopithecus (similar cognitive level by triangulation to common great ape ancestor)</td>
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<tr>
<td>Developed ~1.7 to 1.2 Ma</td>
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<td><strong>Acheulian</strong></td>
<td>Complex Idea Modeling = <em>Homo erectus/ergaster</em> (out-of-Africa)</td>
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<td><em>sensu lato</em></td>
<td>Biface pairing of complementary shapes (<em>contraria sunt complementa</em>, Niels Bohr; <em>coincidentia oppositorum</em>, C. G. Jung; ‘co-poiesis’, Bracha Ettinger)</td>
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<td>EA ~1.7 to 1.0 Ma</td>
<td>Sheath, the Womb Source of Animacy (Life-Giver) &amp; Vehicle, Cutting Spirit, Energy of Initiative (Death-Giver) colorants, marking traditions, mortuary practice, adornments, anthropomorphs &amp; zoomorphs</td>
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<tr>
<td>MA ~1.0 Ma to 500 ka</td>
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<tr>
<td>LA ~650 to 200 ka</td>
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<tr>
<td>FA ~300 to 150 ka</td>
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<tr>
<td><strong>Middle Paleolithic / Middle Stone Age</strong></td>
<td>Mythic I &amp;II = archaic <em>Homo sapiens</em> / MMP = <em>Homo sapiens sapiens</em> (out-of-Africa)</td>
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<tr>
<td>EMP ~300 to 40 ka</td>
<td>Beings of the Dreaming, Creatrix of Life-Forms, stone arrangements, landscape art, image representation, mortuary practices with grave goods; geometric ‘signs’</td>
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<td>MMP ~150 to 60(100) ka</td>
<td>I. ‘Gaia’ (M. Witzel) = Khoisan</td>
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<tr>
<td>LMP ~60 to 30/35 ka</td>
<td>II. ‘Gondwana’ (M. Witzel) = ‘Southern Route’ Africa to SE Asia &amp; Australia</td>
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<tr>
<td><strong>Upper Paleolithic / Later Stone Age</strong></td>
<td>Mythic III = <em>Homo sapiens sapiens</em> (out-of-SW-Central-Asia)</td>
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<tr>
<td>EUP ~150 to 60 ka</td>
<td>‘Eurasian’ (Y. Berezkin) ‘Laurasian’ (M. Witzel) = Shamanic</td>
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<td>MUP ~40 to 20 ka</td>
<td>6 Worlds Shamanism; Soul Journey, Soul Retrieval; Mother-of-Animals, Master-of-Animals; Geometric Protolanguage, UP(E) array of 12 female and 12 male spiritual transformations (J. Harrod)</td>
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<tr>
<td>LUP ~25 to 10 ka</td>
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Templeton (2010, 2002): genetics = 3 waves out-of-Africa – 1.9 Ma; 650 ka; 130 ka; 1 out-of-Asia (recent)
Daraki-Chattan Petroglyph Site
Bhanpura, Madhya Pradesh, on tributary to Chambal River

Chopping Tool Petroglyph Site, ~200,000 - 500,000 BP or earlier

International Rock Art Congress 2004
Rock Art Society of India
## Daraki-Chattan Petroglyph Site: Fact Sheet  
*James Harrod*

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<th>Location</th>
<th>Daraki-Chattan Cave is a small, narrow and deep cave in the Indragarh Hill, Tehsil Bhanpura, Mandsaur, Madhya Pradesh. It overlooks a tributary (now dammed) to the Chambal River, near the Gandhi Sagar Reservoir, in central India.</th>
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<td>Rock Art</td>
<td>The cave walls bear over 500 cupules and another 28 cupules have been found on exfoliated slabs within the excavation at the cave entrance and 1 cupule <em>in situ</em>. At least two engraved grooves have been found in the excavation. 10 hammerstones from different levels beginning close to bedrock. Tiny granules of hematite occur throughout the depth of the sediments. Experimental replication: making a small cupule 30-35mm diameter with conical depth &gt;5mm “is incredibly hard; it requires immense skill, precision and dedication”; e.g., a 9mm depth on vertical quartzite rock required 28,327 direct percussion strokes (lift 5-6cm) 6 hrs, 12 min over 2 days; strokes produce high pitched sound making ears dumb; normal and rhythmic strokes best, two knappers at same time must synchronize strokes or be inaccurate (Krishna &amp; Kumar 2010)</td>
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<td>Dating</td>
<td>Mode I Chopping Tool industry and subsequent Acheulian industry, the latter circa 200,000 - 500,000 BP. Hammerstones found below exfoliated slabs in lowest level with Oldowan-like cobble tools and no bifaces (Bednarik &amp; Kumar 2010; Bednarik, Kumar et al 2005) Currently the Early India Petroglyphs Project (EIP), Giriraj Kumar and Robert Bednarik, joint project directors, founded in 1999 under the aegis of the International Federation of Rock Art Organizations (IFRAO), is attempting to date cupules and other petroglyphs at Daraki-Chattan, Bhimbetka and other sites in India.</td>
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</table>
Bednarik RG, Kumar G. 2010. Typological context of the Lower Palaeolithic lithics from Daraki-Chattan Cave, India. IRAC 2010: Pleistocene art of the world (online). |
Daraki-Chattan, Indragarh Hill, Tehsil Bhanpura, Madhya Pradesh, India
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
Hiking up Indragarh Hill to Daraki-Chattan Cave
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
Approaching Daraki-Chattan
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
Daraki-Chattan Cave, in quartzite buttresses, Indragarh Hill, Chambal Basin
(Kumar G, Vyas N, Bednarik RG, Pradhan A. 2010. Lower Palaeolithic petroglyphs and hammerstones obtained from the excavations at Daraki-Chattan Cave in India. *IFRAO Congress 2010: Pleistocene art of the world*, fig. 1)
Daraki-Chattan Cave, with the discoverer Ramesh Kumar Pancholi
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
Back and top, Daraki-Chattan Cave

International Rock Art Congress 2004

Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
Top, Daraki-Chattan Cave
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
View south, Daraki-Chattan Cave
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
View west, Daraki-Chattan Cave
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
View north, Daraki-Chattan Cave
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
Entering Daraki-Chattan Cave
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
Left wall, depth, Daraki-Chattan Cave

International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
Right Wall, Daraki-Chattan Cave

(Bednarik, Kumar et al 2005, cover photo)
Deep into back of Daraki-Chattan Cave
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
Daraki-Chattan Cave
(Bednarik, Kumar et al 2005, back cover photo)
Engraved groove on boulder, upper part of layer 4, Daraki-Chattan Cave

(Bednarik, Kumar et al 2005, back cover photo)
Entry excavation pit, Daraki-Chattan Cave
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
Daraki-Chattan, Indragarh Hill, Tehsil Bhanpura, Madhya Pradesh, India
(photo J. Harrod)
Preliminary 2004 Site Profile, Stratigraphy, Tool Typology, Daraki-Chattan Cave

(Bednarik, Kumar et al 2005, fig 26 and Table 1)
Figure 33. Some of the Lower Palaeolithic stone tools excavated from well above cupule-bearing slabs: a - asymmetric biface, b and c - flake tools with Levallois-type preparation.

Figure 34. Acheulian handaxe excavated from sediment layer 3 in Daraki-Chattan.

Figure 35. Hammerstone with multiple wear facets, one of which is visible above the millimetre scale. From sediment layer 5 in Daraki-Chattan.

Cores, tools, Daraki-Chattan Cave
(Bednarik, Kumar et al 2005, fig. 33, 34, 35)
Large flake 1, Daraki-Chattan Cave
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
Large flake 2, Daraki-Chattan Cave
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
Large Flake 3, ‘zoomorph’?, Daraki-Chattan Cave
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Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
IRAC 2004 Reception, Daraki-Chattan
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
IRAC 2004, Reception officials, personnel, Daraki-Chattan
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)
IRAC 2004 Reception3, Daraki-Chattan
International Rock Art Congress 2004
Rock Art Society of India & International Federation of Rock Art Organizations (photo J. Harrod)